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PRICELESS
LONDON





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A year's work rewarded

NOMINEES FOR 2014'S MUSIC WEEK AWARDS REVEALED ● BRAND NEW CATEGORIES ADDED

The nominees for the Music Week Awards 2014 have been revealed, with possible winners coming from all corners of the UK business.

The Music Week Awards will return on Thursday April 24, 2014, at The Brewery, Central London, with Spotify once again on board as headline sponsor.



New awards this year include a category for best label services company and best live music agent.

The majority of awards will be decided by hundreds of judges in senior positions across the industry, with a few categories instead decided by specialist expert constituencies.

The big exception to this rule is The Strat: the only award decided 'behind the scenes' by the *Music Week* team. It recognises an exceptional individual who has changed the course of the industry throughout their career.

For key sponsorship opportunities contact: Darell.Carter@intentmedia.co.uk

MUSIC WEEK AWARDS 2014: THE NOMINEES

Live Music Venue

- The Black Heart - Camden
- The Leadmill - Sheffield
- The Lexington - London
- The O2 Arena - London
- Trades Club - Hebden Bridge, Yorkshire

Live Promoter (company)

- AEG Live
- DHP Family
- Live Nation
- Metropolis
- SJM Concerts

Live Agent (individual)

- Alex Hardee - Coda
- Emma Banks - CAA
- Natasha Bent - Agency Group
- Lucy Dickins - ITB
- Summer Marshall - CAA

Music & Brand Partnership

- Lady Gaga & O2
- Daft Punk & Lotus Team - Sony Music
- Paul McCartney & B&O - Globe
- Swedish House Mafia & Sony Xperia
- Launched At Red Bull Studios - Globe

A&R Award - Sponsored by Official Charts Company

- Asylum/Atlantic
- Domino
- Island
- Ministry of Sound
- Virgin

Manager Of The Year

- Sponsored by Spotify
- Polly Comber, Black Fox
- IE Music
- Ian McAndrew & Geoff Barradale - Wildlife
- Modest! Management
- Henry Village - Stackhouse Management

Retail Brand

- Amazon
- Google Play
- HMV
- iTunes
- Rough Trade

Independent Retailer

- Music Exchange, Nottingham
- Resident, Brighton
- Piccadilly Records, Manchester
- Spillers Records, Cardiff
- Sister Ray, London

Streaming Music Platform

- Deezer

- Google Play
- SoundCloud
- Spotify
- YouTube

Radio Station - Sponsored by PPL

- BBC Radio 1Xtra
- BBC Radio 2
- BBC 6Music
- Absolute
- XFM

Radio Show - Sponsored by PPL

- DJ Swerve - KISS
- Jamie Cullum - BBC Radio 2
- Jon Kennedy - XFM
- Lauren Laverne - 6Music
- Pete Donaldson - Absolute
- Steve Lamacq - 6Music

Promotions Team

- Sponsored by Radiomonitor
- Atlantic
- Columbia
- Copmedia
- Decca
- Hart Media
- Island
- Virgin EMI

Sales Team

- Ministry of Sound
- [PIAS]
- Sony Music

- Universal Music
- Warner Music

Label Services

- Absolute
- ADA
- BMG
- Essential/Cooking Vinyl
- Kobalt Label Services
- [PIAS] Artist & Label Services
- [PIAS] Co-Operative

Catalogue Marketing Campaign

- Chic - Warner Music
- Madness, Take It Or Leave It - Union Square
- Suede, Vinyl - Demon
- The Who, Tommy - Universal
- Trevor Nelson Collection Vol. 2 - Sony CMG
- Virgin 40th Anniversary - Virgin EMI

Artist Marketing Campaign - Sponsored by Box TV

- Bastille - Virgin EMI
- Daft Punk - Columbia
- Disclosure - Island/PMR
- Ellie Goulding - Polydor
- London Grammar - Metal & Dust/MoS
- Rod Stewart - Decca
- Rudimental - Atlantic/Asylum

PR Campaign

- Gary Barlow - Dawbell
- Bring Me The Horizon - Sony
- James Blunt - Murray Chalmers
- Chase & Status - Halestorm PR
- Daft Punk - Sony Music
- Haim - Stoked PR/Polydor
- Rudimental - Atlantic

Independent Record Company - Sponsored by Sixty Six Productions

- Bella Union
- Cooking Vinyl
- Dirty Hit
- Domino
- Matador
- Nettwerk
- Warp

Record Company

- Atlantic
- Island
- Ministry Of Sound
- Polydor
- RCA
- Sony CMG
- Virgin EMI

Publisher - Singles/Albums and Independent Publisher to be revealed on the night.

The Strat

- To be revealed on the night

NEWS

EDITORIAL

Let's not make diversions divine



THERE'S A WHOLE lotta game playing going on.

Shazam is a game. The miracle app – powered by melodically-sensitive witchcraft, whatever the press releases say – is used by teenagers to settle their arguments, bolster their hipster-chat arsenal and, predominantly, to scratch their ever-itchy minds. All three require societal points to play with, and Shazam provides them by the bucketload.

(A telling insight into the artful value of Shazam emerged this week at AIM's brilliant sync conference at Proud Galleries in Camden. Thomas Golubić, the music supervisor who chose the distinguished soundtrack for *Breaking Bad*, admitted there was a starlet-like thrill to watching his TV show claim a string of primary positions in Shazam's Top 100. But then there was his ego's comedown: the realisation that, despite a painstaking, sleep-devouring process in which he delicately denoted each and every dramatic ripple, oodles of people were evidently too busy splatting their thumb on an iPhone to be appropriately engrossed.)

Twitter is a game. We hide accentuated personalities behind ambiguous or self-glorifying avatars. We play falconry for followers, preying on scraps from the global Big Kahunas – those million-plus dons of the arcade who validate via Retweets, tease with Favourites, dropping crumbs to the covetous up-and-comers.

“The best A&R produces records that place our reality in sharp focus or blur it entirely”

The kings of Twitter, the Gagas, the Biebers, sit atop this Xbox Live Leaderboard of pop civilisation, their tantalisingly pointless point count propelling the #LOL-tapping millions to keep chasing their ever-unattainable high score.

YouTube is a game. Same desultory validation tally as Twitter, but with a neat interactive twist: vote up to laud, down to punish. Squad-based numerical combat, all under the watchful wiggle of Queen Miley.

The wizardry and merry-making credentials of these platforms is not in question. But I have a deep uncertainty about them alone being touted as music discovery abacuses; the worrying emergence of crowd-sourced AI as trusted A&R.

Music, the most vital music, poses no game, no itemised battleground on which to compete. The best A&R produces records that place our reality in sharp focus or perhaps blur it entirely – but which rarely ask us to give a damn what the world thinks.

There is no self-aware hivemind obscuring our relationship with that which pours from our headphones; who we are in its presence is not the character we believe the world expects us to be, nor who we think will impress it most.

So those making A&R tie-ups with Shazam or Twitter, or obsessing over YouTube figures, beware the inherent fakery within each of these games. Remember that the most exciting new artists don't just engage our online alter-egos, but the real us – the unseen, complex us. It's why scoring points is so much easier than earning fans.

There's a whole lotta game playing going on. And sometimes, when the odds are stacked in favour of the bogus and the boastful, it's wise to simply watch from the sidelines – or even take your ball, and go home.

Tim Ingham, Editor

Sphere flees 'stagnant' UK

STUDIO SETTING UP IN LOS ANGELES AFTER EXIT



STUDIOS

■ BY TOM PAKINKIS

Sphere Studios is shutting down in the UK and relocating to Los Angeles, with founder Francesco Cameli labelling the British music industry 'stale and stagnant'.

Cameli and his team are in the process of gutting the central London studio, which has hosted a slew of big name artists over its 13 years of operation including Queen, Genesis, Eric Clapton, Elton John, Mariah Carey and Muse. Adele's world-beating 21 album was also recorded at the facility.

"I've lived here for 33 years of my life now. I just find [the music industry in the UK] stale and stagnant," Cameli told *Music Week* when asked why he was moving the studio to the US.

"A lot of what I enjoy doing – and a lot of what I built Sphere to do – is not really what the industry in this town [London] is interested in anymore, in so far as all the great organic recording seems to have moved elsewhere.

"It feels very much as though everything that comes through the door now needs to be as cheap as possible and people don't really care whether it sounds any good because it doesn't matter, almost."

Cameli insisted that the move isn't for financial reasons, saying

“If you look at our client list, some of the biggest bands on the planet have been through here and yet in 13 years of trading we have not so much as once had a tip of the hat from the industry”

FRANCESCO CAMELI, SPHERE STUDIOS

that his studio has been in consistently rude health, despite many of his competitors suffering in recent years.

"We've been busy. We have seven production rooms and they've been full 100% of the time for 13 years," he said. "Most of my tenants have been in them for at least 10 of those 13 years.

"The Script moved into Studio 3 to finish off their second record. They were supposed to be in for a couple of months and two or three years later they still hadn't moved out. So Studio 3 was theirs for the longest time."

While Cameli realises that the US industry "is in just as much trouble as we are" in terms of business, he argues that "over there they care a lot more about the quality of the product".

He also lamented the lack of support he has seen in the UK: "If you look at our client list, some of the biggest bands on the planet have been through here and yet in 13 years of trading we have not so much as once had a tip of the hat from the industry

to say it's a good place."

Cameli will work with a "big rock producer" in the States and will build the US Sphere from scratch just as he did in the UK once his designs have been deemed to satisfy the territory's planning codes. "We found a very nice, very big empty building and it's perfect for shaping internally exactly as we want," he said.

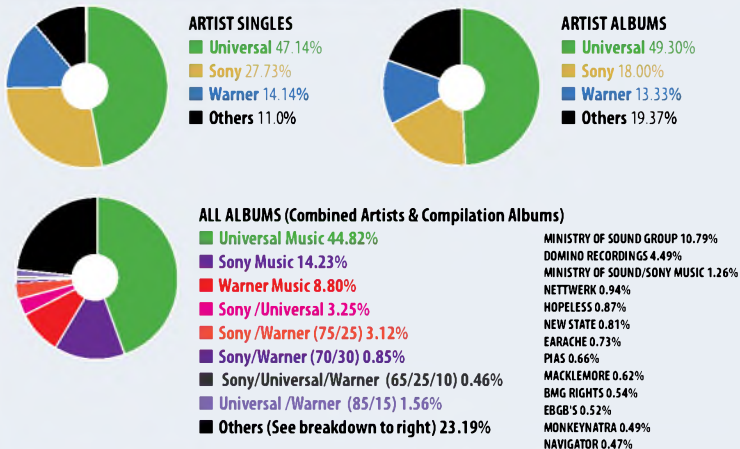
As for Sphere in the UK, Cameli did talk to a number of potential buyers including a few "big producers" but didn't receive a satisfactory offer.

"We're a successful studio and we're at the top of our game; we have been for a while," he said. "I'm going close the studio on my terms when we're at the top of the curve rather than letting it rot. And the thought of handing it on to someone else and watching it rot from afar was not that appealing either."

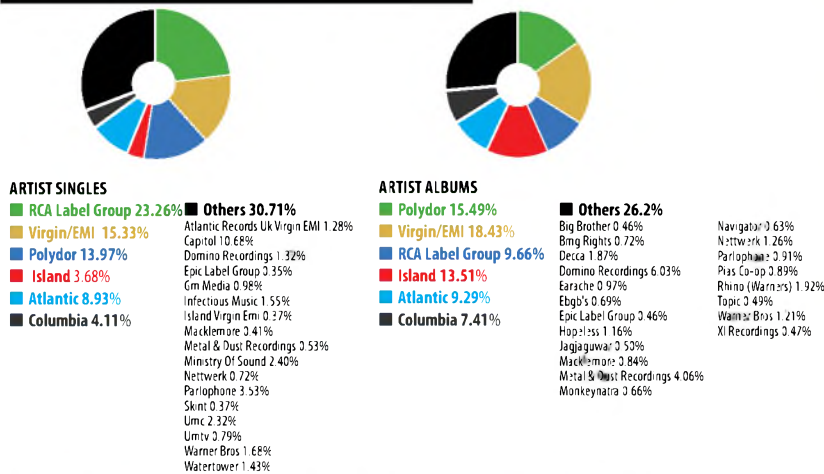
As for working with the UK industry at his new LA home, Cameli is by no means shutting every door completely, saying: "Anyone who wants to make a decent sounding record in a good room is more than welcome."

MARKET SHARES

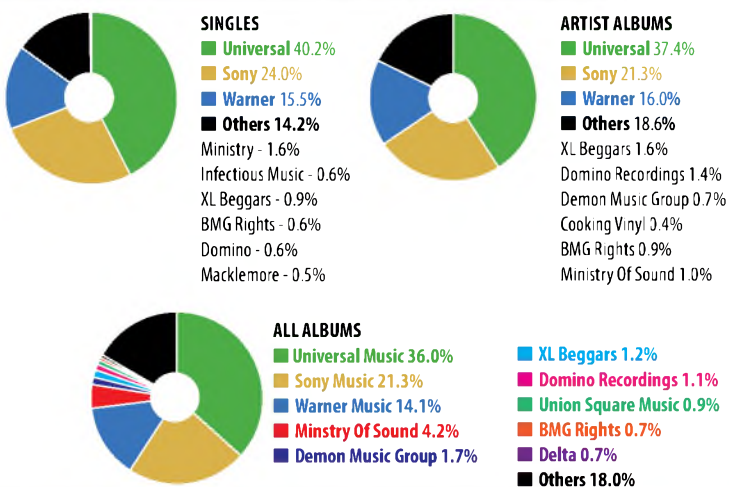
WEEK 8: TOP 75 SHARE BY CORPORATE GROUP



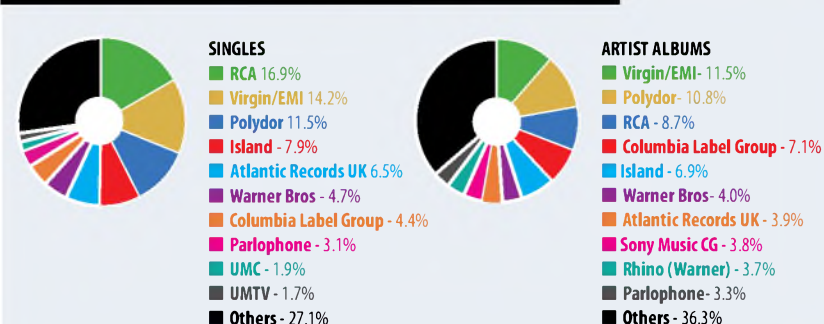
WEEK 8: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



EXCLUSIVE GLOBAL DEAL FOR 1D WRITER

Hector signs to BMG



Jackie Davidson, Kate Sweetsur, Wayne Hector and Alexi Cory-Smith

PUBLISHING

BY TIM INGHAM

Wayne Hector, one of the world's most successful pop writers, has signed an exclusive worldwide publishing deal with BMG Chrysalis UK.

Hector has written over 30 No.1 hits and in the past year alone has penned tracks for the likes of One Direction, James Blunt, John Newman, James Arthur and Shane Filan.

The deal reunites Hector with some of his earlier songs, acquired last year by BMG as part of the Virgin Music/Famous Music catalogues, including Beat Again and Everybody In Love (JLS), All Time Low and Heart Vacancy (The Wanted), Thinking Of Me (Olly Murs), Out From Under (Britney Spears) and Need You (Travie McCoy).

His career highlights also include international smash hits for likes of Nicki Minaj (Starships), The Wanted (Glad You Came), Susan Boyle (Proud) and more, as well as work with Westlife which produced Flying Without Wings, written with his regular writing partner – and now fellow

“Wayne Hector stands in the very first rank of pop writers in the world today and we are extremely pleased to have the opportunity to work with him”

ALEXI CORY-SMITH, BMG CHRYSALIS

BMG writer – Steve Mac.

Hector's former publisher was Warner/Chappell.

BMG Chrysalis UK EVP Alexi Cory-Smith said: “Wayne Hector stands in the very first rank of pop writers in the world today and we are extremely pleased to have the opportunity to work with him.”

Hector's manager Jackie Davidson said, “We are enthusiastic and looking forward to integrating with the BMG family, both here in the UK and abroad, and I'm sure it will help enhance and build upon what has been achieved to date.”

BMG Chrysalis UK senior creative director Kate Sweetsur added: “Wayne's track record speaks for itself, and we are very excited about working with him across BMG's international network and particularly in the US.”

Believe and Ingrooves make signings

The recently-launched publishing division of INgrooves Music Group has signed global publishing agreements with a notable group of artists and labels.

Jamie Osborne's Dirty Hit Songs - the publishing arm of the UK exec's successful Dirty Hit Records - is one of the new crop, alongside Grammy-winning artist and producer Stephen Marley whose new album, Revelation Part 2: The Fruit Of Life, is out in July.

Elsewhere, American folk rock band Jamestown Revival have also signed to INgrooves Publishing, alongside British

singer/songwriter Natty. Other new signings include electro-latin star Federico Aubele, British EDM label Lost My Dog, electronic music producer and remixer Sinclair, and songwriters Mark Flaherty and Thomas Zoranski of pop duo Better Days.

Meanwhile, Believe Digital has made a string of label signings to its worldwide distribution network.

Mr Bongo, World Circuit, Wienerworld, The Influence, Toolroom Records, and Nettwerk Records all recently inked new deals with the company.

NEWS

NEWS IN BRIEF

■ **UNIVERSAL:** The major saw its yearly digital sales outstrip physical for the first time in 2013, according to the company's latest financial report. The decline in physical sales at the major was offset by growth in digital and other revenues, with subscription and streaming revenue increasing by approximately 75% over the prior year. UMG revenues were up 12.8% at constant currency (up 7.5% actual) compared to 2012, hitting €4.9 billion.

■ **LIVE NATION:** The promoter cut its net losses significantly in 2013 compared to the previous year. While the company recorded net losses of \$162 million in 2012, it posted a loss of just \$36 million last year. Revenues rose by 11% from \$5.8 billion in 2012 to \$6.5 billion in 2013. The company's sponsorship and advertising revenues reached \$284.7 million – up 15% on 2012's figure. Adjusted operating income stood at \$194.8 million.

■ **BMG:** The company is moving the hub of its worldwide Writer Services operation to Los Angeles under newly-promoted EVP Writer Services Thomas Scherer. The branch embraces BMG's successful international song plugging operation which works with the company's roster of renowned songwriters including Steve Mac, Will.i.am, Juicy J, Sterling Fox, Sacha Skarbek, Al Shux and busbee.

■ **THE GREAT ESCAPE:** The second convention strand for the 2014 conference has been revealed. Titled Global Digital Markets, the programme aims to offer an overview of worldwide digital music trends.

■ **SMOOTH:** Global will re-launch Smooth Radio in March. The move will represent "a huge investment in the brand from the parent company". The re-launch will see the station extend its reach and become the UK's fourth largest commercial radio network, according to a Global release. Kate Garraway, Andrew Castle and Myleene Klass will join Tina Hobley and other Smooth presenters at the station.

■ **359 MUSIC:** Creation founder Alan McGee has announced three new signings to his label 359 Music. The latest additions are Nottingham-based songwriter Jaq Gallier, French indie-tronica artist Sourya and London-based American retro-pop artist Mz Moxxy.

PPL AND VPL BACK VIDEO BROADCAST COPYRIGHT ACT AMENDMENT

£1m potential in video licence change

LICENSING

■ BY RHIAN JONES

The UK music industry could recoup an extra £1 million every year as PPL/VPL lobbies for a change in the licensing fees payable for music videos broadcast on business premises.

VPL, PPL's sister company that deals with the licensing of music videos when they are played in public or broadcast on TV, is supporting the repeal of an exception in the Copyright, Designs and Patents Act 1988. The exception states that if a business shows a broadcast for free on its premises, it does not infringe copyright.

The rule covers places such as gyms and pubs – anywhere that doesn't charge entry, or only charges for membership fees to a club or society where showing broadcasts is not the main purpose of the organisation.

David Harmsworth (pictured), PPL's director of legal and business affairs, said: "It's a very strange technological anomaly in the law that if music videos are broadcast rather than played from a system in the gym, then the gym doesn't need a licence.

"Actually, the UK is in violation of European law on this. Addressing the exception is an opportunity for the UK



"Addressing the exception is an opportunity for the UK Government to show its support for the creative industries. Particularly given the economic contribution that those industries are making to jobs, growth and exports" DAVID HARMSWORTH, PPL

Government to show its support for the creative industries, which of course depend on a robust and appropriate copyright framework. Particularly given the economic contribution that those industries are making to jobs, growth and exports."

Music Week understands that the licensing revenue lost due to the exception could be as much

as £1m annually.

VPL is currently in discussions with the Government that suggest new legislation could be put in place in 2014, said Harmsworth.

The move is being backed by the FA Premier League. The organisation is affected by the exception over rules surrounding venues showing "live" football

matches via foreign satellite broadcasts to avoid higher licensing charges.

The "incompatibility of the current exception with the Copyright Directive" was highlighted by the court in the FA Premier League's case involving pub landlady Karen Murphy, said Harmsworth.

In 2012, Murphy used a Greek satellite decoder to show Premier League football matches to her customers – dodging the cost of Sky, which charges around £700 a month to see Premier League matches. Murphy won the case as the court found that the live matches were not protected by copyright.

The Premier League is now seeking an amendment to the Intellectual Property Act to ensure such loopholes are deemed illegal in future.

However, it's not the route VPL is taking. "It may end up that the Intellectual Property Bill is not the right vehicle," explained Harmsworth. "VPL's expectation is that the UK Government will follow its typical route of holding a consultation on the issue, accompanied by an impact assessment.

"If, as hoped, the outcome of this process is confirmation that the exception will be repealed, we would expect that to take the form of secondary legislation."

Bauer rebrands Place portfolio

Bauer Media has followed the example of global brands such as Intel and McDonald's by adopting a non-spoken sonic identity for 16 of its radio stations.

A new sound, sonic identity and imaging package have been rolled out across the group's north England and Scottish radio stations, which make up its Place Portfolio of regional services.

The move follows the management of the stations last year being brought closer together, including the appointment of Owen Ryan as Place's north of England and Scotland group content director.

His responsibilities include iconic commercial radio names such as Manchester's Key 103, Liverpool-based Radio City, Newcastle's Metro Radio and Clyde 1 in Glasgow.

"Previously the stations were run as different business units. We changed that last year and it was quite clear a lot of the stations needed a refresh," he said. "We're talking about 16 different stations and pulling them together under one brand strategy. For me it was an opportunity to do something different and make an impression in the market."

As Ryan explained, radio

branding has traditionally relied on jingles singing the station name, brand and in some cases the strapline, but he did not want to go down that route.

"What I wanted to do was create something that followed huge worldwide brands like McDonald's, Intel, Nokia and T-Mobile, which have sonic identities and sonic logos as a way of connecting without having to say the name," he said.

"One of our biggest challenges in radio is recall when it comes to Rajar diaries. We're beholden to people remembering what they listened to and when people hear the logo I want it to

be synonymous with our brands in the same way you hear Intel and you know it's them."

Wise Buddah won a four-way pitch for initiative, which comes with the strapline Your Music, Your Life. This will feature on all station imagery and logos across the stations' various platforms.

"I really hope it's going to contemporise the stations," added Ryan. "They have been around for a long time, but if people listen to one of the stations now they will feel it is big and exciting and at the cutting edge, but also connect to it and feel that it's somewhere they can live."

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ENGELBERT CALLING

“ The concept of a duets project may not be new but it's my first time around in nearly half a century of making music and this eclectic collection of artists and songs has reminded me why music is my lifeblood... ”

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NEWS

MEDIA STALWART PAIRS WITH EX-HEAVENLY EXEC TURNER FOR NEW INDEPENDENT FIRM

Terri Hall forms new PR firm

MEDIA

■ BY PAUL WILLIAMS

Seasoned publicists Terri Hall and Robin Turner have teamed up to form independent PR company Turner Hall with its first clients including Gruff Rhys.

The new operation brings together two executives (pictured) who between them have worked on acts including The Charlatans, Chemical Brothers, Manic Street Preachers, Muse, Oasis, Primal Scream, Oasis and Radiohead.

Hall owned and ran Hall or Nothing PR for 18 years before becoming director of music for Europe for Simon Fuller's XIX and working with acts such as Will Young. She then set up management company Hall Music.

Turner, meanwhile, was Heavenly's head of press until 1998 then left to work at JBO as A&R and look after media coverage for Underworld. He went back to Heavenly in 2001 as an A&R and PR role, while his other highlights include creating and promoting the Heavenly Sunday Social club event and writing for publications including Q, the Quietus, Observer, Guardian and Independent.

Hall said: "The two of us talked about working together for years – we always seemed to meet backstage at Manics gigs and end up putting the world to rights – but the opportunity never seemed to arise. October last year at the Q Awards, we decided it was time to put that right.



"The two of us talked about working together for years but the opportunity never seemed to arise. We decided it was time to put that right"

TERRI HALL ON HER NEW PARTNERSHIP WITH ROBIN TURNER

"Between us, we carry more years of experience than either of us care to remember. We've been used to working with artists with fantastic stories; artists who may sometimes be difficult yet who are consistently brilliant. We're used to starting a campaign from inception point and seeing it through to its natural end point, whenever that may be," she added.

Turner said the company felt like an adventure.

"It's all the best parts about starting something anew with none of the panicking that you don't know what you're doing," he added. "The fact that we've been blessed with such a brilliant client list to start with only makes things more exciting.

At the new company the pair will handle PR for artists, authors, music releases, books, events and ideas with early clients including Super Fury Animals' frontman Gruff Rhys

for his new concept American Interior, US rapper Hopsin and artist Pete Fowler.

America Interior is billed as a multi-platform project that will launch this May and will tell the story of 18th Century farmhand John Evans from Snowdonia via music, literature, film and technology. Evans travelled in 1972 to America to discover, as widely thought, whether there was a Native American tribe that spoke Welsh. The project's album will come out in May 5 and will be followed by an accompanying book, film and app.

