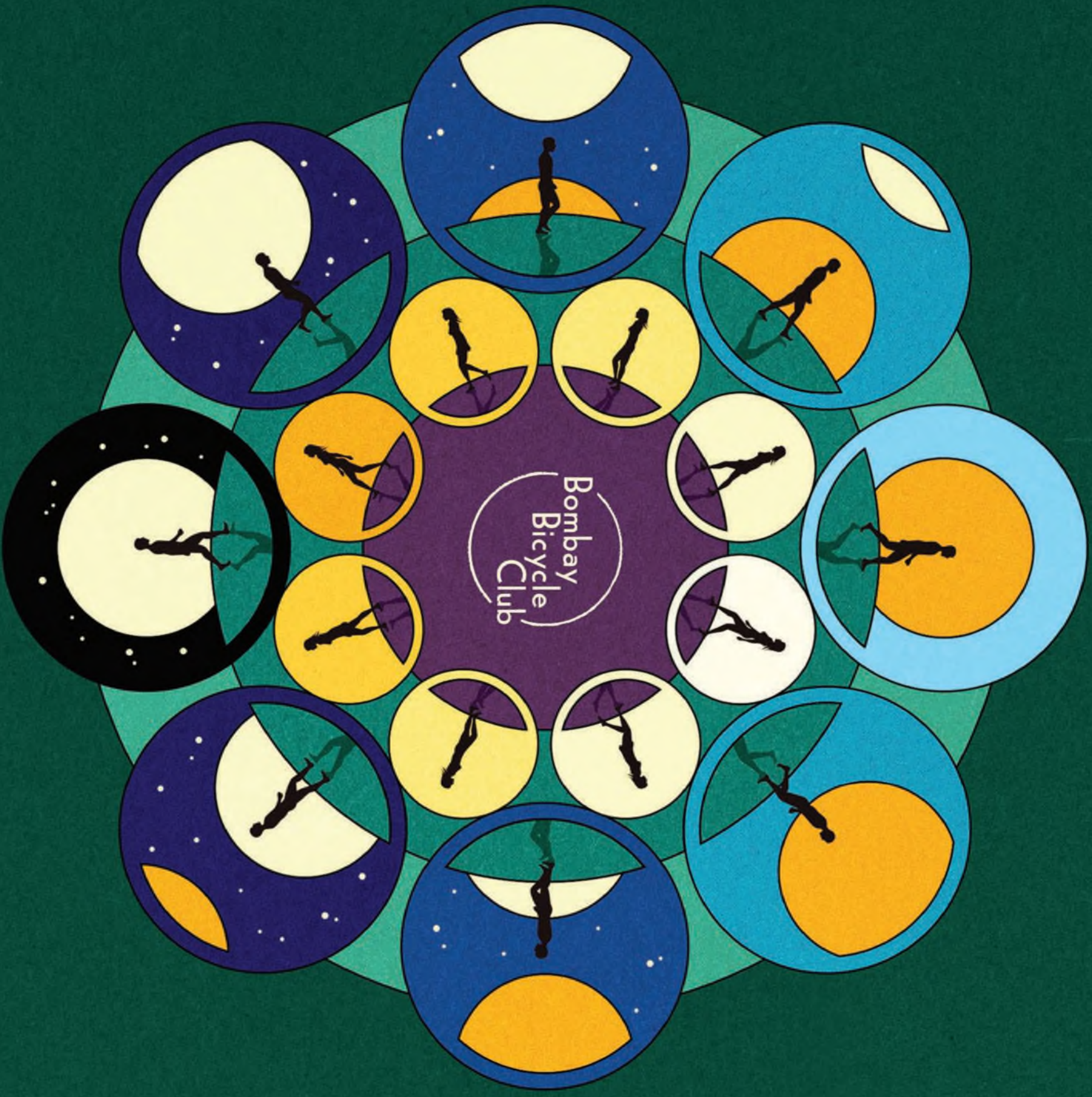


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Lousada moulds new Warner

CEO REVEALS FIRST MOVES: EAST WEST RETURNS, NEW HIRES JOIN, FRESH DANCE SETUP

LABELS

BY TIM INGHAM

New Warner Music UK CEO Max Lousada has unveiled his first raft of top-level changes at the major label - including the resurrection of fabled imprint East West - as he outlines his vision for the company.

Speaking exclusively to *Music Week* in this issue's Big Interview, Lousada confirmed senior appointments including the former Universal exec James Radice, who joins WMUK as the firm's new SVP of legal and business affairs. Warner's current SVP of legal and business affairs, Jonathan Cross, will leave the company next month.

Confirming that he had landed Radice, who will be replaced by BMG's Julian French at Universal, Lousada said: "James is one of the great legal minds. He will be my right arm here, supporting our frontline labels in their endeavours to build relationships and to be even more aggressive."

He added: "I want to work with wildly talented people, and James is certainly that. Surrounding myself with great talent is a really smart way to behave and I'll continue to do so."

"This is a really exciting, unencumbered fresh environment with a lot of opportunity - that's why the best people want to come and work with us."

Elsewhere, Lousada is drafting in Phil Christie from Warner/Chappell to become the new head of A&R at Warner Bros Records UK, working under



Warner's new guard: the major label's CEO and Atlantic chairman Max Lousada (above) and below left to right: Dan Chalmers, Phil Christie and James Radice



the chairman of the label, Miles Leonard. Lousada said that Christie was a "simply incredible executive" who will be the first hire in an expansion of the standalone Warner Bros A&R team.

The label, whose central functions are shared with Parlophone, recently won the hotly-contested deal for Brighton duo Royal Blood, managed by Ian McAndrew at Wildlife.

Lousada called the signing of the duo "a real statement of intent from Miles to deliver on Warner Bros being a true A&R force".

The East West label will be

revived with Dan Chalmers at the helm, extending his current role as president of Rhino and ADA/Warner Music Artist & Label Services UK.

Lousada explained that East West would be tasked with signing acts with a mainstream appeal and with big potential to crossover on TV.

Music Week understands that Rhino's recent success with Boyzone's BZ20 - which was released in late November and has already been certified gold - is being used as an internal example of the sort of projects East West will focus on.



"It's really important that we have a balanced portfolio and a balanced roster; that will give us access to every kind of artist," said Lousada.

"Under Dan, East West will be resourced with a clear team working more adult-orientated repertoire, focusing on TV opportunities and key gifting periods of the year.

"That will create breathing space for the other labels as well as driving success for East West in its own right."

"This is a really exciting environment - that's why the best people want to come and work here"

MAX LOUSADA, WARNER MUSIC UK

Speaking in the *Music Week* Big Interview today, Lousada explains how he plans to extend the philosophy he followed when running Atlantic across the entire Warner Music UK company.

"Quality not quantity is the essential component," he says. "As well as a total belief in the talent... I take a holistic view across [records], tickets, merch and more, which helps sustain confidence and investment in our artists."

■ **Read *Music Week's* Big Interview with Max Lousada: Pages 11 to 13**

DANCE LABELS: WARNER'S NEW STRUCTURE

As part of Max Lousada's drive to broaden the offer for artists at Warner Music UK, Atlantic, Warner Bros. and Parlophone will now each house a dance label:

- **FFRR (Full Frequency Range Recordings)**, Warner's venture with revered DJ, artist and A&R exec Pete Tong, will reside within Parlophone UK;
- **One More Tune** - led by Anton Partridge - will sit in Warner Bros. UK;
- **ATL** will be the new dance addition to the Atlantic Records UK family, with Joe Barbe looking after A&R.

Lousada said: "Dance doesn't always follow the same rules as other types of music, but it's such a dynamic, influential and important genre we wanted each label to be equipped to provide a home for dance artists and provide the specialist support they need."

"This strategy provides those access points, as well as taking the expertise and experience we've gathered through our work with successful dance artists into the heart of each 'parent' label."

NEWS

EDITORIAL

Why I canned the Cannes



THE UK MUSIC INDUSTRY will be licking its wounds after Midem this week. God speed to those who braved Cannes' rain-soaked Clacton-by-another name this year. God knows I just couldn't face it.

For the first time since I've been a music industry woodlouse, I skipped Midem entirely. Not only because it's a hell of a expensive way to break Dry January (£20 for a mixer and Coke, as I recall - even label-free Macklemore would surely balk at such ridiculousness). But also because there's only so many 'visionaries' one can stomach talking the same old cobblers over one wet weekend.

Fair play to Lyor Cohen, who used the opportunity to announce something of substance - a new business venture - wrapped in a whizzy-sounding-if-not-quite-practically-straightforward social media tie-up. But as for all the *de rigueur* talk of 'discovery', 'editorial' and 'curation' from those circling around streaming services? Sorry, I've probably already had my fill this year.

That's not to mention that most distasteful duo of syllables, which spew forth from speakers and brand representatives alike at Midem each year like some kind of dastardly linguistic Noro-virus. Ready? *Content. Content. Content.*

"Managers should surely be worrying themselves more about their artist's contentment - and less about their production of content"

Yuck! Has there ever been a more dismissive synonym imposed on the majesty of music? One which so efficiently bleaches out the mystery, the magnetism and the magic behind those life-affirming noises we all cherish, packaging them as something which sounds every bit as valuable - every bit as emptily, wastefully existent - as phlegm within your mucal passages.

Here's a word of advice for any young manager who's been taken in by this reductive Orwellian slight of late: if you all spent more time and energy worrying about your artist's **contentment**, and less about their production of **content**... well, for starters we'd have seen one less smiling teenage ghoul beaming back at us out of a DUI mugshot last month.

Back on these shores, industry revolution hasn't just been monotonously presented as a branding concept on stage to a gaggle of hungover delegates - it's been occurring. You Me At Six's Cavalier Youth, released via BMG's Artist Services model, swept to the top spot of the Official Album Chart on Sunday, becoming a landmark moment for the ever-more prominent DIY artist model.

BMG won't be kidding themselves that there isn't still work to do, having sold just over 32,000 units of the album in its first week. Aesthetically, a No.1 will certainly bring gloss to the company's future conversations with managers, but they'll need a record to reach at least gold status to really show the proof in the pudding.

Still, at least they've succeeded in asking some big questions of the music industry, using tangible results. (A crueller man than I would say Midem could learn a thing or two from them there. And BMG didn't even charge us for the privilege.)

The biggest question of all, of course, is once again about sales volumes. Ellie Goulding, continuing an impressive run in the Top Five, held on at No.2 with under 17,000 sales this week.

It means a lot in chart terms. But how much can chart terms, fuelled by such unimpressive sales numbers, ever really mean?

Tim Ingham, Editor

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

Top songwriters crowned

MUSIC WEEK ANALYSIS REVEALS BIG SELLERS OF 2013

PUBLISHING

BY PAUL WILLIAMS

Thrift Shop stars Macklemore and Ryan Lewis have topped an exclusive Music Week chart of the most successful hit songwriters of 2013.

The Kobalt-published duo edged out Pharrell Williams to occupy the No 1 position on the countdown, which is compiled from songwriting shares of the UK Official Charts Company's 100 biggest singles of the year.

Thrift Shop, Can't Hold Us and Same Love all became substantial sales hits for the pair last year. They condemn Sony/ATV's Williams to the runners-up spot despite him having co-written in Blurred Lines and Get Lucky 2013's two leading singles. Williams was also the sole writer of his solo smash Happy, which finished the year at No 1.

The songwriters chart ranks the year's 100 leading hit writers and reflects a period heavily dominated by US composing talent. The countdown's top four positions are all occupied by Americans with Bruno Mars and his Smeezingtons colleagues



Philip Lawrence and Ari Levine placed third and Ryan Tedder fourth on the back of No 1 hits Burn for Ellie Goulding and Counting The Stars for his own group OneRepublic. Some 40% of the chart is made up of songwriters from the States.

Sony/ATV-signed Passenger is the highest-ranked Brit, filling fifth position after his self-penned Let Her Go sold a million copies domestically, while Bastille's Universal-published frontman Dan Smith is sixth thanks to the single Pompeii.

Both Passenger and Smith wrote their two big hits alone, which appears to be a growing trend with 19 of last year's 100

top singles penned by just one writer. This compared to only five of the annual Top 100 in 2012 created that way. Three of the Top 10 positions are made up of continental European writers, led by Sony/ATV's Avicii whose Wake Me Up and I Could Be The One reached No.1 last year, while there are also places for Kobalt-signed fellow Swede Max Martin and Imagem's French duo Daft Punk. Nearly one-third of the Top 100 writers are part of Sony/ATV's roster, while the same publisher's Arctic Monkeys lead a separate chart of the 20 most successful album songwriters of the year.

■ See analysis pages 22 to 25

Sony hails compilations milestone

Sony Music's Commercial Group is celebrating a sales record in the compilations market.

The division enjoyed a historic year in 2013, selling more than 3.8 million comp album units in the UK inclusive of the Now! series, in which it shares EU ownership equally with Universal. Even without Now!, the company sold over 2.5 million compilation units, with 10 gold and two platinum certified releases - its best ever performance. It was the No.1 compilations record company in the market across the year, ahead of UMTV, Virgin EMI and Ministry Of Sound according to Official Charts Company data. In terms of corporate group, Sony took a 25.0% share, with Universal on 33.1%.

Nicola Tuer, EVP Sony Music UK & Ireland, said: "I am immensely proud of



how the team have secured innovative partnership deals, strategically focused on gaps in the market, and implemented groundbreaking marketing campaigns - unquestionably becoming the 'best in class' at putting out hit new creative concepts. The results speak for themselves."

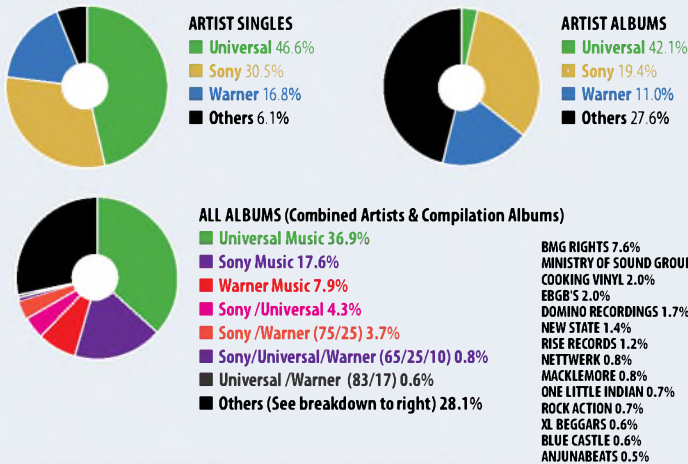
Key successes included the Pete Tong and Trevor Nelson Collections, EDM, The X

Factor, both Classical Voices and Voices - Simply The Best, The 80s, Eddie Stobart Trucking Songs, #HolidayAnthems, KISSStory and the latest Chilled R&B and Live Lounge releases.

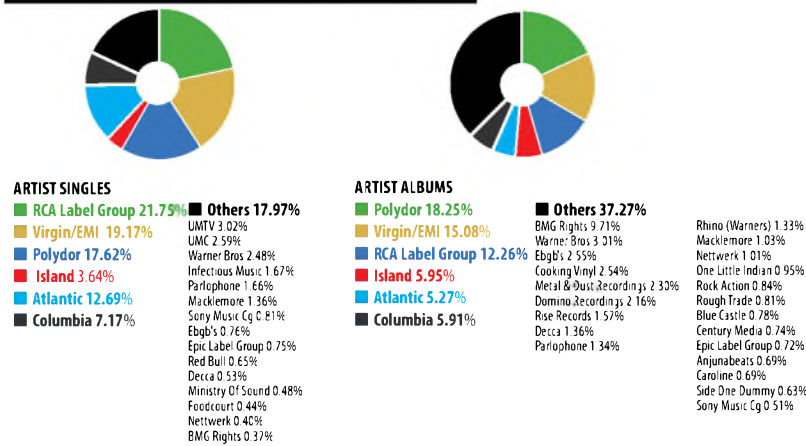
Pictured: Pete Tong with a gold disc this week for his 150k-selling album, along with [L to R] Paul Allen from Anglo Management, Simon Barnabas, marketing director and Olivia Walker, marketing manager from Sony Music.

MARKET SHARES

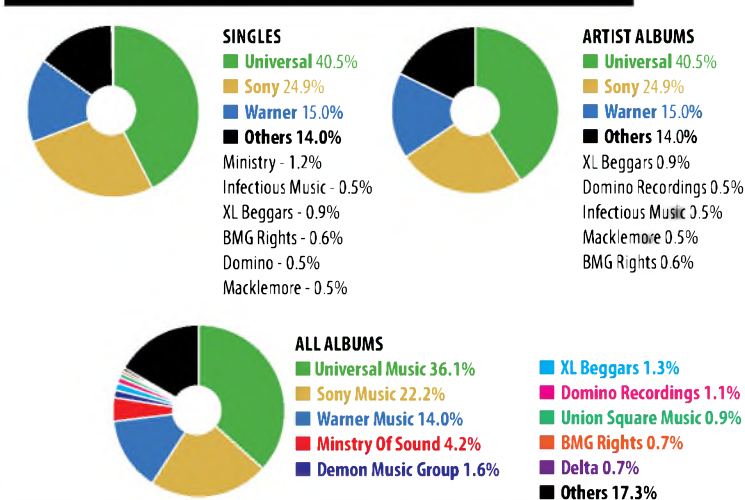
WEEK 5: TOP 75 SHARE BY CORPORATE GROUP



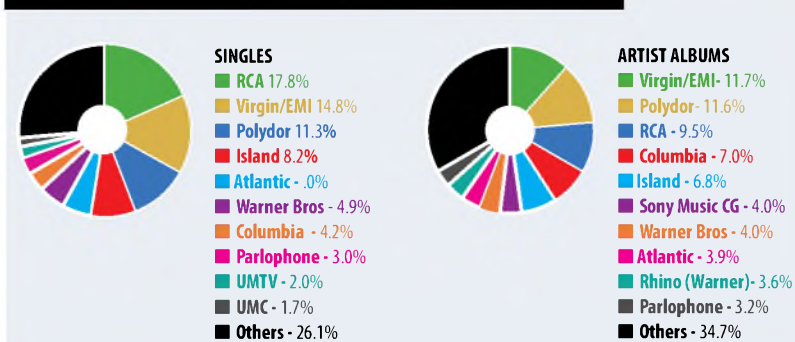
WEEK 5: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



FORMER WARNER BOSS REVEALS 300 PLANS

Cohen to open up UK office this year

MIDEM

BY RHIAN JONES

Lyor Cohen has finally unveiled plans for his new company 300, confirming to *Music Week* that UK offices will be set up later this year - with three A&R roles to fill in London.

The Def Jam Records co-founder and former head of Warner Music Group presented his venture at Midem in Cannes during a keynote speech on Sunday, February 2.

He confirmed a partnership with Twitter which will focus on creating A&R tools, together with a desire to find "magnificent" artists and create a long-lasting reputation for "high quality artist development".

"My dream for 300 is to have the same reputation of high quality and commitment to artist development that I and the company had in the early '80s at Def Jam," Cohen told us. "A place that artists aspire to come and be a part of and feel comfortable. I'm going to do everything in my power to find the next amazing artist and to give them all the love and support I can muster."

The company has received backing from a range of investors, led by Google, which has put in around \$5 million, according to reports. A distribution deal with WMG subsidiary Atlantic Records has also been secured.

300 will work with Twitter to "modernise the A&R process" and "build a win win environment for fans, artists, labels, promoters and music services".

"Music is the largest topic of conversation on Twitter," said Cohen. "We're listening and we're using Twitter as a platform for discovery. If artists want to get our attention they need to use Twitter to build their army and connect with fans and do it right with photos, music and videos."

"I'm looking for all sorts of artists but I want them to come from a scene. I'd love for them to have a vocabulary and a conversation with their fans in many different ways so that when radio happens it's just an additional conversation."

The exec will have a keen eye on the UK's music market and describes England as "the premier music market in the world".

"If you cut a British person open, one of the things that falls out is music, if you cut a French person open what falls out first is movies," he said. "If you were to shop for records, especially soul and RnB records, you go to England then maybe Sweden and then Tokyo. [The UK has a]



"My dream for 300 is to earn the same reputation of high quality and commitment to artist development that Def Jam had in the early '80s"

LYOR COHEN

tremendous heritage of music."

Cohen left Warner abruptly in September 2012 after an eight-year tenure. During his time at the major, the exec was responsible for the restructuring of WMG's Recorded Music division following the company's acquisition from Time Warner, and for leading the division's transition from a physical to a digital music company.

A pioneer of the '360' deal, Cohen said artists signed to his new indie will be under "whatever deal" suits. "I don't have the same infrastructure issues that I did before [at Warner] so I'm very flexible," he said. "[I left Warner] because I wanted to participate in the tide rising and I think that I can build a really significant business now. I don't want to be an employee; I want to do my own thing." Being a standalone company is important because of the flexibility it offers, said Cohen, who isn't tied into an exclusive distribution deal with Warner: "We could go direct or use other people if we wanted to," he explained.

Cohen is partnering with fellow former Warner Music execs Todd Moscovitz and Kevin Liles on the project. The exec began his career in the music industry as a tour manager for Run-DMC and has since held top level positions at Def Jam, Universal Music Group's Island Def Jam Music Group and Rush Management, which he founded with partner Russell Simmons.

NEWS

NEWS IN BRIEF

■ **MUSE:** The globally renowned band have left their long-term deal with Brontone management to sign a worldwide agreement with Q Prime. Muse have been managed by Brontone founder Anthony Addis outside North America for over a decade, during which time they have released four studio albums including 2012's *The 2nd Law*. The group will now be managed worldwide by Q Prime, who have managed the group in North America since 2003.

■ **SUPER BOWL:** Last weekend's Super Bowl attracted over 700,000 Shazam tags, leading to millions of interactions. More than half of those 700,000 Shazams happened during Bruno Mars' half-time show with the biggest spike in activity coming when he was joined by Red Hot Chili Peppers to sing *Give It Away*.

■ **U2:** The band's new song *Invisible* raised more than £1.9m for (RED) in 36 hours, being downloaded free over 3 million times. For every download Bank of America paid \$1 to the Global Fund to fight Aids, TB and Malaria totalling 3,138,470. As a result, *Invisible* has now been available to purchase on iTunes for 99p with all proceeds going to the Global Fund. The track was produced by Danger Mouse and mixed by Tom Elmhirst.

■ **BELIEVE DIGITAL:** Independent distribution company Believe Digital has signed one of India's largest and long-established record labels, Saregama India, to its roster. The deal is for worldwide distribution for all services (excluding some local Indian services) and includes the whole Saregama catalogue.

■ **YOUTUBE:** YouTube's music payouts have surpassed \$1 billion. That's according to comments from Google's vice president of YouTube content, Tom Pickett, during a Midem panel. Pickett said that the milestone has been reached "over the last several years" adding that the company is "all-in on music".

■ **TRIBUNE:** Tribune Company has completed its acquisition of Gracenote from Sony Corporation of America for \$170 million. The deal brings together Gracenote and Tribune Media Services, allowing the latter to expand into new areas including streaming music services, mobile devices and automotive infotainment.

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ROCK ACT MAKING GLOBAL BID WITH NEW RECORD DEAL AND ALBUM

Young Guns sign to Virgin EMI

LABELS

■ BY TIM INGHAM

Management company Raw Power has signed acclaimed UK rock band Young Guns to Virgin EMI.

After two successful albums released via [PIAS], the band have inked a long-term deal with the Universal label and are set to head into the studio shortly to begin recording their third LP.

The deal is excluding the US - the band are still signed to Wind Up records in North America.

Young Guns' last album, *Bones*, saw them gain transatlantic success. In the US, the LP's eponymous lead single lead single *Bones* was a hit at radio, climbing to the No.1 spot on the Active Rock format and becoming the most-played song of 2013 across US rock radio. The track was chosen as one of three official theme tunes to major US sports entertainment event, WWE's *Wrestlemania 29*, in April last year.

The band will head to San Francisco later this month with producer Dan The Automator (Gorillaz, Kasabian, Miles Kane) to begin work on the next record. The lead single from it is tentatively planned for a spring release, with the album set to



L-R: Tom Peacock, Duncan Scott, Mike Smith, Ted Cockle (all Virgin EMI), Fraser Taylor (YG, sitting down), Gustav Wood (YG), Simon Mitchell (YG, sitting down), Ben Jolliffe (YG), John Taylor (YG), Andrew Snape, Craig Jennings and Don Jenkins (Raw Power Management)

"We have long been admirers of Young Guns. They have a very strong vision for the kind of music they want to make and we are honoured they've chosen Virgin EMI to help them achieve that" MIKE SMITH, VIRGIN EMI

follow in early autumn.

Andy Snape of Raw Power Management said: "Young Guns are genuinely excited at the prospect of working with Mike Smith and his team at Virgin EMI. They have a real understanding of what the band are looking to achieve creatively and their enthusiasm was a major reason why we decided to sign to

the label."

Mike Smith, president of music at Virgin EMI said: "We have long been admirers of Young Guns. They have a very strong vision for the kind of music they want to make and we are honoured that they chose Virgin EMI to help them achieve that."

Young Guns' first album, *All Our Kings Are Dead*, was

released in July 2010, featuring the singles *Winter Kiss* and *Sons Of Apathy*. Produced by Dan Weller, it charted at No.43 and has sold over 31,000 copies according to Official Charts Company data.

The follow-up LP, *Bones*, reached No.19 after being released in February 2012 in the UK, selling another 31,000-plus units. Also produced by Weller, it was released in the US in September the same year. Other than the title track, singles released from the LP included *Learn My Lesson*, *Dearly Departed*, *Towers (On My Way)* and *You Are Not*.

'The jukebox market is set to thrive'

Digital jukebox specialist Soundnet is predicting huge growth for the market over the next few years, and believes user-friendly apps will be key to the process.

There are currently about 20,000 jukeboxes in the UK. Around 25 per cent of all pubs have a jukebox. That is down from a 21st century peak of 25,000, but Soundnet's managing director Simon Davis told *Music Week* he expects 5-10,000 to be installed over the next few years.

Soundnet already supplies more than 13,000 digital jukeboxes with content. It also recently partnered with the Official Charts Company (and manufacturer Sound

Leisure) to roll out 250 jukeboxes across the UK, all bearing the Official Charts Company livery, as well as being programmed with every Top 40 single from every chart for the last 60 years.

Davis said: "The fall was mainly because of pub closures and the emergence of the gastro pub, but the closures seem to have stabilised and we believe that the boozier will make a comeback. Not everyone wants a pine nut and chorizo salad."

The company has also just launched a free app, *Soundjack*, that allows users to pick, play and pay for jukebox selections from their phone. They can even queue jump.

"We believe that customers will expect to control the music in every venue they visit and this control will become part of an in-venue mobile experience which will include payment, promotions, information and music.

"App-based jukeboxes are the future. We are at a similar moment to when digital jukebox replaced CD. You had your early adopters and those who told you it would never work - fourteen years later it is clear digital jukeboxes are here to stay."

Davis also stressed that every jukebox triggers payment to PPL and MCPS, and claimed that "jukeboxes make the record and



publishing industry more money per site than any other public location service".

YOU ME AT SIX

CAVALIER YOUTH

THEIR FIRST NUMBER 1 ALBUM



CONGRATULATIONS FROM BMG ARTIST SERVICES

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Your New Alternative

NEWS

WORD OF MOUTH TRUMPS TRADITIONAL MARKETING, SAYS MUSIC MAKER MCGUINNESS

Former Warner exec climbs chart

TALENT

■ BY TOM PAKINKIS

Former director of marketing at Warner Music UK Tony McGuinness is now a hit music-maker - with his electronic trio Above & Beyond scoring a Top 10 LP in the UK iTunes charts last week with fourth studio album 'Above & Beyond Acoustic'.

The album, a collection of acoustic reinventions of tracks from the group's catalogue, also debuted at No.1 on the iTunes US Dance Album Chart and is the fifth release on Above & Beyond's own label, Anjunabeats, to reach that position.

The project was spearheaded by a full-length documentary concert film in partnership with Vice, with the premiere on the media company's Thump channel at the end of January trending globally on Twitter.

Speaking to *Music Week*, McGuinness - who is joined in Above & Beyond by Jono Grant and Paavo Siljamaki - attributed the band's latest success to their direct communication with fans.

"I think the nature of the UK record market has changed an awful lot since I worked at Warners," he said. "15 years ago you needed to go through gatekeepers to get to market, now we have this direct to



consumer option that the internet has given us and we've been very active since we started the label in engaging our fanbase."

As well as Facebook and Twitter, Anjunabeats has built a following through its own radio show, which is available online and through 170 syndicated stations around the world reaching 25 million globally.

"These days so many more people are discovering music through personal choice rather than the broadcast medium - but it actually works for us very

"When I used to work at major labels, the idea was to take a new album with no fanbase to big outlets like BBC Radio 1, as well as big TV channels. It feels like the world has moved away from that approach"

TONY MCGUINNESS, ANJUNABEATS

successfully. It's a fantastic asset," said McGuinness. "We want to give our fans the means to spread the message by word of mouth," he added. "Maybe that's what's always been going on, for everyone in the music business - it's just now we can see that word of mouth spreading: you can

follow conversations on Twitter, you can see people's Facebook posts and everything else."

The former Warner exec added that he felt there has been a tangible shift away from traditional marketing to the direct to consumer channels Anjunabeats has found to be effective.

"When I used to work in the major labels, the idea was that you'd take a new album with no fanbase, you'd go to your big outlets like Radio 1, Radio 2, some big terrestrial TV channels or MTV, and you'd broadcast new information to people and somehow it would stick," he said.

"I'm sure that that still happens from time to time but it feels like the world has moved away from that kind of delivery in terms of building careers. Now we all understand the importance of touring - which [Above & Beyond] do incessantly."

Stephen Lawrence gig will 'transform lives'

Artists who performed at last year's Concert For Stephen Lawrence should feel "incredibly proud" of the contribution they have made to young people's lives, according to organisers.

Taking place on September 29, 2013, the concert marked the 20th anniversary of Stephen Lawrence's murder. George The Poet, Plan B, Rizzle Kicks, Ed Sheeran, Jamie Cullum, Jessie J, Labrinth, Beverley Knight, Dizzee Rascal, Tinie Tempah, Rita Ora, Ellie Goulding, London Community Gospel Choir, Jahmene Douglas and

Emeli Sandé all united for the unique evening to champion youth and social empowerment and raise awareness and money for The Stephen Lawrence Charitable Trust.

The evening also included films and cameos from Jermain Defoe, Omid Djalili and Danny Boyle. The concert was released as an album just days after as well as pulling in over one million viewers on BBC1. In total Unity it raised close to £400,000.

The money will be put towards the 'Access to Professions' programme currently being

developed by The Trust, which aims to inspire young people from disadvantaged backgrounds to become professional leaders of the future.

Activities on the programme include: inspirational talks from business leaders, career workshops in partnership with a variety of businesses, a Summer Academy to develop key skills and knowledge needed in work and business.

Funds will also be put towards existing initiatives such as 'The Smarter Communities' programme - the aim of which

is to create opportunities for hard to reach and minority communities to realise their full potential.

David Joseph, chairman and CEO Universal Music UK and Chairman of the Unity Concert Steering Committee said, "I'm proud to be part of an industry which came together to raise funds for such important work.

"Not only was a lot of money raised but the artists were able to highlight important issues to a new generation who might not have been familiar with Stephen's story. I'd like to thank all the

artists who gave up their time for free to make Unity such a memorable evening.

"They should feel incredibly proud that the money they helped raise will go towards transforming the lives of young disadvantaged people."

Baroness Doreen Lawrence added: "My gratitude goes out to the artists who gave their time, the record companies for their support during the SL20 campaign and the various band members, who without which the concert may not have been such a great success."

DOMINIQUE YOUNG UNIQUE AIMING FOR NO.1 SHAZAM HIT AFTER MAJOR AD SYNC DEAL

Lucozade says YES to Epic UK artist

SYNC

BY TIM INGHAM

Music from Sony-signed US artist Dominique Young Unique will appear in one of the most sought-after TV ad syncs of the year from next week.

The rapper, who is signed to Epic Records in the UK, was introduced to the mainstream in 2013 by featuring on DJ Fresh vs. Diplo track Earthquake, which reached No.4 on the Official Singles Chart in August.

Now Young's new track Throw It Down - her first ever single as main featured artist - will be heavily promoted as part of the new Lucozade Energy's 'YES' campaign, which kicked off earlier this week with 10-second TV teasers.

Next Monday (February 10), full 30-second ads will air on UK TV, with 45-second ads appearing in cinemas.

Sony is hopeful this exposure will combine with traditional marketing to boost the official release of Throw It Down on April 6. The song has already been played by tastemakers such as MistaJam and Zane Lowe



on national radio, and playlisted by Capital Xtra. Lucozade's previous two above-the-line TV campaigns have featured music and appearances from Tinie Tempah and DJ Fresh.

"The brief was simple, a current or breaking track that had the euphoric, 'YES' energy moment," Sony Music UK's

director of music for film, TV, advertising and video games, Ian Neil, told *Music Week*.

"I heard DYU in a sync meeting and although it was not the finished version of the track, I knew it was 'the one'. Within days it had gone from myself to Dom Bastyra at Platinum Rye and onwards to Darren Wright



"There were other tracks in contention - but it was a unanimous vote for DYU"

IAN NEIL, SONY MUSIC UK

at Grey London and David Stratton at Lucozade.

"As always there were other tracks in contention but this one ended up with a unanimous vote."

Meanwhile, DYU has guested on a track from another Epic UK signing - Dance With Me by Le Youth. The track, due for official release on Monday (February 9), has been playlisted by Radio 1.

The manager of DYU, Andy Varley, is also the manager of DJ Fresh, so has experience working on Lucozade campaigns.

He said: "With DJ Fresh, I was approached by Platinum Rye in 2010, and Dom [Bastyra] explained their vision for the Lucozade campaign. We knew we already had a hit record with Louder, but the incredible media exposure offered by the sync, led to the single being one of the biggest sellers of 2011. With Throw It Down, we also have a

hit record. It was always our plan to run with the single as DYU's debut in April, so when Dom called me on Christmas Eve to say they wanted to use it for the 2014 Lucozade campaign, which had an impact of mid Feb, it was a dream come true for the label and I. Josh [Brandon, co-manager of DYU] and I met with Epic, Grey and Platinum Rye during the first week of January and discussed whether Lucozade could work around what we already had planned.

