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Google: don't blame us

SEARCH GIANT DEFENDS ITSELF AGAINST NEW CRITICISM FROM MUSIC INDUSTRY BODIES

DIGITAL

BY TOM PAKINKIS

Google has hit back against fresh accusations that it isn't doing its fair share in the fight against piracy.

The search giant was taken to task once again last week with IFPI CEO Frances Moore accusing it of "directing internet users to illegal sources of music" and suggesting that it was failing to fulfill its promises to tackle piracy effectively.

"In the last two-and-a-half years, we have informed the world's leading search engine more than 100 million times that it is supplying links to sites providing copyright-infringing music that pay nothing to artists, songwriters or record producers," said Moore. "And this represents only a fraction of the infringing links supplied by Google."

The BPI sent its 50 millionth

takedown request to Google in November last year, having sent its first in June 2011.

But Google has now responded to *Music Week*, arguing that it "invests significant resources to fight copyright infringement".

"We have created state of the art tools to help rights-holders protect their content," said the company's copyright public policy manager Simon Morrison. "We process more takedown notices - and process them faster - than any other search engine."



Pharrell Williams mp3

Google Search

I'm Feeling Lucky

"YouTube alone generates hundreds of millions of dollars for the content industry"

SIMON MORRISON, GOOGLE

BPI chief executive Geoff Taylor recently pointed the finger at the search engine, holding it responsible for leading consumers "into a murky underworld of unlicensed sites because it persistently ranks such sites above trusted legal

services when consumers search for music to download".

"Google knows full well, from millions of notices and from court decisions, which sites are illegal," said Taylor. "Yet it turns a blind eye to that information and chooses to keep on driving traffic and revenues to the online black market, ahead of legal retailers."

Google's Morrison pointed to his company's efforts to monetise content for artists and rights-holders, claiming it funnels hundreds of millions of dollars back to the creative industries

every year. "We've invested \$60 million in the development and operation of Content ID, YouTube's industry-leading rights management tool, which scans over 400 years of video every day," he said.

"We partner with rights-holders around the world to drive revenue. YouTube alone generates hundreds of millions of dollars a year for the content industry. We will continue to work with these partners to generate revenue and fight copyright-infringement."

In September last year, a DCMS Select Committee added its voice to growing criticism of Google's anti-piracy efforts. In a report covering a range of creative industries and potential areas of support, it "strongly condemned the failure of Google to provide an adequate response to creative industry requests to prevent its search engine directing consumers to copyright-infringing websites".

Live Nation boss headlines Music Week event

Music Week will host a new premier networking event in London next month, featuring a live Q&A with two of the global music industry's most powerful execs.

In his only scheduled UK visit this year, Live Nation Entertainment CEO Michael Rapino (pictured) will join the company's EU president of concerts, John Reid, for a live on-stage interview at the *Music Week Evening Sessions*.

The event will take place at

The Barbican, Silk Street on Thursday, February 27 from 6.30pm till late. Food, welcome drinks and live music will be laid on for delegates, while event partner UK Music will provide in-depth industry research for attendees to take home.

Michael Rapino was recently named the most important music executive in the world by the influential Lefsetz Letter.

Since taking the top job at Live Nation in 2005, he has led the transformation of the



company into the world's biggest live music brand with operations in more than 40 countries and annual revenues exceeding

\$5 billion. Live Nation counts gig promotion, ticketing, artist management and more under its umbrella. Former Warner Music Europe president John Reid is Live Nation's EU concerts boss, taking ultimate responsibility for the company's live music endeavours in the territory. He is also a former president of Island/Def Jam in the US.

"Michael Rapino and John Reid are huge achievers. We're delighted they are joining us for our inaugural Evening Sessions

event," said *Music Week* editor Tim Ingham. "I'm really looking forward to interviewing them on stage, and sharing a drink with some of the UK business's finest afterwards."

Early bird tickets to the Music Week Evening Sessions are on sale until February 7 at the special introductory price of just £45 each. To book yours, contact: Sarah.Harris@intentmedia.co.uk or call 0207 354 6001.

NEWS

EDITORIAL

Streaming's year of reckoning is now upon us



IF YOU WANT a barometer of how intense the battle for music streaming dominance has become, try this for size: one label boss this week drew the analogy that the sector's now every bit as rife with squabbles, dirty tricks and one-upmanship as "high street music retail of 15 years ago".

Interestingly, the difference between the two predominant headline-snatching elements of this almighty land-grab - Beats Music and Spotify - has become tellingly obvious in the past few weeks. Beats, which launched in the US on Tuesday (we're still awaiting UK news), operates on a Netflix-style monetary setup: you can have a month for free, but after that, anything you want has to be paid for. It has made noises about paying 'independent' and major rights-holders the same royalty rate, but what that means for artists and writers is still really anyone's guess.

On the other hand, Spotify has just increased the amount of content users can Hoover up for free - deleting any time restrictions on its service for those accessing the ad-assisted desktop version and giving them access, for the first time, to a shuffle-style mobile app.

"Apple is not anchored to making cash from music. It's anchored to making cash from devices - something Beats and Spotify know all too well"

As any manager whose artist is on a decent enough label deal to make such things bother-worthy will tell you, the premium tier of these services is massively more valuable to rights-holders, and it's where the industry needs the likes of Spotify to drive consumers.

Spotify, meanwhile, will tell you that's exactly what they're doing: getting consumers hooked on free before gently nudging them up to pay town. But that's currently a town of a mere 6 million people.

Right now, Beats seems to have the bigger marketing warchest, promising to "squash" the competition with banner advertising such as a megabucks ad during the Superbowl.

Despite it presumably having to pay out the same crippling advances as other services for its 20 million-plus tracks, its headphones division - a business worth a billion quid, according to a recent Vivendi earnings call - has obviously given it the rump of revenue it needs to make a splash.

The unmentioned catalyst for Spotify's freemium generosity and Beats' goliath marketing expenditure might, on the surface, seem to be a reaction to one another. But what neither's admitting is any fear in the face of the massively powerful, sleekly-designed elephant (i-lephant?) in the room.

Despite taking a very healthy 30% cut on all iTunes income - a model borrowed by Spotify, no less - Apple's business is not anchored to making cash from music. It's anchored to making cash from devices. And as the consumer masses wake up to streaming, it's going to have to dive in sooner rather than later.

You have to wonder if the labels and publishers, still raking in healthy income from downloads despite their apparent decline, are allowing Apple to compete in the on-demand streaming marketplace - or if they're holding out on license deals; keeping their fingers crossed that Spotify, Beats, Deezer or another industry-backed outfit will make serious headway soon.

Because if they don't, eventually, the game will be up again.

Tim Ingham, Editor

'It's too early to say we haven't produced a star'

THE VOICE HOPES FOR SUCCESS IN SERIES THREE

TALENT

■ BY TOM PAKINKIS

The Voice UK may not have seen much in the way of chart success so far, but the team behind the BBC talent contest says it's too soon to say the show hasn't produced a star.

The programme's series one winner Leanne Mitchell saw her self-titled Island-issued LP peak at No.134 on the Official UK Albums Chart in May 2013. Runner up Tyler James fared a little better with his 2012 LP *A Place I Go* reaching No.47 while fellow runner up Bo Bruce hit the No.10 spot with her debut LP *Before I Sleep*.

Series two winner Andrea Begley is the most successful of The Voice UK alumni to date with her debut album *The Message*, released in October last year, reaching No.7 in on the Official UK Albums Chart, despite singles *My Immortal* and *Dancing In The Dark* only reaching No.30 and No.113 respectively.

But head of entertainment at The Voice UK's production company Wall To Wall, Moira Ross, says passing judgement on the show's hit-maker credentials is premature just now.

"I think it's still early stages for the show. It took *The X Factor* [three series] before *Leona* came out and was their first big hit," she told *Music Week*.



"These things take time so I think it's too early to say that we haven't produced a star.

"Andrea [Begley] had an album that charted at No.7 - surely for a lot of people that is still considered a success."

Ross expressed hope for Begley's fellow series two contestant and runner-up Leah McFall, who has been working with will.i.am on her debut album.

"She's got amazing writers and producers involved with it," said Ross. "I've heard it and I think it's got a huge amount of potential."

Ross also made the case for The Voice UK as a positive contribution to music on television outside of its contestants.

"I don't think there is enough music on TV. Part of my job running entertainment is to be constantly pitching new music shows to channels," she said. "I do think that there's a hole left by shows like *The Tube* and *Top Of The Pops*, but I'm proud that *The Voice* is a music show that's

authentic and is on prime time television reaching 10 million people. It gives a platform for our stars to perform and other artists who are promoting at the time during the live shows.

"In addition to that, we've got a live band. Other than [Later With.. Jools Holland], there's nowhere else on TV that celebrates music with a brilliant live band - they're top musicians."

The Voice UK celebrated a successful start to its third series earlier this month, with ratings for its opening programme being 2 million up on last year's - success of which is attributed to new panel members Kylie Minogue and Kaiser Chiefs' Ricky Wilson, as well as a scheduling change which took the show out of direct competition with ITV's *Britain's Got Talent*.

"I hope the scheduling can play a part in [continued success] but I hope genuinely that people will see it's a celebration of music and that they will come to enjoy that."

Clean Bandit break Shazam record

Clean Bandit's latest single *Rather Be* racked up over 110,000 Shazam tags in the UK last week - a new record for the music discovery platform.

The track was released on January 19 on Atlantic and is the third single from Clean Bandit's upcoming debut studio album.

At the time of going to press, *Rather Be* was at No.1 in the Official Midweek Sales flashes, a solid 21,000 copies ahead of its nearest challenger, *Wild Heart* by The Vamps.

YouTube views on the track have averaged 150,000 per day for the past week, Atlantic GM Mark Mitchell told *Music Week*.

He added: "*Rather Be* is an incredible track that creates huge passion amongst fans and this is proven by the scale of the Shazam numbers/tags.

"Similarly, its current YouTube plays are phenomenal for a track that's yet to start its success story outside the UK.

"Clean Bandit are up there with the most creative artists

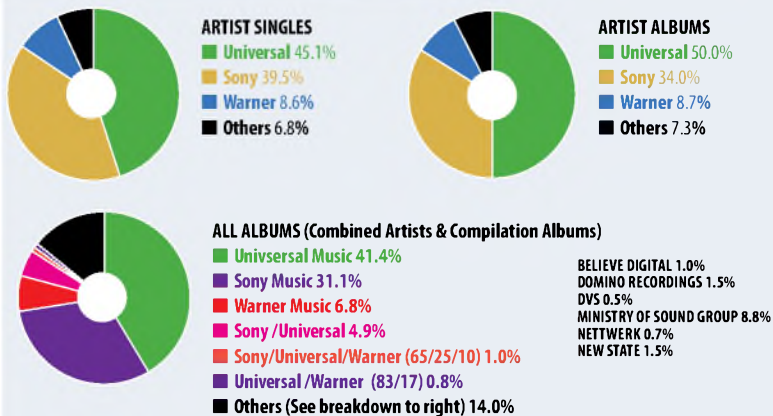


we've ever worked with - they have a clear and distinctive vision which runs through their work.

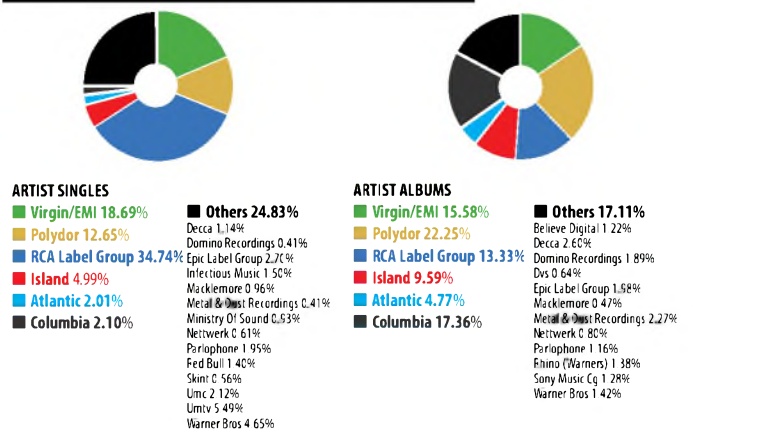
"We're hugely excited about both this early success and their long-term potential."

MARKET SHARES

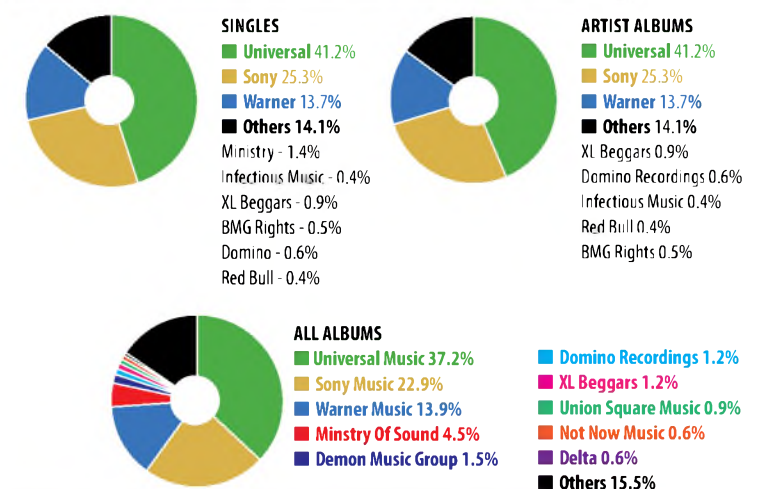
WEEK 3: TOP 75 SHARE BY CORPORATE GROUP



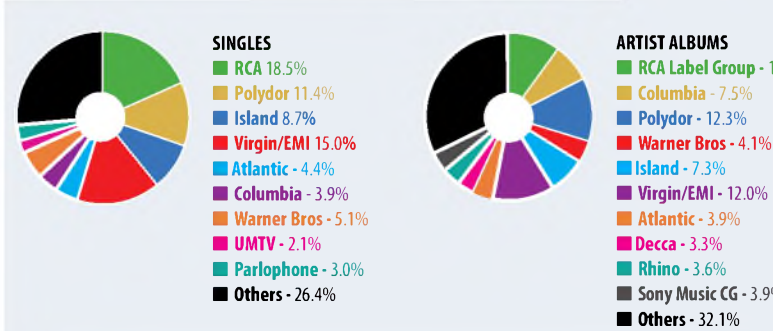
WEEK 3: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



SPOTIFY: NEW SERVICE IS AN INDUSTRY FIRST

'We've unified merch'

DIGITAL

BY TIM INGHAM

Spotify believes its new artist merchandise service can grow artists' current income - as the UK awaits an official launch date for rival streaming service Beats Music.

The Swedish streaming company launched its merchandise effort in tandem with TopSpin earlier this week.

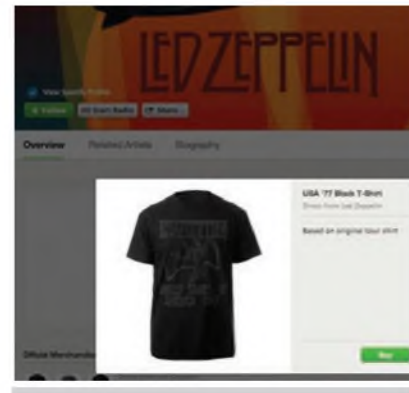
Artists can now display T-shirts, vinyl, posters, bundles and other merchandise to all of their fans and followers, using TopSpin's ArtistLink tool. This allows acts to link to any web-based merchandise vendor of their choice - including their own website. It joins forces with a similar ticketing system on the platform, which is powered by Songkick.

Spotify and Topspin are taking nothing in fees or commissions from the merch store, and are clearly hopeful the service will help boost their reputation amongst artists and managers.

"From an artist perspective, we think we have an incredible opportunity to do something no platform has ever done before with this merchandise feature," Spotify's director of artist services Mark Williamson told *Music Week*. "Fans can fall in love with artists on Spotify, then we can show them a gig that's happening - where they'll really make that connection. Then we can sell you a T-shirt when you get back because you probably spent all your cash on beer."

"Continuing this fan engagement cycle is really important to us - turning passive fans into curious fans and then engaged fans. We'll continue to look at different tools and features for artists that give them really cool ways to engage with fans."

Each merch listing is moderated and approved by Spotify to make sure it's a legitimate offer, and then appears in an artist's listings within 24 to 48 hours.



"This integration means that just in your daily listening, you're exposed to merchandise. We're going to see people buying more merch than they have before"

MARK WILLIAMSON, SPOTIFY

So far, it has launched in the US, UK, Ireland, Australia, New Zealand, Denmark, Sweden, Norway and Iceland.

"I haven't bought merchandise away from a concert in years and that's probably because merchandise is so fragmented across the web," added Williamson. "Everyone has their own merch stores. There's no merchandise [area] on Amazon because [the sector's] fairly controlled at the moment. Unless you're specifically searching for a 'Led Zeppelin jumper' or see one at a concert, you're never really exposed to it."

"This integration means that just in your daily music listening, you are exposed to merchandise. We're going to see people thinking about and buying more music merch than they have before. Something like this doesn't really exist elsewhere."

Spotify's new rival, Beats Music, launched in the US earlier this week. Unlike Spotify, there is no free tier beyond a Netflix-style 30-day free trial.

Subscribers pay \$9.99 a month - the same as Spotify - for unlimited access to a catalogue of more than 20 million songs.

Sony's run of No.1s

Sony Music UK chairman and CEO Nick Gatfield is celebrating an impressive string of No.1s on this week's UK charts.

Not only did the major claim the No.1 position on the Official Singles and Albums charts - with Pharrell Williams' Happy (Columbia) and Bruce Springsteen's High Hopes (Columbia), respectively - it also hit the top spot on the Official Compilation Chart with The Trevor Nelson Collection 2 (Sony Music CG). Williams' Happy is also No.1 on Radiomonitor's weekly UK airplay chart. Elsewhere, One Direction's This Is Us

(Sony Pictures/Syco) is top of the Official Music Video Top 40, while Timber by Pitbull ft. Ke\$ha (J/MR 305/Polo Grounds) is No.1 on the Official Streaming Chart. The track is No.2 on the Official Singles list.

"It's a great way to kick off the year and we look forward to doing it again a few more times throughout 2014," Gatfield (pictured) told *Music Week*.



NEWS

NEWS IN BRIEF

■ **SIOBHAN BAILEY:** George Michael's one-time personal assistant Siobhan Bailey has died suddenly, aged 56, from natural causes. She worked as his PA for more than 20 years, having been recruited in the eighties by Simon Napier-Bell to work at his and Wham! co-manager Jazz Summers' company Nomis Management.

■ **MIKE MARTINOVICH:** The manager of acts including My Morning Jacket and Flight Of The Conchords has aligned with Red Light Management and will retire the Flatiron Management name. Former My Morning Jacket tour manager Eric Mayers will re-join Martinovich to be part of his team at Red Light.

■ **STREAMING SERVICES:** Music streaming providers in the UK must halve their subscription prices in order to convert more consumers to paid tiers and boost profits - that's the conclusion of a new report from global independent professional services firm Alvarez & Marsal (A&M), which urges UK providers to reduce their prices to US levels.

■ **NEON GOLD:** Following its relationship with Columbia, Neon Gold has signed a new deal to become an imprint under the Atlantic Records umbrella. Julie Greenwald and Craig Kallman, co-chairmen of Atlantic in the US, who will manage the deal, have in the past developed imprints Fueled By Ramen and Canvasback.

■ **PPCA:** The Australian recorded music rights organisation distributed a record AU\$33.6 million (£17.97m) to artists and record labels in the 2012-2013 financial year. The sum, which took in the 12 months to December 2013, was an annual increase of almost 16% on the previous year's AU\$29m (£15.5m) distribution.

■ **MUSIC SALES GROUP:** The independent music publisher has swooped for family-run French publisher Éditions Alphonse Leduc. Founded in 1842, Éditions Alphonse Leduc became a family business that started by specialising in piano tutors then expanded to acquire operatic works by Rossini, Bellini, Weber and more. Now under the fifth generation of the Leduc family, its more recent publishing acquisitions have included works by Olivier Messiaen, Francis Poulenc, Jacques Ibert, Henri Dutilleul and Joseph Canteloube.

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14 ALBUMS COMING THIS YEAR VIA BMG, SONY UK, INDIES AND MORE

Raw Power spreading its wings

MANAGEMENT

■ BY TIM INGHAM

Rock management giant Raw Power has a whopping 14 albums on its release slate this year, and is turning to some innovative models to bring them to market.

LPs due from the company in 2014 include three from priority acts on Search & Destroy, its JV label with Sony Music: Mallory Knox, Don Broco (pictured) and While She Sleeps.

Of Don Broco's new album, slated for release in October, Raw Power commercial director Don Jenkins told *Music Week*: "We have massively high hopes. Sony has really supported the act. They were playing to 30 people in a pub two years ago - they played to 3,000-plus people at the Roundhouse in December."

Elsewhere, Jenkins said Raw Power had signed a "very exciting" unannounced deal with Virgin/EMI for one of its up-and-coming British artists.

The management company will also deploy a services model for some albums, including the fifth studio LP from hardcore act Cancer Bats - which will be issued via BMG Rights Management. BMG's model sees the company agree to supply a project fund to artists, which is then recouped according to an artist-friendly revenue split.

"BMG is a very exciting model," Jenkins told *Music Week*. "Because you have to do publishing and [master] rights at the same time with them, the planets have to align a little bit."

"It puts a bit of onus back on Raw Power to deliver a global campaign. BMG are not partaking in any live or merchandise revenue - and for



Don Broco, signed to Sony JV Search & Destroy



"Signing a deal with BMG for Cancer Bats put the onus back on Raw Power to deliver a global campaign. Alexi [Cory-Smith] is absolutely great"

DON JENKINS, RAW POWER

rock bands, the truth of it is that's where all the action is. Alexi [Cory-Smith, BMG Chrysalis SVP] is absolutely great. When the time's right in terms of signing a publishing deal as well as masters, BMG would probably be a very good fit for a lot of other bands."

Raw Power will also release a handful via traditional 'indie' labels on both sides of the Atlantic in 2014, from artists such as Funeral For A Friend (Distiller), Miss May I (Rise Records) and Of Mice & Men (Rise Records). The latter act sold 150,000 of their last LP in the US, and Jenkins said Raw Power have their eye on quarter of a million sales for the new album. Of Mice & Men will tour the US supporting Bring Me The Horizon - another Raw Power act - in February and March over 37 dates.

Acclaimed electro/rock act Modestep, meanwhile, are currently free agents, recording an album currently pencilled in for a late Autumn release. The London act released their debut LP, *Evolution Theory*, on Polydor/Interscope last year.

"We negotiated a way out of Universal for them," said Jenkins. "They sold 13,000 albums in the UK alone, but it just didn't seem to have the backing behind it in the US to connect."

"This band does massive live business - we were doing 2,000 cap venues across America for 35 dates on the back of *Evolution Theory*. Only 10% of bands are doing those numbers. Now they're in a great position: they've got everything they need to make their own record. There's strong interest from the majors and we're talking to individual investors, too."

Jenkins revealed that Modestep have just taken on Soloman Parker at CAA as their live agent, who is credited with helping The Prodigy return to major league live stages.

Other titles on Raw Power's slate include the second solo LP from Charlie Simpson, following 2011's *Young Pilgrim*, which was released via Pledge Music and [PIAS]. Produced by Steve Osborne, Jenkins explained that the former Busted and Fightstar man's new LP "moves him into Bon Iver territory". It is backed by a private investor, and will be issued via [PIAS].

"Charlie bypassed the whole McBusted thing because he's not that guy now - it's a grown-up sound," added Jenkins. "He could have taken a huge cheque, but he's clearly full of integrity. *Young Pilgrim* sold 40,000 copies, so we're feeling confident."

Further LPs will come from artists such as Sleepwave - thought to be close to signing with US label Epitaph - and new act Turbo Wolf, who have been in the studio with Royal Blood producer Tom Dalgety.

TURNING JAPANESE: RAW POWER'S LONG-TERM STRATEGY IN FAR EAST

Raw Power is increasingly striking up business partnerships in Japan, and even considering launching an arm of the company in the much-understood market.

The UK firm co-manages two Japanese rock acts, taking responsibility outside the territory: Crossfaith with Sony Music Artists and ColdRain with a local independent management firm. New records are expected

from both this year. "ColdRain sold 25,000 [of their last album] in Japan, and play 5,000-cap venues," said Don Jenkins. "The singer speaks fluent English, which we hope will really help with global promo."

These management agreements will also see Raw Power acts playing in Japan this year, benefiting from local partners.

Miss May I and Of Mice & Men are both due

to tour the country in 2014.

"Like we've done with our US office run by Matt Ash, I don't think we're too far away from launching a Raw Power Japan, with [local] people on the ground," said Jenkins. "We've done so much business out there, the opportunity is presenting itself. I'd expect it around April/May time, or later this year. It's certainly a current conversation."

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NEWS

UNITED NATIONS' AGREEMENT NEEDED TO BETTER REPRESENT MUSIC FIGURES

UK Music poised for UN battle

DATA

■ BY PAUL WILLIAMS

UK Music faces a fight to get the value of the British music industry more accurately represented in Government circles.

It follows the publication of a DCMS report last week which reckoned the creative industries were worth £71.4bn to the UK economy last year, having grown annually by almost 10%.

Within that figure was a contribution of £4.574bn by a sector called music, performing and visual arts. But rather than this purely covering the music industry, it also took in numbers from areas such as dance, theatre, opera and comedy.

In addition, a lot of economic activity by the music industry was not included in this figure, including contributions from festivals organisers, artist managers and many people working for music publishers and music promoters.

The reason for these and others being missed out is the UK Government and Office of National Statistics (ONS) rely on what are called Standard



Industrial Classification (SIC) codes to calculate the value of specific industries and then the overall UK economy. Each code represents a different activity in the economy.

However, the codes currently

in place do not accurately reflect the modern-day make-up of the music industry. Just one code is specific to the industry, covering "sound recording and music publishing activities", leaving lots of other parts of the business



"We are very much in the conference calls with the ONS and DCMS, which is brilliant"

JO DIPPLE, UK MUSIC

such as in live being inadvertently attributed to other industries.

The net result of this is an under-representation of the size of the UK music industry at Westminster, which could cause problems for the business when government policy is being shaped.

UK Music chief executive Jo Dipple, whose organisation published its own report on the size of the industry at the end of last year, said it was now working within Government to try to get the codes changed. However, any changes made have to be ratified at international level by the UN.

One-time Government economic advisor Jonathan Todd, who worked on the UK Music report, said: "I believe the British Government is waiting for the UN to open the process of the next cycle of reform and then the British Government would make a submission to the

EU and then the EU would make a submission to the UN."

Todd said he was told it was only Europe and the US that actively engaged in the process of trying to alter codes so, if both regions could be convinced the international coding for the music industry currently was not very good, "we've got a decent chance of improving things".

Even with that support, the music industry would still face a long wait, with Todd suggesting no changes would be made until 2017 at the earliest.

Dipple added UK Music had met with DCMS and ONS about influencing the discussions the British Government would have at international level about the codes changing.

"We are part of that conversation," she said. "We are very much in the conference calls with the ONS and DCMS, which is brilliant."

Jenkins returns to Decca for new album

Katherine Jenkins is to return to her classical crossover roots with a new album this year after reuniting with Universal's Decca.

The Welsh singer, who was awarded an OBE in the New Year's Honours, quit Universal in 2008 to sign a three-album deal with rival Warner, but is now back with her old record company in what is her 10th anniversary as an artist.

"I was 22 when I first met Decca and they were the ones – Dickon Stainer, Mark Wilkinson, Bill Holland – who gave me my first opportunity and signed me to a six-album deal," she told *Music Week*.

"Now for me to be celebrating the 10th year and doing it with



the people that I started out with feels like the right place to be."

Decca president Stainer told *Music Week*: "We knew things

weren't quite working out for her at Warner," but noted Jenkins then coming back to Decca "wasn't an immediate thing".

"It wasn't that she left Warner and the next thing she was at Decca, but over a period of time it seemed like the right thing to do and moreover we could see she had a great deal of ambition left," he said. "She's still a very young artist and we felt she had a vision of where she wanted to go."

Stainer added that the new deal covered not just Jenkins' recorded music output, but "we also have some involvement in her live business and her branding business".

"In the 10 years since she first joined Universal she's changed a huge amount," he noted. "Universal have changed a huge amount, but Decca is still the

world's number one classical label and it seemed like a natural place for her."

Jenkins' time at Warner saw her musical remit widening, including recording a cover of Evanescence's *Bring Me To Life*, but Stainer insisted the next album would be strictly classical: "She needs to be in a classical idiom, not in a pop idiom. It suits her as an artist and it gives her a point of difference."

Work on the new album is due to start in Los Angeles in February and will include original material with a release expected in Q4. It will be issued in the US via Verve whose chairman David Foster produced Jenkins at Warner.

MIXCLOUD CO-FOUNDER SAYS MARKET CURRENTLY DISTRACTED BY MULTIPLE DEVICES

'Mobiles will be central to new industry'

DIGITAL

■ BY TINA HART

The future of the digital music industry might be spread across many devices, but one of its online success stories believes the mobile phone will continue to be at the centre of its development.

With 10 million users a month, Mixcloud has come a long way since it was founded in 2009, boosted by a Government grant. Co-founders Nikhil Shah (pictured 7th from left with some of the Mixcloud team), Nico Perez, Mat Clayton and Sam Cooke and their team have built a leading streaming platform for long-form audio, 'connecting listeners to the world's best radio and DJ content'.

Continuing to improve and adapt, it went public last week with the launch of the slicker, even more user-friendly Mixcloud X.

And, whilst Mixcloud as a company acknowledges the trend for other streaming services directly integrating with multiple devices, speaking to *Music Week*, Shah says that such focus on this is a "short-term distraction" and that, long-term, mobile phones will ultimately remain the key



piece in a world of ever-new tech hardware.

"Zooming out to a few years' time, it's going to be about access across multiple devices, places and occasions - whether in-car, in the gym, or in the home - this kind of connectivity of devices is going to make streaming so much bigger as a phenomenon," he said.

"We have a very specific view as a business, which is that we're betting on the mobile being the centre of the ecosystem. We think there's a short-term distraction in the industry at the moment that people are integrating directly

with the dash, smart TVs and with speakers but in the longer-term it doesn't scale for an application developer to have to integrate with every single device that exists."

Mixcloud boasts a catalogue of over 3 million on-demand radio shows and DJ sets (Boy George is one of the latest big names to sign up), 500,000 content partners, uploads with an average length of 40 minutes and an average listen length of 20 minutes.

