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SEVEN

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NUMBER ONE

ALBUMS IN THE UK





NEWS

03 Gary Barlow

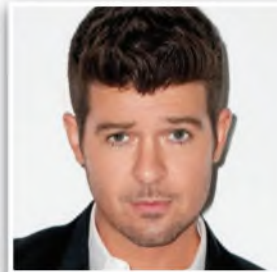
"I didn't want anyone's opinion - I wanted to do this record from my own head and heart"



BIG INTERVIEW

10 Mushroom Group

"Music has become very big business, but that doesn't mean you have to stop creating"



ANALYSIS

15 Q3 Airplay

"Robin Thicke's Blurred Lines just outperformed Avicii on UK radio"

Why can't anyone sell a million?

EVERY ALBUM SET TO MISS SALES MARK IN 2013 - FOR FIRST TIME IN THREE DECADES

SALES

BY TIM INGHAM

2013 looks odds-on to go down as the first year in almost three decades that an artist album has failed to sell a million units in the UK.

According to *Music Week* analysis of Official Charts Data, the biggest-selling artist album of 2013 so far is Emeli Sande's *Our Version Of Events*, which had sold just over 600,000 in the calendar year. It leads the way ahead of the cast recording of *Les Miserables* (Polydor, 448k sales), Michael Buble's *To Be Loved* (Warner Bros, 433k sales), Bruno Mars' *Unorthodox Jukebox* (Atlantic, 433k) and Jake Bugg's self-titled LP (Mercury, 381k). *Les Miserables* aside, the biggest-selling new artist album of the year is Rod Stewart's *Time* (Decca, 380k), which has shifted more than Daft Punk's *Random Access Memories* (Columbia) and Arctic Monkeys' *AM* (Domino) going into the



Last hope? All eyes are on 1D's new album in the lead up to Christmas

Christmas gifting period.

Sande's Virgin-issued effort was the only million-seller of 2012, but at this stage of the calendar it had shifted close to 900,000 units. Big album releases still to come this year include Susan Boyle's *Home For Christmas*, Gary Barlow's *Since I Saw You Last* and One

Direction's *Midnight Memories* - all released on November 25, leaving just five-and-a-half sales weeks until year-end.

You have to go back decades in the history books, before the birth of the CD, to find a year in which an artist album failed to sell a million. Lionel Richie's *Can't Slow Down* was the

biggest-selling album in the UK of 1984, but was only certified double-platinum by the BPI in 1985. Every year since has seen an artist album clock up seven-figure sales in the 12 months of the calendar.

Better news for the UK market comes in the compilations sector, with *Now! That's What I Call Music 85* selling more than 898,000 units so far this year. It needs more than 100,000 extra sales to hit the million-mark - but Sony and Universal will be hopeful that *Now! 86*, released this week, can reach the milestone.

According to Official Charts data, overall annual artist album unit sales are down 7.2% year-to-date in the UK, with compilation albums growing 7.7%. Meanwhile, UK year-to-date singles sales are down 1%.

This Sunday's Official Chart will crown the 1,000th ever Official No.1 album, with new LPs from Robbie Williams, Jake Bugg and JLS fighting it out for the crown.

RECENT ANNUAL MILLION-SELLERS: YEAR-BY-YEAR

- 2012 - *Our Version Of Events*, Emeli Sande (1.4m yearly sales)
- 2011 - *21*, Adele (3.8m)
- 2010 - *Progress*, Take That (1.8m)
- 2009 - *I Dreamed A Dream*, Susan Boyle (1.6m)
- 2008 - *Rockferry*, Duffy (1.7m)
- 2007 - *Back To Black*, Amy Winehouse (1.6m)
- 2006 - *Eyes Open*, Snow Patrol (1.5m)
- 2005 - *Back To Bedlam*, James Blunt (2.4m)
- 2004 - *Scissor Sisters* (1.6m)
- 2003 - *Life For Rent*, Dido (2.2m)
- 2002 - *Escapology*, Robbie Williams (1.4m)
- 2001 - *No Angel*, Dido (1.9m)
- 2000 - *1*, The Beatles (1.9m)
- 1999 - *Come On Over*, Shania Twain (2.3m)
- 1998 - *... Corners*, The Corrs (1.7m)
- 1997 - *Be Here Now*, Oasis (1.5m)
- 1996 - *Jagged Little Pill*, Alanis Morissette (1.6m)
- 1995 - *Robson & Jerome* (1.5m)

(Source: Official Charts Company data)

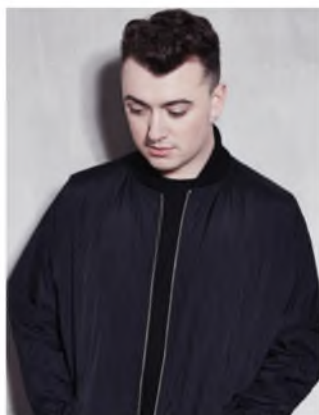
Sam Smith signs to Capitol on both sides of the Atlantic

Hotly-tipped singer/songwriter Sam Smith has signed to Universal's Capitol Records in the US, *Music Week* can reveal.

The artist is already signed to Nick Raphael and Jo Charrington's UK Capitol label, and is predicted to emerge as one of British music's brightest hopes in 2014.

Music Week understands that Smith's deal in the US commits to releasing his debut album in the territory, which is expected at some point next year.

In 2013, Smith has featured on Disclosure's first hit single *Latch* and scored a No.1 collaboration with Naughty Boy on *La La La*. The track has since won a MOBO Award and amassed over 180 million views on YouTube. Smith recently released an EP, *Nirvana*, through Jessie Ware and Disclosure indie label PMR that drew critical acclaim. He is due to release his own debut single in February 2014 through Capitol in the UK.



"Sam Smith is already proving to be an amazing artist who possesses enormous potential worldwide," Capitol Music Group chairman and CEO Steve Barnett told *Music Week*. "He's an incredibly important signing for Capitol, globally, as it is singular artists like Sam that can help define a label and set the tone for our future legacy. Everyone in the US is so excited to work with him and help bring his music and artistry to the public."

Added Capitol UK president Nick Raphael: "Sam is a unique talent with an incredible voice. You get to sign an artist like this once in a lifetime."

Live dates for a 2014 UK tour went on sale last week, with Shepherd's Bush already sold out. On Friday (November 15), *Together* - a new collaboration between Smith, Disclosure and Nile Rodgers - premiered online and has already amassed in excess of 320,000 plays on SoundCloud.

NEWS

EDITORIAL

Why profit can't be a dirty word in music any longer



IT IS AN ARRESTING THOUGHT that PlayStation 4, a mind-bendingly complex piece of tech with a pricetag to match, sold a million units in its first day on sale in the US last week. Contrast that with the fact that the UK music market can't even sell a million of any artist album in a year, and we obviously have a problem.

But before we get carried away with self-flagellation - we're **DOOMED! DOOMED!** - let's try something that this industry hasn't traditionally be very marvellous at: turning our attention away from depressing ol' unit shifting, and onto cold, hard cash.

Today's front-page story of a landmark volume-related horror show is surely a line in the sand. Finally, the trade now has the impetus to make a clean break between an era of sales obsession and one of profit obsession; marking the day when 'labels' finally become accountable as multi-functioning music copyright houses.

You see, the disappearance of the annual seven-figure-shifting LP would be far more laden with **DOOM** if our biggest so-called 'record' companies weren't harbouring such robust bank balances.

"Why does the record industry remain so solely obsessed with unit sales? It hides the true multi-faceted power of today's business"

Universal has just posted a healthy increase in revenues between January and September 2013, even without EMI's influence. Meanwhile, its EBITA - profit before necessary deductions - stood at €255m (£214m), up 7.1% compared to 2012.

As for Sony, while lay-offs look certain for its hemorrhaging Pictures division, its music interests - including the major label and publisher Sony/ATV - keep on posting healthy operating profits each quarter: \$99m-worth in the three months to September 30, 2013.

Far from stumbling blindly into the abyss, these businesses are reaping the benefits of myriad new, lucrative opportunities.

To name a few: advertising sync, streaming services, digital licensing, non-digital licensing, tickets, merchandising. (And also, as the case seems to be this week, by just plonking an extra quid onto their artist album prices on iTunes, but that's another story...)

Why, then, does the industry remain so solely fixated on record purchases? Sales teams continue to be bonused on shifting units, making any discussion of the relevance of this lone metric weirdly controversial. As a result, units continue to be deployed as the standard industry health-check, and profit remains a dirty word.

This is a needless reputational quagmire: potential investors must look at the UK market's album sales figures and shriek, never getting to hear a more relevant, holistic - not to mention positive - story. Brands must hope to leverage such apparent desperation by bullying their way to favourable terms, without appreciating that LP sales are merely one facet of a much more intricate enterprise. It's madder than Lady Gaga's jittery coitus dance for R Kelly.

Indies have realised it for a long time: it is profitability, not market share or sales statistics, that really matter. That goes tenfold in 2013.

Everything you need to know about this undying units-obsessed attitude is summed up by this thought: despite almost every artist now receiving a more hearty salary from live, merchandise and brand partnerships than from album purchases, the label world still patronisingly refers to these income streams as 'ancillary'.

Ancillary to what, exactly?

Tim Ingham, Editor

Do you have views on this column? Feel free to comment by emailing tim.ingham@intentedia.co.uk

Universal merch rockets

REVENUES UP 30%, UMPG GROWS, BEATS STAKE REVEALED

LABELS

BY TIM INGHAM

Universal Music Group's worldwide merchandise business is proving one of its strongest assets this year - as its digital music sales outperform physical.

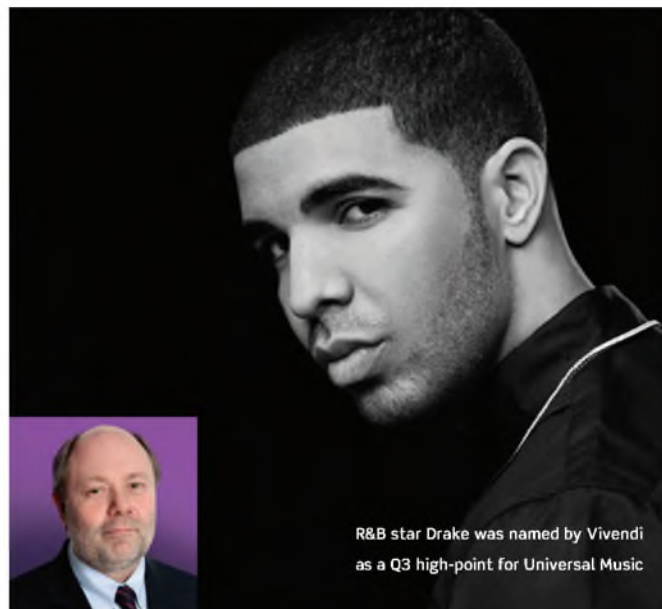
The company's merch revenues grew 30% year-on-year in the first nine months of 2013 on a constant currency basis, according to new figures unveiled by parent Vivendi.

That would indicate a storming performance from Universal's in-house merch division Bravado, which it acquired in 2007.

Meanwhile, digital music sales represented 53.9% of UMG's overall recorded music revenues in the period, up 6% year-on-year. Total recorded music revenues in the nine months were up 25%, but down 2% when EMI was excluded. Vivendi blamed this dip on EMI integration challenges in Japan - the only market in which UMG's revenues didn't grow.

Also mentioned within the results was Universal Music Publishing, whose revenues were up 5% year-on-year in the nine-month period 'as stronger digital income more than offset lower mechanicals'.

In addition, Vivendi revealed that Universal owns a 14% stake in the Beats audio hardware brand, worth \$215m (£133.7m) - which would value the overall Beats company at a whopping \$1.6bn (£1bn). Vivendi's EVP of investor relations, Jean-Michel Bonamy, proudly reminded shareholders that UMG's



R&B star Drake was named by Vivendi as a Q3 high-point for Universal Music

"original cost for participation" in Beats was "zero".

Universal generated revenues of €3.4 million (£2.84m) in the first nine months of 2013 - up 21.9% annually at constant currency (17.1% at actual currency). These figures included revenues from EMI Music, which UMG didn't own in Q3 2012. Excluding EMI, annual revenues increased 0.9% in the nine months.

In Q3 alone, UMG revenues stood at €1.16m - up 27.7% YoY at a constant currency rate, and up 6.7% excluding EMI.

Synergies related to the EMI acquisition should exceed Vivendi's target of more than £100 million by the end of 2014, said the French conglomerate.

Vivendi CFO Philippe Capron (pictured inset) said: "Regarding investment in music and the music market in general, I mean, we mustn't get carried away by a good quarter."

"For years, we've been saying that the [global recorded music] market should start to stabilise, and I guess that's what we're seeing right now. We are not absolutely sure that we've reached the bottom in every [territory], but at least in the US, we feel now confident that this is indeed the case.

"Overall, we are feeling very confident not just because of the growth in downloads, but because of the success of the flurry of new monetisation models around subscriptions, around ad-based models etc., and also the very steady, very fast growth of music outside the OECD - countries which previously had essentially no legal market for music, but which, thanks to iTunes opening there or thanks to agreements with mobile operators, are starting to generate significant revenues for us. This is really a game-changer."

USM signs new deal with Plangent

USM Songs has struck a deal with Plangent Visions Music to represent its catalogue on a worldwide basis.

The catalogue contains a number of hit songs including, (What's So Funny 'Bout) Peace, Love and Understanding - written by Nick Lowe and recorded by various artists including Elvis Costello - Ghost Town and Too Much Too Young by The Specials; Over My

Shoulder by Mike And The Mechanics; Our Lips Are Sealed recorded by both the Go Go's and Fun Boy Three; and the internationally acclaimed song Nelson Mandela recorded by The Special AKA, which appears in the upcoming movie Mandela: Long Road to Freedom. Songs controlled by Plangent Visions Music have also been covered by major artistes including Johnny Cash,

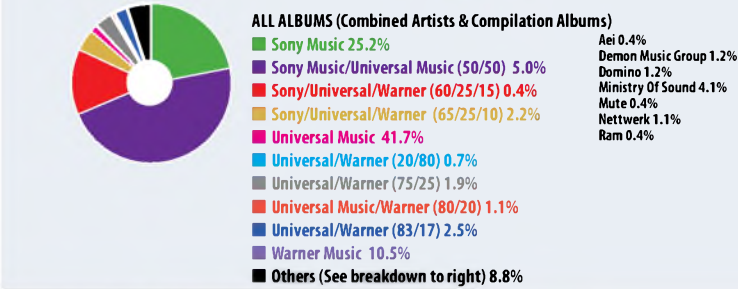
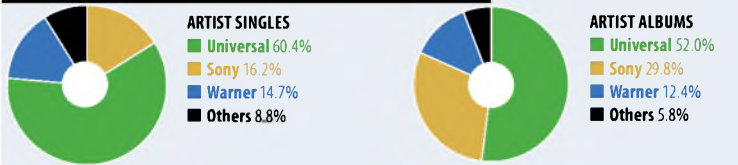
Amy Winehouse, Rod Stewart and the Eagles.

"I am very proud to be looking after the Plangent Visions catalogue," said USM Songs' Martin Costello. "We're all thrilled to be representing such a great collection of songs"

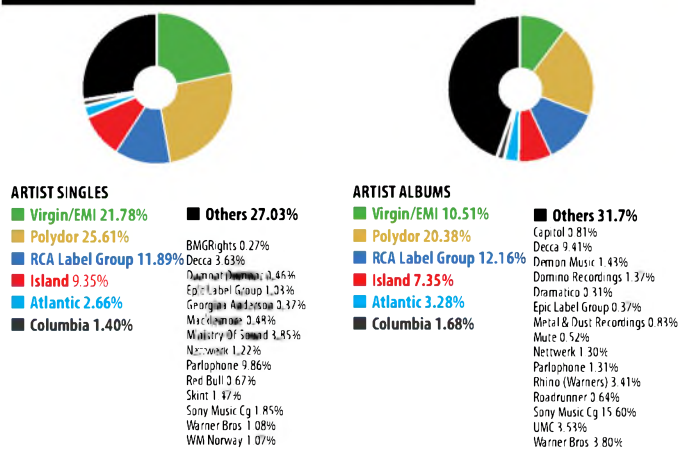
Formed in February of last year, USM Songs is a joint venture between Union Square Music and Costello - the former MD of Complete Music.

MARKET SHARES

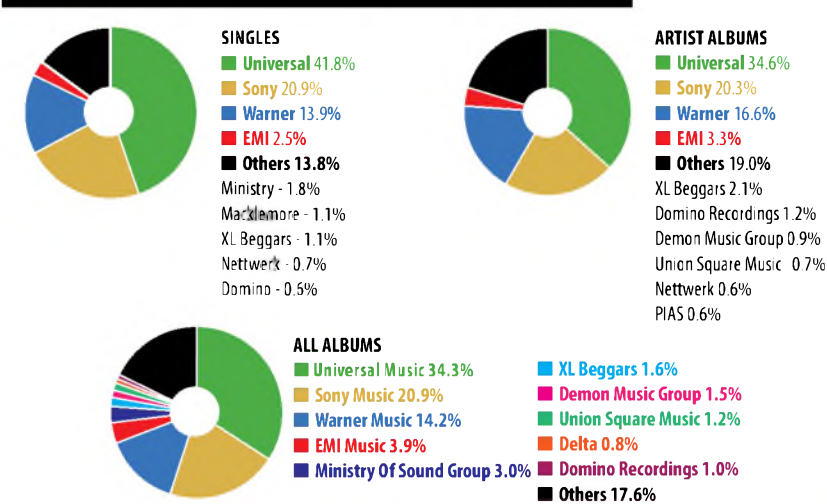
WEEK 46: TOP 75 SHARE BY CORPORATE GROUP



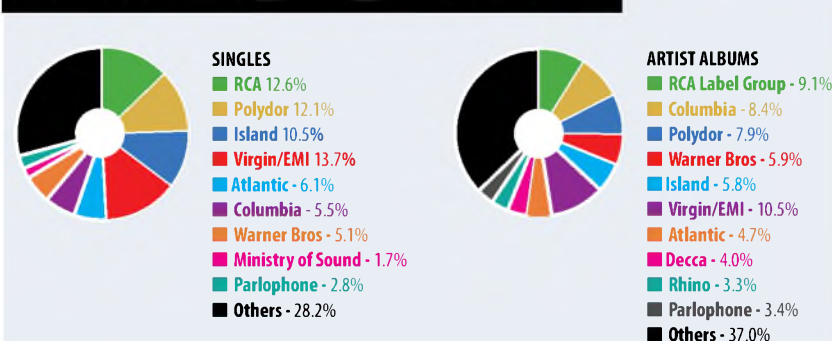
WEEK 46: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



STAR'S FIRST SOLO ALBUM FOR 14 YEARS

Barlow goes it alone

TALENT

BY TIM INGHAM

Gary Barlow remembers the disappointment of his last solo album campaign 14 years ago all-too-well - and is determined to harness the lessons he learnt back then for new LP, *Since I Saw You Last*.

Barlow's first solo LP was the platinum No.1 album *Open Road* in 1997. Released via BMG/RCA, it spawned the chart-topping singles *Forever Love* and *Love Won't Wait*. However, his follow-up two years later, *Twelve Months, Eleven Days*, was an unexpected flop. Its dance-influenced sound didn't connect with the public, and the album peaked at No.35.

Since then, Barlow has become the principle songwriting figure behind the reunited *Take That*, smashing records with the group's comeback tours and releasing three studio albums on Polydor - *Beautiful World* (2006), *The Circus* (2008) and *Progress* (2010) - that have all hit No.1.

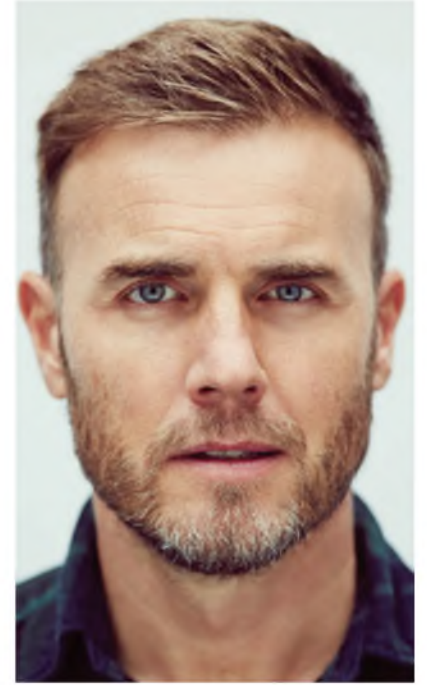
Since I Saw You Last will be released via Polydor on November 25, preceded by single *Let Me Go* - which registered at No.2 on the Official Singles midweek sales flash at the time of going to press, just 32 copies behind *Bastille's Of The Night*.

Barlow told *Music Week*: "With my last [solo] album there were so many problems with it, the main problem being that it was made by committee. I had a lot of people in the kitchen with me trying to make it work.

"One of the conditions I started with this time was, 'I am going to make this record and deliver it - I don't want anyone's opinion, I want to make a record that's from the heart and from my head right now.' I thought that a lot of those demons would stick with me from last time and actually they didn't - they were flushed out very early."

In the interim between *Twelve Months, Eleven Days* and his new album, Barlow has enjoyed a public reappraisal, boosted by his appearance as a judge on *The X Factor* since 2011. The six-time Ivor Novello recipient was appointed as an OBE in 2012 and has now sold more than 50 million albums worldwide in total.

Discussing the 15-year gap between his two solo album efforts, Barlow said: "My experiences from the last record told me that you've got to be in a very good place to start a solo album. You need to feel strong and confident, but you've got to be in a place also where you've got lots to write about. I do think that some artists make too many records and so when they are revisiting and starting a new record it feels like work, whereas it didn't for me - I couldn't wait to get started."



"My last solo album had so many problems. But my demons didn't stick - I flushed them out. I couldn't wait to get started"

GARY BARLOW

Last year, Barlow released the seven-track EP *Sing* under his own name with *The Commonwealth Band*, commemorating the Diamond Jubilee of Queen Elizabeth II. Released via Decca, it was another Official Album Chart No.1.

At the start of this year, Barlow completed a 25-date UK solo tour, including two nights at the Manchester O2 Apollo. He will undertake an arena tour in the new year, starting in April 2014.

Barlow told *Music Week*: "To go out and play for your fans is when you really find out who they are. You can look at the whites of their eyes, see what works and what doesn't. I had such fun on the last tour, I didn't want it to end. When I got to the end of the run, it was at that point that I thought, 'Maybe there's a solo record here, maybe it's time after all.'"

Barlow's TV promo plot for the new album includes ITV's *Daybreak*, *Lorraine* and *The X Factor*, as well as Channel 4's *Sunday Brunch*. He will appear on Jonathan Ross on November 23 and BBC's *The One Show* on November 27, as well as performing on both finals of *The X Factor* (December 15) and *Strictly Come Dancing* (December 21).

Polydor president Ferdy Unger-Hamilton told *Music Week*: "We are really proud of the songs and the album that Gary has made. I know how important this record is to him and myself and Polydor feel privileged to be involved."

NEWS

NEWS IN BRIEF

■ **PPL:** The music licensing company has inked international contracts with two collective management organisations (CMOs) in Poland. Both STOART – responsible for looking after the rights of performers – and ZPAV – which represents the rights of sound recording and music video producers – will work with PPL to ensure that the members represented by each organisation receive royalties for any recorded music broadcast or publicly performed in the UK and Poland.

■ **IFPI:** The international trade body has announced the creation of a new industry-led pan-European licensing scheme, which will specifically target the needs of small-scale users, including individuals, small associations and small businesses. 20 EEA-based recording industry CMOs have already signed up to the scheme.

■ **DEEZER:** Reports suggest that the streaming service could be acquired by Microsoft. While the two sides aren't in "deep negotiations", according to insiders, a deal is apparently "definitely on the table". Reports also suggest that the service is set to land in the US next year – potentially as early as January.

■ **RAP GENIUS:** The lyrics site has announced a licensing deal with Sony/ATV. The agreement comes after the website was one of 50 targeted by takedown requests from the National Music Publishers Association over alleged copyright infringement. Legal action has now been temporarily suspended by the NMPA with Rap Genius having agreed to work towards a mutually beneficial solution with publishers.

■ **GLOBAL:** The radio network's appeal against a requirement to divest stations before completing its acquisition of Real and Smooth Limited has been rejected by the Competition Appeal Tribunal. "Obviously this is a disappointing outcome," said Global. "We share the concerns of many within our industry, who believe the basis on which the Competition Commission formed their decision to be outdated."

■ **VEVO:** The video platform has partnered with Yahoo! to make its library available to the company's 'omg!' celebrity and music brand.

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SHENNAN KEEN TO PROMOTE 'TIDAL WAVE' OF NEW MUSIC TO THE UK

Radio 2 gets behind country

MEDIA

■ BY PAUL WILLIAMS

Radio 2 is following up its most comprehensive coverage yet of the CMA Awards with a range of activity around next year's Country To Country music festival in London.

The BBC network presented a week of programming dedicated to the annual Country Music Awards, which took place on November 6, including Patrick Kielty broadcasting a three-hour show live from Nashville and Bob Harris hosting a series of specials.

Now station controller Bob Shennan (pictured left) is looking to give another big UK focus to the genre around the second C2C Country to Country event, which is organised by the CMA and will take place at the O2 Arena in London on March 15 and 16 next year. It is being headlined by the Zac Brown Band and Brad Paisley (right), while the line-up also includes the Dixie Chicks and Rascal Flatts with around 25,000 tickets having already gone and the Saturday sold out.



Shennan also sits on the CMA board and says his two responsibilities centre on his "real passion to make sure the artists and the music of Nashville comes to the UK".

"There's an extraordinary tidal wave of new emerging Nashville country-inspired music that is really more mainstream and attractive to a UK audience than it has been for years," he told *Music Week*. "Certainly the people in Radio 2 like [head of music] Jeff Smith who have seen these kinds of ebbs and flows of taste



say that now is the time that this music has really come of age. It's helped by artists like Taylor Swift who is now one of the big global music superstars and she has achieved that status by getting out of Nashville and touring and touring repeatedly around the globe and making her music attractive to broad audiences, young audiences and new audiences, which just goes to show what can be done."

Radio 2 regularly features country music artists on its playlist, including recently CMA

Awards 2013 New Artist of the Year winner Kacey Musgraves, but Shennan is preparing to build on that around the C2C Festival. This will again include Radio 2 as the broadcast partner and its presenter Bob Harris as the event's host.

"There is a big CMA international marketing summit taking place and we'll be inviting them to a reception at the BBC where many of the UK music industry and Nashville music industry will be able to meet together and experience the love of the UK for country music," said Shennan.

"It's really such a compelling part of the current tastes and it's just really, important that all of us across the UK – and I'm not just talking about the BBC, I'm talking about publications, I'm talking about commercial broadcasters – are very much at the heart of this incredible wave of new music coming out of Nashville and we get the opportunity to really showcase it when they come here."

■ See Nashville feature, Pages 24-26

Colin Lester launches award

Twenty First Artists CEO Colin Lester has launched an award aimed at discovering and nurturing new entrepreneurial talent.

The Colin Lester Digital Entrepreneurship Award gives Southampton Solent University students – both existing students and alumni from 2011 onwards – the chance to win a cash prize of £1,000 and up to £9,000 of claimable expenses to develop and support their digital music enterprises.

Entries should be based on finding new ways to digitally promote music and artists. The prize also includes mentoring from Twenty First Artists, Lester's London-based international artist management company. Lester launched the



award on Monday (November 18) as he was recognised for his services to the music industry and to the city of Southampton with an Honorary Doctorate by Southampton Solent University.

Lester, who has been a Visiting Fellow at the university for the last five years, was presented with his award at a ceremony

held at the Southampton Guildhall and gave the keynote address to graduates and guests.

Having helped oversee the careers of successful artists including The Brand New Heavies, Travis and Arctic Monkeys, Lester is best known for his association with Southampton horn Craig David. During their professional relationship David has sold more than 15m records and won numerous awards around the world.