"For a TV ad sync to be a successful launch for a new artist, it is vital that the ad timeline works for the artist, rather than having to adapt your plan to fit around the sync. Lucozade understand this, which is why they have so much success with their music partnerships.

"With Shazam now playing such an important part in helping radio station music heads decide whether a single should be playlisted or not, being part of a campaign like Lucozade can really help.

"With Louder we had an incredible eight weeks at the top of the Shazam chart, and I am keen to see if we can replicate the same success with Throw It Down."

CREATIVE: WHY AGENCIES CHOSE THROW IT DOWN

Platinum Rye were tasked on behalf of Grey London to find a song for the Lucozade campaign.

Dom Bastyra, director of music, Europe, for Platinum Rye, told *Music Week*: "The last

Lucozade campaign set a particularly high benchmark and we were conscious we needed a track that would complement and push the creative, but

also an artist that numerous parties needed to believe and buy into. After three months we had what I felt was a particularly strong shortlist, but I received a call from an excited Ian Neil at Sony who played me Throw It Down. The feeling internally was immediately unanimous, which

rarely happens in what we do."

Darren Wright, creative director at Grey London, added: "The Lucozade Energy YES campaign is all about positive, uplifting moments. It's about

creating energy rather than just selling it and music plays a massive part in that. In the past we've collaborated with some great artists like Tinie Tempah and DJ Fresh which has

built real authenticity for the brand. For this campaign we wanted to build on this but bring something new to the table. The Dominique track has amazing energy which has been captured beautifully by Emily Kai Bok, a brilliant director who shot Arcade Fire's latest music video."



EPIC ON A UNIQUE POTENTIAL: 'SHE HAS A DEPTH OF REALISM, SHE'S AN ALBUM ARTIST'

Dominique Young Unique, a 22-year-old rapper from Florida, US, signed to Epic Records UK last summer. The deal was struck by the Sony company's newly-installed joint-MDs of A&R, Steve Melrose and Dougie Bruce (pictured left and right respectively).

Melrose told *Music Week*: "Myself and Nick [Gatfield] almost signed Dominique a few years prior when we were at EMI - we're both long-term fans.

"She's the real deal - you only need to go onto YouTube [and watch early performances] to see that. When we signed her to Epic, we knew it would be easy to try and create Rihanna-esque tracks. But we didn't want to fast-track her sound in that way.

"With Throw It Down, we knew we had a big song. Ian [Neil] called us and said he wanted to play it to a couple of ad people. All the planets aligned: it's her



first single, but Grey and Platinum Rye were aware of her because of Earthquake."

Bruce added: "We are ecstatic with the song regardless of the ad. It's a huge hit - everyone who hears it understands that. But the Lucozade tie-up is a huge bonus. The exposure over a concentrated four-week period just as we're starting at radio will really accelerate things like Shazam."

Epic is already lining up DYU's next single for the summer.

Commented Melrose: "We've been inundated with feature requests for Dominique, but now it's her own time to shine."

When asked if Epic had any concerns over DYU following Angel Haze and Azealia Banks into the UK market, he replied:

"It's a bit of a lazy comparison. Okay, she's a female rapper from America and two of those didn't really work in the past two years. But Dominique's her own artist. I think [Throw It Down] will be a Top 5 single if not a No.1 record, it certainly deserves to be.

"Earthquake did 220,000 [sales], and with the Le Youth track and her own single, she'll be the most successful out of [herself, Haze and Banks] by spring anyway. She's an album act. If she's the third recent high-profile female rapper from the US, well, let's just say I think it will be third time lucky."

NEWS

NEW CHAIRMAN RENZER TEASES 'VERY COOL ACQUISITIONS, A&R AND OPERATIONS SOON'

Spirit aims to 'double profits in next five years'

MIDEM

BY RHIAN JONES

Spirit Music Group has grand plans to double in size over the next five years after appointing former Universal Music Publishing boss David Renzer as its new chairman.

Renzer (*pictured*) plans to grow the company's "nine figure" annual income by acquiring catalogues and companies, signing contemporary artists and fine-tuning operations – including focusing on digital licensing.

The exec is also on the look out for UK indie bands and DJs/producers to create covers and remixes of Spirit songs for sync opportunities.

Notable names on Spirit's roster include The Who and Pete Townshend, together with Chaka Khan, Kyla La Grange, San Cisco and Scissor Sisters.

"I'd love to see the company double in terms of its gross and its net within five years, I think that would be a nice thing to



happen. It could be even sooner depending on what size acquisitions we find," said Renzer. "A lot of initiatives are already happening so you'll start seeing some very cool acquisitions, some very cool signings on the A&R side and some moves on the operational side shortly."

Artist development and finding sync opportunities for new acts is a big part of Spirit's future, said Renzer, after the company had success with Kid Karate last year. The duo's song Louder was chosen for the X Box One ad campaign.

Recent signings include a

"This is a good time for the independents. With all the consolidation, the majors have gotten to such a size I think artists, writers, managers and lawyers are looking for real attention and opportunity"

DAVID RENZER, SPIRIT MUSIC GROUP

multi-year publishing agreement with singer-songwriter, musician and actress Zoëy Deschanel and UK composer, producer and artist Neil Davidge. A digital print deal "with the biggest player in that space" has also just been secured, while negotiations are underway for "a large print deal as well" said Renzer.

"Spirit has a really solid reputation. It's known as having a really quality catalogue, being a creative company, being very strong in film and TV and those things are going to continue and strengthen," the exec explained.

"This is a good time for the independents. With all the consolidation, the majors have gotten to such a size that I think artists, writers, managers and

lawyers are all looking for real attention and real opportunity."

After signing a deal with The Jim Henson Company to handle the US entertainment organisation's music rights, Spirit is looking for more of the same opportunities with film and TV companies. As Spirit Music Group it has the flexibility to acquire both publishing and master rights for recording. "I like that side of the business," said Renzer. "Our goal is to own great content and team up with a distribution partner so that when we sign a young band and get them a break on a sync, we can have a distribution outlet if they want to put their record out. I'm excited about Spirit, it has a unique place within the independent world."

Moxey: Andrews is 'one of the best'

Patrick Moxey, Ultra Music founder and president of electronic music, worldwide for Sony, has hailed his new recruit Toby Andrews as "one of the best" dance marketers in the industry.

Andrews (*pictured*) began his career in music as an 18-year-old intern at Get In!, Ltd rising to director of publicity and then chief operating officer. Now, having just turned 24, he has just begun his new role as senior manager, international electronic music marketing at Sony Music Entertainment.

At Get In! Andrews helped set up and expand the company's first US office, now based in New York. He led worldwide PR

campaigns for high-profile acts including Avicii/Levels, Martin Solveig/Hello, Afrojack, Armin Van Buuren and Porter Robinson.

Commenting on the appointment, Moxey said: "Toby Andrews brings great dance marketing experience to our team, having worked with Avicii, Porter Robinson, Afrojack, Krewella, Ultra Music Festival, Tomorrowland, TomorrowWorld and many other major events.

"He joins the Sony International team in the UK to market and promote Sony and Ultra's electronic artists on a worldwide basis, bringing unique marketing experience in



the dance area. He's one of the best in the industry at dance marketing and his experience comes from first-hand success in breaking new and established artists. We welcome him to our team."

Adam Granite, EVP, international, Sony Music added: "We are thrilled Toby is joining us at Sony Music. As we continue to focus on the EDM genre, he is a perfect addition to our team here in London. I have no doubts he will make an immediate impact with several key releases over the next few months from around Europe."

Andrews said of his new role: "I've had the opportunity to work with some of the most

talented people in electronic music during my five and a half years at Get In! and am excited about bringing this knowledge and expertise with me to Sony Music.

"Through my work with acts like Avicii and Porter Robinson, as well as festival giants such as Tomorrowland I've been able to witness some of the most incredible stories in the genre. 2014 is going to be a crucial year for the industry with major record labels playing an increasingly important part in the careers of electronic music artists. I look forward to helping Sony pioneer the way and to joining Adam, Patrick and the rest of the team."



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NEWS

UK MUSIC HOPES TO BATTLE PIRACY AND READY THE NEXT GENERATION OF MUSIC EXECS

Video game will 'educate young about the industry'

DIGITAL

BY TOM PAKINKIS

UK Music believes that a new video game spearheaded by the trade body can educate millions of young people about the industry and in turn help to combat online piracy and even prepare the next generation of music executives.

The app game, titled Music Inc., developed in conjunction with the Intellectual Property Office and Aardman Animations, puts players in the shoes of a modern day music manager, taking control of everything from songwriting to releasing to market.

UK Music CEO Dipple hopes that Music Inc. - aimed at 14 - 18-year-olds - will provide millions of young people with an

insight into the workings of music business and feed aspirations to seek a career in the industry themselves.

"The goal is for young people to experience what it's really like in the modern music industry and for them to learn about managing budgets and making investment decisions," she told *Music Week*.

"UK Music has tested the game with secondary school students and it is clear there is a strong desire to work with music and in the creative industries. Getting the right skilled workforce in to the music business is critical for an industry that contributes £3.5bn to the UK economy."

Dipple also pointed to the game's inclusion of the effects of piracy. "One of the biggest



A handful of the diverse set of characters that feature in the Music Inc video game.



challenges the music industry has faced for a decade is how to best operate against a digital market littered with easy to consume, free unlicensed versions of our assets," she explained. "For that reason, we've factored in the effects this unlicensed content has on our legitimate market."

This is the first time that the music industry has collaborated

with Government on such a product. Minister for Intellectual Property Lord Younger said that Music Inc. is an important addition to wider education efforts from Government surrounding piracy.

"People learn through experience rather than by dusty Government messaging, and take in information in many different

ways," he told *Music Week*.

"Helping people to understand the real impact of piracy in a creative, engaging way is the first step in leading them to make different choices in the way they procure music. Government lecturing people, especially young people, is a turn off."

Music Inc. is out now and available on iOS and Android.

Last chance for Early Bird Evening Sessions tickets

Tickets for *Music Week's* new networking event are flying out of the door - but our introductory price offer runs out this week.

The first Music Week Evening Session will take place on Thursday, February 27 in London, featuring a live Q&A

with Live Nation Entertainment CEO Michael Rapino and EU president of concerts John Reid.

The event will take place at The Barbican, Silk Street from 6.30pm 'til 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.

Companies who have already signed up for tickets include Universal Music, Warner Music, Sheridans, Lee & Thompson, Ignition, ROAR Global, ITB, Coda, Wembley Stadium, Sold Out Advertising and Eventim.

MusicWeek Evening Sessions

Early bird tickets to the Music Week Evening Sessions are on sale until midnight on Friday, February 7 at the special

introductory price of just £45 each.

To book yours, contact: Sarah.Harris@intentmedia.co.uk

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THE BIG INTERVIEW MAX LOUSADA

He directed a decade of impressive success at Atlantic Records - and now he's got the keys to the Warner Music UK castle. So what are Max Lousada's plans for the company?



LABELS

BY TIM INGHAM

In the glass lift up to his new sky-scratching office, Max Lousada will scan daily exactly how much responsibility now rests on his shoulders: all five floors' worth.

Installed as CEO at Warner Music UK following the departure of Christian Tattersfield, Lousada has migrated to the famous former EMI building on Wright's Lane.

By spring, the entirety of the major - including Rhino/ADA and central services - will have joined him within the largely transparent structure, the first time in recent memory that the company's various factions have been united under one roof.

A key trio of Warner UK's frontline labels - Atlantic, Warner Bros and Parlophone - are already settled into the building, their staff strolling through its welcoming, naturally-illuminated atrium each morning. Those picturing EMI's internal red hue would do well to reset their mind's palette: Wright's Lane now wears a telling tint of blue, with more Warner-themed decoration set to be unfurled over the next few weeks.

When Tattersfield stepped down from the top WMUK job last year, Lousada was the natural choice to replace him. The executive, who has run Atlantic Records UK since 2004, has etched out a judicious reputation amongst the major label world: he doesn't sign too much, and he keeps faith with artists over campaigns that exceed 12 months.

This strategy has propelled the emergence of

"Everything comes down to two things: the music and the artist's career curve"

MAX LOUSADA, WARNER MUSIC UK

global breakthroughs such as Plan B, Rudimental, Birdy, Rumer and James Blunt. Perhaps his most famous charge, Ed Sheeran - a triumph for both Lousada and his trusty A&R lieutenant at Asylum, Ben Cook - is currently making waves in the US, including a recent sold-out, three-night showing at Madison Square Garden. Another of Lousada's proudest successes, Paolo Nutini, is set to return with his third studio album in April, after selling 3.3 million records in the UK alone.

Speaking to *Music Week*, Lousada says that the No.1 aim in his new role is to encourage a similarly picky, long-termist philosophy in other Warner labels. To lead this mission, he is putting faith in key staff that have arrived since Warner's acquisition of PLG (Parlophone Label Group) for £487 million last year - as well as those executives who spearheaded Warner before the buyout.

"The PLG acquisition gave us an opportunity to fine tune Warner Music UK and draw on the immense pool of talent both businesses represented," says Lousada. "The team we created from that is phenomenal, whether it's at Warner Bros / Parlophone, Atlantic, Rhino and ADA or at the company's centre.

"Look at Ben [Cook], Mitch [Mark Mitchell, Atlantic GM] and Damian [Christian, Atlantic director of promotions] at Atlantic or Miles

ABOVE
In charge:
Lousada joined Atlantic back in 2004, rising to his new position as CEO of Warner Music UK

[Leonard], Mandy [Plumb] and the team at WB/Parlophone - or Dan [Chalmers] for Rhino and ADA. Every function in every label is headed up by someone who's a leader in their field."

Supporting these labels in Warner's central functions are well-known industry faces such as Simon Robson [WMUK COO/CFO], Jeremy Marsh [international marketing], Derek Allen [commercial], Rich Robinson [sync] and Bob Workman [brand partnerships].

Lousada's first real major executive appointment in 2014 is a humdinger: James Radice arriving as head of business affairs from Universal Music - an executive whom the Warner boss describes as "one of the great legal minds".

Music Week sat down with Lousada to get a handle on his vision for a united Warner Music UK - and what differentiates the company from its fellow major labels in Kensington...

What from your approach at Atlantic can we now expect to see across Warner Music UK?

Everything comes down to the importance of the music and the artist's career curve. Quality, not quantity is the essential component, as well as a total belief in the talent. We allowed Rudimental nine months between their second and third single, which delivered them a No.1 with *Waiting All Night*; we allowed Ed Sheeran to self-produce his debut record [with Jake Gosling] which went on to sell four million - it was quite a brave move to give him such artistic freedom, but we believed in the songs. And we allowed Paolo Nutini to deliver a

THE BIG INTERVIEW MAX LOUSADA



ABOVE
New talent:
Royal Blood
(left, Warner
Bros) and Clean
Bandit (right,
Atlantic) - two
of the emerging
artists that
Lousada is
tipping for big
things this year

creative evolution on his second record, but then to have three or four years off just to live. We're just re-entering him into the marketplace and everyone's buzzing. The ramification of that approach was that Atlantic grew every year. To some extent you're seeing it yet again now with Clean Bandit: as everyone else focuses on the Sound Of... poll, Atlantic's just released the biggest Shazam track in history [Rather Be].

You have a new member of the Warner family in which to encourage that philosophy - Parlophone. Well it's kind of Miles's ethos already, which is why it works so well. With Atlantic, because we deliberately had expanded rights relationships with our artists ['360' deals], it prevented us signing too much - we had a holistic view on artist careers. Plan B came off [selling] 1.7 million records on his debut, then we invested in him making quite a brutal, political hip-hop record. The common theme is of artists on their third or fourth records, and that's a similar trend to Parlophone - whether that's Lily Allen or Coldplay. My vision is music first, and quality at all costs - putting music and A&R at the centre. Marketing and research are very important, but it's vital to have expertise regarding which acts to back. There's no point being true to an artist who's shit. That would be a waste of everyone's time. I want our executives to have a huge confidence in their convictions.



At Atlantic you had full control of that A&R decision-making. Now you're the overall boss... A&R is what I come from. I'll always back our executives to the core, but I'll also always have an opinion that I'll hopefully present in an articulate and calm way. They can take it or leave it - I suggest they take it more than they leave it [laughs]. I'm confident we'll all be speaking a similar language.

It's interesting to hear you talk about quality over quantity. Atlantic hasn't typically released a huge number of records each year. I want the artist to feel special here. The market is so nuanced: tone, taste, entry and feeling on a project really determines the consumer's decision to purchase. It's subtle; it's not purely radio or TV - it's a feel that a consumer gets from the intangible, even from a memory. [Tapping into that] takes sophistication and thought. How do you sell four guys in their late 20s from Dalston that don't have a clear front image and create one of the only platinum breakthroughs of the year? [Rudimental were one of only two new platinum-selling album artists in 2013.] How do you take a ginger-haired kid standing alone with his guitar to Madison Square Garden and make that audience so comfortable with him that he sells it out three times? That doesn't just happen: it takes strategy and it takes intensity. I want our company to be known for having the time to work records properly,

and that means working them longer. From Paolo to Ed to Plan B to Rudimental, Bruno Mars and Michael Bublé, the one consistent thing about those projects is that they pretty much all did two Christmases. The reason we could sustain them and leave the market wanting more is because we surfed the campaigns; we rode the waves. A marketing department can only feel when to press and when to pull back if they can concentrate, when they're not focusing on project after project after project.

Parlophone is now in the building; the integration procedure appears to have come to an end. Yes. Parlophone has always been a label with a similar aesthetic in terms of the way they treat acts [to Atlantic]. I've competed with Miles and respected the way in which we've won and lost deals against each other. With Parlophone we get an incredible A&R experience from seasoned executives. We get Miles who's brilliant, Mandy who's an amazing marketer, we get Coldplay, Lily Allen, Tinie Tempah etc. and we get an amazing catalogue. Warner Music UK has suddenly got an additional legitimate frontline label. I'm chuffed. The transition and all of that can sometimes be a painful process, but we've hit 2014 in an amazing space. There's good chemistry between all the executives. Parlophone are really liking the stability here, as well as the enthusiasm behind music and being part of a private company that aggressively wants to invest in artists.

'MAX HAS A RARE INSTINCT FOR FINDING TALENT AND BREAKING GLOBAL ACTS'

Atlantic's US-based bosses have certainly been impressed with Max Lousada's record over the past decade.

Craig Kallman, Atlantic chairman & CEO (pictured left), told *Music Week*: "Since he joined us ten years ago, Max has done a tremendous job establishing Atlantic Records and Warner Music UK as homes for important new voices. He's got a rare instinct for finding remarkable talent - artists, songwriters and producers - and the gift of being able to create an environment where creativity can flourish.

"Most importantly, he has a true global perspective, signing and developing artists in a wide variety of genres whose appeal crosses international boundaries."

And Julie Greenwald, Atlantic chairman & COO

(pictured right), added:

"Max is the greatest global partner. He's not only broken amazing artists in the UK and sent those artists out into the world, but he's embraced so many of our US artists and helped make them true global superstars.

"Alongside his ability to discover great music, he's also brought us exceptional executive talent and built Atlantic UK into one of the most innovative and entrepreneurial companies in the business."



The volume of the albums market last year was poor. Does that worry you, and how outdated are unit sales becoming as the record industry's sole metric? The record companies' challenge is to engage the consumer in purchasing music. We've got to educate ourselves in what the revenue generated by streaming means vs. per unit [sales]. This industry competes against many things, including innovative hardware and urgent fashion. We need to differentiate between our hit singles - the fast food stuff - and realise the organic nature of albums and why and when consumers will purchase them. Partly because we have expanded [rights] relationships with the majority of our acts, I don't just look at unit sales, I look at ticket sales, merch



and more, taking a holistic view that helps sustain confidence and investment in artists. But I'm also wildly ambitious for our artists to keep growing [in terms of] selling or streaming. Last year, I don't think the records released challenged the consumer as much as the industry has in the past. I feel pretty confident that if I can replicate Atlantic's success across all the Warner labels, we'll be outperforming the market in terms of breaking new artists in a considerable way. From Royal Blood [Warner Bros] to Clean Bandit [Atlantic] and Becky Hill [Parlophone], each label is in a good place to have incredible breakthrough acts this year.

What does Warner bring to the '360' deal table?

Well, we bring an audience. We obviously see a benefit, and it allows us to be more aggressive with international campaigns, including [global] tour support. And we do what no other company does [around an artist] - we continually invest and market. We invest more in marketing and promotional reach than anyone else does or can.

When you sign an artist, do you feel a responsibility for their future earnings, their livelihood?

I feel a responsibility to their career - I don't necessarily look at it in pounds and pennies. Having a record relationship is a huge opportunity that you'll probably only get once or twice in a lifetime. We're not casual about that relationship. The thing that will continue to distinguish Warner Music is the amount

'THIS IS A GREAT PARTNERSHIP'



Miles Leonard, chairman, Parlophone Records UK and Warner Bros Records UK discusses his new working relationship with Max Lousada: "Parlophone becoming part of Warner Music was the

outcome we'd always hoped for because we shared so much DNA in terms of our creative philosophy and our approach to artist development.

"I'd always had tremendous respect for Max as a competitor and he made it clear to me that he wanted our common values to remain at the heart of the company.

"He's been very supportive during the re-engineering of Parlophone and Warner Bros and we've already seen the fruits of that process with some important new signings, key hires and impressive campaigns - we're creating something very special here.

"Our energy and momentum in the business right now is off the scale. Max and I stand shoulder to shoulder with our views on how this company is going to move forward. Creativity, innovation, an entrepreneurial spirit coupled with knowing what's best for our artists is at the heart of what we do and that's what makes this such a great partnership."

we sign. We deliberately don't sign a lot. That's going to work in artists' favour in a challenging market in which more stuff fails than succeeds, no matter what label you are. We want to give our artists space and confidence that the expertise they need is here. It allows us to have difficult conversations with them to make the music better - our artists know we care. We're the only people they can't fire. That's a really important thing: when you're a big act, you can fire your manager, your agent or your lawyer because you pay for them all. Artists don't pay us, we pay them. Sometimes we have to present artists who are at the height of their career with challenges, even though they feel indestructible. We're going to be there with you for the fabulous results, but we're also going to be there for you throughout any negative realities.

Previously your competition outside of Universal and Sony would have been indie labels. But recently we've seen the rise and rise of services deals...

At [Warner] we want to be open to work with any creative executive or artistic talent and not have any



ABOVE
Star turns: Established Warner artists such as Lily Allen (Parlophone) and Paolo Nutini (Atlantic) will be returning with new albums this year

barriers to those relationships. ADA and our own label services is part of that relationship - whether that be with [ADA clients] Good Soldier or B-Unique. I don't see that as competition because those [partners] usually have different needs and want a different relationship. Artists' needs become clear quite early - they fall into certain categories [of contract] themselves, and I try not to blur those lines. It's healthy that artists who maybe need a different kind of relationship later in their career can now have that. But my role is to build and own incredible copyrights that will grow the value of this company. That's what I'll continue to do.

How advantageous is it to Warner if other companies concentrate on market share? Where do you sit in the 'contest' after Universal bought EMI and become a clear No.1 ahead of Sony and yourselves?

I desperately want the ethos of this company to be running our own race. The benefit of that will be shown in whatever metrics people want to use. Our definition of success will be that we are a healthy company that consistently produces incredible art and music; one that engages music fans and media alike and at which the best executives want to work, and find themselves satisfied and inspired.

You asked before about competition from services companies: there's a real opportunity for labels right now - including Universal, Sony and ourselves - to re-establish our expertise in this market. What's become very clear, with a few exceptions, is that the role of the record label is becoming more important.

In today's sea of choice, you need to navigate consumers to a purchase. There's always going to be the discoverers, but the mass-market needs some guidance. We do that really well. I think we can promote our expertise to the world with a clearer language and a clearer shop-front than we've done before. [The record industry] has in the past looked chaotic or not thought-out. Actually, what the executives do at Warner Music is incredibly impressive and incredibly focused; it's detailed down to views on YouTube per hour. I think artists are realising that: 'Wow, these guys are monitoring the pulse across multiple platforms, looking at exactly how and when to invest and drive audience - then extracting revenues for me out of that.'

'THE SELLING AND MAKING OF MUSIC IS ALL I'VE EVER REALLY KNOWN IN MY CAREER'

Max Lousada's beginnings in the music business were notably entrepreneurial. After the Maastricht Treaty was signed in November 1993, the modern European Union was created. Lousada smelt an opportunity, leading to the establishment of In A Silent Way, named after his favourite Miles Davis record.

"I studied humanities at University and got 0/10 for an essay," he says. "Obviously I couldn't [abide] that, so I left the next day. At 19, I set up a company that distributed and imported and exported records. Previously, UK DJs couldn't get records that were released in France and Germany - but when the EU opened, it



became legal for us to sell them here. So one summer me and my friends bought a van, then drove to every major label across Europe and set up an account."

Lousada went on to run independent labels such as Ultimate Dilemma and Rawkus before being hired as an A&R at Mushroom. He joined Atlantic in 2004.

"All I've ever known is selling or making music," he comments. "I've been very fortunate to work with brilliant people, whether Lyor Cohen, Chris Blackwell, Korda [Marshall], Edgar Bronfman - all these people who have been really supportive and allowed me the freedom to stumble upon artists that have been successful."

MusicWeek The Playlist

10 tracks you need to hear...



DEXTERS

Recover (Acid Jazz)
(single, out March 10)
Taken from debut album, out March 17
Contact: Rowan Wilkinson, Dawbell
rowan.wilkinson@dawbell.com



VEYU

Running (unsigned)
(single, release date March)
Taken from debut album,
release date TBC
Contact: Sam Hinde, Freeman PR
sam@freemanpr.net



GHOSTPOET FEAT. LUCY ROSE

Dial Tones (PIAS)
(single, March 3)
Taken from second album *Some Say I*
So I Say Light, out now
Contact: Sinead Mills, Bleached
sinead@bleachedcommunications.com



ZEDD FEAT. HAYLEY WILLIAMS

Stay The Night (Polydor)
(single, out February 10)
Contact: Kathryn Frazier, Biz 3
kathryn@biz3.net



IMAGINE DRAGONS

Demons (Polydor)
(single, out February 17)
Taken from *Night Visions* album,
out now
Contact: Fred Mellor, MBC PR
fred@mbcpr.com



BASTILLE

Flaws (Virgin EMI)
(single, out March 3)
Taken from debut album *Bad Blood*,
out now
Contact: Janet Choudhury, Virgin EMI
janet.choudhury@umusic.com



MAXIMO PARK

Leave This Island (V2)
(single, out February 10)
Taken from *Too Much Information*
album, out February 2
Contact: Natalie Quesnel, Big Mouth
natalie@bigmouthpublicity.co.uk



LOLO FEAT. GIGGS

Gangsters (Island)
(single, out February 3)
Contact: Shane O'Neill, Island
shane.oneill@umusic.com



TOY

It's Been So Long (Heavenly)
(single, out March 17)
Taken from *Join The Dots* album,
out now
Contact: Steve Phillips, Big Mouth
steve@bigmouthpublicity.co.uk



JAGWAR MA

Uncertainty (Marathon)
(single, out March 3)
Taken from debut album *Howlin*,
out now
Contact: Jon Lawrence, Stoked PR
jon@stokedpr.com

DATA DIGEST

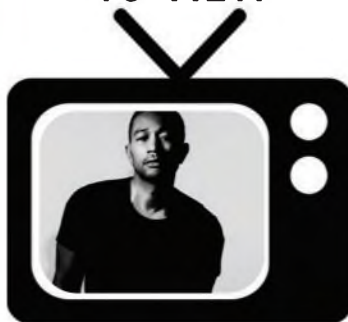
SALES STATISTICS



CHART WEEK 5 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,280,230	1,083,958	306,908	1,390,866
PREVIOUS WEEK	3,126,363	1,074,012	278,093	1,352,105
% CHANGE	+4.9%	+0.9%	+10.4%	+2.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	16,577,114	6,283,539	1,599,063	7,882,602
PREVIOUS YEAR	18,036,520	7,542,767	1,567,839	9,110,606
% CHANGE	-8.1%	-16.7%	+2.0%	-13.5%

APPOINTMENT TO VIEW



PIERS MORGAN'S LIFE STORIES: TONY BLACKBURN

Friday, February 7 - ITV, 9pm - 10pm
Celebrating 50 years in broadcasting, the veteran DJ takes a retrospective look at his life and career. Tales to discuss include launching Radio 1 in 1967 and, more recently, being banned from the airwaves for playing Cliff Richard records.

THE JONATHAN ROSS SHOW

Saturday, February 8 - ITV, 9.55pm - 10.55pm
Nine-time Grammy winner John Legend provides the music to the popular weekly chat show after the release of his fifth album *Love In The Future* late last year. Acting talent Kiefer Sutherland, Emily Mortimer, Chris O'Dowd and comedian Kevin Bridges chat on the sofa.

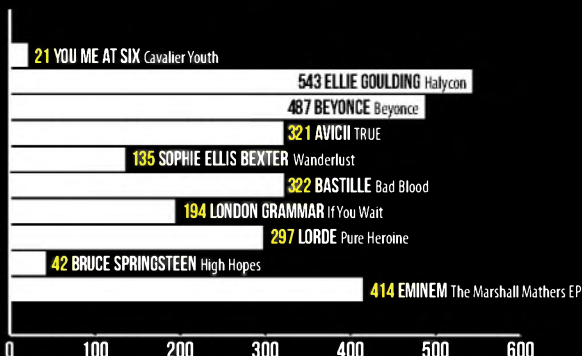
WHO IS HARRY NILSSON (AND WHY IS EVERYBODY TALKIN' ABOUT HIM)?

Monday, February 10 - Sky Arts 1, 9pm - 10.20pm
Documentary about the US singer/songwriter known as Nilsson. With contributions from Dustin Hoffman, Robin Williams, Jon Voight, Randy Newman, Micky Dolenz and Eric Idle, stories include his two Grammy Awards and friendship with John Lennon.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON FEBRUARY 3 2014



The latest most popular Shazam new release chart:

- KATY PERRY Dark Horse
- SAM SMITH Money On My Mind
- DVBBS & BORGEIOUS Tsunami
- A GREAT BIG WORLD Say Something
- ROUTE 94 My Love

BPI SALES AWARDS: WEEK ENDING FEB. 3

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
BEYONCE BEYONCE (ALBUM) <i>Platinum</i>
CELINE DION LOVED ME BACK TO LIFE (ALBUM) <i>Platinum</i>
LUDOVICO EINAUDI ISLANDS - ESSENTIAL EINAUDI (ALBUM) <i>Gold</i>
STATUS QUO THE ESSENTIAL (ALBUM) <i>Gold</i>
VARIOUS ARTISTS 90S GROOVE (ALBUM) <i>Gold</i>
VARIOUS ARTISTS KISSTORY (ALBUM) <i>Gold</i>
BACKSTREET BOYS THE VERY BEST OF (ALBUM) <i>Silver</i>
BRUCE SPRINGSTEEN HIGH HOPES (ALBUM) <i>Silver</i>
AVICII HEY BROTHER (SINGLE) <i>Gold</i>
MILEY CYRUS WRECKING BALL (SINGLE) <i>Gold</i>
PITBULL FT KESHA TIMBER (ALBUM) <i>Gold</i>
JAKE BUGG LIGHTNING BOLT (SINGLE) <i>Silver</i>
LADY GAGA & R KELLY DO WHAT U WANT (SINGLE) <i>Silver</i>
CLEAN BANDIT FT JESS GLYNNE RATHER BE (SINGLE) <i>Silver</i>
ORIGINAL BROADWAY CAST SHREK THE MUSICAL (VIDEO) <i>Gold</i>



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



The British Recorded Music Industry

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GIGS OF THE WEEK

EDINBURGH



Who: Frank Turner
Where: Corn Exchange, Edinburgh
When: February 8
Why: Joined by his full band The Sleeping Souls plus Flogging Molly and Beans On Toast, the singer/songwriter plays one of his biggest tours to date.

LONDON



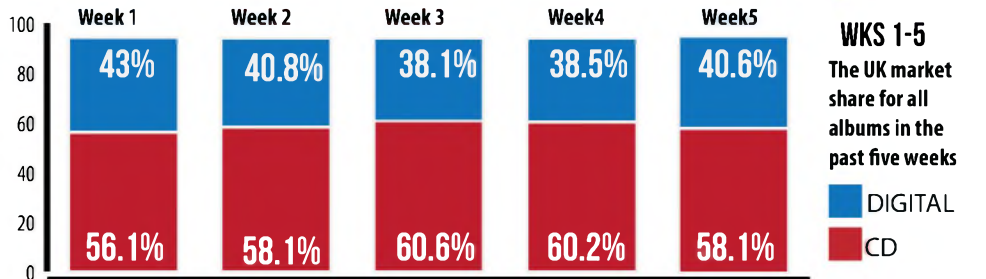
Who: Anna Calvi
Where: Troxy, London
When: February 8
Why: Tipped as "the best thing since Patti Smith" by Brian Eno, the London singer is joined by Mally Harpaz on guitar, harmonium and percussion, and Daniel Maiden on drums.

MANCHESTER



Who: Fanfarlo
Where: Deaf Insitute, Manchester
When: February 9
Why: Ahead of the release of their third album Let's Go Extinct on February 11, the indie band come to the north. The LP has been awarded four stars out of five by MOJO magazine.

DIGITAL vs PHYSICAL

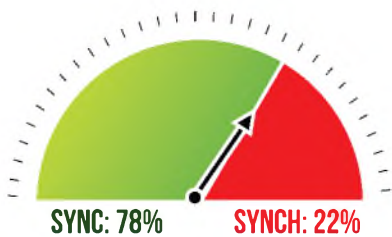


MUSIC WEEK POLL

This week we asked...

Do you prefer sync or synch?

Vote at www.musicweek.com



INK SPOTS

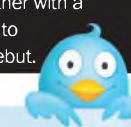
Too busy to read the music press? Don't worry, we've done it for you.