Added Shah: "It's very difficult for us as a business to manage

that process [of integrating with multiple devices] and, actually, the phone that you carry around in your pocket is going to be the brain that drives every device you use going forward. That's why we're really betting on mobile. Whether it's wireless or wired, Bluetooth or Wi-Fi, there's always a way you can connect your phone to the environment you're in and have it as the controller. That's really cool, and also scary."

The service holds blanket licenses with collection societies and is funded by its plethora of brand partners that host branded

"As a business, we're betting on [phones] being at the centre of the ecosystem in the long-term"

NIKHIL SHAH, MIXCLOUD

content on the platform, including the likes of Adidas Originals, Burn, Corona, Malibu, Pioneer DJ Radio, Red Bull, Soho House, Topman and many more - allowing it, for now, to remain free to use across both web and mobile.

Although Shah admits "it's a really positive thing for people in the digital content industry that people are paying for premium professional content online" and that Mixcloud is open to considering a subscription model, it's "not something that's on the immediate short-term radar".

Shah added: "Our vision is to be one of the platforms people think about when they think of radio and DJ content. We want to be at the centre of that space but with a broad and deep catalogue. With mobile growing we're becoming more of a destination app and less about people just seeing links across the web."

Peer hires rights rep [PIAS] Co-Op promotes Penney

Peermusic has appointed Neil Gaffney as its European Rights Representative.

The publisher's European president, Nigel Elderton, confirmed that, as part of his ongoing consultancy, Gaffney (pictured) will work with each of the European societies focussing on data and process as part of peermusic's Information Services Group, which services the company's entire branch structure and its pan-European licensing scheme.

Prior to EMI's amalgamation with Sony/ATV, Gaffney held a number of key executive management positions with EMI MP. He currently serves on the GRD Working Group and Data Authority on behalf of ICMP and peermusic.

"I am delighted that Neil has accepted this important role as his



knowledge and experience of the European society network will be invaluable to our organisation both in terms of data management and our pan-European licensing arrangements," Elderton told *Music Week*.

[PIAS] Co-Operative has promoted Craig Penney (pictured) to the position of head of UK marketing.

The company is now looking to fill Penney's previous position in a team of three label managers that includes Chloe Gold and Janine Ellis.

"The marketing service that we provide to our partner labels and artists is core to our business and Craig has great experience in the UK market, having run campaigns for the likes of Two Door Cinema Club, The Knife, Eels, Caribou, Fever Ray, The Coral, The Courteeners and Tinariwen," [PIAS] Co-Op president Jason Rackham told *Music Week*.

Prior to [PIAS] Co-Operative, Penney was product manager for Mute



Records where he worked on campaigns for Depeche Mode, Moby, and Richard Hawley.

"Craig will now look over all Co-Op UK marketing campaigns, overseeing our label managers," explained Rackham.

RABBIE BURNS –

Eat Your Wee Heart Out

**I'm just a lad from Jock-land
- a lucky one at that
I started with a local band
... and drove their Ford "Transat"**

**Hard work became my saviour
- as I moved up through the ranks
To those like Ian Anderson
Forever- go my thanks**

**Now forty years, way down the line
My knowledge fair abounds
And you - by the day - can share in that ...
For a mere few hundred pounds**

**Touring's where the money is
(unless your album's Multi-P)
... and to maximise that moolah
You need the help of me**

**The waste of concert income
Often messes up my sleep
So let me sort your Artist out
Then, more profit – they can keep**

**Yes, I'm a Tour Accountant
- and this is surely true ...
I'm a persistent, moaning, Scotsman
but - The Money – I'll show you**

**So, here - in closing - let me say ...
There's some that don't approve
Of Doctor Jake & his percentage break
... but they soon get in the groove!**

-o0o-

("There is no such uncertainty, as a sure thing" Rabbie Burns, 25th Jan 1759 – 21st July 1796)

NEWS EUROSONIC 2014

INTERNATIONAL PRESIDENT MARK YOVICH'S PLAN TO MAKE PRACTICE ILLEGAL THIS YEAR

Ticketmaster to lobby No.10 for 'bot'-banning legislation

DIGITAL

■ BY RHIAN JONES

Ticketmaster is turning up the heat in the fight against 'bots' – the automated programmes that snap up tickets faster than consumers – with international president Mark Yovich revealing plans to work with the Government to create legislation that makes the practice illegal in the UK.

Yovich hopes to introduce "some really large penalties" for those using or creating the so-called 'bots'.

The plans were unveiled at last week's Eurosonic Noorderslag conference, during which Yovich gave a keynote speech detailing the Live Nation-owned ticketing company's customer buying trends in 2013 and plans for the future.

"We don't know what the Government's response is going to be, how long it's going to take, or what the appetite is going to be but, despite what they say, we'll continue to push for it because we believe in it so much," said Yovich.

"The industry really isn't



taking action – we are. We'd like to see more and more people join us to help advocate this legislation so we're not just out there alone trying to fight it."

In the US, bots are thought to account for 90% of traffic to the Ticketmaster website, and 60% of ticket sales to some of the most desirable events. While there are no equivalent figures for the UK market, investigations into big-selling tours like Westlife's Farewell Tour last year and Beyoncé's 13 Mrs. Carter

dates found a number of frustrated fans who lost out after the events sold out in minutes – only for tickets to then appear on secondary sites for hugely inflated prices.

Moves have already been made Stateside to punish those that practice the art of 'scalping', with legislation already existing. Ticketmaster has taken a number of cases to court – in May last year, it sued 21 people in the US, accusing them of fraud and copyright infringement for using

"The industry isn't really taking action – we are. We'd like to see more and more people join us to help advocate this legislation so we're not just out there alone trying to fight it" MARK YOVICH

bots to search for millions of tickets over the past two years.

"Technology is our business. Yet the e-commerce nature of ticketing means that we're in a constant battle against those that want to exploit the lawful ticket market," said Yovich.

"Nowhere is this problem more acutely represented than by the use of automated computer programmes – or bots – to syphon tickets.

"Let's be clear – the use of bots is a criminal activity and in no way should it be viewed as part and parcel of ticket resale. Fans want the option to buy and resell tickets, and through our safe and transparent Get Me In! platform, we support this.

"However, it is our responsibility as an industry to help protect fans from the criminals who syphon tickets. The use of advanced technologies to tackle bots is

having an impact, but this is an arms race that needs industry, Government, consumer and retail groups to come together and tackle the issue head on. We want 2014 to be that year."

Detailed plans will be announced in due course.

Back in July 2013, Live Nation revealed a \$100m investment in Ticketmaster technology. The event giant's COO Joe Berchtold said at the time that he hoped it would drive forward a wider 'fan-friendly' strategy. "Part of this \$100m we're spending is about figuring out how to do a better job stopping bots," he said.

"We've got people that are doing all sorts of algorithms to make an assessment on whether you're a human or a bot well beyond just the CAPTCHA [the gate which asks users to type in a random code to prove that they're human]. It's ongoing investment."

'Traditional A&R doesn't exist anymore' say live agents

Record companies are increasingly relying on the live sector to build the foundations of an artist's career, according to a panel of leading live agents.

Discussing the biggest changes within the industry during the last ten years at last week's Eurosonic conference were Ryan Farlow of The Windish Agency, CAA's Emma Banks, Primary Talent's Crispin Hearn and Nick Matthews of Coda Agency.

"The traditional sense of A&R in the record industry doesn't really exist anymore," said Matthews. "[Record labels] don't sign very much talent from scratch and then build up to the release, so the way that happens

is by live shows. It's agents that are out there trying to find the quality music." Matthews looks after acts at Coda including Emeli Sande, Bondax, Rainy Milo and Sister Bliss.

Hearn, now a director at Primary Talent and working with Baauer, Breach, Cyril Hahn, Amon Tobin's ISAM and Hot Natured, agreed, saying his role has become much more diverse in the last five years.

"Agents once upon a time would source their acts from a major record company and now you act more in an A&R role. I take on hands, DJs or producers long before their record or publishing deals," he explained.

General promotion "takes a



(L-R) Crispin Hearn (Primary Talent), Emma Banks (CAA), Allan McGowan and Nick Matthews (Coda Agency)

mammoth amount of time," said Banks, whose role has diversified to include managing brand partnerships and sponsorships and booking private gigs and TV appearances

to try and offset a reduction in tour support from labels.

The importance of the live industry is recognised by record label execs, said ITB's Lucy Dickens during her keynote

interview, who often gives advice to label bosses when positioning release dates for records.

"Live for the record companies now is hugely important. It's changed so much because people don't sell records, the way of promoting things is through live," she said. Dickens looks after the live careers of Mumford & Sons, Adele, Hot Chip, Laura Marling and Jamie T.

Live music created £662m for the British economy in 2012, according to figures released by UK Music late last year. That number beat the total generated from recorded music, which reached £634m. The UK music industry, across all sectors, was worth a total of £3.5bn.

MusicWeek The Playlist

10 tracks you need to hear...



PIXIE LOTT
Nasty (Virgin EMI)
(single, March 9)
Taken from self-titled third album, release date TBC
Contact: Lauren Hales, Halestorm PR
lauren@halestormpr.com



THE RIFLES
You Win Some (Cooking Vinyl)
(single, January 27)
Taken from fourth album None The Wiser, out January 26
Contact: Jenna Jones, 9PR
jenna@9pr.co.uk



CHILDISH GAMBINO
Crawl (Island)
(single, March 17)
Taken from second album Because The Internet, out now
Contact: Shane O'Neill, Island Records
shane.oneill@umusic.com



RAE MORRIS
Skin (Atlantic)
(free download, out now)
Taken from debut album, due out Summer 2014
Contact: Alex Darling, Atlantic
alex.darling@atlanticrecords.co.uk



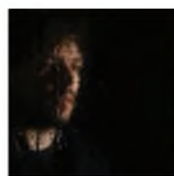
PUSHA T
Nosetalgia (Virgin EMI)
(single, February 3)
Taken from debut solo album My Name Is My Name, out now
Contact: Ash Collins, Virgin EMI
ash.collins@umusic.com



JAMES VINCENT MCMORROW
Cavalier (Believe)
(from album, out now)
Taken from second album Post Tropical, out now
Contact: Peter Hall, Partisan PR
peter@partisanpr.com



QUADRON
Hey Love (Epic)
(single, March 2)
Taken from second album Avalanche, out March 24
Contact: Lauren Hales, Halestorm PR
lauren@halestormpr.com



BIBIO
Dye The Water Green (Warp)
(from The Green EP, out January 27)
Contact: Leah Ellis, Warp Records
leah@warprecords.com



KYLA LA GRANGE
Cut Your Teeth (ioki/Sony)
(single, March 9)
Taken from second album, out late Spring
Contact: Jon Lawrence, Alt-Stoked PR
jon@stokedpr.com



MACH7NE
Save Me/Say You Will
(H.E.W. Productions)
(single, out now)
Contact: Paul Barker, Emms Publicity
paulemmpublicity@gmail.com

DATA DIGEST

SALES STATISTICS



CHART WEEK 3 Compiled from Official Charts Company sales data by Music Week

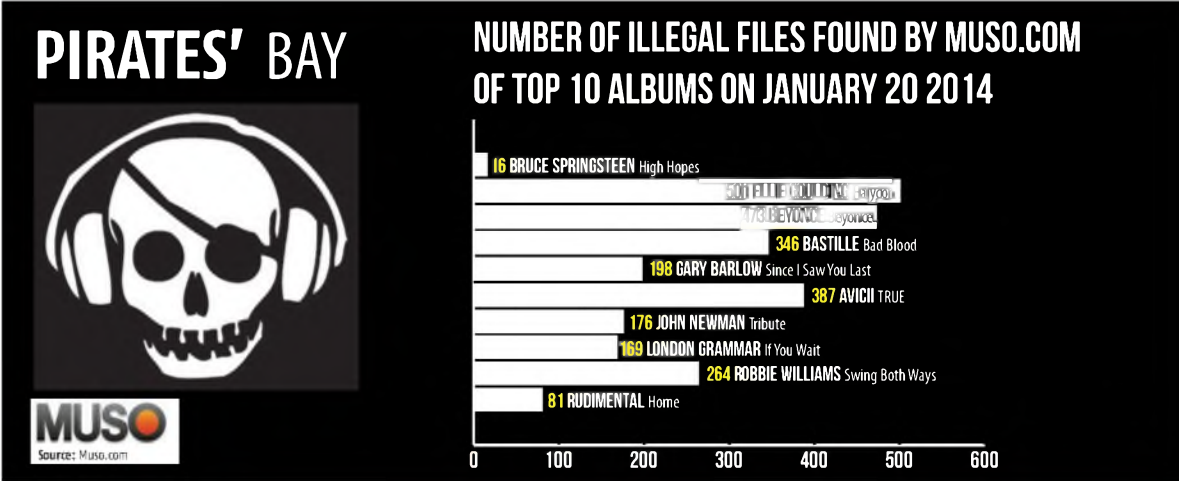
VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,081,204	1,186,456	314,340	1,500,796
PREVIOUS WEEK	3,136,254	1,255,732	296,863	1,552,595
% CHANGE	-1.8%	-5.5%	+5.9%	-3.3%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	10,170,521	4,125,569	1,014,062	5,139,631
PREVIOUS YEAR	11,090,088	4,575,771	956,654	5,532,425
% CHANGE	-8.3%	-9.8%	+6.0%	-7.1%

APPOINTMENT TO VIEW

BORN TO BE WILD
Friday, January 24 - BBC Four, 9pm - 10pm
The third and final part of a series looking at the story of US rock music in the 1980s, when the rise of MTV led to the emergence of party-anthem pop-metal. However, by the end of the decade, the narcissistic and sexist music form that American rock had grown into, together with power ballads, gave way to grunge music and bands such as Nirvana. Last in the series.

MARTIN GARRIX'S EDM ANTHEMS
Saturday, January 25 - MTV Dance, 6pm - 11pm
The DJ and producer curates a rundown of some of today's hottest dance hits, hoping to get the WKD-swilling masses in the mood for some dancefloor-based weekend foolishness.

THE 56th GRAMMY AWARDS
Monday, January 27 - 4Music, 9pm - 11pm
Tune in to catch all the action from the music awards ceremony. Ed Sheeran, James Blake, Disclosure and MNEK are all up for awards while Katy Perry, Pink, Pharrell, Robin Thicke, Kendrick Lamar and Lorde are amongst the names to perform live.



TAGGED

The latest most popular Shazam new release chart:

- CLEAN BANDIT**
Rather Be
- WILL.I.AM**
Feelin' Myself
- AMERICAN**
Best Day Of My Life
- GORGON CITY**
Ready For Your Love
- BUSTA RHYMES**
Thank You

BPI SALES AWARDS: WEEK ENDING JANUARY 20

ARTIST / TITLE / RECORD TYPE/NEW CERTIFICATION	CERTIFICATION
LORDE PURE HEROINE (ALBUM)	Gold
CHRIS BROWN FORTUNE (ALBUM)	Gold
VARIOUS ARTISTS NOW THAT'S WHAT I CALL REGGAE (ALBUM)	Platinum
BRING ME THE HORIZON SEMPITERNAL (ALBUM)	Silver
KATE NASH FOUNDATIONS (SINGLE)	Gold
ALICIA KEYS NO ONE (SINGLE)	Gold
2PAC FT TALENT CHANGES (SINGLE)	Gold
ELLIE GOULDING HOW LONG WILL I LOVE YOU (SINGLE)	Gold

BPI
The British Recorded Music Industry

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: Mogwai
Where: Royal Festival Hall
When: Friday, Jan 24 & Sat, Jan 25

Why: The experimental Scottish rockers return to the Big Smoke to showcase tracks from their brand new album, *Rave Tapes*, as well as material from their back catalogue.

MANCHESTER



Who: London Grammar
Where: O2 Academy
When: Wednesday, January 29

Why: A chance to see a UK band tipped for major international success on the way up. Support comes from electro duo Bondax.

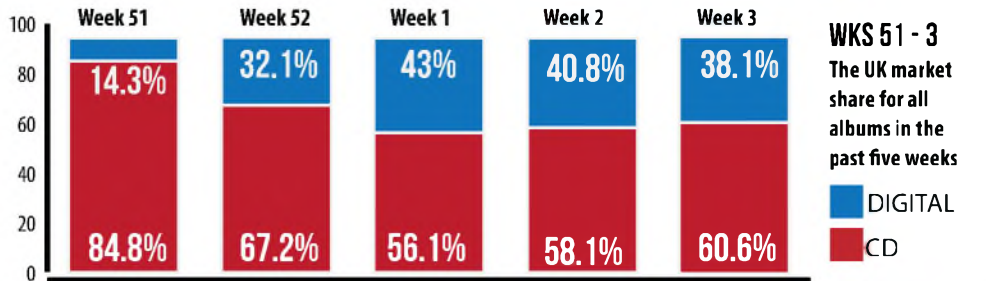
GLASGOW



Who: City And Colour
Where: O2 Academy
When: Sunday, January 14

Why: After last year's *The Hurry And The Harm* album and a recent arena tour of the UK as the support act for Biffy Clyro, City And Colour continue the tour they hope will make their name.

DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending January 20

- 01** US Charts: John Newman does Top 40 double
Wednesday, January 16
- 02** Spotify launches merchandise service
Monday, January 20
- 03** Live Nation promotes Steven Todd as Tim Dowdall departs
Friday, January 17
- 04** Live Nation expands into Taiwan
Friday, January 17
- 05** UMPG launches 'game-changing' synch site
Friday, January 17

MUSIC WEEK POLL

This week we asked...
Are you in support of age ratings for online music videos?

Vote at www.musicweek.com



INK SPOTS

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

The new *Clash* Magazine includes a special profile on Odd Future member turned solo star, Earl Sweatshirt, aka Thebe Neruda Kgositsile. The rapper's album *Doris* was named the title's favourite LP of 2013. He explains that he's "thirsty" to create new music, and consistently inspired by Eminem.

Elsewhere, Midlake's **Eric Pulido** and Rufus Wainwright have a chat in the mag's 'Personality Clash' section and there's an in-depth interview with hotly-tipped young artist **Banks**, who says she loves R&B star **Brandy** and "heavy, thumping sounds".

Clash's 'Class Of 2014' list profile's up-and-coming artists including **Charlotte OC**, **Ben Khan**, **Sohn**, **Bishop Nehru**, **Indiana**, **Lucius**, **The Mispers** and **Dan Croll**.

In the magazine's album reviews section, *Ghettoville* by **Actress** (aka **Darren Cunningham**) is given 8/10, with Clash's **Matthew Bennett** calling it "the skeleton of a nom-de-guerre buried under noxious dust of exhaustion". Both **Max Richter's** *MemoryHouse* and **I Break Horses'** *Chiaroscuro* are given 7/10, as **The Jezabel's** *The Brink* earns 5/10 from writer **Daisy Jones**.



THE MAGIC NUMBERS

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

24th

Position for John Newman's debut album *Tribute* on the US Billboard 200 chart at the time of going to press. The UK star's *Love Me Again* also jumped up to No.36 on the US Singles list last week

1

Resident complaint to Manchester City Council is all it takes for 23-year-old venue *Night & Day* to be under threat of closure. Local-born stars such as **Johnny Marr**, **Tim Burgess** and **Liam Fray** have signed a petition lobbying the council to remove its **Statutory Nuisance Abatement** notice

5

Years since Morrissey's last studio album, *Years Of Refusal*. He will release his new LP via Universal's **Harvest** label in the second half of 2014

91%

Of all current music artists around the world are 'undiscovered', according to data company **NextBigSound**

0

Songwriting input from **Leo 'The Lion' Ihenacho** into **The Streets**, according to an abrupt blog by **Mike Skinner**. **Ichenacho**, now competing on *The Voice UK*, replied on Twitter, telling **Skinner** he was a "disgrace"

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@lucytallant17 Three reasons I got into my job: 1) Music is all I know. 2) Talent > Money. 3) Digital opens doors for everyone (*Lucy Tallant, Turn First Artists*) *Wednesday, January 15*



@andydaniell Tax return, red wine & Phil Collins. I've actually become my dad. (*Andy Daniell, Defected Records*) *Sunday, January 19*



@KimDotcom I'm getting so much awesome feedback for #GoodTimes. 99.9% positive. Thank you so much. I'm so excited that you like my music. (*Kim Dotcom, Baboom*) *Monday, January 20*



@l_Skream Hold tight people I influenced and that i semi-worked with that now think i'm a prick/sellout too.... Give me a kiss xxxx (*Oliver Jones aka. Skream*) *Friday, January 17*



TWEET OF THE WEEK
@JenBizarre Frankly, people who are doing dry January need to shut up about doing dry January...#timeforwine (*Jennifer O'Brien, The Sun*) *Wednesday, January 15*



@ArrJayEll Holy crap bags @damnationfest is gonna make you weep into your coco pops this year! Milky, metal tears. (*Rebecca Laverty, Relapse Records*) *Monday, January 20*



@SimonCowell Hello. I am in Belfast. First day of britains got talent. Have just seen a cat backstage trying to play the guitar! (*Simon Cowell*) *Saturday, January 18*



@mikewalshmusic hey hipsters - it's a shame you can't just admit that the new @embrace single is brilliant (*Mike Walsh, Xfm*) *Tuesday, January 21*



@agent_jedwards The @eastindia youth album is a real triumph and is sorting my Eurosonic comedown out good and proper. (*Jason Edwards, 13 Artists*) *Sunday, January 19*



@_Jhas_ So, Kim Dotcom's own album is a) shit and b) on Spotify. Not sure why, as he's facilitated non-monetisation of everyone else's copyrights. (*James Farrelly, Believe Digital*) *Monday, January 20*



@ClashRobin Can't wait for the #6Music festival so I can nod earnestly to *The National* in my new woolen hat and trucker shirt combo. #propermusic (*Robin Murray, The Clash*) *Tuesday, January 21*

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

DATA DIGEST

PICTURE OF THE WEEK

DO NOT LEAK

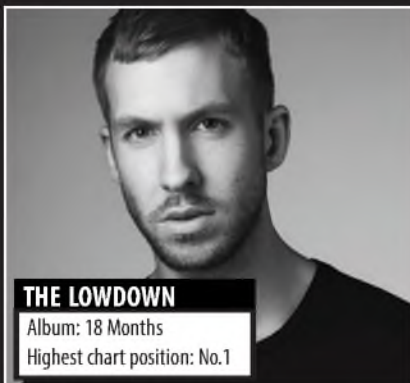
Before you copy, burn or upload these recordings, please take a moment to think about what you're doing. You are not "striking a blow against outdated copyright laws." or "liberating content from the corporations," nor are you "promoting our records for us". You are making it much harder for the musicians on our label to make anything like a living wage for creating the music which you think is good enough to share. You are making it harder for an independent label to stay in business, we're not trying to rip anyone off – we split all profits 50/50 with our artists and put out music we believe in.

TREASURE THESE TUNES

Wednesday, January 15

A frankly-worded Ninja Tune anti-piracy promo sticker went viral after it was posted on Twitter

TAKE A BOW TEAM CALVIN HARRIS



THE LOWDOWN

Album: 18 Months
Highest chart position: No.1

Label: Columbia Records**Publisher:**
EMI Music Publishing**General managers:**
Mark Terry and Alison Donald**A&R:** Mike Pickering**Manager:** Mark Gillespie**Legal:** Simon Jenkins**Agent:** WME**Marketing:** Stacey Tang**National press:** Louise Mayne**Regional press:**
Warren Higgins, Chuff Media**Online press:**
Naomi Williams, Totem**National radio:** Sam Potts**Regional radio:** Gary Hobson**TV:** Samantha Sewell

SYNC STORY

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



- **Track** Symphony No. 9 in D Minor – II Movement
- **Composer** Beethoven
- **Publisher** De Wolfe Music
- **Client** Karmarama
- **Campaign** Virgin Active – Don't Just Live, Live Happily Ever Active
- **Usage** UK cinema & online
- **Key execs** Sam Walker (director), Sam Walker & Joe de Souza (creative team), Emma Johnston (producer) and Jamie Logan (music consultant, De Wolfe Music).

Virgin Active launched its latest advertising campaign to coincide with the time of year most people consider joining a health club.

The central character is a man in his underwear, riding a motorbike through the desert.

Sam Walker, creative and director at Kamarama said: "We always had a classical piece in mind and Beethoven's 9th Symphony was the perfect accompaniment to the film. It was originally, and most famously, used in Stanley Kubrick's A Clockwork Orange. We considered lots of different tracks but kept coming back to the same one.

"To get everyone in the mood while shooting the spot, we had the music blaring out of our tracking vehicle as we raced alongside the bike. It sounds kind of ridiculous but it does give everyone on set a real sense of what we're trying to achieve and the mood we're trying to create. The start of the movement is incredibly dramatic and contrasting that with the static opening shot gives the film a real sense of drama right from the opening frames."

Jamie Logan, music consultant, De Wolfe Music, added: "As Karmarama were clear on the Beethoven piece they wanted and the direction they were going in, for us it was more a matter of going through the four movements and cutting various sections throughout that would work best with the footage."

HE SAID / SHE SAID

“Reducing prices will have a significant effect on subscription rates and, subsequently, be more than offset by an increase in aggregate revenues”

Research from Alvarez & Marsal has suggested that in order to create the 'Netflix of music', non-US streaming services need to adjust their proposition and price points "to build sustainable interactive music businesses".



SIGNS O' THE TIMES



Candlelight Records has signed a number of acts to its roster, including Italian blackened doom band Shores Of Null, post-metal three-piece Pet Slimmers Of The Year (PSOTY) and Japanese alternative experimental metal group Vampilla.

Jojo has signed to Atlantic Records following a legal battle and subsequent release from her contract with long-term label Blackground Music. She is due to release her third studio

album in 2014, the follow-up to 2006 LP The High Road.

Independent record label Xtra Mile Recordings has signed Michigan three-piece Cheap Girls for a worldwide deal. They join the label roster boasting Frank Turner, Against Me!, To Kill A King and many more. With the band's new album due in spring and touring plans in the pipeline, Cheap Girls is a key release for Xtra Mile in 2014.

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

ticketmaster®



ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ED SHEERAN	11	FALL OUT BOY
2	HARDWELL	12	AVICII
3	ROLLING STONES	13	BOYZONE
4	ROD STEWART	14	JAKE BUGG
5	DRAKE	15	GARY BARLOW
6	LITTLE MIX	16	MILEY CYRUS
7	BASTILLE	17	RUDIMENTAL
8	THE 1975	18	KINGS OF LEON
9	KATY PERRY	19	MAROON 5
10	MCBUSTED	20	ELLIE GOULDING

TICKETWEB UK

POS	EVENT	POS	EVENT
1	KORN	11	PROPAGANDA
2	WARPAINT	12	SWIM DEEP
3	DAUGHTRY	13	NEWTON FAULKNER
4	LAMB OF GOD	14	LITJ BUKEM
5	THE STRANGLERS	15	DAN LE SAC VS SCROOBIUS PIP
6	REEL BIG FISH	16	THE PRETTY RECKLESS
7	LESS THAN JAKE	17	PUSHA T
8	BANKS	18	RIZZLE KICKS
9	KILLSWITCH ENGAGE	19	METRONOMY
10	BOMBAY BICYCLE CLUB	20	CITY AND COLOUR

ON THE RADAR A GREAT BIG WORLD

Ian Axel and Chad Vaccarino, the duo that makes up A Great Big World, were catapulted to almost instant fame in the US when Christina Aguilera rang them up last winter.

Speaking to *Music Week*, Axel explained: "It was out of the blue and it was such a crazy phone call to get. It was a scary thing to hear because we knew that our lives would be different. We wanted to do it but also felt insecure, I thought 'I can't sing with Christina, who am I to collaborate with her?'"

Aguilera had heard the duo's song *Say Something* on the finale of US TV show *So You Think You Can Dance* and volunteered her services to record a duet version with them.

Three months later they had performed the song with Aguilera at high-profile events such as the American Music Awards (AMAs) and the Victoria's Secret fashion show as well as on *The Voice US*.

Talking about the AMAs, Axel said: "It felt like we almost didn't belong there because in the first row there was Katy Perry, Lady Gaga and Justin Timberlake. That was a terrifying day but we got a standing ovation and I'll remember that forever."

Vaccarino and Axel have been writing "piano-based harmony driven pop music" together since the two



met at New York University. However, Vaccarino only started recording and performing with Axel as A Great Big World a couple of years ago on what would go on to be their first official release, single *This Is The New Year*.

In 2012, prior to being signed by Epic Records, A Great Big World released an EP, funded by a Kickstarter campaign - a process which Vaccarino described as "amazing".

"We would send [the donors] things like a personalised jingle or

personalised custom T-shirts in return," he said. "It was amazing to see the fans react and engage the way they did. We raised \$22,000 in two days!"

Shortly after, the band were signed to Epic and thrust into the national spotlight for the first time when the cast of *Glee* recorded *This Is The New Year* for its fourth series.

Now the twosome are looking to capitalise on their success with a US tour in support of their debut album, *Is There Anybody Out There?*, set for release in the UK on February 24, a

week after the release of single *Say Something*.

Of their future ambitions, Vaccarino said: "Touring the world is definitely a goal for us but we also want to be writing so much more and putting out so many more albums."

The pair also revealed that they are in the process of writing music for a Broadway musical, which Axel claims they're "more proud of than any of the music that we've ever written. It's frustrating we can't share it yet!"

ESSENTIAL INFO

RELEASES

2012 EP released via Kickstarter (US)

2013 Single: *Say Something*

2014 Album: *Is There Anybody Out There?* (UK)

2014

Feb 16 Single: *Say Something* featuring Christina Aguilera

Feb 24 Album: *Is There Anybody Out There?*

LABEL UK - RCA/Sony Music
US - Epic Records/ Sony Music

MANAGEMENT

Cyndi Lynott, WC Productions

LIVE

Currently on tour in the US
Feb 11-12 UK showcases



According to Vaccarino, the show is "a heartfelt comedy. These two brother producers approached us and asked us to write the music for the show that they had. They wanted us to write our normal music, but on steroids!"

"We feel incredibly lucky at this moment in life."

THE BIG INTERVIEW AMG'S GRAHAM WALTERS

ACADEMIC ACHIEVEMENT

AMG and Live Nation's Graham Walters on the lasting appeal of the UK's Academy venues, the company's plans for the future and the wider issues affecting the live industry in 2014



LIVE

BY TOM PAKINKIS

With 14 venues in 11 cities, the Academy name has become a staple of the UK live circuit and even a tour type in its own right.