Hopsin comes to Turner Hall via AEG and sees AEG's live music director James "Mags"

Revell working again with Hall.

Revell said: "I worked with Terri Hall on the Specials' hugely successful reunion shows back in 2009 and I've been looking for an act that we could work on since then. Hopsin is a massive priority for us in the UK, so when I heard that Terri might be going back into PR she was the first and only call made."

Hall will also extend a long-running relationship with Columbia-signed Manic Street Preachers as the new company will act as consultants to Hall or Nothing for the band's new album, which is due out in early summer, while Turner Hall will also consult for Underworld.

Box TV signs up for Music Week Awards

Box TV has once again signed up to support the Music Week Awards ahead of the 2014 ceremony on Thursday, April 24.

Box will sponsor the Artist Marketing Campaign category at the event, which will see the likes of Virgin EMI take on Ministry of Sound, Atlantic and more besides.

"Box TV had a massive 2013 and we couldn't have done it without our amazing ongoing collaboration with artists and labels," said Box TV MD Matt Rennie. "We're chuffed to be able to continue our support for the Music Week Awards and celebrate some of the brilliant artist marketing campaigns."



The majority of awards will be decided by hundreds of judges in senior positions across the industry, with a few categories instead decided by specialist expert constituencies.

The Strat is the only award decided 'behind the scenes' by the Music Week team, it recognises an exceptional

individual who has changed the course of the industry throughout their career. For tickets and table info contact: Sarah.Harris@intentmedia.co.uk or call 0207 345 6001 For key sponsorship opportunities contact: Darrell.Carter@intentmedia.co.uk or call 0207 226 7246

INAUGURAL EVENT COULD BECOME AN INDUSTRY MAINSTAY, SAYS THE BBC STATION

6 Music festival likely to return

LIVE

BY PAUL WILLIAMS

6 Music's first ever festival, taking place this week, could be the trigger for the network staging a regular live event.

The inaugural BBC Radio 6 Music Festival will be held at the Victoria Warehouse in Manchester this Friday (February 28) and Saturday (March 1), featuring more than 30 artists and DJs and a fringe that will mix music, talk and the presence of a handful of independent record stores. It comes as the station hit a new audience high at the close of 2013 with 1.96 million people listening, according to Rajar.

6 Music editor James Stirling said demand for tickets had shown a real appetite for the event, suggesting it could become a "regular fixture" for the station.

"We've raised quite a lot of excitement with our listeners and with people who perhaps hadn't heard of 6 Music previously," he added. "If all goes well I would like to think it could become a constant fixture in the 6 Music calendar."

Artists performing will include Damon Albarn, whose Friday night set will incorporate the unveiling of music from his forthcoming solo album, James Blake, Bombay Bicycle Club, Jake Bugg, Franz Ferdinand, Haim (pictured, box), Kelis (pictured, above right), Wild Beasts and four BBC Introducing acts. However, the event has been deliberately pitched to be more about music in a bid to represent the "width and breadth" of the network.

"We could have easily put on a gig and said, 'There you go. There are loads of great bands. Come and see it. It will be fantastic,' but what we really wanted to do was to reflect the whole of 6 Music and what it is that makes us fairly unique in radio land," said Stirling.

"What we wanted to do was champion the spoken-word element of our output. We wanted to reflect the cinema moments we talk about. We



wanted to have a moment where people could immerse themselves in the whole of 6 Music, not just the live music aspect. Of course, the live music aspect is key to what we do, but if you talk to our listeners one of the things we've noticed is we've got so much more in common with Radio 4 than perhaps any of the BBC music networks. A lot of people go to Radio 4 for their speech and they come to 6 for their music."

This part of 6 will be represented by the fringe element of the festival, which will be made up of a photographic exhibition (Public Image Ltd), an In Conversation... stage (Talking Heads) and independent record shops with stalls (Cornershop). The exhibition will display a series of pictures taken by

photographer Jason Joyce of key station moments over the last year, while Talking Heads will include 6 Music presenters interviewing the likes of Tim Burgess, Alan McGee, Haim and Kelis.

Seven indie record stores are lined up to be at the fringe, comprising Action Records (Preston), Beatnik Record Shop (Altrincham), The Music Exchange (Nottingham), Piccadilly (Manchester), Pie & Vinyl (Southsea), Pop Recs Ltd (Sunderland) and Rough Trade (London).

"We've seen with Record Store Day how vinyl is still important to many of our audience," said Stirling. "We've tried to get a selection of stores from around the country and I'm really hopeful that will be such a

FREE AIN'T EASY: WHY BEEB HAS DECIDED TO CHARGE PUNTERS FOR NEW FESTIVAL



The cost of staging 6 Music's first ever festival has prompted the BBC to charge entry for some of the events.

Although the festival fringe is free with tickets available via a BBC audience ballot, tickets for gigs on the Friday and Saturday nights are £25 each plus booking and transaction

"To stage an event of this scale is quite significant so we've sold tickets to pay for it"

JAMES STIRLING, 6MUSIC

fees. 6 Music editor James Stirling said charging had been provoked by the budgets involved in holding the festival.

"To stage an event of this scale is quite significant so it's the first time we've really done this where we've had a cost-recovery model where we sell tickets purely to pay for the event," he explained. "But what we wanted to do as well to showcase the other side of 6 Music was to put on a free event so people who could not necessarily get tickets had a chance to come along and see the free afternoon show."

While Radio 1's annual Big Weekend event, which will take place in Glasgow this year from May 23 to 25, is free, under rules governing it the Corporation is allowed to charge tickets for concerts and events

held at non-BBC venues. These include Radio 2's yearly Hyde Park music festival, where tickets for last September's event cost £35 for adults and £10 for children. No profit can be made and any proceeds from ticket sales have to be used to pay for events.

The Corporation has faced criticisms in the past for staging music

events that could take potential business away from similar commercial enterprises, but Stirling said there were clear editorial differences between what the 6 Music event was trying to do and a regular festival.

"We're really aware of the commercial world," he noted. "We've got great relationships with a lot of the promoters and a lot of festivals themselves. We work quite closely with them during the calendar year to try and support what they do. Clearly there are only going to be a certain amount of artists to go round all the festivals throughout the year, but I would hope 6 Music as a network as well as the rest of the BBC support commercial events and will always try and help them where we can, but I don't really see a big problem."

vibrant room when people walk in. There will be music, people being able to chat and flick through the records and

hopefully find a bargain. It's just a chance to build on the idea of Record Store Day, which we know our audience embraces."

NEWS

SCOTT BORCHETTA, BRAD PAISLEY AND DIXIE CHICKS AMONGST NASHVILLE DELEGATION

Big names join UK country bash

EVENTS

BY PAUL WILLIAMS

The founder of Taylor Swift's record company will be among a delegation of leading Nashville names in the UK next month to push country music.

Big Machine Label Group president and CEO Scott Borchetta, whose roster also includes country superstars Tim McGraw and Rascal Flatts, will be joined on the trip by the likes of Universal Nashville chairman and CEO Mike Dungan, CMA Awards multi-winner Miranda Lambert's manager Marion Kraft and executives from AEG Live and CAA.

A party of top Nashville songwriters will also be making the trip as will country stars such as Brad Paisley (pictured), Zac Brown Band, Dixie Chicks and Martina McBride who will all be performing at the second annual C2C Country To Country festival being held at the O2 venues in London and Dublin as part of the country music-focused weekend from March 14 to 17.

The trip is being overseen by the Country Music Association (CMA) whose recently-



appointed CEO Sarah Trahern will be in London not only for the C2C festival her organisation is behind but for a host of other events. These will include the CMA's own second annual International Marketing Summit, which will be held at the British Music Experience at the O2 Bubble in London on Monday, March 17 and will include the unveiling of new

research on country music consumers and discussions involving visiting Nashville delegates and the likes of Radio 2 controller Bob Shennan and head of music Jeff Smith.

Big Machine's Scott Borchetta will give a keynote address in conversation with Radio 2 country music presenter Bob Harris, while the summit will be followed by a BBC-

hosted reception at New Broadcasting House.

The timetable of events is part of a continuing CMA drive to try to raise the popularity of country music outside the US with its CEO noting fans in the UK and Ireland were very enthusiastic and supportive of the genre.

"Our artists are experiencing successful tours there and the

"Our artists are experiencing tours [in the UK and Ireland] and the business opportunities are obvious" SARAH TRAHERN, COUNTRY MUSIC ASSOCIATION

business opportunities for the industry are obvious," said Trahern.

The schedule will also include on the Friday (March 14) at the O2's IndigO2 one of the organisation's Songwriters Series sessions. This will be hosted by award-winning songwriter Bob DiPiero who will be joined by Martina McBride, Brett James and Striking Matches, each of whom will discuss the stories behind songs they have written and then play them.

Brad Paisley, who will headline the Sunday night at the C2C festival in London, will further participate in the long weekend by leading a Songwriters Session show to be recorded on the Monday at the BBC for future broadcast on Radio 2 and TV. He will be joined here by fellow country music songwriters Chris Dubois, Kelly Lovelace and Lee Thomas Miller.

Students could write pop hits of the future

A&Rs should be keeping an ear out for music coming out of University LCM, after leading songwriters have agreed to co-write with its students.

From September, students on the MA Music degree will get the chance to work on a one to one basis with a songwriter of their choice. Names already signed up include Iain Archer (Snow Patrol, Jake Bugg), Simon Aldred (Cherry Ghost), Kim Chandler (Bjork, The Bee Gees), Paul Statham (Kylie, Dido) and David Toop (Flying Lizards, Brian Eno).

The move is part of an attempt by the college to work more closely with the music industry. Students will share a



50/50 royalty rate with their writer on any successful tracks.

"The track records of those writers involved - particularly with regard to quality - means that whatever they are involved in stands a good chance of being noticed," said course leader Andrew West. "All the

collaborative work will be written with currency and individuality of sound in mind, and be subject to high production values."

West (pictured) hopes the chance to work with names that have written for artists who have achieved worldwide

success will help better prepare students for an "increasingly international music scene". He explained: "Students need to be aware of the number of opportunities that exist in the global market.

"As musicians they don't necessarily need to sit in one place, there are so many markets open to them and bringing in business mentors to work with the students will give their songs more global scope."

West has history as a singer/songwriter himself after forming one third of the trio Cornwell, Cook and West in the early Nineties alongside Hugh Cornwell and Roger Cook. In recent years West's songs have

been recorded by artists including Joe Brown and Stackridge and have landed syncs on TV shows Heroes, Lost and True Blood as well as films.

Appointed as a senior lecturer in commercial music at Bath Spa University in 2004, he designed and directed the world's first MA songwriting from 2007 until 2011. He then joined LCM to help steer the college in a more 'pop friendly' direction.

"The future for LCM is to become a globally savvy provider of education for really good musicians," said West. "We want to help students become more adaptable in an increasingly diverse music industry."

NEWS

EUROPEAN INDEPENDENT LP AWARD RETURNS FOR FOURTH EDITION LATER THIS YEAR

24 albums up for IMPALA award

EVENTS

BY TIM INGHAM

The annual 'Mercury-style' European Independent Album Award from trade body IMPALA is back - with 24 albums making the shortlist.

The award celebrates the musical talent and diversity of releases by independent European labels, and aims to 'promote exceptional artists and the independent sector alike'.

Voting is now taking place on the shortlist to decide who will succeed Coexist by The xx. The

best album will be selected by a jury of IMPALA Board members, with the winner announced next month.

The shortlist includes six artists nominated previously: Agnes Obel, Caro Emerald, Dubioza Kolektiv, Iceage, Junip and Sigur Rós, as well as Armin van Buuren who just last week received the IMPALA Outstanding Contribution Award. Aino Venna, Bye Alex and Woodkid are nominated for their first album.

Helen Smith, executive chair,

"We expect this shortlist to attract a lot of interest as it is a very strong set of nominees. Just like the Mercury Music Prize, the winning album will be simply what the jury believes is the most exceptional LP"

HELEN SMITH, IMPALA

IMPALA commented: "We expect this shortlist to attract a lot of interest as it is a very strong set of nominees. Just like the Mercury Music Prize, the winning album will be simply what the jury believes is the most exceptional album of the year."

Nominated albums were

required to have been released on a European independent label between January and December 2013.

Previous winners of the prize include Efterklang and Adele alongside The xx.

The award was launched in 2011, together with the annual

Outstanding Contribution to European Music award, to mark the 10th anniversary of indie music body IMPALA.

"This award showcases the breadth and diversity of independent talent across Europe," said the organisation. "The winner is selected on the basis of completely open criteria from a shortlist compiling national and non-national album nominations from territories across Europe put forward for their musical, artistic or other exceptional quality."

IMPALA AWARD: ALL 24 NOMINEES BATTLING IT OUT FOR 2014'S INDEPENDENT EUROPEAN ALBUM PRIZE

The nominated albums listed in alphabetical order by artist - name of the album (record label) are:

Agnes Obel - Aventine ([PIAS])
Alborosie - Sound The System (VP Records/Greensleeves)
Aino Venna - Marlene (Stupido Productions)
Armin van Buuren - Intense (Armada Music)
BirdPen - Global Lows (Green I.f.ant)
Boards of Canada - Tomorrow's Harvest (Warp)
Bye Alex - Szörpoholista (CLS Music)
Caro Emerald - The Shocking Miss Emerald (Grandmono/Dramatico)

Dubioza Kolektiv - Apsurdistan (Multimedia Recs/Menart)
Elisa - L'Anima Vola (Sugar)
Guadalupe Plata - Guadalupe Plata (Everlasting/Popstock)
Iceage - You're Nothing (Matador)
Jelena Radan - Voyage (Menart)
John Grant - Pale Green Ghosts (Bella Union)
Junip - Junip (City Slang)
King Midas - Rosso (Fysisk Format)

MF/MB/ - Collosus (Adrian Recordings)
Mick Harvey - Four (Acts of Love) (Mute)
Milky Chance - Sadnecessary (Lichtdicht Records/[PIAS])
Nick Cave & The Bad Seeds - Push The Sky Away (Bad Seed Ltd)
Obliteration - Black Death Horizon (MIS)
Peixe:Avião - Peixe:Avião (PAD)
Sigur Rós - Kveikur (XL Recordings)
Woodkid - The Golden Age (Green United Music)

MusicWeek The Playlist

10 tracks you need to hear...



MY CHEMICAL ROMANCE

Fake Your Death (Reprise)
(single, out March 24)
Taken from *May Death Never Stop You* album, out March 24
Contact: Phoebe Sinclair, Warner
phoebe.sinclair@warnermusic.com



CHET FAKER

Talk Is Cheap
(Future Classic/Opulent)
(single, out now)
Contact: Sinead Mills, Bleached
sinead@bleachedcommunications.com



JAKWOB

Somebody New
(Digital Soundboy)
(single, out March 30)
Contact: Matt Learmouth, Alchemy PR
matt@alchemypr.com



GHOST BEACH

Been There Before (Nettwerk)
(single, out March 24)
Taken from debut album *Blonde*, out March 24
Contact: Meg Greenhorn, Nettwerk
mgreenhorn@nettwerk.com



LAPLAND

Where Did It Go (The Lights)
(single, out March 10)
Taken from self-titled debut album, out March 9
Contact: Kas Mercer, Mercenary
kas.mercer@mercenarypublicity.com



KLAXONS

There Is No Other Time (Akashic)
(single, out March 23)
Taken from third album, release date late Spring
Contact: Beth Drake, Toast Press
beth@toastpress.com



JEREMY MESSERSMITH

Ghost (Glassnote)
(single, March 10)
Taken from *Heart Murmurs* album, out May 11
Contact: Chris Latham, Swell Publicity
chris@swellpublicity.com



SOLOMON GREY

Last Century Man
(Black Butter)
(free download, out now)
Contact: Aoife Kitt, Six07 Press
aoife@six07press.com



THE WEEKND

Wanderlust (Island)
(single, out March 31)
Taken from *Kiss Land* album, out now
Contact: Shane O'Neill, Island
shane.oneill@umusic.com



SOHN

Artifice (4AD)
(single, out now)
Taken from debut album *Tremors*, out April 7
Contact: Annette Lee, 4AD
annettelee@4ad.com

DATA DIGEST

SALES STATISTICS



CHART WEEK 8 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,109,916	1,034,038	315,214	1,349,162
PREVIOUS WEEK	2,990,174	1,080,201	382,648	1,462,849
% CHANGE	+4.0%	-4.3%	-17.6%	-7.8%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	25,710,190	9,470,511	2,616,520	12,087,031
PREVIOUS YEAR	28,433,596	11,581,460	2,596,618	14,178,078
% CHANGE	-9.6%	-18.2%	+0.8%	-14.7%

APPOINTMENT TO VIEW



CLASSIC ALBUMS

Friday, February 28 - BBC Four, 11.05pm - 12am
Black Sabbath's 1970 album *Paranoid* is the subject of this documentary, which details the makings of the LP and takes a retrospective look at the effect it had on heavy metal. Expect contributions from Phil Alexander, Geoff Barton, Henry Rollins and Jim Simpson.

SONGBOOK

Saturday, March 1 - Sky Arts 1, 7.30pm - 8.30pm
Scottish singer/songwriter Midge Ure is interviewed by Will Hodgkinson. The award-winning musician also performs songs from his vast archive and history in bands such as Silk, Thin Lizzy, Rich Kids and Ultravox.

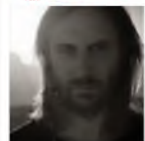
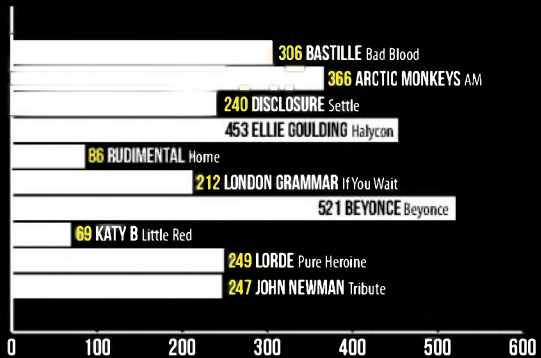
THE BIG REUNION

Thursday, March 6 - ITV2, 9pm - 10pm
Halfway through the second series that reunites the pop stories of yesteryear, US R&B group 3T are the subject of this episode. Members Taryll, Taj and TJ Jackson discuss living in the shadow of their uncle Michael Jackson and reveal the inside story behind their music career.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON FEBRUARY 24 2014



- The latest most popular Shazam new release chart:
- 1 DAVID GUETTA *Shot Me Down*
 - 2 ROUTE 94 *My Love*
 - 3 SIGMA *Nobody To Love*
 - 4 DUKE DUMONT *I Got U*
 - 5 DVBBS & BORGEOUS *Tsunami*

BPI SALES AWARDS: WEEK ENDING FEB. 24

- | ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION |
|---|
| LONDON GRAMMAR <i>IF YOU WAIT</i> (ALBUM) <i>Platinum</i> |
| VARIOUS ARTISTS <i>THE TREVOR NELSON COLLECTION</i> (ALBUM) <i>Platinum</i> |
| TINIE TEMPAH <i>DEMONSTRATION</i> (ALBUM) <i>Gold</i> |
| ORIGINAL SOUNDTRACK <i>FROZEN</i> (ALBUM) <i>Gold</i> |
| KENNY G <i>SONGBIRD - THE ULTIMATE COLLECTION</i> (ALBUM) <i>Silver</i> |
| EMELI SANDE <i>CLOWN</i> (SINGLE) <i>Gold</i> |
| SARAH MCLACHLAN <i>ANGEL</i> (SINGLE) <i>Silver</i> |
| PARAMORE <i>STILL INTO YOU</i> (SINGLE) <i>Silver</i> |



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

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GIGS OF THE WEEK

LONDON



Who: Me First And The Gimme Gimmes
Where: O2 Shepherd's Bush Empire

When: February 28

Why: The US pop-punk supergroup bring their unique cover versions to the capital. Old Man Markley and Love Zombies support.

BIRMINGHAM



Who: Sam Smith
Where: The Library at The InSTITUTE, Birmingham
When: February 28

Why: Fresh from his BRIT Award Critics' Choice win, the UK singer embarks on a sold out tour, joined by Josh Record. Smith's debut album *In The Lonely Hour* is out on May 26.

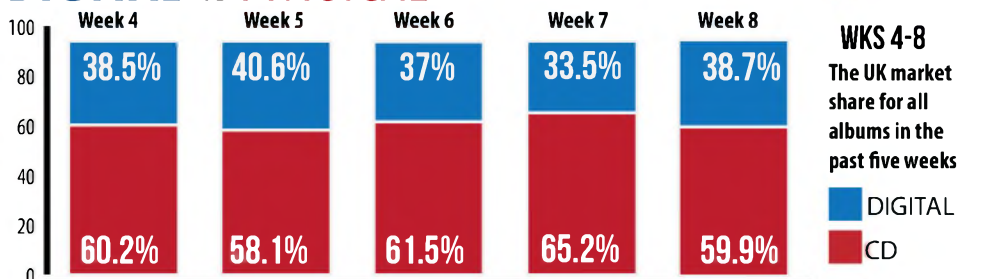
LEEDS



Who: Bombay Bicycle Club
Where: O2 Academy, Leeds
When: March 2

Why: After picking up rave reviews and a No.1 chart spot for their fourth LP *So Long*, See You Tomorrow, the four piece band head out on a 16-date tour.

DIGITAL vs PHYSICAL

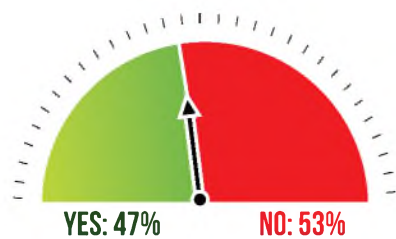


MUSIC WEEK POLL

This week we asked...

Did this years BRIT Awards ceremony improve on 2013's event?

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 *Clash* magazine, **Elton John** edits the fashion special.



Inside, the singer reveals his views on music in 2014, praising Disclosure, Lorde, Example and James Blake. "There are so many people that are so good. It's so brilliant to hear something new from somebody so young," he says.

Elsewhere, US rapper **Angel Haze** discusses the benefits of signing to a major label, despite leaking her debut album *Dirty Gold* late last year. "You have that machine behind you: it makes you a force to be reckoned with rather than just a YouTube personality," she explains.

James Vincent McMorrow wants to "change the way you experience music". The package, brand and connection between his latest album *Post Tropical*'s every element and the accompanying live shows are more important than the songs, he says.

In the reviews pages, **Beck's** *Morning Phase* gets eight out of ten from Reef Younis. Influenced by The Byrds, Neil Young and Crosby "there's an awful lot to love". Benji Taylor is similarly impressed with **Little Red** by **Katy B**. It's a "sophisticated cocktail of deep house and R&B-tinged dance-pop."



THE MAGIC NUMBERS

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

10,000

Balloons were let loose in The O2 Arena at the end of The BRIT Awards 2014 on Wednesday, February 19

400

Online advance tickets for a 2,600 capacity Prince gig at Manchester's Academy 1 failed to sell by the time it began on Friday, February 21. Priced at £70, reports say around 250-300 were instead sold to those queuing outside

25m+

People saw Mastercard's #PricelessSurprises hashtag during the BRIT Awards campaign, according to Twitter community management company SocialBro. The campaign was hailed a success, despite receiving criticism for the credit company's PR agency asking journalists to publish promotional tweets in exchange for access to the ceremony

\$6.4k

Made by Canadian-born cellist and composer Zoe Keating from streams of her music in 2013, including \$1,764.18 from 403,035 Spotify streams

1st

BRITs Critics' Choice winner to launch a debut single at No.1 is Sam Smith with *Money On My Mind*

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@leoniemaycooper Brit Awards red carpet preparation = eating lunch three times. (*Leonie Cooper, freelance journalist*) Wednesday, February 19



@philytaggart I don't care if Kylie Minogue can remember the first World War. I'd still hold her hand #BRITs2014 (*Phil Taggart, BBC Radio 1*) Wednesday, February 19



@martlee One of my @BRIT Awards highlights was @RudimentalUk - massive energy in the room. Times that by x1000 on the @IsleOfWightFest stage in June! (*Martyn Lee, Absolute Radio*) Thursday, February 20



@samkitchen Hi @S_C_ & @Beyonce, can I come to your party tonight please? I'm happy to bring a bottle if it's that kind of vibe. Chilean Merlot ok? (*Sam Kitchen, Polydor Records*) Wednesday, February 19



TWEET OF THE WEEK
@Gentlemansunion Accidentally knocking over a tray of expensive pre-ordered drinks at the Brits aftershow. #priceless (*Samuel Ward, Sentric Music*) Wednesday, February 19



@EmmaJayMarsh woke up to an empty bottle of gin by my bed.. WHY, EMMA WHY? (*Emma Marsh, Spiral Management*) Thursday, February 20



@MarkFindlay Trying to decide if I should have a sensible night at #BRITs2014 or go for the full 'Stelfox' (*Mark Findlay, Global Radio*) Wednesday, February 19



@AllieBailey McBusted made me sad when they should have made me happy. Kind of creepy desperation and inappropriate footwear vibes all round.... (*Allie Bailey, Columbia UK*) Saturday, February 22



@rosiedimont The 'Global Success Award' is kind of just an excuse to give One Direction an award... it's like the BRIT version of a teacher's pet award. (*Rosie Dimont, Island Records*) Wednesday, February 19



@MartinTalbot Congratulations to the @TheBPI and @BRIT Awards on a superb show last night. One of the best. (*Martin Talbot, Official Charts Company*) Thursday, February 20



@DavidEmery Wait, wait - how on earth did I miss that Lilly Allen's new album is called 'Sheezus'? (*David Emery, Kobalt Label Services*) Monday, February 24

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

PICTURE OF THE WEEK

ALL HAIL QUEEN BEY

**Thursday, February 20 -
The SSE Hydro, Glasgow**

After a powerful performance at the BRIT Awards last week, Beyoncé embarked on her 2014 UK Arena Tour - kicking off proceedings in Glasgow



TAKE A BOW TEAM YOU ME AT SIX



THE LOWDOWN

Album: Cavalier Youth
Highest chart position: No.1

Label: BMG Artist Services

Publisher: BMG Chrysalis UK

A&R: Tom Overbury and Thomas Haimovici

Manager: Carina Berthet and Dave Wallace, The League International

Legal: Gavin Maude, Russells

Agent: Mark Ngui, CAA

Marketing: Danny Watson, BMG Artist Services

National press:

Gillian Porter, Hall or Nothing

Regional press:

Warren Higgins, Chuff Media

Online press:

Christopher Smyth, CPR Digital Ltd / Zack Wilkinson, Konkz / Amy Marling

National radio:

Hayley Codd, Public City PR

Regional radio: Jessica Hall, RadioActive Promotions

TV: Mike Byrne, Chief Music

SYNC STORY

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



- **Artist** Snoop Dogg
- **Track** Who Am I (What's My Name)?
- **Composer** Calvin Broadus
- **Publisher** BMG Chrysalis/Bridgeport Music/Southfield Music
- **Master** BMG/Death Row Records
- **Client** Mother London
- **Campaign** MoneySuperMarket - How I Roll/Save Money, Feel Epic
- **Usage** 1 year TV, radio and online
- **Key execs** Carla Tully (BMG Chrysalis), Simon Sole (Mother London, agency), Nick Gordon (director), Dougal Meese (producer)

The latest MoneySupermarket advertising campaign features hip hop artist Snoop Dogg, real name Calvin Broadus.

