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"Oh man, I'm having the time of my life. I can't tell you how exciting things feel right now"



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Spotify: You do the maths

PLATFORM URGES INDUSTRY TO BACK IT OVER YOUTUBE AS IT REVEALS ROYALTY RATE

DIGITAL

BY TIM INGHAM

Spotify says it can reach a premium subscriber base of 40 million users in the "near future" - as it urges the industry to compare its payout rates to YouTube's.

The streaming platform launched a new artist-facing information website on Tuesday (December 3), which revealed that its average payout to music rightsholders was between \$0.006 and \$0.0084 per stream.

It said that this rate generated a monthly royalty payment in July for a specific "niche indie album" of \$3,300, while it paid out \$76,000 across the month for a "breakthrough indie album" and \$425,000 for a "global hit" LP.

A handful of the world's top artists had generated payments of more than \$3 million from Spotify in 2013 alone, it said - adding that its average royalty payouts of between \$6,000 and \$8,400 per million listens

compare favourably to figures of \$3,000 for a "video streaming service" (aka YouTube).

"Compared to online video services and internet radio services we're doing really well - paying two or three times [the royalties] of other platforms," Spotify artist services director Mark Williamson told *Music Week*: "We're monetising [music] very well compared to those platforms."

The new site, SpotifyArtists.com claims that if Spotify reached 40m premium subscribers, a 'hit album' could accrue as much as \$2.1m per month for rights-holders. At last count, Spotify had 6m paying subs - but industry insiders suggest it's already close to 10m.

"We can grow - and grow quickly - in the near future," said Williamson. "[The 40m figure represents] the trajectory we're on. That's the amount of subscribers we'll have globally when other markets mature to the point that Spotify has in certain places [like Scandinavia].



"It's a vital number to reach and we're going to do it. It's a fraction of the amount of users of these massive existing services, and it's totally realistic. This is not pie in the sky."

He added: "We've managed to get across how we're helping the industry - the inarguable fact that everyone has seen their Spotify [royalty] statements going up - whether a tiny band or a massive band. We're not in

the camp that believe you should give away your music for free and make your money elsewhere.

"We want to refocus the industry on making money from recorded music."

Spotify has paid out more than \$500m to rightsholders in 2013, and more than \$1bn in total since its launch in 2008.

Metallica (pictured) and Pink Floyd recently agreed to bring their catalogues to the platform.

SHARING THE WEALTH

Spotify pays rights-holders 70% of all income - but doesn't control the amount labels apportion back to their artists. Scott Rodger, founder of Quest Management (Paul McCartney, Arcade Fire) told *Music Week* all his artists have deals with labels that ensure they receive between 50% and 90% of streaming income.

"We often hear of the older act who may be on a 15% royalty or less from their label," he said. "At that point, their revenues from streaming are really nothing," he said. "For [our] artists, the revenue is significant. It's a challenge for the new artist with very little negotiating power to get terms that make sense for them."

Added Tim Clark, co-founder of IE Music (Robbie Williams, Sia): "We're big supporters of Spotify. The cost of digital distribution is minimal but the problem is the share that record companies are prepared to give to artists. Digital deals should be a minimum of 50/50 - though we would expect a better split than that."

Royal Blood sign deal with Warner Bros UK



The only rock act to make this week's BBC Sound of longlist, Brighton duo Royal Blood, have signed to Warner Bros. on a global deal. Miles Leonard, chairman, Parlophone and co-chairman, Warner Bros. Records UK, said: "Royal Blood are the most exciting band I have seen in years. No-one comes close. We saw them, we loved them and no matter what, we had to sign them to Warner. We share the

same vision. We don't have a policy of trying to sign everything that moves and because of that the band could see that they would get the right focus and attention they deserve here."

Royal Blood manager Ian McAndrew added: "Wildlife Management want to share how excited we and the band are to be working with Warner Bros, we all look forward to a long and successful relationship."

NEWS

EDITORIAL

That's the Sound Of... silly industry prematurity



BASTILLE and Rudimental are the only two new British artists to have clocked up platinum sales of their debut albums this year. Neither of them appeared on the BBC Sound Of poll in 2012.

Ed Sheeran - another notable Sound Of absentee - has shifted bazillions of copies of his introductory album, and just sold out three nights at Madison Square Gardens in New York.

All three of these artists were allowed to develop largely away from the judgemental glare of the UK industry's tastemakers, and it is hard to argue against the fact they all seem to have benefitted quite heavily from the slightly slower pace this shaded limelight permits. Ditto for London Grammar - another act that slipped the minds of the Sound Of judges last year, and yet a rare new British act with 'gold album' inked on their CV in 2013.

Yet despite these oversights, this veritable Jools Holland Hootenanny of tastemaker blindspots, I'm not here to kick the Sound Of poll. Taken at face value, it is what it is - a knowingly arcane but reasonable barometer of the acts that will at least be given a bite of the fame cherry in the coming 12 months.

My big problem with it right now is the salivating reaction across the industry; so symptomatic of a business that continually shoots itself in the foot with its crazed obsession with the new.

"If the industry wasn't quite so dictated to by its own 12-monthly fresh meat alarm, what could have become of now-forgotten Sound Of types?"

Rather than burn up too many precious paragraphs recapping Sound Of's flops (Daisy Dares You, Mona, Niki & The Dove, FrankMusic, Friends, Joe Lean, Marcos Hernandez...), my mind turns to the bigger quandary: if the industry wasn't quite so dictated to by its 12-monthly fresh meat alarm, would it have been more patient with an obvious and present talent like Clare Maguire?

Would it have actually given the time and space needed to develop Delphic, or The Drums, or Sadie Ama - or any of the other artists that the A&R world has quickly buried in its graveyard?

Surely if we've learnt anything from the story of Foals - one of 2013's 'breakthrough' artists, but with a slow-burn history that dates back to (oh yes) a noteworthy appearance on the 2008 Sound Of poll - it is that in the majority of cases an artist won't wow the public with a spellbinding first effort and be playing the O2 by Easter in their first year on the scene. It's that the slow, patient development of an artist can, and so regularly does, pay huge dividends. (See also: Passenger, who IE Music bankrolled for a decade - and lost a fair amount of cash on - before his self-owned hit put radio across the world into a headspin.)

Compare that to the ugly hypothetical situation in which an artist is being pitched to a new label or media outlet, and rejected on the grounds that being on the Sound Of longlist two years ago suggests they're a tad old hat. X Factor gets a huge amount of flak for churning out artists year-in-year-out, but it looks to me like the 'credible' A&R world is sometimes no better - perhaps even more guilty of blindly casting aside raw talent in favour of a hot young thing. It's an attitude that doesn't break artists - it busts careers.

That cacophony of trendsetting column scribbles you hear right now isn't the Sound Of an exciting New Year - it's the Sound Of the industry's self-damaging, dumb desperation to say, 'I told you so.'

Tim Ingham, Editor

New-look MPA names CEO

SARAH OSBORN TAKES OVER FROM STEPHEN NAVIN

PUBLISHING

BY TIM INGHAM

The Music Publishers Association has named its new CEO following the departure of Stephen Navin back in June.

Sarah Osborn will step into the role on January 1, 2014, from her existing position as general manager at the MPA, which she has held since June 2012.

The exec (pictured) previously worked for eight years at Schott Music, first as composer manager and latterly as head of contemporary music.

In addition to her responsibilities at Schott, she chaired the MPA's Education and Training Group and is a regular speaker on MPA courses.

The news comes after the appointment of former Warner/Chappell exec Jane Dyball as chief executive of the MCPS, announced last week.

MPA chairman Chris Butler told *Music Week*: "Sarah had a very good publisher background and had effectively been Stephen's deputy, so her candidacy for this role became obvious. She's very well liked and popular with both the MPA membership and the board."

Osborn commented: "I love

music publishing, and I think the role of a trade association is so crucial. I've moved over from being a publisher myself to working within the MPA, and the more I've been here, the more I've realised what a vital role we play."

The emergence of two senior female execs in a publishing industry traditionally dominated by males was not lost on Butler. He said: "With Jo Dipple at UK Music, we've now got three very powerful and accomplished women in influential roles in the UK music publishing sector - which perhaps has not always been known for promoting good women to the top jobs.

"It's something of a golden generation - we can also count [MPA public affairs boss] Harriet Finney in this group. I wasn't on a mission with these appointments - I wasn't fulfilling quotas or anything, that's just the way the chips fell. These were the best candidates, and that was shown in the unanimity of the MPA community in giving these folks the opportunity. I'm looking forward with a great deal of confidence and optimism."

Butler added that the MPA was initially looking at combining the roles of the trade body's CEO and the chief exec of the MCPS, but later



decided to hire "two strong candidates in each role".

"I can't tell you who the other candidates were for Jane's job, but it was a stellar field," he said. "We interviewed four very good people. Jane was the unanimous choice. She has the ambition for the role, but also the experience of the indie and major sectors. She has a vision for the business and the ability to take the membership with her. We were lucky she was available."

Discussing Navin's departure, Butler added: "Stephen was a very tough act to follow - he was a terrific leader and spokesperson for music publishers. It was a difficult role to fill."

■ Read interviews with Sarah Osborn and Jane Dyball on pages 22 and 23

Boateng steps up at Island

Alex Boateng, aka Twin B, has been promoted at Island Records - expanding his role of product manager into the newly-created position of A&R/marketing manager for the label.

He will continue to oversee marketing campaigns for artists such as Jessie J, Drake, George the Poet and Dizzee Rascal, whilst simultaneously joining A&R director Louis Bloom's team, where he will sign and develop new talent for the label.

Boateng joined Island as a marketing consultant in 2009. He also worked in brand/artist management, as well as radio production at Radio 1Xtra / BBC London. After being promoted to marketing manager,



he spearheaded hugely successful campaigns for the likes of Lil Wayne, Nicki Minaj, Angel, Taio Cruz, Tinchy Stryder, Erykah Badu and Kelly Rowland.

Island president Darcus Beese said: "Alex is one of the most respected and connected operators in the music business and I believe this new role will

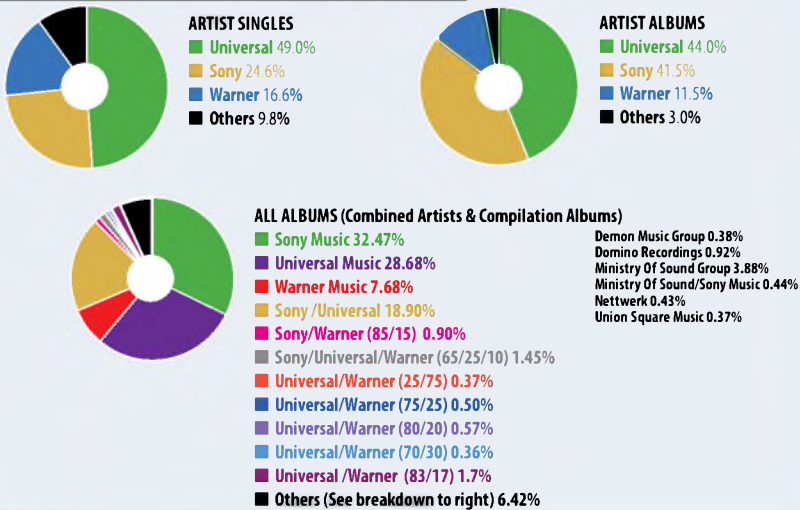
help us utilise his many and varied talents to the fullest.

"From his radio work and DJing to his marketing nous and keen ear for new talent, we feel, in this ever-changing landscape, that this new role further strengthens our already formidable A&R team and will make us even more competitive when going after deals."

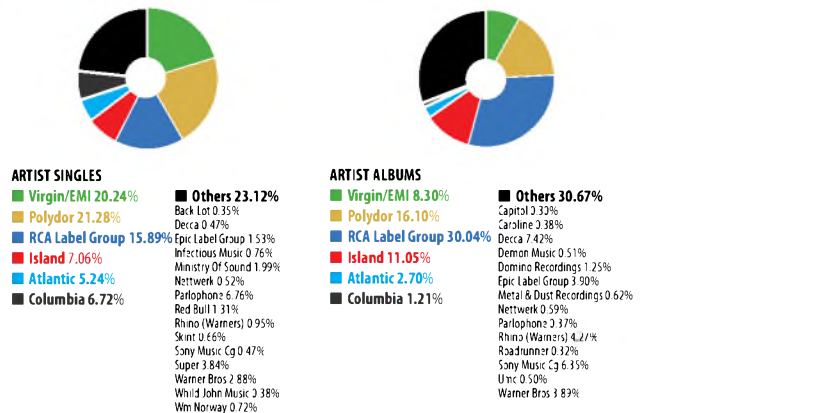
Boateng added: "Everyone knows what a truly special label Island is and I'm delighted to have been given this unique opportunity. The team that Darcus has assembled here is second to none and I'm really looking forward to the added challenge of uncovering exciting new talent for the label."

MARKET SHARES

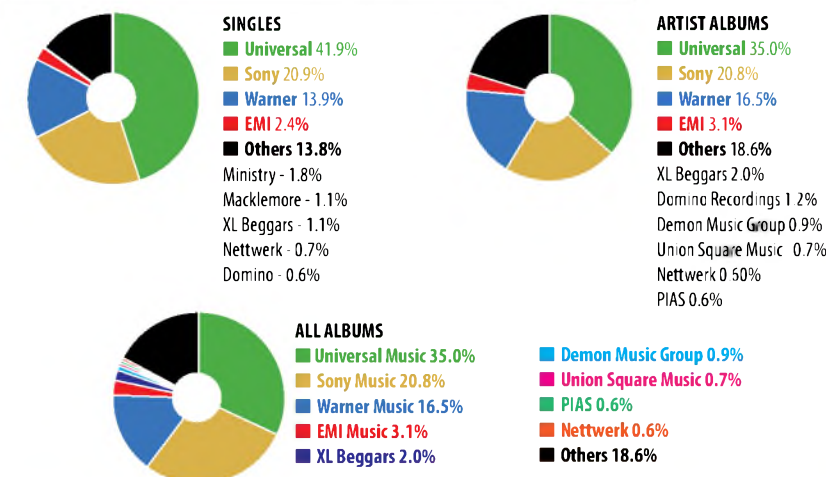
WEEK 48: TOP 75 SHARE BY CORPORATE GROUP



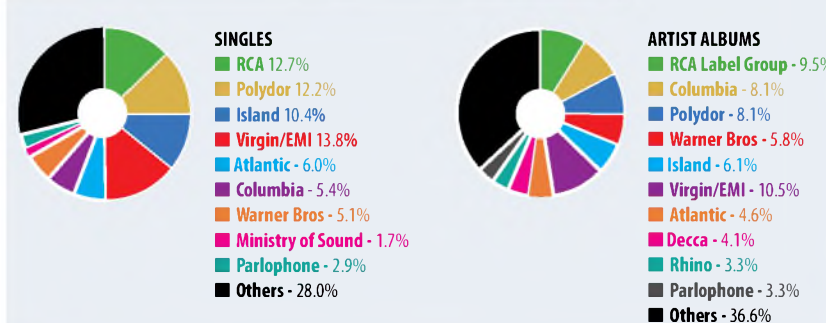
WEEK 48: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



EXEC'S NEW AGENCY TO WORK WITH CAROLINE

McCabe joins Universal

MEDIA

BY TIM INGHAM

Respected media and promotions exec Kevin McCabe is joining Universal Music - as well as setting up his own UMG-backed agency. McCabe becomes the latest high-profile appointment this year at Caroline International, Universal's recently-launched global artist and label services group.

The firm announced last month that it had hired former Creation GM Emma Greengrass, joining joint-MDs Michael Roe and Jim Chancellor.

McCabe is named director of promotions and artist campaign strategy at Caroline - but the former EMI exec's new



"The quality of artists Kevin has been at the heart of breaking reflects his calibre as an executive"

DAVID JOSEPH, UNIVERSAL

role doesn't stop there. He is also setting up an in-house radio and TV promotions agency working across artists signed to Caroline and Universal Music UK's labels.

It is anticipated this agency will also work independently with artists from outside the Universal Music family, including Radiohead - with whom McCabe has worked with for 20 years.

He joins Universal Music in January 2014, having left Warner Music in August after just three weeks at the company.

McCabe spent 23 years at EMI/Parlophone before the label was acquired by WMG in July for £487m.

He joined Parlophone in January 1990 as a sales rep, switching to regional radio plugging in 1993 and working his way up

the promotions team before becoming head of radio promotion for Parlophone in September 2000.

He continued in this role for eight years, being named the Radio Academy's National Radio Plugger Of The Year four times. In 2008 he was promoted to VP, promotion & PR for Parlophone, soon after adding EMI Label Services and the EMI Music Catalogue roster to his portfolio.



In January 2012, he was promoted to the role of SVP promotion & publicity for the whole of EMI Music. Over the years he has worked with artists including Coldplay, Blur, Radiohead, Gorillaz, Paul McCartney, Kylie Minogue and David Bowie.

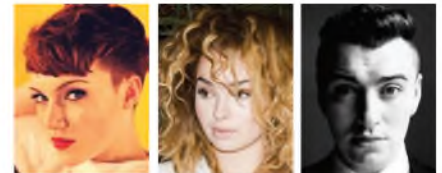
Universal Music UK Chairman & CEO David Joseph said: "There are few people in the industry as respected and well-liked as Kevin. The quality of artists he's been at the heart of breaking reflects his calibre as an executive - we are delighted he is joining us and have no doubt he will continue to repeat his considerable success."

Alongside his new roles at Universal Music, McCabe will also take on the role of head of music development at TBI Media, the multi award-winning production company.

Read *Music Week's* Kevin McCabe interview on pages 20 and 21

Howl, Eyre and Smith up for BRIT

The nominees for the 2014 BRIT Award Critics' Choice are today announced as Chloe Howl, Ella Eyre and Sam Smith.



All three are signed to majors: Howl is with Sony's Columbia, Eyre is with Universal's Virgin/EMI and Smith is with Universal's Capitol Music Group.

The winner, as well as second and third place, will be announced next Thursday, December 12. The Award is open to artists signed to a label who are set to release their debut albums in 2014 and over 100 artists from a range of genres were considered.

Previous Critics' Choice winners have included Adele (2008), Florence & The Machine (2009), Ellie Goulding (2010), Jessie J (2011), Emeli Sande (2012) and Tom Odell (2013).

The nominations for The BRIT Awards 2014 will be announced in January with specific details to be unveiled in the coming weeks. The nominations will be broadcast on ITV.

The news comes after the announcement of the BBC Sound Of 2014 longlist earlier this week. Those who made the cut were: BANKS, Chance The Rapper, Chlöe Howl, Ella Eyre, FKA twigs, George Ezra, Jungle, Kelela, Luke Sital-Singh, MNEK, Nick Mulvey, Royal Blood, Sam Smith, Sampha and Say Lou Lou.

NEWS

NEWS IN BRIEF

■ **DRM:** New research suggests that the removal of DRM protection boosts music sales - years after it was originally implemented with the aim of tackling piracy. A University of Toronto study showed that, after the removal of DRM, digital music revenue increased by 10%, long-tail content was up by 30% and top-selling albums showed no significant difference between the DRM and non-DRM states - suggesting overall that the implementation of the technology is not efficient in tackling piracy and hurts record sales.

■ **IFPI/BIEM:** A new standard agreement to regulate the royalty payments from record companies to authors' collecting societies for physical formats has been reached. BIEM and IFPI have renewed the contract, which covers continental Europe and comes into effect from January 2014. Under the terms, the effective rate has been adjusted from 9.009 percent of PPD to 8.712%.

■ **(PIAS)/ROUGH TRADE:** (PIAS) and Rough Trade Distribution B.V. will merge their sales and distribution activities in the Benelux from the January 1, 2014 through a new joint venture. The new company, (PIAS) Rough Trade Distribution B.V., will be based in the (PIAS) office in Amsterdam, and become part of the (PIAS) Group.

■ **HMV:** HMV will focus its product offering on core music, films and games, reducing the amount of high-end technology it sells. Director Steve West revealed that the firm has cut back on selling items such as tablets to make way for "products which our customers more readily associate with the HMV brand" like music, films and games. Books, headphones and T-shirts that are performing well shall remain as part of its wider product range, however.

■ **SONISPHERE:** As the festival returns after a two-year hiatus, Sonisphere has secured a first with Iron Maiden and Metallica set to co-headline the event. It will take place July 4-6 at Knebworth Park.

■ **IRON MAIDEN:** The band's holding LLP are among a number of UK SMEs including Kobalt and Shazam identified as having great success in a report called 1,000 Companies To Inspire Britain, compiled by the London Stock Exchange.

For all of the latest Music Industry news, bookmark

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AWOLNATION TRACK WAS ORIGINALLY SERVICED TO UK RADIO IN 2011

Red Bull enjoys slow-burn hit

LABELS

■ BY TIM INGHAM

Red Bull Records UK has managed to revive a two-year old single in this country at radio - creating what it hopes will be a platform for AWOLNATION's lengthy career on these shores.

The US electronic rock band, fronted by Aaron Bruno, released their single Sail in North America in March 2011. It has gone on to sell 4 million units in the US, propelling the band's album, *Megalithic Symphony*, to close to half a million sales. Red Bull's UK office, headed by former Mute and Sony exec Angie Somerside, was set-up last year - and realised they needed to resurrect the song.

"We always knew this record was a hit," Somerside told *Music Week*. "Whenever it's had any kind of exposure, that's been obvious. Singles that are this reactive don't come along very often. We got a sync in Portugal and it went top of the iTunes chart straight away. We've been open as an office in the UK fully for only 18 months. Prior to us being here, it had been serviced to Radio 1 and had a couple of plays about two years ago - but in retrospect, it was a bit early. It wasn't a proven hit."

The track climbed last Sunday (December 1) to No.22 in the Official Singles charts and onto BBC Radio 1's B-list, helped by a recent sync on the



AWOLNATION frontman Aaron Bruno

trailer of Ridley Scott movie *The Counselor*.

Early radio support was granted by Absolute, which put the track on its A-list last month, as well as XFM - both of which Somerside called "a vital part of the story".

"We see this as a Top 10 record, and we have a chance," she added. "We knew it would be hard to get any radio, particularly Radio 1, when we [set up the UK office] because it was technically an old record - so we backed off. We watched it grow and grow [around the world], go into the Top 40 in the US, and then we got the luck of the *Counselor* trailer. It wasn't an enormous boost, but it was a kick into our marketing - which was mainly

radio advertising, as we knew it would be so reactive. We wanted to see Shazam go, and it did."

The single's success is the culmination of a long campaign for the band in the UK, which has seen them tour Europe three times - including a sold-out show last year at London's Heaven.

"We've got a really good live base, which is really important - this is not just about the single," said Somerside. "This is a real, global long-term development story, one that's very typical of the way Red Bull works. The album's done around 16,000 [in the UK], it's ticked over. But 2014 gives us the chance to put a face to the music - Aaron [Bruno, frontman] is a real star

and an amazing songwriter."

Other acts signed to Red Bull Records include two UK rock acts in Twin Atlantic and Heaven's Basement.

Added the MD of Red Bull Records, Greg Hammer: "It's always been our label's philosophy to never give up on any of our artists and AWOLNATION is a great example of this.

"Almost three years after its initial release, *Sail* is at the pinnacle of its US success and now has crossed into a European - and worldwide - story.

"Red Bull Records prides itself on its commitment to long term artist development. We feel this makes for an even more special result".

Infectious signs hotly-tipped RY X

UK independent label

Infectious has signed fast-rising solo act RY X.

The artist was recently given heavy exposure as his track *Berlin* was used on a widespread TV ad for Sony's 4K range of televisions. It was aired in the UK, Germany and France.

Australian by birth, RY X - real name Ry Cuming - currently resides in LA. *Berlin* reached No.38 on the Official Singles Chart on Sunday, and is taken



"We are delighted to be working with an artist of the calibre of Ry X. He is a brilliant addition to the Infectious roster"

KORDA MARSHALL, INFECTIOUS

from the acclaimed *Berlin* EP, which also featured tracks *Shortline*, *Vampires* and *Wanderlust*. An album is expected to arrive next year.

"We are delighted and very

proud to be working with an artist of the calibre of RY X," Infectious founder Korda Marshall told *Music Week*.

"This is a truly amazing EP and he is a fantastic artist and a



brilliant addition to the Infectious roster."

ie: music
an artist services company

NEWS

PREMIER MUZIK BOSS CAMPAIGNS FOR ONE TRANSPARENT SYSTEM FOR 'FAIR' DISTRIBUTION

Urgent call for international neighbouring rights reform

COPYRIGHT

■ BY TOM PAKINKIS

The head of royalty collection and administration firm Premier Muzik has accused major labels and societies in certain territories of preventing neighbouring rights payments from reaching performers.

Neighbouring rights royalties for a track are, in theory, supposed to be split equally between the master owner and performers on a certain song. But Premier Muzik CEO Gino Olivieri (*pictured*) says that this is too often not the case.

"The reality of it is that, since neighbouring rights royalties are probably the number one source of income for record companies globally, they're not going to make it easy for you to gather it," he told *Music Week*.

"I won't say which, but some territories are funded by the majors at society level," he claimed. "Obviously if [collection societies] are funded by the majors they're going to be more likely to link themselves to majors rather than the performers. So in certain cases, even though its black and white that a royalty belongs to the artist, they won't be able to get it because Goliath, which is the [record label], will do everything it can so that [the artist] doesn't get it. They don't want the performer



to [receive the royalty] they want to keep it for themselves."

Olivieri said that many labels are quick to register songs as not qualifying for neighbouring rights if a performer is American, since the territory's legislation doesn't recognise the right.

"Many American performers actually record their music abroad, and so their music would qualify for neighbouring rights," he explained.

Olivieri also highlighted poor data entry by labels, which can lead to artists missing out on their share of neighbouring

"In a perfect world, all [collection] societies would share the same information in one central database"

GINO OLIVIERI, PREMIER MUZIK

rights royalties. "We recently saw a label register the works of a high-profile performer on an upcoming album," he said. "The album titles were not registered and songs were down as 'Track 1', 'Track 2' etc. They had outlined the albums as recorded in the US, thus disqualifying any chance of those titles ever receiving any income."

Based in Canada, with partner

All Right Music in France, Premier Muzik counts big name acts including Lady Gaga and Avicii among its neighbouring rights collection clients.

Olivieri gave *Music Week* the example of what he sees as a landmark neighbouring rights collection for a group of Premier Muzik clients: "There was a [band] that had a huge hit in the UK. The royalties that came in

for them were somewhere around \$20,000, but it didn't make any sense because they had almost two months of No.1s trickling down worldwide. So I dug more, we fought and about a year and a half later we managed to get them \$1.7 million."

Olivieri argued that there must be more transparency between major labels, collection societies and performers as well as unified systems and databases on a global level to ensure the fair and free flow of royalties.

"If this were a perfect world, all the societies would share the same information. They'd have one central database that everyone would feed into and it would be fantastic for all involved. But collectively they don't want that – they say they do but they don't because they want it to be something that stays in their own pockets.

"I'm not saying that this is the case for every major because there are a lot of companies and a lot of societies out there that want this to be fair," Olivieri added. "There are many good people at the societies.

"But I can't tell you how many times artists, their managers or attorneys have gone out for their money only to be told they don't qualify and that's it. Then we come along and all of a sudden they're getting [thousands of dollars]... Why is that?"

Weatherley among first Great Escape speakers



David Cameron's recently-appointed IP adviser Mike Weatherley MP (*pictured*) is among the first speakers to be announced for The Great Escape's 2014 convention.

The MP for Hove will headline a half-day strand focused on the music rights sector and will reveal current thinking in Westminster and

Whitehall regarding the ongoing fight against online piracy.

Elsewhere in a programming strand titled Maximising Music Rights – which is supported by PPL – representatives from PPL, Kobalt and the artist community will provide insight on neighbouring rights, which provide extra royalty income for artists and producers.

Additionally, key execs from leading labels and digital platforms will explain how rights-owners are now combating the unlicensed distribution of their recordings online.

Maximising Music Rights is one of six key strands that will form the core of The Great Escape convention, which takes place in Brighton next May.

Details of the other five strands will be announced early next year.



FORMER MANFRED MANN MANAGER ENJOYED LONG CAREER AT BMG, BPI AND MORE

Harry Maloney dies aged 70

EXECUTIVES

■ BY TIM INGHAM

Popular UK music industry veteran Harry Maloney died last Wednesday (November 27) aged 70, after a long fight against cancer.

The exec began his career in the music industry in artist management during the early seventies, working with acts such as Manfred Mann's Earth Band, Uriah Heep and Eddie & The Hot Rods.

Seventeen platinum, gold and silver awards followed, with the crowning achievement a No.1 in the US with Manfred's *Blinded By The Light*.

Maloney also played a key role in the development of studio technology – in 1985 converting Great Linford Manor into a recording studio complex that was one of the very first to make use of digital recording equipment.

In 1993 he joined BMG Records as its commercial director, helping to transform the prospects of its licensing division in particular, before moving on to become the chairman of Apex Music Group in 1997.

During his successful spell there he oversaw the organisation's



rise as one of the world's largest independent distributors – representing over 80 labels and achieving a string of Top 10 Chart albums internationally.

In 2004 Maloney joined the BPI as its independent members manager – putting in place much of the foundation of today's member services to the Indie community, being the first to organise seminars on key

issues and also recognising the vital importance of educating labels on their digital strategies.

In 2006 he stepped away from BPI as an employee but was subsequently elected onto its Council after setting up his own label – the 'Independent Record Company'.

Maloney retired from the BPI Council earlier this year. He leaves behind his loving wife

Vicky and two daughters Beth and Nell.

"Harry will be greatly missed by his many friends at BPI and the wider music community," said Tony Wadsworth CBE, BPI chairman. "Generous in spirit and always happy to oblige, Harry was a real music fan, loved by all and known for his sunny outlook that always lifted everyone around him.

"Generous in spirit and always happy to oblige, Harry was a real music fan, loved by all and known for his sunny outlook. He will be greatly missed"

TONY WADSWORTH CBE, BPI

"He enjoyed a wonderful career, not least through his work managing Manfred Mann's Earth Band, and, as I remarked when he retired from BPI Council in July, we are also hugely indebted to him for his wise counsel over the years and the fantastic contribution he made to our industry.

"His wife Vicky, his daughters Beth and Nell and all his family are in our thoughts at this very sad time."

[Pictured above: Maloney holding a commemorative disc at his retirement party at the BPI earlier this year. Left to right: Iain McNay - Cherry Red; Mike Batt - Dramatico; Korda Marshall - Infectious; Nick Hartley - PIAS; Geoff Taylor - BPI; Scott Cohen - The Orchard; Tony Wadsworth - BPI; Fran Nevrlka - PPL]

Big Life and Nova's US chart success

RECORD LABELS 'DIDN'T REALLY GET IT,' TIM PARRY TELLS MUSIC WEEK

Big Life Management and Nova Sales & Distribution are celebrating DIY chart success in the US with 8-year-old classical prodigy Alma Deutscher.

Following TV appearances in the US on The Ellen Show and NBC's Today Show, Deutscher's debut album *The Music Of Alma Deutscher* became the top-selling classical CD title in the US and Canada on Amazon and iTunes as well as breaking into the Top 20 albums chart on Amazon.com.

The LP also peaked at No.9 on Billboard's Classical Albums chart at the beginning of the month and remains in the Top



25 at the time of writing. "We did speak to labels as you can imagine, the usual suspects, but they didn't really get it," Big Life co-founder Tim Parry told

Music Week. "I think they didn't get it because she's primarily a composer. She is a really wonderful player, especially for her age, but her main talent is as a composer."

Unable to get a traditional label deal, Big Life gave worldwide distribution rights to Nova, which in turn partnered with [indie label Flower] in the US to make the album available Stateside.

"We are delighted to be involved in the Alma Project," said Nova managing director Wilf Mann. "She is a hugely talented artist and we hope this initial success in the USA can be translated to the UK soon.

She is certainly a name to watch out for."

While Parry wouldn't necessarily rule out a traditional label deal for Deutscher in the future, he seemed more than happy to continue with the DIY approach.

"She's just a talent, there's no limit to where that can go," he said. "If we can set a precedent of releasing something and making it pay then, because she's got lots of music and it's fairly easy to record stuff, there's lots of potential. "If this outlet works then we can keep on using it and expanding it."

