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Music Week



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2014

BILLY BRAGG - THE RIFLES

SETH LAKEMAN - SUZANNE VEGA

EMBRACE - REVEREND AND THE MAKERS

ALI CAMPBELL - JAMES



2013

BLACK SPIDERS - ALISON MOYET
JAMES SKELLY AND THE INTENDERS
THE PIGEON DETECTIVES - THE D.O.T
COWBOY JUNKIES

2012

MADNESS - AMANDA PALMER - THE VIEW
REVEREND AND THE MAKERS
THE PROCLAIMERS

2011

THE SUBWAYS

2010

UNDERWORLD - GET CAPE, WEAR CAPE, FLY
SUZANNE VEGA - BRENDAN PERRY
GROOVE ARMADA

2008

P.O.D - NITIN SAWHNEY - THE DATSUNS
THE CHARLATANS - DAWN LANDES - BAUHAS
LESS THAN JAKE

2006

GARY NUMAN

2005

HANSON

2004

HAYSEED DIXIE

2003

JANIS IAN
RICHARD THOMPSON

2001

RON SEXSMITH

1999

XTC

1996

ANI DIFRANCO

1993

BILLY BRAGG



BIG INTERVIEW

10 Susan Boyle

"The music industry was daunting to begin with, but it's not any more"



SPECIAL

17 Artist services

"This model isn't for everyone - but it offers huge rewards if you know your artist's finances"



ANALYSIS

12 Now!

"How 30-year old series has clocked up more than 95 million UK sales"

BRITs sticks to TV formula

MONKEYS BOOKED. DON'T EXPECT: 'RANDOM ANARCHY'. DO EXPECT: 'BEST BRITS EVER'

EVENTS

BY TIM INGHAM

Organisers of February's BRIT Awards 2014 ceremony are gunning for the show's biggest TV audience for more than a decade - which means refusing to abide any "random anarchy" in the room.

New event chairman Christian Tattersfield told *Music Week* that he wanted to trump last year's event by increasing the BRITs' peak ITV audience from 8.1 million to 10m in 2014. He said that he aimed to do so with "creativity" and performances from "world-beating superstars".

Despite industry criticism of last year's show lacking firepower, Tattersfield said he had no intention of reverting to the "shoddy knees-up" of BRITs gone by. The BRITs 2014 will be the first under a new three-year sponsorship from Mastercard - extending the event's official relationship with the financial services company to 18 years. Meanwhile, ITV has also signed up to a three-year extension of its deal, and will once again broadcast from the event on the night - February 19, 2014 from the O2 Arena, London - as well



as airing a programme from the nominations event earlier in the New Year.

"I don't want to sound politically incorrect, but it wasn't so long ago that TV ratings for the BRITs were dismal," said Tattersfield, also co-CEO of Warner Music UK.

"The people [behind it] had forgotten how to run an awards show - they'd forgotten that this show was being made for ITV1, not for Channel 4.

"The [Mastercard] deal represents a culmination of the great job that David [Joseph, Universal Music UK chairman and CEO & former BRITs chairman] did on the BRITs for the

previous three years - repositioning it as an important event of gravitas, rather than just a shoddy knees-up.

"We peaked at 8.1 million viewers last year, the highest for ten years. This is a serious show. For ITV, we're right up there in the big ratings of the year.

"We've got to get better ratings and make a greater effort to make the show exciting."

Two performers have been announced for the BRITs 2014, with Arctic Monkeys and Katy Perry both set to take to the stage on the night.

"Arctic Monkeys have never performed at the BRITs before - getting them was singularly the most important thing to the



setup of the show this year," said Tattersfield.

"They're a British act, undoubtedly the act of the year. They were the most important announcement, and to make sure I got it, I took Laurence [Bell, Domino founder] out for lunch and then Ian [McAndrew, manager] out for lunch. To have Katy Perry on the same announcement is fantastic. She's a world-beating superstar."

James Corden will return to host the show for his fifth and final year, whilst Philip Treacy OBE has designed the BRITs statuette. Tattersfield predicted that the event would carry eight or nine artist performances.

"The priority is having an incredible show that the public like," said Tattersfield.

"We lacked superstars last

"The BRITs have been repositioned with gravitas. It's no longer a shoddy industry knees-up"

CHRISTIAN TATTERSFIELD (LEFT)

year, so that took a bit of an edge off. James [Corden] wants to sign off this year with a bang and make it more exciting from his point of view. But in terms of [attendees wanting] random anarchy, I think, grow up. This isn't the '90s. We're running a TV show.

"If ratings kept on plummeting the way they were five years ago, it wouldn't be on ITV now - the industry wouldn't have this platform to promote their artists. We'd be sitting here waiting for the Mercurys to come around again.

"The point's been taken - last year could have been better. But I think you've got to bear in mind that it had a high of 8.1 million viewers. Now we want 10 million and the best BRITs ever.

"We've got the pick of the world's greatest artists. So what if a few people didn't have the knees-up they might have had five years ago - I apologise. The reality is, it's about the show, the public and the industry as a whole - not one or two individuals who want to have a laugh on the night."

Industry urged to support Songs For The Philippines album

The UK's major labels clubbed together this week to release a compilation to aid humanitarian efforts in The Philippines.

The country was hit by Typhoon Haiyan earlier this month, leaving a death

toll of more than 5,000 people.

The digital-only Songs For The Philippines has been released worldwide. It is available on iTunes in 119 countries.

Max Hole, chairman and CEO of

Universal Music Group International, said: "We'd like to appeal for everyone's help to promote Songs For The Philippines. The devastation there is overwhelming, we must act now.

"The speed with which the artists, the music companies and iTunes delivered this compilation is evidence of how much we know this record could do for the fundraising effort."

NEWS

EDITORIAL

Having the X Factor:
is it about more
than likability?

I, LIKE MANY OF YOU, have become a teeny bit obsessed with James Arthur. For those that have censored themselves to his explosion of recent so-called PR disasters, allow me.

Earlier this month, 2012's X Factor winner uploaded a freestyle rap online in which he used homophobic asides to slate his 'opponent'. Arthur later stated that he was "disappointed in myself for being so naive" and "deeply sorry to any gay or lesbian people out there". Arthur's former X Factor stablemate Lucy Spraggan then posted a series of abusive tweets from JA - which seemed rather an imposition of privacy, but there we go.

As the pressure mounted on Arthur from 'outraged' fans and narked media commentators, he faced the ultimate red-faced censure - posting on Twitter that 'HQ' (by which we're guessing he means Quest Management) would be operating his account from now on. Just time for one last indiscretion, then we're pretty much up to speed. Little over a week ago, 'HQ' posted something very un-'HQ': 'Keep the witch hunt coming motherf*ckers. Be a sheep or do some homework. I'm off again lol #LOVE er joy HQ gettin my lyrics wrong ;) x'

"James Arthur is not following the X Factor story arc. People are talking about him - turning that attention into popularity is a tough ask"

There are some major lessons to be learnt here for the music industry - and not just the one about never attempting to censor an artist's social media account before you've changed the password.

Arthur is not following the X Factor story arc. He's supposed to bash out two big ballads, rush a couple of albums in time for Christmas and then gently, tragically fade away - last seen over-emoting on a West End stage near you. Crucially, he's supposed to remain super-nice and appreciative of industry attentions throughout.

There is no excuse for Arthur's derogatory use of 'queer' and other apparent gay-bashing terms in his online mixtape, and he's been rightly scorned by plenty online and in the press. But it's worth remembering that music artists do better than most with conciliatory public statements and a dash of convincing guilt in the face of the public's short memory.

A star telling us they've f*cked up often quickly humanises them in the most visceral, believable manner possible following a heinous PR disaster. (See: Noel Gallagher remarking to the press he wished two members of Blur would "catch AIDs and die" in 1995; Giggle: Kanye's 'Sorry Taylor' Tweet post-showstealing stunt at the MTV Awards in 2010; Gasp in disbelief: Eric Clapton's drunken rant at a 1976 gig in which he demanded his fellow Brits should: "Get the coons out" and, "Keep Britain white.")

The thing is, in this data-savvy world of social media analysis and quickly-clocked YouTube views, the biggest currency around isn't downloads, streams, Likes or Retweets - it's discussion. If people are talking about you, they haven't forgotten about you - and a lot of people are currently talking about James Arthur.

It will be one hell of a public relations coup if his people can turn around the nature of that discussion into positive regard for his music and manner. They'll need a heavy dose of contrition, a bunch of knockout songs and an artist who knows what to do when he learns a valuable lesson. And it ain't to tweet 'motherf*ckers'.

Tim Ingham, Editor

Eminem album marches on

FIRST US ACT TO SCORE SEVEN UK NO.1 LPS IN A ROW

LABELS

BY TIM INGHAM

Polydor president Ferdy Unger-Hamilton is confident that there are "many amazing singles" left to release from Eminem's record-breaking new album - ensuring it sells consistently throughout 2014.

The Marshall Mathers LP 2 reached No.1 on the Official UK Albums Chart earlier this month, selling 143,000 copies in its first week. The feat crowned Eminem as the first ever US artist to score seven consecutive No.1 albums in the UK, putting him on par with The Beatles in second place for the most chart-topping UK albums in a row.

The MMLP2 has already spawned three Top 5 singles for Eminem with Berzerk (No.2) and Rap God (No.5) hitting the high-end of the chart alongside The Monster (feat. Rihanna), which pipped One Direction to the Official Chart top spot on November 3.

The run of singles came amid a successful spell of UK promotion from Eminem, which included a live performance on ITV's Jonathan Ross Show on Saturday, November 16, and an extensive interview with Zane Lowe on BBC Radio 1, which aired on Monday, November 18.

"Eminem is probably the most exciting artist in the world and for that reason he is one of the few people that can just put his music out there and people will hear how strong it is and want to

buy the album," said Unger-Hamilton. "He did a Jonathan Ross performance and an incredible live session for Radio One which I was lucky enough to witness, he also spoke at length to Zane Lowe - who because of his relationship with Em, did an amazing job interviewing him.

"Eminem is the greatest rapper of all time and this is one of his best albums. We expect the album to continue long into next year and there are many amazing singles left to be taken from it."

So far, MMLP 2 has clocked up nine No.1 positions around the world, in the UK, US, Switzerland, Norway, New Zealand, Ireland, Germany, Austria and Australia. It also topped the separate Official Chart in Scotland.

In its debut week in the US, it sold more than 792,000 copies, topping the Billboard 200 and becoming the second fastest-selling LP of the year behind Justin Timberlake's The 20/20 Experience.

To date, it has sold 237,000 copies in the UK, according to Official Charts data.



TEAM EMINEM UK

Label: Polydor/Interscope
President/MD: Ferdy-Unger Hamilton / Joe Munns
Marketing: Sukhraj Johal, Polydor
National and online press: Sundraj Sreenivasan, Supersonic PR
Regional press: Warren Higgins, Chuff Media
National radio: Laurence Pinkus and Manish Arora, Polydor
Regional radio: Gavin Hughes and Tony Myers, Polydor
TV: Sarah Haddow and Vic Sindermann, Polydor

Netsky signs to JHO Management

JHO Management have confirmed to *Music Week* that it is now officially managing Belgium-based superstar DJ/producer Netsky, real name Boris Daenen.

He joins the roster at JHO that includes Chase & Status, Pendulum, Knife Party, Sub Focus, Zane Lowe and I See MONSTAS.

The 23-year-old has spent the year performing huge shows with his live band around the world, including headline dates at Rock Werchter, selling out the

8,000-capacity Lotto Arena in Antwerp, a main stage slot at Global Gathering and recently concluding a run of support dates on the Chase & Status UK arena tour.

Netsky's last album 2, released on Hospital Records, reached No.1 in Belgium, where it achieved platinum status. In the UK it reached No.29, boosted by playlist support from BBC Radio 1 for track Love Has Gone.

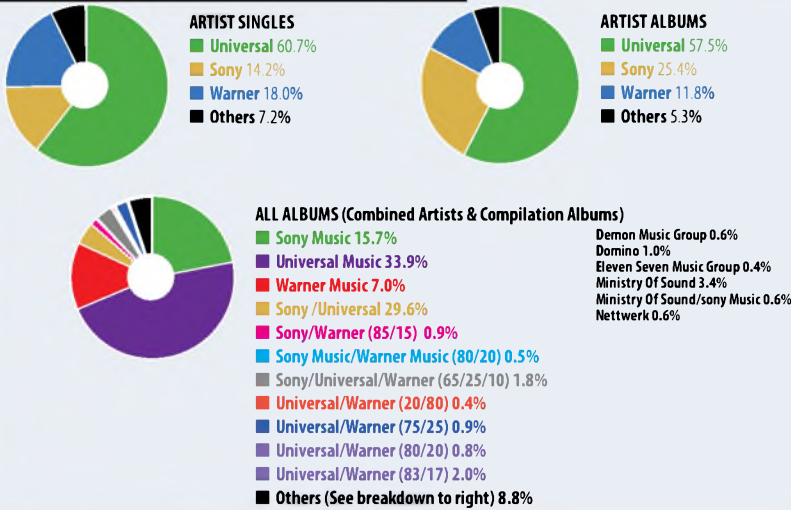
Luke Mitzman, VP of JHO Management said: "We are massively excited about working

with Boris, what he has already achieved to date is amazing and we are looking forward to help him get to the next level."

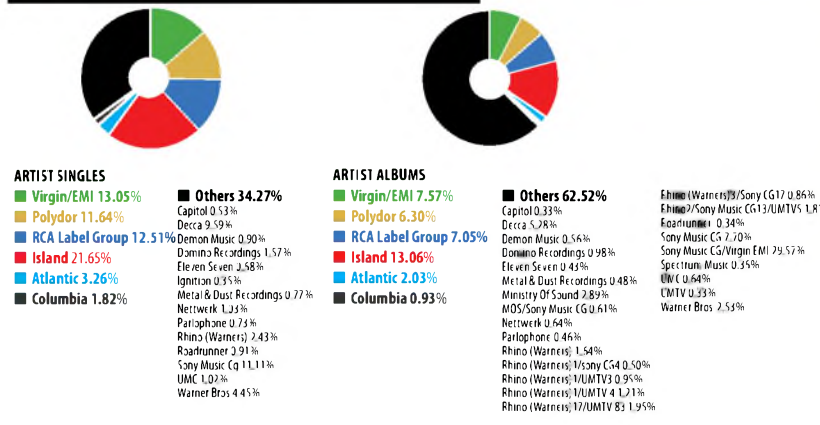
Company founder Jho Oakley added: "Boris has everything that we look for in an electronic artist, he has his own signature sound that covers the full spectrum of electronic music, and a brilliant live band that distinctly demonstrates his talent as a musician. Electronic music is in a brilliant place at the moment, and 2014 should be a huge year for Netsky."

MARKET SHARES

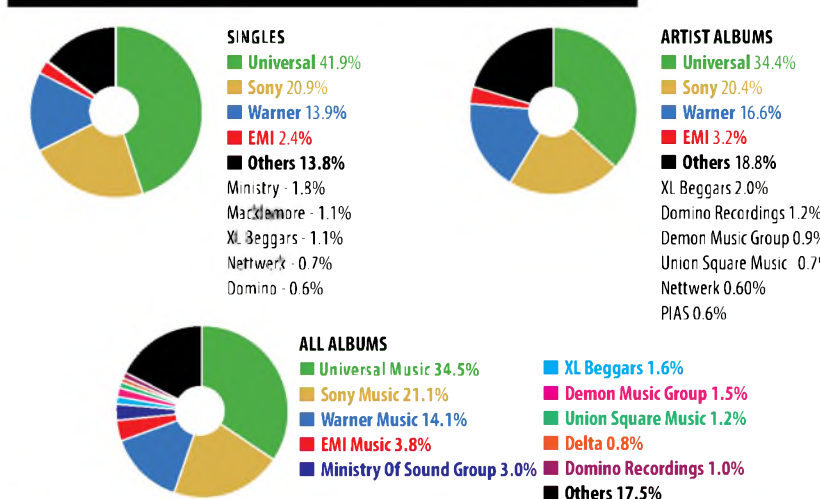
WEEK 46: TOP 75 SHARE BY CORPORATE GROUP



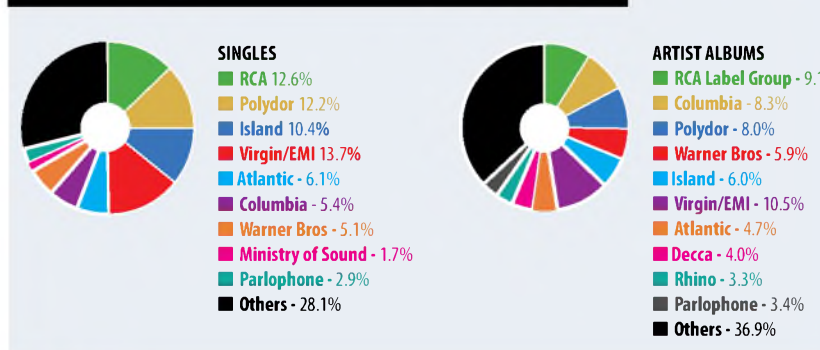
WEEK 46: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



MUSIC UNLIMITED 'GAINS FROM WIDER CORP'

Sony streaming boss: 'Indie' services will face struggles



DIGITAL

BY TOM PAKINKIS

Sony's director of music services Anu Kirk has said that independent streaming services like Deezer and Spotify will struggle to survive in the face of competition from platforms linked to combined hardware and software corporate giants like Google, Amazon, Apple and his own company.

Speaking before PlayStation 4 hits UK stores tomorrow (November 29), Kirk told *Music Week* that Sony's own digital platform Music Unlimited benefitted from the company's backing, and called into question the business models of standalone streaming services that don't have the support of a corporate powerhouse.

"If you look at the history of digital music, no-one's really making a lot of money being a standalone digital music service," he said. "Music on its own is a pretty difficult business to operate in but if you think of it as as part of a larger strategy it makes a lot more sense."

"If you look over the history of the business you don't see a lot of longevity and a lot of success," he added.

Kirk pointed to "a time of reckoning for digital music" in September when Rdio took investment from US radio conglomerate Cumulus and Rhapsody announced a string of lay-offs affecting 15% of staff alongside the arrival of new investment from Columbus Nova Technology Partners.

More recently, reports have suggested that Deezer could be acquired by Microsoft. While insiders have made it clear that the two companies "aren't in deep negotiations at this point" they say that the prospect "is definitely on the table".

"When I look at the economics, I find it very hard to believe that these companies will be able to survive," said Kirk. "Look at Spotify: there's a lot of public information about their finances, they're the number one player in the market and they're not exactly making money. If they can't do it at the scale that they're operating at, it's really hard to see how smaller fish can keep up."

Prior to Sony, Kirk spent 10 years at Rhapsody as well as a period at MOG, which was acquired by Beats last year.

■ Anu Kirk's *Music Week* interview can be read in full on pages 38 & 39

PPL reveals magic numbers

Recording rights company PPL was due to unveil some interesting music industry facts this week at its Annual Performer Review.

The event took place this Wednesday (November 27), illustrating the work that the collection group does in maximising royalties for its performer members. Three performer representatives were also due to be elected to the PPL Performer Board.

PPL revealed that 6.2 billion sound recordings currently sit on its database, while 3,346 performers received their first

ever payment from the company in 2013. PPL makes payments to performers 11 times a year.

Meanwhile, 46,661 performers have appointed PPL to collect for them internationally, whilst eight terrabytes of data exist across PPL's repertoire and distribution systems - equivalent to the storage on 12,500 CDs.

Finally, 3.6 billion seconds of UK TV and radio broadcasting airplay were accounted for to make PPL's June 2013 distribution.

NEWS

NEWS IN BRIEF

■ **WARNER:** The label has signed an exclusive deal with Disney to distribute the company's music catalogue in Russia and countries of the former Soviet Union. The agreement covers both physical and digital distribution of Disney movie soundtracks and is an extension of Disney's long-time partnership with Russian label Gala Records, which became part of Warner Music earlier this year.

■ **AEG LIVE:** The company has undergone a senior management restructure that has seen CEO Randy Phillips leave the organisation. Meanwhile, Jay Marciano, previously CEO of AEG, has been appointed chairman of AEG Live and will assume a more active role in the management of that division, overseeing the LA-based executive team led by Paul Tollett, John Meglen, Shawn Trell and Rick Mueller.

■ **UNIVERSAL MUSIC GROUP:** In the nine months to September 30, UMG posted revenues of €3.4 billion (£2.84bn), up 21.9% at constant currency (17.1% at actual currency). Revenue in Q3 2013 alone stood at €1.15bn, up 27.7%. The major's 2013 revenues were incorrectly reported on page 2 of Music Week issue 22/11, credited in millions.

■ **UMC:** Universal Music Catalogue is hailing the release this week of 'the world's first-ever digital box set' available on tablets and smartphones – a special 2013 edition of The Who's 1969 album, Tommy. The new iPad digital box set application, complements the deluxe and super deluxe editions of Tommy.

■ **LIVE NATION:** The promoter has announced a homecoming Kasabian headline show – the first-ever to be staged at Leicester's Victoria Park – in June. The company won full approval for the event from Leicester Council after facing objections from a handful of local residents.

■ **UK ISPs:** BT, Sky, Virgin Media, O2, EE and TalkTalk have been ordered by the High Court to implement another round of pirate website blocks. The UK ISPs have been ordered to put barriers up against YIFY-Torrents, PrimeWire, Voadly, WatchFreeMovies and Project Free TV.

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LAWYERS SAY PROGRESS MADE IN DIGITAL NEGOTIATIONS FOR CLIENTS

Lee & Thompson celebrates 30 years

LEGAL

■ BY TIMINGHAM

Music legal experts Lee & Thompson are celebrating 30 years in the business – and predicting a positive future for the music industry.

The media and entertainment law firm has represented acts including Queen, Depeche Mode, the Spice Girls, One Direction, Jessie J, Lily Allen, Paolo Nutini and Little Mix over the three decades, as well as taking on label clients.

Lawrence Engel is head of the firm's music group. He joined Lee & Thompson in 2009, after running his own music legal company, Engel Monjack.

He told *Music Week* that two key areas of negotiation with labels for his artist clients in the modern industry were 360 deals and digital music services.

"Obviously ancillary rights provisions in record deals are always challenging, trying to balance label investment/risk with an artist's need to make a decent living in a very tough market," he said.

"We appreciate that labels are initially the largest investor in an artist's career and the need to

encourage that investment but we don't subscribe to a 'one size fits all' approach and consider each deal on its own merits. The other area is the ever-changing digital landscape – we strive to ensure in our deal negotiations that the pie is shared in a fair and transparent basis. It definitely feels as though progress is being made in that sense but there's still some way to go."

Lee & Thompson commenced practice in August 1983, acting for record labels and artists including Queen and Roxy Music. The opening lyrics of Roxy Music's 1972 debut single, Virginia Plain, referenced the company's co-founder: "Make me a deal and make it straight, all signed and sealed I'll take it, to Robert Lee I'll show it..."

In 2003 Andrew Thompson and Robert Lee were inducted into the MMF Roll of Honour and were recipients of the MMF Founders Award. They both continue to practice at the firm. Kieran Jay joined Lee & Thompson in May 2011 as a partner, having previously worked at the niche music law firm Bray & Kraiss Solicitors.

"We're optimistic that the industry is moving into a more stable place following years of



Lee & Thompson duo: Lawrence Engel (left) and Kieran Jay (right)

consolidation and uncertainty, particularly in the major label world," he said.

"There's still so much great talent coming out of the UK and consumer demand for quality music is as high as ever."

Discussing the changing role of a music lawyer today, Jay added: "As an artist's career has needed to diversify and rely on areas of the business outside of records, such as live, merchandise, brand and sponsorship deals, we have likewise greatly developed our expertise in these other areas."

The deal flow for an artist client 15 years ago would not have been anywhere near as extensive as the range of work we undertake for an artist client now. The job is a lot more interesting and enjoyable as a result of the broader involvement."

Added Engel: "Ultimately, law firms are judged by the calibre of their lawyers and the quality of their client roster. We're incredibly proud of the music clients we represent and the team of lawyers at Lee & Thompson."

There's years of experience between us all and, with the success through the years of our client roster, there's not much we haven't seen in terms of deals and issues.

"Also, we generally get involved with all legal aspects of our client's careers, so we're able to give input knowing the overall picture. Advising on areas such as press issues and brand protection is far more effective when you know and understand what motivates the clients and how their commercial activities stand."

Katie Melua makes first publishing signing

Katie Melua has made her premiere signing to her new publishing company Palet House Publishing, which is administered by Downtown Publishing.

Toby Jepson wrote two songs on Melua's latest album, *Ketevan*. He started his music career as an artist in Yorkshire rock act Little Angles in 1987, who were signed to Polydor by Susan Collins – when David Munns was MD and Graham Carpenter head of A&R. They made three studio albums over six years, scoring ten Top 40 hits, culminating in a No.1 album, *Jam*, in 1993.

"We were signed to Polygram Music [for publishing] as it was then, by Lucian Grainge," Jepson told *Music Week*. "As I was the

principle writer, and because Lucian was a fantastically active, creative publisher, I found myself co-writing with some amazing artists and writers of the period, such as Jim Vallance, Russ Ballard, Hugh Cornwell, Joe Callis, Dan Reed, Cliff Wade and Nick Graham. It was an incredible learning curve, but one that taught me that there are no rules: that it's all about having something to say and how to best communicate the idea."

Melua told *Music Week*: "As an artist myself I've had the opportunity of writing with some great writers and having a publishing company to build a network for young writers to work with each other as well as myself is a dream come true."

"The aims for the company



(l-r) Tom Graham (Downtown Publishing), Toby Jepson, Katie Melua, Martin Tibbets (Jepson's manager)

are to sign a few brilliant songwriters and give them a dedicated boutique service in terms of getting them and their music heard. Our priorities are to create a home for songwriters where their potential and possibilities are nurtured and developed so they have every chance to be the greats they deserve to be. I'd like to keep

the community tight and strong so we can keep every writer on the roster as happy and successful as possible."

Melua was introduced to Jepson via the work he did with her husband's band, Toseland.

She said that Downtown Publishing was a "great example of an independent publishing company".

ie: music
an artist services company

MusicWeek The Playlist

10 tracks you need to hear...



THE KILLERS

Just Another Girl
(Island Def Jam)
(single, December 23)
Contact: Rachel Hendry, RHPR Ltd
rachel@rachelhendry.com



PARAMORE

Daydreaming
(Atlantic/Fueled By Ramen)
(single, December 2)
Contact: Nienke Klop, All Press
nienke.klop@all-press.co.uk



VANCE JOY

God Loves You When You're Dancing (Infectious)
(single, out now)
Contact: Chris Goodman, Outside Organisation
chris.goodman@outside-org.co.uk



KAT DAHLIA

Seeds (RCA)
(ep, out now)
Contact: Imran Malik
malik@imran-malik.com



SIA FEAT. THE WEEKND & DIPLO

Elastic Heart (Island)
(single, out now)
Contact: Shane O'Neill, Island
shane.oneill@umusic.com



GRAMME

Remix EP2 (Tummy Touch)
(ep, December 9)
Contact: Andy Fraser, Some Friendly PR
andy@somefriendly.co.uk



ANGEL

Us (Island)
(single, February TBC)
Contact: Monique Wallace, Island
monique.wallace@umusic.com



THE MEODIC

Runaway (Anti-)
(single, December 23)
Contact: Alex Fordham, Authority Communications
alex@authoritycommunications.com



BURNING HOUSE

Post Party Stress Disorder
(Naïve Records)
(single, out now)
Contact: Jenna Jones, 9PR
jenna@9pr.co.uk



LIANNE KAYE

Everything To Me (Unsigned)
(EP, January 14)
Contact: Jack Williamson, Jackal Ent
jack@jackal-ent.com

DATA DIGEST

SALES STATISTICS



CHART WEEK 47 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,987,129	1,558,666	736,330	2,294,996
PREVIOUS WEEK	3,120,500	1,548,566	397,156	1,945,722
% CHANGE	-4.3%	+0.7%	+85.4%	+18.0%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	155,457,327	56,254,164	16,528,328	72,782,492
PREVIOUS YEAR	157,507,246	60,916,457	15,462,112	76,378,569
% CHANGE	-1.3%	-7.7%	+6.9%	-4.7%

APPOINTMENT TO VIEW

THE CULTURE SHOW
Friday, November 29 - BBC Two, 11.05pm - 12.05pm
Journalist Miranda Sawyer was due to talk to Lady Gaga about her third album ArtPop. After the interview was delayed numerous times, Miranda decided to spend time with the pop star's devoted fans, known as the Little Monsters.

ROCK NIGHT: 50 YEARS OF ROCK EXCESS - AMPS, WHIPS AND REBEL RIFFS
Sunday, December 1 - C4, 10pm - 11.10pm
Alice Cooper introduces a night of programmes dedicated to rock. This documentary kicks things off with an insight into the history of the music genre, telling the story of how the giant bands of the 1970s changed rock forever.

NEVER MIND THE BUZZCOCKS
Monday, December 2 - BBC Two, 10pm - 10.30pm
Dizze Rascal 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 jazz musician Jamie Cullum, Aston Merrygold of JLS, singer-songwriter Foxes and comedienne Katherine Ryan.

PIRATES' BAY

MUSO
Source: Muso.com

NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON NOVEMBER 25 2013

412	ROBBIE WILLIAMS	Swings Both Ways
224	EMINEM	The Marshall Mathers LP 2
183	JAKE BUGG	Shangri La
381	CELINE DION	Loved Me Back To Life
36	ELVIS PRESLEY	The Nation's Favourite Elvis Songs
72	JLS	Goodbye
55	ANDRE RIEU	Music Of The Night
214	LITTLE MIX	Salute
47	JAMES ARTHUR	James Arthur

BPI SALES AWARDS: WEEK ENDING NOV. 24

shazam TAGGED

The latest most popular Shazam new release chart:

- LILY ALLEN - Somewhere Only We Know
- AVICII - Hey Brother
- AWOLNATION - Sail
- ELLIE GOULDING - How Long Will I Love You
- ALL ABOUT SHE - Higher

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION

VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 85 (ALBUM) **3x Platinum**

ANDRE RIEU & JOHANN STRAUSS ORCHESTRA MUSIC OF THE NIGHT (ALBUM) **Silver**

ELVIS PRESLEY THE NATION'S FAVOURITE ELVIS SONGS (ALBUM) **Silver**

CELINE DION LOVED ME BACK TO LIFE (ALBUM) **Silver**

VARIOUS ARTISTS POP PARTY 12 (ALBUM) **Silver**

LADY GAGA ARTPOP (ALBUM) **Silver**

JAMES ARTHUR JAMES ARTHUR (ALBUM) **Gold**

ROBBIE WILLIAMS SWINGS BOTH WAYS (ALBUM) **Gold**

VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 86 (ALBUM) **Gold**

ONE REPUBLIC COUNTING STARS (SINGLE) **Platinum**

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: Basement Jaxx
Where: O2 Apollo, Manchester
When: November 29
Why: Joined by Clean Bandit, the dance duo play a run of five dates after unveiling their first new material in over two years in May. Their latest single What A Difference Your Love Makes is out now.

LONDON



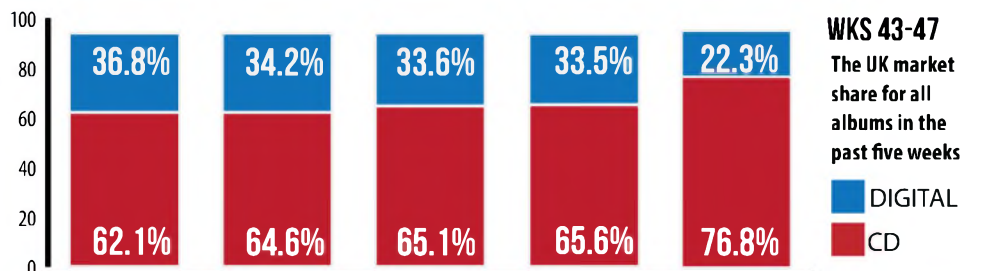
Who: Chic Gamine
Where: Rich Mix, London
When: December 1
Why: Ahead of the release of their debut UK single Shake Off Your Worries on December 1, the Canadian five-piece tour the UK for the first time. They will also visit Brighton, Leeds and Manchester.