The ad also features Phil, 'a skinny British dude', who feels so epic about the savings he has made on his car insurance that he cruises an imaginary Chevy Low Rider around L.A. as he blasts out Snoop's hip hop classic Who Am I (What's My Name?). The ad ends with Snoop himself declaring 'Save money and feel like Phil'.



Carla Tully (pictured) of BMG Chrysalis said: "This is such a fun campaign by Mother, and it's so good to see a Snoop track used in a TV ad. "As is becoming more the case for us, it's great that BMG represents both master and publishing rights in such an iconic track."

HE SAID / SHE SAID

“ I had run-ins with older musicians when I was starting out who were very bitter. As time goes on, you realise what they are talking about. Some brutal shit. ”

Now a long-established artist, Beck reflects on his naive early days in the music game during an interview with *The Guardian*



SIGNS O' THE TIMES



Bella Union has signed Australian quintet **The Trouble With Temptation** (pictured) whose debut album *Rookie* will be released May 12. The band's first single for the label is *Soldiers*. TTWT were formed in 2011 and are already a huge success in their home country. Before signing to Bella Union, TTWT released the single *Six Months In A Cast* on the Communion label.

Nicole Scherzinger has signed a multi-album deal with **RCA Records** to release her upcoming album this year. She has sold 60 million records, both as a solo artist and a member of **The Pussycat Dolls** and has been a judge on **The X Factor UK**. Scherzinger has collaborated on the album with **The Dream** and **Tricky** who executive-produced the record. The lead single will be released this summer.

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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	PAOLO NUTINI	11	ED SHEERAN
2	LADY GAGA	12	LITTLE MIX
3	THE VAMPS	13	DAUGHTRY
4	DRAKE	14	PAUL WELLER
5	EMBRACE	15	THE 1975
6	BASTILLE	16	THE WANTED
7	KATY PERRY	17	MCBUSTED
8	PRINCE	18	FLAMING LIPS
9	MILEY CYRUS	19	JAKE BUGG
10	KINGS OF LEON	20	TONY HADLEY

ticketweb



TICKETWEB UK

POS	EVENT	POS	EVENT
1	DIMITRI VEGAS	11	STROMAE
2	ANDY C	12	THE GAME
3	BASTILLE	13	JOHN NEWMAN
4	LONDON GRAMMAR	14	BOMBAY BICYCLE CLUB
5	EMBRACE	15	SWITCH
6	HAIM	16	WARPAINT
7	KODALINE	17	5 SECONDS OF SUMMER
8	KERRANG! TOUR	18	DROPKICK MURPHYS
9	FIELD DAY	19	ONEREPUBLIC
10	PLANET CIRCUS	20	SUB FOCUS

ON THE RADAR M.O

FEMALE TRIO M.O (MODUS Operandi) is made up of Londoners Annie, Nadine and Frankee.

All previously members of other girl groups, as M.O they released a number of tracks online and are now set to release their first official single in April, called For A Minute.

The threesome told *Music Week* they'd been in the studio constantly, getting new material together with the ambition to release a full-length album for this summer.

"For the last year we have been focussing on singles and getting our sound out there," they said. "2014 is all about more singles and an album which we can't wait to get out.

"We are heavily influenced by the Nineties R&B era, so there are elements of that in there - hard beats and soulful vocals with a pop edge."

That sound is being honed with a combination of international and homegrown production and writing talent - although the three singers are also very keen to contribute their own lyrical prowess to proceedings. They explained: "Writing is very important to us

and it's always great to work with new producers.

"We've been working with Timothy Bloom who's worked with amazing people like Usher and Ne-Yo, Slakah the Beat Child from Toronto (he's worked with Drake amongst others), Two Inch Punch, Bless Beats, Cadenza, Loadstar, Parker Ighile, Mikey J...

"When we hear something we like we get in the studio with them as soon as possible! We've also been collaborating with Jess Glynne [featured vocalist on Clean Bandit's No.1 single Rather Be] who we love!"

Support for the group so far has come from Mistajam and BBC Radio 1Xtra on radio. Online, M.O have clocked up over 1 million views on YouTube, thanks to posting a mixture of covers and their original songs including Wait Your Turn, Ain't Got Time, Hot, and former Single Of The Week on 1Xtra On Ya.

Speaking about their girl group experiences of the past, the members of M.O remained positive: "The main thing we learnt is always be true to yourself as people and as artists. They were definitely



great experiences and they made us who we are today."

Amongst the highlights in the journey of M.O, Annie, Nadine and Frankee count one of them as supporting Clara on her tour date at IndigO2 in London, and the other: "Our music getting

recognised is a huge accomplishment."

Future plans are by no means small-scale either - this up-and-coming girl group are dreaming big.

"We want to take M.O worldwide. It's our dream as a band and has been from day one.

ESSENTIAL INFO

RELEASES

2012
Nov 2 Single: Wait Your Turn

2013
Mar 18 Single: Ain't Got Time
July 14 Single: Hot

2014
April 13 Single: For A Minute
Late summer Album: TBC

LABEL
Operator Records

MANAGEMENT
Pia Ashcroft at Fullstop

LIVE
March 6 First on support for Stylo G at The Barfly, London



"We also have a huge tour lined up that we can't wait to announce."

BUSINESS ANALYSIS SHAZAM

EDITORIAL

Passenger in global driving seat



SOMETIMES TO MAKE IT you have to head to the other side of the world. It worked for the Bee Gees and the founding members of AC/DC and in 2013 Passenger added himself to that list.

As Shazam's year-end charts only further emphasise, the Brighton singer-songwriter emerged against all the odds as the leading British breakthrough act globally of 2013 with his Let Her Go already established as a modern classic.

But it was in Australia where this incredible journey began and has yet again highlighted that if you really believe in your talent then you have to stick with it, however long it takes. In Passenger man Mike Rosenberg's case that has been a decade, from when he and former colleague Andrew Phillips formed a band under the Passenger moniker to eventually invading charts in his own right around the world.

Part of that lengthy apprenticeship included a decision in 2009 to head to Australia where three albums came out before the arrival of All The Little Lights, regarded by many as his debut when it is, in fact, his fourth LP.

Let Her Go itself was recorded in Sydney and became an Australian No.1 single last April when in the UK few had still heard of him. Since then it has topped the charts in more than a dozen

"Thanks to the internet, the global music industry is more global than it has ever been before. But individual markets continue to have their own quirks and behaviour"

other countries and, while it stalled at No.2 in the UK, sold more copies last year than any other British single.

Passenger is by no means the only Brit to have had to look firstly overseas. The mention of Alex Hepburn's name in the UK would largely draw blank faces, but in France, Belgium, Switzerland, the Czech Republic and other continental markets she scored a mega hit last year with Under followed by a successful album in Together Alone, which on the French chart peaked six places higher than Emeli Sande's debut.

One other fascinating aspect of Shazam's year-end charts is how British acts whose star has started to fade back home can continue to be hugely popular in other places. A case in point is Mika whose UK stock has dwindled since Grace Kelly and the album Life In Cartoon Motion became chart-toppers, but in France and elsewhere he remains a genuine star. The Origin Of Love in 2012 was his third French No.1 album out of three releases, while in Italy Stardust featuring Chiara topped the singles countdown last November.

Thanks to the internet, the global music industry is more global than it has ever been before with charts around the world often littered with indistinguishable hits. But individual markets continue to have their own quirks and behaviour. For new British acts this means hitting a brick wall domestically may simply mean better opportunities elsewhere, while for already-established names a dip in popularity on the homefront might be counter-balanced by greater fan loyalty overseas. And, as with Passenger, international can sometimes lead to the kind of British success you always craved.

Paul Williams,
Head of Business Analysis

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

EDM RULES SHAZAM IN 2013



Genre leaders such as Avicii and Storm Queen prove hugely popular on the music-tagging service last year

DIGITAL

BY PAUL WILLIAMS

Avicii led a dance music invasion of Shazam's UK service with the genre dominating the Top 100 most-tagged chart of 2013.

His PRMD/Positiva-issued Wake Me Up was tagged an unrivalled 856,752 times across the year, while was also the leading cut in Germany, Italy and Spain. It ranked at No.2 in Australia's year-end countdown, No.3 in the US and No.5 in France, helping to take it to runner-up spot behind Robin Thicke's Blurred Lines on Shazam's global chart for the year.

In the UK Wake Me Up was one of four Avicii (pictured, above) hits to make the service's annual Top 100 with I Could Be The One featuring Nicky Romero at No.23, You Make Me in 40th position and Hey Brother 71st. Their presence reflected a dominant role by dance in the countdown with the genre occupying nearly 40% of the 100 positions, far

EXECUTIVE SUMMARY

- Robin Thicke's Blurred Lines Shazam's most popular track globally in 2013 with 17.4 million tags
- Number of tags worldwide is up 65.7% on the year, while the UK service's demand went from around 150 million to 250 million tags
- Avicii's Wake Me Up UK service's top track of the year, while also leading in Germany, Italy and Spain
- Dance made up 37% of Shazam UK's Top 100 tracks with pop accounting for 28%, contemporary urban 23%, rock 11% and reggae 1%
- Universal behind 55% of Top 100 most-tagged tracks in UK with Warner claiming 17%, Sony 16% and indies 12%

greater than it managed on the equivalent sales and airplay year-end charts.

Although Wake Me Up was also one of 2013's biggest hits at both retail and radio, shifting more than a million copies last year to finish as the



Official Chart Company's third top seller and ranking sixth on Radiomonitor's annual airplay countdown, a number of other dance tracks experienced far greater demand at Shazam than elsewhere. These included the Defected/Ministry of Sound-issued Look Right Through by Storm Queen, the 62nd biggest download of 2013 and 53rd on the year's radio chart, but Shazam's sixth most-tagged track in the UK.

It was a similar story for plenty of other tracks, including Island-issued Sonnentanz (Sun Don't Shine) by Klangkarussell featuring Will Heard, No.7 for the year at Shazam but a more modest 52nd on the year's sales chart and nowhere in the airplay Top 100. In 13th place at Shazam was Ministry of Sound cut So Good To Me by Chris Malinchak, compared to ranking 51st on sales and 63rd on airplay, while Virgin-handled dance hits by Armin Van Buuren, Martin Garrix and Ben Pearce all made the service's Top 20 of the year while failing to do so at retail or airplay.

Sales No.1s by Columbia's Daft Punk, Asylum/Atlantic's Rudimental and Ministry of Sound's Duke Dumont also made Shazam's year-end Top 20, meaning half that part of the countdown was made up of dance tracks. In all 37% of the service's Top 100 of the year in the UK was accounted for by the genre, compared to dance making up 26% of the year-end sales Top 100 and 18% at radio.

Dance punching above its weight at Shazam meant pop had a weaker presence there than it did at retail or on the airwaves. While 43% of the year's 100 biggest downloads were pop hits and a staggering 56% of radio's biggest tunes of 2013 were pop, at Shazam only 28% were. This difference may partly be explained by some pop smashes already receiving enough exposure elsewhere, negated the need for Shazam users to inquire what they are listening to. A most obvious example of this is Syco act One Direction who were behind four of the 100 biggest downloads of last year, but were entirely absent from Shazam's year-end Top 100.

As might be expected for a service reflecting

consumer behaviour, Shazam's annual Top 100 more closely mirrored the year-end sales chart than it did the airplay countdown. Three-quarters of the tracks in the Shazam and Official Charts Company's Top 100s of the year were the same, albeit some in very different positions, were only 55% of Shazam's most-requested tracks matched the annual radio countdown.

A number of the year's top sellers absent from the Shazam chart were hits hanging over from the previous year so they were already established enough for users not to have to find out about them. Those in this category included Syco act James Arthur's Impossible, the Island-issued Gangnam Style by PSY and Def Jam/Virgin EMI's Rihanna with Diamonds, but also missing from Shazam's year-end chart were 2013-issued top sellers such as Domino act Arctic Monkeys' Do I Wanna Know.

A large number of the year's top airplay tunes absent from Shazam's chart were also long-established hits, such as Epic act Olly Murs' Troublemaker featuring Flo Rida, which was radio's 10th top tune of 2013. But there was also no room for more MOR-leaning hits including Reprise/Warner Bros act Michael Buble's It's A Beautiful Day, the 22nd leading radio hit of the year, and cuts like Global Talent/Island act The Wanted's Walk Like Rihanna, which enjoyed far more traction on the airwaves than among download buyers or Shazam users.

Three tracks managed to find places in the sales, airplay and Shazam's Top 10s of 2013 and these comprised the service's leading cuts of the year. Besides Wake Me Up as its No.1, Interscope/Polydor act Robin Thicke's Blurred Lines featuring TI and Pharrell Williams was No.2 on Shazam's year-end UK chart while the year's top download seller and No.3 on airplay, while Virgin-signed Naughty Boy's La La La with Sam Smith took bronze medal position having been 2013's fifth top seller and No.9 among radio stations.

Daft Punk's Columbia-issued Get Lucky just missed out on the triple, sitting as the year's No.1 airplay hit and second top seller, while No.11 on

SHAZAM STATS 2013

	2013	2012	CHANGE
TOTAL WORLD TAGS	5,448,683,943	3,288,821,690	+65.7%

SHAZAM MOST-TAGGED TRACKS IN UK 2013

POS	ARTIST	TITLE	LABEL	SALES POS	RADIO POS
1	AVICII	Wake Me Up	Postiva/PRMD	3	6
2	ROBIN THICKE FEAT. TI & PHARRELL WILLIAMS	Blurred Lines	Interscope	1	3
3	NAUGHTY BOY FEAT. SAM SMITH	La La La	Virgin	5	9
4	PASSENGER	Let Her Go	Nettwerk	4	14
5	STORM QUEEN	Look Right Through	Defected/Ministry of Sound	62	53
6	ONEREPUBLIC	Counting Stars	Interscope	9	28
7	KLANGKARUSSELL FEAT. WILL HEARD	Sonnentanz (Sun Don't Shine)	Island	52	-
8	MACKLEMORE & RYAN LEWIS FEAT. WANZ	Thrift Shop	Macklemore	7	24
9	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON	Can't Hold Us	Macklemore	13	20
10	JOHN NEWMAN	Love Me Again	Island	14	21
11	DAFT PUNK FEAT. PHARRELL WILLIAMS	Get Lucky	Columbia	2	1
12	FUSE ODG	Antenna 3	Beat/AATW	66	51
13	CHRIS MALINCHAK	So Good To Me	Ministry of Sound	51	63
14	RUDIMENTAL FEAT. ELLA EYRE	Waiting All Night	Asylum	12	16
15	MARTIN GARRIX	Animals	Postiva/Virgin	64	-
16	PINK FEAT. NATE RUESS	Just Give Me A Reason	RCA	8	5
17	LORDE	Royals	Virgin	44	52
18	BEN PEARCE	What I Might Do	MTA	83	-
19	DUKE DUMONT FEAT. A*M*E	Need U (100 Percent)	Ministry of Sound	35	13
20	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE	This Is What...Positiva/Virgin	59	27	

The above shows Shazam's 20 most-tagged tracks in the UK for 2013 and where they ranked in the annual Top 100 sales and radio airplay charts
sources: Shazam, Official Charts Company (sales), Radiomonitor (airplay)

ABOVE LEFT
Indie tag:
Macklemore & Ryan Lewis uniquely claimed two of Shazam's 10 most-tagged tracks of the year in the UK

SHAZAM MOST-TAGGED TRACKS WORLDWIDE 2013

POS	ARTIST	TITLE	CORPORATE GROUP
1	ROBIN THICKE FEAT. TI	Blurred Lines	Universal
2	AVICII	Wake Me Up	Universal
3	MACKLEMORE & RYAN LEWIS FEAT. WANZ	Thrift Shop	Macklemore
4	MACKLEMORE & RYAN LEWIS....	Can't Hold Us	Macklemore
5	PINK FEAT NATE RUESS	Just Give Me A Reason	Sony
6	PASSENGER	Let Her Go	Nettwerk/various
7	LORDE	Royals	Universal
8	RIHANNA FEAT. MIKKY EKKO	Stay	Universal
9	CAPITAL CITIES	Safe And Sound	Universal
10	ICONA POP FEAT. CHARLI XCX	I Love It	Warner
11	WILL.I.AM FEAT. BRITNEY SPEARS	Scream & Shout	Universal
12	NAUGHTY BOY FEAT. SAM SMITH	La La La	Universal
13	ONEREPUBLIC	Counting Stars	Universal
14	THE LUMINEERS	Ho Hey	Dualtone/Universal
15	IMAGINE DRAGONS	Radioactive	Universal
16	CALVIN HARRIS FEAT. ELLIE GOULDING	I Need Your Love	Sony
17	MARTIN GARRIX	Animals	Various
18	JOHN NEWMAN	Love Me Again	Universal
19	BRUNO MARS	When I Was Your Man	Warner
20	DAVID GUETTA FEAT. NE-YP & AKON	Play Hard	Warner

The above shows Shazam's 20 most-tagged tracks globally for 2013
source: Shazam

Shazam's annual chart.

As something used by the public, the service is the perfect research tool for forecasting future hits and this element is reflected by its Top 100 chart of 2013. A few cuts made the grade, having yet to experience peaks at retail or radio before the year was up. These included the Red Bull-issued Sail by US electronic rock act Awolnation, a cut dating back to 2010 but one that did not start selling in anything approaching decent numbers until the latter part of 2013 when it was used in the trailer of

BUSINESS ANALYSIS SHAZAM



ABOVE
Lorde above: Royals was bested only by Robin Thicke's Blurred Lines in Shazam's most-tagged tracks in the US in Q3 2013

the Ridley Scott-directed film *The Counsellor* starring Michael Fassbender. It peaked at No.17 on the weekly sales chart this January.

A sync was also behind the presence at No.93 on Shazam's annual chart of Australian singer-songwriter Ry X's *Berlin*. The Infectious-issued cut was used as the soundbed of a TV ad for Sony Bravia, although even with the Shazam inquiries only resulted in modest retail demand as it climbed to No.38 in the weekly sales chart since December and has to date sold around 60,000 downloads in the UK.

Other tracks failing to match their Shazam popularity at retail included the RCA-issued *Adorn* by Miguel, the service's 92nd most-tagged hit overall but it only climbed to No.49 on the weekly sale chart. It was used in a TV ad for Motorola Moto X.

Universal's domination of Shazam last year was

even greater than it managed at sales and radio. The major supplied 55% of the service's 100 most-tagged tracks compared to 48% of the sales and 50% of the radio charts of the year. Warner had a bigger presence on the Shazam countdown than Sony with 17% of the tracks compared to its rival's 16%, while there were 12 indie tracks including hits by Netwerk's Passenger, Defected/Ministry of Sound's *Storm Queen* and a pair from self-released Macklemore and Ryan Lewis in the Top 10.

SHAZAM MOST-TAGGED TRACKS IN AUSTRALIA 2013

POS ARTIST TITLE CORPORATE GROUP

- 1 **PASSENGER** Let Her Go Embassy of Music
- 2 **AVICII** Wake Me Up Universal
- 3 **ROBIN THICKE FEAT. TI & PHARRELL...** Blurred Lines Universal
- 4 **LORDE** Royals Universal
- 5 **BASTILLE** Pompeii Universal

The above shows Shazam's most-tagged tracks in selected territories for 2013. Source: Shazam

SHAZAM MOST-TAGGED TRACKS IN US 2013

POS ARTIST TITLE CORPORATE GROUP

- 1 **ROBIN THICKE...** Blurred Lines Universal
- 2 **LORDE** Royals Universal
- 3 **AVICII** Wake Me Up Universal
- 4 **PINK FEAT. NATE RUESS** Just Give Me A Reason Sony
- 5 **RIHANNA FEAT. MIKKY EKKO** Stay Universal
- 6 **MACKLEMORE & RYAN LEWIS...** Can't Hold Us Macklemore
- 7 **MACKLEMORE & RYAN LEWIS FEAT. WANZ** Thrift Shop Macklemore
- 8 **IMAGINE DRAGONS** Radioactive Universal
- 9 **DAFT PUNK FEAT. PHARRELL WILLIAMS** Get Lucky Sony
- 10 **JAY Z FEAT. JUSTIN TIMBERLAKE** Holy Grail Universal

SHAZAM MOST-TAGGED TRACKS IN GERMANY 2013

POS ARTIST TITLE CORPORATE GROUP

- 1 **AVICII** Wake Me Up Universal
- 2 **KLINGANDE** Jubel Universal
- 3 **ROBIN THICKE...** Blurred Lines Universal
- 4 **MILKY CHANCE** Stolen Dance Lichtdicht
- 5 **PASSENGER** Let Her Go Embassy of Music

SHAZAM MOST-TAGGED TRACKS IN FRANCE 2013

POS ARTIST TITLE CORPORATE GROUP

- 1 **ROBIN THICKE FEAT. TI & PHARRELL...** Blurred Lines Universal
- 2 **MAJOR LAZER** Watch Out For This Major Lazer/Because
- 3 **MACKLEMORE & RYAN LEWIS FEAT. WANZ** Thrift Shop Macklemore
- 4 **MACKLEMORE & RYAN LEWIS...** Can't Hold Us Macklemore
- 5 **AVICII** Wake Me Up Universal

SHAZAM MOST-TAGGED TRACKS IN ITALY 2013

POS ARTIST TITLE CORPORATE GROUP

- 1 **AVICII** Wake Me Up Universal
- 2 **ROBIN THICKE FEAT. TI & PHARRELL...** Blurred Lines Universal
- 3 **OLE** I'm In Love Olinho
- 4 **IMANY** You Will Never Know Time
- 5 **MACKLEMORE & RYAN LEWIS FEAT. WANZ** Thrift Shop Macklemore

UK SUCCESS OVERSEAS: PASSENGER ENJOYS GLOBAL RECOGNITION

Passenger's *Let Her Go* appropriately finished as Shazam's most-requested track of 2013 in Australia having started its global journey there.

The Brighton singer-songwriter (pictured) recorded the song in Sydney and it was already part-way through a five-week residency at the top of the weekly *Aria* singles chart last April via indie Embassy when it broke into the UK Top 40 for the first time.

Let Her Go ultimately sold more than half-a-million copies Down Under after reaching seven-times platinum status, while to date it has comfortably surpassed 5.5 million global sales, 3 million of which happened in the US and a million in the UK.

Shazam's other year-end charts also reflected the worldwide success of the track and it was the leading hit by a British artist in the US, Germany, France and Spain through a variety of labels. It ranked 13th for 2013 in the States, was at No.5 on the service's annual German chart, while sixth in France and third in Spain where it was only beaten by Avicii's *Wake Me Up* and Macklemore & Ryan Lewis featuring Wanz's *Thrift Shop*.

The Passenger recording was among 10 tracks by Brits in Shazam US's Top 100 of the year, including in *Sweet Nothing* (with Florence Welch) and *I Need Your Love* (with Ellie Goulding) two by Sony's Calvin Harris. Universal acts Goulding and Emeli Sande also made dual appearances



with the former registering in her own right at No.100 with *Burn*, while Sande's *Next To Me* at No.42 was joined by her Sony-issued *Labrinth* pairing *Beneath Your Beautiful*, which had a much higher profile on Shazam than it managed on the *Billboard* Hot 100. Although it reached a respectable No.34 on the weekly Hot 100 chart, Shazam's users sent it to No.66 on the service's countdown covering the entire year. This reflected surges in request demands when the song was performed on high-profile US TV shows including NBC's *The Today Show* and *American Idol* on Fox.

More than a fifth of the year-end Shazam Germany Top 100 was by UK acts, which also filled a dozen of the Top 40

positions. Joining Passenger here were the likes of Universal acts *Naughty Boy* with *La La La* featuring Sam Smith and *Bastille* with *Pompeii* plus Sony-signed Tom Odell whose *Another Love* was 12th on Shazam's service there for the year, while peaking at No.11 on *Media Control's* weekly sales chart.

Odell's Sony colleague James Arthur wasted little time in building an overseas profile after winning the 2012 *X Factor* and this included appearances on Shazam year-end charts in leading continental territories such as Germany (No.14), France (No.11) and Spain (No.8) as well as in Australia (No.15).