Queen sign with UMG

Queen and Universal Music have renewed their partnership with a long-term deal covering a range of new projects from the band including rare and unreleased material and a film.

The deal, which covers the world outside North America, comes three years after Queen first signed with UMG – when they left their long-term deal with Parlophone/EMI.

Max Hole, Chairman and CEO of UMGi said: "We have loved working with Queen over last three years. Queen remains one of the biggest, boldest and most influential bands in the world. The band and Universal Music have lots of ambitious plans for the future".

MusicWeek The Playlist

10 tracks you need to hear...



CIRCA WAVES
Good For Me
(Transgressive/Kissability)
(single, December 2)
Contact: Steve Phillips, Big Mouth
steve@bigmouthpublicity.co.uk



CHET FAKER & FLUME
Drop The Game
(Future Classic)
(single, out now)
Contact: Sinead Mills, Bleached
sinead@bleachedcommunications.com



EAGULLS
Tough Luck (Partisan)
(single, December 16)
Contact: Steve Phillips, Big Mouth
steve@bigmouthpublicity.co.uk



AVICII
Hey Brother (PRMD/Positiva)
(single, December 23)
Contact: James Mack, Listen Up
james.mack@listen-up.biz



THE ORWELLS
Dirty Sheets
(National Anthem)
(single, January 13)
Contact: Jon Lawrence, Alt Stoked
jon@stokedpr.com



TEMPLES
Mesmerise (Heavenly)
(single, January 13)
Contact: Steve Phillips, Big Mouth
steve@bigmouthpublicity.co.uk



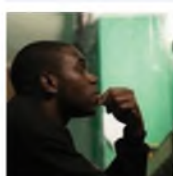
TIESTO
Red Lights (Virgin)
(single, February 23)
Contact: James Mack, Listen Up
james.mack@listen-up.biz



JASON DERULO
Trumpets (Warner Bros)
(single, December 23)
Contact: Andy Prevezer, Warner Bros
andy.prevezer@warnermusic.com



AIR TRAFFIC CONTROLLER
Hurry Hurry (Sugarpop)
(single, December 9)
Contact: Zac Leeks, Division
zac@divisionpromotions.com



JAVEON
Give Up (PMR)
(single, December 15)
Contact: Kim Smith, Phoenix Music
kim@phoenixmusicgrp.com

DATA DIGEST

SALES STATISTICS



CHART WEEK 48 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,032,415	2,196,274	828,974	3,025,248
PREVIOUS WEEK	2,987,129	1,558,666	736,330	2,294,996
% CHANGE	+1.5%	+40.9%	+12.6%	+31.8%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	158,489,742	58,450,438	17,357,302	75,807,740
PREVIOUS YEAR	160,908,566	63,495,937	16,335,321	79,830,750
% CHANGE	-1.5%	-7.9%	+6.3%	-5.0%

APPOINTMENT TO VIEW



ROBBIE WILLIAMS: ONE NIGHT AT THE PALLADIUM

Friday, December 6 - BBC One, 8pm - 9pm
The former Take That star performs an evening of swing music and new songs recorded at the London Palladium on November 8. Taken from his new album Swings Both Ways and featuring special guests Lily Allen, Rufus Wainwright and Muppet stars Miss Piggy and Kermit the Frog.

ALAN CARR: CHATTY MAN

Friday, December 6 - C4, 10pm - 11.10pm
The host is joined by guests including Lady Gaga, who talks about her new album ArtPop, and stand-up comedian John Bishop.

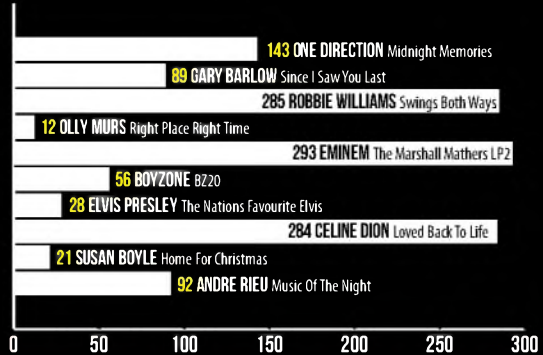
THE ROYAL VARIETY PERFORMANCE

Monday, December 9 - ITV, 7.30pm - 10pm
John Bishop hosts the entertainment extravaganza from the London Palladium in the presence of the Prince of Wales and the Duchess of Cornwall. The line-up of performers includes Gary Barlow, Oly Murs, Jessie J, Mary J Blige, Bryn Terfel and Gareth Malone with his Voices choir.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON DECEMBER 2 2013



BPI SALES AWARDS: WEEK ENDING DEC. 1

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
OLLY MURS RIGHT PLACE RIGHT TIME (ALBUM) 3x Platinum
STONE ROSES THE VERY BEST OF (ALBUM) 2x Platinum
FAITH HILL THERE YOU'LL BE (ALBUM) Platinum
ONE DIRECTION MIDNIGHT MEMORIES (ALBUM) Gold
GARY BARLOW SINCE I SAW YOU LAST (ALBUM) Gold
LITTLE MIX SALUTE (ALBUM) Silver
DRAKE FT MAJID JORDAN HOLD ON WE'RE GOING HOME (SINGLE) Gold
LILY ALLEN SOMEWHERE ONLY WE KNOW (SINGLE) Silver



shazam TAGGED

The latest most popular Shazam new release chart:

- AVICII**
Hey Brother
- AWOLNATION** Sail
- LILY ALLEN**
Somewhere Only We Know
- RIHANNA**
What Now
- ELLIE GOULDING**
How Long Will I Love You



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

For daily news visit musicweek.com

GIGS OF THE WEEK

LONDON



Who: Haim
Where: The Forum
When: December 9 and 10
Why: The sisters play two shows in the capital as part of a UK and Ireland tour after the release of their debut album *Days Are Gone*. Their latest single *Forever* is out on December 9.

MANCHESTER



Who: Peace
Where: The Ritz
When: December 11
Why: Joined by Dreng, the Birmingham band head out on tour to support their debut album *In Love*. They play two dates at London's Shepherd's Bush Empire on December 6 & 7.

BLACKPOOL



Who: Two Door Cinema Club
Where: Empress Ballroom
When: December 12
Why: Ahead of their headline set at London's O2 Arena on December 13, the Northern Ireland band head north. They are joined by Swim Deep and Circa Waves.

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 *Metal*



Hammer magazine is **Avenged Sevenfold** who 'declare war on the mainstream'. Inside, the five-piece band talk about their 'most successful year' to date after releasing sixth album *Hail To The King* in August.

Elsewhere, 'legendary shredder' **Zakk Wylde** tells all about quitting booze after '20 years living at full pelt' and why he wouldn't mind being a "smidgen of success" on Take That's "fucking assholes".

Bullet For My Valentine's Matt Tuck reveals his six reasons why Metallica are "still one of the greatest metal bands" despite making "a few missteps along the way". The singer plays homage to 'King of the universe' James Hetfield and the band's "timeless" *The Black Album*.

In the reviews pages, **Severance's** *Heart Of A Coward* gets eight out of ten from Stephen Hill. Tipped as "the next UK metal band to blaze the trail," "every track is a winner". Holly Wright says *Redaction Artifacts* by **East Of The Wall** shows "huge potential," but knocks four marks off for a "strange combo" of "proggy noodling and chest beating."



THE MAGIC NUMBERS

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

\$0.007

Per stream paid out on average by Spotify to its rightsholders. The figure was revealed as part of a new site built specifically for artists and is presumably a mix of streams on its premium service and ad-supported free service

12m

Mentions of all related hashtags on Twitter during 1D Day on November 23.

The boy band have just released the fastest selling album of 2013 with their third LP *Midnight Memories*

18

Small venues will be involved in the first Independent Venue Week, launching on January 28 next year. The nationwide celebration will see gigs curated by artists, promoters, labels and blogs take place over six days

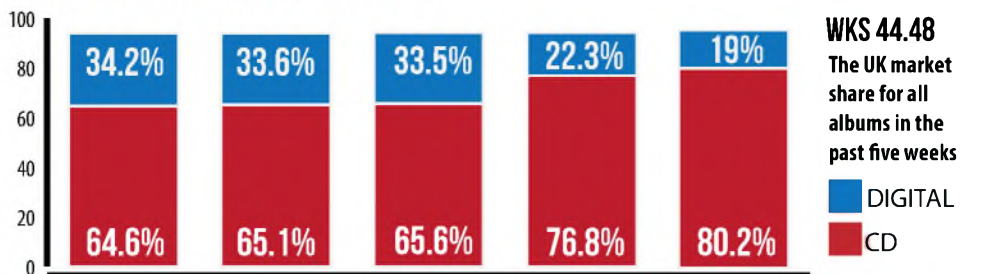
10th

UK Festival Awards saw Download named best major festival. Arctic Monkeys won headline act of the year for their performance at Glastonbury

6

April will see Manchester band The 1975 play a headline gig at London's Royal Albert Hall after a run of sold out shows in January and February

DIGITAL vs PHYSICAL



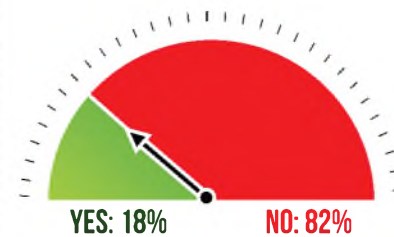
TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Dec. 2

- 01** BBC Sound Of 2014 list revealed
Monday, December 2
- 02** Fairwood signs Carrie Haber in global publishing deal
Saturday, November 28
- 03** Harry Maloney dies aged 70
Saturday, November 28
- 04** Russell Brand directs fans to The Pirate Bay to download new DVD
Saturday, November 30
- 05** 'Music industry has taken a shortsighted approach to piracy' - Moby
Wednesday, November 27

MUSIC WEEK POLL

This week we asked...
 Are you excited about plans for the BRIT Awards 2014?
 Vote at www.musicweek.com



LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@willbeardmore Pretty sure this horrific Ian Watkins business proves that there is such a thing as bad publicity. (*Will Beardmore, Parlophone/Warner*) *Tuesday, November 26*



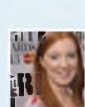
@benedictransley Sherlock return date confirmed, Dappy kicked in the face by a horse, drunk guy not actually eaten by a snake...today is a good (Fri)day. (*Benedict Ransley, NME/Uncut*) *Friday, November 29*



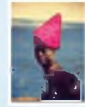
@stevebrookstein So now James Arthur has performed I am the only winner to turn down going back the show. #xfactor (*Steve Brookstein*) *Sunday, December 1*



@ArwaHaider Psychologically scarring @Amy_Rose_D with the new R Kelly LP before I go out for lunch. #Party (*Arwa Haider, Associated Press*) *Thursday, November 28*



@lynnemcd82 Quote of the weekend came from Billy Bragg tonight: "Americana is country music for Smiths fans." (*Lynne McDowell, BPI*) *Sunday, December 1*



@gemtriesharder Apparently, Charlie Chaplin, Michael Caine & Aphex Twin all once lived in Elephant & Castle. Just IMAGINE the Come Dine With Me (*Gem Samways, Tdigital*) *Monday, December 2*



@natalieivass I've asked three people to be my date tonight. Each of them had an odd excuse. Eyebrows. Ironing. Another date. On to the next three then. (*Natalie Vassileiou, Modest! Management*) *Thursday, November 28*



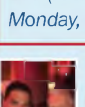
TWEET OF THE WEEK
@Jacadimus If you want any more proof of the single/album divide. Only 2 acts in Album Top 10 are under 30 & only 2 acts in Single Top 10 are over 30! (*Jack Wilfosterson, Jackal Entertainment*) *Monday, December 2*



@sambush Just seen the #bbcsoundpoll2014 and it's very odd. Not one act on there in my opinion has arena potential like previous nominations. (*Sam Bush, AEG Live*) *Monday, December 2*



@MBCFred I have a 'usual' at a cafe around the corner from the office. And my teachers said I would come to nothing... (*Fred Mellor, MBC PR*) *Thursday, November 28*



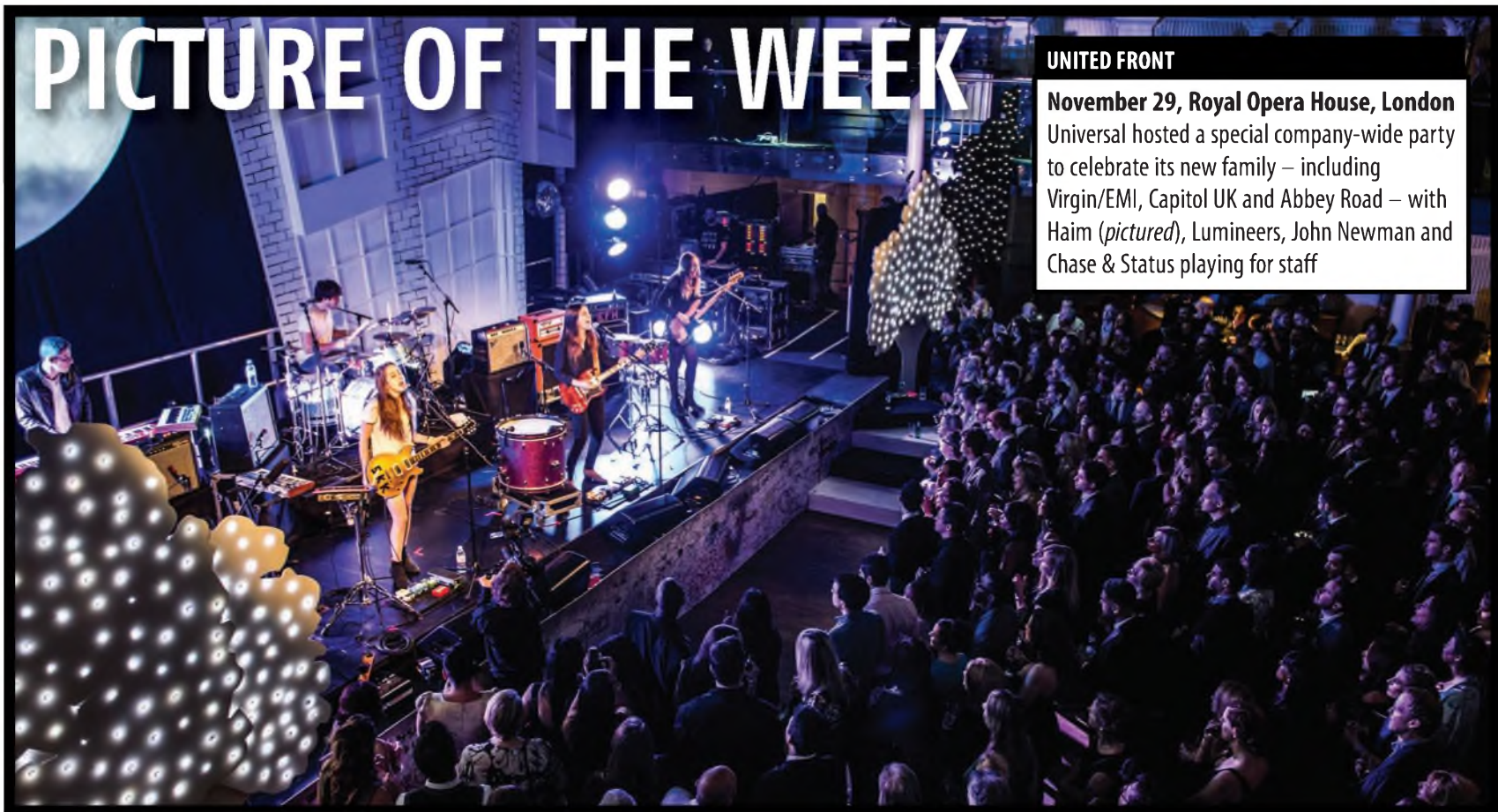
@paulsamuels99 Do follow @lucyjackson. She does great work at Nordoff and has agreed to run the marathon if she gets to 1000 followers (*Paul Samuels, The O2*) *Sunday, December 1*



@MikeDiver Co-signed. "@matthewjh: I've got two words to say about that BBC Sound Of 2014 longlist: looks fine." (*Mike Diver, Clash*) *Monday, December 2*

Follow us on Twitter for up-to-the-minute alerts [@MusicWeekNews](https://twitter.com/MusicWeekNews)

DATA DIGEST



PICTURE OF THE WEEK

UNITED FRONT

November 29, Royal Opera House, London
 Universal hosted a special company-wide party to celebrate its new family – including Virgin/EMI, Capitol UK and Abbey Road – with Haim (*pictured*), Lumineers, John Newman and Chase & Status playing for staff

TAKE A BOW TEAM CELINE DION



THE LOWDOWN

Album: *Loved Me Back To Life*
 Highest chart position: No.3

Label: Columbia/Sony Music Commercial Group

General manager: Phil Savill

A&R: John Mcl. Doelp

Manager: Rene Angeli – Feeling Productions Inc Management Associate: David Platel

Agent: Rob Prinz, United Talent Agency

Senior marketing manager: Faye Donaldson

National press: Joanna Burns, Joanna Burns PR

Online press: Gary McKee, Digital Rebel

National radio: Joe Bennett, JBPR

Regional radio: Terrie Doherty, Terrie Doherty Promotions

TV: Daniel Hinchliffe and Hannah Tollman, Soundcheck Entertainment

SYNC STORY

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



- **Artist/Composer** Vance Joy
- **Track** Riptide
- **Label** Infectious Music
- **Publisher** Unsigned/Copyright Control
- **Client** BrandAlley UK
- **Campaign** Killer Shoes
- **Usage** All media for 1 year
- **Key execs** Korda Marshall (founder, Infectious), Royle Productions, Forever-Beta, Good Egg, BrandAlley UK.

Luxury private sales e-tailer BrandAlley UK has launched its first-ever television advertising campaign - Killer Shoes. Airing on a number of major networks including Channel 4, Sky Atlantic, ITV2 and MTV, the 30-second advert aims to present a humorous and stylish look at the lengths people will go to for designer fashion.

The music in the advert comes from upcoming Australian artist Vance Joy with his track Riptide. The track is taken from his debut EP *God Loves You When You're Dancing*, released in the UK on November 25, following a sell-out tour across the country.

Matt Saunby, Forever Beta creative director, said: "We wanted to create an advert for BrandAlley that was fashionable with a little cheek and humour and something that would get people talking. How far would you go for that designer item? We are delighted with the advert which we believe really brings the brand to life in a fun, modern and thought provoking way."

Infectious boss Korda Marshall said: "It's fantastic that Brand Alley chose to use Riptide by Vance Joy in the 'Killer Shoes' campaign, the timing is perfect and hopefully it should have a really big impact on the success of the EP."

Alongside the TV campaign will be a press, PR and social media campaign continuing the debate 'How far would you go?'

HE SAID / SHE SAID

“They could have said much worse and more sexist things, but putting my looks up for debate was wrong... It does say something about casual sexism.”

In an interview with *The Guardian*, London Grammar frontwoman Hannah Reid recalls the weirdness caused by a member of staff at BBC Radio 1 earlier this year – when she was called 'fit' on the station's official Twitter account.



SIGNS O' THE TIMES



Fairwood Music has Carrie Haber on a long-term global publishing deal. She won Best Songwriter and Best Female Artist at the Malta Music Awards in 2009. Fairwood MD Francis Pettican said: "We're thrilled to be welcoming Carrie into the Fairwood family and helping build on our already very successful partnership."

British band Temples have signed to **Imagem Music UK** on a multi-year worldwide publishing agreement. Signed to Heavenly

Records, and Fat Possum Records in North America, the four-piece have already had strong support at Radio 1 (including Zane Lowe's Hottest Record In The World and Record of The Week) with further playlist support at 6Music and XFM. In the live arena, support slots have included The Vaccines and Primal Scream.

Hotly-tipped Liverpool band **Circa Waves** have signed to Nick Burgess at Universal's **Virgin Records**. *Music Week* has heard.

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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	KATY PERRY	11	BACKSTREET BOYS
2	ONE DIRECTION	12	ALFIE BOE
3	ROD STEWART	13	THE EAGLES
4	MCBUSTED	14	MICHAEL BUBLÉ
5	ARCTIC MONKEY	15	JUSTIN TIMBERLAKE
6	T IN THE PARK	16	BASTILLE
7	THE X FACTOR	17	DRAKE
8	IL DIVO	18	WET WET WET
9	GARY BARLOW	19	JAKE BUGG
10	JLS	20	JAMES ARTHUR

ticketweb



TICKETWEB UK

POS	EVENT	POS	EVENT
1	FIELD DAY	11	JOHN NEWMAN
2	KASABIAN	12	FLUX PAVILION
3	THE 1975	13	ANNIE MAC
4	5 SECONDS OF SUMMER	14	ARCTIC MONKEYS
5	HAPPY MONDAYS	15	OCEAN COLOUR SCENE
6	LONDON GRAMMAR	16	IMAGINE DRAGONS
7	BASEMENT JAXX	17	BOMBAY BICYCLE CLUB
8	YOU ME AT SIX	18	METRONOMY
9	SWITCH	19	JASON DERULO
10	ALL TIME LOW	20	HAIM

ON THE RADAR NEON JUNGLE

The youngest member of feisty new girl group Neon Jungle, Amira McCarthy is just a few months shy of 17. But, speaking to *Music Week*, she makes it perfectly clear that the group have a concrete idea of who they are and what they want to achieve.

"We carry ourselves a lot on the fact that we're very raw and uncut, and not polished. We're not trying to be perfect. We don't want the product to end up this boring thing that has no sense of being or character. We are what we are.

"[We aspire to] the success of the Spice Girls - not to say that we want to be them - but the scale, the way they took over the world in terms of music, everyone they reached."

Signed to RCA/Sony and unveiled as a yet-to-be-named act at RCA day in April this year, the four-piece's name and identity soon emerged and by September their debut single *Trouble* reached No.12 on the Official UK Singles Chart.

It made an impact Stateside as well after being played on television show *Dancing With The Stars*, immediately infiltrating the Billboard charts.

Their next single *Braveheart* - described as "mixing pop hooks and dance beats" - is out early



next year, and with their debut album nearing completion, Neon Jungle are steadily progressing on their mission to world domination.

On plans for their debut LP, McCarthy says the group want to bring out each of their individual styles and personalities: "We want the album to kind of have a flavour of diversity."

She gave few specifics but it is known that the foursome have been working with Anita Blay - more widely known as CocknBullKid.

Hailing from London, Suffolk and Scotland, Amira, alongside Shereen, Asami and Jess (aged

between 16 and 21) share an eclectic mix of musical influences, listing artists as diverse as Red Hot Chili Peppers, Foo Fighters, Cee Lo Green, Beyonce, TLC and John Legend.

Performance-wise, the newbie ensemble have supported Jessie J on tour and were handpicked by Victoria's Secret for a slot at their recent fashion show in the US.

Such a high-profile event for an up-and-coming act - and the first time a UK artist has ever been asked to do this - it will be aired on December 10 and also features performances from Taylor Swift and Fall Out Boy. Last year's show had

an audience of 10million in the US alone and this year's will be broadcast to 180 countries.

"It was a blur," McCarthy recalls of the event. "We remember everything that happened before, going on stage, doing the last sound check... and then I just remember coming off stage and everyone being like 'Oh my God, have we done it? Is it over?!' I cried on the plane home."

McCarthy and her Neon Jungle companions are taking all these opportunities in their stride, and if they continue to build as they are, their future looks bright - positively neon.

ESSENTIAL INFO

RELEASES

2013

Single: *Trouble*

2014

Jan 14 Single: *Braveheart*

LABEL

RCA

MANAGEMENT

David Cooper and Giles Pocock, Eye Of The Storm

LIVE

December

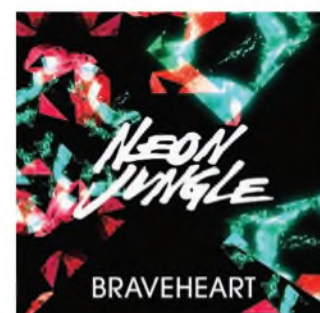
Sun 1 Radio Aire Xmas Party Live, Leeds

Mon 9 Cool FM Live, Belfast

Wed 11 Radio City Live, Liverpool

Thu 12 Key 103 Jingle Ball Live, Manchester

Fri 13 Clyde 1 Live, Glasgow



THE BIG INTERVIEW NILE RODGERS



'MY NATURAL POSITION IS IN THE BACKGROUND'

It's been quite a year for Nile Rodgers. He's ruled our charts, ignited our festivals - and, most importantly, given his cancer the hiding it deserves. Music Week shares a chat with a bone fide music legend

TALENT

■ BY PAUL WILLIAMS

For Nile Rodgers these really are the good times. Thanks to his Daft Punk hook-up, the Chic co-founder is rightly back as one of the hottest properties in popular music with *Get Lucky*'s global success opening up a succession of new collaborations for him, including with Avicii, David Guetta and Chase & Status.

He and his band wowed Glastonbury in June with arguably the performance of the weekend as they entertained the crowds with some of the greatest tracks of the past four decades, including Chic classics such as *Everybody Dance*, *Good Times* and *Le Freak* and hits for David Bowie (*Let's Dance*), Duran Duran (*Notorious*), Madonna (*Like A Virgin*), Diana Ross (*Upside Down*, *I'm Coming Out*) and Sister Sledge (*He's The Greatest Dancer*, *We Are Family*, *Thinking Of You*) all co-penned or produced by him.

The *Worthy Form* set came amid a ridiculously busy live schedule for the 61-year-old, taking in a seemingly endless run of concert and festival dates, including *Lovebox*, *Rockness*, the iTunes Festival and the inaugural Barclaycard British Summertime event in Hyde Park. He and Chic even managed to fit in an appearance on ITV's *The X Factor* last

ABOVE
Happy days are here again: 2013 has been one of Nile Rodgers' most successful years, not least with Daft Punk co-write *Get Lucky*

"99% of all the records I've ever made have been due to a chance meeting with someone. That is how my life is - it's always been like that"

NILE RODGERS

month as part of the promotion for a repackaged version of the Warner/Rhino UK retrospective *Up All Night (The Greatest Hits)*, released at the end of October.

Most significantly, Rodgers revealed in July that he had been given the all-clear after being diagnosed with prostate cancer in 2010.

As he heads towards the conclusion of one of the most triumphant years in his glorious career, Music Week caught up with the much-loved hit maker to talk about how *Get Lucky* has changed his life, working with a new generation of stars, a blossoming friendship with U2 and how the advice of a teacher he received as a young man set him on the path to become one of the all-time greats.

This year has been an amazing one for you. Could it have been any better?

I don't look at things like that. I always try to look at things as being the best they can be, so right now

this year for me is an extraordinary year, but I've had many, many extraordinary years. Statistically you could say I've had many years that have been OK and mediocre, but while I'm going through it, it feels like the best time ever.

Most importantly in July you announced you had the all-clear from cancer. That must have been an incredible relief to you.

It's funny. The problem with that is you have to go through this process every few months. It's not like when you get the all-clear they go, "Oh great, we never want to see you again." I go through this process twice a year and it's nerve-racking, but it's always wonderful when it comes back as all-clear.

***Get Lucky* is just an incredible record, but I wonder from your perspective how much it has changed things for you this year in terms of the attention you're getting and what doors it's opened up for you again?**

The main thing is the attention that I'm getting. You see *Get Lucky* is an extraordinary situation. Daft Punk, they're very much like Chic, in other words they're anonymous. By having Pharrell [Williams] and myself in the clip and also making me the de facto spokesperson for the project I wound up talking about it much more than I'm

normally in the press. Therefore the residual effect of that is I'm all over the place. If Daft Punk were a band and you could see their faces and stuff like that and if they did more of the interviews it wouldn't feel like this. I feel a little bit uncomfortable, but when the guys asked me to do it I said, "Of course." Look, I love the project. I love them. I love Pharrell. We all get along so great. I said, "Sure I would be more than happy to talk about it." Also they liked my perspective on the project because of the way I got involved, the way they brought me in on it and then what they talked to me about after.

I imagine it was very much a mutual appreciation society between you and Daft Punk.

Oh my God! The first night we met and every subsequent meeting has been the same way. But I mean the first night we met was about 17 years ago, the listening party in New York for their first album and they were telling me how much Chic had influenced their music and my [Chic] partner had recently passed away, Bernard Edwards. He had died a few months before that and they couldn't have been more gracious and our relationship has been exactly the same since that day, since that first meeting. It's been love, respect and wanting to do music and finally we got the opportunity to do it some 16 years after finally meeting.

Why did it take so long?

That is how my life is. It's always been like that. You meet people and things happen either quickly or not so quickly. If you look at my career 99% of all the records I've ever made have been due to a chance meeting with someone. I've only had a couple you would say were arranged marriages. Sheila B Devotion when I wrote Spacer and Sister Sledge. Other than that everything has been the fact I met someone at a club or at a concert or walking down the street, in a restaurant. That's what happens.

That's the exciting thing because tomorrow you never know who you are going to bump into.

It's true. Last night Bono and his entire family were backstage at my show and then we went out to dinner. This is a person I've known about for a gazillion years and respect. Even when I was working with Duran Duran back in the old days I used to try to push them into a more U2-ish direction because I always felt they had been slighted by the press. People can realise their musical ability, so I tried to get them to do a little bit more edgy-type records, which is why I did Wild Boys with them, and when Wild Boys was so successful I thought they would pick up on it and go, "Great, let's move in this direction." Unfortunately, instead the group broke up.

Do you think there might be a creative hook-up with U2 at some stage?

I don't know. It just felt there was a natural thing brewing. I met the Edge at a concert. He came to a Chic show when we first played Dublin a few months ago and the next thing I know Bono and the next thing I'm meeting up with the rest of the band. I don't predict the future ever, but I'm saying I'm giving this example because it just happened. You can talk about things that are really fresh



"With Get Lucky it feels like we did a classic already and I've never claimed this in the past. It's going to last a lot of years like We Are Family or I'm Coming Out or Let's Dance"

NILE RODGERS

because it's pretty easy to remember.

You were saying a moment ago about the anonymity of Daft Punk and you compared that to you and Bernard back in the day. Now you're the one out in front. How do you feel suddenly being the face?

It's weird. It's an uncomfortable position for me because it's not natural. The natural position is to be in the background. The other people are the stars and that is exactly what I expected to happen with Daft Punk by the way. I didn't know anything about this at all until it was time to put the record out and do the promotion. It's hard for people to understand the process, but we did this record almost two years ago so when we were doing it they didn't even have a record deal.

It was only when we had a couple of meetings to talk about the marketing and coming out to do the videos and the visuals and all that stuff they asked me, "Look, we're doing this, but we would like you to do it for us" and, of course, I'm a big owner of the record. It's to my own self-interest to get our message out there. I co-wrote three of the songs.



ABOVE LEFT
Get Guetta: Nile Rodgers has been shocked by the negative reaction to him working with the Frenchman

ABOVE RIGHT
The song they're playin' on the radio: Nile Rodgers production Let's Dance was David Bowie's biggest single and its parent album the Brit's top global seller

With Get Lucky, in particular, when you made that did you realise how special it was?

What we see now statistically and historically speaking we had no idea. Of course not. That's impossible. You cannot predict that and I certainly don't have that kind of ego and I don't believe they have those kinds of egos either. We knew we were doing stuff that made us feel good and we hoped it would find an audience that would make others feel good. We had no idea it would have the kind of far-reaching, broad success that it had and continues to have on some level. I've had a lot of No 1 records in my life and some that I guess now we can call classics because after 35 years people are playing the songs and it's part of pop culture. At the time I was doing those songs I was just hoping they would be happening for a year or two or three or four at best, not 35 or 30 or 25 or what have you. With Get Lucky it feels like we did a classic already and I've never claimed this in the past. Get Lucky is going to last a lot of years like We Are Family or I'm Coming Out or Let's Dance or Le Freak or any one of the No 1 records I've had.

And you were busy doing Glastonbury this summer. Did the reaction from the crowd make you understand a bit more just what these songs mean to people?

The Glastonbury concert, probably more than any single event, showed me that. When they started chanting my name and singing the songs I was almost flattered. I'm sure I was close to tears and I had to try and fight it and be professional. But I had never experienced anything like that and when

THE BIG INTERVIEW NILE RODGERS

the owners of the festival told me what had happened, that they had only had to close the main road twice, I didn't know what that meant. They said what happened was the stage we were playing they were expecting 40,000 or 35,000 people. Somehow we got to 55,000, so I said, "If you're only expecting 35,000 how do you get to 55,000?" They had to literally close down the road to keep people filing in and overwhelming the security and they said they had only had to do that one time before in the history of the event.