Lester said, "I am very grateful to everyone at Southampton Solent University for this wonderful honour. I love working with the students, and they are the inspiration for the new Digital Entrepreneurship Award."

Omnifone eyes India

B2B digital music service Omnifone is considering an expansion into India.

The group joined a small business delegation travelling with Prime Minister David Cameron on his visit to India last week (November 14).

The country boasts a population of 1.2 billion, with 900 million mobile subscribers and only a handful of legitimate digital music services.

Omnifone said it was committed to working with domestic Indian rights owners to introduce legal services.

The firm was recently accepted on to the Future Fifty programme, a UK Government-backed

initiative to help businesses scale up their operations. Omnifone CEO Jeff Hughes, said:

"India's thriving population presents a huge opportunity to Omnifone and endorsement from the UK Government during this trip will provide us with a head start. With further support from the Future Fifty programme, we will be on track to scale our business and excel in emerging markets."

Omnifone provides cloud-based music services to consumer electronics vendors, mobile carriers, internet service providers and consumer brands including RIM, Sony, HP and Rara.com.

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RADAR

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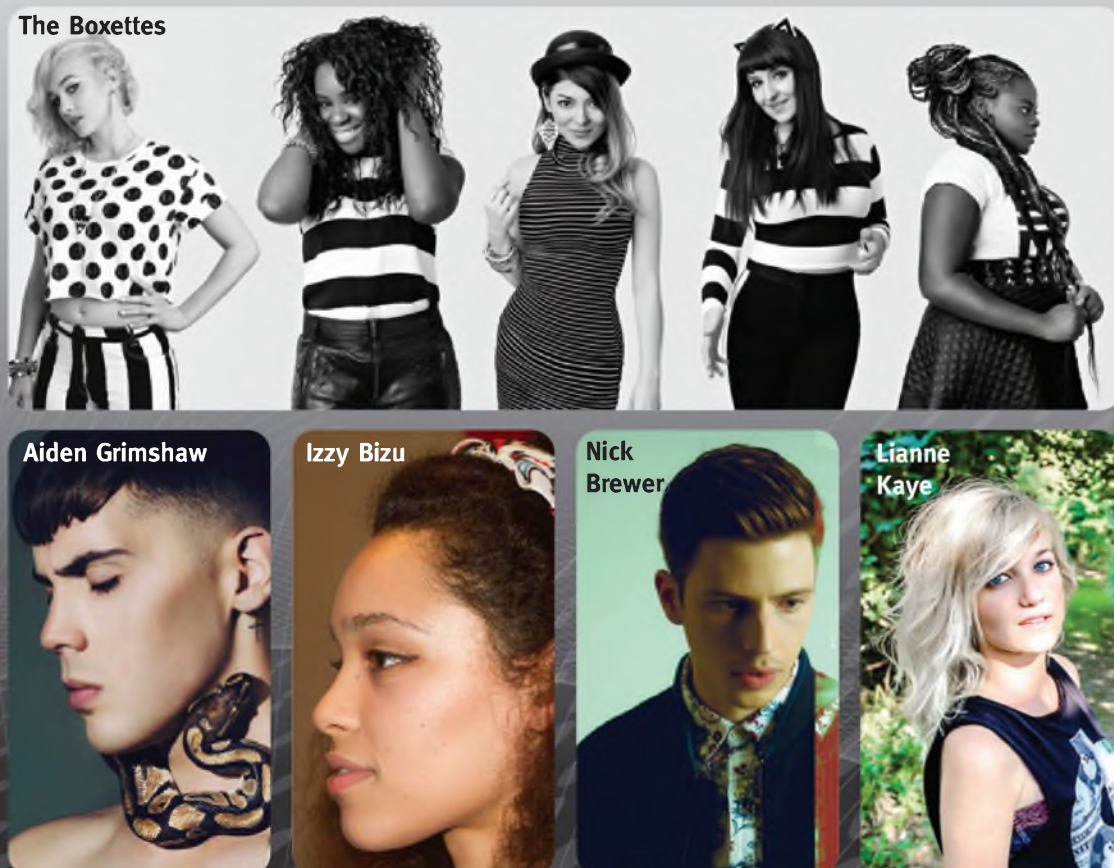


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MusicWeek The Playlist

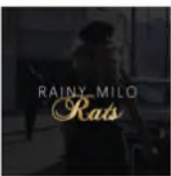
10 tracks you need to hear...



CHARLI XCX
SuperLove (Asylum)
(single, December 1)
Contact: Briana Dougherty, Atlantic
briana.dougherty@atlanticrecords.co.uk



A\$AP ROCKY
Phoenix (Columbia)
(from album, out now)
Contact: Michael Cleary, Columbia
michael.cleary@sonymusic.com



RAINY MILO
Rats (Limey/EMI)
(single, November 25)
Contact: Laura Martin, Real Life
laura@reallifepr.com



SAINT RAYMOND
Young Blood EP (Asylum)
(ep, January 5)
Contact: Briana Dougherty, Atlantic
briana.dougherty@atlanticrecords.co.uk



EIYAR FOX
Do It All Over Again (RCA)
(single, January 12)
Contact: Louise Mayne, RCA
louise.mayne@sonymusic.com



KATY B
Crying For No Reason
(Rinse/Columbia)
(single, January 27)
Contact: Beth Drake, Toast
beth@toastpress.com



JOEL COMPASS
Run (Outsiders/Polydor)
(single, November 18)
Contact: Cath Hurley, Charm Factory
cath@charmfactory.co.uk



M.I.A.
Y.A.L.A. (Virgin EMI)
(single, out now)
Contact: Jon Wilkinson, Technique PR
jon@technique-pr.com



HAIM
Forever (Polydor)
(single, December 9)
Contact: Jon Lawrence, Stoked PR
jon@stokedpr.com



MALISA GRACE
Don't Know Tomorrow
(unsigned)
(single, out now)
Contact: OD Hunte
od@odhunte.com

DATA DIGEST

SALES STATISTICS



CHART WEEK 46 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,120,500	1,548,566	397,156	1,945,722
PREVIOUS WEEK	3,080,222	1,417,234	328,315	1,745,549
% CHANGE	+1.3%	+9.3%	+21.0%	+11.5%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	152,470,198	54,695,498	15,791,998	70,487,496
PREVIOUS YEAR	153,968,934	58,928,008	14,657,274	73,585,282
% CHANGE	-1.0%	-7.2%	+7.7%	-4.2%

APPOINTMENT TO VIEW



THE X FACTOR

Saturday, November 23 - ITV, 8pm - 9.30pm
The remaining acts celebrate the best of the show, from the most memorable performances to hit singles released by past contestants. There's also live music from Olly Murs.

THE JONATHAN ROSS SHOW

Saturday, November 23 - ITV, 10.30pm - 11.35pm
Gary Barlow chats and performs ahead of the release of Since I Saw You Last, his first solo album in 14 years. Also interviewed are The World's End star Simon Pegg, comedy royalty Dame Edna Everage and Coronation Street's Michelle Keegan.

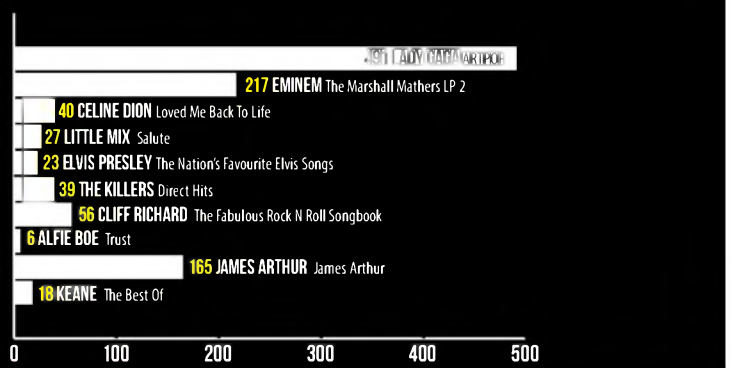
NEVER MIND THE BUZZCOCKS

Monday, November 25 - BBC Two, 10pm - 10.30pm
Life's Too Short and Harry Potter star Warwick Davis takes a turn in the host's chair for another round of the comedy music quiz. Team captains Phill Jupitus and Noel Fielding are joined by McFly's Tom Fletcher, TV presenter Emma Willis, opera singer Alfie Boe and comedian Chris Ramsey.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON NOVEMBER 18 2013



shazam TAGGED



The latest most popular Shazam new release chart:

- LILY ALLEN Somewhere Only We Know
- EMINEM The Monster
- ELLIE GOULDING How Long Will I Love You
- CALVIN HARRIS & ALESSO Under Control
- RY X Berlin

BPI SALES AWARDS: WEEK ENDING NOV. 17

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
THE KILLERS SAM'S TOWN (ALBUM) <i>Platinum</i>
BLACK KEYS ATTACK & RELEASE (ALBUM) <i>Gold</i>
BLACK STONE CHERRY BETWEEN THE DEVIL & THE... (ALBUM) <i>Silver</i>
FRANK TURNER TAPE DECK HEART (ALBUM) <i>Silver</i>
ARCADE FIRE REFLEKTOR (ALBUM) <i>Silver</i>
LADY GAGA ARTPOP (ALBUM) <i>Silver</i>
VARIOUS ARTISTS BBC RADIO 1'S LIVE LOUNGE 2013 (ALBUM) <i>Silver</i>
JASON DERULO FT 2 CHAINZ TALK DIRTY (SINGLE) <i>Gold</i>
LORDE ROYALS (SINGLE) <i>Silver</i>
EMINEM FT RIHANNA THE MONSTER (SINGLE) <i>Silver</i>



Key
SINGLES ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)
ALBUMS ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000)

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GIGS OF THE WEEK

MANCHESTER



Who: Crystal Fighters
Where: Manchester Academy 2
When: November 23
Why: The Brit

alternative dance band play a sold out show after releasing their second album *Cave Rave* earlier this year. They will support Two Door Cinema Club at The O2 Arena in December.

BRISTOL



Who: Hudson Taylor
Where: Exchange, Bristol
When: November 26
Why: After a busy

summer that included opening for The Rolling Stones in Hyde Park, the two brothers from Dublin play a headline show. Their third EP *Osea* is out now.

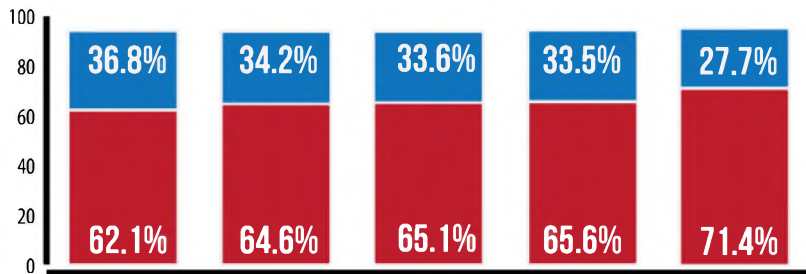
LONDON



Who: Big Deal
Where: Cargo, London
When: November 27
Why: Joined by indie

pop act Parlour and Chichester trio Traams, the 'cringe core' London band play a UK date as part of an autumn tour. Their new album *June Gloom* is out now.

DIGITAL VS PHYSICAL



Official Charts Company

WKS 42-46
The UK market share for all albums in the past five weeks

■ DIGITAL
■ CD

TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Nov. 18

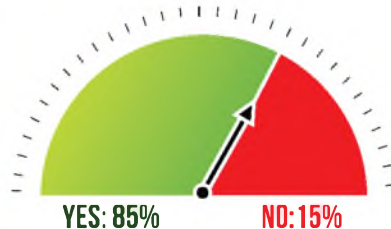
- 01** AC/DC's *Highway To Hell* for Christmas No.1? *Wednesday, November 13*
- 02** 43 festivals grab Greener Festival awards *Wednesday, November 13*
- 03** James Arthur apologises after 'f**cking queer' lyric angers listeners *Saturday, November 16*
- 04** 'My band's one of Spotify's most popular artists. And I'm okay with it not paying too much' *Thursday, November 14*
- 05** Robbie Williams, Jake Bugg and JLS in showdown for UK's 1,000th Official No.1 album *Monday, November 18*

MUSIC WEEK POLL

This week we asked...

Lily Allen's new video attacks what she sees as the exploitation of female artists in the music industry. Is she right?

Vote at www.musicweek.com



INK SPOTS

Too busy to read the music press? Don't worry, we've done it for you.

On the front of this month's *DIY* magazine are 'Band Of The Year' **Foals**.



After releasing their 'biggest, best album

to date' *Holy Fire*, selling out shows 'in seconds' and headlining festivals, the five-piece discuss their "paranoid and perfectionist streak".

Inside, *Warpaint* are "holed up in Joshua Tree" working on their self-titled second album. With help from legendary producer Flood (Depeche Mode, Nine Inch Nails, New Order) the sound is 'simpler' and more 'grown up' than their debut. "We've been listening to a lot of Hall & Oates," says guitarist Theresa Wayman. It's out on January 20.

Elsewhere, **Connan Mockasin** talks about falling on hard times after moving to London from New Zealand to start his music career.

"For about six months, I slept on a park bench," he explains. "I thought it was going to be easy to find somewhere to live and get a job."

In the reviews pages, **Arcade Fire's** *Reflektor* gets four out of five from Jamie Milton. The band's fourth album is their "fullest and most ambitious to date". Anna Byrne is similarly impressed with **Kurt Vile's** *It's A Big World Out There*. The EP is "less an afterthought, more a natural coda".



THE MAGIC NUMBERS

Amaze colleagues and bamboozle rivals with these head-spinning facts and figures...

1st

Organisation in the world to have sent 50 million takedown requests to Google for links to copyright-infringing websites is the BPI. The music industry trade body crossed the threshold on Friday, November 15

4.9m

Peak audience for The Jonathan Ross Show on Saturday, November 16 was the programme's highest audience ever. Guests included One Direction, Oprah Winfrey and Eminem

100%

Of James Arthur's Tweets will be written by his management from now on. The singer and 2012 X Factor winner announced the news after releasing a diss track about rapper Micky Worthless that drew criticism for its 'homophobic lyrics'

999th

No.1 album in UK chart history is Lady Gaga's *Artpop*. The record is expected to move around 250,000 copies during its first week of US sales

£140m

Deal signed between Simon Cowell and ITV to broadcast The X Factor and Britain's Got Talent until 2016

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@RotDLiz I'd really rather not write "Lily Allen Has A Baggy Pussy" at 5am tomorrow (*Liz Stokes, Record Of The Day*) *Tuesday, November 12*



@SrhHswl everyone's getting married and I'm just getting lazier and finding more tv series to watch (*Sarah Haswell, Soundcloud*) *Wednesday, November 13*



@andyscott82 I think the biggest plus point about Belfast Music Week is that school night beers are entirely acceptable. (*Andrew Scott, Third Bar*) *Wednesday, November 13*



@DotComSista Getting weird looks on the train then suddenly realise I'm writing in a posh leather @onedirection notebook. Jealousy. (*Genevieve Ampaduh, Sony Music*) *Friday, November 15*



@CSweens Highlight of last nights #RevsInSound was possibly a girl pissing in a bag in our pod. That's gotta take some serious skill. (*Charlotte Sweeney, Your Army*) *Friday, November 15*



@AmplifyDot Mate, trying to explain the UK rap scene to businessmen is like trying to teach a brick wall how to speak Chinese. (*Amplify Dot*) *Friday, November 15*



TWEET OF THE WEEK

@iamrobanderson What we have learned about the new @lilyallen single - you can say bitch on @BBCR1 but not slut, ass, balls, tits or butt. #HOH (*Rob Anderson, Distiller Music*) *Monday, November 18*



@trixie I WILL NEVER EVER TIRE OF TEXTING PEOPLE THE POO EMOJI (*Talia Kraines, Bauer Radio*) *Friday, November 15*



@Julia_White Khloe Karsashian desperately trying to flirt with Grimmy. Invites herself into his bed twice. He just wants to compare heels #awks (*Julia White, Saturday, Yahoo UK*) *Saturday, November 16*



@dannyjnroberts At Waterloo station. 6 blokes smashed going at a box of 12 Krispy Kremes. They are calling it dinner. #livingthedream (*Danry Roberts, Decca Records*) *Saturday, November 16*



@RyanJL Ugh. "...and he is as gay as they come!" makes me want to vomit. So we're now gay on a scale of something to Rylan are we? (*Ryan Love, Digital Spy*) *Saturday, November 16*



@allymccrae The reaction and NOISE in Belfast for @FRabbits last night was mental. Glasgow's gonna be hysterical, and rightly so. (*Ally McCrae, BBC Radio 1*) *Saturday, November 16*

Follow us on Twitter for up-to-the-minute alerts **@MusicWeekNews**

DATA DIGEST

PHOTO CREDIT: BBC/KIERON MCCARRON

PICTURE OF THE WEEK

SUPER DUPER FLY

Friday, November 15

McBusted, the new supergroup merging McFly and Busted's Matt and James, took to the stage for 2013's Children In Need shenanigans in their debut TV performance.



TAKE A BOW TEAM JOHN NEWMAN



THE LOWDOWN

Album: Tribute
Highest chart position: No.1

Label: Island
Publisher: B-Unique
Managing director: Jon Turner
A&R: Louis Bloom
Manager: Paul McDonald & Ollie Clueit
Legal: Andrew Myers, Clintons
Agent: Alex Hardee, Coda
Marketing: Natasha Mann

National press: Shane O'Neill
Regional press: Monique Wallace
Online press: Lorraine Long, Charm Factory
National radio: Steve Pitron & Charley Byrnes
Regional radio: Phil Witts & Charity Baker
TV: Andrea Edmondson & Tony Fletcher

HE SAID / SHE SAID

“ #LOVE to my fans but I'm coming off twitter for good. HQ will be doing all my tweets from now on. PEACE! ”

Following his debut album recently charting at No.2, X Factor winner James Arthur quit the micro-blogging site at the weekend following some controversial posts - it is now run by his team



SIGNS O' THE TIMES



SONGS Music Publishing has signed Lorde, aka Ella Yelich-O'Connor, to a worldwide co-publishing agreement - in a reported \$2.5 million deal. The agreement encompasses future recordings, as well as Lorde's debut EP, The Love Club, her highly successful debut album Pure Heroine and its hit single Royals.

Nottingham five-piece **Amber Run** have signed to **RCA Victor** and will soon release their debut single on the label - a 7" vinyl

limited to 500 copies and featuring exclusive B-side Hide & Seek.

French duo **As Animals**, recently signed to **Atmospheriques**. After clocking up over 400,000 views in France in just a few months, their I See Ghost (Ghost Gunfights) video was premiered in the UK and US. They recently sold out two headline shows at Nouveau Casino in Paris and the label are said to have big plans for them for next year...

SYNC STORY

The tale behind a standout sync deal in the industry...



- **Artist** Kashy Keegan
- **Track** This Is My Dream
- **Composer** Kashy Keegan (words & music)
- **Publisher** Universal Music
- **Client** HKTV
- **Campaign** HKTV
- **Usage** Theme tune for TV show The Challenge and used for other HKTV advertising campaigns
- **Key execs** Andy Wong - regional general manager, Universal Publishing Production Music Asia

Kashy Keegan, a British singer/songwriter from London has seen his self-penned song *This Is My Dream* gain widespread coverage in Hong Kong and peak at No.1 on the iTunes chart in the territory as a result.

He was recently flown over to perform the song in the centre of Hong Kong as part of a protest staged by HKTV (Hong Kong Television) who have used the song as their theme tune. The protest was in response to the news that the Hong Kong Government had refused to grant the TV station a license.

Andy Wong - regional general manager, Universal Publishing Production Music Asia explained: "To cut a long story short, one of my clients CTI Hong Kong Telecom Ltd is producing a 30 x 30-min documentary programme *The Challenge*. They are using *This Is My Dream* as the theme song of the programme and will be also making various reversions / instrumentations to fit in different moods throughout the programme. HKTV said the lyrics fits so well.

"I'm very pleased to say the song is getting more and more popular here in Hong Kong."

Keegan added: "I wrote *This Is My Dream* in 2007... I'm completely overwhelmed and this whole experience really has been a dream come true for me."

UK TICKETING CHARTS THE MOST SEARCHED-FOR ARTISTS OF THE PAST WEEK

ticketmaster®



ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ONE DIRECTION	11	JINGLE BELL BALL
2	AVICII	12	ANDRE RIEU
3	X FACTOR	13	JUSTIN TIMBERLAKE
4	DRAKE	14	MCBUSTED
5	JAMES ARTHUR	15	MICHAEL BOLTON
6	ELTON JOHN	16	BRUNO MARS
7	ALFIE BOE	17	THE OVERTONES
8	PETER ANDRE	18	BASTILLE
9	THE EAGLES	19	ALL TIME LOW
10	MICHAEL BUBLÉ	20	DOLLY PARTON

TICKETWEB UK

POS	EVENT	POS	EVENT
1	ARCTIC MONKEYS	11	EDITORS
2	BOMBAY BICYCLE CLUB	12	STROMAE
3	THE 1975	13	DISCLOSURE
4	FOALS	14	JOHN NEWMAN
5	RIZZLE KICKS	15	BONOBO
6	IMAGINE DRAGONS	16	OCEAN COLOUR SCENE
7	MANIC STREET PREACHERS	17	MIYAVI
8	LONDON GRAMMAR	18	ALL TIME LOW
9	ANNIE MAC	19	MAROON 5
10	HAPPY MONDAYS	20	FLUX PAVILION

ON THE RADAR LUKE SITAL SINGH

Lauded by *The Guardian* as a "tremulous-voiced troubadour that could be a British Bon Iver, destined to take folk traditions in unexpected directions" and receiving plaudits for his two independently-released EPs, New Malden-born singer-songwriter Luke Sital-Singh has been hotly-tipped as being the next big folk singer-songwriter from the UK. Drawing comparisons to the likes of John Martyn and Neil Young, he has introduced himself to his widest audience yet with his first release for Parlophone in the UK - *Tornados* EP - part of a worldwide album deal with Warner.

Speaking to *Music Week*, the 25-year-old troubadour said of his joy of being signed by Parlophone and releasing his third EP: "It's a little 'boy's dream to sign to The Beatles' label. It just felt like the right choice and I'm really enjoying it. [*Tornados*] is my strongest EP - I'm proud of it, which is the most important thing to me. People seem to really like it, especially the single, which is going down really well."

Citing Bruce Springsteen, Bon Iver, Neil Young and Damien Rice as his musical influences,



Sital-Singh described his sound as something unique and diverse compared to the material most singer-songwriters produce.

"It's acoustic and a bit alternative. It's pop songs that can be kind of miserable, quite melancholic but also with a bit of an upbeat feeling."

The *Tornados* EP is produced

by Iain Archer (Jake Bugg) and follows Sital-Singh's first two EPs *Fail For You* and *Old Flint*. *Tornados* is said to show off his talents "within a richer full-band production".

Radio support has been abundant with playlist spots on the B-list of BBC Radio 1, 6Music (with fans in Steve Lamacq and

Huw Stephens) and *Amazing Radio* as well as evening playlist on XFM and plays on Absolute and Radio 2's Dermot O'Leary and Jo Whiley.

On the live side, this year Sital-Singh has embarked on tours supporting The Staves, Martha Wainwright, Kodaline and Villagers as well as having played at some of the UK's biggest festivals including The Great Escape, Latitude, Cambridge Folk Festival, Secret Garden Party and Wilderness. Despite these large scale feats though, he admits he prefers more intimate shows. Earlier this month he played a series of sold-out headline dates across the UK, including the Tabernacle in London.

"When people have come to see me [at headline shows] it's very special. [Those shows] always feel more special than the festivals and support ones. It's like they are my crowd and they are all really into what I do."

Now that his tour has ended, Sital-Singh is recording his debut full-length album, which he aims to release around May 2014. Of the creating process he said: "We are taking it as it comes

ESSENTIAL INFO

RELEASES

2012
Aug 8 EP: *Fail For You*

2013
Apr 14 EP: *Old Flint*
Nov 3 EP: *Tornados*

LABEL
Parlophone

MANAGEMENT
Julian Dean at RayGun

LIVE
November UK tour just completed, new tour in early 2014



really - trying to make something that sounds different from a standard singer-songwriter album. It makes it exciting because I can't really say what this album is going to be like..."

THE BIG INTERVIEW 40 YEARS OF MUSHROOM

MUSIC, MELBOURNE AND ME

Michael Gudinski is an icon in the international music industry, a legend in Australia and nothing short of a hero in his hometown of Melbourne. We celebrate 40 years of his Mushroom Group and a legacy that is sure to play a key role in music around the globe for decades to come



INTERNATIONAL

■ BY TOM PAKINKIS

To get an idea of just how much Michael Gudinski and his Mushroom Group mean to Melbourne, Australia you only need to look down the list of the city's Melburnian Of The Year winners.

Awarded to inspirational figures that have made outstanding contributions to the city, the roll of honour includes charity pioneers, philanthropists, Salvation Army workers and Olympians. Gudinski was handed the accolade in 2012, in recognition of four decades of work with the Mushroom Records label, Mushroom Music publishing house and Frontier Touring, among other companies.

On top of that, Mushroom Group and Gudinski last week formed part of a special exhibition for the company's 40th anniversary and the city's musical culture called 'Music, Melbourne & Me'.

"Music has become a very big business, but that doesn't mean that you have to stop being creative. It's a great time for artist development"

MICHAEL GUDINSKI, MUSHROOM MUSIC GROUP

But what exactly has led Mushroom and its founder to become such cherished public icons? In the Melbourne Awards judging panel's own words, Gudinski has put many of the city's local musicians "on the map" over the decades. While Sydney has always been a tourism mecca, boasting the Harbour Bridge, the Opera House and many of Australia's biggest entertainment companies, Melbourne has always had to fight for attention, according to the legendary music exec – but at least it's able to call the mighty Mushroom Group its own.

Looking at the wider picture, Australia itself could also be depicted as a territory with inarguable talent but one that was struggling to project its worth globally before Gudinski founded Mushroom Records in 1972.

"Back in those days there was quite a vibrant local scene but Australia was in a period where the import was everything," Gudinski tells *Music Week*. "Imported cars, imported clothes, imported records. I couldn't understand it."

The country was dominated by the major labels at the time and, although there were more options at that level than the triple threat of 2013, their approach to business wasn't exactly helping music from Down Under thrive internationally either.

Half of the majors didn't even sign local acts," Gudinski adds. "Considering the creative business that we're in, it sounds ludicrous these days but, at the time, acts were told who to record with and what songs they had to record. They didn't even have a say in the design of their album covers sometimes."



Australia's would-be musical hero was just a young manager at the time but even he could see that something wasn't quite right as local acts weren't given the support they needed to develop full, lasting careers: "Two of my acts broke up within two weeks of each other and I was just shattered. I sat back and I thought, 'What's the missing ingredient here?'"

With his management agency already established alongside some local promoting - as well as the staging, management and booking of entertainment at the now legendary Sunbury Festival - Gudinski decided there was a gap in the label market that he could fill. Although he admits being a hippy at the time without a long-term plan, he took inspiration from some of the already impressive indie set-ups in the UK and the US for Mushroom Records: "The idea was to set up a label that supported creativity, supported change and one that really looked like it was here to stay. There were some smaller labels [in Australia at the time] but they were very behind the way the music industry was already going in England and America - I hadn't been overseas at this stage but you read, you see, you do."

Within the decade, Mushroom Music Publishing was established alongside the label as well as booking agencies Premier Artists, Sydney-based Harbour Agency and Frontier Touring, which would go on to become the biggest of its kind in Australia. In 1983, Mushroom added Australian Touring Merchandise to its line-up as well.

"We set up something that I guess would have been similar to what Island and Chrysalis did in England, in the sense that we had agency, management, publishing and so on," says Gudinski. "People say I started the 360 deal but I never actually started it. There were companies in England who were doing it, but the difference with us was that we had a merchandising company, we had a publishing company, so it wasn't like we were taking rights, we just did it across the board together."