Among the more likely British names such as *Naughty Boy*, John Newman and Calvin Harris, Shazam's annual chart in France also found room at No.15 for Alex Hepburn, a singer-songwriter from London with little success to her name back home, but a genuine star across the Channel. Her Warner-issued single *Under* peaked at No.2 on the French singles chart and became a sales hit in other territories, while parent album *Together Alone* reached No.3.

France also continued to stay loyal to Mika whose last UK Top 40 single was *We Are Golden* in 2009, but in France he has had a handful of big hits since then, including chart-topping *Elle Me Dit* and *Underwater*, which reached No.12 on the sales countdown and was 91 on Shazam France's chart of the year.

THE BIG INTERVIEW KYLIE MINOGUE

SPINNING AROUND, AGAIN

Kylie Minogue is re-entering the music market with a host of top collaborators, a new management company and a starring role on the UK's current favourite Saturday night TV show. Are we about to witness yet another career resurgence from the Aussie queen of pop?

TALENT

■ BY TIM INGHAM

Kylie Minogue's life changed dramatically over the course of last year - and she puts much of it down to *Blink: The Power Of Thinking*, the latest book by Malcolm Gladwell.

The title encourages the reader to switch off traditional, conservative responses to existential quandaries and embrace more instinctive ways of processing decisions. It's easy to see its residual effect on recent major events in Kylie's life.

At the start of 2013, she parted ways with her manager of 25 years, Terry Blamey, to sign with Roc Nation in the US - just months after she'd dedicated a heartfelt speech to Blamey at the UK's popular Artist & Manager Awards in London.

By the end of the year, she'd signed up to appear as a coach in the third series of *The Voice UK* - which is now enjoying bumper TV audiences each and every Saturday night. (The latest edition trumped Ant & Dec's *Saturday Night Takeaway* by a clear two million viewers.)

But perhaps most significant of all in 2013, Kylie decided to get back in the studio. After more than 12 years on Parlophone, she once again returned to the label to make her latest record, set for release on March 17.

The commercial potential of LP *Kiss Me Once* and the label investment behind it are both nodded to by an esteemed collection of collaborators on the record, from Pharrell Williams to Greg Kurstin, MNEK and 'executive producer', Sia.

Music Week chatted to Kylie about her personal expectations for the record, and a year in which she made a string of significant alterations to her life...

The new single, *Into The Blue*, carries some obvious dance influences. Is it a good representation of the album?

I think it's a really good entrance card. It's like opening the double doors: come into this new world, the new era. And in that world there's a Studio 54 room with *Les Sex*, there's the cry your eyes out or marry the person of your dreams room with *Beautiful*, then *If Only* is more in the *Into The Blue* realm, as is *Kiss Me Once*.

Are you aware of the growth of dance pop or 'EDM' around the world, of which *Into The Blue* certainly carries elements?

Especially in the US, it's everywhere. We had a choice: do we board the train of what's happening now or not? Yeah, there's a touch of it, but no more than I had before the EDM wave happened. I mean, my 2007 album [*X*] had elements of it.

Sia is heavily involved in the new album. How hands-on was her role?

I started with writing/recording sessions with Sia as



ABOVE
Kylie Minogue: The Voice UK's ratings have soared since the pop star came on board

"I admire Sia so much. She's rewritten the rule book and does her own thing. She's a great songwriter and a great girl. You know when you hear a Sia song"

KYLIE MINOGUE

I have done with many other people on this album. I'd reached a point where I already had a lot of songs, but I needed some help with direction. I admire her so much, she's rewritten the rule book and does her own thing, which is great. She's a great songwriter and a great girl. I asked her if she would executive produce and to be honest I didn't know if she'd ever done that before or if she would be more comfortable just songwriting, but she said she'd love to. I gave her everything we'd recorded, even if it was just the start of an idea. She was able to go through it all and give me her view. She came on board at a good time where it helped me to focus.

What is it about Sia that gives her such a Midas touch in the pop world?

She's just so talented. She's definitely on a roll right now and long may it continue; I think she delivers fantastic songs. Whoever sings them, you know when it's a Sia song. I really respect and admire her ability to do that.

Other collaborators on this album are very contemporary - from MNEK to Greg Kurstin and Pharrell. Does it give you confidence when you see these people are keen to work with you? Did you know when you headed into the project what sort of names would come up and be interested?

I didn't have a clue, really, and because I was starting in America I just assumed that no-one knew me - which it transpired was not the case. Now in this point in time, it feels a bit like an out of body experience that the album is done. I've spent over a year on it, and it's always been something I've had

THE BIG INTERVIEW KYLIE MINOGUE

to keep on making decisions about and thinking about; searching desperately, happily - I've experienced a whole range of emotions in the making of it. Now I'm starting to look at it as a finished product, I'm able to go, "Wow - MNEK, Pharrell, Greg Kurstin..." - it's incredible. When I was working on it, I knew they were all great people, but I was so in the zone.

The aim with The Voice UK must be to reintroduce you to the nation after you've been away for a few years. How's it going in that regard?
I'm really pleased that people are loving the show and their kids are loving it. I now have a new generation who know my name. The last time that happened was *Can't Get You Out Of My Head* in 2002, so it seems the right time to be doing this. It's undeniable that the show can do that for you. But even that wasn't enough for me to say yes three years ago or even two years ago. This time, it took will.i.am to come to the meeting I had with the producers. I'd already been given the stats about the show more times than I needed them, but my question to Will was: "How was the experience?" That's what I cared about. He said it was really good, and I have to agree with him now.

I'm guessing The Voice asked you to come on board in previous series. Why pick this one?

I watched as much of series one as possible because it was a new show, but I missed a lot of series two because I was often away. But I was previously a fan of the show. I feel the people who created the first two series did the hard work in a way; they got it out of the stalls, found their feet and fine-tuned it.

Three years ago, [producers said to Kylie]: "Here's the concept of the show..." I just didn't know, and I had my record company on my back - they all wanted me to do it. I felt a bit of pressure from many places [to be a coach]. But I couldn't bring myself to say yes. Cut to late 2013, and it was a different story. I'd decided at the end of 2012 that I wanted a fresh landscape, to do things differently and be open to new experiences. So that headspace meant I was able to entertain the idea further. I had a list of pros and cons, and the list for just kept getting bigger. I was scared and really nervous, but then I thought: "I'm scared about doing just about everything so that shouldn't stop me."

How do you think you're coming across on telly?

Pretty much as myself - there's really not much else you can do. You're on set for hours and hours, so your inhibitions are worn away. A compliment I've had from friends of mine is: "We recognise you."

When you're doing interviews or promotion, it can become a bit robotic, talking about yourself all the time, droning on and on and on. But in *The Voice*, you're not there to talk about yourself - it's about the artists performing behind you, or in front of you, depending on where your chair is. I'm really glad that the ambience and the camaraderie we have on set - which is very supportive and trying to make the best show - is translating to the public.

You recently signed a management deal with Roc Nation out of the US. What appealed to you about the company?

They are global and I wouldn't have signed to a manager who didn't understand the rest of the world



ABOVE

Kylie's new Roc: The photo that revealed to the world last year that Kylie had signed to Roc Nation. [Far right] Kylie poses at a recent Spotify UK event in London. Kylie's new album, *Kiss Me Once* (below) is due on Parlophone on March 17



"Terry Blamey and I worked together for 25 years. I probably won't be with another man that long in my lifetime"

KYLIE MINOGUE

market. I haven't signed with them to break America. Of course if that was to happen, it would be marvellous, but I've been down that road before and it's not about that anymore. I just needed a change. I met Jay Brown and I was reading the book *Blink* at the time, which is about making life decisions - there's a bit more to it than just 'make instinctive decisions' but it's along those lines. I'd pretty much decided in the first 60 seconds [with Jay]: "I like you. I know about your reputation and what your achievements are, but now I like your energy."

You were with your former manager, Terry Blamey, for two decades. You gave a very touching speech about him at the Artist & Manager Awards in London in late 2012. Why was it the right time to move to Roc Nation just months later?

Firstly, I hadn't met Roc Nation at that stage [Kylie's speech] but Terry and I worked together for 25 years. I probably won't be with another man that long in my lifetime [laughs] - unless I meet the man of my dreams tomorrow. No-one can appreciate what we went through. Terry was an agent when we started out. I'd just signed with an acting agent, which was the first hurdle in my career after leaving school. I didn't have money to have my photo taken professionally - my brother took my picture. We asked [the acting agent] if she knew of a good music manager. She had just heard of Terry, and so I started working with him when I was 19. As I said in my speech, he used to be super-straight; he had a comb-over. We went through so much stuff together. We celebrated 25 years in the business in 2012. There was so much to be proud of and so much to look back on and I think somewhere in that year I felt

like: "This is fantastic, and what a legacy to create", but I also had an epiphany, and that was just a landscape with nothing on it. I felt sad, but deep within I knew moving on was something that I had to do and that Terry would understand. I might have said it [at the AMA Awards] but they should pickle us because it's not normal for a manager and artist to stay together for that length of time; to have 25 years together was extraordinary. But it was time for a change.

What was it about Roc Nation and Jay Brown that made them the natural next choice for you?

Obviously Jay was known mainly on the management side for Rihanna, and had recently signed Shakira. That was just information in the pot. Then a friend of mine had done some work with him and said: "Hey, you should meet him, I think you'd like him." I took that to heart. Then Jay and I got in touch through another friend, and when we eventually met face-to-face in Los Angeles, all I can say is it felt right.

We're talking a lot about management, but haven't mentioned Parlophone. That's a long-standing relationship of 12 years. What is it about the label that's meant you've both stuck with each other for more than a decade?

Parlophone is the embodiment of cool, cool Britannia. To think I've been with them that long is absolutely crazy. I started with them in such a sparkling way. I'd done the whole *Impossible Princess* thing and we all knew it was time to get back to pop. My beginning with them was *Spinning Around*, and it's been pretty good ever since. That's not to say it's been without its ups and downs - of course it has - but I really appreciate the way they've supported me through thick and thin.

Parlophone was sold to Warner last year for £487 million. How did that transition go for you from an artist's perspective?



“Miles Leonard is my cornerstone, my rock and my guide - and sometimes my nemesis! He’s my pal and ultimately we work really well together”

KYLIE MINOGUE

Remember that last year was a period of ‘all change’ for me. So Parlophone was hanging in the balance [before Warner’s acquisition]; I didn’t know where it was going or who was buying it. So much was up in the air. Thankfully, just in time for 2014, everything seems to have settled and I feel relieved, for one, that it’s sorted out and I know where I am; things have worked out with Roc Nation, my album’s done. I’m just trying to keep up! I’m just getting to know the Warner people in various territories, but even that feels good because it ties in with all the new things that are happening in my life.

How important was Miles Leonard as a constant factor during that takeover process for you as an artist? He’s worked with you during your whole time at Parlophone, right?

Yes, and he just keeps moving up the ranks, which is amazing. Miles was an A&R when I first worked with him and Jamie Nelson - who were like the funniest twosome I’d ever met. They just had me in stitches all the time. Miles is my cornerstone, my rock and my guide; he’s my pal and sometimes my nemesis! But ultimately we’ve worked really well together. Miles and Parlophone are one of the few parts of my career that have held tight through this recent period of change. There’s a lot of love there, that’s for sure.

MILES LEONARD: ‘KYLIE’S MADE YET ANOTHER REALLY GREAT POP RECORD’



Miles Leonard and Kylie at the BRITs earlier this month

Photo credit: John Marshall

Miles Leonard has worked with Kylie at Parlophone for over a decade. Now chairman of the label at its new home at Warner Music UK, *Music Week* asked him all about Kylie’s new album and their unique professional relationship:

“This campaign’s a huge priority, not just for Parlophone but for Warner as a whole - and it’s an international priority. All of the conversations I’ve had with all the key markets suggest they’re very excited and pleased with the way the record is shaping up. For them, this is something they’re very keen to really deliver on. Since the acquisition of Parlophone, this is probably the first major album release on the label, outside of Tinie Tempah.

“Having worked with Kylie for over 12 years, she’s always been quite chameleon-like, using all her creative facets - and this album is no different. Helped by the viewers she’s reaching out to with *The Voice UK*, she can attract a very broad audience. There’s a young audience that want great rhythmic pop music, along with more adult/contemporary audience as well. Feedback has been brilliant, especially from people who streamed a taster of the album online.

“*The Voice* has been a fantastic platform for Kylie - people have really been able to see her personality. Possibly before they didn’t get the opportunity to do that; obviously, interviews in the press or on chat shows help, but now people are really warming to her natural personality in a new way.

“The ratings for *The Voice* have really shot up, with an overwhelming response from media. She’s an iconic artist - we celebrated her 25th year of making music two years ago, but she’s now made another great pop record that still feels relevant. The combination of us and Roc Nation teaming up has brought a real new energy around Kylie at the moment. We’ve worked really well together - the synergy between us has been fantastic. Although I’m still very heavily involved in this campaign and have a personal interest having signed Kylie 12 years ago, credit lies with Elias Christidis [Parlophone] and Omar [Grant] at Roc Nation. They have really worked this album on a day-to-day A&R level and been really innovative in who they’ve approached to help make it. They’ve worked brilliantly together to shape an album with a balance between an energetic and youthful feel, while not alienating an older, broader audience.

“Kylie, myself and the team at Parlophone have a real understanding. She’s very clear about what her creative vision is. Because of that openness, it helps me with leading the label into a campaign. Kylie and I have always been very direct and honest with each other, both creatively and in the business side of things. It’s a transparent and honest relationship, and we get on very well.

“It’s a business, but we’re friends too. Over the last 12 years, Kylie’s understood what the label wants to achieve globally and we understand what she’s trying to achieve creatively - as well as her own personal drive and ambitions. From the really good reaction we’ve had from the media and online from the fans - which is more important than anything, to be honest - there’s a very strong positivity around Kylie at the moment.

“I think we’re looking at a really successful album. I don’t say that flippantly, I genuinely mean it. The response we’re seeing in our sales teams and our international teams strongly suggests this is going to be one of the first real key releases this year and really have some impact.”

PROFILE IN DE GOOT

HE WILL ROCK YOU

In De Goot Entertainment boss Bill McGathy is a veteran of rock radio programming, promotion and now artist management in the US. He wants to push his roster in the UK and Europe in 2014



MANAGEMENT

BY TOM PAKINKIS

If the glittering silver, gold and platinum discs that dominate the walls of his New York City HQ aren't a big enough clue, the music blasting from the office speakers at In De Goot Entertainment is a dead give away of founder Bill McGathy's status as a veteran of US rock radio.

With irresistible, instant hooks consistently pushed right to the front, each track he plays from his management roster is undeniably authentic rock but, at the same time, ready made for the airwaves.

The commemorative discs were gathered throughout the Eighties, Nineties and Noughties when the Texan was running McGathy Promotions. By that time, he had already carved out an impressive reputation in the rock world. After graduating from the University of Central Florida with a communications and marketing degree in 1973, he started his career in radio at Orlando's WORJ, one of the first "progressive" FM rock stations in the South at a time when, as far as music was concerned, AM still dominated the airwaves.

"They called it underground rock because the FM band was for religious radio or public service," McGathy remembers. "Nobody listened to FM, nobody had FM in their cars – kind of like cars have only just started to get satellite radio recently."

McGathy quickly worked his way up the ranks to become the station's programme director but his path was set for the other side of the desk from 1978 as he forged a career in radio promotion having stints at both Polygram and



ABOVE
The 'pooping dog': The In De Goot logo is based on signs spray-painted on roads in Amsterdam telling dog walkers to make sure their pets foul 'in the gutter'

"I want to do whatever UK companies need us to do in order to make it in Europe. We're willing to partner and share. It's about the music"

BILL MCGATHY, IN DE GOOT ENTERTAINMENT

RCA records before going it alone.

McGathy Promotions specialised in every rock radio format from modern to metal to mainstream, and over the years pushed now legendary names of the genre including Motley Crue, Metallica, Nirvana, Pearl Jam and Rage Against The Machine.

Despite the success of his promotions company, McGathy was left somewhat shaken by college promoter Andy Kipnes with just a handful of words: "At the end of the day, Bill, when you put down the phone, you stop making money".

"It was like a scene from a cheap B-movie," says McGathy, recalling the epiphany he had that day, "The words kept ringing in my head – 'You stop making money. You stop making money. You stop making money.' I called Andy the next day and said, 'Let's manage a band together'".

Under the banner of Joint Management – so called not because of the firm's ownership but because it was conceived over a spliff – McGathy and Kipnes' first signing was the Screaming Cheetah Wheelies, whose self-titled album came out on Atlantic Records in 1994.

The pair signed a second act – Into Another, who had two albums on Hollywood Records – before parting amicably in 1996.

McGathy had already formed In De Goot

Entertainment, bringing together his expertise in both radio promotion and management as well as other services. Today the company boasts dedicated sales, marketing, touring and digital departments across a staff of 20 people handling a growing roster of artists. It has claimed over 15 No.1 records on the rock radio format since 2012.

"The amount of kids that know our logo, the pooping dog... They know who we are and they find us," says McGathy, adding that the company's reputation in the US has allowed it to stretch into publishing with four offers currently on the table ("because rock is a buyers market right now"). In De Goot's success also means that McGathy is now looking to make a bigger impact in the UK and Europe, with a number of his acts having already made some significant noise on this side of the Atlantic.

Pennsylvania quartet Halestorm performed on a sold out UK arena tour with Alter Bridge and Shinedown in November last year and have already sold out Manchester and Glasgow visits on a headline tour of the country set for 2014. The band's latest release *The Strange Case Of...* has sold 24,000 over here and a new EP is set for release on March 31.

Alternative outfit Neon Trees saw single *Animal*, from their 2010 debut album *Habits*, covered by mainstream pop heavyweights The Wanted (as well as Taylor Swift and Train in the US), and McGathy feels the group are now ready to make a big impact in the UK: "We're doing pretty well ticket-wise over there but we've never had a real push. We feel like we're going to get it this time because the new record



LEFT
Family photo:
The whole In De
Goot team at
their NYC HQ

is off like a shot out of a gun.”

Meanwhile, hard blues rockers Black Stone Cherry saw their album *Between The Devil & The Deep Blue Sea* gain silver certification in the UK at the end of 2013 and, with new LP *Magic Mountain* set for release on May 5, the band is set to announce a UK autumn arena headline tour at the beginning of next month.

Despite his radio roots, McGathy is well aware of the importance of new technology in helping his acts

break across *The Pond*: “The internet is one of the reasons why our guitar bands can play 2,000 or 3,000 seat venues in the UK with Radio 1 not even thinking about them,” he says. “Blackstone Cherry [sold out] Wembley Arena in February just because they’d been doing the work.

“The guitar bands have been driven so far underground in the UK by dance music, synth music, house music and so on, that I think guitar music is cool again.”

ONES TO WATCH: THE IN DE GOOT BANDS PREPARING A UK PUSH

SHINEDOWN:

The band began their assault on rock radio with 2003’s platinum debut *Leave A Whisper* and the 2005 gold follow-up *Us and Them*. Together, both albums yielded seven Top 5 radio hits, including the No.1 blockbuster, *Save Me*, which dominated Active Rock radio for 12 consecutive weeks. But it was Shinedown’s third album, 2008’s platinum-selling *The Sound Of Madness* that proved to be their mainstream breakthrough, debuting at No.8 on Billboard’s Top 200 album chart and remaining on the chart for an astonishing 120 consecutive weeks. The band released six singles, each of which reached No.1 on the airplay rankings. Fourth album, *Amaryllis* is close to its gold certification and the band is currently working its next LP.

BLACK STONE CHERRY:

The Kentucky-bred hard rockers toured relentlessly with the likes of Nickelback and Motörhead, and debuted at No.1 on the UK rock chart with their sophomore release, 2008’s *Folklore And Superstition*. Third full-length LP, *Between The Devil And The Deep Blue Sea* also debuted at No.1 on the UK rock chart and their last two releases have both been certified silver by the BPI. While the band was busy working on album number four *Magic Mountain* in 2013, they headlined the *Encore Stage* at *Download Festival* to over 30,000 people.

HALESTORM:

After scoring two Top 10 US singles (*I Get Off* and *It’s Not You*) from their self-titled debut and touring steadily for two years with acts as diverse as Shinedown, Stone Sour, Disturbed, Megadeth, Papa Roach, Godsmack and countless others, Pennsylvania quartet Halestorm returned in 2011 with their second full-length, *The Strange Case of... featuring two No.1 rock singles.*

NEON TREES:

Neon Trees honed their New Wave-tinged sound locally in Utah before being chosen to open for The Killers in 2008. Shortly after, they signed to Mercury Records and released *Habits*, which spawned the platinum-selling

breakthrough single *Animal*. The track peaked at No.1 on Billboard’s Alternative Songs chart, No.2 on the Rock Songs chart, and was featured on *Glee*. Their next album *Picture Show* debuted at No.17 on the Billboard 200 Album Chart and featured the platinum-selling Top 10 single *Everybody Talks*. New album *Pop Psychology* will be released in the UK in late March/early April to coincide with the band’s UK touring in late April.

IN THIS MOMENT:

In This Moment is on fire with their fourth album *Blood*. The title track lead single went Top 5 at Active Rock radio and was the band’s most successful single to date in both chart position and sales. *Blood* has been the best selling album of the band’s career thus far. The band toured with Halestorm in the UK and are actively seeking to expand their base in Europe. *In This Moment* is scheduled to return to the studio with Kevin Churko in 2014 to build on the success of *Blood* and it has been recently announced that the band has signed to Atlantic Records.

THEORY OF A DEADMAN:

Theory Of A Deadman exceeded platinum sales with their breakthrough *Scars & Souvenirs* and with No.1 Mainstream Rock Radio hit *Bad Girlfriend*. At the same time, other singles, *So Happy* and *By The Way* became crowd favourites on tours with everyone from Motley Crue and Godsmack to Daughtry and label mates Stone Sour. The band has made inroads into Europe having toured both the UK and the mainland. Spring 2014 will see the release of their fifth album.

NIGHTMARE & THE CAT:

LA-based rockers *Nightmare And The Cat* are led by Django and Sam Stewart – the sons of Eurhythmics’ Dave Stewart. After releasing their debut self-titled EP, they enlisted producer Eric Valentine to produce LP *Simple*. The result will be released to the public in May with a single release scheduled for March in the US. A European release is still to be determined.

Success abroad is certainly increasing for In De Goot and its acts, but McGathy appreciates that he can’t do it alone. He recognises the importance of having people on the ground in any foreign territory, even when it comes to countries that share similar cultures like the UK and the US. “The tendency over the years has been for the American manager to think that he’s got England sussed and the English manager to think he’s got America sussed,” he warns. “But there have been a number of bands that have stumbled and fallen because they weren’t able to do the work over here or overseas.”

For that reason, McGathy is more than willing to work with partners overseas to help them get ahead in the US – as long as the music is right, of course. With his background and expertise in radio programming and promotion, he’s well placed to assist UK artists, managers and labels when it comes to one of the US’ biggest hurdles. “As [radio has] become more and more centralised out of Atlanta or San Antonio, the [big conglomerates] buy centrally for radio stations,” he explains. “They’ve got one buyer who decides the playlist. It’s daunting and makes American radio almost as hard as English radio, because they either like it or they don’t.

“Here, it can take nine or ten months to become a major hit [because of the size of the territory]. So as a manager you need to continue to encourage the American label by showing them progress and signs of life – fanning those flames.

So how does a young artist or band break in the United States? “They need to partner with someone who knows how to crack the code in the United States – and we’re not shy about taking a partner in the UK,” says McGathy. “We’ve worked and done a lot of time in the marketplace in order to become more aware of our partners’ needs overseas.”

In fact, McGathy was very much involved in the early US success of the likes of Radiohead (“I have my *Kid A* plaque in my music room at home”) and Coldplay who he worked with at McGathy Promotions.

The experienced exec suggests that, as well as helping partners get to the gatekeepers of the US market, having a local manager in The States can also be beneficial in managing expectations: “What happens is that bands get big in England and they don’t want to do the small, shitty clubs and do the work [in the US]. They want to play LA, New York, Seattle, San Francisco and then go home and be a big band,” he says. “Even Oasis had to come over and do the work. Radiohead did great with [manager] Brian Message, but I’d say they’re more the exception than the rule.”

And, despite increasing traction for his bands in the UK, he’s looking for similar opportunities with companies when he crosses *The Pond*. “If we can build a great story in the United States, and we bring you something that can travel then please help us. Our rock bands are all amazing, career brands in America and we’ve been doing the work on the ground. If we can break it in the States, it should mean more in Europe.

“But I want to do whatever UK companies need us to do in order to make it in Europe, and if it’s out of the question I want them to be honest with us. What we’re looking for from our major and independent partners is fairness and accountability. We’re willing to partner and share – we’re not greedy, it’s about the music.”

Congratulations
to

FIERCE PANDA

on **20** exceptional
years of music!

From all your friends at  **The Orchard.**

PROFILE FIERCE PANDA TURNS 20

PANDAMONIUM

Fierce Panda, the indie label that introduced the world to Coldplay and Keane, is celebrating 20 years since introducing itself to the world via its first release, *Shagging In The Streets*

LABELS

■ BY DAVE ROBERTS

Indie Bingo! It's the craze that's sweeping ~~the nation~~ a couple of North London pubs. Play along now with this special Fierce Panda 20th Anniversary Edition!

Stupid name: check! Founder used to run a fanzine: check! Idea for label first had in pub: check! A proper pub that, like the Electric Banana, isn't there anymore: check! Mention the word ambition and staff are more likely to start talking animatedly about the classic Subway Sect single than whip out their five-year-plan PowerPoint presentation: check! They totally get the 'Electric Banana' reference: check! Nurtured loads of bands who have gone on to have huge success at major labels: check, oh God check, check and then some.