On the front of this month's *Jazzwise* magazine is **Pat Metheny** who is "pushing the sonic limits" with the new five-piece incarnation of his Unity Group. Inside, "the iconic guitarist" discusses their new album *Kin* which combines "free spirited jamming with" a "broader, more orchestral concept".



Elsewhere, "beats-edged Manchester piano trio" **GoGo Penguin** describe their wide-ranging influences and style and drummer **Rob Turner** says it's all about "being themselves". "The world is going like that as well," he explains. "People are more individual. The big revolution has happened, everyone's like: 'Fuck the governments, fuck the banks.'"

"Rising star singer" **Zara McFarlane** discusses her Nina Simone influenced second album *If You Knew Her*. The record "highlights her powerful storytelling gift," says Peter Quinn. In the reviews pages, **Rachael Cohen's** *Half Time* gets an "excellent" four stars out of five from Selwyn Harris. The young Scottish alto saxophonist uses "intimate ensemble play" together with a "spontaneous edge" to deliver her quartet debut.



THE MAGIC NUMBERS

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

6,150

Delegates at Midem this year sees the event report a 4% decline. However, participants from certain countries are growing, with Brazil up 30% and Australia up 50%, according to the event's director Bruno Crolot

\$1bn

YouTube payments have gone to music creators, according to Google's vice president of YouTube content, Tom Pickett. The milestone has been reached "over the last several years"

\$170m

Acquisition of Gracenote from Sony Corporation of America has been completed by Tribune Company. The deal will allow Tribune Media Services to expand into streaming music services, mobile and automotive infotainment

12

Years after first signing with Brontone management, Muse have left to join Q Prime after signing a worldwide agreement

32,426

Week one sales for *You Me At Six's* *Cavalier Youth* scores BMG Rights Management the first official No.1 album to be released through its Artist Services model

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@cartwro Holy hell. Being followed by @MusicWeekNews. I'd better crack out all the wit I can muster. This just got serious. (Ollie Cartwright, *Autonomy Music*) Wednesday, January 29



@johannagiudice Animated lunch talk about the @MusicWeekNews cover. Taylor Momsen's ass is not pleasing the ladies. (Johanna Giudice, *PIAS*) Friday, January 31



@LaraKBaker Well done to @youmeatsix on UK no.1 album. Great to see that hard working British rock bands can get there eventually. (Lara Baker, *AIM*) Monday, February 3



@nicoprimary Wonder if anyone's ever tried to book @ghostpoet for a show but accidentally got Gus Poyet owing to a bad line #bdaysweddingsbarmitzvahs (Nicholas Holroyd, *Primary Talent*) Thursday, January 30



TWEET OF THE WEEK
@sgodfroy Considering UK cities for next @RoughTrade/s (2014). Thoughts? (Stephen Godfroy, *Rough Trade*) Thursday, January 30



@default_this After 3 amazing years with @AIM_UK I'm leaving! My job is up for grabs, and it's a great one. (Kelly Bee, *AIM*) Monday, February 3



@TomSSatchwell I don't know about you lot but I'm right chuffed Paulo Nutini is back. (Tom Satchwell, *Fortitude Press*) Thursday, January 30



@digimusicrends #midem: three times more social media mentions than 2013, I think they can thank @stuardredge for a big part of that! Amazing live blogging (Andrea Leonelli, *Digital Music Trends*) Tuesday, February 4



@Connie_Me Just jumped off the back of a moving bus by accident. I've never felt so alive (Connie Meade, *Infectious Music*) Thursday, January 30



@stefanatical Today I asked a girl to marry me (namely this one >> @RiffRaff82)... and she said yes!! (Stefan Jackson, *Warner Music UK*) Sunday, February 2



@mikejhemsley the work exp. was one - ONE - when the Spice Girls came out. brb, suiciding. (Mike Hemsley, *Red Bull Records*) Tuesday, February 4

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

DATA DIGEST

PICTURE OF THE WEEK



KATY B GOOD

Thursday, January 30 - Islington Assembly Hall

Katy B performs alongside a number of MTV Brand New For 2014 nominees at one of two showcases in London. The Vamps went on to be crowned winners of this year's poll. The gigs will air as part of a night of Brand New programming on MTV Music on Sunday, February 9 at 9pm.

TAKE A BOW TEAM ROBBIE WILLIAMS

Photo credit: Adrian Bretscher/Hangar Ent.Group



THE LOWDOWN

Album: *Swings Both Ways*
Highest chart position: No.1

Label: Island Records

Publisher: Farrell Music Publishing

General manager: Jon Turner

A&R: Chris Briggs

Manager: Josie Cliff, David Enthoven, Tim Clark - ie:music

Legal: Nigel Jones - Sheridans

Agent: Ian Huffam - X-Ray Touring

Marketing: Olivia Nunn

National and online press: Murray Chalmers PR

Regional press: Monique Wallace

National radio: Steve Pitron and Charley Byrnes

Regional radio: Phil Witts, Charity Baker and Alan Smith

TV: Andrea Edmondson

SYNC STORY

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



- **Artist** Baccara
- **Track** Yes Sir I Can Boogie
- **Composer** Rolf Soja
- **Publisher** Peer Music
- **Client** Fallon / Mondelez (Cadburys)
- **Campaign** Cadburys 'Office'
- **Usage** UK & Eire, all media, one year
- **Key execs** Andrew Tansey (creative sync manager, Sony Music), Katie Szolnoki, (licensing manager, Sony Music), Ian Neil (director of sync, Sony Music), Tom Stanford (Platinum Rye, music supervisor), Danny Champion (Peer Music)

Cadbury's latest television advertisement sees a male office worker miming and dancing to Baccara's Yes Sir I Can Boogie female vocal coming from telephone hold music.



Tom Stanford, music supervisor at Platinum Rye (pictured) said: "Myself and Andy [Tansey, creative sync manager, Sony Music] had been working closely on finding something suitable for the campaign for a while. It was a very open brief and the creative position from the agency was 'we'll know it when we hear it'.

"It rarely comes to fruition with a brief as tricky as that, but Andy sent me Yes Sir I Can Boogie as a one-off track. As soon as I heard it, I called him and was convinced he was right and we'd found the perfect track. I followed his lead and sent it on to the agency on its own, not part of a search, simply saying 'this is the one'. Luckily, everyone agreed!"

HE SAID / SHE SAID

“ Though the league has attracted acts as varied as Beyonce, Paul McCartney and Michael Jackson to perform during its biggest game in the past, it has never paid any of them. ”

Superbowl players earn anything from \$42,000 to \$92,000 just for participating in the game. But, according to Time Magazine, musicians - including show-stealer Bruno Mars last weekend - aren't paid a penny.



SIGNS O' THE TIMES



L-R: Brian Shekoni (manager), Mel Redmond (Perfect Songs), Joel Baker, Ally Horn (Perfect Songs) David Aclass (manager)

Perfect Songs has signed singer/songwriter, Joel Baker. Perfect Songs first became aware of Baker after listening to a demo that he had co-written with Perfect Songwriters Gez O'Connell and Fred Cox. Mel Redmond said 'As soon as we heard Joel's voice and songs we knew we really wanted to work with him. We turned the deal around pretty quickly so we could get stuck into the creative process with him.'

Drums and guitar duo God Damn, consisting Thom Edward and Ash Weaver, have signed to One Little Indian and will release their debut album via the label later this year. Following earlier single releases via Distorted Tapes & Gravy, the Midlands-hailing band will release single Shoe Prints In The Dust on April 7 and are currently touring the UK, including some support dates with The Wytches. Last year they released the Heavy Money EP.

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

ticketmaster®



ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ROD STEWART	11	HARDWELL
2	GARTH BROOKS	12	KINGS OF LEON
3	TOM JONES	13	WIRELESS
4	PRINCE	14	THE WANTED
5	DRAKE	15	TAYLOR SWIFT
6	KATY PERRY	16	HALL AND OATES
7	LITTLE MIX	17	MILEY CYRUS
8	ED SHEERAN	18	ARCTIC MONKEYS
9	BASTILLE	19	AVICII
10	MCBUSTED	20	FALL OUT BOY

TICKETWEB UK

POS	EVENT	POS	EVENT
1	LONDON GRAMMAR	11	GIRUGAMESH
2	ELBOW	12	LESS THAN JAKE
3	STEVE AOKI	13	CARTHAGE
4	FIELD DAY	14	THE STRANGLERS
5	EXTREME	15	WARPAINT
6	CONNAN MOCKASIN	16	VANCE JOY
7	SWITCH	17	CLEAN BANDIT
8	KODALINE	18	RIZZLE KICKS
9	METRONOMY	19	SNARKY PUPPY
10	GESAFFELSTEIN	20	NEWTON FAULKER

ON THE RADAR JOHN MARTIN

YOU PROBABLY KNOW HIS voice already. John Martin - vocalist and songwriter - has featured on mainstream dance music smashes Don't You Worry Child and Save The World (Swedish House Mafia), Children Of The Sun (Tinie Tempah) and Reload (Sebastian Ingrosso), and is now set to release his debut solo single Anywhere For You - produced with his regular collaborator Michel Zitron.

The Swedish artist - who often gets comparisons to a young Bono - is from a band background, a former rocker in fact, and he tells *Music Week*: "I kind of got bored of the band format and writing for a band because I felt a bit limited. I just wanted to write songs. Around that time I met Michel and I started to go out to clubs where they played electronic music. That gave me a lot of inspiration because I was missing lyrics and melodies over dance music, so when me and Michel started to work together we decided we should write to dance music and it should involve story telling and melancholy and soulful melodies."

He added: "[Rock music] is my

legacy and I'll always carry that with me but the relief for me was working with dance music, I felt a freedom, I didn't know the rules in dance music so it was like 'Okay we can do whatever we want', we felt no limitations."

Martin says when he writes he loves sad melodies and the secret of a successful emotional song is to touch the 'crying nerve'.

Following a meeting with Sebastian Ingrosso and subsequent successful collaborations with Swedish House Mafia, Martin toured the world with the trio at iconic locations including Madison Square Garden, Ibiza and Alexandra Palace. Many a label made an approach but in the end Martin chose to sign with Universal's Island.

As for his debut album, the artist reveals: "You're going to hear it this year... All the songs are written and we are very proud of them."

He's keeping relatively tight-lipped about other collaborators on the record but teases a couple of facts: "There are some really unexpected collaborators on the album and



some British artists. We have been blessed to have worked with some legends on this album but we will save that information for now..."

As for highlights of his musical journey so far, Martin notes the abundance of international travel and tells of a busy few days in Brazil: "I did three

shows within 20 hours in three cities."

"That's the cool thing: when you have a worldwide hit, it's like you've been given a key that can open up a lot of doors that have been closed."

Concluding our chat with ambitions for his album, he said: "I just want to get it out and I want

ESSENTIAL INFO

RELEASES

2011 Single: Save The World (with Swedish House Mafia)
Single: Fade Into Darkness (with Avicii)

2012
Single: Don't You Worry Child (with Swedish House Mafia)

2013
Single: Reload (with Sebastian Ingrosso & Tommy Trash)
Single: Children Of The Sun (with Tinie Tempah)

2014
April 7 - Single: Anywhere For You
July - Single 2 TBC
September - Single 3 TBC

LABEL

Island Records

MANAGEMENT

Lateral MGMT

LIVE

Feb 26-27 By:Larm, Oslo

as many people as possible to hear it. And I hope I get the chance to perform it live for the people that like it because I know that's going to be where all the pieces are going to fall into place."

PROFILE BAND OF SKULLS

NEW MODEL BEHAVIOUR

Three-piece Band Of Skulls are set to release their third album via Ignition in the UK and Kobalt in the US. It's a record with breakthrough potential - and unique financial backing

TALENT

■ BY RHIAN JONES

UK three-piece Band Of Skulls could be heading for big breakthrough success with the release of their third album *Himalayan* - via a uniquely independent setup.

Produced by Nick Launay (Nick Cave, Yeah Yeah Yeahs, The Cribs), *Himalayan* has been described as "a coming of age record," by frontman Russell Marsden. Out on March 31, it comes after debut LP *Baby Darling Doll Face Honey* in 2009 and second album *Sweet Sour* in 2012.

Lead single *Asleep At The Wheel* has already been picked for a worldwide ad sync by video-on-demand service Netflix.

Himalayan is licensed to Ignition in the UK directly by the band, who retain ultimate ownership of all of their master copyrights. The album will be issued via Kobalt Label Services in North America and PIAS/Co-Op for the rest of the world.

Like the band's previous two efforts, *Himalayan* has been funded through a unique setup involving investment collective ATC Management, Phi Group and Shangri-La, which sees profits split 50/50 between the group and their backers. This model allows them "complete creative control," according to band manager Mick Paterson, as well as a recording budget that would trump that offered by "most major labels".

One exciting aspect of the *Himalayan* campaign is the involvement of Ignition Records - the company that has previously released platinum-selling albums from artists such as Stereophonics and Noel Gallagher's High Flying Birds.

Co-owner at Ignition, Alex McKinlay, is predicting big things. "We've been fans of Band Of Skulls for several years now having watched them develop from their early success in the US," he tells *Music Week*. "They're a fantastic live band and are almost unique in recent years for a UK artist, having built up a very strong fanbase both here and in the United States entirely independently. Band Of Skulls are now perfectly positioned to break through to a wider audience. With *Himalayan* they've made an album that has the potential to do that."

Band Of Skulls officially formed in 2008, previously touring and recording under the name of Fleeing New York. Hailing from Southampton, Marsden, Emma Richardson (bass, vocals) and Matt Hayward (drums) started touring with Black Rebel Motorcycle Club and The Dead Weather and by the end of 2012 had played their largest shows to date - including a headline slot at London's 5,000 capacity Brixton Academy.

They've since supported Muse and the Red Hot Chili Peppers and have just announced tour dates for 2014 including two shows at London's Shepherd's Bush Empire on March 27 and 28.

"The budget for *Himalayan* was fairly substantial," says Paterson. "The band spent six



ABOVE
Band Of Skulls: The group's third album, *Himalayan*, will be released on March 31 via Ignition in the UK



"This wasn't a cheap record. We got good investment and the band got an advance"

MICK PATERSON, MANAGER

weeks in a studio in London, we had a writing studio before that, we had a producer, it was mixed in LA - all those things are expensive, it wasn't a cheap record. In terms of level of investment I would say it was probably more than we would have got in most situations and the band got an advance as well."

Paterson hopes *Himalayan* will sell more than the 40,000 that *Sweet Sour* achieved in the UK - but also that working with Kobalt in the US will help prove that the increasingly popular artist and label services model can break new acts.

"If Kobalt can take something and break it through the label services side then it will validate their system," he explained. "They've done great with Nick Cave and the Pet Shop Boys but they're

both established acts. If the label services thing has really got legs, if it's really going to work long-term, then they've got to work with bands like this and take it from 50,000 to 200,000 sales. Then they can say: 'We're doing a proper job.'"

Band Of Skulls licensed their last album in the US through Vagrant, but have chosen a different release route this time, tapping into Kobalt's *a la carte* services option.

"When we were putting *Sweet Sour* out through Vagrant we weren't really pleased; we felt it was under-resourced," says Paterson.

"This time the partners [dedicated] some of the money out of their side of the partnership to spend on marketing and tour support. They've always tour supported everything when it's been needed, which you don't get out of many labels these days. It's enabled the band to build up a really good touring profile.

"The end result is that the band makes money touring now so the partners make money. They invested because they could see there was a pay-off."

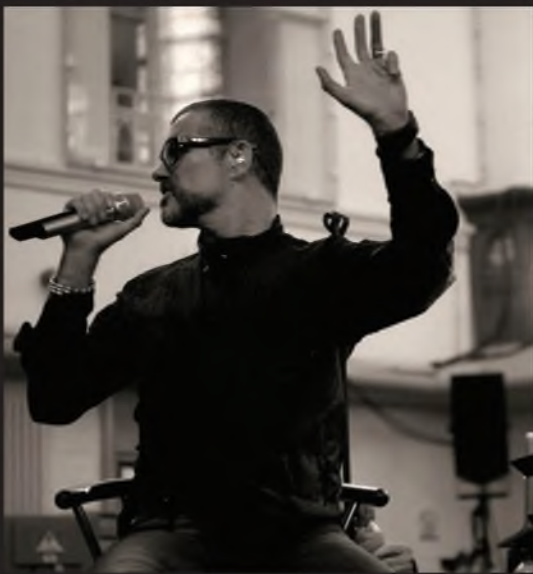
'WE HAVE COMPLETE CONTROL - IT'S A CREATIVE WAY OF WORKING'

On the cusp of their third studio album, Band Of Skulls are hoping to prove there's still room for guitar music to succeed without a traditional label deal. Tipped as "a more upbeat, fun and bolder" record than their last, writing credits for *Himalayan* are shared equally between the three band members.

Like their master copyrights, publishing royalties are split between the band and their investment partners. Drummer Matt Hayward hopes the setup could encourage budding musicians to consider alternative ways of funding a career in music. "We'd like to promote this new way of working," he explained. "For a lot of bands now - especially guitar based music - it must be so hard to break in or get any kind of opportunity. Everyone's panicking about how you make money in the music business and it must be really tricky to get anyone behind your music if it's not what [the mainstream is] looking for. But there are more creative ways of working than just going through the traditional channels. We have complete control."

MusicWeek

PUBLISHING SPECIAL



20 **KOBALT**

An interview with Kobalt Music Group founder and CEO Willard Ahdriz

22 **BUSINESS ANALYSIS**

A look at 2013's most successful songwriters

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A round-up of the top publishing deals in the last quarter

28 **SONY/ATV**

An interview with the publisher's administration boss

PUBLISHING SPECIAL INTERVIEW: WILLARD AHDTRITZ

‘KOBALT HAS NO COMPETITORS’

The rights company's charismatic CEO on future growth, industry greed and his favourite concept - achieving evermore transparency for artists and writers in the digital age

PUBLISHING

■ BY RHIAN JONES

Kobalt has a habit of making big European announcements just as Midem begins. It's all in the timing.

Back in 2012, we saw the launch of its 'label'-style offerings: an artist services division that's since successfully released albums by the likes of Nick Cave and Travis, plus a new dedicated neighbouring rights company.

In 2013, it revealed a new EU-wide deal with Swedish collection society STIM. And this week, just before the music biz's annual trade expo in Cannes, we got a significant update: the combined company, Kobalt STIM Aggregated Rights AB, has struck deals with the likes of iTunes, YouTube, Google and Spotify across Europe, taking its 'one-stop' European licensing offer into new territory.

A couple of weeks before Midem 2014, though, Kobalt threw us a curveball. Having built a reputation in publishing for striking administration deals with writers - with shockingly generous splits - the company made a serious acquisition. Its Kobalt Music Copyrights SARL enterprise snapped up all publishing and songwriting copyrights to Steve Winwood's entire back catalogue of 177 songs including tracks from his early career with Spencer Davis Group, Traffic and Blind Faith.

Music Week caught up with Kobalt CEO Willard Ahdritz at Midem to ask about the company's STIM deal, its acquisition strategy - and why, in the exec's eyes, the traditional industry has a lot to learn about transparency with publishing clients...

What is your strategy when it comes to acquiring rights wholesale, rather than striking the administration deals you're better known for?
Kobalt is a services company. The vision from day one was to put artists and writers first, with an awareness that the music industry will become a tech industry too. We take care of 200 music partnerships today, including National Geographic and Disney, but we also take care of people who acquire copyrights. So for writers who wanted to sell their copyrights but wanted to be with Kobalt, I said: 'You can sign up with EverGreen, Songs and Crosstown for example, because they [are administered by] us.' Then BMG Rights came and suddenly I had no copyright acquirers as a client!

So we took the decision that we would set up a vehicle managed by Kobalt that allowed us control over investment [Kobalt Music Copyrights SARL]. It is a family of investors. We are managing other people's money; they are clients of Kobalt's. However, I guess I made a mistake: I put Kobalt's name on the investment fund name [which confused the industry].

Having said that, we have now made 20 investments [using] the fund, spending around \$60m. We have acquired [the catalogue of] Steve Winwood, which I'm very pleased about, and Lindsey Buckingham. The fund can also create



ABOVE
Willard Ahdritz
The CEO founded Kobalt in 2000 and has more than 17 years experience in developing and running global music publishing and record label operations

"I'm very optimistic about the future of growth in the market, the internet will drive transparency. We have integrated our technology with YouTube so every Kobalt client can log in and get real time data. 50p is not much money but if there's 20,000 of them it adds up"

WILLARD AHDTRITZ, KOBALT

advances, so if a publishing client needs that advance money, we have a vehicle that can provide it. Kobalt's strategy is not to acquire rights [as a publishing company] and we are never going to do it. But I now have a tool to use if people say, 'We want to be here, we trust you.' I'm not going to give them a number of another company - I'll say use this company that we are managing.

In January last year you said you had more than 180 people employed. Where does that figure

stand today and what are your financial projections for FY14?

Today we have 210 people in the company and we continue to grow. The revenue has gone up 40%, so for the period from July 2012 to June 2013 it was \$175m. The forecast for this financial year ending in 2014 we are estimating \$250m, which is up another 45%.

What is it that's contributing to that growth?

Great clients, and all my clients have a 98.5% retention rate. They are recommending Kobalt to other people. We are signing some of the biggest acts.

Who are your competitors?

Kobalt doesn't have a competitor because we are here to be a service provider. It seems those other companies are asset owners - they want to acquire publishing rights. So in one sense we compete with the big majors, but in another sense we are unique.

You seemed to have a fairly negative view on the music industry: deals based on greed paying those at



the top lots of money while the artists don't get remunerated properly. Do you think that's changing? We all know the stories historically but I'm very optimistic about the future of growth in the market and believe that the internet will drive transparency. Kobalt and other companies will drive transparency. Trust is good but control is better, my wife tells me [Laughs]. We are showing our clients; this is your YouTube payments, this is the number of streams and this is the money per song. I'm very proud of what we are delivering.

As a publisher you have revenue streams from a lot of different places; CDs, downloads, performance, radio, sync and sheet music. We are paying out over half a million royalty lines for a big pop song [right now] so you can see the enormous volume of data that we can process and this was exactly what Kobalt was set up to do. My vision was that [the industry] needs global databases centralised. Kobalt is running an organ which is the best transactional database in the world. We can match Spotify, YouTube, and those big telecoms services.

We have seen a lot of people on the recording side complaining about [streaming] pay. But one big song today can [spawn] 20,000 different user generated videos [that Kobalt can monetise]. We have integrated our technology with YouTube so every Kobalt client can log in and get real time registration, real time data. 50p is not very much money but if there's 20,000 of them per month it adds up and that's what this is about.

"If people like to consume music through streaming we should let them. I'm here to maximise the value for music copyrights, over time [fellow publishers] will see that this will benefit many people" WILLARD AHDRIZ

Do you still feel that there's a negative attitude towards what Kobalt does from some corners of the publishing industry?

We don't comment on what other people think about us - we talk about what we do. We are nice people, we don't attack others. We are here to change the industry, make the industry work and to increase the cake [for rights-holders]. My kids are streaming YouTube - they don't watch TV. Should I tell them that you can't use YouTube because I don't like it? I think if people like to consume music through streaming, we should let them. I'm here to maximise the value for music copyrights, over time [fellow publishers] will see that this will benefit many people. They wanted me on the board of the National Music Publishers' Association, so all the music publishers voted in May last year that we want Willard at the table. People are starting to see that maybe Kobalt is thinking [about the future], which I'm very happy about because that's what we have said from day one.

Your initial business was built on publishing

RIGHT

Star-studded roster Kobalt signed a worldwide administration deal in 2013 with Thom Yorke to represent the Radiohead man's solo album, *The Eraser*, together with last year's *Atoms For Peace* debut *Amok*

administration and collecting royalties. Is that still your focus?

No - I want to say that I have 42 sync people, we have 20 A&R people. I have 60 creative people on my payroll, so we invest heavily in being a creative advisor and support. Our procurement sync rate is 38% - that is all just through publishing. The label services has the whole social media marketing, sync aspects etc. too. My first employee [hired at Kobalt] was Sas Metcalfe - before Kobalt she had been head of A&R for Warner Chappell where she had found Radiohead, David Gray, Dido, Saint Etienne, Lisa Stansfield. I played saxophone for 15 years, a musician from the start. We are a music company but we are backed by technology. I'm very happy that we are representing Thom Yorke, Trent Reznor, Paul McCartney, Alt-J and much more fantastic music. I know other people say that Kobalt is not creative. I say to those people: ask our clients what they think.

Kobalt Label Services has already performed impressively for big acts like Nick Cave - can it ever work for emerging artists?

You know, time will tell. Paul Hitchman who set up KLS, is one of the best digital guys in the world. With great people you can do fantastic things. But we would not give people half a million dollars [as an advance] and then take their rights.

You told us last year that you wanted to double the amount of monetised consumers every year for the next three years - mainly through extracting revenue from user-generated YouTube videos and other untraditional sources.

We are on target: in the coming 12 months we are going to get to 1.5bn people we are monetising. That's a revolution. I said last year it would take us two years to get to 1.5bn and 12 months later we are on target. So I'm very pleased that with 49% growth per annum going up - that is really changing the music industry. We're absolutely putting the structure in place for us to have a music industry that works, artists getting paid and writers.

What's the financial viability of your publishing company, is that also growing?

Our publishing business is profitable - it's been profitable for a long time, but we are investing for heavy growth. This year over 12 months we employed probably 55 people, we opened up two new offices worldwide. If Amazon invests heavily the Cloud business that doesn't mean that the online book business is not profitable. I can tell you that we have some of the best financial brains in the world that are sitting on the board of Kobalt and investing in Kobalt. Spark [Investments] sold some stocks in Kobalt and Kobalt was valued at £140m. That's your answer. [Kobalt's] publishing is profitable. I need to reiterate that. It will make some people unhappy, but it is a fact.

Do you have any other upcoming news or launches? Yes, lots. Lots will come this spring, big stuff.

So... the biggest year in Kobalt's history?

100%. We can say one thing: we have just started at Kobalt. Now the fun can begin.

PUBLISHING SPECIAL ANALYSIS: SONGWRITING IN 2013**EDITORIAL**

No underselling of musical past thanks to John Lewis and co



Keane have not had a decent-sized hit single in their own right in years, but it was the strength of their back catalogue that sent them to No 1 as songwriters last year.

Lily Allen's reworking of Somewhere Only We Know for John Lewis resulted in the East Sussex band becoming one of the most successful hit songwriting acts of the year, all thanks to a song they penned a decade ago.

The department store's annual Christmas ad plus typically each year's X Factor winner's song stand as the most obvious reminders that in the world of music publishing signing the hottest contemporary songwriter is all very exciting, but sometimes your greatest revenue generators are vintage tunes seemingly long past their peak.

"Sometimes the sample can be a bigger publishing earner than the remainder of the new song in which it is included"

This last year was a particular case in point with around a fifth of the Top 100 singles owing at least something directly to the past as a cover or via a sample. Some acts turned to already-proven classics, but in other cases forgotten or overlooked gems suddenly started earning their writers and publishers some decent money.

Take, for example, How Long Will I Love You. Mike Scott wrote it for The Waterboys' 1990 album Roam To Roam, which was a top five seller in the UK but the song itself failed to chart after being issued as the set's introductory single. Nearly a quarter of a century later it is now a substantial hit with Ellie Goulding's cover having so far sold nearly half-a-million copies domestically.

Sampling also injected new life into plenty of other songs last year, including 1970s trio Sly, Slick & Wicked's Sho' Nuff on Justin Timberlake's Suit & Tie, while the Marvin Gaye-penned If The World Were Mine, which he originally recorded with Tammi Terrell, gave Sony/ATV another 50% of Chris Malinchak's So Good To Me (it also publishes the US DJ) via its control of the Motown Jobete catalogue.

Sometimes the sample can be a bigger publishing earner than the remainder of the new song in which it is included, typified by two of Pitbull's 2013 hits. Feel This Moment used A-ha's Take On Me and Don't Stop The Party Toots and the Maytals' Funky Kingston, both accounting for more than 50% of the writing credits.

What is also notable about this area of the business is just how old some of the songs can be that suddenly become part of modern chart hits. The Charleston was written back in 1923, but remains in copyright and will do so until 2015, 70 years after the death of its last surviving author James P Johnson. It played an integral part in will.i.am's Bang Bang, creating new revenue for a song penned by songwriters born in the 19th Century.

Although a revival of something like the iconic Twenties dance tune in this way is unusual, it is a reminder that a great song always has the potential of enjoying a new lease of life. That is the beauty of music publishing and comes with the added bonus of much more generous copyright periods than its recording counterpart.

Paul Williams,
Head of Business Analysis

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

THRIFTY PAIR SHOP SONGWRITING PRIZE

Macklemore and Lewis head Music Week's annual chart

PUBLISHING

■ BY PAUL WILLIAMS

A trio of largely self-penned smashes took Macklemore and Ryan Lewis from nowhere to become the most successful hit songwriters of 2013.

The Seattle, Washington pair (*pictured above*) were virtually unknown in the UK at the beginning of last year, but a run of hits starting with Thrift Shop resulted in them outscoring established heavyweights such as Pharrell Williams, Bruno Mars and Ryan Tedder to lead Music Week's annual songwriting countdown.

Thrift Shop, which they jointly wrote, alone sold nearly 760,000 copies in the year, while self-penned follow up Can't Hold Us generated more than 600,000 sales. They completed their run with

EXECUTIVE SUMMARY

- Macklemore and Ryan Lewis 2013's leading hit songwriters thanks to Thrift Shop, Can't Hold Us Down and Same Love
- Pharrell Williams runner-up after a trio of No 1 singles led by Blurred Lines
- Three continental Europeans among year's Top 10 songwriters for second successive time, led by Avicii
- Sony/ATV provides nearly one-third of year's 100 top hit writers with Universal second and Kobalt third
- Arctic Monkeys 2013's top albums songwriters with Bastille's Dan Smith second

Same Love, co-authored with guest vocalist Michelle Lambert, which sold around 270,000 copies before the year was up.