It took a couple of years before Mushroom really struck gold on the records side. The Skyhooks came out of Gudinski's management roster: a colourful, make-up clad, glam rock band - the Aussies' answer to Kiss, if not quite as heavy. According to Gudinski, their debut 1974 album *Living In The 70's* came just at the right time for Mushroom Records.

"They had the biggest-selling Australian album there had ever been and that really put the label on

"The English operation was on the verge of shutting down altogether at one point, but Chrysalis' Chris Wright said, 'You've got to keep going.' So I shut my eyes and did just that"

MICHAEL GUDINSKI, MUSHROOM MUSIC GROUP

its feet," he says. The LP spent 16 weeks at No.1 and sold 240,000 copies. "Had that not have happened, Mushroom might not have survived, because we really had our backs to the wall at that time. But that's where our other companies would keep us going - whether it be the agency or the management side.

"Something good came out of a hard time, but it put a massive pressure on our other companies to help us keep going."

Gudinski started to move his gaze overseas, travelling to the UK and the US regularly ("I was probably the most visible Australian internationally for quite a while"), using Frontier to lure more live acts Down Under.

It wasn't until Mushroom Records snapped up a young former soap star called Kylie Minogue that Gudinski could really begin to think about expanding his company's global footprint. The now illustrious Loco-motion went No.1 in both Australia and the UK, and further success with Jason Donovan and Kylie's sister Dannii led to Gudinski making the big step of setting up an English office in 1995.

"To be honest we set up and we struggled," Gudinski remembers. "The company was on the verge of having to shut down English operations altogether at one point. But Chrysalis' Chris Wright, who was a good mate of mine at the time, said, 'Look, you've got to keep going.' So I shut my eyes and did just that."

It was lucky that he did because within its first two years in the UK - under the stewardship of Korda Marshall, who was appointed MD following an Infectious/Mushroom JV - the label went on to have three No.1 albums in a row with Garbage, Ash and Peter Dinklage.

Marshall helped grow Mushroom's UK operation into a £10 million business before it was sold to Rupert Murdoch's News Corporation in 1998 - with the media mogul having owned a 49%



ABOVE
Wizards of Oz: [Clockwise from left] Kylie's international success with The Loco-motion was a major driver behind Mushroom setting up in the UK in '95, while hits from Peter Dinklage, Ash and Garbage gave the operation the boost it needed early on

stake since 1993.

"America was pretty elusive to us and I guess the pressure of the English situation meant that I didn't want to go overseas," says Gudinski looking back on the sale. "I made a conscious decision to bring my kids up [in Australia] but I was going to England once a month, 11 times a year."

The sale of Mushroom Records happened on the label's 25th anniversary and was celebrated by more than 75,000 people at a nine-hour concert at Melbourne Cricket Ground, boasting a 60-strong line-up of artists.

"It was like letting my son leave home," Gudinski recalls.

Now a titan of the international music industry, the Mushroom founder didn't stay out of the label business for long, founding Liberation in 1999. But again, it took a while for the new set-up to find its feet and the stars that would anchor it. Gudinski describes the first five or six years of Liberation as "pretty dismal" until it started picking up international acts and eventually signed Australian indie rock outfit The Temper Trap at home, with the band on Infectious in the UK.

"Korda played an absolutely key role because [Sweet Disposition] actually broke in England before it broke in Australia, ironically. That really propelled Liberation to new heights," he says.

The Temper Trap still sits on the Liberation roster today alongside a wide range of acts including Vance Joy, which Gudinski is tipping to be "an

THE BIG INTERVIEW 40 YEARS OF MUSHROOM



absolute smash over the summer in England”, having already gone triple platinum in Australia selling over a quarter of a million albums.

Now Mushroom Group has a strong presence in almost every sector of the music industry and Gudinski is looking towards the next 40 years and beyond.

“My son [Matt Gudinski] has gotten involved with all the labels and the different music companies, which is great,” he says. “You can’t force your kids into it but he’s been inspiring to me. He was determined to prove himself in his own right and now manages the second biggest hip-hop act in the country called Bliss N Eso on his own label called Illusive.”

Michael Gudinski credits his son, now executive director of Mushroom Group, as bringing the operation’s many different companies together with a real identity, as well as embracing new technology and musical genres.

Branching out into EDM, Mushroom bought a significant stake in the Future Music Festival in August – a big deal for the Gudinskis as it filled a festival-sized hole in the Mushroom portfolio.

“Obviously with the success of festivals in Australia in the last ten years we’ve always been looking at ways to get into [the sector] and had spoken to a number of people,” said Matt Gudinski when announcing the JV earlier this year. “It’s been about waiting for the right opportunity.”

Today, the philosophy upon which Michael Gudinski built Mushroom still remains intact and colours the perspective of Melbourne’s favourite music exec as he looks across the industry: “Music has become a very big business but that doesn’t mean that you have to stop being creative,” he argues. “In fact there’s so much that seems to be coming off the independent labels – The Temper Trap is on an indie, as is Mumford and Sons, Adele is on XL... It’s a great time for artist development.

“At the moment, you can have great songs and success but, with the internet as it is, you can be here today and gone another. You can sell a lot of singles but what we’ve always aimed for is career artists.”

ABOVE
Like father like son: Michael Gudinski hopes that his son Matt, now executive director of Mushroom, will see the company grow even further in the future

LIBERATOR MUSIC: MUSHROOM’S GLOBAL RECORDING ARM



Built on what had already been achieved with Liberation and Mushroom’s other local labels, Liberation Music was founded in March 2006 as the group’s international recording division, designed to bring more releases from

around the world into the company. We spoke to director Nick Dunshea (pictured) about the past, present and future of Mushroom, Liberation and the Australian music industry as a whole.

How have you seen the industry change and how has Liberation changed with it?

Having spent over 16 years in the more traditional independent distribution world before starting Liberation, it was always important for me that we worked differently to how things were done in the past. Having the Mushroom Group behind Liberation allows us to use the infrastructure of a centralised promo, marketing and sales team, but also to plug into other areas of the Group as needed – especially in publishing, touring and merchandise. One of our key strengths is that we have a big team behind us, but we are very focused on providing hands-on assistance and involvement with every artist and label we represent.

What have been some of the biggest success for Liberation over the years?

Generally, our success is reflected in our very close label partner relationships and we’ve been able to grow our business alongside theirs. With [PIAS], for example, I’ve been working with them for over 20 years now. About 12 months after I started Liberation we set-up a JV with [PIAS] to open [PIAS] Australia. In recent times they’ve taken on the Co-Op roster of labels. That has provided us with a quality and volume of releases that we could only have

dreamed of and it’s a very exciting time to be working with the cream of independent labels from around the world with [PIAS].

Other great examples of our recent successes have been in developing careers from scratch, firstly with Infectious in the case of Alt-J and with Glassnote in the case of Robert DeLong. Both have achieved their highest worldwide chart results here in Australia. We also have a number of direct artist deals that have achieved great results, for example Chvrches had the No.1 most played song on our most influential radio network Triple J last week and the band are about to tour here for the second time in six months. We also have direct deals with Dizzee Rascal, Garbage, Kaiser Chiefs, Benny Benassi and Steve Aoki.

It’s about not only working hard to set-up the promo and marketing to the best level possible, but working extremely closely with tour promoters, publishers, festivals, media and so on to help build an artist’s long term career in this market.

What makes Liberation the go-to company for Australia and New Zealand?

Our level of focus and commitment, that’s our key strength. The Liberation team plugs into the Mushroom Group, so we have all the muscle we need when it comes to marketing and promo, but we also have a very focused team that specifically set up each release. We are very hands on when it comes to making things work here.

What can we expect to see from Liberation over the next couple of years?

Continued growth and flexibility to develop the way we promote, market and sell music.

Overall the Mushroom Group has an amazing commitment to music in all its many forms in Australia and New Zealand and I have no doubt that labels, managers and artists looking at our set-up will see there are plenty of benefits to having us work alongside them down here.

NEIGHBOURS AND RIGHTS

Mushroom Music Publishing's success in sync and the sector as a whole both at home and away

PUBLISHING

■ BY TOM PAKINKIS

Founded in 1973 to sit alongside its sister label, Mushroom Music Publishing is now the most successful indie publisher in Australia and New Zealand. We sat down with the company's MD Ian James and international manager Zoe White to talk about domestic and international success, as well as how a long-term relationship with two world-beating TV soaps saw it lead the way in sync.

What have been some of Mushroom Music Publishing's biggest successes over the years?

Ian James: One of our wildest rides was with The Vines. Their writer and singer Craig Nicholls is such a unique talent and the live shows were dynamic and unpredictable. There was an electricity around music at the time and The Vines had as much of that as any band. They also had a hell of a single called Get Free; it summed up a lot about the spirit of the band and the times.

The pattern repeated a few years later with The Temper Trap. They signed to our label Liberation so the whole Mushroom Group was along for the ride this time. It also saw the involvement of two of our closest associates – Korda Marshall at Infectious and Daniel Glass at Glassnote.

Probably the most satisfying success has been our long-term association with Kylie Minogue. She came from the Neighbours set to the Mushroom building in 1987, just after I joined Mushroom Music. The Stock, Aitken and Waterman era set up her career but she has recorded and co-written a lot of songs since then. There is a very close friendship between Kylie and Michael Gudinski, which is the foundation of our publishing relationship. Kylie has achieved what every pop artist tries to figure out – how to be charming, gracious and respected with authenticity and integrity.

Mushroom initiated its first exclusive one-stop sync deal 20 years ago. Why was Mushroom so ahead of the curve?

IJ: Our first deal was in 1986 with Neighbours, followed closely by Home And Away. Mushroom Records had about 50 acts and we had the publishing on 49 of them. We went to the producers and said, "How about an exclusive deal for both our rights for world clearance?" and they said, "Fine". Not a novel idea now, but unheard of at the time.

There was no curve. We just thought it was a straightforward way to utilise the popularity and diversity of our acts and get them a bit of television action. It wasn't until these shows were sold to the UK and Europe and the performance royalties started to rack up that the real economic benefit was realised. The key was having the depth of catalogue to supply songs 48 weeks a year for five episodes a week and not bore the audience with endless repetition of the same songs.

We work with music supervisors and editors so



LEFT
Dynamic duo: Mushroom Music Publishing MD Ian James and international manager Zoe White are starting to see recent growth in their neighbouring rights business in particular



"Our first one-stop sync deal was in 1986 with Neighbours. Mushroom Records had 50 acts and we had publishing on 49 of them. We went to the producers and said, 'How about an exclusive deal?'"

IAN JAMES, MUSHROOM MUSIC PUBLISHING

the music we supply works for their programmes and is not simply inserted as a 'promotional opportunity'. One memory that stands out was the use of Suddenly by Angry Anderson in Kylie and Jason's wedding scene in Neighbours - the song went to No.3 on the British chart. Those two television deals (amongst others) are in place to this day, almost thirty years later. We must be doing something right.

What have been some of Mushroom Music Publishing's biggest partnerships/catalogue successes on an international level?

Zoe White: We had a long-standing reciprocal partnership with Chrysalis, which has since continued with BMG Chrysalis. We represent their catalogue here in Australia and New Zealand, and they work with our domestic catalogue in a number of international territories including the UK and

North America. We have terrific working relationships with their staff, some of whom we have known for many years. The fact that the affiliation goes two ways is really rewarding and productive for both companies.

We work with a number of significant, like-minded independent publishing companies around the world, and they all add their own value to our catalogue. We've also been successful across a variety of direct international signings for ANZ, including Passion Pit, Jack Johnson, Band Of Horses, Red Hot Chili Peppers and Grizzly Bear; for many of these acts, Australia is their biggest market outside their home territory.

I think that the Mushroom brand really resonates within the international community because as a group, we are working with so many different artists, managers and organisations – it's hard to do business here without us being involved in some capacity, whether it be publishing, touring, records or merchandise.

How much publishing opportunity is there in Australia and New Zealand for international acts?


ZW: They are certainly viable commercial markets, but I do think it's important to remember that, combined, we're only a population of around 27 million, which unfortunately isn't a massive territory. International film and television productions are very prevalent in our media, which can restrict opportunities, but there have been some quality local productions recently that have been sold overseas and we have placed a lot of our music, both domestic and international, in these programmes. In fact, in the last financial year, we licensed over 2,400 music uses in television alone.

What can we expect from Mushroom Music Publishing over the next few years?

IJ: We are starting to see important income streams growing from neighbouring rights. Australia has been a significant territory in the roll-out of services for the new digital platforms, and it has proven to be a good test market. We plan to focus on the ways in which these ongoing developments will impact our business and ensure we are in a position to service our partners and maximise our revenue and opportunities surrounding this new frontier.

We've also consolidated our sync licensing department to formalise the reality that we license music across all our copyrights, which includes both publishing and master rights. We have always managed these negotiations on behalf of our record labels, but there is definitely potential to represent master recordings on a much broader scale and we have already begun to do this.

We will also sign a bunch of new hit writers! So in the short term, expect to see Zoe and I freezing in London in January on way to Midem... There's always time to go to Arsenal with Stephen Budd and to Chelsea with Korda Marshall. Then in March it is the maelstrom that used to be a music conference called SXSW in Austin. We get around.



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BUSINESS ANALYSIS Q3 AIRPLAY

EDITORIAL

Radio 1 goes it alone with rock music backing



Head of music George Ergatoudis took a punt a year ago, publicly predicting a swing back in favour of guitar music and is now following up on that with plenty of Radio 1 support for rock.

However, as influential as the BBC network still is in influencing tastes and selling music, it finds itself fairly isolated among general music stations in accommodating rock on the airwaves.

Just to underline how difficult it is for the genre on the dial right now outside the specialist services, the Arctic Monkeys mounted a triumphant commercial comeback in Q3 by selling 250,000 copies of AM in just three weeks – some going in this depressed market – but a number of stations were barely interested. If Alex Turner and his pals can't get much of a look-in, what chance do newer or lesser guitar acts have of winning any decent airplay outside of Radio 1 and specialists such as Absolute Radio and XFM?

"In some respects Radio 1 and Capital musically have much in common, but when it comes to rock they are poles apart"

One thing that blatantly underlines this differing attitude towards rock is a comparison of what Radio 1 and Capital played during Q3. Both are contemporary hit stations with each targeting a similar audience and in some respects they musically have much in common. Avicii's *Wake Me Up* was the No 1 record at the two networks across the quarter and the likes of Robin Thicke's *Blurred Lines* and John Newman's *Love Me Again* among their most-spun tunes, but when it came to rock they were poles apart.

Radio 1's Top 100 tracks of the quarter included 30 rock songs, a list mixing established names such as Kings Of Leon, Mumford & Sons, Fall Out Boy and, naturally, the Arctic Monkeys, the station's most-played act of Q3, with newer artists including Canadian band Half Moon Run and Cambridge's Mallory Knox. At Capital not one of its Top 100 came from the genre with Arctic Monkeys' best showing down in 169th place.

Even Bastille, who have the biggest-selling debut album released this year, were missing in action with the group, like Arctic Monkeys and others, having to rely on support instead at Capital's sister Global outlet XFM.

The lack of rock at Capital reflects a policy of the Global services trying not to overlap musically with each other too much with Heart further offering another music mix. But the result of that is rock is largely missing out on being exposed to the Capital and Heart Networks' 15 million listeners combined, while the genre is struggling to get much traction at other non-specialist services like Real Radio.

Retail figures suggest, while the singles market has hardly welcomed back rock with open arms, the picture is improving. Eighteen of the 100 biggest downloads of Q3 came from the genre, compared to 12 in the equivalent period in 2012 and nine two years before with the list including newer names such as Tom Odell, Imagine Dragons and The 1975. But until the genre can get more widespread support across the dial, it will struggle to make any profound return.

**Paul Williams,
Head of Business Analysis**

AVICII AND THICKE RULE THE AIRWAVES



Radiomonitor data shows quarter's biggest radio hits

RADIO

BY PAUL WILLIAMS

Two tracks totally dominated UK radio in Q3, but it was Robin Thicke's *Blurred Lines* which ultimately outclassed *Wake Me Up* by Avicii.

Both smashes attracted audiences of around 850 million people across the three months, around 160 million more than any other hit, and spent the vast majority of the quarter hogging the top two places on Radiomonitor's weekly airplay countdown.

However, even though the Positiva/PRMD-issued *Wake Me Up* achieved the rare distinction of finishing as the period's most-played track on both Radio 1 and Capital, it was beaten to the quarterly crown by Thicke whose *Blurred Lines* audience clocked in at 853.7 million to Avicii's 847.6 million.

Even before Q3 had started the Interscope/Polydor-issued *Blurred Lines*, which features TI and Pharrell Williams, was already proven as a monster hit at radio, climbing to the top of the weekly airplay listings during the final week of the previous quarter. It stayed there for another three weeks and then spent six weeks in runners-up spot behind *Wake Me Up*, which completed seven weeks in all at No 1.

Among individual stations *Blurred Lines* was Bauer-owned Kiss's top track of the quarter, while ranked in third place at Radio 1, fifth at Capital and

EXECUTIVE SUMMARY

- Robin Thicke's *Blurred Lines* with TI and Pharrell Williams Q3's biggest radio audience with audience of more than 850 million
- Avicii's *Wake Me Up* No 2 overall across radio and most popular track at both Radio 1 and Capital
- Lissie's *Further Away (Romance Police)* led at Radio 2 and *Just Give Me A Reason* by Pink featuring Nate Ruess at Heart
- UK acts made up 48% of Top 100 tracks, US 35%, rest of Europe 11% and rest of the world 6%
- Universal controlled 43% of Top 100, Sony 25%, Warner 20% and the independents 12%

ninth at fellow Global brand Heart, while was sixth at Real Radio Yorkshire, 16th at 1Xtra and 34th at Radio 2.

Blurred Lines and *Wake Me Up* were also the two biggest-selling downloads of the quarter, according to the Official Charts Company, but it was *Wake Me Up* that had the superiority here as it did at several leading radio stations. As well as topping Radio 1 and Capital's quarterly charts, it ranked a very credible ninth at Radio 2 – 25 places higher than Thicke's hit – while was Kiss's fourth favourite across the three months.

Only one other track – Virgin act Katy Perry's *Roar* – managed to top the weekly airplay chart in a quarter in which the countdown published in Music

BUSINESS ANALYSIS Q3 AIRPLAY

Week changed from one created by Nielsen Music to a rival version from Radiomonitor. This followed a decision by Nielsen to pull the plug on its airplay monitoring service in Europe.

Helped by its three weeks at the end of Q3 leading the weekly chart, Roar finished up at No 8 on Radiomonitor's quarterly chart and was one of seven tracks to rank in both the period's sales and airplay Top 10s. Also in this company were Island act John Newman's Love Me Again, which was the third top download and No 4 on airplay, Virgin-signed Naughty Boy featuring Sam Smith's La La La at No 5 on airplay and No 9 on sales, the Atlantic-issued I Love It by Icona Pop featuring Charli XCX at No 6 at radio and No 7 at retail, and Polydor's Ellie Goulding with Burn seventh on airplay and at No 5 on sales.

During the previous period Daft Punk's Columbia single Get Lucky featuring Pharrell Williams had managed to pull off the unusual feat of finishing as the quarter's top sales and airplay tune, but while it faded to become the 16th top seller in Q3 it held up a lot better at radio. The Frenchmen's most successful track of all time was only outscored on UK radio by Blurred Lines and Wake Me Up between July and September with some stations showing great loyalty to it, including Heart where only Pink's RCA single Just Give Me A Reason featuring Nate Ruess was more popular. However, Get Lucky's total audience was significantly behind Blurred Lines and Wake Me Up, standing at 688.7 million across the sector.

Just Give Me A Reason was one of three of Pink tracks in the quarter-end airplay Top 100 with all of them ranking higher than on the equivalent sales countdown. Leading for the RCA artist was her Lily Allen pairing True Love, which was radio's 10th top track of Q3 but was a more modest 33rd at retail. At Real Radio Yorkshire it was the biggest track of the quarter.

Parlophone act Eliza Doolittle also had a far more enthusiastic reception with her return single Big When I Was Little at radio then it did among download buyers, finishing at No 15 on the quarter's airplay chart but down in 73rd place on sales. Its biggest supporters included Radio 2 where it was the third biggest track of the quarter.

Although Wake Me Up made its quarterly Top 10, the BBC station backed a number of cuts in a big way that did not become sales hits. These included Columbia act Lissie's Further Away (Romance Police), which was the network's top track of the quarter but only made it to No 98 on the weekly sales chart and cuts by Atlantic's Zac Brown Band, Decca/Capitol's Rod Stewart, Sony's Earth, Wind & Fire, Island-signed Jamie Cullum, PIAS's Texas and Columbia stalwarts Manic Street Preachers that did not make the weekly Top 75 sales chart, although in some cases had successful albums attached to them.

However, it was a main driver of turning Matt Cardle's self-released Melanie C duet Loving You into a 20 sales hit as it ranked at No 2 on the station's quarterly chart.

Some 67 of the period's 100 top sellers and airplay charts were identical, although there were some striking differences. Chase & Status's Mercury/Virgin EMI single Lost & Found was the 30th top seller of the quarter, but down in 138th place on airplay, while enthusiastic support by the

OFFICIAL UK RADIO AIRPLAY CHART TOP 20 Q3 2013

Source: Radiomonitor

POS	ARTIST/TITLE/LABEL	AUDIENCE	OCC	R1	R2	CAP	HRT	ABS	6MSC	1XTRA	KISS	XFM	REAL	SMOOTH
1	ROBIN THICKE FEAT. TI & PHARRELL... Blurred Lines Interscope	853,692	2	3	34	5	9	-	-	16	1	-	6	-
2	AVICII Wake Me Up Positiva/PRMD	847,642	1	1	9	1	-	-	-	-	4	-	4	-
3	DAFT PUNK FEAT. PHARRELL WILLIAMS Get Lucky Columbia	688,662	16	48	33	18	2	-	-	91	7	-	5	3
4	JOHN NEWMAN Love Me Again Island	549,077	3	7	-	8	-	-	-	46	10	-	3	-
5	NAUGHTY BOY FEAT. SAM SMITH La La La Virgin	527,691	9	61	-	7	-	-	-	90	2	-	-	-
6	ICONA POP FEAT. CHARLI XCX I Love It Atlantic	526,166	7	6	-	4	-	-	-	-	9	-	-	-
7	ELLIE GOULDING Burn Polydor	480,082	5	2	-	13	-	-	-	-	11	-	31	-
8	KATY PERRY Roar Virgin	469,609	4	15	31	17	56	-	-	-	26	-	11	-
9	OLLY MURS Dear Darlin' Epic	444,014	24	-	-	21	3	-	-	-	20	-	7	-
10	PINK FEAT. LILY ALLEN True Love RCA	419,718	33	51	39	19	-	-	-	-	47	-	1	-
11	TAYLOR SWIFT FEAT. ED... Everything Has Changed Mercury	419,712	25	36	22	36	-	-	-	-	-	-	2	-
12	BRUNO MARS Treasure Atlantic	401,259	26	-	51	27	-	-	-	-	27	-	23	-
13	MILEY CYRUS We Can't Stop RCA	389,916	6	19	-	6	-	-	-	-	29	-	-	-
14	JASON DERULO The Other Side Warner Bros	389,567	19	87	-	3	-	-	-	-	28	-	-	-
15	ELIZA DOOLITTLE Big When I Was Little Parlophone	350,132	73	41	3	-	15	-	-	-	89	-	37	-
16	JESSIE J FEAT. BIG SEAN & DIZZEE RASCAL Wild Lava/Republic	340,610	29	64	-	9	-	-	-	85	12	-	-	-
17	MACKLEMORE & RYAN LEWIS... Can't Hold Us Macklemore	335,870	31	67	-	2	-	-	-	-	5	-	-	-
18	PASSENGER Let Her Go Netwerk	335,147	11	69	-	-	4	3	-	-	-	-	21	-
19	ARMIN VAN BURREN... This Is What It Feels Like Positiva/Virgin	322,840	59	71	-	14	-	-	-	-	6	-	-	-
20	JUSTIN TIMBERLAKE Mirrors RCA	321,568	75	-	-	42	6	-	-	-	52	-	13	-

The above shows UK radio airplay Top 20 for Q3 2013 based on audience size. The table also highlights where each track is ranked on the Official Charts Company Q3 2013 sales chart and selected individual stations' quarter-end charts.

OPPOSITE LEFT

In the Thicke of it: Robin Thicke had UK radio's biggest tune of Q3

RIGHT

He was almost the one: Avicii was just pipped to the quarterly radio crown by Robin Thicke



likes of Radio 1 and Radio 2 sent B Unique/RCA act Kodaline to No 37 on the Q3 airplay chart with Brand New Day, even though it climbed no higher than No 75 on the weekly sales chart.

Unusually, Capital among the leading stations did not have the most tracks in common with the quarter's overall airplay Top 100, sharing 56 cuts compared to Kiss having 60 the same as the market-wide countdown. The differences at Capital were partly down to acts like Virgin's Bastille and Domino's Arctic Monkeys (see separate piece) who had a much cooler reception at the Global brand than they did at other stations.

As usual, Capital and Kiss's music output had much in common and they shared six of their quarterly Top 10s, including hits by Robin Thicke, Naughty Boy, Macklemore & Ryan Lewis and Rudimental.

Naughty Boy's Virgin single Lifted featuring Emeli Sande was 1Xtra's leading Q3 track, while 6 Music was led by Columbia act The Vaccines' Melody Calling with Matador's Queens Of The Stone Age and Domino's Franz Ferdinand ranking high.

The Vaccines cut was also a favourite at Global's XFM where it finished at No 8 for the quarter, while four of the station's top half-dozen tunes were shared with Absolute Radio. Stylus/Ignition act

NUMBER ONES OF THE QUARTER Q3 2013

STATION	ARTIST/TITLE/LABEL
RADIO 1	AVICII Wake Me Up Positiva/PRMD
RADIO 2	LISSIE Further Away (Romance Police) Columbia
ABSOLUTE	STEREOPHONICS We Share The Same Sun Stylus
CAPITAL	AVICII Wake Me Up Positiva/PRMD
HEART	PINK FEAT. NATE RUESS Just Give Me A Reason RCA
KISS	ROBIN THICKE FT. TI & PHARRELL Blurred Lines Interscope
MAGIC	PASSENGER Let Her Go Netwerk
REAL YORKSHIRE	PINK FEAT. LILY ALLEN True Love RCA
SMOOTH	BRUNO MARS Treasure Atlantic
XFM	VAMPIRE WEEKEND Unbelievers XL
1XTRA	NAUGHTY BOY FEAT. EMELI SANDE Lifted Virgin
6 MUSIC	THE VACCINES Melody Calling Columbia

Source: Radiomonitor

Stereophonics' We Share The Sun was the Golden Square station's top tune and No 2 at XFM, while others in common included tracks by Domino's Arctic Monkeys, Columbia's Kings Of Leon and Interscope/Polydor's Imagine Dragons. However, XFM's top Q3 track, XL act Vampire Weekend's Unbelievers, was down in 175th place on Absolute Radio's quarterly chart.

MAGIC 105.5: BAUER STATION LIGHTS UP BLUNT'S BONFIRE AND DRIVES PASSENGER FORWARD

No London commercial radio station has a greater share of listening than Magic 105.4 and this is helping to drive the popularity of a select number of adult contemporary hits. Although much of the Bauer-owned station's output is oldies, with a particular bias towards the Eighties, it does devote some airtime to current tracks with its Q3 favourites including releases by Passenger and James Blunt (pictured left).

Netzwerk-signed Passenger's *Let Her Go* was the service's leading cut of the quarter with 216 spins and an audience of 21.9 million people with Taylor Swift's (right) *Everything Has Changed* with Ed Sheeran second and fellow Virgin EMI-handled *Read All About It Part III* by Emeli Sande third.