NOTTINGHAM



Who: JLS
Where: Capital FM Arena, Nottingham
When: December 4
Why: The boy band head out on tour for the last time. Support will come from dancing/singing group Nvs, 18-year-old singer/songwriter Hatty Keane and London singer Mike Hough.

DIGITAL VS PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Nov. 25

- 01** Sister Ray's best-selling vinyl releases of 2013 revealed
Thursday, November 21
- 02** Radio 2 promises "Christmas with the stars"
Thursday, November 21
- 03** Women rule world's top-earning musicians list
Friday, November 22
- 04** Giving music away for free: Is it worth it?
Wednesday, November 20
- 05** Indies capture best albums share this century
Wednesday, November 20

MUSIC WEEK POLL

This week we asked...
 Is the music industry too hung up on record sales?
 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 *Jazzwise* magazine are **Get The Blessing**. The Bristol four piece are 'channeling the Ornette [Coleman] spirit' to offer a 'new world of sound'. Inside, the band are interviewed ahead of the release of their fifth album *Lope And Antelope* in January.

Elsewhere, trumpeter and composer **Wynton Marsalis** discusses 25 years of New York-based performing arts complex Jazz At Lincoln Center. Despite 'dividing the jazz world' over questions of his influence, the musician continues to encourage others says Alyn Shipton.

Singer **Stacey Kent** says the album that changed her life was the 'melancholic' *Getz/Gilberto* by **Stan Getz** and **João Gilberto**. Discovered aged 14, the music forms who she is today as a singer and a person, says Kent: "I was a sad kid looking for joy with a smile on my face."

In the reviews pages, Andy Robson gives **John Abercrombie Quartet's** *39 Steps* an 'excellent' four stars out of five. Daniel Spicer is similarly complimentary about *Shadow Man* by **Tim Berne's Snakeoil**. The "intense [alto saxophone] solos" from Berne "are as serious as your life at that exact moment."



THE MAGIC NUMBERS

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

1st

British artist to sell over 1 million single copies in the UK this year is Passenger with *Let Her Go*. The track is the 4th to do so this year

32

Years since they last played Donington Park, headlining *Monsters Of Rock* in 1982, Status Quo are returning to play Download Festival in 2014. The event will take place from June 13 - 15

2

Months before kick off and Blur have pulled out of their headline slot at the Big Day Out. Announcing the news on their Facebook page, the band cited their reasons as "shifting goalposts and challenging conditions" from the Aussie festival organisers

1,000th

UK No.1 album is Robbie Williams' 10th solo LP *Swings Both Ways*. The record sold 108,000 copies in its first week, beating Jake Bugg, Eminem and Lady Gaga to the top spot

No.1

Spot on David Cameron's Desert Island Discs is Bob Dylan's *Tangled Up In Blue*. The South African national anthem (Nkosi Sikelel' iAfrika) is Ed Miliband's first choice

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@katbrightlights Sorry to hear about @rdio cutting workforce, they're great guys & by far the best streaming service in my opinion. Hope all affected are ok. (Kat Kennedy, *Big Life Management*) *Wednesday, November 20*



@jamielillywhite "***** is an offensive word" is an interesting concept. Nothing is offensive unless you choose to take offence. It is taken not given. (Jamie Lillywhite, *Turn First Artists*) *Thursday, November 21*



@PhilBBirch Can Annie Lennox or whoever publish an open letter to @JamesArthur23 about his behaviour, just so we can hear the final nail in the coffin (Phil Birch, *Sandbag LTD*) *Friday, November 22*



@mattfincham Question - is it a bit self-indulgent/bragging putting on a best of @R1Breakfast free download in an empty gym? :((Matt Fincham, *BBC Radio 1*) *Wednesday, November 20*



@Redkez@juderogers Re yr @guardian piece on women in music biz: I only joined the industry in my 40s but haven't experienced sexism or ageism - yet (Kerry Harvey-Piper, *Red Grape Music*) *Thursday, November 21*



@stephenackroyd *Winter Wonderland* opens today, which means it's the start of my 'Can we shoot this band at *Winter Wonderland?*' season (I like sausages, ok?) (Stephen Ackroyd, *DIY Magazine*) *Friday, November 22*



@default__this "Hands up if you've used MySpace this year" - no one puts their hand up #indiecon13 (Kelly Bee, *AIM*) *Wednesday, November 20*



TWEET OF THE WEEK
@Poptastic Naughty Boy didn't have a manager, label or publisher when he had his first top 10 hit with *Diamond Rings* #tus2013 @ultimateseminar (Jessica Pinkett, *This Must Be Pop*) *Saturday, November 23*



@MrJazzRocket AMAZING day at @UltimateSeminar today, those who weren't there missed out massively. Congrats to all involved (*Jazz Rocket, ATC Management*) *Saturday, November 23*



@Popjustice 'Up the Shazam' RT @JamesArthur23: Let's see how far up the Shazam we can get James. #SupportJames #RecoveryShazamParty JA HQ (*Popjustice*) *Thursday, November 21*



@andyscott82 Today is going to be a very odd day in the office, there's a fair chance i may end up covered in fake blood. (Andy Scott, *Third Bar Artist Development*) *Thursday, November 21*



@MarkBorkowski After 10 years of cliché, why is anyone surprised at the #Xfactor predictable twists and turns - winning the karaoke comp. can be a curse (Mark Borkowski, *Borkowski PR*) *Sunday, November 24*

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

DATA DIGEST

PICTURE OF THE WEEK

THE ULTIMATE MENTORS

**University Of Westminster -
Saturday, November 23**

RCA president Colin Barlow was amongst the high-profile industry speakers at the fourth edition of The Ultimate Seminar last weekend. Here he is imparting his knowledge alongside Kwame Kwaten of KKMC/ATC Management. Other speakers at the event included Warner Music UK CEO Max Lousada, Island boss Darcus Beese and Virgin Records president Ted Cockle.



TAKE A BOW TEAM JAMES BLUNT



THE LOWDOWN

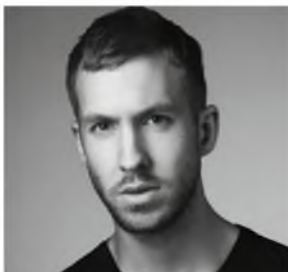
Album: Moon Landing
Highest chart position: No.2

- Label:** Atlantic Records
- Publisher:** EMI Music Publishing Limited/Rokstone Music Limited (Under license to BMG Right Management (UK) Limited)
- Chairman:** Max Lousada, Atlantic Records
- A&R:** Paul Samuels, Atlantic Records
- Manager:** Todd Interland, Rocket Music Management
- Legal:** James Wyllie, Russells
- Agent:** Free Trade Agency and Paradigm Talent Agency
- Marketing:** Jack Melhuish, Lucie Balcombe, Atlantic Records
- National and online press:** Murray Chalmers PR
- Regional press:** Ashley Townley, Atlantic Records
- National radio:** Phil Youngman, Atlantic Records
- Regional radio:** Carrie Curtis, Atlantic Records
- TV:** Deirdre Moran, Atlantic Records

HE SAID / SHE SAID

“ Big thank you to @Real_Liam_Payne for saving me from getting KO'd by a flying “person of unusually short stature” tonight ”

Calvin Harris took to Twitter to thank Liam of One Direction, who reportedly saved him from a terrible fate during Miley Cyrus' 21st birthday celebrations when one of her mini twerking partners went aerial



SIGNS O' THE TIMES



Brody Dalle - The Distillers and Spinerette frontwoman, has signed to **Caroline**, Universal Music's new global label services company. She has been working with producer Alain Johannes (Queens Of The Stone Age, Arctic Monkeys) and is set to release new music early next year with details to be unveiled soon. Dalle has also confirmed tour dates in Australia in March, supporting Queens Of The Stone Age and Nine Inch Nails.

Xtra Mile Recordings has signed **Against Me!** For the world excluding North America and Australia. Transgender Dysphoria Blues is the follow-up to the band's previous full-length album, White Crosses. It was recorded in America at Studio 606, Earth Sound Studio, Motor Studio, Total Treble Studio, and mixed by Billy Bush (Garbage, Muse, Tegan and Sara). Track FUCKMYLIFE666 is offered as an instant grat for all pre-orders.

SYNC STORY

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



- **Artist** Fake Club
- **Track** Midnight At Koko
- **Composer** Fake Club
- **Publisher** Fake Club Music Ltd
- **Client** DJ films (WWW) Ltd
- **Campaign** Powder Room
- **Usage** All media in perpetuity
- **Key execs** Damian Jones (producer, other credits include Kidulthood, The Iron Lady, Sex & Drugs & Rock & Roll), Tom Shutes (Fake Club Music)

New Brit comedy cult film Powder Room, to be released in cinemas on December 6 through Universal Pictures/Vertigo, features an all-female acting cast and documents the story of a group of girls on a night out, unveiling mystery, trials and tribulations that take place in the ladies toilets. It's directed by up-and-coming female director, MJ Delaney.

London guitar band Fake Club also star in the film and have curated the soundtrack for it. Fake Club play themselves in the film while soundtracking it from beginning to end as they perform live in the club where it's set.

Damian Jones, producer said: "Fake Club's music is a perfect fit for the themes of the film, sound-tracking the emotional roller coaster of a messy night out, which is the narrative of the film. Fake Club and their music are an ideal companion piece to the whole film."

Tom Shutes, publisher said: "Midnight At KOKO is featured in its entirety at the turning point of the film. This is great exposure for the band and a privilege to be involved in a project where all of the key creative talent are brilliant young women. Fake Club wrote seven songs for the film and they also curated a lot of incidental extra music from a pool of over 20 unsigned artists. In-keeping with Damian's love of new British talent, Powder Room is a real champion for new music!"

Fake Club will release their debut album in February next year.

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

ticketmaster®



ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	MCBUSTED	11	DRAKE
2	ONE DIRECTION	12	MICHAEL BUBLÉ
3	THE EAGLES	13	KATY PERRY
4	GARY BARLOW	14	JAMES ARTHUR
5	THE X FACTOR	15	ARCTIC MONKEYS
6	ALFIE BOE	16	BARRY MANILOW
7	BASTILLE	17	IMAGINE DRAGONS
8	ANDRE RIEU	18	RUSSELL WATSON
9	JLS	19	AVICII
10	MANIC STREET PREACHERS	20	ELLIE GOULDING

TICKETWEB UK

POS	EVENT	POS	EVENT
1	ARCTIC MONKEYS	11	JASON DERULO
2	METRONOMY	12	BONOBO
3	THE 1975	13	STROMAE
4	BOMBAY BICYCLE CLUB	14	BASEMENT JAXX
5	RIZZLE KICKS	15	A PLAY, A PIE AND A PINT
6	BRYAN FERRY	16	CRYSTAL FIGHTERS
7	HAPPY MONDAYS	17	METRONOMY
8	ANDRIUS MAMONTOVAS	18	ALL TIME LOW
9	JOHN NEWMAN	19	DISCLOSURE
10	LONDON GRAMMAR	20	FLUX PAVILION

ON THE RADAR NICK BREWER

Music Week has combined with ILLUVLIVE and MusicConnex to launch a night showcasing the best unsigned and just-signed talent to the UK music industry.

Taking place four times a year in London, the first RADAR event will be held on November 28 at event partner Under The Bridge in Chelsea.

Nick Brewer is part of the first event's line-up, which will also include Izzy Bizu, Aiden, Lianne Kaye and The Boxettes.

Hailing from the town of Ilford, Essex-born Brewer tells Music Week that he defines himself as a rapper with a keen interest in live instrumentation, attempting to create an "easy-listening style of rap music".

He also claims to be very personal with his lyrics and hopes that people will relate to his experiences.

Despite obvious Professor Green comparisons, Brewer is determined to make a name for himself in his own right, declaring: "I've got ambition to take it as far as I can go."

Brewer's not fazed by his unsigned status, explaining that he is under no pressure to commit to a record label just yet.

"Of course record labels are



great but I wouldn't want to do anything prematurely. I'm happy to remain unsigned and continue working on me, developing myself as an artist."

Despite this, he is picking up high-profile plaudits, with BBC Radio 1's Ally McCrae and 1Xtra's DJ Target singing his praises.

The rapper's latest single Jail, released back in October, is taken

from his Flat 10 EP and refers to what he describes as his own "personal jail", as well as situations he has encountered with friends and acquaintances.

"It's not about serving a life sentence in prison," he explains. "I just tend to overthink things and get trapped in my thoughts. So I write about my mental jail and trying to free myself."

Brewer tells that the inspiration behind his latest EP came from recording tracks in his friend's front room, which drove him to name the compilation after the flat in which he spent so much time working on his music.

The Flat 10 EP is a collection of personal stories in the form of compelling rap songs, including collaborations with George the Poet, Jacob Banks and Joel Baker as well as up-and-coming production collective, The Confect.

Brewer confirms that he is currently working on a new EP with producers from The Confect, which he describes as "a development on from Flat 10".

The young twenty-something recently confirmed his first headline show, which will take place at the Servant Jazz Quarters in February next year, where his next EP will be launched.

Talking about the show, he admitted the prospect of it is "kind of scary but exciting" and revealed that the performance will include tracks and collaborations old and new.

When asked about the highlights of his journey in music so far, he says: "I've worked with some really cool artists and producers and been to some weird

ESSENTIAL INFO

RELEASES

2013

October 10 EP: Flat 10 (includes single Jail featuring Jacob Banks)

2014

Q1 EP: TBC

MANAGEMENT

Seven Talent - Brian Shekoni and David Aghedo

LIVE

2013

November 28

RADAR, Under The Bridge, London
In association with Music Week, ILLUVLIVE and MusicConnex, sponsored by PRS For Music



2014

Feb 12

Headline show

Servant Jazz Quarters, London

and wonderful places all because of music, but I'm still at a very early stage in my career. Putting out music and people telling me that they can relate to it, there's nothing more powerful than that."

THE BIG INTERVIEW SUSAN BOYLE



COMING TO THE BOYLE

The unassuming, reality-show alumna is now a global best-selling artist and boasts an album release rate that has now outdone almost-an-album-a-year pop princess Rihanna. Music Week speaks to the one of the world's most famous alternative pop stars, Susan Boyle

TALENT

BY TINA HART

She's one of the best-selling British acts across the globe - having topped the charts in over 38 countries. She also has a whopping 20 million-plus album sales to her name as well as 130 platinum and gold albums in just over four years.

After coming to an unprecedented level of prominence via TV talent show Britain's Got Talent - a YouTube sensation - Syco's Susan Boyle has morphed into something of a music industry veteran, although she modestly blushes and shrugs when offered such an accolade.

With an album release rate not to be sniffed at, Boyle is in the midst of releasing her fifth Q4 studio LP since the show - Home For Christmas - a collection of her favourite classic festive songs, which she completed two weeks ahead of schedule. Additionally, she's a late joiner in the race to the 2013 Christmas No.1 spot with Elvis duet Oh Come All Ye Faithful, with all proceeds going to the Save The Children charity, plus she's making her movie debut next month, starring in The Christmas Candle.

With a twinkle in her eye, Scottish charm abundant and a noticeably chilled out and content demeanour, 52-year-old Boyle seems a far cry from the exhausted star thrust into the spotlight at the dawn of her high-profile career as she giggles away during our chat about Christmas, ambitions to

ABOVE
Super SuBo: After a sell-out 2013 Scottish tour, Susan Boyle will embark on her very first nationwide live tour, Susan Boyle In Concert, for 19 dates in March 2014

release a jazz album, and her almost-rock 'n' roll style in comparison to her self-titled 'dowdy housewife' get-up on BGT.

You're the first British act to posthumously duet with Elvis - how did that come together?

It was actually a collaboration between I think, Simon Cowell and Priscilla Presley. He, and other people within the record company, got in touch with her and said my father had been an Elvis fan for many years and that's how it came about. I hope to make the Christmas No.1 with it as it's a single for the Save The Children charity, so it's a good cause. It's always been a charity close to my heart, a bit like SCAIF (Scottish Catholic International Aid Fund).

How did you record it?

I did my part first of all, then Elvis... did his part, and then it got put together. The whole thing was very technical. It's a miracle of technology!

That's taken from your album Home For Christmas and Elvis isn't the only high-profile guest vocalist on there. How did you pick the others?

Johnny Mathis sang the song When A Child Is Born, the original in the Seventies, so that collaboration was a natural progression from there. I'd never hoot anybody off a track! Johnny Mathis is a gentleman in his own right. I've often admired him.

"I like to think I've progressed [since Britain's Got Talent]. I've changed from the dowdy housewife to maybe not a rocker but something in between"

SUSAN BOYLE

The Overtones are on Little Drummer Boy as the backing for it. I like the arrangement, with the bagpipes, it's really rousing, being a Scot myself! Somebody from the label must have suggested them, very good choice though.

There's also Miracle Hymn which is taken from the film in which you're making your big screen debut... [Sings 'On A Starry Night in Bethlehem'] The film comes out on the first week in December and it's called The Christmas Candle. The producer came to my house and just offered me the part and I said, "I'll give it a go". We began shooting for the film around March. As well as singing in the film, I'm a church warden's wife called Mrs Hopewell and my husband gets his first screen kiss... and that's all I'm allowed to tell you. Romantic stuff, eh?

It's nice to hear seasonal classics sung with a female vocal rather than a male vocal. Did you find it difficult to sing those at all because of that?

It's a gentle voice as opposed to a kind of deep voice. Pitching was difficult to begin with but I had a good vocal coach and I've got good musicians.



I let the experts [producers Cliff Masterson and Steve Anderson who've worked with Lionel Richie, Kylie Minogue, Emeli Sande and Westlife] get on with the arrangements of the songs and they did a fantastic job, the two of them. They're really good.

It was recorded towards the summer so you had to visualise yourself being back at Christmas time. In the recording studio itself we had all these decorations up and we had all the Chrissie stuff up, it added to the atmosphere and made it a bit easier but when you stepped out it's about 30 degrees!

Let's talk about your album release rate – five albums in four years – which is incredible. Do you think you're going to try and do that for as long as you can, or do you think that now because you've done a lot you're going to take a step back...

There's plenty of life in me yet! I'm over 50 but there's life in the old dog yet [laughs]. Never say die! Bring it on! I'm not afraid.

Any ideas for your next album?

I'd like it to be a rhythm and blues... a sort of jazz album. The more versatile they are, the better. The details of my next album are kind of a secret just now... watch this space.

I've got a new piano just now and I'm going to take lessons. You never know, I might even have a go at doing my own songs. We shall see...

You've done all these albums now but when you started out on Britain's Got Talent, at the beginning it was a bit overwhelming. Now you're an industry veteran, doing all this work and having achieved so much to such a big scale in such a small amount of time do you feel a lot more confident?

[Laughs] A veteran, eh! Come on... It's highly unusual for someone to have done so much in so little time. I did find the pace a wee bit daunting to begin with but as you say I'm a bit of a veteran now.

My confidence level can vary. It's like everything else, that's what makes it fun because it varies all the time. I'm comfortable within my own skin and more confident when I'm talking to interviewers and things like that.

After more than four years in the business, what advice would you give to those going into shows like BGT about getting on and dealing with pressures?

I was 47 when I appeared on the show. I would say go for it, have a bit of fun with it, give it all you have. Don't let people put you under too much pressure and just enjoy the whole process. It's one great big rollercoaster, I've enjoyed every second of it and I really don't want it to end.

If you could change one thing about the music industry what would it be?

SUSAN'S STATS: RECORDS AROUND THE WORLD

There are so many platinum, record-breaking, best-selling accolades across Boyle's illustrious career but here are just a few of the most impressive:

- Best-selling female debut album of all time (*I Dreamed A Dream*).
- Best-selling UK artist in the world in both 2009 and 2010. She still holds the record for most albums sold in a one-week period by a female UK artist.
- Most pre-release orders in Amazon history worldwide.
- Debuted on the World Chart at No.1 twice within one year - *IDAD* in 2009, *The Gift* in 2010.
- Most-watched YouTube video of 2009 (*BGT Audition*).
- *Dream* achieved RIAA certification for four-times platinum shipments (in the US) in 45 days, the fastest since the multi-platinum category was introduced in 1984.
- The first and only person ever to sell over 500,000 albums each week for five consecutive weeks in Billboard's Soundscan history (1991).
- One of only two people in US in 2009 to sell over 3 million albums. Taylor Swift did it in 12 months. Boyle did it in six weeks.
- The first artist ever to sell over 100,000 per week for two consecutive weeks in Australia.
- Boyle's YouTube videos, combined, have been viewed more than 680,375,000 times.

I don't want to put anybody off that's just newly come into the industry... If you have the right people around you, you shouldn't really have any problems. But it's finding the right people, finding people you can trust. I've been quite lucky that way. It's just for the youngsters that are starting off, they really have to watch who they go with - management, accountancy people, stuff like that...

It still feels like yesterday when your BGT audition went viral on YouTube, so much has happened since...

Tell you what, I'll never forget that hairdo - it was really terrible and then the dress - I thought I was being posh with that dress on! You try getting dressed at 6 o'clock in the morning [laughs]. I walked out with those shoes on and my red coat on and I walked in... I must have looked unusual on the audition itself.

I like to think I've progressed from there; I've grown up a bit since then. I've had a personality change. I've changed from the dowdy housewife to maybe not a rocker but something in between.

It's nice to see the progress, you seem very happy at the moment...

It's fantastic to be doing something to make other people happy.

Boyle has released five albums in just over four years and boasts 97% physical/cross-counter sales. She'll enter the race for the Christmas No.1 single spot on December 8



BUSINESS ANALYSIS 30 YEARS OF NOW!

EDITORIAL

Now! is the album of our best content



ROBBIE WILLIAMS, WESTLIFE and Coldplay are the most successful album acts in the UK this century with more than 10 million sales apiece. But even if you added together all their scores, they would still fall significantly short of matching Now That's What I Call Music's performance over the same period.

At the start of 2000 the compilation was already 16 years old and as it reaches 30 this week finds itself in the best condition of its life. On this side of the millennium alone it has shifted 42 million albums in the UK, while recent releases have delivered some of the strongest numbers yet for the brand, including last Christmas's Now! 83 shifting 1.5 million copies and Now! 85 out in July turning into the series' most successful summer release this century.

"Unlike with even the most successful artists, with Now! there will be no sudden loss in commercial pedigree, just a succession of incredibly popular albums"

Any music industry phenomenon that is measured in years has to be admired, but with Now! we are talking about success stretching over decades and showing no signs of abating. Why it continues to be such a big draw is down to its starkly simple and unfaltering proposition: delivering every four months an unrivalled package of around 40 of the biggest recent and current hits at a very affordable price and with no efforts to try to be cool or trend-setting.

Even back when the first album rolled out in November 1983 Now! felt revolutionary. Music fans had long got used to TV specialists such as K-tel and Ronco pumping out compilations where tracks were cut in length to accommodate them on an LP and the appearance in the tracklistings of a variety of "hits" among the genuine smashes that were anything but. With the debut Now!, though, here was an album containing only the original, full-length tracks and absolutely no fillers.

That approach has continued to be the mantra over the subsequent 85 albums, while activity has picked up a pace over the last two or three years as the entire compilations market revives and those controlling Now! look to make even more of this invaluable asset with spin-off releases.

In 2013 the brand's gatekeepers include Sony and in many ways the major captured the most prized of all the EMI assets Universal was forced to sell off by the European Commission. Parlophone for all its rich history and current roster made up much of the chatter as the For Sale programme rolled out, but in winning a 50% stake in Now! Sony landed a gift that just keeps on giving.

Unlike with even the biggest and most successful artists, with Now! there will be no falling off the rails or a sudden loss in commercial pedigree, just a succession of incredibly popular albums coming one after another.

As this current quarter has reminded us yet again, there is no such thing as a commercial certainty in this business with a variety of high-profile new artist albums having fallen way short of their sales targets. But Now! represents as near as you can get in the industry to a guaranteed success.

Paul Williams,
Head of Business Analysis

Do you have views on this column? Feel free to comment by emailing paul.williams@intentionmedia.co.uk

NOW! THAT'S WHAT WE CALL HISTORY

30-year series celebrates landmark birthday as its latest release outsells rest of compilation Top 40

COMPILATIONS

BY PAUL WILLIAMS

Now That's What I Call Music! celebrates its 30th birthday this week with the series having clocked up more than 40 million UK sales just this century.

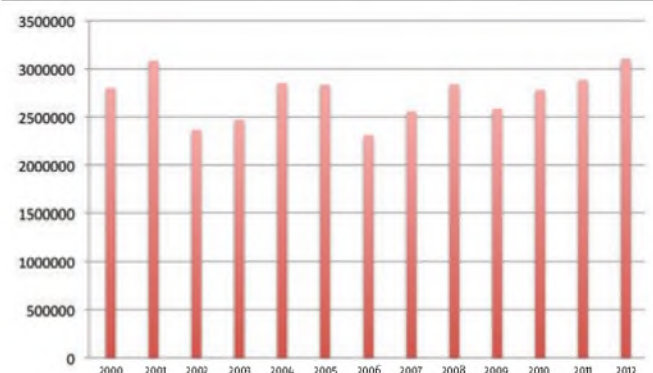
Exclusive *Music Week* research reveals since the beginning of 2000 the compilation brand has shifted 42.8 million units domestically, according to Official Charts Company data, while the team behind Now! suggests across the three decades around 95 million albums have been purchased.

These huge tallies further swelled last week with the latest regular title in the series, Now! 86, attracting 269,834 takers week one to easily make it one of the fastest-selling albums of the year, outselling the rest of the Top 40 compilations market as well as the combined sales of the top half dozen artist titles. It showed that, 30 years after Virgin and EMI launched Now! with a double set featuring the likes of Culture Club, Phil Collins (pictured, above), Heaven 17 and

EXECUTIVE SUMMARY

- 42.8 million Now! albums sold in the UK since 2000
- Sales of albums in regular series hit 21st Century high in with 2012's Now! 81, 82 and 83 shifting 3.1 million units combined
- Brand behind eight of the 10 leading compilation albums this century
- Now! 44 franchise's most successful album of all time with 1.6 million sales
- Now! 85 and Now! 84 two biggest-selling albums of the year so far

NOW! YEAR-BY-YEAR SALES SINCE 2000



The above shows total cumulative sales of the three regular Now! albums each year since 2000. Sales include units sold in subsequent years. Source: Music Week research/Official Charts Company data



Kajagoo, the brand in 2013 is arguably in its roughest commercial health.

Already this year 2.7 million Now! albums have been sold with the total including 905,000 sales up to last week of Now! 85 since its release in July, making it the biggest-selling, summer-issued album in the series this century. It is also the No.1 album overall in the year to date.

The year's first album, Now! 84, has so far sold 728,612 copies, while the newly-issued Now! 86 is likely to match the achievements of every other regular Now! album released in Q4 this century by going on to sell more than a million copies.

These million sellers include Now! 83, which was released in November 2012 and has gone on to sell 1.5 million copies, making it one of the most successful albums in the series of all time and the top seller since the millennium. It underlines what has been a real revival in sales of the albums in recent years, a trend partially helped by a turnaround in the compilations market generally.

Although Now! has always been successful commercially since its launch in 1983, seeing off across the years a number of rival offerings and shifts in the popularity of different formats, it has sustained a number of troughs and peaks down the years.

The historic first album sold more than a million copies as did each Q4-issued album in the regular series between 1984 and 1988 after which sales started to dip a bit before picking up again in the early Nineties. A peak was reached at the end of 1999 with Now! 44, the most successful album in the series of all time (see separate piece), while since the turn of the century there have been further fluctuations in Now!'s commercial fortunes.

In a pattern dating back to 1992, there have been three regular Now! albums released each year with the first coming out annually around the end of March or beginning of April. Cumulative sales of these albums this side of the millennium have ranged from around 600,000 to 910,000 copies with this peak achieved by Now! 57 in 2004 when the entire compilations market reached its commercial peak with just under 39 million albums sold during the year.

The second regular Now! album each year

NOW! DOMINATES CENTURY'S TOP COMPILATION SELLERS



Now!'s domination of the UK compilations market is highlighted by a chart of the biggest-selling various artist albums since the millennium.

Eight of the 10 most popular compilations over this timeframe come from the franchise, led by the November 2012-issued Now!

83 with 1.5 million sales to date. The only two releases to break this monopoly are Polydor's soundtrack to the movie *Mamma Mia* at No.2 and the Walt Disney/Universal *High School Musical* original TV soundtrack at No.8.

Now! also provides 33 of the Top 50 compilations sellers since 2000, all but one made up of albums in the regular series. The only exception is *Now That's What I Call Xmas*, which is ranked at No.16 in the 21st Century chart and has sold around 1.1 million copies following its 2006 release. It has been subsequently replaced in the market by the similarly-titled *Now That's What I Call Christmas*, which features Warner's Rhino among its partners and is approaching half-a-million sales since it came out last year.

typically arrives in the second half of July and sales of these titles this century have ranged from below 600,000 to 900,000, achieved this year by Now! 85. This represented a 5.9% increase on what the Now! summer 2012 title, Now! 82, managed to sell.

The third regular album every year in the series rolls out annually in the second half of November and every one of these titles since 2000 has sold at least a million copies. However, the brand hit a 21st century peak last year when Now! 83, which came out on November 19 2012 and included Calvin Harris, Katy Perry and Pink among its track listing, went on to sell more than 1.5 million copies. It stood as not only the biggest-selling compilation of 2012 but the second most popular album overall behind only Virgin act Emeli Sandé's *Our Version Of Events*, while Now! 82 was placed third and Now! 81 sixth on the combined year-end chart.

The three regular Now! albums issued in 2012 were accompanied by a number of spin-off releases coming out during the year covering such themes as Christmas, Disney and reggae. In all, the franchise sold 4.7 million album units in the UK last year and was responsible for nine of the 20 biggest compilations. These successes included *Now That's What I Call Christmas* (nearly 450,000 copies sold during 2012) and *Now That's What I Call Running* (around 340,000 sales last year).

The combined sales of the Now! albums last year meant the brand was responsible for more than one in every five compilations sold in the UK, adding up to a 22.9% share of the various artist market, while it accounted for 4.7% of all UK album sales. If Now! were a record company it would have ranked as the eighth biggest overall in 2012, placed in between Virgin Records (5.0% share) and Decca (4.3%). It also sold more albums last year than Ministry of Sound (2.6%) and XL Beggars (2.4%).

The Now! release schedule has been just as busy this year with the most successful spin-off *Now That's What I Call Music 30 Years*, marking the franchise's own birthday and to date the subject of

TOP COMPILATION ALBUMS SINCE 2000

POS	TITLE/ORIGINAL LABEL(S)
1	NOW! 83 EMI/Virgin/UMTV
2	MAMMA MIA [ORIGINAL SOUNDTRACK] Polydor
3	NOW! 77 EMI/Virgin/UMTV
4	NOW! 47 EMI/Virgin/UMTV
5	NOW! 50 EMI/Virgin/UMTV
6	NOW! 56 EMI/Virgin/UMTV
7	NOW! 80 EMI/Virgin/UMTV
8	NOW! 68 EMI/Virgin/UMTV
9	HIGH SCHOOL MUSICAL [ORIGINAL TV SOUNDTRACK] Walt Disney
10	NOW! 62 EMI/Virgin/UMTV

The above shows the biggest-selling compilation albums in the UK this century. The Now! albums are currently issued via Sony Music CG and Virgin EMI.
Source: Official Charts Company data

In all 18 compilation albums have sold more than a million copies during the century so far, 14 of them Now! releases. Apart from *Mamma Mia* and *High School Musical*, the only non-Now! titles to get a look-in are the Mercury-issued *Bridget Jones's Diary* soundtrack and RCA's *Ultimate Dirty Dancing* package.