Over the course of Academy Music Group's rich history, iconic buildings across the country – each with their own unique charm – have played host to massive music names from every genre including Green Day, Basement Jaxx, Kasabian and Sir Paul McCartney.

Coming out of a successful 2013, with profitability “significantly up on 2012”, the year ahead looks similarly bright for AMG. The company – whose shareholders include Live Nation Entertainment, Metropolis Music and SJM Concerts – will hold more than 3,500 events across all of its venues, attracting up to 3 million gig-goers in 2014.

Chief operating officer of UK venues for Live Nation and AMG Graham Walters tells *Music Week* why great acts and their managers are continually drawn to the Academy name and why the famous sites are somewhat protected from the effects of festivals and non-music shows that impact the arena level. He also hints at the company's plans for expansion and investment in technological innovation.

ABOVE

Famous Academy: Graham Walters alongside one of AMG's most iconic venues, the O2 Academy Brixton

“We've got some iconic venues, some beautiful buildings, and artists know they're going to get the best light and sound equipment”

GRAHAM WALTERS, ACADEMY MUSIC GROUP

Is there anything in particular that you attribute the success of 2013 to?

In terms of live it all comes down to who's touring. It's very difficult to control the live product, but what we can control is capitalising on any opportunity that we have – making sure that the events deliver the maximum contribution through smart management at a venue level and being the best at what we do.

What is it about Academy that makes it such a strong and desirable name to managers, promoters, artists and others in the industry?

I think it's service. That's the key to it: from the moment people arrive in the venue to the ticket buying experience, the technical staff, the security, the bar staff, the managers – it's what it's all about.

It's about making sure that the incoming productions have the easiest time possible. Nothing is too much trouble for the staff to accommodate. I think that makes a difference, from the smallest venues to the largest ones that I cover – we always

drum into the staff that it's all about the service.

We've got some very iconic venues around the country as well, some beautiful, beautiful buildings, and because they're all of a similar size, you get the same feel and the same product from city to city.

Again, it comes back to the idea of service – [artists] know the type of service that they're going to get. They're going to get the best light and sound equipment when they come in and it's going to be easy for them.

Recorded music is going through a tough transition at the moment and is being forced to change some of its core business models, but we keep hearing that the live industry is not only remaining robust but becoming increasingly significant. How have the changes in the wider industry affected your business over recent years?

We've been a little bit isolated from it at Academy level. Certainly in the [Live Nation] arenas we've seen the number of dates on a tour drop off over the last three or four years. I think part of that is symptomatic of the increase in festivals around Europe. A lot of acts can spend six to nine months of the year jumping from one festival to the next with all of the lessening risks that come with that. That means that when they do come to do a UK tour, what was a 12 to 15 date tour five years ago is now a five or six date tour that will concentrate on the big cities like Glasgow and Manchester and go



Photo: Sakura

down the spine of the country.

But we haven't really seen that in the Academies as yet. If anything, the festivals have helped through the warm-up shows that we pick up. The lower level of the [live] music scene is still so healthy and buoyant and we have the right sized venues with the right capacities to make the most of that. But at arena level there has been an effect. It is a harder market out there.

How do you adapt to that?

We have to look at non-traditional business. It's utilising the spaces for anything, whether it's family shows or comedy shows that have been very prevalent over the last few years, whether it's indoor sports, conferences, exhibitions – it's all that non-traditional business that has filled the gaps left by music.

Should the wider music industry be worried that those comedy and family shows are encroaching on their arena business?

I don't think they should be worried about it. Certainly through the research that's done by the National Arenas Association it's been shown that there's been an increase in family and comedy shows – but at arena level there are enough dates for everyone so it isn't too big a problem.

One of the concerns that seems to keep cropping up among live industry leaders is whether there are enough headline acts coming through the ranks. What's your take on that?

I think there are. We're not really seeing a problem in terms of ticket sales so there's enough bands that are regenerating themselves and coming through to fill the gaps as other bands go on to the next level to the arena and the festival circuit. I think it's healthy at the moment in the UK.

Do you feel at AMG that you also contribute to that artist development?

It's a key part of our business, yes. We have the smaller rooms in all of the cities that we operate in, so we encourage local band nights, smaller artists and

“There are a few new venue opportunities we're looking at that will hopefully come to fruition in the next few months. Our club business is key as well - we're going to launch new brands around the country”

GRAHAM WALTERS, ACADEMY MUSIC GROUP

local support. So yes bringing through new artists is key to us.

The live experience is what's driven this business for the last 50 years. Giving young bands a platform and an opportunity to play to their friends initially but then support more established artists and go across the country is [an important part of development].

The Leeds venue received a substantial investment from AMG at the end of last year in the form of a £100,000 LED screen. Will we be seeing similar money put into other Academy venues?

The Leeds screen was groundbreaking. We will [see investment elsewhere], absolutely. Our club business is a very important part of what we do. You have to keep it fresh and deliver the wow factor just to keep the customers going week-on-week. It's not enough just to have a DJ with some flashing lights these days, the competition is too fierce in every city.

So far, the feedback on the screens has been fabulous. We launched Pet Sounds in Leeds recently and the screens were heavily integrated into that.

Speaking of technology, Academy and O2 accomplished a YouTube first in 2012 by making a Professor Green gig available online with multi-cam and zoom functionality. How was that received?

That was an O2 initiative and it was very well received. With our partnership with O2, technology is key to us moving forward in what we're doing. We're looking at investing in video production, image mapping and content creation through what we've got in-house.

ABOVE

Generation gap: Editors play to a packed Academy crowd in Birmingham (left) and Paul McCartney on stage at O2 Academy Liverpool (right)

O2 are a good partner in the sense that so much is done through a handset. Moving forward, we're looking at different drivers for gigs with them and what will make it interesting for customers. They're not just a name over the door, they're integral to our business plans.

How have your relationships with other brands changed over the years?

I think in general they 'get it' more. Five to ten years ago, it was really just about putting your name over the door and using it purely as a marketing tool to sell products. I think they understand now that if they do interact with us they can get more detailed information about the customers, which makes their marketing spend more intelligent and they get more benefit from being involved with people like us. Most realise now that music is a sexy industry to be in and it's a key demographic for a lot of brands. But they have to get involved, and companies like O2 understand that. It's very much a partnership, not just a one-sided financial transaction.

What advice would you give artists and managers coming to play an Academy gig in order to make the most of it?

The best come in with an open mind, embrace the technology that we have available to us now, whether it's the fan camp that we do with O2, our partnership with Poker Stars, the Academy TV YouTube channel, through to our ticketing partners and how they we can market to our customers – they can benefit from all of that.

What are the plans for 2014 and beyond?

We're investing more in social media and our website to bring them up to date and develop what we can offer further. There are also a few new venue opportunities that we're currently looking at that will hopefully come to fruition in the next few months.

The club business is key as well – we're looking at new products and new brands that we're going to launch around the country. With the clubs, when you're trying to bring people back again and again 52 weeks a year it needs to be high quality and fresh.

BUSINESS ANALYSIS DCMS figures

EDITORIAL

DCMS figures don't fully show it, but music's no dummy



By its nature, the UK music industry has kept some extremely odd company down the years. But as far as official Government statistics go, it now finds itself rubbing shoulders with the likes of conjurers, impresarios, clowns and ventriloquists.

This bizarre state of affairs has come about in a newly-published DCMS report, which spells out the huge contribution the creative industries are making to UK PLC – more than £70bn last year.

However, rather than the music industry being treated as a separate entity, it has rather awkwardly been bracketed alongside all types of performing and visual artists. Worse still, large parts of what really is the music biz have not been included in the “music” figures because of out-dated industrial codes that classify what sector a business falls in.

“At long last, with the UK Music report, the industry has an invaluable tool that sets out to those in power its full economic contribution”

On the face of it, this might not seem too big a deal, but what it has resulted in is the industry being both mis- and under-represented in the corridors of power. That could potentially have serious consequences when it comes to the shaping of new government legislation. Simply, if MPs, civil servants and others do not have an accurate picture of what makes up this business then the task of winning their support becomes a lot harder.

Thankfully, the DCMS readily admits in the report its failings in being able to capture the business accurately and as one specific sector. More importantly, it also now has at its disposal The Economic Contribution of the Core UK Music Industry, a far-more-accurate study of the industry by UK Music, and this has been acknowledged by the Government department as having done a much better job of capturing all things music.

At long last, with the UK Music report, the industry has an invaluable tool that clearly sets out to those in power the full economic contribution it makes – £3.5bn to GDP last year, £1.4bn of exports and being responsible for more than 100,000 jobs.

Notably, what has been included errs on the conservative side, as underlined by the report itself being billed as covering the “core” industry. The likes of Spotify and HMV, for example, have not been included and only what can unquestionably be deemed the music industry has. It means the compilers cannot be accused of trying to inflate what are still very impressive numbers.

Already the report is able to deliver genuine benefits, but where the research will become even more useful is in the years to come as UK Music has a plan to repeat the exercise annually. This will allow for year-on-year comparisons and the identification of which parts of the business are on the rise and which ones are decreasing. Potentially, legislation to further help the growing parts can then be created, making the industry even stronger.

While it seems incredible that only now has such a detailed report been produced, for the music industry it ultimately could prove to be a real game-changer.

Paul Williams,
Head of Business Analysis

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

HIDING MUSIC'S PROSPERITY

ONE DIRECTION: British group are one of UK music's biggest exports – but the DCMS figures only cover part of music's economic contribution



Why new Government data about the ‘creative industries’ might be promising - but doesn't tell us too much about the music business

GOVERNMENT

BY PAUL WILLIAMS

The DCMS has admitted “substantial limitations” on its data covering the music industry in a new report suggesting the UK's creative industries last year contributed £71.4bn to the economy.

The study published last week covered a wide range of activity, ranging from advertising, crafts and museums to the film, TV and fashion industries, but notably the music business was only represented in a mismatch sector called “music, performing and visual arts”. This meant figures for the industry were lumped in with a number of entirely unrelated professions, including actors, circuses, conjurers, impresarios and ventriloquists.

The DCMS itself clearly spells out in its report that the international economic classifications it uses to measure activity in the economy “do not allow the

EXECUTIVE SUMMARY

- DCMS report says creative industries contributed £71.4bn to UK economy in 2012
- Music delivered £4.6bn as part of sector with visual and performing arts
- UK Music's own figures show music industry alone was worth £3.5bn to economy last year
- Industry drove £1.4bn of exports and employed more than 100,000 people
- UK Music stats show musicians, singers and songwriters were industry's main economic contributors

contribution of music to be satisfactorily identified in a separate category”. Additionally, significant parts of the industry, including contributions made by music festivals and music promoters, are not included within the figures for music.

It is exactly this kind of inaccurate representation of the industry within government circles that prompted UK Music last year to undertake its own

GROSS ADDED VALUE (GVA) OF THE UK CREATIVE INDUSTRIES

	GVA (£M)		
	2010	2011	2012
Advertising and marketing	6,840	8,099	10,229
Architecture	2,638	3,223	3,491
Design: product, graphic and fashion design	2,049	2,504	2,491
Film, TV, video, radio and photography	7,973	9,979	9,752
IT, software and computer services	26,991	27,939	30,904
Publishing	9,580	9,228	9,706
Music, performing and visual arts	3,434	4,039	4,574
Total	59,825	65,277	71,395

source: Creative Industries Economic Estimates (DCMS)

THE ECONOMIC CONTRIBUTION OF THE CORE UK MUSIC INDUSTRY



investigations into how much the industry contributes to the economy. The result was the publication just before Christmas of its own report *The Economic Contribution of the Core UK Music Industry*. DCMS in its study recognises this research and says it is currently working with UK Music and the Office of National Statistics (ONS) to improve the way the music industry is classified going forward.

UK Music chief executive Jo Dipple welcomes the acknowledgment, while noting: "DCMS and the Government accept that they can't measure creative sectors like music under the current international system so we with government are now going to have to put the pressure on for changes to be made [at international level] to reflect us better. It is good they admit our own work is a better reflection of the sector than government figures."

When put alongside UK Music's own report, the DCMS numbers reveal huge underestimations in terms of what official Government figures say the music business is really worth to the economy.

According to the UK Music study, the core UK music industry contributed £3.477bn to the UK's GDP (gross domestic product) in 2012, while exports were worth £1.398bn and it employed 101,680 people.

By contrast the DCMS's newly-published study said the sector it called "music, performing and visual arts" contributed £4.574bn to the economy, a higher figure than UK Music produced, but this takes in not just music but other performing and visual arts, too, covering areas as diverse as dance, theatre, opera, comedy and galleries. While the data available makes it impossible to break out how much of this number was down to music, it seems reasonable to suggest it would be a far lower figure than the £3.577bn total UK Music came up with in valuing the industry.

Similarly, the DCMS calculations for music industry exports are far inferior to what UK Music came up with. According to the most recent figures available to the Government department, music, performing and visual arts exports were valued at £275m in 2011, less than one-fifth of what UK Music came up with just for the music industry.

A comparison of the employment numbers in

UK MUSIC: ARTISTS AND SONGWRITERS KEY TO GDP

Musicians, singers and songwriters made the industry's biggest contribution to the UK economy in 2012, according to UK Music.

The trade body's report *The Economic Contribution of the Core UK Music Industry* suggests they generated £1.547bn last year to GVA (gross value added), the contribution the music industry makes to UK GDP (gross domestic product).

Musicians, singers, composers, songwriters and lyricists also delivered £180m worth of exports and made up 68,000 of the 101,680 people employed within the music industry. However, the report notes the figure understates the many part-time and amateur musicians in the UK.

UK Music chief executive Jo Dipple says: "It's quite nice to find they are the generators of the biggest value because it is the creators who make up the industry."

The next largest component part of GVA is recorded music with a £714m contribution last year, just ahead of live music with £662m – including £189m coming from festivals – and the story is completed by music publishing (£402m), music representatives (£151m), which are made up of collecting societies, managers and trade bodies, and music producers, recording studios and staff (£80m).

Music publishing led the way for exports with £509m in 2012, 58.6% higher than what recorded music managed (£321m). However, publishing had far fewer employees than recorded music with its staff of 1,000 compared to 16,850 at labels and elsewhere. Live is also a significant music industry employer with its numbers last year put at 13,490 people, 3,800 of which were full-time festival jobs.

THE ECONOMIC CONTRIBUTION OF THE CORE INDUSTRY

	GVA (£M)	EXPORTS (£M)	EMPLOYMENT
Musicians, singers, composers, songwriters, lyricists	1,547	180	68,000
Recorded music	714	321	16,850
Live music	662	152	13,490
Music publishing	402	509	1,000
Music representatives	151	235	2,340
Music producers, recording studios and staff	80	16	7,500
Total	3,477	1,398	101,680

source: The Economic Contribution Of The Core UK Music Industry (UK Music)

the music industry between the two reports is difficult given the DCMS study adds in music people with others from so many other unrelated industries, but for the record it reckoned there were a total of 277,000 individuals working in music, performing and visual arts. This compares to just above 100,000 for the music industry specifically, according to UK Music.

Dipple acknowledges the difficulties of measuring something like the music industry, given there are so many money-making facets to it.

"With car manufacturing it's very easy to measure the output of a car from the production line and how much money you make," she says. "With music you've got music producers, the artist, the songwriters, the record label, the distribution partner and you may have a third party in another country. Then you've got the live activity."

So flawed is the DCMS methodology, according to UK Music, that the vast majority of businesses making up the industry were incorrectly labelled under what are called SIC codes. These are Standard Industrial Classifications with each one representing a different activity in the economy and are used by the ONS and Government departments to calculate the value of different industry sectors and then ultimately the whole economy.

One-time Government economic adviser Jonathan Todd, who worked on the UK Music report, notes there is only one classification code specific to music – one covering what are described as "sound recording and music publishing activities". Even here of the 9,435 record labels the industry trade body had in its own database only 1,267 of them were registered to this code so the rest would have not been counted as music companies in the DCMS's own creative industries report.

"We don't have an industry classification that maps on to music and even within the

classifications that exist the one that is best tailored to music is only getting 15% of those companies that really should be going there," says Todd.

Also missing from the DCMS figures for the music industry are certain job roles as under the present classification system they are not recognised as music activities. For example, organisers of festivals such as Glastonbury and T In The Park are billed as "conference and exhibition organisers" so do not figure in the DCMS's music industry numbers, nor are artist managers or a number of people who work for music publishers and music promoters like Live Nation and AEG Live.

Dipple says: "A lot of companies that register their businesses don't know what code to register under because the coding system doesn't represent the businesses, even though they are music industry businesses."

However, given even these flaws in the data specifically for the music industry, Dipple still believes the DCMS report sends out a very positive message about the Government's improving attitude to the creative economy.

"They are waking up to the fact the creative sector is a target growth sector and they've said it over and over again," she says. "They say it in terms of exports. They say it in terms of general economic recovery."

UK Music's own figures came from the widest economic trawling yet of the industry with contributors including trade organisations such as the BPI, AIM, BASCA, the MPA, MMF and MIU, societies PPL and PRS for Music and the live music sector. The numbers were ultimately peer-reviewed by Oxford Economics, the global leader in forecasting and quantitative analysis for both Government and business. That makes them in Government circles as about as robust as you can get.

PROFILE THE BEATLES 50**HOLDING HANDS WITH HISTORY**

50 years after The Beatles broke America, close ally Peter Asher gives the inside story



Photo: Bob Bonis (Not Fade Away Gallery)

TALENT

■ BY PAUL WILLIAMS

Having Paul McCartney living in the family home in the mid-Sixties meant musician Peter Asher had privileged access to a Beatle at the height of his creative powers. And one day in 1963 that resulted in him being the first person in the world outside its authors to hear a new Lennon-McCartney song freshly penned in the house's music room in the basement.

As Asher recalls: "Quite early after Paul had moved in John came over and they were down there I don't know about an hour or so and Paul called upstairs and asked if I wanted to hear the song they had just completed and I went downstairs and sat on the little sofa and they sat side by side on the piano bench and played the

ABOVE
Meet The Beatles: The Fab Four relaxing in Bel Air, Los Angeles, in August 1964



song for the first time anywhere."

The song in question was *I Want To Hold Your Hand*, which just a few months later became The Beatles' breakthrough No. 1 in the US, launching the British Invasion of UK artists that flooded the Billboard charts and turning the Fab Four into the most famous people in the world.

So momentous was this on America and popular culture in general that the 50th anniversary of The Beatles arriving in the States for the first time and performing on the Ed Sullivan show before a record-breaking TV audience of 74 million people is being marked by a series of events. Exactly half-a-century after that broadcast the same US TV network, CBS, will air on Sunday, February 9 a two-hour special called *The Night That Changed America: A Grammy Salute To The Beatles*. Among the line-up will be Alicia Keys, John Legend, John Mayer and a reformed Eurythmics.

It is preceded this week by Universal – now custodians of The Beatles' recording catalogue after buying EMI – reissuing with Apple Corps the group's 13 US-only albums. These differed from the group's Sixties UK albums in numerous ways, including having sometimes different titles,

PETER ASHER ON LIFE AS A RECORD PRODUCER AND ARTIST MANAGER



The first time Peter Asher walked into a recording studio he was already thinking about switching from artist to record producer.

"I knew I wanted to be a record producer from very early on," he says. "From the very first session we did I loved the studio. I loved the technology of it. As the producer you could try out these ideas and you could have musicians much better than yourself and make suggestions about what they could play and all of that."

It was a journey after Peter and Gordon that initially saw him pairing up with his close friend Paul McCartney and the rest of The Beatles at Apple Records where he briefly headed A&R. Here he produced James Taylor's debut album for the label but then quit Apple to concentrate on breaking Taylor as his producer

and manager.

"When I moved into management and moved to America it was purely because of James Taylor who I found and formed this alliance with and we decided to set off to America and see what we could accomplish," he remembers.

Asher worked on many of Taylor's finest and most successful albums, including *Sweet Baby James* and *Mud Slide Slim and the Blue Horizon*, which included the Hot 100 chart-topper *You've Got A Friend*.

Another of Asher's most successful artists was Linda Ronstadt who is to be inducted into the Rock and Roll Hall of Fame in April, as will Beatles manager Brian Epstein posthumously.

"She's very calm about it, but I was personally outraged she wasn't in the Rock and Roll Hall of Fame because she's just so good and accomplished such an extraordinary career," he says.

Asher's time in the industry has also included executive roles at Sony and Sanctuary, the latter leaving him with mixed feelings after its financial woes led it to being snapped up by Universal.

"Sanctuary had a lot of good ideas," he reflects. "Its financial footing was a bit dodgy. There were some talented and remarkable people there, but structurally and financially it was all a bit vapourish, but I got to work with Morrissey for a year, doing a live record with him. There

are all sorts of Sanctuary experiences I treasure and people I met and like a lot to this day."

More recently he produced the bluegrass album *Love Has Come To You*, which paired Steve Martin and Edie Brickell and is nominated for Best Americana Album in the Grammy Awards. The plan now is to turn it into a stage musical.

"We've done a couple of workshops already because Steve, of course, is an accomplished playwright as well as everything else," says Asher. "We've been doing a workshop in New York. We open in San Diego at The Old Globe Theatre in the fall so I've been working on that. I'm music supervisor as well as producing the album obviously."

He has also just completed a new album marking the 40th anniversary of Elton John's *Goodbye Yellow Brick Road* with new versions of the double set's songs by contemporary artists.

"They are putting out a huge re-issued, boxed, packaged deluxe version in March and as part of it Elton asked me if I wanted to cut some of the songs off the album in new versions with current people, which, of course, is an amazing opportunity because there are so many great songs on it so I got to do songs with Ed Sheeran and Miguel and Fall Out Boy and Hunter Hayes, current people who Elton and I have great admiration for," he says.



"Breaking America was beyond our imagination. Back then it was seen as further away and it was infinitely magical to us. It was where all the music we idolised came from"

PETER ASHER

I Want To Hold Your Hand was No 1. It was stunning and the rest of it flowed from that."

For Asher, having heard that song for the first time just moments after it had been written, for it then to go on to break The Beatles in America is something that fills him with "astonishment and a degree of glee having been in the right place at the right time that I got to hear it in that way".

"One doesn't want to sound pretentious because it is only pop music, but there is a certain kind of epiphany in hearing something that is that good, to be present at the creation of a piece of great art, albeit a three-minute pop song," he says. "The first reaction just like any great pop song is to ask to hear it again, just like as a kid all our favourite records you just played again and again, endlessly. I heard this song and you kind of go, 'Am I losing my mind or is this just about one of the best songs I've heard in my life?' and I remember saying, 'Please can you play it again?'"

The Beatles' US breakthrough, which was greeted with mayhem at New York's then recently-renamed John F Kennedy Airport when the group landed in the US for the first time, happened just a couple of months after the US President had been assassinated. It has since prompted a theory that a nation in mourning turned to The Beatles as a way through the healing process and back to happier times, one Asher concurs with.

"It didn't occur to me at the time, but historically it certainly made sense," he says "John Kennedy's assassination left the world depressed so we can



ABOVE LEFT
Two of us: Peter Asher (right) with Paul McCartney

ABOVE RIGHT
In the eye of the hurricane: Peter Asher in the studio with The Beatles and George Martin

only imagine what it felt like to be in America at the time. Things looked pretty hopeless I would imagine so suddenly to find these brilliant musicians who were also witty and handsome and charming and everything and full of optimism and humour it clearly must have countered the awful depression of something so horrible happening as Kennedy's assassination."

Key to The Beatles breaking America was the role of their manager Brian Epstein who perfectly masterminded the invasion at a time when Brits selling back rock 'n' roll to the country that invented it seemed crazy. Asher, who later became a successful artist manager himself, believes Epstein did a "brilliant job", but he is still under-appreciated.

"There was a period when people were zeroing in on his business mistakes, but he was working in an industry in which hardly anyone knew what they were doing," Asher reflects. "Obviously the first secret of being a great manager is having a great client, which he did. He had the best band ever, but he knew it so the mere sheer fact he was going around insisting that he had this band who were going to be bigger than Elvis, which was a laughable suggestion and meaning it and things one reads about the deal he made with Ed Sullivan when they got less money than some other major stars got but Sullivan promised to put them on repeatedly, [showed] there were things he did that were brilliant. He loved that band in every way and I really think would have laid

tracklistings and artwork (see separate piece).

There are few better living authorities to look back on this historic period than Peter Asher. Not only was McCartney living with him in the central London family home in Wimpole Street by virtue of Paul then dating Asher's sister Jane, but he was also one half of the duo Peter and Gordon who with *A World Without Love* became the first British act in 1964 after The Beatles to top the Billboard Hot 100 chart.

Asher, who went on to become a far-more-successful record producer and manager with artists including James Taylor, Linda Ronstadt and Cher, says he can distinctly remember the news coming through of *I Want To Hold Your Hand* reaching No 1 in the US prior to The Beatles setting off there.

"In a way [that was] the beginning of the utter astonishment because we all then looked at America as unachievable," says Asher who for the past four decades has lived in the US. "Breaking America was beyond our imagination and you have to also remember back then America was seen as further away and people did not zip back and forth for a week's holiday in Florida as they do now and it was infinitely magical to us. It was where all the music we idolised and learned and analysed as profoundly as we could come from.

"The fact that America was taking to the Beatles suddenly, I remember when Paul got the news that

PROFILE THE BEATLES 50

down his life for them.”

The door opened by The Beatles, which reached a peak in April 1964 when they became the only act in history to occupy the entire top five positions of the Hot 100, was soon penetrated by countless other UK acts. The Animals, Manfred Mann, Petula Clark, Freddie & The Dreamers, Wayne Fontana & The Mindbenders, Herman's Hermits, The Rolling Stones and the Dave Clark Five all followed by topping the Hot 100 in the two years after The Beatles' breakthrough, but Asher and his colleague Gordon Waller as Peter and Gordon were the first Brits to emulate what the Fab Four had done. A World Without Love reached No 1 on the Billboard countdown in June 1964, by which time four Beatles songs had already been chart-toppers that year.

The song in question had been penned by McCartney (although credited with Lennon), but rejected by John as not being right for The Beatles.

“Apparently John found it very amusing,” Asher remembers, “Paul would sing the first line, ‘Please lock me away...’ and John would go, ‘OK!’”

But when Peter and Gordon, who passed away in 2009, landed a contract with EMI's Columbia Records Asher went back to McCartney about the song and whether the pair could record it instead. Its chart-topping success firstly in the UK and then the States took them to the US for the first time and Asher found himself part of a British Invasion when, according to him, the word Beatle itself became an almost generic term for British artists there.

“I remember being in an elevator in a hotel and this kid goes, ‘You a Beatle?’ You go, ‘Sorry, I beg your pardon?’ ‘You a Beatle?’ ‘No, I’m not a member



ABOVE
“Ladie and gentlemen... The Beatles”: Performing on The Ed Sullivan Show in Miami in February 1964

of The Beatles' and their father said, ‘Yeah, but you’re English and part of this thing that is going on.’ You realised being a Beatle was like, oh you are part of this strange phenomenon with people with long hair and tight trousers who appear to be taking over your country.”

Being a British musician in America at that time turned you into a first-class citizen, but Asher acknowledges it was really largely about the Fab Four and then the rest.

“He loved that band in every way and I really think he would have laid down his life for them”

PETER ASHER ON BRIAN EPSTEIN

“It was kind of 90% Beatles, 10% everybody else put together. They were the British Invasion. We were just the trimmings.”

Photo: Apple Corps

THE BEATLES' US ALBUMS: HOW THEY DIFFER

Beatlemania united UK and US music fans in the Sixties, but in the first few years of the group's recording career their respective albums issued in the two markets were very different.

While now albums by acts tend to be identical wherever they are released globally, back in the Fab Four's heyday the group's US record label Capitol had contrasting ideas about how to package their tracks compared to what happened in the UK with Parlophone.

It resulted in all the Beatles albums released up to and including in 1966 having different tracklistings in the States compared to the UK and, in some cases, alternative titles, song mixes and artwork.

Thirteen of these US albums have been re-issued by Apple Corps and Universal this week to mark the 50th anniversary of The Beatles conquering the States. They go chronologically from *Meet The Beatles*, their first Capitol Records album in the States, which came out in January 1964 and spent 11 weeks at No 1 on the Billboard chart to *Hey Jude*, which was issued in February 1970, by which time the group had stopped as a recording unit.

Part of the reason early on in The Beatles' career their UK and US albums were so different was that initially Capitol Records did not have American rights to all their repertoire. This was because, despite being EMI's US wing, Capitol firstly declined to release the group's recordings in the territory because they did not believe there would be a market for them, so instead EMI licensed them to a series of independents.



Among these independents was Vee-Jay Records, home of Frankie Valli & The Four Seasons, which ahead of Capitol actually released the first ever Fab Four album in the US – *Introducing...The Beatles*. This came out on January 10 1964, 10 days before *Meet The Beatles* and contained 12 of the 14 tracks from their first UK album *Please Please Me*. It is not part of Universal's re-issues programme.

Another reason for the contrasting UK and US albums was US-issued albums in the

Sixties tended to have up to 12 tracks, while The Beatles' UK albums had sometimes 14. The British albums also generally did not to include tracks released as A or B sides of singles, but Capitol wanted these on albums to give them another selling point and allow them to stretch out the group's tracks over more albums. This resulted in the creation of additional albums with titles such as *Beatles VI* and *Yesterday and Today*, which mean little to UK fans but were No 1 albums in the US.

It was not until Sgt Pepper's Lonely Hearts Club Band in June 1967 a Beatles album was identically released in the UK and US and this continued to be the pattern with all their regular studio albums until they split.

The Beatles' US re-issues have come out in both mono and stereo versions, with the exception of *The Beatles' Story* and *Hey Jude*, which are stereo only. They are available in a boxed set with replicated original LP artwork and inner sleeves plus a 64-page booklet containing photos and promotional art. The albums have also gone on sale separately for a limited time.