Magic was also one of the keenest supporters of former Westlife star Shane Filan's Capitol UK single *Everything To Me*, spinning it 142 times across the three months, while backed Atlantic's James Blunt to his first UK Top 10 sales hit since 2007 with *Bonfire* Heart the station's 12th top tune of the quarter.

Other favourites included Columbia act Lissie's *Further Away* (Romance Police), which was ranked at No 20 in its quarter-end Top 100 while Radio 2's top track of the quarter, Island signing Jamie Cullum's *You're Not The Only One* and songs by Reprise/Warner Bros's Michael Buble and Decca/Capitol's Rod Stewart. It also heavily backed former Bros star Matt Goss's Decca single *Strong*.

However, the vast majority of the station's Top 100 of the quarter was made up of vintage material with Music Week research branding 14% as new tracks and 3% as recurrences. Some 40% of the cuts were from the 1980s, including three from Lionel Richie's 1983 album *Can't Slow Down* and a pair from Cyndi Lauper.

Fifteen of the tracks came from the 1970s and 13 from the 1960s with the selections from these eras biased towards



soul classics by the likes of Ben E King, Otis Redding, Barry White and Jackie Wilson. The oldest cut was the Everly Brothers' chart-topping *All I Have To Do Is Dream* from 1958. Among the leading stations Magic, which Rajar reported had 1.97 million listeners and a 6.0% share in Q3, was most similar in its musical output to Smooth's London service. They shared 23 of their 100 biggest tracks in the quarter, not only including current or recent hits such as Columbia act Daft Punk's *Get Lucky* with Pharrell Williams and Michael Buble's *Close Your Eyes* but a number of oldies, among them *Drive* by The Cars, Eurythmics' *Sweet Dreams (Are Made Of This)* and Van Morrison's *Brown Eyed Girl*.

Magic shared 15 of its Q3 Top 100 with Global's rival London service Heart with the overlaps including 10 vintage hits such as Bill Medley & Jennifer Warnes' (*I've Had*) *The Time Of My Life* and Human League's *Don't You Want Me*.



MAGIC 105.4 TOP 10 Q3 2013

Source: Radiomonitor

POS ARTIST/TITLE / LABEL

1	PASSENGER	<i>Let Her Go</i>	Netzwerk
2	TAYLOR SWIFT FEAT. ED SHEERAN	<i>Everything Has Changed</i>	Mercury
3	E MELI SANDE	<i>Read All About It Pt III</i>	Virgin
4	BRUNO MARS	<i>When I Was A Man</i>	Atlantic
5	SHANE FILAN	<i>Everything To Me</i>	Capitol
6	GOTYE	<i>Somebody That I Used To Know</i>	Island
7	SNOW PATROL	<i>Chasing Cars</i>	Fiction
8	ADELE	<i>Make You Feel My Love</i>	XL
9	LADY ANTBELLUM	<i>Need You Now</i>	Capitol
10	DAFT PUNK FEAT. PHARRELL WILLIAMS	<i>Get Lucky</i>	Columbia

A number of Magic's favourite contemporary hits were also backed by Radio 2 with the stations sharing 11 of their 100 top tracks of the quarter, including Brushfire/Island act Jack Johnson's *I Got You* and Rod Stewart's Decca/Capitol-issued *She Makes Me Happy*.

ARCTIC MONKEYS FEEL RADIO 1 LOVE AS OTHERS DON'T WANNA KNOW

Arctic Monkeys scored multiple airplay hits across Radio 1 and specialist stations in Q3, but were unable to match their huge album sales with widespread support at mainstream radio.

The Domino band's (pictured right) fifth album *AM* was the period's runaway top artist seller, clocking up nearly 250,000 UK sales in just three weeks, according to the Official Charts Company, while in *Do I Wanna Know* they achieved their most popular single since *When The Sun Goes Down* topped the sales chart in 2006.

However, radio's enthusiasm for the group was a lot more cautious, despite Radio 1 having previously told Music Week the Alex Turner-led outfit were the station's most-played act of the quarter. According to Radiomonitor, *Do I Wanna Know* was the network's 13th most-heard track with 150 plays across the three months while *Why'd You Only Call Me When You're High* was 23rd with 127 spins.

Fellow BBC service 6 Music placed four of *AM*'s tracks in its Top 100 of the quarter, led by *Do I Wanna Know* at No 5 but also including *Arabella* at 86 and *Snap Out Of It* at 95, while commercial radio exposure included heavy backing from rock-oriented Absolute Radio and XFM.

Two of Global-owned XFM's 10 most popular tracks of the quarter were by the band, while Absolute Radio featured two in its Top 20, led by *Do I Wanna Know* at No 4.

But where the band were unable to secure much more than modest backing was at more mainstream stations, meaning their two biggest Q3 hits experienced a more muted reception at radio overall than at retail. Although *Do I Wanna*



Know was the 20th biggest download of the quarter, an impressive ranking at a time when few rock tracks make much of an impact in the market, it was only 67th on the equivalent radio chart. *Why'd You Only Call...* was the 44th top seller, but down in 92nd place on the radio countdown. The lower rankings at radio compared to retail were down to big-hitting stations and networks like Capital giving little or no exposure to the group. At Capital's London service *Do I Wanna Know* was only the 169th most-played track of the quarter with 12 plays and *Why'd You Only Call...* 184th with eight plays, support mirrored by the network's other eight services. However, that still made them the most popular rock tracks played by Capital with the network's Q3 Top 100 completely devoid of any tunes from the genre.

Up to last week Capital's stations had each played *Do I*

DO I WANNA KNOW'S BIGGEST RADIO SUPPORTERS

Source: Radiomonitor

RADIO 1
ABSOLUTE RADIO
6 MUSIC
XFM LONDON
RADIO 2
XFM MANCHESTER
ABSOLUTE 80S
KERRANG! RADIO
NATION RADIO
ABSOLUTE RADIO 90S

The above shows the radio stations giving the most airplay support to Arctic Monkeys' *Do I Wanna Know*, based on size of audience generated

Wanna Know only around 15 times in total, according to Radiomonitor, a similar tally to fellow Global-owned Heart stations. Support by Real Radio stations has also been at an equivalent level, while Radio 2 had played it nine times overall by that stage.

In all the cut had been spun on around 5,500 occasions at UK radio up to last week with XFM Manchester playing it the most – around 470 times – while Radio 1 provided the biggest audience as it reached more than 100 million people via the network. On audience size its next biggest supporters were Absolute Radio, 6 Music, XFM London, Radio 2, XFM Manchester and Absolute Radio 80s.

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PROFILE [PIAS] CO-OPERATIVE

UNITED IN INDEPENDENCE

It's been more than six months since [PIAS] successfully acquired Cooperative Music from Universal. The acquisition has brought the global firm into a suitably independent parent company - and allayed many worries that existed in the marketplace before its arrival

LABELS

■ BY TIM INGHAM

Global independent group [PIAS] was tempting fate when it officially began the integration of Cooperative Music on April 1 this year. But six months on, this shrewd purchase is very far from looking foolish.

[PIAS] snapped up the company as one of Universal's divestments following the major's £1.2 billion purchase of EMI. For a reported £500,000, it brought in-house a gaggle of solid relationships with UK indie A&R houses responsible for some huge global successes.

As its name suggests, Co-Op was founded in 2005 as a way for smaller independents to draw power from their unity around the globe. Today, the [PIAS]-owned group's partners receive significant investment into their A&R endeavours, as well as the ability to tap into a worldwide marketing network.

Co-Op is the third pillar of the new-look [PIAS], differing both to the established Artist & Label Services Division run by Adrian Pope and the in-house record company, [PIAS] Recordings, run by Pete Thompson. Co-Op, headed up by MD Jason Rackham, works with its group of indies on a long-term licence basis - including lauded names such as Bella Union, Wichita, DFA Recordings, Glassnote, Infectious and Heavenly Recordings.

As Rackham puts it: "The typical label services model is usually a distribution deal with add-ons, paid for by the artist on a fee basis. At Co-Op, it's a lot more of a long-term investment. We're not getting into bed with an artist on a record - we're getting into bed with them for their career.

"We're probably more akin to Beggars Group than typical label services companies, although we do not own the labels. A lot of the deals we have with our labels are very different, but essentially, they are all on a licence basis and not short-term."

By funding its partners' A&R while promoting and releasing product around the world, Co-Op has been responsible for bankrolling and managing some global smash album campaigns from acts such as The Black Keys, Fleet Foxes and Two Door Cinema Club.

"All the great successes of the last few decades have been about great A&R, plus being tenacious and sticking to the campaigns," says Rackham.

"Our labels make great records, and then we get tenacious in all territories. Two Door Cinema Club are a good example. Their first album, *Tourist History* [released via Kitsune/Co-Op in 2010], came out and sold 5,000 copies in week one. Most of the industry probably wrote the hand off at that point. But we kept working it for two years and took the record to 400,000 sales.

"It's important to remember that The Smiths, Joy Division, The Prodigy, Oasis, and Arctic Monkeys all came from the independent sector. It's no fluke that they're everybody's favourite artists."



ABOVE
Jason Rackham: The [PIAS] Cooperative boss says his company has turned a healthy profit this year

"Our labels make great records. It's no fluke that The Smiths, Oasis, Joy Division, The Prodigy and Arctic Monkeys came from the independents"

JASON RACKHAM, [PIAS] CO-OPERATIVE

In many ways, Co-Op being integrated into [PIAS] makes perfect sense; a label group which works with independent talent development centres, under the roof of one of the independent sector's most successful entities. But after whispers of Co-Op's new home began getting out in the wake of Universal's EMI bid, not everyone was confident in this outcome.

Suggestions of a potentially anti-competitive UK indie landscape began to emerge, as did what appeared to be very real possibility of an exodus from Co-Op. In September last year, a secretive group of indie label bosses who were affiliated with Co-Op expressed their "alarm" at the pending sale, suggesting that it would "result in a key independent player on the music market being simply shot down by another" and that, as a result, "choice will be restricted and the businesses will suffer".

In the end, the exodus never came - indeed, Heavenly's Jeff Barrett has just re-signed his international deal with Co-Op under [PIAS]'s

stewardship, ahead of the release of big albums from his label in 2014 by the likes of Temples, Doves frontman Jimi Goodwin and TOY.

"I put my name to that infamous letter for a few reasons," Barrett tells *Music Week*. "First of all [former Co-Op GM under Universal, now Kobalt exec] Vincent Clery-Melin had been very supportive since we lost our EMI deal in 2009 and I wanted to return that support when he needed some. Secondly, losing the EMI funding hit our business hard, resulting in redundancies and relocation, none of which I was prepared for.

"That happened in an intense period of transition for the industry and scared the crap out of me, so the sale of Co-Op came about just as I felt I had got a handle on running as an indie and the last thing I needed was another upheaval.

"However, there is a third reason - one I soon discovered to be bullshit. We had historically been under the impression that [PIAS] 'didn't like' Heavenly, so you can imagine how I groaned when I saw the Co-Op news. Thankfully that proved to be bullshit - either that or they had changed their minds! As soon as they heard of my discontent they went out of the way to make it clear that they wanted to work with us and that is exactly how it's rolled out. We are just about to release three very significant records and I know we are in safe hands."

PROFILE [PIAS] CO-OPERATIVE



Once this turbulence had calmed, Co-Op MD Rackham got to work with the integration under [PIAS], alongside the group's management team - Kenny Gates, Edwin Schroter, Nick Hartley and Michel Lambot. Amazingly - and to both companies' credit - the records didn't stop arriving amongst the disruption: in the week of April 1, when Co-Op's staff first entered [PIAS]'s London Bridge office, the group issued The Knife's acclaimed fourth album *Shaking The Habitual* with label Rabid.

Importantly for Co-Op, all of the labels they worked with at Universal moved with them to [PIAS], with the exception of Kitsune - whose deal had come to an end, and whose biggest act, *Two Door Cinema Club*, were to sign with Parlophone.

Since then, Co-Op has welcomed new label partners including ATO and Sunday Best - as well as Nick Worthington's *37 Adventures*. In addition, Wichita has returned to the fold: a founder partner of Co-Op in 2005, the *First Aid Kit* and

ABOVE
Co-Op's big hitters: Some of the artists that the [PIAS] company will be pushing long into 2014. *Left to right:* Bella Union's Money, DFA's Factory Floor, Infectious Music's Drengé and Heavenly's Temples

Bloc Party label left Co-Op under its Universal ownership two years ago, but have now become part of its family at [PIAS].

"Since we arrived at [PIAS], the business has grown almost overnight," says Rackham, who confirms that [PIAS] Co-Op will be a profitable company in FY 2013. "There was a lot of agitation and a lot of anxiety for people because of changes taking place [in the wake of UMG's EMI buy]. Our competitors took the opportunity to try and unsettle things. But everyone at [PIAS] came together with an enthusiasm to make it work. I've been through two merger/integrations [with Co-Op] and when it happens, it can wipe out 50% of your business away in the first year. [PIAS] have done an amazing job - we're probably going to have one of Co-Op's best ever years by the end of 2013."

Part of the reason behind this hard-fought success has been the reasonably seamless integration of Co-Op into [PIAS]'s established international network. Rackham says that having dedicated Co-Op staff on the ground in Germany, France, Belgium, Holland, Spain, Scandinavia, the US and Australia isn't only beneficial for Co-Op's label partners - but applauded by artist managers, too.

"From the outset of a new artist campaign, we take steps to introduce an artist into all markets," says Rackham. "Whether that's with key online videos, EP releases, promo or live, the strategy is not UK-centric - it's in all the key markets."

"Take [Heavenly-signed] Temples, who haven't even released their first album yet: if you went to Japan today, there's a rack in Tower Records of Temples EPs, there's a playlist in Australia of their first single, there's a European tour, a German promo is being set up as we speak... We don't believe in that philosophy of 'sell all your records in the UK, and then hope that message will affect the other international markets'.

V2 NO MORE: 'IT WAS IN DANGER OF BECOMING A DISTRACTION'



[PIAS] Cooperative is proud to have no A&R input into its member labels' work, preferring instead to concentrate on its expertise of marketing, digital and helping plot global campaigns. However, before it left Universal the company did have its own in-house label in the shape of V2 - but this has been discontinued in the [PIAS] era.

"The V2 brand was never core to what we were doing at Co-Op," says Rackham. "It was a hangover from the original Universal/V2 deal. If anything it was probably in danger of becoming a distraction. We won't be signing acts to V2 in future and we won't be using the brand."

However, Rackham isn't down on what the label provided Co-Op in terms of talent over the years.

"It wasn't really about the label: we were excited about the artists that were on it," he says. "At the time, it brought us The Black Keys, Isobel Campbell & Mark Lanegan, SoulSavers, dEUS... some great acts. We released three records from The Black Keys (*pictured*) and sold more than half a million records for them before they signed to [the Nonesuch label at] Warner."



"It doesn't work like that anymore: that was true when The Beatles were releasing records. Now you've got to use local label people on the ground to develop artist awareness in all key territories from the inception of the campaign.

"And you've got to keep on going back, building the acts over the course of that campaign. I imagine that our major label competitors are still utilising global priority lists. And if that's the case, then their American repertoire is likely to take priority - making it more difficult for homegrown talent to find its footing around the world."

He added: "If a new artist isn't supported in the key markets around the world - touring, promo, press, digital - then festival offers don't happen, which are a very important and lucrative area for artists and managers.

"Localisation of a marketing campaign is crucial for an artist, and we understand that. Our labels aren't typically signing artists that are parochial, UK-centric acts - they sign music that travels. It's our job to fulfill that potential."

Rackham says that Co-Op is in no hurry to add to its current label family, but rather to help its existing clients grow their own rosters and catalogue in the future - with Co-Op confident that it can grow its business in 2014.

He's keen to add one more label manager to the London office, refining a team that already includes UK label manager Craig Penney - who has been with Co-Op since the inception of the business - and Janine Ellis, who recently joined from Rough Trade Records. Other execs include Chloe Gold, formally of [PIAS], and senior international label manager Andy Lloyd, plus international label managers Vincent Fernice and Joe Edwards. The team is complemented with international promo

manager Dawn Odins, co-ordinator Johanna Giudice and online marketing and promotion specialist Liv Willars. With its [PIAS] integration 99% complete, Rackham says the company should be firing on all cylinders by January.

"We're not in an aggressive acquisition phase in terms of labels at all," he comments. "I don't get up every morning and think about market share - I think about Bella Union, Wichita, Transgressive, Moshi Moshi, Heavenly, Infectious or our other labels and their artists.

"Having got to know Michel, Kenny and Edwin at [PIAS], these are true independent entrepreneurs, people that are passionate about the labels they work with. That drives everything, and Co-Op's label partners feel that as well."

Co-Op's separation from Universal has brought some obvious internal advantages - not least a less competitive internal environment, with major labels no longer located to its left and right. But with Co-Op's clients going through [PIAS]'s sales and distribution network, is there any concern that [PIAS] Recordings acts might be prioritised over the likes of Bella Union?

Rackham swats away the suggestion: "[PIAS] Recordings is just one of hundreds of labels that our partners are in competition with, and there's simply no priority list within the business here.

"[PIAS] is a company that's always looking to take artists into the mainstream, and to be able to do that and be successful, they need to recognise them, even-handedly, wherever they come from within the business.

"At Co-Op we've proven that we can take independent artists to a global mainstream audience. That's something [PIAS] are very excited about, and something we can't wait to deliver them."

[PIAS] COOPERATIVE PARTNERS ON WHY THEY'VE STAYED LOYAL:

Jeff Barrett, Founder, Heavenly Recordings

"Our deal came up in March and we extended it in April. The guys were convincing - both in what they said they could do for us and in the fact that they wanted to work with us. Plus Jason Rackham was confirmed as MD and I enjoy working with the guy. He's good at what he does - very good. I now have no concerns, Jason has put together a bright young team and the size and experience of the existing international promo department is formidable. Our bands are going to be working their arses off (we hope!)."

Simon Raymonde, Founder, Bella Union

"Co-Op returning 100% to the indie set up at [PIAS] felt a bit like coming home. I am excited about the year ahead. In this business I've learnt never to say things are going too great 'cause it seems that there's always a 12ft crocodile hiding in every bunker just when you're least expecting it. But all-in-all, given the massive upheaval for so many people in all the companies affected in the acquisition, I feel we're in the right place and remain as upbeat and hungry as ever for my bands to achieve the successes they so deserve."

Korda Marshall, Founder, Infectious

"We love Jason, we love Co-Op and we love Kenny and Edwin. They're proper music people - and the best thing about them is that they call back! I thought the petition letter we saw last year was a poor show really, a bit unnecessary. Co-Op's transition into [PIAS] has been very managed, with people on the ground working very well. We're now working with people we loved working with before, as well as some really good new people we're really happy with. It's always very difficult when two cultures collide, but in this instance they've collided very positively. The transition has been very well managed, and we feel set up nicely for next year when we'll have new Temper Trap and Alt-J albums in Q3, as well as records in Q2 from our new signings The Acid and Superfood. And of course, we'll be continuing to work hard on Vance Joy and Drenge."

FEATURE EUROSONIC NOORDERSLAG**EUROSONIC RETURNS**

Now gearing up for its 28th edition in January 2014, The Netherlands' Eurosonic Noorderslag remains one of the most important conference showcases of the year. We find out why...

**EVENTS**

■ BY TOM PAKINKIS

Even Eurosonic Noorderslag's nearest competitors find it hard to deny the conference showcase's increasing international importance.

Not only is it the first major industry event of the year – landing on January 15-18 in 2014 – and perfectly placed in The Netherlands' Groningen as a hub for the European music business, it kicks off with two continent-spanning award shows.

Set for its eleventh year, the European Commission-driven European Border Breakers Awards (EBBA Awards) stand alone as a unique opportunity to recognise acts who have managed the increasingly important task of striking gold beyond

ABOVE
Business or pleasure: Eurosonic Noorderslag brings together music executives and artists from all over the world each year. Last year, Jake Bugg (*top right*) was among artists to play in Groningen

"I feel that we have the right people and decision-makers at Eurosonic Noorderslag. It's much more important to meet the right people than just a lot of people"

PETER SMIDT, EUROSONIC NOORDERSLAG

their home territories. The winners for next year's ceremony have already been announced, with UK representatives Disclosure and Ireland's Kodaline alongside top names such as Sweden's Icona Pop and France's Woodkid (see 'EBBA Awards 2014' box).

"It's great that the European Commission wants to award artists that are successful in crossing borders," said Eurosonic Noorderslag creative director Peter Smidt.

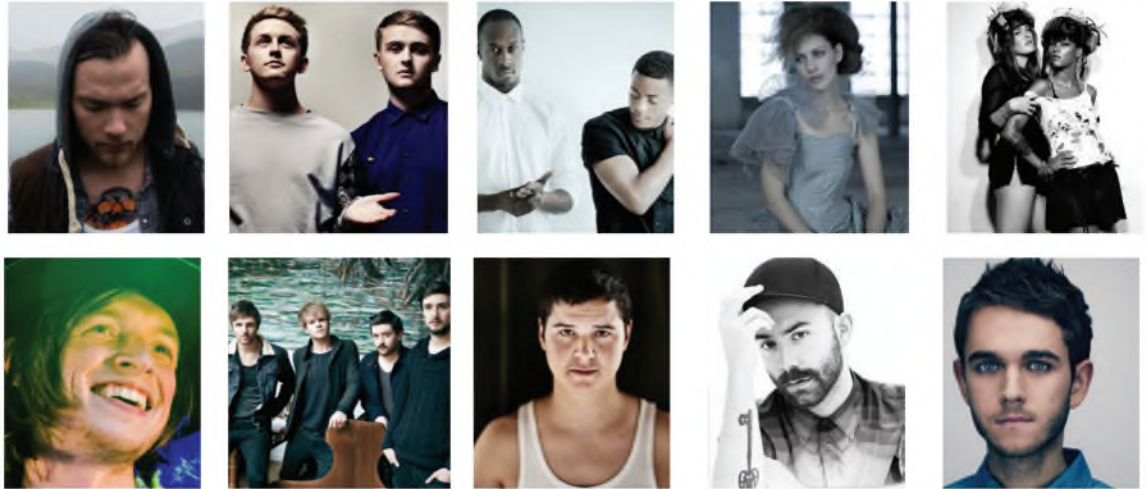
"Music in Europe is doing well generally and there are lots of national awards like the Mercury Prize in the UK, The Harps in the Netherlands or the Echoes in Germany but they are all about the national product. What I like about the EBBA Awards is that they highlight new European artists not only seeing success in their own territory but in other territories."

While domestic acts in larger European countries such as the UK and Germany might be able to forge incredibly fruitful careers without venturing beyond their homeland, for artists from smaller territories, an international profile is crucial and the EBBA Awards organisers continue to work to raise the event as a platform for further success.

"Last year the EBBA Awards were broadcast in 12 countries across Europe, which is good but there are still countries where the ceremony isn't on



EBBA AWARDS 2014: DISCLOSURE AND KODALINE REPRESENT UK AND IRELAND



[Top L-R] Asgeir (Iceland), Disclosure (UK), Envy (Norway), Gugabriel (Austria), Icona Pop (Sweden), [Bottom L-R] Jacco Gardner (Netherlands), Kodaline (Ireland), Lukas Graham (Denmark), Woodkid (France), Zedd (Germany)

The winners of the 2014 European Border Breakers Awards were announced last month, celebrating the best new pop acts in Europe to have achieved cross-border success.

European Commissioner for Education, Culture, Multilingualism and Youth Androulla Vassiliou said, "Without music, life would be a mistake, said Friedrich Nietzsche some time ago; musical tastes might have changed a bit since his day, but music is still a universal language that touches everyone, regardless of age or background.

"The internet has made it easier than ever to access music, yet, paradoxically, it is much harder for artists to break through and achieve lasting success. The European Commission supports the EBBA Awards because they want to help the most promising acts to reach audiences beyond their home base and to break into new international markets."

"We're working hard to create a pan-European platform both on television and radio for the EBBA Awards. It's important for the artists that win to have as much exposure as possible"

PETER SMIDT, EUROSONIC NOORDERSLAG

Konzertproduktionen GmbH in Germany, Folkert Koopmans. Also on keynote duties will be legendary rock manager, producer, songwriter and more besides, Simon Napier-Bell, who will share knowledge and anecdotes from his time in the music business.

While the conference offering has been extended for 2014, and almost 100 acts have been announced for the festival offering already, Smidt is keen to see Eurosonic Noorderslag's evolution driven by quality, not quantity.

"We don't want to grow the number of artists and venues," he said of the festival's growth. "We think this is the right size and it's already more than enough for all the professionals that attend who want to see as much as they can. We don't think we'd make people happier by making it bigger."

Similarly for the conference, Smidt added. "Bigger numbers don't necessarily mean better. What we try to do is put on a conference that's worthwhile for our professional visitors. That doesn't mean large numbers of delegates, it means the right delegates.

"I feel that we have the right people and the right decision makers at Eurosonic Noorderslag; we have festivals coming to look at new bands, we have the main media there. For people going to our event, it's much more important that they meet the right people that they want to do business with rather than simply meet a lot of people."

LEFT
European network: As well as its scheduled conference panels and interviews, Eurosonic Noorderslag provides plenty of networking hubs for attendees

TERRITORY FOCUS FOR 2014: AUSTRIA

Each year, Eurosonic Noorderslag partners with a different territory allowing its labels, bookers, agencies and managers to showcase talent on an international platform. Previous focus countries have included France, Germany, Italy, Sweden, Belgium, Norway, The Netherlands, Ireland and Finland - with the spotlight set to shine on Austria in 2014.

"For a small country like Austria, there's a lot of remarkable talent there," said Eurosonic Noorderslag creative director Peter Smidt. "You can see that in the list of EBBA winners with the likes of Elektro Guzzi last year and Soap And Skin in 2010.

"We've had very good feedback whenever we've put a focus on a certain country, it puts a spotlight on a territory both in terms of the conference and the talent," he added. "What we see is that it works both on an international level - Finland, for example had great feedback in international press - and in the country itself as well because it brings together festivals, radio people, export offices and the like in a joint marketing force, which has a lot of impact every time."

Franz Hergovich from Austrian Music Export said: "Eurosonic Noorderslag is the most important event for the European live sector, so this is a great honour and a big chance for the Austrian music scene.

"Currently there are a great number of interesting, fresh acts from Austria that have enough class to profit from [the event]."

television," said Smidt. "We're working hard to create a pan-European platform both on television and radio. We also have a separate broadcast for the live award show on YouTube, which is a bit different than the actual TV programme. I think it's important for the artists that win the awards to have as much exposure as possible."

The European Festival Awards follow the EBBA Awards with a similarly all-inclusive continental focus, noting the work of events of all sizes and last year recognising Live Nation Belgium CEO Herman Schueremans with a Lifetime Achievement award. But festivals will be given a much stronger presence at the Eurosonic Noorderslag conference itself this year in a brand new trade show for innovative production and festival design.

"We have around 400 festivals coming to our event," said Smidt. "We talk a lot about talent at the conference, and we'll keep it that way, but there is a lot of work being done at festivals with RFID technology, lighting, sustainability, food... Festivals are a testing ground for all of these innovations."

The new trade show will sit alongside another packed conference schedule including a keynote interview with one of Europe's leading promoters, managing director of FKP Scorpio

PROFILE NASHVILLE

A DEVELOPING COUNTRY

Nashville has broken out of its typical music heartland with exciting new acts, fresh investment and a hit TV drama as Music Week reports from the thriving Tennessee city



INTERNATIONAL

BY PAUL WILLIAMS

Nashville is more than living up to its billing as the US's Music City with a reputation growing rapidly beyond its country heritage.

Although the genre remains at the heart of what the Tennessee location is about musically, the presence of the likes of the Black Keys, Kings of Leon and Jack White underlines a key destination for all types of music talent - one to rival New York and Los Angeles.

A tour by Music Week of Nashville reveals what is underpinning this is a huge programme of investment in the city with the launch or expansion of a range of music venues and tourist attractions backed by the roll-out of an infrastructure including new hotels, restaurants and a brand new convention centre that opened earlier this year.