The Kobalt-signed pair's No 1 position on our

TOP 100 SONGWRITERS OF THE YEAR 2013

POS (2012 POS) SONGWRITER(S) / PUBLISHER(S)

1	(N) BEN HAGGERTY AKA MACKLEMORE AND RYAN LEWIS <i>Kobalt</i>	21	(N) JOHN NEWMAN <i>Kobalt</i>	40=	(N) ALECIA MOORE AKA PINK <i>Sony/ATV</i>	61	(N) PHRASED DIFFERENTLY (NATHAN DUVALL AND MAEGAN COTTONE) <i>Wardlaw</i>	80=	(97=) KATY PERRY <i>Warner/Chappell</i>
2	(N) PHARRELL WILLIAMS <i>Sony/ATV</i>	22	(N) MIKE SCOTT <i>SM</i>	40=	(N) NATE RUESS <i>Warner/Chappell</i>	62	(N) CLIFFORD HARRIS AKA T.I. <i>CC</i>	82=	(N) MARVIN GAYE <i>Sony/ATV</i>
3	(29) THE SMEEZINGTONS (PETER HERNANDEZ AKA BRUNO MARS, PHILIP LAWRENCE AND ARI LEVINE)* <i>BMG Chrysalis, Warner/Chappell, Universal</i>	23	(N) SAMUEL SMITH <i>Sony/ATV</i>	43	(62) OLLY MURS <i>Universal</i>	63	(N) BENJAMIN MCKEE, DANIEL SERMON, DANIEL REYNOLDS (IMAGINE DRAGONS) <i>Universal</i>	82=	(N) CHRIS MALINCHAK <i>Sony/ATV</i>
4	(N) RYAN TEDDER <i>Kobalt, Sony/ATV**</i>	24	(6) KARL SCHUSTER AKA SHELLBACK <i>Kobalt</i>	44=	(N) MIKKY EKKO <i>Sony/ATV</i>	64=	(N) JULIAN BUNETTA <i>Universal</i>	84	(N) TOBIAS RIESER AND DRIAN HELD (KLANGRUSSELL) <i>Budde</i>
5	(N) MICHAEL ROSENBERG AKA PASSENGER <i>Sony/ATV</i>	25	(N) NILE RODGERS <i>Sony/ATV</i>	44=	(58=) JUSTIN PARKER <i>Sony/ATV</i>	64=	(N) JOHN RYAN <i>BMG Chrysalis</i>	85	(N) EELKE KALBERG AND SEBASTIAAN MOLIJN (ALICE DEEJAY) <i>Bucks</i>
6	(N) DANIEL SMITH (BASTILLE) <i>Universal</i>	26	(N) SHAHID KHAN AKA NAUGHTY BOY <i>Sony/ATV</i>	46=	(27) LUKASZ GOTTWALD AKA DR LUKE <i>Kobalt</i>	66	(N) ROCK CITY (THERON THOMAS AKA A.I. AND TIMOTHY THOMAS AKA UPTON A.P.) <i>Universal</i>	86	(2) SIA FURLER <i>Sony/ATV</i>
7	(63) TIM BERGLING AKA AVICII <i>Sony/ATV</i>	27	(N) ROBIN THICKE <i>Universal</i>	46=	(34) HENRY WALTER AKA CIRKUT <i>Kobalt</i>	67	(N) OLLIE AND PHILLIP JACOBS <i>Wixen</i>	87=	(N) SALEM AL FAKIR <i>Sony/ATV</i>
8	(N) THOMAS BANGALTER AND GUY MANUEL HOMEM CHRISTO (DAFT PUNK) <i>Imagem</i>	28	(N) ALEX TURNER, JAMIE COOK, NICK O'MALLEY, MATT HELDERS (ARCTIC MONKEYS) <i>Sony/ATV</i>	48=	(58=) ELIZABETH GRANT AKA LANA DEL REY <i>Sony/ATV</i>	68=	(26) ARNTHOR BIRGISSON <i>Kobalt</i>	87=	(N) VINCENT PONTAIRE <i>Universal</i>
9	(45) JEREMY FRAITES AND WESLEY SCHULTZ (THE LUMINEERS) <i>Kobalt</i>	29	(N) STEVE BOOKER <i>Universal</i>	48=	(N) RICK NOWELS <i>Sony/ATV</i>	68=	(14) INA WROLDSEN <i>P and P</i>	89=	(N) DAVID HODGES <i>Sony/ATV</i>
10	(10) MARTIN SANDBERG AKA MAX MARTIN <i>Kobalt</i>	30	(N) JAMES NAPIER <i>Sony/ATV</i>	50	(N) BALKAN BEAT BOX (TOMER YOSEF, ORI KAPLAN, TAMIR MUSKAT) <i>Strictly Confidential</i>	70	(25) CLAUDE KELLY <i>Warner/Chappell</i>	89=	(N) CHRISTINA PERRI <i>Fintage</i>
11	(N) GUY AND HOWARD LAWRENCE (DISCLOSURE) <i>Universal</i>	31	(N) MORGAN GEIST AKA STORM QUEEN <i>Warp</i>	51	(N) TOM ODELL <i>Warner/Chappell</i>	71	(N) JAMES JOHNSON AND CECIL MACK <i>Warner/Chappell, Redwood</i>	91	(22) ED SHEERAN <i>Sony/ATV</i>
12	(18) KESI DRYDEN, PIERS AGGETT, AMIR IZADKAH AKA AMIR AMOR (RUDIMENTAL) <i>Sony/ATV</i>	32	(N) JEROME HARMON AKA J-ROC AND TIMOTHY MOSLEY AKA TIMBALAND <i>Warner/Chappell</i>	52	(N) JOSHUA COLEMAN AKA AMMO <i>Kobalt</i>	72	(N) JASON DESROULEAUX AKA JASON DESRULO <i>Universal</i>	92	(N) CAMILLE PURCELL <i>Wixen</i>
13	(93) TAYLOR SWIFT <i>Sony/ATV</i>	33	(N) MARTIJN GARRITSEN AKA MARTIN GARRIX <i>Universal</i>	53	(N) MARCUS MUMFORD, EDWARD DWANE, BENJAMIN LOVETT AND WINSTON MARSHALL (MUMFORD & SONS) <i>Universal</i>	73=	(N) JOEL LITTLE <i>Sony/ATV</i>	93	(N) PATRICK OKOGWU AKA TINIE TEMPAH <i>Sony/ATV</i>
14	(N) TIM RICE-OXLEY, THOMAS CHAPLIN, RICHARD HUGHES (KEANE) <i>Universal</i>	34	(N) SEBASTIAN INGROSSO <i>Universal</i>	54	(11) EMELI SANDE <i>Sony/ATV</i>	73=	(N) ELLA YELICH-O'CONNOR AKA LORDE <i>Kobalt</i>	94	(N) DYLAN MILLS AKA DIZZEE RASCAL <i>Notting Hill</i>
15	(1) ADAM WILES AKA CALVIN HARRIS <i>Sony/ATV</i>	35	(N) THE Y'S (JAMES FAUNTLEROY AND JUSTIN TIMBERLAKE) <i>Universal</i>	55	(N) ALEXANDER GRANT AKA ALEX DA KID <i>Universal</i>	75=	(N) CHARLOTTE AITCHISON AKA CHARLI XCX <i>Sony/ATV</i>	95	(N) MAARTEN HOODSTARTEN AND PAUL BAUMER (BINGO PLAYERS) <i>Sony/ATV</i>
16=	(N) EGBERT DAWKINS AKA ALOE BLACC <i>Universal***</i>	36	(N) ROSS MACDONALD, ADAM HANN, MATTHEW HEALY, GEORGE DANIEL (THE 1975) <i>Warner/Chappell</i>	56	(N) RYAN TEDDER AND BRENT KUTZLE (ONEREPUBLIC) <i>Kobalt</i>	75=	(N) PATRIK BERGER <i>Kobalt</i>	96	(N) FREDERICK HIBBERT AKA TOOTS <i>Blue Mountain</i>
16=	(N) MICHAEL EINZIGER <i>Universal</i>	37	(30) GARY BARLOW <i>Sony/ATV</i>	57	(N) MAJID JORDAN (MAJID AL-MASKATI AND JORDAN ULLMAN) <i>Warner/Chappell</i>	75=	(N) LINUS EKLOW AKA STYLE OF EYE <i>Universal</i>	97=	(72=) JOHN MARTIN LINDSTROM <i>Kobalt</i>
18	(N) DEBORAH HARRY AND NIGEL HARRISON (BLONDIE) <i>BMG Chrysalis</i>	38	(N) ED DREWETT <i>Warner/Chappell</i>	58	(N) ADAM DYMENT AKA DUKE DUMONT <i>BMG Chrysalis</i>	78	(N) MORTEN HARKET, MAGNE FURUHOLMEN AND PAL WAAKTARR (A-HA) <i>Sony/ATV</i>	97=	(72=) MICHAEL ZITRON <i>BMG Chrysalis</i>
19	(N) ELLIE GOULDING <i>Global Talent</i>	39	(9) PARK JAI-SANK AKA PSY <i>publisher in dispute</i>	59=	(N) EDWARD HARRIS <i>Bucks</i>	79	(N) JAMES ELIOT <i>Sony/ATV</i>	99	(N) HARRY RODRIGUES AKA BAAUER <i>Kobalt</i>
20	(N) JUSTIN TIMBERLAKE <i>Universal</i>	40=	(53) JEFFREY BHASKER <i>Sony/ATV</i>	59=	(N) JAMES NEWMAN <i>BMG</i>	80	(97=) BONNIE MCKEE <i>Kobalt</i>	100	(N) STEFANI GERMANOTTA AKA LADY GAGA <i>Sony/ATV</i>

*Includes co-writing Can We Dance without Ari Levine involved

**Kobalt for non-band writing, Sony/ATV for OneRepublic songs

***now signed to Warner/Chappell

The chart shows the top songwriters of 2013 based on shares of the UK's 100 biggest-selling singles of the year. The hits Scream & Shout by will.i.am featuring Britney Spears, That Power by will.i.am featuring Justin Bieber and Heart Attack by Demi Lovato are excluded from the calculations as they are currently subject to share disputes.

Source: Music Week research/Official Charts Company data

chart, which is compiled from songwriting shares of the Official Charts Company's Top 100 singles of the year, is particularly tough on Sony/ATV's Pharrell Williams. Despite having co-written the two biggest tracks of the year in Blurred Lines and Get Lucky, he has to settle for second place.

Although like Macklemore and Ryan Lewis Williams added a third big seller in Happy, which he wrote himself, he is outscored on the songwriters countdown by the Thrift Shop stars as he shares the credits of his other two 2013 chart-toppers with other writers. In the case of Blurred Lines it is with the cut's other two lead vocalists, Universal's Robin Thicke and unpublished T.I, who rank 27th and 62nd respectively on the songwriters chart, while Get Lucky was co-written with Nile Rodgers and Daft Punk's Thomas Bangalter and Guy Manuel Homem Christo. The French duo's share of the million-seller places the Imagem-signed team as the eighth top hit songwriters of 2013, while

Sony/ATV's Rodgers is 25th.

No songwriting individual or team has so consistently delivered the hits in recent years than BMG-signed Bruno Mars and his Smeezingtons colleagues Philip Lawrence (Warner/Chappell) and Ari Levine (Universal). They topped the annual songwriters chart in 2010, finished runners-up in 2011, were 29th the following year and are third for 2013 after When I Was Your Man, Locked Out Of Heaven and Treasure from Mars' second album Unorthodox Jukebox all turned up in the year-end Top 100. As an added bonus Mars and Lawrence were also among the writers of UK act The Vamps' debut hit Can We Dance.

In fourth place Ryan Tedder has delivered his fair share of big hits in recent years, including Leona Lewis's Bleeding Love and his own band OneRepublic's Apologize, but 2013 saw a new uplift in fortunes with two No 1 singles. Having co-written Ellie Goulding first singles chart-topper Burn, he then returned to the top with the self-penned

Counting Stars for OneRepublic, marking his first ever No 1 as a recording artist. Tedder, whose publishing for the band is handled by Sony/ATV and for other projects by Kobalt, turns up twice in the songwriters chart as there is also an entry at No 56 for him and his OneRepublic colleague Brent Kutzle as they both worked on Burn.

The same song also contributes to Global Talent-signed Goulding in 19th place as does her co-writing I Need Your Love with Calvin Harris and Explosions with John Fortis.

Harris himself finished as the year's top songwriter in 2011 and 2012, but by his own very high standards the Sony/ATV man had a very quiet year. That still meant co-writing a trio of hits in the year-end Top 100 singles chart with I Need Your Love joined by Drinking From The Bottle and Thinking About You, making him the 15th most successful hit songwriter of 2013.

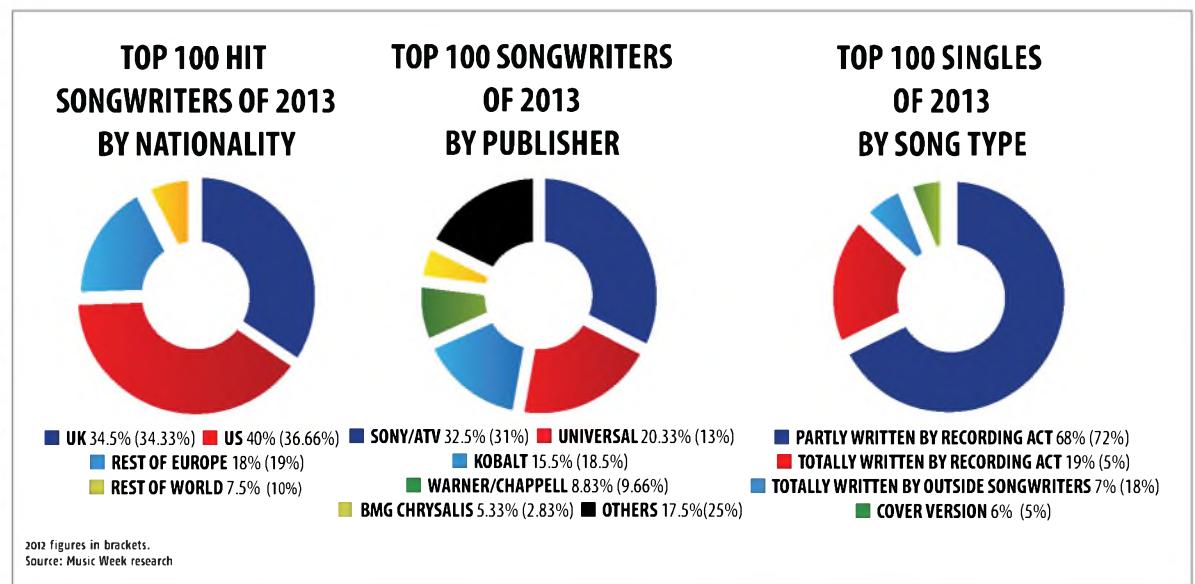
As was the case the previous year, the top end of the annual songwriting chart is dominated by

PUBLISHING SPECIAL ANALYSIS: SONGWRITING IN 2013

overseas writers with only two Brits making it into the Top 10. And, although control of the whole Top 100 countdown by UK writers rises slightly year-on-year to 34.5%, at the same time US talent moves further ahead. Some 40% of the chart is accounted for by Americans, including the entire top four and Kobalt-signed Lumineers pair Jeremy Fraites and Wesley Schultz at No 9.

Continental European writers also had another excellent time, filling three of the Top 10 positions on the songwriters chart for a second successive year. Joining France's Daft Punk are Swedes Avicii and Max Martin who finish in respectively seventh and 10th places having between them co-written seven of the year's biggest singles.

In the case of Sony/ATV's Avicii his hand is led by Wake Me Up, which he co-wrote with Aloe Blacc – who has recently switched his publishing from Universal to Warner/Chappell – and Universal's Michael Einziger. The Avicii collaborators share 16th place on the songwriters chart with Einziger as guitarist with alternative rock band Incubus one of several individuals from rock groups to make the annual songwriting Top 100 after contributing to other projects. Others include Fun's Nate Ruess (Warner/Chappell) in equal 40th place with Sony/ATV signings Pink and Jeff Bhasker thanks to Just Give Me A Reason and Sony/ATV's David Hodges, previously of Evanescence, who shares 89th place with Fintage's Christina Perri after they wrote A



Thousand Years.

Tenth-placed Max Martin turns up in exactly the same position on the songwriters countdown as he did in 2012 with the Kobalt singing's successes this time including co-writing Katy Perry's Roar and Taylor Swift's I Knew You Were Trouble and 22. Warner/Chappell-signed Perry shares 80th spot with Roar co-writer Bonnie McKee (Kobalt), while Swift is 13th having also co-authored Everything Has Changed with her Sony/ATV colleague Ed Sheeran.

Sheeran himself was part of the leading pack of British writers on 2012's chart, but has to settle

ABOVE
Born in the USA:
40% of the year's
top songwriters
are American

for 90th position this time with the top homegrown names instead Passenger and Bastille's Dan Smith. In both cases they broke through in 2013 and wrote their respective albums entirely alone, while also delivering self-penned hit singles. In the case of Sony/ATV's Passenger he needed just Let Her Go to propel him to fifth place on the songwriting chart as it shifted more than a million copies, while Universal-published Smith's sixth place is down to his band's Pompeii, which had sold nearly 700,000 copies before the year ended.

The songwriting chart's British contingent

ALBUMS: POMPEII CREATOR'S SONGWRITING CAREER ERUPTS BUT MONKEYS RULE

Arctic Monkeys are the most successful album songwriters of 2013 after defying the market by outselling their previous two studio sets.

Nearly half-a-million sales of AM last year propel the Sheffield band to the top of Music Week's annual chart, which ranks songwriters

according to writing shares of the standard versions of the Official Charts Company's 20 biggest artist albums of the year.

Alex Turner and his colleagues (pictured right) condemn Bastille's frontman Dan Smith (pictured left) to second place, while Mumford & Sons make it to third spot again via their album Babel having occupied the same position on the 2012 countdown.

Arctic Monkeys take the No 1 position having penned the vast majority of their album themselves, although it did also feature contributions from performance poet John Cooper Clarke and music producer Alan Smyth. The group are one of eight individuals or songwriting teams signed to Sony/ATV to occupy places in the annual Top 20 with Universal (five positions plus a one-third share of The Smeezingtons) the only other publisher filling at least two full places.

They also lead what is a very healthy showing by UK songwriting talent with three-quarters of the chart made up of homegrown names. This includes seven of the top eight songwriters.

The UK successes take in Dan Smith who wrote entirely alone the standard version of his band Bastille's debut



album Bad Blood, while his Universal colleagues Mumford & Sons did the same with Babel to take bronze position.

BMG Chrysalis-signed Bruno Mars and his Smeezingtons colleagues Philip Lawrence (Warner/Chappell) and Ari Levine (Universal) are fourth thanks to Mars' second album Unorthodox Jukebox and Sony/ATV's 2012 champ Emeli Sande returns in fifth position after Our Version Of Events finished as the second top artist seller of last year.

There are three other Sony/ATV writers directly below Sande, led by Passenger whose sixth position is down to him exclusively writing his album All The Little Lights.

Joining him, Gary Barlow has bragging rights over his erstwhile Take That colleague Robbie Williams on this chart, even though Williams' album Swings Both Ways sold more copies last year than Barlow's Since I Saw Your Last. The X Factor judge ranks eight places above BMG Chrysalis's Williams and his reunited songwriting partner Guy Chambers (Kobalt) as Barlow wrote half of his album tracks alone and co-penned the rest, while Williams' album is a mixture of originals and covers.

Rod Stewart last year saw him with an album containing more of his songwriting than any previously in his lengthy

TOP 20 ALBUM SONGWRITERS 2013

POS	SONGWRITER(S) / PUBLISHER
1	ALEX TURNER, JAMIE COOK, NICK O'MALLEY, MATT HELDERS (ARCTIC MONKEYS) Sony/ATV
2	DANIEL SMITH (BASTILLE) Universal
3	MARCUS MUMFORD, EDWARD DWANE, BENJAMIN LOVETT AND WINSTON MARSHALL (MUMFORD & SONS) Universal
4	THE SMEEZINGTONS (PETER HERNANDEZ AKA BRUNO MARS, PHILIP LAWRENCE AND ARI LEVINE) BMG Chrysalis, Warner/Chappell, Universal
5	EMELI SANDE Sony/ATV
6	MICHAEL ROSENBERG AKA PASSENGER Sony/ATV
7	GARY BARLOW Sony/ATV
8	ROD STEWART Sony/ATV
9	CLAUDE-MICHAEL SCHONBERG AND ALAIN BOUBLIL Warner/Chappell
10	JAKE KENNEDY AKA JAKE BUGG Kobalt
11	THOMAS BANGALTER AND GUY MANUEL HOMER CHRISTO (DAFT PUNK) Imagem
12	ADAM WILES AKA CALVIN HARRIS Sony/ATV
13	ELLIE GOULDING Global Talent
14	KESI DRYDEN, PIERS AGGETT, AMIR IZADKAH AKA AMIR AMOR (RUDIMENTAL) Sony/ATV
15	ROBBIE WILLIAMS AND GUY CHAMBERS BMG Chrysalis, Kobalt
16	MARSHALL MATHERS AKA EMINEM Universal
17	OLLY MURS Universal
18	NIALL HORAN, ZAYN MALIK, LIAM PAYNE, HARRY STYLES, LOUIS TOMLINSON (ONE DIRECTION) PPM
19	JULIAN BUNETTA Universal
20	JIM ELIOT Sony/ATV

The above shows the top songwriters of the year based on songwriting shares of the 20 biggest-selling artist albums in the UK in 2013
Source: Music Week research/Official Charts Company data

career and the result is the Sony/ATV man finishing as the year's eighth top album writer after Time sold around 530,000 copies.



TOP 20 UK SONGWRITERS 2013

POS	SONGWRITER(S) / PUBLISHER
1	MICHAEL ROSENBERG AKA PASSENGER <small>Sony/ATV</small>
2	DANIEL SMITH (BASTILLE) <small>Universal</small>
3	GUY AND HOWARD LAWRENCE (DISCLOSURE) <small>Universal</small>
4	KESI DRYDEN, PIERS AGGETT, AMIR IZADKAH AKA AMIR AMOR (RUDIMENTAL) <small>Sony/ATV</small>
5	TIM RICE-OXLEY, THOMAS CHAPLIN, RICHARD HUGHES (KEANE) <small>Universal</small>
6	ADAM WILES AKA CALVIN HARRIS <small>Sony/ATV</small>
7	ELLIE GOULDING <small>Global Talent</small>
8	JOHN NEWMAN <small>Kobalt</small>
9	MIKE SCOTT <small>SM</small>
10	SAMUEL SMITH <small>Sony/ATV</small>
11	SHAHID KHAN AKA NAUGHTY BOY <small>Sony/ATV</small>
12	ALEX TURNER, JAMIE COOK, NICK O'MALLEY, MATT HELDERS (ARCTIC MONKEYS) <small>Sony/ATV</small>
13	STEVE BOOKER <small>Universal</small>
14	JAMES NAPIER <small>Sony/ATV</small>
15	ROSS MACDONALD, ADAM HANN, MATTHEW HEALY, GEORGE DANIEL (THE 1975) <small>Warner/Chappell</small>
16	GARY BARLOW <small>Sony/ATV</small>
17	ED DREWETT <small>Warner/Chappell</small>
18	OLLY MURS <small>Universal</small>
19	JUSTIN PARKER <small>Sony/ATV</small>
20	TOM ODELL <small>Warner/Chappell</small>

Source: Music Week research/Official Charts Company data

includes plenty of other fresh talent, including Universal-signed Disclosure brothers Guy and Howard Lawrence in 11th place thanks to *White Noise*, Latch and *You & Me*, and Sony/ATV's Rudimental 12th. This followed them finishing 18th on 2012's chart because of their breakthrough hit *Feel The Love* and it is part of their 2013 score, too, as is their second UK No 1 single *Waiting All Night*.

Feel The Love featured and was co-written by Kobalt's John Newman and this plus his own solo chart-topper *Love Me Again* takes him to 21st on the songwriters chart. That song's co-writer, Universal's Steve Booker, is 29th on our chart, a place above Sony/ATV's James Napier who not only co-wrote Disclosure's three big 2013 hits but Naughty Boy's chart-topping *La La La* with Sam Smith.

Smith himself is in 23rd position, having also co-created *Latch*, while the chart's other UK highlights include Sony/ATV signings Naughty Boy (26th), Arctic Monkeys (28th) and Gary Barlow (37th).

LEFT Waking up the charts: Avicii (*left*) was one of 2013's 10 biggest songwriters while Blondie's (*right*) *One Way Or Another* was the year's most successful cover version

SONY/ATV HAS NEARLY THIRD OF TOP WRITERS

Sony/ATV has on its books nearly one-third of 2013's 100 top hit songwriters, but main rival Universal has sharply closed the gap from 2012.

Some 32.5% of the positions on the Music Week chart belong to the leading publisher, including Pharrell Williams in runners-up place, Ryan Tedder (part published by Kobalt) fourth, Passenger fifth and Avicii seventh. This is up from 31% in 2012 and is roughly split between writers to Sony/ATV (17.5% of the chart) and EMI Publishing (15%) of the chart before the two operations came together.

Universal's own share of the annual songwriting chart shoots up from 13% in 2012, when it fell behind Kobalt, to 20.3% 12 months later. Its top performer is Bastille frontman Dan Smith who is sixth on the countdown, while big hitters also include Disclosure, Keane and Justin Timberlake.

Kobalt has the year's top hit songwriters in Macklemore and Ryan Lewis plus Ryan Tedder (with Sony/ATV) and Max Martin in the Top 10, although its overall presence drops from 18.5% of the chart's positions to 15.5%. This sees it drop to third place in the corporate rankings.

Warner/Chappell's showing is narrowly down to 8.8% with its only presence among the year's Top 10 songwriters The Smeezingtons' Philip Lawrence, while BMG Chrysalis's share ups from 2.8% to 5.3% and includes Lawrence's colleague Bruno Mars.

2013 STARS: SOMETHING WE ALREADY KNOW

Nearly one-fifth of the 100 biggest-selling singles in the UK of 2013 borrowed directly from the past through sampling or as cover versions.

Six of the tracks were reworkings, according to Music Week research of Official Charts Company data, most successfully One Direction's pairing of *One Way Or Another* and *Teenage Kicks*. The year's 24th biggest single, it takes BMG's one-time Blondie colleagues Debbie Harry and Nigel Harrison to 18th place on our songwriters chart, while Universal's *Teenage Kicks* writer John O'Neill just misses out.

Keane's Tim Rice-Oxley, Thomas Chaplin and Richard Hughes are the highest-ranked names on the countdown at No 14 thanks to Lily Allen's chart-topping version of the Universal-published *Somewhere Only We Know*.

Around a dozen of the Top 100 featured samples, bringing in new income for the respective songwriters and publishers. These ranged in vintage from *Charleston*, which was written in 1923 and was utilised by will.i.am on *Bang Bang* alongside him incorporating Cher's Sixties hit *Bang Bang* to Plastic Little's 2001 song *Miller Time* becoming part of Baauer's YouTube sensation *Harlem Shake*.

Soul classics from the Sixties and Seventies were particularly prevalent, including hits by The Delfonics (*Ready Or Not on Bridget Mendler's* breakthrough hit of the same name), Marvin Gaye & Tammi Terrell (*If This World Were Mine* on Chris Malinchak's *So Good To Me*) and Sly, Slick and Wicked (*Sho' Nuff* on Justin Timberlake's *Suit & Tie*).

LONE SONGWRITERS: FEWER THAN 10% OF TOP HITS SOLO CREATIONS

Only nine of 2013's 100 biggest singles was penned by a lone songwriter, while one was credited to 10 different people.

Those penning hits alone included Sony/ATV trio Gary Barlow (*Let Me Go*), Passenger (*Let Her Go*) and Pharrell Williams (*Happy*), Universal's Martin Garrix (*Animals*) and Dan Smith (*Bastille*) and Warner/Chappell's Tom Odell (*Another Love*).

Ryan Tedder, whose OneRepublic publishing is with Sony/ATV and solo with Kobalt, was the sole writer of his band's *Counting Stars*, while Warp-published Storm Queen's *Look Right Through* was all his own work and Mike Scott's sole composition *How Long Will I Love You* was the year's 48th top single after Ellie Goulding covered it.

At the other extreme, a number of the Official Charts Company's Top 100 singles of the year were penned by half-a-dozen or more writers. According to Music Week research of PRS for Music's database, these were led by Bingo Players' *Get Up* (*Rattle*) with 10 credited writers, while Jay Z's *Holy Grail* had nine. Seven more had eight songwriters, including Naughty Boy's *La La La*, Miley Cyrus's *We Can't Stop* and Justin Timberlake's *Suit And Tie*.

TOP 100 SINGLES OF 2013 WRITTEN BY ONE SONGWRITER

SONG	SONGWRITER (RECORDING ACT)
ANIMALS	Martijn Garritsen aka Martin Garrix (<i>Martin Garrix</i>)
ANOTHER LOVE	Tom Odell (<i>Tom Odell</i>)
COUNTING STARS	Ryan Tedder (<i>OneRepublic</i>)
HAPPY	Pharrell Williams (<i>Pharrell Williams</i>)
HOW LONG WILL I LOVE YOU	Mike Scott (<i>Ellie Goulding</i>)
LET HER GO	Michael Rosenberg aka Passenger (<i>Passenger</i>)
LET ME GO	Gary Barlow (<i>Gary Barlow</i>)
LOOK RIGHT THROUGH	Morgan Geist aka Storm Queen (<i>Storm Queen</i>)
POMPEII	Daniel Smith (<i>Bastille</i>)

Source: Music Week research based on PRS for Music database

Sixty-eight per cent of the Top 100 singles were written by a mixture of the recording act and outside songwriters, 19% came from the act themselves, compared to just 5% on the 2012 chart, and 7% were penned solely by other songwriters. There were six cover versions.

PUBLISHING SPECIAL SIGNINGS

PUTTING PEN TO PAPER

We report on some of the standout writer and producer signings from the past quarter

SONY/ATV



The publisher, which has now fully integrated EMI Music Publishing into its ranks, has continued to sign an impressive roster of new writers throughout the past quarter. Those that have joined include **Ola**, **Gorgon City** (pictured), **Scribz**, **Jonny Cole**, **Shivum Sharma**, **Mark Crew**, **Thabo**, **Blonde**, **Kito & Reija Lee**, **Ed Thomas**, **Marc Ralph** and **Pawws**. The company's myriad joint ventures are also celebrating some interesting signings. Its Stellar Songs JV with Stargate has signed the likes of **Ghost Loft**, **Kiesza**, **Szozi**, **Mike Kintish**, **Sicko Mob**, **Digital Farm Animals** and **Bentley Haze**. Meanwhile, **Lily Ava** has signed to **Naughty Words**, while **Adam Jordon** has penned a deal with **Temperamental**.

PEERMUSIC



Peermusic has extended its deal with international writing and production team, **Audiofreaks**. Its brand new and highly impressive Kent-based complex, **Galactic Studios**, is attracting a steady stream of major writers and artists including **Damon C Scott**, **Will Champlin**, and **Paul Van Dyk** amongst others. Aside from writing and production for artists, Peermusic has also been commissioned to produce four primetime TV series theme tunes in the last year alone (**Ant & Dec**, **The Big Reunion**, **Surprise Surprise** and a **Peter Andre** show).

Meanwhile, Peer has concluded an administration agreement with writer/producer **Dario G** (pictured), who enjoyed chart success with UK hit single **Sunchyme** and, notably, **Carnival De Paris** which was originally recorded for the 1998 FIFA World Cup in France and is now established as a football anthem in its own right.

UNIVERSAL MUSIC PUBLISHING GROUP



The Paul Connolly-headed UK company has signed new deals with some exciting talent such as **Cosima**, **Josh Crocker**, **T.C** and **Beardyman** (pictured). It's also struck a deal with **Method Music**, through which it has penned an agreement with **Tourist**. Major renewals have also been signed with some seriously standout creatives including **Steve Booker**, **Florence Welch**, **Paul Weller** and **Noah & The Whale**.

MINDER MUSIC

Minder Music has acquired worldwide administration rights to the catalogue of **Lynn Hatch Music**, which includes songs written by composer **Jerry Keller** including the global hit **Here Comes Summer** (No.1 in the UK in 1959) written and recorded by **Jerry Keller** and **Almost There** (No.2 in the UK in 1965) recorded by **Andy Williams**, written by **Jerry Keller** and **Gloria Shayne**. Keller also wrote the English lyrics of **A Man And A Woman** by **Francis Lai** and **Pierre Barouh**, from the classic French movie **Un Homme Et Une Femme**. In addition he co-wrote **How Does It Go?** recorded in 1965 by **Ricky Nelson**.

Minder have also acquired worldwide rights to **Shelley Pinz's** share of 1960s psychedelia classic **Green Tambourine**, which was No.1 in the USA in 1967 written by **Pinz** and **Paul Leka** and recorded by **The Lemon Pipers**. Minder aims to target synchronisation possibilities for these classic works.

NOTTING HILL MUSIC



Notting Hill Music is delighted to announce the signing of a long-term extension to its publishing deal with **Ayah Marar**. The deal coincides with Marar's debut into the **Billboard Hot 100** in the US with **Thinking About You**, her collaboration with **Calvin Harris**. The single has been a global hit following its **Top 10** success in the UK in September last year and is taken from Harris' multi-platinum album **18 Months**. Marar is currently writing with a veritable who's who of dance music as well as preparing material for her next solo album.

Pictured left to right: **Ali Fletcher** (manager), **Louise Johannesson** (Notting Hill Music creative assistant), **Andy McQueen** (Notting Hill Music chairman), **Leopold Whiteley** (Notting Hill Music head of creative), **Dave Loader** (Notting Hill Music MD), **Ayah Marar**, **John Saunderson** (Notting Hill Music head of A&R), **Will Everett** (Lee & Thompson Solicitors).

WARNER/CHAPPELL



Warner/Chappell Music UK has extended its partnership with international superstar **George Michael**. The agreement will see Warner/Chappell continue to administer the worldwide rights to the singer's entire catalogue. Michael has sold over 100 million records worldwide and played some of the most iconic shows in recent history, including the Closing Ceremony at the London 2012 Olympics. He has received four Ivor Novello awards, including three for Songwriter of the Year - the first of which was received in 1985 making Michael the youngest ever recipient.

George Michael said: "I am extremely happy to renew my partnership with Warner/Chappell Music. We have worked alongside each other for 32 incredible years and I look forward to many more continued years of success together."

Cameron Strang, chairman and CEO, Warner/Chappell Music said: "George is a hugely influential and successful songwriter whose incredible talent continues to inspire generations of music lovers around the world. We are thrilled to have been his partner throughout his extraordinary career, and look forward to providing our first-class services to find new and exciting ways of enhancing the reach and reputation of his remarkable body of work."

Richard Manners, managing director, Warner/Chappell Music UK said: "George is simply one of pop's greatest songwriters. We've worked with him and his management team on his world-class music for 32 years, and I am proud that we will continue to provide a home for his timeless compositions."

BMG RIGHTS MANAGEMENT

Songwriter **John Ryan** has signed an exclusive, worldwide publishing agreement with Big Deal Music and BMG Chrysalis US under their joint venture. Ryan has co-written multiple One Direction hit songs including Best Song Ever (Hot 100 No.2, over 1 million singles sold in the US alone) and Story Of My Life.

Additionally, he has co-written cuts by Cody Simpson, JLS, Fifth Harmony, Avicii and Olly Murs, among many others.

Elsewhere, Grammy-nominated and two-time Ivor Novello Award-winning songwriter and producer **Sacha Skarbek** (pictured) has signed an exclusive worldwide songwriter agreement with BMG Germany.

Skarbek's most recent success is co-writing Wrecking Ball, the second single from Miley Cyrus' fourth album, Bangerz. Both single and album went straight to No.1 in the US and UK.

Songwriter, composer and producer **Nisse Ingwersen** has signed a worldwide exclusive songwriter agreement with BMG Germany. The Hamburg native is co-author of



five songs on Peter Maffay's latest album, which was released last Friday. Also signed in Germany, award-winning producer and songwriter Crada has entrusted his worldwide publishing interests to BMG/Edition Starting Lineup Music Publishing.

Meanwhile, Italian singer-songwriter **Luca Carboni** has signed an exclusive publishing agreement with BMG Italy, covering his biggest hits as well as future works. Additionally, BMG acquires a publishing share in Carboni's La Casa Del Barcos.

And BMG Chrysalis US has announced a new joint venture with music industry veteran **Darrell Franklin** called Franklin Publishing & Writer Management. Franklin formerly served as head of the BMG Nashville office after the purchase of Crosstown Songs, which was a publishing partnership with longtime business partner, Dann Huff. The initial signing to the JV is **Chris Wallin**, one of Music Row's most sought after hitmakers, who has had success with chart-topping country artists including Toby Keith, Montgomery Gentry, Kenny Chesney, Trace Adkins and Brad Paisley.

MUTE SONG

The publishing arm of Daniel Miller's Mute Group, run by Andrew King, has signed **Frank Tovey**, **Ben Frost** and **Dinos Chapman** in the past quarter. Chapman is principally known for the transgressive, darkly humorous sculptures, prints and installations that he has been creating with his brother Jake since 1991. In tandem, for the last decade Dinos has also been experimenting with electronic music. His debut album, Luftbobler, was released in early 2013, drawing widespread acclaim. He has since collaborated with Actress and Trevor Jackson, released the four-track Luv2h8 EP, and brought his Luftbobler live AV show to Sonar, Fabric and ATP. Meanwhile, Mute Song has also signed a deal with **Spacebomb**, the production company of Domino-signed artist Matthew E White.

KOBALT



Perhaps the company's biggest publishing signing in the past quarter is a new deal with Grammy-nominated producer/songwriter and Cherrytree Records boss **Martin Kierszenbaum**. The exec has partnered with Kobalt to launch Cherrytree Music Publishing. Through the exclusive worldwide deal, Kobalt is providing funding, administration and creative services for the company. Kierszenbaum said: "I'm excited to be starting Cherrytree Music Publishing in partnership with Kobalt, Richard [Sanders] and especially Benjamin Groff who's been a good friend and colleague for a long time. With their expert support, I'm looking forward to extending the Cherrytree philosophy to protect and amplify our recording artists' and management clients' creative visions to serve songwriters with the same attention and care." Meanwhile, Kobalt Music Copyrights SARL (KMC), an entity advised by Kobalt Capital Ltd., has acquired the worldwide publishing rights to the major song catalogue of Grammy Award-winning hitmaker **Steve Winwood**.