LEFT
Roar power | Katy Perry has featured on a number of the brand's titles, including latest release Now! 86

RIGHT
Joining the club | Culture Club featured on the first ever Now! album, released in 1983



around 225,000 sales. Other 2013 specials include disco, 80s dance, Disney Princess and movie albums with five of the 10 biggest compilations on the weekly chart last Sunday Now! albums.

If previous years' sales are anything to go by, Now! 86, which was released a week ago, will become the biggest-selling album of 2013 across the entire market. Already Now! 85 and Now! 84 head the year-to-date chart with the best artist title can offer being Emeli Sandé debut's 2013 total of 633,689 sales. This century so far the year's biggest-selling album overall has been an artist title each year, but 2013 may prove to be the exception, reflecting a period when the artist market is in sharp decline and compilations continue to rise. Up to the end of trading last Sunday compilation sales had improved by 6.9% on the year, while artist albums had dropped 7.7%.

Some 16.5 million compilations have been sold in the year to date with Now! having contributed around 2.7 million of these sales. This means the brand has made up 14.9% of the compilations market in the year to date and around 3% of all sales, shares that will rise sharply by the end of the year with current title Now! 86 likely to sell hundreds of thousands of additional copies.

To date sales of the regular Now! albums have totalled 37.1 million units this century, while the spin-offs have sold around 5.3 million copies, led by 2006-issued *Now That's What I Call Xmas* with around 1.1 million takers.

BUSINESS ANALYSIS 30 YEARS OF NOW!

RECORD BREAKER ROBBIE ON TOP NOW! ALBUM

Now That's What I Call Music! reached a commercial peak at the turn of the millennium with the 44th album in the regular series.

The double set, which was released on November 22 1999, has sold more than 1.6 million copies to date in the UK, according to Official Charts Company figures, making it the biggest-selling Now! album of all time.

The album opens with Britney Spears' breakthrough hit ...Baby One More Time and also includes Wamdue Project's King Of My Castle, which had just debuted at No.1 on the weekly Official Charts Company singles chart when the album came out.

Robbie Williams (pictured, right) is appropriately

represented among the album's 42 cuts via his chart-topping cover of World Party's She's The One. It is part of a record-breaking 40 appearances the now-Island artist has made on the regular Now! albums, starting in July 1992 with the Take That hit It Only Takes A Minute on Now! 22 and most recently with Candy cropping up on Now! 83.

Two acts who were on the first ever Now! album also show up on the brand's biggest seller. Phil Collins, whose You Can't Hurry Love was the opening track on the 1983 set, is represented on Now! 44 with You'll Be In My Heart, while Tina Turner is there with When The Heartache Is Over having featured on the inaugural Now! with Let's Stay Together.



ORIGINS: NOW! TRACKLISTS PLOT CHANGING FACE OF UK SINGLES MARKET

A comparison of the tracklistings for the first ever Now! album and the latest edition shows how much the singles market and the companies behind it have changed over the last 30 years.

When Now That's What I Call Music debuted on November 28 1983 there were two companies involved – EMI and Virgin – with Universal predecessor PolyGram not joining the set-up until 1986.

The two original partners dominate the album, supplying 19 of the 30 tracks between them. Virgin, in particular, is heavily represented with 13 selections, including chart-topping hits by Phil Collins, Culture Club and UB40 (pictured, above right). This marked a golden age for Richard Branson's company in the singles chart, coming some nine years before it was eventually bought by EMI.

Among the outside companies contributing to this historic first compilation in the series, four came from Sony predecessor CBS, among them hits for Bonnie Tyler and Paul Young, two from Warner, one from then still independent Island Records (Will Powers' Kissing With



Confidence) and three more independent releases, including Stiff represented by both Madness and Tracey Ullman.

Just one of the 30 tracks came from eventual Universal buyout PolyGram – The Cure's Love Cats – while on Now! 86 released last week Universal supplied 26 of the 44 tracks or 59% of the album. Even though Sony since this spring has been a joint partner of the franchise, it only provides five tracks on the latest album, four fewer than Warner, while there are four independent releases.

The number of tracks on the albums has got a lot more generous with more than 40

hits these days on each double set compared to 30 on the first edition. The latest Now! release is also typical for including a high number of current hits with 19 of the Top 40 singles chart from the previous Sunday included in the running order. Among these were the Virgin-issued Animals by Martin Garrix and Parlophone act Lily Allen's Somewhere Only We Know, which had only just debuted at Nos 1 and 2 respectively on the Official Charts Company countdown.

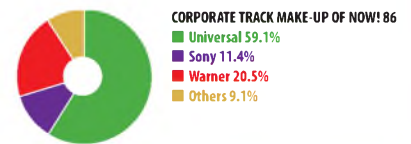
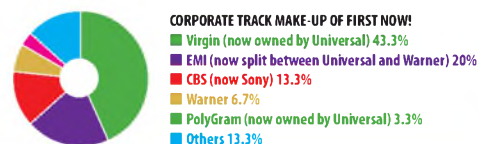
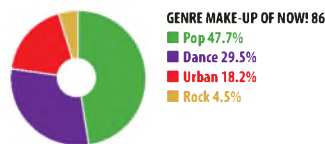
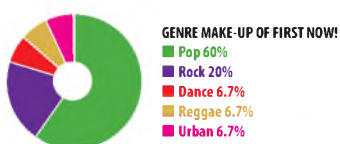
Ten chart-topping singles feature on Now! 86, meaning every UK No.1 hit since the last compilation came out is present, apart from Interscope/Polydor act Eminem's The Monster featuring Rihanna and RCA's Miley Cyrus with Wrecking Ball, although she is represented by her other 2013 No.1 We Can't Stop.

The original Now! album featured 11 No.1 singles and 12 tracks that were in the weekly Top 40 in its week of release. However, the tracklisting's make-up was overall less current than subsequent Now! albums by virtue of the fact it was the first one so offered more of a wider overview of

the entire year just gone rather than the previous few months.

Another striking difference between the first Now! and Now! 86 is the genre make-ups. Pop dominates both albums, providing 18 of the first album's 30 tracks or 60%, while 21 or 47.7% of the current Now! album is pop. However, while dance and urban heavily feature on the latest release, making up 29.5% and 18.2% of the album respectively, back in 1983 these genres hardly registered. There were just two dance tracks – Malcolm McLaren's Double Dutch and Rock Steady Crew's Hey You (Rock Steady Crew), while the only urban cuts were New Edition's chart-topping Candy Girl and the MOR soul ballad Tonight, I Celebrate My Love from Peabo Bryson and Roberta Flack.

The story with rock is the reverse, supplying six tracks on the first Now! album, or 20%, including hits by Genesis and Simple Minds, but at a push only two of the new album's 44 songs – Domino band Arctic Monkeys' Do I Wanna Know and the pop-rock of Interscope/Polydor's OneRepublic with Counting Stars.



Source: Music Week research

NOW! DEAL FURTHER BOOSTS SONY'S COMPILATIONS HOT STREAK

Even before the release of Now! 86 last week the compilation brand had added around a percentage point to Sony's UK albums market share.

The major took charge in May of what was previously EMI's 50% stake in the franchise after the European Commission had ordered Universal to sell it. Universal already owned the other 50% share.

Since then Sony has most obviously benefitted from the

purchase through Now! 85, which was released in July and is currently the year's biggest-selling album with more than 900,000 copies sold to date, according to the Official Charts Company. Sony can also claim part of the sales of Now! 84, which was released in the last week of March before its 50% purchase went through and is currently 2013's second top seller with more than 700,000 copies sold.

A sequence of other Now!



albums away from the regular series have since been released, including Now That's What I Call 30

Years and Now That's What I Call Disco. Sony's 50% share in these and others added up to around 1% of the UK albums market this year ahead of the November 18 release of Now! 86. Sales of this new title are expected to significantly boost the contribution Now! makes to Sony's annual albums market share and comes at a time when even away from the brand it is having one of its strongest compilation runs in years with 2013

successes including The Trevor Nelson Collection, Eddie Stobart – Trucking Songs and Voices – Simply The Best.

Peter Duckworth and Steve Pritchard, previously EMI commercial marketing and catalogue senior vice presidents and who have been involved in Now! since 1990, have since the deal worked out of Sony's Kensington offices as joint managing directors of Now Music.

VIEWPOINT BRANDS AT CHRISTMAS

THE BEAR, THE HARE AND THE BRAND



How companies like John Lewis and Coca-Cola have developed smart marketing strategies with music partners to become more than just High Street brands to consumers at Christmas



SYNCHRONISATION

BY ERIC SHEINKOP,
CEO, MUSIC DEALERS

John Lewis has all the right ingredients for the making of a hit brand, and their latest Christmas advert, *The Bear And The Hare* (pictured above), is case and point. Over the past several years the retailer has created spectacles of their Christmas campaigns, they have become events in and of themselves, leaving the whole country abuzz. In fact, John Lewis has become so synonymous with Christmas that the annual rollout of their Christmas advert seems to officially mark the start of the holiday season. But, how are they able to do this so successfully?

The answer is simple, they have employed a music-based marketing strategy and created incredibly compelling pieces of music that are central to their campaigns. Understanding their consumer's passion, John Lewis has made certain to place a high emphasis on music—finding the perfect songs to cover, targeting and auditioning the right artists, and ensuring that the music is produced in harmony with the visual commercial.

If a brand can consistently deliver cutting edge, tailored music to fans, whether through advertising or a specific online music discovery platform, then that brand fulfills the needs of the consumer. John Lewis has successfully done this by becoming a trusted filter for great music and consumers look to them to discover the latest upcoming releases. The re-records in the advertisements take on a life of their own and go on to become chart-topping hits. The artists involved, from Lily Allen to Slow Moving Millie and Ellie Goulding, add gravitas and cool to the brand through their individual successes, while

“John Lewis has become a trusted filter for great music and consumers look to them to discover the latest upcoming releases”

ERIC SHEINKOP, MUSIC DEALERS

consumers eagerly buy copies of their tracks. By fulfilling this need, a strong bond and connection are formed - the kind that creates a lifelong relationship and loyalty to a brand.

In *Hit Brands* (right) I explain that if a brand can do this and the consumer can come to count on it to deliver musical expertise that can be leveraged in the person's social setting then, in the eyes of the consumer, the brand becomes relevant and, more importantly it becomes useful beyond its product.

Notice in *The Bear And The Hare* there's no scarf, or toaster, or tie for the dad featured in the commercial. Rather, it's the brand and the song, and people walk away thinking about John Lewis, not something one can buy from the store. This strategy demonstrates what I have coined, Social Empowerment - a sustainable marketing model whereby a brand can organically insert itself into a consumer's everyday life, beyond its product or service. At the root of this model is an understanding and appreciation for passions that exist among a brand's target audience.

Social Empowerment is most widely and successfully achieved through music. Music has a profound effect on the human brain as it makes people happy and makes them pay attention. Science proves it. Therefore, using music in branding strategy is basically a marketer's dream.

Music Dealers has been instrumental in helping brands harness the power of music in their campaigns. As the global music partner to The Coca-Cola Company, we have successfully contributed to over 100 music projects in the past



ABOVE
On brands: Eric Sheinkop is co-author of *Hit Brands*, which offers a practical guide on how music builds value for the world's biggest brands

two years since our partnership began. While leveraging music to create a strong brand image is not a new tactic for Coke, they are fiercely committed to finding new methodologies to connect to their target audience within the music space.

For Coke's 2012 holiday commercial, 'Coca-Cola: Together We Make The Magic Happen', we placed the song *Something In The Air* by Music Dealers' artist, Grayson Sanders. The song went on to become Coke's 2012 Christmas anthem and was included on *A Very Special Christmas: 25 Years Bringing Joy to the World - a Christmas music-themed compilation album* produced to benefit the Special Olympics.

Sanders, who was previously undiscovered, is now associated with incredibly famous artists such as Christina Aguilera, Dave Matthews Band, and Michael Bublé on this album. As a result of this music marketing strategy, Coke is credited with discovering new emerging talent, they create brand loyalty in the process, and they are associated with goodwill, another excellent strategy in the marketer's toolbox.

Ironically, in anticipation of this year's Christmas advert, John Lewis leaked a teaser ad with the hashtag #sleepingbear. The Twittersphere was inundated with speculation as to who was behind this mysterious campaign. Most fingers pointed to Coca-Cola - it seems that great brands think alike.

John Lewis and Coke are two hit brands that can be recognised for publishing stellar musical content that resonates with consumers. Their Christmas campaigns are a phenomenon, a new tradition with a connection to consumers that is unparalleled. The artists involved are fortunate to be associated with the brands. And the true beneficiaries, the consumers, are forever grateful for a touching experience.



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TONY KOFI • SONNY LANDRETH • HUEY LEWIS AND THE NEWS
LITTLE FEAT • LOS LOBOS • ANDY FAIRWEATHER LOW • NICK LOWE
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ARTIST SERVICES SPECIAL INTRODUCTION

GOING IT ALONE

More and more artists and their managers are releasing records on their own labels - then picking service partners from across the industry to help them. Why have these individuals taken this route, what income have they seen from it, and how do they survive without a traditional record company advance? Can a services deal help break a new act? In this special extended feature, Music Week speaks to some of the most respected managers in the UK business about what their work so far in this nascent field has taught them...



MANAGERS AND SERVICE PROVIDERS INTERVIEWED IN THIS SPECIAL 21-PAGE FEATURE INCLUDE:

19: Ian McAndrew, Wildlife
 20: Tim Clark, IE Music
 22: Bryan Mead, InGrooves
 22: Horst Weidenmueller, !K7
 23: Jamie Osman, Red Light
 25: Brian Message, ATC
 26: Ian Grenfell, Quietus Management

28: Colin Daniels, Inertia Music
 28: Georgie Gibbon, Modest
 29: Drew Hill, Proper Music Group
 29: Rob Collins, Cooking Vinyl
 30: Steve Tandy, CopMedia
 32: Sam Isles, Ticketmaster
 33: Angela Becker, Becker Brown

33: Paul Hitchman, KLS
 34: Bryan Johnson, Spotify
 34: Sharron Elkabas, MN2S
 35: Martin Tjho, IIP
 36: Andy McIntyre, Arising Artist
 37: Christiaan Munro, Sandbag
 38: Mark Meharry, Music Glue

I imagine a record deal which is designed to work in your interests rather than the record company's.

Imagine a contract where you earn three times what they do. In which you sign off the budget and every penny spent is reported back to you.

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ARTIST SERVICES SPECIAL IAN MCANDREW

'MORE WORK - BUT WORTH IT'

Ian McAndrew has helped acts such as Travis and I Am Kloot release their own records using service partners - and knows the challenges and the advantages of the model inside out

MANAGEMENT

BY TIM INGHAM

Wildlife bass McAndrew began helping his artists set up their own labels over 18 years ago. It started with the release of Travis' 1995 debut single *All I Wanna Do Is Rock*, issued on the group's own Red Telephone Box label.

In 2008 Wildlife supported the release of the band's sixth studio album, *Ode To J Smith*. It too was released on the Red Telephone Box label, using services provided by European indie house [PIAS]. For the first time in the band's career - following a long-term deal with Sony/Independiente - it meant they could hold on to their album's recorded rights.

"I learnt that if you're going to get involved in services deals as a manager, there's a far greater need to provide broader resources and support," says McAndrew. "I had to quickly build a team of people with specific project managing and marketing experience. It was a big lesson."

"To a degree, the management company becomes the label. You have much greater responsibility, but the benefits are that you and the artist have a much greater involvement and influence over the campaign."

Since then, McAndrew has helped Travis release one more album on their own label - this year's acclaimed *Where You Stand*, via Kobalt Label Services - as well as helping another client, I Am Kloot, release two self-released LPs.

The first of those Kloot albums, 2010's *Sky At Night*, was a Mercury-nominated success and the band's first top 30 album. The second, this year's *Let It All In*, went one better, becoming the Manchester trio's first ever Top 10 LP.

Looking back over three years since *Sky At Night*'s release, McAndrew says the album is a good example of the long-term income benefits that can come from a service deal - where costs, investment and overheads can be micro-managed.

"With that album, Kloot's sales level would probably have given them no royalty return on a conventional label deal, but it's worked with the services model," he says. "Royalties are accounted on a monthly basis and that helped cash-flow the project in a really effective way. Have Kloot been better off with it? Absolutely."

"The margin's much greater on each sale [than with a traditional label deal]; the regularity of accounting is much better; the management of investment and costs is more efficient and because of that, artists can profit and sustain activity on a much smaller sales base."

For *Sky At Night*, McAndrew drafted in former Oasis marketeer at Creation Records and Ignition, Emma Greengrass, into his freelance team, and picked the now-defunct EMI Label Services for distribution and other services. Greengrass recently joined Universal's new in-house services company, Caroline International.

"Bringing in Emma was like the linking pin between us, the services company and the artist,"



ABOVE

I Am Kloot: British band enjoyed their first ever Official Top 10 album this year, self-released with service partners



"To a degree, the management company becomes the label. You have more responsibility"

IAN MCANDREW, WILDLIFE

says McAndrew, who also hired the likes of Barbara Charone at MBC for press and online while working 'in house' with Kevin McCabe - then at EMI/Parlophone - for promotion.

"It's unsurprising that Caroline have hired Emma alongside Michael Roe [who previously ran EMI Label Services]," says McAndrew. "They enjoyed a fantastic working relationship and it was great dealing with them. The service model allows you to pick and choose the very best from across the industry to boost your campaign."

McAndrew says the lack of a record company advance is obviously noticeable when launching an album campaign independently, and often

means Wildlife making a monetary investment from its own resources. He adds: "The big issue with using services is that you need the capital to start and manage a project."

"Whereas a services partner might be able to advance you some money against a predetermined level of sales, above and beyond that you'll have to find funds elsewhere. You've got to be prepared to seek investment or be an investor."

"That's why you're seeing mainly heritage artists work within this model. For new artists with no sales history, the investor risk is much higher. You have to factor that into the equation. There's an opportunity for an investor to provide that support, while still allowing the artist to retain their rights."

However such capital is raised, McAndrew is unwavering on the core component of any services deal he'd be willing to strike in future: "It's fine for a services company or investor to get a greater percentage or a share of the revenue depending on their risk, but all the rights in the recorded music must remain with the artist - that's critical."

CASE STUDY: TRAVIS, WHERE YOU STAND

Where You Stand was the third UK Top 10 record that Kobalt Label Services (KLS) worked on, reaching No.3 on the UK's Official Album Chart.

Released in August this year on Travis' own Red Telephone Box label, it was their highest-charting record in the UK for ten years, whilst it reached No.1 on the Official Scottish chart. Top 10 placings were also secured in Germany (6), Japan (7) and Switzerland (3), as well as an impressive No.100 entry on the Billboard 200. Kobalt provided worldwide label services including distribution, marketing, product management and more. Ian McAndrew's handpicked UK team for other services included Emma Greengrass (marketing) Joe Bennett (national radio); Barbara Charone (PR); Louisa Worskett (online PR); Steve Tandy (regional radio) and Karen Williams (TV). "Kobalt have been terrific, we've really enjoyed working with them," says McAndrew. "They're a very tenacious, well-organised, forward-thinking label. Emma helped put together our promo team around the record and managed the project alongside Kobalt. It's been a very communicative and interactive process."



ARTIST SERVICES SPECIAL TIM CLARK**‘THIS IS ALL ABOUT THE ARTIST/FAN RELATIONSHIP’**

IE Music's Tim Clark is something of a pioneer when it comes to helping his artists hold onto their rights - not least the UK's biggest male pop star

MANAGEMENT

■ BY TIM INGHAM

Robbie Williams has long been at the forefront of innovative record deals. In 2002, he signed one of the first ever high-profile '360' contracts - a world-famous agreement with EMI that saw him give away many of his rights - across recordings, live and merchandise - for a gloriously massive advance in the tens of millions.

Then in 2011, following a prolonged period in which - as he recently told *Music Week* - he "sat on the sofa and seized up, basically", Williams made his long-awaited comeback, signing a unique deal with Universal/Island.

According to his manager at IE Music, Tim Clark, Williams' deal is effectively a direct distribution and services agreement, through the star's own label, Farrell Music. Almost the exact opposite of his EMI megabucks deal, he has held onto all of his rights, including his recordings copyrights - funding his albums himself. This unique relationship has already spawned two UK No.1 LPs for Williams - last year's *Take The Crown* and current chart-topper *Swings Both Ways*.

Clark and his business partner at IE, David Enthoven, are very keen on services deals. They are motivated to cut out the middlemen between fans and their clients - which also include Ladyhawke and Passenger (*more on him over on page 28*).

As Clark puts it: "We bang this drum - artist and fan. Everything else is just gloop in the middle. And there's great gloop, there's mediocre gloop and then there's heinous gloop."

Music Week caught up with Clark to discuss innovation in industry dealings - and his thoughts on some of today's hottest music business issues...

What is the philosophy behind IE Music, and why are you drawn to service deals in the first place?
We start from a very simple position: artists and fans are the twin pillars of the music industry. Everybody else is a middleman, including us. If the artist/fan relationship is healthy, we'll have a healthy industry. All of us in the middle: managers, agents, promoters and labels have to justify our role in creating a healthy industry. As managers, we work directly for artists, and we recognise the importance of these partners, even though - especially in the record company sense - that role is changing.



We advise all of our artists to own their own rights as far as possible, largely because of the disruption caused by digital technology in the past decade. Income streams that weren't even thought of five years ago – revenue generated by advertising on YouTube channels or Facebook – have emerged, and are still not being terribly well monetised. It's important to see real transparency, and to own rights that will become increasingly valuable in future. By owning rights, they can, for example, deal directly with a YouTube – and get the information from the horse's mouth.

How does Robbie's deal with Island work, exactly? Robbie Williams owns all of his own rights. He makes his own records and videos and so on – he absolutely owns everything he creates now, with one or two rare exceptions. We have a deal with Universal that is in effect a simple distribution deal, with extra fees paid for services they provide – exactly as one would for an outside PR or promo agent on a retainer. We work with the team at Island and we couldn't be happier. We think they've done a fantastic job. There is no licence involved.

So Robbie holds onto his copyrights. You're following the services model with a company that's used to doing all-rights deals?

Yes. We have practically all services in-house at Universal except PR [handled by Murray Chalmers]. Promotions and marketing are in-house at Island. They've had to change: they've provided us with a model that frankly they hadn't really done before, certainly not with an artist of Robbie's stature. But now we couldn't speak more highly of them.

How does that work in terms of finances: do you receive any advance/tour support from Island?

The only thing we get from Island [in terms of investment] is a marketing fund, and that is recouped from sales. With Take The Crown, they got their money back in the first three months.

And then how do you agree a percentage deal for distribution and other services?

One can do a global distribution deal for £200 or £300 per album per annum with TuneCore or CD Baby these days. So frankly, anything over 5% for a global record distribution deal [with a major] would be a little silly: where are the costs involved? Then it's about how you value marketing and any other services on the table. Depending on the services, you could think of [a label taking] anything between 8% and 20% as being sustainable. Record companies would say that's not enough of the pie, but frankly this is where I think things are moving. I believe artists deserve their share if they're paying for everything – and, remember, Robbie owns and paid for his own album.

When you protect the artist/fan closeness with something like a services deal, does that not mean you take on a lot more work as manager?

Unquestionably. Managers' lives were a good deal simpler 15 years ago, as were artists' lives. In fact, artists bear the brunt. The demand for additional content these days is extraordinary – it's bonkers. Sometimes it really is at the expense of their art. With Twitter, Facebook, YouTube, not to mention all of the stuff they have to make for their own

websites, it's onerous, and I wish there was an answer to it. We at IE believe in closing the curtains: for an artist to be out there day-in, day-out, is probably not sensible. We want to see the excitement over an artist coming back after a deserved holiday. Managers now have to do an awful lot more work than David and I did when we started IE, 21 years ago. It's the same for our partners at Island on the Robbie deal, who are laden with the same onerous workload. Their marketing and promotions work means they have to look at all these digital platforms all the time.

“Robbie owns everything he creates, with one or two rare exceptions... The demand on artists to keep making content today is bonkers”

TIM CLARK, IE MUSIC

Using a services model usually means forgoing lots of investment from a label. Can this model ever work for an emerging artist?

That's the million-dollar question. David and I are once again finding ourselves breaking the first rule of management: don't invest your own money. We don't have the resources of publisher or label, but we have invested money consistently [in new acts they manage]. With Passenger we invested quite a lot 10 years ago, and thank goodness it's finally come right – that's what you call long-term artist development! Now, we have an artist here in Hero Fisher who we're investing in – we believe that we have to stick to our own philosophy: that the artist owns their own rights. In the old days when your principal partners would be the record company and publisher, they were the only gateway to the market. Now the number of partners has proliferated. We want our artists to have the power to do deals with YouTube, Facebook – all of the digital partners we and they possibly can.

Would you ever sign an all-rights deal with a major?

I'm a rather simple chap. David and myself as IE Music look at what an artist needs in order to have a successful career. If we're talking about the recording process, that's money – but why should that money have to be tied into other services [in a traditional label deal] that then become incredibly expensive? We'd like to think about investment into our artists being treated as just that. If that means an all-rights deal, so be it – it can be made to work. I'm not against all rights deals, even though I know they've mainly failed. The Robbie Williams deal with EMI was an all-rights deal. EMI did very handsomely out of the touring and so on, and Robbie Williams was very happy.

How healthy is Robbie and IE's income these days on a distribution/services deal, compared to getting a big lump of money from a major and then being tied into recouping it?

Well, first of all, those big lumps of money are simply not available. I suspect Robbie's EMI deal was one of the very last big money deals. A services deal does mean, of course, that the artist takes more of the risk. But in terms of the return, they get a considerably higher percentage than under a licence deal. I doubt very many newer

RIGHT

Tim Clark: IE Music co-founder says NDAs signed by record companies in relation to digital start-ups are “plain wrong”



artists [on traditional label deals] are getting more than 10% [record sale income] – once you take into account all [a label's] deductions for packaging, digital gobbledygook, production etc. This not a diatribe against the record industry: it's still the source of a lot of finance. But the big question is, how do we finance artists more fairly and equitably, and allow them more control over the careers? That's why we at IE are investing in one or two artists ourselves, because we believe we can do it more equitably than is currently the case if we were to go to any record company – particularly the majors – for money. The terms would be more onerous than we'd be prepared to sign away.

What's your general views of '360' deals, including live and merchandise? Do labels add sufficient value for those contracts?

If what I hear from most of the record companies is correct, very few of them have made any money out of those rights. If you're going to do an all-rights deal, then the investor has to stand back and become a part of the artist world – in other words, making sure that the services required by the artist, whether recording, publishing or live are being provided at really good rates. That doesn't mean the cheapest rate; it means the best service at the best possible rate. Most other industries invest in people, then make sure those people are getting the best value for their money. At the moment in the music industry, there's too blurred a line between the people investing and those providing the services.

If you could change one thing about this industry today what would it be?

Simple: a need for greater transparency. A plethora of NDAs [non-disclosure agreements] is plaguing our industry and hiding things from the very people who are there to make it flourish – namely the artists. Most of this [deliberate obscuration] takes place between record companies, publishers and collection societies – PRS, notably – as well as digital companies and mobile service companies from Google to Vodafone to Nokia. Every digital startup has to sign an NDA – Spotify has one. It makes it very difficult for us and our artists to get under the bonnet of their own income, and that is plainly wrong.

ARTIST SERVICES SPECIAL MAZZY STAR & TRICKY

CASE STUDY: MAZZY STAR, SEASONS OF YOUR DAY

After a 17-year hiatus, Mazzy Star returned in September with their fourth studio album, *Seasons Of Your Day*.

INGrooves artist services division INresidence oversaw the release worldwide, including the physical release in nearly 20 countries around the world.

It was the band's highest chart debut ever in the US, reaching No.42 on the Billboard 200, and hitting a respectable No.24 on the Official UK chart. INresidence product management in Los Angeles and London had two daily calls to discuss the campaign with the band's manager Frank Girona. Services provided included promotion, sales, social networking, press, and sync licensing - plus tour promotion and advertising.

Bryan Mead, SVP INresidence explains: "Given that the band's previous album was released well over a decade ago, we worked to build Mazzy Star's social media presence, aggregating fan pages online and creating a robust



presence on Facebook where their base was most active. Toby Peacock, our London Product Manager, played a critical role for the band; hiring the local marketing teams in key territories, overseeing press, coordinating interviews, etc.

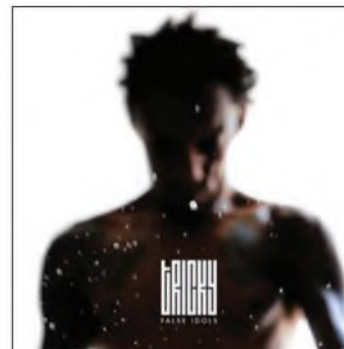
"Additionally, he fully integrated our marketing efforts with the global INgrooves digital sales teams as well as with Republic of Music, our global physical partner outside of North America. Via our integrated system, Frank was able to keep apprised of our global progress on the album with just two calls per day, even during the height of the set up process.

"When we launched INresidence last year, we envisioned a global marketing division with the ability to successfully launch and market a global release.

"The Mazzy Star album was the perfect opportunity to test our vision and we are very pleased that we were successful on all counts."

CASE STUDY: TRICKY, FALSE IDOLS

Issued on Tricky's own False Idols label in association with !K7, this record charted well across Europe when released in May this year. It was born from a unique situation: an established services company, !K7 also manages Tricky.



management for Tricky, we were able to build a strategic tailor-made campaign to increase his overall market value and grow his business by looking at the bigger and more long-term picture. We are truly unique with our fee structure and do not 'double dip' for an artist in this position."

The JV between Tricky

and !K7 involved A&R support, but the artist maintained full creative control. The company built a mailing list from zero to 25,000 within the first three months and added an extra 100,000 Facebook fans to his page alongside an entirely new Tricky Youtube channel and overhaul of the trickysite.com domain. The record was worked and released simultaneously in 25 markets physically and throughout the world digitally on a finished stock shipping basis with no licensing deals.

As Tricky was a client of !K7 management as well as the Artist Services, the company only took one fee for its services and did not double-up.

It reached No.31 in France and No.30 in Switzerland, as well as No.56 in the UK and No.83 in Germany. And in the US, the LP climbed up the Billboard 2000 to No.150. It was a performance that comfortably bettered the UK artist's last album, 2010's *Mixed Race* (Domino), which didn't chart in the US and reached only No.118 in the UK. *False Idols* has now sold close to 50,000 across CD, vinyl and digital, and accrued streams of little under 500,000. Two singles from the album were playlisted on 6Music.

!K7 founder Horst Weidenmuller said: "As we are both the global services and label mechanics provider AND the

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ARTIST SERVICES SPECIAL JAMIE OSMAN

‘THIS EMPOWERS A MANAGER’

Can a services deal launch a new, emerging act? Jamie Osman thinks so - after the manager took Deaf Havana into the Top 10 of the Official Albums Chart alongside BMG Artist Services

MANAGEMENT

BY TIM INGHAM

If an emerging artist is to have a successful start in the music industry, do they need the muscle of a label's backing?

Jamie Osman isn't convinced. The 25-year-old manager looks after young UK rock band Deaf Havana, who enjoyed their first Top 10 entry on the Official Albums Chart in September with their third album *Old Souls*. In addition, the six-piece band were hand-picked by Bruce Springsteen in June to support his *Hard Rock Calling* gig. And they've done it all without a label.

Well, sort of. For their past two albums, Osman has signed a deal with BMG Artist Services, which has resulted in a no-strings marketing investment in the band from the rights company, letting them keep their own masters for life.