And you played *The X Factor* in November. What do you make of those talent shows?

That's not the world I come from. I watch television, but typically not that kind of television. I watch movies and news and stuff like that so I don't have an opinion. I don't know enough about them to give an opinion.

Have you ever been approached to be a judge or anything like that on one of those shows?

They did when they first launched *American Idol*. This was the very first year and I had spoken to Simon Fuller a great deal, as a matter of fact almost every single day, and I just said, "I'm not a judge of talent. I'm a supporter of talent so I wouldn't be natural in that position" and they couldn't understand it. He kept talking to me every day: "No, no this will be fun." I said, "You don't understand. I don't do that. I'm a record producer, so it's my job to help them. It's not my job to sit around and tell them what they are doing wrong. It's my job to ease them into what they need to do right." I would be less than honest if I said they haven't approached me over and over again. They have, but my point of view hasn't changed because I wouldn't be good.

At the moment you'd hardly have much time on your hands to do it in any case. You've been incredibly busy recently with collaborations that have now happened and ones that are coming up as well. You're on the *Chase & Status* album; you did the *Avicii* album. What do you make of those guys? Oh man, I'm having the time of my life. Two nights ago I cut a new record with KrystalKlear. I've worked with Guetta. I have so many records coming out and I'm working on a new *Chic* album that I'm just thrilled about. I can't tell you how exciting life feels right now.

There was a little bit of a backlash when people heard you were working with David Guetta. You know, we live in a world now where everybody has a chance to offer their opinion now and I do, too. I find it really unusual so many people were anti-Guetta. This is one of the biggest people in the world. When I was a kid one of my greatest music teachers heard me being snobbish about a job I was playing on the weekend because I was playing all pop music and I was complaining to him, "Oh man, this pop music is beneath me" and my jazz music teacher who really only played jazz stopped me in my tracks and said, "Nile, what makes you think you are the ultimate consumer?" and I said, "What do you mean?" and he said, "Any record that sells a million copies is a great record regardless of what you think because what kind of ego do you have where a million people are wrong but you Nile



ABOVE
Wild boys: Nile Rodgers' work with Duran Duran included the 1984 UK chart-topper

Rodgers are right?" and I went, "Oh my God." That message touched me to my core and believe it or not two months later I wrote my first hit record.

Is that the best piece of advice you've ever had? It was absolutely. It was the advice that changed my life. Two months after that lashing I wrote *Everybody Dance for Chic*. That was the beginning of our whole thing and that record was so passionate and so real because I had to say the lesson he was trying to teach me was not only if the masses like it it's pretty good so, "Put your ego in check you scrub", but more importantly, "Wouldn't you like to be one of those people that can communicate with your music to that level?"

"Oh man, I'm having the time of my life. I have so many records coming out and I'm working on a new Chic album that I'm thrilled about. I can't tell you how exciting life feels right now"

NILE RODGERS

Back then you and Bernard were writing and producing everything, but sometimes you look at a hit record now and there might be half a dozen names, even more than that sometimes, which is a huge change from when you started. What do you make of that?

That's just the world we live in. That's the modern world of cut and paste technology, little bits and pieces being combined to make a composition. When I was younger you couldn't do that. We didn't have the technology. I remember when I bought my first sampling keyboard, which cost hundreds of thousands of dollars back in those days. Now you can buy one for about 20 or 30. I remember the first record. I was doing a record with Hall & Oates and we sang the backgrounds and I said, "OK we're done." They said, "What do you mean we're done?" I said, "Well, I can just fly those backgrounds in to

every chorus" and we did a record called *Adult Education* so what I did was I flew our backgrounds in, which were pretty spot on, and I went outside and found all these girls who were just tourists walking up and down the street and brought them into the studio so they could add the human random element of people going, "Oh yeah, oh yeah". I said, "I don't want you to try and be singers, just do the best you can" and it wound up giving the record a great feel, but it taught me we're in a new world, a brave new world of cut and paste.

We talk about changes in the creative process, but the music industry has change beyond recognition from the time you started. How do you get your head round that?

Well, I don't worry about that because I don't do that. I still do what I do. In other words when I worked with Daft Punk or Avicii or David Guetta or whatever, it happens brand new when I walk in. I'm not part of that other business. I still do it the way I do it. Thank God maybe I can pull off a hit or two now and then, but my world is the same. The fact the business at large operates a certain way, I understand it, but I'm not really a part of that.

And you still have a relationship with Warner Music because they have a lot of the back catalogue and put out a very successful *Chic* best of, *Up All Night (The Greatest Hits)*, which has just been repackaged. When you started with Warner and specifically Atlantic that would have still be the Ertegun brothers running it. What were they like to work with?

For me the greatest thing that happened in my life was freedom. I was able to do what I wanted and because they would say to me, "We don't understand your music, but that's OK." I said, "I think the people do" and they said, "Let's see if you're right." I was completely untethered. That's not to say we didn't have meetings that would make me feel like, "What are these guys talking about?" You know, the biggest record in the history of Atlantic is a song called *Le Freak*. When we played



that for the record company we cleared the room. By the time that record ended there was not one single person left in the room. They were all outside trying to figure out a delicate way of telling us the record stank and did we have anything better on the album. We don't know how big that record would have gone because we stopped our sales in America at 6 million units because we were so afraid if we kept it going nobody would buy the album.

Atlantic famously gave you a choice of who to work with on the roster and you went with Sister Sledge. Were there others on the roster you thought, "Maybe them" and it never happened?

No, what happened was they specifically offered us The Rolling Stones and Bette Midler. Those were the two artists that came to mind for them because they were their biggest artists and they thought Bernard and I had captured Studio 54 in a bottle and that was really the sound that was happening and they thought, "If these guys can make The Rolling Stones like the hottest thing in Studio 54 musically..." They thought we could give them that sort of thing. We were smart enough to know that the way we make records is that I get the job and then I create the record for you. How the hell were we going to tell The Rolling Stones, "Sit back, I'll make your record." Like come on. So we knew that was not going to make sense and we also knew if we gave Bette Midler a really big record then people would think it was another great Bette Midler record so we took the group that was relatively unknown, Sister Sledge, to prove we could make somebody that was unknown known because it's the music that counts.

You did end up working with an iconic female artist in the shape of Diana Ross. Were Atlantic happy you worked with her given she was signed to a rival company, Motown?

We had complete freedom. We could do what we wanted to do. I never even had a conversation. It never came up. Diana Ross is the first star I ever

"The biggest record in the history of Atlantic is Le Freak. When we played that for the record company we cleared the room. They were outside trying to figure out a delicate way of telling us the record stank"

NILE RODGERS

worked with, the first star I ever was able to do what I was suggesting they might do with the Stones or Bette Midler, which was basically, "Diana, we've got you covered. We are going to write every song, we're going to do everything and we are going to create the story." The album Diana, which is her biggest-selling album ever, is basically the biography of Diana Ross. We interviewed her for a couple of days and then wrote songs about Diana Ross, about the things she wanted to do, about the things in her life, the unresolved things, the things that she was making us feel. If we were filmmakers it would have been a film. If we were magazine writers or newspaper writers it would have been an article. Because we are composers it wound up being a record.

And Let's Dance was David Bowie's most successful album. And it's interesting, given the year you've had, it's also the year when he surprised everybody by coming back and with an album that went to No 1. What have you made of his comeback?

David is somebody who I absolutely worship and adore. This is the guy that basically rescued me when no one in the world would even answer my phone calls. He took a chance on me. When I did Let's Dance I had six failures in a row and after doing Let's Dance I wound up having God knows how many successes in a row, one after the next. Every record was a success. Now and then you need that wake-up call and David gave me that wake-up call. I just adore him. Every time I'm with him I embarrass him because I call him the Picasso of

ABOVE LEFT
She made it through the wilderness:

The Nile Rodgers-produced Like A Virgin was Madonna's first Hot 100 No.1

ABOVE RIGHT
C'est Chic: Rodgers is pictured with Stuart Kenning (Non Stop Productions), Andy Tribe (Rhino), Peter Herman (Nile Rodgers management) and Dan Chalmers (Rhino UK president) receiving a BPI disc for this year's hits collection, The Chic Organization

rock 'n' roll because I think he's that amazing and that unique and has an interesting perspective on the world and music.

To bring things back up to date, what can you tell us about the new Chic album you're working on? That I'm trying to make the best record of my life, which is what I always do. I have a lot of collaborations, which is what I love doing. Every Chic record has always been a collaboration between myself and Bernard Edwards and all the musicians that performed with us. I've been very fortunate that I feel I've always worked with the best musicians in my atmosphere that are available at the time. Luther Vandross used to be my boss so it was easy to get him to play on my record. That's the kind of record I'm making now. It's always with really super-talented people. My record may look like it's a reflection of the current music business where this record features that person, this record features that person. Well, the reason why it's that way is because over the last three years once I got this horrible cancer diagnosis I started to go out and work with more people than I've ever worked with in my life. I've done more concerts than I've ever done in my life. As a matter of fact Bono asked us, "How many days have we worked out of 365?" and one of the girls in my band said, "We've only been home for about 30 days." So we may have worked doing a concert or travelling maybe 330 days this whole year. Unbelievable, truly unbelievable. We've played for millions of people this year so in the course of running into all these great people we perform with at all these shows we actually have real relationships and you want to make music with them. You can't do everybody's record so I say, "Can you work on my record with me?" and they say, "Sure." I'm having the time of my life.

It's a fantastic period for you. To borrow a phrase: happy days are here again.

Yeah, happy days are here again. But in a strange way they've never really left me.

BUSINESS ANALYSIS A&R IN Q3 2013

EDITORIAL

Major gaps in release schedule for new UK talent



IT IS VERY TELLING that the lack of a million-selling artist album this year has happened at a time when the industry is struggling to break UK-signed talent. Traditionally, these two factors have been intimately linked.

Ten of the first 13 years of this century threw up a debut British album shifting at least a million copies in the calendar year with the roll-call including Craig David, Arctic Monkeys and Susan Boyle. However, in recent times this has become a rarer phenomenon. Emeli Sande managed it 2012, but only after two lean years and it will take something extraordinary for someone to match her this year.

Also notable in all this is how many of these debuting million sellers came out before Q4 each year. Among them, Duffy's *Rockferry* arrived in March 2008, going on to sell nearly 1.7

"The independents' Q3 A&R score signalled a buoyant sector, but equally an incredibly quiet quarter for the majors"

million before the year was up, while Sande's *Our Version Of Events* was issued in February 2012, shifting 1.4 million copies by the end of last December. There has been nothing even approaching these successes over the first nine months of 2013 with Q3 in particular having been abnormally quiet when it came to new albums by breaking or established UK-signed acts, especially from the majors.

Between July and September the only brand new UK-sourced albums issued by one of the majors to sell at least 50,000 copies were the debuts by The 1975, Richard & Adam and Jahmene Douglas, the first in conjunction with an indie (*Dirty Hit*) and the latter two reality TV show graduates. Richard & Adam's album in particular performed well, but so weak was the market that four consecutive weeks at No 1 still delivered fewer than 150,000 sales across the quarter.

Much was made last year about labels avoiding the summer because of the distraction of the Olympics, but compared to the same period this year Q3 2012 was an abundance with new UK-sourced albums from Plan B, The xx, The Vaccines and Mumford & Sons. Outside The 1975 and the two reality acts, from the majors there was nothing in the equivalent quarter in 2013, meaning an entire three months wiped out in which to try to push new UK repertoire.

For the independents it was a very different story and there has rightly been much focus on the Arctic Monkeys' Q3 achievements, but that should not overshadow how well London Grammar's first album has done. It spent seven of its first eight weeks in the Top 10, showing real resilience in a market that by the time Q4 arrived was overwhelmed by new blockbusters every week.

Theirs and the Arctic Monkeys' success helped the indies capture a 30.2% sales share of Q3's leading UK-sourced albums, not far off Universal's score. That signalled a buoyant independent sector, but equally an incredibly quiet quarter for the majors, particularly with new UK repertoire.

The balance has expectedly shifted back to the majors in this current quarter, but it is still the case no British 2013 debut is even half-way towards hitting that magic million mark.

**Paul Williams,
Head of Business Analysis**

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

DOMINO DELIVERS FOR RISING INDIES



Arctic Monkeys' label challenges Universal domination

LABELS

BY PAUL WILLIAMS

Universal's UK A&R dominance came under mounting pressure from the indies in Q3 as Domino rose to a six-year high.

Laurence Bell's operation sold more albums over the three months than in any quarter since the second period of 2007 to finish as Music Week's top label for UK-sourced repertoire. It took a 9.6% sales share of the 100 biggest-selling non-catalogue albums by UK-signed or A&R'd acts, while the independents as a whole scored 30.2%.

The high indie total, the sector's best since Adele's *21* reached its commercial peak in the early months of 2011, substantially cut Universal's lead at the top of our A&R league tables to under three percentage points. It also meant that the independents for a second successive quarter made a bigger sales contribution to the market's leading UK-sourced albums than both Sony and Warner.

A big part of the independent success story was down to Domino act the Arctic Monkeys (*pictured above*) whose AM sold just shy of 250,000 copies in three weeks, according to Official Charts Company data, and became the label's biggest seller since the same band's *My Favourite Nightmare* nearly six-and-a-half years earlier. Domino also went Top 10 with Franz Ferdinand's *Right Thoughts, Right Words, Right Action* and sold around 60,000 back catalogue albums by Arctic Monkeys across the quarter, although these did not count towards the label's A&R market share as we exclude any studio albums two or more years old from our calculations

EXECUTIVE SUMMARY

- Domino top albums label for UK A&R in Q3 on back of Arctic Monkeys' AM selling 250,000 copies
- Polydor top A&R singles label with Ellie Goulding achieving her first UK chart-topper
- Universal behind three leading singles labels for UK A&R, taking a 53.7% market share for current British-sourced repertoire
- Universal top albums group for UK A&R, but pushed close by indies after run including Arctic Monkeys, Passenger and London Grammar
- Sony's UK A&R album fortunes led by Richard & Adam and Warner's by Rudimental

as well as all greatest hits sets.

Several other labels made generous contributions to the independents' overall tally, including Nettwerk whose own 4.3% A&R market share followed another 120,000 sales of Passenger's *All The Little Lights*. Among other indies doing particularly well were Stereophonics' own label Stylus via Ignition with *Graffiti On The Train* and Ministry of Sound's *Metal & Dust Recordings* whose London Grammar debut *If You Wait* rivalled AM for longevity at the top end of the chart.

However, while the indie sector is clearly in the ascendance right now, part of the reason it performed so well on our A&R league tables in Q3 was down to the weakness of the three majors. Universal's sales share of the leading UK-sourced albums dropped from 44.0% in Q1 and 36.0% in Q2 to 33.1% in the third quarter, a period when not

SINGLES FOCUS: UNIVERSAL A&R TEAMS BURN BRIGHTLY WITH GOULDING AND OTHERS

Universal's UK A&R teams reigned supreme on singles in Q3 by outperforming the rest of the market put together. Upping its game even further from the year's opening six months, the major claimed a jaw-dropping 53.7% share of the sales of the period's 100 biggest-selling non-catalogue singles by UK-signed or A&R'd acts. That was more than two-and-a-half times its nearest rival Sony and around 10 percentage points better than it managed during Q1 and Q2.

Its domination of the market was reflected by Universal supplying the period's four biggest UK-sourced singles with Island act John Newman's *Love Me Again* shifting nearly 520,000 sales by the end of September, according to the Official Charts Company, Polydor signing Ellie Goulding's *Burn* attracting around 400,000 takers and more than 300,000 sales for both Lana Del Rey Vs Cedric Gervais's *Summertime Sadness* and Virgin artist Naughty Boy's *La La La* featuring Sam Smith.

The major also owned the quarter's three most successful singles labels for UK A&R with Polydor, Island and Virgin, while Global Talent and Mercury also made the Top 10 labels. Island, Polydor and Virgin EMI also finished as the top three record companies once their various component parts such as Lava/Republic (Island), Global Talent (Polydor) and Mercury (Virgin EMI) were factored in. Polydor's position as top singles label with a 13.0% share came in a period in which Ellie Goulding (pictured above) achieved her first ever UK No 1 single with *Burn* and New Yorker Lana Del Rey, who is signed directly to the UK company, hit a new chart peak with *Summertime Sadness* reaching No 4. The two tracks in question collectively sold around 760,000 copies over the three months, while in the US *Summertime Sadness* became Del Rey's first Billboard Hot 100 Top 10 hit.

Island took second place on the label rankings with a 10.5% share led by John Newman's chart-topping *Love Me Again* but also including Rizzle Kicks' *Lost Generation* and Virgin's third-placed share with 9.8% took in hits from Naughty Boy and Bastille.

Global Talent's 4.1% share in eighth position was made up of releases put through both Island (*The Wanted*) and Polydor (*Lawson*) and Universal's hand in the labels Top 10 was completed by Mercury's 4.0% ninth place that including Chase & Status prior to the duo and others being transferred across to the EMI label.

Three Sony labels found their way into the Q3 Top 10 and were led by Columbia, which finished fourth with a 6.3% score once again heavily featuring Calvin Harris (*Thinking About You*, *I Need Your Love*, *Drinking From The*



Bottle, Sweet Nothing) but also including Tom Odell. A place below, Syco's 5.8% share was heavily indebted to One Direction and Epic's 10th placed 3.9% was exclusively an Olly Murs affair.

No Warner labels made the Top 10 – Parlophone was 11th and Asylum 14th – with the other positions occupied by independents Domino and Nettwerk. As with albums, Domino's singles run was its best in more than six years, headed in this case by Arctic Monkeys' *Do I Wanna Know*, and Nettwerk's was again all about Passenger's *Let Her Go*. The labels finished in sixth and seventh positions with shares of 4.6% and 4.3% respectively.

The record company rankings combine each record company's various label interests and here Island came out on top with a 22.5% share that included not only the Island label itself but also Dierree Skank (Dizzee Rascal), Gentlemen Of The Road (Mumford & Sons), Lava/Republic (Jessie J), PMR (Disclosure) and Strictly Rhythm (Ray Foxx).

On the corporate standings Universal's 53.7% score overshadowed everything else with Sony, Warner and the independents all down from the previous quarter. Sony's total reduced slightly from 22.2% to 20.2%, while Warner dropped from 13.7% to 10.7% despite for the first time being able to include Parlophone in its numbers. The erstwhile EMI operation was Warner's top singles label for UK A&R over the three months, led by the return of both Tinie Tempah (*Trampoline* featuring 2 Chainz) and Eliza

one of its acts on its domestic roster managed to sell more than 100,000 copies of an album. Rod Stewart, whose *Time* shifted 112,000 units over the three months, is signed in the US so does not count.

The major's leading UK-sourced album of the quarter was Mumford & Sons' *Babel*, which was a year old by the time the period ended, while it also managed to shift around 80,000 further copies of Bastille's debut *Bad Blood*, which was released at the beginning of March.

Sony's own UK A&R hand was not much better, although it did have in Britain's *Got Talent* finalists Richard & Adam a domestically-sourced album released in the quarter that achieved notable commercial success with four weeks at No 1. The duo's debut *The Impossible Dream* had nearly

132,000 takers by the end of September and gave their label Sony Music Commercial Group a 4.8% A&R market share. This made it the fifth top label for UK-sourced repertoire during the quarter, while it was the eighth biggest record company.

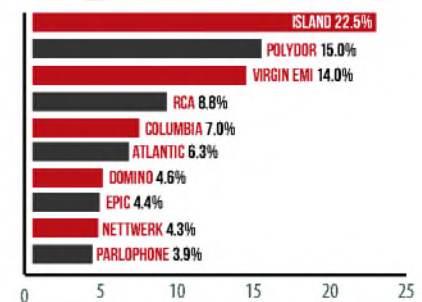
For the second successive quarter Rudimental's *Home* was Warner's leading UK A&R success as it added to its near 200,000 Q2 sales with another 105,000 copies sold over the following quarter. The period was also the first in which the major had Parlophone on its books, although the impact was minimal with the leading contribution around 40,000 sales of Gabrielle Aplin's *English Rain*.

Our tables look at A&R performance with UK-originated repertoire from label, record company and corporate perspectives. The label rankings naturally most precisely pinpoint the sources of

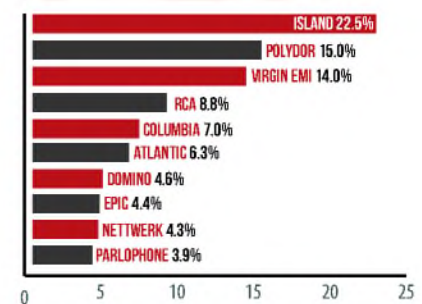
Q3 2013 CURRENT UK-SOURCED SINGLES TOP 10

POS	ARTIST/TITLE / LABEL
1	JOHN NEWMAN <i>Love Me Again</i> Island
2	ELLIE GOULDING <i>Burn</i> Polydor
3	LANA DEL REY VS CEDRIC GERVAIS <i>Summertime Sadness</i> Polydor
4	NAUGHTY BOY FEAT. SAM SMITH <i>La La La</i> Virgin
5	PASSENGER <i>Let Her Go</i> Nettwerk
6	ONE DIRECTION <i>Best Song Ever</i> Syco
7	ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino
8	CALVIN HARRIS FEAT. AVAH MARAR <i>Thinking About You</i> Columbia
9	OLLY MURS <i>Dear Darlin'</i> Epic
10	TINIE TEMPAAH FEAT. 2 CHAINZ <i>Trampoline</i> Parlophone

Q3 2013 TOP 10 SINGLES RECORD COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS



Q3 2013 TOP 10 SINGLES LABELS BASED ON UK SIGNINGS/A&R'D ACTS



Doolittle (*Big When I Was Little*).

As impressive as the indie's UK A&R market share was, on singles the sector had a quieter presence. Its market share between quarters dropped from 19.1% to 15.4% mainly because of a reduced score for Ministry of Sound and lessening sales of Nettwerk act Passenger's *Let Her Go*, although Domino's Arctic Monkeys made up some of the shortfall.

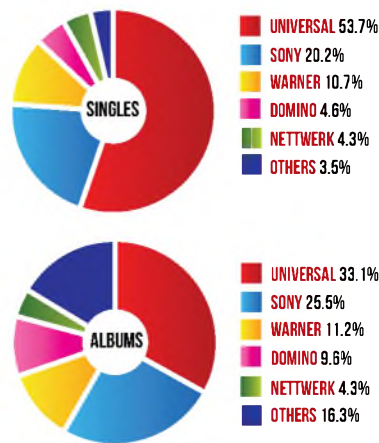
A&R successes and here the continuing success of the Virgin label since its acquisition by Universal is highlighted with a 7.6% share to place it second behind Domino. It is one of four Universal-owned labels to make the Top 10 with Polydor sixth with a 4.7% share led by Ellie Goulding's *Halcyon*, Mercury before its conversion to EMI during the following quarter eighth with a 4.2% score including albums by Jake Bugg and Elton John and Island ninth with a 3.7% share taking in contributions from the likes of Ben Howard, Rizzle Kicks and AlunaGeorge.

Also among the quarter's Top 10 labels for UK A&R was Columbia whose 7.4% to secure it third place included around 85,000 sales of Tom Odell's *Long Way Down*, while Warner's Atlantic-affiliated Asylum was fourth with 4.9%. Rudimental's debut

BUSINESS ANALYSIS A&R IN Q3 2013



Q3 2013 UK A&R PERFORMANCE BY CORPORATE GROUP



LEFT
Opportunities: Pet Shop Boys' latest, self-released album has already outsold the total sales of its predecessor

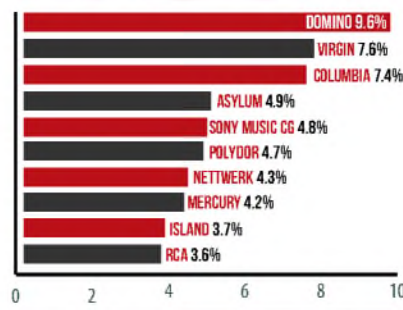
was by far its top seller, while Ed Sheeran's + made a final contribution, but its sales will not count towards the label's score from Q4 onwards because the album is now more than two years old and therefore deemed a catalogue release.

Completing the Top 10 was the RCA label with 3.6% as it enjoyed the rare distinction of having a better A&R tally than its Syco-affiliated label as it led with X Factor runner-up Jahmene Douglas.

The record company table brings together companies' various different label strands and here Virgin EMI came top with a 12.5% score uniting contributions from the Virgin label (led by Bastille, Emeli Sande and Naughty Boy), what was then Mercury and EMI (The Strypes' Snapshot).

Island Records was placed second with an 11.5% share coming from multiple places, including Gentlemen Of The Road (Mumford & Sons),

Q3 2013 TOP 10 ALBUMS LABELS BASED ON UK SIGNINGS/A&R'D ACTS



Lava/Republic (Jessie J), PMR (Disclosure, Jessie Ware) and the Island and Universal labels.

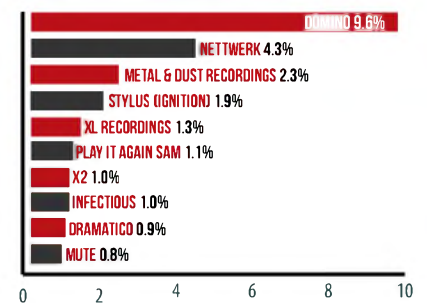
The Top 10 record companies for UK A&R also included in fourth spot RCA whose 9.6% score took in albums from B-Unique (Kodaline), Ugly Truth (Newton Faulkner), Syco and the RCA label itself and was the main component of a 25.5% share overall for Sony.

This placed Sony 7.6 percentage points below Universal, having been 13.1 points behind in Q2, while it was more than double Warner's 11.2% score. Warner's own A&R share dropped from the previous quarter when it claimed 14.8%, despite being able to include Parlophone for the first time.

Q3 2013 CURRENT UK-SOURCED ALBUMS TOP 10

POS	ARTIST/TITLE / LABEL
1	ARCTIC MONKEYS AM Domino
2	RICHARD & ADAM The Impossible Dream Sony Music CG
3	PASSENGER All The Little Lights Nettwerk
4	RUDIMENTAL Home Asylum
5	MUMFORD & SONS Babel Gentlemen Of The Road/Island
6	TOM ODELL Long Way Down Columbia
7	BASTILLE Bad Blood Virgin
8	JAKE BUGG Jake Bugg Mercury
9	ELLIE GOULDING HALCYON Ellie Goulding Polydor
10	OLLY MURS Right Place Right Time Epic

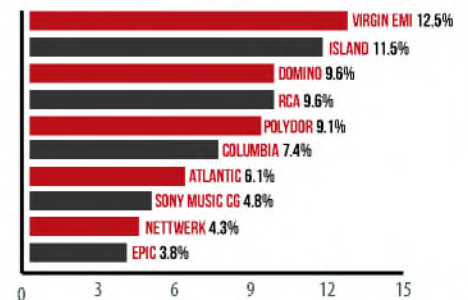
Q3 TOP 10 INDIE ALBUM LABELS BASED ON UK SIGNINGS/A&R'D ACTS



A&R market shares are compiled from Top 100 Q3 charts of the biggest-selling non-catalogue singles and artist albums by UK-signed or A&R'd artists. Catalogue covers all retrospectives or studio albums two or more years old when the quarter began

Source: Music Week research/Official Charts Company data

Q3 2013 TOP 10 ALBUMS RECORD COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS



INDEPENDENTS: PET SHOP BOYS SALES UP AFTER BEING LEFT TO THEIR OWN DEVICES

Pet Shop Boys joined the ranks of the independents in July with the release of *Electric* and have already beaten the total UK sales of their last album.

Electric, their first offering away from Parlophone after nearly 30 years, came out on the duo's own X2 label via Kobalt Label Services and it debuted at No 3 in the weekly Official artist albums chart, their highest ranking since *Very* started at No 1 two decades earlier.

While the pair's commercial fortunes have dipped significantly over the following 20 years in *Electric* they have experienced a pick-up in demand with its sales across the last 11 weeks of Q3 35.5% higher than what their final Parlophone album *Elysium* shifted over the same timeframe. Within a couple of weeks of the following quarter *Electric* had overtaken the cumulative UK sales of that album, even though *Elysium* had been on sale for almost a year more.

Sales of the new album were enough to give the duo's label X2 a 1.0% sales share of the 100 biggest non-catalogue albums by UK-signed or A&R's acts during Q3. This contributed to a 30.2% overall A&R market share for the independents, according to Music Week calculations

based on Official Charts Company data with X2 the seventh highest-ranked indie label overall.

Like Pet Shop Boys, Stereophonics also this year exited a major record company home to put out music on their own label – the Ignition-affiliated Stylus – and in March this delivered *Graffiti On The Train*. By the end of that quarter the new album had managed to beat the entire sales of their last Universal studio release – 2009's *Keep Calm And Carry On* – and in Q3 it added the album before that to its scalps. *Graffiti On The Train* shifted another 52,280 copies during the quarter to take its cumulative UK tally above 200,000 units and move ahead of 2007's *Pull The Pin*. The new Stereophonics release placed Stylus as the fourth most successful indie label of the quarter in terms of frontline UK-sourced album sales, commanding a 1.9% market share.

Another act making strides on their own label in Q3 were trio London Grammar whose debut *If You Wait* on Metal & Dust Recordings via Ministry of Sound finished as the 20th most popular artist title of the three months with nearly 65,000 copies sold. In Q4 it has since gone on to more than double that number while spending its entire time locked in

the weekly Top 40. Seven of its first eight weeks were in the Top 10, impressive going at any time for a debut album but especially so in a period when the chart's top table was inundated with a handful or more brand new entries every week.

On the basis of just three weeks' sales of *If You Wait* at the end of the quarter, Metal & Dust claimed a 2.3% UK A&R albums market share in Q3. This placed it only behind independents Domino (9.6%) and Nettwerk (4.3%). Among the indie sector's other leading UK A&R sources in the quarter, XL was fifth with a 1.3% share led by Vampire Weekend's *Modern Vampires Of The City*, while highlights for Play It Again Sam in sixth place included Editors' *The Weight Of Your Love*, the group's first on the label.

Eighth-placed Infectious added to its enduring success with Alt-J with Derbyshire band Drengé's self-titled debut, while Dramatico placed a sixth Katie Melua album in the weekly Top 10 with *Ketevan* reaching No 6 in September. Meanwhile, Daniel Miller's newly-independent Mute turned up in 10th position thanks to *Tales Of Us* by Goldfrapp whose previous albums apart from 2001 debut *Felt Fountain* had all come out when EMI owned the label.

GALLERY RADAR



THE SOUND OF THE UNDERGROUND

Music Week launched the first ever RADAR night at the fantastic Under The Bridge venue in London last Thursday (November 28), in conjunction with ILUVLIVE and MusicConnex. The event, sponsored by PRS For Music and a showcase for new and emerging artists, drew an influential industry crowd of hundreds to witness top notch performances from solo acts such as Izzy Bizu (pictured left), Aiden, Nick Brewer and Lianne Kaye - plus beat-boxing a capella five-piece The Boxettes. RADAR will return to the same venue on Wednesday, March 5 next year - with another stellar line-up of performers.



Izzy Bizu



Aiden



The Boxettes



Lianne Kaye



Nick Brewer

PROFILE KEVIN MCCABE**WE NEED TO TALK ABOUT KEVIN**

Kevin McCabe is one of the UK's industry's most respected promo execs. Music Week finds out all about his new, Universal-backed venture - and walking away from the 23 years he spent at EMI

**MEDIA**

■ BY TIM INGHAM

“I cannot speak highly enough of the team I was privileged to have there. In the face of continual adversity, my God did they deliver.”

Few people will know the strife caused by EMI's uncertain years as intimately as Kevin McCabe.

The popular promo exec spent 23 years at Britain's last major label, working under its various takeovers and structural re-organisations before its ultimate fate was sealed - when Universal swooped for the company in 2011 in a £1.2bn deal.

For the last few years at EMI, McCabe had forged a sterling reputation partly via his heavy involvement in the company's growing Label Services division, working on big records like Noel Gallagher's solo debut (with his High Flying Birds) as well as successful releases from Kate Bush, Peter Gabriel and Stereophonics.