Fierce Panda, then, is bona fide indie, bona findie, if you like, but you probably don't like, and quite right too. And it's a survivor. It's 20, in fact. It began when three *NME* journalists, Simon Williams, John Harris and Paul Moody, gathered in The Blue Posts in Soho for a few scoops and a chat about how to further expand and exploit the phenomenon they'd created called The New Wave of New Wave (a micro-genre now gone the same way as the Posts and the Electric Banana, only probably not as missed by as many people).

Williams is the only one of the founding fathers remaining. Still fighting the good fight, still out a few nights a week seeing his bands and bands that he'd like to be his bands. And still up for a few scoops and a chat...

Tell us a bit about your pre-Fierce Panda life...

I took the traditional mid-'80s route into the music business via doing a fanzine whilst studying shelf-stacking at the Polytechnic of Sainsbury's on Walthamstow High Street.

The first issue was called *Jump Away...* Carlos Fandango and the first band we ever interviewed was The Icicle Works backstage at the Electric Ballroom in 1985.

Then the *NME*'s C86 cassette blew up and an intense affection for the Close Lobsters and McCarthy made me quit the night shift in the frozen foods department. Three fanzines and dozens of gigs later I ended up following fellow fanzine seller Steve Lamacq into the *NME* and worked there as a frontline indie boy from 1988 to 1999.

Why and how did you found Fierce Panda?

The label was founded in 1994 in a pub called The Blue Posts on Tottenham Court Road by myself, Paul Moody and John Harris, who also wrote for the *NME*.

We'd created a scene called New Wave Of New Wave around snotty new punk bands like S*M*A*S*H and These Animal Men and for some mental reason we thought that scene deserved a tribute single, so we decided to release one. For this we needed a record label, so we made up Fierce Panda on the spot.

Normally we'd have sobered up back at work the following day and never mentioned it again, because nine times out of 10 people realise they don't know how to put records out and back then, pre-worldwide web, it was a totally dark art. Luckily, I

ABOVE Bear necessities: Simon Williams founded Fierce Panda in a pub, primarily as a way of promoting The New Wave of New Wave. Greatness beckoned

knew Nigel who ran the Ugly Child record shop back in Walthamstow, and his best mate was Ian Ballard from Damaged Goods Records, who happily wasn't averse to a bit of snotty punk rock. A couple of phone calls later and we were plugged straight into a system whereby Key Production made the records, SRD shipped them out and Damaged Goods backed everything to the hilt.

The *Shagging In The Streets* EP duly came out on February 24, 1994. The Blue Posts pub is now a Boots chemist but I still can't believe how insanely lucky we were.



Photo: Andy Willsher



Dear Simon, Ian and all
in fierce Panda-land

Congratulations on 20
EARTH SHAKIN'
YEARS

thankyou for giving us our
chance

We and many others
are forever grateful

Love གྲོགས་པོ་ཚོ་གྲོགས་པོ་ཚོ་

Chris Coltrane
Wina



Why on earth is it called Fierce Panda?

Well, I like pandas. And they're not known for being fierce. And back then indie labels had really serious names like Deceptive, Dedicated, Creation, Factory, Indolent and Infectious, so we were gently taking the Mickey. And we only intended to put out one record, so it didn't really matter. It wasn't like there was any chance of something with a stupid name like Fierce Panda being around 20 years later.

Did you think there was loads of undiscovered music going unreleased?

Not at all. Much as I'd like to say we were saviours of the alternative universe, we actually launched in the middle of one of the greatest indie boom times of all time, where indie labels were throwing out seven-inch singles and compilation EPs like there was no tomorrow. We probably wouldn't have had the chutzpah to do it otherwise.

The New Wave of New Wave might not have a significant place in the history books (even at the time it irked people - Mute sent us 'Fuck The New Wave Of New Wave'T-shirts which we of course promptly took photos of ourselves wearing and published in the paper - gosh we were tits) but S*M*A*S*H and These Animal Men had their moments in the sun and on Top Of The Pops and this quietly rebooted a home-grown indie scene which was simply waiting for Britpop to explode, which it duly did five minutes later.

What happened to the original idea of doing just the one release?

Well, we did 1,000 copies of the Shagging In The Streets EP on double seven-inch vinyl and they sold out straight away. It was such a blast, and the previously mentioned indie boom time was so booming, that we promptly renounced our one-single vows and released *Crazed And Confused*, another six-track EP with teenage rampagers like Supergrass and Ash and Gorky's Zygotic Mynci.

In 1994, we did another three EPs with loose themes and increasingly daft names like *From Greer To Eternity* (female-led bands, including Lush), *Built To Blast* (hardcore-ish bands, including Green Day) and *Return To Splendour* (mod-ish bands, including The Bluetones). So that was 30 bands, five releases and all 5,000 units sold within the first year...by which point I was totally addicted to the whole record releasing process.

Was it a bit weird running a record company from the NME office?

Entirely, and I know a good few people who thought that there was something highly dubious about the whole affair. But it was such a lovely office - right up on the 25th floor of Kings Reach Tower on the South Bank, right by Blackfriars Bridge. On a clear day you could see Shoreditch, although there wasn't actually anything to see there back then.

We didn't launch the label in a vacuum either because there was a real creative give-it-a-go attitude at the *NME* back then - Danny Kelly, James Brown, Mary Anne Hobbs and Stuart Maconie were all on their way up and out into the media, Steve Lamacq had already set up Deceptive and we had a pretty good relationship with a newfangled radio station called Xfm, so us putting



“Much as I'd like to say we were saviours of the alternative universe we actually launched in the middle of one of the great indie boom times. Indies were throwing out seven inch singles. We probably wouldn't have had the chutzpah to do it otherwise”

SIMON WILLIAMS, FIERCE PANDA

out records was actually pretty small potatoes. Plus - and not a lot of people know this - the mid-'90s being the boom time for singles - there were at least five other record companies operating out of the skyrising *NME* office, launching the likes of Gene and 60Ft Dolls.

In our defence, the main thrust of the operation was out of the *Damaged Goods* office in Tottenham, and we were genuinely so stupid that the only people we threatened in the music industry were ourselves.

Why so many one-off singles and compilation EPs?

It was mainly down to that inherent stupidity. We had no idea what we were doing, so when we started talking to bands like Scarfo and Placebo and they wanted to release full singles with us in 1995 we thought it was a great idea.

We tried to avoid being bogged down by contracts and options because we wanted to have fun, and with the likes of Dweeb, Tiger, Idlewild and Ultrasound, fun was definitely had. We were so upside down we were almost like an anti-record company. In the course of the past 20 years over 70 (that's over 70) bands have moved on from Fierce Panda to other, bigger labels, and obviously the bulk of those were in those frantic early years of seven-inch releases and stupidly-titled EPs like *Mortal Wombat* and *Songs About Plucking*.

It might seem careless to lose that number of acts along the way, but when I was growing up I saw everyone I loved from The Farmers Boys to The Bodines via the Mary Chain, Mighty Lemon Drops, The Wedding Present, Orange Juice and Aztec Camera start off on an indie label and then move onto a major, for good or for bad. Even The Cure started out on local label Small Wonder.

We were an indie label, so I thought that was

just the way it was.

Another thing to mention here is that it might seem like we were just ambulance-chasing A&R chancers, but in reality we would tend to find the band early on in some North London hovel, commit to a release two months later, and that resultant single launch party would actually be the A&R buzz gig.

Was there/Is there a Fierce Panda sound?

We strived to avoid one, which is a bit stupid considering how strongly people identified with labels with a strong identity, like Factory and Rough Trade. But when I grew up I started on ELO's *Out Of The Blue*, moved to early U2, then to the Anti-Nowhere League, The Farmer's Boys and New Order. With that kind of erratic musical taste there is a lot of A&R scope.

Our pivotal point was in 1995 when we released the none-more-indie Kenickie and the thunderously rocking Three Colours Red pretty much at the same time and those are the kind of extremes we've been trying to replicate ever since. This can cause great confusion because if we put out a shambolic indie album the review will start, "Unusually for a label who put out poncey bands like Coldplay and Keane..." and if we put out a mellow, grown-up, slightly poncey record by someone like The Hosts the review will start, "Unusually for a label who put out shambolic indie records..."

What do you look for in a band?

Something a little bit different, with a strong work ethic. Something a bit cheeky, with a bit of charm and a lot of style. I can't be arsed with arses. And there is no point in us talking to bands if other labels are interested, so that tends to make the decision-making process a bit easier.

ELO and the Anti-Nowhere League notwithstanding, my perfect Panda band lurks somewhere between Death Cab For Cutie, Seafood and Idlewild. Kind of shambolic, intelligent indie music to the max.

What does the Fierce Panda empire consist of?

We have a publishing arm called Fierce Panda Songs, which is tied in with Bucks Music. Then there's Fierce Panda Management, which has been developing Longfellow, Felt Tip and Albert Gold over the past year or so. And I've written a children's book called *The Kite Who Was Scared Of Heights* and, having quickly realised that the children's book publishing industry is crippled by just as much fear and loathing as the music industry, have set up Fierce Panda Books to get it out there this spring via the nice people at New Generation.

As well as those trifling matters, I co-own Club Fandango, so our Canonbury HQ is stuffed to the gills with inventive sorts who cross over between the two companies and also run their own magazines (*London In Stereo*), PR companies (*Congregation*), gigging nights (*Disorder Promotions*) and a multitude of record companies such as Tigertrap, Giant Haystacks, Pointy and Label Fandango. We're the last gang in town, and the first to the pub.

Tell us about your involvement in the very early days of Coldplay and Keane.

ABOVE
Wild life: 20 years on, the Panda is a fierce as ever

PROFILE FIERCE PANDA TURNS 20

Well they were pretty similar tales, really. Both bands had been doing the rounds with little success by the time we picked up on them, so they were already at a certain level in terms of song and performance quality. And we certainly weren't the first to see them – Keane had already done the record company rounds and Coldplay had previously showcased at In The City at least two months before we saw them at The Falcon.

We worked with each of them for about six-to-nine months, promoting a few key shows and sticking out their first proper singles, which fortunately impacted with radio, and particularly with Steve Lamacq at the Evening Session.

In Coldplay's case the *NME* was really industry savvy and a lot more broadminded back then, with new band champion James Oldham backing the band to the hilt. So, by the time they were doing the launch for Brothers & Sisters at the Bull & Gate in April '99 they had tremendously strong support across the board.

It's sobering to think that I don't believe Coldplay could happen the same way now, because the onset of the blogs means that everyone is 50 times bloody well cooler, the *NME* would probably dismiss Coldplay for not sounding like Peace and Zane Lowe's people would say they weren't "ballsy" enough.

And even back then, it was a total struggle for both bands to be taken seriously in the wake of Britpop. Everyone obsessed over the bands' images



RIGHT
Fierce music: A selection of the label's catalogue of releases



"I don't believe Coldplay could happen the same way now. The onset of blogs means that everyone is 50 times bloody well cooler - NME would dismiss them"

SIMON WILLIAMS, FIERCE PANDA

to the point where – Caroline Elleray at BMG publishing aside – hardly anybody could hear the songs anymore.

Did we change those bands' lives? I guess we helped a bit by giving them the chance to get on the radio, where you couldn't see the tank tops and the Leo Sayer hair, and that's where everything changed for them.

I think it's worth pointing out that those struggles didn't do the bands any harm in the long

term – the irony is that the main problem guitar bands have nowadays is that the online world gives them instant access to the marketplace so their second gig can be in front of 14 bloggers and 10 A&R scouts in East London, and if you aren't instantly, sensationally brilliant then you will crash and burn after one promising digital single. The entire A&R process is now so efficient and so finely-tuned it can actually, paradoxically, strangle bands at birth.

When Fierce Panda started, the whole A&R process was a lot more sedate. If you consider a band had to record a demo cassette, design artwork for that demo, find someone to manufacture that cassette, find enough money to manufacture that cassette, find an address for a record company to send it to, go to the Post Office to get a jiffy bag, go back to the Post Office to get stamps, go back to the Post Office to post the



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demo and then sit at home with fingers crossed while that demo sat in a PO box in Highbury for a month and then got taken to a record company HQ where it sat in a demo box for another month...that entire process could take half a year, by which point the band had either given up or knuckled down and worked on a set of songs which could potentially transform their careers.

Did you try to keep hold of them?

We did everything we possibly could. Coldplay was actually happening as I left the *NME* to take Fierce Panda into a deal with Mushroom in 1999, and we had an imprint deal with Universal Records when Keane were taking off in 2003, so on both occasions we had backing, but for various marginally irksome reasons we didn't nail either of them - although I can't honestly say that either band made a particularly disastrous decision when it came to their label choices.

The only other bands we've really tried to keep hold of were Art Brut and The Walkmen, and on both occasions we had the money to compete, but sometimes when bands are looking at record companies the grass is always greener on the other side of the fence. Just be careful - sometimes that grass is AstroTurf, and it'll skin your knees.

What's been the biggest-selling single and album on Fierce Panda?

Album-wise it was Bang, Bang Rock & Roll, which bemused everyone who said Art Brut's English humour would never translate abroad by being so successful in Germany that the *NME* ended up reprinting a *Rolling Stone* front cover of [lead singer] Eddie Argos.

Art Brut actually hold the highest chart position for a Panda single release, getting to 41 with Emily Kane and missing the Top 40 by two sales.

In terms of singles we tended to be influenced by managers who didn't want to get their up-and-coming bands to appear in compromising chart positions. For a while every cool single we did was either limited edition or, in the case of Keane, Polyphonic Spree and The Maccabees, deliberately disqualified from the charts by having too many tracks or a free sticker in the sleeve. I swear in the past 20 years I've had more meetings about how not to get in the charts than how to get in them.

The single that sold best of all, possibly because it wasn't hampered by anything other than 14 minutes worth of profound profanity was Wibbling Rivalry by Oas*s in 1995. This was culled from a riotous *NME* interview which John Harris had done with Liam and Noel, which was pretty much at the height of their infamy.

We used to play the tape in the office on repeat and eventually one thing led to another and I found myself in a pub (everything we do is decided in pubs) with John and myself nervously agreeing that we should take the choicest bits of the interview and release it as a swearsy spoken word record.

As much as I'd like to claim we were blasé about this, we knew we were being a little bit more cheeky than our usual selves. I put the asterix in Oas*s and we used a picture of the Kray twins on the sleeve in a vague attempt to distance the release from the Oasis band 'brand'. But in the end it didn't matter - as Oasis were getting bigger and bigger I think the general vibe was that this bootleg gave them a



ABOVE
Keane to get started: Fierce Panda got involved with the band early on in their career

bonus degree of credibility. Either that or they were becoming so massive they didn't give a toss.

The chart people did phone us up because at one point it looked like it was heading for the Top 40, but it fortunately peaked at 52. And Sony's lawyers called me as well (we didn't have email back then) which was frankly terrifying, but they just wanted to request a copy of the single for the office because they'd heard it was "brilliant".

In fact, ironically enough the only trouble we got into was for using the Kray twins picture - a representative of the boys called the *NME* newsdesk to express their displeasure that his boys were being associated with potty-mouthed reprobates like the Gallagher brothers. A small donation to the charity of the Krays' choice was duly made...

What are you planning for your 20th birthday?

We're putting on ten wee gigs in London through the spring with the likes of I Like Trains, Goldheart Assembly, Hatcham Social and Ultrasound coming back to play shows alongside current acts The Hosts, The Crookes and Melanie Pain and a slew of smashing new artists called things like I Am In Love, Longfellow, Felt Tip and Feldspar.

We're also compiling a celebratory 18-track digital album to - somewhat perversely - give away to anyone who buys a physical album through the Fierce Panda online shop. The album is called *Endangered: Fierce Panda 2004-2014* and features all of those bands playing the gigs, plus classics from The Raveonettes, The Walkmen, Art Brut, The Spinto Band and more.

Why is it called *Endangered*?

When we turned ten years old we released *Decade: Ten Years Of Fierce Panda*, which pretty much consisted entirely of our early indie smashes which were no longer available to buy in shops. It came out in the sunshine era of 2004, so it was buzzy and busy and encapsulated a moment when the music industry was thriving. *Endangered* is the polar opposite in the sense that it consists entirely of tracks taken from albums or mini-albums released since 2004, and it is released in 2014 which is obviously a million lifetimes away from the boom time of ten years ago. It starts with *The Saddest*

Music In The World by Woodpigeon and ends with one of the saddest songs in the world, *Sovereign* by Ultrasound. In between is a lot more sadness, because we have deliberately chosen the slowest songs by all the bands and pieced them all together very slowly. This is partly the result of a natural process - I'm a 48-year-old man and the hectic house of Zane Lowe isn't my natural listening zone, so we are now signing things of a slightly more mature bent which we think would fit onto BBC 6 Music and possibly even Radio 2. Indeed, *The Hosts'* September Song is on the playlists of both even as we speak. And it's also partly about showing a bit of dignity in a music industry digging its own grave.

Nobody wants to hear record company bosses moaning about their lot - it isn't a good look, and it's an even worse sound. But what we've tried to capture with *Endangered* is a sombre, slow-moving soundtrack to a time when things really are tough and really are getting tougher for everyone, including the middle-ground indies - the ones like us with no financial backing and ever-increasing overheads and ever-diminishing sales. Let's just say that running an independent label is the most fun a decaying indie kid can possibly have in the whole wide world, but there isn't a single week that goes by when I don't get the urge to run screaming to the Suffolk coast and throw myself off Felixstowe pier.

What have you learned about working with artists as a label boss as opposed to as a journalist?

Well, being on the indie frontline, if I was hanging out with bands at the *NME*, whether it be Radiohead in Stockholm, or Ned's Atomic Dustbin in Tokyo, or Oasis in Portsmouth, or the Lavender Faction in the Stamford Arms it tended to be the case that they were on the way up, so they were nearly always good times.

As a label boss you're perhaps not surrounded by such innocent happiness, especially when you're aware that even your biggest acts are living on £250 a month. What I would say is that I could never, ever go back and be a music journalist - I couldn't pithily dismiss an entire body of work now I know exactly how much blood, sweat and tears goes into making and breaking it. Even if the office had a very nice view of London...

PROFILE FIERCE PANDA TURNS 20

BLACK EYED PEERS

Managers, partners, old chums and a couple of incredibly successful pop stars pay tribute to Fierce Panda Records in celebration of the influential record label's 20th anniversary...



Chris Martin, Coldplay

I've always been impressed by Simon's total lack of cynicism. Through everything he's done, his love of music has remained pure and untainted.

Back in 1998, he saw past our terrible haircuts. He saw something in us that few others could - probably not even ourselves - and we owe him everything for giving us our chance.

Phil Harvey, former Coldplay manager turned creative director

In October 1998 Simon Williams called me up after our demo (the Safety EP) found its way into his hands. It must've got to him through Debs Wild (then of Universal Records) or Caroline Ellery (then of BMG Publishing), because no one else had heard of Coldplay.

When I met with Simon in a dingy Camden pub, I felt like I was meeting the prime minister. In my mind he was like an indie Winston Churchill. His enthusiasm was so infectious. He really made us believe in ourselves. His love of music was - and remains - so pure. He didn't mind the fact that we were all a bit geeky, we didn't look like A-Ha, we didn't rock like The Pixies. He only cared about the songs and the conviction with which they were delivered.

The Brothers And Sisters experience was a joy from beginning to end. Simon and Ian paid for us to re-record Brothers and Sisters from the original demo version. It took us a day. They didn't tell us to change it in any way - even though it's a far from perfect recording. Same story with the artwork - our friend delivered it, they accepted it without question. They just wanted us to be happy.

Outside of Fierce Panda, in his capacity as an *NME* journalist, Simon included Coldplay in his 'Hot Bands For 1999' list. In one fell swoop, he plucked us from total obscurity and shoved us into the full glare of the music industry spotlight.

Whatever small spark of interest we had before, he turned it into a blaze. Our next gig was rammed with A&R men and what had previously felt like an impossible struggle was now a downhill run.

Fierce Panda also hooked us up with a radio plugger and I remember the first time that Steve Lamacq played Brothers And Sisters on the Evening Session. It was our first national radio play and a life-changing moment.

The Fierce Panda team have golden ears. They're kind, passionate and honest. What more can you ask for?

It's no exaggeration to say that without Simon Williams and Fierce Panda, Coldplay wouldn't exist today. We had Debs and Caroline on our side from late 1998, but it was the Fierce Panda release in February 1999 that really changed everything.



Steve Lamacq, BBC 6 Music

Because he's always gone out of his way and seen a lot of bands play live, Simon can hear things in groups which a lot of us sometimes miss. I think that's been key to the label's success - especially in the early days - because Simon knows the musical landscape so well. He's always looked in the corners of the live circuit that other people don't bother with. More recently, it's his ear for a song which has set them apart. It's become a label which, having been right at the centre of music in the 90s, has now developed its place just to the edge of the mainstream. They're not afraid to sign a band who aren't hip, but at the same time, they always have this

determination to push their bands as far as they can go. It's a very dignified label, which still has the DIY ethic that Simon grew up with during his fanzine writing days.

Paul Edwards, Account Manager, Key Production

In 20 years of working with Fierce Panda there have been plenty of surprises but very few disappointments. There are a lot of bands and a lot of fans who have a good deal to thank you for.

It has been a genuine privilege to make so rewarding a journey with a label now legendary for its treasure-chest back catalogue and fearlessly canny approach to new releases.

Congratulations to
Simon & Paul on 20
years of finding and
breaking great acts.

EVERYBODY'S



Richard Hughes, Keane

I always imagined a proper indie label would be run out of somebody's chaotic living room, with boxes of CDs and records piled everywhere; Fierce Panda was exactly that.

As a new band playing the Camden pub circuit they were our dream label - they had released a string of successful debut singles from bands like our friends Coldplay, who were suddenly selling out gigs and getting songs on the radio.

When Simon Williams offered to release a single for us back in early 2003, it felt like we'd finally turned a corner. Five hundred copies sounded like a ridiculously large number to make, I was sure the pile of boxes of CDs in Simon's front room/office would never leave, but he got a copy of Everybody's Changing in front of Steve Lamacq and we were on our way.

There is no feeling quite like holding a copy of your debut single in your hands, so heartfelt thanks to Simon and everyone at FP for giving us the chance - and congratulations on twenty years.

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PREVIEW MUSEXPO

HOLLYWOOD NIGHTS

Celebrating its 10-year anniversary, Muxexpo returns to tinseltown in April with one of its strongest line-ups yet, combining four separate conferences over the course of a week



EVENTS

■ BY PAUL WILLIAMS

Sat Bisla admits when he launched Muxexpo a decade ago he knew nothing at all about putting on a music industry conference. Now in its 10th year, it has blossomed into an essential part of the global music business calendar with the brand's 2014 guests and speakers including such towering industry figures as Lucian Grainge, Daniel Glass and Diane Warren.

Designed to bring together music executives from around the world to discuss the burning issues of the day, the event has continued to grow and in April not only will Bisla oversee the main Muxexpo conference in Hollywood but two in the same location immediately before it, focusing respectively on radio and rock. Running alongside these will be a fourth: the annual Global Synch & Consumer Brands Summit.

The scale and scope of the events mark quite a journey for an enterprise that began quietly at the turn of the century as an A&R networking dinner organised by Bisla and Dave Holmes, Coldplay's worldwide manager.

"It started almost 14 years ago to bring together like-minded music fans and good industry people that had no agenda other than building and fostering a better global music community," explains Bisla, who runs the events under an organisation called A&R Worldwide where he is

"The original aim at Muxexpo was to bring like-minded music fans and good industry people together. To this day, the event has not lost its core value and integrity. It is organised 100% independently, keeping the spirit of the event intact as one built out of passion" SAT BISLA

president and founder.

"The dinner evolved from the two of us to over 100 music industry executives and artists travelling from all over the world to be a part of the dinner, which was unprecedented at the time. To this day, Muxexpo has not lost its core values and integrity, which is why the event is still considered by many as one of the global music industry's key official meeting, networking and showcasing events. It receives no taxpayer monies or subsidies and is organised 100% independently, keeping the spirit and integrity of the event intact as an event built on passion."

That independent spirit continues to draw some of the business's biggest names every year and for the main Muxexpo event taking place from April 6 - 9 at the Hollywood Roosevelt Hotel will include Universal Music Group chairman and CEO Lucian Grainge presenting an award to songwriter Diane Warren, an interview with Grainge's global digital business president Rob Wells plus Glassnote

ABOVE (LEFT)
Musing about Muxexpo: Sat Bisla oversees a series of industry events that began as networking dinners

ABOVE (RIGHT)
Glass and a half: Daniel Glass is one of a number of leading figures Muxexpo has attracted to its conference this year

founder and president Daniel Glass, Atlantic Records Group chairman and CEO Craig Kallman and CNN legend Larry King among the line-up.

Immediately before will be the Worldwide Radio Summit, running from April 2 - 4 and bringing together top station names from around the globe including from the UK Radio 1's George Ergatoudis and XFM's Mike Walsh, while the inaugural Global Rock Summit on April 4 and 5 will include Linkin Park's worldwide manager Jordan Berliant as MC. In addition, the Global Synch & Consumer Brands Summit will be held on April 8, attracting more than 90 music supervisors across film, TV, games, advertising, retail and brands.

While current Radio 1 head of music George Ergatoudis is among the speakers this year, Bisla reveals it was the BBC man's predecessor Alex-Jones Donnelly who helped to persuade him to take his event from a series of networking dinners to a full-blown conference.

"He came to one of our A&R Worldwide networking dinners in New York City back in 2002 and told me it was one of the most inspiring networking events he'd ever been to," Bisla recalls. "He suggested I consider doing a music business conference as the dinner was one of the most useful and meaningful events he'd been to. The networking meals are still provided to all the delegates at Muxexpo each day to keep the heart and soul of the event true to its humble beginnings. What's changed is that Muxexpo has continued to

get better with its content, focus and deliverables for those who attend; lots of business, creative solutions and networking are done, which makes it a must-attend for those who are serious about having a foothold in the US and global music business."