THE BEATLES' RECORD-BREAKING CHART ACHIEVEMENTS IN 1964

In their US breakthrough year of 1964 The Beatles set a series of chart feats on the Billboard Hot 100 that have never been equalled or bettered. They include:

- **Biggest monopoly of the top five** – On the countdown dated April 4 the group occupied the entire top five positions with *Can't Buy Me Love* at No 1, *Twist And Shout* at No 2, *She Loves You* at No 3 and *I Want To Hold Your Hand* and *Please Please Me* at 4 and 5.
- **Most concurrent hits in Hot 100** – A week after their top five monopoly, the group claimed 14 of the chart's 100 positions
- **Only act to replace themselves at No 1** and then do it again – After a seven-week run at the top *I Want To Hold Your Hand* was replaced in March for two weeks by *She Loves You* before *Can't Buy Me Love* took over for five weeks
- **Longest monopoly of the top two positions** – The Beatles occupied the chart's two main positions continuously from the charts dated February 22 to April 25
- **Most No 1s in a calendar year** – Six Beatles tracks topped the Hot 100 in 1964 with the achievement completed by *Love Me Do*, *A Hard Day's Night* and *I Feel Fine*

FEATURE ANGEL HAZE**VOICE OF AN ANGEL**

She leaked her own debut album, shut her record company out during the recording process and sacked her manager. Meet Angel Haze – rapper, motivational speaker and unconventional businesswoman

**TALENT**

BY RHIAN JONES

Angel Haze has lived an extraordinary life. Growing up in Detroit as part of what she calls “a cult” (the Pentecostal Greater Apostolic Faith) she was closed off from popular culture – including music – for sixteen years.

The first popular band she ever heard were Britpop-influenced chart invaders The New Radicals – and now, six years on, she’s just released her debut album *Dirty Gold*.

The LP follows the wave of hype that came after the release of her free 14-track mixtape *Reservation* in 2012, which brought fans such as NME, Zane Lowe, Nick Grimshaw and BBC Radio 1Xtra.

Haze has since signed a record deal with Universal, collaborated with Woodkid and Rudimental, and reached third place on BBC’s *Sound of 2013* poll – as well as bravely revealing her own version of Eminem’s *Cleaning Out My Closet*, detailing the sexual abuse she suffered as a child.

Before being signed, Haze spent a few years uploading raps online that were quickly discovered by Le’Roy Benros. Benros signed up as manager, pushing Haze in the direction of “super old school rap like Lauryn Hill” until she ended that working relationship due to a “difference of opinion” (“I wanted better for myself”).

Nicola Carson has since taken over management duties and Haze has made an LP that spans hip hop, alternative, rock and roll and pop: “I wanted to make an album full of the music that I loved,” she

“If you’re putting your career in the hands of someone that’s supposed to work hard for you and they fail, it’s only right that you take matters into your own hands” ANGEL HAZE

says. “To fuse every genre and make it make sense.”

The record deal happened after songs from *Reservation* made Pitchfork’s weekly Best New Tracks list twice in a row. “A buzz accumulated out of nowhere” followed by meetings “literally with every single record label aside from Interscope”. Universal seemed like the best fit due to “their track record with breaking new acts” with Haze signed to Island in the UK and Republic for the US. A strong fan base has accumulated (she has over 156,000 Twitter followers) who Haze describes as “kids who need someone”.

At her request, the label left her alone to record *Dirty Gold* with Markus Dravs, Greg Kurstin, Mike Dean and James Ho. “There were no negotiations,” she says. “I remember talking to [executive vice president of A&R at Republic Records] Rob Stevenson, who handles my product through Universal, and saying, ‘Dude I’m going to take some time to make an album, I’m working with the best people, you’ve got to trust me’ and they were just like, ‘Okay’.” Dravs had the biggest influence during the recording process and there are also writing credits from Jake Gosling, Natalia Kills and Sia.

However, *Dirty Gold*’s release date was the one

ABOVE
Doing it her way: The young rapper is working with a ‘backwards’ marketing plan for her debut album *Dirty Gold*, which is out now on Island Records

decision that Haze had no control over, until she got frustrated with delays and leaked it on Soundcloud three months early. Originally tipped for March 2014, the album was up online on December 18 (before being swiftly taken down). After a number of angry phone calls with record label execs, Haze got her way and it was released early on December 30.

“For me, it’s always been either you do it, or I do it myself,” she explains. “If you’re putting your career or your life in the hands of someone that you’re supposed to trust who is supposed to work hard for you and they fail then I feel like it’s only right that you take matters into your own hands and that’s what I did.”

Dented by the self-leak and the fact that physical copies didn’t arrive until later, *Dirty Gold* only shifted 857 copies in its first week, entering at No.196 on the Official Albums Chart in the UK. Unfazed by the numbers, Haze says the marketing strategy is now “going backwards” as she prepares for a year of college and radio tours around the US and promotion to ensure the album sells this year.

So far she’s played three sold out headline shows in London – the next three UK dates will be in March, following on from a number of support slots with Bastille for their biggest UK tour to date, including a sold out show at Alexandra Palace.

Her “five-year plan” includes “being huge and iconic” (like Adele, Tracy Chapman – in her *Fast Car* era – or Kanye West”), releasing two or three more albums and then retreating to “the middle of the forest” to “write a bunch of books”.

PREVIEW MIDEM 2014

A FRANCE ENCOUNTER

We highlight the must-see events on the Midem programme so you can get ahead in Cannes



Midem is almost upon us once more. From February 1-4 the Palais des Festivals in Cannes, France will become a hive of activity as the global music industry descends on the coastal strip.

Whether you're looking to make new contacts, catch up with old ones, sign a few deals or pick up some sage advice from the industry experts scattered across the conference panels, there's plenty of opportunity for music

companies big and small at Midem.

Still deciding how best to spend your time? Don't worry. Here are some of our picks for the 2014 show that will hopefully provide a backbone for your trip.

LYOR COHEN

When: Sunday, February 2
16:00 - 16:30

Where: Main Room, Hall Riviera



Former head of Warner Music Group Lyor Cohen will address industry professionals for the first time about his new company 300. Unveiled in November last year after Cohen's sudden departure from Warner, 300 has been described as a music content company devoted to the discovery and development of the artists of the future.

Interest in Cohen's next move was immediately piqued after the former Def Jam Recordings exec went independent in 2013. As Midem director Bruno Crolot has testified: "[Cohen] has been one of the most influential industry players over the past decades."

300 has already been backed by a range of investors including Google, which is said to have stumped up around \$5 million – a strong start by anyone's standards. "We are thrilled Cohen has chosen Midem as a platform to give the music industry a first look at his vision," added Crolot.

JEAN MICHEL JARRE

When: Monday, February 3
17:30 - 18:00

Where: Main Room, Hall Riviera



The electronic music pioneer has sold more than 80 million albums worldwide and recently became the president of the leading worldwide network of authors royalty collection societies CISAC – giving him a perspective on the industry as both an artist and executive.

Jarre's interview, titled Fair Share For Creators, will revolve around his belief that a sustainable future for music in the digital eco-system cannot be achieved without fair remuneration for all stakeholders – especially

artists, who need to mobilise if they are to benefit from the digital economy.

"We're thrilled to welcome Jean Michel Jarre as part of our stellar line-up of keynote speakers at Midem," said Bruno Crolot, director of Midem. "We're living at the tipping-point of a new growth era for music. Let's embrace optimism and work together to ensure our industry's recovery expands to every market."

WME'S MARC GEIGER

When: Sunday, February 2
18:15 - 19:00

Where: Main Room, Hall Riviera



Head of WME's music division, where he oversees 90 agents representing over 1,000 artists worldwide, Marc Geiger will contribute to this year's Midem Talks theme of sustainable growth with a keynote address that promises to outline "a new model for the music business". Geiger will present a five-year time limit in which he believes labels and publishers have to adapt or risk disappearing altogether.

After the address, key executives and members of the audience will be invited to debate his analysis and contribute to the search for sustainable solutions ensuring the music industry's future.

BRITS AT MIDEM



Two of the biggest UK catalogue firms will be showcasing their wares at Midem this year. Demon Music Group claims to be the UK's largest independent catalogue marketing company and can be found at stand R07.04. Meanwhile, Union Square Music, a leading fully independent catalogue and re-issues company, can be found at R06.04 along with representatives from its publishing arm.

For those of you willing to take a few more steps, be sure to drop by the Brits At Midem stand where you'll find trade bodies such as the BPI, AIM and the Music Publishers Association as well as some of the country's top music companies including Ministry of Sound, Cooking Vinyl, Proper Music Distribution, Sony ATV/EMI Music Publishing and Absolute Marketing.

CHRYSLER AND FIAT'S OLIVIER FRANCOIS

When: Saturday, February 1
17:15 - 17:45

Where: Main Room, Hall Riviera



With relationships between music and brands now not only acceptable but crucial to both artists and businesses, Midem has snared a recognised marketing guru, Chrysler and Fiat Group's chief marketing officer Olivier Francois.

Both Fiat and Chrysler have seen marketing drives bolstered by global music stars including Dr. Dre, Eminem, Jay Z, Pitbull and Shakira.

Francois will set out his vision of how partnering with brands can boost the music industry on its road back to growth and, in turn, how music plays an important role in brand marketing.

VEVO WITH RITA ORA

When: Sunday, February 2
17:00 - 17:30

Where: Main Room, Hall Riviera



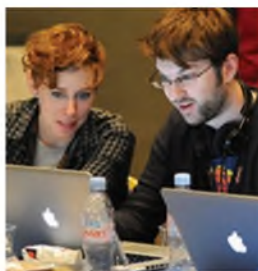
A three-pronged case study on the Midem Talks programme looking at online and mobile video opportunities from every angle. Vevo international boss Nic Jones will be joined by artist Rita Ora and her manager, Turn First Artists UK's Nadia Khan to discuss strategies that can help break an artist internationally, engage fans and generate new revenue for both musicians and rights-holders.

Zeroing in on real-world applications, the trio will analyse the impact of video on Rita Ora's global reach as part of Vevo's LIFT series for emerging artists.

MIDEM HACK DAY

When: Monday, February 3
16:45 - 17:30

Where: Main Room, Hall Riviera



The fourth edition of Midem Hack Day will see 30 developers from around the globe return to Cannes with that 'can do' attitude. They'll be tasked with conceptualising, building and presenting a range of new apps that demonstrate innovation around music. And they'll only have 48 hours to do it.

Musicians, managers, labels and publishers are invited to drop by the Innovation Factory on February 1 from 11:30 - 12:30 to pass on their development needs to the Midem hackers. The final products of this year's Hack Day will be revealed on February 3 at the Midem Innovation Show.

LEGAL SUMMIT

When: Sunday, February 2
10:00 - 17:30

Where: Training Room, Hall 1

Midem has partnered with the International Association of Entertainment Lawyers to bring a Legal Summit to delegates this year, providing an overview of all the legal issues of the music industry.

The day will kick off with a Legal Update Seminar, which promises to give attendees everything they need to know in 2014 as part of the entertainment industry. Legal experts will highlight the recent developments that have had a major impact on business as well as what to expect in the next 12 months.

Meanwhile the IAEL Meet The Lawyers session on Monday, February 3 will see 10 specialist lawyers made available for five minute one-to-one consultations, providing guidance on relevant topics ranging from copyright to contracts, and a digital rights workshop on Tuesday, February 4 will look at cross-border issues.

MIDEMLAB

When: Monday, February 3
16:45 - 17:30

Where: Main Room, Hall Riviera



MidemLab returns to give some of the world's most exciting digital start-ups in music a stage to present their service to the wider industry. This year's finalists will pitch to a jury of Colette Ballou (founder and president Ballou PR), Harry Briggs (principal, Balderton Capital) and Paul Brindley (CEO, Music Ally). Among the benefits for winners are access to all Reed Midem entertainment shows for one year and The Vivendi Coup de Coeur, which provides visibility within the Vivendi group and access to all its subsidiaries. Winners will be announced on February 3 as part of the Innovation Show.

GLOBAL SYNC & BRANDS SUMMIT

When: Monday, February 3
10:00 - 12:00

Where: Meeting Room 1, Level 3



The increasingly exciting world of synchronisation has seen artists partner with some of the most successful TV and film franchises and the world's biggest brands. Getting your act's track a primetime slot on a Top US drama, a cinema blockbuster or a memorable ad can help launch their career or boost them to the next level.

Partnering with A&R Worldwide and MUSEXPO, Midem will host the Global Sync & Brands Summit in 2014, connecting content owners from around the world with 10 leading music supervisors from companies including Fox Broadcasting, Microsoft, Activision Blizzard and Electronic Arts.

The Summit will consist of two hours of round-table pitching sessions. There will be 10 tables with 11 seats per table (10 attendees and 1 music supervisor). Each session will last 12 minutes, with all attendees benefitting from 1 minute to pitch to the music supervisor at their table. After 12 minutes, music supervisors will change tables, and the next session will begin.

VIEWPOINT NICK LAWRENCE**NEVER MIND THE TALENT
- FEEL THE BIZ**

How the entrepreneurial music business should deal with its tax responsibilities

ACCOUNTANCY

■ BY NICK LAWRENCE, CEO, BLUE SQUARED

You only have to open a copy of *Music Week*, read the latest Tweets from artists or talk to managers and producers, to realise that talent only goes so far. Sure, the cream will generally rise to the top but, more than ever, anyone seeking success in the music industry has to get a business 'head' on very early in the game.

Perhaps it has always been thus, but the fact that the other week MW ran a very rare focus on accountancy reinforces the point. Now, I don't intend to get all nerdy in these columns – it's what you have an accountant for (and if you don't you should have) – but I hope to be able to offer a bit of insight into a side of the industry that is often considered a 'dark art' and is usually way outside the comfort zone of many parts of the industry from self-employed musicians to major labels.

So, where to start? In reality, it needs to be with basics and this applies not only to those creating music, but those producing, promoting and publishing it. Earlier this year HMRC (the tax man/woman to you and I) started random record checks. Just to be clear, these have nothing whatsoever to do with how well you store your vinyl! They are about inspecting financial and business records and can cover anything from



ABOVE
Nick Lawrence: UK music accountancy expert warns that HMRC may carry out a 'random check' on any artist - at any time

expenses to royalty payments and ticket or merch sales. A number of specialist accountants picked up on this early because it appeared that HMRC were going after the creative sector first.

[To the tune of Delilah] Why? Because they are an easy target. Why? Because business record keeping in the creative sector generally, and the music industry in particular, is – to use technical language – pretty crap.

Why? Because creatives don't 'do' numbers and so business tends to get ignored.

Don't get me wrong, creativity shouldn't be stifled by business imperatives. If that was the case, we'd all be bankers, right? But some of the questions that HMRC is asking are the kind of basics that even start-up garage band wannabes should be able to answer if they are making any kind of living from the music industry (see *Nick's Notes* below).

Yet, it constantly amazes me that even A-listers, major festival organisers and big-name production houses often struggle to know the answers and find it even harder to lay their hands on the relevant information.

So what's the answer? Getting to grips with basic record-keeping is good start, even if that just means putting all your receipts in one shoe-box instead of the pockets of 25 pairs of jeans, or using some simple cloud-based software to store vital business information.

If nothing else, at least you can dump something a bit more organised on your accountant's desk, say "sort it!" and still expect to have a decent relationship with them when it comes to preparing your accounts... but that's a whole other story.

■ **Nick Lawrence is CEO of NWN Blue Squared, specialist accountants for the music industry.**
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NICK'S NOTES: A TAXING ISSUE - A 'HOW TO' GUIDE TO DEALING WITH HRMC**What are HMRC record checks all about?**

It's certainly not checking out your taste in music and they won't take kindly to touring musicians who stuff post-gig bar bills in their back pockets or producers reclaiming VAT on EU-based costs because they don't know where the supplier is located.

So what will they ask?

They've got a clipboard full of questions, but these are some of the critical ones:

- * How long have you been trading?
- * How often do you update your sales records?
- * How many expense invoices do you have each month?
- * How often do you update your expense records?
- * How many of these are paid by cash?

These seem really straightforward.. only if you can lay your hands on all the relevant records if HMRC decides to run a check. Even the biggest companies often find it hard to keep track unless their records can be easy updated and the information is added regularly. It's not rocket science, it's just good organisation and can also improve cashflow projections. Just don't be tempted to leave updates to the last minute.

So what makes for good record keeping?

Pretty much anything relating to your finances, but in particular:

- * Earnings must be supported by sales invoices
- * All expenditure (and that means all) must have either invoices or receipts, no matter how small, or it can't be claimed back.

* Reconciled bank statements – banks have been known to make mistakes. No, really. So it is important to check them regularly and reconcile them against your receipts.

* Regularly reviewing people who owe you money (debtors) and those you owe money to (creditors) and always chase your debtors.

That's great, but where do I keep all this stuff?

A used A4 envelope for petty cash receipts is fine – nothing hi-tech, but certainly effective. Keeping a note of what each expense relates to is important: which studio, which band, that kind of thing.

There is also some great technology around that not only helps you keep everything in order, but also monitors invoicing dates and when bills are due – predicting the cash reserves you'll need to cover them. You can now store this information remotely (in the cloud) which cuts paperwork and allows you collaborate in real-time with your accountant wherever you are in the world. Some software, like Xero, even has mobile apps which allow you to take a photo of a receipt as soon as you're handed it and save it to the cloud. Just don't confuse it with the after-party images you're about to share on Fac...OK, never mind.

For an Unexpectedly Simple Guide to Record Keeping go to www.nwnbluesquared.com/music

Nick's Notes are brought to you with a bit of help from Xero - accountancy software with its head in the clouds

**DIFFERENT CORRIDORS**

Singer/songwriter Carrie Tree and her manager Ken Kutsch share some thoughts on the music business and its relationship with accountants.

According to Carrie: "It feels like there's about 10 different corridors and doorways in your head as a musician. You've got the creative side and writing music at one end and then you've got to get to the other end for book-keeping, accounts and booking venues so it can be quite a challenge to keep going backwards and forwards."

For Ken, the issues are different: but equally challenging: "Creatives don't do numbers, but why should they? I feel I have to have a little bit of all of it – creative and business – and I love working with artists where we can interact.

"I will ask business questions but we'll also go back and forth on artistic decisions because the two things are interlinked."

To see the full video interview visit www.nwnbluesquared.com/music

26 **SINGLES/ALBUMS/COMPILATIONS**

Bruce Springsteen tops The Official UK Artist Albums Chart with High Hopes



NOW INCLUDES
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iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



28 **UK AIRPLAY & EU AIRPLAY**

Topping the radio airplay chart for the fourth week is Pharrell Williams with Happy

30 **STREAMING, SPOTIFY & VEVO**

Pitbull and Ed Sheeran rule Spotify's global streaming charts

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London Grammar are No.1 on the Indie Albums Top 20 with If You Wait



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Alan Jones crunches the crucial numbers from the Official UK Charts

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Gorgon City claim two chart titles on both the Upfront and Commercial Pop charts

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The debut EP from London singer/songwriter Kwabs is Track Of The Week

CHARTS UK SINGLES WEEK 3

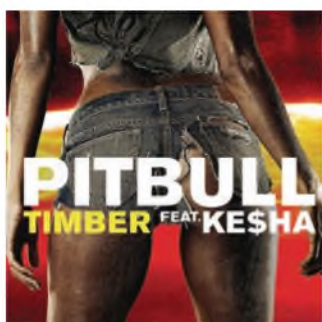


For all charts and credits queries email isabelle.nesmon@intendmedia.co.uk. Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	SALES	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	SALES
1	1	9	PHARRELL WILLIAMS Happy <i>Columbia US04E1300686 (Arvato)</i>	SALES INCREASE	39	41	47	BASTILLE Pompeii <i>Virgin GB127120092 (Arvato)</i>	SALES INCREASE
2	2	3	PITBULL FT KESHA Timber <i>JMR 305/Fols Grounds USRC11301695 (Arvato)</i>		40	30	10	LILY ALLEN Somewhere Only We Know <i>Fairlyphone G3AYE1301770 (Arvato)</i>	
3	3	17	AVICII Hey Brother <i>Festiva/PRMD CH313140084 (Arvato)</i>		41	23	5	SAM BAILEY Skyscraper <i>Syco GBHMU1300327 (Arvato)</i>	
4	4	10	JASON DERULO Trumpets <i>Warner Brothers USW911302794 (Arvato)</i>		42	34	29	JOHN NEWMAN Love Me Again <i>Island GSUM71302815 (Arvato)</i>	
5	0	1	ELYAR FOX Do It All Over Again <i>RCA GBRAL1301293 (Arvato)</i>	HIGHEST NEW ENTRY	43	48	24	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic USMS1300690 (Arvato)</i>	SALES INCREASE
6	5	3	FUSE ODG Million Pound Girl (Badder Than Bad) <i>3 Be+1/AATW GBSXS1300244 (Arvato)</i>		44	40	15	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard GB4H51300301 (Arvato)</i>	
7	6	13	ELLIE GOULDING How Long Will I Love You <i>Fo'ydor GBUM71304067 (Arvato)</i>		45	39	15	MILEY CYRUS Wrecking Ball <i>RCA USRC11301214 (Arvato)</i>	
8	7	3	MATRIX & FUTUREBOUND/MARSHALL Control <i>3 Be+1/AATW GBSXS1300165 (Arvato)</i>		46	38	18	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Brothers USW911302648 (Arvato)</i>	
9	8	12	EMINEM FT RIHANNA The Monster <i>Interscope USUM71314064 (Arvato)</i>		47	46	16	THE VAMPS Can We Dance <i>EMI G3UV71300979 (Arvato)</i>	
10	15	10	SUB FOCUS Turn Back Time <i>EMI GBUM71305651 (Arvato)</i>	SALES INCREASE	48	Re-entry		MILEY CYRUS Adore You <i>RCA USRC11301264 (Arvato)</i>	
11	New		SHAKIRA FT RIHANNA Can't Remember To Forget You <i>RCA USRC11301790 (Arvato)</i>		49	47	34	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>Interscope USUM71302150 (Arvato)</i>	★2
12	10	5	BEYONCE FT JAY-Z Drunk In Love <i>Columbia USSM11307800 (Arvato)</i>		50	50	45	PASSENGER Let Her Go <i>Nettwerk GBMQN1200012 (Essential GEM)</i>	★
13	37	8	BUSTA RHYMES FT Q-TIP, KANYE WEST & LIL WAYNE Thank You <i>Cash Money/Republic USMS1300940 (Arvato)</i>	HIGHEST CLIMBER	51	43	13	KATY PERRY Unconditionally <i>Virgin USUM71311295 (Arvato)</i>	
14	13	25	ONEREPUBLIC Counting Stars <i>Interscope USUM71301306 (Arvato)</i>	★	52	54	40	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia USQ91300809 (Arvato)</i>	★2
15	9	10	MARTIN GARRIX Animals <i>Festiva NLZ541300467 (Arvato)</i>		53	New		MACKLEMORE & RYAN LEWIS FT SCHOOLBOY Q & HOLLIS White Walls <i>Macklemore GMMR81200028 (ACA Arvato)</i>	
16	14	10	LITTLE MIX Little Me <i>Syco GBHMU1300328 (Arvato)</i>		54	49	12	FATBOY SLIM & RIVA STARR FT BEARDYMAN Eat Sleep Rave Repeat <i>Skin G93MQ1300118 (Believe Digital)</i>	
17	11	9	BASTILLE Of The Night <i>Virgin GBUM71306498 (Arvato)</i>		55	64	6	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman <i>Walt Disney USWD11366364 (Arvato)</i>	SALES INCREASE
18	35	11	VANCE JOY Riptide <i>Infectious AU101385760 (PIAS Arvato)</i>	+50% SALES INCREASE	56	62	6	DEMI LOVATO Let It Go <i>Walt Disney/Universal USWD11366344 (Arvato)</i>	SALES INCREASE
19	17	22	AWOLNATION Sail <i>Red Bull USPG1000053 (PIAS Arvato)</i>		57	Re-entry		KLANGKARUSSELL FT WILL HEARD Sonnenzart (Sun Don't Shine) <i>Island DEUM71302178 (Arvato)</i>	
20	19	20	KATY PERRY Roar <i>Virgin USUM71308669 (Arvato)</i>	★	58	51	13	SHOWTEK FT. WE ARE LOUD & SONNY WILSON Booyah <i>Fo'ydor NLDD61300077 (Arvato)</i>	
21	25	10	CHASE & STATUS FT JACOB BANKS Alive <i>EMI GBUM71306111 (Arvato)</i>		59	53	7	JOHN NEWMAN Losing Sleep <i>Island GSUM71305318 (Arvato)</i>	
22	16	27	AVICII Wake Me Up <i>Festiva/PRMD SEUM71301376 (Arvato)</i>	★2	60	70	60	IMAGINE DRAGONS Radioactive <i>Interscope USUM71201074 (Arvato)</i>	SALES INCREASE
23	32	10	KID INK FT CHRIS BROWN Show Me <i>88 Classic/Alumni/RCA USRC11301420 (Arvato)</i>	SALES INCREASE	61	58	31	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Fo'ydor/Stranger GSUM7111565 (Arvato)</i>	
24	21	13	LORDE Royals <i>Virgin NZUM71200031 (Arvato)</i>		62	56	18	AVICII You Make Me <i>Festiva/PRMD CH313140083 (Arvato)</i>	
25	24	11	ED SHEERAN I See Fire <i>Decca USNLR1300228 (Arvato)</i>		63	68	40	TOM ODELL Another Love <i>Columbia G5AR11301897 (Arvato)</i>	
26	20	12	ONE DIRECTION Story Of My Life <i>Syco GBHMU1300210 (Arvato)</i>		64	57	9	JESSIE J Thinder <i>Lava/Republic/Island USUM71311025 (Arvato)</i>	
27	42	3	TINIE TEMPAH FT LABRINTH Lover Not A Fighter <i>Parlophone GB71P1300287 (Arvato)</i>	SALES INCREASE	65	109	5	ONEREPUBLIC If I Lose Myself <i>Interscope USUM71303190 (Arvato)</i>	
28	26	8	CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia GBRAL1301789 (Arvato)</i>		66	66	3	AMERICAN AUTHORS Best Day Of My Life <i>De'Jam USUM71302187 (Arvato)</i>	
29	12	10	LADY GAGA FT R. KELLY Do What U Want <i>Interscope USUM71310276 (Arvato)</i>		67	61	35	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin GBAAT1300148 (Arvato)</i>	★
30	18	2	HARDWELL FT MATTHEW KOMA Dare You <i>feleless NLS241204134 (Arvato)</i>		68	65	31	ARCTIC MONKEYS Do I Wanna Know? <i>Dominos G9CEL1300332 (PIAS Arvato)</i>	
31	36	6	IDINA MENZEL Let It Go <i>Walt Disney/Universal USWD11366376 (Arvato)</i>	SALES INCREASE	69	Re-entry		BLACKSTREET FT DR DRE No Diggity <i>Interscope USIR19600978 (Arvato)</i>	
32	29	11	LITTLE MIX Move <i>Syco GBHMU1300243 (Arvato)</i>		70	Re-entry		BIRDY Skinny Love <i>14th Floor/Atlantic GBAHT100002 (Arvato)</i>	
33	27	23	ELLIE GOULDING Burn <i>Fo'ydor G3UV71300663 (Arvato)</i>	★	71	44	18	RIZZLE KICKS Skip To The Good Bit <i>Island GBUM71302509 (Arvato)</i>	
34	22	9	GARY BARLOW Let Me Go <i>Fo'ydor GBUM71306083 (Arvato)</i>		72	59	8	LONDON GRAMMAR Nightcall <i>Metal & Dust GBCEN1300610 (Sony DADC UK)</i>	
35	28	17	STORM QUEEN Look Right Through <i>Defected/MoS G9CF21206930 (Sony DADC UK)</i>		73	74	45	MACKLEMORE & RYAN LEWIS FEAT. RAY ... Can't Hold Us <i>Macklemore GMMB81200002 (ADA Arvato)</i>	SALES INCREASE
36	31	14	WILKINSON Afterglow <i>K-mv/Virgin GB92H1391803 (Arvato)</i>		74	69	2	KID INK FT CHRIS BROWN Main Chick <i>88 (Classic/Alumni/RCA USRC11302090 (Arvato)</i>	
37	45	5	BEYONCE XO <i>Columbia USSM11307807 (Arvato)</i>	SALES INCREASE	75	Re-entry		DEMI LOVATO SkyScraper <i>Hollywood/Pyrite USHR11302927 (Arvato)</i>	
38	33	8	BREACH FEAT. ANDREYA TRIANA Everything You Never Had (We Had It All) <i>Atlantic G9AHS1300408 (Arvato)</i>						