And on top of all that is ABC's award-winning TV drama Nashville, which is now screening its second season in the US and has thrown a new spotlight on the city, fuelling more tourists and raising the focus on the music coming out of it.

According to Tim Hunze, who runs Nashville-based Parallel Music Publishing, the programme has created a "new energy" around the city at a time of substantial growth.

"It's not just the music itself, but Nashville as a metropolitan area has really grown and really focused on growth and becoming a class A city and we've worked really hard at that and our Mayor

ABOVE
Under the Nashville skyline: Nashville's Broadway strip of lively honky-tonk bars (above left); industry executives Tim Munze and Chip Petree (below left); a shot from the Nashville TV series (centre); Jack White (right) whose Third Man Records has a base in the city

"There has been an influx of talent in the town and we're turning cosmopolitan, metropolitan. It's not the sleepy singing about mama, God and country. It's much bigger than that" - CHIP PETREE

Dean has been great and really worked with music as a whole," says Hunze who previously worked for Stage Three Music in Nashville prior to its 2010 purchase by BMG.

This focus has included the convention complex Music City Center, which is located in the heart of downtown Nashville and opened in May, providing a facility for events, exhibitions and meetings.

"I'll be honest when they first talked about the Music City Center it cost a lot of money and the tax payers are paying for it I was like, 'That's a lot of money', but already the amount of traffic and money it's brought in shows the Mayor was wise to do what he did," says Hunze. "These hotels are staying booked and they say we need to build more hotels because we don't have enough to support the amount of traffic we'll get from the Music City Center."

The Center is located right by the Bridgestone Arena, which housed the 47th annual CMA Awards earlier this month, and the Country Music Hall of Fame and Museum, which this year has more than doubled in space.

But this focus on Nashville's country music heartland is only part of the city's current music

story with its occupants including a production office and record store for Jack White's Third Man Records, while rock band Kings of Leon are from the city and the Black Keys have relocated there.

"For years Nashville was a one-horse town and country music was it," says music industry lawyer Chip Petree who also manages country artist and songwriter Brett James whose compositions have been recorded by the likes of Kelly Clarkson, Jason Aldean, Kenny Chesney and American Idol winners Carrie Underwood and Scotty McCreery.

"But when the Kings Of Leon broke it opened the doors to Jack [White] moving here and opening Third Man to the Black Keys relocating here, so now not only are we Luke Bryan and Tim McGraw and Carrie Underwood and Florida Georgia Line, we've got that whole other side. We have bands who want to come over here to Nashville rather than historically, 'Let's go over to New York or LA.'

"Another factor in that is the professionals who work in the business, not necessarily the lawyers and the business managers, but the engineers and the producers. There has been an influx of talent in the town and we're turning cosmopolitan, metropolitan. It's not the sleepy singing about mama, God and country. It's much bigger than that."

One factor in the attraction of musicians to Nashville is the cost of living compared to New York and LA.

"There is an extremely rich American music heritage here," says Nate Yetton who is married to and manages Joy Williams, one half of the Grammy-winning Civil Wars who are currently on

COUNTRY'S GROWING PROFILE IN UK

Universal Music Group International VP of international marketing Iain Snodgrass says work put in by the BBC is changing attitudes within Nashville about focusing on the UK.

"The demand for the artists to be in the UK has grown as a consequence of the Nashville music being played on the BBC," he says. "That's enhanced the live profiles of the artists and given them a platform to play."

BBC executive producer Mark Hagen says the corporation has undertaken a lot of footwork over the last 10 years when interest from Nashville about the UK was not as great as it could have been. However, he notes the success of the accompanying albums to the Nashville TV series, whose first season was broadcast on E4 in the UK but will be on Channel 4 for season two, is encouraging an audience to buy records by the likes of Decca's CMA Awards New Artist of the Year winner Kacey Musgraves.

Decca Affiliated Labels director Mike Bartlett sales total UK sales of albums from the Nashville programme are now more than 100,000 units, noting: "The TV show's gone from strength to strength and it's really opened doors for the genre of music as a whole and for a number of artists specifically. It's been an amazing thing and that sales spike across the genre is continuing on a number of different artists and next year is going to be really exciting."

Besides the Nashville show, Snodgrass says the likes of Taylor Swift and Mumford & Sons are attracting a newer, young audience to the genre, reflected by in some cases country albums commanding a 50 to 60% digital share of sales in the UK.

"Kacey Musgraves is a very good example and we're seeing the sort of social stats saying that this is predominantly 16 to 30 year olds who are picking up this music and buying into it," he adds.

For Radio 2 head of music Jeff Smith a key to breaking



country acts is to make sure they come to perform in the UK.

"It's one thing playing artists on the radio, but it's also having artists in the market as well so we find a lot of frustrations sometimes with radio generally when you play a record and the artist maybe isn't there," he says. "That doesn't help with certain songs because you can play them as much as you like, but sometimes they have to be out in other medium as well."

The live aspect is one backed by Sony Music head of catalogue and range Jon Cauwood who points to the part playing a sold-out show at London's Royal Albert Hall last year had in RCA signing Carrie Underwood's UK success with her album *Blown Away*.

"She's at the forefront of it and we'll keep working that and obviously next year that will extend with the likes of Brad Paisley and hopefully Miranda Lambert later on. There's not much point taking a record, a Brad Paisley record that's been out six months, until we know he's coming or there is something else to talk about," he says.

Cauwood adds Sony makes a point of now releasing all country albums digitally in the UK and then rolling anything out physically where there is support, while at next year's second C2C Country to Country event, which is organised by the Country Music Association and will take place at the O2 Arena in London on March 15 and 16 with the Zac Brown



Band (pictured, above right) and Brad Paisley (above left, co-hosting the CMA Awards with Carrie Underwood) headlining, it is planning to open a pop-up store selling not just its own products but those from other labels.

Besides C2C, the country music push will be supported by dates early next year from Capitol Records/Universal act Eric Church whose album *Chief* topped the Billboard 200 in 2011, while its follow-up *The Outsiders* is due out in February.

Church performed at this year's CMA Awards as did Atlantic's C2C 2014 act the Zac Brown Band in a performance featuring Dave Grohl guesting on drums. The BBC's Hagen notes the group are a good example of an act with "a foot in rock", so widening their potential outside the US.

"They are very conscious of the different audiences they play to in different countries and at different events, so are very cleverly tailoring what they do to get the maximum impact," he says.

It is a number of years since the CMA Awards aired on UK TV, but Radio 2 controller Bob Shennan suggests this "could be back on the agenda", although he does not specify the BBC.

"It would be great to think that show could be available to some broadcaster in the UK in the future and I hope by 2014 that will be the case," he says.

"[The Nashville TV show] is a great spotlight for the city and it's bringing people from all parts of the States and it's a great device for getting music out there as well"

SAM PALLADIO (PLAYS GUNNAR SCOTT IN THE DRAMA)

an "indefinite hiatus". "It's a great place, the meeting of the south and the mid-west and even some of the north east kind of intersects, but there is a more practical side to it: the cost of living. It's extremely expensive to live in New York and to live in LA and London. Sometimes artists aren't the most affluent people in the world so there's been a real migration to this place because it's central."

Williams has this month been writing in Nashville with UK songwriter Eg White, which Yetton suggests is "a great example of what is happening in town, people like Eg coming and writing and working".

"There are just so many people coming in. Some are coming in to work in Nashville and decide they want to be here full time," he says.

Another big selling point for Nashville is its fairly central location in the US compared to LA on the extremes of the West Coast and New York on the East, meaning you are not too far away from any part of the country.

"We're starting to get a migration of those folks who want a better quality of life and more



ABOVE
Brits in Nashville: Record industry, BBC and CMA executives from the UK were in force in the city for this month's CMA Awards

affordable lifestyle," says Petree. "You can get anywhere [from here]. One of the biggest components of the business here is the touring business, the bus companies and rehearsal space."

One Brit who has been very successful in the city is actor and musician Sam Palladio who plays aspiring musician Gunnar Scott in the Nashville TV series and has seen for himself the role the show is playing in boosting the area's fortunes.

"It's huge," he says. "It's a great spotlight for the city and it's bringing people from all parts of the States to see it if they haven't and it's a great device for getting good music out there as well. There's such a good selection of stuff."

"Buddy Miller has taken over from T Bone Burnett [as executive music producer] for this new

season and there's a real pedigree in the music business here so viewers are getting this exposure to some great new music and great new songwriters and local songwriters and international songwriters and it just creates a great buzz."

According to Palladio, the programme is generating an interest in country music, including among those who were not fans of the genre before.

"A lot of people say, 'I don't like country music so I wouldn't watch the show' but you kind of go, 'Well, if you do you'll find it's not quite that.' I see so many messages and tweets saying, 'God damn it, I hate country music but that was a good song.'"

A big part of the show is the iconic small venue the Bluebird Café which in both the programme and in real life houses intimate music performances

PROFILE NASHVILLE



by both established and emerging musicians. It nightly has shows at 6 and 9pm and before the TV series launched Hunze says you could usually just turn up for the 6pm set and get in. That is not the case anymore.

"They are now selling out," he says. "Before it has always been an iconic place, but now because of the show if you come to town you want to go there. It has created careers and even more so now. My writers love the place. If you do a six o'clock show you might have had some people in there. Now it's packed and they listen and love it and it's cool."

But while Nashville's music profile and reach have expanded, it remains an intimate community with the record labels, music publishers, songwriters and studios all largely housed within Music Row, an area southwest of Downtown Nashville centred on 16th and 17th Avenues

ABOVE LEFT
A Grand Performance: American Idol winner Scotty McCreery performed on radio show the Grand Ole Opry in Nashville earlier this month

ABOVE RIGHT
Award-winning new talent Kacey Musgraves won New Artist of the Year at this month's CMA Awards

"I've been to LA, London, New York, Miami, Austin, but I couldn't live anywhere else but Nashville now"

TIM HUNZE, PARALLEL MUSIC PUBLISHING

South and several side streets.

Nashville-based songwriter Billy Montana, whose songs have been recorded by the likes of Garth Brooks, Tim McGraw and Kenny Rogers and has a song in the second season of the Nashville show, says: "Music Row is almost like a college campus in a way because everything is so centrally located. You can almost walk to everything if you want to. That means walk to your lawyer's office, walk to the record companies, walk to the

publishing companies."

That tight community is clearly an integral part of what Nashville musically is about and why it works and it is one Hunze, who first moved to the city in 1988, is keen does not disappear among all the expansion.

"I've been to LA, London, New York, Miami, Austin, which would give it a run for its money, but I couldn't live anywhere else but Nashville now. It's such a great place to be. I hope we don't lose with the growth the intimacy of what we do and artists can still be themselves. There's not a lot of harassment.

"Keith Urban and his wife Nicole [Kidman] can go to the coffee house and usually don't get bothered apart from the few people who want to say, 'Hi.' It's pretty welcoming here and I hope it doesn't change."

NASHVILLE'S MUSIC TOURISM

Nashville has undergone a significant expansion of its music tourist attractions this year, including the city's Country Music Hall of Fame more than doubling in space and the launch of a Johnny Cash museum.

The newly-extended Hall of Fame and Museum has increased its size from 140,000 to more than 350,000 sq ft to include a new 800-seat theatre, the Taylor Swift Education Center backed by a \$4m donation from the star and increased gallery and exhibition space.

The attraction houses the biggest collection of country music artefacts on the planet and includes a chronological look at the genre from pioneers such as Jimmie Rodgers to current stars including Carrie Underwood. Among its exhibits are Elvis Presley's Cadillac personally donated by the legend, a wall of gold and platinum discs, stage costumes worn by the likes of Hank Williams and Gram Parsons, musical instruments and a pair of blue suede shoes owned by Carl Perkins.

The Hall of Fame and Museum's senior director of media relations Tina Wright says the collection had grown to more than 2 million pieces in size, meaning the venue needed to expand as "we were already running out of space in our archives".

"Also our educational programming, which is really important for us, was at full capacity. We only had one classroom so we were already doing as many school children as we could and wanted to be able to do a lot more," she explains. "The Mayor of Nashville, Mayor Dean, had this great idea for a campus around the convention



centre that would bring together the music and the core of the city."

The Johnny Cash Museum opened in the city in May and houses an unrivalled collection dedicated to the I Walk The Line star (pictured on a memorial wall in the city), including musical instruments, stage costumes, awards, hand-written lyrics and letters written by him.

Also new to the city this year is the Musicians Hall of Fame, which puts the focus on the music talents behind the acts rather than the artists themselves. It includes focuses on different US geographical regions and famous recording studios, including Capitol, Motown, Stax and Sun. The building throws the spotlight on legendary session players such as the LA-based Wrecking Crew who played on countless hits by the likes of The Beach Boys, The Monkees and Simon & Garfunkel.

Among the exhibits are guitars owned by Jimi Hendrix and Elvis Presley and the recording machine on which an 18-year-old Presley made My Happiness, a song for his mother, prior to him being signed by Sun Records.

Presley also plays a big part in another of Nashville's main tourist attractions for music fans, RCA's Studio B, which was responsible for more than half of his recorded output, including It's Now Or Never and Are You Lonesome Tonight, and was also used by the Everly Brothers and Roy Orbison among others.

The city is also home to the Ryman Auditorium, both an active venue and tourist attraction given it was the home of the legendary country music radio programme the Grand Ole Opry from 1943 and 1974 and it still hosts the show for several months each year.

Lady Gaga's Artpop hits No.1 on the Official Albums Chart

NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD



CHARTS FOCUS



30 UK AIRPLAY & EU AIRPLAY

Katy Perry's *Roar* knocks Lorde from the top of the radio airplay chart

32 STREAMING, SPOTIFY & VEVO

Eminem, Lorde and OneRepublic rule the global streaming charts

35 INDIES & ITUNES

Daniel O'Donnell claims the Indie Albums Top 20 No.1 with *A Picture Of You*



38 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

39 CLUB

The Upfront club chart is topped by Afrojack and Naughty Boy claims the Commercial crown

40 KEY RELEASES

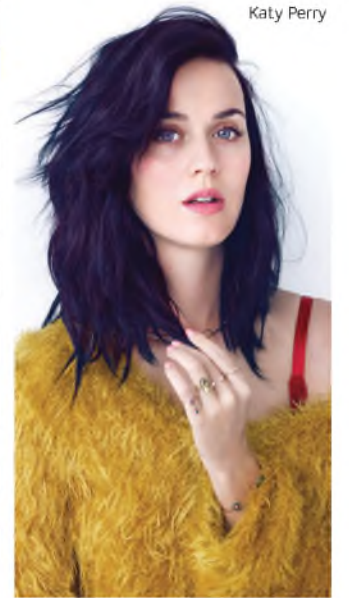
Single Of The Week is *One More Sleep* by Leona Lewis, taken from her Christmas album *With Love*

CHARTS EU AIRPLAY WEEK 46 (Mon 11 - Sun 17 Nov 2013)



EU AIRPLAY CHART TOP 50

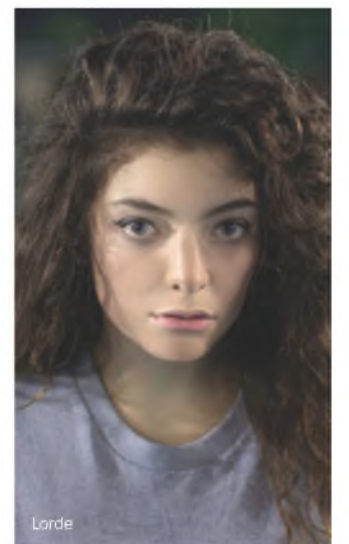
POS	LAST	ARTIST / TITLE			PLAYS	STNS	IMPACTS		
1	2	Katy Perry	Roar	Virgin EMI	UMG 16,007	-2%	769	580.21m	-3%
2	1	Avicii	Wake Me Up	PRMD/Positiva	UMG 12,965	0%	729	568.10m	-5%
3	4	Lorde	Royals	Virgin Records	UMG 12,970	+7%	740	495.98m	+6%
4	3	Ellie Goulding	Burn	Polydor	UMG 13,526	+1%	634	494.31m	-8%
5	6	Miley Cyrus	Wrecking Ball	RCA	SME 11,198	+3%	645	475.58m	+13%
6	12	Avicii	Hey Brother	Virgin EMI	UMG 8,495	+21%	466	390.05m	+16%
7	8	Naughty Boy feat. Sa..	La La La	Virgin Records	UMG 8,673	-1%	583	382.48m	-3%
8	5	John Newman	Love Me Again	Island	UMG 9,120	-4%	659	377.91m	-11%
9	10	Olly Murs	Dear Darlin'	Epic	SME 6,553	0%	493	376.63m	0%
10	7	OneRepublic	Counting Stars	Polydor	UMG 10,949	-2%	652	369.19m	-10%
11	11	James Blunt	Bonfire Heart	Atlantic	WMG 9,021	+4%	679	366.19m	+6%
12	9	Imagine Dragons	On Top Of The World	Polydor	UMG 5,490	+0%	405	361.01m	-6%
13	13	Capital Cities	Safe And Sound	Capitol Records	UMG 6,451	-1%	490	314.87m	-4%
14	16	Passenger	Let Her Go	Embassy Of Music	SME 6,360	+5%	720	273.89m	+10%
15	14	Jason Derulo feat. 2..	Talk Dirty	Warner Music	WMG 8,617	+4%	441	273.55m	+7%
16	23	Eminem feat. Rihanna	The Monster	Universal Music	UMG 7,700	+41%	516	270.88m	+35%
17	18	Robbie Williams	Go Gentle	Universal	UMG 6,427	+19%	618	254.10m	+17%
18	17	Bastille	Pompeii	Virgin Records	UMG 3,870	-4%	474	245.91m	-1%
19	20	Klingande	Jubel	Klingande	Ind. 3,725	+18%	188	245.39m	+18%
20	25	Lady Gaga feat. R. K..	Do What U Want	Interscope	UMG 6,717	+24%	528	244.59m	+25%
21	35	Pitbull feat. Ke\$ha	Timber	Sony Music	SME 6,267	+23%	358	222.91m	+46%
22	19	Daft Punk feat. Phar..	Get Lucky	Columbia	SME 6,351	-5%	834	205.73m	-2%
23	15	Robin Thicke feat. T..	Blurred Lines	Polydor	UMG 7,174	-3%	733	203.77m	-18%
24	22	Family Of The Year	Hero	Others	Ind. 2,423	+2%	180	202.60m	-1%
25	29	Sunrise Avenue	Lifesaver	Universal Mus..	UMG 2,303	+9%	178	200.46m	+10%
26	21	Pink	Just Give Me A Reason	RCA	SME 4,141	0%	608	199.20m	-4%
27	30	Adel Tawil	Lieder	Polydor	UMG 1,808	+19%	138	193.72m	+8%
28	24	Passenger	Holes	Sony Music	SME 3,500	+5%	321	189.78m	-5%
29	28	Pink feat. Lily Allen	True Love	RCA	SME 4,694	-5%	500	181.05m	-3%
30	27	NoNoNo	Pumpin Blood	Warner Music	WMG 2,541	-12%	257	176.50m	-9%
31	26	James Arthur	Impossible	Syco	SME 2,578	-3%	375	174.09m	-10%
32	33	Bastille	Things We Lost In Th..	Virgin Records	UMG 2,469	-3%	213	167.14m	+5%
33	32	Armin van Buuren fea..	This Is What It Feel..	Positiva/Virg..	UMG 2,703	+2%	269	166.99m	+3%
34	38	Stromae	Papaoutai	Mercury	UMG 4,015	+2%	288	164.66m	+11%
35	31	Macklemore With Ryan..	Same Love	Atlantic	WMG 4,115	-2%	302	159.51m	-1%
36	34	Martin Garrix	Animals	News	Ind. 5,480	+13%	384	159.33m	+1%
37	36	Lana Del Rey	Summertime Sadness	Polydor	UMG 4,072	-1%	387	158.42m	+4%
38	37	Drake feat. Majid Jo..	Hold On, We're Going..	Island	UMG 6,674	+4%	466	155.99m	+3%
39	40	Lumineers, The	Ho Hey	Dualtone	UMG 2,747	+7%	520	148.95m	+3%
40	57	John Newman	Cheating	Island	UMG 4,206	0%	409	140.82m	+41%
41	39	Birdy	Wings	Atlantic	WMG 4,736	-1%	379	136.79m	-6%
42	52	One Direction	Story Of My Life	Sony Music	SME 5,662	+39%	531	136.24m	+24%
43	43	Rihanna feat. Mikky ..	Stay	Def Jam	UMG 1,841	-4%	396	126.01m	+1%
44	49	Gotye	Somebody That I Used..	Island	UMG 2,403	-1%	701	122.23m	+8%
45	41	Revolverheld	Das Kann Uns Keiner ..	Columbia	SME 1,334	-2%	98	121.56m	-4%
46	53	Icona Pop feat. Char..	I Love It	Atlantic	WMG 2,020	-11%	377	118.78m	+11%
47	72	Katy Perry	Unconditionally	Virgin EMI	UMG 3,209	+24%	285	113.24m	+31%
48	61	Tom Odell	Another Love	Columbia	SME 1,358	+3%	202	112.38m	+19%
49	54	Swedish House Mafia ..	Don't You Worry Child	Virgin Records	UMG 2,358	+1%	374	111.59m	+9%
50	60	Bruno Mars	Locked Out Of Heaven	Atlantic	WMG 2,931	+6%	594	110.99m	+16%



Katy Perry



Avicii



Lorde



Avicii



Miley Cyrus



Ellie Goulding

CHARTS STREAMING – OFFICIAL WEEK 46

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	2	EMINEM FT RIHANNA The Monster <i>Interscope</i>
2	1	LORDE Royals <i>Virgin</i>
3	3	ONEREPUBLIC Counting Stars <i>Interscope</i>
4	4	MILEY CYRUS Wrecking Ball <i>RCA</i>
5	5	KATY PERRY Roar <i>Virgin</i>
6	6	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
7	31	LITTLE MIX Move <i>Syco Music</i>
8	7	AVICII Wake Me Up <i>Positiva/PRMD</i>
9	19	ONE DIRECTION Story Of My Life <i>Syco Music</i>
10	8	JAMES ARTHUR You're Nobody 'til Somebody Loves You <i>Syco Music</i>
11	9	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
12	11	ELLIE GOULDING Burn <i>Polydor</i>
13	23	WILKINSON Afterglow <i>RAM/Virgin</i>
14	10	AVICII You Make Me <i>Positiva/PRMD</i>
15	14	EMINEM Rap God <i>Interscope</i>
16	20	EMINEM Survival <i>Interscope</i>
17	15	VAMPS Can We Dance <i>EMI</i>
18	12	EMINEM Berzerk <i>Interscope</i>
19	13	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard</i>
20	37	LADY GAGA & R KELLY Do What U Want <i>Interscope</i>
21	16	ARCTIC MONKEYS Do I Wanna Know? <i>Domino Recordings</i>
22	18	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
23	21	PASSENGER Let Her Go <i>Netwerk</i>
24	17	CONOR MAYNARD R U Crazy <i>Parlophone</i>
25	22	MACKLEMORE/LEWIS/LAMBERT Same Love <i>Macklemore</i>
26	29	TINIE TEMPAH FT JOHN MARTIN Children Of The Sun <i>Parlophone</i>
27	24	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
28	28	SHOWTEK/WE ARE LOUD/WILSON Booyah <i>Polydor</i>
29	27	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
30	26	MILEY CYRUS We Can't Stop <i>RCA</i>
31	33	BASTILLE Pompeii <i>Virgin</i>
32	25	BEN PEARCE What I Might Do <i>MTA</i>
33	43	EMINEM Bad Guy <i>Interscope</i>
34	30	JOHN NEWMAN Love Me Again <i>Island</i>
35	49	LADY GAGA Applause <i>Interscope</i>
36	48	FATBOYSLIM/RIVASTARR/BEARDYMAN Eat Sleep Rave Repeat <i>Skin</i>
37	39	IMAGINE DRAGONS Radioactive <i>Interscope</i>
38	35	ARCTIC MONKEYS Why'd You Only Call Me When You're High? <i>Domino Recordings</i>
39	36	YLVIS The Fox <i>WM Narrowsy</i>
40	34	ARCTIC MONKEYS R U Mine? <i>Domino Recordings</i>
41	32	LORDE Tennis Court <i>Virgin</i>
42	53	RIZZLE KICKS Skip To The Good Bit <i>Island</i>
43	42	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
44	40	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
45	RE	MARTIN GARRIX Animals <i>Positiva/Virgin</i>
46	45	ROBIN THICKE/KENDRICK LAMAR Give It 2 U <i>Interscope</i>
47	51	EMINEM Rhyme Or Reason <i>Interscope</i>
48	73	FOXES Youth <i>Sign Of The Times</i>
49	57	EMINEM Legacy <i>Interscope</i>
50	41	KLANGKARUSSELL FT WILL HEARD Sonnentanz (Sun Don't Shine) <i>Island</i>
51	52	1975 Chocolate <i>Dirty Hit</i>
52	63	EMINEM FT KENDRICK Lamar Love Game <i>Interscope</i>
53	71	EMINEM FT NATE RUESS Headlights <i>Interscope</i>
54	66	EMINEM So Far <i>Interscope</i>
55	44	JAY Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc-A-Fella</i>
56	NEW	BRITNEY SPEARS Work Bitch <i>RCA</i>
57	38	LAWSON Juliet <i>Global Talent</i>
58	60	EMINEM So Much Better <i>Interscope</i>
59	47	CHASE & STATUS FT MOKO Count On Me <i>EMI</i>
60	89	AWOLNATION Sail <i>Red Bull</i>
61	68	EMINEM FT SKYLAR GREY Asshole <i>Interscope</i>
62	50	JAMES ARTHUR Impossible <i>Syco Music</i>
63	NEW	LADY GAGA Venus <i>Interscope</i>
64	81	1975 Girls <i>Dirty Hit/Polydor</i>
65	NEW	ELLIE GOULDING How Long Will I Love You <i>Polydor</i>
66	64	LUMINEERS Ho Hey <i>Decca</i>
67	90	EMINEM Stronger Than I Was <i>Interscope</i>
68	61	ARCTIC MONKEYS One For The Road <i>Domino Recordings</i>
69	62	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
70	NEW	LILY ALLEN Somewhere Only We Know <i>Parlophone</i>
71	46	UNION J Beautiful Life <i>RCA</i>
72	75	AVICII Hey Brother <i>Positiva/PRMD</i>
73	NEW	STORM QUEEN Look Right Through <i>Defected/Ministry Of Sound</i>
74	87	IMAGINE DRAGONS On Top Of The World <i>Interscope</i>
75	58	ARCTIC MONKEYS Arabella <i>Domino Recordings</i>



CLIMBER: LITTLE MIX



CLIMBER: LADY GAGA



CLIMBER: RIZZLE KICKS



NEW: BRITNEY SPEARS



NEW: STORM QUEEN

CHARTS STREAMING – SPOTIFY WEEK 46



GLOBAL

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	PITBULL Timber
3	LORDE Royals
4	AVICII Wake Me Up - Radio Edit
5	AVICII Hey Brother
6	ONEREPUBLIC Counting Stars
7	MILEY CYRUS Wrecking Ball
8	KATY PERRY Roar
9	JASON DERULO Talk Dirty - feat. 2 Chainz
10	ELLIE GOULDING Burn
11	DRAKE Hold On, We're Going Home
12	ONE DIRECTION Story of My Life
13	AVICII You Make Me
14	YLVIS The Fox (What Does The Fox Say?)
15	EMINEM Rap God
16	LADY GAGA Applause
17	JAY Z Holy Grail
18	EMINEM Survival
19	EMINEM Berzerk
20	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton

NETHERLANDS

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	AVICII Hey Brother
3	PITBULL Timber
4	JOHN LEGEND All Of Me
5	LORDE Royals
6	AVICII Wake Me Up - Radio Edit
7	JASON DERULO Talk Dirty - feat. 2 Chainz
8	AFROJACK The Spark
9	PHARRELL WILLIAMS Happy
10	MAITRE GIMS J'me Tire