ABOVE

Kevin McCabe: Exec will work for Caroline, as well as running his new Universal-backed press and promotions agency in London

“At the end of the day, Universal are funding a lot of this new venture - so I obviously have loyalty to them. But I've also been given the chance to help some emerging artists come through outside of that relationship”

KEVIN MCCABE

If McCabe had one frustration with the EMI services setup - which allowed artists to self-release with the help of the major's individual divisions - it was its international ambitions.

“We just couldn't offer managers a truly global campaign,” he says. “It was unfortunately something that cost us a few deals in the end.”

Universal's Caroline International, which launched earlier this year, says it is able to break through these territorial barriers - tapping into

UMG's international sales force to offer a truly worldwide label services network.

The company is headed up by former EMI Label Services boss Michael Roe alongside Fiction president Jim Chancellor, and this week welcomes McCabe into its fold - albeit in a non-traditional manner.

The exec is effectively setting up his own promo and press agency under Universal's wing. The major has given him the freedom to work with a range of clients - including those signed to Caroline, but also new acts outside of UMG who just want to hire McCabe's team for a bit of promotion.

In addition, his door will also be open to Universal's internal labels, should they require a helping hand on their own TV and radio work.

“David [Joseph, Universal UK CEO and chairman] has been fantastically flexible - he understands that if you're trying to make your mark with an agency like this, you need different options

and a strong roster," explains McCabe.

"If you're a new artist today, your first step is that you need songs, a manager, a bit of tour support and something happening in the digital space - perhaps from a publicist or a digital marketing person.

"But then comes the crucial next stage: getting heat in the press and the radio world. That's where we come in, ahead of any of [a label's] traditional marketing. In terms of established acts, we know a lot of them come to label services companies like Caroline with their own teams in place, but want some help with TV and radio promotions - we can provide that option too.

"At the end of the day, UMG are financing a lot of this, so I have loyalty to them. But I've also got the chance to help some emerging artists come through outside of that relationship."

McCabe is now looking to put together a "small dedicated team" within his new promo agency, which will work across both radio and TV, as well as online and print press. It will sit in new offices in the heart of West London's media land, with Caroline and Fiction both having a space in the same HQ - a significant distance from Universal's towering fortress in Kensington.

"It will have a proper independent spirit, going back to the ethics of Chrysalis or Virgin," says McCabe, who has previously worked with artists such as Coldplay, Blur, Radiohead, Paul McCartney, Kylie Minogue and David Bowie.

"For that to happen, it's important that it's in its own building and that I have the freedom to choose what I want to work with.

"David [Joseph's] given me the ability to say to managers and lawyers: 'If you've got something new, don't forget to call us. We can offer an alternative that's maybe not the traditional way of doing things, but it's maybe where the business would be if you started it now.'"

McCabe acknowledges that if he begins doing work for an artist who's yet to sign a contract for their next project, there may be a natural opportunity to 'upstream' them into a deal with Caroline or Universal's other labels such as Polydor, Island, Capitol UK and Virgin/EMI.

And although he says he's excited about working with up-and-coming talent, he's in no hurry to start competing on the A&R frontline.

"Obviously I bow to a lot of the specialist A&R's superior knowledge," he says. "I don't know anything about how to get the right DJ in for a remix of a track, or fine-tuning a certain snare drum sound. What I do know is that in the same office as me, you'll find Jim Chancellor - who knows the answers to all of those questions, and whose ears will be open to what I bring in."

McCabe hit industry headlines this summer after leaving Warner Music Group just weeks after being announced as SVP of media for Parlophone & Warner Bros UK.

He found himself in the role after he was swallowed into a temporarily independent company - Parlophone Label Group [PLG] - following Universal EMI acquisition. PLG was then bought by Warner bought for £487m in July.

McCabe will not be drawn on the reasons behind his sudden departure from Warner, merely commenting that his exit came for "personal reasons" and that he "wishes everyone working there the best, because there are some very talented



people in that team".

He adds: "After *Music Week* broke that story, I was genuinely overwhelmed by the number of people that said, 'Let us know when you want to talk.' I've never been one to sit back and believe any hype about my reputation or anything like that, but it was extremely flattering.

"One of the main things I was hearing was 'take your time', and that was great advice. I had a period of gardening leave and didn't jump at the first offer. To be frank, after 24 years at EMI, I needed a bit of time to decompress.

"What is very clear to me now is that Caroline will end up as a massive global business - and one that I'm very excited to be a part of."

McCabe may have taken a short hiatus from the music industry, but his observations of the trade didn't falter. He acknowledges that BBC Radio 1 faces a "huge challenge" to bring down the age of its listenership, but applauds attempts to attract young fans through the visualisation of its content.

"The secret of radio has always been companionship," he says. "If you can combine that

ABOVE
Servicing the community:
 (Clockwise from top left) Kevin McCabe has worked on hit records for the likes of Noel Gallagher, Kylie Minogue, Blur and Stereophonics

as a presenter with trust in your taste for new music - and, importantly, an enthusiasm for new music - you're onto a winner.

"What's heartening is the figures that Radio 1 had on YouTube when it showed a special LiveLounge month recently. They were phenomenal - Bastille alone was off the scale. The BBC has a fantastic setup. Their future is hugely important to this industry, and so is their ability to engage with young people about music."

Although McCabe has "obvious concerns" about the lack of new British artists reaching gold album sales status in 2013 - a kitemark his own project, Gabrielle Aplin, comfortably surpassed - he remains optimistic, not to mention excited, about what the future will bring.

"Music is an amazing thing because it can get you emotionally - it can make you stop in your tracks," he says. "Yes, of course this a business and it has to work - but it should never be a chore.

"I'm extremely fortunate to have this blank canvas in front of me that I can start colouring in. I'm ready to have some fun."

TBI MEDIA: 'IT'S A HUGE IMPORTANT CREATIVE OUTLET FOR ME'

Outside of his work at his new agency, Universal Music UK has agreed to allow Kevin McCabe to act as head of music development for creative programming powerhouse TBI Media.

TBI, founded by Phil Critchlow, is a multi award-winning production company that has created titles for the BBC, Channel 4, commercial radio and major record labels. McCabe will help advise the company on its music-based programmes in future.

"I've always had huge admiration for Phil and TBI and been very impressed with their work," says McCabe. "This now gives me a massive creative outlet, and I'm very thankful to Universal for allowing me to go ahead with it.

"I took the idea to David Joseph and he said, 'Why wouldn't you do it? There's no reason not to. It sounds fantastic.'"

Q&A SARAH OSBORN

'THE UK'S PUBLISHERS ARE REAL INNOVATORS'

The Chief Exec of the MPA on her new job - and why she's optimistic for her sector's future

PUBLISHING

■ BY TIM INGHAM

Sarah Osborn spent eight years as classical publishing specialist Schott Music before joining the Music Publishers Association (MPA) as general manager last year.

This week, she is named the new CEO of the organisation, following the departure of Stephen Navin from the position in June.

Music Week caught up with Osborn - who will take over as MPA CEO on January 1, 2014 - to ask about her plans in her new role, and the general health of the UK publishing sector...

Why did you accept the job at the MPA?

Because I love music publishing, and I think the role of a trade association is so crucial. I've moved over from being a publisher myself to working within the MPA, and the more I've been here, the more I've realised what a vital role we play. For me, it's all about building on that, working for members and continually improving the services we can offer them.

What's top of your agenda in terms of what you want to achieve?

I've got plenty of ideas I want to implement and I'll be speaking to the board about these in the coming weeks. It's really come January, when Jane [Dyball] starts in the MCPS role that we're going to be putting in place the big plan and get everything together. Ultimately the core aims are the same: I want to ensure our members can do their business better and that they're maximising their revenues. Whether that's through our lobbying and public affairs work with Government, or through offering a legal helpline, specialist training, trade missions and other member services.

You've moved from the classical world into the MPA. How did you start in publishing?

Like so many people, it's kind of a happy coincidence that I felt into publishing. I started off at Faber Music and then moved to Schott - I've always been a classical publisher, as such. I rose through the ranks at Schott and was head of contemporary music when I left, very much working on the creative side, directly with composers. When I became general manager of MPA, Stephen Navin was here [as chief executive], so we complemented each other quite well with my classical background and his pop background - between us we had real experience of the sort of publishing covered by a wide proportion of our membership.

Was there much wisdom or advice that Stephen passed on before he left his role as CEO?



ABOVE
Sarah Osborn: The new MPA CEO says she believed the launch of an industry-backed GRD is possible in the next few years

"There is beginning to be a sea change within Government. They seem to be realising that intellectual property supports creativity"

SARAH OSBORN, MPA

I learnt so much from him, seeing the way he interacts with people - he's really sharp and a big personality.

There's been a lot written of late about publishers' share of royalties from new and emerging digital services. Is that something high on your agenda?

Obviously I'm aware of those issues and the MPA is in the business of ensuring that publishers get the best possible deal. It comes back to us supporting members in delivering licensing solutions. We must make sure that the mechanisms are there for consumers to access music in the ways they want whilst maintaining a fair return for songwriters, composers and publishers.

Your membership at the MPA is a very broad church. Are you going to be able to make time to reach out to them all?

Yes - we have 266 members at the moment. With some trade associations, historically, there's a sense that they can be a bit of an old boys' club. We know we need to remain relevant to our members, and we're looking at ways of reaching out to all of them. In fact, we've recently bolstered our member services team which means we'll be able to offer more services, events and training courses to our members.

As you say, one of the criticisms of publishing for years is that it has been a bit of an old boys' club. You're neither a boy or very old. Might you be able to change some preconceptions about the trade?

Music publishers come in all shapes and sizes, and I think that idea is possibly down to people just seeing one side of things. I'm here, Jane [Dyball's] here, we've got Jackie Alway at Universal [director of legal business affairs], Sally Groves at Schott, Jo Dipple at UK Music, Vic Bain at BASCA and many more powerful women across this industry.

As you take the MPA role, what's your general view on the health of the market going into 2014?

Music publishing is in a good place. Things have stabilised. We want to support our members and deliver licensing solutions. Next year there'll be a big focus on helping to get the Global Rights Database [GRD] off the ground. We're coming to the end of the Hargreaves Review of Copyright - and there are certain things there that we have to talk to Government about and be watchful of. There is beginning to be a sea change within Government - they seem to be realising that intellectual property supports creativity and is not a barrier to growth. The MPA has an important role in the music community - we work really well with Jo Dipple and UK Music, as well as PRS, BASCA and more.

Is the launch of a complete, up-and-running Global Rights Database [GRD] really achievable in the coming few years?

I think it is, and I think it has to be: if we don't aim for that, we're not doing our job. You've got to have that vision for one authoritative database the world over. Of course it will take us a while to get there, but it will benefit both publishers and licensees.

Can licensing really make up for the declines we've seen in mechanical publishing in the past decade?

The decline of CDs is well documented. But publishers are innovators and have done a great job finding revenues from other sources. The landscape is changing. Our role is to help them navigate that landscape, ensuring that their business can not only survive, but grow.

INTERVIEW JANE DYBALL

'THIS IS STILL A VERY SUBSTANTIAL BUSINESS'

Declines in recorded music sales have hurt the MCPS in recent years - but the organisation's new Chief Exec is optimistic about the future, and the potential of digital licensing benefits

PUBLISHING

■ BY TIM INGHAM

Jane Dyball is well aware that she doesn't have an easy job on her hands.

As the industry heads into 2014, declines in the sale of CDs and DVDs have now consistently hurt the MCPS and its members for a decade. The money the group collects from licensing mechanical copyrights from physical goods has diminished - and, inevitably, will continue to do so.

But Dyball, who will take the MCPS reins in the newly-created role of chief executive in January, remains optimistic - both about the continued digital transformation of the industry, and the MCPS's place within this new world.

"I wouldn't have taken this job unless I felt that way," she says. "We in this industry are so used to seeing the business in terms of decline as opposed to its overall size. It's a substantial industry. If you were starting it from scratch and somebody said: 'This is your turnover, off you go,' you wouldn't be saying: 'Oh my God, it's so terrible, it might go down next year.' You'd be excited."

Dyball takes over at MCPS during a period of major transition for the organisation. Cost-saving measures are well underway, including a significant recent restructuring of the MCPS-PRS Alliance: in July this year, MCPS contracted the Performing Right Society (PRS) to provide royalty processing and other administrative services under a new service level agreement.

Dyball has now been tasked not only with overseeing the strategy for the licensing and distribution of mechanical rights on behalf of MCPS members, but also with finding new opportunities to develop the business.

Her past experiences stand her in good stead. Dyball recently left Warner/Chappell Music where she held the post of SVP international for legal and business affairs - creating the firm's international digital licensing entity and handling public policy and international strategy.

She has also served on the Boards of MCPS, PRS, the Music Publishers Association (MPA), the International Music Publishers Association (IMPA), as well as the International Confederation of Music Publishers (ICMP).

In her early years in the business (1986-1992), she worked in the international department of then-independent Virgin Music - during a period of great expansion for the publisher.

"I think that I have got a good understanding of what different kinds of music publishers need, and I've sat on the board of MCPS for many years," she says. "This is my opportunity to have the courage of my convictions and try to put into place plans to get MCPS on a sure footing for the next few years.



"If you were starting the music business from scratch today, you wouldn't be saying: 'Oh, it's terrible, it might go down next year.' You'd be excited"

JANE DYBALL, MCPS

"Sometimes you've got to go ahead and put your money where your mouth is."

She adds: "At Virgin, I learnt a lot about how a commercial music publisher operates on the ground. It was a very fast, expanding business. Then at Warner/Chappell, I learnt that the experiences I'd had dealing with day-to-day publishing issues were really useful when it came to negotiation.

"When you're dealing with 'control composition clauses' and things like that you can get lost in the words. But if you've got real experience of working within music publishing, you know what the commercial effect of [that jargon] actually is."

Dyball tells *Music Week* she hasn't yet fully set all of her objectives for her first year in charge at MCPS. But she is sure of one core modern issue she's very keen to get to grips with.

"I don't want to let digital services use problems in licensing to affect value," she says. "There is quite often a question of those issues being confused -

ABOVE
Jane Dyball:
New MCPS CEO
has experience
at both Virgin
Music and
Warner/
Chappell

I've heard digital services saying: 'Oh, it's such a nightmare getting a licence.'

"My response now would be, let me help you - I'll help you get a licence from us and tell you where to go to get one from anywhere else, because I don't want to talk about difficulties in licensing, I want to talk about value.

"The easier you make licensing for partners, the easier it becomes to concentrate on value rather than deal with complaints about processes.

"Obstacles to licensing are diminishing on a daily basis because that's first and foremost in everybody's thoughts in this industry."

One exciting future prospect for the MCPS is the Global Rights Database (GRD), the proposed one-stop 'hub' for worldwide music publishing licenses. "It's going to be a key issue in this role," she says, "and something I certainly expect to be supporting wholeheartedly."

Dyball is also very aware of a modern trend in music publishing, especially across the Pond.

"In terms of publishers licensing digital services directly, my response is quite simple: if societies provide the best service possible, publishers have no reason to go anywhere else," she says.

"That's really what I'm hoping to achieve - to make sure that the service MCPS gives its members is both efficient and affordable."

PROFILE SHAPIRO, BERNSTEIN & CO

A CENTURY OF HITS

Shapiro, Bernstein & Co reached its 100th birthday this year but remains a family business

PUBLISHING

■ BY PAUL WILLIAMS

World War One was still a year away from breaking out when a New York-based music publishing company started to fully take shape. A hundred years later Shapiro, Bernstein & Co remains a fundamental part of the US music business.

Celebrating its centenary this year, the company represents much of the history of American popular music with its rich catalogue housing some of the greatest and most iconic compositions of all time, including *In The Mood*, *The Way You Look Tonight*, *Ring Of Fire* and *The White Cliffs Of Dover*, a song penned by Americans Walter Kent and Nat Burton but most famous as a British anthem by Forces Sweetheart Dame Vera Lynn.

Its wealth of songs also takes in *Anna (Go To Him)*, covered by The Beatles on their first album *Please Please Me*, *Sunny Side Of The Street* and a healthy dose of modern classics, including the likes of *Titanium* and *Without You* via David Guetta whom the company represents in the States.

ASCAP, which itself reaches 100 years this coming February, marked Shapiro Bernstein's centennial in April at its annual pop awards in the States – which only seemed right. Of the US society's founding members, the company is the sole one to have survived in its original incarnation.

"People are interested in any company that can be in business for 100 years," says its current owner and president Michael Brettler. "There's a respect of, 'Well, Shapiro Bernstein's been there' and everyone's known us, but when you tell people 100 years I think they're impressed."

At a time when the landscape of music publishing has changed dramatically from just a few years ago, not least with the amalgamation of Sony/ATV and EMI and BMG buying up a heap of sizable indies, Shapiro Bernstein represents an all-too-rare consistency in the sector. As it was when it formed in its current incarnation in 1913 – its history goes back even further to 1900 under other names and set-ups – the company remains very much a family affair with Brettler the great grandson of co-founder Louis Bernstein.

However, Brettler admits, growing up, he had little appetite to become part of the family firm with his aspirations very much elsewhere.

"I was a bit of a rebel and didn't want to work for my father quite frankly so they weren't really sure I was going to do this and they never pressured me, but I was like a lot of kids; I just loved music," he says. "When I graduated from college I wanted to be an industrial psychologist, but my mother said to me, 'Why don't you try the family business? You love music and if you don't like it you can go and pursue other things' so once I started in the business I was hooked and I've never questioned the decision to be in the music publishing company."

Now he is the gatekeeper of so many great songs

ABOVE
The power of a song: A hundred years on, the company's focus remains on its rich repertoire



"There's the legacy of all the great historical songs, but the reason that Shapiro Bernstein is in business 100 years later is they've always added new repertoire"

DEBBIE ROSE, COMPANY VICE PRESIDENT

from the past but, according to vice president Debbie Rose, a key to Shapiro Bernstein's survival has been to stay relevant with new signings and copyrights.

"There's the legacy of all the great historical songs, but the reason that Shapiro Bernstein is still in business 100 years later is that they've always added new repertoire to the existing repertoire and so as much we have a certain obligation to keep the old songs alive and keep them going to ensure future generations appreciate them, we also have a daily obligation for the new songs and the new writers and make sure they become part of the fabric of the musical culture for the generations to come," she says.

Most obviously among those is David Guetta whom Brettler draws an interesting parallel with to Shapiro Bernstein's illustrious past in the 1940s with the Tommy Dorsey Orchestra and its then youthful singer Frank Sinatra.

"We realised David was really talented before he broke on the worldwide stage and we secured the rights to him before other companies wanted him,"

says the president. "When we got the rights to David people would ask us, 'Why would you sign a DJ?' because people think of a DJ as somebody who's playing records and the answer was very simple: he writes songs and quite frankly the history of this company helped us understand David because I personally saw David as an orchestra needing front people so I was comparing him in my mind to the Tommy Dorsey Orchestra that had Frank Sinatra. I understood this was an updated model of that, of course much different, but it was the same concept of an orchestra needing a front person."

Guetta has delivered Shapiro Bernstein the biggest-selling download in history with more than 8 million US sales of his Black Eyed Peas co-write *I Gotta Feeling*, according to Nielsen SoundScan, while Brettler reckons there is a lure for some modern writers to sign to his company so they can become part of such a rich history of talent and songs.

"It's like playing for the New York Yankees," he says. "A lot of people want to play in Yankee Stadium."

Connecting the past with the present and the future is one vital aspect of Shapiro Bernstein in 2013 as it looks to ensure its vintage songs do not become relics but still living creations.

"It starts at a grassroots level trying to keep things in print," says Brettler. "It's constantly about pitching songs and getting them used and getting songs



popular because there are a lot of standard songs that lose their popularity and one reason they lose their popularity is because they don't get used."

"We have a very good synchronisation effort," adds Rose, "and because people know about the quality of the songs we represent we're often the first phone call saying, 'I'm working on a film and I need something from the 1940s,' or 'I'm looking for a doo-wop song,' whatever it is. They know the staff here will give them very good selections and by doing so and by getting the music out into the market place it reaches a whole new generation. They might be seeing an action film, but also they hear a song their parents might know or their grandparents might know and now they are familiar with it."

Evergreens like Dorothy Fields and Jerome Kern's *The Way You Look Tonight* continue to attract covers, including on Rod Stewart's first *Great American Songbook* album *It Had To Be You* and on Tony Bennett's Grammy-winning, US chart-topping *Duets II* in a version with Faith Hill, but there are also some far-lesser-known songs lurking in the archives that with the right push can achieve a new level of popularity. An example of this is *Woo Hoo*, penned by George Donald McGraw and a *Billboard* Top 20 hit back in 1959 for the *Rock-A-Teens*, but now more famous than ever after being performed by Japanese rock trio *The 5.6.7.8's* in Quentin Tarantino's film *Kill Bill*.

"[Signing to Shapiro Bernstein] is like playing for the New York Yankees. A lot of people want to play in Yankee Stadium"

MICHAEL BRETTLER, COMPANY PRESIDENT

As Rose recalls: "We had a closet of 45 records and digitised them so we could hear all the old music that was on them and there was this song from the *Rock-A-Teens*. We did a very concerted campaign to make people aware of this particular song, which paid off because during a three-week period of time one summer we had three different requests to use the song for films and the best one ultimately came for Quentin Tarantino and the song took off around the world. It was a little-known song and now it's definitely in the mindsets of people."

Diana Krall also turned to some largely-overlooked gems housed at Shapiro Bernstein for her 2012 US Top 10 album *Glad Rag Doll*, which offered a modern twist on less-obvious songs from the 1920s and 30s.

"I really respect an artist like Diana Krall who digs deep in a catalogue and finds songs that people really don't know and records them," says Rose. "I give her a lot of credit for that."

As much as the company can successfully keep alive its old songs with new versions and via new



ABOVE LEFT
Titanic
performance: In the US David Guetta has delivered a string of hits for Shapiro Bernstein, including *Titanium* and *Without You*

ABOVE RIGHT
Counting the syncs: *WooHoo* reached a new audience after *The 5.6.7.8's* performed in *Kill Bill*

platforms, what it cannot halt is them eventually moving out of copyright. This happens 70 years after the death of a composition's last surviving songwriter and Brettler says it has already lost such gems as *Let Me Call You Sweetheart* to public domain.

"It's one of the great inequities of being a copyright owner that songs do go public domain and they will go public domain and some of our songs have gone public domain," he says. "It's somewhat in my opinion unfair because if my great grandfather had a farm that farm would be passed on and would never go into the public domain. It's definitely an issue."

But even with that matter lurking in the background, Shapiro Bernstein and its vast history remain very much in demand with Brettler revealing it has been subject to takeover approaches down the years. But, as the trustee of his family's legacy, the answer each time is an easy one for him: "We're not for sale."

Instead he says its efforts are focused on what the company has always been about.

"We just want to continue to do what we're doing, paying a royalty 30 days after the close of a period, doing proper licensing, proper administration, signing the best talent we can and sinking or swimming with us and that's our formula and that's how we've done it for 100 years and that's how we think we should continue."

SHAPIRO BERNSTEIN'S BRITISH CONNECTIONS



door to look after British talent Stateside.

The 100-year-old operation is represented on this side of the Atlantic by Jamie Arlon who runs his own company Arlon Music and has recently signed to Shapiro Bernstein Goldfinger co-writer Leslie Bricusse and John Lodge of the

Shapiro Bernstein president Michael Brettler hints his company could grow its presence in the UK and is opening the

Moody Blues.

But Brettler (pictured right) lets on: "I think we're going to evolve into something bigger in the UK. We have looked at an acquisition in the UK we decided not to move forward with. We just have to grow into it."

He also pitches that Shapiro Bernstein would make "a good home for UK acts looking for a great company in the US", something it appears to have proven for Frenchman David Guetta there.

According to the company's vice president Debbie Rose (pictured left), Jamie Arlon came on board as a result of Shapiro Bernstein looking for some kind of "creative support" in the UK.

"We outsource a lot of our administration work out of Europe and we're outsourcing local creatives," she adds.

"We like to have people on the ground to work with songwriters and pitch the repertoire. I was looking for a local creative in the UK and somebody who I really admire introduced me to Jamie and said, 'He'd be great.'"

A UK project taking shape right now is one using some of Shapiro Bernstein's songs by the late Broadway songwriter Dorothy Fields. This is being developed into a *Fred Astaire* and *Ginger Rogers* stage production.

Arlon describes it as a "great honour" to be working with such an iconic catalogue as the US publishing company.

"We have a roster of frontline songwriters getting new cuts all the time, as well as a catalogue of songs that were the soundtrack to my childhood, so to be now working with Michael and his amazing team is a great privilege," he says.

REPORT ACCOUNTANCY

ARE YOU ACCOUNTED FOR?

With the music industry boasting more revenue streams than ever before, a good accountant is an essential part of the team for any artist, manager or company



Photos: Rebecca Portsmouth Photography

ACCOUNTANCY

■ BY TOM PAKINKIS

If ever there was an unsung hero of the music industry it must surely be the humble accountant – squirreling away in a pile of spreadsheets making sure the artists' business adds up without so much as a music video cameo-sized glimpse at the limelight.

Firmly in the background they remain – but artists, managers and music companies should be warned against underestimating the accountant's contribution to a successful business.

The music industry is becoming increasingly complicated in 2013, offering more and more revenue channels. That in turn makes the men and women who balance the books and crunch the numbers more important than ever before.

"Let's face facts, the music industry is contracting and changing shape," says Nick Lawrence, CEO of NWN Blue Squared – specialist accountants to the music industry. "Artists can no longer rely just on their recorded output as their most important source of income. Making the most of other streams such as publishing, merchandising and sync is key."

Because of this it's vital that all sources of income are received. To make sure this happens, artists and managers often need assistance in identifying income sources and closing in on them efficiently. "The business end of things isn't generally the first thing that musicians focus on, but the reality is that's where the money is made and

ABOVE
Number cruncher: CEO of industry specialist accountants NWN Blue Squared Nick Lawrence says that, as music businesses become more diverse, so too must their accountants

"Artists can no longer rely just on their recorded output as their most important source of income. Making the most of other streams such as publishing, merchandising and sync is key"

NICK LAWRENCE, NWN BLUE SQUARED

lost," says Lawrence, who points out that his role is more than just making sure tax returns are filled out correctly – although that is a vital task.

"[The value of an accountant comes in] the ability to manage day-to-day transactions and make sure business records are complete. We also need to help artists ensure monies due are managed properly – making sure revenue is collected from contracted channels, such as labels, publishers and so on.

"Tax, sadly, is always important, and the industry is littered with individuals who forgot that," Lawrence adds. "Accountants need to help acts to manage it and be able to pay it.

"This involves asking the right questions of artists to make sure the numbers are accurate and ensure that they understand how much they need in the bank to manage their tax liability.

"It's about lifting the drains and, for example, recognising what's allowable expenditure such as stage clothing or guitar strings."

While the music industry has never been simple, the digital revolution has leveled the playing field in a lot of ways, meaning companies and even artists

themselves are able – and in a lot of ways required – to evolve into businesses with a host of different remits. This creates a more complicated role for accountants, who have to keep pace with their clients. "The digital revolution has enabled artists to take greater control of all aspects of their business," says Lawrence. "They can now run the whole project from their studio or their flat. And, as well as being a recording artist, they can also be their own publisher and even distributor.

"In the same way, accountants have to demonstrate to the artist that they can deal with all aspects of the business for one client.

"From a practical perspective, the digital revolution has also been brilliant for all creative people. The growth of cloud-based software and apps – like Xero and others – means artists and managers can access real-time information about the state of their business, anywhere, anytime.

"It's an 'always-on' world now which means keeping control of the business side is easier."

It's not just artists and their managers that need to ensure a good accountant is part of their team – the music industry as a whole is still feeling the squeeze of wider economic hardships and the difficult transition from physical to digital sales.

"When it comes to maintaining cashflow for a business – such as a festival or publishing house – obtaining finance has never been more difficult," suggests Lawrence.

"Having a good accountant who can provide reliable numbers that give the bank or another lender confidence is crucial to success."

So what should artists, managers and music

businesses of all sizes look for when aligning with an accountant? First and foremost is expertise. Lawrence says that a proven track record in the music industry itself is just as important as general financial experience.

"In the case of the music industry, the best accountants have usually been directly involved with running record labels, music publishing houses, A&R operations and the like," he explains. "A good accountant should also have trusted contacts, who can assist with finding sources of finance and other services."

In terms of the day-to-day relationship between accountant and client, Lawrence is able to highlight some of the biggest red flags. "Managers and artists should look for accountants that offer fixed fees and transparent processes wherever possible and avoid 'clock watchers' – a throwback to the bad old days of the profession," he advises.

"They should also expect a genuine return on investment from a good accountant – not just from making or saving money, but also through developing a long-term relationship and having a trusted business advisor that is prepared to ride out the tough times and be a listening ear and wise counsellor."

That relationship is imperative. Because of the new DIY landscape that's being forged in the industry, the accountant needs to be fully integrated into the artist's team and business – not a faceless

"Artists are going to need a lot more support from their accountants with less reliance on big industry infrastructure and company bean counters telling them how many beans make five."

NICK LAWRENCE, NWN BLUE SQUARED

suit that communicates over email once a quarter.

"The pressure on the income available from traditional routes is making it much more difficult to ensure profitability and maintain sustainability," says Lawrence. "With the dramatic swing away from big record labels towards self-release through the likes of Absolute or Essential, or the rise in niche festivals alongside the massive Glasto-style events, everybody in the industry is having to take stock to survive.

"Because of this, artists are going to need a lot more support from their accountants, and less reliance on big industry infrastructure and company bean-counters telling them how many beans make five."

That said, Lawrence believes that the industry giants are having to re-position their thinking to get to grips with the brave new digital world just as much: "You can be certain their accountants are working equally hard to ensure their businesses remain sustainable too, which is a really good thing.

RIGHT
More than the numbers: Plan B beatboxer Faith SFX is among NWN Blue Squared's clients and performed at one of the firm's events for new and emerging talent in September in association with cloud-based software partner Xero



"The other major challenge is being able to identify strengths and weaknesses in a changing landscape. Accountants are having to become more forensic in their work with clients and develop a laser-beam focus on revenue and data analysis. But, in doing this, the whole industry will benefit - in particular, artists and management."

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PROFILE TERRI HOOLEY

'WE FOUGHT A PUNK WAR'

Record store owner, working class hero and 'godfather of punk': Terri Hooley remains a prominent name in Northern Ireland's music scene after 40+ years of helping young bands

RETAIL

BY RHIAN JONES

If anything sums up Belfast's musical legacy it has to be Terri Hooley.

Since opening up the record store and label Good Vibrations in the early '70s, he became responsible for bands such as The Undertones and Rudi And The Outcasts making their mark on the national music scene.

He remains a famous local figure and spends his days in the ever-enduring record store, DJing (and drinking) and acting as the official spokesperson for anything music related in Belfast.

In March his biopic was released. Also titled *Good Vibrations*, it's a raucous yet heartwarming tale of faith and music which takes place during the darkest days of Northern Ireland's Troubles. Hooley attempts to unite the youth in Ulster through punk amongst a backdrop of vicious violence on the streets.

Written by Colin Carberry and Glenn Patterson and directed by Lisa Barros D'Sa and Glenn Leyburn, the film was nominated for three Irish Film and Television Academy Awards and is out now on DVD.

Talking to *Music Week* at Belfast Music Week, Hooley discusses the 'punk war' and why he reckons the music industry can be seen as a 'legalised mafia'...

When did you first hear about the idea for the film?
I was working late at Good Vibrations and then went for a drink where I met Glenn Patterson who was talking to two TV producers. They started asking me about my life and what it was like growing up in Belfast and how I kept my sanity through all the Troubles and the hunger strikes, I said: 'What sanity?' Glenn came back to me three days later and said, 'I can't get your conversation out of my mind, I think this would be great movie.' We waited a long time to get everybody together and it was stop start - I never thought I'd be alive to see it.

What did you think of *Good Vibrations*?

I was shocked by how close to the truth it was. It's a brilliant movie about Belfast instead of movies about the IRA; the Troubles are in the background, it could have been set in Latin America, Beirut, anywhere. It's just about people saying we've had enough. Every time I've seen it I've cried my eyes out. *Rough Trade*, nobody had to go through all this shit that I had to go through. It was a punk war - us against them. In London punk was a fashionable thing for nine months to a year, and the record companies quickly controlled it and took it over. I always say New York had the haircuts, London had the trousers and we had the reason, it really was life and death. I'm very proud of my role in the punk war. It was the first time in a decade that the Protestant and Catholic kids could get together.