"We had other offers on the table before signing with BMG - one from one of the more rock-led labels from Universal," explains Osman. "But we knew we were never going to sell 250,000 copies of the band's debut album. These kind of acts just don't do those numbers straight away - you want to follow the *Buffy* model of grow, grow, grow."

Last month the band sold out their biggest headline gig yet at the Roundhouse in London on the last date of their UK tour. Osman says that the BMG setup allows a manager to choose when and where to spend the investment - in his case focusing on an intricate promo campaign online.

"You get given a pot of money by BMG, then it's up to you to choose distribution, press, who you licence it to etc," he explains.

"There's someone at BMG to advise you, but it empowers the manager to make big decisions. This deal allowed me to have an overview of the entire business, both domestic and international."

Osman says he and the band were given an investment from BMG of around £100,000 for the first album they released with the company, 2011's *Fools And Worthless Liars*, which has now sold close to 40,000 copies in the UK. This investment then increased slightly for *Old Souls*.

This lump sum - boosted by the band's own income from other areas - funded the making of both records, plus freelance promotions staff, videos and marketing. Having to control a limited budget across all of these disciplines quickly teaches a manager to spend their money very wisely, says Osman: "We spent £25,000 making the record, made videos for sensible prices, then hired national and regional pluggers and press on a retainer basis."

"Little companies can do a great video for £5k, not £50k - as soon as you sign to a major, your video budgets suddenly get a zero on the end. You can make a good record for £20k and market it for £15-20k. Okay, if you're Miley or One Direction, it's all or nothing. But with organic bands who want a five or six album career you've got to keep going steadily. We've sold close to 20k of the new



ABOVE
Deaf Havana: Norfolk band were BMG Artist Services' first ever Top 10 album. BMG recently signed a similar deal with the hotly tipped *You Me At Six*



"A young rock band going Top 10 is a great achievement - but not if you spend £55k on ads"

JAMIE OSMAN, MANAGER

Deaf Havana record in eight weeks, so it's not set the world alight. But in terms of spend per record sold we're doing very well.

"A young British rock band going Top 10 on the chart is a great achievement, but it wouldn't have been one had we put £55k into marketing them on the Tube in week one."

Osman picked a range of distribution, services and licensing partners around the world with help from BMG - something that's eaten up a heck of a lot of his time. But he says, the results are worth it.

"It means you understand everything - right into an A&R sense of the band's branding, visuals, artwork and single choices," he says.

Despite these concerns, Osman is clear that he is not anti-major labels - rather that he's keen to build Deaf Havana to the critical point when negotiating away some of their rights might become something of a more attractive proposition.

"I have a lot of friends who are A&Rs at majors doing amazing jobs," he says. "But for me as a manager I can't have a hit rate/miss rate."

"Every act I look after has to have a career I can build. The services model has helped shift things: I think you'll start seeing more empowerment of managers as A&R consultants now, working closely with major labels - whether through partnerships or JVs. So long as you believe in the people and they believe in your artist, that's what matters."

THE VALUE OF KEEPING LIVE RIGHTS: DOING THE NUMBERS

Jamie Osman breaks down the importance of a young, emerging rock band holding on to their live and merchandise rights, rather than signing a '360' deal with a label.

"The joy of the BMG deal for me is that we haven't given any ancillary income away," he says. "Deaf Havana have just sold out the Roundhouse, they do 2,000 - 3,000 capacity venues around the company, and they sell a lot of merchandise. Has a label touched any of that? No. Has a label needed to recoup on any of that? No."

Osman explains that most major label deals with a young act these days will require commitment of around 50% of all live and/or merchandising revenues to recoup on an advance. "You might be making £10k a night on merch and £10k a night on your general live fee," he says. "Then you might spend £5k on making the night happen and

£3k on the merch itself. You've still profited £12k on a night's work, which is massive.

"By the time the manager and agent have taken their cut, you're down to about £7 or £8k. If the label's taking 50% of that, suddenly the band members aren't making much money. Yeah, you might not have huge tour support - you have to put your own money in - but at least you're in control... On the latest record sales alone, it's true that [Deaf Havana] haven't made an insane amount of money - nowhere near a £250,000 advance-type deal.

"But have we probably generated double that in our overall business? Yes. It's about building a sustainable career, not rushing: earning £25 - £30k a year is a good living for a musician who's 22 or 23 and on their second record - especially if they have a career ahead of them."



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ARTIST SERVICES SPECIAL BRIAN MESSAGE

'IT'S A GREAT HEALTH CHECK'

One of this year's most successful global services stories has been Nick Cave & The Bad Seeds. Manager Brian Message explains the band's story

MANAGEMENT

BY TIM INGHAM

Nick Cave & The Bad Seeds' *Push The Sky Away* debuted at the top of six global album charts back in March - Australia, Austria, Belgium, Holland, New Zealand, Portugal.

As well as scoring the band's highest-ever US chart position (No.29), it also went Top 3 in the UK, Germany, Greece, Norway, Finland, Poland, and Ireland. This success was partly a result of an innovative route to market trialled by band manager Brian Message at ATC, who also counts Radiohead amongst his roster.

The album was released via Cave's own Bad Seed Ltd company in tandem with Kobalt Label Services. ATC, along with the artist and Kobalt, formulated a campaign strategy that honed in on Cave fans' physical tastes, including a deluxe CD and special vinyl edition for indie stores. This came in addition to a digital sales and marketing campaign that leveraged the opportunities offered by iTunes, YouTube, Spotify and Amazon.

The LP was released simultaneously in more than 30 markets worldwide, tapping into a global network of physical distribution and marketing partners including Proper (UK, Eire), PTAS (France, Benelux), Rough Trade/Good To Go (GSA), Playground (Nordics), Popstock Everlasting (Spain, Portugal), Self/SpinGo (Italy), Hostess (Japan), Mystic (Poland), and Sony (Canada, Greece) among others.

Here, Brian Message tells *Music Week* the story behind the campaign...

Why did this services route appeal to you and Nick?
We liked the fact that Nick is the owner of his own copyrights and it's a short-licence type arrangement. That's an empowering thing for artists. A services setup requires much more work to come from the artist and the management. In my experience, it's less about a manager being a representative of an artist at a record label table, and a more about driving a lot of the agenda. That's not just creatively on music and videos, but also strategically. It's felt much more like a collaborative process with Kobalt - they've been looking for direction from us.

What's been the root cause of such a global success?
All of us - KLS, ATC and Nick - are working a global campaign digitally from one hub in London. As a manager, I haven't once found myself trying to sell my artist into the various fiefdoms around the world - a process that often comes with a big label structure. Here, there was a central global team dictating strategy, doing worldwide deals and



ABOVE
Nick Cave & The Bad Seeds: Band scored their first ever No.1 in their homeland Australia with *Push The Sky Away*



"A services deal is not a panacea for all things. It works for certain artists who are aware of finances"

BRIAN MESSAGE, ATC

working out marketing and promotion plots globally. The people that we were using in all the territories would feed into that plot.

How were your global activities financed?

Nick is in a fortunate position that he has a global reach and a track record. In this scenario, we were able to finance our activities independently, so we were in control. We took some separate financial assistance, which gave us flexibility under a services structure. We did a deal with a bank [Investec] that was secured against Nick's catalogue revenue streams. Lending rates are pretty cheap right now and it gave us a good enough pot of money to do what we wanted to do. Not everybody - especially new acts - have that flexibility.

So you're not in debt to Kobalt in any regard?

No, we're not. There's a double-edged sword: it's a health-check using label services. Any label services tend to take their basic percentage off the top of the recording [sales], then they deduct the marketing and promotion spend out of the artist's share. That's been managed quite nicely in terms of budget. But like everything in life, a services deal is not a panacea for all things. It's for certain types of artists who want to drive their own campaigns and are aware of the financial structure that comes with it.

Could this structure work for an emerging artist?

There's no reason why it can't. The thing with most young developing talent is that it takes a long time to develop a career. That sits outside of whether someone's got a record deal, a label services deal or

self-releases. There's no technical reason why it can't happen... it's clearly just super-risky and tough to raise finance for young development artists.

How did you handle the workload of this campaign?

There's clearly more work that comes with it, but Kobalt provides a small global team and access to global product managers and infrastructure. But we had the flexibility to hire press people or online marketing people we wanted as part of the team. It wasn't like we had to go with someone in situ. Kobalt provided a marketing and promotion budget globally, as well as budgetary skills to manage that. They also provided some level of infrastructure, plus sales and distribution capability. And they had a very good online strategy team, which helped us to use the assets we created to good effect.

Have you been more cost-effective in this deal than you might if you were tied into a label?

For sure. We are totally cost-effective. We know what gets spent, why it gets spent, how it gets spent, and when we approved it. That can take a little bit of extra time, but it's definitely worth it.

What about in-house label A&R? Was that missed?

Nick and Warren Ellis are basically their own A&R team. It starts and stops with them. Not for someone like Nick and Warren.

Do you anticipate using this model more at ATC on artists that you work with?

Totally, we like it and we do use it on other acts. For me it's a really great addition to the tapestry of the industry. If you really love someone with a great A&R vision at a label and that's what's needed, you might go down that path. If you don't, you're open to other possibilities, and there are some good options in this services world. As senior artists come out of their deals and they've got quality, capable management, many of them may end up wanting to steer their own ship. It's easier these days to do that.

ARTIST SERVICES SPECIAL IAN GRENFELL

'WE'RE BUSINESS PARTNERS'

Quietus Management founder Ian Grenfell has helped artists as diverse as Suede and Simply Red self-release their records

MANAGEMENT

■ BY TIM INGHAM

“It's been so long since we've done a traditional deal I find it hard to say how they compare - it's been more than a decade since I've been involved in all that.”

In many ways, Ian Grenfell is something of a godfather for artists self-releasing their records.

Having worked at major labels for 20 years, including a spell as GM at East West/Warner, in the late nineties he found himself managing a band, Simply Red, who wanted more control of their copyrights. The result was one of the first releases on an artist's own label, 2003's *Home*, issued to the market on SimplyRed.com. The record went two times platinum in the UK and went Top 10 in no less than six countries.

“From my early days working with Mick [Hucknall], we went straight from a traditional deal to being as pure indie as you can get - doing it ourselves,” explains Grenfell.

“We set up our distribution deals with everyone around the world, except South America where we licensed the record. We made the record and the videos ourselves, did the A&R... you name it.”

Grenfell experimented with various innovative distribution strategies for release on SimplyRed.com over the next few years - including one direct tie-up with Tesco. But in 2008, when self-releasing a Simply Red Greatest Hits package, Grenfell partnered with a newly-formed EMI Label Services, and what is now an industry-standard way of working was born.

“That EMI division was the blueprint for what a lot of people are doing now in terms of label and artist services in the UK,” he explains. “That deal was built out of a distribution agreement, with a bit of an advance and some other services components. It was an evolutionary moment.”

This year, Grenfell launched another landmark artist project with a new services company within a major - Suede's *Bloodsports* campaign, via Warner's ADA/WMAIS. Grenfell and the band picked an out-of-house PR partner in Murray Chalmers (“they're fantastic - there was never any question of anyone else doing it”, says Grenfell), and then signed their own direct deals in Japan, South East Asia and the US.

Warner stepped in to offer other services such as promotion, marketing and distribution across territories including the UK, EU, Australia and Latin America. The album was the band's first UK Top 10 LP for 14 years - since 1999's *Head Music*.

Grenfell says that a traditional advance might have been lacking, but Warner provided a mutually agreed pool of marketing cash for the band.

“It wasn't a bottomless pit by any stretch,” he



ABOVE

Suede: The British band's first Top 10 album for 14 years, *Bloodsports*, was released on their own label via Warner Music's Artist Services division

“The artists I work with aren't under any illusions anymore: this is their business. It carries the same pressures as opening a flower stall or a corner shop”

IAN GRENFELL, QUIETUS MANAGEMENT

explains, adding that other than this initial monetary injection, Quietus and their bands typically self-fund their own campaigns.

“We're fortunate enough that the artists that come into our company tend to make money from publishing or live,” adds Grenfell. “That's a source of revenue that helps fund each act's record. We haven't gone to a financing third-party for any investment to date.”

When self-releasing records without the safety net of an advance, a band and manager are completely in control of - and impacted by - their expenditure, so a level of financial awareness is paramount. Grenfell explains that when you “manage an act that does a deal like this, your role isn't just manager anymore - it's a business partner”.

He adds: “You run it like a business because you're forced to. The artists I work with aren't under any illusion anymore: this is their business. They understand that it's the same pressure as if you were opening a flower stall or a corner shop.

“In a lot of ways it's a far healthier and beneficial environment to exist in, but you've always got to be asking yourselves: can this business sustain this band? “The days of ‘I want this limo and my entourage of 30 people are flying to New York first class’ are gone. Acts realise they're paying for that out of their own pocket, and they'd obviously rather that money goes onto the campaign.

“It's a different relationship: it enables you to have conversations with band members about

marketing costs, business opportunities etc. When deciding why we should or shouldn't spend £100,000 on a video, the band hopefully trust me to make the right spend decisions - but they're understandably going to want to know: ‘If we do this, what will happen?’”

Grenfell says that he is confident a model whereby artists hold onto their masters and other copyrights - then tap into a services model - will become the *de facto* setup in future.

“I've generally found that all of the label services deal we've done - EMI and now Warners - have been pretty satisfactory, more so than [traditional label] all-rights deals where you tend to not be involved in the decision-making process. We find that exclusion quite difficult - we're used to really

SERVICES ESSENTIALS:
GRENFELL'S TOP TIPS

Ian Grenfell has more experience than most of working with service partners on a project in which an artist is self-releasing.

“Whether a traditional or non-traditional deal, you should always look for a team of enthusiastic team of people who understand the project,” he advises.

“They will ideally be people you can put in front of your band - and who share the same enthusiasm for their record. That's always been the criteria in this business, except for those odd occasions when you get a ridiculous advance and you're skewed by that. And it's advice that goes double for a services deal.”

He adds: “These types of deals are DIY with added benefits, partners and experience. You should pick all three carefully.”

open, fast communication with the artist now, and putting things into action very quickly.”

He adds: “This DIY structure is definitely evolving. From a manager’s point of view, the most encouraging thing is all of the attempts to make these [services deals] on a global basis now, rather than just UK-centric.

“At EMI Label Services with Simply Red it was basically a UK deal with bit of Australia and South Africa. Now at Caroline [Universal’s in-house services division, with many ex-EMI staff] the setup is one of a far better-funded, more global team. You’re seeing that at Kobalt and Warner too.

“Then there’s a bit of A&R creeping into these agreements as well: it’s all very well doing records by established artists, but if the record isn’t good enough then it doesn’t work for anybody.”

Although Grenfell has, in the past, questioned major record companies using their bulk as a selling point, he admits that their robust global structure – not to mention their heritage – will always be a draw to acts, especially when it comes to the brave new world of services deals.

“That goes particularly for the artists we look after – they’re all acts that have had major label success in the past,” he says. “When we and Suede were talking to a number of people about the Bloodsports, I remember taking the band into Warners and them being comforted that there were pictures of massive artists on the wall – Led

CASE STUDY: SUEDE, BLOODSPORTS



Suede’s Bloodsports, issued via their own Suede Ltd company with Warner’s Artist and Label Services team, was released in March this year.

The LP was the band’s first Official UK Top 10 album for 14 years, since 1999’s Head Music.

“Warner worked with Suede and their management at Quietus to build a cohesive release strategy, providing creative, marketing and promotional support and a wide range of commercial initiatives both in the UK and overseas,” explains Howard Corner, GM at ADA & Warner Label Services.

“By providing the band with marketing expertise through

Zeppelin and whoever else. It does help you to believe in their ability.”

However, the exec warns his peers not to purely base their decisions on such attractive past glories: “There’s definitely other factors – especially the way decisions are made. If you’re running a major record company you’ll have 100 hands to deal with, as well as shareholders, quarterly targets. As a manager, you’ve got to make sure you’re making the right decision for each act.”

What, then, of one of the biggest questions

our worldwide network, Bloodsports was met with fantastic reaction everywhere, resulting in amazing press coverage, strong airplay and national TV appearances across Europe, which in turn supported their touring activity.”

Adds Ian Grenfell: “Warner’s promotions team was a highlight. They were really engaged and helped us get the band on both Later... and Jonathan Ross around release. [Warner Bros UK director of radio] Jane Arthy and her team do a spectacular job.

“Communication between us and Howard and Dan [Chalmers] was good, especially in terms of international. In this area more than anything, you just want to know the facts – good or bad, what different markets are doing.

“Warners’ European setup worked really well for Suede. This was early days for the [Warner Services division], rolling out their UK operation into Germany and Europe. We were kind of guinea pigs, but happy guinea pigs.”

bugging the services sector right now: can an emerging artist rise up without a traditional label deal – the sort that would rocket their campaign forward with major marketing budgets?

“Well it seemed to work pretty well for Macklemore,” says Grenfell, referencing the self-release success story of the year – the Thrift Shop artist who has enjoyed a platinum album all over the world via Warner’s ADA.

“If you’re an emerging artist and you’ve made a hit record, then frankly, any model can work for you.”

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ARTIST SERVICES SPECIAL PASSENGER & ALISON MOYET

'CHOOSE YOUR PARTNERS WISELY'

Passenger is one of the independent world's biggest recent successes

MANAGEMENT

BY TIM INGHAM

Success has been a long time coming for Brighton singer/songwriter Passenger. A management client of Tim Clark and David Enthoven at IE Music, the artist had been plugging his trade for ten years with very little chart success before the start of 2013, when something rather special happened.

His track Let Her Go, recorded in Australia, began to break through in the country, as well as pockets of Europe such as Holland and Germany.

Before long, it had reached No.1 in Oz, as well as Austria, Belgium, Czech Republic, Denmark, Finland, Germany, Greece, Ireland, Luxembourg, the Netherlands, New Zealand, Norway, Sweden and Switzerland.

This success has now spilled over into the UK, where the track is one of the biggest airplay hits of the year, propelling it close to platinum sales status. Meanwhile, the album from which the track is taken - All The Little Lights - has claimed a Top 5 spot in the UK chart, where it is issued by Nettwerk Music Group and distributed by Essential Music.

What isn't immediately obvious from Passenger's record deals the world over is that the artist, real name Michael Rosenberg, actually owns his masters. He taps into an international services deal with IE partner company Inertia Music - who then license his music to labels worldwide.

The Australian-based artist services business offers both local and international artists manufacturing, sales and distribution, marketing and PR, film and TV licensing, touring, merchandise and publishing administration.



ABOVE Passenger: The British singer/songwriter owns all rights to his recordings, with his latest tracks licensed to partners around the world via services group Inertia Music



"Some artists leave a major deal and still find frustration on a services deal. Look for passion"

COLIN DANIELS, INERTIA MUSIC

"We've worked with IE management for years, including Passenger's last two albums - in terms of P&D with marketing and PR services," explains Inertia Music MD Colin Daniels.

"For All The Little Lights - which has gone double platinum in Australia and sold over a million albums and 4 million singles worldwide so far - we assisted with funding the recording and entered into a global services deal, working with management on securing international licenses.

"Locally [in Australasia] we managed the album's sales, marketing, promotions and commercial radio servicing."

Daniels explains that Inertia's goal is to "provide a business model that does what an artist, manager or label doesn't want to do, doesn't have time to do, doesn't know how to do or doesn't think of doing",

with *a la carte* services on offer, as well as a one-stop-shop for all services.

Passenger has just completed sold out European tour - the biggest of his career so far - and is currently playing shows in New Zealand and Inertia's home, Australia.

"My advice to UK managers looking at unfamiliar territories [like Australia] is to look first for passion and ensure that the companies they work with have full teams in place to deliver the required services," comments Daniels. "Many artists leave a global record deal for a services deal, only to have the same frustrations such as lack of communication, prioritisation and passion."

IE Music boss (and Passenger manager) Tim Clark confirms to *Music Week* that Passenger has been fully independent for a decade.

"He paid for his current record himself, which puts him in the driving seat despite the licence deals we've done," he says. "He owns all his own rights and that's something we would encourage for all of our artists."

As for Inertia, Daniels warns acts and managers looking for prospective artist services deals to read the small print to ensure they're given the best platform for potential success.

He says: "Some majors offer global services deals but the setups in many countries outside the UK and US still use the same radio, PR and sales staff. Employing an additional label manager doesn't make you a services company!"

"Choosing dedicated partners in each territory who believe in the artist is paramount. We choose our clients very selectively - we still believe our team needs to really want to work with every one of our artists and labels.

"Inertia's always looking for new partnerships, we live to discover and nurture new artists. All of our teams offer a mixture of members with years of Australia and New Zealand-based successes under their belts - as well as young staff who are obsessed with trying new approaches."

COOKING VINYL AND ALISON MOYET: 'THE BUDGETS WERE TRANSPARENT'

Modest! Management is probably best known for its dealings with Syco and Sony on global successes such as One Direction, Little Mix and Paul Potts. But this year the company took an important step into the artist services world, with impressive results.

Alison Moyet's eighth studio album, *The Minutes*, was released in May this year through Cooking Vinyl on a direct global services deal.

As well as being the artist's first UK Top 5 LP for 26 years, her manager at Modest! Georgie Gibbon says the services approach provided other less obvious benefits.

"The whole campaign has been a very positive experience with Cooking Vinyl," she tells *Music Week*.

"Given it was the first deal of this kind that we have done with Alison and it delivered her first Top 5 album in 26 years, the success speaks for itself.

"Cooking Vinyl met our level of passion for the album and made it very clear how important it was to them that Alison was happy. We were able to pull in a great team of consultants and it truly felt like everyone was working together.

"The budgets were transparent and relative to conservative projected sales. It was unlikely we were ever going to find ourselves in a position where we wouldn't recoup. There was no pressure applied to Alison to do anything she was uncomfortable with for the sake of sales. The whole thing was very honest and respectful."

When signing the deal, Moyet said she was "delighted" to be joining Cooking Vinyl and "working with a company of people that support the direction I have taken". Around the same time, the label signed a global services deal direct with Billy Bragg for *Tooth & Nail* - his latest release in a 20-year relationship with the label, and an album which achieved double the sales of his previous effort.

At the end of last year, Cooking also signed a worldwide services deal with Madness for *Oui Oui Si Si Ja Ja Da Da*, released through the band's own Lucky 7 Records. The title went Top 10 in the UK and in other European territories.

As for Moyet, Gibbon says she imagines the artist was left in a better position with an artist services deal than a more traditional record contract.



"We try and hold on to all rights for our artists where we can so we can remain as flexible as possible with their catalogues," she says.

Asked whether the services model could work for emerging acts, Gibbon adds: "Alison's pre-existing sizeable fanbase was definitely a contributory factor to the success of this model. However, I don't think one can make a sweeping statement about this across all artists and genres."

ARTIST SERVICES SPECIAL R.THOMPSON/MADNESS

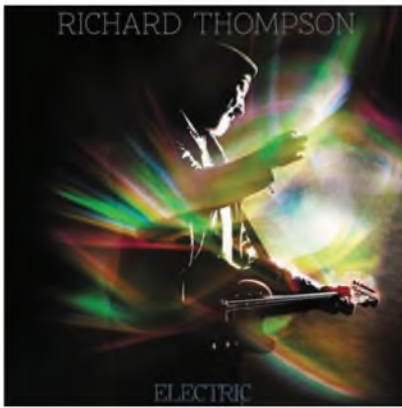
CASE STUDY: RICHARD THOMPSON, ELECTRIC

This album release, which hit stores in February this year, was Richard Thompson's highest-charting UK LP in a career spanning 45 years. It hit No.16 on the Official UK Album Chart, having been self-released via a full services deal with Proper Music Group.

Explains Proper MD Drew Hill: "Richard delivered the mastered

album and complete artwork, retaining ownership of copyright in both, and we took the project from there.

"We brought together a team of independent promotions specialists, including Richard Wootton, Mick Haughton and Prescription PR, to deliver a well coordinated promotional plan alongside our own advertising and marketing plot. We worked closely with Vector management and Richard's live agent to maximise every opportunity, whilst using every penny in the budget as efficiently as possible. In this case the artist, management, label and agent worked together in perfect harmony... for once."



Thompson's manager Josh Talley from Vector Management adds: "The partnership we formed with Proper for this record worked incredibly well, and the whole team achieved great results. Proper respects the artist's vision for a record and takes great care over every other aspect of the release."

The release wasn't to be the last of Proper's artist services success this year, either. Hill adds: "Another

recent success was our Worldwide ex-North America partnership with Bonnie Raitt to release her 2013 Grammy Award winning album Slipstream. It was her first studio album in seven years and her first without the safety net of a major label in some time. Proper provided a tailored solution to deliver a hugely effective promo plot including a performance on Later with Jools, an appearance on BBC Breakfast and a full suite of great press reviews."

Raitt's manager Kathy Kane from Redwing says: "Proper were a great label to work with. Real music lovers and always respectful of the artist's wishes and concerns."

CASE STUDY: MADNESS, OUI OUI SI SI JA JA DA DA



Released on Madness's own Lucky 7 label via Cooking Vinyl on a services deal, this LP hit the market in October last year. It has now gone gold in the UK after hitting the Official Top 10.

Promo success was achieved on radio, with two singles playlisted on BBC Radio 2, while a TV plot included performances on Later..., Jonathan Ross and Strictly.

Cooking Vinyl director Rob Collins explains: "We provided worldwide label services, including product management, marketing, retail, international, production, accounting and legal. We were very happy to work with

companies that the band had existing relationships with - flexibility is key, and we offer that to all artists, tailoring the team on a case by case basis. It was very much a joint operation - the management team were very, very important to the project."

Madness manager Garry Blackburn at Angelo adds: "Cooking Vinyl have been great partners, and have enabled Madness to achieve another gold album, maintaining a strong campaign throughout the year.

"They have the edge and energy of an independent with the muscle of a major label."

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ARTIST SERVICES SPECIAL COPMEDIA

'SERVICES MUST NOW START WORKING FOR NEW ARTISTS'

What input does a regional plugger have in a services setup - and how is the role changing?

MEDIA

■ BY TIM INGHAM

When artists are starting out on the path of releasing their own records, getting on the radio remains all-important.

Even the most cash-strapped artist campaign will look to hire the best radio plugger available - and building buzz in the regions can become the vital first step for a nation-conquering track.

Regional radio promotions specialist Steve Tandy at CopMedia has worked with a host of major league acts on artist services deals in the past few years - notably Travis (Kobalt), The Feeling (BMG), the Back Street Boys (BMG), Beverley Knight (Ice Breaker), Blue (Absolute), Boy George (Kobalt) and Lisa Stansfield (Absolute).

He says that established artists such as these often come to service deals after a history on a major label followed by a hiatus - and it is as such important to reintroduce them to a radio audience.

"We have found that with established artists it is really important for them to re-engage with radio and listeners, reminding radio of the 'listener love' for these artists and their amazing track records and success, as well as showcasing their new material.

"We have found that the best way to achieve this is via 'up-close gigs' and radio 'specials' with stations and groups for their listeners, which we have done to major effect with many of our artists."

However, Tandy is particularly interested in the growing trend of independent artists signing to services deals - and hand-picking, with their manager, a suite of specialists in PR, promotions, marketing, sales and other areas. Newer independent artists that Cop Media has acted for in recent years include Nell Bryden (ADA), Ben Montague, Sid Batham (AEI Media) and Josephine (Ark).

"With new artists [service deals] are often the first



step towards building up momentum for profile and fanbase with their management and production companies, in order to be a more attractive proposition for a label to come on board later," he says.

"This really has been brought about by the digital retail revolution and also the demise of many of the previously successful independent record companies - they would have been the natural home for such new artists as well as names that would not or could not sign to a major label."

Tandy observes that services deals have proved their worth for a fair few established artists such as Noel Gallagher, Stereophonics, I Am Kloot and Nick Cave - but he's yet to see an emerging artist make a serious breakthrough using the model.

"Label services are now becoming very well established for the return of known artists, but have yet to really develop for new artists," he says. "I hope to see this grow if not in the next months, certainly over the coming years.

"It will need to, as moving forward the known artists will have all done their 'returns' and for the



"I would hope that in the future, service companies will become the 'home' for the UK's global artists of the future"

STEVE TANDY, COPMEDIA

label services model to last, it will need to start discovering new talent, even if it is to start with just in the 'incubation' career development years.

"I would hope that moving forward, label services could become the natural 'home' for the UK's international artists of the future, which will take time, trust, faith and long term commitment from everyone involved."

As for CopMedia, Tandy says the company will continue to be keen to work for acts looking to pick specialist partners, in conjunction with artists who bring with them an in-house team at a label.

"Being an independent promotions team, we choose and get chosen to work artists, so it is not the case that we are automatically given projects - as is the case with in-house teams," he says. "Therefore, we can co-ordinate what our volume of work is at any one time, with no US major artist conflicts..."

"We also of course go out and find work. We survive on success and a good reputation not only from radio but our clients, which in the case of these label services campaign, is ultimately the artist!

"At the end of the day, clients chose us to work with us and so it is not a given and we have to deliver, otherwise we would not stay in business.


"Good plugging spreads mostly by word of mouth - but so does bad plugging! We have to deliver creative and original campaigns for all clients and artists. The old plugging saying still rings true: 'You're only as good as your last hit.'"

ABOVE
Blue: The boyband made a comeback last year via a services model with Absolute. CopMedia handled regional radio

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ARTIST SERVICES SPECIAL TICKETMASTER

'WE ARE MUCH MORE THAN JUST A TICKETING COMPANY'

Ticketmaster International tells Music Week why it believes its own artist services division adds significant value to any UK music campaign - for managers, artists and labels

LIVE

BY TIM INGHAM

Those managers plotting a campaign for a self-releasing artist will generally have similar checklists.

Marketing, distribution, sales and promotions will be the four cornerstones of any successful services-based release - as well as (if they're lucky) a bit of outside investment.

But Ticketmaster believes that its name should be added to the list, for a range of services it can provide to potentially boost both an artist's live standing and their record sales.

Here, *Music Week* grills the company's international VP of artist services Sam Isles - who celebrates her 20th year at the company this month - on the benefits her team can offer...



ABOVE

Rihanna: More than 20,000 copies of the star's *Unapologetic* album were sold via Ticketmaster last year, as the company linked her tour with her record release; (Right) Sam Isles, Ticketmaster International's VP of Artist Services

What artist services does Ticketmaster offer, and what is the aim of those services?

Ticketmaster is engaging more closely with artists than ever before. Our International Artist Services team is dedicated to growing and developing artists in 15 markets across the UK, Europe, Australia, New Zealand and Turkey helping them to achieve their goals by presenting them with a variety of different options. From data capture to upselling music and merchandise, responding to resale, marketing and data capture, Ticketmaster is able to provide unrivalled reach and services to bring artists closer to their fans.

What have been some of your biggest successes in recent times?

The demand for our services, especially in delivering artist-initiated ticket presales, is growing continually and 2013 has seen a year-on-year increase of over 40% on the number of tours we've facilitated in the UK alone. We recognise the need to remain competitive and flexible in the solutions we offer, investment in our products coupled with our marketing power and reach helps us deliver over and above expectations.

Ticketmaster's Platinum offering is an area of the business where we have seen huge growth over the last few years, with artists such as One Direction, offering the solution in multiple markets. Platinum Tickets enable market-based pricing (adjusting prices according to supply and demand) for live event tickets. The goal is to give fans fair and safe access to the best tickets, while enabling artists and other people involved in staging live events to price tickets closer to their true value, while keeping this additional revenue within the industry. On average we can achieve a lift of 150% per ticket above face value for the artist.

Do you find that certain industry sectors perhaps don't realise that a ticket company can offer added value in this way?

Historically, Ticketmaster was a ticketing company pure and simple but now we are able to offer so much more than that. The industry landscape is evolving and as artists and those entities closest to them become more involved in areas like ticketing, it's been a natural step for us to develop an offering that speaks to that. It is simply an education process, we are out meeting clients on a regular basis and these face-to-face meetings are the best way to explain the diversity and flexibility of the services that we provide. We're introducing new products all the time and these are universally received positively by our clients.