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CHARTS UK ALBUMS WEEK 3



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)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	0	1	BRUCE SPRINGSTEEN High Hopes Columbia 88943015462 (Arvato) (Springsteen/Ammollo/Brien)	39	72	162	THE CURE Greatest Hits Fiction 5894352 (Arvato) (tbc)
2	1	67	ELLIE GOULDING Halcyon Polydor 3714241 (Arvato) (Met/Coulting/MONSTA/Spencer/Billboard/Fortis/Parker/Starrsmith/Harris)	40	26	40	MICHAEL BUBLE To Be Loved Reprise 9362494497 (Arvato) (Rock)
3	2	6	BEYONCÉ Beyoncé Columbia 88843032572 (Arvato) (Ammo/Beyoncé/BOOTS/Ustail/Timbaland/Harmon/Soko/Fharrell/Poletchek/Dean/Wane/Hit-Boy/Pactor/Shebib/Jordan/Brown/Nash/Tedder/Roy Reel)	41	45	47	PASSENGER All The Little Lights Netwerk 309652 (Essential/Pruper) (Vallajo/Rosenberg)
4	5	46	BASTILLE Bad Blood Virgin 3755097 (Arvato) (Smith/Crew)	42	41	10	CELINE DION Loved Me Back To Life Columbia 88597137152 (Arvato) (Sham/Matsari/Play/Kinako/White/Mace/Golstein/Wilson/R. Smith/Ney/Stewart/Pearce/Babyface/Afanaseff/D'Wile)
5	3	8	GARY BARLOW Since I Saw You Last Polydor 3757644 (Arvato) (Power)	43	38	15	MILEY CYRUS Bangerz RCA 8888145232 (Arvato) (Mike Will Made-It/P-Nasty/Marz/Pharell/Johnson/Dr. Luke/Cirkut/Afemi/McHenry/Edwards/tbc)
6	7	18	AVICII True Traveller PRM 3746460 (Arvato) (Bering/Pouroum/Rodgers)	44	56	27	ONEREPUBLIC Native Interscope 3719804 (Arvato) (Tedder/Zancanella/Kutzel/Brown/Bhasker/Johnson/Haynie/Zdar/Boombass/Blanco/Cassius/Sprinkle)
7	4	14	JOHN NEWMAN Tribute Island 03743652 (Arvato) (Newman/Whiting/Booker/Spencer)	45	53	327	FLEETWOOD MAC The Very Best Of WSM 8122736352 (Arvato) (Fleetwood/Mac/Buckingham/DiSeno/Dashut/Cailat/Ladany/Schone/Various)
8	10	19	LONDON GRAMMAR If You Wait Metal & Dust MADART1 (Sony DADC UK) (London Grammar/Span/Kerr/Disclosure)	46	34	2	KID INK My Own Lane BMG 88843027072 (Arvato) (TheFunatics/Danj/McAiane/DZ/TheRunners/Sak Pass/Harris/PK On-Day/McArthur/Cromin/Sofiy/Nuus/Carak/Garnon/TheOptimis/Sounds/Brown/Mil/S4/Cruis/Lifted)
9	6	9	ROBBIE WILLIAMS Swings Both Ways Island 3756148 (Arvato) (Chambers/Power)	47	50	91	BOYZONE Back Again - No Matter What Polydor 1785357 (Arvato) (Hedges/Rogers/Lipson/Mac/Webber/Stinman/Wright/Stuken/Absolute/Alexander/Nowels)
10	8	38	RUDIMENTAL Home Asylum 2564654475 (Arvato) (Rudimental/Spence)	48	39	11	TINIE TEMPAH Demonstration Prolaphone 2564640435 (Arvato) (Sh/Diplo/DJ/Balistic/Rick Rock/Chase & Status/Rowlan/Alex Dale/Kid/abirhin/Crize & Hoax/Mojam/Cradel/otok/ows/tbc)
11	11	16	HAIM Days Are Gone Polydor 3750814 (Arvato) (D.Haim/A.Haim/E.Haim/Garansson/Rchthaid/Ford)	49	28	35	DAFT PUNK Random Access Memories Columbia 88883118652 (Arvato) (Bangalter/LeHomme-Christo)
12	9	19	ARCTIC MONKEYS AM Domino WGC0317 (PIAS Arvato) (Ford/Crton)	50	Re-entry		MOTION PICTURE CAST RECORDING Les Miserables Polydor 3724585 (Arvato) (McCartoon/Metcalfe)
13	15	20	THE 1975 The 1975 Drty Hit/Polydor 2H00040 (Arvato) (Crosby/The 1975)	51	57	103	LANA DEL REY Born To Die Polydor/Stranger 2787091 (Arvato) (Haynie/Parker/Berger/Robopp/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)
14	12	8	ONE DIRECTION Midnight Memories Syco 8888374062 (Arvato) (Bunetta/Radoswicz/Ryan/Scott/Fletcher/Jonas/Paynter/Falk/Tedder/Gieger/Smith/Lackin/Lee)	52	42	8	BOYZONE BZ 20 Rhino 2564637293 (Arvato) (Rawling/Meehan/Furmidge/McCartoon)
15	14	11	EMINEM The Marshall Mathers LP 2 Interscope 3758611 (Arvato) (Eminem/S1/Streetrunner/Rubin/Resto/DI Khalil/Haynie/Alex Da Kid/DVLP/Frequency/Railas/Bhasker/Roams/Cardiak)	53	New		DVS London Boy American Dreaming DVS 5060378934081 (Ditta) (tbc)
16	13	30	TOM ODELL Long Way Down Columbia 88765439062 (Arvato) (Grech/Margumatz/EgWhite/Odell/Whitton)	54	68	123	ED SHEERAN + Asylum 5249864652 (Arvato) (Gosling/Hugall/Sheeran/No I D)
17	20	42	IMAGINE DRAGONS Night Visions Interscope 3722421 (Arvato) (Imagine Dragons/Alex Da Kid/Daner)	55	47	7	REBECCA FERGUSON Freedom RCA 88883771102 (Arvato) (Rogers/Eg White/Robson/TM3/MI/Huffman/Gad/Howe/Halms)
18	37	31	KODALINE In A Perfect World B-Unique/RCA 86765442802 (Arvato) (Harris)	56	44	15	CHASE & STATUS Brand New Machine EMI 3750926 (Arvato) (Kennard/Millan/Jeffries)
19	24	9	JAKE BUGG Shangri La EMI 3756055 (Arvato) (Rubin)	57	51	62	ONE DIRECTION Take Me Home Syco 88725439722 (Arvato) (Rami/Falk/Gosling/Bunetta/Ryan/Fogelmark/Nieder/Shelback/Dr. Luke/KoDolko/AK/Cirkut/Robson)
20	22	33	DISCLOSURE Settle PRM/Island 3739492 (Arvato) (Disclosure)	58	43	17	JASON DERULO Tattoos Warner Brothers 9362494189 (Arvato) (Ammo/Johnson/Reed/Lebag/DI Frank E/10DAY/Billion/Le/DI Buddha/DI Noodles/Fearce/Kizzo/RedOne/Rush/BatGeek/The Cataracs/Yacoub/Falk/London)
21	19	12	LORDE Pure Heroine Virgin 3751900 (Arvato) (Little)	59	Re-entry		RIZZLE KICKS The Roaring 20s Island 3743323 (Arvato) (Cannon/Whiting/Cook)
22	32	69	MUMFORD & SONS Babel Gentlemen Of The Road/Island 3712787 (Arvato) (Drax)	60	Re-entry		ELTON JOHN One Night Only - The Greatest Hits Mercury 5483342 (Arvato) (Ramone)
23	30	13	JAMES BLUNT Moon Landing Atlantic/Custard 2564641931 (Arvato) (Blunt/Trefe/Rothrock/Tedder/Robopp/Mac/Robson/Halsey/Wilson/Massi/Chambers/Soni)	61	55	931	ABBA Gold - Greatest Hits Polydor 2752259 (Arvato) (Andriusson/Alvauus)
24	21	10	THE KILLERS Direct Hits Vertigo 3755766 (Arvato) (The Killers/Saltzman/Flood/Mouider/Price/O'Brien/Taylor/Lillywhite/Gonzalez)	62	59	290	EMINEM Curtain Call - The Hits Interscope 9887893 (Arvato) (Eminem/Dr.Dre/Resto/The 45 King & Louie/DI Had/Mel-Man/Eilonzo/tbc)
25	17	60	OLLY MURS Right Place Right Time Epic/Syco 88725416352 (Arvato) (Future Cut/Robson/Harmony/Kelly/Eliot/TMS/Fitzmaurice/Bunetta/Ryan/Secon/The Fearless/Frampton/Kipner/Argyle/Bammer/Prime)	63	52	11	ANDRE RIEU & THE JOHANN STRAUSS ORCHESTRA Music Of The Night Decca 3754560 (Arvato) (Rieu)
26	48	10	KEANE The Best Of Island 3751846 (Arvato) (Green/Kean/Spike/Stein/Marguaret/Sanger)	64	58	113	ONE DIRECTION Up All Night Syco 88697843642 (Arvato) (Mac/Falk/Yacoub/Rawling/Mehar/Squire/Solomon/Meredit/Stannar/S/Howe/Gad/Robson/RedOne/BeatGeek/Immy/Iskaz/Rawling/Gaudino/Rooney)
27	40	13	KATY PERRY Prism Virgin 3753232 (Arvato) (Dr.Luke/Martin/Tekut/Ahmed/Karisson/StarCat/R.Blanco/Kurstin/Walk/Petty)	65	54	17	DRAKE Nothing Was The Same Cash Money/Republic 3752186 (Arvato) (Shabih/Thomas/Jake One/Mike Zombi/T.Jah/Forban/Ninestein/R5/H.Mohaweb/Boi 1 da Boy/Rittir/Viny/Ninestein/Sampha/Evans/Wanai)
28	New		JAMES VINCENT MCMORROW Post Tropical Believe BLVRECUK19CD (Absolute Arvato) (McMorrow)	66	49	11	ELVIS PRESLEY The Nation's Favourite Elvis Songs RCA 88883770042 (Arvato) (Moman/Larvis/Newman/Sholes/Atkins/Various)
29	33	10	LITTLE MIX Salute Syco 88883789362 (Arvato) (TMS/Divali/MNEK/Electra/Stannard/Howe/Ball/Rykey/D'Silva)	67	46	70	PINK The Truth About Love RCA 88725452422 (Arvato) (Kurstin/Bhasker/Walker/Hil/Haynie/Martin/Shelback/Mann/Schulze/DI Khalil/Chin Injeti/Franklars/Wilson/thc)
30	16	101	EMELI SANDE Our Version Of Events Virgin 3753094 (Arvato) (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Kays/Sand/Slatr/Aikins)	68	Re-entry		JUSTIN TIMBERLAKE The 20/20 Experience - 2 Of 2 RCA 88883741612 (Arvato) (Timbaland/Timberlake/Harmon)
31	25	66	THE LUMINEERS The Lumineers Decca 3712589 (Arvato) (Hadlock)	69	61	574	QUEEN Greatest Hits Virgin 2761039 (Arvato) (Various)
32	27	36	ROD STEWART Time Capitol/Decca 9347892 (Arvato) (Stewart/Savigari/Cregan/Kemis)	70	66	53	MACKLEMORE & RYAN LEWIS The Heist Macklemore 254152229 (ACA Arvato) (Lewis)
33	36	66	JAKE BUGG Jake Bugg Mercury 3707053 (Arvato) (Archer/Crosby/Prime/Hart/Hunt)	71	Re-entry		GUNS N' ROSES Greatest Hits Geffen 9862108 (Arvato) (Various)
34	23	17	KINGS OF LEON Mechanical Bull RCA/Hard Me Down 88883768222 (Arvato) (Petraglia)	72	Re-entry		BRUCE SPRINGSTEEN Greatest Hits Columbia 4785557 (Arvato) (Springsteen/Appel/Andan/Van Zandt/Pinkin/Rittan)
35	18	64	CALVIN HARRIS 18 Months Columbia/Fly Eye 88597859232 (Arvato) (Harris/Romero/Roylnof/Knight/Franco)	73	71	294	PHIL COLLINS Hits Virgin 3752870 (Arvato) (Padgham/Cuddey/Raby/Farrell/McVie/Cooper/Martin/Various)
36	35	58	BRUNO MARS Unorthodox Jukebox Atlantic 7567876285 (Arvato) (The Smeezingtons/Bhasker/Haynie/Ronson/B.Riano/Epworth/Chin-Que/Diplo)	74	63	36	GABRIELLE APLIN English Rain Prolaphone P7397182 (Arvato) (Spencer)
37	31	10	LADY GAGA Artpop Interscope 3754304 (Arvato) (Lady Gaga/Zedd/Infected Mushroom/Ledcqq/DI White/Shadow/Monson/Ziss/Luinfort/william/Guitta/Rubin)	75	74	162	BON JOVI Greatest Hits Mercury 7757881 (Arvato) (Fairbairn/Bon Jovi/Ebbin/Sambora/Shank/Reik/Collins/Rexson)
38	29	11	JAMES ARTHUR James Arthur Syco 88883767322 (Arvato) (TMS/Mojam/Craze/Hoax/Salaamrrrr/Stark/Furmidge/Stannard/Howe/Eliu/Arfani/Ronson/Farva/Hoax/Naughty Boy/Rirkman/Da Inten/Douglas/Ronson/Hakam/Shakavalli)	© Official Charts Company 2014. Chart based on Official Top 200 listing			

COMPILATION CHART TOP 20

THIS WK	LAST WK	ALBUM / LABEL (DISTRIBUTION)
1	NEW	THE TREVOR NELSON COLLECTION 2 / Sony Music CG (Arvato)
2	1	NOW THAT'S WHAT I CALL MUSIC 86 / Sony Music CG/Virgin EMI (Arvato)
3	2	RADIO 1'S ANTHEMS WITH DANNY... / MoS (Sony DADC UK)
4	3	RUNNING TRAX 2014 / MoS (Sony DADC UK)
5	9	FROZEN OST / Walt Disney/Universal (Arvato)
6	7	PURE DEEP HOUSE - THE VERY BEST OF / New State (New State Digital)
7	6	THIS IS DANCE 2014 / UMTV (Arvato)
8	4	THE ANNUAL 2014 / MoS (Sony DADC UK)
9	5	ANTHEMS - TRANX / MoS (Sony DADC UK)
10	8	BBC RADIO 1'S LIVE LOUNGE 2013 / Rhina/Sony Music CG/UMTV (Arvato)
11	12	NOW THAT'S WHAT I CALL CLUB HITS / Sony Music CG/Virgin EMI (Arvato)
12	10	POP PARTY 12 / Rhina/UMTV (Arvato)
13	13	NOW THAT'S WHAT I CALL MOVIES / Sony Music CG/Virgin EMI (Arvato)
14	RE	DREAMBOATS & PETTICOATS - AT THE HOP / UMTV (Arvato)
15	RE	THE GREAT GATSBY OST / Interscope (Arvato)
16	RE	CHILLED R&B - THE PLATINUM EDITION / Sony Music CG (Arvato)
17	15	THE PETE TONG COLLECTION / Sony Music CG (Arvato)
18	18	NOW THAT'S WHAT I CALL DISNEY / Sony Music CG/Virgin EMI (Arvato)
19	17	NOW THAT'S WHAT I CALL DISNEY PRINCESS / Sony Music CG/Virgin EMI (Arvato)
20	11	THE SOUND OF TRAP / MoS (Sony DADC UK)

CHARTS UK AIRPLAY WEEK 3

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	1	1	PHARRELL WILLIAMS Happy <i>Columbia</i>	SME	5773	+10%	240	98.4	+3%
2	2	3	AVICII Hey Brother <i>Positiva/PRMD</i>	UMG	4120	+3%	174	54.8	-5%
3	4	2	PITBULL FT KESHA Timber <i>JR MR 305/Pola Grounds</i>	SME	3067	+22%	193	53.7	+14%
4	5	14	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	3883	-2%	178	45.6	+1%
5	3	20	KATY PERRY Roar <i>Virgin</i>	UMG	3484	-5%	180	44.6	-12%
6	6	9	EMINEM FT RIHANNA The Monster <i>Interscope</i>	UMG	1502	-10%	128	40.7	-4%
7	11	4	JASON DERULO Trumpets <i>Warner Brothers</i>	WMG	2577	+10%	152	37.3	+10%
8	21	65	ALESSO VS ONEREPUBLIC If I Lose Myself <i>Po'ydor</i>	UMG	1237	+91%	125	36.0	+38%
9	20		CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	1601	+139%	96	35.1	+30%
10	22	26	ONE DIRECTION Story Of My Life <i>Syco</i>	SME	2928	+6%	206	33.8	+30%
11	8	28	CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia</i>	SME	2131	+4%	130	32.8	-5%
12	41		KATY B Crying For No Reason <i>Rinse/Columbia/Columbia</i>	SME	1383	+63%	104	32.5	+69%
13	25		VAMPS, THE Wild Heart <i>Virgin</i>	UMG	2060	+27%	116	32.1	+35%
14	26	5	ELYAR FOX Do It All Over Again <i>RC4</i>	SME	2156	+23%	142	31.7	+33%
15	10	17	BASTILLE Of The Night <i>Virgin</i>	UMG	2399	-2%	170	31.5	-9%
16	17	22	AVICII Wake Me Up <i>Positiva/PRMD</i>	UMG	2268	-3%	161	30.8	+7%
17	13	32	LITTLE MIX Move <i>Syco</i>	SME	1806	-6%	135	30.8	0%
18	24	37	BEYONCE XO <i>Columbia</i>	SME	1336	+75%	106	30.4	+23%
19	12	33	ELLIE GOULDING Burn <i>Po'ydor</i>	UMG	2254	-3%	161	29.5	-8%
20	9	29	LADY GAGA FT R. KELLY Do What U Want <i>Interscope</i>	UMG	2864	-9%	160	29.4	-15%
21	14	24	LORDE Royals <i>Virgin</i>	UMG	2255	-7%	162	29.2	-4%
22	18		GARY BARLOW & ELTON JOHN Face To Face <i>Po'ydor</i>	UMG	1922	+33%	181	28.9	+1%
23	44		JAMES BLUNT Heart To Heart <i>Atlantic/Custard</i>	WMG	1080	+358%	142	28.0	+54%
24	30	8	MATRIX & FUTUREBOUND/MARSHALL Control <i>3 Beat/AATW</i>	IND.	866	+61%	124	27.3	+19%
25	70		SHANE FILAN Knee Deep In My Heart <i>Capital</i>	UMG	904	+171%	118	26.5	+109%
26	16	35	STORM QUEEN Look Right Through <i>Defected/MoS</i>	IND.	1491	-14%	130	25.9	-11%
27	33	7	ELLIE GOULDING How Long Will I Love You <i>Po'ydor</i>	UMG	2736	+2%	219	24.9	+12%
28	19	34	GARY BARLOW Let Me Go <i>Po'ydor</i>	UMG	2862	-14%	206	24.1	-13%
29	37	6	FUSE ODG Million Pound Girl (Badder Than Bad) <i>3 Beat/AATW</i>	IND.	740	+13%	123	23.8	+17%
30	23	46	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Brothers</i>	WMG	1097	-11%	70	23.6	-5%
31	15	41	SAM BAILEY Skyscraper <i>Syco</i>	SME	2508	-15%	190	23.0	-21%
32	38		NEON JUNGLE Braveheart <i>RCA</i>	SME	1465	+17%	48	23.0	+15%
33	31		KEANE Won't Be Broken <i>Island</i>	UMG	857	+53%	102	22.7	-1%
34	7	51	KATY PERRY Unconditionally <i>Virgin</i>	UMG	2311	-9%	168	21.9	-43%
35	27		ROD STEWART Beautiful Morning <i>Capitol/Decca</i>	UMG	216	+93%	35	21.7	-8%
36	45	42	JOHN NEWMAN Love Me Again <i>Island</i>	UMG	1649	+3%	168	21.5	+20%
37	77		GORGON CITY FT MNEK Ready For Your Love <i>Virgin EMI</i>	UMG	651	+113%	66	21.4	+85%
38	99		SAM SMITH Money On My Mind <i>Capitol</i>	UMG	930	+89%	111	20.9	+158%
39	64	27	TINIE TEMPAH FT LABRINTH Lover Not A Fighter <i>Parlophone</i>	WMG	624	+21%	120	20.9	+44%
40	46	10	SUB FOCUS Turn Back Time <i>EMI</i>	UMG	400	+101%	114	20.8	+16%
41	28	52	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	SME	1803	-9%	208	20.7	-12%
42	39		DRAKE FT MAJID JORDAN Hold On, We're Going Home <i>Island</i>	UMG	1225	+1%	140	20.3	+2%
43	32	49	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>Interscope</i>	UMG	1584	-12%	156	20.1	-11%
44	34	16	LITTLE MIX Little Me <i>Syco</i>	SME	1715	+15%	154	19.5	-5%
45	58	18	VANCE JOY Riptide <i>Infectious</i>	IND.	306	+20%	37	19.4	+25%
46	53		SHERYL CROW Easy <i>A&M</i>	WMG	550	+340%	71	18.7	+14%
47	51	19	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	IND.	240	+47%	117	18.6	+12%
48	55		BRUCE SPRINGSTEEN High Hopes <i>Columbia</i>	SME	295	+66%	55	18.4	+14%
49	29		WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA... Feelin' Myself <i>Interscope</i>	UMG	650	+14%	54	18.0	-22%
50	63	30	HARDWELL FT MATTHEW KOMA Dare You <i>Relentless</i>	SME	740	+19%	86	17.6	+21%

Note: Music Week's UK and EU Radio Airplay chart based on Radio Monitor's data.

UK TV AIRPLAY CHART TOP 50



POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	1	PITBULL FT KESHA Timber <i>JR MR 305/Pola Grounds</i>	SME	893	0%	20
2	2	PHARRELL WILLIAMS Happy <i>Columbia</i>	SME	816	-5%	39
3	3	AVICII Hey Brother <i>Positiva/PRMD</i>	UMG	773	+0%	18
4	5	EMINEM FT RIHANNA The Monster <i>Interscope</i>	UMG	710	+17%	19
5	6	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>	SME	667	+17%	18
6	4	JASON DERULO Trumpets <i>Warner Brothers</i>	WMG	593	-9%	18
7	10	MARTIN GARRIX Animals <i>Positiva</i>	UMG	528	+1%	18
8	7	WILL.I.AM FT MILEY CYRUS... Feelin' Myself <i>Interscope</i>	UMG	515	-6%	17
9	9	DJ FRESH VS JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound <i>MoS</i>	IND.	506	-4%	19
10	21	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	486	+40%	17
11	8	CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia</i>	SME	479	-10%	17
12	12	NEON JUNGLE Braveheart <i>RCA</i>	SME	476	+7%	20
13	23	FUSE ODG Million Pound Girl (Badder Than Bad) <i>3 Beat/AATW</i>	IND.	474	+45%	18
14	13	LITTLE MIX Little Me <i>Syco</i>	SME	471	+7%	14
15	17	TINIE TEMPAH FT LABRINTH Lover Not A Fighter <i>Parlophone</i>	WMG	468	+18%	17
16	18	GORGON CITY FT MNEK Ready For Your Love <i>Virgin EMI</i>	UMG	462	+21%	19
17	27	MILEY CYRUS Adore You <i>RCA</i>	SME	451	+56%	15
18	15	BEYONCE XO <i>Columbia</i>	SME	426	+5%	19
19	11	ONE DIRECTION Story Of My Life <i>Syco</i>	SME	414	-10%	14
20	20	VAMPS, THE Wild Heart <i>Virgin</i>	UMG	374	+2%	13
21	16	STORM QUEEN Look Right Through <i>Defected/MoS</i>	IND.	351	-13%	20
22	29	MATRIX & FUTUREBOUND/MARSHALL Control <i>3 Beat/AATW</i>	IND.	350	+25%	16
23	38	ZEDD FT. HAYLEY WILLIAMS Stay The Night <i>Interscope</i>	UMG	349	+41%	13
24	30	KID INK FT CHRIS BROWN Show Me <i>88 Classic/Alumni/RCA</i>	SME	319	+16%	16
25	24	KATY PERRY Roar <i>Virgin</i>	UMG	314	-	18
26	22	BASTILLE Of The Night <i>Virgin</i>	UMG	313	-8%	14
27	45	ELYAR FOX Do It All Over Again <i>RC4</i>	SME	313	+42%	13
28	37	HARDWELL FT MATTHEW KOMA Dare You <i>Relentless</i>	SME	310	+24%	17
29	53	MACKLEMORE & RYAN LEWIS... White Walls <i>Macklemore</i>	WMG	293	+75%	12
30	67	ELLIE GOULDING Goodness Gracious <i>Po'ydor</i>	UMG	291	+169%	13
31	534	SAM SMITH Money On My Mind <i>Capitol</i>	UMG	289	+1,964%	14
32	14	KATY PERRY Unconditionally <i>Virgin</i>	UMG	287	-34%	12
33	36	SUB FOCUS Turn Back Time <i>EMI</i>	UMG	282	+13%	16
34	52	DISCLOSURE FEAT. SASHA KEABLE Voices <i>PMR/Island</i>	UMG	275	+47%	15
35	34	AVICII Wake Me Up <i>Positiva/PRMD</i>	UMG	273	+8%	17
36	47	CHASE & STATUS FT JACOB BANKS Alive <i>EMI</i>	UMG	268	+23%	14
37	26	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	257	-12%	16
38	25	RIHANNA What Now <i>Def Jam/Virgin</i>	UMG	253	-14%	16
39	32	LORDE Royals <i>Virgin</i>	UMG	245	-8%	16
40	43	KATY B Crying For No Reason <i>Rinse/Columbia/Columbia</i>	SME	242	+9%	12
41	19	SAM BAILEY Skyscraper <i>Syco</i>	SME	233	-37%	15
42	28	ELLIE GOULDING How Long Will I Love You <i>Po'ydor</i>	UMG	225	-21%	16
43	44	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Brothers</i>	WMG	217	-2%	19
44	40	LITTLE MIX Move <i>Syco</i>	SME	217	-8%	14
45	66	ALESSO VS ONEREPUBLIC If I Lose Myself <i>Po'ydor</i>	UMG	214	+96%	13
46	33	ELLIE GOULDING Burn <i>Po'ydor</i>	UMG	207	-21%	17
47	39	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	SME	206	-15%	20
48	41	GARY BARLOW Let Me Go <i>Po'ydor</i>	UMG	205	-10%	16
49	81	BUSTA RHYMES... Thank You <i>Cash Money/Republic</i>	UMG	201	+131%	15
50	35	BREACH FEAT. ANDREYA TRIANA Everything You Never... <i>Atlantic</i>	WMG	198	-21%	16

UK AIRPLAY ANALYSIS

BY ALAN JONES

Onwards and upwards for Pharrell Williams' Happy, which continues to smile away at the top of the chart. On its fourth week at the summit, it once again turns in an impressive new personal best, increasing its plays by 9.67% from 5,264 to a massive 5,773, and its audience by 3.06% from 95.46m to 98.38m. That's the biggest audience achieved on the Radio Monitor panel by any track for 31 weeks. The track that last topped that tally, way back in June of last year, with a 99.50m reach was... Get Lucky, the Daft Punk monster that just happened to feature vocals from Williams too.

Happy's continued advance comes despite a downturn in

support from Radio One (24 plays, down from 28) and Radio Two (17 plays, down from 18). It still shares most-played honours (along with James Blunt's Heart To Heart) on the latter station but slips 1-6 on the most-played list at Radio One, where Gorgon City's upcoming smash Ready For Your Love bludgeons its way to the top, with a massive and rarely achieved tally of 31 plays, compared to 18 the week before). Among all stations, The Hits Radio played Happy most frequently - 89 times, 10 more than Capital Manchester and 11 more than Capital South Coast, Capital South Wales and Capital London.

Incidentally, it isn't just the UK

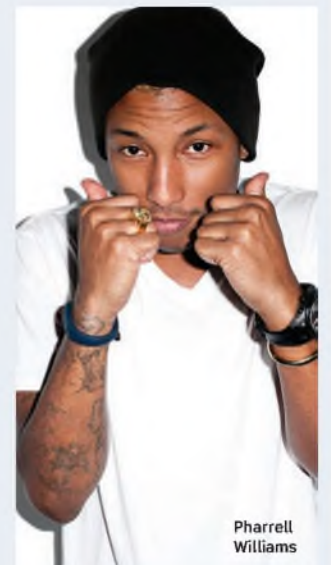
in which Happy is dominating airplay - the track was also No.1 on Radio Monitor's snapshot of airplay activity in Australia, Belgium, Ireland, New Zealand and Switzerland on Sunday, while placing second in Germany, Italy and The Netherlands.

Avicii's Hey Brother - which nipped to the top for a week just before Happy's reign began - is its runner-up for the fourth straight week but now lags behind by a massive 79.56% on audience impressions, with its best yet tally of 4,120 plays generating an audience of 54.79m.

Elsewhere in the Top 10 there are impressive jumps of 21-8 for If I Lose Myself by Alesso Vs. OneRepublic, and 20-9 for Clean Bandit's Rather Be (feat. Jess Glynne), and a 22-10 rebound for One Direction's Story Of My Life.

The Alesso Vs. OneRepublic and Clean Bandit hits are upcoming sales smashes, with the potential to top the radio airplay chart too - but One Direction's Story Of My Life has already got as high as No.3 on the radio airplay chart and its rebound, after a four week absence from the Top 10, is primarily due to a belated increase in support from the Capital Network whose nine stations aired the track 493 times last week - 136 times more than the previous week, and 37 times more than in their previous peak, eight weeks earlier.

Down only one play from its peak tally of 894, Pitbull's promotional viedecipler for Timber (feat. Kesha) tops the TV airplay chart for the second straight week. Its biggest supporters: Starz RV (79 plays), Smash Hits



Pharrell Williams

TV (78 plays) and Chart Show TV (73 plays).