BUCKS MUSIC GROUP

The independent company has signed UK songwriter **Jarek Kabara**, aka JQ. The London-born writer was originally discovered at the age of 17 by Lee Evans, owner of legendary New York studio JAMBOX, as one third of UK R&B group Innate Forte. During his time in the group, JQ spent the majority of his time recording and writing between New York and Atlanta honing his craft under guidance from greats such as Teddy Riley (Michael

Jackson, Blackstreet, Wreckx-N-Effect), Dallas Austin (TLC, Sugababes, Carly Rae Jepsen) and legendary producer and vocal coach Jan Smith (Justin Bieber, Usher). Now based in the UK, JQ is working on a number of projects slated for release in 2014. Meanwhile, Bucks has also signed British production and writing duo, **Jonty Howard and Joe Murphy** who together make up the team **One Bit**. Having graduated from Liverpool Institute of Performing Arts (LIPA) in 2012,

One Bit set up their own studio and at the start of 2013 one of their first cuts, Ady Suleiman's Why You Running Away, found itself playlisted on Radio 1, 6Music and 1xtra. Since then One Bit have written, recorded and produced with acts in 2013 ranging from Will Heard (Polydor/Black Butter), George The Poet (Island), Ady Suleiman (Syco) and Luminites (Epic) and will see several of these cuts released in the first half of 2014.

PUBLISHING SPECIAL SONY ATV

SAFETY IN NUMBERS

The administration departments of music publishers perform a crucial role at the creative/commercial intersection. Sony ATV's is the biggest of the lot – and this year, for the first time, it will be distributing royalties to all its writers using one central system

PUBLISHING

■ BY DAVE ROBERTS

In the music industry's Glamour Jobs stakes, label boss and A&R guru probably feature quite prominently. Artist liaison, that'd be top five, definitely.

But where does publishing administration rank? Well, it's probably not a podium-botherer. But in terms of importance, it's surely wreath-worthy. Sharon Boyse is vice president global admin at Sony ATV and is at the forefront of a process that joins the dots not only from country to country but from songwriters to sales, plays, streams, syncs, collection societies, and, most importantly, getting paid.

Bringing experience from firms such as A&M and CBS Music Publishing, she joined Sony ATV in 1990, soon overseeing the creation of the company's first ever single global admin system.

She says: "Admin is the cornerstone of what a publisher does, because a songwriter can be successful, for all sorts of reasons, but we make sure that success is realised in the form of royalties."

Otherwise, artistic fulfillment aside, what's the point? And have you seen the exchange rate for artistic fulfillment these days?

So, whilst some believe that it is only the dawn of the digital age that has seen the music business become data driven, for executives like Boyse, her peers and her predecessors, it always has been. It has been about the accuracy of information, making sure the right people are given the right credits and the right recompense. The route between creator, consumer and back again might be more diverse than ever before, but the principle remains the same, and central to everything. And Sony ATV now does more of it than anyone else.

How big was the catalogue you were administering when you first arrived and how big is it now?
We started off with about 25,000 songs, and that just grew and grew. Then obviously we had the ATV catalogue and other purchases. Now we're... well let's just say we're at considerably more than 25,000.

From a systems point of view, how challenging was the merger of EMI Publishing with Sony ATV?
We were operating with two parallel systems for 18 months, but as of January 1 [2014], we integrated the EMI catalogue. We [Sony ATV] have built a very strong admin foundation, we're very experienced at centralised administration. We redeveloped our systems in 2008 after a two-year project and we've been running that system very successfully. Now we're integrating the EMI catalogue into that system. We did the migration over Christmas and the first royalty statements will be coming out this September, covering the first half of 2014, for EMI-signed songwriters.



ABOVE
Sharon Boyse:
Sony ATV's VP
of global
administration

"We're integrating the EMI system into the Sony ATV system. We did the migration over Christmas and the first statements will be out in September"

SHARON BOYSE, SONY ATV

What was the reason to go with the Sony ATV system rather than EMI?

Because it was one system. With EMI there were several systems. Sony ATV was also centralised and we think there are benefits to that. It means you get one interpretation of a contract, one interpretation of the rates etc. And everything can be managed from one point, with global visibility which ultimately makes it onto the royalty statements. We actually believe that our royalty statements are the most granular in the industry so we're very confident we can deliver the level of service that clients expect. The first tangible item a client sees from their publisher's administration office is that royalty statement, so it's important that we provide as much information as we can. We've also built a royalty portal from which they can go and help themselves to their

own information. We wanted to give them greater visibility and allow them to extract data. They can use it at the simplest level, or at the highest most in-depth level, and then analyse it in the way that they want to.

What is the landscape like in terms of digital collection deals?

There's not a great deal I can say, because we're in negotiations... We had a digital deal as Sony ATV and there's the CELAS deal with EMI - we're obviously trying to pull everything into one, but beyond that it's a bit premature to discuss in any detail. It's extremely important to get it right and it's very useful for us to have experience on two fronts - to be able to pull in the best from both sides to get where we want to go.

To talk generally though, what's at the heart of the issue and the discussions?

I think there are challenges all round, to do with the data volume, the lack of identifiers provided by Digital Service Providers - or which the DSPs say the people feeding the data don't give them. Identification of the works is a huge challenge and as an industry we've got to get that data standard raised. Only then can we make sure that everyone is paid properly, and that's a big, big focus for us at the moment.

And I guess that's a problem that is exacerbated more on the writing/publishing side than on the recorded music side?

Yes. I think most people are aware of who the artist is, but the songwriter, they won't necessarily populate that information, so our own databases are now having to be more clever in identification.

And whose responsibility is that? Should the digital music companies and be providing you with the information you need to calculate royalties?

It would certainly be helpful if the information that came in from source was of higher quality, but we also have to take responsibility for being able to manage it. It's a collective responsibility, I think, and as an industry we should all be looking after each other and helping each other.

Post-integration, what's the biggest challenge facing the 'new' Sony ATV?

I suppose one of the challenges is reaching out to everyone with whom we have business dealings and communicating the fact that whilst we're one company, and a big company, we do still have that personal touch and every songwriter is important to us. From the administrative/back office side, obviously our first royalty run for all the EMI clients is exciting, because it's a great system from which everybody will now start to benefit.

30 SINGLES/ALBUMS/COMPILATIONS

You Me At Six score their first ever No.1 album with Cavalier Youth



INCLUDES OFFICIAL
WEEKLY iTUNES
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS



32 UK AIRPLAY & EU AIRPLAY

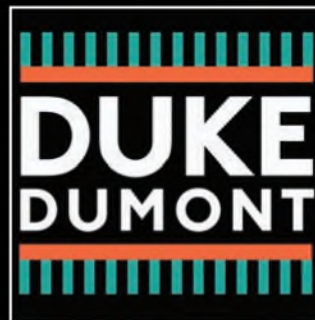
Pharrell Williams' Happy is No.1 on the radio airplay chart for the sixth straight week

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Clean Bandit, Pharrell Williams and Pitbull rule the Official UK Streaming Chart

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Vance Joy is No.1 on the Indie Albums Top 20 with Riptide



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Duke Dumont rules both the Upfront and Commercial Pop club charts

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Katy Perry's Dark Horse is Single Of The Week, the third to be released from her latest studio album

CHARTS UK SINGLES WEEK 5



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

THE OFFICIAL UK SINGLES CHART

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

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	1	2	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic GB4HS130059R (Arvato)</i>	39	28	24	AWOLNATION Sail <i>Red Bull USPG1700053 (PIAS Arvato)</i>
2	New		WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA & FRENCH... Feelin' Myself <i>Interscope USUM7131857 (Arvato)</i> HIGHEST NEW ENTRY	40	Re-entry		DAPPY No Regrets <i>AATW/Island GBD621100550 (Arvato)</i>
3	2	11	PHARRELL WILLIAMS Happy <i>RCA USQ4E1300686 (Arvato)</i> ★	41	30	14	ONE DIRECTION Story Of My Life <i>Syco GBHMU1300210 (Arvato)</i>
4	New		GORGON CITY FT MNEK Ready For Your Love <i>Virgin GBUM71307023 (Arvato)</i>	42	62	42	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia USQ91300809 (Arvato)</i> ★2
5	New		KATY B Gying For Me <i>Reason/Rise/Columbia GBAR1301425 (Arvato)</i>	43	37	10	CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia GBAR1301189 (Arvato)</i>
6	5	5	PITBULL FT KE\$HA Timber <i>J/AMR 305/Poic Gracids USRC1301655 (Arvato)</i>	44	36	13	LITTLE MIX Move <i>Syco GBHMU1300243 (Arvato)</i>
7	4	2	NEON JUNGLE Braveheart <i>RC4 GB1101300331 (Arvato)</i>	45	38	12	LADY GAGA FT R. KELLY Do What U Want <i>Interscope USUM71310776 (Arvato)</i>
8	6	19	AVICII Hey Brother <i>Positiva/PRMD CH131340084 (Arvato)</i>	46	59	8	DEMI LOVATO Let It Go <i>Walt Disney/UMC USWD11366344 (Arvato)</i>
9	12	7	BEYONCE FT JAY-Z Drunk In Love <i>Columbia USM11307800 (Arvato)</i>	47	56	8	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman <i>Walt Disney USWD11366364 (Arvato)</i>
10	7	12	JASON DERULO Trumpets <i>Warner Brothers USWB11302794 (Arvato)</i>	48	34	13	ED SHEERAN I See Fire <i>Decca USNLR1300728 (Arvato)</i>
11	32	7	ONEREPUBLIC If I Lose Myself <i>Interscope USUM71303190 (Arvato)</i>	49	16	3	ELVAR FOX Do It All Over Again <i>RC4 GBAR1301293 (Arvato)</i>
12	3	2	THE VAMPS Wild Heart <i>EMI GBUM71305882 (Arvato)</i>	50	39	25	ELLIE GOULDING Burn <i>Polydor GBUM71300663 (Arvato)</i> ★
13	8	5	FUSE ODG Million Pound Girl (Badder Than Bad) <i>Beats AATW GBXS1300244 (Arvato)</i>	51	45	26	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic USCM1370690 (Arvato)</i>
14	10	13	VANCE JOY Riptide <i>ir.flectus AUL10138570 (PIAS Arvato)</i>	52	63	14	IMAGINE DRAGONS Demons <i>Interscope USUM71201071 (Arvato)</i>
15	11	15	ELLIE GOULDING How Long Will I Love You <i>Polydor GBUM7130407 (Arvato)</i>	53	Re-entry		RIHANNA What Now <i>Def Jam/Virgin USUM71214747 (Arvato)</i>
16	13	10	BUSTA RHYMES FT Q-TIP, KANYE WEST & LIL WAYNE Thank You <i>Cash Money/Republic USCM1300940 (Arvato)</i>	54	40	19	STORM QUEEN Look Right Through <i>Defectoe/MoS GBCF21206530 (Sony DADC UK)</i>
17	9	5	MATRIX & FUTUREBOUND/MARSHALL Control <i>Beats AATW GBXS1300165 (Arvato)</i>	55	47	17	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard GB4HS1300301 (Arvato)</i>
18	18	5	TINIE TEMPAH FT LABRINTH Lover Not A Fighter <i>Parlophone GB71P1300287 (Arvato)</i>	56	49	36	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>Interscope USUM71302150 (Arvato)</i> ★2
19	70	11	KATY PERRY FT JUICY J Dark Horse <i>Virgin USUM71311296 (Arvato)</i>	57	New		DJ STAY THE NIGHT Stay The Night <i>Foodcourt SEWDL0621469 (XS)</i>
20	22	8	IDINA MENZEL Let It Go <i>Walt Disney/UMC USWD11366376 (Arvato)</i>	58	Re-entry		MACKLEMORE & RYAN LEWIS FT MARY LAMBERT Same Love <i>Macklemore GMM881200024 (ACA Arvato)</i>
21	14	12	SUB FOCUS Turn Back Time <i>EMI GBUM71305651 (Arvato)</i>	59	43	31	JOHN NEWMAN Love Me Again <i>Island GBUM71302815 (Arvato)</i> ★
22	15	14	EMINEM FT RIHANNA The Monster <i>Interscope USUM71314014 (Arvato)</i>	60	44	11	GARY BARLOW Let Me Go <i>Polydor GBUM71306083 (Arvato)</i>
23	New		CHRIS MALINCHAK If U Got It <i>Relentless GBAR1301124 (Arvato)</i>	61	42	18	THE VAMPS Can We Dance <i>EMI GBUM71303979 (Arvato)</i>
24	17	27	ONEREPUBLIC Counting Stars <i>Interscope USUM71301306 (Arvato)</i> ★	62	46	16	WILKINSON Afterglow <i>Ram/Virgin GBZ1391803 (Arvato)</i>
25	29	15	LORDE Royals <i>Virgin NZUM71200031 (Arvato)</i>	63	57	47	PASSENGER Let Her Go <i>Network GBM0N1200012 (Essential GEM)</i> ★
26	27	3	MACKLEMORE & RYAN LEWIS FT SCHOOLBOY Q... White Walls <i>Macklemore GMM881200028 (ACA Arvato)</i>	64	50	7	SAM BAILEY Skyscraper <i>Syco GBHMU1300327 (Arvato)</i>
27	24	7	BEYONCE XO <i>Columbia USM11307807 (Arvato)</i>	65	41	12	LILY ALLEN Somewhere Only We Know <i>Parlophone GB9YE1301170 (Arvato)</i>
28	19	12	MARTIN GARRIX Animals <i>Positiva NL2541500476 (Arvato)</i>	66	60	5	HALF MOON RUN Full Circle <i>Communio/Glossnote/Island CA1251212601 (Arvato)</i>
29	20	11	BASTILLE Of The Night <i>Virgin GBUM71306458 (Arvato)</i>	67	New		AUSTIN MAHONE & PITBULL Mmm Yeah <i>Cash Money/Republic USCM1400015 (Arvato)</i>
30	33	7	MILEY CYRUS Adore You <i>RCA USRC11301264 (Arvato)</i>	68	Re-entry		YOU ME AT SIX Lived A Lie <i>BMG Rights GBZA41301053 (ROM)</i>
31	Re-entry		WEATHER GIRLS It's Raining Men <i>Columbia USM18200686 (Arvato)</i>	69	54	17	MILEY CYRUS Wrecking Ball <i>RC4 USRC11301214 (Arvato)</i>
32	75	62	IMAGINE DRAGONS Radioactive <i>Interscope USUM71201074 (Arvato)</i>	70	New		LORDE Team <i>Virgin NZUM71300124 (Arvato)</i>
33	26	29	AVICII Wake Me Up <i>Positiva/PRMD SEUM71301326 (Arvato)</i> ★2	71	52	20	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Brothers USWB11302648 (Arvato)</i>
34	55	4	SOPHIE ELLIS-BEXTOR Young Blood <i>EBG'S GBQY1300233 (Essential)</i>	72	51	49	BASTILLE Pompeii <i>Virgin GB1201200092 (Arvato)</i> ★
35	23	12	KID INK FT CHRIS BROWN Show Me <i>88 Classic/Alumni/RCA USRC11301420 (Arvato)</i>	73	48	10	BREACH FEAT. ANDREYA TRIANA Everything You Never Had (We Had It All) <i>Atlantic GB4HS1303408 (Arvato)</i>
36	25	22	KATY PERRY Real <i>Virgin USUM7130865 (Arvato)</i> ★	74	Re-entry		ELLIE GOULDING Explosions <i>Polydor GBUM71205062 (Arvato)</i>
37	21	12	LITTLE MIX Little Me <i>Syco GBHMU1300328 (Arvato)</i>	75	73	8	IDINA MENZEL/KRISTEN BELL For The First Time In Forever <i>Walt Disney/UMC USWD11366379 (Arvato)</i>
38	31	3	SHAKIRA FT RIHANNA Can't Remember to Forget You <i>RCA USRC11301750 (Arvato)</i>				

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CHARTS UK ALBUMS WEEK 5



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

Key
★ Platinum (300,000)
● Gold (100,000)
● Silver (60,000)
BPI
The British Recorded Music Industry

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)	SALES
1	New		YOU ME AT SIX <i>Cavalier Youth</i> BMG Rights 538012062 (Roviv/Arvato) (Avron)	39	19	12	KEANE <i>The Best Of Island 3751945 (Arvato)</i> (Green/Keane/Spike Stent/Grech-Marguerat/Sanger)	●
2	1	69	ELLIE GOULDING <i>Halcyon</i> Polydor 3714241 (Arvato) ★2 (Elliot/Goulding/MONSIA/Speiser/Billboard/Fortis/Parker/Starrsmith/Hains)	40	New		ASGEIR <i>In The Silence One Little Indian 1PLP1207CD (PIAS Arvato)</i> (Jonsson)	●
3	3	8	BEYONCE <i>Beyonce</i> Columbia 88843032512 (Arvato) ★ (Ammo/Beyonce/BO015/Detal/Timbaland/Harmon/Solo/Pharrell/Polachek/Dean/Wane/Ht-Boy/Proctor/Shebb/Jordan/Brown/Nash/Tedder/Rey Reel)	41	34	17	MILEY CYRUS <i>Bangerz</i> RCA 88883745232 (Arvato) ● (Mike Will Made-It/P-Nasty/Marz/Pharrell/Johanna/D-Luke/Gianni/A-Turn/W/Heavy/2dwards/tb-1)	●
4	5	20	AVICII <i>True</i> Positiva/PRMD 3748460 (Arvato) ● (Bergling/Pournouri/Rodgers)	42	40	33	ELTON JOHN <i>One Night Only - The Greatest Hits</i> Mercury 5483342 (Arvato) ★ (Ramone)	●
5	4	2	SOPHIE ELLIS-BEXTOR <i>Wanderlust</i> EBG8's EBG8CD002 (Essential/Proper) (Harcourt)	43	36	19	KINGS OF LEON <i>Mechanical Bull</i> RCA/Hand Me Down 88883759222 (Arvato) ● (Savaglia)	●
6	7	48	BASTILLE <i>Bad Blood</i> Virgin CCV3097 (Arvato) ★ (Smith/Crew)	44	10	2	MOGWAI <i>Rave Tapes</i> Rock Action 80-KACT80'D (PIAS Arvato) (Savage)	●
7	11	21	LONDON GRAMMAR <i>If You Wait</i> Metal & Dust MACART1 (Sony DADC UK) ● (London Grammar/Bran/Merr/Disclosure)	45	37	164	THE CURE <i>Greatest Hits</i> Fiction 5894352 (Arvato) ★ (Hobbs)	●
8	16	14	LORDE <i>Pure Heroine</i> Virgin 3751900 (Arvato) ● (Little)	46	18	2	MIKE & THE MECHANICS <i>The Singles - 1985-2014</i> Virgin CD93118 (Arvato) (Neil/M. Rutherford/Taylor/Rawlin/Titelman/Stack/Rutherford)	●
9	2	3	BRUCE SPRINGSTEEN <i>High Hopes</i> Columbia 88843015462 (Arvato) ● (Springsteen/Amelio/O'Brien)	47	9	2	WARPAINT <i>Warpaint</i> Rough Trade RTRADCD593 (PIAS Arvato) (Flood/Walshaint)	●
10	22	13	EMINEM <i>The Marshall Mathers LP 2</i> Interscope 3758811 (Arvato) ★ (Eminem/S1/Streetrunner/Rubin/Resto/DJ Khalil/Haynie/Alex Da Kid/DVLP/Frequency/Alias/Bhasker/Roams/Cardiak)	48	New		DAVID CROSBY <i>Croz</i> Blue Castle BCR11421 (ACA Arvato) (Garza/tbc)	●
11	14	21	ARCTIC MONKEYS <i>AM</i> Domino WIGCD317 (PIAS Arvato) ★ (Ford/Otton)	49	46	42	MICHAEL BUBLE <i>To Be Loved</i> Reprise 935249497 (Arvato) ★2 (Rock)	●
12	8	15	JAMES BLUNT <i>Moon Landing</i> Atlantic/Custard 2554641931 (Arvato) ● (Blunt/Ter/Fer/Roth/rocks/Tedder/Robopop/Mac/Robson/Hales/Wilson/Massie/Chambers/Scm)	50	42	68	JAKE BUGG <i>Jake Bugg</i> Mercury 3707053 (Arvato) ★2 (Archer/Crossey/Primel/Art/Hunt)	●
13	6	10	GARY BARLOW <i>Since I Saw You Last</i> Polydor 3757644 (Arvato) ★ (Power)	51	45	329	FLEETWOOD MAC <i>The Very Best Of</i> WSM 8122735352 (Arvato) ★5 (Fleetwood Mac/Buckingham/Olsen/Dashut/Caillat/Ladany/Schiener/Various)	●
14	12	16	JOHN NEWMAN <i>Tribute</i> Island 03743662 (Arvato) ● (Newman/Whiting/Booker/Spencer)	52	New		TRANSATLANTIC <i>Kaleidoscope</i> Inside Out 506712 (Arvato) (Transatlantic)	●
15	20	40	RUDIMENTAL <i>Home</i> Asylum 2564654475 (Arvato) ★ (Rudimental/Spencer)	53	48	105	LANA DEL REY <i>Born To Die</i> Polydor/Stranger 2787091 (Arvato) ★2 (Haynie/Parker/Benger/Robopop/Bhasker/Daly/Sneddon/Bauer-Menn/Novels/Braide/Shux/Skarbek/Howe)	●
16	New		SHERYL CROW <i>Feels Like Home</i> Warner Brothers 9362494331 (Arvato) (Crow/Niebank)	54	33	62	OLIVY MURS <i>Right Place Right Time</i> Epic/Syco 88725415352 (Arvato) ★4 (Future/Cut/Robson/Hamony/Leily/Elot/TMS/Fitzmaurice/Bonetti/Ryan/Seaman/The Feathers/Frampton/McAfee/Swayze/Silva/McCormack)	●
17	New		OF MICE & MEN <i>Restoring Force</i> Rise RISE2322 (ACA Arvato) (Bendeth)	55	53	66	CALVIN HARRIS <i>18 Months</i> Columbia/Fly Eye 8869785232 (Arvato) ★2 (Harris/Romero/Reynolds/Knight/Francis)	●
18	23	33	KODALINE <i>In A Perfect World</i> B-Umque/RCA 88765442802 (Arvato) ● (Harris)	56	32	38	ROD STEWART <i>Time</i> Capitol/Decca 9347892 (Arvato) ★ (Stewart/Savignac/Rejan/Kentis)	●
19	24	44	IMAGINE DRAGONS <i>Night Visions</i> Interscope 3722421 (Arvato) ● (Imagine Dragons/Alex Da Kid/Darner)	57	New		ABOVE & BEYOND <i>Acoustic Above & Beyond</i> /Bradley ANCD037 (Sony DADC UK) (Above & Beyond/tbc)	●
20	17	10	ONE DIRECTION <i>Midnight Memories</i> Syco 88883774062 (Arvato) ★2 (Bunetta/Rodosevich/Ryan/Scott/Fletcher/Jones/Poynter/Falk/Edder/Geiger/Smith/Jacknife Lee)	58	New		PAUL RODGERS <i>Tae Royal Sessions</i> Sovey FNN17976 (Arvato) (tbc)	●
21	New		THE RIFLES <i>None The Wiser</i> Cooking Vinyl COOKCD595 (Essential/Proper) (McCracken/Rees/Ellis)	59	61	9	REBECCA FERGUSON <i>Freedom</i> RCA 88883771702 (Arvato) ● (Rogers/Eg White/Robson/TMS/Mr Hudson/God/Hoves/Males)	●
22	13	18	HAIM <i>Days Are Gone</i> Polydor 3750814 (Arvato) ● (C Haim/A Haim/E Haim/Goransson/Rechtshaid/Ford)	60	44	12	LADY GAGA <i>Artpop</i> Interscope 3754304 (Arvato) ● (Lady Gaga/Teddlin/Etard/Mushroom/Leier/CJ White/Shadow/Moanson/Z/CS/TaliaFort/will/Liam/Swettz/Helba)	●
23	21	22	THE 1975 <i>The 1975</i> Dirty Hit/Polydor LHO0040 (Arvato) ● (Crossey/The 1975)	61	52	68	THE LUMINEERS <i>The Lumineers</i> Decca 3712589 (Arvato) ★ (Hadlock)	●
24	43	13	TINIE TEMPAH <i>Demonstration</i> Parlophone 2564640435 (Arvato) ● (SH/Diplo/DJA/Balistic/Rick Rock/Chase & Status/Rovlands/Alex Da Kid/Labyrinth/Craze & Hoax/Mojam/Crada/Loco/Lowe/tbc)	62	31	71	MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island 3712787 (Arvato) ★3 (Diavz)	●
25	26	35	DISCLOSURE <i>Settle</i> PMR/Island 3739492 (Arvato) ● (Disclosure)	63	New		THE GASLIGHT ANTHEM <i>The B-Sides</i> Hutu/The Gaslight Anthem SD15372 (RSK Sony DADC UK) (tbc)	●
26	25	15	KATY PERRY <i>Prism</i> Virgin 3753232 (Arvato) ● (C-Luke/Martin/Cirkut/Ah/und/Karlsson/StarGate/B Blanco/Kurstin/Wells/Perry)	64	55	19	JASON DERULO <i>Tattoos</i> Warner Brothers 9362494189 (Arvato) ● (Ammo/Johson/Reed/Jeborg/DJ Frank/ETODH/Bellion/Le/DJ Buddha/DJ Noones/Teare/Kizz/Dre/Done/Rush/Bear/Greek/The Cataracs/Yacoub/Falk/London)	●
27	15	11	ROBBIE WILLIAMS <i>Swings Both Ways</i> Island 3755148 (Arvato) ★2 (Chambers)	65	49	933	ABBA <i>Gold - Greatest Hits</i> Polydor 2752259 (Arvato) ★14 (Andersson/Ulvaeus)	●
28	New		SKINDRED <i>Kill The Power</i> Cooking Vinyl/Double Cross CXKCD005/0711297720549 (Essential/Proper) (Lrock/Loughrey)	66	Re-entry		PINK <i>The Truth About Love</i> RCA 88725452422 (Arvato) ★2 (Kurstin/Bhasker/Walker/Hill/Haynie/Martin/Shellback/Mann/Schuler/DJ Khalil/Chin Injeti/Tracklacers/Wilson/tbc)	●
29	66	37	DAFT PUNK <i>Random Access Memories</i> Columbia 88883716862 (Arvato) ★ (Bangalter/de Homem-Christo)	67	67	10	EAGLES <i>Selected Works 1972-1999</i> Rhino 8122796239 (Arvato) (Szymczyk/Johns/Eagles/Smith/Davis/Crago/tbc)	●
30	41	29	ONEREPUBLIC <i>Native</i> Interscope 3719804 (Arvato) ● (Tedder/Zancanella/Kutler/Brown/Bhasker/Johnson/Haynie/Zdar/Boombass/Blanco/Cassius/Sprinkle)	68	56	64	ONE DIRECTION <i>Take Me Home</i> Syco 88725439722 (Arvato) ★3 (Raimi/Falk/Gosling/Bunetta/Ryan/Fogelmark/Nieder/Shellback/Dre/Luke/KoDaLKO/AK/Cirkut/Akko/Soni)	●
31	29	11	JAKE BUGG <i>Shangri La</i> EMI 3756055 (Arvato) ● (Rubin)	69	Re-entry		TAYLOR SWIFT <i>Red</i> Mercury 3717453 (Arvato) ★ (Chapman/Swift/Huff/Wilson/Martin/Shellback/Jacknife Lee/Bhasker)	●
32	38	60	BRUNO MARS <i>Unorthodox Jukebox</i> Atlantic 7567876285 (Arvato) ★2 (The Smeezingtons/Bhasker/Haynie/Ronson/B Blanco/Epworth/Chin-Quee/Diplo)	70	Re-entry		ED SHEERAN <i>+ Asylum</i> 5249864652 (Arvato) ★6 (Gosling/Huggall/Sheeran/No I D)	●
33	35	103	EMELI SANDE <i>Our Version Of Events</i> Virgin CDV3094 (Arvato) ★7 (Spencer/Haynie/Naughty Boy/Mojam/Merhan/Millard/Harrison/Craze/Hoax/Keys/Sande/Slater/Aikins)	71	50	13	JAMES ARTHUR <i>James Arthur</i> Syco 88883757322 (Arvato) ● (TMS/Mojam/Craze & Hoax/salameem/Sta3K/Fumde/Startrud/Hoves/Di3/Adam/Ritson/Carvalh3/Naughtyy Boy/Rudmax/Dallente/D3urjuss/Robson/Hakam/Shakavelli)	●
34	27	12	THE KILLERS <i>Direct Hits</i> Vertigo 3755766 (Arvato) ● (The Killers/Saltzman/Flood/Mouder/Price/O'Brien/Taylor/Lillywhite/Gonzalez)	72	63	292	EMINEM <i>Curtain Call - The Hits</i> Interscope 9857893 (Arvato) ★5 (Eminem/Dre/Resto/The 45 King & Louie/DJ Head/Mel-Man/Elizondo/tbc)	●
35	59	55	MACKLEMORE & RYAN LEWIS <i>The Heist</i> Macklemore 754152229 (ACA Arvato) ● (Lewis)	73	65	115	ONE DIRECTION <i>Up All Night</i> Syco 9859784342 (Arvato) ★3 (Mac/Falk/Yacoub/Rawling/Meehan/Squire/Solomon/Meredith/Stannard/Lowes/sad/Robson/RedOne/Seal/GeeK/Himny/13cne/3swalliao/Rosewey)	●
36	39	49	PASSENGER <i>All The Little Lights</i> Netwerk 309652 (Essential/Proper) ★ (Vallejo/Rosenberg)	74	54	93	BOYZONE <i>Back Again - No Matter What</i> Polydor 1785357 (Arvato) ★ (Hedges/Rogers/Robson/Mac/Webber/Steinman/Wright/Sturken/Absolute/Alexander/N Jones)	●
37	28	32	TOM ODELL <i>Long Way Down</i> Columbia 88765439082 (Arvato) ● (Grech-Marguerat/egWhite/Dede/Whitton)	75	47	12	CELINE DION <i>Loved Me Back To Life</i> Columbia 98597137152 (Arvato) ★ (Sham/Motesart/Play/Knakou/Eg White/Mercer/Goldstein/Wilson/Smith/Max-Yo/Stewart/Pearce/Babyface/Manasieff/D Mile)	●
38	30	12	LITTLE MIX <i>Salute</i> Syco 88883789362 (Arvato) ● (TMS/Cuvali/MNEK/Electria/Stannard/Hoves/Ball/RyKeyz/D'Silva)					© Official Charts Company 2014. Chart based on Official Top 200 listing

COMPILATION CHART TOP 20

THIS LAST ALBUM / LABEL (DISTRIBUTION)



- 1 1 **THE TREVOR NELSON COLLECTION 2** / Sony Music CG (Arvato)
- 2 3 **FROZEN OST** / Walt Disney/UMC (Arvato)
- 3 NEW **I'M EVERY WOMAN** / Rhino/Sony Music CG (Arvato)
- 4 2 **NOW THAT'S WHAT I CALL MUSIC 86** / Sony Music CG/Vgin EMI (Arvato)
- 5 4 **RADIO 1 DANCE ANTHEMS WITH DANNY...** / MoS (Sony DADC UK)
- 6 6 **PURE DEEP HOUSE - THE VERY BEST OF** / New State (New State Digital)
- 7 5 **RUNNING TRAX 2014** / MoS (Sony DADC UK)
- 8 NEW **HEART AND SOUL** / UMTV (Arvato)
- 9 8 **THE ANNUAL 2014** / MoS (Sony DADC UK)
- 10 7 **ANTHEMS - TRANCE** / MoS (Sony DADC UK)
- 11 10 **BBC RADIO 1'S LIVE LOUNGE 2013** / Rhino/Sony Music CG/UMTV (Arvato)
- 12 9 **NOW THAT'S WHAT I CALL CLUB HITS** / Sony Music CG/Vgin EMI (Arvato)
- 13 NEW **INSIDE LLEWYN DAVIS OST** / Nonesuch (Arvato)
- 14 12 **POP PARTY 12** / Rhino/UMTV (Arvato)
- 15 11 **THIS IS DANCE 2014** / UMTV (Arvato)
- 16 13 **NOW THAT'S WHAT I CALL MOVIES** / Sony Music CG/Vgin EMI (Arvato)
- 17 19 **GREATEST EVER LOVE SONGS** / Greatest Ever USM (Universal Music/Sony DADC UK)
- 18 14 **NOW THAT'S WHAT I CALL DISNEY** / Sony Music CG/Vgin EMI (Arvato)
- 19 16 **THE TREVOR NELSON COLLECTION** / Sony Music CG (Arvato)
- 20 NEW **HOSPITAL - WE ARE 18** / Hospital (SRD)