What developments should we look out for from your artist services side in the coming months?

We are very excited to be launching our brand new merchandise store, tmShop this month. The shop will be selling merchandise from all of our artists before, during and after events so that fans can get their hands on merchandise ahead of the show or after if they didn't get a chance to purchase it on the evening. The platform gives Ticketmaster and artists the ability to engage with fans 360 days of the year, not just during the onsale and will have exclusive offers and promotions.

Rich data is also a key focus for us as it is so important to our clients, and this is something that we can particularly help with given our reach. We're developing our pre-registration capabilities to be able to capture this in the most effective way. Platinum is a technology that we developed a number of years ago and we are still the only company to provide such a product in our industry, over this past year, we have launched Platinum in

11 different markets - again further increasing its reach and providing a solution for artists who are doing global tours.

How are you helping to make the relationship between a record and a live campaign come closer together for an artist?

We always urge our clients to get in touch with us at the earliest possible stage in their campaign planning process as this enables us to put together a more meaningful offering to tie together their aims. For example, if the goal is to drive album preorders, we can facilitate a number of ways to link this in to a ticket presale. We used this technique with Rihanna and we were able to increase conversion rates dramatically, even influencing sales and chart position. Rihanna sold upwards of 20,000 albums [November 2012's *Unapologetic*] through our site, which was a fifth of her first week's sales.

Do you tend to work with labels, promoters, agents or direct with artists/managers? Who are some of your clients?

Developing relationships with labels over the last couple of years has been a major driver in growing our artist services offering. We work with all of the majors and many indies too, as well as working together with label services companies. Increasingly however we are working even closer to the artists themselves through their management and agencies as they become more involved and the once disparate areas of the business begin to come together more cohesively. All of this complements our established promoter relationships; Live Nation and their global touring business are understandably one of our biggest clients and we've seen great success on tours such as Rihanna, Justin Timberlake and Barbra Streisand.

ARTIST SERVICES SPECIAL ANGELA BECKER

‘THE OLD MODEL RARELY WORKS’

Why the Pet Shop Boys enjoyed success self-releasing via a services model after spending 23 years on a major label

MANAGEMENT

BY TIM INGHAM

Neil and Chris Tennant aka Pet Shop Boys, had spent 23 years on Parlophone before parting ways with the EMI company last year and setting up their own label.

Their final album on the major's imprint, *Elysium* (November 2012), claimed just two Top 10 entries on main charts around the world - No.7 in Germany and No.9 in the UK. By contrast, this year's *Electric* - released globally via the duo's X2 label with Kobalt Label Services - fared much better. It reached No.3 in the UK - the group's highest Official Albums chart position for 20 years, since 1993's *Very* took the top spot.

In addition, it went to No.1 in Norway, No. 2 in Denmark, No.3 in Germany, No.4 in the Czech Republic and No.5 in Spain - the highest charting Pet Shop Boys album in the latter since 1988.

Music Week caught up with the band's manager, Angela Becker at Becker Brown, to ask about PSB's first experiences of tapping into an artist services setup - and of holding on to their copyrights...

How have Becker Brown's experiences with a services setup compared to PSB's major label years?
In the case of Pet Shop Boys, not that differently. Managers are now taking on increasing responsibility in all aspects of a client's career. Kobalt recognised this shift and responded with KLS, which provides the core services of marketing and distribution whilst allowing you to choose a bespoke team of pluggers and PRs that suits the needs of your release. The one-size-fits-all model rarely works anymore.

What was it about your setup with Kobalt that boosted PSB's album to such a degree?

It started with a very strong album that caught people's attention. That, in tandem with an invigorated approach by the KLS team and a fantastic critical response to *Electric*, augmented its success. Specifically, the digital marketing focus was unique and probably the most differentiated aspect between this campaign and previous PSB campaigns. We noticed that KLS excelled in this area on the Nick Cave release and it caught our attention. It was a new way for us to communicate with PSB fans and, in real terms, we had these 18-year-old hipsters from Dalston showing up at shows this time around. It's definitely invigorated the fanbase, and introduced PSB to a much younger one as well.

Is there more work involved for you and PSB than when they were on Parlophone?

Yes. But doesn't every manager in 2013 say that



ABOVE
Pet Shop Boys: Chris and Neil Tennant scored their highest chart entry for 20 years in the UK with their self-released album *Electric* in July this year

more work is involved in a release than in 2010 than in 2006, etc.? On the first campaign I ever worked, there were no apps, no social media sites to manage and no mobile considerations. So it's increasing year-on-year!

Has the income that you've both seen from the artist services setup been better or worse than a traditional label deal - and how valuable is it to be able to hold onto all rights, including recordings?
Anytime an artist can maintain as many rights as possible, it can obviously be more valuable in the long run.

Did you miss the A&R input of a label like Parlophone at all?

Whilst Parlophone has a great A&R team, Pet Shop Boys didn't rely heavily on it. Neil and Chris have such a keen instinct for what they should be doing and that has been guiding them through a 30-year career. In this case, the key A&R decision

was deciding to work with Stuart Price, and that was made solely by Neil and Chris.

Could this model ever work for an emerging act?
This model is perfect for any artist who doesn't need heavy upfront investment to make an album and who is outside the tried and true formula of two radio singles leading into an album. I think the question of how to market once you are outside of the formula plagues a lot of artists and managers as it has become increasingly difficult to achieve success that doesn't follow a well trodden path. As KLS aren't rights-holders, they have this great process of sitting down with you at the beginning of a campaign and asking what you want to achieve, helping to define the ways in which you can get there, etc. It's a unique discipline and it totally eradicated any assumptions about what the *Electric* campaign was or should be, therefore creating something new. This same discipline can be applied to emerging artists as well.

CASE STUDY: ELECTRIC, PET SHOP BOYS



Electric achieved the highest chart placings for Pet Shop Boys in more than 20 years when it was released in July. As well as its global chart success, Kobalt Label Services was particularly proud of implementing a

comprehensive media campaign in the UK, which included two BBC Radio 2 A-list singles, radio interviews with Graham Norton, Jo Whiley, Janice Long and Dave Pearce, TV performances on the Jonathan Ross and Paul O'Grady shows and 4* and 5* reviews in the music press.

KLS provided full label services worldwide, including worldwide digital and physical distribution, marketing and product management, international promotion and campaign

co-ordination, digital strategy and social media marketing, D2C project management, sync licensing, broadcast and performance income collection, data analytics and manufacturing.

"Working alongside the committed and innovative team at KLS has been a rewarding experience and has enabled us to maximise the potential of *Electric*," says PSB manager Angela Becker. "We plugged into KLS's expertise and partnerships for every aspect of the project, and together delivered a truly global campaign."

Comments Paul Hitchman, MD of Kobalt Label Services (pictured), "Working with the Pet Shop Boys has been a true partnership, and has shown what is possible when you have a great record and a focused team. We have made a great start to the campaign and look forward to helping the band achieve the success that this record deserves."

ARTIST SERVICES SPECIAL NEWS

SPOTIFY EXPLORING ARTIST 'REVENUE OPPORTUNITIES'

Platform's artist services team on lessons learnt so far

DIGITAL

BY TIM INGHAM

Spotify is investigating new ancillary revenue opportunities for signed and unsigned acts on its platform – as it reveals the lessons it's learnt in its dealings with artists so far.

Late last year, the streaming company teamed with Swedish electronic music duo Cazzette for their debut album *Eject*. The LP was released exclusively on the platform – in return for Spotify promising to heavily market the act to its users.

The deal was made direct between Spotify, Cazzette and their manager, Ash Pournouri from At Night Management – who also manages Avicii.

"Cazzette was a great campaign involving a very talented artist backed by a manager who is open to trying new and inventive ideas," Spotify's artist services ambassador Bryan Johnson told *Music Week*. "In a lot of ways it was a very tech startup approach to music promotion: 'Let's take a brand new artist and throw all of our tools at promoting them and see what happens.'

"What happened was that this Swedish duo broke into the Billboard Dance Charts, built up tens of thousands of followers, got booked for their largest shows ever and landed a record deal.

"However, the most important aspect of this activity is the learnings we took from it. We've used the project to understand which of our features and channels work the best for independent artist promotion. We've used that



Spotify says Moby has enjoyed success using its 'Follow' feature this year; (inset) Bryan Johnson

information to influence not just our best practice advice but also the artist product features that we double down on and the new tools we need to develop."

These improvements will include better social tools, ancillary revenue opportunities, more profile control and better ways to reach and engage with fans, according to Johnson.

Spotify has both dedicated Artist Services and Label Services departments, with the former working directly with managers and performers.

"Our door is open to any artist or manager, whatever their size or profile," added Johnson. "We're also working closely with some of the representative bodies, for example the MMF and the FAC, to ensure that we're offering our services as widely as possible and that people know where to find us... With tens of thousands of artists in the UK

alone, the artist services team focuses on trying to develop scalable advice and activity that any artist can take advantage of. Our biggest successes are when we can do work that doesn't just impact the major releases that month, but all artists."

Spotify's artist-focused successes in 2013 have included its new 'Follow' feature, which notifies an act's followers any time they release new music, announce a concert nearby or share music. "Our social features, which enable Verified artists to share music with their followers, are being utilised more and more every day," said Johnson. "We've recently seen some great playlist campaigns from the likes of Moby, Frightened Rabbit and many others.

"In a lot of cases, artists are finding that they have many more followers on Spotify than they have on

their email distribution list. We're pleased to see artists starting to view this as an important reach and powerful overall feature."

Spotify has been the subject of some high-profile debate amongst the artist community concerning its royalty payments. Said Johnson of his department's role: "A key part of our engagement with artists is education; we help to clarify the business model behind streaming and shed light on how we're impacting artists' careers.

"We also represent the artist's voice within Spotify, using the feedback we get from speaking with the community to help influence the future direction of the business. Finally, we're here to help artists get the most out of Spotify, explaining new product features, developing best practices and working on promoting great music."

'Flexibility in service deals is key', says MN2S

Independent booking agency and dance music label MN2S has urged managers to look for flexibility when doing a deal with an artist services company.

The group, which has been operating for more than 17 years, offers services including booking representation, full career management, record label management and social media. It also provides consultancy and strategic guidance on everything from third party licensing, PR, styling and show production.

"In the current market, flexibility is key," said MN2S co-founder Sharron Elkabas (pictured). "We tailor packages to suit client's needs. Given the size, number of specific different departments and collective experiences

of our agency, we have a dedicated and skilled team of people who are experts in their fields and can maximise potential in the areas that really matter."

MN2S represents an international roster of DJs, producers and live artists from the worlds of pop, hip-hop, funk, soul, r&b, urban music, house and more including the varied likes of Kerri Chandler, Frankie Knuckles, DJ Jazzy Jeff, Flo Rida and hundreds more.

It owns I'm Socialized, a social media company that provides artists/DJs with a platform to raise their profile among promoters and get better connected with fans.

Via I'm Socialized, artists can promote and sell music and tickets directly to fans, benefiting promoters and

events owners as well as the artist. Its recent successes include signing Damon C Scott, the singer on the Official UK No.1 single *Look Right Through* by Storm Queen.

"It's been great to see a singer who previously enjoyed busking on the New York subway a couple of months ago come over and have this kind of commercial success," added Elkabas.

"Another recent signing is Kosheen who we've booked a 20-date tour for in Europe, working strategically with their management team and label."



ARTIST SERVICES SPECIAL NEWS

'ADWORDS FOR MUSIC' SET TO LAUNCH SOON

Fintage partner firm IIP to improve online artist services platforms with new feature launches

DIGITAL

BY TIM INGHAM

New digital online ad networks dubbed 'Google AdWords for music' are set to launch out of tech company Independent IP (IIP).

Earlier this year, IIP teamed with music rights, publishing and revenue collection firm Fintage House to launch the FUGA platform online.

FUGA was created to provide a variety of digital solutions for rights-holders, including asset management, online royalty collection and global delivery to distribution partners like Fatdrop, iTunes, Spotify. FUGA is one strand of IIP's digital platforms and services divisions, alongside Songflow.com and FUGA Aggregation Services (FAS).

Songflow is the company's DIY platform for unsigned artists. With more than 1,000 clients, it allows artists to see how they rank against any fellow act also using the service as their distribution and

social media promotion platform.

"We will be launching promotion and business intelligence platforms both in FUGA and Songflow," said IIP and FUGA CEO Martijn Tjho (pictured).

"[These will] integrate with advertising networks - think Google Adwords for music - social media and promotion to tastemakers and opinion leaders through a promotion application that runs within our two platforms."

FAS is targeted at clients who don't have direct rights deals, so they can focus on their talent development and promotion. Clients include Spinnin records, Orbital Media and many others.

"We have architected our technology with the vision that music, information on that music and rights are all in one system and accessible to any downstream party that wants to work with the content," added Tjho. "Our clients are in full control of their assets and we make sure all revenue channels are connected and accounted for."

IIP's aim with FUGA is to allow

rights holders to utilise Fintage House's global infrastructure for the collection of their rights. IIP's tech is employed for faster product release by providing real-time digital music business management.

Rights owners can access information through a web browser or smart phone.

The tech company claims that FUGA is the only 100% web-based platform that allows artist management companies, record labels and distributors to operate under their own brand in the marketplace.

FUGA's current range of clients within the music industry includes over 300 online stores and services worldwide, such as Armada Music, Ultra Music and Ministry of Sound.

"Our partnership with Fintage is based on neighbouring rights in the first instance and going forward will evolve around management of all rights through one platform," said Tjho.

He explained: "We offer modest promotion services for our clients. Primarily getting features on the digital



music services. The rest is done by the artists or labels themselves.

"We provide infrastructure and services for asset management, promotion, distribution and revenue collection."

IIP, a technology development business with an HQ in Amsterdam plus offices in Paris and New York, counts its main objective as 'building solutions and infrastructure for the music industry'.



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ARTIST SERVICES SPECIAL NEWS

ARISING READY TO GO POP

Service provider reaching out to new genres after early success

SERVICES

BY TIM INGHAM

Services provider Arising Artist is designing a range of bespoke services aimed directly at the pop market, the company has told *Music Week*.

The 'one-stop-shop' services group works with both developing and established artists, as well as managers, labels and brands.

In addition to offering A&R, promotion, marketing and project management, the company also provides advice from A&R professionals, as well as critique of an artist's online presence, biogs, press packs and more.

"We are currently in discussion with some excellent people operating in the pop world, so hopefully we'll have something to launch on that side of things early next year," said Arising Artist general manager Andy McIntyre (pictured).

The company prides itself on its

employment of highly-experienced consultants to implement its services.

"This enables us to provide a much broader range of specialisms, to find exactly the right personality for each individual job however large or small, and to be truly flexible and scalable whatever the budget," added McIntyre.

"Key to our model is the transparency this set-up affords. Our clients are involved in deciding exactly who is engaged on their behalf, what their brief is for what duration and what the cost is.

"Crucially they know that they will retain all rights: we don't take any equity whatsoever in our clients' copyrights or future earnings."

Arising Artist worked closely with Hartlepool band The Jar Family, offering A&R consultancy through production of their first EP and album, as well as input into their promotional, press and online activity. It is currently working with Greek artist Leon of Athens.

After helping A&R his album, the

firm is looking to help him release in the UK and Europe on a services deal.

"Ever since record revenues fell off and labels ceased to be in a position to take artists on early, without having the budgets anymore to take hands from the zero-to-30,000 fans stage, no-one seems to have filled the gap," said McIntyre.

"It's a fact that in addition to time, talent, blood sweat and tears, artists now have to add money to the list of things they must heavily invest in their own careers from the word go; Arising Artist can help advise where the best places to allocate the limited available funds are.

"An hour or so to pick the brains of an experienced industry insider, at a cost of under £200, can be of immense value in the early stages of a career.

"I can't fathom why anyone would want to spend hundreds of pounds recording demos before getting the independent and impartial input of a successful A&R person. And it's a fact that that a hard-to-reach industry insider



is more likely to take the call of another industry professional than a new and unknown artist. We can help to navigate the gate-keepers."

Tunetribe hires Swagers

London-based online retailer Tunetribe has hired Marcel Swagers to the newly-created position of business development manager.

Reporting directly to Tunetribe CEO William Haighton (pictured, left), Swagers (pictured, right) is a music, film and TV industry veteran who joins the company from his previous role of regional director at digital communications agency Way To Blue. He will work closely with Tunetribe's GM Terry Boland.

Starting his entertainment career as International Marketing Manager at Arcade Music Group in 1995 Swagers then spent 6 years in a variety of senior roles within the BMG Group before becoming a Director of digital content provision at licensing specialists Look Right Ltd in 2003. Two years later he joined TV and film specialists Big Picture Entertainment as Marketing Director before becoming Head of Marketing & Communications at NBC Universal Global Networks for Sci Fi Channel (now Syfy), 13th Street & Hallmark Channel in the Benelux. He joined Way To Blue as Regional Director in 2010 and helped established a presence for the company throughout mainland Europe.

Marcel Swagers said, "I have known William Haighton for many years and have always been impressed with his



vision for what Tunetribe can offer the entertainment marketplace. His enthusiasm and ambition is infectious and I am really looking forward to joining a passionate team of people who have real energy and desire to make a success of their company."

William Haighton, CEO of Tunetribe said, "At this very exciting phase of Tunetribe's evolution we need real experience to help us achieve our goals. Marcel's track record speaks for itself; he has achieved success across a number of different sectors and has added real value to whatever role he has taken. We are delighted to have him join the team."



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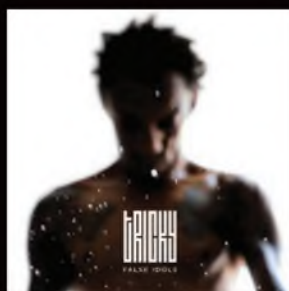
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ARTIST SERVICES SPECIAL NEWS

'PLANNING IS EVERYTHING'

Grammy-winning Sandbag offers advice to managers and artists navigating service partners

SERVICES

BY TIM INGHAM

Sandbag has urged managers and artists to spend more time planning their campaigns before self-releasing a record with services partners.

The company offers artist teams in-house expertise in e-commerce, ticketing, D2C and revenue stream management, as well as more core services. It won a Grammy for Radiohead's *In Rainbows* box-set in 2009 in the category of Best Boxed/Special Limited Edition.

Sandbag co-founder Christiaan Munro told *Music Week*: "The reward [of self-releasing] a project, if successful, can far outreach that of a traditional label deal. But the amount of planning that can go into making something look effortless should never be underestimated.

"Management needs to understand that it can be a lot of hard work. Artists and management need also to understand that if things don't go as expected and

they have been the decision-makers along the way, then there is nobody else to blame. It is imperative that press, TV and radio pluggers have a firm plan and an agreed budget to work with, as left unchecked, costs can easily mount up.

"Making sense of the changing digital landscape, incorporating streaming services and the value they may add to a campaign, is probably the biggest challenge artists face - that's if music is not simply to become a tertiary revenue stream, supporting live income."

Established in 2002, Sandbag now employs 50 staff across the UK and US. It manages revenue streams for artists, and works in merchandising, licensing, e-commerce, digital marketing, community management, fulfillment and customer services - in addition to offering marketing, sales and distribution services.

Added Munro: "Being in the enviable position of being able to offer e-commerce, ticketing and merchandise under one roof can only help get any music on offer under the noses of fans.



In *Rainbows*: Sandbag's Christiaan Munro (above) won a Grammy for the firm's work on Radiohead's 2008 box-set for fans

"Whether working with a label with marketing, sales and distribution taken care of, or an individual artist that needs all of the services that Sandbag offers, we can look forward to some real joined-up thinking."

Sandbag has a long-term relationship with Radiohead, working on both *In Rainbows* and latest album *King Of Limbs*. It also helped The Royal British Legion to get the 2 Minutes silence single into the Top 20, and worked with

Sigur Ros to release their *INNI* live recording and film - providing project management alongside sales and distribution. Added Munro: "Sandbag have, since our inception, been 'front of house', dealing directly with fans through management of fanclubs, pre-sales of tickets and selling of merchandise both online and on tour. We are the advocate of the fan and advise on best practice when it comes to interacting commercially with a fanbase."

Music Glue looks for new clients with updated free platform

Music Glue is set to introduce a host of new features this December to its now-free-to-use '2.0' platform.

Music Glue DIY is cost-free for artists and managers, as well as venues, festivals, promoters and labels. It allows them to build an e-commerce-enabled website to sell tickets, merchandise and digital content in 20 currencies via mobile, tablet and PC.

"We have literally spent two years in planning and design to come up with Music Glue DIY and to date the response from users has been amazing," said Mark Meharry (pictured), who founded Music Glue in 2007. "I think most of the industry are now aware of the shift toward our platform. As an example, you can now sell a bundle to your fans consisting of your gig tickets from Live Nation or Metropolis, your CD from [PIAS] or Kobalt, your T-shirt - that you fulfill yourself - and an 'instant gratification' three-track EP in MP3 exclusively.



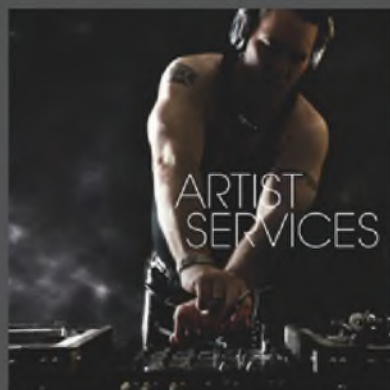
"You are the retailer, not Music Glue. And if you need physical items fulfilled from UK, US and Oz, then no problem. All of the accounting is automated so the right money goes to the right people at the right time. Plus all music sales are chart eligible in the UK and Oz.

"In mid-December we have 'print on demand' T-shirts coming. Crazy idea, but we think this could be a game changer. Basically you upload an image for your T-shirt, set the price you want to make per shirt, then sit back and watch the money come in. The print quality is the same as proper ink screen prints. And there's no stock risk - I repeat, no stock risk. Yeah, we are a bit excited about that."

He added: "The fundamental, undeniable change sweeping through the industry today is that artists not only have a powerful and far-reaching direct marketing power, but also have an online retail brand that can, if correctly nurtured, out-sell traditional retail."

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INTERVIEW SONY MUSIC UNLIMITED

UNLIMITED POTENTIAL?

Sony's director of music services talks about the company's streaming platform and how it benefits from sitting alongside some of the biggest names in entertainment today

DIGITAL

BY TOM PAKINKIS

It might not be grabbing as many headlines as the likes of Spotify and Deezer, and its 19-territory footprint may not be quite as big as some of its competitors, but Music Unlimited has an ace up its sleeve that could ensure it remains a significant streaming force long after many of its rivals have fallen by the wayside.

At a time when the business models of independent streaming services are constantly called into question and margins are tight, the fact that Music Unlimited is a Sony product means it has the backing of a corporate giant and sits alongside successful entertainment brands like PlayStation, the Xperia mobile phone range and of course major record label Sony Music.

While the service is far from exclusive to Sony partnerships, those family ties have been well utilised since Music Unlimited was launched in December 2010. Most recently the service was integrated into Sony's Walkman app on the company's new Xperia Z1 phone earlier this year and Sony's director of music services Anu Kirk believes that the ability to play tracks in the background of video games on the PlayStation 4 (launched just last week) will give listener hours a significant boost as well.

Kirk says that the Sony affiliation does come with a few perception hurdles but the pros far outweigh the cons: he pulls few punches when giving his take on the challenges faced by smaller companies who have to shoulder the still unproven streaming subscription model alone.

What kind of benefits does Music Unlimited have, being part of a company that also controls a large range of devices and entertainment brands? Does it have an advantage over the likes of Deezer, Rdio, Spotify etc, which are reliant on hardware partners? I think in some ways it gives Sony a clear-cut advantage. When you look at PlayStation, Music Unlimited is the only music service currently on PlayStation 3, PlayStation 4 and PlayStation Vita [the video game brand's handheld device].

At the same time, it can be a bit more of a challenge when it comes to marketing things because people assume incorrectly that the service only runs on Sony hardware or that it only includes Sony artists, and neither of those things are true.

I would almost flip what you're saying around and suggest that the whole reason Music Unlimited exists is because of Sony's wider strategy to provide value with its hardware. It used to be enough to just make the best Walkman, the best voice recorder or whatever it is. One of the things that has changed in the 21st century is that it's about delivering this complete, combined hardware and software experience.

If you look at the companies that are really going to be dominant in this space, they are all companies that have combined hardware and software



AROUND RIGHT
Playing the game: With the PlayStation 4 released on November 29, Sony's video games brand is hot property at the moment. Anu Kirk (pictured left) anticipates significant Music Unlimited usage via the PS4 (opposite) and the service is also available via Sony's PlayStation Vita handheld (pictured right)

"We haven't really seen a price war in the music subscription space, but the services that are giving it away for free aren't getting a tonne of converts. Price isn't a great way to compete"

ANU KIRK, SONY NETWORK ENTERTAINMENT

experience – Apple, Amazon, Google, Microsoft and Sony, and maybe Samsung. I think, if you are not a company that is providing a combined hardware and software experience, it's going to be very difficult to compete. Part of it is the distribution but then part of it is the corporate mass, size and reach. But it's a key part of Sony's strategy – this is why Sony Music Unlimited exists, to help demonstrate the value of the combined hardware and software experience.

You mentioned the benefits of having the backing of a larger corporation. The verdict on the business models of some of these standalone digital music services is still up in the air for a lot of people...

[A couple of months ago] there was a time of reckoning for digital music: you saw Rdio take an investment from Cumulus, which is a radio conglomerate in the US, Rhapsody just had some lay-offs and some investment and control from a private equity company... If you look at the history of digital music, no-one's really making a lot of money being a standalone digital music service. In general, I think you have to take a



bigger picture view. Music on its own is a pretty difficult business to operate in but if you think of it as an ingredient or as part of a larger strategy it makes a lot more sense.

So do you think that the standalone services like the ones you mention will eventually either wane or be forced to become part of a bigger company?

It's one of these things that someone will inevitably come up to me in five years time and say "Hey! You said these guys were going to be gone and were totally wrong!" But I think if you look over the history of the business you don't see a lot of longevity and a lot of success.

When I look at the economics, understanding it as well as I do, I find it very hard to believe that these companies are going to be able to survive. I mean look at Spotify: there's a lot of public information about their finances, they're the number one player in the market and they're not exactly making money. If they can't do it at the scale that they're operating at, it's really hard to see how smaller fish that are trying like crazy to compete with those guys can keep up.

In the UK at least, we haven't seen standalone Spotify billboards or Deezer on the TV and so on. Aside from perhaps Bloom.fm on the side of buses, why are mass campaigns still not really happening regularly? It seems like the mainstream public is there to be won...

The first thing I'd say is that one of the great advantages of having Sony deliver a music service is



that it has a great history and respect for music. This is the company that delivered the Walkman, the CD, the MiniDisk and various technologies. Music is extremely important to Sony and they want to be in it long-term, it's part of how they define themselves as a company. It's more than just, "Can we make a buck doing this?"

The specific terms that any music subscription service operates under are generally confidential but if you've read any articles about it you know that for the most part the services are paying the bulk of the monies that they take in directly back out to the content owners – to the labels, publishers and artists. Those costs tend to scale in a linear fashion: if you add ten users you pay 'ten' more, if you add 100 users you pay '100' more. What that means is you have this set of fixed costs – your people, your servers, your rent. Say you have an organisation that has 100 people in it, there's only a fixed amount of profit you can make off one user so you have to scale up linearly until you cover those costs. What these companies have said is that there is some number on this linear scale where we'll make enough money off of these users to cover our costs and then we'll be profitable.

The challenge is with 100 employees there's only so many users you can get to and then you have to add a couple more people.

As far as marketing is concerned, I can't speak for other companies but I think that, at the risk of speculating, a lot of people look at someone like Google and say, "Well Google didn't advertise and look at them! They didn't spend £1 on that so why should we?"

If you look at some of the companies that have done advertising in the past, they haven't really figured out how to convey what a digital music service is. You tend to see these ads that are emotional or situational and they're almost hilarious because you see someone crowd-surfing in slow motion and then some company logo and you're asking, "What is that? I don't know, something about music." Basically, the message of this really expensive TV commercial or bus ad is, "Go to our website and we'll explain it there."

I think a lot of companies have invested in this

"The companies that have done advertising in the past haven't really figured out how to convey what a digital music service is"

ANU KIRK, SONY NETWORK ENTERTAINMENT

area and they've found that it just doesn't work. It's not worth it. That doesn't mean that it's not right for some kind of saturation bombing and if you look around you'll see some tube ads here and there but I think it's just really expensive to run a big traditional marketing campaign like that and most of these services are left saying, "It just doesn't make financial sense".

That said, I'm sure if Apple decides to do something like that they'll have people dancing and waving a phone around and everyone else will be like, "We need an ad with people dancing and waving a phone around!"

But I do agree that there's a huge untapped audience. Most people don't really understand what the services are, they don't know that they exist, they don't know what the value proposition is.

What kind of impact do you think being able to play tracks in the background of PlayStation 4 games will have in terms of Music Unlimited's listening hours?

I think it will do really well for Music Unlimited. This was the number one request that our PS3 user base had and so PS4 was designed from the ground up to support this kind of feature.

I can't wait to see what kind of playlists gamers put together for different games and then share it with their friends.

I think it's going to do really well, I think people will be listening more and I think it's going to drive a lot of subscriptions for us. You had that thing where people were matching up The Wizard Of Oz with Dark Side Of The Moon and that's the kind of thing I'm expecting people to come up with.

The other comparison is between streaming music and streaming TV and film. When music

streaming is priced at £9.99 a month and the likes of Netflix are priced at £5.99, does that create a value perception problem for music services? One of the things I'd point out is that, a couple of years ago, if you wanted to buy the audio CD of the soundtrack to the Beatles movie Yellow Submarine it cost \$15-20 and if you wanted the DVD, which had all of the songs and the movie, it was something like \$10. So you've see this disparity before.

The price of music subscription services is largely driven by what the content owners – the artists, the labels, the publishers – want to get for offering this service. Since we're trying to operate a responsible business, we don't generally price the service at a level where we're going to lose money on every single subscriber and we don't give it away for free right now because we think music has value.

In my experience, people who care about music services are pretty price insensitive. If you're willing to pay anything at all for music, \$10 a month, \$15, \$20 – it doesn't really matter to them, what matters is whether or not the service is good. If it is then whatever the price, it's fine.

If you are not interested in paying for music, even if the service was priced at \$1-2 you're like, "Forget it, I don't pay for music. It doesn't matter enough to me."

We haven't really seen much in the way of a price war in the music subscription space but if you look at the services that are giving it away for free, they might have a bunch of people who are kicking the tyres and trying it out for a while, but they're not racking up a tonne of converts. It just doesn't work that well. If you understand what the service offers then you evaluate for yourself if it's worth it. I don't think price is a great way to compete.

BELOW
Mobile music: Sony's Music Unlimited has been integrated into the brand's Xperia Z1 phone as standard



REPORT BELFAST MUSIC WEEK

A TRULY RICH LEGACY AND PROMISING FUTURE

Musicians, industry execs and students gathered in Belfast for the city's annual Music Week conference, exploring the musical history of Ireland and issues facing emerging acts

EVENTS

BY RHIAN JONES

You can't argue with the music success stories that have emerged across the Irish Sea, in both the North and South of the Emerald Isle.

There's The Undertones, Stiff Little Fingers, Van Morrison and, of course, U2 - not to mention some of the biggest names in pop: Boyzone, B*Witched, Westlife and The Corrs. And in recent years Snow Patrol, Two Door Cinema Club and Kodaline have made their mark worldwide.

But breaking into the UK and further afield is no easy feat for these acts. The wealth of challenges facing young artists in Northern Ireland was a hot topic at Belfast Music Week earlier this month.