EUROPE

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	PITBULL Timber
3	AVICII Hey Brother
4	LORDE Royals
5	AVICII Wake Me Up - Radio Edit
6	JASON DERULO Talk Dirty - feat. 2 Chainz
7	MILEY CYRUS Wrecking Ball
8	ONEREPUBLIC Counting Stars
9	KATY PERRY Roar
10	ELLIE GOULDING Burn
11	ONE DIRECTION Story of My Life
12	AVICII You Make Me
13	YLVIS The Fox (What Does The Fox Say?)
14	DRAKE Hold On, We're Going Home
15	EMINEM Survival
16	NAUGHTY BOY La La La
17	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
18	JOHN NEWMAN Love Me Again
19	MILEY CYRUS We Can't Stop
20	EMINEM Berzerk

NORWAY

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	PITBULL Timber
3	AVICII Hey Brother
4	ENVY In Your Arms
5	JASON DERULO Talk Dirty - feat. 2 Chainz
6	LORDE Royals
7	ONEREPUBLIC Counting Stars
8	AVICII Wake Me Up - Radio Edit
9	BROILER Bonski
10	MILEY CYRUS Wrecking Ball

AUSTRIA

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	LORDE Royals
3	PITBULL Timber
4	KATY PERRY Roar
5	AVICII Wake Me Up - Radio Edit
6	AVICII Hey Brother
7	KATY PERRY Dark Horse
8	LORDE Team
9	DRAKE Hold On, We're Going Home
10	ONEREPUBLIC Counting Stars



SPAIN

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	MILEY CYRUS Wrecking Ball
3	PITBULL Timber
4	ONEREPUBLIC Counting Stars
5	LORDE Royals
6	EMINEM The Monster
7	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
8	ELLIE GOULDING Burn
9	KATY PERRY Roar
10	ROBIN THICKE Blurred Lines

FRANCE

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	LORDE Royals
3	AVICII Hey Brother
4	AVICII Wake Me Up - Radio Edit
5	STROMAE Formidable
6	MILEY CYRUS Wrecking Ball
7	STROMAE Papaoutai
8	JASON DERULO Talk Dirty - feat. 2 Chainz
9	STROMAE Tous Les Mêmes
10	EMINEM Berzerk

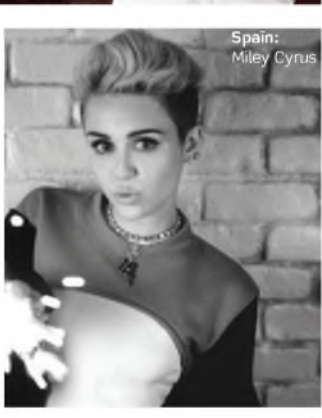


SWEDEN

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	PITBULL Timber
3	AVICII Hey Brother
4	AVICII Wake Me Up - Radio Edit
5	LORDE Royals
6	ONEREPUBLIC Counting Stars
7	JASON DERULO Talk Dirty - feat. 2 Chainz
8	MILEY CYRUS Wrecking Ball
9	AGNES En Sån Karl
10	ELLIE GOULDING Burn

GERMANY

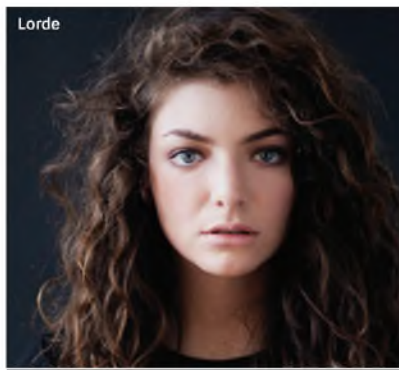
POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	PITBULL Timber
3	AVICII Hey Brother
4	LORDE Royals
5	JASON DERULO Talk Dirty - feat. 2 Chainz
6	ALLIGATOAH Willst Du
7	EMINEM Survival
8	AVICII Wake Me Up - Radio Edit
9	MILEY CYRUS Wrecking Ball
10	MARTIN GARRIX Animals - Radio Edit



UNITED STATES

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	LORDE Royals
3	ONEREPUBLIC Counting Stars
4	DRAKE Hold On, We're Going Home
5	AVICII Wake Me Up
6	PITBULL Timber
7	MILEY CYRUS Wrecking Ball
8	KATY PERRY Roar
9	EMINEM Rap God
10	PASSENGER Let Her Go

CHARTS STREAMING – MUSIC VIDEO WEEK 46



Lorde

NEW ARTISTS - UK

POS ARTIST/SINGLE/LABEL

- 1 **LORDE** – Royals (US Version)
- 2 **AVICII** – Wake Me Up
- 3 **NAUGHTY BOY FT SAM SMITH** – La La La
- 4 **MIKE WILL MADE IT FT MILEY CYRUS** – 23
- 5 **THE VAMPS** – Can We Dance
- 6 **WILKINSON** – Afterglow
- 7 **JOHN NEWMAN** – Love Me Again
- 8 **LAWSON** – Juliet
- 9 **BASTILLE** – Of The Night
- 10 **JAMES ARTHUR** – You're Nobody 'Til Somebody Loves You
- 11 **IGGY AZALEA FT T.I.** - Change Your Life
- 12 **AVICII** – Wake Me Up (Lyric)
- 13 **AVICII** – You Make Me (Lyric)
- 14 **YG FT JEEZY, RICH HOMIE QUAN** – My Nigga (Explicit)
- 15 **UNION J** – Beautiful Life
- 16 **IMAGINE DRAGONS** – Radioactive
- 17 **THE 1975** – Girls
- 18 **FOXES** – Youth
- 19 **LORDE** – Tennis Court
- 20 **KLANGKARUSSELL FT WILL HEARD** – Sonnetanz (Sun Don't Shine)

ITALY

POS ARTIST/SINGLE

- 1 **MILEY CYRUS** - Wrecking Ball
- 2 **ELLIE GOULDING** - Burn
- 3 **KATY PERRY** - Roar (Official)
- 4 **AVICII** - Wake Me Up (Official Video)
- 5 **JAKE LA FURIA** - Gli Anni D'Oro
- 6 **ONE DIRECTION** - Story Of My Life
- 7 **LORDE** - Royals (US Version)
- 8 **ALESSANDRA AMOROSO** - Amore Puro
- 9 **RIHANNA** - What Now (Official)
- 10 **MILEY CYRUS** - We Can't Stop

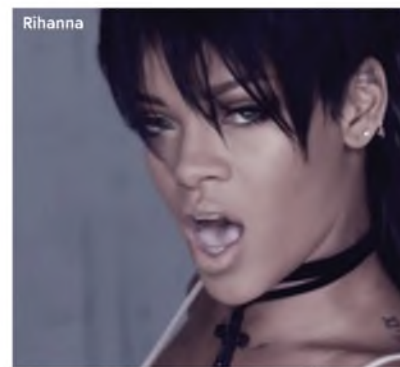


Miley Cyrus

WORLDWIDE

POS ARTIST/SINGLE

- 1 **MILEY CYRUS** - Wrecking Ball
- 2 **KATY PERRY** - Roar (Official)
- 3 **ONE DIRECTION** - Story Of My Life
- 4 **EMINEM FT. RIHANNA** - The Monster (Audio)
- 5 **LORDE** - Royals (US Version)
- 6 **AVICII** - Wake Me Up (Official Video)
- 7 **RIHANNA** - What Now (Official)
- 8 **ROMEO SANTOS** - Propuesta Indecente
- 9 **MIKE WILL MADE IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J** - 23 (Explicit)
- 10 **PRINCE ROYCE** - Darte Un Beso



Rihanna

POLAND

POS ARTIST/SINGLE

- 1 **MILEY CYRUS** - Wrecking Ball
- 2 **EMINEM FT. RIHANNA** - The Monster (Audio)
- 3 **RIHANNA** - What Now (Official)
- 4 **AVICII** - Wake Me Up (Official Video)
- 5 **ONEREPUBLIC** - Counting Stars
- 6 **KATY PERRY** - Roar (Official)
- 7 **ELLIE GOULDING** - Burn
- 8 **ONE DIRECTION** - Story Of My Life
- 9 **NAUGHTY BOY FT. SAM SMITH** - La La La
- 10 **MINI** - Boogie Woogie



Eminem

UK

POS ARTIST/SINGLE

- 1 **EMINEM FT. RIHANNA** - The Monster (Audio)
- 2 **MILEY CYRUS** - Wrecking Ball
- 3 **ONE DIRECTION** - Story Of My Life
- 4 **KATY PERRY** - Roar (Official)
- 5 **ONEREPUBLIC** - Counting Stars
- 6 **LITTLE MIX** - Move
- 7 **LORDE** - Royals (US Version)
- 8 **RIHANNA** - What Now (Official)
- 9 **ELLIE GOULDING** - Burn
- 10 **EMINEM** - Berzerk (Official) (Explicit)

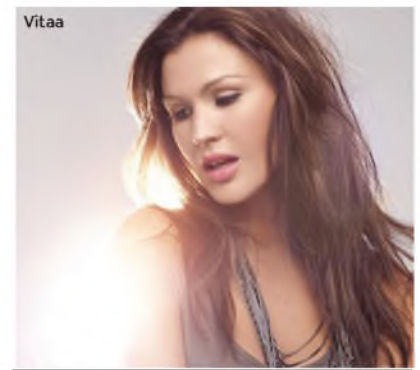


Katy Perry

AUSTRALIA

POS ARTIST/SINGLE

- 1 **EMINEM FT. RIHANNA** - The Monster (Audio)
- 2 **KATY PERRY** - Roar (Official)
- 3 **ONE DIRECTION** - Story Of My Life
- 4 **MILEY CYRUS** - Wrecking Ball
- 5 **JUSTICE CREW** - Everybody
- 6 **LORDE** - Royals (US Version)
- 7 **PITBULL FT. KE\$HA** - Timber (Audio)
- 8 **KATY PERRY FT. JUICY J** - Dark Horse (Audio)
- 9 **LITTLE MIX** - Move
- 10 **NATHANIEL** - You



Vitaa

FRANCE

POS ARTIST/SINGLE

- 1 **VITAA FT. MAÎTRE GIMS** - Game Over
- 2 **MILEY CYRUS** - Wrecking Ball
- 3 **NAUGHTY BOY FT. SAM SMITH** - La La La
- 4 **LA FOUINE, FABABY, SINDY & SULTAN** - Team BS (Clip Officiel)
- 5 **KATY PERRY** - Roar (Official)
- 6 **STROMAE** - Papaoutai
- 7 **EMINEM FT. RIHANNA** - The Monster (Audio)
- 8 **MAÎTRE GIMS** - Bella
- 9 **MAÎTRE GIMS** - Ça Marche
- 10 **ELLIE GOULDING** - Burn



One Direction

SPAIN

POS ARTIST/SINGLE

- 1 **MILEY CYRUS** - Wrecking Ball
- 2 **KATY PERRY** - Roar (Official)
- 3 **ONE DIRECTION** - Story Of My Life
- 4 **MILEY CYRUS** - We Can't Stop
- 5 **ROMEO SANTOS** - Propuesta Indecente
- 6 **AVICII** - Wake Me Up (Official Video)
- 7 **PRINCE ROYCE** - Darte Un Beso
- 8 **ELLIE GOULDING** - Burn
- 9 **JUAN MAGAN** - Mal De Amores
- 10 **NAUGHTY BOY FT. SAM SMITH** - La La La

CHARTS INDIES WEEK 46



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Storm Queen

- 1 **STORM QUEEN** Look Right Through / Defected/MoS (Sony DADC UK)
- 2 **FATBOY SLIM & RIVA STARR FT BEARDYMAN** Eat Sleep Rave Repeat / Skint (Believe Digital)
- 5 **PASSENGER** Let Her Go / Nettwerk (Essential GEM)
- 4 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 3 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / Macklemore (ACA Arvato)
- 6 **RY X** Berlin / Dumont Dumont (Phonophile)
- 7 **GEORGINA ANDERSON** Two Thirds Of A Piece / Georgina Anderson (The Orchard)
- 8 **YOU ME AT SIX** Hope For The Best / BMG Rights (Renu Arvato)
- 9 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 10 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 11 **LONDON GRAMMAR** Strong / Metal & Dust (Sony DADC UK)
- 12 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (ADA Arvato)
- 13 **ARCTIC MONKEYS** Whyd You Only Call Me When You're High / Domino (PIAS Arvato)
- 14 **ORLA GARTLAND** Roots / Orla Gartland (AWAL)
- 15 **CHRIS MALINCHAK** So Good To Me / MoS (Sony DADC UK)
- 16 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / Macklemore (ACA Arvato)
- 31 **ADELE** Someone Like You / XL (PIAS Arvato)
- 16 **ADELE** Skyfall / XL (PIAS Arvato)
- 13 **DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE** Earthquake / MoS (Sony DADC UK)
- 63 **KATIE MELUA** I Will Be There / Dramatico (ACA Arvato)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



RY X

- 1 **RY X** Berlin / Dumont Dumont (Dumont Dumont)
- 0 **GEORGINA ANDERSON** Two Thirds Of A Piece / Georgina Anderson (Georgina Anderson)
- 0 **ORLA GARTLAND** Roots / Orla Gartland (Orla Gartland)
- 0 **VANCE JOY** Riptide / Infectious (Infectious Music)
- 0 **DRAKE FT SAMPHA** Too Much / Cash Money/Republic (Universal Music)
- 8 **SAGE THE GEMINI FT IAMSU** Gas Pedal / Black Money (Black Money Music)
- 10 **DJ JASON MEDALLION** Talk Dirty To Me / DJ Jason Medallion (DJ Jason Medallion)
- 11 **NASA** Hide / Spectrophanic Sound (Spectrophanic Sound)
- 71 **CHART ALLSTARZ** Let Me Go / Devoted (Devoted Music)
- 19 **THE HEAVY** Short Change Hero / Counter (Nirja Tune)
- 12 **CINEMATIC ORCHESTRA** To Build A Home / Nirja Tune (Nirja Tune)
- 26 **CENTRAL BAND ROYAL BRITISH** Last Post / Clovelly (Clovelly)
- 0 **CALL THE MIDWIFE CAST** When I Fall In Love / DMG TV (Deman Music)
- 2 **ANDY JORDAN** Whole Lot Of Water / AMJ (AMJ)
- 5 **ANDY C** Workout / Ram (Ram)
- 20 **MASTERS IN FRANCE** Playin' With My Friends / 4xG (4xG)
- 15 **BARRY LOUIS POLISAR** Me And You / Rainbow Morning (Rainbow Morning Music)
- 27 **DIMITRI VEGAS/MOGUAI/LIKE MIKE** Mammoth / Doorn (Doorn)
- 32 **EDWARD SHARPE & MAGNETIC ZEROS** Home / Rough Trade (XL Beggars)
- 14 **PENTATONIX** Daft Punk / Madison Gate (Madison Gate)

BEATLES



On Air - Live at the BBC Volume 2

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- NEW **BEATLES ON AIR - LIVE AT THE BBC - VOL 2** APPLE CORPS
- NEW **KEANE** THE BEST OF ISLAND
- NEW **WOODEN SHIIPS** BACK TO LAND THRILL JOCKEY
- NEW **CELINE DION** LOVED ME BACK TO LIFE COLUMBIA
- 1 **EMINEM** THE MARSHALL MATHERS LP 2 INTERSCOPE
- 2 **ARCADE FIRE** REFLEKTOR SONOVIX
- NEW **JAMIE LENMAN** MUSCLE MEMORY XTRA MILE
- NEW **LADY GAGA** ARTPOP INTERSCOPE
- NEW **CATE LE BON** MUG MUSEUM TURNSTILE
- NEW **CLIFF RICHARD** THE FABULOUS ROCK 'N' ROLL SONGBOOK RHINO

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Daniel O'Donnell

- 0 **DANIEL O'DONNELL** A Picture Of You / DMG TV (Sony DADC UK)
- 1 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 3 **PASSENGER** All The Little Lights / Nettwerk (Essential/Proper)
- 2 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 0 **ERASURE** Snow Globe / Mute (PIAS Arvato)
- 10 **KATIE MELUA** Ketevan / Dramatico (ADA Arvato)
- 5 **CARO EMERALD** The Shocking Miss Emerald / Dramatico/Grand Mono (ADA Arvato)
- 9 **JOHNNY CASH** The Rebel / Music Digital (Delta/Sony DADC)
- 8 **STEREOPHONICS** Graffiti On The Train / Stylus (ADA Arvato)
- 4 **MIDLAKE** Antiphon / Bella Union (PIAS Arvato)
- 15 **TEXAS** The Conversation / PIAS (PIAS Arvato)
- 6 **BOY GEORGE** This Is What I Do / Very Me (Kaball/Proper)
- 20 **CLIFF RICHARD** Hot Hundred / Music Digital (Delta/Sony DADC)
- 0 **WOODEN SHIIPS** Back To Land / Thrill Jockey (PIAS Arvato)
- 7 **MATT CARDLE** Porcelain / Matt Cardle (Absolute Arvato)
- 12 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (ADA Arvato)
- 13 **ADELE** 21 / XL (PIAS Arvato)
- 0 **YES** Close To The Edge / DGIM Panegyric (ACA Arvato)
- 17 **THE NATIONAL** Trouble Will Find Me / 4AD (PIAS Arvato)
- 0 **JAMIE LENMAN** Muscle Memory / Xtra Mile (PIAS Arvato)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Wooden Shijps

- 0 **WOODEN SHIIPS** Back To Land / Thrill Jockey (Thrill Jockey)
- 0 **JAMIE LENMAN** Muscle Memory / Xtra Mile (Xtra Mile)
- 0 **CATE LE BON** Mug Museum / Turnstile (Turnstile)
- 3 **WHITE DENIM** Corsicana Lemonade / Downtown (PIAS)
- 0 **OKKERVIL RIVER** The Silver Gymnasium / ATO (ATO)
- 17 **DEREK RYAN** Country Soul / Sharpe (Sharpe Music)
- 0 **GAME FREAK** Pokemon X & Pokemon Y - Super Music / The Pokemon Company (The Pokemon Company)
- 0 **JEFF WILLIAMS** RWBY - Vol 1 Soundtrack / Jeff Williams (Jeff Williams)
- 7 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 6 **ILAN ESHKERI & ANDY BURROWS** The Snowman & The Snowdog - OST / Play It Again Sam (PIAS)
- 0 **BLOOD ORANGE** Cupid Deluxe / Domino (Domino Recordings)
- 0 **EPICA** Retrospect - 10th Anniversary / Nuclear Blast (Nuclear Blast)
- 22 **VOLCANO CHOIR** Repave / Jagjaguwar (Jagjaguwar)
- 1 **ETHERWOOD** Etherwood / Med School (Hospital)
- 13 **CHRISTMAS HITS COLLECTIVE** Worlds Greatest Xmas Hits 2012 / Lushgroove (Lushgroove)
- 81 **STEVEN PRICE** Gravity - OST / Watertower (Watertower)
- 9 **JONATHAN WILSON** Fanfare / Bella Union (PIAS)
- 8 **AGNES OBEL** Aventine / Play It Again Sam (PIAS)
- 0 **ANAVAE** Dimensions / LAB (LAB)
- 11 **WILLIAM ONYEABOR** World Psychedelic Classics 5 / Luaka Bop (Luaka Bop)



CALVIN HARRIS REMIX

EAT SLEEP RAVE REPEAT

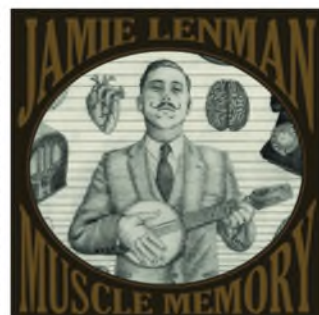
Fatboy Slim & Riva Starr Ft Beardyman Indie Singles (2)



Georgina Anderson Indie Singles Breakers (2)



Arctic Monkeys Indie Albums (2)



Jamie Lenman Indie Albums Breakers (2)




Cate Le Bon Indie Albums Breakers (3)

CHARTS iTUNES SINGLES WEEK 46

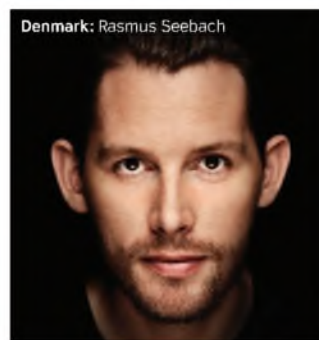
BELGIUM 	
POS	ARTIST/ ALBUM
11/11/2013 - 17/11/2013	
1	LORDE Royals
2	EMINEM The Monster (feat. Rihanna)
3	DVBBS, BORGEIOUS Tsunami
4	HOOVERPHONIC Amalfi
5	PITBULL Timber (feat. Ke\$ha)
6	STROMAE Tous Les Mêmes
7	AVICII Hey Brother
8	MILEY CYRUS Wrecking Ball
9	MARTIN GARRIX Animals
10	JASON DERULO Talk Dirty (feat. 2 Chainz)

DENMARK 	
POS	ARTIST/ ALBUM
11/11/2013 - 17/11/2013	
1	RASMUS SEEBACH Sandstorm
2	JUSTIN BIEBER All Bad
3	EMINEM The Monster (feat. Rihanna)
4	RASMUS SEEBACH Olivia
5	ONEREPUBLIC Counting Stars
6	LORDE Royals
7	CHRISTOPHER Told You So
8	AVICII Hey Brother
9	PITBULL Timber (feat. Ke\$ha)
10	MADS LANGER I En Stjerneregn Af Sne

FRANCE 	
POS	ARTIST/ ALBUM
11/11/2013 - 17/11/2013	
1	EMINEM The Monster (feat. Rihanna)
2	JABBERWOCKY Photomaton
3	VITAA Game Over (feat. Maitre Gims)
4	STROMAE Tous Les Mêmes
5	JASON DERULO Talk Dirty (feat. 2 Chainz)
6	DVBBS, BORGEIOUS Tsunami
7	AVICII Hey Brother
8	LORDE Royals
9	ELLIE GOULDING Burn
10	STROMAE Formidable

GERMANY 	
POS	ARTIST/ ALBUM
08/11/2013 - 14/10/2013	
1	MILKY CHANCE Stolen Dance
2	KLINGANDE Jubel
3	AVICII Hey Brother
4	EMINEM The Monster (feat. Rihanna)
5	ADEL TAWIL Lieder
6	PITBULL Timber (feat. Ke\$ha)
7	MILEY CYRUS Wrecking Ball
8	LORDE Royals
9	MARTIN GARRIX Animals
10	JASON DERULO Talk Dirty (feat. 2 Chainz)


ITALY 	
POS	ARTIST/ ALBUM
07/11/2013 - 13/11/2013	
1	MIKA Stardust (feat. Chiara)
2	PASSENGER Let Her Go
3	ELLIE GOULDING Burn
4	MILEY CYRUS Wrecking Ball
5	LORDE Royals
6	JOHN NEWMAN Love Me Again
7	ELISA L'anima Vola
8	AVICII Wake Me Up
9	GIORGIA Quando Una Stella Muore
10	JAMES BLUNT Bonfire Heart




NETHERLANDS 	
POS	ARTIST/ ALBUM
08/11/2013 - 14/10/2013	
1	PHARRELL WILLIAMS Happy
2	EMINEM The Monster (feat. Rihanna)
3	TRIJNTJE OOSTERHUIS Ik Zou Het Zo...
4	AVICII Hey Brother
5	LORDE Royals
6	DVBBS, BORGEIOUS Tsunami
7	JUSTIN BIEBER All Bad
8	NIELS GEUSEBROEK Take Your Time Girl
9	YELLOW CLAW Shotgun (feat. Rochelle)
10	JOHN LEGEND All Of Me

SPAIN 	
POS	ARTIST/ ALBUM
11/11/2013 - 17/11/2013	
1	MILEY CYRUS Wrecking Ball
2	ONEREPUBLIC Counting Stars
3	AVICII Wake Me Up
4	EMINEM The Monster (feat. Rihanna)
5	EFFECTO PASILLO Hecho Con Tus Sueños
6	PITBULL Timber (feat. Ke\$ha)
7	LORDE Royals
8	KATY PERRY Roar
9	ROBIN THICKE Blurred Lines
10	MILEY CYRUS We Can't Stop

SWEDEN 	
POS	ARTIST/ ALBUM
06/11/2013 - 12/11/2013	
1	JUSTIN BIEBER All Bad
2	AVICII Hey Brother
3	EMINEM The Monster (feat. Rihanna)
4	TITIYO Själen Av En vän
5	AVICII Wake Me Up
6	AGNES En Sån Karl
7	ED SHEERAN I See Fire
8	PITBULL Timber (feat. Ke\$ha)
9	AGNES Allt I Just På Mig
10	AGNES Nu Måste Vi Dra

SWITZERLAND 	
POS	ARTIST/ ALBUM
08/11/2013 - 14/10/2013	
1	EMINEM The Monster (feat. Rihanna)
2	LORDE Royals
3	AVICII Hey Brother
4	KLINGANDE Jubel
5	MILEY CYRUS Wrecking Ball
6	PITBULL Timber (feat. Ke\$ha)
7	STROMAE Papaoutai
8	JAMES BLUNT Bonfire Heart
9	KATY PERRY Roar
10	MARTIN GARRIX Animals

UNITED KINGDOM 	
POS	ARTIST/ ALBUM
10/11/2013 - 16/11/2013	
1	MARTIN GARRIX Animals
2	LILY ALLEN Somewhere Only We Know
3	ELLIE GOULDING How Long Will I Love...
4	EMINEM The Monster (feat. Rihanna)
5	LITTLE MIX Move
6	STORM QUEEN Look Right Through
7	LORDE Royals
8	ROBBIE WILLIAMS Go Gentle
9	ONE DIRECTION Story Of My Life
10	ONEREPUBLIC Counting Stars


CHARTS iTUNES ALBUMS WEEK 46



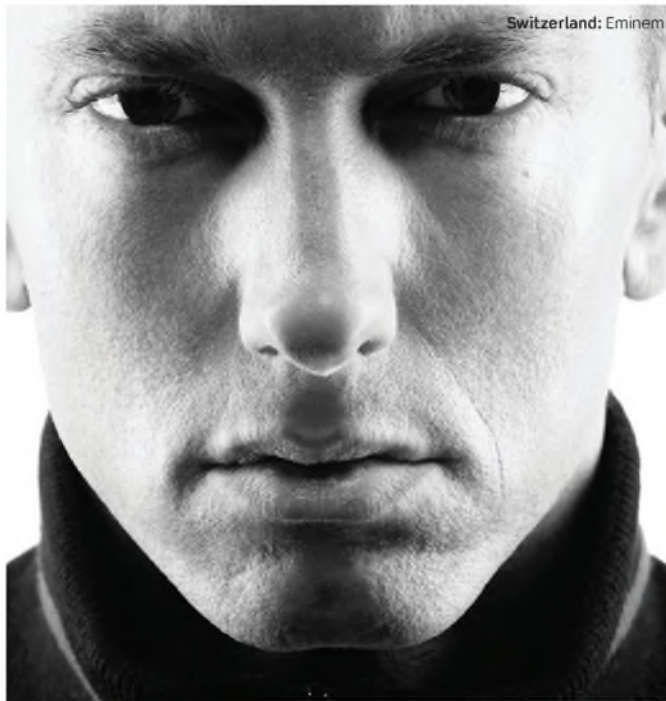
BELGIUM 	
POS	ARTIST/ ALBUM
11/11/2013 - 17/11/2013	
1	STROMAE Racine Carrée
2	HOOVERPHONIC Reflection
3	LADY GAGA Artpop
4	VA Dance Hitlist 2013.02
5	EMINEM The Marshall Mathers LP2
6	VA Serious Beats 75
7	CÉLINE DION Loved Me Back To Life
8	VA De Maxx - Long Player 28
9	KEANE The Best Of Keane
10	VA MNM Big Hits 2013.3