What's the future for the record label?

I think one of the reasons I'm still alive is that God



ABOVE
Irish charm: Terri Hooley in his Belfast record store Good Vibrations

"New York had the haircuts, London had the trousers and we had the reason"

TERRI HOOLEY

wants me to set up the label again because I keep hearing all this wonderful music. I'm working with a band at the moment.

Did you ever get any income from releasing records?

No, I've never had a penny. I never had a contract with anybody in my life. I lost my house - it cost me money. One of the first records I put out I didn't have enough money for so I went into the bar one night and asked people to give a donation. By the time I left that bar we had enough money to put the record out. We were never a record company, we were a community. I never wanted to run a record label, I just wanted to put Ireland back on the music map and I think we've achieved that in a way.

How is business in the record shop today?

Business is okay, vinyl is what's keeping me alive. I DJ and don't have to worry about the rent. I would give my records away, I just want to turn people to music.

What's the Belfast music scene like today?

It's brilliant. As a country per head of population we've got the best musicians, poets, painters and performers than anywhere in Europe. 35 years ago I



would have been invited to one gig a week and now I'm invited to 350 gigs a week. But is there an audience there? Our problem is the same we had in the 60s; there is no music industry here. I tell kids to go finish their studies and then these so-called dickheads who have just jumped on the music bandwagon say, 'oh we're going to get you this, we're going to get you that, we're going to get on this TV show' - everybody is so desperate for another band to make it in Northern Ireland and then a year later they didn't finish their studies and they're forgotten and not the next big thing because everyone is jumping on the *new* next big thing.

What would you change about the music industry?

I've always thought that the music industry was a legalised mafia, personally. CDs destroyed it. People in the '60s - my heroes who never got much money - were able to re-negotiate their contracts but then when CDs came in suddenly every band was bound to a contract.

30 SINGLES/ALBUMS/COMPILATIONS

One Direction top the Official UK Artist Albums Chart with *Midnight Memories*



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



32 UK AIRPLAY & EU AIRPLAY

Gary Barlow is the new No.1 on the radio airplay chart with *Let Me Go*

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37 INDIES & ITUNES

McFly are at the top of the Indie Singles Top 20 with *Love Is On The Radio*



40 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

41 CLUB

The Upfront club chart is topped by MK while ZZ Top and Dizzee Rascal dominate Commercial Pop

42 KEY RELEASES

Upcoming albums include releases from Toy, Rick Ross and Anthrax

CHARTS UK SINGLES WEEK 48



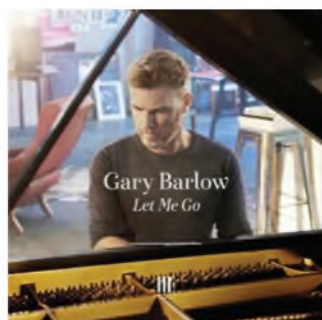
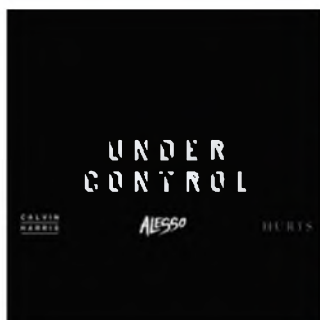
For all charts and credits queries email isabelle.nesmon@intentionmedia.co.uk. Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

THE OFFICIAL UK SINGLES CHART

Key
 ★ Platinum (600,000)
 ● Gold (400,000)
 ● Silver (200,000)

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
1	New		CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia GBAR1301189 (Arvato)</i> (Harris/Alessio) EMI/Universal (Harris/Hutchcraft/Lindblad)	39	69	6	RIHANNA What Now <i>Def Jam/ Jigin USUM71214747 (Arvato)</i> (Ighite/Cassells) Sony ATV/EMI/Universal/3MG Rights/AnnArth/Underground Sunshine/Regime (Waithe/Ighite/Cassells/Fenty)
2	3	2	GARY BARLOW Let Me Go <i>Polydor GBUM71306063 (Arvato)</i> (Barlow) Sony ATV (Barlow)	40	New		JESSIE J Thunder <i>Lava/Republic/Island USUM71311075 (Arvato)</i> (Stargate/Benny Blanco) Sony ATV/EMI/Warner Tamerlane/Matza Sal/zack/Where Da Kasz At/Studioeast (Cornish/Hermansen/Eriksen/Lewin/Kelly)
3	10	5	ONE DIRECTION Story Of My Life <i>Syco GBHMU1300210 (Arvato)</i> (Sunetta/Ryan) EMI/Universal/Bob Erotik/The Family Songbook/PPM (Scott/Sunetta/Ryan/Styles/Horan/Malik/Tomlinson/Payne)	41	20	11	YLVIS The Fox <i>WM Norway NOAGW1300374 (Arvato)</i> (StarGate) Sony ATV/EMI/Nielsen/Tono (S Ylvaker/N Ylvaker/Eriksen/Hermansen/Lachstoeer)
4	1	3	LILY ALLEN Somewhere Only We Know <i>Parlophone GBAYE1301770 (Arvato)</i> (Berger) Universal (Rice/Daley/Chaplin/Hughes)	42	57	19	ONE DIRECTION Best Song Ever <i>Syco GBHMU1300102 (Arvato)</i> (Sunetta/Radosevich/Ryan) Universal/Warner Chappell/Bob Erotik/Holy Cannoli/CC (Hector/Ryan/Drewett/Sunetta)
5	2	2	BASTILLE Of The Night <i>Virgin GBUM71306498 (Arvato)</i> (Smith/Crew) Universal/Warner Chappell/Peer Music/Bug Music/Benji/BC (Bastille/Benji/Smith/Carroll/Caffey/Bontemp/Austin/Spagna/Gordon/Clenster)	43	32	9	THE VAMPS Can We Dance <i>EMI GBUV71300979 (Arvato)</i> (Espionage) EMI/Stellar/Universal/3MG Rights/Warner Chappell/Music Fama/Manam/Rac/Nation (3jorklund/Lind/Michael/Aluod/Ala/Pawencel)
6	New		MCFLY Love Is On The Radio <i>Super GBWL1300043 (Absolute Arvato)</i> (Perry) Kobalt/CC (Fletcher/Jones/Poynter/Bourne/Judd)	44	28	5	FATBOY SLIM & RIVA STARR FT BEARDYMAN Eat Sleep Rave Repeat <i>Skin GBMQ1300118 (e!e!e Digital)</i> (Fatboy Slim/Riva Starr/Harris) Phoenix M.I.I/A Songs/CC (Cook/Wiele/Foreman)
7	5	5	EMINEM FT RIHANNA The Monster <i>Interscope USUM71314064 (Arvato)</i> (Frenkeny/Rhimes) Universal/CC (Mathers/Fryzel/Klein/Buss/Thomson/Young/Bellion/Rehner)	45	35	6	DIZEE RASCAL FT TEDDY SKY Love This Town <i>Dirtee Stank/Island GBUM71303418 (Arvato)</i> (Dirtee/Immy Jokers/Sanicola/Teddy Sky) Sony ATV/EMI/CC (Mills/Sanicola/Khayat/Sandell/Thornfeldt)
8	4	6	ELLIE GOULDING How Long Will I Love You <i>Foyle/GAR130134667 (Arvato)</i> (Harris) Sony ATV (Scott)	46	39	2	BOYZONE Love Will Save The Day <i>Rhino GBCL1300170 (Arvato)</i> (Rawling/Meehan/Furridge) 3MG Rights/Major 3rd (Ashurst/Hansen)
9	New		BREACH FEAT. ANDREYA TRIANA Everything You Never Had (We Had It All) <i>Atlantic GBAS1300408 (Arvato)</i> (Westbeech/Peermusic/Just Isn't Music/CC (Collier/Triana/Adam)	47	68	74	MARIAH CAREY All I Want For Christmas Is You <i>Columbia USSM19400325 (Arvato)</i> ★ (Carey/Afanasiell) Sony ATV/Universal (Carey/Afanasiell)
10	6	3	MARTIN GARRIX Animals <i>Foxstar NLZ541300467 (Arvato)</i> (Garrix) Universal (Garrix)	48	New		ONE DIRECTION Strong <i>Syco GBHMU1300215 (Arvato)</i> (Sunetta/Ryan) EMI/Universal/Bob Erotik/The Family Songbook/PPM (Scott/Sunetta/Ryan/Tomlinson)
11	16	3	LADY GAGA FT R. KELLY Do What U Want <i>Interscope USUM71310776 (Arvato)</i> (Lady Gaga/DJ White Shadow) Sony ATV/Universal/Marxwell and Carter/Strange Fruit/Fusion/Get Familiar (Germanotta/Blair/Kelly/Ginghaine)	49	New		ONE DIRECTION Midnight Memories <i>Syco GBHMU1300212 (Arvato)</i> (Sunetta/Ryan) EMI/Universal/Bob Erotik/The Family Songbook/PPM (Scott/Sunetta/Ryan/Tomlinson/Payne)
12	8	4	LITTLE MIX Move <i>Syco GBHMU1300243 (Arvato)</i> (Dunnell/Fraser) Differently/CC (Nelson/Hinnock/Leicester/Thirlwall/Cottone/Cuvali)	50	40	24	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor/Stranger GBUM71113565 (Arvato)</i> ● (Haynie/Nowels/Karaoglu/Peter) WM/R-Rated (Del Rey/Nowels)
13	11	6	LORDE Royals <i>Virgin NZUM71200631 (Arvato)</i> ● (Little) EMI/CC (McCormack/Little)	51	34	38	PASSENGER Let Her Go <i>Netwerk GBQM1200012 (Essential GEM)</i> ★ (Vallejo/Rosenberg) Sony ATV (Rosenberg)
14	27	10	AVICII Hey Brother <i>Positiva/PRMD CH3131340094 (Arvato)</i> (Bergling) Sony ATV/EMI/Universal (Bergling/Pourmoura/Ai Fakr/Pontare/Maggio)	52	37	27	KEANE Somewhere Only We Know <i>Island GBAA0300664 (Arvato)</i> ● (Green/Keane) Universal (Daley/Chaplin/Hughes)
15	7	10	STORM QUEEN Look Right Through <i>Defectoe/MoS GBCE71206530 (Sony DADC UK)</i> ● (Storm Queen) Hyperlectra/Warrior (Creist)	53	Re-entry		THE POGUES FT KIRSTY MACCOLL Fairytale Of New York <i>Warner Brothers GBAB18703085 (Arvato)</i> ★ (Lillywhite) Universal (Finner/McGowan)
16	12	18	ONEREPUBLIC Counting Stars <i>Interscope USUM71301306 (Arvato)</i> ★ (DeCicca/Zencarella/Reb) Sony ATV (DeCicca)	54	50	40	BASTILLE Pompeii <i>Virgin G91201200092 (Arvato)</i> (Smith/Crew) Universal (Smith) ★
17	New		AFROJACK FT SPREE WILSON The Spark <i>Island CIA221300030 (Arvato)</i> (Afrojack) Universal/Bucks/Talpa (Van De Wall/Woong/III/Maxwell)	55	61	3	ROD STEWART Forever Young <i>Reprise USWB10806977 (Arvato)</i> (Taylor/Stewart) Sony ATV/EMI/Warner Chappell/3MG Chrysalis/Griffin (Stewart/Cegan/Dylan/Savitar)
18	13	13	KATY PERRY Roar <i>Virgin USUM71308669 (Arvato)</i> ★ (Fruitt/Marble/Cirkut/Tracy) Sony ATV/EMI/Universal/3MG Rights/Kobalt/Onerepublic/Cory/Frescription (Cyrus/Gottwald/McDonald/Mocca/Skarbek/Walter)	56	33	5	TINIE TEMPAH FT JOHN MARTIN Children Of The Sun <i>Parlophone GB71P1300252 (Arvato)</i> (Shi) EMI/Warner Chappell/Kobalt/Latera (Okogwu/Mughal/Bernardo/Martin/Zitron/Wredenber)
19	New		ONE DIRECTION You & I <i>Syco GBHMU1300213 (Arvato)</i> (Sunetta/Ryan) EMI/Universal/Bob Erotik/The Family Songbook (Scott/Bunetta/Ryan)	57	45	8	THE 1975 Girls <i>Dirty Hit/Polydor GBK3W1000200 (Arvato)</i> (Russey/The 1975) Good Soldier (Daniel/Healy/Hanni/MacDonald)
20	14	8	MILEY CYRUS Wrecking Ball <i>RCA USRC11301214 (Arvato)</i> ● (Di Luke/Martin/Cirkut/Tracy) Sony ATV/EMI/Universal/3MG Rights/Kobalt/Onerepublic/Cory/Frescription (Cyrus/Gottwald/McDonald/Mocca/Skarbek/Walter)	58	New		ONE DIRECTION Diana <i>Syco GBHMU1300211 (Arvato)</i> (Sunetta/Ryan) EMI/Universal/Bob Erotik/The Family Songbook/PPM (Scott/Bunetta/Ryan/Tomlinson/Payne)
21	New		ONE DIRECTION Don't Forget Where You Belong <i>Syco GBHMU1300214 (Arvato)</i> (Fletcher/Jones/Poynter) Kobalt/PPM (Fletcher/Jones/Poynter/Horan)	59	New		MARY J BLIGE FT JESSIE J Do You Hear What I Hear <i>Yerve USUM71311982 (Arvato)</i> (Foster) Regent/Jewel/Blue Ribbon (G. Shagye Baker/Regney)
22	31	15	AWOLNATION Sail <i>Red Bull USPS11000053 (PIAS Arvato)</i> (Bruno/tbc) Sony ATV/Red Bull Media House/tbc (Bruno/tbc)	60	36	5	CELINE DION Loved Me Back To Life <i>Columbia CA221300020 (Arvato)</i> (Fussman/Mates/tbc) Sony ATV/EMI (Fussman/Mates/Parler)
23	15	3	ROBBIE WILLIAMS Go Gentle <i>Island BPS61300062 (Arvato)</i> (Chambers) Kobalt/France/ICC (Williams/Chambers/Ribink)	61	38	7	EMINEM Berzerk <i>Interscope USUM71311385 (Arvato)</i> (Rubin) Universal/Sony ATV/Warner Chappell/3MG Chrysalis/Scott (Mathes/Squier/Horowitz/Yauch/Rubin/Mohelste/A.Neville/C.Neville/Snow/Cross/Gist)
24	18	20	AVICII We Me Up <i>Positiva/PRMD SEUM71301326 (Arvato)</i> ★ (Avicii/Pourmoura) Sony ATV/Universal/EMI (Bergling/Pourmoura/Biacca/Elmzecker)	62	51	27	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>Interscope USUM71302150 (Arvato)</i> ★2 (Farrell) Universal/EMI (Williams/Thicke)
25	New		OLLY MURS Hand On Heart <i>Syco GBAR1201984 (Arvato)</i> (TMS) Sony ATV/Universal/Sonny Warner Chappell (Murs/Kohn/Kelleher/Barnes/Hector/James)	63	42	8	CONOR MAYNARD RU Crazy <i>Parlophone GBAYE1301353 (Arvato)</i> (Lambirth) Sony ATV/EMI/Stella Songs/Universal (McKenzie/Maynard/Eagle Eye)
26	49	3	JASON DERULO Trumpets <i>Warner Brothers USWB1302794 (Arvato)</i> (Bellion) Universal/Bug (Desrouleaux/Bellion)	64	New		KID INK FT CHRIS BROWN Show Me <i>Epic USRC11301420 (Arvato)</i> (DJ Mustard) Sony ATV/EMI/Universal/Peer Music/The Alamo/Mystra/Dn On The Beat/SM/7Kings/Excuse My L.I.Q./D.Jay/Song A Team (Collins/D.Midnight/Beal/1988/Jones/Vanous)
27	26	6	RUDIMENTAL FT EMELI SANDE Free Asylum <i>GBAS1200494 (Arvato)</i> (Rudimental) Sony ATV/EMI/Stellar (Izackhah/Sande/Dryden/Aggett)	65	41	6	JAMES ARTHUR You're Nobody 'Til Somebody Loves You <i>Syco GBHMU1300189 (Arvato)</i> (TMS) Sony ATV/Universal (Arthur/Barnes/Bell/Jones/Kelleher/Kohn)
28	17	16	ELLIE GOULDING Burn <i>Polydor GBUV71300663 (Arvato)</i> ● (Kurstin) EMI/Kobalt/ITC/Girlz/Teletel/Accorname/Femini/Cemes/Blast/Intuit/Write 2 Live (Tedder/Goulding/Kurstin/Zencarella/Mutzie)	66	Re-entry		KANYE WEST Bound 2 <i>Def Jam USUM71307523 (Arvato)</i> (West/MC/Byler/Le/Create/Joseph) Universal/EMI/BMG Chrysalis/Please Gimme My/Charlie Wilson/Eon/Rutberg/Monarchy/Dust/Jadez/Gambill/West/Stephens/Wilson/Vanous)
29	22	8	JAMES BLUNT Bonfire Heart <i>Atlantic/Custara GBAS1306361 (Arvato)</i> ● (Tedder) EMI/Kobalt/Intwrite 2 Live (TeCetta/Blunt)	67	46	11	AVICII You Make Me <i>Positiva/PRMD CH3131340083 (Arvato)</i> ● (Bergling) Sony ATV/EMI/Universal (Bergling/Pourmoura/Ai Fakr/Pontare)
30	23	17	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic USCM1300690 (Arvato)</i> ● (Florence/Nineteen85/Meeb/EMI/Kobalt/As) King's Love And Above/CC (C.Robin) Telefeles/Sleb/Al-Muski/Ullmann)	68	44	17	MILEY CYRUS We Can't Stop <i>RCA USRB1300235 (Arvato)</i> ● (Mike Will Madea/Diplo/Pastyl/Universal/Warner Chappell/Real Music/Tondolo/Lane/Sounds from Earth/Summers/Silva/Glick (Thomas/Thomas/Willam/Wright/Davis/Vaious)
31	9	2	LILY ALLEN Hard Out Here <i>Parlophone GBAYE1301736 (Arvato)</i> (Nowell) Universal/EMI (Cooper/Kurstin)	69	Re-entry		SLADE Everyd'z <i>Polydor GBAR1201006 (Arvato)</i> (Chandler) Bann/Holder/Lea)
32	25	7	WILKINSON Afterglow <i>Rcm/Virgin GB92H1391603 (Arvato)</i> (Wilkinson/Elis) Sony ATV/CC (Wilkinson/Elis/Hill/Riley)	70	19	2	JLS Billion Lights <i>RCA GBAR1301215 (Arvato)</i> (Vee) Sony ATV/EMI/TrueLove/BMG Chrysalis/Dipu (Tennant/Furcell/Lancaster/Mespoulet/Vee)
33	29	11	JASON DERULO FT 2 CHAINZ Talk A Dirty Game <i>Warner Brothers USWB1302645 (Arvato)</i> ● (Reed) Sony ATV/Universal/BMG (Chrysalis/Warner Chappell/Ring/Reservoir/Med./Song from the Beat/Dw/Ch/Robo/Bkma/Muskar/love/Aburnel/Desrouleaux/Epps/Vanous)	71	New		PHARRELL WILLIAMS Happy <i>Back Lot USQ41300685 (Back Lot)</i> (Pharrell) Universal (Williams)
34	21	11	RIZZLE KICKS Skip To The Good Bit <i>Island GBUM71302509 (Arvato)</i> (White) Sony ATV/Warner Chappell/BMG Chrysalis/Scott & Three (Dench/Pain/Foley/Lebedev/Brownson/Stephens/Alexander/Sule/Whiting/Fhillips)	72	Re-entry		TRACY CHAPMAN Fast Car <i>Rhino USEE10180719 (Arvato)</i> ● (Kershbaum) EMI/Kobalt (Chapman)
35	47	6	KATY PERRY Unconditionally <i>Virgin USUM71311295 (Arvato)</i> (Di Luke/Martin/Cirkut) Warner Chappell/Kobalt/Kasz/Money/Prescription/Marston/Oneology/When I'm Ridi/CC (Perry/Gottwald/Martin/Walter)	73	59	7	JESSIE J Sexy Lady <i>Lava/Rep/Island USUM71311070 (Arvato)</i> (Ammon/M.Figs) Sony ATV/Warner Chappell/Kobalt/Each Note/Counts/Studioeast (Coimish/Coleman/Kelly)
36	24	6	SHOWTEK FT. WE ARE LOUD & SONNY WILSON Booyah <i>Polydor NLD61300077 (Arvato)</i> (Showtek/We Are Loud) Stern/Kobalt/Bucks (Janssen/W.Janssen/Veh/En/Bregel/Carl/Cricless)	74	55	15	BEN PEARCE What I Might Do <i>MIA/Virgin EMI GBUM71205962 (Arvato)</i> ● (Pearce) Universal/Isajopo/CC (Pearce/Hamilton/Foyser/Arts)
37	New		JUSTIN BIEBER Roller Coaster <i>Def Jam USUM71318563 (Arvato)</i> (Jenkins/Julkey2) Sony ATV/EMI/Universal/Julkey2/Songs/Josh Gudwin (Bieber/Jenkins/Swirsky/Gudwin)	75	67	16	LADY GAGA Applause <i>Interscope USUM71310271 (Arvato)</i> ● (Lady Gaga/DJ White Shadow/Zissu/Manson) Sony ATV/Universal/Marxwell & Carter (Germanotta/Blair/Zwick/Manson/Saeso)
38	48	4	RY X Berlin <i>Dumont SE22E1300101 (Phonaphile)</i> (tbc) tbc (tbc)				

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CHARTS UK ALBUMS WEEK 48



The Official UK Singles and Albums Charts are produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes.

THE OFFICIAL UK ARTIST ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	SALES	WEEKS ON CHART	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	SALES	WEEKS ON CHART
1	New		ONE DIRECTION Midnight Memories <i>Syco</i> 88883774062 (Arvato) ● (Bunetta/Radosevich/Ryan/Scott/Fletcher/Jones/Poynter/Falk/Tedder/Gerger/Smith/Jacknie Lee)	HIGHEST NEW ENTRY		39	25	40
2	New		GARY BARLOW Since I Saw You Last <i>Poljordan</i> 3757644 (Arvato) ● (Power)			40	32	4
3	1	2	ROBBIE WILLIAMS Swings Both Ways <i>Island</i> 3755148 (Arvato) ● (Chambers/Power)			41	43	31
4	Re-entry		OLLY MURS Right Place Right Time <i>Epic/Syco</i> 8825416352 (Arvato) ★3 (Future Cut/Robson/Harmony/Kelly/Eliot/TMS/Fitzmaurice/Bunetta/Ryan/Secon/T/The Fearless/Frampton/Kipner/Argyle/Brammer/Prime)			42	31	106
5	2	4	EMINEM The Marshall Mathers LP 2 <i>Interscope</i> 3758811 (Arvato) ● (Eminem/S1/Streetrunner/Rubin/Resto/DJ Khalil/Haynie/Alsx Da Nid/DVLP/Frequentz/Aalas/Bhasker/Roams/Cardiak)			43	28	3
6			BOYZONE BZ 20 <i>Rhino</i> 2564637293 (Arvato) (Rawling/Meehan/Furnidge/McCutcheon)			44	29	3
7	5	4	ELVIS PRESLEY The Nation's Favourite Elvis Songs <i>RCA</i> 88883770042 (Arvato) ● (Moman/Jarvis/Newman/Sholes/Atkins/Variou)	SALES INCREASE		45	48	5
8	4	3	CELINE DION Loved Me Back To Life <i>Columbia</i> 88697137152 (Arvato) ● (Sham/Matesari/Play/Milakovic/Eg White/Mercer/Goldstein/Wilson/R Smith/N+-Yo/Stewart/Pearce/Babyface/Afanassiou/D'Wile)			46	26	3
9	New		SUSAN BOYLE Home For Christmas <i>Syco</i> 88883744732 (Arvato) (Anderson/Masterson)			47	41	94
10	7	4	ANDRE RIEU & THE JOHANN STRAUSS ORCHESTRA Music Of The Night <i>Decca</i> 3754560 (Arvato) ● (Rieu)	SALES INCREASE		48	45	13
11	8	3	LITTLE MIX Salute <i>Syco</i> 88883789362 (Arvato) ● (TMS/Duvall/MNEK/Electric/Stannard/Hoves/Ball/Rykey/D'Silva)	SALES INCREASE		49	34	7
12	29	39	BASTILLE Bad Blood <i>Virgin</i> CDV3097 (Arvato) ★ (Smith/Crew)	HIGHEST CLIMBER		50	51	7
13	14	24	MICHAEL BUBLE Christmas <i>Reprise</i> 9362945540 (Arvato) ★7 (Foster/Rock/Gatica/Chang)	+50% SALES INCREASE		51	49	52
14	3	2	JAKE BUGG Shangri La <i>EMI</i> 3756055 (Arvato) (Rubin)			52	52	10
15	15	6	KATY PERRY Prism <i>Virgin</i> 3753232 (Arvato) ● (Dr Luke/Martin/Cirkut/AhLund/Karlsson/StarGate/B Blanco/Kurstin/Wells/Perry)	SALES INCREASE		53	New	
16	11	3	ALFIE BOE Trust <i>Decca</i> 3744298 (Arvato) (Klein/Feris)	SALES INCREASE		54	57	11
17	6	2	JLS Goodbye - The Greatest Hits <i>RCA</i> 88883735812 (Arvato) (Mac/Robem/Daman/Soulhook & Karim/Gal/Deaky/Sandell/Thomfield/Jannus/Kwely/Ghanto/as/Bunetta/Cutfather/G/Davidson/Crowford/Dem Jontz/Reynolds/MNEK/Vee)			55	46	59
18	10	4	JAMES ARTHUR James Arthur <i>Syco</i> 88883767322 (Arvato) ● (TMS/Mojam/Craze & Hoax/Salaamem/Starck/Furnidge/Stannard/Hoves/Ellis/Adam/Carvalho/Naughty Boy/Rudman/DaTremz/Douglass/Vanous)	SALES INCREASE		56	55	5
19	17	6	JAMES BLUNT Moon Landing <i>Atlantic/Custard</i> 256464931 (Arvato) ● (Blunt/Terefe/Rothrock/Tedder/Robopp/Mac/Robson/Hales/Wilson/Massie/Chambers/Som)	SALES INCREASE		57	New	
20	19	12	ARCTIC MONKEYS AM <i>Domino</i> WIGCD317 (PIAS Arvato) ★ (Ford/Croton)	SALES INCREASE		58	40	4
21	13	3	CLIFF RICHARD The Fabulous Rock 'N' Roll Songbook <i>Rhino</i> 2564641187 (Arvato) (Wardle)			59	38	2
22	12	3	KEANE The Best Of <i>Island</i> 3751846 (Arvato) (Green/Keane/Spike Stert/Grech-Marguerat/Sange)			60	56	5
23	22	33	MICHAEL BUBLE To Be Loved <i>Reprise</i> 9352494497 (Arvato) ★ (Rock)	+50% SALES INCREASE		61	23	2
24	9	3	LADY GAGA ArtPop <i>Interscope</i> 3754304 (Arvato) ● (Lacey/Gaga/Zedd/Infected Mushroom/Leleuca/DJ White Shadow/Monson/Z's/Su/Infort/William/Cuetta/Rubin)			62	New	
25	18	60	ELLIE GOULDING Halcyon <i>Poljordan</i> 3714241 (Arvato) ★ (Eliot/Goulding/WONSTA/Spencer/Billboard/Fortis/Parker/Starsmith/Harris)	SALES INCREASE		63	New	
26	20	15	ROD STEWART Merry Christmas Baby <i>Verve</i> 3710368 (Arvato) ★ (Foster/Stewart/Savigan)	SALES INCREASE		64	53	4
27	New		DIDO Greatest Hits <i>RCA</i> 88983777132 (Arvato) (Novels/Dido/Gabriel/StatHam/Rella/Hedges/Bron/The Ark/Sister Slims/Kurstin/Rahman)			65	72	9
28	New		MARY J BLIGE A Mary Christmas <i>Verve</i> 3747701 (Arvato) (Foster)			66	54	4
29	16	3	THE KILLERS Direct Hits <i>Vertigo</i> 3755766 (Arvato) (The Killers/Saltman/Flood/Moulder/Fraser/O'Brien/Taylor/Lillywhite/Conale)			67	59	35
30	27	51	BRUNO MARS Unorthodox Jukebox <i>Atlantic</i> 756787285 (Arvato) ★2 (The Smeezingtons/Bhasker/Haynie/Ronson/B Blanco/Epworth/Chin-Quee/Diplo)	+50% SALES INCREASE		68	50	4
31	26	10	JESSIE J Alive <i>Lava/Republic/Island</i> 3752173 (Arvato) ● (Ammo/O.C./Figs/Dr Luke/Cirkut/StarGate/B Blanco/Harmony/Kelly/Abraham/Oligee/Jon Jon/Jenkins)	SALES INCREASE		69	64	59
32	24	4	THE OVERTONES Saturday Night At The Movies <i>Warner Music Ent</i> 2564640088 (Arvato) (Southwood/Archer/Hinton/Powell/Wheatley)	SALES INCREASE		70	61	10
33	21	8	MILEY CYRUS Bangerz <i>RCA</i> 88883745232 (Arvato) ● (Miley Will Made-Up/F-Kasty/Marz/Pharrell/Johnson/Dr Luke/Cirkut/Afani/McHenry/Edwards/tbc)			71	70	63
34	33	55	ONE DIRECTION Take Me Home <i>Syco</i> 8825439722 (Arvato) ★2 (Rami/Falk/Gosling/Bunetta/Ryan/Fogelmark/Wedler/Shellback/Dr Luke/Kooolha/Ak/Cirkut/Robson)	SALES INCREASE		72	67	6
35	37	12	LONDON GRAMMAR If You Wait <i>Metal & Dust/MACARTY (Sony DADC UK)</i> ● (London Grammar/Bran/Kerr/Disclosure)	SALES INCREASE		73	74	26
36	47	23	TOM ODELL Long Way Down <i>Columbia</i> 88765439082 (Arvato) ● (Grech-Marguerat/Eg White/Odell/Whitton)	+50% SALES INCREASE		74	Re-entry	
37	30	10	KINGS OF LEON Mechanical Bull <i>RCA/Hand Me Down</i> 88883768222 (Arvato) ● (Petraglia)	SALES INCREASE		75	71	194
38	35	29	ROD STEWART Time <i>Capitol/Decca</i> 9347892 (Arvato) ★ (Stewart/Savigan/Cregan/Kentis)	SALES INCREASE				

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COMPILATION CHART TOP 20

THIS WK	LAST WK	ALBUM / LABEL (DISTRIBUTOR)
1	1	NOW THAT'S WHAT I CALL MUSIC 86 / Sony Music CG/Virgin EMI (Arvato)
2	3	NOW THAT'S WHAT...CHRISTMAS / Sony Music CG/Virgin EMI (Arvato)
3	2	POP PARTY 12 / Rhino/UMTV (Arvato)
4	0	THE X FACTOR / Sony Music CG/Syco (Arvato)
5	5	ANTHEMS - TRANCE / MoS (Sony DADC UK)
6	4	BBC RADIO 1'S LIVE LOUNGE 2013 / Rhino/Sony Music CG/UMTV (Arvato)
7	6	NOW THAT'S WHAT I CALL MOVIES / Sony Music CG/Virgin EMI (Arvato)
8	7	THE ANNUAL 2014 / MoS (Sony DADC UK)
9	8	NOW THAT'S...DISNEY PRINCESS / Sony Music CG/Virgin EMI (Arvato)
10	10	THE PETE TONG COLLECTION / Sony Music CG (Arvato)
11	12	CLASSICAL VOICES / Rhino/Sony Classical (Arvato)
12	9	NOW THAT'S WHAT I CALL DISNEY / Sony Music CG/Virgin EMI (Arvato)
13	0	DECADE 2000-2009 / MoS (Sony DADC UK)
14	13	DREAMBOATS & PETTICOATS - WALKIN' BACK / Rhino/UMTV (Arvato)
15	11	CLUBLAND 24 / AATW/Rhino/UMTV (Arvato)
16	14	70S GROOVE / MoS/Sony Music CG (Sony DADC UK)
17	0	NOW THAT'S WHAT I CALL RELAXING CLASSICS / Sony Music CG/Virgin EMI (Arvato)
18	0	THE ULTIMATE MUSICALS EXPERIENCE / USM Media (Sony DADC UK)
19	0	WHITE CHRISTMAS / Rhino/UMTV (Arvato)
20	0	CLUBLAND JUMP AROUND - THE ULTIMATE / AATW/Rhino/UMTV (Arvato)