Taking place between November 11 - 17, the conference returned for its fourth year with nearly 50,000 people attending more than 250 events held in 70 venues across the city. Industry panels and live music showcases were coordinated by the Oh Yeah Music Centre and supported by the Northern Ireland Tourist Board. Notable performances included Van Morrison at the Waterfront Hall and a Seamus Heaney celebration featuring Stephen Rea and the Ulster Orchestra. Meanwhile the inaugural Northern Ireland Music Prize was awarded to Foy Vance for his second album *The Joy Of Nothing*.

A lack of support and infrastructure to help emerging talent leaves Belfast "20 years behind" in terms of funding, according to a panel comprising Irish Times' Jim Carroll, Sean O'Hagan from *The Observer*, author Glenn Patterson, musician Katie Richardson and the founder of music and culture website *The Thin Air*, Brian Coney. However, there are plenty of options to get music heard including



ABOVE
Independent thinking: (Right to left) AIM's Alison Wenham, STA Records' Andrew Ferris and BBC Radio 1's Jen Long discuss the benefits of signing to an indie label in a panel titled *There Is An Alternative*

getting in touch with online blogs and touring with bands from other parts of the UK. Louder Than War's John Robb said new artists stand out who have a 'portfolio career' by building an online presence, designing their own merchandise and having a strong image.

Elsewhere, AIM's Alison Wenham explained the benefits of signing with an independent label and the importance of planning when launching a career. "To be really good at the music business you've got to have two things: firstly, the music and underneath that you've got to have a rock solid approach to the running of the business of the music," she said. "If you don't promote something, nothing happens."

There is a business behind all great music that requires discipline, knowledge and experience."

Robb and BBC Radio 1's Jen Long debated when an independent label 'steps being an indie' with Wenham, who said AIM's definition is when they have less than 5% of the global music market share. "[The biggest company of them all] Beggars Group is a long way below that," she said.

"The majors have shareholders and have to produce quarterly and yearly results, indie's don't do that. Beggars shares 50/50 streaming royalties with all its artists: you'll know if you're with an indie, they are run by exactly the same guys that were there 40 years ago."

WOMEN MAKING MUSIC: 'CHARISMA AND TALENT ARE ALL YOU NEED TO SUCCEED'

No modern music industry event seems complete without a women in music discussion and Belfast Music Week was no different. Executive director for PRS For Music Foundation Vanessa Reed (pictured, right) talked to female artists about their take on the gender gap amongst songwriters and composers in the UK - where women account for just 14% of those registered as professional writers.

At PRS, Reed said just 16% of applications for funding to write new music are from females. The Women Make Music fund was launched in response to this and over the past three years has backed around 65 different women.

BBC Radio Ulster producer and artist Amy McGarrigle said there are few obstacles in the music industry itself for women and the imbalance in fact acts as a reason why women may be more likely to succeed. "If you're a female vocalist you have a better chance than a guy of making it because people are crying out for more women," she explained. "It's not the industry that's holding women back, it's the girls themselves. Why don't we take music up? That's a much bigger question than I can answer."

Reed brought up the sexualisation of women in music, and the recent Lily

Allen video for her single *Hard Out Here*, which parodies the trend. Singer Jane Cassidy said the most successful artists have charisma, depth, musical education and knowledge - traits which will always trump image.

"Even if a female isn't beautiful or sexy but has charisma and something interesting to say musically and lyrically it doesn't really matter," Cassidy explained. "Janis Joplin wasn't a great beauty. It's about you and the audience, if you can sit and engage the audience you can make a career."



PROFILE AEG'S BRAND PARTNERSHIPS

BRAND POWER

AEG's global partnerships SVP tells us why the live sector is seeing more ad spend than ever



LIVE

BY TOM PAKINKIS

The combined efforts of AEG and O2 have turned a Thames-side flop into the No.1 venue in the world.

Add Barclaycard's involvement in last year's British Summer Time festival at Hyde Park and a combined £16.5 million in brand and naming rights for the new SSE Hydro arena in Glasgow, revealed in October, and AEG's history with brand partnerships looks as solid as its future does bright.

The company's senior vice president of global partnerships Paul Samuels talks to *Music Week* about why brands have fallen in love with the live sector and what it takes to reap the rewards.

We hear a lot about how important music is for brands, but how important have brands become for music in recent years, particularly in the live sector? I think the world has changed. Just 10 years ago, the brand association with music was just putting a logo on top of a poster - and they might have had an experiential area, giving out leaflets from a stand or something - that's the way the world was. Now it's about enhancing the experience for the user or the consumer. That has to be the underlying idea: if you're not enhancing the experience of the consumer, why are you there as a brand?

What have been AEG's most successful brand partnerships and what made them stand out? I've been fortunate, I've been on both sides of the coin: I used to be head of sponsorship at O2, now I'm on the rights-holders side. One of the biggest brand partnerships for us is The O2, in London. When O2 did the deal there, it was never about big awareness. Of course, no-one realised how big and successful the venue was going to be - we knew it was going to be excellent but I don't think anyone knew that it would become the No.1 venue in the world in its first year and still hold that place. But the reason O2 works so well is that they are our partner: I think Justin Timberlake was one of the first pre-

ABOVE

Team player: AEG's Samuels says it's important that brands become full partners in the live experience when sponsoring events

"Last year we had five offers for British Summer Time presenting partners. Barclaycard wasn't the biggest financially but we felt they could enhance the customer experience"

PAUL SAMUELS, AEG

sales that O2 did and they sold 76 tickets [through their channels], because promoters didn't want to give brands access to pre-sale tickets. Now one of the first things that a promoter says when they come to the venue is, "If I put my concert at your venue, what will O2 do for me?" because they realise it's a huge marketing machine that can help sell tickets.

O2 have really gotten involved. They come to our operational meetings, so if there's a problem with queuing, for example, they can be part of the team that helps solve that.

It's the same with Barclaycard and the British Summer Time partnership. They work with us when it comes to deciding how people get tickets, how they can get in quicker on the day, how they can pre-load their wristbands with money... All of these things are about making that customer journey better and we can't do that on our own, we need to work with brands that are experts in these fields.

Commercially they are sponsors, so we get revenue, which is needed, but for British Summer Time last year we had five offers for presenting sponsors and we went with Barclaycard. It wasn't the biggest financial offer, but we worked with Barclaycard because we felt that they could enhance the customer experience on site.

PRS for Music figures show the amount spent on music by brands last year was a record £100m. How much has brand spend changed for AEG?

We're seeing record figures of investment by brands in music because people are realising they can do more. They're actually comparing it to TV advertising and other experiential marketing areas in shopping centres. With people being able to fast-

forward programming, TV advertisers aren't getting consumers in the usual way so they're moving to online and social networking. So physical, experiential marketing has more impact than ever when it comes to entertaining your brand - we have the platform for that 365 days of the year.

I think it's an upward trend, it's getting bigger and bigger. We did Barclaycard British Summertime last year and we did well, but already the deals that we've got in place or are negotiating for next year mirror that [upwards] trend.

HARD SELL: BEHIND O2'S DEAL WITH AEG AND THE MILLENNIUM DOME



Paul Samuels was head of sponsorship at O2 when the company partnered with AEG after it took over The Millennium Dome. He told *Music Week* why the deal was anything but a no-brainer at the time: "When I was working at O2 and I was approached by AEG about sponsoring The Millennium Dome, it was one of the hardest things I've had to sell to the Board," he said. "It got turned down a few times. It's great now, and everyone calls it one of the best sponsorships out there but, at the time, no-one wanted to do it because it was the Millennium Dome, it was a huge risk."

"History now says it was the right thing to do but at the time I needed AEG's help to prove that it was a risk worth taking to the O2 Board. And it was a risk - sponsoring the Millennium Dome with a company called AEG, one that no-one had ever heard of in the UK. Looking back now though, I can think, 'Well that wasn't such a bad idea.'"

PEOPLE

PERSONNEL GORMAN TO MANAGE NOMEX NORDIC PLAYLIST

■ NORDIC MUSIC EXPORT (NOMEX)

The organisation has hired **FRANCINE GORMAN** to work as editor and project manager on its soon-to-be-launched Nordic Playlist platform.



Gorman previously served as features editor for The Line Of Best Fit and content and programming manager (France) for VEVO. Through her role with TLoBF, she began to work on the booking of the London-based Nordic club night and festival Ja Ja Ja, and in early 2013 she took over editorial management of jajajamusic.com, a role with which she will continue in her new position.

Launching on January 6, the Nordic Playlist is an online initiative that will provide a curated snapshot of new music from artists in Denmark, Finland, Iceland, Norway and Sweden. Backed by NOMEX, the platform

will incorporate partnerships with Spotify, WIMP and Deezer.

■ RED BULL RECORDS

DAVID BALLS has moved over to a new role as marketing manager at the label, home to acts including AWOLNATION, Twin Atlantic and Blitz Kids. He previously worked at Lucid Group, Sony Music. Prior to that he was a music reporter at Digital Spy

■ CCTV PR

Ex-Polydor/Universal TV promotions exec

CLAIRE CLOSE has set up her own independent TV promotions consultancy, CCTV PR where she continues to represent Lady Gaga, Robin Thicke, Cheryl and Snow Patrol.



Close is set to oversee the TV campaign for Kelis' upcoming record and newcomer Ry X.

She has 14 years in the of

music/TV industry experience, working at MTV, Sony and Universal Music, through which she has delivered TV campaigns for artists including The Cure, Girls Aloud, 50 Cent, Beck, N*E*R*D, Queens Of The Stone Age and The Maccabees amongst others.

■ TICKETMASTER

The Live Nation Entertainment company has appointed **TROY SUDA** as international vice president of product.



Suda will be responsible for defining and implementing Ticketmaster's product strategy and development in 15 countries across Europe, Turkey, Australia and New Zealand. He will lead a team of more than 30 product and creative experts and will be based at the company's headquarters within Tech City in Angel, London.

He has more than 10 years experience in product development and management, and product marketing, along with a track record of successes in the financial services, e-commerce, retail and travel environments.

Suda has held a number of senior roles at high profile brands in Europe including Hotels.com (Expedia Inc) and Lonely Planet as well as various roles during a decade-long tenure at Australian retailers Coles Group & Myer.

■ CELADOR RADIO

DON THOMSON has been named as the group's CEO.

Thomson joined the company in 2010 as a non-executive director, having held the posts of commercial and operations director at Chrysalis Radio and COO of Global Radio prior to that.

Celador runs a number of

local UK radio stations including The Breeze network and Jack FM in Bristol and Swindon.

■ UNIVERSAL MUSIC

GABRIELA LOPES will leave her current role as director of market research for IFPI in January to join Universal as senior vice president of global insight.

In her new role, she will lead Universal Music's insight team, utilising sales and other commercial data as well as analysis gathered from interviews and consumers around the world, delivering detail into the evolving attitudes and behaviour of music fans.

After working at music labels around the world including EastWest Records in London, Atlantic Records in New York and Warner Music in Mexico, Lopes joined IFPI in London in 2001 and was promoted to head the department in 2007.

Got any personnel news you'd like to share? Think your big break might inspire others? Send your info to Tina.Hart@intentmedia.co.uk

NEED TO KNOW

Week by week, build the best contact book in the business

#89 **Gino Olivieri**, President and CEO, Premier Muzik

President and CEO of Premier Muzik International, Gino Olivieri has 30 years music industry experience with particular expertise in artist and royalty administration, representation and music production.

PMI is one of the top neighbouring/publishing rights agencies globally, representing international artists, pioneering in collection and administration of royalties and a force representing artists' and labels' interests.

Credits include: writing and/or producing over 250 songs and having produced, edited, megamixed and mastered over 200 albums and compilations; scoring TV shows and commercials; remixing and working with artists: Ace Of Base, Bob Sinclar, Barry Manilow, Ultra Nate, Corona, The Outhere Brothers, Shawn Christopher, Stonebridge, Kathy Brown, Barbara Tucker, Fast Eddie, D-Train, Gino Soccio, Lime, France Joli, Gary's Gang, Andrea True Connection, Ya-Kid-



K, No Mercy, Lost, and Carol Jiani and Dimitri from Paris.

In 2002, Olivieri and PMI were awarded as members of the US National Register's Who's Who and its publishing division Gi-Note Music licensed hundreds of songs for placement on TV, commercials, movies and compilations in North America.

Olivieri has spoken at many industry conferences and panels, with the belief that education on rights and ensuring everyone receives what's entitled to them is essential.

MY BIG BREAK How UK executives arrived in the music industry...

William Nichols, Senior Visual Content Manager, Parlophone/Warner Bros Records

"I have daytime TV to thank for getting into the music industry. After studying politics at Sheffield University I spent a few happy years working in TV production, this came crashing to a halt when I got a job working on a dreadful BBC daytime series. A miserable six months selling other people's unwanted household items in the name of entertainment inspired a change of career..."

"I called Stefan Demetriou, visual projects guru and undoubtedly the busiest man in pop, and started at EMI Records in 2009 as his assistant, working with him on longform film projects and attempting to look after his diary."

"Today, I am senior visual content manager across Warner Bros. and Parlophone Records. I commission live concert films, documentaries, longform and shortform content and manage the extremely talented in-house audio-visual team."

"Nearly five years in, I've been lucky enough to work on some incredible projects – including the epic Blur No Distance Left To Run film and Emeli Sandé at the Royal Albert



TOP TIP

Never let a good idea die. Be determined, innovative and focussed and you can pull anything off.

Hall. It's been a tumultuous couple of years at EMI but content has continued to be a crucial part of artist campaigns and, looking forwards into the exciting new WMG era, we've some amazing projects coming up in 2014. So watch this space!"

44 SINGLES/ALBUMS/COMPILATIONS

Robbie Williams tops the Official UK Artist Albums chart with *Swings Both Ways*



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



46 UK AIRPLAY & EU AIRPLAY

One Direction score their first ever radio airplay chart No.1 with *Story Of My Life*

48 STREAMING, SPOTIFY & VEVO

Eminem, Lorde and OneRepublic rule the global streaming charts

51 INDIES & ITUNES

Arctic Monkeys are back at the top of the Indie Albums Top 20 with *AM*



54 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

55 CLUB

Both the Upfront and Commercial Pop charts are topped by Calvin Harris & Alesso

56 KEY RELEASES & PRODUCT

Album Of The Week is *Peroxide* - the debut from 19-year-old singer/songwriter Nina Nesbitt

CHARTS EU AIRPLAY WEEK 47 (Mon 11 - Sun 17 Nov 2013)

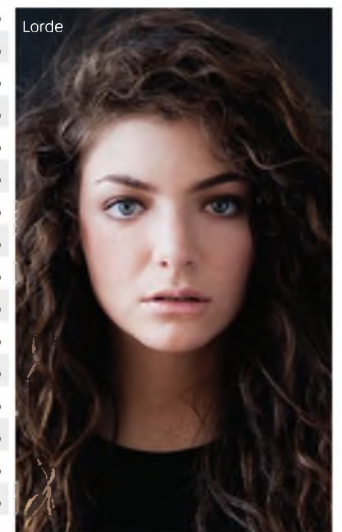
EU AIRPLAY CHART TOP 50



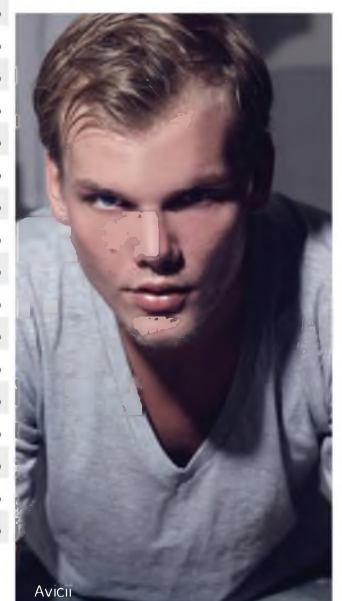
POS	LAST	ARTIST / TITLE		PLAYS	STNS	IMPACTS
1	1	Katy Perry	Roar	Virgin EMI	UMG 15,407	-4% 780 586.93m +1%
2	3	Lorde	Royals	Virgin Records	UMG 13,335	+3% 755 551.20m +11%
3	2	Avicii	Wake Me Up	PRMD/Positiva	UMG 12,180	-6% 745 539.12m -5%
4	4	Ellie Goulding	Burn	Polydor	UMG 12,616	-6% 653 491.87m 0%
5	5	Miley Cyrus	Wrecking Ball	RCA	SME 10,887	-3% 650 452.42m -5%
6	6	Avicii	Hey Brother	Virgin EMI	UMG 9,876	+17% 572 434.64m +11%
7	10	OneRepublic	Counting Stars	Polydor	UMG 11,028	+1% 684 365.99m -1%
8	7	Naughty Boy feat. Sa..	La La La	Virgin Records	UMG 7,941	-8% 583 363.89m -5%
9	11	James Blunt	Bonfire Heart	Atlantic	WMG 8,821	-2% 691 356.80m -3%
10	8	John Newman	Love Me Again	Island	UMG 8,582	-6% 660 348.30m -8%
11	9	Olly Murs	Dear Darlin'	Epic	SME 6,072	-7% 487 342.83m -9%
12	12	Imagine Dragons	On Top Of The World	Polydor	UMG 5,687	+4% 430 337.60m -6%
13	16	Eminem feat. Rihanna	The Monster	Universal Music	UMG 9,017	+18% 550 301.30m +11%
14	13	Capital Cities	Safe And Sound	Capitol Records	UMG 6,113	-5% 492 285.58m -9%
15	15	Jason Derulo feat. 2..	Talk Dirty	Warner Music	WMG 8,768	+2% 478 279.85m +2%
16	20	Lady Gaga feat. R. K..	Do What U Want	Interscope	UMG 7,731	+15% 536 273.65m +12%
17	21	Pitbull feat. Ke\$ha	Timber	Sony Music	SME 6,948	+12% 360 271.31m +22%
18	17	Robbie Williams	Go Gentle	Universal	UMG 6,860	+7% 638 268.15m +6%
19	14	Passenger	Let Her Go	Embassy Of Music	SME 6,402	+1% 766 263.87m -4%
20	19	Klingande	Jubel	Klingande	Ind. 3,965	+8% 209 253.50m +3%
21	18	Bastille	Pompeii	Virgin Records	UMG 3,826	-1% 467 249.42m +2%
22	27	Adel Tawil	Lieder	Polydor	UMG 2,257	+26% 146 226.59m +17%
23	22	Daft Punk feat. Phar..	Get Lucky	Columbia	SME 6,108	-4% 798 211.36m +3%
24	26	Pink	Just Give Me A Reason	RCA	SME 3,876	-6% 607 201.11m +1%
25	32	Bastille	Things We Lost In Th..	Virgin Records	UMG 2,546	+3% 209 199.28m +19%
26	25	Sunrise Avenue	Lifesaver	Universal Mus..	UMG 2,327	+2% 177 198.71m -1%
27	24	Family Of The Year	Hero	Others	Ind. 2,494	+4% 183 198.24m -2%
28	39	Milky Chance	Stolen Dance	Pias	Ind. 3,010	+19% 208 194.46m +26%
29	23	Robin Thicke feat. T..	Blurred Lines	Polydor	UMG 6,608	-8% 719 193.10m -5%
30	38	Drake feat. Majid Jo..	Hold On, We're Going..	Island	UMG 6,552	-2% 484 185.99m +19%
31	31	James Arthur	Impossible	Syco	SME 2,537	-1% 374 181.92m +5%
32	43	One Direction	Story Of My Life	Sony Music	SME 6,546	+16% 564 172.94m +27%
33	35	Martin Garrix	Animals	News	Ind. 5,980	+9% 399 168.94m +6%
34	28	Passenger	Holes	Sony Music	SME 3,009	-14% 291 167.18m -12%
35	48	Katy Perry	Unconditionally	Virgin EMI	UMG 3,972	+24% 341 166.17m +47%
36	33	Armin van Buuren fea..	This Is What It Feel..	Positiva/Virg..	UMG 2,711	+0% 264 164.51m -1%
37	30	NoNoNo	Pumpin Blood	Warner Music	WMG 2,410	-4% 241 152.78m -13%
38	41	John Newman	Cheating	Island	UMG 4,125	-2% 417 151.71m +8%
39	34	Stromae	Papaoutai	Mercury	UMG 3,793	-4% 298 149.06m -9%
40	29	Pink feat. Lily Allen	True Love	RCA	SME 4,026	-14% 477 146.41m -19%
41	40	Lumineers, The	Ho Hey	Dualtone	UMG 2,695	-1% 534 142.87m -4%
42	37	Lana Del Rey	Summertime Sadness	Polydor	UMG 3,866	-5% 392 137.19m -13%
43	49	Tom Odell	Another Love	Columbia	SME 1,410	+4% 210 133.29m +19%
44	36	Macklemore With Ryan..	Same Love	Atlantic	WMG 3,507	-15% 276 132.00m -17%
45	56	Macklemore And Ryan ..	Can't Hold Us	Atlantic	WMG 3,447	-1% 361 130.21m +21%
46	54	Calvin Harris & Ales..	Under Control	Columbia	SME 4,021	+16% 341 127.08m +17%
47	44	Rihanna feat. Mikky ..	Stay	Def Jam	UMG 1,795	-2% 406 124.89m -1%
48	42	Birdy	Wings	Atlantic	WMG 4,269	-9% 386 120.51m -12%
49	53	Pink	Try	RCA	SME 2,138	+10% 463 120.34m +10%
50	46	Revolverheld	Das Kann Uns Keiner ..	Columbia	SME 1,228	-8% 103 119.65m -2%



Katy Perry



Lorde



Avicii



Avicii



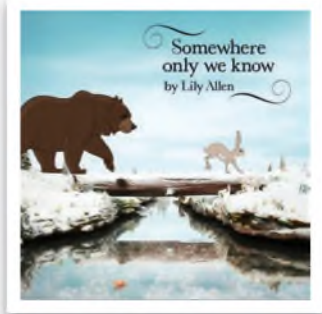
Miley Cyrus



Ellie Goulding

CHARTS STREAMING – OFFICIAL WEEK 47

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OFFICIAL UK STREAMING CHART TOP 75

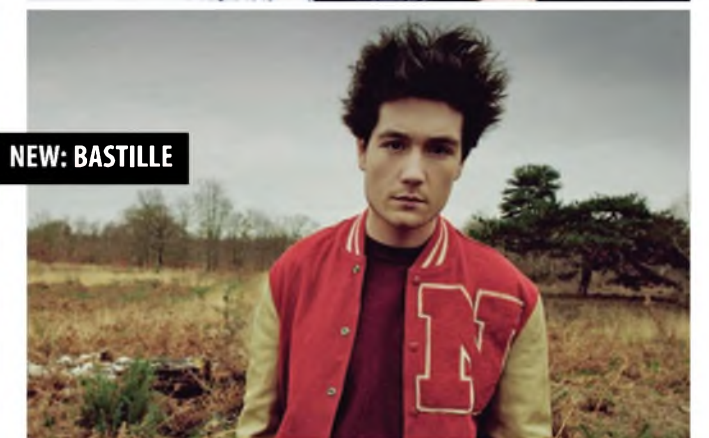
POS	LAST	ARTIST / ALBUM / LABEL
1	1	EMINEM FT RIHANNA THE MONSTER <i>Interscope</i>
2	2	LORDE ROYALS <i>Virgin</i>
3	3	ONEREPUBLIC COUNTING STARS <i>Interscope</i>
4	4	MILEY CYRUS WRECKING BALL <i>RCA</i>
5	70	LILY ALLEN SOMEWHERE ONLY WE KNOW <i>Parlophone</i>
6	5	KATY PERRY ROAR <i>Virgin</i>
7	7	LITTLE MIX MOVE <i>Syco Music</i>
8	6	DRAKE FT MAJID JORDAN HOLD ON WE'RE GOING HOME <i>Cash Money/Republic Records</i>
9	9	ONE DIRECTION STORY OF MY LIFE <i>Syco Music</i>
10	8	AVICII WAKE ME UP <i>Positiva/PRMD</i>
11	45	MARTIN GARRIX ANIMALS <i>Positiva/Virgin</i>
12	12	ELLIE GOULDING BURN <i>Poljdor</i>
13	13	WILKINSON AFTERGLOW <i>KAM/Virgin</i>
14	11	JASON DERULO FT 2 CHAINZ TALK DIRTY <i>Warner Bros</i>
15	65	ELLIE GOULDING HOW LONG WILL I LOVE YOU <i>Poljdor</i>
16	10	JAMES ARTHUR YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU <i>Syco Music</i>
17	21	ARCTIC MONKEYS DO I WANNA KNOW? <i>Domino Recordings</i>
18	23	PASSENGER LET HER GO <i>Nettwerk</i>
19	20	LADY GAGA & R KELLY DO WHAT U WANT <i>Interscope</i>
20	22	ROBIN THICKE/TI/PHARRELL BLURRED LINES <i>Interscope</i>
21	19	JAMES BLUNT BONFIRE HEART <i>Atlantic/Custard</i>
22	14	AVICII YOU MAKE ME <i>Positiva/PRMD</i>
23	18	EMINEM BERZERK <i>Interscope</i>
24	17	VAMPS CAN WE DANCE <i>EMI</i>
25	15	EMINEM RAP GOD <i>Interscope</i>
26	27	LANA DEL REY VS CEDRIC GERVAIS SUMMERTIME SADNESS <i>Poljdor</i>
27	16	EMINEM SURVIVAL <i>Interscope</i>
28	28	SHOWTEK/WE ARE LOUD/WILSON BOOYAH <i>Poljdor</i>
29	26	TINIE TEMPAH FT JOHN MARTIN CHILDREN OF THE SUN <i>Parlophone</i>
30	31	BASTILLE POMPEII <i>Virgin</i>
31	24	CONOR MAYNARD R U CRAZY <i>Parlophone</i>
32	29	DAFT PUNK FT PHARRELL WILLIAMS GET LUCKY <i>Columbia</i>
33	25	MACKLEMORE/LEWIS/LAMBERT SAME LOVE <i>Macklemore</i>
34	NEW	BASTILLE OF THE NIGHT <i>Virgin</i>
35	30	MILEY CYRUS WE CAN'T STOP <i>RCA</i>
36	39	YLVIS THE FOX <i>WM Norway</i>
37	37	IMAGINE DRAGONS RADIOACTIVE <i>Interscope</i>
38	40	ARCTIC MONKEYS R U MINE? <i>Domino Recordings</i>
39	34	JOHN NEWMAN LOVE ME AGAIN <i>Island</i>
40	38	ARCTIC MONKEYS WHY'D YOU ONLY CALL ME WHEN YOU'RE HIGH? <i>Domino Recordings</i>
41	NEW	LILY ALLEN HARD OUT HERE <i>Parlophone</i>
42	42	RIZZLE KICKS SKIP TO THE GOOD BIT <i>Island</i>
43	44	NAUGHTY BOY FT SAM SMITH LA LA LA <i>Virgin</i>
44	32	BEN PEARCE WHAT I MIGHT DO <i>MIA</i>
45	43	MACKLEMORE/RYAN LEWIS/DALTON CAN'T HOLD US <i>Macklemore</i>
46	35	LADY GAGA APPLAUSE <i>Interscope</i>
47	51	1975 CHOCOLATE <i>Dirty Hit</i>
48	36	FATBOYSLIM/RIVASTARR/BEARDYMAN EAT SLEEP RAVE REPEAT <i>Skint</i>
49	60	AWOLNATION SAIL <i>Red Bull</i>
50	73	STORM QUEEN LOOK RIGHT THROUGH <i>Defected/Ministry Of Sound</i>
51	72	AVICII HEY BROTHER <i>Positiva/PRMD</i>
52	50	KLANKARUSSELL FT WILL HEARD SONNENTANZ (SUN DON'T SHINE) <i>Island</i>
53	41	LORDE TENNIS COURT <i>Virgin</i>
54	64	1975 GIRLS <i>Dirty Hit/Poljdor</i>
55	46	ROBIN THICKE/KENDRICK LAMAR GIVE IT 2 U <i>Interscope</i>
56	68	ARCTIC MONKEYS ONE FOR THE ROAD <i>Domino Recordings</i>
57	33	EMINEM BAD GUY <i>Interscope</i>
58	55	JAY Z FT JUSTIN TIMBERLAKE HOLY GRAIL <i>Roc Nation</i>
59	66	LUMINEERS HO HEY <i>Decca</i>
60	74	IMAGINE DRAGONS ON TOP OF THE WORLD <i>Interscope</i>
61	91	KEANE SOMEWHERE ONLY WE KNOW <i>Island</i>
62	48	FOXES YOUTH <i>Sign Of The Times</i>
63	56	BRITNEY SPEARS WORK BITCH <i>RCA</i>
64	69	RUDIMENTAL FT ELLA EYRE WAITING ALL NIGHT <i>Asylum</i>
65	NEW	RUDIMENTAL FT EMELI SANDE FREE <i>Asylum</i>
66	75	ARCTIC MONKEYS ARABELLA <i>Domino Recordings</i>
67	49	EMINEM LEGACY <i>Interscope</i>
68	59	CHASE & STATUS FT MOKO COUNT ON ME <i>EMI</i>
69	47	EMINEM RHYME OR REASON <i>Interscope</i>
70	NEW	ROBBIE WILLIAMS GO GENTLE <i>Island</i>
71	57	LAWSON JULIET <i>Global Talent</i>
72	53	EMINEM FT NATE RUESS HEADLIGHTS <i>Interscope</i>
73	78	1975 SEX <i>Dirty Hit/Poljdor</i>
74	84	BASTILLE THINGS WE LOST IN THE FIRE <i>Virgin</i>
75	52	EMINEM FT KENDRICK LAMAR LOVE GAME <i>Interscope</i>



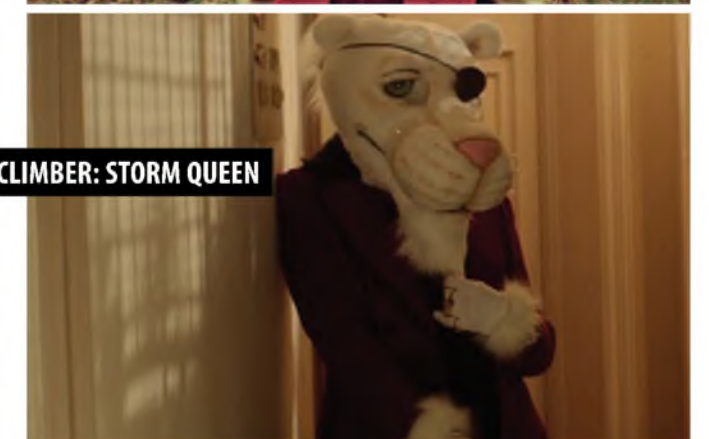
CLIMBER: LILY ALLEN



CLIMBER: ELLIE GOULDING



NEW: BASTILLE



CLIMBER: STORM QUEEN



NEW: ROBBIE WILLIAMS

CHARTS STREAMING – SPOTIFY WEEK 47



GLOBAL

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

EUROPE

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

AUSTRIA

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



FRANCE

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



GERMANY

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



NETHERLANDS

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

NORWAY

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

SPAIN

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

SWEDEN

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	ONEREPUBLIC Counting Stars
7	JASON DERULO - FEAT. 2 CHAINZ Talk Dirty
8	ONE DIRECTION Story Of My Life
9	MILEY CYRUS Wrecking Ball
10	ELLIE GOULDING Burn