Tellingly, Bisla describes himself first and foremost as a "music fan", even though his efforts down the years have helped to give early support to the likes of Coldplay, Muse, Keane and hit songwriter Bonnie McKee. It is this mindset that appeared to be the driving force behind getting the inaugural conference up and running in the first place.

"I was also very shy, but over time due to difficult times in life became a more natural people person: a radio guy, music journalist, club DJ, artist manager and A&R consultant that had a passion for acting local, but thinking global," he explains.

"I realised with life, we all come into this world with nothing and leave with nothing, except our legacies - so I decided I wanted to make a positive difference while I'm here. I developed a global network of relationships, which at the time no one was really doing in the US or elsewhere and was very generous in helping connect people to others where mutually beneficial things were happening."

He says when he came up with the idea of Musexpo after initial encouragement from Jones-Donnelly he reached out to his friends around the world who "for the most part" said they would be there and support him.

"Our first Musexpo sold out, bringing in more than 550 executives from all over the world. I was expecting us to attract around 300 participants," he says. "When it first launched, I felt a lot of conferences lacked spirit, a sense of making



ABOVE
He doesn't want to miss a thing: Lucian Grainge will present an award to Diane Warren at this year's Musexpo conference

everyone feel they were a part of a community and a lack of genuine love for the music, as well as people wanting to help good people. I wanted Musexpo to have the DNA of all the elements I felt were lacking from a lot of other events, where everyone was a global music citizen and was treated the same no matter where they were from, what job title they had or what company they worked for - or didn't work for. That philosophy and belief has stayed true to this day."

He also suggests it is the ongoing relationships his A&R Worldwide organisation has with industry executives throughout the year which is why the events continue to attract such a high calibre of names.

"The executives and participants attend because they want to," he says. "A lot of the people attend because of the personal relationships we have with them, but also because they meet great people from all over the world, get great creative insight and do great business at Musexpo."

"It really amazes me when an independent

artist, label, publisher or manager can walk away with a life-changing experience, business opportunity or relationship from Musexpo. From the feedback I get from a lot of the very senior level executives who attend, they feel it is unique. And for the independents, they are shocked with how warm and open a lot of the senior level executives are to them at Musexpo, which they don't experience at a lot of other events."

Although the events are held in LA, they remain fixated on having a global/international element to them, underlined yet again this year by the speakers at the four events coming from as far afield as Australia, India and across Europe and North America. This makes obvious sense to Bisla.

"The world is a big place. The US, whilst the most important music market in the world, is only 5% of the world's potential consumer music market, whilst the rest of the world is about 95%," he says. "Los Angeles is the world's music business headquarters, so holding the event in the city I live in is convenient and practical at the same time for myself, my team and everyone who attends. If you're not acting local and thinking global and in Los Angeles to do business, you may be doing yourself and those around you a significant disservice."

For a period Bisla's international outlook resulted in a series of events under the Musexpo brand in London and, while several years have passed since the last one, he does not rule out it happening again.

"England was where I was born, so it's a place I visit quite often yearly," he says. "If my mates in the UK feel a need for us to be back, you never know. I've been coaxed by tea, biscuits and bangers and mash before. Maybe it'll happen again!"

ROCK ON: A&R WORLDWIDE'S NEW EVENT

The launch of a rock music event now takes to four the number of music industry conferences Sat Bisla and his A&R Worldwide organisation are running.

The inaugural Global Rock Summit will take place from April 4 - 5 in Hollywood, California, and has been launched by Bisla in conjunction with Seven Webster, managing director of 7pm Management, whose clients include Skindred.

Bisla says Webster approached him a few years ago about launching a rock music conference, but he was not ready to take on any other events as his day-to-day focus was A&R Worldwide.

"However, I saw, like Seven did, that there was a tidal wave developing to push rock back to the forefront and thanks to Seven and our friends in the rock world who felt the same way, the idea to launch the Global Rock Summit this year was formally delivered," he says.

The Global Rock Summit follows the pattern of launching separate conferences, rather than just polling everything together into the main Musexpo event. It joins in the portfolio the Worldwide Radio Summit, which will be held in LA immediately before the Global Rock and Musexpo gatherings, while the Global Synch & Brands Summit takes place after Musexpo has got underway. Bisla says he goes for individual events rather than combining everything into one big conference as there is a lot of information to include.

"It's difficult to cover all those topics under one event over the course of a couple of days," he says, "Our goal is attention to detail and quality. Hence we are able to do that by micro-focusing on each aspect relevant to the various events taking place with Musexpo, Global Synch &



Brands Summit, Global Rock Summit and Worldwide Radio Summit. Also, it's a lot easier for someone who has multiple focuses to spend a few days in LA being a part of all of these events as needed, as opposed to having to budget several trips over the course of the year to attend one event after another."

For this year's events he recommends among the many highlights will be hearing from leading radio names such as Radio 1 head of music George Ergatoudis, Sydney-based Austereo CEO Guy Dobson, iHeart Radio/Clear Channel Entertainment president Brian Lakamp and Cumulus CEO John Dickey

"Radio is still the most powerful communicator of sound so anyone that is looking to launch or break an act needs radio. The Worldwide Radio Summit gives content owners and creators a direct dialogue with those who control access to FM, satellite, digital and mobile radio platforms worldwide," he says.

"In addition, one of my favourite parts is seeing the great crop of new talent that showcases at Musexpo."

Having been the global showcase launching pad for acts such as LMFAO, Jessie J, Frank Turner, Temper Trap and many others, it's always great to see acts getting signed or having career-changing events happening as a result of their Musexpo showcase experience."

CONFERENCE PARTICIPANT HIGHLIGHTS:

WORLDWIDE RADIO SUMMIT (April 2-4)

Guy Dobson (Southern Cross Austereo)
George Ergatoudis (Radio 1)
Andrew Jeffries (Clear Channel)
Mike Walsh (XFM)

GLOBAL ROCK SUMMIT (April 4-5)

Jordan Berliant (The Collective Music Group)
Michael Chugg (Chugg Entertainment Worldwide)
Andy Copping (Download Festival)
Lisa Worden (KROQ)

MUSEXPO (April 6-9)

Frank Cooper III (PepsiCo)
Bruce Flohr (Red Light Management)
Daniel Glass (Glassnote)
Lucian Grainge (Universal)
Craig Kallman (Atlantic Records)
Evan Lamberg (Universal Publishing)
Rich Levy (Live Nation)
Paul Oakenfold
Diane Warren (Real Songs)
Steve Schnur (EA Games)
Rob Wells (Universal)

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PROFILE TAYLOR MOMSEN**TAYLOR MADE**

The former actress and The Pretty Reckless singer discusses carving out her career as a fully-fledged rock star ahead of the release of the band's second album *Going To Hell*

TALENT

■ BY RHIAN JONES

As front woman of US alt/rock band The Pretty Reckless, Taylor Momsen is finally doing things her own way. Following a childhood of acting and modelling work – including a high-profile job on US teen drama *Gossip Girl* – she's spent the past few years focusing on music.

The Pretty Reckless' debut album *Light Me Up* was released in 2010 via Interscope. Momsen, Ben Phillips (guitar/backing vocals), Mark Damon (bass) and Jamie Perkins (drums) have since parted ways with the major and Cooking Vinyl is handling the release of second LP *Going To Hell* worldwide excluding north America – which will be covered by US indie label Razor & Tie. Universal will release it in Canada. Out on March 16, writing credits are shared between Momsen and Phillips, with production by Kato Khandwala.

Here Momsen tells us what to expect – and explains her reason for baring all for the album's front cover.

First things first, let's talk about the album. *Going To Hell*...

It's more mature than *Light Me Up*. It's very raw, we just used two guitarists, bass, vocals and drums. Everything starts with an acoustic guitar and the song and we build it from there.

What are your hopes for it commercially?

My hopes are that as many people can hear it as possible. Whether they buy it or rip it or whatever.

I read an interview with *Rolling Stone* where you said rock and roll needs to make a comeback. Do you think it will? Are you a part of that?

The 90's was the last time rock and roll really had an impact with Nirvana and it wiped out pop music because it was cooler than everything else. The death of Kurt Cobain just signified the end of that time period and that era of music. Then came the Spice Girls and Britney Spears, so I think it's about time rock comes back to the forefront. But it can't be imitating something that has already been done brilliantly. It has to come back in a new and different way. I think it always does, so hopefully it will happen soon and we'll be a part of that.

Your debut album *Light Me Up* was released on Interscope, why isn't this album?

Interscope were going in a pop direction and we were going in a much heavier direction. In this industry it's important to find the right partners and I think we have this time around. Razor & Tie are awesome and Cooking Vinyl supported my art and my vision. My manager David Sonenberg sorted that deal. I'm lucky to have a great manager who really believes in me, he's like family.



ABOVE

Going To Hell

The Pretty Reckless' second album is out on March 16. The band are currently touring Europe. They'll play a string of UK dates from March 15, ending at London's Electric Ballroom on March 24



“I tend to do things my way or not at all when it comes to the music, otherwise it's not worth it. That's definitely harder to maintain in a corporate major label environment” TAYLOR MOMSEN

Do you feel a big difference moving from a major to an indie label?

On the major label it's global so it's very corporate. I tend to do things my way or not at all when it comes to the music and the art, otherwise it's not worth it. I really need to have artistic control, so I won't bend for anyone. That's definitely harder to maintain in a corporate major label environment.

The music industry has been under fire for 'objectifying women' over the past year and there's no denying your album cover is risqué. What's your stance on the issue?

I don't think that our record cover is risqué. It wasn't meant to be sexual; it came from an artistic place. The cross is a symbol for *Going To Hell* and the record cover was very much meant to be about the cross. The fact that I'm nude is...well we all have bodies so I don't know what the problem is.

It was meant to be a very honest, straightforward and beautiful photo. The tabloids and press say it's trashy and that's their job but to me it's a piece of art.

You haven't got a record company executive telling you what to wear?

I have not. I get my way and they listen to me. As soon as you let people change or take control of something then it's no longer your vision; it has to be my vision.

What would you change about the music industry and why?

I would start developing actual artists. David Bowie and Bruce Springsteen's first records weren't big. And that was okay because they developed as an artist and grew. Everybody says it's about debuting at No.1 and that's not what it's about. It's about the long term; it doesn't have to happen right away.

A lot of artists grow and develop a fan base that sticks with them for a long time and hopefully that artist continues to get better and better. Don't get in their way – let the artist realise their vision and support that and help them. It works. Let people understand it.

You mentioned earlier that you don't mind how people hear the album, as long as it gets out there. A lot of artists are making a living from areas other than recorded music sales, what is your main income stream as a band?

Touring. We tour all the time, that's how bands are making money right now as well as merchandise. I don't know a musician who doesn't have another job on the side. I model on the side – you have to do other stuff to make the art that you want to make.

36 SINGLES/ALBUMS/COMPILATIONS

BRITs Critics' Choice winner Sam Smith tops the Official UK Singles Chart with Money On My Mind



INCLUDES OFFICIAL WEEKLY iTunes CHARTS FROM AROUND THE WORLD

MusicWeek CHARTS



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George Michael's Symphonica is Album Of The Week

CHARTS UK SINGLES WEEK 8



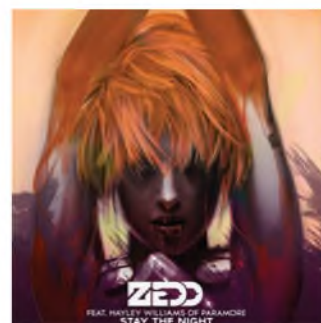
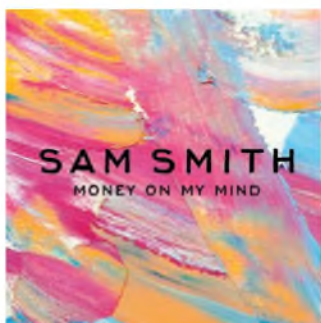
For all charts and credits queries email isabelle.nesmon@intentionmedia.co.uk. Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

THE OFFICIAL UK SINGLES CHART

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

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	New		SAM SMITH Money On My Mind <i>Capitol GBUM71308252 (Arvato)</i> (Two Inch Punch) Sony ATV/Naughty Words (Smith/Ash)				HIGHEST NEW ENTRY
2	3	14	PHARRELL WILLIAMS Happy <i>RCA USQ4E1300585 (Arvato)</i> ★ (Pharrell) EMI/Universal (Williams)				SALES INCREASE
3	1	5	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic GBAS1300595 (Arvato)</i> ● (Patterson/Chatte) Universal/Salli Isack/EMI (Napier/Patterson/Marshall)				
4	New		A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something <i>RCA USM21302290 (Arvato)</i> (Romer) Universal/ST Music (Axe/Vaccarino/Campbell)				
5	2	2	ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope USUV71302229 (Arvato)</i> (Zedd) Universal/Warner Chappell/Kobalt/BMG Grand Romantic (Zaslavski/Hanna/Williams/Charnow)				+50% SALES INCREASE
6	10	14	KATY PERRY FT JUICY J Dark Horse <i>Virgin USUM71311296 (Arvato)</i> (L.R. Luke/Anir/Kirkwood/Warner Chappell/Electra/Isaksen/Colt Better/Kaz/Money/MM/Koba/O'Neir/ology/various (Perry/Houston/Gottwald/Vareau))				+50% SALES INCREASE
7	4	2	DAVID GUETTA FT SKYLAR GREY Shot Me Down <i>Parlophone GB2BK1400001 (Arvato)</i> (Guetta) Sony ATV/Warner Chappell/What A Publishing/Bucks/Piano/Talpa (Guetta/Beebe/Timfort)				
8	8	8	PITBULL FT KE\$HA Timber <i>MIR 305/Polo Grounds USRC11301695 (Arvato)</i> ● (L.R. Luke/Cutler/Emsty/S'Been/Sony BVM/BMG Chrysalis/Warner Chappell/Prescription/Power/Wee Le Kasz/ATU/Luke/Lia/Kasz/Money/O'Neir/ology/Artist 101 (Various))				
9	5	4	KATY B Crying For No Reason <i>Rime/Columbia GBAR1301425 (Arvato)</i> (Geneus) EMI/Kobalt/Premunition (Brier/Warner/Chambers)				
10	6	3	DJ FRESH VS JAY FAY FT MS DYNAMITE Dibby Dibby Sound <i>Mos GBCE1301043 (Sony DADC UK)</i> (DJ Fresh/Jay/The Invisible Men) Sony ATV/EMI/Universal/CC (Steir/Fagur/Caley/The Invisible Men)				
11	7	4	WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA & FRENCH MONTANA Feelin' Myself <i>Interscope USUM7131857 (Arvato)</i> ● (Will.I.Am/Wiley/Adam/BMG Rights/Warner Chappell/Kobalt/SMP/TTC (Adams)/Jean Baptiste/Thomas/Kharbouch/McFadden/Adam)				
12	20	10	BEYONCE FT JAY-Z Drunk In Love <i>Columbia USM11307800 (Arvato)</i> (L.R. Luke/Various/Imtiaz/Andriam/BODYS/Soko) EMI/Universal/Warner Chappell/Dak and 13/After Boys/TI & Order/Various (Fisher/Knowles/Carter/Vanous))				SALES INCREASE
13	19	17	IMAGINE DRAGONS Demons <i>Interscope USUM71201071 (Arvato)</i> (Alex La Kid) Universal/Bluewater (Reynolds)/Alicia/Keefe/Ermon/Grant/Messeri)				SALES INCREASE
14	13	22	AVICII Hey Brother <i>Positiva/PRMD CH313140084 (Arvato)</i> ● (Bergling) Sony ATV/EMI/Universal (Bergling/Pourmour/Salli Isack/Fakir/Pomiere/Maggi)				
15	12	16	VANCE JOY Riptide <i>Infectious AULI01385760 (PIAS Arvato)</i> (Keoght/White/Castell) We Are Unified PTY (Keogh)				
16	9	4	GORGON CITY FT MNEK Ready For Your Love <i>Virgin GBUM71307023 (Arvato)</i> (Gorgon City) EMI/CC (Emmelle/Robson/Scott/Gitlow)				
17	65	2	TEGAN & SARA FT LONEY ISLAND Everything Is Awesome <i>Watertower/Warner Brothers USVLR1300792 (Arvato)</i> (Tbc) Universal/Drohndel (Patterson/Bartholomew/Harrison)				HIGHEST CLIMBER
18	23	11	IDINA MENZEL Let It Go <i>Walt Disney/UMC USWD113066376 (Arvato)</i> (Lopez/Anderson-Lopez) Warner Chappell/Artemis (Lopez/Anderson-Lopez)				SALES INCREASE
19	18	6	SHAKIRA FT RIHANNA Can't Remember To Forget You <i>RCA USRC11301790 (Arvato)</i> (Hill/Kid Harcourt/Shakira) Sony ATV/EMI/Universal/Kobalt/TEEN AB/Anwa/Anonnie (Hill/Hill/Alexander/Hassle/Shakira/Fenty/Ledinsky)				
20	61	52	BASTILLE Pompeii <i>Virgin GB120120092 (Arvato)</i> ★ (Smith/Crew) Universal (Smith)				+50% SALES INCREASE
21	New		BASTILLE/RUDIMENTAL/ELLA EYRE Pompeii/Waiting All Night <i>Asylum/Virgin GB3C11400002 (Arvato)</i> (Tbc) Universal/Sony ATV/Beebe/Warner Chappell/BMG Rights (Smith/Aggett/Amor/Dryden/Newman/Harris)				
22	17	15	JASON DERULO Trumpets <i>Warner Brothers USWB11302794 (Arvato)</i> ● (Bellica) Universal/Bag (Lestrouleux/Bellica)				
23	49	10	BEYONCE XO Columbia USM11307807 (Arvato) (Nash/Tedder/Knowles/Hit-Boy) Tbc (Nash/Tedder/Knowles)				+50% SALES INCREASE
24	14	10	ONEREPUBLIC & ALESSO If I Lose Myself <i>Interscope USUM71303190 (Arvato)</i> (Tedder/Bloomer/Kutler/Tbc) Universal/Sony ATV/Kobalt/Prescription/TTC (Tedder/Fikins/Levir/Kutler/Undblad)				
25	21	18	ELLIE GOULDING How Long Will I Love You <i>Polydor GBUM71304067 (Arvato)</i> ● (Fortis) Sony ATV (Scott)				SALES INCREASE
26	36	5	ELLIE GOULDING Goodness Gracious <i>Polydor GBUM71304065 (Arvato)</i> (Kurstin) EMI/Bearfoot/WB Music/FBR/Robt All/Elami/Kurstin (Goulding/Kurstin/Buess)				+50% SALES INCREASE
27	22	21	DISCLOSURE F For You <i>PMR/Island GBV1M1302519 (Arvato)</i> (Efron/Combe) Universal (Lawrence/Lawrence)				
28	11	2	LE YOUTH FT DOMINIQUE YOUNG Unique Dance With Me <i>Sign Of The Times/RCA GBAR1301438 (Arvato)</i> (James) EMI/Universal/Warner Chappell/BMG Chrysalis/Notting Hill/CC (Lopez/Burns/Cotter/Broggs/Badmon/Leffant/Singleton/Jenkin/Hams/Dupn/Taylor/Bell/Vanous)				
29	28	6	JOHN LEGEND All Of Me <i>Columbia USM11303754 (Arvato)</i> (T.C. Legend) BMG Rights/Tbc (Gad/Stephens)				SALES INCREASE
30	16	5	NEON JUNGLE Braveheart <i>RCA GB1101300631 (Arvato)</i> (Babyface/Scott) Sony ATV/Universal/Ego Freerzy (Lavis/Ray)				
31	29	5	LORDE Team <i>Virgin NZUM71300124 (Arvato)</i> (Little) EMI/Kobalt/SMP (O'Connor/Little)				SALES INCREASE
32	New		M.A.D FT. KOBI ONYAME Fame & TV <i>Geoma GBQA61200037 (Kobalt/AVI-LL)</i> (Sellers) PeerMusic/Galactic/CC (Sellers/Lewellyn/Barlow/Oz)				
33	62	34	JOHN NEWMAN Love Me Again <i>Island GBUM71302815 (Arvato)</i> ★ (Booker/Newman/Spencer) B-Unique/Universal (Newman/Booker)				+50% SALES INCREASE
34	26	30	ONEREPUBLIC Counting Stars <i>Interscope USUM71301306 (Arvato)</i> ★ (Tedder/Zancanella/Tbc) Sony ATV (Tedder)				SALES INCREASE
35	53	28	ELLIE GOULDING Burn <i>Polydor GBUM71300663 (Arvato)</i> ★ (Kurstin) EMI/Kobalt/Global Talent/ACoroman/Patnot Games/Blastonaut/Write 2 Live (Tedder/Goulding/Kurstin/Zancanella/Kutler)				+50% SALES INCREASE
36	43	18	LORDE Royals <i>Virgin NZUM71200031 (Arvato)</i> ● (Little) EMI/SMP (O'Connor/Little)				+50% SALES INCREASE
37	34	8	AMERICAN AUTHORS Best Day Of My Life <i>Def Jam USUM71302187 (Arvato)</i> (Goccaro/Accetta) Sony ATV/EMI (Napier/Kassner/Round Hill (Barnett/Shelley/Rehr/Sanchez/Goodman/Accetta))				SALES INCREASE
38	24	8	FUSE ODG Million Pound Girl (Badder Than Bad) <i>3 Beat/AATW GBXS1300244 (Arvato)</i> (Kilbeater) CC (Petricone)				
39	Re-entry		ARCTIC MONKEYS Do I Wanna Know? <i>Dzming GBCEL130332 (PIAS Arvato)</i> ● (Ford/Orton) EMI (Turner/Arctic Monkeys)				
40	31	32	AVICII Wake Me Up <i>Positiva/PRMD SEVUM71301325 (Arvato)</i> ★2 (Avicii/Pourmour) Sony ATV/Universal/EMI (Bergling/Pourmour/Salli Isack/Einzger)				SALES INCREASE
41	35	25	KATY PERRY Roar <i>Virgin USUM71308669 (Arvato)</i> ★ (Drake/Martin/Cruik) Warner Chappell/Kobalt/Kassner/Downtown/MXM Ms: AB/Oneology/Pes.pri.oni/Tube (Perry/Gottwald/Martin/McKee/Walker)				SALES INCREASE
42	Re-entry		RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum GBAS1300115 (Arvato)</i> ★ (Rudimental) Sony ATV/Bucks/Mensch/CC (Aggett/Amor/Dryden/Newman/Harris)				
43	57	50	PASSENGER Let Her Go <i>Netwerk GBM0N1200012 (Essential GEM)</i> ★ (Vallejo/Kosenberg) Sony ATV (Lonsberg)				+50% SALES INCREASE
44	39	18	RIHANNA What Now <i>Def Jam/Virgin J'S'JM71214747 (Arvato)</i> (Ighite/Cassels) Sony ATV/EMI/Universal/SMG (Sights/Annarini/Underground Sunshine/Kegime (Walthe/High/Le/Cassels/Fenty))				SALES INCREASE
45	27	5	THE VAMPS Wild Heart <i>EMI GBUM71305882 (Arvato)</i> (Espinoza/Reynolds/Harrison/Asmar) EMI/Stellar/Global (Espinoza/Lind/Harrison/Asmar (Sott/McVey/Evans/Simpson/Sall))				
46	New		SAM SMITH Lay Me Down <i>Capitol GBUM71300111 (Arvato)</i> (Tbc) Sony ATV/Naughty Word/Universal/Salli Isack/CC (Smith/Napier/Elman)				
47	63	45	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia USQX91300809 (Arvato)</i> ★2 (Daft Punk) Imagem/Sony ATV/EMI (Sangaltier/Homem-Christo/Williams/Adams)				+50% SALES INCREASE
48	32	17	EMINEM FT RIHANNA The Monster <i>Interscope USUM71314064 (Arvato)</i> ● (Frequency/Alalis) Sony ATV/EMI/Universal/CC (Mathers/Fryzel/Kisnub/Atkinson/Fenty/Sellon/Akcha)				
49	46	14	BASTILLE Of The Night <i>Virgin GBUM71306498 (Arvato)</i> ● (Smith/Crew) Universal/Warner Chappell/Yearhus/Bug/Hansel/Tbc (Sas/Ille/San/es/J) Gamett/III/Gal/Fey/Bontemp/Austri/Spagna/Gordon/Glen/Ster)				SALES INCREASE
50	25	8	TINIE TEMPAH FT LABRINTH Lover Not A Fighter <i>Parlophone GB7IP1300287 (Arvato)</i> (Labrinth) EMI/Stellar/Sony ATV (Okogwu/McKenzie)				
51	Re-entry		NAUGHTY BOY FT SAM SMITH La La La <i>Virgin GBAAA1300148 (Arvato)</i> ★ (Naughty Boy/Korn/Mojam) B-Unique/Sony ATV/Naughty Words/Salli Isack/Universal/EMI/Stellar (Khan/Smt/El/Kauba/Sy/Napier/Murray/Dmer/Coffey/Mabaz)				
52	45	11	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman <i>Walt Disney J'SWD11355354 (Arvato)</i> (Lopez/Anderson-Lopez/Tbc) Warner Chappell/Artemis/Wonderland (Lopez/Anderson-Lopez)				SALES INCREASE
53	42	6	JAMES BLUNT Heart To Heart <i>Atlantic/Custard GBAS1300388 (Arvato)</i> (Terefe/Blunt/Abobopop/LC/Malk) EMI/Danny Clementine/Abobopop/ISM/5 (Blunt/Jmellon/Parker)				
54	41	25	LONDON GRAMMAR Strong <i>Metal & Dust GBCE1300609 (Sony DADC UK)</i> (London Grammar/Sloan/Kerr) Warner Chappell (Jeddo/Joehman/Warner)				
55	Re-entry		ARCTIC MONKEYS R U Mine <i>Domino GBCEL1200081 (PIAS Arvato)</i> (Orton) EMI (Majley/Turner)				
56	47	20	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard GBAS1300301 (Arvato)</i> ● (Tedder) EMI/Kobalt/Write 2 Live (Tedder/Blunt)				SALES INCREASE
57	30	10	MILEY CYRUS Adore You <i>RCA USRC11301264 (Arvato)</i> (Yoel) Universal (Barthe/Yoel)				
58	44	15	MARTIN GARRIX Animals <i>Positiva NLZ541300467 (Arvato)</i> ● (Garrix) Universal (Garrix)				
59	Re-entry		DISCLOSURE FT SAM SMITH Latch <i>PMR/Island GB9TP1200154 (Arvato)</i> ● (Disclosure) Sony ATV/Naughty Words/M/Stellar/Universal/Salli Isack (Hil/Lawrence/G.Lawrence/Napier/Smith)				
60	51	11	DEMI LOVATO Let It Go <i>Walt Disney/UMC J'SWD11355344 (Arvato)</i> (Goldstein/Kinakou) Warner Chappell/Artemis (Lopez/Anderson-Lopez)				SALES INCREASE
61	Re-entry		BRUNO MARS Treasure <i>Atlantic USAT21206710 (Arvato)</i> ● (The Smeezingtons) Universal/Magnum/SMG Rights/Jake Groves/Warner Chappell/Mars For:elido/Nation/Music/Famamzmem (Brown/Quinn/Lawrence/Mars)				
62	66	39	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>Interscope USUM71302150 (Arvato)</i> ★2 (Pharrell) Universal/EMI (Williams/Thicke)				SALES INCREASE
63	New		MY CHEMICAL ROMANCE Fake Your Death <i>Reprise USRE11300590 (Arvato)</i> (Cavallo/M.Kean/My Chemical Roman) EMI/Tbc (Tbc)				
64	37	6	MACKLEMORE & RYAN LEWIS FT SCHOOLBOY Q & HOLLIS White Walls <i>Macklemore GMM881200028 (ACA Arvato)</i> (Lewis) Kobalt/Imds/Passage/CC (Lewis/Haggerty/West/Hanly)				
65	38	13	BUSTA RHYMES FT Q-TIP, KANYE WEST & LIL WAYNE Thank You <i>Cash Money/Republic USCM1300940 (Arvato)</i> (Susta/Rhymes) Sony ATV/EMI/Universal/Warner Chappell/Kobalt (Smith/Freese/West/Carter/M.Cord)				
66	59	17	ONE DIRECTION Story Of My Life <i>Syco GBHMU1300121 (Arvato)</i> ● (Sunetta/Ryan) EMI/Universal/Sob Erak/The Family Songbook/2/M (Sott/Sunetta/Alyan/Styles/Horan/Mal/ToMi/nson/2ayne)				SALES INCREASE
67	Re-entry		DISCLOSURE FT ALUNAGEORGE White Noise <i>PMR/Island GBUM71300682 (Arvato)</i> ● (Disclosure) Universal/Salli Isack (H.Lawrence/G.Lawrence/Dewji-Francis/Napier)				
68	Re-entry		RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum GBAS1200177 (Arvato)</i> ★ (Dryden/Aggett/Akadeh/Spencer) Sony ATV/B-Unique/CC (Dryden/Aggett/Akadeh/Newman)				
69	54	17	FATBOY SLIM & RIVA STARR FT BEARDYMAN Eat Sleep Rave Repeat <i>Skin GBMMQ1300119 (Believe Digital)</i> (Fatboy Slim/Riva Starr/Harris) Universal/Phonic M.I./A Songs/CC (Loak/Miele/Foreman)				
70	55	29	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic USCM1300690 (Arvato)</i> ● (Jordan/Nineteen85/Sheb) EMI/Kobalt/Alyan King/Love A433xv/CC (Graham/Jefferys/Sheb/Al-Maskat/Ullman)				
71	Re-entry		JUSTIN BIEBER FT CHANCE Confident <i>Def Jam USUM71319306 (Arvato)</i> (Tbc) Universal/CC (Bieber/Simmonds/Bennett/Coby)				
72	New		DISCLOSURE, ALUNAGEORGE & LORDE White Noise/Royals <i>PMR/Virgin GB3C11400004 (Arvato)</i> (Tbc) EMI/Universal/Salli Isack/SMP (H.Lawrence/G.Lawrence/Dewji-Francis/Napier/O'Connor/Little)				
73	New		RUDIMENTAL FT BECKY HILL Powerless <i>Asylum GBAS1200490 (Arvato)</i> (Rudimental) Sony ATV/CC (Amor/Dryden/Hill/Symons/Aggett)				
74	73	11	ONE DIRECTION Midnight Memories <i>Syco GBHMU1300122 (Arvato)</i> (Sunetta/Ryan) EMI/Universal/BMG Rights/Sob Erak/The Family Songbook/2/M (Sott/Sunetta/Alyan/Tomlinson/2ayne)				SALES INCREASE
75	50	15	KID INK FT CHRIS BROWN Show Me <i>88 Classics/Alumni/RCA USRC11301420 (Arvato)</i> (DJ Mustard) Sony ATV/EMI/Universal/Peer Music/The Alumni/Mustard On The Beat/SMP/7Kng/Excuse My Liquor/2hij/Song A Train (Collins/D.M.Farfan/2hij/Various)				