DENMARK 	
POS	ARTIST/ ALBUM
11/11/2013 - 17/11/2013	
1	RASMUS SEEBACH Ingen Kan Love Dig...
2	VA More Music 2013
3	EMINEM The Marshall Mathers LP2
4	MARIE KEY De Her Dage
5	SHU-BI-DUA 40 Års Shu-Bi-Læum
6	LADY GAGA Artpop
7	VA More Christmas 2013
8	NICKELBACK The Best Of Nickelback, Vol. 1
9	NIK & JAY United
10	THOMAS HELMIG KH Helmig

FRANCE 	
POS	ARTIST/ ALBUM
11/11/2013 - 17/11/2013	
1	STROMAE Racine Carrée
2	EMINEM The Marshall Mathers LP2
3	LADY GAGA Artpop
4	CÉLINE DION Loved Me Back To Life
5	FLORENT PAGNY Vieillir avec toi
6	MULT-INTERPRÈTES NRJ Hit List 2013, vol. 2
7	DE PALMAS De Palmas
8	FOREVER GENTLEMEN Forever Gentlemen
9	JULIEN DORÉ LOVE
10	BRUNO MARS Unorthodox Jukebox

GERMANY 	
POS	ARTIST/ ALBUM
08/11/2013 - 14/10/2013	
1	EMINEM The Marshall Mathers LP2
2	ADEL TAWIL Lieder (Deluxe Version)
3	LADY GAGA Artpop
4	VA Kontor Top Of The Club
5	ROBBIE WILLIAMS Swings Both Ways
6	VA Club Sounds, Vol. 67
7	MILKY CHANCE Sadnecessary
8	GREGORY PORTER Liquid Spirit
9	HELENE FISCHER Farbenspiel
10	FETTES BROT 3 Is Ne Party

ITALY 	
POS	ARTIST/ ALBUM
07/11/2013 - 13/11/2013	
1	MIKA Songbook, Vol. 1
2	LAURA PAUSINI 20 The Greatest Hits
3	LADY GAGA Artpop
4	GIORGIA Senza Paura (Special Edition)
5	LIGABUE Mondovisione
6	EMINEM The Marshall Mathers LP
7	IORELLA MANNOIA A Te
8	EMMA Schiena
9	ELISA L'anima Vola
10	GUE' PEQUENO Bravo Ragazzo



Switzerland: Eminem



Italy: Mika



Spain: Extremoduro




Sweden: Lady Gaga

NETHERLANDS 	
POS	ARTIST/ ALBUM
08/11/2013 - 14/10/2013	
1	ILSE DELANGE After The Hurricane
2	MARCO BORSATO Duizend Spiegels
3	EMINEM The Marshall Mathers LP2
4	KEANE The Best Of Keane
5	LADY GAGA Artpop
6	HEF, CROOKS Freddy & Bundy
7	AVICII True
8	LAVINIA MEIJER Passaggio...
9	KINDEREN VOOR KINDEREN Klaar Voor...
10	VARIOUS ARTISTS 538 Hltzone 67

SPAIN 	
POS	ARTIST/ ALBUM
11/11/2013 - 17/11/2013	
1	EXTREMODURO Para Todos Los Públicos
2	LADY GAGA Artpop
3	ALEJANDRO SANZ La Música No Se Toca
4	SERGIO DALMA Cadore 33
5	VA Los Nº1 de 40 Principales (2013)
6	LAURA PAUSINI Laura Pausini
7	MARÍA DOLORES PRADERA Gracias a Vosotros
8	LUCIANO PAVAROTTI Pavarotti...
9	VA The 100 Most Essential Pieces...
10	BRUNO MARS Unorthodox Jukebox

SWEDEN 	
POS	ARTIST/ ALBUM
06/11/2013 - 12/11/2013	
1	LADY GAGA Artpop
2	VARIOUS ARTISTS Absolute Hits 2013
3	EMINEM The Marshall Mathers LP2
4	STIFTELSEN Dopet
5	ABIDAZ In & Ut
6	VARIOUS ARTISTS Så Mycket Bättre...
7	JENNY WILSON Demand The Impossible!
8	AVICII True
9	CÉLINE DION Loved Me Back To Life
10	LALEH Colors

SWITZERLAND 	
POS	ARTIST/ ALBUM
08/11/2013 - 14/10/2013	
1	EMINEM The Marshall Mathers LP2
2	LADY GAGA Artpop
3	BLIGG Service Publigg
4	CÉLINE DION Loved Me Back To Life
5	VA Kontor Top Of The Clubs
6	STROMAE Racine Carrée
7	LAURA PAUSINI 20 The Greatest Hits
8	JAMES BLUNT Moon Landing
9	ADEL TAWIL Lieder (Deluxe Version)
10	JAMES ARTHUR James Arthur

UNITED KINGDOM 	
POS	ARTIST/ ALBUM
10/11/2013 - 16/11/2013	
1	EMINEM The Marshall Mathers LP2
2	LADY GAGA Artpop
3	LITTLE MIX Salute
4	VA The Annual 2014 - Ministry of Sound
5	CÉLINE DION Loved Me Back To Life
6	VA BBC Radio 1's Live Lounge 2013
7	JAMES ARTHUR James Arthur
8	THE KILLERS Direct Hits
9	VA The Pete Tong Collection
10	KEANE The Best Of Keane

CHARTS ANALYSIS WEEK 46



CHARTBOUND

Based on midweek sales, the following releases are expected to debut in or around the Official Charts Company Top 75 this Sunday.

UK SINGLES CHART



- **BASTILLE** *Of The Night* Virgin
- **GARY BARLOW** *Let Me Go* Polydor
- **LILY ALLEN** *Hard Out Here* Parlophone
- **JLS** *Billion Lights* RCA
- **JUSTIN BIEBER & R KELLY** *Pyd* Def Jam
- **LUMINITES** *Do Something* Epic
- **BOYZONE** *Love Will Save The Day* Warner Bros
- **WILL.I.AM** *Bang Bang* Interscope
- **AVICII** *Hey Brother* Positiva/PRMD
- **BUSTED** *Year 3000* Universal
- **GOO GOO DOLLS** *Iris* Warner Bros
- **T-PAIN FEAT. B.O.B** *Up Down (Do This All Day)* RCA

UK ARTIST ALBUMS CHART



- **ROBBIE WILLIAMS** *Swings Both Ways* Island
- **JAKE BUGG** *Shangri La* EMI
- **JLS** *Goodbye – The Greatest Hits* RCA
- **DAUGHTRY** *Baptized* Sony Music CG
- **GARETH MALONE** *Voices* Decca
- **RUSH** *Clockwork Angels Tour Roadrunner*
- **GABRIELLE** *Now And Always – 20 Years Of Dreaming* Island
- **FIVE FINGER DEATH PUNCH** *The Wrong Side Of Heaven/The Righteous Eleven Seven*
- **WATERBOYS** *Fisherman's Box* Parlophone
- **FIVE FINGER DEATH PUNCH** *The Wrong Side Of Heaven And – Vol 2 Eleven Seven*
- **SOUL SURVIVOR & MOMENTUM** *The Flood* Integrity Music
- **FLEETWOOD MAC** *Rumours* Rhino/Warner Bros
- **STEREOPHONICS** *Graffiti On The Train* Stylus

The new Official Charts Company UK sales charts and Radiomonitor airplay charts are available from every Sunday evening at musicweek.com.

Source: Official Charts Company

SINGLES

■ BY ALAN JONES

2 2 years to the week after **Take That** made their chart debut, two members of the UK's most successful boy band are in contention to top the chart this weekend: **Gary Barlow** in singles and **Robbie Williams** in albums. Barlow's *Let Me Go* – his first solo release in 14 years debuted at No.2 on Tuesday's midweek sales flashes trailing Bastille's *Of The Night* by just 32 sales.

The second dancefloor smash to debut atop the singles chart in as many weeks, **Animal** is a monster for **Martin Garrix**. The Dutch DJ held off stiff opposition to take the title, with **Animal** racking up first week sales of 105,767 – just 208 more than **Storm Queen** sold when leading the list with *Look Right Through* last week.

The precociously talented **Garrix**, who only turned 17 in May, plays keyboards and guitar and is both the writer and producer of *Animals*. He is the youngest artist ever to write and produce a No.1 hit for



MIDWEEK NO.1

Bastille: Of The Night

themselves. He is also the youngest male solo artist to top the chart for more than 40 years. The only younger male soloists to have No.1 hits are **Little Jimmy Osmond** (nine years and eight months), his brother **Donny** (14 years and eight months) and **Paul Anka** (15 years and 11 months).

Consistently making up ground on **Garrix** throughout the week but unable to overtake him, **Lily Allen** debuted at No.2 (94,004 sales) with her version of

Keane's *Somewhere Only We Know*, as used in **John Lewis'** new Christmas advertisement. A No.3 in 2004 **Keane's** original is benefitting from the campaign too, rocketing 100-26 (13,149 sales) to take its cumulative sales to 292,792.

Ellie Goulding's *How Long Will I Love You*, rocketed 117-3 (82,872 sales). A flop single for **The Waterboys** in 1990, it is the fifth single from **Halcyon Days**, the expanded version of **Goulding's** current album

Halcyon. It's the official song for this year's **Children In Need**, which was screened by **BBC TV** last Friday (15th).

Another charity single that was in the frame to make the Top 10 at the start of the week but faded was **The Call (No Need To Say Goodbye)** by **The Poppy Girls**. Comprising **Megan** (10), **Florence** (10), **Alice** (13), **Bethany** (15) and **Charlotte** (17), they are all servicemen's daughters, and royalties from the song – which was released on **Remembrance Sunday** – benefit **The Royal British Legion's Poppy Appeal**. Debuting at No.13 on sales of 22,500, it's a cover of a song originally recorded by US-based Russian singer **Regina Spektor** for the film **The Chronicles Of Narnia: Prince Caspian**.

Robbie Williams scored his 33rd Top 10 hit outside of **Take That** with *Go Gentle* – the first single from his newly released 10th solo album *Swings Both Ways* – debuting at No.10 (29,189 sales), following his appearance on **The X Factor** results show to plug it.

Overall singles sales were up 1.31% week-on-week at 3,120,500 – 7.98% below same week 2012 sales of 3,391,217.

ALBUMS

■ BY ALAN JONES

Robbie Williams seems certain to score his 11th No.1, and the 1,000th in album chart history with his new album *Swings Both Ways* outselling all-comers by a margin of more than two to one.

Last Sunday, **Lady Gaga** followed in the footsteps of **Avril Lavigne** and **Susan Boyle** to become the third female solo artist in chart history to top the chart with each of her first three studio albums, completing her triptych with *ArtPop*, which debuted at No.1 on sales of 65,608 copies – less than a third of the 215,639 copies that last album *Born This Way* sold when reaching No.1 on its 2011 debut.

ArtPop's first single, *Applause* became **Gaga's** 10th Top 10 single on release. *Do What U Want* (feat. **R. Kelly**), *Venus* and *Dope* were also released in the run-up to *ArtPop* but were all instant gratification singles and were thus barred from the chart until the album was released.

Only *Do What U Want* recorded enough sales last week to make the Top 75, debuting at No.9 (29,657 sales).

Celine Dion's new album



MIDWEEK NO.1

Robbie Williams: Swings Both Ways

Loved Me Back To Life debuted at No.3 (52,856 sales) on Sunday, becoming her highest charting album since 2002 chart-topper *A New Day Has Come*. The title track *Loved Me Back To Life* jumped 75-14 (22,223 sales) to become her highest charting single since the title track of *A New Day Has Come* got to No.7 in 2002.

With first single *Move* falling 3-5 (52,702 sales) on its second week in the chart, **Little Mix's** second album, *Salute*, opened at No.4 (35,281 sales). Their debut album, *DNA*, sold 53,314 copies on its first week, opening at No.4

a year ago next week.

After scoring four No.1 albums from as many studio releases since their 2004 debut, Las Vegas band **The Killers'** first 'best of' set is *Direct Hits*, which features two new songs *Shot At The Night* and *Just Another Girl*. The album debuted at No.6 (25,970 sales) while *Shot At The Night* debuted at No.23 (15,036 sales). **Keane** also made their debut in 2004, and have a 100% record of No.1 albums from five releases. They too have released their first hits compilation, *The Best Of Keane*, and it also features a brace of new songs –

Higher Than The Sun and *Won't Be Broken*. With their superior track record and **Lily Allen** scoring big with her cover of their classic *Somewhere Only We Know*, it's surprising that **The Best Of Keane** is lagging behind *Direct Hits*, but it opened at No.10 (22,350 sales).

The Fabulous Rock 'n' Roll Songbook is officially **Cliff Richard's** 100th album – that count includes 47 studio albums, seven soundtracks, 35 compilations and 11 live sets although it excludes the torrent of public domain releases, of which there have been at least 13 on at least 11 different labels in the past 12 months. Comprising the 73 year old's newly recorded versions of heritage rock tracks it is his 65th Top 75 chart album, of which 40 have made the Top 10.

Richard's album includes a medley of **Teddy Bear** and **Too Much**, songs which were originally hits for his idol, **Elvis Presley**, and which appear on the 2 CD edition of the latter's new *The Nation's Favourite Elvis Songs*, which jumps 7-5 on sales of 34,489.

Overall album sales were up 11.47% week-on-week to 1,945,722 – their highest level for 32 weeks, but 11.79% below same week 2012 sales of 2,205,812.

CHARTS CLUB WEEK 46

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	7	3	AFROJACK FEAT. SPREE WILSON The Spark / Pm-Am/Island
2	9	3	NICKY ROMERO VS. KREWELLA Legacy / Ultra
3	18	7	MARTIN GARRIX Animals / Positiva
4	10	5	DUCK SAUCE Radio Stereo / 3 Beat
5	8	4	CALVIN HARRIS & ALESSO FEAT. HURTS Under Control / Columbia
6	16	4	BREACH FEAT. ANDREYA TRIANA Everything You Never Had (We Had It All) / Atlantic
7	22	2	NAUGHTY BOY FEAT. WIZ KHALIFA & ELLA EYRE Think About It / Virgin/EMI
8	15	6	MDNGHT Into The Night / Muk
9	2	5	2 UNLIMITED Get Ready / Byte
10	1	4	NINETOES FEAT. JAMES NEWMAN Finder (Silver & Gold) / Kling Klang/Columbia
11	13	3	MAYRA VERONICA Mama Mia / Syco
12	14	4	KEN DOH Nagasaki Ep (I Need A Lover Tonight) / White Label
13	24	3	MARSHALL.F Money Waster / Black Butter
14	19	7	ARE YOU READY? Are You Ready? / White Label
15	0	1	CHUCKIE FEAT. MAIDAY Skydrive / Atlantic
16	20	5	SEAMUS HAJI VS. JUNKDNA & OLIC After Midnight (Aurora Lights) / Big Love
17	0	1	MK FEAT. ALANA Always / Defected
18	21	3	PABLO CALAMARI & NAVAJO Show Me What To Do / So Solid
19	34	2	PEPPERMINT HEAVEN The Delicious Ep: So Unbelievable/Into Gold / Megahit
20	6	4	KATY B 5Am / Rinse/Columbia
21	17	15	STORM QUEEN Look Right Through / Defected/Mos
22	0	1	LONDON GRAMMAR Nightcall / Metal & Dust
23	23	4	BASTO VS. KEANE Bend And Break / Island
24	11	10	MONSIEUR ADI FEAT. A**M*E What's Going On / Relentless/Sony/Karma Artists
25	25	5	NICK SKITZ FEAT. AMBA SHEPHERD Get Your Gun / Central Station
26	0	1	GLOBAL DEEJAYS Kids / Superstar
27	0	1	FEDERICO SCAVO Funky Nassau / D:Vision/Strictly Rhythm
28	39	2	NATALI YURA Scream For Love / Now & Then
29	0	1	ROGER SANCHEZ My Roots / Stealth
30	26	8	FATBOY SLIM & RIVA STARR Eat Sleep Rave Repeat / Skint
31	0	1	NABIHA Mind The Gap / Disco/Wax
32	0	1	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / Mos
33	31	2	SION Make You Do / Mta/Mercury
34	3	3	SHADOW CHILD FEAT. TAKURA Friday / Newsstate/Food
35	37	2	LINDEN JAY FEAT. RUBY WOOD Break The Hold / Rme
36	29	2	ADONAKIS Smash / Anto
37	32	2	BOYGOLD The Beat / White Label
38	28	10	SHOWTEK FEAT. WE ARE LOUD & SONNY WILSON Booyah / Spinnin/Polydor
39	30	4	SANDER VAN DOORN Neon / Mos
40	0	1	WAWA & M.A.R.K FEAT. JAVINE Never / Wawa Traxx

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	13	2	NAUGHTY BOY FEAT. WIZ KHALIFA & ELLA EYRE Think About It / Virgin/Emi
2	10	2	OLLY MURS Hand On Heart / RCA
3	7	5	DUCK SAUCE Radio Stereo / 3 Beat
4	9	3	AFROJACK FEAT. SPREE WILSON The Spark / Pm-Am/Island
5	15	2	CALVIN HARRIS & ALESSO FEAT. HURTS Under Control / Columbia
6	23	2	NICKY ROMERO VS. KREWELLA Legacy / Ultra
7	12	3	KATY B 5Am / Rinse/Columbia
8	0	1	PEPPERMINT HEAVEN The Delicious Ep: So Unbelievable/Into Gold / Megahit
9	20	4	SID BATHAM All Lies / Bite/Aei
10	1	5	JLS Billion Lights / RCA
11	0	1	TINA BARRETT Makin Me Dance / Soi
12	0	1	RIZZLE KICKS Skip To The Good Bit / Island
13	0	1	LADY GAGA FEAT. R. KELLY Do What U Want / Interscope
14	0	1	DIZZEE RASCAL FEAT. TEDDY SKY Love This Town / Dirtee Stank/Island
15	8	5	LITTLE MIX Move / Syco
16	17	4	KAMALIYA Love Me Like / Aatw
17	16	7	BRITNEY SPEARS Work B**Ch! / Sony
18	28	3	SKREAM FEAT. SAM FRANK Rollercoaster / Rinse/Tempa
19	0	1	SHANE FILAN About You / Capitol
20	18	6	MARTIN GARRIX Animals / Positiva
21	0	1	JODY WATLEY Nightlife / Avitone
22	3	4	2 UNLIMITED Get Ready / Byte
23	30	2	NOEVA FEAT. DOUBLE S Only One / Downing Street
24	2	3	AYAH MARAR Beg Borrow Steal / Transmission
25	0	1	GOODBYE CHARLIE Hold Me On The Dancefloor / On The Rocks
26	0	1	CHUCKIE FEAT. MAIDAY Skydrive / Atlantic
27	4	4	JUSTIN TIMBERLAKE TKO / RCA
28	25	2	ALL ABOUT SHE Higher (Free) / Atlantic/Disturbing London
29	0	1	ROZALLA FEAT. DAVID ANTHONY Everybody's Free / Anesi
30	0	1	ARE YOU READY? Are You Ready? / White Label



UPFRONT Afrojack



COMMERCIAL POP Naughty Boy



URBAN Matrix & Futurebound

Spark flies as Afrojack hits No.1

ANALYSIS

BY ALAN JONES

Nick Nick! Six months after his last single As Your Friend (feat. Chris Brown) peaked at No.2 on the Upfront club chart, Dutch EDM dance doyen Afrojack goes one better with follow-up The Spark, which features a vocal from New York-based Nashville-born Spree Wilson. It is Afrojack's fifth No.1 on the chart - following Take Over Control (October 2010), No Beef (October 2011), We're All No One (December 2011) and Can't Stop Me (July 2012) - and Wilson's first. Jumping 7-1

this week it has a 3.61% lead over fellow Netherlander Nicky Romero's Legacy collaboration with Krewella, which jumps 9-2. As well as being Dutch, both Afrojack and Romero are currently in *TJ* magazine's prestigious list of the world's Top 20 DJs, have collaborated with David Guetta and are both called Nick - Afrojack's real name is Nick Van De Wall, and Romero's is Nick Rotteveel.

Little Mix and JLS have topped the Commercial Pop chart for the last two weeks - and Olly Murs was trying to make it three in a row for X Factor

alumni with his latest smash, Hand On Heart. Murs falls just short with Hand On Heart jumping 10-2 and finishing a mere 2.9% behind Think About It by Naughty Boy feat. Wiz Khalifa and Ella Eyre. Leaping 13-1, Think About It is Naughty Boy's second Commercial Pop No.1, coming just three months after Lifted (feat. Emeli Sande).

Finally, a year after topping the Urban chart for the first time with Magnetic Eyes (feat. Baby Blue), Matrix & Futurebound return to pole position with Control, featuring vocals from Max Marshall.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	7	MATRIX & FUTUREBOUND FEAT. MAX MARSHALL Control / 3 Beat/Metro/Ipser
2	7	2	EMINEM FEAT. RIHANNA The Monster / Interscope
3	6	5	NAUGHTY BOY FEAT. WIZ KHALIFA & ELLA EYRE Think About It / Virgin/Emi
4	2	7	TINIE TEMPAH FEAT. JOHN MARTIN Children Of The Sun / Parlaphone
5	8	4	JODY WATLEY Nightlife / Avitone
6	4	6	JUSTIN TIMBERLAKE TKO / RCA
7	1	6	LITTLE MIX Move / Syco
8	5	11	ROBIN THICKE FEAT. KENDRICK LAMAR Give It 2 U / Interscope
9	19	2	LADY GAGA FEAT. R. KELLY Do What U Want / Interscope
10	9	11	NELLY FEAT. NICKI MINAJ & PHARRELL Get Like Me / Island
11	12	3	SWAY FEAT. KSI, TIGGER DA AUTHOR & TUBES No Sleep / 3 Beat
12	14	8	STYLO G FEAT. SISTER NANCY Badd / 3 Beat
13	28	2	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / Mos
14	23	6	KID INK FEAT. CHRIS BROWN Show Me / RCA
15	20	7	JASON DERULO FEAT 2 CHAINZ Talk Dirty / Warner Brothers
16	10	4	KAMALIYA Love Me Like / Aatw
17	13	4	SHOW N PROVE My People / Aatw
18	26	2	NABIHA Mind The Gap / Disco/Wax
19	16	4	RICK ROSS FEAT. FUTURE No Games / Maybach Music/Def Jam
20	24	2	RUDIMENTAL FEAT. EMEILI SANDE Free / Asylum/Black Butter
21	18	5	SEAN PAUL Turn It Up / Atlantic
22	15	8	GYPTIAN FEAT. ANGELA HUNTE Vixen / Vp/Greensleeves
23	0	1	TANIKA Bad4u / Tim & Danny Music/Virgin/Emi
24	27	2	DIZZEE RASCAL FEAT. TEDDY SKY Love This Town / Dirtee Stank/Island
25	22	5	ALL ABOUT SHE Higher (Free) / Atlantic/Disturbing London
26	11	5	TS7 Reach / 3 Beat
27	0	1	SIGMA FEAT. DOCTOR Rudeboy / 3 Beat
28	17	3	AFRIKAN BOY Hit 'Em Up / Yam
29	0	1	FUSE ODG Million Pound Girl (Badder Than Bad) / 3 Beat
30	0	1	SIA FEAT. DIPLO & WEEKND Elastic Heart / Universal

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DJ FRESH VS JAY FAY FT MS DYNAMITE Dibby Dibby Sound
2	LONDON GRAMMAR Nightcall
3	RUDIMENTAL FT EMILI SANDE Free
4	CHASE & STATUS FT JACOB BANKS Alive
5	BASTILLE Of The Night
6	GORGON CITY FT MNEK Ready For Your Love
7	AVICII Hey Brother
8	THE KILLERS When We Were Young
9	DISCLOSURE Voices / Apollo
10	KOSHEEN Harder They Fall
11	TIESTO Take Me
12	DAVID BOWIE Love Is Lost
13	DROP LAMOND FT JEROME THOMAS Breaking The Walls Ep
14	ROUTE 94 FT JESS GLYNNE My Love
15	NABIHA Mind The Gap
16	ARTY Flashback
17	DENZAL PARK FT PENELOPE AUSTIN Animal
18	NEW WORLD SOUND & THOMAS NEWSON Flute
19	GEORGE FITZGERALD Magnetic / Bad Aura
20	JAMIE JONES Planets, Spaceships Ep



Listen to the Cool Cuts with Andi Barrant every Friday night from midnight across the Capital FM Network www.capitalfm.com/andi

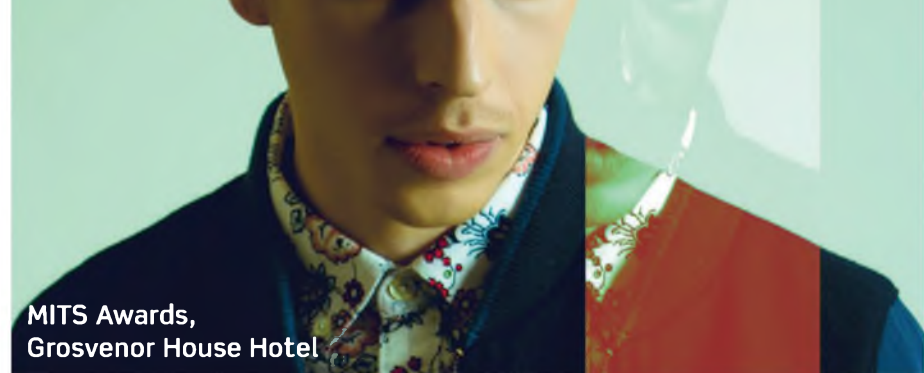
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INDUSTRY EVENTS DATES FOR YOUR DIARY

November 28

Music Week, I LUV LIVE and MusicConnex present RADAR, sponsored by PRS and featuring Nick Brewer (pictured)



MITS Awards, Grosvenor House Hotel

November

15
The Music Show
Manchester Central,
Manchester
music-show.co.uk

20
Indie-Con 2013
Glaziers Hall,
London
musicindie.com/events

28
RADAR
Under The Bridge,
London
musicweek.com/events

December

2
Nordoff Robbins Pop Quiz
The Grand Connaught
Rooms, London
nordoff-robbins.org.uk

3
British Composer Awards
Goldsmith's Hall, London
britishcomposerawards.com

17
Carol Service
St Luke's Church SW3,
London
nordoff-robbins.org.uk

January

15
Six Nations Rugby Dinner
Grosvenor House Hotel,
London
nordoff-robbins.org.uk

26
Grammy Awards
Staples Centre, LA
grammy.org



Accountancy

Try finding an artist or manager with a long, stable career without a great accountant behind them and you'll struggle. *Music Week* speaks to this too-often-forgotten sector of the industry to see what's changed in recent times – and why accountants are perhaps more vital to their clients than ever before in a special feature coming soon.

To discuss a range of print and digital commercial opportunities associated with *Music Week's* forthcoming features, please email Darrell.Carter@intentmedia.co.uk or Rob.Baker@intentmedia.co.uk or telephone 020 7226 7246.