UNITED STATES

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

CHARTS STREAMING – MUSIC VIDEO WEEK 47



NEW ARTISTS - UK

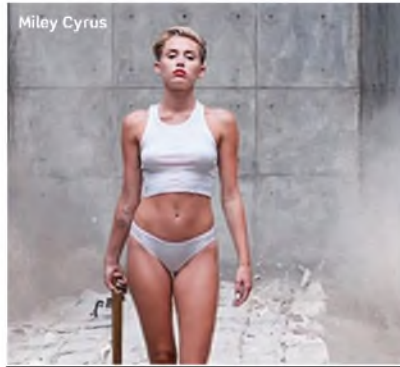
POS ARTIST/ SINGLE/ LABEL

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

ITALY

POS ARTIST/ SINGLE

- 1 **MILEY CYRUS** - Wrecking Ball
- 2 **RIHANNA** - What Now (Official)
- 3 **ELLIE GOULDING** - Burn
- 4 **KATY PERRY** - Unconditionally (Official)
- 5 **KATY PERRY** - Roar (Official)
- 6 **AVICII** - Wake Me Up (Official Video)
- 7 **JAKE LA FURIA** - Gli Anni D'Oro
- 8 **GUÈ PEQUENO (FEAT.CLEMENTINO)** - Quei Bravi Ragazzi
- 9 **ONE DIRECTION** - Story Of My Life
- 10 **LORDE** - Royals (US Version)



WORLDWIDE

POS ARTIST/ SINGLE

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



POLAND

POS ARTIST/ SINGLE

- 1 **RIHANNA** - What Now (Official)
- 2 **MILEY CYRUS** - Wrecking Ball
- 3 **EMINEM FT. RIHANNA** - The Monster (Audio)
- 4 **AVICII** - Wake Me Up (Official Video)
- 5 **KATY PERRY** - Roar (Official)
- 6 **ONEREPUBLIC** - Counting Stars
- 7 **ONE DIRECTION** - Story Of My Life
- 8 **ELLIE GOULDING** - Burn
- 9 **MINI** - Boogie Woogie
- 10 **MIKE WILL MADE IT** - 23 (Explicit)



UK

POS ARTIST/ SINGLE

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



AUSTRALIA

POS ARTIST/ SINGLE

- 1 **KANYE WEST** - Bound 2 (Explicit)
- 2 **KATY PERRY** - Roar (Official)
- 3 **EMINEM FT. RIHANNA** - The Monster (Audio)
- 4 **ONE DIRECTION** - Story Of My Life
- 5 **MILEY CYRUS** - Wrecking Ball
- 6 **JUSTICE CREW** - Everybody
- 7 **RIHANNA** - What Now (Official)
- 8 **KATY PERRY** - Unconditionally (Official)
- 9 **LORDE** - Royals (US Version)
- 10 **KATY PERRY FT. JUICY J** - Dark Horse (Audio)



FRANCE

POS ARTIST/ SINGLE

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



SPAIN

POS ARTIST/ SINGLE

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

CHARTS INDIES WEEK 47



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 **STORM QUEEN** Look Right Through / Defector/MoS (Sony DADC UK)
- 2 **FATBOY SLIM & RIVA STARR FT BEARDYMAN** Eat Sleep Rave Repeat / Skint (Believe Digital)
- 4 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 3 **PASSENGER** Let Her Go / Nettwerk (Essential GEM)
- 6 **RY X** Berlin / Dumont Dumont (Phonophile)
- New **KATE WILLIAMS & PAUL HART** Christmas Lullaby / Oriss (Emubands)
- 5 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / Macklemore (ACA Arvato)
- 10 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- New **SLADE** Everyday / Pojdar (Arvato)
- 9 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 11 **LONDON GRAMMAR** Strong / Metal & Dust (Sony DADC UK)
- 21 **BRONSKI BEAT** Smalltown Boy / MoS (Sony DADC UK)
- 17 **ADELE** Someone Like You / XL (PIAS Arvato)
- 12 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (ADA Arvato)
- 19 **DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE** Earthquake / MoS (Sony DADC UK)
- 7 **GEORGINA ANDERSON** Two Thirds Of A Piece / Georgina Anderson (The Orchard)
- 13 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / Domino (PIAS Arvato)
- 15 **CHRIS MALINCHAK** So Good To Me / MoS (Sony DADC UK)
- 8 **YOU ME AT SIX** Hope For The Best / BMG Rights (Romv Arvato)
- 141 **PHARRELL WILLIAMS** Happy / Back Lot (Back Lot)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 **RY X** Berlin / Dumont Dumont (Dumont Dumont)
- New **KATE WILLIAMS & PAUL HART** Christmas Lullaby / Oriss (Oriss Music)
- 2 **GEORGINA ANDERSON** Two Thirds Of A Piece / Georgina Anderson (Georgina Anderson)
- 4 **VANCE JOY** Riptide / Infectious (Infectious Music)
- New **P MONEY** Round The Clock / Rinse (Rinse)
- New **ALLI SIMPSON** Notice Me / So Allr (So Allr)
- 6 **SAGE THE GEMINI FT IAMSU** Gas Pedal / Black Money (Black Money Music)
- New **ZACH SOBIECH/A FIRM HANDSHAKE** Clouds / Rock The Cause (Rock The Cause)
- New **FRICTION** Long Gone Memory / Elevate (Elevate)
- 10 **THE HEAVY** Short Change Hero / Counter (Nirja Tune)
- New **LITTLE SHOES BIG VOICE** Little Things Mean A Lot / Aardvark Sound (Aardvark Sound)
- 7 **DJ JASON MEDALLION** Talk Dirty To Me / DJ Jason Medallion (DJ Jason Medallion)
- New **CINEMATIQUE ORCHESTRE & CHARLOTTE** Somewhere Only We Know / NFM (NFM)
- New **2NE1** Is Missing You / YG Ent. (YG Entertainment)
- 34 **RADICAL FACE** Welcome Home / Marr (Marr Music)
- 50 **DUKE DUMONT** The Giver / Turbo (Turbo Recordings)
- 5 **DRAKE FT SAMPHA** Too Much / Cash Money/Republic (Universal Music)
- 11 **CINEMATIC ORCHESTRA** To Build A Home / Nirja Tune (Nirja Tune)
- New **CASSANA/HEATH MOUNT SCHOOL CC** Tiny Hands / Cassana (Cassana)
- 3 **ORLA GARTLAND** Roots / Orla Gartland (Orla Gartland)



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- New **JAKE BUGG** SHANGRI LA EMI
- New **ROBBIE WILLIAMS** SWINGS BOTH WAYS ISLAND
- 16 **ARCTIC MONKEYS** AM DOMINO RECORDINGS
- 5 **EMINEM** THE MARSHALL MATHERS LP 2 INTERSCOPE
- 1 **BEATLES ON AIR - LIVE AT THE BBC - VOL 2** APPLE CORPS
- 6 **ARCADE FIRE** REFLEKTOR SONOVOX
- 13 **ELVIS PRESLEY** THE NATION'S FAVOURITE ELVIS SONGS RCA
- 14 **JAMES ARTHUR** JAMES ARTHUR SYCO MUSIC
- 15 **LONDON GRAMMAR** IF YOU WAIT METAL & DUST RECORDINGS
- 4 **CELINE DION** LOVED ME BACK TO LIFE COLUMBIA

ALBUMS

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



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



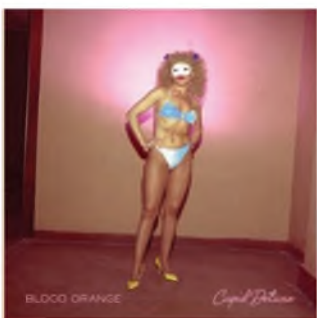
Sage The Gemini Indie Singles Breakers (2)



Passenger Indie Albums (2)



White Denim Indie Albums Breakers (2)



Blood Orange Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

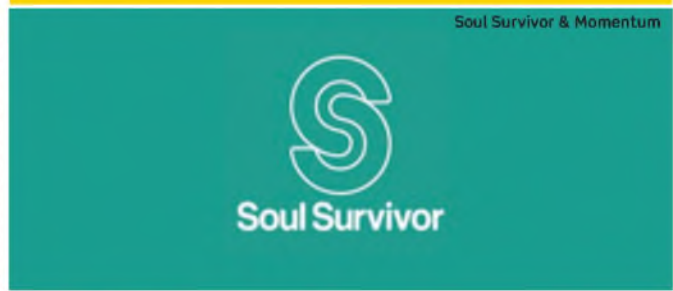
THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 2 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 3 **PASSENGER** All The Little Lights / Nettwerk (Essential/Proper)
- 1 **DANIEL O'DONNELL** A Picture Of You / DMG TV (Sony DADC UK)
- 4 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- New **FIVE FINGER DEATH PUNCH** The Wrong Side of Heaven and the Righteous Side of Hell - Vol 2 / EMI (Sony ACA Arvato)
- 9 **STEREOPHONICS** Graffiti On The Train / Stylus (ACA Arvato)
- 8 **JOHNNY CASH** The Rebel / Musi: Digital (Delta/Sony DADC)
- 7 **CARO EMERALD** The Shocking Miss Emerald / Dramatico/Giant Mono (ADA Arvato)
- 26 **ANDRE RIEU** Celebrates Christmas & New Year / Motif (Delta/Sony DADC)
- 6 **KATIE MELUA** Ketevan / Dramatico (ACA Arvato)
- 17 **ADELE** 21 / XL (PIAS Arvato)
- 11 **TEXAS** The Conversation / PIAS (PIAS Arvato)
- 25 **MADNESS** Total Madness / Union Square (Sony DADC UK)
- New **SOUL SURVIVOR & MOMENTUM** The Flood / Integrity (Absolute Arvato)
- 15 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (ADA Arvato)
- 10 **MIDLAKE** Antiphon / Bella Union (PIAS Arvato)
- 23 **QUEENS OF THE STONE AGE** Like Clockwork / Matador (PIAS Arvato)
- 13 **CLIFF RICHARD** Hot Hundred / Music Digital (Delta/Sony DADC)
- 15 **MATT CARDLE** Porcelain / Matt Cardle (Absolute Arvato)
- 12 **BOY GEORGE** This Is What I Do / Very Me (Kobalt/Proper)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- New **SOUL SURVIVOR & MOMENTUM** The Flood / Integrity (Integrity Music)
- 4 **WHITE DENIM** Corsicana Lemonade / Downtown (PIAS)
- 11 **BLOOD ORANGE** Cupid Deluxe / Domino (Domino Recordings)
- New **NILS FRAHM** Spaces / Erased Tapes (Erased Tapes)
- New **LEAVES EYES** Symphonies Of The Night / Napalm (Napalm)
- 15 **CHRISTMAS HITS COLLECTIVE** Worlds Greatest Xmas Hits 2012 / Lushgroove (Lushgroove)
- 10 **ILAN ESKERI & ANDY BURROWS** The Snowman & The Snowdog - OST / Play It Again Sam (PIAS)
- 3 **CATE LE BON** Mug Museum / Turnstile (Turnstile)
- 9 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 1 **WOODEN SHIJS** Back To Land / Thrill Jockey (Thrill Jockey)
- New **MEDIAEVAL BAEBES** Of Kings And Angels - A Christmas Carol / Queen Of Sheeba (Queen Of Sheeba)
- 13 **VOLCANO CHOIR** Repave / Jagjaguwar (Jagjaguwar)
- New **ALY BAIN & JERRY DOUGLAS** Transatlantic Sessions 6 - Vol 1 / Whirlie (Whirlie)
- 34 **LINDA THOMPSON** Won't Be Long Now / Topic (Topic)
- New **BROTHER STRUT** First Strut Is The Deepest / Brother Strut (Brother Strut)
- 18 **AGNES OBEL** Aventure / Play It Again Sam (PIAS)
- 6 **DEREK RYAN** Country Soul / Sharpe (Sharpe Music)
- 17 **JONATHAN WILSON** Fanfare / Bella Union (PIAS)
- 21 **JON HOPKINS** Immunity / Domino (Domino Recordings)
- New **MINOR ALPS** Get There / Ye Olde (Ye Olde)


JAKE BUGG

CHARTS iTUNESSINGLES WEEK 47

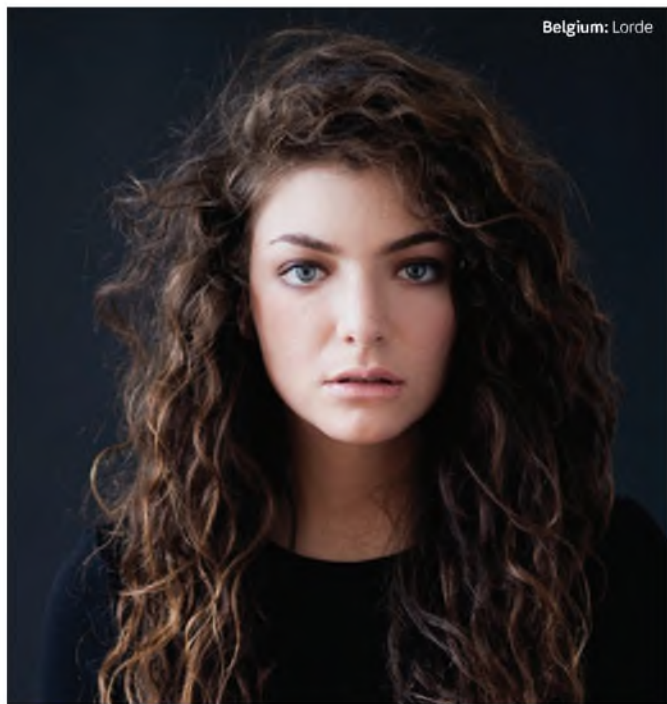
BELGIUM 	
POS	ARTIST/ ALBUM
18/11/2013 - 24/11/2013	
1	LORDE Royals
2	EMINEM (FEAT. RIHANNA) The Monster
3	DVBBS, BORGEOUS Tsunami
4	STROMAE Tous Les Mêmes
5	HOOVERPHONIC Amalfi
6	AVICII Hey Brother
7	PITBULL (FEAT. KE\$HA) Timber
8	MILEY CYRUS Wrecking Ball
9	GABRIEL RIOS Gold
10	JASON DERULO Talk Dirty


DENMARK 	
POS	ARTIST/ ALBUM
18/11/2013 - 24/11/2013	
1	JUSTIN BIEBER PYD
2	EMINEM (FEAT. RIHANNA) The Monster
3	RASMUS SEEBACH Sandstorm
4	RASMUS SEEBACH Olivia
5	ONEREPUBLIC Counting Stars
6	LORDE Royals
7	AVICII Hey Brother
8	ONE DIRECTION Diana
9	PITBULL (FEAT. KE\$HA) Timber
10	CHRISTOPHER Told You So

FRANCE 	
POS	ARTIST/ ALBUM
18/11/2013 - 24/11/2013	
1	STROMAE Tous Les Mêmes
2	EMINEM (FEAT. RIHANNA) The Monster
3	AVICII Hey Brother
4	VITAA (FEAT. MAÎTRE GIMS) Game Over
5	PHARRELL WILLIAMS Happy
6	LORDE Royals
7	DVBBS, BORGEOUS Tsunami
8	JABBERWOCKY Photomaton
9	JASON DERULO Talk Dirty
10	MILEY CYRUS Wrecking Ball

GERMANY 	
POS	ARTIST/ ALBUM
15/11/2013 - 21/11/2013	
1	MILEY CYRUS Wrecking Ball
2	PITBULL (FEAT. KE\$HA) Timber
3	MILKY CHANCE Stolen Dance
4	AVICII Hey Brother
5	SIDO (FEAT. MARK FORSTER) Einer dieser Steine
6	KLINGANDE Jubel
7	EMINEM (FEAT. RIHANNA) The Monster
8	ADEL TAWIL Lieder
9	OLLY MURS Dear Darlin'
10	AVICII Wake Me Up

ITALY 	
POS	ARTIST/ ALBUM
14/11/2013 - 20/11/2013	
1	MIKA Stardust
2	PASSENGER Let Her Go
3	MILEY CYRUS Wrecking Ball
4	ELLIE GOULDING Burn
5	LORDE Royals
6	EMINEM (FEAT. RIHANNA) The Monster
7	ELISA L'anima Vola
8	ROBBIE WILLIAMS Go Gentle
9	KATY PERRY Roar
10	GIORGIA Quando Una Stella Muore




NETHERLANDS 	
POS	ARTIST/ ALBUM
15/11/2013 - 21/11/2013	
1	TRIJNTJE OOSTERHUIS Ik Zou Het Zo...
2	AVICII Hey Brother
3	PHARRELL WILLIAMS Happy
4	MAÎTRE GIMS J'me Tire
5	EMINEM (FEAT. RIHANNA) The Monster
6	LORDE Royals
7	JUSTIN BIEBER PYD (feat. R. Kelly)
8	JOHN LEGEND All Of Me
9	DVBBS, BORGEOUS Tsunami
10	YELLOW CLAW Shotgun

SPAIN 	
POS	ARTIST/ ALBUM
18/11/2013 - 24/11/2013	
1	MILEY CYRUS Wrecking Ball
2	ONEREPUBLIC Counting Stars
3	EFFECTO PASILLO Hecho Con Tus Sueños
4	AVICII Wake Me Up
5	EMINEM (FEAT. RIHANNA) The Monster
6	ONE DIRECTION Story Of My Life
7	PITBULL (FEAT. KE\$HA) Timber
8	LORDE Royals
9	ELLIE GOULDING Burn
10	ROBIN THICKE Blurred Lines

SWEDEN 	
POS	ARTIST/ ALBUM
13/11/2013 - 19/11/2013	
1	JUSTIN BIEBER PYD (feat. R. Kelly)
2	AVICII Hey Brother
3	EMINEM (FEAT. RIHANNA) The Monster
4	PITBULL (FEAT. KE\$HA) Timber
5	AGNES Flowers
6	ONE DIRECTION Diana
7	AVICII Wake Me Up
8	LORDE Royals
9	AGNES En Sån Karl
10	ONE DIRECTION Story Of My Life

SWITZERLAND 	
POS	ARTIST/ ALBUM
15/11/2013 - 21/11/2013	
1	EMINEM (FEAT. RIHANNA) The Monster
2	AVICII Hey Brother
3	LORDE Royals
4	MILKY CHANCE Stolen Dance
5	KLINGANDE Jubel
6	MILEY CYRUS Wrecking Ball
7	PITBULL (FEAT. KE\$HA) Timber
8	STROMAE Papaoutai
9	JAMES BLUNT Bonfire Heart
10	SIDO Einer Dieser Steine (feat. Mark Forster)

UNITED KINGDOM 	
POS	ARTIST/ ALBUM
17/11/2013 - 23/11/2013	
1	BASTILLE Of The Night
2	LILY ALLEN Somewhere Only We Know
3	GARY BARLOW Let Me Go
4	ELLIE GOULDING How Long Will I Love You
5	MARTIN GARRIX Animals
6	EMINEM (FEAT. RIHANNA) The Monster
7	LITTLE MIX Move
8	STORM QUEEN Look Right Through
9	LILY ALLEN Hard Out Here
10	LORDE Royals

CHARTS iTUNES ALBUMS WEEK 47



BELGIUM

POS ARTIST/ ALBUM

18/11/2013 - 24/11/2013

- 1 **STROMÆ** Racine Carrée
- 2 **VA** De Maxx - Long Player 28
- 3 **CLOUSEAU** Clouseau
- 4 **HOOVERPHONIC** Reflection
- 5 **ONE DIRECTION** Midnight Memories
- 6 **DÉTROIT** Horizons
- 7 **ROBBIE WILLIAMS** Swings Both Ways
- 8 **MARCO BORSATO** Duizend Spiegels
- 9 **CÉLINE DION** Loved Me Back To Life
- 10 **ÉTIENNE DAHO** Les Chansons De l'innocence...

DENMARK

POS ARTIST/ ALBUM

18/11/2013 - 24/11/2013

- 1 **RASMUS SEEBACH** Ingen Kan Love...
- 2 **ROBBIE WILLIAMS** Swings Both Ways
- 3 **VA** Crooners and Coffee
- 4 **ONE DIRECTION** Midnight Memories
- 5 **VA** More Music 2013
- 6 **VA** More Christmas 2013
- 7 **NIK & JAY** United
- 8 **NEPHEW** Igen & Igen &
- 9 **EMINEM** The Marshall Mathers LP2
- 10 **MARIE KEY** De Her Dage

FRANCE

POS ARTIST/ ALBUM

18/11/2013 - 24/11/2013

- 1 **STROMÆ** Racine Carrée
- 2 **DÉTROIT** Horizons
- 3 **ÉTIENNE DAHO** Les Chansons De ...
- 4 **CASSEURS FLOWTERS** Orelsan Et Gringe ...
- 5 **IAM IAM**
- 6 **EMINEM** The Marshall Mathers LP2
- 7 **VITAA** Ici Et Maintenant
- 8 **BOOBA** Futur 2.0
- 9 **GAROU** Au Milieu De Ma Vie
- 10 **M** il(s)

GERMANY

POS ARTIST/ ALBUM

15/11/2013 - 21/11/2013

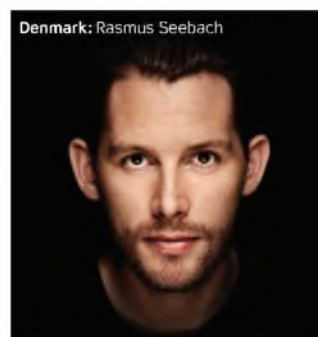
- 1 **ROBBIE WILLIAMS** Swings Both Ways
- 2 **EMINEM** The Marshall Mathers LP2
- 3 **HELENE FISCHER** Farbenspiel
- 4 **VA** Kontor Top Of The Clubs
- 5 **ADEL TAWIL** Lieder (Deluxe Version)
- 6 **VARIOUS ARTISTS** Bravo The Hits 2013
- 7 **MILKY CHANCE** Sadnecessary
- 8 **LONDON GRAMMAR** Metal & Dust...
- 9 **VARIOUS ARTISTS** Club Sounds, Vol. 67
- 10 **GREGORY PORTER** Liquid Spirit

ITALY

POS ARTIST/ ALBUM

14/11/2013 - 20/11/2013

- 1 **MIKA** Songbook, Vol. 1
- 2 **LAURA PAUSINI** 20 The Greatest Hits
- 3 **LIGABUE** Mondovisione
- 4 **LUCA CARBONI** Fisco & Politico
- 5 **LADY GAGA** Artpop
- 6 **GIORGIA** Senza Paura (Special Edition)
- 7 **IORELLA MANNOIA** A Te
- 8 **ONE DIRECTION** Midnight Memories
- 9 **ROBBIE WILLIAMS** Swings Both Ways
- 10 **EMINEM** The Marshall Mathers LP2



NETHERLANDS

POS ARTIST/ ALBUM

15/11/2013 - 21/11/2013

- 1 **VA** 538 Hitzone Best Of 2013
- 2 **ROBBIE WILLIAMS** Swings Both Ways
- 3 **ONE DIRECTION** Midnight Memories
- 4 **VA** 538 Dance Smash Hits Of The Year 2013
- 5 **CHARLES AZNAVOUR** Het Allerbeste Van
- 6 **ARMIN VAN BUUREN** Intense
- 7 **ILSE DELANGE** After The Hurricane
- 8 **VA** Q-music Top 1000 - Deel 1
- 9 **DE JEUGD VAN TEGENWOORDIG** Ja, natúúrlijk!
- 10 **VARIOUS ARTISTS** Magic of Disco

SPAIN

POS ARTIST/ ALBUM

18/11/2013 - 24/11/2013

- 1 **VA** Y Si Fueran Ellas
- 2 **ROSANA** 8 Lunas
- 3 **ROBBIE WILLIAMS** Swings Both Ways
- 4 **EXTREMODOURO** Para Todos Los Públicos
- 5 **ONE DIRECTION** Midnight Memories
- 6 **NINO BRAVO, LA CASA AZUL** En Libertad
- 7 **VA** Los Nº1 de 40 Principales (2013)
- 8 **TAMARA** Incondicional - A Juan Carlos Calderón
- 9 **ALEJANDRO SANZ** La Música No Se...
- 10 **ANTONIO OROZCO** Dos Orillas

SWEDEN

POS ARTIST/ ALBUM

13/11/2013 - 19/11/2013

- 1 **ONE DIRECTION** Midnight Memories
- 2 **DANIEL ADAMS-RAY** Innan Vi Suddas Ut
- 3 **VA** Absolute Hits 2013
- 4 **LADY GAGA** Artpop
- 5 **AVICII** True
- 6 **ROBBIE WILLIAMS** Swings Both Ways
- 7 **EMINEM** The Marshall Mathers LP2
- 8 **VA** Så Mycket Bättre Säsong 4
- 9 **VA** Absolute Running
- 10 **VERONICA MAGGIO** Handen i Fickan Fast...

SWITZERLAND

POS ARTIST/ ALBUM

15/11/2013 - 21/11/2013

- 1 **ROBBIE WILLIAMS** Swings Both Ways
- 2 **EMINEM** The Marshall Mathers LP2
- 3 **ELIANE** Venus & Mars
- 4 **STROMÆ** Racine Carrée
- 5 **DÉTROIT** Horizons
- 6 **HELENE FISCHER** Farbenspiel
- 7 **LONDON GRAMMAR** If You Wait
- 8 **MILKY CHANCE** Sadnecessary
- 9 **BLIGG** Service Publigg
- 10 **GAROU** Au Milieu De Ma Vie

UNITED KINGDOM

POS ARTIST/ ALBUM

17/11/2013 - 23/11/2013

- 1 **VA** Now That's What I Call Music! 86
- 2 **EMINEM** The Marshall Mathers LP2
- 3 **ROBBIE WILLIAMS** Swings Both Ways
- 4 **JAKE BUGG** Shangri La
- 5 **ONE DIRECTION** Midnight Memories
- 6 **VA** NOW That's What I Call Christmas
- 7 **VA** The Annual 2014 - Ministry of Sound
- 8 **VA** BBC Radio 1's Live Lounge 2013
- 9 **VA** Anthems Trance - Ministry of Sound
- 10 **ARCTIC MONKEYS** AM

CHARTS ANALYSIS WEEK 47



CHARTBOUND

Based on midweek sales, the

following releases are expected to debut in or around the Official Charts Company Top 75 singles and artist albums charts this Sunday.

UK SINGLES CHART



- CALVIN HARRIS AND ALESSO FEAT. HURTS *Under Control* Columbia
- MCFLY *Love Is On The Radio* Super
- BREACH FEAT. ANDREYA TRIANA *Everything You Never Had (We Had It All)* East West
- ONE DIRECTION *Don't Forget Where You Belong* Syco
- ONE DIRECTION *You & I* Syco
- AFROJACK FEAT. SPREE WILSON *The Spark* Universal
- ONE DIRECTION *Strong* Syco
- JUSTIN BIEBER *Roller Coaster* Def Jam
- OLLY MURS *Hand On Heart* Epic
- ONE DIRECTION *Midnight Memories* Syco
- ONE DIRECTION *Diana* Syco
- EN VOGUE *Don't Let Go (Love)* East West
- JESSIE J *Thunder* Lava/Republic
- MARY J BLIGE FEAT. JESSIE J *Do You Hear What I Hear* Verve
- SLADE *Everyday Whild* John Music
- OLLY MURS *Dear Darlin'* Epic
- ROBBIE WILLIAMS FEAT. OLLY MURS *I Wanna Be Like You* Island
- OASIS *Stop Crying Your Heart Out* Big Brother
- POGUES FEAT. KIRSTY MACOLL *Fairytale Of New York* Warner Bros
- JOSH RECORD *Bones* National Anthem

UK ARTIST ALBUMS CHART

- ONE DIRECTION *Midnight Memories* Syco
- GARY BARLOW *Since I Saw You Last* Polydor
- OLLY MURS *Right Place Right Time* Epic
- BOYZONE *BZ 20* Rhino
- SUSAN BOYLE *Home For Christmas* Syco
- MARY J BLIGE *A Mary Christmas* Verve
- DIDO *Greatest Hits* RCA
- POPPY GIRLS *No Need To Say Goodbye* Decca
- A DAY TO REMEMBER *Common Courtesy* ADTR
- WET WET WET *Step By Step - The Greatest Hits* EMI
- BILLIE JOE & NORAH *Foreverly* Warner Bros
- PAUL CARRACK *Rain Or Shine* Carrack UK
- BARBRA STREISAND *Back To Brooklyn* Columbia
- MOTORHEAD *Aftershock* UDR

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

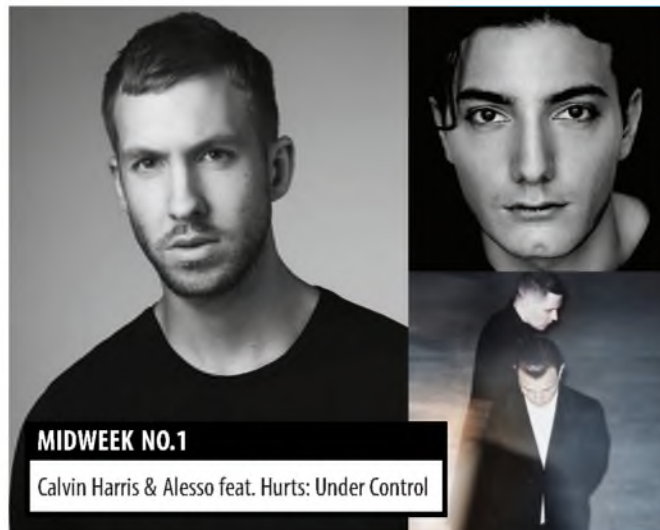
SINGLES

BY ALAN JONES

After plucking a record nine Top 10 hits from his most recent album 18 Months, Calvin Harris has finally moved on and brand new track *Under Control* - a collaboration with Alesso and Hurts - is on schedule to become his fifth No.1 single this weekend, in succession to Lily Allen's *Somewhere Only We Know*.

Three weeks ago, Allen was completely absent from the charts - but last weekend she had the No.1 single, another new entry to the Top 10, and appeared on both the No.1 artist and compilation albums.

The 28-year-old Londoner topped the chart with 2006 debut hit *Smile* and 2009 single *The Fear* but took an extended sabbatical. She returned to the chart as featured vocalist on Pink's *True Love*, which reached No.16 in July, and scored her third No.1 on Sunday, with her version of Keane's *Somewhere Only We*



MIDWEEK NO.1

Calvin Harris & Alesso feat. Hurts: *Under Control*

Know, which serves as the theme to John Lewis Christmas TV advertising campaign.

After debuting last week at No.2 behind Dutch DJ Martin Garrix's *Animals*, it initially looked likely to miss out again this week, trailing Bastille's new single *Of The Night*, with Gary Barlow's *Let Me Go* also in close attendance in midweek sales flashes. However, neither of its rivals were able to sustain their

initial pace, leaving the way clear for *Somewhere Only We Know* to climb 2-1 (80,917 sales). Its coronation coincided with the debut of another new Allen single, *Hard Out Here* (No.9, 30,213 sales).

Bidding for the 15th No.1 of his career, Gary Barlow almost got his nose in front with *Let Me Go* but the impact of his performance of the song on *The X Factor* results show faded, and

the song debuted at No.3 (72,423 sales).

Bastille would also have fancied their chances of being No.1 with *Of The Night* - a combination of *Rhythm Is A Dancer* (Snap!) and *Rhythm Of The Night* (Corona) that appears on *All This Bad Blood*, the newly expanded version of their No.1 album *Bad Blood* - roaring into an early lead but failing to sustain, and debuting at No.2 (80,257 sales).

Elsewhere in the Top 10, Ellie Goulding's *How Long Will I Love You* slipped 3-4 (62,648 sales), Eminem's *The Monster* (feat. Rihanna) fell 4-5 (47,647 sales), Martin Garrix's *Animals* dived 1-6 (46,967 sales), Storm Queen's *Look Right Through* eased 6-7 (37,287 sales), Little Mix's *Move* dipped 5-8 (33,891 sales) and One Direction's *Story Of My Life* fell 8-10 (29,889 sales).

Overall singles sales were down 4.27% week-on-week at 2,987,129 - 15.55% below same week 2012 sales of 3,537,312.