CHARTS UK AIRPLAY WEEK 48

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	7	2	GARY BARLOW Let Me Go <i>Polydor</i>	UMG	4079	+12%	233	53.77	+18%
2	4	18	KATY PERRY Roar <i>Virgin</i>	UMG	4395	-3%	183	53.57	+2%
3	1	3	ONE DIRECTION Story Of My Life <i>Syco</i>	SME	2511	-7%	210	52.31	-17%
4	22	25	OLLY MURS Hand On Heart <i>Syco</i>	SME	1836	+17%	125	45.33	+65%
5	5	16	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	3882	-9%	192	44.72	-8%
6	19	4	LILY ALLEN Somewhere Only We Know <i>Parlophone</i>	WMG	3207	+35%	233	44.12	+46%
7	2	15	STORM QUEEN Look Right Through <i>Defected/MoS</i>	IND.	2330	0%	133	44.04	-21%
8	11	7	EMINEM FT RIHANNA The Monster <i>Interscope</i>	UMG	1721	+4%	131	43.66	+15%
9	3	13	LORDE Royals <i>Virgin</i>	UMG	3680	-2%	176	40.23	-25%
10	33	5	BASTILLE Of The Night <i>Virgin</i>	UMG	2131	+59%	163	40.18	+82%
11	18	1	CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia</i>	SME	1403	+32%	129	38.01	+15%
12	10	28	ELLIE GOULDING Burn <i>Polydor</i>	UMG	3196	-6%	162	37.96	-1%
13	14	11	LADY GAGA FT R. KELLY Do What U Want <i>Interscope</i>	UMG	2310	+2%	158	37.20	+4%
14	8	12	LITTLE MIX Move <i>Syco</i>	SME	2612	+5%	151	36.95	-17%
15	12	24	AVICII Wake Me Up <i>Positiva/PRMD</i>	UMG	2953	-4%	165	36.19	-3%
16	6	23	ROBBIE WILLIAMS Go Gentle <i>Island</i>	UMG	3279	+10%	217	34.34	-28%
17	9	8	ELLIE GOULDING How Long Will I Love You <i>Polydor</i>	UMG	2155	+12%	226	34.07	-17%
18	39	14	AVICII Hey Brother <i>Positiva/PRMD</i>	UMG	1086	+83%	140	33.86	+69%
19	13	33	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Brothers</i>	WMG	2092	-4%	130	33.33	-9%
20	17	10	MARTIN GARRIX Animals <i>Positiva</i>	UMG	1207	-9%	129	33.03	-2%
21	40	40	JESSIE J Thunder <i>Lava/Reso/Island</i>	UMG	1009	+69%	96	28.47	+44%
22	15	56	TINIE TEMPAH FT JOHN MARTIN Children Of The Sun <i>Parlophone</i>	WMG	1066	-2%	120	28.42	-20%
23	27	90	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	SME	2097	+2%	203	28.16	+17%
24	20		DRAKE DT MAJID JORDAN/DRAKE... Hold On, We're Going Home <i>Island</i>	UMG	1681	+1%	141	27.95	-1%
25	16	65	JAMES ARTHUR You're Nobody 'Til Somebody Loves You <i>Syco</i>	SME	2574	-18%	119	27.32	-23%
26	21	43	THE VAMPS Can We Dance <i>EMI</i>	UMG	1812	-10%	142	26.30	-5%
27	36		TOM ODELL I Know <i>Columbia</i>	SME	873	+49%	95	24.82	+22%
28	25	62	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>Interscope</i>	UMG	2045	-5%	157	24.52	-5%
29	28		MANIC STREET PREACHERS Anthem For A Lost Cause <i>Columbia</i>	SME	255	+22%	42	23.58	-2%
30	75		MAYER HAWTHORNE The Stars Are Ours <i>Reso/Island</i>	UMG	59	+28%	12	23.57	+140%
31	30	9	BREACH FEAT. ANDREYA TRIANA Everything You Never Had... <i>Atlantic</i>	WMG	595	+81%	123	23.07	+2%
32	43		ROD STEWART Can't Stop Me Now <i>Decca</i>	UMG	300	+50%	65	22.86	+27%
33	24	27	RUDIMENTAL FT EMELI SANDE Free <i>Asylum</i>	WMG	1245	+20%	152	22.66	-13%
34	32		PAUL MCCARTNEY Queenie Eye <i>Hearmusic</i>	UMG	184	+59%	53	21.83	-1%
35	35	96	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>	UMG	1767	+3%	181	20.05	-3%
36	50	35	KATY PERRY Unconditionally <i>Virgin</i>	UMG	1144	+44%	81	19.95	+37%
37	38	51	PASSENGER Let Her Go <i>Netwerk</i>	IND.	2011	-5%	175	19.94	-2%
38	23	78	NAUGHTY BOY FT WIZ KHALIFA & ELLA EYRE Think About It <i>Virgin</i>	UMG	472	-44%	44	19.84	-24%
39	37	81	LAWSON Juliet <i>Global Talent/Polydor</i>	UMG	1847	-10%	112	19.37	-4%
40	41	29	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard</i>	WMG	2434	-9%	213	19.32	-2%
41	44	85	JOHN NEWMAN Love Me Again <i>Island</i>	UMG	1682	-1%	131	19.30	+10%
42	64	17	AFROJACK FT SPREE WILSON The Spark <i>Island</i>	UMG	373	+52%	31	19.02	+53%
43	63		JAKE BUGG Slimville Sunrise <i>EMI</i>	UMG	167	-23%	19	17.91	+43%
44	105		PAUL CARRACK That's All That Matters To Me <i>Carrack UK</i>	IND.	271	+5%	69	16.53	+124%
45	57		ARCTIC MONKEYS One For The Road <i>Domino</i>	IND.	148	+28%	30	16.35	+26%
46	98		ALL ABOUT SHE Higher (Free) <i>Atlantic</i>	WMG	309	+19%	21	16.24	+106%
47	34	20	MILEY CYRUS Wrecking Ball <i>RCA</i>	SME	1994	-17%	160	14.66	-29%
48	46	57	THE 1975 Girls <i>Dirty Hit/Polydor</i>	UMG	509	-14%	69	14.59	-10%
49	48	77	OLLY MURS Dear Darlin' <i>Epic/Syco</i>	SME	1339	+10%	151	14.22	-7%
50	56		JAY-Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc Nation/Virgin</i>	UMG	580	+5%	20	14.07	+7%

Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©.



UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	1	STORM QUEEN Look Right Through <i>Defected/MoS</i>	IND.	711	-13%	20
2	3	MARTIN GARRIX Animals <i>Positiva</i>	UMG	676	+10%	19
3	24	RIHANNA What Now <i>Def Jam/Virgin</i>	UMG	642	+96%	19
4	2	LITTLE MIX Move <i>Syco</i>	SME	623	-3%	17
5	6	CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia</i>	SME	594	+13%	18
6	4	ONE DIRECTION Story Of My Life <i>Syco</i>	SME	580	-1%	17
7	10	JASON DERULO Trumpets <i>Warner Brothers</i>	WMG	478	+3%	17
8	26	BASTILLE Of The Night <i>Virgin</i>	UMG	432	+59%	16
9	8	MILEY CYRUS Wrecking Ball <i>RCA</i>	SME	430	-16%	15
10	11	LORDE Royals <i>Virgin</i>	UMG	407	-11%	16
11	7	FATBOY SLIM & RIVA STARR... Eat Sleep Rave Repeat <i>Skint</i>	IND.	383	-26%	16
12	29	KATY PERRY Unconditionally <i>Virgin</i>	UMG	383	+50%	14
13	16	OLLY MURS Hand On Heart <i>Syco</i>	SME	380	-2%	14
14	20	DIZZEE RASCAL FT TEDDY SKY Love This Town <i>Dirtee Stank/Island</i>	UMG	377	+1%	17
15	22	ELLIE GOULDING How Long Will I Love You <i>Polydor</i>	UMG	374	+7%	14
16	56	JESSIE J Thunder <i>Lava/Reso/Island</i>	UMG	366	+156%	13
17	5	KATY PERRY Roar <i>Virgin</i>	UMG	364	-33%	17
18	9	TINIE TEMPAH FT JOHN MARTIN Children Of The Sun <i>Parlophone</i>	WMG	362	-24%	18
19	12	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	356	-19%	16
20	21	JUSTIN TIMBERLAKE TKO <i>RCA</i>	SME	346	-2%	15
21	14	SHOWTEK FT. WE ARE LOUD & SONNY WILSON Booyah <i>Polydor</i>	UMG	346	-19%	18
22	13	WILKINSON Afterglow <i>Ram/Virgin</i>	UMG	345	-21%	19
23	138	AVICII Hey Brother <i>Positiva/PRMD</i>	UMG	338	+563%	17
24	17	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Brothers</i>	WMG	335	-12%	19
25	19	DRAKE...Hold On, We're Going Home <i>Island</i>	UMG	327	-13%	16
26	30	BREACH... Everything You Never Had (We Had It All) <i>Atlantic</i>	WMG	324	+28%	16
27	25	AVICII Wake Me Up <i>Positiva/PRMD</i>	UMG	299	-2%	17
28	27	ELLIE GOULDING Burn <i>Polydor</i>	UMG	293	+10%	15
29	38	GARY BARLOW Let Me Go <i>Polydor</i>	UMG	292	+36%	16
30	15	BRITNEY SPEARS Work Bitch <i>RCA</i>	SME	252	-39%	17
31	32	NAUGHTY BOY FT WIZ KHALIFA & ELLA EYRE Think About It <i>Virgin</i>	UMG	249	+1%	17
32	31	JLS Billion Lights <i>RCA</i>	SME	248	-	16
33	23	RIZZLE KICKS Skip To The Good Bit <i>Island</i>	UMG	240	-29%	14
34	60	WHAM Last Christmas <i>RCA</i>	SME	239	+76%	9
35	58	MARIAH CAREY All I Want For Christmas Is You <i>Columbia</i>	SME	231	+69%	10
36	28	RUDIMENTAL FT EMELI SANDE Free <i>Asylum</i>	WMG	226	-15%	19
37	69	EAST 17 Stay Another Day <i>Warner Brothers</i>	WMG	225	+84%	8
38	36	EMINEM Survival <i>Interscope</i>	UMG	224	-2%	13
39	42	AFROJACK FT SPREE WILSON The Spark <i>Island</i>	UMG	223	+17%	13
40	18	JAMES ARTHUR You're Nobody 'Til Somebody Loves You <i>Syco</i>	SME	219	-42%	13
41	68	THE POGUES FT KIRSTY... Fairytale Of New York <i>Warner Brothers</i>	WMG	213	+72%	9
42	45	TAYLOR SWIFT FT GARY...The Last Time <i>Mercury/Big Machine</i>	UMG	196	+14%	11
43	40	EMINEM Berzerk <i>Interscope</i>	UMG	195	-3%	16
44	35	MACKLEMORE & RYAN LEWIS... Same Love <i>Macklemore</i>	WMG	190	-18%	16
45	83	WIZZARD I Wish It Could Be Christmas Everyday <i>Parlophone</i>	UMG	190	+98%	9
46	39	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>Interscope</i>	UMG	188	-8%	18
47	34	KATY B 5 am <i>Rinse/Columbia</i>	SME	184	-21%	17
48	63	ALL ABOUT SHE Higher (Free) <i>Atlantic</i>	WMG	183	+43%	8
49	104	SHAKIN' STEVENS Merry Christmas Everyone <i>Epic</i>	SME	176	+141%	9
50	59	YLVIS The Fox <i>WM Norway</i>	WMG	170	+25%	15



UK AIRPLAY ANALYSIS

BY ALAN JONES

No.1 on the radio airplay chart nine times in the last 10 weeks, **Katy Perry's** Roar almost returned to the summit this week, eventually climbing 4-2 with a modest 2% uplift in audience despite a 3% dip in plays.

Its estimated audience of 53.57m left it just 200,000 listeners short of the new No.1, **Gary Barlow's** Let Me Go.

Catapulting 7-1, Barlow's first solo single of the century enjoyed a 12% increase in plays to 4,079, and 18% audience growth to 53.77m. Although any No.1 is worth having, Let Me Go's success comes in a very soft market - topping the chart with the lowest No.1 audience of the year, it was heard less than half

as many times as **Daft Punk's** Get Lucky on its best week atop the chart 27 weeks ago, when it attracted a phenomenal audience of 116.03m.

Let Me Go had a few setbacks on its way to No.1, moving 61-31-31-9-5-6-7-1. It hasn't really had saturation coverage anywhere, with modest top tallies last week of 41 plays from The Wave 96.4 and 39 plays apiece from Signal Radio's three outlets. It got noticeably less than lukewarm support from The Capital Network, with two plays from each of its nine stations, and from Radio One, where it was also aired just twice. However, it shared with **Manic Street Preachers** new single Anthem For A Lost Cause the

most-played honours at Radio Two, where 18 spins provided more than 38% of its audience.

Another track given the seal of approval from Radio Two was **Ollly Murs'** latest single, Hand On Heart. The station aired it 17 times last week - up from just three the week before - providing 49.02% of the track's overall audience of 45.33m, which sent it leaping 22-4 on the chart. Sister station Radio One reduced support of the track from 14 plays to nine, while its biggest supporter was Midlands franchise Free Radio's Shropshire & Black Country, Coventry & Warwickshire and Herefordshire & Worcestershire outlets, all of which aired it 30 times.

Growing even faster than Hand On Heart, **Bastille's** Of The Night surges 33-10, with plays up 59% and audience climbing 82% week-



on-week. The group's unlikely melding of **Corona's** Rhythm Of The Night and **Snap's** Rhythm Is A

Dancer is a major hit with radio, unlike their last single Things We Lost In The Fire, which peaked at No.46 in September shortly after it got to No.28 on the OCC sales chart. Of The Night earned 35.43% of its audience from 24 plays on Radio One last week - a tally beaten by only four other songs - but its biggest supporters were The Hits Radio (77 plays) and KISS' London, Bristol and Cambridge outlets, all of which aired it 67 times.

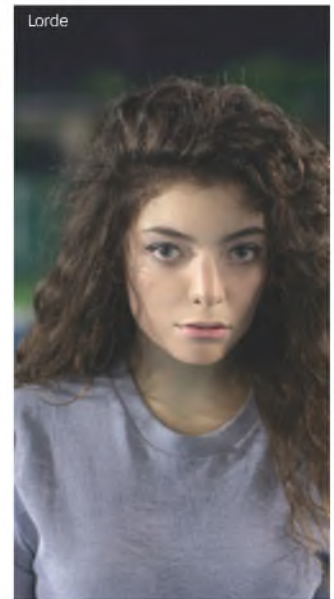
Sliding 2-7 on the radio airplay chart, **Storm Queen's** dance anthem Look Right Through spends its fourth straight week atop the TV airplay chart, with its promotional video clip clocking up a further 711 airings, with top tallies off 66 plays apiece on MTV Dance and Chart Show Dance and 65 on Capital TV.

CHARTS EU AIRPLAY WEEK 48 (Mon 25 Nov - Sun 01 Dec 2013)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TRENDS	STNS	IMPACTS	TRENDS		
1	2	Lorde	Royals	Virgin Records	UMG	13,163	-1%	721	550.05m	0%
2	1	Katy Perry	Roar	Virgin EMI	UMG	14,244	-8%	775	503.44m	-14%
3	6	Avicii	Hey Brother	Virgin EMI	UMG	10,938	+11%	561	496.54m	+14%
4	4	Ellie Goulding	Burn	Polydor	UMG	12,314	-2%	649	462.00m	-6%
5	3	Avicii	Wake Me Up	PRMD/Positiva	UMG	11,143	-9%	728	461.61m	-14%
6	5	Miley Cyrus	Wrecking Ball	RCA	SME	10,826	-1%	610	449.31m	-1%
7	7	OneRepublic	Counting Stars	Polydor	UMG	10,590	-4%	669	358.47m	-2%
8	9	James Blunt	Bonfire Heart	Atlantic	WMG	8,230	-7%	691	349.37m	-2%
9	13	Eminem feat. Rihanna	The Monster	Universal Music	UMG	9,896	+10%	548	335.16m	+11%
10	11	Olly Murs	Dear Darlin'	Epic	SME	5,992	-1%	491	316.13m	-8%
11	8	Naughty Boy feat. Sa..	La La La	Virgin Records	UMG	7,854	-1%	624	314.07m	-14%
12	12	Imagine Dragons	On Top Of The World	Polydor	UMG	5,284	-7%	430	313.15m	-7%
13	17	Pitbull feat. Ke\$ha	Timber	Sony Music	SME	7,982	+15%	441	302.30m	+11%
14	10	John Newman	Love Me Again	Island	UMG	8,358	-3%	658	297.81m	-14%
15	16	Lady Gaga feat. R. K..	Do What U Want	Interscope	UMG	8,328	+8%	558	289.14m	+6%
16	14	Capital Cities	Safe And Sound	Capitol Records	UMG	5,934	-3%	506	283.31m	-1%
17	19	Passenger	Let Her Go	Embassy Of Music	SME	6,603	+3%	771	281.17m	+7%
18	15	Jason Derulo feat. 2..	Talk Dirty	Warner Music	WMG	8,904	+2%	424	275.06m	-2%
19	20	Klingande	Jubel	Klingande	Ind.	4,376	+10%	277	272.05m	+7%
20	18	Robbie Williams	Go Gentle	Universal	UMG	7,140	+4%	633	248.47m	-7%
21	22	Adel Tawil	Lieder	Polydor	UMG	2,590	+15%	148	247.03m	+9%
22	35	Katy Perry	Unconditionally	Virgin EMI	UMG	5,506	+39%	491	239.66m	+44%
23	21	Bastille	Pompeii	Virgin Records	UMG	3,447	-10%	451	231.48m	-7%
24	28	Milky Chance	Stolen Dance	Pias	Ind.	3,337	+11%	173	228.15m	+17%
25	26	Sunrise Avenue	Lifesaver	Universal Mus..	UMG	2,464	+6%	180	208.92m	+5%
26	24	Pink	Just Give Me A Reason	RCA	SME	3,621	-7%	624	205.01m	+2%
27	32	One Direction	Story Of My Life	Sony Music	SME	7,078	+8%	578	192.20m	+11%
28	23	Daft Punk feat. Phar..	Get Lucky	Columbia	SME	5,942	-3%	786	190.83m	-10%
29	34	Passenger	Holes	Sony Music	SME	2,624	-13%	283	186.79m	+12%
30	31	James Arthur	Impossible	Syco	SME	2,933	+16%	365	182.40m	+0%
31	27	Family Of The Year	Hero	Others	Ind.	2,273	-9%	187	182.04m	-8%
32	29	Robin Thicke feat. T..	Blurred Lines	Polydor	UMG	6,501	-2%	714	181.74m	-6%
33	25	Bastille	Things We Lost In Th..	Virgin Records	UMG	2,437	-4%	211	181.45m	-9%
34	33	Martin Garrix	Animals	News	Ind.	5,687	-5%	400	179.03m	+6%
35	30	Drake feat. Majid Jo..	Hold On, We're Going..	Island	UMG	6,275	-4%	434	168.95m	-9%
36	36	Armin van Buuren fea..	This Is What It Feel..	Positiva/Virg..	UMG	2,566	-5%	274	162.97m	-1%
37	38	John Newman	Cheating	Island	UMG	4,032	-2%	393	161.68m	+7%
38	46	Calvin Harris & Ales..	Under Control	Columbia	SME	4,621	+15%	406	144.58m	+14%
39	41	Lumineers, The	Ho Hey	Dualtone	UMG	2,519	-7%	522	142.66m	0%
40	39	Stromae	Papaoutai	Mercury	UMG	3,407	-10%	274	138.67m	-7%
41	43	Tom Odell	Another Love	Columbia	SME	1,541	+9%	202	137.71m	+3%
42	55	Lily Allen	Hard Out Here	Parlophone Music	WMG	2,790	+46%	245	137.09m	+31%
43	42	Lana Del Rey	Summertime Sadness	Polydor	UMG	3,706	-4%	399	129.67m	-5%
44	47	Rihanna feat. Mikky ..	Stay	Def Jam	UMG	1,886	+5%	416	127.95m	+2%
45	45	Macklemore And Ryan ..	Can't Hold Us	Atlantic	WMG	3,339	-3%	363	125.80m	-3%
46	48	Birdy	Wings	Atlantic	WMG	4,020	-6%	371	125.15m	+4%
47	40	Pink feat. Lily Allen	True Love	RCA	SME	3,510	-13%	474	118.02m	-19%
48	37	NoNoNo	Pumpin Blood	Warner Music	WMG	2,104	-13%	216	116.90m	-23%
49	50	Revolverheld	Das Kann Uns Keiner ..	Columbia	SME	1,222	0%	95	114.23m	-5%
50	54	Calvin Harris feat. ..	I Need Your Love	Columbia	SME	2,648	-10%	364	112.26m	+4%



CHARTS STREAMING – OFFICIAL WEEK 48



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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	9	ONE DIRECTION Story Of My Life <i>Syco Music</i>
4	5	LILY ALLEN Somewhere Only We Know <i>Parlophone</i>
5	34	BASTILLE Of The Night <i>Virgin</i>
6	3	ONEREPUBLIC Counting Stars <i>Interscope</i>
7	11	MARTIN GARRIX Animals <i>Positiva/Virgin</i>
8	6	KATY PERRY Roar <i>Virgin</i>
9	7	LITTLE MIX Move <i>Syco Music</i>
10	4	MILEY CYRUS Wrecking Ball <i>RCA</i>
11	10	AVICII Wake Me Up <i>Positiva/PRMD</i>
12	8	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
13	15	ELLIE GOULDING How Long Will I Love You <i>Polydor</i>
14	12	ELLIE GOULDING Burn <i>Polydor</i>
15	19	LADY GAGA & R KELLY Do What U Want <i>Interscope</i>
16	13	WILKINSON Afterglow <i>Ram/Virgin</i>
17	14	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
18	17	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
19	NEW	GARY BARLOW Let Me Go <i>Polydor</i>
20	18	PASSENGER Let Her Go <i>Netzwerk</i>
21	41	LILY ALLEN Hard Out Here <i>Parlophone</i>
22	26	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
23	30	BASTILLE Pompeii <i>Virgin</i>
24	21	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard</i>
25	20	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
26	51	AVICII Hey Brother <i>Positiva/PRMD</i>
27	49	AWOLNATION Sail <i>Red Bull</i>
28	23	EMINEM Berzerk <i>Interscope</i>
29	22	AVICII You Make Me <i>Positiva/PRMD</i>
30	16	JAMES ARTHUR You're Nobody 'til Somebody Loves You <i>Syco Music</i>
31	32	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
32	24	VAMPS Can We Dance <i>EMI</i>
33	25	EMINEM Rap God <i>Interscope</i>
34	79	ONE DIRECTION Best Song Ever <i>Syco Music</i>
35	NEW	CALVIN HARRIS/ALESSO/HURTS Under Control <i>Columbia</i>
36	37	IMAGINE DRAGONS Radioactive <i>Interscope</i>
37	28	SHOWTEK/WE ARE LOUD/WILSON Booyah <i>Polydor</i>
38	65	RUDIMENTAL FT EMELI SANDE Free <i>Asylum</i>
39	27	EMINEM Survival <i>Interscope</i>
40	29	TINIE TEMPAH FT JOHN MARTIN Children Of The Sun <i>Parlophone</i>
41	70	ROBBIE WILLIAMS Go Gentle <i>Island</i>
42	38	ARCTIC MONKEYS R U Mine <i>Domino Recordings</i>
43	35	MILEY CYRUS We Can't Stop <i>RCA</i>
44	36	YLVIS The Fox <i>Wm Norway</i>
45	40	ARCTIC MONKEYS Why'd You Only Call Me When You're High <i>Domino Recordings</i>
46	39	JOHN NEWMAN Love Me Again <i>Island</i>
47	50	STORM QUEEN Look Right Through <i>Defected/Ministry Of Sound</i>
48	43	NAUGHTY BOY FT SAM SMITH La La <i>Virgin</i>
49	47	1975 Chocolate <i>Dirty Hit</i>
50	45	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
51	54	1975 Girls <i>Dirty Hit/Polydor</i>
52	33	MACKLEMORE/LEWIS/LAMBERT Same Love <i>Macklemore</i>
53	42	RIZZLE KICKS Skip To The Good Bit <i>Island</i>
54	48	FATBOYSLIM/RIVASTARR/BEARDYMAN Eat Sleep Rave Repeat <i>Skint</i>
55	NEW	ONE DIRECTION Midnight Memories <i>Syco Music</i>
56	56	ARCTIC MONKEYS One For The Road <i>Domino Recordings</i>
57	NEW	ONE DIRECTION You & I <i>Syco Music</i>
58	NEW	ONE DIRECTION Diana <i>Syco Music</i>
59	61	KEANE Somewhere Only We Know <i>Island</i>
60	31	CONOR MAYNARD R U Crazy <i>Parlophone</i>
61	46	LADY GAGA Applause <i>Interscope</i>
62	96	KATY PERRY Unconditionally <i>Virgin</i>
63	59	LUMINEERS Ho Hey <i>Decca</i>
64	58	JAY-Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc Atonan</i>
65	52	KLANKARUSSELL FT WILL HEARD Sonnentanz (Sun Don't Shine) <i>Island</i>
66	64	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
67	60	IMAGINE DRAGONS On Top Of The World <i>Interscope</i>
68	NEW	ONE DIRECTION Happily <i>Syco Music</i>
69	74	BASTILLE Things We Lost In The Fire <i>Virgin</i>
70	44	BEN PEARCE What I Might Do <i>MIA</i>
71	NEW	RIHANNA What Now <i>Def Jam</i>
72	53	LORDE Tennis Court <i>Virgin</i>
73	NEW	ONE DIRECTION Don't Forget Where You Belong <i>Syco Music</i>
74	66	ARCTIC MONKEYS Arabella <i>Domino Recordings</i>
75	NEW	ONE DIRECTION Strong <i>Syco Music</i>



CLIMBER: BASTILLE



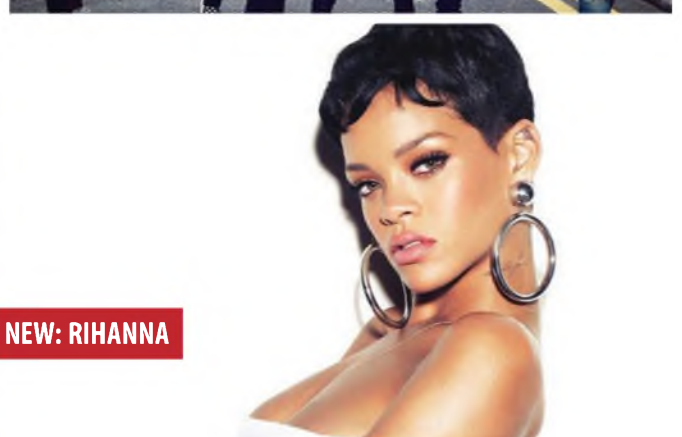
NEW: GARY BARLOW



NEW: CALVIN HARRIS



CLIMBER: ONE DIRECTION



NEW: RIHANNA

CHARTS STREAMING – SPOTIFY WEEK 48



GLOBAL

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

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 Talk Dirty - feat. 2 Chainz
8	MILEY CYRUS Wrecking Ball
9	ONE DIRECTION Story Of My Life
10	KATY PERRY Roar
11	ELLIE GOULDING Burn
12	CALVIN HARRIS Under Control
13	AVICII You Make Me
14	DRAKE Hold On, We're Going Home
15	YLVIS The Fox (What Does The Fox Say?)
16	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
17	NAUGHTY BOY La La La
18	EMINEM Survival
19	JOHN NEWMAN Love Me Again
20	CONTIEZ Trumpsta (Djuro Remix)

AUSTRIA

POS	ARTIST/ ALBUM
1	PITBULL Timber
2	LORDE Royals
3	EMINEM The Monster
4	AVICII Hey Brother
5	KLINGANDE Jubel - Radio Edit
6	ADEL TAWIL Lieder
7	MILEY CYRUS Wrecking Ball
8	AVICII Wake Me Up - Radio Edit
9	MILKY CHANCE Stolen Dance
10	ALLIGATOAH Willst Du



FRANCE

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



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 Talk Dirty - feat. 2 Chainz
8	MILEY CYRUS Wrecking Ball
9	AVICII Wake Me Up - Radio Edit
10	CALVIN HARRIS Under Control



NETHERLANDS

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

NORWAY

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

SPAIN

POS	ARTIST/ ALBUM
1	PITBULL Timber
2	EMINEM The Monster
3	MILEY CYRUS Wrecking Ball
4	AVICII Wake Me Up - Radio Edit
5	ONEREPUBLIC Counting Stars
6	LORDE Royals
7	JASON DERULO Talk Dirty - feat. 2 Chainz
8	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
9	ELLIE GOULDING Burn
10	AVICII Hey Brother

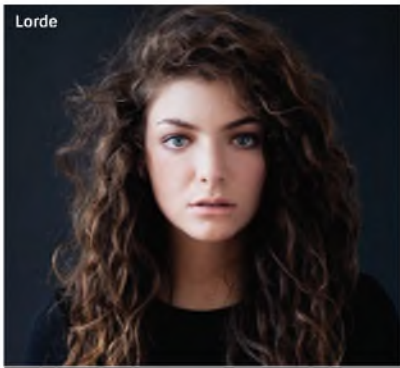
SWEDEN

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 Talk Dirty - feat. 2 Chainz
8	ONE DIRECTION Story Of My Life
9	MILEY CYRUS Wrecking Ball
10	CONTIEZ Trumpsta - Djuro Remix

UNITED STATES

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

CHARTS STREAMING – MUSIC VIDEO WEEK 48

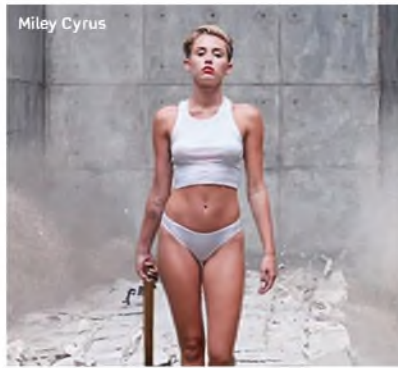


NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	LORDE – Royals (US Version)
2	BASTILLE – Of The Night
3	AVICII – Wake Me Up
4	MIKE WILL MADE IT FT MILEY CYRUS – 23
5	NAUGHTY BOY FT SAM SMITH – La La La
6	AVICII – Hey Brother (Lyric)
7	WILKINSON – Afterglow
8	JOHN NEWMAN – Love Me Again
9	AVICII – Wake Me Up (Lyric)
10	THE VAMPS – Can We Dance
11	LAWSON – Juliet
12	BASTILLE – Pompeii
13	IGGY AZALEA FT.T.I. – Change Your Life
14	AVICII – You Make Me (Lyric)
15	YG FT JEEZY, RICH HOMIE QUAN – My Nigga (Explicit)
16	IMAGINE DRAGONS – Radioactive
17	THE 1975 – Girls
18	JAMES ARTHUR – You're Nobody 'Til Somebody Loves You
19	ARIANA GRANDE – Right There
20	UNION J – Beautiful Life

ITALY

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	ELLIE GOULDING - Burn
3	KATY PERRY - Roar (Official)
4	KATY PERRY - Unconditionally (Official)
5	GUÉ PEQUENO FT. CLEMENTINO - Quei Bravi Ragazzi
6	AVICII - Wake Me Up (Official Video)
7	JAKE LA FURIA - Gli Anni D'Oro
8	ONE DIRECTION - Story Of My Life
9	EMINEM FT. RIHANNA - The Monster (Audio)
10	EMMA - L'Amore Non Mi Basta