PRODUCT KEY RELEASES



► SUSAN BOYLE Home For Christmas 25.11



► KELLY CLARKSON Wrapped In Red 02.12

NOVEMBER 25

SINGLES

- AFROJACK The Spark (Island)
- ARIANA GRANDE FT BIG SEAN Right There (Island)
- AUSTRA Forgive Me (Dnminn)
- BEADY EYE Iz Rite/Soul Love (Columbia)
- BIFFY CLYRO Sounds Like Balloons (147H Floor)
- BREACH FT ANDREYA TRIANA Everything You Never Had (Atlantic)
- CHROMED Over Your Shoulder (Parlophone)
- CHUCKIE Skydive (Atlantic)
- COLD CROWS DEAD Ghost That Burned Your House Down (Rayquin)
- EDITORS Honesty (Play It Again Sam)
- EMPIRE OF THE SUN Dna Remixes (Virgin EMI)
- AGNETHA FALTSKOG The One Who I loves You Now (Polydor)
- THE FAMILY RAIN Frank (Fmi)
- REBECCA FERGUSON I Hope (Rca)
- FINDLAY Greasy Love (Polydor)
- FRYARS The Power (679/Warner)
- GHETTYS FT KANO AND MYKL Party Animal (Disrupt)
- CALVIN HARRIS Under Control (Columbia/Fly Eye)
- JOSH RECORD Bones (Virgin EMI)
- LITTLE GREEN CARS The John Wayne (Island)
- EMILIA MITIKU 7ou Bisou Bisou (Warner Brothers)

● BASTILLE All This Bad Blood (Virgin Fmi)

- BAUHAUS 5 Albums Boxset (Beggars Banquet)
- BILLY JOE + NORAH Foreverly (Reprise)
- BLACK SABBATH Live - Gathered In Their Masses (Verrigo)
- SUSAN BOYLE Home For Christmas (Synco)
- BOYZONE Bz20 (Rhino)
- CALL THE MIDWIFE The Christmas Album (Dmg Tv)
- PAUL CARRACK Rain Or Shine (Carrack UK)
- DIDO Greatest Hits (Rca)
- FOSTER & ALLEN Foster & Allen's Christmas Gift (Dmg Tv)
- ONE DIRECTION Midnight Memories (Syra)
- OST Mary Poppins 50Th Anniversary (Disney)
- SHEARWATER Fellow Travelers (Sub Pop)
- SOUNDGARDEN Screaming Life/Fopp (Sub Pop)
- STORNOWAY You Don'T Know Anything (4Ad)
- BARBRA STREISAND Back To Brooklyn (Sony)
- VANGELIS Heaven And Hell/Albedo 0.39/Spiral/Beaubourg/Direct/Page Of Life (Ecateriz/Cherry Red)
- VARIOUS The Ultimate Musicals Experience (Union Square)
- WET WET WET Step By Step - The Greatest Hits (Virgin EMI)
- YEASAYER Good Evening Washington D.C., Live At 9.30 Club (Mute)

NOVEMBER 29

ALBUMS

- RUSSELL WATSON Only One Man (Sony)

DECEMBER 2

SINGLES

- ALL ABOUT SHE Higher (Atlantic)
- MICHAEL BUBLE You Make Me Feel So Young (Reprise)
- JAKE BUGG Slumville Sunrise (Fmi)
- CHVRCHES Lies (Virgin)
- CIRCA WAVES Get Away/Good For Me (Transgressive)
- DAN CROLL Home (Deram)
- DEAP VALLY Walk Of Shame (Island)
- DIDO Nyc (Rca)
- DIZZEE RASCAL Love This Town (Dirtee Stank/Island)
- THE ELECTRIC SOFT PARADE The Sun Never Sets Around Here (Helium)
- GABRIELLE Say Goodbye (Island)
- GAZ COOMBS Buffalo (Hot Fruit)

ALBUMS

- ANDRI DERIS AND THE BAD BANKERS Million Dollar Haircuts On Ten Cent Heads (Earmusic/Absolute)
- AWOLNATION Megalithic Symphony: Special Edition (Red Bull)
- GARY BARLOW Since I Saw You Last (Polydor)

▶ **REBECCA FERGUSON** Freedom 02.12▶ **TOY** Join The Dots 09.12▶ **RICK ROSS** Mastermind 16.12▶ **NECK DEEP** Wishful Thinking 13.1.14▶ **R KELLY** Black Panties 09.12

- **MAYER HAWTHORNE** The Stars Are Ours (*Islands*)
- **MAYER HAWTHORNE FT KENDRICK LAMARR** Crime (*Islands*)
- **THE NAKED & FAMOUS** I Kill Giants (*Fiction*)
- **PARAMORE** Daydreaming (*Fueled By Ramen/Altnative*)
- **PEARL JAM** Sirens (*Virgin Emi*)
- **PINK** Are We All We Are (*Rca*)
- **RIHANNA** What Now (*Def Jam/Virgin*)
- **ROSIE LOWE** Right Thing Ep (*37 Avenue/ures*)
- **SIA FT THE WEEKND & DIPOLO** Elastic Heart (*Islands*)
- **STEPHANIE FRASER** Walking Woman Ep (*Islands*)
- **TURIN BRAKES** Guess You Heard (*Ranking 'Ninety*)

ALBUMS

- **AL GREEN** The Classics Remastered: Part 2 (*Fat Possum*)
- **BRITISH SEA POWER** From The Sea To The Land Beyond Ost (*Rough Trade*)
- **KELLY CLARKSON** Wrapped In Red (*Rca*)
- **COLD CROWS DEAD** I Fear A New World (*Roygin*)
- **IL DIVO** A Musical Affair (*Syco*)
- **THE FAUNS** Lights (*Invada*)
- **REBECCA FERGUSON** Freedom (*Rca*)
- **MARY J BLIGE** A Mary Christmas (*Verve*)
- **LEONA LEWIS** Christmas, With Love (*Syco*)
- **MUSE** Live At Rome Olympic Stadium (*Helium 3/Warner*)
- **NICK CAVE & THE BAD SEEDS** Live From Kcrw (*Bad Seeds*)
- **THE POGUES** 30 Years (*Rhino*)

- **RICHARD & ADAM** The Christmas Album (*Sony Music Cg*)
- **ROY ORBISON** The Last Concert ? 25Th Anniversary Edition (*Sony*)
- **BRITNEY SPEARS** Britney Jean (*Kemosabe Kids/Rca*)

DECEMBER 9

SINGLES

- **ALEX HEPBURN** Miss Misery (*Warner*)
- **ARCADE FIRE** Afterlife (*Sonovox*)
- **BIRDY** Light Me Up (*14Th Floor/Atlantic*)
- **CHARLI XCX** Superlove (*Asylum*)
- **THE COURTEENERS** Are You In Love With A Notion Ep (*V2/Cooperative Music*)
- **ERASURE** Gaudete (*White*)

- **SELENA GOMEZ** Slow Down (*Hollywood/Polydor*)
- **HAIM** Forever (*Polydor*)
- **JESSIE J** Thunder (*Islands/Lava*)
- **JOSEF SALVAT** Every Night/Till I Found You (*Imprint Fingers/And Thumbs*)
- **PAUL MCCARTNEY** Queenie Eye (*Virgin Emi*)
- **PLACEBO** Loud Like Love (*Virgin*)
- **SKATERS** Deadbolt (*Warner Brothers*)
- **SKRILLEX** Try It Out (*Asylum*)
- **SMALLPOOLS** Mason Jar (*Rca*)
- **SUPERFOOD** Bubbles/Melting (*Infectious*)
- **YUCK** Lose My Breath (*Emi*)

ALBUMS

- **BOSTON** Life, Love & Hope (*Frontiers*)
- **CHILDISH GAMBINO** Because The Internet (*Islands*)

- **R. KELLY** Black Panties (*Rca*)
- **MOSHI MONSTERS** Moshi Monsters: The Movie Ost (*Red Music Solutions/Sony*)
- **STEVIE NICKS** In Your Dreams (Cd/Dvd) (*Warner Brothers*)
- **TOY** Join The Dots (*Heavenly*)
- **NEIL YOUNG** Live At The Cellar Door (*Reprise*)

Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Please email any key releases information to isabelle.nesmon@intentionmedia.co.uk

A more extensive release schedule is available at www.musicweek.com located in the charts section



HIGHLIGHTING EUROPEAN ARTISTS WITH CROSS BORDER SUCCESS

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WWW.EBBA-AWARDS.EU

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Woodkid | France
Zedd | Germany
Ásgeir | Iceland
Kodaline | Ireland
Jacco Gardner | Netherlands
Envy | Norway
Icona Pop | Sweden
Disclosure | United Kingdom

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



POPPY GIRLS

No Need To Say Goodbye

(Decca)



November 25

Following their recent emotional performance to an audience of over six million at the Festival of Remembrance - in front of Her Majesty the Queen and broadcast live on BBC1 - The Poppy Girls are launching Christmas campaign album, *No Need To Say Goodbye*, in aid of The Royal British Legion.

The Poppy Girls have produced their own cover album of songs specially dedicated to loved ones serving abroad. All of the tracks on the album have been carefully selected as holding special significance between serving father and daughter. Tracks include The Poppy Girls' own versions of I'll Be There by The Jackson 5; Your Song by Elton John; I'll Stand By You by The Pretenders; Pipes Of Peace by Sir Paul McCartney; Wherever You Are, the Christmas No.1 by the Military Wives; Ho Hey by The Lumineers sung by 13-year-old Alice Milburn, who also plays the ukulele on the track; and the more traditional I Vow to Thee, My Country.

The Poppy Girls are a tri-service girl group from regular Armed Forces families. Their debut single *The Call (No Need To Say Goodbye)* was released on November 10 and served as the official anthem of the 2013 Poppy Appeal.

TRACK OF THE WEEK



LEONA LEWIS

One More Sleep

(Sycos Music)



December 1

One More Sleep is the lead single taken from the new Leona Lewis album *Christmas, With Love*.

One More Sleep (Richard 'Biff' Stannard, Iain James, Jez Ashurst, Bradford Ellis, Leona Lewis) is described as "festively infectious and it is a surefire Christmas classic that will be played on the airwaves for many many years to come. Fun and jaunty with a Motown vibe, *One More Sleep* instantly brings alive the true sense of fun and excitement that Christmas evokes in us all".

The album, *Christmas, With Love*, was produced by Biff Stannard and Ash Howes (Kylie Minogue, U2, Spice Girls, Will Young) and contains a selection of seasonal classics and original material with a Motown vibe throughout.

This marks the fourth studio album from Lewis who already has 20 million album and single sales.

INCOMING ALBUMS

CARAVAN PALACE Panic

(Dramatica)



French electro swing band Caravan Palace are set to release their second album *Panic*. It follows their self-titled

debut, which spent 68 consecutive weeks in the French album chart and sold more than 150,000 copies.

The group fuses gypsy jazz, classic swing and captivating beats to produce their sound with traditional instruments: guitar, double bass and violin.

Panic is said to "perfectly capture the essence of their energetic stage shows and squeeze all the power and liveliness into a 14 track CD".

Following their headline slots at Secret Garden Party & Larmer Tree in 2012, and a run of UK shows including London's Koko, Caravan Palace also performed on the main stage at Bestival.

Their track *Rock It For Me*

was recently showcased on *Strictly Come Dancing*.

DECEMBER 2

REBECCA FERGUSON Freedom

(RCA)



Freedom, Rebecca Ferguson's second album, will be released a week after her new single, *I Hope*.

The LP release follows her million-selling debut *Heaven* in 2011, which went double-platinum in the UK and entered the *Billboard* charts at No.23.

As with *Heaven*, Ferguson co-wrote all tracks on her new album, working mainly with new collaborators including Jarrad Rogers - with whom she wrote five tracks - Mr. Hudson, Matt Hales, Toby Gad and TMS, and regular collaborator Eg White.

Ferguson said: "Since the release of *Heaven* I feel like I've learned more in the past two years than the rest of my life put together and this is reflected in the music on this record.

"If the first album was a collection of great songs, this new album is more of a coherent statement. I'm excited again!"

DECEMBER 2

NICK CAVE & THE BAD SEEDS Live from KCRW

(Bad Seed Lia)



Nick Cave & The Bad Seeds are to release their fourth official live album, *Live from KCRW*.

It features a stripped-down line-up performing classic Nick Cave & The Bad Seeds material alongside four songs from their recent global hit album *Push The Sky Away*.

The recordings were made earlier this year at a live KCRW radio session at Apogee Studio in Los Angeles by Bob Clearmountain on April 18, between the band's two Coachella festival appearances.

The album will be released on CD, download and double vinyl format. The vinyl edition features two additional exclusive, un-broadcasted live recordings from the session, *Into My Arms* and *God Is In The House*.

The album will also be available as a digital deluxe bundle with *Push The Sky Away*.

DECEMBER 2

STAFF PICK: JOSEPHINE HAKIM, WORK EXPERIENCE



THE KILLERS

Direct Hits

(Island Def Jam)

A few eyebrows were raised when The Killers announced they were doing a *Direct Hits* album but, five albums into their career, you have to give them credit where credit is due.

This album is more than just a stocking filler. It is a milestone for a band who are 10 years into their journey and a collection of

songs that many have grown to love over the years.

Beginning with the band's crowning glory - *Mr Brightside*, the album follows The Killers from their debut album to the recent LP *Battle Born*. The straightforward rock anthems *All These Things That I've Done* and *When You Were Young* still force you to marvel at

Brandon Flowers' lyrical ability, whilst the popular and powerful *Runaways* reminds us that The Killers are operating at their peak.

The *Direct Hits* album is made all the better by a few new tracks.

Picking up where they left off on recent LP *Battle Born*, new single *Shot At The Night* is a synth-fuelled track boasting a nostalgic 80's feel that doesn't go easy on the drums, whilst *Just Another Girl* matches the catchy beat of their 2008 hit *Human*.

Admittedly the track list seems a little too short, with the exclusion of *Bones* set to cause many tantrums amongst die-hard fans. Their Christmas singles also do not feature on the album but that's probably for the best. Maybe in a few years time we'll see a Killers Christmas album...

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

DONNA SUMMER: I Feel Love: The Collection (Spectrum SPECXX 2105)

Perhaps surprisingly, this is the first new Donna Summer compilation to emerge since the definitive disco diva's death 18 months ago. A double-disc set with a running time of 158 minutes, it has a lot going for it - budget price, 19 UK chart hits on the first CD, and the sheer brilliance of the more synth-based tracks like I Feel Love and Love To Love You Baby (truly the origins of modern day EDM), the disco/rock edginess of Bad Girls and Hot Stuff, the sheer exuberance of I Love You and the one-off brilliance of Down Deep Inside, which harnessed Giorgio Moroder's production and Summer's lyrics to a haunting John Barry tune. But CD2 is turned over to a septet of extended versions, many of which appear on the first CD in more truncated mixes. That leaves nearly 20 Summer hits unaccounted for, including everything from after 1983 and two of her five biggest download era tracks (State Of

Independence and This Time I Know It's For Real). On the basis of what is there, rather than what's missing, however, it's great.

VARIOUS: Super 60s Soul

(Not Now NOT3CD 123/Soul Brothers & Blues Sisters (NOT2CD 506))



Two excellent compilations of tracks that have escaped into the public domain: Super 60s Soul packs 75 tracks from Motown and associated labels into a 3CD set, while the more wide-ranging Soul Brothers & Blues Sisters is a 2CD/50-song selection that lives up to its title, and follows a simple but effective pattern throughout, alternating premier league male soul singers and top division female jazz and blues. It is hard to find anything on early Motown that isn't worthwhile and - with a 1962 cut off point - Super 60s Soul succeeds admirably, sprinkling hits like Please Mr. Postman (Marvelettes), Do You Love Me (The Contours) and Stubborn Kind Of Fellow (Marvin Gaye) liberally amongst lesser-known

but still enjoyable and interesting fare like Mary Wells' version of The Miracles' hit Shop Around, Debbie Dean's response disc Don't Let Him Shop Around and Johnny & Jackey's original recording of Someday We'll Be Together, which was to become Diana Ross & The Supremes' last single some years later. As to the pedigree of Soul Brothers..., suffice to say that those featured include James Brown, Sam Cooke, Otis Redding, Jackie Wilson and Stevie Wonder among the men, and Esther Phillips, Dinah Washington, Sarah Vaughan, Eartha Kitt and Etta James among the women.

ANY TROUBLE: The Complete Stiff Recordings 1980-1981

(Cherry Red CDRED 597)



Critically acclaimed and unfathomably ignored by record buyers when they emerged from the unlikely environs of Crewe, Any Trouble have won a richly deserved and significant cult following over the years. This new 3CD set collects both of their Stiff label albums - Where Are All The

Nice Girls? and Wheels In Motion - and adds their Live at The Venue 'official' bootleg, plus various non-album tracks all remastered and gathered into one neat package complete with liner notes from the band's former frontman Clive Gregson. Sometimes with a punky edge, often accompanied by a ska beat, and sometimes forlornly down-tempo, they created a unique niche for themselves, although Gregson's vocal style recalls both Elvis Costello and Joe Jackson. Lyrically, they cast themselves as losers, and it was a rich musical vein that makes songs like Second Choice, Girls Are Always Right and (Where Are) All The Nice Girls all the more poignant.

VARIOUS: Love, Poetry And Revolution (Grapefruit CRSEG 0251)

Set up in 2009 as a dedicated UK psych imprint, Grapefruit has hitherto issued 25 individual artist albums and really comes of age with its first multi-act compilation, Love, Poetry And Revolution. Subtitled A Journey Through The British Psychedelic And

Underground Scenes 1966-1972, it does what it says on the tin. The clamshell case encloses a triple-CD set and a lavishly illustrated, information-packed 36-page booklet. Of 65 tracks on offer, 24 are studio recordings not issued at the time or demos seeing the light of day for the first time here, and many are incredibly rare. Embracing related sub-genres including acid folk, prog rock and sunshine pop, some were originally released on major labels, others on cult indies like Beacon, King and Dandelion. They include both familiar and obscure artists. In the former camp, The Spencer Davis Group's Mr Second Class is a swirlingly soulful rejoinder to the loss of Steve Winwood, with Eddie Hardin proving a fine replacement, while The Fut - Bee Gee Maurice Gibb and chums - contribute the wonderfully offbeat Fab Four pastiche Have You Heard The Word. The Fox's Butterfly is suitably elusive and light, and Rosemary's Bluebell Day is a sturdy, more uptempo folk-flavoured confection. Full of delightful detours down the rabbit's hole, it's a great soundtrack to any mad hatter's tea party.



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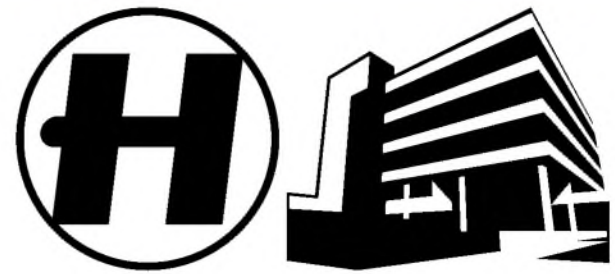
The team has a collective background in public relations, management, promotional strategies, festival planning, event organising and journalism.

In addition to the PR services, **Mystic Sons** also host intimate live music nights for their clients and other artists at venues such as: The Lexington, The Slaughtered Lamb, Mother Bar and Proud Galleries to name a few.

The team has got many years of promotional experience in the music industry, having worked with **Gary Numan, Squarepusher, Digitalism, Vitalic, Pendulum, James Lavelle (UNKLE), Kavinsky, The Bloody Beetroots, Leftfield, XXYYXX, Salva, Tokimonsta, Derrick May, Juan Atkins, Mt Wolf, Kap Bambino, Auditorius / BMG Chrysalis, Mike Crossey (Arctic Monkeys, The Kooks, Razorlight, Dave Eringa (Manic Street Preachers, Idlewild, Alex Beitzke (Florence and The Machine, Jamiroquai), "franskild", Great Mountain Fire, Charlie Straight, Caviare Days and Abbe May** to name a few.

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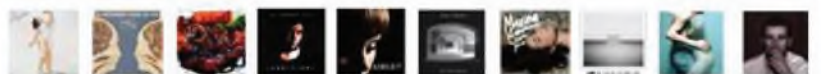
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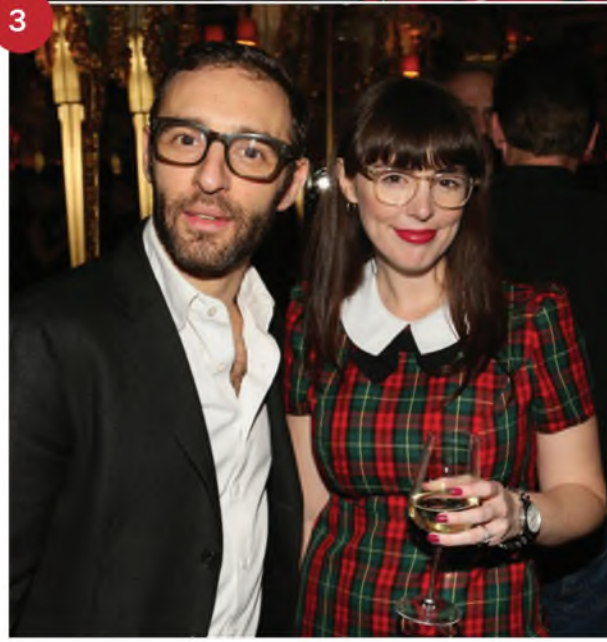
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CRITICAL RECEPTION

Co-CEO of Warner Music UK Christian Tattersfield hosted an evening for the BRITs Critics' Choice panel on Monday to thank them for their participation in what has become one of the most sought after accolades of the night for upcoming artists. The drinks reception took place at The Grill Room in the Café Royal Hotel on Regent Street. Voting for the Critics' Choice Award 2014 opened on the day.

1. James Curran (Absolute Radio), Christian Tattersfield, Tim Vernon (Absolute Radio), Christian Smith (Kiss FM).
2. Christian Tattersfield (co-CEO of Warner Music UK), Paul Scaife, Paul Bridgewater (editor/sessions producer Line Of Best Fit), Ben Beardsworth (MD XL Recordings).
3. Nick Raphael (president, Capitol Records UK) and Emily Phillips (ShortList).
4. Colin Barlow (president, RCA Records UK), Hattie Collins (iD, RWD, Sunday Times), Michael Cragg (Guardian, Notion).
5. Kieran Yates and Natasha Lynch (Radio 1).



KEY SONGS IN THE LIFE OF

Nazneen Nawaz



Media Manager, PPL

What was the first record you remember buying?

It was Thriller by Michael Jackson. I now know the entire dance routine as a result.

Which song was (or would be) the first dance at your wedding?

I wish I could say something cooler but it has to be Rule The World by Take That.

Which track would you like played at your funeral?

Let It Be, by The Beatles. One of my all-time favourite songs.

What's your karaoke speciality?

Spice Girls' Wannabe, which you can get away with if you're like me and have absolutely no singing ability.

What was the best artist meeting of your life?

I will never forget the day I came face-to-face with Madonna. I was so star struck, I couldn't breathe.



Recommend a track Music Week readers may not have heard?

A great track by The Machine Room, called Sweden.

What's your favourite single/track of all time?

I can listen to Respect by Aretha Franklin on a loop and it never fails to uplift me.

ARCHIVE

MUSIC WEEK November 29, 2003

HEADLINE NEWS

EMI's bid to acquire Warner Music was in the balance over the weekend, after Time Warner's decision to consider an alternative offer led by Edgar Bronfman Jr. A number of managers said they are hopeful that the process would conclude quickly. Rob Holden, manager of Warner acts David Gray and Damien Rice says, "I'm a bit bored by it all. I wish people would spend time doing their jobs rather than talking about this. It can be distracting if you've got a record coming out."

ALSO

George Michael has been reunited with Sony for his first new album with the label for more than 13 years. Titled *Patience*, it's out in the early part of next year. The singer has had a rocky ride with the major after losing a "restraint of trade" legal battle against the company over his recording contract 10 years ago. However, his faith was restored after his Sony-issued solo greatest hits pack 1998's *Ladies & Gentlemen* (released as part of the settlement) sold 9 million copies worldwide.

Inside: **Razorlight** **Black Eyed Peas** **Ultrabeat** **Duran Duran** **Alicia Keys**

MUSICWEEK

EMI's bid hangs by a thread as Time Warner considers offer from Bronfman/Sabar group

EMI plays waiting game

Emerging
George Michael has been reunited with Sony for his first new album with the label for more than 13 years. Titled *Patience*, it's out in the early part of next year. The singer has had a rocky ride with the major after losing a "restraint of trade" legal battle against the company over his recording contract 10 years ago. However, his faith was restored after his Sony-issued solo greatest hits pack 1998's *Ladies & Gentlemen* (released as part of the settlement) sold 9 million copies worldwide.



George embraces new Sony deal

NEW RELEASES RECOMMENDED 29.11.03



ALICIA KEYS You Don't Know My Name
KELIS Tasty

Single Of The Week is You Don't Know My Name by Alicia Keys. The track is "brimming with old school soul" and recalls "classic tracks of the Sixties and Seventies" to mark a "mature sound for Keys". Kelis' Tasty is Album Of The Week. The release sees the 24-year-old "settling into a more mature and laidback style" and "suits her honey-smooth voice perfectly". In a year that has seen "fantastic urban offerings" from The Neptunes, Outkast and Missy Elliott, Kelis "has ensured she won't get overlooked".

AD WATCH

AOL's music channel is "interested in promoting your digital downloads" and "reaches more people than any other online music destination in the UK" with more than 2 million members signed up to the broadband provider. Features include an on-demand audio stream of a highly-anticipated song before it is heard on the radio as well as a first listen of a full album, a video stream of concert footage and an Artist Of The Month spotlight.



SINGLES TOP 10 29.11.03

POS	ARTIST	SINGLE
1	WESTLIFE	Mandy
2	GIRLS ALOUD	Jump
3	ALEX PARKS	Maybe That's What It Takes
4	BUSTED	Crashed The Wedding
5	LEMAR	50:50/Lullaby
6	BRITNEY SPEARS FEAT. MADONNA	Me Against The Music
7	KEVIN LYTTLE	Turn Me On
8	OUTKAST	Hey Ya!
9	FATMAN SCOOP FEAT...	Be Faithful
10	PET SHOP BOYS	Miracles

ALBUMS TOP 10 29.11.03

POS	ARTIST	SINGLE
1	MICHAEL JACKSON	Number Ones
2	BUSTED	A Present For Everyone
3	DIDO	Life For Rent
4	RED HOT CHILI PEPPERS	Greatest Hits
5	REM	In Time - The Best Of - 1988-2003
6	KYLIE MINOGUE	Body Language
7	THE BEATLES	Let It Be - Naked
8	BLUE	Guilty
9	BRYN TERFEL	Bryn
10	SHERYL CROW	The Very Best Of

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Cass Lowe



Published by Sony/ATV, artists written for include Alison Moyet & Backstreet Boys

What was the first song you ever wrote?

Probably something super emo about burnt kisses for my teenage hardcore band.

And the last song you wrote?

I've done some cool tracks with a really talented writer/producer called HyGrade recently.

What is the song you're proudest of and why?

Stuff that'll probably never see the light of day! I get excited by songs that do things differently, but that's not usually the best for cookie-cutter pitches.

Which song do you wish you'd written and why?

I Can't Make You Love Me [Bonnie Raitt]. It's so direct and naked.

Where do you write and what do you write on/with?

My studio is in Martin Terefe's place Kensaltown. I'm either on guitar or piano, with backing tracks or synths and beats.

Who is your favourite songwriter of all time?

Joni Mitchell, Peter Gabriel and Chino Moreno from Deftones.



And your favourite songwriter of the moment?

Everything Everything, Clean Bandit, Jimmy Napes, Two Inch Punch and Max Martin.

MusicWeek

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"Why don't you stand up, be a man about it / Fight with your bare hands about it now"

A surreal collage featuring a hot air balloon with a rainbow gradient, a black Gibson guitar, a pink flamingo, and a Union Jack flag against a blue sky.

The prize most lavish artefact of the year goes to **Out of the Blue, Michael Spencer Jones, The Oasis Photographs**, a luxurious portfolio box of Spencer Jones' work on the band's iconic single and album sleeves - *The Observer*

Out of the Blue
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Michael Spencer Jones

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VIDEO

ACCESS
ALL
AREAS

A GREENER FESTIVAL

MAKING SENSE
INDEPENDENT
FESTIVALS

attitude
to everything

SIDE
PROJECT

Imaginators

IQ

LIVE UK

last.fm

MARCATO FESTIVAL

MusicWeek

POI STAR

SIGN-UP.TO

REEFER
BAHN
FESTIVAL

SOUND
DIPLOMACY

Stuff

+