ALBUMS

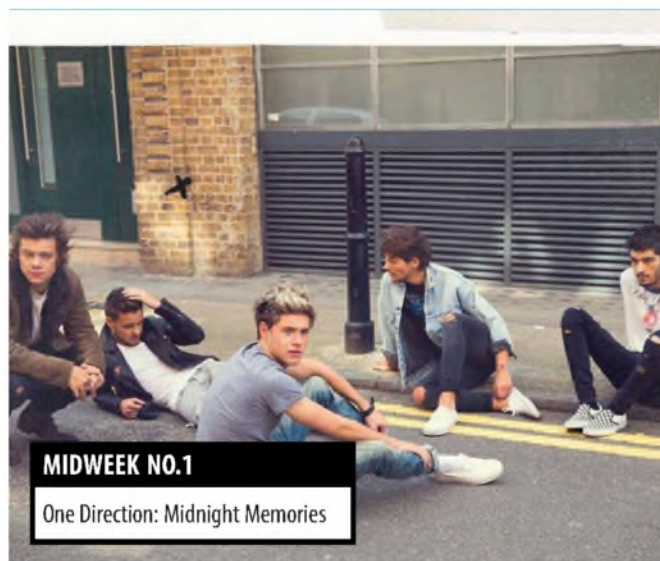
BY ALAN JONES

Certain to rack up both the highest weekly sale of their career and the highest weekly sale of any artist album in 2013, One Direction's *Midnight Memories* will become their second No.1 album this weekend.

It will easily defeat Take That star Gary Barlow's bid for the summit with his solo album *Since I Saw You Last* and his colleague Robbie Williams' *Swings Both Ways*, which opened at No.1 last week.

More than 57 years after Frank Sinatra topped the UK's first album chart with *Songs For Swinging Lovers*, Williams knocked Lady Gaga's *Artpop* off the summit last Sunday to provide the nation's 1,000th No.1 album with *Swings Both Ways*.

Swings Both Ways sold 108,622 copies last week, beating the 83,508 copies that Williams' last album, *Take The Crown*, sold when it opened at No.1 54 weeks ago. It is the 10th album by the singer to have debuted with sales of more than 100,000 - the highest tally for any act. Even without his contributions to *Take That*, he is the biggest selling albums artist of the 21st



MIDWEEK NO.1

One Direction: *Midnight Memories*

century, with a total of 14,667,947 sales before *Swings Both Ways* was released.

Williams' latest coronation comes 22 years to the week after *Take That* made their chart debut - reaching No.38 with the single *Promises* - and coincides with fellow band member Barlow's valiant failure to top the singles chart with his new single, *Let Me Go*.

Rising singer/songwriter Jake Bugg was never in the race to gain his second straight No.1 album, even though his new album *Shangri La* sold more copies on its debut than his first album. 19-year-old Bugg's self-

titled debut sold 35,785 copies to open at No.1 57 weeks ago, and has gone on to sell 570,482 copies. Follow-up *Shangri La* debuts at No.3 (39,714 sales) pipped for second place by Eminem, whose former chart topper *The Marshall Mathers LP 2* remains in runner-up position on sales of 40,849 copies.

JLS make the smallest first impact of their career with their greatest hits set *Goodbye* debuting at No.6 (24,173 sales). The band will split up until the end of their upcoming *Goodbye* tour next month, and the album is simply a chronological survey of their 12 hits including new

single *Billion Lights* which debuted at No.19 (15,403 sales).

A week after debuting at No.1, Lady Gaga's *Artpop* slumped to No.9 (15,948 sales), its rapid decline coinciding with the 9-16 (19,068 sales) fall of second single *Do What U Like* (feat. R. Kelly).

The rest of the Top 10: *Loved Me Back To Life* by Celine Dion (3-4, 28,118 sales), *The Nation's Favourite Elvis Songs* by Elvis Presley (5-5, 26,807 sales), *Music Of The Night* by Andre Rieu (11-7, 21,905 sales), *Salute* by Little Mix (4-8, 21,060 sales) and *James Arthur* (9-10, 15,532 sales).

The Military Wives topped the chart in March 2012 with their album *In My Dreams* presented by Gareth Malone and reached No.6 later that year with follow-up *Stronger Together*. Now accompanied by Gareth Malone's *Voices*, the choirmaster makes the chart in his own right with *Voices* (No.23, 7,904 sales).

There is also a Top 40 debut for Gabrielle's hits retrospective *Now And Always - 20 Years Of Dreaming* (No.38, 5,427 sales).

Overall album sales were up 17.95% week-on-week at 2,294,996 - their highest level of 2013, but 17.84% below same week 2012 sales of 2,793,288.



INDUSTRY EVENTS DATES FOR YOUR DIARY

December ²



NORDOFF ROBBINS

music transforming lives

Nordoff Robbins Pop Quiz,
The Grand Connaught Rooms

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

February

1-4
Midem
Palais des Festivals, Cannes
midem.com

6

The Fly Magazine Awards
The Forum, London
mamacolive.com/thefly

April

24
Music Week Awards 2014
The Brewery, London
musicweekawards.com

**FORTHCOMING
FEATURES**



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 on December 6.

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



▶ KELLY CLARKSON *Wrapped In Red* 02.12



▶ REBECCA FERGUSON *Freedom* 02.12

DECEMBER 2

SINGLES

- ALL ABOUT SHE Higher (*Atlantic*)
- ARIANA GRANDE FT BIG SEAN Right There (*Island*)
- 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 COOMBES Buffalo (*Hot Fruit*)
- MAYER HAWTHORNE The Stars Are Ours (*Island*)

LAMARR Crime (*Island*)

- THE NAKED & FAMOUS I Kill Giants (*Fiction*)
- PARAMORE Daydreaming (*Fueled By Ramen/Atlantic*)
- PEARL JAM Sirens (*Virgin Emi*)
- PINK Are We All We Are (*Rca*)
- ROSIE LOWE Right Thing Fp (*37 Adventures*)
- SIA FT THE WEEKND & DIPLO Flastic Heart (*Island*)
- STEPHANIE FRASER Walking Woman Fp (*Island*)
- TURIN BRAKES Guess You Heard (*Cooking Vinyl*)

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 (*Raygun*)
- DEEP PURPLE Now What?! Box Set (*Ear Music*)
- 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*)
- BILLY OCEAN Here You Are (*Aqua Music*)

- THE POGUES 30 Years (*Rhino*)
- RICHARD & ADAM The Christmas Album (*Sony Music Cq*)
- SCORPIONS Mtv Unplugged (*Sony*)
- BRITNEY SPEARS Britney Jean (*Kemosabe Kids/Rca*)

DECEMBER 9

SINGLES

- ALEX HEPBURN Miss Misery (*Warner*)
- ARCADE FIRE Afterlife (*Sonavox*)
- BIRDY Light Me Up (*14th Floor/Atlantic*)
- SUSAN BOYLE O Come, All Ye Faithful (*Syco*)
- BREACH FT ANDREYA TRIANA Everything You Never Had (*Atlantic*)
- CHARLI XCX Superlove (*Asylum*)
- THE COURTEENERS Are You In Love With A Nation Fp (*V2/Conperative Music*)
- ERASURE Gaudete (*Mute*)
- SELENA GOMEZ Slow Down (*Hollywood/Polydar*)
- HAIM Forever (*Polydar*)
- JESSIE J Thunder (*Island/Lava*)
- JOSEF SALVAT Every Night/Till I Found You (*Imprint Fingers And Thumbs*)
- KID INK FT CHRIS BROWN Show Me (*Rca*)
- PAUL MCCARTNEY Queenie Eye (*Virgin Emi*)
- PLACEBO Loud Like I Love (*Virgin*)
- RIHANNA What Now (*Def Jam/Virgin*)
- SKATERS Deadbolt (*Warner Brothers*)
- SMALLPOOLS Mason Jar (*Rca*)
- SUPERFOOD Bubbles/Melting (*Infectious*)
- YUCK I ose My Breath (*Fmi*)

ALBUMS

- ANTHRAX We've Come For You All + The Greater Of Two Evils (*Nuclear Blast*)
- BOSTON Life, Love & Hope (*Frontiers*)
- CHILDISH GAMBINO Because The Internet (*Island*)
- R.KELLY Black Panties (*Rca*)
- MOSHI MONSTERS Moshi Monsters: The Movie Ost (*Red Music Solutions/Sony*)
- OXYGEN THIEF Accidents Do Not Happen, They Are Caused (*Xtra Life*)
- STEVIE NICKS In Your Dreams (Cd/Dvd) (*Warner Brothers*)
- TOY Ioin The Dots (*Heavenly*)
- NEIL YOUNG Live At The Cellar Door (*Reprise*)

DECEMBER 16

SINGLES

- A3 Come With Me (*Wanderfly*)
- CHRISTINA AGUILERA We Remain (*Island*)
- JAMES ARTHUR Recovery (*Syco*)
- BLEEDING HEART PIGEONS In A Room In

▶ **TOY** Join The Dots 09.12▶ **RICK ROSS** Mastermind 16.12▶ **NECK DEEP** Wishful Thinking 13.1.14▶ **R KELLY** Black Panties 09.12▶ **LEWIS WATSON** Some Songs With... 16.12Littleton, Colorado (*Virgin*)

- **CHASE & STATUS FT JACOB BANKS** Alive (*Em*)
- **CHILDISH GAMBINO** 3005 (*Klona*)
- **DEACON BLUE** You'll Know It's Christmas

(*Warner Brothers*)

- **DRAKE FT SAMPHA** Too Much (*Island*)
- **ELLA EYRE** Deeper Ep (*Virgin*)
- **JOHN NEWMAN** Losing Sleep (*Island*)
- **THE OVERTONES** Smile (*Warner Brothers*)
- **KATY PERRY** Unconditionally (*Virgin*)
- **RICK ROSS FT FUTURE** No Games (*Virgin Em*)
- **SAY LOU LOU** Beloved/Better In The Dark (*Columbia*)
- **LUCY SPRAGGAN** Tea And Toast/It Doesn't Feel Like Christmas (*Columbia*)
- **KT TUNSTALL** Made Of Glass (*Virgin*)
- **LEWIS WATSON** Even If (*Warner Brothers*)

ALBUMS

- **VARIOUS** The Secret Life Of Walter Mitty Ost (*Island*)
- **LEWIS WATSON** Some Songs With Some Friends (*Warner Brothers*)

DECEMBER 23

SINGLES

- **AVICII** Hey Brother (*Positiva/Prma*)
- **BOMBAY BICYCLE CLUB** Carry Me (*Island*)
- **ANNA CALVI** Suddenly (*Domino*)
- **CHAMPS** Savannah (*Play It Again Sam*)
- **DAFT PUNK FT JULIAN CASABLANCAS** Instant Crush (*Columbia*)
- **JASON DERULO** Trumpets (*Warner Brothers*)
- **DISCLOSURE FT SASHA KEABLE** Voices (*Island/Prm*)
- **GABRIELLE APLIN** Salvation (*Parlophone*)

- **JACK JOHNSON** Shot Reverse Shot

(*Brushfire/Island*)

- **NELLY FT TREY SONGZ** All Around The World (*Klona*)
- **SUB FOCUS** Turn Back Time (*Em*)

DECEMBER 26

ALBUMS

- **MCFLY** 10th Anniversary Concert - Royal Albert Hall (*Super/Absolute*)

DECEMBER 30

SINGLES

- **SARAH BLASKO** Bury This (*Dramatica*)
- **J COLE** She Knows (*Rca*)
- **ELIZA DOOLITTLE** Walking On Water (*Parlophone*)

- **NONONO** Pumpin Blood (*Warner Brothers*)

- **UNION J** Loving You Is Easy (*Rca*)

JANUARY 6

SINGLES

- **CHER** Sirens (*Warner Brothers*)
- **REBECCA FERGUSON** Lights On (*Rca*)
- **GROUPLOVE** Ways To Go Ep (*Cowabuck/Atlantic*)

JANUARY 13

SINGLES

- **ELVAR FOX** Do It All Over Again (*Rca*)
- **THE ORWELLS** Dirty Sheets (*Atlantic*)
- **THE PIXIES** Ep2 (*Pixies/Pirs*)
- **HOBBIE STUART FT GHETTYS** Still Here (*Phonogenic*)

- **THE WEEKND** Wanderlust (*Republic/Island/Xo*)

ALBUMS

- **JAMES VINCENT MCMORROW** Post Tropical (*Believe Digital*)
- **NECK DEEP** Wishful Thinking (*Hopeless*)

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@intentmedia.co.uk

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

Unlucky for some

The MPA Christmas Lunch, **Friday 13 December** at the London Hilton

900 guests | Champagne reception from 11.30am

Sumptuous 3 course meal in the Grand Ballroom | Comedy from Andi Osho

Musical entertainment | Exclusive after-party til 2am with DJ and cocktails

Tickets from www.mpaonline.org.uk/xmas

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



NINA NESBITT Peroxide

(Island)



February 17

2013 has been a whirlwind year for 19-year-old, half Scottish, half Swedish singer-songwriter Nina Nesbitt. In April, her four-track EP Stay Out drew combined YouTube and VEVO views of more than six million (taking her total views above 20 million to date). Radio 1 playlists and Top 40 singles followed then, in September, she soundtracked a John Lewis advert with her version of Fleetwood Mac's Don't Stop and hit the road for a sold-out UK tour – all before the unveiling of any details of her debut album. This all followed the 2012 accolade of Singer/Songwriter New Artist of the Year bestowed upon her by iTunes.

2014 will see Nesbitt release her debut album Peroxide, which she has co-produced with Jake Gosling (Paloma Faith, Ed Sheeran, One Direction) at his studio in Surrey while working very closely with Iain Archer (Jake Bugg).

She will be playing her three biggest headline dates in March at Manchester's Ritz, Edinburgh Picture House and London's Shepherd's Bush Empire.

TRACK OF THE WEEK



The Vamps' first single Can We Dance debuted on the UK Official Singles Chart at No.2 earlier this year. The British four-piece are following it up with Wild Heart.

The new video for Wild Heart was filmed in the desert outside of Los Angeles, and premieres on YouTube/Vevo on December 4.

The track, written by the band with Espionage and Jamie Scott in NYC, premiered at UK Radio on Capital FM's Breakfast show on Monday, November 25.

On the live circuit earlier this year, The Vamps supported McFly and Selena Gomez on tour. In December they'll play the Capital FM Jingle Bell Ball and 2014 holds tour support for Taylor Swift and The Wanted.

The Vamps have picked up a phenomenal following online, with their YouTube channel tipping 25million total views and 400,000 subscribers - quite an achievement for a band that has only released one single to date. The Vamps are singer Bradley Will Simpson, guitarist James McVey, drummer Tristan Evans and bassist Connor Ball.

THE VAMPS

Wild Heart

(Virgin EMI)



January 20

INCOMING ALBUMS

LARRY TEE AND FRIENDS Super Electric Party Machine (Carnage Music)



Featuring a cast of producers, DJs, artists, performers, MCs and clubland characters including

Larry Tee, Mike Q, Andrey Bartenev, Roxy Cottontail, Princess Superstar, Nwando, Sharon Needles, Cuntly Savage, Lady Cartel, QBoy and singer-cum-cover girl Portia Ferreri - this colourful creative gang of eccentric characters make up Super Electric Party Machine album.

The LP was the brainchild of new London producer/remixer AttackAttackAttack and New Yorker Larry Tee, who have a reputation for their London parties and now look set to become one hot new production duo.

Separately, AttackAttackAttack has added his expert touch to remixes and productions for Sia, Iggy Azalea, Steve Aoki and REM

JANUARY 20

VARIOUS ARTISTS Africa Express Presents: Maison Des Jeunes (Transgressive Records)



The new album by music collective Africa Express - Maison Des Jeunes - was recorded during

a recent week-long trip to Mali and will be released digitally by Transgressive Records on December 9, with a physical release to follow in early 2014.

Africa Express musicians and producers set up a temporary studio in a city youth club and worked with a new wave of contemporary Malian musicians to complete the album. The club, situated on the banks of the Niger river, is known locally as Maison Des Jeunes.

The resulting 11-track album captures the spontaneity and excitement of a unique week in a country famed for its musical heritage, but saw music briefly banned in much of the nation following last year's coup and militant takeover in the north

DECEMBER 9

CHAMPS Down Like Gold

(PIAS)



Champs, made up of brothers Michael and David Champion from the Isle of Wight, are set to release their

debut LP and single on Play It Again Sam.

Lead single Savannah is taken from the duo's debut album Down Like Gold.

The LP was recorded at Studio Humbug, on the north of the island.

From the Victorian seaside resort of Ventnor, Michael and David were originally in different bands, but came together to write songs and soon developed their vocal harmonies. Working with a pair of tape machines, they worked out how to multi-track by listening to Sleepy Jackson, Flaming Lips, Arcade Fire and Revolver-period Beatles. Other Champs influences include Fleet Foxes and early REM.

Champs are performing up and down the UK throughout November, February and March, for the Warchild TuneUp and supporting The Jezabels.

FEBRUARY 24

STAFF PICK: MARK HALDON, WORK EXPERIENCE



JAKE BUGG
Shangri-La
(EMI)

Jake Bugg's catchy melodies and distinctive vocal tones shine through on Shangri-La, his second LP release. The young singer/songwriter has already established himself amongst the next generation of British music talent and this offering sets out to demonstrate his longevity as an artist.

The set deviates between fast-paced, rhythm-driven songs and melancholy acoustic tracks, where Bugg's gift for writing meaningful and honest lyrics becomes obvious.

The album comes storming out of the blocks right from the start, with the bright and up-tempo There's A Beast And We All Feed It, which incorporates perfectly timed instrumental pauses, to allow his naturally vocal to sit at the forefront of the track.

Single Slumville Sunrise maintains this upbeat style, combining the continual thud of the bass drum with an exceptionally catchy lead guitar riff. The song reaches crescendo at around the halfway point in a short but scintillating solo before the chorus finale.



After the first few tracks, the album slows down noticeably. The ballad-like A Song About Love and All Your Reasons seem to reflect Bugg's softer side, with

heartfelt lyrics over mellow acoustic guitar, until electric riffs and cymbal crashes kick in again for track number eight, Kingpin. The final track on the album is titled Storm Passes Away, and seems to capture the mood of an old western, using the twang of the guitar and rustic vocal recordings.

Overall, Shangri-La proves Bugg's versatility, merging thumping rhythm-driven tracks with gentle folk songs reminiscent of Bob Dylan and Nick Drake.

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

THE BEATLES: Live At The BBC*(Appl: 3749153) / On Air - Live At The BBC Volume 2 (3745165)*

First released in 1994, The Beatles' Live At The BBC was a massive success, topping the chart and selling 500,000 copies in the UK alone. It liberated from the archives 56 songs - 30 of them never released in studio versions - interspersed by banter, interviews and conversation. It was a breath of fresh air, and gave a real flavour of the fun, flair and musical prowess of the group on their regular jaunts to the BBC. Now remastered in crisply restored best-ever sound quality, it has a new companion in the form of On Air - Live At The BBC Volume 2, which charts the further adventures of The Beatles at The Beeb, with no fewer than 63 tracks, 37 of them previously unreleased musical performances. With no overlap on Live At The BBC, it is another winner, with recordings full of energy, spirit and raw - sometimes casual - brilliance. As before, the

tracks on offer are a mixture of rock covers and Beatles originals, and - possibly because they were better writers than their heroes, and also more contemporary - it is on their own material that they shine most brightly, with I'll Get You - a gem from the flip of She Loves You - and This Boy both showcasing the Beatles harmonies at their best. Having said that, the primal nature of tracks like Lucille and I'm Talking About You underline that - pop phenomenon though they were - The Beatles were a great rock band too. In total, there's a little over two hours of first rate recordings here meticulously remastered and accompanied by a 48-page booklet with a forward from Paul McCartney, essays from former BBC producer and Beatles expert Kevin Howlett, and a selection of photographs.

BANANARAMA: Deep Sea*Skiving (Edsel EDSG 8025) / Bananarama (DSG 8035) / True Confessions (EDSG 8031) / Wow! (EDSG 8032) / Pop Life (EDSG 8033) / Please Yourself (EDSG 8034)*

Once Britain's most successful girl group, Bananarama's canon is

celebrated in magnificent fashion by these six releases, which were originally issued on London between 1983 and 1993, and now re-emerge in deluxe casebound 3 disc (2CD plus a DVD) editions, each massively engorged and definitive. There are 188 newly-remastered audio tracks and 57 videos - promos and BBC TV appearances - assembled here. *Deep Sea Skiving* is their charmingly shambolic debut album, and their highest charting, reaching No. 7, as it spun-off a succession of hit singles. It is an endearing album, and its original 11 tracks are swelled by 26 flips and mixes, and a host of visuals, not to mention a 28-page booklet. Ten years on, Bananarama were slimmed down to a duo with Keren and Sara returning to PWL and coming away with an album, *Please Yourself*, that had *Abbesque* pretensions, was the album that marked the end of an intriguing era and signalled a sea change from which they never recovered.

**BUFFALO SPRINGFIELD:***Buffalo Springfield (8122797327)*

Previously released in 2001, when it was twice the price and more extravagantly packaged, the definitive Buffalo

Springfield box set has been resized and now crams its 77 songs into a 4CD fatpack, and sells for around £15. Although not hugely successful in their own right - they had one Top 40 single and no Top 40 albums in their native America - the group provided the springboard to success for Stephen Stills, Neil Young and Richie Furay. Their pleasing blend of rock, folk and country was enormously influential, far beyond the potency and poignancy of Stephen Stills' anti-war anthem For What It's Worth. Although together for just two years, they created a fascinating and dense pot pourri of work that still stands up today. Their rump catalogue is massively expanded here, with as many demos, alternatives and outtakes as even their biggest fan could wish for, all assembled into a heady chronologically arranged trip. A couple of highlights: Neil Young's waltz-time Nowadays Clancy Can't Even Sing, and the hauntingly fragile Expecting To Fly.

VARIOUS: 12" Disco -*The Collection (Rhino 825646406425)*

Released without much of a fanfare, this triple CD set is a remarkably good disco compilation

which includes the original 12" mixes of 34 classic cuts. It concentrates its attentions on the golden era of the genre and naturally leans heavily on Warner Music's own roster which was, at the time, second to none. It is also very sparing in its exploitation of disco's most obvious heroes, with only Chaka Khan, Change and Candi Staton given more than one track - unless you count Sister Sledge's He's The Greatest Dancer, Norma Jean's Sorcerer and Chic's Le Freak as a triple for Nile Rodgers and Bernard Edwards. These massive hits are threaded among lesser-known but worthy constructions, including Ben E. King's moodily magnificent Supernatural Thing, The Jimmy Castor Bunch's sinewy, synth-based funky groove Space Age and Light Of The World's fluid and lengthy Brit-funk anthem (one of only two on the album), Time. All this and change for a fiver.

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Based in London, **Mystic Sons** is a music publicity company that specialises in National and Regional Radio, Print and Online PR, with a focus on student and social media.

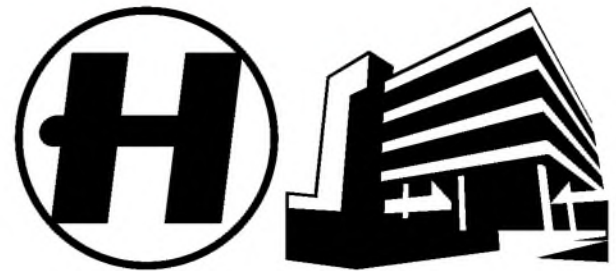
The team has a collective background in public relations, management, promotional strategies, festival planning, event organising and journalism.

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.

For more info, please contact: info@mysticsons.com or call 02079 63 09 64 and check online at: www.mysticsons.com

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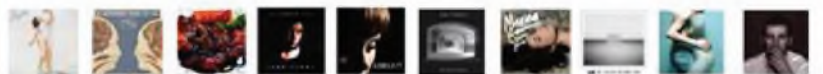
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► **GRANDE PLAN**

Pop princess Ariana Grande performed a secret show for fans at Rise, Leicester Square on her UK promo trip ahead of her backstage host duties at the MTV Awards earlier this month. The Island Records Ariana Grande team are pictured [L-R] Becky Richardson (radio assistant), Ashlea Mackin (publicist), Andrea Edmondson (senior TV promotions manager), Jasper Waller-Bridge (product manager), Charley Byrnes (director of national radio promotions), Steve Pitron (senior director of radio promotions), Ariana Grande, Marcus Beese (president), Jon Turner (managing director), Seb Fagg (marketing Assistant), Sarah Boorman (director of marketing).



◀ **SONG CASTLE**

Well, this is one of the more elaborate songwriting locations we've seen. ASCAP hosted their latest Songwriters Retreat at IRS Records founder Miles Copeland's 14th century Château Marouatte in the Dordogne region of Perigord Vert, France. Taking place across September and October, the retreat brought together top songwriters from the US and UK, who stayed at the Château for nine days amidst its medieval tapestries, stained glass, four-poster beds, suits of armour and Gothic furniture. Pictured [L-R] are Marc Emert-Hutner (ASCAP), Chris DeStefano (songwriter), Bleu (songwriter), Josh Kear (songwriter), David Ryan Jordan (ASCAP), Nylo (songwriter), John Hull (engineer), Melanie Fiona (songwriter), Jon Bellion (songwriter), Audra Mae (songwriter), Doug Mandagi (songwriter), Jamie McLaughlin (ASCAP), Jesse Shatkin (songwriter), Martin Beale (engineer), Hygrade (songwriter), Benny Cassette (songwriter), Jessie Malakouti (songwriter), Gary Go (songwriter), MoZella (songwriter), Jayson DeZuzio (songwriter), Daniel Nigro (songwriter) and Miles Copeland.



► **KING OF THE COUNTRY**

Bob Harris not only presented a series of programmes around the CMA Awards, but also picked up a prize himself. The Radio 2 DJ received the CMA International Country Broadcast Award, given out in recognition of outstanding achievement by radio broadcasters outside the US who have made important contributions for the development of country music in their market. He collected the honour from CMA Board of Directors president elect Frank Boustead (right) at a ceremony at the Country Music Hall of Fame in Nashville.



◀ **GOLDEN KODALINE**

Team RCA presented Irish rock outfit Kodaline with gold discs to commemorate their *In A Perfect World* album passing the 100,000 mark. The congrats and snaps took place the night before the band sold out The Forum last Tuesday. Pictured [L-R] Colin Barlow (president, RCA), Steve Garrigan (Kodaline), Anna Derbyshire (senior marketing manager, RCA), Duncan Ellis (Scruddy Bird Management), Mark Prendergast (Kodaline), Ricardo Fernandez (general manager, RCA), Jason Boland (Kodaline), Nicholas Goree (national radio promotions, RCA), Vinny May (Kodaline), Neil Hughes (director of promotions, RCA), Mark Lewis (B-Unique).

KEY SONGS IN THE LIFE OF

Dan Deacon



Founder, Deacon Communications

First record you remember buying?

I only started buying music quite late - so probably Enjoy Yourself by Kylie Minogue.

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

Probably Last Dance as a disco number is the only genre really for a wedding.

Which track would you like played at your funeral?

Keeping with the disco theme - Cheryl Lynn's Got To Be Real.

What's your karaoke speciality?

Yes Sir I Can Boogie by Baccara - if only for the falsetto that I think I can achieve

What was the best artist meeting of your life?

Probably Grace Jones after her Meltdown Show in 2008. I became a fan when I first saw her as May Day in A View To A Kill, then got to the music.



Recommend a track Music Week readers may not have heard...

The soundtrack to the *The Spy Who Loved Me* by Marvin Hamlisch never fails to impress.

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

Starship's Nothing's Gonna Stop Us Now - forever uplifting.

ARCHIVE

MUSIC WEEK November 29, 2008

HEADLINE NEWS

The BBC is facing renewed calls from industry executives to bring back Top Of The Pops on a permanent basis after it dramatically rethought its initial decision not to air a Christmas Day special this year. Universal UK chairman and CEO David Joseph believes a full-scale return is on the cards. "There's such an appetite from artists to do the show and when it ended it left such an enormous void. We've got to do everything we can to lobby for it to come back on a regular basis," he said.

ALSO

Mobile phones are rapidly becoming the UK's favourite music device, according to figures released by the Entertainment Retailers Association. The figures show that more than 44m mobile phones with MP3 capacity were sold in the UK over the last two years, compared to just 8m CD players over the same period. "There is now no doubt that MP3 is the fastest-growing music format of all time," said ERA digital chairman Russel Coultart.



NEW RELEASES RECOMMENDED 29.11.08



TAKE THAT Greatest Day KANYE WEST 808s & Heartbreaks

Single Of The Week is Greatest Day by Take That. The "guitar and piano led epic," is likely to award "Britain's favourite boy band" their third No.1 single since reforming in 2006. The track is from their fifth studio album *The Circus*, which they'll take on the road next summer on a sold-out tour that shifted 600,000 tickets within five hours of going on sale. Kanye West's *808s & Heartbreaks* is Album Of The Week. Autotune is used "with relish to create some big melodic pop tunes with a quirky lyrical twist and sweeping keyboards".

AD WATCH

Handle Recruitment is celebrating "30 years at the top" in a one page advertorial feature as *Music Week* 'raises a glass' to founder Stella Walker (pictured) and her team. Caryn Tomlinson started her career as a Handle placed receptionist and is now senior VP for global artist relations at EMI Music. "I often think of the day I first walked into Handle," she says. "Eighteen years later I was hosting the EMI Grammy party for all our artists, dignitaries and executives in LA."



SINGLES TOP 10 29.11.08

POS	ARTIST	SINGLE
1	BEYONCE	If I Were A Boy
2	X FACTOR FINALISTS	Hero
3	THE KILLERS	Human
4	T.I FEAT. RIHANNA	Live Your Life
5	KATY PERRY	Hot N Cold
6	ALESHA DIXON	The Boy Does Nothing
7	GIRLS ALOUD	The Promise
8	THE GURU JOSH PROJECT	Infinity 2008
9	BRITNEY SPEARS	Womanizer
10	LEONA LEWIS	Forgive Me

ALBUMS TOP 10 29.11.08

POS	ARTIST	SINGLE
1	LEONA LEWIS	Spirit
2	DIDO	Safe Trip Home
3	STEREOPHONICS	A Decade In The Sun - Best Of
4	NICKELBACK	Dark Horse
5	GIRLS ALOUD	Out Of Control
6	KINGS OF LEON	Only By The Night
7	IL DIVO	The Promise
8	PINK	Funhouse
9	SIMPLY RED	Greatest Hits 25
10	BEYONCE	I Am Sasha Fierce

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Jim Duguid



Published by Warner/Chappell, artists written for include Paolo Nutini and Alex Clare

What was the first song you ever wrote?

It was called Outer Space. I wrote the words on some kitchen roll in the back store of the supermarket where I had my Saturday job aged 17.

And the last song you wrote?

Rescue Me, with my DJ/producer friend Hervé.

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

Too Close with Alex Clare is my proudest yet. I can't help but raise a cheeky grin when I hear it in a bar or shoe shop.

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

I Still Haven't Found What I'm Looking For by U2.

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

Either the music room in my house or the studio I share in town. I've got a rickety Challen Piano and a few old guitars.

Who is your favourite songwriter of all time?

Lennon and McCartney. It may be a cliché but they changed my life when I was 14 and the complete Beatles book got me through a difficult time.



And your favourite songwriter of the moment?

Elbow's Guy Garvey. His lyrics take me to a different place.

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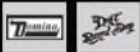
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- Rise Records** – No.1 Album (5 out of the top 10 and 34 of the top 50)
- Rough Trade** – No.1 Album (6 out of the top 10 and 49 of the top 100)
- Sister Ray** – No.1 Album (4 out of the top 10 and 9 of the top 20)

[PIAS] would also like to give a massive thanks to all the great labels and artists we work with for producing such great music. There's much more to come in 2014!



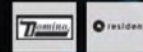
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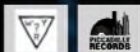
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