WORLDWIDE

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar (Official)
3	ONE DIRECTION - Story Of My Life
4	EMINEM FT. RIHANNA - The Monster (Audio)
5	AVICII - Wake Me Up (Official Video)
6	MIKE WILL MADE-IT - 23 (Explicit)
7	KANYE WEST - Bound 2 (Explicit)
8	EMINEM - Rap God (Explicit)
9	LORDE - Royals (US Version)
10	MILEY CYRUS - We Can't Stop



POLAND

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	EMINEM FT. RIHANNA - The Monster (Audio)
3	ONE DIRECTION - Story Of My Life
4	EMINEM - Rap God (Explicit)
5	ONEREPUBLIC - Counting Stars
6	AVICII - Wake Me Up (Official Video)
7	KATY PERRY - Roar (Official)
8	RIHANNA - What Now (Official)
9	ELLIE GOULDING - Burn
10	LAWSON - Juliet



UK

POS	ARTIST/ SINGLE
1	ONE DIRECTION - Story Of My Life
2	EMINEM FT. RIHANNA - The Monster (Audio)
3	MILEY CYRUS - Wrecking Ball
4	EMINEM - Rap God (Explicit)
5	KATY PERRY - Roar (Official)
6	ONEREPUBLIC - Counting Stars
7	KANYE WEST - Bound 2 (Explicit)
8	LORDE - Royals (US Version)
9	LITTLE MIX - Move
10	ELLIE GOULDING - Burn



AUSTRALIA

POS	ARTIST/ SINGLE
1	KANYE WEST - Bound 2 (Explicit)
2	KATY PERRY - Roar (Official)
3	EMINEM FT. RIHANNA - The Monster (Audio)
4	EMINEM - Rap God (Explicit)
5	ONE DIRECTION - Story Of My Life
6	MILEY CYRUS - Wrecking Ball
7	JUSTICE CREW - Everybody
8	MAGIC! - Rude
9	KATY PERRY - Unconditionally (Official)
10	AVICII - Hey Brother (Lyric)



FRANCE

POS	ARTIST/ SINGLE
1	VITAA FT. MAÎTRE GIMS - Game Over
2	MILEY CYRUS - Wrecking Ball
3	MAÎTRE GIMS - Changer
4	NAUGHTY BOY FT. SAM SMITH - La La La
5	LA FOUINE, FABABY, SINDY & SULTAN - Team BS (Clip Officiel)
6	STROMAE - Papaoutai
7	EMINEM FT. RIHANNA - The Monster (Audio)
8	KATY PERRY - Roar (Official)
9	EMINEM - Rap God (Explicit)
10	MAÎTRE GIMS - Bella



SPAIN

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	PITBULL FT. KESHA - Timber
3	MILEY CYRUS - We Can't Stop
4	KATY PERRY - Roar (Official)
5	ONE DIRECTION - Story Of My Life
6	PRINCE ROYCE - Darte un Beso
7	ROMEO SANTOS - Propuesta Indecente
8	AVICII - Wake Me Up (Official Video)
9	ELLIE GOULDING - Burn
10	NAUGHTY BOY FT. SAM SMITH - La La La

CHARTS INDIES WEEK 48



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 0 **MCFLY** Love Is On The Radio / *Super* (Absolute Arvato)
- 2 1 **STORM QUEEN** Look Right Through / *Defected/MoS* (Sony DADC UK)
- 3 3 **AWOLNATION** Sail / *Red Bull* (PIAS Arvato)
- 4 5 **RY X** Berlin / *Dumont Dumant* (Phonaphik)
- 5 2 **FATBOY SLIM & RIVA STARR FT BEARDYMAN** Eat Sleep Rave Repeat / *Skint* (Believe Digital)
- 6 4 **PASSENGER** Let Her Go / *Nettwerk* (Essential GEM)
- 7 9 **SLADE** Everyday / *Po!ydar* (Arvato)
- 8 20 **PHARRELL WILLIAMS** Happy / *Back Lot* (Back Lot)
- 9 8 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino* (PIAS Arvato)
- 10 7 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / *Macklemore* (ACA Arvato)
- 11 11 **LONDON GRAMMAR** Strong / *Metal & Dust* (Sony DADC UK)
- 12 12 **BRONSKI BEAT** Smalltown Boy / *MoS* (Sony DADC UK)
- 13 10 **THE 1975** Chocolate / *Dirty Hit* (Ingrooves)
- 14 17 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / *Domino* (PIAS Arvato)
- 15 0 **SMITH/RODGERS/DISCLOSURE/NAPES** Together / *Method* (Sony DADC UK)
- 16 14 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore* (ACA Arvato)
- 17 15 **DJ FRESH VS DIPO AND DOMINIQUE YOUNG UNIQUE** Earthquake / *MoS* (Sony DADC UK)
- 18 18 **CHRIS MALINCHAK** So Good To Me / *MoS* (Sony DADC UK)
- 19 0 **SHADOW CHILD FT TAKURA** Friday / *New State* (New State Digital)
- 20 56 **LONDON GRAMMAR** Nightcall / *Metal & Dust* (Sony DADC UK)



Storm Queen Indie Singles (2)



Little Shoes Big Voice Indie Singles Breakers (2)



London Grammar Indie Albums (2)



Christmas Hits Collective Indie Albums Breakers (2)



Hell Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **ARCTIC MONKEYS** AM / *Domino* (PIAS Arvato)
- 2 4 **LONDON GRAMMAR** If You Wait / *Metal & Dust* (Sony DADC UK)
- 3 2 **PASSENGER** All The Little Lights / *Nettwerk* (Essential/Proper)
- 4 3 **DANIEL O'DONNELL** A Picture Of You / *DMG TV* (Sony DADC UK)
- 5 0 **PAUL CARRACK** Rain Or Shine / *Carrack UK* (Proper)
- 6 6 **STEREOPHONICS** Graffiti On The Train / *Slyus* (ACA Arvato)
- 7 8 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono* (ACA Arvato)
- 8 0 **FOSTER & ALLEN** Foster & Allen's Christmas Gift / *DMG TV* (Sony DADC UK)
- 9 7 **JOHNNY CASH** The Rebel / *Music Digital* (Delta/Sony DADC)
- 10 27 **EDITORS** The Weight Of Your Love / *PIAS* (PIAS Arvato)
- 11 0 **MOTORHEAD** Aftershock / *WDR* (ACA Arvato)
- 12 10 **KATIE MELUA** Ketevan / *Dramatica* (ACA Arvato)
- 13 5 **FIVE FINGER DEATH PUNCH** The Wrong Side of Heaven and the... - Vol 2 / *Eleven Seven* (ACA Arvato)
- 14 11 **ADELE** 21 / *XL* (PIAS Arvato)
- 15 12 **TEXAS** The Conversation / *PIAS* (PIAS Arvato)
- 16 9 **ANDRE RIEU** Celebrates Christmas & New Year / *Motif* (Delta/Sony DADC)
- 17 113 **PIERCE THE VEIL** Collide With The Sky / *Fearless* (PIAS Arvato)
- 18 15 **MACKLEMORE & RYAN LEWIS** The Heist / *Macklemore* (ACA Arvato)
- 19 13 **MADNESS** Total Madness / *Union Square* (Sony DADC UK)
- 20 17 **QUEENS OF THE STONE AGE** Like Clockwork / *Matador* (PIAS Arvato)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 28 **PIERCE THE VEIL** Collide With The Sky / *Fearless* (Fearless)
- 2 6 **CHRISTMAS HITS COLLECTIVE** Worlds Greatest Xmas Hits 2012 / *Lushgroove* (Lushgroove)
- 3 0 **HELL** Curse & Chapter / *Nuclear Blast* (Nuclear Blast)
- 4 0 **HOPSIN** Knock Madness / *Funk Volume* (Funk Volume)
- 5 2 **WHITE DENIM** Corsicana Lemonade / *Downtown* (PIAS)
- 6 0 **JOANNE SHAW TAYLOR** Songs From The Road / *Bu!* (Bu!)
- 7 4 **NILS FRAHM** Spaces / *Erased Tapes* (Erased Tapes)
- 8 16 **AGNES OBEL** Aventine / *Play It Again Sam* (PIAS)
- 9 7 **ILAN ESHKERI & ANDY BURROWS** The Snowman & The Snowdog - OST / *Play It Again Sam* (PIAS)
- 10 18 **JONATHAN WILSON** Fanfare / *Bella Union* (PIAS)
- 11 9 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS* (XS)
- 12 1 **SOUL SURVIVOR & MOMENTUM** The Flood / *Integrity* (Integrity Music)
- 13 3 **BLOOD ORANGE** Cupid Deluxe / *Domino* (Domino Recordings)
- 14 43 **BILL CALLAHAN** Dream River / *Drag City* (Drag City)
- 15 10 **WOODEN SHJIPS** Back To Land / *Thrill Jockey* (Thrill Jockey)
- 16 12 **VOLCANO CHOIR** Repave / *Jagjaguwar* (Jagjaguwar)
- 17 31 **FULL ENGLISH** The Full English / *Topic* (Topic)
- 18 19 **JON HOPKINS** Immunity / *Domino* (Domino Recordings)
- 19 26 **TALLIS SCHOLARS/PHILLIPS** John Tavener/Missa Gloria Tibi Trinitas / *Gimell* (Gimell)
- 20 8 **CATE LE BON** Mug Museum / *Turnstile* (Turnstile)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 0 **SHADOW CHILD FT TAKURA** Friday / *New State* (New State)
- 2 11 **LITTLE SHOES BIG VOICE** Little Things Mean A Lot / *Aardvark Sound* (Aardvark Sound)
- 3 0 **JANET DEVLIN** Wonderful / *Insomnia* (Insomnia Music)
- 4 0 **JAMIE LYNN SPEARS** How Could I Want More / *Sweet Jamie* (Sweet Jamie Music)
- 5 0 **TC** Get Down Low / *OWSLA* (OWSLA)
- 6 7 **SAGE THE GEMINI FT IAMSU** Gas Pedal / *Black Money* (Black Money Music)
- 7 0 **PIA MIA** Red Love / *Wolfpack* (Wolfpack)
- 8 15 **RADICAL FACE** Welcome Home / *Morr* (Morr Music)
- 9 0 **MAX MILNER** Man Overboard / *Max Milner* (Max Milner)
- 10 4 **VANCE JOY** Riptide / *Infectious* (Infectious Music)
- 11 0 **JAZ DHAMI/DR ZEUS/SHORTIE/FATE** Zulfa / *Sanchez* (Sanchez Productions)
- 12 32 **ANDY JORDAN** Whole Lot Of Water / *AMJ* (AMJ)
- 13 10 **THE HEAVY** Short Change Hero / *Counter* (Nirja Tune)
- 14 21 **MASTERS IN FRANCE** Playin' With My Friends / *A&G* (A&G)
- 15 22 **BEN NICHOLS** The Last Pale Light In The West / *Rebel Group* (Rebel Group)
- 16 12 **DJ JASON MEDALLION** Talk Dirty To Me / *DJ Jason Medallion* (DJ Jason Medallion)
- 17 0 **CHARLOTTE OC** Colour My Heart / *Stranger* (Stranger)
- 18 0 **GHETTS FT KANO & MYKL** Party Animal / *Disrupt* (Disrupt)
- 19 8 **ZACH SOBIECH/A FIRM HANDSHAKE** Clouds / *Rock Thz Cause* (Rock Thz Cause)
- 20 17 **SAMPHA** Too Much / *Young Turks* (Young Turks)

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **ONE DIRECTION** Midnight Memories *Syco Music*
- 2 2 **ROBBIE WILLIAMS** Swings Both Ways *Island*
- 3 New **GARY BARLOW** Since I Saw You Last *Po!ydar*
- 4 1 **JAKE BUGG** Shangri La *EMI*
- 5 New **A DAY TO REMEMBER** Common Courtesy *ADT*
- 6 3 **ARCTIC MONKEYS** Am *Domino Recordings*
- 7 New **OLLY MURS** Right Place Right Time *Epic*
- 8 7 **ELVIS PRESLEY** The Nation's Favourite Elvis Songs *RCA*
- 9 4 **EMINEM** The Marshall Mathers Lp 2 *Interscope*
- 10 9 **LONDON GRAMMAR** If You Wait *Metal & Dust Recordings*

THIS LAST ARTIST / ALBUM / LABEL

- 11 New **THERE WILL BE FIREWORKS** The Dark Dark Bright *Comets & Cartwheels*
- 12 New **NIRVANA** In Utero *Geffen*
- 13 6 **ARCADE FIRE** Reflektor *Sonovox*
- 14 New **SUSAN BOYLE** Home For Christmas *Syco Music*
- 15 17 **JOHN GRANT** Pale Green Ghosts *Bella Union*
- 16 10 **CELINE DION** Loved Me Back To Life *Columbia*
- 17 11 **KEANE** The Best Of *Island*
- 18 15 **ANDRE RIEU & JOHANN STRAUSS OR** Music Of The Night *Decca*
- 19 29 **ELLIE GOULDING** Halcyon *Po!ydar*
- 20 21 **LITTLE MIX** Salute *Syco Music*



CHARTS iTUNESSINGLES WEEK 48

BELGIUM



POS ARTIST/ ALBUM

25/11/2013 - 01/12/2013

- 1 **LORDE** Royals
- 2 **STROMAE** Tous Les Mêmes
- 3 **EMINEM** The Monster (feat. Rihanna)
- 4 **AVICII** Hey Brother
- 5 **DVBBS, BORGEIOUS** Tsunami
- 6 **GABRIEL RIOS** Gold
- 7 **PITBULL** Timber (feat. Ke\$ha)
- 8 **HOOVERPHONIC** Amalfi
- 9 **MILEY CYRUS** Wrecking Ball
- 10 **JOHN LEGEND** All Of Me

DENMARK



POS ARTIST/ ALBUM

22/11/2013 - 28/11/2013

- 1 **MILKY CHANCE** Stolen Dance
- 2 **PITBULL** Timber (feat. Ke\$ha)
- 3 **AVICII** Hey Brother
- 4 **ADEL TAWIL** Lieder
- 5 **KLINGANDE** Jubel
- 6 **EMINEM** The Monster (feat. Rihanna)
- 7 **PNAU, FAUL & WAD AD** Changes
- 8 **LORDE** Royals
- 9 **SIDO** Einer Dieser Steine
- 10 **FAMILY OF THE YEAR** Hero

FRANCE



POS ARTIST/ ALBUM

25/11/2013 - 01/12/2013

- 1 **PHARRELL WILLIAMS** Happy
- 2 **MILEY CYRUS** Wrecking Ball
- 3 **EMINEM** The Monster (feat. Rihanna)
- 4 **STROMAE** Tous Les Mêmes
- 5 **AVICII** Hey Brother
- 6 **LORDE** Royals
- 7 **JASON DERULO** Talk Dirty
- 8 **STROMAE** Formidable
- 9 **JUNIOR SENIOR** Move Your Feet
- 10 **DVBBS, BORGEIOUS** Tsunami

GERMANY



POS ARTIST/ ALBUM

22/11/2013 - 28/11/2013

- 1 **MILKY CHANCE** Stolen Dance
- 2 **PITBULL** Timber (feat. Ke\$ha)
- 3 **AVICII** Hey Brother
- 4 **ADEL TAWIL** Lieder
- 5 **KLINGANDE** Jubel
- 6 **EMINEM** The Monster (feat. Rihanna)
- 7 **PNAU, FAUL & WAD AD** Changes
- 8 **LORDE** Royals
- 9 **SIDO** Einer Dieser Steine
- 10 **FAMILY OF THE YEAR** Hero

ITALY



POS ARTIST/ ALBUM

21/11/2013 - 27/11/2013

- 1 **MIKA** Stardust (feat. Chiara)
- 2 **PASSENGER** Let Her Go
- 3 **LORDE** Royals
- 4 **MILEY CYRUS** Wrecking Ball
- 5 **ELLIE GOULDING** Burn
- 6 **EMINEM** The Monster (feat. Rihanna)
- 7 **JASON DERULO** Talk Dirty
- 8 **KATY PERRY** Roar
- 9 **JAMES BLUNT** Bonfire Heart
- 10 **GIORGIA** Quando Una Stella Muore

Belgium: Lorde



Denmark: Pitbull

France:
Pharrell
WilliamsGermany:
Milky Chance

NETHERLANDS



POS ARTIST/ ALBUM

22/11/2013 - 28/11/2013

- 1 **WILLEM FREDERIKS...** Samen Voor...
- 2 **PHARRELL WILLIAMS** Happy
- 3 **AVICII** Hey Brother
- 4 **LORDE** Royals
- 5 **EMINEM** The Monster (feat. Rihanna)
- 6 **MAÏTRE GIMS** J'me Tire
- 7 **JOHN LEGEND** All Of Me
- 8 **JUSTIN BIEBER** Roller Coaster
- 9 **PITBULL** Timber (feat. Ke\$ha)
- 10 **CHAWKI** Habibi I Love You

SPAIN



POS ARTIST/ ALBUM

25/11/2013 - 01/12/2013

- 1 **EMINEM** The Monster (feat. Rihanna)
- 2 **DANI MARTÍN** Que Bonita La Vida
- 3 **JUSTIN BIEBER** Roller Coaster
- 4 **PASSENGER** Let Her Go
- 5 **JAMES ARTHUR** Impossible
- 6 **JOHN NEWMAN** Love Me Again
- 7 **MARC ANTHONY** Vivir Mi Vida
- 8 **MARTIN GARRIX** Animals
- 9 **PINK** Try
- 10 **ROZALÉN** Comiendote A Besos

SWEDEN



POS ARTIST/ ALBUM

20/11/2013 - 26/11/2013

- 1 **JUSTIN BIEBER** Roller Coaster
- 2 **THE FOOO** Freestyler
- 3 **PITBULL** Timber (feat. Ke\$ha)
- 4 **AVICII** Hey Brother
- 5 **EMINEM** The Monster (feat. Rihanna)
- 6 **AVICII** Wake Me Up
- 7 **LORDE** Royals
- 8 **AGNES** Hanna Från Arlöv
- 9 **TITIYO** Men Bara Om Min Alskade...
- 10 **KATY PERRY** Roar

SWITZERLAND



POS ARTIST/ ALBUM

22/11/2013 - 28/11/2013

- 1 **MILKY CHANCE** Stolen Dance
- 2 **AVICII** Hey Brother
- 3 **LORDE** Royals
- 4 **EMINEM** The Monster (feat. Rihanna)
- 5 **KLINGANDE** Jubel
- 6 **FAMILY OF THE YEAR** Hero
- 7 **PITBULL** Timber (feat. Ke\$ha)
- 8 **MILEY CYRUS** Wrecking Ball
- 9 **STROMAE** Papaoutai
- 10 **JAMES BLUNT** Bonfire Heart

UNITED KINGDOM



POS ARTIST/ ALBUM

24/11/2013 - 30/11/2013

- 1 **CALVIN HARRIS, ALESSO** Under Control
- 2 **GARY BARLOW** Let Me Go
- 3 **BASTILLE** Of The Night
- 4 **LILY ALLEN** Somewhere Only We Know
- 5 **ONE DIRECTION** Story Of My Life
- 6 **EMINEM** The Monster (feat. Rihanna)
- 7 **ELLIE GOULDING** How Long Will I Love...
- 8 **BREACH** Everything You Never Had
- 9 **MARTIN GARRIX** Animals
- 10 **LADY GAGA** Do What U Want

CHARTS iTUNES ALBUMS WEEK 48**BELGIUM**

POS ARTIST/ ALBUM

25/11/2013 - 01/12/2013

- 1 **STROMAE** Racine Carrée
- 2 **MARCO BORSATO** Duizend Spiegels
- 3 **VARIOUS** Songs For The Philippines
- 4 **ONE DIRECTION** Midnight Memories
- 5 **VARIOUS** Gunther D - De Ultieme ...
- 6 **CLOUSEAU** Clouseau
- 7 **VARIOUS** De Maxx - Long Player 28
- 8 **HOOVERPHONIC** Reflection
- 9 **VARIOUS ARTISTS** Puur Klassiek
- 10 **VARIOUS** Maximum Hit Music Best of ...

DENMARK

POS ARTIST/ ALBUM

22/11/2013 - 28/11/2013

- 1 **ROBBIE WILLIAMS** Swings Both Ways
- 2 **DIE TOTEN HOSEN** Die Toten Hosen...
- 3 **EMINEM** The Marshall Mathers LP2
- 4 **ONE DIRECTION** Midnight Memories
- 5 **VARIOUS** Songs For The Philippines
- 6 **HELENE FISCHER** Farbenspiel
- 7 **VARIOUS ARTISTS** Bravo The Hits 2013
- 8 **FREI.WILD** Still
- 9 **BEATRICE EGLI** Pure Lebensfreude
- 10 **VARIOUS** Kontor Top Of The Clubs...

FRANCE

POS ARTIST/ ALBUM

25/11/2013 - 01/12/2013

- 1 **STROMAE** Racine Carrée
- 2 **BOOBA** Futur 2.0
- 3 **DÉTOIT** Horizons
- 4 **ONE DIRECTION** Midnight Memories
- 5 **EMINEM** The Marshall Mathers LP2
- 6 **BERNARD LAVILLIERS** Baron Samedi
- 7 **VINCENT DELERM** Les Amants Parallèles
- 8 **CASSEURS FLOWTERS** Orelsan Et...
- 9 **VARIOUS** Songs For The Philippines
- 10 **ÉTIENNE DAHO** Les Chansons De...

GERMANY

POS ARTIST/ ALBUM

22/11/2013 - 28/11/2013

- 1 **ROBBIE WILLIAMS** Swings Both Ways
- 2 **DIE TOTEN HOSEN** Die Toten Hosen...
- 3 **EMINEM** The Marshall Mathers LP2
- 4 **ONE DIRECTION** Midnight Memories
- 5 **VARIOUS** Songs for the Philippines
- 6 **HELENE FISCHER** Farbenspiel
- 7 **VARIOUS ARTISTS** Bravo The Hits 2013
- 8 **FREI.WILD** Still
- 9 **BEATRICE EGLI** Pure Lebensfreude
- 10 **VARIOUS** Kontor Top Of The Clubs...

ITALY

POS ARTIST/ ALBUM

21/11/2013 - 27/11/2013

- 1 **LIGABUE** Mondovisione
- 2 **MIKA** Songbook, Vol. 1
- 3 **ONE DIRECTION** Midnight Memories
- 4 **ROBBIE WILLIAMS** Swings Both Ways
- 5 **MARIO BIONDI** Mario Christmas
- 6 **LAURA PAUSINI** 20 The Greatest Hits
- 7 **JOVANOTTI** Lorenzo
- 8 **GIORGIA** Senza Paura
- 9 **VARIOUS** Songs For The Philippines
- 10 **FRANCO BATTIATO, ANTONY** Del Suo...

Netherlands: Marco Borsato

Spain:
One DirectionSwitzerland:
EminemSweden:
Robbie Williams**NETHERLANDS**

POS ARTIST/ ALBUM

22/11/2013 - 28/11/2013

- 1 **MARCO BORSATO** Duizend Spiegels
- 2 **SANDRA VAN NIEUWLAND** Banging...
- 3 **ONE DIRECTION** Midnight Memories
- 4 **VARIOUS** 538 Hitze Best Of 2013
- 5 **ROBBIE WILLIAMS** Swings Both Ways
- 6 **VARIOUS** Songs For The Philippines
- 7 **ARMIN VAN BUUREN** Intense...
- 8 **CHARLES AZNAVOUR** Het Allerbeste...
- 9 **VARIOUS** 538 Dance Smash Hits of ...
- 10 **VARIOUS** Q-music Top 1000 - Deel 2

SPAIN

POS ARTIST/ ALBUM

25/11/2013 - 01/12/2013

- 1 **VARIOUS** Songs For The Philippines
- 2 **ONE DIRECTION** Midnight Memories...
- 3 **VARIOUS ARTISTS** 100 Hits Of The '80s
- 4 **LUZ Almas Gemelas (Edición especial)**
- 5 **VARIOUS** Los Nº1 de 40 Principales...
- 6 **VARIOUS** The No.1 Jazz Essentials ...
- 7 **EXTREMODOURO** Para Todos Los Públicos
- 8 **ANTONIO OROZCO** Dos Orillas [PRE...
- 9 **ROSARIO** Rosario
- 10 **ROSANA** 8 Lunas

SWEDEN

POS ARTIST/ ALBUM

20/11/2013 - 26/11/2013

- 1 **ONE DIRECTION** Midnight Memories
- 2 **ROBBIE WILLIAMS** Swings Both Ways
- 3 **VARIOUS ARTISTS** Absolute Hits 2013
- 4 **VARIOUS** Så Mycket Bättre Säsong 4...
- 5 **MARIE FREDRIKSSON** Nu!
- 6 **AVICII** True
- 7 **VARIOUS ARTISTS** Absolute Running
- 8 **MICHAEL BUBLÉ** Christmas
- 9 **LALEH** Colors
- 10 **LADY GAGA** Artpop

SWITZERLAND

POS ARTIST/ ALBUM

22/11/2013 - 28/11/2013

- 1 **BEATRICE EGLI** Pure Lebensfreude...
- 2 **ONE DIRECTION** Midnight Memories...
- 3 **ROBBIE WILLIAMS** Swings Both Ways...
- 4 **EMINEM** The Marshall Mathers LP2...
- 5 **STROMAE** Racine Carrée
- 6 **VARIOUS** Songs For The Philippines
- 7 **MILKY CHANCE** Sadnecessary
- 8 **DIE TOTEN HOSEN** Die Toten Hosen Live...
- 9 **VARIOUS** Winter Party 2014 - The Hit...
- 10 **LIGABUE** Mondovisione

UNITED KINGDOM

POS ARTIST/ ALBUM

24/11/2013 - 30/11/2013

- 1 **ONE DIRECTION** Midnight Memories
- 2 **VARIOUS** Now That's What ...! 86
- 3 **VARIOUS** Now That's What...Christmas
- 4 **GARY BARLOW** Since I Saw You Last
- 5 **ROBBIE WILLIAMS** Swings Both Ways
- 6 **EMINEM** The Marshall Mathers LP2...
- 7 **BASTILLE** All This Bad Blood
- 8 **VARIOUS** The Annual 2014 - Ministry...
- 9 **VARIOUS** BBC Radio 1's Live Lounge ...
- 10 **JAKE BUGG** Shangri La

CHARTS ANALYSIS WEEK 48



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

- JUSTIN BIEBER *Change Me* (Def Jam)
- JAMES ARTHUR *Recovery* (Syco)
- REBECCA FERGUSON *I Hope* (RCA)
- MUMFORD & SONS *I Will Wait* (Gentlemen Of The Road/Island)
- LEONA LEWIS *One More Sleep* (Syco)
- BIRDY *Skinny Love* (14th Floor/Atlantic)
- WHAM! *Last Christmas* (RCA)
- WIZZARD *I Wish I Could Be Christmas Everyday* (Parlophone)
- SLADE *Merry Xmas Everybody* (UMTV)
- SHAKIN' STEVENS *Merry Christmas Everyone* (Epic)
- EMELI SANDE *Clown* (Virgin)
- BAND AID *Do They Know It's Christmas* (Mercury)
- THE KILLERS FEAT. DAWES *Christmas In LA* (Vertigo)
- ARCTIC MONKEYS *Do I Wanna Know* (Domino)

UK ARTIST ALBUMS CHART



- IL DIVO *A Musical Affair* (Syco)
- REBECCA FERGUSON *Freedom* (RCA)
- BRITNEY SPEARS *Britney Jean* (RCA)
- LEONA LEWIS *Christmas With Love* (Syco)
- RICHARD & ADAM *The Christmas Album* (Syco)
- MUSE *Live At Rome Olympic Stadium* (Helium 3/Warner Bros)
- KELLY CLARKSON *Wrapped In Red* (RCA)
- SIMPLY RED *Song Book - 1985-2010* (Rhino)
- NICK CAVE & THE BAD SEEDS *Live From KCRW* (Bad Seed)
- JACK TOPPING *Wonderful World* (Decca)
- NIGHTWISH *Showtime Storytime* (Nuclear Blast)
- EAGLES *Selected Works 1972-199* (Rhino)
- MUMFORD & SONS *Sigh No More* (Gentlemen Of The Road/Island)

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

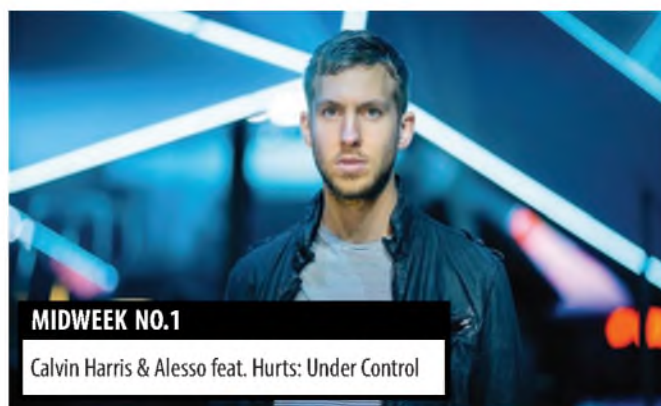
Source: Official Charts Company

SINGLES

BY ALAN JONES

With no new releases in contention, leadership of the singles chart this weekend could remain in the hands of Calvin Harris, pass to One Direction, Gary Barlow or Bastille, or return to Lily Allen, so closely packed were the top five in the first of the midweek sales flashes on Tuesday.

After taking nine Top 10 singles from his last album, 18 Months, Calvin Harris was in familiar territory last Sunday with brand new song *Under Control* debuting atop the chart. Harris' fifth number one - and the first for Swedish DJ Alesso and UK duo Hurts who are also featured on *Under Control* - it sold 74,704 copies last week. Harris' 19th hit



in less than seven years, it increased his overall singles sales to 6,255,341.

The first single from their upcoming (sixth) album, *Love Is On The Radio* sold 42,653 copies to debut at number six for McFly, becoming the 19th of the band's 21 hits to make the Top 10.

Breach scores his second

straight Top 10 hit, debuting at number nine (35,408 sales) with *Everything You Never Had* (We Had It All). Featuring vocals from **Andriana Triana**, it is his follow-up to *Jack*, which also reached number nine in July.

Although possibly heading back to the summit this weekend, *Somewhere Only We Know*

dipped 1-4 for **Lily Allen** (54,105 sales) last Sunday.

Elsewhere in the Top 10, **The Monstah** dipped 5-7 (41,873 sales) for **Eminem feat. Rihanna**, **How Long Will I Love You** fell 4-8 (40,671 sales) for **Ellie Goulding** and **Animals** slid 6-10 (33,786 sales) for **Martin Garrix**.

There were new Top 40 debuts and/or peaks for **Justin Bieber's** *Roller Coaster* that debuted at 37, **Avicii's** *Hey Brother* (27-14, 22,085 sales), **Awolnation's** *Sail* (31-22, 14,583 sales), **Jason Derulo's** *Trumpets* (49-26, 11,642 sales), **Katy Perry's** *Unconditional* (47-35, 9,020 sales), **RY X's** *Berlin* (48-38, 8,422 sales) and **Rihanna's** *What Now* (69-39, 8,258 sales).

Overall singles sales were up 1.52% week-on-week at 3,032,415 - 10.87% below same week 2012 sales of 3,402,319.

ALBUMS

BY ALAN JONES

Selling more copies in a week than either of their previous albums, and more copies in a week than any artist album has so far this year, **One Direction's** *Midnight Memories* stormed to number one last Sunday and looks set to remain top of the chart this coming weekend.

Topping the chart 54 weeks after predecessor *Take Me Home* opened at the summit on sales of 155,316, *Midnight Memories* sold 237,338 copies last week, far eclipsing 2013's previous best of 165,091 set 27 weeks ago by **Daft Punk's** *Random Access Memories*.

Lead single from *Midnight Memories*, *Best Song Ever* and second single *Story Of My Life* were resurgent, jumping 57-42 and 10-3 respectively. They are joined on the Top 75 by a further five tracks from the album.

The release of *Midnight Memories* put paid to any hopes that **Gary Barlow** might have had of debuting atop the chart - and dethroning colleague **Robbie Williams** - with *Since I Saw You Last*, his first solo album in 14 years. Buoyed by his performance of first single *Let Me Go* on *The X Factor* results show, its first week sales of 116,151 were enough to earn it a number two debut while exceeding the 108,622 copies that **Robbie's** album sold when topping the chart last week.