CHARTS EU AIRPLAY WEEK 3 (Mon 13 - Sun 19 Jan 2014)

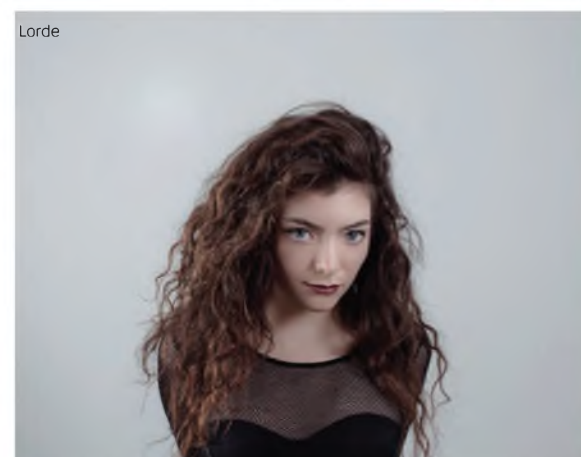


EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Avicii Hey Brother	Virgin EMI	UMG 16,998	+1%	825	688.30m	+3%
2	4	Pharrell Williams Happy	RCA	SME 18,108	+20%	947	594.26m	+27%
3	2	Pitbull feat. Ke\$ha Timber	Sony Music	SME 14,234	+8%	656	535.53m	+6%
4	3	Lorde Royals	Virgin Records	UMG 11,323	-4%	741	455.41m	-8%
5	7	Klingande Jubel	Klingande	Ind. 7,064	+7%	384	444.09m	+2%
6	8	OneRepublic Counting Stars	Polydor	UMG 11,325	-1%	708	440.20m	+9%
7	5	Eminem feat. Rihanna The Monster	Universal Music	UMG 11,204	-4%	575	403.66m	-10%
8	6	Miley Cyrus Wrecking Ball	RCA	SME 8,644	-8%	676	366.62m	-16%
9	10	Ellie Goulding Burn	Polydor	UMG 9,214	-10%	645	343.73m	-13%
10	12	Avicii Wake Me Up	PRMD/Positiva	UMG 8,307	-5%	727	337.23m	-5%
11	9	Katy Perry Unconditionally	Virgin EMI	UMG 9,222	-5%	606	333.01m	-16%
12	19	Imagine Dragons Demons	Polydor	UMG 4,384	+26%	339	325.63m	+19%
13	11	Lady Gaga feat. R. K. Do What U Want	Interscope	UMG 10,261	-1%	605	314.73m	-16%
14	15	Milky Chance Stolen Dance	Pias	Ind. 4,852	+5%	225	310.14m	+4%
15	20	One Direction Story Of My Life	Sony Music	SME 9,256	+3%	671	305.24m	+13%
16	14	James Blunt Bonfire Heart	Atlantic	WMG 6,784	-8%	623	301.24m	-6%
17	16	Adel Tawil Lieder	Polydor	UMG 3,154	+5%	159	288.25m	-1%
18	17	Passenger Let Her Go	Embassy Of Music	SME 5,587	-6%	735	281.41m	-2%
19	13	Katy Perry Roar	Virgin EMI	UMG 9,191	-8%	706	279.27m	-19%
20	21	Lily Allen Hard Out Here	Parlophone Music	WMG 5,189	+6%	365	277.04m	+7%
21	24	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 4,610	+23%	265	273.26m	+9%
22	31	U2 Ordinary Love	Island	UMG 5,465	+15%	498	250.23m	+16%
23	18	Olly Murs Dear Darlin'	Epic	SME 4,823	-10%	483	249.65m	-9%
24	25	Capital Cities Safe And Sound	Capitol Records	UMG 4,586	-7%	472	247.57m	-1%
25	22	Jason Derulo feat. 2. Talk Dirty	Warner Music	WMG 6,351	-9%	421	230.81m	-11%
26	34	Bastille Things We Lost In Th..	Virgin Records	UMG 2,694	0%	234	228.24m	+11%
27	26	Sunrise Avenue Lifesaver	Universal Mus..	UMG 2,481	-5%	153	226.62m	-6%
28	29	Imagine Dragons On Top Of The World	Polydor	UMG 3,533	-11%	384	225.46m	+0%
29	23	John Newman Cheating	Island	UMG 3,853	-3%	409	220.39m	-13%
30	27	Family Of The Year Hero	Universal	UMG 2,654	-4%	225	212.90m	-10%
31	33	Pink Just Give Me A Reason	RCA	SME 3,438	-6%	587	193.11m	-7%
32	35	Calvin Harris & Ales.. Under Control	Columbia	SME 6,713	0%	433	191.10m	-1%
33	28	Robbie Williams Go Gentle	Island	UMG 4,240	-17%	476	189.75m	-19%
34	32	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 6,055	-9%	580	186.95m	-13%
35	30	John Newman Love Me Again	Island	UMG 6,598	-9%	653	176.40m	-20%
36	40	Beyoncé XO	RCA	SME 4,928	+34%	413	174.39m	+0%
37	New	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 3,554	-	562	172.75m	-
38	43	Bastille Of The Night	Bastille Music	Ind. 6,602	+13%	513	167.91m	+6%
39	41	Robin Thicke feat. T.. Blurred Lines	Polydor	UMG 5,177	-4%	703	166.36m	-4%
40	36	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 5,377	-5%	802	161.44m	-11%
41	37	Bastille Pompeii	Virgin Records	UMG 2,321	-11%	445	159.49m	-11%
42	42	Tom Odell Another Love	Columbia	SME 1,743	-9%	232	155.44m	-3%
43	46	Lumineers, The Ho Hey	Dualtone	UMG 2,284	-4%	492	155.02m	+9%
44	38	Martin Garrix Animals	News	Ind. 4,868	-3%	422	147.72m	-17%
45	39	James Arthur Impossible	Syco	SME 2,739	-1%	384	146.83m	-17%
46	45	Passenger Holes	Sony Music	SME 2,319	-4%	313	139.23m	-5%
47	44	Macklemore And Ryan .. Can't Hold Us	Atlantic	WMG 2,904	-4%	358	138.26m	-9%
48	56	A Great Big World fe.. Say Something	Epic	SME 2,079	+20%	266	127.88m	+21%
49	57	Avril Lavigne feat. ... Let Me Go	Epic	SME 1,925	+3%	209	127.65m	+22%
50	48	Gotye Somebody That I Used..	Island	UMG 2,549	+4%	725	124.10m	-6%



Pharrell Williams



CHARTS STREAMING – OFFICIAL WEEK 3

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	PITBULL FT KESHA <i>Timber</i> Mr 305/Polo Grounds
2	2	PHARRELL WILLIAMS <i>Happy</i> Columbia
3	3	AVICII <i>Hey Brother</i> Positiva/PRMD
4	5	JASON DERULO <i>Trumpets</i> Warner Bros
5	4	EMINEM FT RIHANNA <i>The Monster</i> Interscope
6	6	LORDE <i>Royals</i> Virgin
7	7	ONEREPUBLIC <i>Counting Stars</i> Interscope
8	8	BASTILLE <i>Of The Night</i> Virgin
9	9	AVICII <i>Wake Me Up</i> Positiva/PRMD
10	16	BEYONCE FT JAY-Z <i>Drunk In Love</i> Columbia
11	14	BASTILLE <i>Pompeii</i> Virgin
12	10	ONE DIRECTION <i>Story Of My Life</i> Syco Music
13	11	KATY PERRY <i>Roar</i> Virgin
14	12	ELLIE GOULDING <i>Burn</i> Polydor
15	13	MARTIN GARRIX <i>Animals</i> Positiva/Virgin
16	15	DRAKE FT MAJID JORDAN <i>Hold On We're Going Home</i> Cash Money/Republic Records
17	19	AWOLNATION <i>Sail</i> Red Bull
18	17	CALVIN HARRIS/ALESSO/HURTS <i>Under Control</i> Columbia
19	22	ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino Recordings
20	18	MILEY CYRUS <i>Wrecking Ball</i> RCA
21	21	ELLIE GOULDING <i>How Long Will I Love You</i> Polydor
22	20	ROBIN THICKE/TI/PHARRELL <i>Blurred Lines</i> Interscope
23	23	PASSENGER <i>Let Her Go</i> Nettwerk
24	26	JOHN NEWMAN <i>Love Me Again</i> Island
25	25	JASON DERULO FT 2 CHAINZ <i>Talk Dirty</i> Warner Bros
26	27	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
27	28	LADY GAGA & R KELLY <i>Do What U Want</i> Interscope
28	32	IMAGINE DRAGONS <i>Radioactive</i> Interscope
29	30	KATY PERRY <i>Unconditionally</i> Virgin
30	38	BEYONCE <i>Xo</i> Columbia
31	31	AVICII <i>You Make Me</i> Positiva/PRMD
32	29	LITTLE MIX <i>Move</i> Syco Music
33	73	FUSE ODG <i>Million Pound Girl (Badder Than Bad)</i> 3 Beat/AATW
34	36	MACKLEMORE/RYAN LEWIS/DALTON <i>Can't Hold Us</i> Macklemore
35	34	1975 <i>Chocolate</i> Dirty Hit
36	37	WILKINSON <i>Afterglow</i> Ram/Virgin
37	35	LANA DEL REY VS CEDRIC GERVAIS <i>Summertime Sadness</i> Polydor
38	24	LILY ALLEN <i>Somewhere Only We Know</i> Parlophone
39	52	KID INK FT CHRIS BROWN <i>Show Me</i> 88 Classic/Alumni/RCA
40	40	CHASE & STATUS FT JACOB BANKS <i>Alive</i> EMI
41	60	VANCE JOY <i>Riptide</i> Infectious Music
42	33	GARY BARLOW <i>Let Me Go</i> Polydor
43	41	ARCTIC MONKEYS <i>R U Mine</i> Domino Recordings
44	44	NAUGHTY BOY FT SAM SMITH <i>La La La</i> Virgin
45	42	MILEY CYRUS <i>We Can't Stop</i> RCA
46	63	IMAGINE DRAGONS <i>Demons</i> Interscope
47	50	TOM ODELL <i>Another Love</i> Columbia
48	46	ARCTIC MONKEYS <i>Why'd You Only Call Me When You're High</i> Domino Recordings
49	43	EMINEM <i>Rap God</i> Interscope
50	70	IDINA MENZEL <i>Let It Go</i> Walt Disney
51	45	RIHANNA <i>What Now</i> Def Jam
52	48	JAMES BLUNT <i>Bonfire Heart</i> Atlantic/Custard
53	47	KILLERS <i>Mr Brightside</i> Vertigo
54	54	LUMINEERS <i>Ho Hey</i> Decca
55	NEW	ED SHEERAN <i>I See Fire</i> Decca
56	NEW	MATRIX & FUTUREBOUND/MARSHALL <i>Control</i> 3 Beat/AATW
57	56	IMAGINE DRAGONS <i>On Top Of The World</i> Interscope
58	51	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> Asylum
59	57	LITTLE MIX <i>Little Me</i> Syco Music
60	91	SUB FOCUS <i>Turn Back Time</i> EMI
61	53	CALVIN HARRIS/ELLIE GOULDING <i>I Need Your Love</i> Columbia
62	NEW	SHAKIRA FT RIHANNA <i>Can't Remember To Forget You</i> RCA
63	49	ONE DIRECTION <i>Best Song Ever</i> Syco Music
64	58	BASTILLE <i>Things We Lost In The Fire</i> Virgin
65	96	MILEY CYRUS <i>Adore You</i> RCA
66	39	SAM BAILEY <i>Skyscraper</i> Syco Music
67	55	1975 <i>Girls</i> Dirty Hit/Polydor
68	62	ARCTIC MONKEYS <i>One For The Road</i> Domino Recordings
69	81	LORDE <i>Team</i> Virgin
70	59	EMINEM <i>Berzerk</i> Interscope
71	72	RIHANNA <i>Diamonds</i> Def Jam
72	66	LADY GAGA <i>Applause</i> Interscope
73	64	HAIM <i>The Wire</i> Polydor
74	69	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
75	68	MUMFORD & SONS <i>I Will Wait</i> Gentlemen Of The Road/Island



CLIMBER: JASON DERULO



CLIMBER: LADY GAGA



CLIMBER: KID INK



NEW: ED SHEERAN



NEW: SHAKIRA & RIHANNA

CHARTS STREAMING – SPOTIFY WEEK 3



GLOBAL



- PITBULL** Timber
- EMINEM** The Monster
- ONEREPUBLIC** Counting Stars
- LORDE** Royals
- AVICII** Hey Brother
- AVICII** Wake Me Up - Radio Edit
- ED SHEERAN** I See Fire
- PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- ONE DIRECTION** Story Of My Life
- JASON DERULO** Talk Dirty - feat. 2 Chainz
- MILEY CYRUS** Wrecking Ball
- ELLIE GOULDING** Burn
- KATY PERRY** Dark Horse
- KATY PERRY** Roar
- A GREAT BIG WORLD** Say Something
- CALVIN HARRIS** Under Control
- BEYONCÉ** Drunk In Love
- BASTILLE** Pompeii
- DRAKE** Hold On, We're Going Home
- IMAGINE DRAGONS** Demons

EUROPE



- PITBULL** Timber
- ED SHEERAN** I See Fire
- EMINEM** The Monster
- AVICII** Hey Brother
- ONEREPUBLIC** Counting Stars
- LORDE** Royals
- PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- AVICII** Wake Me Up - Radio Edit
- ONE DIRECTION** Story of My Life
- JASON DERULO** Talk Dirty - feat. 2 Chainz
- CALVIN HARRIS** Under Control
- MILEY CYRUS** Wrecking Ball
- ELLIE GOULDING** Burn
- KLINGANDE** Jubel - Radio Edit
- KATY PERRY** Roar
- BEYONCÉ** Drunk In Love
- LADY GAGA** Do What U Want
- JASON DERULO** Trumpets
- DRAKE** Hold On, We're Going Home
- MACKLEMORE & RYAN LEWIS** Can't Hold Us - feat. Ray Dalton

AUSTRIA



- PITBULL** Timber
- MILKY CHANCE** Stolen Dance
- ED SHEERAN** I See Fire
- AVICII** Hey Brother
- EMINEM** The Monster
- LORDE** Royals
- FAUL & WAD AD** Changes - Original Mix
- PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- IMAGINE DRAGONS** Demons
- AVICII** Wake Me Up - Radio Edit



FRANCE



- PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- STROMAE** Tous Les Memes
- LORDE** Royals
- PITBULL** Timber
- EMINEM** The Monster
- AVICII** Hey Brother
- STROMAE** Formidable
- MAITRE GIMS** Zombie
- STROMAE** Papaoutai
- ONEREPUBLIC** Counting Stars



GERMANY



- ED SHEERAN** I See Fire
- PITBULL** Timber
- PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- MILKY CHANCE** Stolen Dance
- EMINEM** The Monster
- MARTERIA** Kids (2 Finger An Den Kopf)
- AVICII** Hey Brother
- FAUL & WAD AD** Changes - Original Mix
- DVBBS** Tsunami
- CALVIN HARRIS** Under Control



NETHERLANDS



- JOHN LEGEND** All of Me
- PITBULL** Timber
- ONEREPUBLIC** Counting Stars
- STROMAE** Formidable
- JASON DERULO** Trumpets
- AVICII** Hey Brother
- EMINEM** The Monster
- YELLOW CLAW** Shotgun
- MAITRE GIMS** J'me Tire
- PHARRELL WILLIAMS** Happy (from Despicable Me 2)

NORWAY



- ED SHEERAN** I See Fire
- PITBULL** Timber
- EMINEM** The Monster
- ONEREPUBLIC** Counting Stars
- AVICII** Hey Brother
- CALVIN HARRIS** Under Control
- LORDE** Royals
- KLINGANDE** Jubel - Radio Edit
- NICO & VINZ** In Your Arms
- AVICII** Wake Me Up - Radio Edit

SPAIN



- AVICII** Hey Brother
- PITBULL** Timber
- EMINEM** The Monster
- JASON DERULO** Talk Dirty - feat. 2 Chainz
- ONEREPUBLIC** Counting Stars
- AVICII** Wake Me Up - Radio Edit
- MILEY CYRUS** Wrecking Ball
- LORDE** Royals
- ONE DIRECTION** Story of My Life
- MACKLEMORE & RYAN LEWIS** Can't Hold Us - feat. Ray Dalton

SWEDEN



- ED SHEERAN** I See Fire
- PITBULL** Timber
- KLINGANDE** Jubel - Radio Edit
- EMINEM** The Monster
- AVICII** Hey Brother
- AVICII** Wake Me Up - Radio Edit
- ONEREPUBLIC** Counting Stars
- LORDE** Royals
- DVBBS** Tsunami - Original Mix
- ONE DIRECTION** Story Of My Life

UNITED STATES



- KATY PERRY** Dark Horse
- PITBULL** Timber
- ONEREPUBLIC** Counting Stars
- LORDE** Royals
- A GREAT BIG WORLD** Say Something
- LORDE** Team
- BASTILLE** Pompeii
- EMINEM** The Monster
- PASSENGER** Let Her Go
- BEYONCÉ** Drunk In Love

US: Katy Perry

CHARTS STREAMING – MUSIC VIDEO WEEK 3



NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	AVICII – Hey Brother (Lyric)
2	LORDE – Royals (US Version) LFT
3	AVICII – Wake Me Up
4	AVICII – Hey Brother
5	WILKINSON – Afterglow
6	MIKE WILL MADE IT FT MILEY CYRUS – 23
7	NAUGHTY BOY FT SAM SMITH – La La La
8	JOHN NEWMAN – Love Me Again LFT
9	NEON JUNGLE – Braveheart
10	BASTILLE – Of The Night LFT
11	THE VAMPS – Wild Heart
12	SAM SMITH – Money On My Mind (Lyric)
13	ZEDD FT HAYLEY WILLIAMS – Stay The Night
14	BASTILLE – Pompeii LFT
15	SAM SMITH – Money On My Mind
16	ELYAR FOX – Do It All Over Again
17	YG FT JEEZY, RICH HOMIE QUAN – My Nigga (Explicit)
18	IMAGINE DRAGONS – Radioactive
19	AVICII – Wake Me Up (Lyric)
20	GORGON CITY FT MNEK – Ready For Your Love

ITALY

POS	ARTIST/ SINGLE
1	PITBULL - Timber ft. Ke\$ha
2	MILEY CYRUS - Wrecking Ball
3	EMINEM - The Monster (Explicit) ft. Rihanna
4	ONEREPUBLIC - Counting Stars
5	SHAKIRA - Can't Remember To Forget You (Audio) ft. Rihanna
6	ELLIE GOULDING - Burn
7	AVICII - Hey Brother (Lyric)
8	KATY PERRY - Unconditionally (Official)
9	ONE DIRECTION - Story Of My Life
10	EMMA - L'Amore Non Mi Basta



WORLDWIDE

POS	ARTIST/ SINGLE
1	PITBULL - Timber ft. Ke\$ha
2	MILEY CYRUS - Wrecking Ball
3	SHAKIRA - Can't Remember To Forget You (Audio) ft. Rihanna
4	KATY PERRY - Roar (Official)
5	ONEREPUBLIC - Counting Stars
6	LORDE - Royals (US Version)
7	PRINCE ROYCE - Darte Un Beso
8	EMINEM - The Monster (Explicit) ft. Rihanna
9	AVICII - Wake Me Up (Official Video)
10	ROMEO SANTOS - Propuesta Indecente



POLAND

POS	ARTIST/ SINGLE
1	SHAKIRA - Can't Remember To Forget You (Audio) ft. Rihanna
2	PITBULL - Timber ft. Ke\$ha
3	AVICII - Hey Brother (Lyric)
4	ONEREPUBLIC - Counting Stars
5	EMINEM - The Monster (Explicit) ft. Rihanna
6	BEYONCÉ - Drunk in Love (Explicit) ft. Jay Z
7	MILEY CYRUS - Wrecking Ball
8	AVICII - Wake Me Up (Official Video)
9	LORDE - Royals (US Version)
10	ONE DIRECTION - Story Of My Life



UK

POS	ARTIST/ SINGLE
1	PITBULL - Timber ft. Ke\$ha
2	BEYONCÉ - Drunk in Love (Explicit) ft. Jay Z
3	WILL.I.AM - Feelin' Myself f. Miley Cyrus, French Montana & Wiz Khalifa
4	AVICII - Hey Brother (Lyric)
5	ONEREPUBLIC - Counting Stars
6	KATY PERRY - Roar (Official)
7	EMINEM - The Monster (Explicit) ft. Rihanna
8	MILEY CYRUS - Wrecking Ball
9	ONE DIRECTION - Story Of My Life
10	SHAKIRA - Can't Remember To Forget You (Audio) ft. Rihanna



AUSTRALIA

POS	ARTIST/ SINGLE
1	KATY PERRY - Roar (Official)
2	PITBULL - Timber ft. Ke\$ha
3	MAGIC! - Rude
4	JOHN LEGEND - All Of Me
5	EMINEM - The Monster (Explicit) ft. Rihanna
6	SHAKIRA - Can't Remember To Forget You (Audio) ft. Rihanna
7	EMINEM - Rap God (Explicit)
8	ONEREPUBLIC - Counting Stars
9	LORDE - Royals (US Version)
10	DEMI LOVATO - Let It Go (from 'Frozen') [Official]



FRANCE

POS	ARTIST/ SINGLE
1	MAÎTRE GIMS - Zombie (audio)
2	INDILA - Dernière Danse (Clip Officiel)
3	VITAA - Game Over ft. Maître Gims
4	STROMAE - Tous Les Mêmes
5	STROMAE - Papaoutai
6	MAÎTRE GIMS - Changer
7	TEAM BS - Team BS (Clip Officiel)
8	SHAKIRA - Can't Remember To Forget You (Audio) ft. Rihanna
9	PITBULL - Timber ft. Ke\$ha
10	MAÎTRE GIMS - Bella



SPAIN

POS	ARTIST/ SINGLE
1	SHAKIRA - Can't Remember To Forget You (Audio) ft. Rihanna
2	AVICII - Hey Brother (Lyric)
3	PITBULL - Timber ft. Ke\$ha
4	MILEY CYRUS - Wrecking Ball
5	ONE DIRECTION - Story Of My Life
6	PRINCE ROYCE - Darte Un Beso
7	ROMEO SANTOS - Propuesta Indecente
8	ONEREPUBLIC - Counting Stars
9	AVICII - Wake Me Up (Official Video)
10	KATY PERRY - Roar (Official)

CHARTS INDIES WEEK 3



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Vance Joy



Awolnation Indie Singles (2)

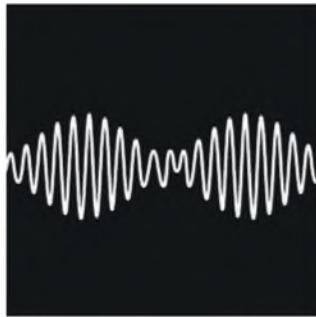
- 1 3 **VANCE JOY** Riptide / Infectious (PIAS Arvata)
- 2 1 **AWOLNATION** Sail / Red Bull (PIAS Arvata)
- 3 2 **STORM QUEEN** Look Right Through / Defected/MoS (Sony DADC UK)
- 4 5 **PASSENGER** Let Her Go / Nettwerk (Essential GEM)
- 5 **NEW** **MACKLEMORE & RYAN LEWIS FT SCHOOLBOY Q & HOLLIS** White Walls / Macklemore (ADA Arvata)
- 6 4 **FATBOY SLIM & RIVA STARR FT BEARDYMAN** Eat Sleep Rave Repeat / Skint (Believe Digital)
- 7 7 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvata)
- 8 6 **LONDON GRAMMAR** Nightcall / Metal & Dust (Sony DADC UK)
- 9 8 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (ADA Arvata)
- 10 **LONDON GRAMMAR** Strong / Metal & Dust (Sony DADC UK)
- 11 10 **SOPHIE ELLIS-BEXTOR** Young Blood / EBGB's (Essential)
- 12 11 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 13 14 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / Macklemore (ADA Arvata)
- 14 17 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / Macklemore (ADA Arvata)
- 15 **NEW** **SAGE THE GEMINI FT JUSTIN BIEBER AND IAMSU** Gas Pedal / Republic/Island (Arvata)
- 16 18 **ADELE** Make You Feel My Love / XL (PIAS Arvata)
- 17 13 **DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE** Earthquake / MoS (Sony DADC UK)
- 18 19 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / Domino (PIAS Arvata)
- 19 **NEW** **CHOIR OF YOUNG BELIEVERS** Hollow Talk / Ghostly International (The Orchard)
- 20 16 **SAMPHA** Too Much / Young Turks (Kompakt)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Choir Of Young Believers



Arctic Monkeys Indie Albums (2)



Canterbury Indie Albums Breakers (2)



East India Youth Indie Albums Breakers (3)

- 1 5 **CHOIR OF YOUNG BELIEVERS** Hollow Talk / Ghostly International (Ghostly International)
- 2 2 **SAMPHA** Too Much / Young Turks (Young Turks)
- 3 **NEW** **ARCHITECTS** Naysayer / Epitaph (Epitaph)
- 4 16 **SAINT RAYMOND** Young Blood / National Anthem (National Anthem)
- 5 **NEW** **AUDREY NAPOLEON** My Sunrise / SQE (SQE Music)
- 6 **NEW** **DJ STAY THE NIGHT** Stay The Night / Foodcourt (Foodcourt)
- 7 **NEW** **BOY & BEAR** Southern Sun / Nettwerk (Nettwerk)
- 8 7 **RICHIE SOSA** Step It Up / 2NX (2NX)
- 9 9 **MK FT ALANA** Always / Defected (Defected)
- 10 **NEW** **SLIM JAY** Timber / Slim Jay (Slim Jay)
- 11 17 **SEVAN** Tsunami / Black Crystal (Black Crystal)
- 12 **NEW** **WARPAINT** Love Is To Die / Rough Trade (XL Beggars)
- 13 4 **COLLEGE FT ELECTRIC YOUTH** A Real Hero / Valerie (Valerie)
- 14 18 **GORGON CITY FT YASMIN** Real / Black Butter (Black Butter)
- 15 **RE** **CRYSTAL FIGHTERS** You & I / Zirkulo (Zirkulo)
- 16 **NEW** **THE HEAVY** What Makes A Good Man / Counter (Nir,ja Tune)
- 17 **NEW** **WOLF ALICE** Blush / Chess Club (Chess Club)
- 18 **RE** **DUKE DUMONT** The Giver / Turbo (Turbo Recordings)
- 19 14 **ROYAL BLOOD** Out Of The Black / Black Mammoth (Black Mammoth)
- 20 12 **HARDWELL FT AMBA SHEPHERD** Apollo / Revealed (Revealed Recordings)

Bruce Springsteen



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 7 **BRUCE SPRINGSTEEN** High Hopes Columbia
- 2 **NEW** **NECK DEEP** Wishful Thinking Hopeless
- 3 **NEW** **CANTERBURY** DARK Days Hassle
- 4 10 **EAST INDIA YOUTH** Total Strife Forever Stolen
- 5 **NEW** **JAMES VINCENT MCMORROW** Post Tropical Believe Recordings
- 6 2 **ARCTIC MONKEYS** Am Domino Recordings
- 7 5 **LONDON GRAMMAR** If You Wait Metal & Dust Recordings
- 8 **NEW** **SHARON JONES & THE DAP-KINGS** Give The People What They Want Daptone
- 9 **NEW** **MARK LANEGAN** Has God Seen My Shadow - An Anthology Light In The Attic
- 10 4 **JOHN GRANT** Pale Green Ghosts Bella Unan

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



London Grammar

- 1 2 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 2 1 **ARCTIC MONKEYS** AM / Domino (PIAS Arvata)
- 3 **NEW** **JAMES VINCENT MCMORROW** Post Tropical / Believe (Absolute Arvata)
- 4 3 **PASSENGER** All The Little Lights / Nettwerk (Essential/Proper)
- 5 **NEW** **DVS** London Boy American Dreaming / DVS (Ditto)
- 6 4 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (ADA Arvata)
- 7 5 **VAMPIRE WEEKEND** Modern Vampires Of The City / XL (PIAS Arvata)
- 8 **NEW** **CANTERBURY** Dark Days / Hassle (PIAS Arvata)
- 9 **NEW** **EAST INDIA YOUTH** Total Strife Forever / Stolen (PIAS Arvata)
- 10 6 **CARO EMERALD** The Shocking Miss Emerald / Dramatica/Grand Mono (ADA Arvata)
- 11 **NEW** **MARK LANEGAN** Has God Seen My Shadow - An Anthology / Light In The Attic (SRD)
- 12 **NEW** **KEITH JACK** This Time / Xphonics (Genepool/Arvata)
- 13 **NEW** **SHARON JONES & THE DAP-KINGS** Give The People What They Want / Daptone (SRD)
- 14 **NEW** **NECK DEEP** Wishful Thinking / Hopeless (PIAS Arvata)
- 15 10 **ADELE** 21 / XL (PIAS Arvata)
- 16 8 **QUEENS OF THE STONE AGE** Like Clockwork / Matador (PIAS Arvata)
- 17 11 **KATIE MELUA** Ketevan / Dramatica (ADA Arvata)
- 18 12 **STEREOPHONICS** Graffiti On The Train / Stylus (ADA Arvata)
- 19 **NEW** **BOY & BEAR** Harlequin Dream / Nettwerk (Essential/Proper)
- 20 9 **THE NATIONAL** Trouble Will Find Me / 4AD (PIAS Arvata)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



DVS

- 1 **NEW** **DVS** London Boy American Dreaming / DVS (DVS Music)
- 2 **NEW** **CANTERBURY** Dark Days / Hassle (Full Time Hobby)
- 3 **NEW** **EAST INDIA YOUTH** Total Strife Forever / Stolen (Stolen)
- 4 **NEW** **KEITH JACK** This Time / Xphonics (Xphonics)
- 5 **NEW** **SHARON JONES & THE DAP-KINGS** Give The People What They Want / Daptone (Daptone)
- 6 **NEW** **NECK DEEP** Wishful Thinking / Hopeless (Hopeless)
- 7 **NEW** **BOY & BEAR** Harlequin Dream / Nettwerk (Nettwerk)
- 8 1 **STEPHEN MALKMUS & THE JICKS** Wig Out At Jagbags / Domino (Domino Recordings)
- 9 **NEW** **RUN THE JEWELS** Run The Jewels / Big DaDa (Nir,ja Tune)
- 10 **NEW** **AREA 11** All The Lights In The Sky / Yagscast Studios (Yagscast Studios)
- 11 3 **JON HOPKINS** Immunity / Domino (Domino Recordings)
- 12 5 **COURTNEY BARNETT** The Double EP - A Sea Of Split Peas / House Anxiety (House Anxiety)
- 13 **NEW** **SAMANTHA CRAIN** Kid Face / Full Time Hobby (Full Time Hobby)
- 14 9 **WHITE DENIM** Corsicana Lemonade / Downtown (PIAS)
- 15 10 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 16 **NEW** **MUTUAL BENEFIT** Love's Crushing Diamond / Others (Other Music)
- 17 18 **WORKOUT MASTERS** Top 40 Running Tracks 2014 - 40 / Power Fitness (Power Fitness Music)
- 18 4 **WE THE KINGS** Somewhere Somehow / We The Kings (We The Kings)
- 19 **RE** **VALERIE JUNE** Pushin' Against A Stone / Sunday Best (Sunday Best)
- 20 13 **DANIEL AVERY** Drone Logic / Because (Because Music)

THIS LAST ARTIST / ALBUM / LABEL

- 11 1 **STEPHEN MALKMUS & THE JICKS** Wig Out At Jagbags Domino Recordings
- 12 3 **HAIM** Days Are Gone Polydor
- 13 16 **DISCLOSURE** Settle Pmr
- 14 8 **ELLIE GOULDING** Halcyon Polydor
- 15 **NEW** **DECADE** Good Luck Spinfarm
- 16 11 **NICK CAVE & THE BAD SEEDS** Live From Kcrw Bad Seed
- 17 18 **SAVAGES** Silence Yourself Matador
- 18 19 **JON HOPKINS** Immunity Domino Recordings
- 19 13 **WILLIAM ONYEABOR** World Psychedelic Classics 5 Luaka Bop
- 20 12 **DAVID BOWIE** The Next Day RCA

CHARTS iTUNESSINGLES WEEK 3

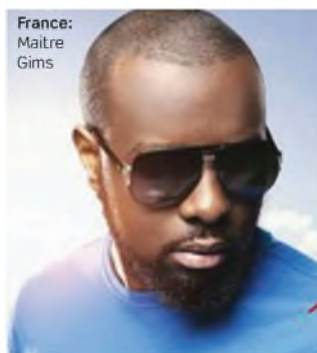
RUSSIA	
POS	ARTIST/ALBUM
13/01/2014 - 19/01/2014	
1	SHAKIRA Can't Remember To Forget You
2	PHARRELL WILLIAMS Happy
3	PNAU, FAUL & WAD AD Changes
4	MILKY CHANCE Stolen Dance
5	ANI LORAK, ГРИГОРИЙ ЛЕПС Зеркала
6	ВИА ГРА Перемирие
7	PINK Just Give Me A Reason
8	LANA DEL REY Young And Beautiful
9	A-STUDIO Пана, Мама
10	ONEREPUBLIC Counting Stars

DENMARK	
POS	ARTIST/ALBUM
13/01/2014 - 19/01/2014	
1	PHARRELL WILLIAMS Happy
2	PITBULL Timber (feat. Ke\$ha)
3	SHAKA LOVELESS 2 Mod Verden
4	NABIHA Bang That Drum
5	L.O.C. Marquis
6	ED SHEERAN I See Fire
7	EMINEM The Monster (feat. Rihanna)
8	AVICII Hey Brother
9	DVBBS, BORGEIOUS Tsunami
10	CARPARK NORTH 32