CHARTS UK AIRPLAY WEEK 5

Radio playlists are online at www.musicweek.com

CHARTS KEY
 ■ HIGHEST NEW ENTRY
 ■ HIGHEST CLIMBER
 ■ AUDIENCE INCREASE

RADIO MONITOR
 www.radiomonitor.com

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	3	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	5807	+1%	248	91.9	-6%
2	4	1	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	3537	+42%	178	55.8	+18%
3	2	8	AVICII Hey Brother <i>Positiva/PRMD</i>	UMG	4055	-1%	181	53.3	+1%
4	11	11	ONEREPUBLIC If I Lose Myself <i>Interscope</i>	UMG	1968	+28%	135	50.7	+47%
5	3	6	PITBULL FT KESHA Timber <i>MR 30s/Polo Grounds</i>	SME	3274	+6%	155	45.3	-13%
6	7	5	KATY B Crying For No Reason <i>Rinse/Columbia</i>	SME	2003	+33%	204	45.0	+22%
7	5	24	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	3689	-4%	176	43.0	-8%
8	9	10	JASON DERULO Trumpets <i>Warner Brothers</i>	WMG	3143	+13%	159	39.2	+8%
9	10	41	ONE DIRECTION Story Of My Life <i>Syco</i>	SME	2634	-13%	209	36.2	+2%
10	20	77	JAMES BLUNT Heart To Heart <i>Atlantic/Custard</i>	WMG	1646	+14%	172	35.2	+20%
11	8	36	KATY PERRY Roar <i>Virgin</i>	UMG	2884	-8%	181	35.1	-5%
12	6	33	AVICII Wake Me Up <i>Positiva/PRMD</i>	UMG	2516	+3%	165	34.1	-8%
13	15	27	BEYONCE XO <i>Columbia</i>	SME	1837	+13%	154	33.6	+3%
14	25	4	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>	UMG	1282	+41%	133	32.7	+22%
15	12	12	THE VAMPS Wild Heart <i>EMI</i>	UMG	2568	+15%	166	32.5	-3%
16	14		GARY BARLOW & ELTON JOHN Face To Face <i>Polydor</i>	UMG	2091	+5%	183	32.2	-4%
17	13	29	BASTILLE Of The Night <i>Virgin</i>	UMG	2217	-7%	147	30.3	-10%
18	19	50	ELLIE GOULDING Burn <i>Polydor</i>	UMG	2313	+6%	165	30.1	+3%
19	21	22	EMINEM FT RIHANNA The Monster <i>Interscope</i>	UMG	1312	-5%	130	29.0	+0%
20	17	44	LITTLE MIX Move <i>Syco</i>	SME	1634	-10%	132	28.4	-12%
21	22	45	LADY GAGA FT R. KELLY Do What U Want <i>Interscope</i>	UMG	2418	-15%	159	27.6	-3%
22	34	54	STORM QUEEN Look Right Through <i>Defected/MoS</i>	IND.	1780	+13%	129	27.2	+19%
23	31		GREGORY PORTER Liquid Spirit <i>Blue Note</i>	UMG	172	+87%	42	26.1	+8%
24	38	18	TINIE TEMPAH FT LABRINTH Lover Not A Fighter <i>Parlophone</i>	WMG	742	+2%	123	25.8	+23%
25	32		DJ FRESH VS JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound <i>MoS</i>	IND.	563	+13%	60	25.5	+11%
26	RE	34	SOPHIE ELLIS-BEXTOR Young Blood <i>EBGB's</i>	IND.	686	+13%	89	24.5	+98%
27	28		BOYZONE Light Up The Night <i>Rhino</i>	WMG	954	+83%	110	23.5	-6%
28	36		ZEDD FT. HAYLEY WILLIAMS Stay The Night <i>Interscope</i>	UMG	989	+32%	54	23.1	+6%
29	39	28	MARTIN GARRIX Animals <i>Positiva</i>	UMG	953	+0%	125	22.7	+9%
30	26	43	CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia</i>	SME	1663	-9%	131	22.7	-15%
31	NEW	70	LORDE Team <i>Virgin</i>	UMG	643	+81%	71	22.6	+45%
32	30	7	NEON JUNGLE Braveheart <i>RCA</i>	SME	1724	+6%	130	22.5	-8%
33	33	60	GARY BARLOW Let Me Go <i>Polydor</i>	UMG	2619	-3%	200	22.4	-2%
34	RE	2	WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA... Feelin' Myself <i>Interscope</i>	UMG	860	+31%	121	22.3	+37%
35	29	25	LORDE Royals <i>Virgin</i>	UMG	1847	-11%	167	21.9	-11%
36	44	14	VANCE JOY Riptide <i>Infectious</i>	IND.	1056	+64%	175	21.4	+14%
37	41	42	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	SME	1699	+5%	229	19.8	0%
38	16	17	MATRIX & FUTUREBOUND/MARSHALL Control <i>3 Beat/AATW</i>	IND.	874	-11%	122	19.5	-40%
39	43	80	SHERYL CROW Easy <i>Warner Brothers</i>	WMG	1038	+24%	112	19.3	+1%
40	18	49	ELVAR FOX Do It All Over Again <i>RCA</i>	SME	1783	-20%	157	19.2	-36%
41	48		SAM SMITH Money On My Mind <i>Capitol</i>	UMG	1261	+20%	105	19.1	+11%
42	45	16	BUSTA RHYMES FT Q-TIP, KANYE WEST... Thank You <i>Cash Money/Republic</i>	UMG	238	-2%	111	18.7	+3%
43	47	56	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>Interscope</i>	UMG	1630	+4%	160	18.7	+7%
44	42		A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something <i>Epic</i>	SME	1309	+18%	135	18.5	-7%
45	NEW	30	MILEY CYRUS Adore You <i>RCA</i>	SME	1096	+26%	97	17.9	+22%
46	46		DRAKE FT MAJID JORDAN Hold On, We're Going Home <i>Island</i>	UMG	1052	-12%	139	17.5	-2%
47	NEW		PALOMA FAITH Can't Rely On You <i>RCA</i>	SME	627	+57%	81	17.1	+1,755%
48	RE	63	PASSENGER Let Her Go <i>Netwerk</i>	IND.	1830	+9%	183	16.9	+7%
49	40	71	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Brothers</i>	WMG	848	-12%	70	16.6	-20%
50	NEW	26	MACKLEMORE & RYAN LEWIS FT SCHOOLBOY Q & HOLLIS White Walls <i>Macklemore/WMG</i>	WMG	274	+1%	31	16.5	+14%

MUSIC WEEK'S UK & EU RADIO AIRPLAY CHART BASED ON RADIO MONITOR DATA.

UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	1	PITBULL FT KESHA Timber <i>MR 30s/Polo Grounds</i>	SME	861	-1%	20
2	2	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	820	-3%	22
3	6	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	775	+23%	18
4	7	NEON JUNGLE Braveheart <i>RCA</i>	SME	742	+18%	21
5	3	AVICII Hey Brother <i>Positiva/PRMD</i>	UMG	717	-6%	18
6	4	EMINEM FT RIHANNA The Monster <i>Interscope</i>	UMG	688	-8%	20
7	5	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>	SME	652	-3%	18
8	8	JASON DERULO Trumpets <i>Warner Brothers</i>	WMG	601	-2%	18
9	11	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>	UMG	583	+24%	19
10	10	DJ FRESH VS JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound <i>MoS</i>	IND.	560	+5%	18
11	9	WILL.I.AM FT MILEY CYRUS, WIZ... Feelin' Myself <i>Interscope</i>	UMG	556	+4%	18
12	12	TINIE TEMPAH FT LABRINTH Lover Not A Fighter <i>Parlophone</i>	WMG	537	+15%	17
13	17	THE VAMPS Wild Heart <i>EMI</i>	UMG	521	+22%	14
14	14	FUSE ODG Million Pound Girl (Badder Than Bad) <i>3 Beat/AATW</i>	IND.	493	+9%	20
15	20	ZEDD FT. HAYLEY WILLIAMS Stay The Night <i>Interscope</i>	UMG	441	+7%	15
16	29	KATY B Crying For No Reason <i>Rinse/Columbia</i>	SME	436	+40%	19
17	19	SAM SMITH Money On My Mind <i>Capitol</i>	UMG	408	-3%	16
18	16	LITTLE MIX Little Me <i>Syco</i>	SME	404	-6%	14
19	26	MACKLEMORE & RYAN LEWIS... White Walls <i>Macklemore</i>	WMG	403	+16%	16
20	22	BEYONCE XO <i>Columbia</i>	SME	392	+4%	20
21	35	PIXIE LOTT Nasty <i>Mercury</i>	UMG	384	+33%	14
22	13	CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia</i>	SME	376	-17%	17
23	21	MILEY CYRUS Adore You <i>RCA</i>	SME	374	-6%	15
24	18	MARTIN GARRIX Animals <i>Positiva</i>	UMG	371	-13%	17
25	25	SUB FOCUS Turn Back Time <i>EMI</i>	UMG	371	+5%	17
26	33	ONEREPUBLIC If I Lose Myself <i>Interscope</i>	UMG	369	+23%	17
27	27	ELLIE GOULDING Goodness Gracious <i>Polydor</i>	UMG	358	+11%	14
28	24	MATRIX & FUTUREBOUND/MARSHALL Control <i>3 Beat/AATW</i>	IND.	344	-6%	16
29	23	ONE DIRECTION Story Of My Life <i>Syco</i>	SME	341	-9%	14
30	28	BUSTA RHYMES FT Q-TIP, KANYE... Thank You <i>Cash Money/Republic</i>	UMG	337	+6%	16
31	15	ELVAR FOX Do It All Over Again <i>RCA</i>	SME	311	-31%	13
32	30	KID INK FT CHRIS BROWN Show Me <i>88 Classics/Alumni/RCA</i>	SME	284	-7%	16
33	41	FOXES Let Go For Tonight <i>Sign Of The Times/Epic</i>	SME	255	+12%	17
34	34	BASTILLE Of The Night <i>Virgin</i>	UMG	245	-17%	14
35	36	DISCLOSURE FEAT. SASHA KEABLE Voices <i>PMR/Island</i>	UMG	243	-10%	16
36	378	DISCLOSURE FT MARY J BLIGE F For You <i>PMR/Island</i>	UMG	235+1,206%	15	
37	37	KATY PERRY Roar <i>Virgin</i>	UMG	233	-13%	15
38	40	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	215	-6%	16
39	1018	DVBBS & BORGEIOUS Tsunami <i>Doom</i>	IND.	205+2,463%	13	
40	44	ELLIE GOULDING How Long Will I Love You <i>Polydor</i>	UMG	188	-4%	13
41	32	STORM QUEEN Look Right Through <i>Defected/MoS</i>	IND.	185	-38%	16
42	31	HARDWELL FT MATTHEW KOMA Dare You <i>Relentless</i>	SME	183	-39%	14
43	45	LORDE Royals <i>Virgin</i>	UMG	181	-8%	15
44	58	VANCE JOY Riptide <i>Infectious</i>	IND.	178	+47%	15
45	38	CHASE & STATUS FT JACOB BANKS Alive <i>EMI</i>	UMG	176	-30%	12
46	59	A GREAT BIG WORLD FT. CHRISTINA A... Say Something <i>Epic</i>	SME	172	+42%	11
47	47	ELLIE GOULDING Burn <i>Polydor</i>	UMG	172	-4%	14
48	43	AVICII Wake Me Up <i>Positiva/PRMD</i>	UMG	171	-19%	16
49	46	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Brothers</i>	WMG	165	-11%	18
50	39	KATY PERRY Unconditionally <i>Virgin</i>	UMG	158	-36%	14

UK AIRPLAY ANALYSIS

BY ALAN JONES

Setting another personal best for plays - which rise marginally from 5,776 to 5,807 - Pharell Williams' Happy is No.1 on the radio airplay chart for the sixth straight week. Its audience declines for the second straight week, falling 6.41% to 91.89 million but it is still far ahead of allcomers - new runner-up Rather Be by Clean Bandit is 64.59% in arrears, having amassed an audience of 55.83 million from 3,537 plays.

Rather Be grew its audience by more than 18% last week, and increased its tally of monitored plays on the Radio Monitor panel by a massive 1,044. A top tally of 30 plays from Radio One made a 28.88% contribution to its

audience, while it secured top tallies of 87 plays from The Hits Radio and 67 apiece from KISS's Bristol, Cambridge and London transmissions.

Struggling on sales - it falls 66-77 this week - Heart To Heart is a big radio hit for James Blunt, surging 20-10 this week to become his second straight Top 10 entry from current album, Moon Landing. The album's first single, Bonfire Heart was only marginally bigger on radio - peaking at No.8 - even though it got to No.4 on the Official Charts Company sales chart. Heart To Heart was aired 1,646 times on 172 stations, and attracted an audience of 35.25 million last week, but would have struggled

without 18 plays from Radio Two, which provided 69.77% of its audience and played only Gregory Porter's Liquid Spirit more often (20 times). Despite Radio Two's massive contribution to its audience, Heart To Heart was actually played more often by 22 other stations with top tallies of 29 spins each from Real Radio's Yorkshire, North West and Wales outlets. What is surprising - considering Blunt's broad, MOR appeal and the title of the song - is that Heart To Heart had very little support from the Heart network, none of whose 18 outlets aired the track more than four times.

After its giddy tally of 40 plays from Radio One the previous week - the highest any track has had on the station this decade - Gorgon City's Ready For Your Love

was aired 'only' 29 times on the station last week but increased support from elsewhere saw it jump 25-14 on the radio airplay chart, with a 41.32% increase in plays generating a 22.22% jump in audience for the track.

Pitbull's Timber (feat. Ke\$ha) remains atop the TV airplay chart for the fourth straight week, with support for its promotional videoclip easing only slightly from 866 plays to 861. With runner-up Pharell Williams' Happy in faster decline, Timber actually extends its lead at the top. The biggest threat to it continuing its reign seems to be Clean Bandit's Rather Be, which jumps 6-3, while raising its plays from 632 to 775. The latter tally includes contributions of 77 plays from Smash Hits TV, and 73 each from Capital TV and Chart Show Dance.

Pharell Williams

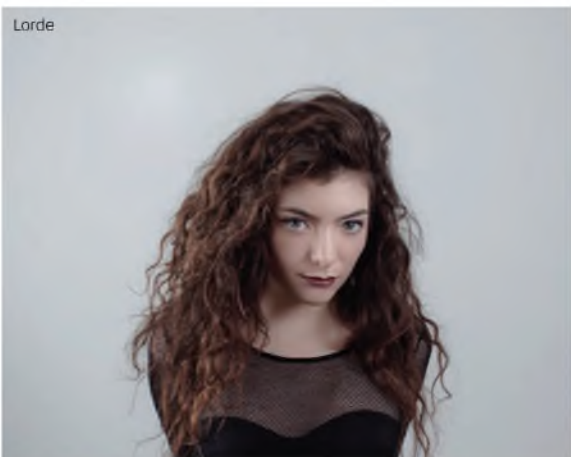
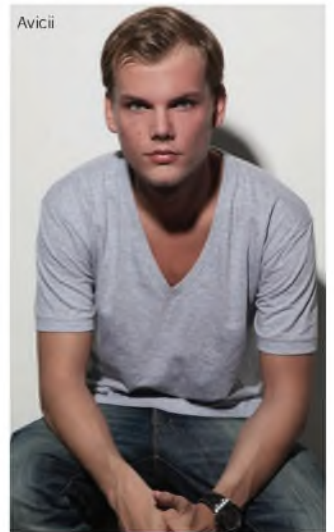


CHARTS EU AIRPLAY WEEK 5 (Mon 27 Jan - Sun 02 Feb 2014)



EU AIRPLAY CHART TOP 50

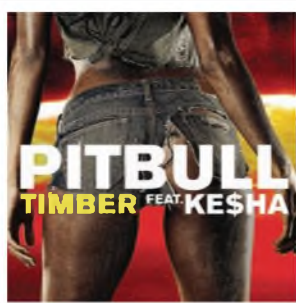
POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	Pharrell Williams Happy	RCA	SME 20,642	+5%	996	721.85m	+9%
2	1	Avicii Hey Brother	Virgin EMI	UMG 16,466	-4%	815	663.91m	-5%
3	3	Pitbull feat. Ke\$ha Timber	Sony Music	SME 14,860	+1%	661	512.36m	-5%
4	4	Klingande Jubel	Klingande	Ind. 8,113	+8%	425	502.86m	+3%
5	5	OneRepublic Counting Stars	Polydor	UMG 11,241	-1%	739	440.05m	+5%
6	6	Lorde Royals	Virgin Records	UMG 10,229	-2%	850	416.82m	0%
7	7	Imagine Dragons Demons	Polydor	UMG 5,755	+13%	417	401.06m	+5%
8	12	Milky Chance Stolen Dance	Pias	Ind. 5,290	+6%	259	360.28m	+11%
9	8	Eminem feat. Rihanna The Monster	Universal Music	UMG 10,443	-5%	550	352.85m	-6%
10	13	Lily Allen Hard Out Here	Parlophone Music	WMG 5,923	+11%	367	332.22m	+8%
11	15	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 5,616	+10%	287	328.44m	+7%
12	9	One Direction Story Of My Life	Sony Music	SME 8,812	-5%	676	325.53m	-2%
13	11	Katy Perry Unconditionally	Virgin EMI	UMG 7,265	-12%	522	313.93m	-4%
14	10	Ellie Goulding Burn	Polydor	UMG 8,092	-8%	626	310.60m	-5%
15	24	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 8,495	+21%	567	305.18m	+31%
16	14	Avicii Wake Me Up	PRMD/Positiva	UMG 7,691	-4%	691	294.37m	-4%
17	16	James Blunt Bonfire Heart	Atlantic	WMG 6,062	-6%	596	280.73m	-2%
18	17	Miley Cyrus Wrecking Ball	RCA	SME 6,511	-15%	573	263.89m	-7%
19	21	U2 Ordinary Love	Island	UMG 5,410	-2%	476	255.43m	-2%
20	23	Sunrise Avenue Lifesaver	Universal Mus..	UMG 2,357	-5%	161	254.00m	+7%
21	22	Katy Perry Roar	Virgin EMI	UMG 7,539	-10%	712	252.76m	-1%
22	19	Adel Tawil Lieder	Polydor	UMG 3,034	-2%	162	252.59m	-4%
23	26	Bastille Things We Lost In Th..	Virgin Records	UMG 2,703	-6%	249	248.50m	+13%
24	20	Passenger Let Her Go	Embassy Of Music	SME 5,447	-1%	735	247.92m	-6%
25	18	Lady Gaga feat. R. K.. Do What U Want	Interscope	UMG 8,977	-8%	578	240.76m	-14%
26	25	Capital Cities Safe And Sound	Capitol Records	UMG 4,242	-6%	447	210.56m	-5%
27	30	Bastille Of The Night	Bastille Music	Ind. 6,309	-2%	490	203.20m	+3%
28	35	Pink Just Give Me A Reason	RCA	SME 3,445	-3%	632	197.74m	+14%
29	27	Olly Murs Dear Darlin'	Epic	SME 4,179	-7%	437	195.36m	-9%
30	31	Imagine Dragons On Top Of The World	Polydor	UMG 3,059	-8%	367	191.28m	-2%
31	39	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 5,851	+11%	963	188.24m	+17%
32	28	Jason Derulo feat. 2.. Talk Dirty	Warner Music	WMG 5,322	-6%	446	187.96m	-8%
33	29	Family Of The Year Hero	Universal	UMG 2,221	-11%	220	182.24m	-8%
34	32	Beyoncé XO	RCA	SME 5,622	-1%	454	178.68m	-3%
35	34	John Newman Love Me Again	Island	UMG 5,896	-9%	669	169.33m	-5%
36	48	James Blunt Heart To Heart	Atlantic	WMG 3,535	+14%	411	166.15m	+25%
37	40	Tom Odell Another Love	Columbia	SME 1,733	+7%	253	166.09m	+6%
38	38	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 5,123	-6%	552	164.34m	0%
39	36	Calvin Harris & Ales.. Under Control	Columbia	SME 6,057	-7%	417	158.58m	-8%
40	33	Robbie Williams Go Gentle	Island	UMG 2,977	-17%	430	150.28m	-18%
41	41	A Great Big World fe.. Say Something	Epic	SME 3,220	+9%	356	143.86m	-5%
42	43	James Arthur Impossible	Syco	SME 2,525	0%	416	143.15m	-3%
43	37	John Newman Cheating	Island	UMG 3,075	-12%	372	141.91m	-18%
44	46	Bastille Pompeii	Virgin Records	UMG 2,062	-4%	464	138.98m	-2%
45	42	Robin Thicke feat. T.. Blurred Lines	Polydor	UMG 4,764	-5%	665	138.34m	-8%
46	45	Martin Garrix Animals	News	Ind. 4,429	-6%	406	137.26m	-4%
47	52	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 4,511	+16%	339	136.71m	+14%
48	47	Lumineers, The Ho Hey	Dualtone	UMG 2,355	+2%	538	135.18m	-2%
49	54	OneRepublic Something I Need	Polydor	UMG 1,219	-8%	98	134.51m	+17%
50	63	Lorde Team	Virgin EMI	UMG 3,160	+34%	349	133.72m	+31%



CHARTS STREAMING – OFFICIAL WEEK 5



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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	11	CLEAN BANDIT FT JESS GLYNNE Rather Be Atlantic
2	2	PHARRELL WILLIAMS Happy Columbia
3	1	PITBULL FT KESHA Timber Mr 305/Polo Grounds
4	3	AVICII Hey Brother Positiva/PRMD
5	4	JASON DERULO Trumpets Warner Bros
6	8	BEYONCE FT JAY-Z Drunk In Love Columbia
7	7	LORDE Royals Virgin
8	5	EMINEM FT RIHANNA The Monster Interscope
9	6	ONEREPUBLIC Counting Stars Interscope
10	9	AVICII Wake Me Up Positiva/PRMD
11	10	BASTILLE Of The Night Virgin
12	12	BASTILLE Pompeii Virgin
13	28	VANCE JOY Riptide Infectious Music
14	14	DRAKE FT MAJID JORDAN Hold On We're Going Home Cash Money/Republic Records
15	13	KATY PERRY Roar Virgin
16	17	ELLIE GOULDING Burn Polydor
17	15	AWOLNATION Sail Red Bull
18	20	ARCTIC MONKEYS Do I Wanna Know Domino Recordings
19	19	CALVIN HARRIS/ALESSO/HURTS Under Control Columbia
20	16	ONE DIRECTION Story Of My Life Syco Music
21	18	MARTIN GARRIX Animals Positiva/Virgin
22	22	FUSE ODG Million Pound Girl (Badder Than Bad) 3 Beat/AATW
23	21	ELLIE GOULDING How Long Will I Love You Polydor
24	26	BEYONCE XO Columbia
25	25	PASSENGER Let Her Go Netwerk
26	74	VAMPS Wild Heart EMI
27	54	NEON JUNGLE Braveheart RCA
28	32	ED SHEERAN I See Fire Decca
29	30	IMAGINE DRAGONS Radioactive Interscope
30	39	IDINA MENZEL Let It Go Walt Disney
31	24	ROBIN THICKE/TI/PHARRELL Blurred Lines Interscope
32	31	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky Columbia
33	35	KID INK FT CHRIS BROWN Show Me 88 Classic/Alumni/RCA
34	34	MATRIX & FUTUREBOUND/MARSHALL Control 3 Beat/AATW
35	23	MILEY CYRUS Wrecking Ball RCA
36	29	JASON DERULO FT 2 CHAINZ Talk Dirty Warner Bros
37	27	JOHN NEWMAN Love Me Again Island
38	NEW	WILL.I.AM/CYRUS/KHALIFA Feelin' Myself Interscope
39	38	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us Macklemore
40	37	SHAKIRA FT RIHANNA Can't Remember To Forget You RCA
41	33	LADY GAGA & R KELLY Do What U Want Interscope
42	41	SUB FOCUS Turn Back Time EMI
43	44	IMAGINE DRAGONS Demons Interscope
44	72	KATY PERRY FT JUICY J Dark Horse Virgin
45	40	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness Polydor
46	57	LORDE Team Virgin
47	36	AVICII You Make Me Positiva/PRMD
48	61	BUSTA RHYMES/Q-TIP/KANYE WEST Thank You Cash Money/Republic Records
49	42	CHASE & STATUS FT JACOB BANKS Alive EMI
50	65	RUDIMENTAL FT ELLA EYRE Waiting All Night Asylum
51	NEW	KATY B Crying For No Reason Rinse Recordings
52	45	WILKINSON Afterglow Ram/Virgin
53	46	1975 Chocolate Dirty Hit
54	43	LITTLE MIX Move Syco Music
55	48	ARCTIC MONKEYS R U Mine Domino Recordings
56	53	IMAGINE DRAGONS On Top Of The World Interscope
57	51	ARCTIC MONKEYS Why'd You Only Call Me When You're High Domino Recordings
58	49	LITTLE MIX Little Me Syco Music
59	60	ELYAR FOX Do It All Over Again RCA
60	64	MILEY CYRUS Adore You RCA
61	92	TINIE TEMPAH FT LABRINTH Lover Not A Fighter Parlaphone
62	99	MACKLEMORE/LEWIS/SCHOOLBOY Q White Walls Macklemore
63	52	MILEY CYRUS We Can't Stop RCA
64	50	KATY PERRY Unconditionally Virgin
65	76	IDINA MENZEL & KRISTEN BELL For The First Time In Forever Walt Disney
66	58	LUMINEERS Ho Hey Decca
67	55	TOM ODELL Another Love Columbia
68	56	NAUGHTY BOY FT SAM SMITH La La La Virgin
69	47	LILY ALLEN Somewhere Only We Know Parlaphone
70	59	EMINEM Rap God Interscope
71	83	ONEREPUBLIC If I Lose Myself Interscope
72	84	MACKLEMORE/LEWIS/LAMBERT Same Love Macklemore
73	63	KILLERS Mr Brightside Vertigo
74	66	CALVIN HARRIS/ELLIE GOULDING I Need Your Love Columbia
75	62	JAMES BLUNT Bonfire Heart Atlantic/Custard



CLIMBER: CLEAN BANDIT



CLIMBER: VAMPS



NEW: WILL.I.AM



NEW: KATY B



CLIMBER: ONE REPUBLIC

CHARTS STREAMING – SPOTIFY WEEK 5



GLOBAL



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

EUROPE



- PITBULL** Timber
- PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- ED SHEERAN** I See Fire
- EMINEM** The Monster
- AVICII** Hey Brother
- ONEREPUBLIC** Counting Stars
- LORDE** Royals
- AVICII** Wake Me Up - Radio Edit
- KATY PERRY** Dark Horse
- JASON DERULO** Talk Dirty - feat. 2 Chainz
- KLINGANDE** Jubel - Radio Edit
- CALVIN HARRIS** Under Control
- BEYONCÉ** Drunk In Love
- ONE DIRECTION** Story Of My Life
- ELLIE GOULDING** Burn
- MILEY CYRUS** Wrecking Ball
- SHAKIRA** Can't Remember To Forget You
- JASON DERULO** Trumpets
- IMAGINE DRAGONS** Demons
- KATY PERRY** Roar

UK

- CLEAN BANDIT** Rather Be feat. Jess Glynne
- PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- PITBULL** Timber
- AVICII** Hey Brother
- BEYONCÉ** Drunk In Love
- JASON DERULO** Trumpets
- LORDE** Royals
- ONEREPUBLIC** Counting Stars
- EMINEM** The Monster
- AVICII** Wake Me Up - Radio Edit



France: Pharrell

FRANCE

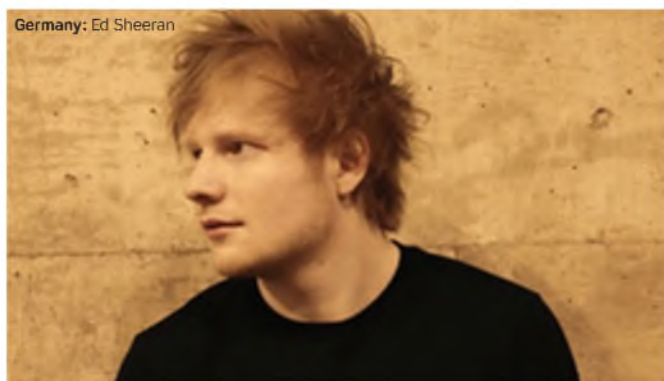
- PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- LORDE** Royals
- PITBULL** Timber
- ONEREPUBLIC** Counting Stars
- INDILA** Dernière Danse
- MAITRE GIMS** Zombie
- STROMAE** Tous Les Mêmes
- AVICII** Hey Brother
- EMINEM** The Monster
- BEYONCÉ** Drunk In Love



UK: Clean Bandit

GERMANY

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



Germany: Ed Sheeran



Netherlands: John Legend

NETHERLANDS

- JOHN LEGEND** All Of Me
- KATY PERRY** Dark Horse
- ONEREPUBLIC** Counting Stars
- PITBULL** Timber
- STROMAE** Formidable
- JASON DERULO** Trumpets
- AVICII** Hey Brother
- PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- ED SHEERAN** I See Fire
- EMINEM** The Monster

NORWAY

- ED SHEERAN** I See Fire
- KLINGANDE** Jubel - Radio Edit
- PITBULL** Timber
- KATY PERRY** Dark Horse
- KAVEH** Snufs
- EMINEM** The Monster
- PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- ONEREPUBLIC** Counting Stars
- AVICII** Hey Brother
- LORDE** Royals

SPAIN

- AVICII** Hey Brother
- PITBULL** Timber
- PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- JASON DERULO** Talk Dirty - feat. 2 Chainz
- EMINEM** The Monster
- ONEREPUBLIC** Counting Stars
- LEIVA** Terriblemente Cruel
- LORDE** Royals
- AVICII** Wake Me Up - Radio Edit
- MILEY CYRUS** Wrecking Ball

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
- KATY PERRY** Dark Horse
- LORDE** Royals
- SHAKIRA** Can't Remember To Forget You

UNITED STATES

- KATY PERRY** Dark Horse
- LORDE** Royals
- BEYONCÉ** Drunk In Love
- BASTILLE** Pompeii
- PITBULL** Timber
- LORDE** Team
- JASON DERULO** Talk Dirty - feat. 2 Chainz
- ONEREPUBLIC** Counting Stars
- PASSENGER** Let Her Go
- A GREAT BIG WORLD** Say Something

CHARTS STREAMING – MUSIC VIDEO WEEK 5



NEW ARTISTS - UK

POS ARTIST/ SINGLE/ LABEL

- 1 AVICII – Hey Brother (Lyric)
- 2 LORDE – Royals (US Version)
- 3 NEON JUNGLE – Braveheart
- 4 AVICII – Wake Me Up
- 5 AVICII – Hey Brother
- 6 GORGON CITY FT MNEK – Ready For Your Love
- 7 THE VAMPS – Wild Heart
- 8 WILKINSON – Afterglow
- 9 MIKE WILL MADE IT FT MILEY CYRUS – 23
- 10 NAUGHTY BOY FT SAM SMITH – La La La
- 11 ZEDD FT HAYLEY WILLIAMS – Stay The Night
- 12 JOHN NEWMAN – Love Me Again
- 13 SAM SMITH – Money On My Mind
- 14 BASTILLE – Of The Night
- 15 YG FT JEEZY, RICH HOMIE QUAN – My Nigga (Explicit)
- 16 BASTILLE – Pompeii
- 17 SAM SMITH – Money On My Mind (Lyric)
- 18 IMAGINE DRAGONS – Radioactive
- 19 DAPPY – No Regrets
- 20 ELYAR FOX – Do It All Over Again

ITALY

POS ARTIST/ SINGLE

- 1 SHAKIRA - Can't Remember to Forget You ft. Rihanna
- 2 PITBULL - Timber ft. Ke\$ha
- 3 MILEY CYRUS - Wrecking Ball
- 4 EMINEM - The Monster (Explicit) ft. Rihanna
- 5 ONE DIRECTION - Story of My Life
- 6 AVICII - Hey Brother (Lyric)
- 7 ONEREPUBLIC - Counting Stars
- 8 KATY PERRY - Unconditionally (Official)
- 9 IMAGINE DRAGONS - Demons (Official)
- 10 EMMA - L'Amore Non Mi Basta



WORLDWIDE

POS ARTIST/ SINGLE

- 1 SHAKIRA - Can't Remember to Forget You ft. Rihanna
- 2 PITBULL - Timber ft. Ke\$ha
- 3 MILEY CYRUS - Wrecking Ball
- 4 KATY PERRY - Roar (Official)
- 5 LORDE - Royals (US Version)
- 6 ONE DIRECTION - Story of My Life
- 7 BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
- 8 ONEREPUBLIC - Counting Stars
- 9 ROMEO SANTOS - Propuesta Indecente
- 10 PRINCE ROYCE - Darte un Beso



POLAND

POS ARTIST/ SINGLE

- 1 SHAKIRA - Can't Remember to Forget You ft. Rihanna
- 2 PITBULL - Timber ft. Ke\$ha
- 3 WITHIN TEMPTATION - Whole World is Watching ft. Piotr Rogucki
- 4 BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
- 5 ONE DIRECTION - Story of My Life
- 6 SHAKIRA - Can't Remember To Forget You (Audio) ft. Rihanna
- 7 AVICII - Hey Brother (Lyric)
- 8 ONEREPUBLIC - Counting Stars
- 9 MILEY CYRUS - Wrecking Ball
- 10 JAMES ARTHUR - Recovery



UK

POS ARTIST/ SINGLE

- 1 SHAKIRA - Can't Remember to Forget You ft. Rihanna
- 2 PITBULL - Timber ft. Ke\$ha
- 3 BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
- 4 WILL.I.AM - Feelin' Myself f. Miley Cyrus, French Montana & Wiz Khalifa
- 5 KATY PERRY - Roar (Official)
- 6 ONE DIRECTION - Story of My Life
- 7 ONEREPUBLIC - Counting Stars
- 8 AVICII - Hey Brother (Lyric)
- 9 ONE DIRECTION - Midnight Memories
- 10 KID INK FEAT. CHRIS BROWN - Show Me (Explicit)



AUSTRALIA

POS ARTIST/ SINGLE

- 1 SHAKIRA - Can't Remember to Forget You ft. Rihanna
- 2 LORDE - Royals (US Version)
- 3 A GREAT BIG WORLD & CHRISTINA AGUILERA - Say Something
- 4 ONE DIRECTION - Midnight Memories
- 5 KATY PERRY - Roar (Official)
- 6 PITBULL - Timber ft. Ke\$ha
- 7 BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
- 8 MAGIC! - Rude
- 9 DEMI LOVATO - Let It Go (from "Frozen") [Official]
- 10 JOHN LEGEND - All of Me