The aforementioned **Robbie**



Williams was bumped off the top of the chart for the second time in a row by **One Direction**. A little over a year after his *Take The Crown* was dethroned by their *Take Me Home*, his *Swings Both Ways* is superseded by *Midnight Memories*. *Take The Crown* crashed 1-5 on sales of 34,692 but *Swings Both Ways* held up much better, falling 1-3 on sales of 82,689 copies.

One of the guest vocalists on **Williams'** new album, **Olly Murs**, catapulted 96-4 (46,423 sales) with latest album *Right Place Right Time* following its release in a new edition that adds seven audio tracks and a DVD. It ends a 21-week absence from the Top 10 for the album, which debuted at number one a year ago this week on sales of 126,949 copies. *Hand On Heart* becomes the fifth hit single from *Right Place Right Time*, surging 110-25 (12,178 sales).

Boyzone reached number one with all four previous studio albums but the reconvened Irish boy band

legends debuted at number six (30,466 sales) with **BZ20**, marking their 20th anniversary.

Susan Boyle scored her fifth Top 10 album in little more than four years, debuting at number nine with seasonal selection *Home For Christmas*. It had by far her lowest first week sales tally (24,530) to date.

Completing the Top 10, **Eminem's** *The Marshall Mathers LP 2* (2-5, 35,273 sales), **Elvis Presley's** *The Nation's Favourite Elvis Songs* (5-7, 29,393 sales), **Celine Dion's** *Loved Me Back To Life* (4-8, 27,720 sales) and **Andre Rieu's** *Music Of The Night* (7-10, 23,475 sales).

Bastille's debut album *Bad Blood* opened at number one in March and has remained in the Top 50 ever since. It ends an eight-week absence from the Top 20, jumping 39-12 (21,322 sales) after the release of a new *All This Bad Blood* extended edition. Current hit *Of The Night* is one of the tracks newly added.

The only artist to have two of the century's 10 biggest sellers, **Dido** made the top five with each of her four solo studio albums but had to settle for a number 27 debut (10,836 sales) for her *Greatest Hits* set, which includes the new song *NYC*.

Veteran R&B vocalist **Mary J Blige** made the Top 75 with each of her first nine UK studio albums but fell just short with the 10th, *My Life II...The Journey Continues (Act 1)*, which sold 4,185 copies, opening and peaking at number 76, two years ago last week. She performed *Do You Hear What I Hear* with **Jessie J** on *The X Factor* results show eight days ago from her 11th - the advent album *A Mary Christmas*. It subsequently debuted at number 28.

Although losing leadership of the overall album chart to **One Direction's** *Midnight Memories*, **Now That's What I Call Music!** 86 spent a second week atop the compilation chart, selling a further 195,443 copies.

A week after topping the 2million mark for the first time this year, sales leapt again last week to exceed 3million.

Overall album sales were up a massive 31.82% week-on-week to 3,025,248. It was the seventh week in a row that sales have grown and the second week in a row they have set a new 2013 high. However, they were 12.37% below comparable week 2012 sales of 3,452,188, making it the 16th week in a row they have declined versus

CHARTS CLUB WEEK 48

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	3	MK FEAT. ALANA Always / Defected
2	10	3	CHUCKIE FEAT. MAIDAY Skydive / Atlantic
3	29	3	FEDERICO SCAVO Funky Nassau / D:Vision/Strictly Rhythm
4	3	6	BREACH FEAT. ANDREYA TRIANA Everything You Never Had (We Had It All) / Atlantic
5	9	3	ROGER SANCHEZ My Roots / Stealth
6	17	3	GLOBAL DEEJAYS Kids / Superstar
NEW	1		SUB FOCUS Turn Back Time / Ram/Virgin EMI
8	14	4	LINDEN JAY FEAT. RUBY WOOD Break The Hold / RME
9	4	9	ARE YOU READY? Are You Ready? / White Label
10	1	6	CALVIN HARRIS & ALESSO FEAT. HURTS Under Control / Columbia
NEW	1		RUDIMENTAL FEAT. EMELI SANDE & NAS Free / Asylum
12	32	2	CHICANE One More Time / Madona
NEW	1		LYDIA BAYLIS Life Without You / Knox
14	13	3	LONDON GRAMMAR Nightcall / Metal & Dust
15	37	2	EVERYWHERE Soldier / Trampe Loel
16	35	2	THE KILLERS The Direct Hits (Sampler): When You Were Young... Vertigo
NEW	1		DJ ANTOINE VS. MAD MARK Sky Is The Limit / Global
18	24	2	MATRIX & FUTUREBOUND FEAT. MAX MARSHALL Control / 3 Beat/Metra/Viper
19	23	3	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS
20	21	3	NABIHA Mind The Gap / Disco/Wax
21	25	2	STEVE AOKI, CHRIS LAKE & TUJAMO Boneless / Ultra
NEW	1		MATT CONSOLA FEAT. BRENDA REED & LFB Dream Of Me / Swishcraft
23	33	3	WAWA & M.A.R.K FEAT. JAVINE Never / Wawa Traxx
24	5	5	AFROJACK FEAT. SPREE WILSON The Spark / Pm:Am/Island
NEW	1		LUCA CASSANI Motorway / Starside
NEW	1		DANSSON & MARLON HOFFSTADT Shake That / Frr
27	12	9	MARTIN GARRIX Animals / Positiva
NEW	1		MAT ZO Lucid Dreams / Arjunabeats
NEW	1		AVICII Hey Brother / PRMD/Positiva
30	27	4	NATALI YURA Scream For Love / Now & Then
NEW	1		PET SHOP BOYS FEAT. EXAMPLE Thursday / X2
32	26	17	STORM QUEEN Look Right Through / Defected/MoS
33	19	6	NINETOES FEAT. JAMES NEWMAN Finder (Silver & Gold) / Kling Klang/Columbia
NEW	1		CHASE & STATUS FEAT. JACOB BANKS Alive / Virgin EMI
35	36	2	RETROPHOBIA FEAT. SAM BUTTERY Basement / Fetch
36	39	7	SKREAM FEAT. SAM FRANK Rollercoaster / Rinse/Tempa
NEW	1		RAVE RADIO & CHRIS WILLIS Feel The Love / Central Station
38	8	6	KEN DOH Nagasaki Ep (I Need A Lover Tonight) / White Label
NEW	1		SIA FEAT. THE WEEND & DIPLO Elastic Heart / Universal
40	22	5	NICKY ROMERO VS. KREWELLA Legacy / Ultra

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	7	3	DIZZEE RASCAL FEAT. TEDDY SKY Love This Town / Dirtee Stank/Island
2	4	3	RIZZLE KICKS Skip To The Good Bit / Island
3	6	3	LADY GAGA FEAT. R. KELLY Do What U Want / Interscope
4	11	3	CHUCKIE FEAT. MAIDAY Skydive / Atlantic
5	20	4	ALL ABOUT SHE Higher (Free) / Atlantic/Disturbing London
NEW	1		AVICII Hey Brother / PRMD/Positiva
7	27	2	KEVIN LYTTLE FEAT. FLO RIDA Anywhere / Perpetual Motions/Tarkan
NEW	1		MATT CONSOLA FEAT. BRENDA REED & LFB Dream Of Me / Swishcraft
NEW	1		THE KILLERS The Direct Hits (Sampler): When You Were Young... Vertigo
10	2	4	OLLY MURS Hand On Heart / RCA
11	1	4	CALVIN HARRIS & ALESSO FEAT. HURTS Under Control / Columbia
12	19	3	SHANE FILAN About You / Capitol
NEW	1		RUDIMENTAL FEAT. EMELI SANDE & NAS Free / Asylum
14	23	3	JODY WATLEY Nightlife / Avitone
15	24	2	CELINE DION Loved Me Back To Life / Columbia
16	12	5	AFROJACK FEAT. SPREE WILSON The Spark / Pm:Am/Island
NEW	1		NABIHA Mind The Gap / Disco/Wax
NEW	1		INNA Party Never Ends (Sampler): More Than Friends/Be My Love... 3 Beat
NEW	1		LEONA LEWIS One More Sleep / Syco
NEW	1		WAWA & M.A.R.K FEAT. JAVINE Never / Wawa Traxx
21	3	5	KATY B Sam / Rinse/Columbia
NEW	1		SIA FEAT. THE WEEND & DIPLO Elastic Heart / Island
NEW	1		PITBULL FEAT. KE\$HA Timber / JMR 30S/Pala Grounds
NEW	1		BOYGOLD The Beat / White Label
NEW	1		CATALYST FEAT. CURTIS JOHNS Ego / Red Label
26	9	5	SKREAM FEAT. SAM FRANK Rollercoaster / Rinse/Tempa
NEW	1		AYO BEATZ Alive / Mission
NEW	1		FLORIDA GEORGIA LINE FEAT. NELLY Cruise / Republic Nashville
29	22	8	MARTIN GARRIX Animals / Positiva
NEW	1		LONDON GRAMMAR Nightcall / Metal & Dust

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Strætwise (Cambridge), The Disc (Bradford) Kahua (Middlesbrough) Easdivision (Belfast), Beatport, Juno, Unique & Dynamic.



UPFRONT MK



COMMERCIAL POP Dizzee Rascal



URBAN Kid Ink

MK is Upfront No.1 while ZZ Top and Dizzee dominate Commercial Pop

ANALYSIS

BY ALAN JONES

Originally released in 1992, Always by MK feat. Alana has long been recognised as a club classic, despite failing to make much of a commercial impact. It didn't grace the chart at all until 1995 when it flatlined at No.69. Two years later, new mixes promised to catapult it towards the top end of the singles chart - but it peaked at a lowly No.91. Each and every time it came out, it made the Top 10 of the club

chart however, and now - some 21 years after it first surfaced - this plushly refurbished piano house classic finally tops the Upfront club chart. In new mixes by contemporary talents Gerwix, NY Stomp and Route 94 plus MK (Mark Kinchen) himself, it advances 2-1, opening up a lead of almost 10% over Chuckie's Skydive, which soars 10-2.

ZZ Tops: Not many acts have consecutive Zs in their names but two that have dominate the Commercial Pop chart this week, with Dizzee Rascal's Love

This Town (feat. Teddy Sky) taking pole position ahead of Rizzle Kicks' Skip To The Good Bit. It's Dizzee's first No.1 since 2010, when he featured on Shakira's Loca.

Chris Brown is back in rehab - but the troubled singer couldn't be doing any better on the Urban chart, where he jumps 3-1 with Kid Ink collaboration Show Me, while pairing up with Pusha T for the week's highest new entry, Sweet Serenade, which debuts at No.12. Show Me is Kid Ink's first chart entry.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	8	KID INK FEAT. CHRIS BROWN Show Me / RCA
2	4	4	EMINEM FEAT. RIHANNA The Monster / Interscope
3	1	4	LADY GAGA FEAT. R. KELLY Do What U Want / Interscope
4	8	3	SIGMA FEAT. DOCTOR Rudeboy / 3 Beat
5	13	4	NABIHA Mind The Gap / Disco/Wax
6	15	4	DIZZEE RASCAL FEAT. TEDDY SKY Love This Town / Dirtee Stank/Island
7	2	9	MATRIX & FUTUREBOUND FEAT. MAX MARSHALL Control / 3 Beat/Metra/Viper
8	6	4	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS
9	14	3	FUSE ODG Million Pound Girl (Badder Than Bad) / 3 Beat
10	16	4	RUDIMENTAL FEAT. EMELI SANDE Free / Asylum
11	9	5	SWAY FEAT. KSI, TIGGER DA AUTHOR & TUBES No Sleep / 3 Beat
NEW	1		PUSHA T FEAT. CHRIS BROWN Sweet Serenade / G.O.O.D./Virgin EMI
13	5	7	NAUGHTY BOY FEAT. WIZ KHALIFA & ELLA EYRE Think About It / Virgin EMI
14	10	6	SHOW N PROVE My People / AATW
15	23	2	DONAE'O FEAT D DOUBLE E & SNEAKBO House Party / Zephron
16	18	3	TANIKA Bad4U / Tim & Danny Music/Virgin EMI
17	21	7	ALL ABOUT SHE Higher (Free) / Atlantic/Disturbing London
18	17	6	JODY WATLEY Nightlife / Avitone
NEW	1		ARIANA GRANDE FEAT. BIG SEAN Right There / Republic
20	24	3	SIA FEAT. DIPLO & WEEKND Elastic Heart / Universal
21	11	13	NELLY FEAT. NICKI MINAJ & PHARRELL Get Like Me / Island
22	27	2	ADIAN COKER Suicide Drive / Bloom In June
NEW	1		P MONEY Round The Clock / Rinse
24	7	9	TINIE TEMPAH FEAT. JOHN MARTIN Children Of The Sun / Parlaphone
25	29	6	RICK ROSS FEAT. FUTURE No Games / Maybach/Def Jam
NEW	1		DROX FEAT. EVA ALORDIAH Mercy / Helikopta
27	19	7	TS7 Reach / 3 Beat
NEW	1		BIG SEAN FEAT. ELLIE GOULDING You Don't Know / G.O.O.D./Virgin EMI
29	RE	3	BENTO FEAT. BLUEY ROBINSON Slow Jam / Otherway
NEW	1		SNEAKBO Her Name / Play Hard

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	AVICII Hey Brother
2	CHASE & STATUS FT JACOB BANKS Alive
3	HARDWELL FT MATTHEW KOMA Dare You
4	MARTIN GARRIX & JAY HARDWAY Wizard
5	LE YOUTH FT DOMIQUE YOUNG UNIQUE Dance
6	SUB FOCUS FT KELE Turn Back Time
7	KAT KRAZY FT ELKKA Siren
8	NEW WORLD SOUND & THOMAS NEWSON Flute
9	ROUTE 94 FT JESS GLYNNE My Love
10	GRUM In Love
11	MONKEY SAFARI Coming Down (Hi-Life)
12	SYN COLE Miami '82
13	PRYDA Lycka
14	OPUS BLACK Feels Like Home
15	TEN WALLS Requiem
16	DEORRO Dechorro
17	HAIM Maker
18	MOYA Forever Me Fall
19	ANGEL STOXK FT DREW Let Go
20	BILL & WILL I'll Be Pushing On



Listen to the Cool Cuts with Andi Durrant every Friday night from midnight across the Capital FM Network www.capitalfm.com/and1

essential music & marketing



Mediaeval Baebes

This new album "Of Kings and Angels" sees perennial favourites 'Away In A Manger', 'Once In Royal David's City' and 'The Holly and the Ivy', among others, all given the inimitable Mediaeval Baebes treatment. It really showcases the breadth and brawn of this truly enigmatic vocal sextet. **Out now**



John Fahey

Christmas Soli is a new Collection of 14 Holiday Classics by one of acoustic music's true innovators and eccentrics. Features signature arrangements of 'Santa Claus Is Coming To Town', 'Joy To The World' and 'Oh Holy Night'. **Out now**



No Joy

Montreal's No Joy follow up their sophomore LP, "Wait to Pleasure", with "Pastel And Pass Out", a new 12" to coincide with their upcoming European tour. "...No Joy extends the new accessibility of "Wait to Pleasure" into a surprising spryness with structure, brevity, and dynamism." 7.6 Pitchfork **Out now**



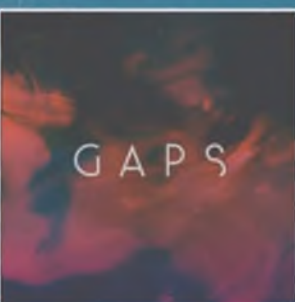
Doctor Who - The 50th Anniversary Collection

Fifty years, four CDs, 11 Doctors and 129 tracks. This is the release that Doctor Who fans worldwide have been waiting for, assembled after years of research and trawls through dusty archives and libraries courtesy of Silva Screen Records. **Out now**



7 Days Of Funk

The debut album from 7 Days of Funk, the new band of Snoopzilla (Snoop Dogg) and Dâm-Funk. This is Snoop's first album with a single producer since 1993's "Doggystyle". Funk legend Steve Arrington features on 7 Days of Funk, as does the rapper Kurupt and his rap group Tha Dogg Pound. **Out now**



GAPS

"I Know It's You" follows debut single, "Keep You/Cascade". Described as "one of the strongest debut tracks we've heard in quite some time" by The Line Of Best Fit and "a mystical tune that's at once wondrous and a bit haunting" by Consequence of Sound. **Out now**

PRODUCT KEY RELEASES



► TOY Join The Dots 09.12



► RICK ROSS Mastermind 16.12

DECEMBER 9

SINGLES

- **ARCADE FIRE** Afterlife (Sonyvox)
- **BIRDY** Light Me Up (14th Floor/Atlantic)
- **SUSAN BOYLE** O Come, All Ye Faithful (Syco)
- **BREACH FT ANDREYA TRIANA** Everything You Never Had (Atlantic)
- **BULLET FOR MY VALENTINE** Raising Hell (Rca/20-20)
- **CHARLI XCX** Superlove (Asylum)
- **THE COURTEENERS** Are You In Love With A Notion Ep (V2/Cooperative Music)
- **ERASURE** Gaudete (Mute)
- **SELENA GOMEZ** Slow Down (Hollywood/Polydor)
- **HAIM** Forever (Polydor)
- **JESSIE J** Thunder (Island/Lava)
- **JOSEF SALVAT** Every Night/Till I Found You (Imprint/Fingers And Thumbs)
- **JOSH TAERK** Casie (Misty Creek)
- **KID INK FT CHRIS BROWN** Show Me (Rca)
- **PAUL MCCARTNEY** Queenie Eye (Virgin Em)
- **PLACEBO** Loud Like Love (Virgin)
- **RIHANNA** What Now (Def Jam/Virgin)
- **SKATERS** Deadbolt (Warner Brothers)
- **SKY LARKIN** Newsworthy (Nichta)
- **SUPERFOOD** Bubbles/Melting (Infectious)
- **VISAGE** Never Enough (Blitz Club/Control Room)
- **YUCK** Lose My Breath (Em)

ALBUMS

- **AFRICA EXPRESS** Maison Des Jeunes (Transgressive)
- **BOSTON** Life, Love & Hope (Frontiers)
- **CHILDISH GAMBINO** because the internet (Glassnote/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** Join The Dots (Heavenly)
- **NEIL YOUNG** Live At The Cellar Door (Reprise)

DECEMBER 16

SINGLES

- **A3** Come With Me (Wonderly)
- **CHRISTINA AGUILERA** We Remain (Island)
- **JAMES ARTHUR** Recovery (Syco)
- **BLEEDING HEART PIGEONS** In A Room In Littleton, Colorado (Virgin)
- **CHASE & STATUS FT JACOB BANKS** Alive (Em)

- **CHILDISH GAMBINO** 3005 (Glassnote/Island)
- **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)
- **RICHARD AND ADAM JOHNSON** I Saw Three Ships Come Sailing In (Sony)
- **RICK ROSS FT FUTURE** No Games (Virgin Em)
- **SAY LOU LOU** Beloved/Better In The Dark (Columbia)
- **SMALL POOLS** Mason Jar (Rca)
- **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/Pmi)
- **GABRIELLE APLIN** Salvation. (Parlophone)
- **JACK JOHNSON** Shot Reverse Shot (Brushfire/Island)
- **THE KILLERS** Just Another Girl (Em)
- **NELLY FT TREY SONGZ** All Around The World (Island)
- **SUB FOCUS** Turn Back Time (Em)
- **ROBBIE WILLIAMS** Dream A Little Dream (Island)

ALBUMS

- **ANTHRAX** We've Come For You All + The Greater Of Two Evils (Nuclear Blast)

DECEMBER 26

ALBUMS

- **MCFLY** 10th Anniversary Concert - Royal Albert Hall (Super/Absolute)

▶ **ANTHRAX** We've Come For You All... 23.12▶ **KID INK** In My Own Lane 06.01.14▶ **NECK DEEP** Wishful Thinking 13.01.14▶ **BROKEN BELLS** After The Disco 16.01.14▶ **BLITZ KIDS** The Good Youth 20.01.14

DECEMBER 30

SINGLES

- **SARAH BLASKO** Bury This (*Dramatico*)
- **J COLE** She Knows (*Rca*)
- **ELIZA DOOLITTLE** Walking On Water (*Parlophone*)
- **NEWTON FAULKNER** Indecisive (*Ugly Truth*)
- **NONONO** Pumpin Blood (*Warner Brothers*)
- **PAROV STELAR** Catgroove/Josephine (*Dramatico*)
- **UNION J** Loving You Is Easy (*Rca*)

JANUARY 6

SINGLES

- **CHER** Sirens (*Warner Brothers*)
- **REBECCA FERGUSON** Lights On (*Rca*)

- **GROUPLOVE** Ways To Go Ep (*Canvasback/Atlantic*)
- **MT ROYAL** Mt Royal Ep (*Bella Union*)
- **SAINT RAYMOND** Young Blood Ep (*National Anthem/Atlantic*)

ALBUMS

- **KID INK** My Own Lane (*Rca*)

JANUARY 13

SINGLES

- **BEBE BLACK** I'll Wait (*Deconstruction/Columbia*)
- **ELVAR FOX** Do It All Over Again (*Rca*)
- **THE ORWELLS** Dirty Sheets (*Atlantic*)
- **THE PIXIES** Ep2 (*Pixies/Pias*)
- **THE WEEKND** Wanderlust (*Republic/Island/Xo*)
- **YASMIN FEAT. SHY FX & MS DYNAMITE**

Light Up (The World) (*Levels/Mos*)

ALBUMS

- **JAMES VINCENT MCMORROW** Post Tropical (*Believe Digital*)
- **NECK DEEP** Wishful Thinking (*Hopeless*)
- **BRUCE SPRINGSTEEN** High Hopes (*Columbia*)

JANUARY 16

ALBUMS

- **BROKEN BELLS** After The Disco (*Columbia*)

JANUARY 20

SINGLES

- **FRANZ FERDINAND** Bullet (*Domino*)

- **GARY BARLOW & ELTON JOHN** Face To Face (*Polydor*)
- **GORGON CITY FT MNEK** Ready For Your Love (*Virgin*)
- **MODERAT** Last Time (*Monkeytown*)
- **NEON JUNGLE** Braveheart (*Rca*)
- **THE VAMPS** Wild Heart (*Emi*)

ALBUMS

- **AGAINST ME!** Transgender Dysphoria Blues (*Xtra Mile*)
- **BLITZ KIDS** The Good Youth (*Red Bull Records*)
- **THE DARCYS** Warring (*Arts & Crafts*)
- **DEL AMITRI** Waking Hours/Change Everything/Twisted (*Umc*)
- **DAMIAN JURADO** Brothers And Sisters Of The Eternal Son (*Secretly Canadian*)
- **MOGWAI** Rave Tapes (*Rock Action*)

JANUARY 27

SINGLES

- **HALF MOON RUN** Full Circle (*Island/Communion/Glassnote*)

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

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"Mystic Sons are one of the most enthusiastic and talented PR agencies I've come across. The knowledge and understanding of how to work with each artist in a unique way is rare. I'm really proud to have them represent the talent I do." – Soraya Sobh - We Are The Bakery (The Bloody Beetroots, Parachute Youth, franski)

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.

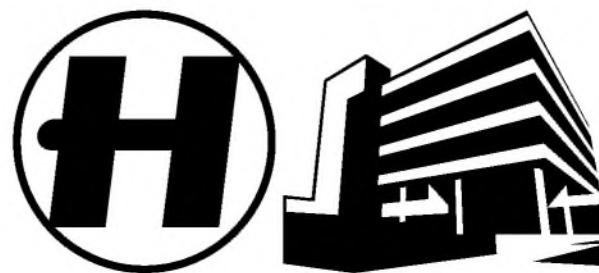
The team has a collective background in public relations, management, promotional strategies, festival planning, event organising and journalism.

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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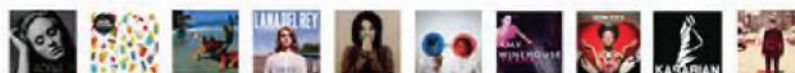


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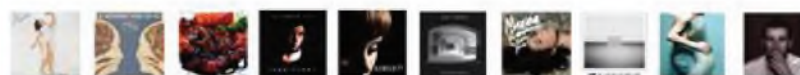
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► **BOY OH BOY**

Fall Out Boy celebrated their album *Save Rock And Roll* reaching gold at the beginning of November. The customary disc was presented before their sold out Islington Academy Vevo Presents show. [L-R] Duncan Scott, Rob Pascoe, Pete Wentz, Michael Alexander, Andrew Hurley, Bob McLynn, Patrick Stump, Joe Trohman, Lauren Hales, Henry Jones and Clive Cawley.



◀ **CRACKING CODA**

Congratulations to Coda, who won Agency Of The Year at the UK Festival Awards at the Roundhouse in London earlier this week, and helpfully celebrated in front of our roaming lens. Pictured left to right are Claire Horseman (MD), Joanna Ashmore (agent) and Stephanie Clive (booker). Other winners on the night included Download Festival, Kendal Calling, Bearded Theory, Creamfields and Latitude.

► **SOLD OUT STONE AGE**

Queens Of The Stone Age played Wembley Arena for two sold out nights on November 22 and 23. To celebrate the achievement, the band was presented with framed mementoes. Featured in the picture to the right are Queens Of The Stone Age (along with family members and friends), Wembley operations manager Audrey Kane, Wembley deputy GM Gareth Booker and Steve Strange from Xray Touring.



◀ **GETTING SHIRTY**

BBC Radio 6 Music's Steve Lamacq gave The O2's British Music Experience museum access to his vast collection of band t-shirts for an exhibition to celebrate the station's Wear Your Old Band T-Shirt To Work Day at the end of last month. The DJ is pictured with a gaggle of staff at The O2 who donned their particular favourites.

KEY SONGS IN THE LIFE OF

Eric Mackay



VP, International Business Affairs & Business Development, Vevo

What was the first record you remember buying?

Especially For You by Kylie and Jason, on vinyl before it became cool again. Vinyl, that is.

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

When The Right One Comes Along by Clare Bowen and Sam Palladio, from the Nashville soundtrack.

Which track would you like played at your funeral?

The Last Goodbye by Atomic Kitten. Full circle from my first music job to the bitter end.

What's your karaoke speciality?

I've no vocal talent, but Barbra Streisand's Guilty.

What was the best artist meeting of your life?

I have many appalling ones, but I think the best is probably a recent one - Chvrches.



Recommend a track Music Week readers may not have heard...

The Next by Truls. I was at the JaJaJa Festival recently and was blown away by Truls.

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

If I had to choose one, probably Love Hangover by Diana Ross.

ARCHIVE

MUSIC WEEK December 7, 1996

HEADLINE NEWS

UK signings the Spice Girls and Gina G are leading a worldwide pop explosion, with the Virgin girl group breaking sales records across the globe. By the end of last week, demands for the Spice Girls' debut album Spice had helped sell more than 2.5m units worldwide. Meanwhile, Gina G's Ooh Ahh...Just A Little Bit jumps 18 places to 59 in the US this week, a fortnight after its release. "After a long year of rather dour alternative acts people are looking for something that's a bit more fun," says Warner Music chairman Rob Dickins.

ALSO

The UK music industry contributed £2.5bn to the economy last year, according to a new report which further underlines the status of the business. The contribution means that that music industry is more important than the water supply business (£2.4bn), the alcoholic drinks business (£2.3bn) and the chemical industry (£2.1bn). There are 115,000 people employed full-time, 43,000 musicians and 72,000 working within the industry.

NEW RELEASES RECOMMENDED 07.12.96



MADONNA Don't Cry For Me Argentina
REVERBNATION Blue Stereo Music
 Single Of The Week is Don't Cry For Me Argentina by Madonna. The cover of Evita's "tear jerker" is "a strong and faithful rendition and should get more attention than her last single" You Must Love Me. Reverbnation's Blue Stereo Music is a "psychedelic prog rock-influenced" hark back to the Seventies from the French band who "stray frequently into Spiritualized territory". Both releases get four out of five from *Music Week*.

AD WATCH

A tribute to the late Ian Wiener – managing director of UK independent video company Wienerworld - reveals the exec's strict business stipulations. An excerpt from the contract for a live Blues Brothers recording details No.12 as 'lunch,' which is laid out as follows: "The licensee agrees to take the licensor to lunch at Blooms Restaurant, Golders Green for a three course meal, one course to include a minimum of chopped liver for which the licensee will pay all costs."



UK pop spices up the world

Gez Street licensing goes to V2

One Little Indian axes 10 staff jobs

Video entrepreneur Wiener dies aged 45

SINGLES TOP 10 07.12.96

POS	ARTIST	SINGLE
1	PETER ANDRE	I Feel You
2	THE PRODIGY	Breathe
3	3T	I Need You
4	TONI BRAXTON	Un-Break My Heart
5	ROBERT MILES FEAT. MARIA	One & One
6	JAMIROQUAI	Cosmic Girl
7	WARREN G FEAT. ADINA HOWARD	What's Love Got To Do With It
8	FUGEES	No Woman, No Cry
9	ETERNAL	Secrets
10	EAST 17 FEAT. GABRIELLE	If You Ever

ALBUMS TOP 10 07.12.96

POS	ARTIST	SINGLE
1	SPICE GIRLS	Spice
2	ROBSON & JEROME	Take Two
3	CELINE DION	Falling Into You
4	THE BEAUTIFUL SOUTH	Blue Is The Colour
5	SIMPLY RED	Greatest Hits
6	FUGEES	The Score
7	EAST 17	Around The World – The Journey So Far
8	THE SMURFS	Christmas Party
9	BOYZONE	A Different Beat
10	KULA SHAKER	K

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Gita Langley



Published by Polar Patrol, artists written for include Norma Jean Martine and Ed Harcourt

What was the first song you ever wrote?

It was called something like Monsters And Demons – a cheery song!

And the last song you wrote?

Into The Wild with a band called The Night V1. Sophie, the singer, has the most beautiful voice.

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

Sing For My Supper which I wrote for my band The Langley Sisters. Carl Barat of The Libertines recorded a version of it for his EP Death Fires.

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

I Hope I Don't Fall In Love with you by Tom Waits. It's a simple classic love song.



MusicWeek

Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

CONTACTS

EDITORIAL AND SALES 020 7226 7246

EDITOR Tim Ingham

Tim.Ingham@intentmedia.co.uk

HEAD OF BUSINESS ANALYSIS Paul Williams

Paul.Williams@intentmedia.co.uk

DEPUTY EDITOR Tom Pakinkis

Tom.Pakinkis@intentmedia.co.uk

STAFF WRITER Tina Hart

Tina.Hart@intentmedia.co.uk

STAFF WRITER Rhian Jones

Rhian.Jones@intentmedia.co.uk

CHART CONSULTANT Alan Jones

DESIGNER Nikki Hargreaves
Nikki.Hargreaves@intentmedia.co.uk

CHARTS & DATA Isabelle Nesmon

Isabelle.Nesmon@intentmedia.co.uk

PLAYLIST EDITOR Stuart Clarke

Stuart@littlevictoriesltd.com

SALES MANAGER Darrell Carter

Darrell.Carter@intentmedia.co.uk

SENIOR ACCOUNT MANAGER Rob Baker

rob.baker@intentmedia.co.uk

SALES EXECUTIVE Victoria Dowling

Victoria.Dowling@intentmedia.co.uk

SENIOR ACCOUNT MANAGER Matthew Tyrrell

Matthew.Tyrrell@intentmedia.co.uk

SENIOR PRODUCTION EXECUTIVE Alistair Taylor

Alistair.Taylor@intentmedia.co.uk

CIRCULATION MANAGER Craig Swan

Craig.Swan@intentmedia.co.uk

SALES EXECUTIVE Karma Bertelsen

Karma.Bertelsen@intentmedia.co.uk

OFFICE MANAGER Lianne Davey

Lianne.Davey@intentmedia.co.uk

PUBLISHER Dave Roberts

Dave.Roberts@intentmedia.co.uk

Any queries with your subscription please contact: **Subscription hotline** 020 7226 7246 **Email** craig.swan@intentmedia.co.uk

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"Maybe it's me and my blind optimism to blame / Or maybe it's you and your sick need to give love then take it away"

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

Many of my ideas and concepts for songs come to me whilst driving. I get home and bash it out on our big old Steinway, recording into voice memo.

Who is your favourite songwriter of all time?

Mark Everett from Eels. He has such a beautiful and tragic lyrical sense.

And your favourite songwriter of the moment?

Cat Power. Her songs are heartbreaking and nostalgic.

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