FRANCE	
POS	ARTIST/ALBUM
13/01/2014 - 19/01/2014	
1	PHARRELL WILLIAMS Happy
2	INDILA Dernière Danse
3	MAÎTRE GIMS Zombie
4	STROMAE Tous Les Mêmes
5	SHAKIRA Can't Remember To Forget You
6	AVICII Hey Brother
7	LILY ALLEN Somewhere Only We Know
8	PITBULL Timber (feat. Ke\$ha)
9	JABBERWOCKY Photomaton
10	STROMAE Formidable

GERMANY	
POS	ARTIST/ALBUM
10/01/2014 - 16/01/2014	
1	PHARRELL WILLIAMS Happy
2	ED SHEERAN I See Fire
3	PITBULL Timber (feat. Ke\$ha)
4	BASTILLE Of The Night
5	PNAU, FAUL & WAD AD Changes
6	ADEL TAWIL Lieder
7	HELENE FISCHER Atemlos Durch Die...
8	YIRUMA River Flows In You
9	MARTERIA Kids (2 Finger An Den Kopf)
10	DVBBS, BORGEIOUS Tsunami

ITALY	
POS	ARTIST/ALBUM
09/01/2014 - 15/01/2014	
1	KLINGANDE Jubel
2	PHARRELL WILLIAMS Happy
3	PASSENGER Let Her Go
4	U2 Ordinary Love
5	AVICII Hey Brother
6	MIKA Stardust (feat. Chiara)
7	PITBULL Timber (feat. Ke\$ha)
8	EMINEM The Monster (feat. Rihanna)
9	KLINGANDE Jubel
10	OZARK HENRY I'm Your Sacrifice



NETHERLANDS	
POS	ARTIST/ALBUM
10/01/2014 - 16/01/2014	
1	PHARRELL WILLIAMS Happy
2	JOHN LEGEND All Of Me
3	STROMAE Formidable
4	DVBBS, BORGEIOUS Tsunami
5	AVICII Hey Brother
6	MAÎTRE GIMS J'me Tire
7	PITBULL Timber (feat. Ke\$ha)
8	RIVA STARR, FATBOY SLIM Eat Sleep...
9	U2 Ordinary Love
10	YELLOW CLAW Shotgun (feat. Rochelle)

SPAIN	
POS	ARTIST/ALBUM
13/01/2014 - 19/01/2014	
1	AVICII Hey Brother
2	SHAKIRA Can't Remember To Forget You
3	ENRIQUE IGLESIAS Loco
4	PHARRELL WILLIAMS Happy
5	PITBULL Timber (feat. Ke\$ha)
6	MILEY CYRUS Wrecking Ball
7	ESTOPA Cuando Tu Te Vas (Directo)
8	ONE DIRECTION Story Of My Life
9	PASSENGER Let Her Go
10	ONEREPUBLIC Counting Stars

SWEDEN	
POS	ARTIST/ALBUM
08/01/2014 - 14/01/2014	
1	PITBULL Timber (feat. Ke\$ha)
2	ED SHEERAN I See Fire
3	KLINGANDE Jubel
4	DVBBS, BORGEIOUS Tsunami
5	LORDE Royals
6	EMINEM The Monster (feat. Rihanna)
7	AVICII Hey Brother
8	LADY GAGA Do What U Want
9	MANDO DIAO Black Saturday
10	ONE DIRECTION Story Of My Life

SWITZERLAND	
POS	ARTIST/ALBUM
10/01/2014 - 16/01/2014	
1	PHARRELL WILLIAMS Happy
2	ED SHEERAN I See Fire
3	AVICII Hey Brother
4	PITBULL Timber (feat. Ke\$ha)
5	MILKY CHANCE Stolen Dance
6	PNAU, FAUL & WAD AD Changes
7	ADEL TAWIL Lieder
8	EMINEM The Monster (feat. Rihanna)
9	SHAKIRA Can't Remember To Forget You
10	MARTIN GARRIX Animals

UNITED KINGDOM	
POS	ARTIST/ALBUM
12/01/2014 - 18/01/2014	
1	PHARRELL WILLIAMS Happy
2	PITBULL Timber (feat. Ke\$ha)
3	JASON DERULO Trumpets
4	AVICII Hey Brother
5	ELYAR FOX Do It All Over Again
6	FUSE ODG Million Pound Girl
7	ELLIE GOULDING How Long Will I Love You
8	MATRIX & FUTUREBOUND Control
9	SHAKIRA Can't Remember To Forget You
10	SUB FOCUS Turn Back Time

CHARTS iTUNES ALBUMS WEEK 3



RUSSIA	
POS	ARTIST/ ALBUM
13/01/2014 - 19/01/2014	
1	VARIOUS The Secret Life Of Walter Mitty
2	ГРИГОРИЙ ЛЕПС The Best
3	НАУТИЛУС ПОМПИЛИУС Эта музыка...
4	MICHAEL PRICE...Sherlock: Music from...
5	VARIOUS ARTISTS MUSIC WOW 15
6	МЕЛОДИЯ... Владимир Высоцкий...
7	BEYONCÉ BEYONCÉ
8	VARIOUS Детские песни, Часть 1
9	БИ-2 Лучшее
10	THE CRYSTAL METHOD The Crystal...

DENMARK	
POS	ARTIST/ ALBUM
13/01/2014 - 19/01/2014	
1	BRUCE SPRINGSTEEN High Hopes
2	RASMUS SEEBACH Ingen Kan Love Dig...
3	BEYONCÉ BEYONCÉ
4	VARIOUS ARTISTS More Music 2013
5	MIKAEL SIMPSON Overspring (Samlet)
6	L.O.C. Sakrilegium
7	ABBA ABBA Gold
8	ORDET PÅ GADEN Genfødt
9	PHIL COLLINS ...Hits
10	VOLBEAT Outlaw Gentlemen & Shady...

FRANCE	
POS	ARTIST/ ALBUM
13/01/2014 - 19/01/2014	
1	STROMAE Racine Carrée
2	BRUCE SPRINGSTEEN High Hopes
3	VARIOUS Le Meilleur Du Jazz Relaxant...
4	MAÎTRE GIMS Subliminal La Face Cachée
5	BEYONCÉ BEYONCÉ
6	MULTI-INTERPÊTES Fun Dance 2014
7	THE SHIN SHEKĀĪ The Shin Sekai, vol. 2
8	VARIOUS ARTISTS La reine des neiges
9	VARIOUS ARTISTS NRJ Winter Hits 2014
10	IBRAHIM MAALOUF Yves Saint Laurent

GERMANY	
POS	ARTIST/ ALBUM
10/01/2014 - 16/01/2014	
1	BRUCE SPRINGSTEEN High Hopes
2	VARIOUS Kontor Top of the Clubs...
3	HELENE FISCHER Farbenspiel
4	KURDO Slum Dog Millionaer
5	KID INK My Own Lane
6	MAX HERRE MTV Unplugged - Kahedi...
7	VARIOUS ARTISTS Bravo The Hits 2013
8	SDP Bunte Rapublik
9	BEYONCÉ BEYONCÉ
10	ROBBIE WILLIAMS Swings Both Ways

ITALY	
POS	ARTIST/ ALBUM
09/01/2014 - 15/01/2014	
1	BRUCE SPRINGSTEEN High Hopes
2	LAURA PAUSINI 20 The Greatest Hits
3	LIGABUE Mondovisione
4	MIKA Songbook, Vol. 1
5	MAX PEZZALI Max 20
6	VARIOUS 100 Hits: The Best of 2013
7	ELISA L'anima Vola
8	GIORGIA Senza Paura (Special Edition)
9	LUDOVICO EINAUDI Islands - Essential..
10	BEYONCÉ BEYONCÉ



Netherlands: Beyoncé



Spain: Bruce Springsteen



Sweden: Agnes



Switzerland: Stromae

NETHERLANDS	
POS	ARTIST/ ALBUM
10/01/2014 - 16/01/2014	
1	JULIA VAN DER TOORN Julia Van Der...
2	VARIOUS 538 Hitzone Best Of 2013
3	BRUCE SPRINGSTEEN High Hopes
4	BEYONCÉ BEYONCÉ
5	STROMAE Racine Carrée
6	VARIOUS Spinnin' Records Dance Top...
7	JOHN LEGEND Love In the Future
8	MARCO BORSATO Duizend Spiegels
9	VARIOUS 538 Dance Smash Hits Of...
10	VARIOUS Slam Fm Presents Clubbin'...

SPAIN	
POS	ARTIST/ ALBUM
13/01/2014 - 19/01/2014	
1	BRUCE SPRINGSTEEN High Hopes
2	VARIOUS Las 100 Mejores Canciones...
3	VARIOUS Frozen: El Reino Del Hielo...
4	DANI MARTÍN Dani Martin (Deluxe)
5	AVICII True
6	VARIOUS Los Nº1 de 40 Principales (2013)
7	BEYONCÉ BEYONCÉ
8	WIENER... New Year's Concert 2014...
9	MICHAEL JACKSON Number Ones
10	MECANO Mecano: Grandes Éxitos

SWEDEN	
POS	ARTIST/ ALBUM
08/01/2014 - 14/01/2014	
1	BEYONCÉ BEYONCÉ
2	BRUCE SPRINGSTEEN High Hopes
3	VARIOUS Absolute Dance Winter 2014
4	VARIOUS ARTISTS Absolute Hits 2013
5	AGNES Collection
6	ABBA ABBA Gold
7	VARIOUS ARTISTS Absolute Running
8	AVICII True
9	WHITNEY HOUSTON The Ultimate...
10	SIMON & GARFUNKEL Simon And...

SWITZERLAND	
POS	ARTIST/ ALBUM
10/01/2014 - 16/01/2014	
1	BRUCE SPRINGSTEEN High Hopes
2	STROMAE Racine Carrée
3	TEMPLE OF SPEED 10 Tracks - Vol. 5
4	KURDO Slum Dog Millionaer
5	BEYONCÉ BEYONCÉ
6	ABBA ABBA Gold
7	VARIOUS Kontor Top Of The Clubs...
8	VARIOUS ARTISTS Bravo The Hits 2013
9	MILKY CHANCE Sadnecessary
10	DJ BOBO Circus

UNITED KINGDOM	
POS	ARTIST/ ALBUM
12/01/2014 - 18/01/2014	
1	VARIOUS The Trevor Nelson Collection 2
2	BEYONCÉ BEYONCÉ
3	VARIOUS Now That's What I Call...! 86
4	VARIOUS BBC Radio 1's Dance...
5	VARIOUS Running Trax 2014...
6	VARIOUS ARTISTS Frozen
7	ELLIE GOULDING Halcyon Days
8	AVICII True
9	BRUCE SPRINGSTEEN High Hopes
10	BASTILLE All This Bad Blood

CHARTS ANALYSIS WEEK 3



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



- **CLEAN BANDIT FEAT. JESS GLYNNE** *Rather Be* (Atlantic)
- **THE VAMPS** *Wild Heart* (EMI)
- **NEON JUNGLE** *Braveheart* (RCA)
- **SAINT RAYMOND** *Young Blood* (National Anthem)
- **KEANE** *Somewhere Only We Know* (Island)
- **KAISER CHIEFS I** *Predict A Riot* (B-Unique/Polydor)
- **IDINA MENZEL & KRISTEN BELL** *For The First Time In Forever* (Walt Disney)
- **RUDIMENTAL FEAT. JOHN NEWMAN AND ALEX CLARE** *Not Giving In* (Asylum)
- **BEYONCE** *Halo* (Columbia)
- **DAPPY** *No Regrets* (AATW/Island)
- **GUNS N' ROSES** *Sweet Child O' Mine* (Geffen)
- **KANYE WEST FEAT. JAMIE FOXX** *Gold Digger* (Mercury)

UK ARTIST ALBUMS CHART

- **WARPAINT** *Warpaint* (Rough Trade)
- **SOPHIE ELLIS-BEXTOR** *Wanderlust* (EBGB's)
- **MOGWAI** *Rave Tapes* (Rock Action)
- **MIKE & THE MECHANICS** *The Singles - 1986-2014* (Virgin)
- **MARY CHAPIN CARPENTER** *Songs From The Movie* (Concord)
- **THE BEATLES** *THE U.S. ALBUMS* (Apple Corps)
- **BLITZ KIDS** *The Good Youth* (Red Bull)
- **BETH NIELSEN CHAPMAN** *Uncovered* (BNC)
- **DAMIEN JURADO** *Brothers And Sisters Of The Eternal Son Secretly* (Canadian)
- **VAMPIRE WEEKEND** *Modern Vampires Of The City* (XL)
- **LUCINDA WILLIAMS** *Lucinda Williams* (Thirty Tigers)

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

Clean Bandit's last single fell short of the Top 40, but new release *Rather Be* has topped the Radio One most-played list and been a massive pre-release club smash, hence its expected arrival atop Tuesday's midweek sales flashes, with sales in excess of 77,000. It seems certain to be No.1 this weekend, ahead of *The Vamps* new hit *Wild Heart*, with Pharrell Williams' *Happy* likely to be contesting third place on the list with another new arrival, *Neon Jungle's* *Braveheart*.

Racking up its highest weekly sale yet - 117,643 copies - *Happy* was No.1 for the second week in a row, and third time in all on Sunday, while raising its career sales to 563,844. Without a No.1 hit to his name a year ago, Williams has now spent 12 weeks at the summit: he was previously No.1 for four weeks with Daft Punk assist *Get Lucky* last April/May and for five weeks with Robin Thicke and T.I. collaboration *Blurred Lines* last June/July, and has now spent longer at No.1 in the 211 weeks that have thus far made up the



2010s than any other act.

Timber remained at No.2 but fell further behind, selling a further 73,638 copies for Pitbull feat. *Ke\$ha*. The track was originally supposed to feature Rihanna alongside Pitbull but she pulled out in order to record *Can't Forget To Remember You* with Shakira.

Said track debuted at No.11 (18,395 sales) to become Shakira's highest debut since 2002. It is her 12th Top 75 entry. For Rihanna - who also co-wrote

the track - it is the 45th Top 75 hit. It would have made the Top 10 were it not for her Eminem collaboration *The Monster*, which dips 8-9 (19,236 sales) on its 12th straight week in the Top 10.

18 year old *Elyar 'Ellie' Fox* has built up a sizeable following from supporting Union J on tour, and from a plethora of acoustic covers he has put on YouTube. His first single, *Do It All Over Again*, was the week's top newcomer, debuting at No.5 (29,084 sales).

Sub Focus's ninth Top 75 hit, *Turn Back Time* tied the peak of his previous biggest hit, *Endorphins* (feat. Alex Clare), jumping 15-10 (18,590 sales).

Avicii's *Hey Brother* and *Jason DeRulo's* *Trumpets* continued at No.3 (38,664 sales) and No.4 (36,369 sales) respectively, having now held those positions for four straight weeks.

Fuse ODG's *Million Pound Girl* (*Badder Than Bad*) dipped 5-6 (28,945 sales), while *Matrix & Futurebound's* *Control* slipped 7-8 (21,243 sales).

There were new peaks within the Top 40 for *Thank You* (37-13, 14,673 sales) by *Busta Rhymes, Q-Tip* and *Kanye West*, *Vance Joy's* *Riptide* (35-18, 13,683 sales), *Chase & Status's* *Alive* (feat. Jacob Banks, 25-21, 12,134 sales), *Kid Ink's* *Show Me* (feat. Chris Brown, 32-23, 11,003 sales) and *Idina Menzel's* *Let It Go* (36-31, 10,027 sales).

Into the Top 40 for the first time, *Lover Not A Fighter* (42-27, 10,320 sales) is the third hit from *Tinie Tempah's* second album *Demonstration*.

Overall singles sales were down 1.76% week-on-week at 3,081,204 - 10.14% below same week 2013 sales of 3,428,791.

ALBUMS

BY ALAN JONES

The Boss was back in charge of the chart last weekend - but his reign is likely to be a short one, as *Ellie Goulding's* *Halcyon* had re-established itself at the summit by the time Tuesday's midweek sales flashes were announced.

Providing his fourth straight No.1 album, *High Hopes* is Bruce Springsteen's 18th studio album and differs from the rest in that it comprises out-takes and new versions of his old material, and a trio of covers - even the title track is a re-tread of a 1996 release. That's the kind of formula which usually results in lower sales than normal for an artist, and sure enough *High Hopes's* first week tally of 48,620 sales was 34.65% below the 74,401 copies his last album, *Wrecking Ball*, sold when debuting at No.1 in March 2012.

Nevertheless, it raised Springsteen's tally of No.1s to an impressive 10. The only male solo artists to have more are Elvis Presley, who had 11, three of



them posthumously, and Robbie Williams, who notched his 11th when *Swings Both Ways* topped the chart in November.

Springsteen's arrival ended the two week reign of *Halcyon*, which dipped back to No.2 (24,831 sales). The fifth hit from the album, the *Waterboys's* cover *How Long Will I Love You*, extended its stay in the Top 10 to nine weeks, drifting 6-7 (24,030 sales). Already benefitting from heavy discounting and

Goulding's three Brits nominations, the album should soon see another boost from new single, *Goodness Gracious*, which has an official release date of February 24, but is likely to chart much sooner, with its video attracting more than 4 million views since being serviced to TV and YouTube on January 5.

Beyonce's eponymous album extended its stay in the top five to six weeks, falling 2-3 (17,474 sales), while first hit *Drunk In*

Love drifted 10-12 (17,477 sales) and first single *XO* - a subtle distinction - improved 45-37 (8,437 sales).

Elsewhere in the Top 10: *Bastille's* *Bad Blood* climbed 5-4 (11,431 sales), *Gary Barlow's* *Since I Saw You Last* dipped 3-5 (10,892 sales), *Avicii's* *True* rose 7-6 (9,729 sales), *John Newman's* *Tribute* ebbed 4-7 (9,382 sales), *London Grammar's* *If You Wait* improved 10-8 (8,757 sales), *Robbie Williams's* *Swings Both Ways* fell 6-9 (7,753 sales) and *Rudimental's* *Home* faded 8-10 (7,509 sales). Those are new lows for Barlow and Williams albums, on their eighth and ninth week in the Top 10, respectively. *Bastille's* album climbed for fifth straight week, and is at a 44 week high. *Avicii's* album improved its chart position for the ninth straight week, reaching a 16 week high. *London Grammar's* album improved its chart position for the eighth week in a row, reaching a 15 week high.

Overall album sales were down 3.34% week-on-week at 1,500,796 - 13.98% below same week 2013 sales of 1,744,748.

CHARTS CLUB WEEK 3

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	6	GORGON CITY FEAT. MNEK Ready For Your Love / Black Butter/Virgin/EMI
2	13	3	DUKE DUMONT FEAT. JAX JONES I Got U / Blase'Boys Club/Virgin/EMI
3	9	7	DANSSON & MARLON HOFFSTADT Shake That / Ifrr
4	8	4	WILKINSON FEAT. DETOUR CITY Too Close / Ram/Virgin
5	14	4	DON DIABLO & MATT NASH Starlight (Could You Be Mine) / Axtone
6	34	4	ROUTE 94 FEAT. JESS GLYNNE My Love / Rinse/Virgin/EMI
7	16	3	JOSH BUTLER Got A Feeling / Relentless
8	24	2	SHIFT K3Y Make It Good / Columbia
9	12	5	DIM CHRIS Sh!T Up / Mutants
10	21	3	DENZAL PARK Animal Heart / Neon
11	2	5	HAIM Forever / Polydor
12	17	3	NEW WORLD SOUND & THOMAS NEWSON Flute / 3 Beat
13	23	4	LE YOUTH FEAT. DOMINIQUE YOUNG UNIQUE Dance With Me / Sign Of The Times
14	18	4	JOHN NEWMAN Losing Sleep / Island
15	25	2	JUST IVY FEAT. AKON Paradise / Black Pearl
16	20	4	MONKEY SAFARI Coming Down (Hi-Life) / MoS
17	19	2	BOYA Boya (Ep): Olympics/Story Of A Kid / White Label
18	NEW	1	CLEAN BANDIT Rather Be / Atlantic
19	27	2	TENNAKE FEAT. NILE RODGERS & FIORA Love Sublime / Virgin/EMI
20	30	2	PAUL WOODFORD Untitled / Relentless
21	1	4	SICK INDIVIDUALS & AXWELL FEAT TAYLR RENEE I Am / Positiva
22	NEW	1	ARMIN VAN BUUREN Save My Night / Armada/Positiva
23	38	2	DROX FEAT. EVA ALORDIAH Mercy / Helicopta
24	33	6	SIA FEAT. THE WEEKND & DIPLO Elastic Heart / Island
25	28	4	DEORRO Yee / AATW
26	7	11	CHRIS MALINCHAK If U Got It / Relentless
27	29	2	GOTSOME FEAT. GET ALONG GANG Bassline / Defected
28	NEW	1	IRIZ In My Heart / Lem Productions
29	5	6	RAY FOXX FEAT. J WARNER Fireworks (Bang Bang) / Strictly Rhythm
30	NEW	1	SHOWTEK & JUSTIN PRIME FEAT. MATTHEW... Cannonball (Earthquake) / Spinnin'
31	22	5	HARDWELL FEAT. MATTHEW KOMA Dare You / Relentless/Revealed
32	35	2	DVBBS & BORGEUS FEAT. TINIE TEMPAH Tsunami (Jump) / MoS
33	26	7	SUB FOCUS Turn Back Time / Ram/Virgin/EMI
34	4	8	STEVE AOKI, CHRIS LAKE & TUJAMO Boneless / Ultra
35	10	9	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS
36	NEW	1	VANQUISH Damn / Non Stop
37	6	6	PATRICK HAGENAR FEAT. MOISES MODESTO My Love / Colour Code
38	37	2	ALESSO VS. ONEREPUBLIC If I Lose Myself / Polydor
39	36	7	AVICII Hey Brother / PRMD/Positiva
40	39	5	DISCLOSURE FEAT. SASHA KEABLE Voices/Apollo / PMR/Island

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	4	GORGON CITY FEAT. MNEK Ready For Your Love / Black Butter/Virgin/EMI
2	7	4	LITTLE MIX Little Me / Syco
3	11	3	JOHN NEWMAN Losing Sleep / Island
4	9	3	WILKINSON FEAT. DETOUR CITY Too Close / Ram/Virgin
5	18	2	DUKE DUMONT FEAT. JAX JONES I Got U / Blase'Boys Club/Virgin/EMI
6	20	2	DON DIABLO & MATT NASH Starlight (Could You Be Mine) / Axtone
7	13	4	THE VAMPS Wild Heart / Virgin/EMI
8	19	2	SHIFT K3Y Make It Good / Columbia
9	16	3	RAY FOXX FEAT. J WARNER Fireworks (Bang Bang) / Strictly Rhythm
10	21	2	ALESSO VS. ONEREPUBLIC If I Lose Myself / Polydor
11	2	5	HAIM Forever / Polydor
12	17	3	ARIANA GRANDE FEAT. BIG SEAN Right There / Republic
13	29	2	JUST IVY FEAT. AKON Paradise / Black Pearl
14	24	2	KID INK FEAT. CHRIS BROWN Show Me / Epic
15	NEW	1	THE DEALER No Dubs / AATW
16	28	2	CHRIS MALINCHAK If U Got It / Relentless
17	23	2	TEDDY MUSIC Out Of Control / Soko
18	5	5	FUSE ODG Million Pound Girl (Badder Than Bad) / 3 Beat
19	NEW	1	TENNAKE FEAT. NILE RODGERS & FIORA Love Sublime / Virgin/EMI
20	27	2	NEW WORLD SOUND & THOMAS NEWSON Flute / 3 Beat
21	4	4	BASTILLE Of The Night / Virgin/EMI
22	NEW	1	DONAE'0 FEAT D DOUBLE E & SNEAKBO House Party / Zephron
23	15	7	PITBULL FEAT. KE\$HA Timber / J/Mr 305/Polo Grounds
24	1	4	SICK INDIVIDUALS & AXWELL FEAT TAYLR RENEE I Am / Positiva
25	NEW	1	ROUTE 94 FEAT. JESS GLYNNE My Love / Rinse/Virgin/EMI
26	22	3	CHERWIN FEAT. BOY FACE Love Me / White Label
27	NEW	1	DROX FEAT. EVA ALORDIAH Mercy / Helicopta
28	NEW	1	CLEAN BANDIT Rather Be / Atlantic
29	NEW	1	MATRIX & FUTUREBOUND FEAT. MAX MARSHALL Control / 3 Beat/Metro/Viper
30	NEW	1	ALLA RAY On Fire / White Label

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Gorgon City

UPFRONT & COMMERCIAL POP



Stylo G

URBAN

Gorgon City claim two chart titles

ANALYSIS

BY ALAN JONES

With former incumbents Sick Individuals falling out of the Top 20 on the Upfront and Commercial Pop charts, their place at the summit of both is won in convincing style by Gorgon City.

The London duo laid down markers last year, reaching No.4 Upfront and No.8 on the Commercial Pop chart with debut offering Real (feat. Yasmin), and followed up with

Intentions, which featured Clean Bandits, and reached No.6 Upfront without making the Commercial Pop chart. Their new single, Ready For Your Love, also features MNEK, and bears all the signs of becoming their breakthrough sales hit. In mixes by Gorgon City themselves, Fix8, Close, MNEK and Etherwood, Ready For Your Love's success is all the more impressive since it held off Duke Dumont's I Got U on the Upfront chart, and Little Mix's Little Me on the

Commercial Pop chart.

Stylo G topped the Urban chart three times last year, and already has his first 2014 chart-topper under his belt. The Jamaican-born, London-based rapper was featured on Jodie Connor's Talk, an Urban No.1 last February, then scored chart-toppers in his own right with Soundbwoy in May and Badd (feat. Sister Nancy) in November. His new smash, Move Back, is a slice of dancehall delight which pays tribute to his biggest influences.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	STYLO G Move Back / 3 Beat
2	4	4	LITTLE MIX Little Me / Syco
3	1	5	SWAY Back Someday / 3 Beat
4	11	7	DROX FEAT. EVA ALORDIAH Mercy / Helicopta
5	6	4	WILL.I.AM Feeling Myself / Interscope
6	5	9	FUSE ODG Million Pound Girl (Badder Than Bad) / 3 Beat
7	8	3	THE DEALER No Dubs / AATW
8	9	14	KID INK FEAT. CHRIS BROWN Show Me / Epic
9	3	10	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS
10	7	6	NELLY FEAT. TREY SONGZ All Around The World / Island
11	RE	8	LADY GAGA FEAT. R. KELLY/CHRISTINA AGUILERA... Do What U Want / Interscope
12	19	4	VANQUISH Damn / Non Stop
13	10	7	PUSHA T FEAT. CHRIS BROWN Sweet Serenade / G.O.O.D Music/Virgin/EMI
14	18	5	BUSTA RHYMES FEAT. Q-TIP, KANYE WEST... Thank You / Cash Money/Republic
15	13	2	BEYONCE/BEYONCE FEAT. JAY-Z Xo/Drunk In Love / Columbia
16	15	2	JENNIFER HUDSON FEAT. T.I. I Can't Describe (The Way I Feel) / RCA
17	12	5	A.M. SNIPER The Party Don't Stop / 3Fifty7
18	25	6	PITBULL FEAT. KE\$HA Timber / J/Mr 305/Polo Grounds
19	17	4	ANTIX Bad Dreams / Global Antix
20	23	2	MAX MARSHALL Lala Life / White Label
21	22	4	CHASE & STATUS FEAT. JACOB BANKS Alive / Virgin/EMI
22	21	3	WILKINSON FEAT. DETOUR CITY Too Close / Ram/Virgin
23	16	9	TANIKA Bad4u / Tim & Danny Music/Virgin/EMI
24	26	3	PREETESH FEAT. KYIA Life / Preetesh
25	30	2	KANE FEAT. SNEAKBO Turn It Up / Urban Hit Factory
26	20	8	DONAE'0 FEAT D DOUBLE E & SNEAKBO House Party / Zephron
27	28	10	EMINEM FEAT. RIHANNA The Monster / Interscope
28	14	9	SIGMA FEAT. DOCTOR Rudeboy / 3 Beat
29	24	7	ARIANA GRANDE FEAT. BIG SEAN Right There / Republic
30	RE	17	NELLY FEAT. NICKI MINAJ & PHARRELL Get Like Me / Island

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	RUDIMENTAL FT BECKY HILL Powerless
2	FOXES Let Go For Tonight
3	ALESSO VS ONE REPUBLIC If I Lose Myself
4	CHRIS MALINCHAK If You Got It
5	CLEAN BANDIT Rather Be
6	TUJAMO & PLASTIK FUNK FT SNEAKBO Dr Who
7	SHOWTEK We Like To Party
8	EXAMPLE Kids Again
9	DENIZ KOYU Ruby
10	PAUL WOODFORD Untitled
11	OLIVER HELDENS Gecko
12	ZINC Show Me
13	SAM SMITH Money On My Mind
14	FAUL & WAD VS PNAU Changes
15	SYN COLE FT MADAME BUTTONS Miami '82
16	DANSSON & MARLON HOFFSTADT Shake That
17	TRITONAL & PARIS BLOHM FT STERLING FOX Colors
18	ARIANA & THE ROSE In Your Bed
19	DEORRO FT MADELEINE JAYNE & ADRIAN DELGADO Unspoiled Perfection
20	LANCELOT Givin It Up



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

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



SAM SMITH In The Lonely Hour

(Capitol Records)



May 26

Sam Smith broke through as a featured vocalist on hit singles with Disclosure and Naughty Boy and he's now approaching the launch of his debut solo album, *In The Lonely Hour*, following BRIT Awards Critics' Choice and BBC Sound Of wins under his belt.

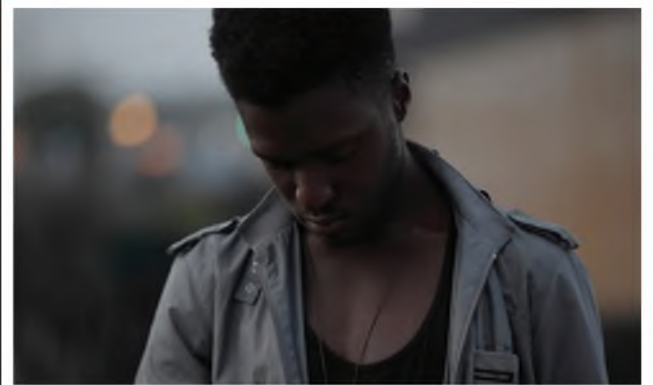
In The Lonely Hour is a 10-track collection with high-profile collaborators including Fraser T Smith, Two Inch Punch, Eg White, Disclosure, Zane Lowe, Tourist and long-term writing partner Jimmy Napes.