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CHARTS UK ALBUMS WEEK 8



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

THE OFFICIAL UK ARTIST ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	SALES	WEEKS ON CHART	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	SALES	WEEKS ON CHART
1	10	51	BASTILLE <i>Bad Blood</i> Virgin CLV5057 (Arvato) ★ (Smith / Crew)	+50% SALES INCREASE	51	39 35 35 TOM ODELL <i>Long Way Down</i> Columbia 9876543982 (Arvato) ● (Grech / Manguera / EgWhite / Odell / Whitton)	●	35
2	11	24	ARCTIC MONKEYS <i>AM</i> EMI WGCCD17 (PIAS Arvato) ★ (Ford / Orton)	+50% SALES INCREASE	24	40 71 238 ARCTIC MONKEYS <i>Whatever People Say I Am That's What I'm Not</i> Domino WSCD152 (PIAS Arvato) ★5 (Abbiss / Smyth)	★5	HIGHEST CLIMBER
3	32	38	DISCLOSURE <i>Settle</i> PMR/sianid 3735492 (Arvato) ● (Disclosure)	+50% SALES INCREASE	38	41 58 332 FLEETWOOD MAC <i>The Very Best Of WSM</i> 8122736352 (Arvato) ★5 (Fleetwood Mac / Buckingham / Olsen / Dasher / Caillet / Adany / Scheiner / Various)	★5	SALES INCREASE
4	2	72	ELLIE GOULDING <i>Halcyon</i> Polydor 3714241 (Arvato) ★2 (Eliot / Goulding / MONSTA / Spencer / Billboard / Fortis / Parker / Starsmith / Harris)	★2	72	42 40 20 MILEY CYRUS <i>Bangerz</i> RCA 98883745232 (Arvato) ● (Mike Will Made-It / P-Nasty / Marz / Pharrell / Johnson / Di-Luke / Cirkut / Afuni / McHenry / Edwards / tbc)	●	20
5	19	43	RUDIMENTAL <i>Home</i> Asylum 256465473 (Arvato) ★ (Rudimental / W/Spencer)	+50% SALES INCREASE	43	43 33 4 YOU ME AT SIX <i>Cavalier Youth</i> BMG Rights 538712762 (Roni Arvato) (Avron)	★	4
6	3	24	LONDON GRAMMAR <i>If You Wait</i> Metal & Lust MALART1 (Scry DADC UK) ★ (London Grammar / Kerr / Disobson)	★	24	44 14 45 MICHAEL BUBLE <i>To Be Loved</i> Reprise 9362494497 (Arvato) ★2 (Rock)	★2	45
7	4	11	BEYONCÉ <i>Beyoncé</i> Columbia 88543032512 (Arvato) ★ (Armo / Beyoncé / BOB / De-ja / Timbaland / Harmon / Sosa / P-imp / P-imp / De-n / Mer e / Hit / Boy / Fractor / S ebbs / Jans n / Brown / Nash / Tedder / Ray / Lee)	SALES INCREASE	11	45 18 5 SOPHIE ELLIS-BEXTOR <i>Wanderlust</i> EBG8 58687072 (Essential/Proper) (Harcourt)	★	5
8	1	2	KATY B <i>Little Red</i> Kims/Columbia TBC (Arvato) (Katy B / The Lavis / B / Mer / Ar / de / Green / us / H / zgers / d / Jaker / Route 94 / Sisay / Green / e / Largo / Smith)	★	2	46 23 14 ROBBIE WILLIAMS <i>Swings Both Ways</i> Island 3755149 (Arvato) ★2 (Chambers)	★2	14
9	12	17	LORDE <i>Pure Heroine</i> Virgin 3751500 (Arvato) ● (Lorde)	SALES INCREASE	17	47 25 2 ROSANNE CASH <i>Tae River & The Tinead</i> Decca 3755911 (Arvato) (Leverthal)	★	2
10	15	19	JOHN NEWMAN <i>Tribute</i> Island 0374562 (Arvato) ● (Newman / Whiting / Booker / Spencer)	+50% SALES INCREASE	19	48 13 2 LISA STANSFIELD <i>Seven</i> Mankynatra TBC (Absolute Arvato) (Cavaney / Hey / Mokran / Snowboy)	★	2
11	New		NINA NESBITT <i>Peroxide</i> Island 3769385 (Arvato) (MacGosling / Archer / Earp / Smith / Furdridge)	HIGHEST NEW ENTRY		49 48 15 LITTLE MIX <i>Salute</i> Syco 98883789362 (Arvato) ● (TMS / Cuvall / MNEK / Electric / Stannard / Howes / Ball / Rykey / D / Silva)	●	15
12	5	23	AVICII <i>True</i> Polygram/PRMD 3746460 (Arvato) ● (Bergling / Pouraouri / Rodgers)	●	23	50 Re-entry DAVID BOWIE <i>The Next Day</i> RCA 98755451952 (Arvato) ● (Bowie / Visconti)	●	23
13	6	18	JAMES BLUNT <i>Moon Landing</i> Atlantic/Custard 256464931 (Arvato) ● (Blunt / Terfe / Rothrock / Tedder / Robcopop / Mc / Robson / Bells / Wilson / Massie / Chambers / Som)	●	18	51 New OYSTERBAND <i>Diamonds On The Water</i> Navigator NAVIGATOR087 (Proper) (tbc)	★	8
14	16	63	BRUNO MARS <i>Unorthodox Jukebox</i> Atlantic 75676285 (Arvato) ★2 (The Smeezingtons / Bhasker / Haynie / Ronson / Blanco / Epworth / Chin-Quee / Diplo)	SALES INCREASE	63	52 Re-entry THE COMMITMENTS <i>The Commitments - OST</i> MCA/MCAD10286 (Arvato) ★3 (tbc)	★3	63
15	26	47	IMAGINE DRAGONS <i>Night Visions</i> Interscope 3722421 (Arvato) ● (Imagine Dragons / Alex Di / Kid / Dr / more)	SALES INCREASE	47	53 New MILOŠ KARADAGLIĆ, LPO AND YANNICK NEZET-SEGUIN <i>Aranjuez</i> Mercury Classics 4810811 (Arvato) (McLaughlan)	★	11
16	21	25	THE 1975 <i>The 1975</i> EMI/Hiv/Polystar LHM0040 (Arvato) ● (Crossley / The 1975)	SALES INCREASE	25	54 68 57 ONE DIRECTION <i>Take Me Home</i> Syco 88725439722 (Arvato) ★3 (Rami / Falk / Gosling / Bunnett / Ryan / Fogelmark / Nedler / Shellback / Dr / Luke / Koal / K / J / Cirkut / Robson)	★3	57
17	17	14	JAKE BUGG <i>Shangri La</i> EMI 3756055 (Arvato) ● (Rubin)	●	14	55 55 13 EAGLES <i>Selected Works 1972-1999</i> Rhino 9122796239 (Arvato) (Szymczyk / Johns / Eagles / Smith / Davis / Crage / tbc)	★	13
18	24	106	EMELI SANDE <i>Our Version of Events</i> Virgin CDW5094 (Arvato) ★7 (Spencer / H / y / e / u / g / h / t / y / B / o / y / M / o / j / a / m / H / e / r / e / M / i / l / e / r / H / a / r / r / i / s / o / n / C / r / e / z / e / H / o / x / K / e / y / S / a / n / d / e / S / a / t / e / r / A / i / k / i / n / s)	SALES INCREASE	106	56 61 163 BRUNO MARS <i>Doo-Wops & Hoopligans</i> Elektra 7557893325 (Arvato) ★5 (The Smeezingtons / Needlz / The Supa Cups)	★5	163
19	27	13	ONE DIRECTION <i>Midnight Memories</i> Syco 88883774062 (Arvato) ★2 (Bunnett / Radosevich / By / e / S / r / o / t / H / e / i / k / e / r / J / o / n / e / s / P / a / y / n / e / r / F / i / k / T / e / d / d / e / r / G / e / g / e / r / S / m / i / t / J / a / c / k / i / e / L / e / e)	SALES INCREASE	13	57 42 36 ELTON JOHN <i>One Night Only - The Greatest Hits</i> Mercury 5493342 (Arvato) ★ (Ramone)	★	36
20	38	52	PASSENGER <i>All The Little Lights</i> Nettwerk 509652 (Essential/Proper) ★ (Village / Rosenber)	SALES INCREASE	52	58 66 71 JAKE BUGG <i>Jake Bugg</i> Mercury 3707353 (Arvato) ★2 (Archer / Crossley / Prime / Art / Hunt)	★2	71
21	8	3	BOMBAY BICYCLE CLUB <i>So Long See You Tomorrow</i> Island 3761616 (Arvato) (Stein / e / r / A / l / l / e / n)	★	3	59 39 3 ANDRÉ RIEU & THE JOHANN STRAUSS ORCHESTRA <i>Love Letters</i> Decca 3771396 (Arvato) (Rieu)	★	3
22	28	16	EMINEM <i>The Marshall Mathers LP 2</i> Interscope 3758811 (Arvato) ★ (Eminem / S / S / Streeter / Ruess / Rubin / Resto / Di / Klum / H / a / y / n / e / M / a / x / D / i / d / O / V / P / R / e / q / u / e / r / s / A / d / l / e / s / B / h / a / s / k / e / r / R / o / o / m / s / C / r / i / c / k / i / a)	★	16	60 45 15 THE KILLERS <i>Direct Hits</i> Vertigo 3755766 (Arvato) ● (The Killers / Saltzman / Flood / Moulder / Price / O'Brien / Taylor / Lilywhite / Gonzalez)	●	15
23	9	13	GARY BARLOW <i>Since I Saw You Last</i> Polydor 3757644 (Arvato) ★ (Power)	★	13	61 Re-entry ONE DIRECTION <i>Up All Night</i> Syco 88697843642 (Arvato) ★3 (Mac / Falk / Yacoub / Rawling / Meh / us / Solomon / Meredith / Stannard / Howes / Gad / Robson / Red / One / Beat / Geek / Jimmy / Joker / Rawling / Gaudino / Rooney)	★3	13
24	New		WE ARE THE IN CROWD <i>Weird Kids</i> Hopeless HR788 (PIAS Arvato) (Feldmann)	★		62 65 457 GUNS N' ROSES <i>Appetite For Destruction</i> Geffen GFLD19246 (Arvato) ★3 (Linn)	★3	457
25	29	32	ONEREPUBLIC <i>Native</i> Interscope 3719804 (Arvato) ● (Tedder / Z / a / c / a / r / i / K / u / t / z / e / B / r / o / w / n / B / h / a / s / k / e / r / J / o / h / n / s / o / n / M / a / y / a / n / Z / e / r / B / o / o / m / b / a / s / s / B / e / n / c / o / S / a / s / s / u / S / p / r / i / n / g / l / e)	●	32	63 30 3 TINA TURNER <i>Love Songs</i> Rhino 2564633791 (Arvato) (Turner / Hammond / Ly / e / C / a / v / i / e / s / W / a / l / s / h / W / a / r / e / B / r / i / t / t / e / n / H / o / r / n / L / e / w / i / s / D / a / v / i / e / s / H / a / r / t / m / a / n / L / o / r / d / A / l / d / e / A / d / a / m / s / L / a / n / g / e / R / a / w / l / i / n / g / T / a / y / l / o / r / S / p / e / c / i / o / r)	★	3
26	44	21	HAIM <i>Days Are Gone</i> Polydor 3750614 (Arvato) ● (Haim / A / H / i / m / E / H / a / i / m / G / a / r / a / n / s / o / n / R / h / i / s / W / e / i / l / d / e / r)	SALES INCREASE	21	64 New ANGEL OLSEN <i>Burn Your Fire For No Witness</i> Jagjaguwar JAG24402 (PIAS Arvato) (Congleton)	★	21
27	37	18	KATY PERRY <i>Prism</i> Virgin 3752324 (Arvato) ★ (Dr / Luke / M / e / t / i / r / C / i / r / k / u / t / A / l / l / e / n / M / a / r / i / s / s / o / n / S / t / e / r / G / e / t / e / B / e / n / e / t / t / K / u / r / s / t / i / n / W / e / l / l / s / P / e / r / r / y)	SALES INCREASE	18	65 74 22 JASON DERULO <i>Tattoos</i> Warner Brothers 9362494199 (Arvato) ● (Armo / Johnson / Reed / Le / Berg / DJ / Frank / E / I / O / D / A / Y / B / e / l / l / o / n / L / e / e / D / J / B / u / d / d / a / D / J / N / o / o / d / l / e / s / T / e / a / r / e / K / i / z / a / R / e / d / O / n / e / W / a / s / h / B / e /a / t / G /e /e /k / T / h /e / C / a / t /a / r / s / Y /a /o /u /b / F /a /l /k / J /o /n / J /o /n /i)	●	22
28	31	36	KODALINE <i>In A Perfect World - E-Unique</i> RCA 88765442802 (Arvato) ● (Harris)	●	36	66 Re-entry BON JOVI <i>Slippery When Wet</i> Mercury 5380252 (Arvato) ★3 (Fairbairn)	★3	36
29	36	12	JOHN LEGEND <i>Love In The Future</i> Columbia 88725459942 (Arvato) (Legend / Tozer / H / I / B / O / Y / W / e / s / C / r / o / p / e /r / B / o / o / g / K / w / a / b / e / r / C / o / D / i / n / t / e / m / B / i / a / n / k / T / e / T / w / i / t / e / T / o / n /e / B / B / K / e / y / S / T / e / B / u / n /n /e /s / J / a /n /d /e /s /o /n / D / A /n /d /e /s /o /n / W /i /l /l /i /v /o /u /s)	SALES INCREASE	12	67 Re-entry ED SHEERAN <i>+</i> Asylum 249864652 (Arvato) ★6 (Gosling / Huggall / Sheeran / No / I / D)	★6	12
30	New		BLACKBERRY SMOKE <i>The Whippoorwill</i> Earache TBC (ACA Arvato) (Blackberry Smoke / Cook / Mangano / Brown)	★		68 64 15 LADY GAGA <i>Artpop</i> Interscope 3754304 (Arvato) ● (Lady Gaga / Zedd / Infected / Mushroom / K / e / c / e / r / J / J / W / h / i / t / e / S / h / a /d /o /w / M / o /n /s /o /n / Z / i /v /i /u /n /o /r /t /w /i /l /l /i /a /m /G /u /e /t /t /a /R /u /s /i /n)	●	15
31	53	346	DIRE STRAITS <i>Brothers In Arms</i> Vertigo 8244992 (Arvato) ★13 (Kampfer / Derfmer)	SALES INCREASE	346	69 New THE FULL ENGLISH <i>The Full English</i> Topic TSCD823 (Proper) (tbc)	★	346
32	41	16	TINIE TEMPAH <i>Demonstration</i> Parlophone 2564640435 (Arvato) ● (Sh / i / D / i / p / t / o / D / i / A / B / i / s / t / i / e / R / i / e /k / R / o /c /k / C / l /o /s /e / B / S / t / i /u /s / R /o /w /l /d /e /s / A /l /e /x / d /e / K /i /d /L /i /b /n /t /h / C /r /e /z /e / H /o /x / M /o /j /a /m /C /r /a /d /L /o /r /a /l /o /w /n /t /b /c)	●	16	70 Re-entry ADELE <i>21</i> XL XLCD520 (PIAS Arvato) ★16 (F / T / S / m / i / t / h / R / u / b / i / n / E / p / w / o /r / t / A / b / i / s / s / W / i / l /s /o /n / A /d /k /i /n /s)	★16	16
33	7	2	TEMPLES <i>Sun Structures</i> Heavenly HVNLPT100C6 (PIAS Arvato) (B / g / s / k / e / w / e /)	★	2	71 Re-entry MUMFORD & SONS <i>Sigh No More</i> Gentlemen Of The Road / Island 2722538 (Arvato) ★5 (Dravs)	★5	2
34	34	58	MACKLEMORE & RYAN LEWIS <i>The Heist</i> Wacklemore 754152229 (ACA Arvato) ● (Lewis)	●	58	72 Re-entry OASIS <i>Time Flies - 1994-2009</i> Big Brother RKCDC66 (PIAS Sony DADC UK) ★ (Oasis / Coyle / Morris / Stent / Sardy / Gallagher)	★	58
35	43	167	THE CURE <i>Greatest Hits</i> Fiction 5694352 (Arvato) ★ (tbc)	★	167	73 52 55 OLLY MURS <i>Right Place Right Time</i> Epic/Syco 88725413352 (Arvato) ★4 (Future / Cut / Robson / Harmony / Kelly / Eliot / TMS / Fitzmaurice / Bunnett / Ryan / Secon / The / ce / a / l / l / e / s / C / r / a / m / p / t / o / n / K / i / p / n / e / A / r / g / y / e / B / i / a / m / m / e / P / h / i / m /e)	★4	55
36	Re-entry		DAFT PUNK <i>Random Access Memories</i> Columbia 88883716862 (Arvato) ★ (Bangalter / de Homem-Christo)	SALES INCREASE		74 72 22 KINGS OF LEON <i>Mechanical Bull</i> RCA/Hand Me Down 9893768222 (Arvato) ● (Petraglia)	●	22
37	47	108	LANA DEL REY <i>Born To Die</i> Polydor/Stranger 2787091 (Arvato) ★2 (Haynie / Parker / Berger / Robcopop / Bhasker / Daly / Sneed / on / Bauer / Men / Nowles / Braide / Shur / Skarbeck / Howe)	★2	108	75 Re-entry CALVIN HARRIS <i>18 Months</i> Columbia/Fly Eye 88697859232 (Arvato) ★2 (Harris / Romero / Reynolds / Knight / Francis)	★2	108
38	20	6	BRUCE SPRINGSTEEN <i>High Hopes</i> Columbia 98843715452 (Arvato) ● (Springsteen / Aniello / O'Brien)	●	6			

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COMPILATION CHART TOP 20

THIS WK	LAST WK	ALBUM / LABEL (DISTRIBUTION)
1	6	BRIT AWARDS 2014 / UMTV (Arvato)
2	3	FROZEN OST / Walt Disney/UMC (Arvato)
3	2	EAT SLEEP RAVE REPEAT / MoS (Sony DADC UK)
4	1	I'M EVERY WOMAN / Rhina/Sony Music CG (Arvato)
5	4	THE TREVOR NELSON COLLECTION 2 / Sony Music CG (Arvato)
6	8	NOW THAT'S WHAT I CALL MUSIC 86 / Sony Music CG/Virgin EMI (Arvato)
7	5	DREAMBOATS & PETTICOATS - TEENAGERS... / Rhina/UMTV (Arvato)
8	7	ANTHEMS - HIP-HOP 4 / MoS/Sony Music CG (Sony DADC UK)
9	NEW	POP PRINCESSES 4 / UMTV (Arvato)
10	11	THE ANNUAL 2014 / MoS (Sony DADC UK)
11	10	PURE DEEP HOUSE - THE VERY BEST OF / New State (New State Digital)
12	17	NOW THAT'S WHAT I CALL CLUB HITS / Sony Music CG/Virgin EMI (Arvato)
13	NEW	CHILLED HOUSE - SESSION 5 / MoS (Sony DADC UK)
14	13	RUNNING TRAX 2014 / MoS (Sony DADC UK)
15	12	RADIO 1 DANCE ANTHEMS WITH DANNY HOWARD / MoS (Sony DADC UK)
16	14	ANTHEMS - TRANCE / MoS (Sony DADC UK)
17	9	IT HAD TO BE YOU / Rhina/Sony Music CG (Arvato)
18	20	BBC RADIO 1'S LIVE LOUNGUE 2013 / Rhina/Sony Music CG/UMTV (Arvato)
19	RE	NOW THAT'S WHAT I CALL MOVIES / Sony Music CG/Virgin EMI (Arvato)
20	RE	POP PARTY 12 / Rhina/UMTV (Arvato)