FRANCE

POS ARTIST/ SINGLE

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



SPAIN

POS ARTIST/ SINGLE

- 1 SHAKIRA - Can't Remember to Forget You ft. Rihanna
- 2 DAVID BISBAL - Diez Mil Maneras (pseudo)
- 3 PITBULL - Timber ft. Ke\$ha
- 4 ROMEO SANTOS - Propuesta Indecente
- 5 AVICII - Hey Brother (Lyric)
- 6 MILEY CYRUS - Wrecking Ball
- 7 ONE DIRECTION - Story of My Life
- 8 PRINCE ROYCE - Darte un Beso
- 9 ONE DIRECTION - Midnight Memories
- 10 SHAKIRA - Can't Remember To Forget You (Audio) ft. Rihanna

CHARTS INDIES WEEK 5



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Vance Joy

- 1 1 **VANCE JOY** Riptide / Infectious (PIAS Arvato)
- 2 2 **MACKLEMORE & RYAN LEWIS FT SCHOOLBOY Q & HOLLIS** White Walls / Macklemore (ACA Arvato)
- 3 5 **SOPHIE ELLIS-BEXTOR** Young Blood / EBG's (Essential)
- 4 3 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 5 4 **STORM QUEEN** Look Right Through / Defected/MoS (Sony DADC UK)
- 6 18 **DJ STAY THE NIGHT** Stay The Night / Foodcourt (XS)
- 7 17 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / Macklemore (ACA Arvato)
- 8 6 **PASSENGER** Let Her Go / Nettwerk (Essential GEM)
- 9 RE **YOU ME AT SIX** Lived A Lie / BMG Rights (ROM)
- 10 8 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (ACA Arvato)
- 11 10 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 12 RE **YOU ME AT SIX** Fresh Start Fever / BMG Rights (Rom/Arvato)
- 13 9 **FATBOY SLIM & RIVA STARR FT BEARDYMAN** Eat Sleep Rave Repeat / Skint (Believe Digital)
- 14 12 **CHOIR OF YOUNG BELIEVERS** Hollow Talk / Ghostly International (The Orchard)
- 15 16 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / Macklemore (ACA Arvato)
- 16 13 **LONDON GRAMMAR** Strong / Metal & Dust (Sony DADC UK)
- 17 11 **LONDON GRAMMAR** Nightcall / Metal & Dust (Sony DADC UK)
- 18 14 **SAGE THE GEMINI FT JUSTIN BIEBER AND IAMSU** Gas Pedal / Black Money (Empire)
- 19 7 **SAINT RAYMOND** Young Blood / National Anthem (Kobalt/AWAAL)
- 20 15 **THE 1975** Chocolate / Dirty Hit (Ingrooves)

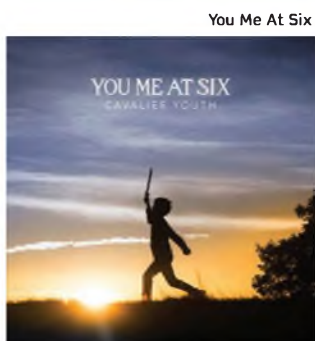
INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Choir Of Young Believers

- 1 3 **DJ STAY THE NIGHT** Stay The Night / Foodcourt (Foodcourt)
- 2 2 **CHOIR OF YOUNG BELIEVERS** Hollow Talk / Ghostly International (Ghostly International)
- 3 1 **SAINT RAYMOND** Young Blood / National Anthem (National Anthem)
- 4 7 **RICHIE SOSA** Step It Up / 2NX (2NX)
- 5 9 **AUDREY NAPOLEON** My Sunrise / SQE (SQE Music)
- 6 8 **THE HEAVY** What Makes A Good Man / Counter (Nirja Tune)
- 7 4 **SAMPHA** Too Much / Young Turks (Young Turks)
- 8 10 **GORGON CITY FT YASMIN** Real / Black Butter (Black Butter)
- 9 5 **MK FT ALANA** Always / Defected (Defected)
- 10 NEW **DJ HIT N MIX** There's No Place I'd Rather Be / E J Hit N Mix (E J Hit N Mix)
- 11 20 **CAITLIN HART** Say Something / Keep Your Soul (Keep Your Soul)
- 12 6 **SLIM JAY** Timber / Slim Jay (Slim Jay)
- 13 NEW **BOYCE AVENUE** Story Of My Life / 3 Peace (3 Peace)
- 14 12 **ROYAL BLOOD** Out Of The Black / Black Mammoth (Black Mammoth)
- 15 17 **SEVAN** Tsunami / Black Crystal (Black Crystal)
- 16 NEW **WE ARE THE IN CROWD** Windows In Heaven / Hopeless (Hopeless)
- 17 NEW **CRISTIN MILIOTI** La Vie En Rose / 20th Century Fox TV (20th Century Fox TV)
- 18 RE **DUKE DUMONT** The Giver / Turbo (Turbo Recordings)
- 19 NEW **DVBBS & VINAI** Raveology / Spinnin' (Spinnin')
- 20 RE **THE HEAVY** Short Change Hero / Counter (Nirja Tune)



You Me At Six

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **YOU ME AT SIX** Cavalier Youth Bmg Rights
- 2 1 **MOGWAI** Rave Tapes Rock Action
- 3 New **OF MICE & MEN** Restoring Force Rise Records
- 4 2 **WARPAINT** Warpaint Rough Trade
- 5 New **GASLIGHT ANTHEM** The B-Sides Side One Dummy
- 6 3 **BRUCE SPRINGSTEEN** High Hopes Columbia
- 7 New **RIFLES** None The Wiser Cooking Vinyl
- 8 New **DAVID CROSBY** Croz Blue Castle
- 9 7 **ARCTIC MONKEYS** Am Domino Recordings
- 10 New **DUM DUM GIRLS** Too True Sub Pop

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW **YOU ME AT SIX** Cavalier Youth / BMG Rights (Rom/Arvato)
- 2 1 **SOPHIE ELLIS-BEXTOR** Wanderlust / EBG's (Essential/Proper)
- 3 4 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 4 5 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 5 NEW **OF MICE & MEN** Restoring Force / Rise (ACA Arvato)
- 6 NEW **THE RIFLES** None The Wiser / Cooking Vinyl (Essential/Proper)
- 7 NEW **SKINDRED** Kill The Power / Cooking Vinyl/Double Cross (Essential/Proper)
- 8 7 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (ACA Arvato)
- 9 6 **PASSENGER** All The Little Lights / Nettwerk (Essential/Proper)
- 10 NEW **ASGEIR** In The Silence / One Little Indian (PIAS Arvato)
- 11 3 **MOGWAI** Rave Tapes / Rock Action (PIAS Arvato)
- 12 2 **WARPAINT** Warpaint / Rough Trade (PIAS Arvato)
- 13 NEW **DAVID CROSBY** Croz / Blue Castle (ACA Arvato)
- 14 NEW **ABOVE & BEYOND** Acoustic / Arjunabeats (Sony DADC UK)
- 15 NEW **THE GASLIGHT ANTHEM** The B-Sides / Side One Dummy (RSK Sony DADC UK)
- 16 NEW **DAVID ARNOLD & MICHAEL PRICE** Sherlock - Music From... / Silva Screen (Essential Proper Music)
- 17 8 **VAMPIRE WEEKEND** Modern Vampires Of The City / XL (PIAS Arvato)
- 18 12 **CARO EMERALD** The Shocking Miss Emerald / Dramatica/Grand Mono (ACA Arvato)
- 19 NEW **SNOWBIRD** Moon / Bella Union (PIAS Arvato)
- 20 16 **ADELE** 21 / XL (PIAS Arvato)



Macklemore & Ryan Lewis Indie Singles (2)



Choir Of Young Believers Indie Singles Breakers (2)



Sophie Ellis-Bextor Indie Albums (2)



Snowbird Indie Albums Breakers (2)



Dum Dum Girls Indie Albums Breakers (3)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Above & Beyond

- 1 NEW **ABOVE & BEYOND** Acoustic / Arjunabeats (Arjunabeats)
- 2 NEW **SNOWBIRD** Moon / Bella Union (PIAS)
- 3 NEW **DUM DUM GIRLS** Too True / Sub Pop (Sub Pop)
- 4 NEW **ACTRESS** Ghettoville / Werkdiscs/Nirja Tune (Nirja Tune)
- 5 NEW **RED DRAGON CARTEL** Red Dragon Cartel / Frontiers (Frontiers)
- 6 4 **EAST INDIA YOUTH** Total Strife Forever / Stolen (Stolen)
- 7 1 **DAMIEN JURADO** Brothers And Sisters Of The Eternal Son / Secretly Canadian (Secretly Canadian)
- 8 6 **BREAK HORSES** Chiaroscuro / Bella Union (PIAS)
- 9 RE **CHOIR OF YOUNG BELIEVERS** This Is For The White... / Ghostly International (Ghostly International)
- 10 NEW **ISAIAH RASHAD** Cilvia Demo / Tap Dawg (Tap Dawg Ent.)
- 11 NEW **DROWNERS** Drowners / French Kiss (French Kiss)
- 12 11 **THEE SILVER MT ZION** F**K Off Get Free / Constellation (Constellation)
- 13 9 **SHARON JONES & THE DAP-KINGS** Give The People What They Want / Daptone (Daptone)
- 14 2 **BETH NIELSEN CHAPMAN** Uncovered / BNC (BNC)
- 15 19 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 16 17 **JON HOPKINS** Immunity / Domino (Domino Recordings)
- 17 8 **GLOAMING** The Gloaming / Real World (Real World)
- 18 5 **AGAINST ME** Transgender Dysphoria Blues / Xtra Mile (Xtra Mile)
- 19 10 **DVS** London Boy American Dreaming / DVS (DVS Music)
- 20 NEW **NEW MENDICANTS** Into The Lime / One Little Indian (One Little Indian)

THIS LAST ARTIST / ALBUM / LABEL

- 11 5 **DAMIEN JURADO** Brothers And Sisters Of The Eternal Son Secretly Canadian
- 12 New **ACTRESS** Ghettoville Werkdiscs
- 13 8 **LONDON GRAMMAR** If You Wait Metal & Dust Recordings
- 14 New **SNOWBIRD** Moon Bella Union
- 15 10 **THEE SILVER MT ZION** F**K Off Get Free Constellation
- 16 11 **HAIM** Days Are Gone Polydor
- 17 New **SHERYL CROW** Feels Like Home Warner Bros
- 18 New **PAUL RODGERS** The Royal Sessions Savvy
- 19 6 **EAST INDIA YOUTH** Total Strife Forever Stolen
- 20 New **ASGEIR** In The Silence One Little Indian

CHARTS iTunes SINGLES WEEK 5

UNITED KINGDOM

POS ARTIST/ ALBUM

26/01/2014 - 01/02/2014

- CLEAN BANDIT** Rather Be
- WILL.I.AM** Feelin' Myself
- PHARRELL WILLIAMS** Happy
- GORGON CITY** Ready For Your Love
- KATY B** Crying For No Reason
- PITBULL** Timber (feat. Ke\$ha)
- NEON JUNGLE** Braveheart
- AVICII** Hey Brother
- BEYONCÉ** Drunk In Love (feat. Jay Z)
- JASON DERULO** Trumpets

DENMARK

POS ARTIST/ ALBUM

27/01/2014 - 02/02/2014

- PHARRELL WILLIAMS** Happy
- CHRISTOPHER** Crazy
- STINE BRAMSEN** Prototypical
- PITBULL** Timber (feat. Ke\$ha)
- NABIHA** Bang That Drum
- ED SHEERAN** I See Fire
- SHAKA LOVELESS** 2 Mod Verden
- BABOU** Supernova
- EMINEM** The Monster (feat. Rihanna)
- KLINGANDE** Jubel

FRANCE

POS ARTIST/ ALBUM

27/01/2014 - 02/02/2014

- PHARRELL WILLIAMS** Happy
- INDILA** Dernière Danse
- DAFT PUNK** Get Lucky
- LORDE** Royals
- DAFT PUNK** Instant Crush
- MAÎTRE GIMS** Zombie
- ONEREPUBLIC** Counting Stars
- LILY ALLEN** Somewhere Only We Know
- CATS ON TREES** Sirens Call
- BEYONCÉ** Drunk In Love (feat. Jay Z)

GERMANY

POS ARTIST/ ALBUM

24/01/2014 - 30/01/2014

- PHARRELL WILLIAMS** Happy
- LILY ALLEN** Hard Out Here
- ED SHEERAN** I See Fire
- HELENE FISCHER** Atemlos Durch Die...
- MARTERIA** Kids (2 Finger An Den Kopf)
- PITBULL** Timber (feat. Ke\$ha)
- LORDE** Royals
- ZEDD** Stay The Night
- BASTILLE** Of The Night
- ADEL TAWIL** Lieder

ITALY

POS ARTIST/ ALBUM

23/01/2014 - 29/01/2014

- PHARRELL WILLIAMS** Happy
- KLINGANDE** Jubel
- PASSENGER** Let Her Go
- AVICII** Hey Brother
- PITBULL** Timber (feat. Ke\$ha)
- IMAGINE DRAGONS** Demons
- MIKA** Stardust (feat. Chiara)
- U2** Ordinary Love
- GEORGE EZRA** Budapest
- KLINGANDE** Jubel



NETHERLANDS

POS ARTIST/ ALBUM

24/01/2014 - 30/01/2014

- CLAUDIA DE BREIJ** Mag Ik Dan Bij Jou
- JOHN LEGEND** All Of Me
- PHARRELL WILLIAMS** Happy
- STROMAE** Formidable
- MAÎTRE GIMS** J'me Tire
- KATY PERRY** Dark Horse (feat. Juicy J)
- PITBULL** Timber (feat. Ke\$ha)
- KLINGANDE** Jubel
- AVICII** Hey Brother
- DVBBS, BORGEIOUS** Tsunami

RUSSIA

POS ARTIST/ ALBUM

27/01/2014 - 02/02/2014

- SEREBRO** Я тебя не отдам
- IMANY** You Will Never Know
- PNAU, FAUL & WAD AD** Changes
- MILKY CHANCE** Stolen Dance
- PHARRELL WILLIAMS** Happy
- ANI LORAK, ГРИГОРИЙ ЛЕПС** Зеркала
- SHAKIRA** Can't Remember To Forget You
- GRUPPA 30.02** Примером
- KYLIE MINOGUE** Into The Blue
- MARTIN GARRIX** Animals

SPAIN

POS ARTIST/ ALBUM

27/01/2014 - 02/02/2014

- DAVID BISBAL** Diez Mil Maneras
- PHARRELL WILLIAMS** Happy
- AVICII** Hey Brother
- SHAKIRA** Can't Remember To Forget You
- LORDE** Royals
- PASSENGER** Let Her Go
- ENRIQUE IGLESIAS** Loco
- DAFT PUNK** Get Lucky (Radio Edit)
- ONEREPUBLIC** Counting Stars
- PITBULL** Timber (feat. Ke\$ha)

SWEDEN

POS ARTIST/ ALBUM

22/01/2014 - 28/01/2014

- ED SHEERAN** I See Fire
- PITBULL** Timber (feat. Ke\$ha)
- AVICII** Addicted To You
- KLINGANDE** Jubel
- PHARRELL WILLIAMS** Happy
- DVBBS, BORGEIOUS** Tsunami
- LINDA MARTELL** Color Him Father
- MANDO DIAO** Black Saturday
- JAMES BLUNT** Bonfire Heart
- AVICII** Hey Brother

SWITZERLAND

POS ARTIST/ ALBUM

24/01/2014 - 30/01/2014

- PHARRELL WILLIAMS** Happy
- ED SHEERAN** I See Fire
- PITBULL** Timber (feat. Ke\$ha)
- AVICII** Hey Brother
- MILKY CHANCE** Stolen Dance
- PNAU, FAUL & WAD AD** Changes
- LILY ALLEN** Hard Out Here
- IMAGINE DRAGONS** Demons
- LORDE** Royals
- ADEL TAWIL** Lieder

CHARTS iTUNES ALBUMS WEEK 5


UNITED KINGDOM

POS ARTIST/ ALBUM

26/01/2014 - 01/02/2014

- 1 **YOU ME AT SIX** Cavalier Youth
- 2 **VARIOUS** The Trevor Nelson Collection 2
- 3 **BEYONCÉ** BEYONCÉ
- 4 **VARIOUS ARTISTS** Frozen
- 5 **LORDE** Pure Heroine
- 6 **AVICII** True
- 7 **VARIOUS** Now That's What I Call...! 86
- 8 **VARIOUS** Running Trax 2014...
- 9 **EMINEM** The Marshall Mathers LP2
- 10 **LONDON GRAMMAR** If You Wait

DENMARK

POS ARTIST/ ALBUM

27/01/2014 - 02/02/2014

- 1 **L.O.C.** Sakrilegium
- 2 **CARPARK NORTH** Phoenix
- 3 **RASMUS SEEBACH** Ingen Kan Love...
- 4 **D-A-D** Disn30land Af30r D30k
- 5 **BEYONCÉ** BEYONCÉ
- 6 **VARIOUS ARTISTS** Frost
- 7 **VARIOUS ARTISTS** More Music 2013
- 8 **NINA PERSSON** Animal Heart
- 9 **WHITNEY HOUSTON** The Ultimate...
- 10 **ABBA** ABBA Gold

FRANCE

POS ARTIST/ ALBUM

27/01/2014 - 02/02/2014

- 1 **DAFT PUNK** Random Access Memories
- 2 **STROMAE** Racine Carrée
- 3 **VARIOUS** Le Meilleur Du Jazz Relaxant...
- 4 **COEUR DE PIRATE** Trauma
- 5 **VARIOUS ARTISTS** La Reine Des Neiges
- 6 **MAÎTRE GIMS** Subliminal La Face Cachée
- 7 **FAUVE VIEUX FRÈRES - Partie 1**
- 8 **BEYONCÉ** BEYONCÉ
- 9 **ÁSGEIR** In The Silence
- 10 **LORDE** Pure Heroine

GERMANY

POS ARTIST/ ALBUM

24/01/2014 - 30/01/2014

- 1 **MARTERIA** Zum Glück In Die Zukunft II
- 2 **HELENE FISCHER** Farbenspiel
- 3 **MACKLEMORE & RYAN LEWIS** The Heist
- 4 **VARIOUS ARTISTS** Urban Dance, Vol. 7
- 5 **PETER MAFFAY** Wenn Das So Ist
- 6 **VARIOUS** Kontor Top Of The Clubs...
- 7 **ATB** Contact
- 8 **SCHANDMAUL** Unendlich...
- 9 **VARIOUS ARTISTS** We Love Fitness
- 10 **VARIOUS** About: Berlin, Vol. 5 ...

ITALY

POS ARTIST/ ALBUM

23/01/2014 - 29/01/2014

- 1 **MIKA** Songbook, Vol. 1
- 2 **BRUCE SPRINGSTEEN** High Hopes
- 3 **MAX PEZZALI** Max 20
- 4 **GIORGIA** Senza Paura (Special Edition)
- 5 **LIGABUE** Mondovisione
- 6 **DENTE** Almanacco Del Giorno Prima
- 7 **VALERIO SCANU** Lasciami Entrare
- 8 **VARIOUS** Frozen: Il Regno Di Ghiaccio
- 9 **DAFT PUNK** Random Access Memories
- 10 **RAYDEN** Raydeneide



Netherlands: Stromae



Spain: Leiva



Sweden: Beyoncé



Switzerland: Ira May

NETHERLANDS

POS ARTIST/ ALBUM

24/01/2014 - 30/01/2014

- 1 **STROMAE** Racine Carrée
- 2 **VARIOUS** 538 Hitzone Best Of 2013
- 3 **BEYONCÉ** BEYONCÉ
- 4 **VARIOUS** Vrienden Van Amstel Live! 2014
- 5 **JOHN LEGEND** Love In The Future
- 6 **JULIA VAN DER TOORN** Julia Van Der...
- 7 **CLAUDIA DE BREIJ** Wat Ik Zeker Weet
- 8 **LONDON GRAMMAR** If You Wait
- 9 **IBRAHIM MAALOUF** Illusions
- 10 **DAFT PUNK** Random Access Memories

RUSSIA

POS ARTIST/ ALBUM

27/01/2014 - 02/02/2014

- 1 **VARIOUS** 2014 GRAMMY® Nominees
- 2 **МЕЛОДИЯ...** Владимир Высоцкий...
- 3 **MICHAEL PRICE**..Sherlock: Music from...
- 4 **ANACONDAZ** Без паники
- 5 **VARIOUS...** Официальный альбом...
- 6 **DAFT PUNK** Random Access Memories
- 7 **ATB** Contact
- 8 **IMANY** The Shape Of A Broken Heart
- 9 **BEYONCÉ** BEYONCÉ
- 10 **VARIOUS** The Secret Life Of Walter Mitty

SPAIN

POS ARTIST/ ALBUM

27/01/2014 - 02/02/2014

- 1 **LEIVA** Pólvora
- 2 **ANTONIO OROZCO** Dos Orillas
- 3 **MICHAEL BUBLÉ** To Be Loved
- 4 **DAFT PUNK** Random Access Memories
- 5 **VARIOUS** Mujeres y Hombres y...
- 6 **VARIOUS** Frozen: El Reino Del Hielo...
- 7 **VARIOUS** Running Hits Winter Mix
- 8 **KYLIE MINOGUE** Kiss Me Once...
- 9 **CESAR BENITO** El Tiempo Entre Costuras
- 10 **AVICII** True

SWEDEN

POS ARTIST/ ALBUM

22/01/2014 - 28/01/2014

- 1 **BEYONCÉ** BEYONCÉ
- 2 **VARIOUS** Absolute Workout 2014
- 3 **BRUCE SPRINGSTEEN** High Hopes
- 4 **LINDA MARTELL** Color Me Country
- 5 **ABBA** ABBA Gold
- 6 **VARIOUS** Absolute Dance Winter 2014
- 7 **AGNES** Collection
- 8 **ONE DIRECTION** Midnight Memories - EP
- 9 **VERONICA MAGGIO** Handen i Fickan...
- 10 **BO KASPER ORKESTER** Så Mycket Bo...

SWITZERLAND

POS ARTIST/ ALBUM

24/01/2014 - 30/01/2014

- 1 **IRA MAY** The Spell (Bonus Track Version)
- 2 **STROMAE** Racine Carrée
- 3 **DAFT PUNK** Random Access Memories
- 4 **VARIOUS ARTISTS** Deep House 2014
- 5 **VARIOUS ARTISTS** Urban Dance, Vol. 7
- 6 **HELENE FISCHER** Farbenspiel
- 7 **MACKLEMORE & RYAN LEWIS** The Heist
- 8 **LORDE** Pure Heroine
- 9 **VARIOUS ARTISTS** Bravo The Hits 2013
- 10 **ABBA** ABBA Gold

CHARTS ANALYSIS WEEK 5



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



- DJ FRESH FEAT. JAY FAY & MS DYNAMITE *Dibby Dibby* (Sound Ministry of Sound)
- CHOIR OF YOUNG BELIEVERS *Hollow Talk Ghostly* (International)
- EMELI SANDE *Clown* (Virgin)
- FUTURE FEAT. MILEY CYRUS & MR HUDSON *Real And True* (Epic/Freebandz)
- BLACKSTREET FEAT. DR DRE *No Diggity* (Interscope)
- ONE DIRECTION *Midnight Memories* (Syco)
- BIRDY *Skinny Love* (14th Floor/Atlantic)
- JAMES BLUNT *Heart To Heart* (Atlantic/Custard)
- ELLIE GOULDING *Goodness Gracious* (Polydor)

UK ARTIST ALBUMS CHART

- BOMBAY BICYCLE CLUB *So Long See You Tomorrow* (Island)
- WITHIN TEMPTATION *Hydra* (Dramatico)
- MAXIMO PARK *Too Much Information* (Daylighting)
- BROKEN BELLS *After The Disco* (Columbia)
- SETH LAKEMAN *Word Of Mouth* (Cooking Vinyl)
- SUZANNE VEGA *Tales From The Realm Of The Queen Of Pentacles* (Cooking Vinyl)
- BEHEMOTH *The Satanist* (Nuclear Blast)
- AUGUSTINES *Augustines* (Votiv)
- SOUND CITY *Sound City - Real To Reel: OST* (Columbia)
- TINA TURNER *Love Songs* (Rhino)
- FAMILY RAIN *Under The Volcano* (Vertigo)
- JOHN BUTLER TRIO *Flesh & Blood* (Because Music)
- BRUNO MARS *Doo-Wops & Hooligans* (Elektra)
- EDDI READER *Vagabond* (Reveal)
- VOICES8 *Eventide* (Decca)
- RED HOT CHILI PEPPERS *Greatest Hits* (Warner Bros)
- GRAND MAGUS *Triumph And Power* (Nuclear Blast)
- ANDRE RIEU & JOHANN STRAUSS ORCHESTRA *Love Letters* (Decca)
- PAT METHENY *Kin* (Nonesuch)
- OASIS *Time Flies - 1994-2009* (Big Brother)

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

Source: Official Charts Company

SINGLES

■ BY ALAN JONES

After a convincing second week atop the singles chart, *Rather Be* is set to extend its reign this weekend, with Tuesday's midweek sales flashes putting it 15% ahead of highest new entry and nearest challenger *Dibby Dibby Sound* by DJ Fresh.

Rather Be was relegated to third place in the first of last week's midweek chart flashes, some 10,000 sales behind *Feelin' Myself* - the new Will.I.Am single, which also features Miley Cyrus, Wiz Khalifa, French Montana and DJ Mustard - and 2,000 sales behind *Gorgon City's Ready For Your Love* (feat. MNEK), but beat them both by a huge margin in the end, selling a further 136,952 copies to raise its two week tally to 299,754.

Will.I.Am's fast start was the result of weeks of pent-up demand, and once that had been satisfied, *Feelin' Myself* was never in with a chance of becoming his 10th No.1. It did, however,



MIDWEEK NO.1
Clean Bandit: *Rather Be*

become his fourth No.2, and its opening week sales of 97,417 was only slightly below the highest tallies he has had while at No.1, trailing the 100,236 copies that *Black Eyed Peas' Meet Me Halfway* sold when it got to the top in 2009, and the 102,320 copies that *Eva Simons* collaboration *This Is Love* sold when debuting at No.2 in 2012. *Will.I.Am's* biggest weekly sale

of 115,896 came the week *Scream & Shout* (feat. Britney Spears) climbed 3-2. It got to No.1 two weeks later, but sold only 62,250 copies on its first week at the summit.

Gorgon City debut at No.4, after *Ready For Your Love* sold 71,966 copies. It is the London duo's first Top 40 hit, arriving nearly 11 months after their only previous Top 75 entry, *Real* (feat.

Yasmin), reached No.44.

Katy B provided the third and final new entry to the Top 10, debuting at No.5 (56,039 sales) with *Crying For No Reason*. *Katy B's* fourth Top 10 hit, it is the second single from her second album, *Little Red*, which is released next Monday (8th).

Three weeks after reaching its previous peak of No.10, *Beyonce & Jay Z's Drunk In Love* jumped 12-9, with sales climbing 47.83% week-on-week to 24,491.

Elsewhere in the Top 10, *Pharrell Williams' Happy* dipped 2-3 (79,832 sales), *Pitbull's Timber* fell 5-6 (46,478 sales), *Neon Jungle's Braveheart* ebbed 4-7 (36,059 sales), *Avicii's Hey Brother* declined 6-8 (28,559 sales) and *Jason DeRulo's Trumpets* moved 7-10 (24,349 sales).

Nine months after his debut hit *So Good To Me* reached No.2, *Chris Malinchak* opened at No.23 (12,829 sales) with follow-up *If U Got It*.

Overall singles sales were up 4.92% week-on-week at 3,280,230 - 6.87% below same week 2013 sales of 3,522,200.

ALBUMS

■ BY ALAN JONES

London indie band *Bombay Bicycle Club* raced into the yellow jersey position on Tuesday's midweek sales flashes with their fourth album *So Long, See You Tomorrow* set to win the race for chart honours this weekend.

They are set to replace Surrey rockers *You Me At Six*, who landed their first No.1 last Sunday with their fourth album, *Cavalier Youth*. Home to the singles chart entries *Lived A Lie* (No.11), *Hope For The Best* (No.75) and *Fresh Start Fever* (No.46), the album sold 32,426 copies to become the first chart-topper for the BMG Rights Management label, which was established as an independent in 2008 when the original BMG group - which included the RCA, Arista and J labels - was acquired by BMG's erstwhile partners Sony Music.

Making way for *You Me At Six*, *Ellie Goulding* slipped back to No.2 with *Halcyon* (16,920 sales) which moved ahead of *Lights* to become the biggest seller of her two albums (753,827 sales to 748,053) while raising her cumulative album sales to more



MIDWEEK NO.1
Bombay Bicycle Club: *So Long, See You Tomorrow*

than 1.5m. After ending its 10 week run in the Top 10 last week, *Halcyon* single *How Long Will I Love You* descended 11-15 (17,400 sales) - but upcoming single *Goodness Gracious* climbed 124-86 (2,867 sales).

While *You Me At Six's* album was the only brand new release to breach the Top 10, three albums by Brits nominees returned to the top tier: *London Grammar's If You Wait* jumped 11-7 (7,692 sales), *Lorde's Pure Heroine* climbed 16-8 (7,667 sales) and *Eminem's The Marshall Mathers LP 2* leapt 22-10 (7,230 sales). *Lorde's* album secured a 13 week

high, making the Top 10 for the first time since it debuted at No.4, while No.1 single *Royals* revived 29-25 (11,264 sales) and second single, *Team*, made its Top 75 debut (95-70, 4,250 sales).

The rest of the Top 10 artist albums: *Beyonce* (3-3, 14,994 sales), *True* by *Avicii* (5-4, 9,918 sales), *Wanderlust* by *Sophie Ellis-Bextor* (4-5, 8,520 sales), *Bad Blood* by *Bastille* (7-6, 8,116 sales) and *High Hopes* by *Bruce Springsteen* (2-9, 7,291 sales).

A top 10 album in America last September, *Sheryl Crow's* eighth regular studio album but first to pursue a wholly country

music agenda, *Feels Like Home*, finally dropped in the UK last week and debuted at No.16 (5,498 sales). *Crow's* last album, *100 Miles From Memphis*, debuted and peaked at No.34 on sales of 5,162 in 2010. *Feels Like Home* is her first album for Warner Brothers after spending 20 years as an A&M artist.

Californian metalcore band *Of Mice & Men* failed to chart with their eponymous 2010 debut and 2011 follow-up *The Flood* but persistence pays off, and their third album, *Restoring Force*, debuted at No.17 (5,254 sales) on Sunday.

Of Mice & Men have been on the Rise label throughout their career - but London indie band *The Rifles* change affiliation with every release, and landed their highest charting effort yet, debuting at No.21 (4,630 sales) with *Cooking Vinyl* release *None The Wiser*. Their 2006 debut *No Love Lost On Red Ink* reached No.68. 2009's *Great Escape* (No.27) was on 679 and 2011's *Freedom Run* (No.37) was on *Right Hook*.

After five straight declines, overall album sales were up 2.87% week-on-week at 1,390,866 - 23.44% below same week 2013 sales of 1,816,685.