The first single to be released from the album will be *Money On My Mind* next month – produced by Two Inch Punch.

Smith has toured with Disclosure and, as their PMR labelmate, saw his debut EP released in October 2013.

His live solo CV now boasts sold out dates at London's Islington Assembly Hall, The Mercury Lounge in New York, two sell-out dates at The Troubadour in L.A. and a recently announced 2014 tour, which has seen dates at Shepherds Bush Empire already sell out. Further US dates have been announced with a North American tour now on sale.

TRACK OF THE WEEK



KWABS

Wrong Or Right

(Atlantic)



February 3

London based singer/songwriter Kwabs will release his debut EP - *Wrong Or Right* next month, led by the Sohn-produced title track.

Kwabs has been staunchly championed by BBC Radio 1Xtra's Mistajam and has been highlighted as part of the station's Hot For 2014 new talent list, as well as being shortlisted for the MTV equivalent, Brand New For 2014.

Adding to his baritone vocal are influences from R&B and gospel against a backdrop of electro-synthesised soul.

In addition to playing a number of sell-out shows across London and performing a festival debut at Lovebox 2013, Kwabs has garnered praise from the likes of Jessie Ware, India Arie, Laura Mvula, Emeli Sande, Joss Stone and Plan B, who he supported on tour in the summer of 2012.

The EP also includes songs *Spirit Fade*, *Last Stand* and a Ben Pearce remix of *Wrong Or Right*.

Kwabs' debut album is scheduled for release on Atlantic Records later this year.

INCOMING ALBUMS

FRANÇOIS & THE ATLAS MOUNTAINS

Piano Ombre (Domino)



Single *La Vérité* will be released on the same day as François And The Atlas Mountains' new LP *Piano Ombre*.

The new album was recorded in Entre-Deux-Mers near Bordeaux, France, with producer Ash Workman (Metronomy, NZCA/Lines) and features the current line-up of Atlas Mountains: multi-instrumentalists Amaury Ranger and Pierre Loustaunau, drummer Jean Thevenin (all Frenchmen) and Glaswegian keyboardist Gerard Black.

Piano Ombre, translates as *Calm Down Shadow* (meaning to 'no longer be scared by things, because there is a way to see things in a positive light') and is said to encompass influences from Afro-pop to French chanson and Yé-yé, mixed with more Anglo-phonics guitar-pop.

The band bring their live show to the UK and Europe in March through May

MARCH 17

FRANK SINATRA Sinatra With Love

(UMC)



This 16-track collection features romantic Frank Sinatra classics from his Capitol and Reprise catalogues.

This is Universal's second release under the newly-launched Signature Sinatra imprint.

Sinatra, *With Love* features timeless ballads and standards including Cole Porter classics *From This Moment On*, *I Love You*, and *Just One Of Those Things* as well as treasured renditions of *My Foolish Heart*, *It Had To Be You* (featured in *When Harry Met Sally*), *Something's Gotta Give*, *Wave* and more.

Throughout his 60-year career, Sinatra performed on more than 1,400 recordings, was awarded 31 gold albums, nine platinum, three double-platinum and one triple platinum album by the Recording Industry Association of America (RIAA). He was also awarded a number of Lifetime Achievement Awards.

JANUARY 27

SKY FERREIRA Night Time, My Time

(Polydor)



After a number of delays, Sky Ferreira will finally release her debut album, *Night Time, My Time* in the

UK this Spring.

Ferreira executive-produced the record and worked with producers Areil Rechtschaid and Justin Raisen.

Lead single, *You're Not The One* comes as an instant grat track on iTunes pre-orders.

Following its release across the Atlantic, *Night Time, My Time* was critically-acclaimed by the likes of New York Times, Spin, Rolling Stone, Pitchfork and Dazed and Confused, and appeared on numerous 2013 Albums Of The Year lists. It peaked at No 45 on the Billboard 200.

Ferreira will be in the UK in January for a one-off show at The Basement, London. She will support Miley Cyrus on her Bangerz Tour alongside Icona Pop.

MARCH 17

STAFF PICK: PATRICK SCOTT, WORK EXPERIENCE



BROKEN BELLS

After The Disco

(Columbia)

Danger Mouse is a man with fingers in many pies. If the reports are to be believed, then he has a hand in the new albums by The Black Keys, U2 and Frank Ocean... So it is something of a wonder that he found the time to release *After The Disco* - his second album with Shins' frontman James Mercer - under the name Broken Bells.

Their eponymous 2010 debut was a shimmering pop delight and they've stuck to the formula here.

Album opener *Perfect World*, is an encapsulation of what the duo are about, with jangly guitars and bright synths accompanying Mercer's

infectious melodies.

Most of the tracks on *After The Disco* follow this blueprint with songs like the title track and *Control*, with its toe-tapping chorus of 'give it up, give it up', driving the album.

However, there are also effective



quieter moments such as *The Angel And The Fool* where Mercer croons over Mediterranean-sounding acoustic guitar, recalling Danger Mouse's 2011 collaboration with Daniele Luppi

on Rome.

Some might argue that Broken Bells have failed to diversify their sound enough since their debut, but in *Danger Mouse* and Mercer there is a duo who can write and produce polished, classic sounding pop songs. What's not to like?

FEBRUARY 3

NEW REISSUES / CATALOGUE ALBUMS

DODGY - Good Enough - The Very Best Of*(Spectrum SFEC2 215G)*

A Brit-pop trio with a bright and breezy sound, Dodgy were both influential and successful, and this low price 19 song CD includes all 11 of their hits, and spans 20 years, from their earliest recorded songs to some impressive newer material included on their 2012 comeback album, *Stand Upright In A Cold Place*. Prime among their hits, of course, is the *Good Enough*, an uplifting and impossibly catchy anthem that was to prove their biggest hit, reaching number four in 1996. *Staying Out For The Summer* - a hit in both 1994 and 1995 - was another killer cut but perhaps their finest four minutes came in the form of *Good Enough*'s follow-up, *If You're Thinking Of Me*, a slow, atmospheric almost Beatlesque song decorated by strings and backing harmonies that is right up there with the best songs of their admirers, Oasis.

VARIOUS - Britain's Greatest Hits *(Acrobat - see below)*

A simple concept, Acrobat's new Britain's Greatest Hits double disc sets - covering the years 1953 to 1962, and sequentially numbered FADC2026 to FADC2035 - each have a picture of a different record player on the front, and are populated by 40 Top 10 hits from the year in question. This being the decade prior to The Beatles breaking big, there is a great deal of variety and absolutely no fillers, although the quantity of number ones on offer ranges from a low of eight to a high of 16, the latter tally enlivening the contents of the 1961 disc, where the The Allisons' Eurovision entry *Are You Sure*, Shirley Bassey's powerful *Climb Ev'ry Mountain* and the Brill Building brilliance of The Shirelles' *Will You Love Me Tomorrow* and Neil Sedaka's *Happy Birthday Sweet Sixteen* all find a home. A highlight year is 1958 where early Bacharach masterpieces *The Story Of My Life* (Michael Halliday) and

Magic Moments (Perry Como) keep company with rock'n'roll classics like *At The Hop* (Danny & The Juniors), *Jailhouse Rock* (Elvis Presley) and *Good Golly Miss Molly* (Little Richard) as well as the more staid but well-crafted *It's All In The Game* (Tommy Edwards), *A Certain Smile* (Johnny Mathis) and *Twilight Time* (The Platters).

THE EAGLES: 1972-1999 - Selected Works *(Asylum/Elektra 8122796235)*

Previously released in 2000 at a higher price point, this four-disc set covers the period from the Eagles' recording debut in 1972 to that point. Priced to sell for less than £10, it is impossible to deny that it offers great value for money at under 20p a shot for the 53 tracks and some nice packaging that includes a slipcase and a densely detailed 24-page booklet. The Eagles' unmatched mastery of the country/rock genre is apparent throughout. The first CD, *The Early Years*, clearly showcases a band

on the rise, with drummer Don Henley's vocals spellbinding on *Witchy Woman*, group harmonies shining on *Peaceful Easy Feeling*, and Glenn Frey's *Tequila Sunrise* being a suitably heady delight. CD2 - *The Ballads* - demonstrates the band's mastery of more delicate songs, with *I Can't Tell You Why*, *The Best Of My Love* and *Take It To The Limit* all excellent, while CD3 - *The Fast Lane* - wheels out big hitters like *Hotel California*, *Heartache Tonight* and *One Of These Nights*. The last disc captures the band at the peak of its live powers in 1999, performing a dozen selections at its Millennium Concert.

VARIOUS - Echoes Of France Volume 2 (Fantastic Voyage FVDD 184)/Francoise Hardy & Her Contemporaries*(Elacmem 2562CD)*

With a distinctly Gallic flavour, these two albums are complementary but rather different. Although they both include Francois Hardy's *Ton Meilleur Ami* (a pleasant little

bon-bon that sounds rather redolent of *A Little Bit Of Soap*) and Brigitte

Bardot's folky first single *Sidonie*, *Echoes Of France* takes a much broader view of the French scene, with 50 recordings covering the 1930s to 1960s via a who's who of French talent, including Edith Piaf, Sacha Distel, Michel Legrand, Gilbert Becaud and Leo Ferre. *Francoise Hardy & Her Contemporaries* is not particularly well-named - it includes only two songs by the titular talent - but it is otherwise a real delight, with the vast majority of the 31 songs that are crammed onto a single CD dating from the turn of the 1960s. All are vehicles for female vocalists and were recorded in France, though their perpetrators include Danish born Anna Karina, Italy's Mina, Bulgaria's Sylvia Vartan and Britain's Gillian Hills. American actress Sue Lyon - who starred as Lolita in Stanley Kubrick's film of the same name - is the only artist who sings in English, contributing a spirited *Turn Off The Moon*.



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INDUSTRY EVENTS DATES FOR YOUR DIARY

January ²⁶

Grammy Awards,
Staples Centre, LA



January

26
Grammy Awards
Staples Centre, LA
grammy.org

February

1-4
Midem
Palais des Festivals, Cannes
midem.com

6

The Fly Magazine Awards
The Forum, London
mamacolive.com/thefly

13

MPG Awards
Park Plaza Riverbank,
London
mpgawards.com

19

BRIT Awards
O2 Arena,
London
brits.co.uk

26

NME Awards
O2 Brixton, London
nme.com/awards

March

5
Music Week Radar
Under The Bridge, London
[musicweek.com/events/
musicweek](http://musicweek.com/events/musicweek)

April

24
Music Week Awards 2014
The Brewery, London
musicweekawards.com

**FORTHCOMING
FEATURES**



Music Week will feature a publishing special on February 7, including 2013's songwriters' chart of the year. Expect interviews with leading execs, analysis of key trends and predictions for the year ahead.

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

PRODUCT KEY RELEASES



▶ SHERYL CROW Feels Like Home 27.01



▶ THE FAMILY RAIN Under The Volcano 03.02

JANUARY 27

SINGLES

- BEAR HANDS Agora (Warner Brothers)
- SHERYL CROW Easy (Warner Brothers)
- GORGON CITY FT MNEK Ready For Your Love (Virgin/Emi)
- HALF MOON RUN Full Circle (Islana/Communion/Glassnote)
- KIM CHURCHIL Some Days The Rain May Fall/Fear The Fire (Blix Street)
- KATIE MELUA Where Does The Ocean Go? (Dramatico)
- PAUL THOMAS SAUNDERS Good Women Ep (Atlantic)
- BRITNEY SPEARS Perfume (Kemosabe Kids/Rca)
- TO KILL A KING Cold Skin (Xtra Mile)

ALBUMS

- ACTRESS Ghettoville (Werkdiscs/Nirja Tune)
- ALGIERS You're The Captain (Xtra Mile)
- BEAR HANDS Agora (Warner Brothers)
- BILL CALLAHAN Have Fun With God (Drag City)
- SHERYL CROW Feels Like Home (Warner Brothers)
- DUM DUM GIRLS Too True (Sub Pop)
- GIRL THING Girl Thing (Sony)
- NEW MENDICANTS Into The Lime (One Little Indian)
- RED DRAGON CARTEL Red Dragon Cartel (Frontiers)
- SNOWBIRD Moon (Bella Union)
- SUPREME CUTS Divine Ecstasy (Memphis Industries)
- TEDESCHI TRUCKS BAND Made Up Mind (Sony)
- YOU ME AT SIX Cavalier Youth (Bmg Rights)

FEBRUARY 3

SINGLES

- ALGIERS Mother (Xtra Mile)
- DIANE BIRCH All The Love You Got (Warner Brothers)
- JAMES BLUNT Heart To Heart (Allanvic/Custara)
- BROKEN BELLS Holding On For Life (Columbia)
- THE FAMILY RAIN Trust Me...I'm A Genius (Emi)
- KWABS Wrong Or Right Ep (Allanvic)
- MIKE DELINQUENT PROJECT FEAT WILEY Wiggle (Mavin/Her Middle) (Bad Bnys)
- ONE REPUBLIC VS ALESSO If I Lose Myself (Polydor)
- PAUL RUDD FT CHLOE MILLS Searching

(Globaltracks)

- PUSH T Nostalgia (Virgin/Emi)
- SEAN PAUL FT KONSHENS Want Dem All (Atlantic)
- TENNIS Small Sound Ep (Communion)
- TINIE TEMPAH FT LABRINTH Lover Not A Fighter (Parlophone)
- FRANK TURNER Polaroid Picture (Xtra Mile/Polydor)
- YOLANDA BE COOL FT SYF & FRITZ HELDER All That She Wants (Dim Mak)

ALBUMS

- THE APRIL MAZE The April Maze (The April Maze)
- BLACK SUBMARINE New Shores (Kabalt)
- BOMBAY BICYCLE CLUB So Long, See You Tomorrow (Islana)
- BROKEN BELLS After The Disco (Columbia)
- THE FAMILY RAIN Under The Volcano (Emi)
- FOREIGNER I Want To Know What Love Is - The Ballads (Earusic)
- FOREIGNER Ballads (Earusic)
- GRAND MAGUS Triumph And Power (Nuclear Blast)
- DEAN MARTIN The Very Best Of Dean Martin (Sony)
- MAXIMO PARK Too Much Information (Daylighting)
- MAYAN Antagonise (Nuclear Blast)
- PAT METHENY Kin (Nonesuch)
- PAROV STELAR The Art Of Sampling 2 Cd (Dramatico)
- TINA TURNER Love Songs (Capitol/Parlophone)
- TONI BRAXTON & BABYFACE Love, Marriage & Divorce (Virgin)
- WESTLIFE Westlife The Love Songs (Sony)
- XIU XIU Angel Guts: Red Classroom (Bella Union)
- YOUNG FATHERS Dead (Big Dada)

FEBRUARY 10

SINGLES

- BEAR HANDS Monster (Warner Brothers)
- ROYZONE Light Up The Night (Rhino)
- CHROMEO FT TORO Y MOI Come Alive (Parlophone)
- MILEY CYRUS Adore You (Rca)
- SELENA GOMEZ Slow Down (Hollywood/Polydor)
- GROUPOVE Ways To Go Ep (Anarchark/Allanvic)
- LE YOUTH Dance With Me (Sign Of The Times/Epir)
- MAXIMO PARK Leave This Island Ep (Daylighting)

▶ **ARIANA GRANDE** Yours Truly 17 02▶ **NINA NESBITT** Peroxide 17 02▶ **CHAMPS** Down Like Gold 24 02▶ **DRIVE -BYTRUCKERS** English Oceans 03 03▶ **ELBOW** The Take Off And Landing Of... 10 03

- **NEIL FINN** Flying In The Face Of Love (*Lester/Kobalt*)
- **NINA NESBITT** Selfies (*Island*)
- **PHOENIX** Sos In Bel Air (*Glassnote/Atlantic*)
- **SNOW GHOSTS** Secret Gardens (*Hour. as. Tooth*)
- **TEMPLES** Mesmerise (*Heavenly*)
- **TONI BRAXTON & BABYFACE** Hurt You (*Virgin*)
- **ZEDD FT HAYLEY WILLIAMS** Stay The Night (*Polydor*)

ALBUMS

- **CAGE THE ELEPHANT** Melophobia (*Relentless/Virgin*)
- **ILLUM SPHERE** Ghosts Of Then And Now (*Nirja Tune*)
- **KATY B** Little Red (*Columbia/Rinse*)
- **MARISSA NADLER** July (*Bella Union*)
- **NEIL FINN** Dizzy Heights (*Lester/Kobalt*)
- **RON POPE** Calling Off The Dogs (*Ron Pope Music*)
- **LISA STANSFIELD** Seven (*Monkeyntra*)
- **TEMPLES** Sun Structures (*Heavenly*)
- **GLENN TILBROOK** Happy Ending (*Quaxotic*)
- **TINARIWEN** Emmaat (*Pias/Co Op*)

FEBRUARY 17

SINGLES

- **A GREAT BIG WORLD & CHRISTINA AGUILERA** Say Something (*Rca*)
- **AMBER RUN** Noah (*Rca*)
- **BOMBAY BICYCLE CLUB** Luna (*Island*)
- **CAGE THE ELEPHANT** Come A Little Closer (*Relentless/Virgin*)
- **CLOUD CONTROL** Moonrabbitt (*Infectious*)
- **CARO EMERALD** One Day (*Dramatica/Grand Maro*)
- **THE FISHERMAN'S FRIEND** Cousin Jack (*Klanc*)
- **ARIANA GRANDE** The Way (*Republic/Klanc*)
- **IMAGINE DRAGONS** Demons (*Interscope*)
- **KODALINE** One Day (*B-11aque/Rca*)
- **LORDE** Team (*Virgin/Emu*)
- **BRUNO MARS** Young Girls (*Atlantic*)
- **SHY NATURE** Lie Back (*Kissability*)
- **SAM SMITH** Money On My Mind (*Capitol*)

ALBUMS

- **ANGEL OLSEN** Burn Your Fire For No Witness (*Jagjaguwar*)
- **BLACKBERRY SMOKE** The Whippoorwill (*Roadrunner*)
- **GROUPOVE** Spreading Rumours (*Carwashback/Atlantic*)
- **THE JEZABELS** The Brink (*Play It Again Sam*)
- **NINA NESBITT** Peroxide (*Klanc*)

- **SEAN PAUL** Full Frequency (*Atlantic*)
- **PHILLIP PHILLIPS** The World From The Side Of The Moon (*Interscope*)

FEBRUARY 24

SINGLES

- **THE 1975** Settle Down (*Dirty Hit/Polydor*)
- **ANGEL HAZE FT SIA** Battlecry (*Island*)
- **JAKE BUGG** A Song About Love (*Emu*)
- **ERASURE** Make It Wonderful (*Mute*)
- **FOXES** Let Go For Tonight (*Sign. Of The Times/Epic*)
- **ELLIE GOULDING** Goodness Gracious (*Polydor*)
- **MOBY & DAMIEN JURADO** Almost Home (*Little Idols*)
- **NONONO** Pumpin Blood (*Warner Brothers*)
- **PALOMA FAITH** Can't Rely On You (*Epic*)
- **SHAKIRA FT. RIHANNA** Can't Remember To Forget You (*Rca*)
- **EDWARD SHARPE & THE MAGNETIC ZEROS** Let's Get High (*Island*)
- **SKATERS** Miss Teen Massachusetts (*Warner Brothers*)
- **LISA STANSFIELD** Carry On (*Monkeyntra*)
- **HOBBIE STUART FT GHETTYS** Still Here (*Phonogenic*)
- **WILKINSON FT DETOUR CITY** Too Close (*Virgin/Emu*)

ALBUMS

- **A GREAT BIG WORLD** Is There Anybody Out There? (*Rca*)
- **ARTHUR BEATRICE** Working Out (*Polydor*)
- **BAND OF HORSES** Acoustic At The Ryman (*Kabali*)
- **BRAD MELDHAU & MARK GIULIANA** Mehlana: Taming The Dragon (*Nonesuch*)
- **CHAMPS** Down Like Gold (*Play It Again Sam*)
- **NEWTON FAULKNER** Live In London 2012 (*Ugly Truth*)
- **SKATERS** Manhattan (*Warner Brothers*)
- **ST VINCENT** St Vincent (*Tama Vista/Caroline*)
- **VANDENBERG'S MOONKINGS** Moonkings (*Masra*)
- **WILD BEASTS** Present Tense (*Dominio*)

MARCH 3

SINGLES

- **LILY ALLEN** Air Balloon (*Raggl/Parlophone*)
- **BASTILLE** Flaws (*Virgin*)
- **DISCLOSURE FT JAMIE WOON** January (*Klanc*)
- **REBECCA FERGUSON** All That I've Got (*Rca*)

- **LITTLE NIKKI** Yo Yo (*Columbia/Desconstruction*)
- **LOLO** Gangsters (*Island*)
- **NICK MULVEY** Cucurucu (*Fiction*)
- **CHRISTINA PERRI** Human (*Atlantic*)
- **RAINY MILO** Bout You (*Virgin/Emu*)
- **WE WERE EVERGREEN** Daughters (*Island*)

ALBUMS

- **BLOOD RED SHOES** Blood Red Shoes (*V2/Cooperative Music*)
- **THE BLUE NILE** Peace At Last Re-Issue (*Virgin/Emu*)
- **BOB DYLAN** 30th Anniversary Concert Celebration (*Sony*)
- **DRIVE-BY TRUCKERS** English Oceans (*New West*)
- **EAGULLS** Eagulls (*Partisan*)
- **SARA EVANS** Slow Me Down (*Sony*)
- **FOXES** Glorious (*Sign Of The Times/Epic*)
- **ARIANA GRANDE** Yours Truly (*Republic/Island*)
- **HOWIE B** Down With The Dawn (*Hk*)
- **JOAN AS POLICE WOMAN** The Classic (*Pias*)
- **MIKE OLDFIELD** Man On The Rocks (*Virgin/Emu*)
- **PALOMA FAITH** A Perfect Contradiction (*Rca*)

MARCH 10

SINGLES

- **CHASE & STATUS FT ED THOMAS** Rik & Blu (*Emu*)
- **CHASING GRACE** Free (*Island*)
- **CHILDISH GAMBINO** Sweattants (*Glassnote/Island*)
- **CHLOE HOWL** Rumour (*Columbia*)
- **DRAKE** Started From The Bottom/Worst Behaviour (*Cash Money/Island*)
- **DVBBS & BORGEIOUS FT. TINIE TEMPAH** Tsunami (*Mos*)
- **FUTURE & MILEY CYRUS FT MR HUDSON** Real And True (*Epic*)
- **LEA MICHELE** Cannonball (*Rca*)
- **NEW POLITICS** Harlem (*Rca*)
- **JOHN NEWMAN** Out Of My Head (*Island*)
- **PALOMA FAITH** A Perfect Contradiction (*Epic*)
- **PY** Swimming Slow (*181_Records*)
- **RON POPE** Lick My Wounds (*Ron Pope Music*)
- **THE SPECTORS** The Spectors (*Pias*)

ALBUMS

- **COVES** Soft Friday (*Nettwerk*)
- **ELBOW** The Take Off And Landing Of Everything (*Fiction*)
- **JOAN AS POLICE WOMAN** The Classic (*Pias*)
- **LEA MICHELE** Louder (*Rca*)
- **METRONOMY** Love Letters (*Berouse*)
- **CHRISTINA PERRI** Head Or Heart (*Atlantic*)

MARCH 17

SINGLES

- **COVES** Cast A Shadow (*Nettwerk*)
- **EXAMPLE** Kids Again (*Epic*)
- **FOSTER THE PEOPLE** Coming Of Age (*Columbia*)
- **ENRIQUE IGLESIAS FEAT. PITBULL** Let Me Be Your Lover (*Island*)
- **KYLIE MINOGUE** Into The Blue (*Parlophone*)
- **PANTEROS666** Baby F-16 (*Parlophone*)

ALBUMS

- **MY SAD CAPTAINS** Best Of Times (*Bella Union*)

MARCH 24

SINGLES

- **AMBER RUN** Spark (*Rca*)
- **BIG SEAN** You Don't Know (*Det Jam*)
- **DANSSON & MARLON HOFFSTADT** Shake That (*Parlophone*)
- **JASON DERULO** Stupid Love (*Warner Brothers*)
- **THE OVERTONES** Superstar (*Warner Music Ent*)
- **THE WEEKND** Wanderlust (*Republic/Island/Xo*)

ALBUMS

- **AGES AND AGES** Divisionary (*Partisan*)
- **FOSTER THE PEOPLE** Supermodel (*Columbia*)
- **LIARS** Mess (*Mute*)
- **MELANIE DE BIASIO** No Deal (*Play It Again Sam*)

MARCH 31

- ▶ **METRONOMY** Love Letters 10.03



SINGLES

- **JOHN MARTIN** Anywhere For You (*Island*)

ALBUMS

- **BAND OF SKULLS** Himalayan (*Electric Blues*)
- **CLOUD NOTHINGS** Here And Nowhere Else (*Wichita*)
- **CYNDI LAUPER** She's So Unusual (30th Anniversary Edition) (*Rca*)

APRIL 7

SINGLES

- **JUDITH OWEN** Ebb & Flow (*Twanky*)
- **THE RAILS** Breakneck Speed (*Island*)

ALBUMS

- **THE RAILS** Fair Warning (*Island*)

APRIL 14

SINGLES

- **EMBLEM3** Chloe (You're The One I Want) (*Syca*)

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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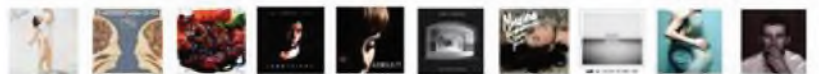


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BASCA ON TOUR
 BASCA met with some of its members earlier this month, holding social events across the country including a dinner in Glasgow and a tour of AIR Studios in London. Clockwise from top left [L-R]: media writer Malcolm Lindsay, songwriter Christine Bovill and composer Eddie McGuire; excited BASCA membership administrator Ashleigh Marchese takes on mixing duties at AIR while members get an exclusive tour on the other side of the glass (right)



KEY SONGS IN THE LIFE OF LYNNE MCDOWELL



Senior Communications Manager, BPI

What was the first record you remember buying?
 I'm not going to lie, it was Take That & Party.

Which song was (or would be) the first dance at your wedding?
 Top 3: The mushy option would be Alison Krauss - Looking In The Eyes Of Love; semi-mushy option is Elshaneed by Foy Vance; not so mushy option is The XX - Islands.

Which track would you like played at your funeral?
 Track? I'm going to prepare a playlist.

What's your karaoke speciality?
 Tinie Tempah's Pass Out - it's pretty special to hear a Northern Irish person rap.

What was the best artist meeting of your life?
 Take That backstage at The BRIT Awards rehearsals on Valentines' Day in 2011 - a childhood dream come true.



Recommend a track Music Week readers may not have heard?
 Pittura Infamante by NI band Girls Names.

What's your favourite single/track of all time?
 Father Ted's My Lovely Horse. Just kidding. It's impossible to choose.

ARCHIVE

MUSIC WEEK January 21, 1984

HEADLINE NEWS

Campbell Connelly, the last remaining major independent UK music publishing company, has been acquired by print music and music book specialist Music Sales. The price paid for CC and its 15 subsidiary companies is understood to be in the region of £4.1m. Plans for the company include a programme of printed music and advertising, broadcasting and TV and recording opportunities.

ALSO

Non-music industry support for the music industry is likely to play an increasingly important role in financing artists' careers, particularly in the areas of tour sponsorship, product endorsement and the use of likenesses on packaging. West Nally Music has been set up by advertising man Desmond Manwaring and John Gaydon who see music as "the next big thing in marketing".

SINGLES TOP 10 21.01.84

POS	ARTIST	SINGLE
1	PAUL MCCARTNEY	Pipes Of Peace
2	FRANKIE GOES TO HOLLYWOOD	Relax
3	HOWARD JONES	What Is Love?
4	JOE FAGIN	That's Living Alright
5	SHAKY & BONNIE	A Rockin' Good Way
6	SNOWY WHITE	Bird Of Paradise
7	STATUS QUO	Marguerita Time
8	BILLY JOEL	Tell Her About It
9	LIONEL RICHIE	Running With The Night
10	KENNY ROGERS & DOLLY PARTON	Islands In The Stream

ALBUMS TOP 10 21.01.84

POS	ARTIST	SINGLE
1	VARIOUS	Now, That's What I Call Music
2	MICHAEL JACKSON	Thriller
3	PAUL YOUNG	No Parlez
4	PAUL MCCARTNEY	Pipes Of Peace
5	BILLY JOEL	An Innocent Man
6	EURHYTHMICS	Touch
7	LIONEL RICHIE	Can't Slow Down
8	U2	U2 Live "Under A Blood Red Sky"
9	DIANA ROSS	Portrait
10	CULTURE CLUB	Colour By Numbers

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NEW RELEASES RECOMMENDED 21.01.84



BUSY BODY Luther Vandross
JUMP Van Halen
 Busy Body by Luther Vandross is "the usual super smooth, soulful style" from the "justly revered vocalist". The material, however, "is almost relentless in its blandness" says *Music Week*. Van Halen's Jump is "US chart orientated synthesiser pomp rock". Featuring a "so polite" David Lee Roth, fans of the group's heavy rock self-titled debut album in 1978 "might wonder where the magic has gone" with this latest "commercial" single.

AD WATCH

Lamborghini Records is testing a novel marketing campaign to ensure "the hi-tech album of the 80's", Novels For The Moons by Axxess, secures a top spot in all record dealers and retailers. Those that stock the album could be the winner of a fabulous all expenses weekend in Italy for two.



MusicWeek

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

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"You take away my mind like you take away the top of a tin"

WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Luke Haines



Published by Cherry Red, artists written for include the Servants, The Auteurs and Black Box Recorded

What was the first song you ever wrote?

Showgirl when I was about 23. The song popped into my head almost finished, on a train ride.

And the last song you wrote?

Lou Reed, Lou Reed from my forthcoming album.

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

Rock N Roll Animals was good, as was the Psychedelic Wrestling album.

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

Maybe I could have answered that a long time ago, but now I can't imagine writing anything other than the songs I write.

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

I can write anywhere, songs are pretty much written in the sub-consciousness.

Who is your favourite songwriter of all time?

Leonard Cohen (pictured) is fantastic. Marc Bolan I think is underrated as a songwriter given that he pretty much invented his own language.



And your favourite songwriter of the moment?

The same as above, time is irrelevant.

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