CHARTS CLUB WEEK 5

Club charts are available on MusicWeek.com every Friday

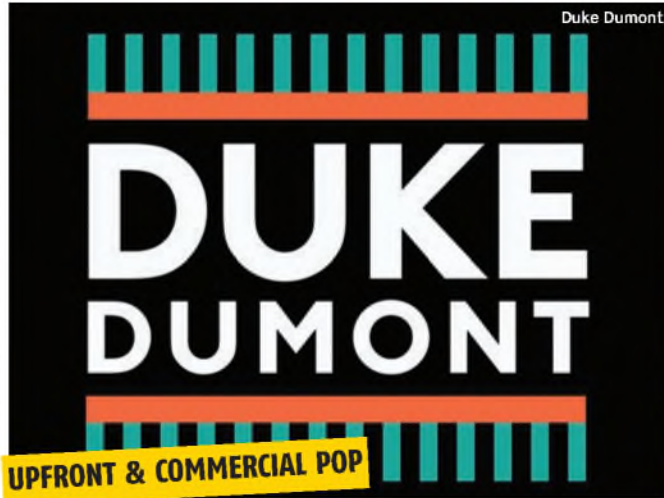
UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	5	DUKE DUMONT FEAT. JAX JONES Got U / <i>Blasé Boys Club/Virgin/EMI</i>
2	8	4	TENNAKE FEAT. NILE RODGERS & FIORA Love Sublime / <i>Virgin/EMI</i>
3	4	9	DANSSON & MARLON HOFFSTADT Shake That / <i>ifrr</i>
4	12	6	LE YOUTH FEAT. DOMINIQUE YOUNG UNIQUE Dance With Me / <i>Sign Of The Times</i>
5	1	6	ROUTE 94 FEAT. JESS GLYNNE My Love / <i>Rinse/Virgin/EMI</i>
6	18	3	ARMIN VAN BUUREN Save My Night / <i>Armada/Positiva</i>
7	9	5	NEW WORLD SOUND & THOMAS NEWSON Flute / <i>3 Beat</i>
8	11	3	CLEAN BANDIT FEAT. JESS GLYNNE Rather Be / <i>Atlantic</i>
9	16	4	GOTSOME FEAT. GET ALONG GANG Bassline / <i>Defected</i>
10	22	2	EXAMPLE Kids Again / <i>Epic</i>
11	14	4	PAUL WOOLFORD Untitled / <i>Relentless</i>
12	NEW	1	PETRA MOR I Can't! (Make It Better) / <i>Petra/Ozni</i>
13	NEW	1	MANHATTAN CLIQUE Torn In Two / <i>Planet Clique</i>
14	23	2	SAM SMITH Money On My Mind / <i>Capitol</i>
15	17	6	JOHN NEWMAN Losing Sleep / <i>Island</i>
16	7	8	GORGON CITY FEAT. MNEK Ready For Your Love / <i>Black Butter/Virgin/EMI</i>
17	15	4	BOYA Boya EP): Olympics/Story Of A Kid / <i>White Label</i>
18	24	4	DVBBS & BORGEOUS FEAT. TINIE TEMPAH Tsunami (Jump) / <i>MoS</i>
19	29	2	KRYSTAL ROXX FEAT. RAPHAELLA One Drop / <i>Roxx</i>
20	NEW	1	FOXES Let Go For Tonight / <i>Sign Of The Times</i>
21	25	3	VANQUISH Damn / <i>Non Stop</i>
22	13	3	SHOWTEK & JUSTIN PRIME... Cannonball (Earthquake) / <i>Polydor/Spinm</i>
23	38	2	CAZZETTE Run For Cover / <i>PRMD/Positiva</i>
24	28	13	CHRIS MALINCHAK If U Got It / <i>Relentless</i>
25	6	5	JOSH BUTLER Got A Feeling / <i>Relentless</i>
26	NEW	1	THE DEALER No Dubs / <i>AATW</i>
27	NEW	1	YOUNGHEART FEAT. MATINA Rise / <i>Coast</i>
28	2	4	JUST IVY FEAT. AKON Paradise / <i>Black Pearl</i>
29	31	2	TIESTO Red Lights / <i>Fm:Am/Virgin/EMI</i>
30	27	2	FAUL & WAD AD VS. PNAU Changes / <i>Relentless</i>
31	30	2	PAUL RUDD FEAT. CHLOE MILLS Searching / <i>Globatracks</i>
32	32	4	ALESSO VS. ONEREPUBLIC If I Lose Myself / <i>Polydor</i>
33	35	2	LUDE BROS. I Wanna Rock It / <i>Mutants</i>
34	NEW	1	THE DISCO FRIES Parachutes / <i>One Love</i>
35	5	6	MONKEY SAFARI Coming Down (Hi-Life) / <i>MoS</i>
36	NEW	1	ZINC Show Me / <i>Rinse</i>
37	26	6	WILKINSON FEAT. DETOUR CITY Too Close / <i>Ram/Virgin/EMI</i>
38	NEW	1	TINIE TEMPAH FEAT. LABRINTH Lover Not A Fighter / <i>Parlophone</i>
39	NEW	1	REEGL I've Got Nothing Left To Give / <i>Danger</i>
40	NEW	1	ZEDD FEAT. HAYLEY WILLIAMS Stay The Night / <i>Polydor</i>

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	4	DUKE DUMONT FEAT. JAX JONES Got U / <i>Blasé Boys Club/Virgin/EMI</i>
2	9	3	TENNAKE FEAT. NILE RODGERS & FIORA Love Sublime / <i>Virgin/EMI</i>
3	6	3	ROUTE 94 FEAT. JESS GLYNNE My Love / <i>Rinse/Virgin/EMI</i>
4	13	3	THE DEALER No Dubs / <i>AATW</i>
5	8	4	CHRIS MALINCHAK If U Got It / <i>Relentless</i>
6	17	3	CLEAN BANDIT FEAT. JESS GLYNNE Rather Be / <i>Atlantic</i>
7	20	2	DANSSON & MARLON HOFFSTADT Shake That / <i>ifrr</i>
8	28	2	MANHATTAN CLIQUE Torn In Two / <i>Planet Clique</i>
9	15	4	NEW WORLD SOUND & THOMAS NEWSON Flute / <i>3 Beat</i>
10	NEW	1	TINIE TEMPAH FEAT. LABRINTH Lover Not A Fighter / <i>Parlophone</i>
11	NEW	1	SHAKIRA FEAT. RIHANNA Can't Remember To Forget You / <i>RCA</i>
12	NEW	1	KRYSTAL ROXX FEAT. RAPHAELLA One Drop / <i>Roxx</i>
13	29	2	SAM SMITH Money On My Mind / <i>Capitol</i>
14	1	6	LITTLE MIX Little Me / <i>Syco</i>
15	21	2	ELYAR FOX Do It All Over Again / <i>RCA</i>
16	25	2	BEYONCE/BEYONCE FEAT. JAY Z XO/Drunk In Love / <i>Columbia</i>
17	27	2	VANQUISH Damn / <i>Non Stop</i>
18	22	3	MATRIX & FUTUREBOUND FEAT. MAX MARSHALL Control / <i>3 Beat/Metra/Viper</i>
19	3	4	ALESSO VS. ONEREPUBLIC If I Lose Myself / <i>Polydor</i>
20	12	6	GORGON CITY FEAT. MNEK Ready For Your Love / <i>Black Butter/Virgin/EMI</i>
21	NEW	1	LE YOUTH FEAT. DOMINIQUE YOUNG UNIQUE Dance With Me / <i>Sign Of The Times</i>
22	NEW	1	ZENDAYA Replay / <i>Hollywood</i>
23	NEW	1	BRAVVE FEAT. LI'RAW Love That Goes Around / <i>Nikita MDC</i>
24	2	4	JUST IVY FEAT. AKON Paradise / <i>Black Pearl</i>
25	NEW	1	PETRA MOR I Can't! (Make It Better) / <i>Petra/Ozni</i>
26	NEW	1	PIXIE LOTT Nasty / <i>Mercury</i>
27	19	5	JOHN NEWMAN Losing Sleep / <i>Island</i>
28	NEW	1	A3 Come With Me / <i>Wonderly</i>
29	24	9	PITBULL FEAT. KESHA Timber / <i>Mr 305/Polo Grounds</i>
30	7	3	ALLA RAY On Fire / <i>White Label</i>

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



Duke Dumont rules both Upfront and Commercial Pop club charts

ANALYSIS

BY ALAN JONES

After releasing several uncharted singles on Turbo, Dubside and Because Music, Duke Dumont had his first club chart success last year, when Need U (100%) - with a vocal from A*M*E - rocketed to the top of the Upfront and Commercial Pop charts.

The track later topped the Official Charts Company sales chart, selling upwards of 400,000 copies but Dumont was

apparently in no hurry to consolidate his position, and only now - 11 months on - has follow-up I Got You (feat. Jax Jones) completed a short ascent of the club charts, emulating its predecessor by jumping 3-1 Upfront and 5-1 Pop this week.

Although Need U (100%) and I Got You both bear the Blasé Boys Club badge, the former was signed to Ministry Of Sound, and the latter is via Virgin/EMI, and is the dominant half of a Virgin/EMI shut-out at the top of the charts, with



labelmate Tensnake's Love Sublime (feat. Nile Rodgers and Fiora) serving as its runner-up on both lists. It is the fourth week in a row that Virgin/EMI or sister label Positiva has had the number one Upfront hit, with Sick Individuals, Gorgon City and Route 94 its immediate predecessors at the summit. Exactly two years since her last No.1 End Of Time, Beyoncé is back on top of the Urban chart with a promo combining both of her current sales hits, Drunk In Love (feat Jay Z) and XO.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	4	BEYONCE/BEYONCE FEAT. JAY Z XO/Drunk In Love / <i>Columbia</i>
2	1	6	STYLO G Move Back / <i>3 Beat</i>
3	4	7	BUSTA RHYMES FEAT. Q-TIP, KANYE WEST... Thank You / <i>Cash Money/Republic</i>
4	5	4	JENNIFER HUDSON FEAT. T.I. I Can't Describe (The Way I Feel) / <i>RCA</i>
5	8	6	VANQUISH Damn / <i>Non Stop</i>
6	13	2	TINIE TEMPAH FEAT. LABRINTH Lover Not A Fighter / <i>Parlophone</i>
7	6	5	THE DEALER No Dubs / <i>AATW</i>
8	18	4	KANE FEAT. SNEAKBO Turn It Up / <i>Urban Hit Factory</i>
9	2	6	LITTLE MIX Little Me / <i>Syco</i>
10	10	16	KID INK FEAT. CHRIS BROWN Show Me / <i>Epic</i>
11	27	2	BRASSTOOTH Pleasure 2014 / <i>White Label</i>
12	15	6	ANTIX Bad Dreams / <i>Global Antix</i>
13	16	5	PREETESH FEAT. KYIA Life / <i>Preetesh</i>
14	26	2	SHOW N PROVE FEAT. SHAKKA If Only / <i>AATW</i>
15	14	5	WILKINSON FEAT. DETOUR CITY Too Close / <i>Ram/Virgin/EMI</i>
16	12	10	LADY GAGA FEAT. R. KELLY... Do What U Want / <i>Interscope</i>
17	11	9	PUSHA T FEAT. CHRIS BROWN Sweet Serenade / <i>G.O.O.D Music/Virgin/EMI</i>
18	19	6	WILL.I.AM Feeling Myself / <i>Interscope</i>
19	NEW	1	TUJAMO & PLASTIK FUNK FEAT. SNEAKBO Dr Who / <i>3 Beat</i>
20	9	12	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / <i>MoS</i>
21	17	11	FUSE ODG Million Pound Girl (Badder Than Bad) / <i>3 Beat</i>
22	NEW	1	DJ SNAKE & LIL' JON Turn Down For What / <i>Columbia</i>
23	NEW	1	SEAN PAUL FEAT. KONSHENS Want Dem All / <i>VP/Atlantic</i>
24	23	7	SWAY Back Someday / <i>3 Beat</i>
25	NEW	1	PUSHA T FEAT. KENDRICK LAMAR Nostalgia / <i>G.O.O.D/Virgin/EMI</i>
26	7	9	DROX FEAT. EVA ALORDIAH Mercy / <i>Helicopta</i>
27	21	4	MAX MARSHALL Lala Life / <i>White Label</i>
28	NEW	1	MERIDIAN DAN German Whip / <i>PMR/Virgin/EMI</i>
29	20	8	PITBULL FEAT. KESHA Timber / <i>Mr 305/Polo Grounds</i>
30	NEW	1	MAX MARSHALL Your Love Is Like / <i>Fudge</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	LONDON GRAMMAR Hey Now
2	EXAMPLE Kids Again
3	TUJAMO & PLASTIK FUNK FT SNEAKBO Dr Who
4	DISCLOSURE FT MARY J BLIGE F For You
5	STYLO G Move Back
6	DAVID GUETTA FT SKYLAR GREY Shot Me Down
7	FAUL & WAD VS PNAU Changes
8	DVBBS & VINAI Raveology
9	KYLIE Into The Blue
10	R3HAB NERVO & UMMET OZCAN Revolution
11	KIESZA Hideaway
12	GALANTIS Smile
13	RUFUS Desert Night
14	DEORRO Five Hours
15	DIRTY VEGAS Let The Night
16	LAIDBACK LUKE & PROJECT 46 FT COLLIN MCLOUGHLIN Collide
17	NIBC & LIFE SO FAR You Let Me Go
18	PETRA MOR I Can (Make It Better)
19	MIKE DELINQUENT PROJECT FT WILEY Wiggle (Movin' Her Middle)
20	DIGITALISM Fahrenheit 32



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



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February 13 MPG Awards, London



MPG Awards 2014 Outstanding Contribution winner Trevor Horn

February

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

27
Music Week
Evening Sessions
The Barbican, London
musicweek.com/events

March
5
Music Week Radar
Under The Bridge, London
musicweek.com/events

7
ILMC
Royal Garden Hotel, London
ilmc.com

7-16
SXSW
Austin Convention Center,
Texas, US
sxsw.com

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

FORTHCOMING
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PRODUCT KEY RELEASES



▶ ARIANA GRANDE *Yours Truly* 17.02



▶ NINA NESBITT *Peroxide* 17.02

FEBRUARY 10

SINGLES

- BEAR HANDS *Monster* (Warner Brothers)
- BOYZONE *Light Up The Night* (Rhino)
- BROODS *Broods* (Polydor)
- CHROMED FT TORO Y MOI *Come Alive* (Parlophone)
- THE CIVIL WARS *Between The Bars* Ep (Columbia)
- MILEY CYRUS *Adore You* (Rca)
- DISCLOSURE FT MARY J BLIGE *F For You* (Island)
- SELENA GOMEZ *Slow Down* (Hollywood/Polydor)
- GROUPOVE *Ways To Go* Ep (Canvasback/Atlantic)
- JENNIFER HUDSON FT T.I. *I Can't Describe* (The Way I Feel) (Rca)
- LE YOUTH *Dance With Me* (Sign Of The Times/Epic)
- MAXIMO PARK *Leave This Island* Ep (Daylighting)
- NEIL FINN *Flying In The Face Of Love* (Lester/Kobalt)
- NINA NESBITT *Selfies* (Island)
- PHOENIX *Sos In Bel Air* (Glassnote/Atlantic)
- ROYAL BLOOD *Little Monster* (Warner Brothers)
- SNOW GHOSTS *Secret Gardens* (Hindstooth)
- TEMPLES *Mesmerise* (Heavenly)
- TONI BRAXTON & BABYFACE *Hurt You* (Virgin)
- ZEDD FT HAYLEY WILLIAMS *Stay The Night* (Polydor)

ALBUMS

- ANN PEEBLES *Cd Reissues* (Fat Possum)
- CAGE THE ELEPHANT *Melophobia* (Relentless/Virgin)
- CHEATAHS *Cheatahs* (Nichta)
- ENDLESS LOVE *Endless Love* (Warner Brothers)
- 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* (MonKeynatra)
- TEMPLES *Sun Structures* (Heavenly)
- GLENN TILBROOK *Happy Ending* (Quixotic)
- TINARIWEN *Emmaar* (Pias/Co Op)
- VARIOUS *The Wolf Of Wall Street* Ost (Virgin/Em)

SINGLES

- A GREAT BIG WORLD & CHRISTINA AGUILERA *Say Something* (Rca)
- BLUES PILLS *Live At Rockpalast* (Nuclear Blast)
- BOMBAY BICYCLE CLUB *Luna* (Island)
- CAGE THE ELEPHANT *Come A Little Closer* (Relentless/Virgin)
- CLOUD CONTROL *Moonrabbit* (Infectious)
- EMBRACE *Refugees* Ep (Cooking Vinyl)
- CARO EMERALD *One Day* (Dramatico/Grand Mono)
- IMAGINE DRAGONS *Demons* (Interscope)
- KODALINE *One Day* (B-Unique/Rca)
- LORDE *Team* (Virgin/Em)
- BRUNO MARS *Young Girls* (Atlantic)
- PHANTOGRAM *Phantom* Ep (Island)
- RALEIGH RITCHIE *Middle Child* Ep (Columbia)
- SHY NATURE *Lie Back* (Kissability)
- SAM SMITH *Money On My Mind* (Capitol)

ALBUMS

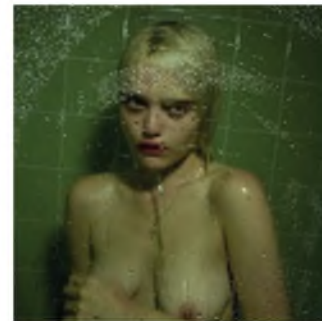
- ANGEL OLSEN *Burn Your Fire For No Witness* (Jagjaguwar)
- BALTHAZAR *Applause* (Pias)
- BAYSIDE *Cult* (Hopeless)
- BLACKBERRY SMOKE *The Whippoorwill* (Earache)
- DAVID GRUBBS/ANDREA BELFI/STEFANO PILIA *Dust & Mirrors* (Drag City)
- GROUPOVE *Spreading Rumours* (Canvasback/Atlantic)
- THE JEZABELS *The Brink* (Play! Again Sam)
- MACH7NE *Voice Of A Lifetime* (H.E.W. Prod. Ab/Absolute)
- MURPHY'S LAW *Back With A Bong!* (I Scream)
- NINA NESBITT *Peroxide* (Island)
- NEW BUMS *Voices In A Rented Room* (Drag City)
- SEAN PAUL *Full Frequency* (Atlantic)
- PHILLIP PHILLIPS *The World From The Side Of The Moon* (Interscope)
- SIMON FISHER TURNER *The Epic Of Everest* Ost (Mute)
- SOLIDS *Blame Confusion* (Fat Possum)
- THE STEVE MORSE BAND *Live In Baden-Baden, Germany 1990* (EarMusic/Absolute)
- SUN ARAW *Belomancie* (Drag City)
- WE ARE THE IN CROWD *Weird Kids* (Hopeless)
- THE YOUNG PUNX *All These Things Are Gone* (Mofahifi)

FEBRUARY 24

SINGLES

- THE 1975 *Settle Down* (Dirty Hit/Polydor)
- BECK *Blue Moon* (Virgin/Em)

FEBRUARY 17

► **CHAMPS** Down Like Gold 24.02► **DRIVE -BY TRUCKERS** English Oceans 03.03► **ELBOW** The Take Off And Landing Of... 10.03► **SKY FERREIRA** Night Time, My Time 17.03► **JOHNNY CASH** Out Amongst The Stars 24.03

- **JAKE BUGG** A Song About Love (Emi)
- **DARIO G & DAME SHIRLEY BASSEY** We Got Music (Transmission)
- **DUMB** Super Sonic Love Toy/Two Bottles (One Beat)
- **ERASURE** Make It Wonderful (Mute)
- **FOXES** Let Go For Tonight (Sigr. Of The Times/Epic)
- **ELLIE GOULDING** Goodness Gracious (Polydor)
- **HARDWELL FT MATTHEW KOMA** Dare You (Epic)
- **ELTON JOHN** Can't Stay Alone Tonight (Emi)
- **MOBY & DAMIEN JURADO** Almost Home (Little Idiot)
- **NONONO** Pumpkin Blood (Warner Brothers)
- **PALOMA FAITH** Can't Rely On You (Epic)
- **RICK ROSS FT JAY-Z** The Devil Is A Lie (Virgin/Emi)

- **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 (Monkeynatra)
- **HOBBIE STUART FT GHETTYS** Still Here (Phonogenic)
- **WILKINSON FT DETOUR CITY** Too Close (Virgin/Emi)

ALBUMS

- **ARTHUR BEATRICE** Working Out (Polydor)
- **BAND OF HORSES** Acoustic At The Ryman (Kobalt)
- **BECK** Morning Phase (Virgin/Emi)
- **BRAD MELDHAW & MARK GIULIANA** Mehliana: Taming The Dragon (Nonesuch)

- **CHAMPS** Down Like Gold (Play It Again Sam)
- **NEWTON FAULKNER** Live In London 2012 (Ugly Truth)
- **LO-FANG** Blue Film (4Ad)
- **THE NOTWIST** Close To The Glass (City Slang)
- **REVEREND & THE MAKERS** Thirtytwo (Cooking Vinyl)
- **SCHOOLBOY Q** Oxymoron (Interscope)
- **SKATERS** Manhattan (Warner Brothers)
- **ST VINCENT** St Vincent (Loma Vista/Caroline)
- **VANDBERG'S MOONKINGS** Moonkings (Mascot)
- **WILD BEASTS** Present Tense (Domino)

MARCH 3

SINGLES

- **DAMON ALBARN** Everyday Robots

- (Parlophone)
- **LILY ALLEN** Air Balloon (Regal/Parlophone)
- **AMERICAN AUTHORS** Best Day Of My Life (Def Jam)
- **ANGEL HAZE FT SIA** Battlecry (Island)
- **BASTILLE** Flaws (Virgin)
- **BLOOD RED SHOES** An Animal (Jazz Life)
- **EAGULLS** Possessed (Partisan)
- **REBECCA FERGUSON** All That I've Got (Rca)
- **THE FISHERMAN'S FRIEND** John Kanaka (Island)
- **JOSE GONZALEZ** Stay Alive (Island)
- **LET THEMUSICPLAY FT KATE TEMPEST** Our Town (Greco-Roman)
- **LITTLE NIKKI** Yo Yo (Columbia/Deconstruction)
- **NICK MULVEY** Cucuruucu (Friction)
- **MIKE OLDFIELD** Sailing (Mercury)
- **PEARL JAM** Getaway (Virgin Emi)
- **CHRISTINA PERRI** Human (Atlantic)

- **R5** Loud (Polydor)
- **RAINY MILO** Bout You (Virgin/Emi)
- **SUPERFOOD** Mam (Infectious)
- **WE WERE EVERGREEN** Daughters (Island)

ALBUMS

- **A GREAT BIG WORLD** Is There Anybody Out There? (Rca)
- **AMERICAN AUTHORS** Oh What A Life

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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PRODUCT RECOMMENDED

ALBUM OF THE WEEK



WILKO JOHNSON & ROGER DALTREY

Going Back Home

(Chess Records)

March 10

Legendary guitarist Wilko Johnson (formerly of Dr. Feelgood) and Roger Daltrey (The Who) are to release a joint album - *Going Back Home* - on the Chess label, which has been resurrected especially for the release. Daltrey is donating his royalties from the album to a Teen Cancer charity.

The album features 11 tracks, ten of which are Wilko originals from both his Dr Feelgood days and solo years, whilst a cover on the album is a version of Bob Dylan's Highway 61 Revisited classic *Can You Please Crawl Out Your Window*.

The album's roots began in 2010 when the two were sitting together at an awards ceremony talking about old school British rhythm & blues and decided that it would be a great idea to collaborate together on an album. Busy schedules delayed the recording but they finally got together last November to create the record called *Yellow Fish* in Uckfield with Wilko's band of Blockheads bassist Norman Watt-Roy and drummer Dylan Howe, with ex-Style Council and Dexy's keyboardist Mick Talbot also guesting. Wilko credits the producer, Dave Eringa, with pulling it all together in such a short time.

Johnson and Daltrey will be performing tracks from the album at a special one-off show at London's O2 Shepherd's Bush Empire on February 25.

TRACK OF THE WEEK



Following her performance of *Dark Horse* at the Grammy Awards ceremony at the Staples Center in L.A. on January 26, Katy Perry has seen the track hit the top of the Billboard Hot 100.

Dark Horse is taken from her fourth studio album *Prism* that has achieved No.1 iTunes success in 90 markets around the world. This follows other singles from *Prism* - *Roar* and *Unconditionally*.

Dark Horse impacts in the UK on March 24. The track was already in the Top 20 on the iTunes UK charts ahead of its official radio service date and remains at No.1 on iTunes in the US.

Last month Perry was announced as one of five nominees for Best International Female at the BRIT Awards 2014. She will perform at the ceremony at London's O2 Arena on February 19.

Perry returns to the UK in May for *The Prismatic World Tour* with special guests Icona Pop.

KATY PERRY

Dark Horse

(Virgin EMI)



March 24 (impact date)

INCOMING ALBUMS

SHAKIRA Shakira

(RCA)



On this, her tenth studio album, Shakira has collaborated with John Hill (Santigold, Jay Z), Kid Harpoon

(Florence + The Machine, Calvin Harris), Greg Kurstin (P!nk, Kelly Clarkson), Steve Mac (Kelly Clarkson, One Direction), Mark Bright (Carrie Underwood, Rascal Flatts), Busbee (P!nk, Lady Antebellum), and The Messengers (Pitbull, Christina Aguilera).

The lead single from the album is *Can't Remember To Forget You*, which topped iTunes charts around the world following its global premiere last month.

The Colombian singer-songwriter has sold over 60 million records worldwide and has won numerous awards including two Grammys and eight Latin Grammys. Shakira served as coach on the fourth season of NBC's *The Voice*. She will return to the show later this month for season six.

MARCH 24

BECK Morning Phase

(Virgin EMI)



Morning Phase is Beck's 12th album, and has been described by *Rolling Stone* as having

"gently psychedelic suspense and warming cosmic-cowboy reflection".

It has featured on the Most Anticipated of 2014 lists of *McJ*, *Q*, *Sunday Times Culture*, *NME*, *The Sun* and more.

All pre-orders of *Morning Phase* will receive the first single *Blue Moon*, which is also available for individual purchase. Beck fans recently received a sneak peek at *Blue Moon* via the vinyl-cutting video preview video that was posted online.

This record is said to be a "companion piece" to his 2002 LP *Sea Change*, with a number of musicians who appeared on that record featuring on this one. It follows 2008's *Modern Guilt*.

FEB 24

TOMMY TRASH Inspired

(Ministry of Sound)



In one installment of Ministry of Sound's 'Inspired' compilation series, the brand has looked to the sounds

of Australian dance music artist Tommy Trash. This series showcases artists telling their own story through records, documenting those that have inspired their respective journeys to the top. The *Inspired* piece spans over two CDs, with the first covering *Past Inspirations* and the second *Present and Future Inspirations*. Trash's CV also boasts high-profile remix work for the likes of Zedd, *Empire Of The Sun* and Steve Aoki, a US Grammy nomination and a Swedish Grammy nomination.

Trash's CV also boasts high-profile remix work for the likes of Zedd, *Empire Of The Sun* and Steve Aoki, a US Grammy nomination and a Swedish Grammy nomination.

MARCH 16

STAFF PICK: TOM PAKINKIS, DEPUTY EDITOR



BRUCE SPRINGSTEEN

High Hopes

(Columbia)

Bruce Springsteen has been prolific when it comes to releasing new albums in recent

years, but I let his last two batches of Americana arena rock pass me by (don't tell *The Boss*). I just couldn't invest in 2009's *Working On A Dream* or 2012's *Wrecking Ball* like *Magic* before them. Can I be as bold to say the New Jersey hero got a bit samey?

Not so with *High Hopes*: of course it's Bruce through and through, but there are a heck of a lot of sounds and sonic experiments between the sleeves keeping the album fresh from start to finish. The opening title track features industrial drums, jungle

bongos, scratching lead guitar and Latin acoustic rhythm in the first few seconds alone before Springsteen begins to sing with a snarling growl.

Meanwhile *Harry's Place* feels like it comes out of the dirty smoke streaming grids of downtown NYC and manages to sound like a modern gunslinger and an 80s classic at the same time.

The Ghost Of Tom Joad gets a remake that's as heavy as Springsteen's ever been, taking cues from some of its live incarnations, but turn

again and you've got the initially contemplative cold breeze of *American Skin*, which builds into a rallying cry, and a delicate, minimal ballad in *The Wall*.

High Hopes is everything that *The Boss* has ever been and has something in there to catch the attention of fans of every Springsteen era.

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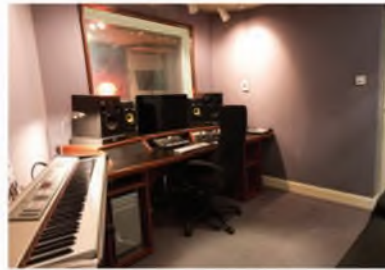
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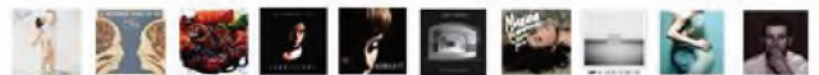
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► **LUCK OF THE DRAW**

Primary Talent boss, and more importantly West Ham supporter, Dave Chumbley (*far right*) made the brave decision to visit Stamford Bridge with three Chelsea supporters in Infectious MD Korda Marshall (*left*), Empire Management CEO Neale Easterby (*back*) and MBC PR's Barbara Charone. The quartet popped to Under The Bridge before watching their two sides for a quick drink with the Europa League trophy. Chumbley was probably the only one still smiling after the match as, despite the Blues registering a staggering 39 shots against the Hammers, the game still ended 0-0.



◀ **CONGRATS ALL ROUND**

The Roundhouse was awarded the Gold Standard for access by Attitude is Everything at the end of last month, putting them among some of the best venues in the UK for deaf and disabled customers. The venue also hosted AiE's State Of Access Report launch last week.

1. Stephen Reid (chair Attitude is Everything), Marcus Davey (chief executive and artistic director, Roundhouse), Mark Butler (visitor services manager, Roundhouse).
2. Suzanne Bull (CEO Attitude is Everything).
3. Jon Drape (Ground Control), Mark Butler (Roundhouse) and Jonathan Brown (STAR).



KEY SONGS IN THE LIFE OF ANDY CHATTERLEY



What was the first record you remember buying?
Adam & The Ants - Ant Music. Bought from Lady Jayne Records in Jersey.

Which song was (or would be) the first dance at your wedding?
In My Life - The Beatles. A song that we both love, performed by Jon Allen on the day.

Which track would you like played at your funeral?
Stayin Alive - Bee Gees - for the irony factor but I am sure loads of people choose it as well.



What's your karaoke speciality?
Can't Live If Living Is Without You by Mariah Carey, in honour of the Bulgarian Music Idol singer who did it real justice a few years back.

What was the best artist meeting of your life?
Nerina Pallot (as she is my wife).

Recommend a track Music Week readers may not have heard?
Sufjan Stevens - Chicago. Incredible production and amazing song.

What's your favourite single/track of all time?
While My Guitar Gently Weeps - The Beatles. George Harrison at his best.

ARCHIVE

MUSIC WEEK February 7, 1970

HEADLINE NEWS

Statements made in the House Of Commons last week by Arthur Latham MP about alleged trading methods of the Concert Hall Record Club were later described as "irresponsible" by a director of the company. Latham alleged that Concert Hall had used a "process of systematic bluff and deliberate psychological intimidation" in an attempt to secure payment after he had been sent unsolicited records. Leonard Joseph, Concert Hall's managing director said: "We don't ever send out records to someone even when a friend requests us to do so."

ALSO

Hopes of the Songwriters' Guild that the Government would support its campaign for a revision of the 42-year-old method of royalty payments on records took a setback last week. At the suggestion of the Government spokeswoman Baroness Phillips, Lord Willis withdrew the bill that proposed a change from the fixed royalty system to one based on a record's playing time. In making the proposal, Willis said the current 6 1/4 per cent royalty rate means that if income from the sale of 100,000 singles amounted to £42,500, of this £2,000 is shared between songwriters, composer and publishers and since a song was often written by a team, it was possible for the writer of a hit to earn £250 from sales worth £42,500.



SINGLES TOP 10 07.02.70

POS	ARTIST	SINGLE
1	EDISON LIGHTHOUSE	Love Grows
2	ROLF HARRIS	Two Little Boys
3	MARMALADE	Reflections Of My Life
4	PETER, PAUL AND MARY	Leavin' On A Jet Plane
5	BADFINGER	Come And Get It
6	JETHRO TULL	Witch's Promise/Teacher
7	K. ROGERS/FIRST EDITION	Ruby Don't Take Your Love To Town
8	CHICAGO	I'm A Man
9	ARRIVAL	Friends
10	MARY HOPKIN	Temma Harbour

ALBUMS TOP 10 07.02.70

POS	ARTIST	SINGLE
1	LED ZEPPELIN	2
2	MOTOWN CHARTBUSTERS	Vol 3
3	THE BEATLES	Abbey Road
4	FAMILY	A Song For Me
5	JOHNNY CASH	Johnny Cash At San Quentin
6	EASY RIDER	Soundtrack
7	THE ROLLING STONES	Let It Bleed
8	TOM JONES	Live In Las Vegas
9	CHICAGO	Soundtrack
10	THE SEEKERS	Best Of Seekers

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NEW RELEASES RECOMMENDED 07.02.70



BLACK CAT BONES Barbed Wire Sandwich MIGHTY OSCARS TBC

The debut album from Decca group Black Cat Bones is titled Barbed Wire Sandwich and is due to be released on the new Decca Nova label on February 13. Three days following the release the five-man group will be featured in a BBC Radio One Club transmission. Release has signed the Mighty Oscars showband to a recording contract for the next year and the band's first single will probably be a country number featuring their singer, Brendan Macklin.

AD WATCH

'Don't throw away a chance to make bigger profits' says an advert recruiting subscribers for *Record Mirror* itself. Pictured is a letter from John Barnard of Barnard's Musical shop complimenting the magazine. "We cannot congratulate you enough on the new style contents and it is obviously going to sell even better than before," says Barnard. "Would you, therefore, increase our order from two dozen, to three dozen copies per month."



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CONTACTS

EDITORIAL AND SALES 020 7226 7246

EDITOR Tim Ingham

Tim.Ingham@intentmedia.co.uk

HEAD OF BUSINESS ANALYSIS Paul Williams

Paul.Williams@intentmedia.co.uk

DEPUTY EDITOR Tom Pakinkis

Tom.Pakinkis@intentmedia.co.uk

STAFF WRITER Tina Hart

Tina.Hart@intentmedia.co.uk

STAFF WRITER Rhian Jones

Rhian.Jones@intentmedia.co.uk

CHART CONSULTANT Alan Jones

DESIGNER Nikki Hargreaves

Nikki.Hargreaves@intentmedia.co.uk

CHARTS & DATA Isabelle Nesmon

Isabelle.Nesmon@intentmedia.co.uk

SALES MANAGER Darrell Carter

Darrell.Carter@intentmedia.co.uk

SENIOR ACCOUNT MANAGER Rob Baker

rob.baker@intentmedia.co.uk

SALES EXECUTIVE Victoria Dowling

Victoria.Dowling@intentmedia.co.uk

SENIOR ACCOUNT MANAGER Matthew Tyrrell

Matthew.Tyrrell@intentmedia.co.uk

SENIOR PRODUCTION EXECUTIVE Alistair Taylor

Alistair.Taylor@intentmedia.co.uk

CIRCULATION MANAGER Craig Swan

Craig.Swan@intentmedia.co.uk

CORPORATE ACCOUNT MANAGER Karma Bertelsen

Karma.Bertelsen@intentmedia.co.uk

SUBSCRIPTION SALES EXECUTIVE Jack Dodd

Jack.Dodd@intentmedia.co.uk

OFFICE MANAGER Lianne Davey

Lianne.Davey@intentmedia.co.uk

PUBLISHER Dave Roberts

Dave.Roberts@intentmedia.co.uk

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

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"All I am is a man, I want the world in my hands / I hate the beach, but I stand in California with my toes in the sand"

WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Steve Brown



Published by Sony/ATV, artists written for include Rumer and Laura Mvula

What was the first song you ever wrote?

One with my friend Keith aged about 15. Rather eloquently, it was called We Are Like Rivers.

And the last song you wrote?

A piece for an X Factor musical I'm working on with Harry Hill called I Can't Sing. It's called Make A Wish It Happens (you have to say it quickly out loud to get the gag).

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

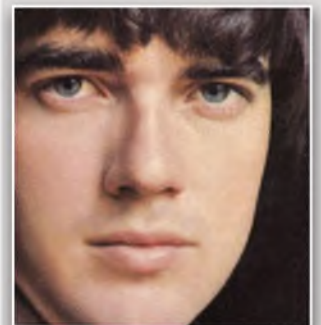
One that appeared in the musical Spend Spend Spend called Two Rooms. Stephen Sondheim came and saw it and I was told afterwards that he cried during that song - he saw the tragic element to it and that delighted me.

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

Alfie by Burt Bacharach and Hal David because it's just perfect.

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

At a piano or in my studio.



Who is your favourite songwriter of all time? Jimmy Webb (pictured).

And your favourite songwriter of the moment?

I think James Blake is pretty interesting.

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