CHARTS UK AIRPLAY WEEK 8

Radio playlists are online at www.musicweek.com

CHARTS KEY
 ■ HIGHEST NEW ENTRY
 ■ HIGHEST CLIMBER
 ■ AUDIENCE INCREASE
 ■ AUDIENCE INCREASE +50%



UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	2	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	5666	+0%	248	74.3	0%
2	2	3	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	4317	-2%	195	60.1	-6%
3	10	1	SAM SMITH Money On My Mind <i>Capitol</i>	UMG	2577	+42%	198	51.9	+31%
4	6	5	ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope</i>	UMG	2240	+25%	142	47.0	+12%
5	3	24	ONEREPUBLIC & ALESSO If I Lose Myself <i>Interscope</i>	UMG	3433	+9%	162	46.8	-1%
6	7	4	A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something <i>RCA</i>	SME	2300	+23%	164	46.0	+10%
7	4	8	PITBULL FT KESHA Timber <i>JMR 305/Polo Grounds</i>	SME	3342	+1%	156	44.0	+2%
8	5	31	LORDE Team <i>Virgin</i>	UMG	1509	+36%	159	43.3	+2%
9	9	34	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	3033	-8%	164	40.3	-3%
10	15	37	AMERICAN AUTHORS Best Day Of My Life <i>Def Jam</i>	UMG	1161	+32%	121	37.1	+8%
11	8	9	KATY B Crying For No Reason <i>Rinse/Columbia</i>	SME	3060	+12%	206	34.8	-17%
12	20	6	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>	UMG	1923	+46%	136	34.6	+29%
13	12	14	AVICII Hey Brother <i>Positiva/PRMD</i>	UMG	3437	-6%	178	33.1	-11%
14	13	22	JASON DERULO Trumpets <i>Warner Brothers</i>	WMG	2458	-10%	144	32.8	-8%
15	31	7	DAVID GUETTA FT SKYLAR GREY Shot Me Down <i>Parlophone</i>	WMG	1236	+1%	121	30.6	+45%
16	18	26	ELLIE GOULDING Goodness Gracious <i>Po'ydor</i>	UMG	1778	+7%	154	30.5	+2%
17	16	40	AVICII Wake Me Up <i>Positiva/PRMD</i>	UMG	2112	-9%	162	28.5	-11%
18	25		KYLIE MINOGUE Into The Blue <i>Parlophone</i>	WMG	1338	+21%	120	27.1	+10%
19	11	16	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>	UMG	1504	-10%	132	26.8	-32%
20	17	49	BASTILLE Of The Night <i>Virgin</i>	UMG	1828	-10%	141	25.7	-18%
21	14	41	KATY PERRY Roar <i>Virgin</i>	UMG	2600	-11%	179	25.0	-27%
22	19		STORM QUEEN Look Right Through <i>Defected/MoS</i>	IND.	1679	-7%	75	24.2	-10%
23	27		BRUNO MARS Young Girls <i>Atlantic</i>	WMG	1735	+16%	122	23.2	+3%
24	33		GARY BARLOW Let Me Go <i>Po'ydor</i>	UMG	2184	-6%	194	23.0	+11%
25	24	13	IMAGINE DRAGONS Demons <i>Interscope</i>	UMG	800	+31%	130	22.6	-12%
26	76		JAKE BUGG A Song About Love <i>EMI</i>	UMG	198	+11%	35	22.3	+93%
27	85	NEW	GEORGE MICHAEL Let Her Down Easy <i>EMI</i>	UMG	906	+51%	136	21.3	+116%
28	36	35	ELLIE GOULDING Burn <i>Po'ydor</i>	UMG	1736	-5%	135	21.1	+6%
29	48		BRUCE SPRINGSTEEN FT TOM MORELLO Just Like Fire Would <i>Columbia</i>	SME	316	+46%	43	21.0	+21%
30	34	66	ONE DIRECTION Story Of My Life <i>Syco</i>	SME	1743	-8%	166	20.5	+1%
31	90	NEW	MIKE OLDFIELD Sailing <i>Mercury</i>	UMG	284	+151%	35	20.3	+120%
32	47	47	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	SME	1318	-11%	201	20.1	+15%
33	50	43	PASSENGER Let Her Go <i>Nettwerk</i>	IND.	1724	-9%	205	20.0	+18%
34	44	28	LE YOUTH FT DOMINIQUE YOUNG UNIQUE Dance With Me <i>Sign Of The Times/RCA</i>	SME	500	+56%	123	20.0	+11%
35	30	15	VANCE JOY Riptide <i>Infectious</i>	IND.	2006	+1%	166	19.5	-8%
36	23	48	EMINEM FT RIHANNA The Monster <i>Interscope</i>	UMG	907	-26%	65	19.5	-25%
37	39	58	MARTIN GARRIX Animals <i>Positiva</i>	UMG	861	-2%	120	19.3	0%
38	32	11	WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA... Feelin' Myself <i>Interscope</i>	UMG	1022	-8%	123	18.6	-10%
39	60	NEW	DISCLOSURE FT MARY J BLIGE F For You <i>PMR/Island</i>	UMG	777	+8%	131	18.4	+35%
40	55		BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	WMG	1225	+8%	157	18.3	+24%
41	41		CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia</i>	SME	985	-14%	64	17.9	-2%
42	53		CARO EMERALD One Day <i>Dramatico/Grand Mono</i>	IND.	591	+11%	75	17.7	+10%
43	46		BOMBAY BICYCLE CLUB Luna <i>Island</i>	UMG	142	+5%	16	17.7	+1%
44	42		CÉLINE DION Water And A Flame <i>Columbia</i>	SME	241	+230%	66	17.5	-4%
45	75	NEW	FOXES Let Go For Tonight <i>Sign Of The Times/Epic</i>	SME	1032	+41%	106	17.5	+48%
46	38	36	LORDE Royals <i>Virgin</i>	UMG	1281	-10%	158	17.4	-10%
47	121	NEW	BRAD PAISLEY The Mona Lisa <i>Arista Nashville</i>	SME	72	+125%	32	17.3	+173%
48	78	NEW	LISA STANSFIELD Carry On <i>Monkeynatra</i>	IND.	429	-6%	68	17.1	+51%
49	95	NEW	LILY ALLEN Air Balloon <i>Parlophone</i>	WMG	756	+43%	107	17.0	+96%
50	65	NEW	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>	SME	689	+23%	112	16.9	+31%

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

UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	1	CLEAN BANDIT FT. JESS GLYNNE Rather Be / <i>Atlantic</i>	WMG	927	+3%	19
2	10	ZEDD FT HAYLEY WILLIAMS Stay The Night / <i>Interscope</i>	UMG	907	+40%	22
3	2	PHARRELL WILLIAMS Happy / <i>RCA</i>	SME	845	+4%	41
4	3	PITBULL FT KESHA Timber / <i>JMR 305/Polo Grounds</i>	SME	783	+1%	21
5	5	DJ FRESH VS JAY FAY FT MS DYNAMITE Dibby Dibby Sound / <i>MoS</i>	IND.	752	-2%	22
6	4	WILL.I.AM FT MILEY CYRUS... Feelin' Myself / <i>Interscope</i>	UMG	742	-4%	18
7	8	SHAKIRA FT RIHANNA Can't Remember To Forget You / <i>RCA</i>	SME	738	+11%	19
8	9	ONE DIRECTION Midnight Memories / <i>Syco</i>	SME	675	+4%	15
9	16	SAM SMITH Money On My Mind / <i>Capitol</i>	UMG	672	+32%	18
10	12	KATY B Crying For No Reason / <i>Rinse/Columbia</i>	SME	670	+6%	20
11	6	GORGON CITY FT MNEK Ready For Your Love / <i>Virgin</i>	UMG	662	-9%	22
12	13	ONEREPUBLIC & ALESSO If I Lose Myself / <i>Interscope</i>	UMG	631	+2%	20
13	11	BEYONCE FT JAY-Z Drunk In Love / <i>Columbia</i>	SME	625	-2%	21
14	15	JUSTIN BIEBER The Monster / <i>Interscope</i>	UMG	524	-4%	21
15	7	NEON JUNGLE Braveheart / <i>RCA</i>	SME	521	-22%	21
16	14	AVICII Hey Brother / <i>Positiva/PRMD</i>	UMG	512	-7%	18
17	25	FLO RIDA How I Feel / <i>Atlantic</i>	WMG	502	+43%	20
18	40	LILY ALLEN Air Balloon / <i>Parlophone</i>	WMG	471	+91%	16
19	23	ELLIE GOULDING Goodness Gracious / <i>Po'ydor</i>	UMG	470	+20%	16
20	18	DVBBS & BERGEOS Tsunami / <i>Daorn</i>	IND.	466	-2%	18
21	20	JUSTIN BIEBER FT CHANCE Confident / <i>Def Jam</i>	UMG	459	+2%	19
22	17	TINIE TEMPAH FT LABRINTH Lover Not A Fighter / <i>Parlophone</i>	WMG	445	-13%	20
23	34	A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something / <i>RCA</i>	SME	397	+52%	16
24	19	JASON DERULO Trumpets / <i>Warner Brothers</i>	WMG	392	-15%	16
25	24	DISCLOSURE FT MARY J BLIGE F For You / <i>PMR/Island</i>	UMG	391	+3%	19
26	RE	JASON DERULO Stupid Love / <i>Warner Brothers</i>	WMG	358	+13%	19
27	21	FUSE ODG Million Pound Girl (Badder Than Bad) / <i>3 Beat/AATW</i>	IND.	357	-12%	18
28	NEW	ENRIQUE IGLESIAS FEAT. PITBULL I'm A Freak / <i>Island</i>	UMG	345	+133%	15
29	31	PIXIE LOTT Nasty / <i>Mercury</i>	UMG	327	+9%	14
30	37	LE YOUTH FT DOMINIQUE... Dance With Me / <i>Sign Of The Times/RCA</i>	SME	326	+28%	17
31	28	FOXES Let Go For Tonight / <i>Sign Of The Times/Epic</i>	SME	313	-3%	15
32	27	KYLIE MINOGUE Into The Blue / <i>Parlophone</i>	WMG	312	-8%	15
33	NEW	EXAMPLE Kids Again / <i>Epic</i>	SME	304	+201%	14
34	22	THE VAMPS Wild Heart / <i>EMI</i>	UMG	293	-27%	12
35	32	MILEY CYRUS Adore You / <i>RCA</i>	SME	281	-4%	15
36	39	RUDIMENTAL FT BECKY HILL Powerless / <i>Asylum</i>	WMG	278	+12%	15
37	NEW	TIËSTO Red Lights / <i>Virgin</i>	UMG	265	+89%	11
38	30	BUSTA RHYMES... Thank You / <i>Cash Money/Republic</i>	UMG	257	-19%	17
39	41	KATY PERRY Roar / <i>Virgin</i>	UMG	255	+5%	15
40	RE	BEYONCE XO / <i>Columbia</i>	SME	243	-6%	18
41	43	VANCE JOY Riptide / <i>Infectious</i>	IND.	236	+6%	17
42	RE	CALVIN HARRIS & ALESSO FT HURTS Under Control / <i>Columbia</i>	SME	234	-11%	16
43	26	MACKLEMORE & RYAN LEWIS... White Walls / <i>Macklemore</i>	WMG	223	-36%	15
44	49	ELLIE GOULDING Burn / <i>Po'ydor</i>	UMG	213	+39%	16
45	NEW	AVICII Addicted To You / <i>Positiva/PRMD</i>	UMG	206	+5,050%	13
46	NEW	ROUTE 94 FEAT. JESS GLYNNE My Love / <i>Virgin EMI</i>	UMG	197	+49%	11
47	46	PARAMORE Ain't It Fun / <i>Atlantic/Fueled By Ramen</i>	WMG	195	+12%	8
48	NEW	LORDE Team / <i>Virgin</i>	UMG	192	+42%	13
49	RE	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky / <i>Columbia</i>	SME	186	+24%	22
50	33	MARTIN GARRIX Animals / <i>Positiva</i>	UMG	169	-38%	15

UK AIRPLAY ANALYSIS

BY ALAN JONES

Pharrell Williams' Happy is once again too strong for the competition, and extends its residency atop the radio airplay chart to nine weeks. Its runner-up, for the fourth straight week, is Clean Bandit's Rather Be, which had been chasing hard and looked set to replace it at No.1. That now seems unlikely - Rather Be suffers a 6% diminution of audience week-on-week to 60.10m, while Happy is down only marginally, from a reach of 74.68m to 74.33m. Attracting a still stellar 5,666 plays in the week, Happy attracted support from 248 stations, and had top tallies of 82 plays from The Hits Radio, 81 from Capital London, and 79 apiece from Capital South Coast and Capital South Wales. Radio One

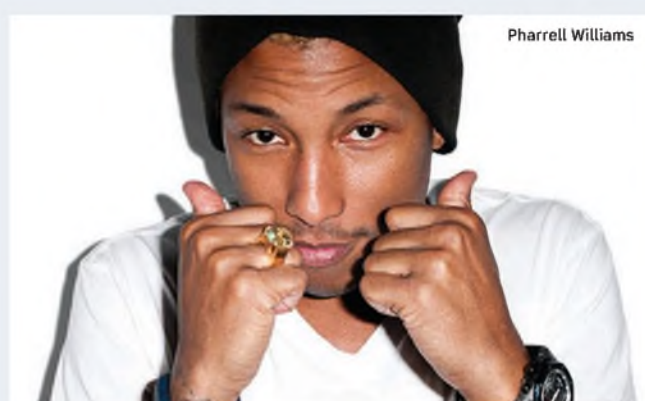
remained the biggest contributor to its audience, however, attracting exactly 10% of its overall audience from just 11 plays.

The smart money must now be on Sam Smith to dethrone Williams, with his smash solo debut Money On My Mind. Storming to a No.1 debut on the sales chart this week, Money On My Mind surges 10-3 on the radio airplay chart, with a 42.30% increase in plays (from 1,811 to 2,577) driving an increase in audience of more than 31.15% to 51.90m. Money On My Mind jumps to the top of Radio One's most-played list, with 28 plays last week, four more than the previous frame, generating 15.58m audience impressions. The track's biggest

supporters in terms of plays are the nine Capital franchises, all of which aired it between 77 and 80 times last week, followed by KISS' three DAB stations, each of which played it 60 times.

The only new arrival in the Top 10 of the radio airplay chart this week is American Authors' debut hit Best Day Of My Life, which jumps 15-10. The most-played track of the week on Radio Two, where it was aired 18 times, the track also benefitted hugely from 15 plays on Radio One, with the two stations providing more than three in every four of its audience, despite the fact it was aired a further 1,128 times by other stations, with top tallies of 31 plays on Silk 106.9, and 30 each on a trio of Real Radio outlets.

While Rather Be now looks like missing out on the radio



Pharrell Williams

airplay chart throne, it spends a third week at No.1 on the TV airplay chart. Its promotional videoclip's tally of 927 plays included top tallies of 92 from Smash Hits TV, 82 from Starz and 78 from Chart Show Dance. It was just enough to shade the fast-growing Stay The Night by

Russian dance maestro Zedd. The latter track - which features Hayley Williams of Paramore as guest vocalist - surges 10-2 with plays increasing 40% week-on-week to 907, with top tallies of 91 plays from Smash Hits TV, 79 from Chart Show Dance and 78 from Chart Show TV.

CHARTS EU AIRPLAY WEEK 8 (Mon 17 - Sun 23 Feb 2014)



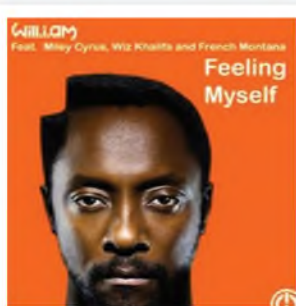
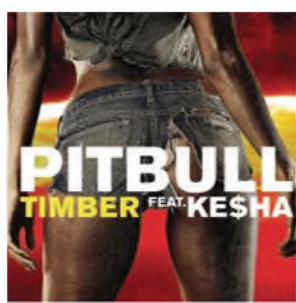
EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Pharrell Williams Happy	RCA	SME 21,649	+2%	1,023	773.75m	+0%
2	2	Avicii Hey Brother	Virgin EMI	UMG 14,285	-4%	836	541.23m	-8%
3	3	Klingande Jubel	Klingande	Ind. 8,801	+4%	446	519.08m	+4%
4	4	Pitbull feat. Ke\$ha Timber	Sony Music	SME 13,929	-2%	682	465.94m	+0%
5	6	Imagine Dragons Demons	Polydor	UMG 7,078	+7%	513	457.41m	+1%
6	5	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 11,287	+6%	712	455.94m	0%
7	9	Milky Chance Stolen Dance	Pias	Ind. 5,947	+8%	320	398.04m	+4%
8	7	Lorde Royals	Virgin Records	UMG 8,001	-6%	763	369.60m	-5%
9	10	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 6,474	+3%	322	359.44m	+5%
10	8	OneRepublic Counting Stars	Polydor	UMG 10,140	-3%	714	350.46m	-9%
11	11	One Direction Story Of My Life	Sony Music	SME 7,066	-2%	623	299.68m	+4%
12	25	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 9,663	+20%	592	280.87m	+38%
13	13	Avicii Wake Me Up	PRMD/Positiva	UMG 6,451	-6%	682	257.80m	-7%
14	14	Lily Allen Hard Out Here	Parlophone Music	WMG 5,703	-5%	381	254.40m	-6%
15	12	Eminem feat. Rihanna The Monster	Universal Music	UMG 8,198	-8%	510	249.66m	-10%
16	21	Bastille Things We Lost In Th..	Virgin Records	UMG 2,893	-3%	236	249.47m	+12%
17	15	Passenger Let Her Go	Embassy Of Music	SME 5,290	-1%	790	247.62m	+1%
18	19	James Blunt Heart To Heart	Atlantic	WMG 4,954	+6%	466	241.87m	+5%
19	35	Avicii Addicted To You	Virgin EMI	UMG 5,429	+29%	376	239.49m	+40%
20	18	James Blunt Bonfire Heart	Atlantic	WMG 4,700	-9%	550	233.80m	-2%
21	16	Ellie Goulding Burn	Polydor	UMG 6,599	-7%	601	222.24m	-8%
22	17	Sunrise Avenue Lifesaver	Universal Mus..	UMG 1,985	-7%	153	221.06m	-8%
23	26	Lorde Team	Virgin EMI	UMG 5,525	+22%	514	218.31m	+10%
24	34	Cris Cab Liar Liar	Island Def Jam	UMG 4,513	+13%	317	216.02m	+23%
25	27	Bastille Of The Night	Bastille Music	Ind. 6,012	0%	498	207.35m	+5%
26	20	Katy Perry Unconditionally	Virgin EMI	UMG 4,635	-12%	401	204.30m	-9%
27	22	Katy Perry Roar	Virgin EMI	UMG 6,395	-8%	677	202.90m	-9%
28	44	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 7,246	+35%	476	202.71m	+35%
29	33	Sam Smith Money On My Mind	Capitol Records	UMG 6,271	+20%	488	199.37m	+12%
30	23	U2 Ordinary Love	Island	UMG 4,043	-3%	449	194.03m	-13%
31	24	Adel Tawil Lieder	Polydor	UMG 2,140	-8%	153	187.68m	-8%
32	40	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 6,558	+11%	440	186.02m	+16%
33	37	Ed Sheeran I See Fire	Universal Music	UMG 3,214	+9%	303	182.75m	+11%
34	29	Olly Murs Dear Darlin'	Epic	SME 3,793	-4%	450	182.13m	-4%
35	39	Family Of The Year Hero	Universal	UMG 1,948	+7%	223	180.77m	+11%
36	31	Pink Just Give Me A Reason	RCA	SME 3,347	+2%	629	176.93m	-6%
37	28	Miley Cyrus Wrecking Ball	RCA	SME 4,257	-13%	523	176.43m	-7%
38	30	Capital Cities Safe And Sound	Capitol Records	UMG 3,243	-8%	418	170.38m	-10%
39	43	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 4,831	-2%	848	161.30m	+7%
40	42	A Great Big World fe.. Say Something	Epic	SME 5,132	+17%	419	156.57m	+2%
41	32	Lady Gaga feat. R. K.. Do What U Want	Interscope	UMG 6,251	-9%	490	155.05m	-15%
42	38	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 4,436	-3%	548	154.58m	-5%
43	41	John Newman Love Me Again	Island	UMG 5,378	-2%	682	153.45m	-1%
44	46	Imagine Dragons On Top Of The World	Polydor	UMG 2,591	-6%	363	150.53m	+0%
45	49	Martin Garrix Animals	News	Ind. 4,032	-3%	315	137.91m	0%
46	36	Tom Odell Another Love	Columbia	SME 2,278	+16%	332	137.50m	-17%
47	52	John Legend All Of Me	Columbia	SME 3,005	+17%	287	134.39m	+8%
48	65	Olly Murs Right Place Right Time	Epic	SME 1,399	+6%	179	133.99m	+30%
49	56	George Ezra Budapest	Columbia	SME 1,695	+6%	157	132.73m	+10%
50	45	Jason Derulo feat. 2.. Talk Dirty	Warner Music	WMG 4,169	-6%	375	132.05m	-12%



CHARTS STREAMING - OFFICIAL WEEK 8

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
2	2	PHARRELL WILLIAMS Happy <i>Columbia</i>
3	3	PITBULL FT KESHA Timber <i>Mr 305/Polo Grounds</i>
4	4	WILL I AM/CYRUS/KHALIFA Feelin' Myself <i>Interscope</i>
5	11	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>
6	6	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>
7	5	AVICII Hey Brother <i>Positiva/PRMD</i>
8	8	VANCE JOY Riptide <i>Infectious Music</i>
9	9	LORDE Royals <i>Virgin</i>
10	7	JASON DERULO Trumpets <i>Warner Bros</i>
11	16	BASTILLE Pompeii <i>Virgin</i>
12	14	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>
13	12	ONEREPUBLIC Counting Stars <i>Interscope</i>
14	10	EMINEM FT RIHANNA The Monster <i>Interscope</i>
15	13	KATY B Crying For No Reason <i>Rinse Recordings</i>
16	15	AVICII Wake Me Up <i>Positiva/PRMD</i>
17	52	ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope</i>
18	21	SHAKIRA FT RIHANNA Can't Remember To Forget You <i>RCA</i>
19	20	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
20	18	IDINA MENZEL Let It Go <i>Walt Disney</i>
21	17	BASTILLE Of The Night <i>Virgin</i>
22	19	KATY PERRY Roar <i>Virgin</i>
23	NEW	SAM SMITH Money On My Mind <i>Capitol</i>
24	24	PASSENGER Let Her Go <i>Netwerk</i>
25	28	ELLIE GOULDING Burn <i>Polydor</i>
26	35	IMAGINE DRAGONS Demons <i>Interscope</i>
27	22	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
28	23	NEON JUNGLE Braveheart <i>RCA</i>
29	30	ONEREPUBLIC & ALESSO If I Lose Myself <i>Interscope</i>
30	38	LORDE Team <i>Virgin</i>
31	25	IMAGINE DRAGONS Radioactive <i>Interscope</i>
32	27	MARTIN GARRIX Animals <i>Positiva/Virgin</i>
33	91	DAVID GUETTA FT SKYLAR GREY Shot Me Down <i>Parlophone</i>
34	31	ELLIE GOULDING How Long Will I Love You <i>Polydor</i>
35	32	ED SHEERAN I See Fire <i>Decca</i>
36	26	FUSE ODG Million Pound Girl (Badder Than Bad) <i>3 Beat/AATW</i>
37	39	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
38	43	JOHN NEWMAN Love Me Again <i>Island</i>
39	36	KID INK FT CHRIS BROWN Show Me <i>88 Classic/Alumni/RCA</i>
40	33	CALVIN HARRIS/ALESSO/HURTS Under Control <i>Columbia</i>
41	42	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
42	37	ONE DIRECTION Story Of My Life <i>Syco Music</i>
43	40	BEYONCE Xo <i>Columbia</i>
44	34	VAMPS Wild Heart <i>EMI</i>
45	41	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
46	29	AWOLNATION Sail <i>Red Bull</i>
47	47	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
48	48	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
49	60	ARCTIC MONKEYS R U Mine <i>Domino Recordings</i>
50	49	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
51	45	MILEY CYRUS Wrecking Ball <i>RCA</i>
52	NEW	A GREAT BIG WORLD/AGUILERA Say Something <i>RCA</i>
53	64	ELLIE GOULDING Goodness Gracious <i>Polydor</i>
54	46	BOMBAY BICYCLE CLUB Luna <i>Island</i>
55	61	ARCTIC MONKEYS Why'd You Only Call Me When You're High <i>Domino Recordings</i>
56	53	1975 Chocolate <i>Dirty Hit</i>
57	74	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard</i>
58	44	TINIE TEMPAH FT LABRINTH Lover Not A Fighter <i>Parlophone</i>
59	55	AVICII You Make Me <i>Positiva/PRMD</i>
60	69	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
61	57	IMAGINE DRAGONS On Top Of The World <i>Interscope</i>
62	58	RIHANNA What Now <i>Def Jam</i>
63	50	MILEY CYRUS Adore You <i>RCA</i>
64	54	LADY GAGA & R KELLY Do What U Want <i>Interscope</i>
65	79	BASTILLE Things We Lost In The Fire <i>Virgin</i>
66	96	ARCTIC MONKEYS Arabella <i>Domino Recordings</i>
67	73	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
68	51	MATRIX & FUTUREBOUND/MARSHALL Control <i>3 Beat/AATW</i>
69	RE	DISCLOSURE F For You <i>PMR</i>
70	68	MILEY CYRUS We Can't Stop <i>RCA</i>
71	62	TOM ODELL Another Love <i>Columbia</i>
72	NEW	JOHN LEGEND All Of Me <i>Columbia</i>
73	65	LUMINEERS Ho Hey <i>Decca</i>
74	67	IDINA MENZEL & KRISTEN BELL For The First Time In Forever <i>Walt Disney</i>
75	56	MACKLEMORE/LEWIS/SCHOOLBOY Q White Walls <i>Macklemore</i>



CLIMBER: KATY PERRY



NEW: SAM SMITH



CLIMBER: DAVID GUETTA



CLIMBER: ARCTIC MONKEYS



NEW: JOHN LEGEND

CHARTS STREAMING – SPOTIFY WEEK 8



GLOBAL

POS	ARTIST/ ALBUM
1	PHARRELL WILLIAMS Happy (from Despicable Me 2)
2	KATY PERRY Dark Horse
3	PITBULL Timber
4	ONEREPUBLIC Counting Stars
5	JASON DERULO Talk Dirty (feat. 2 Chainz)
6	LORDE Royals
7	AVICII Hey Brother
8	ED SHEERAN I See Fire
9	SHAKIRA Can't Remember to Forget You
10	BEYONCÉ Drunk in Love
11	AVICII Wake Me Up
12	EMINEM The Monster
13	IMAGINE DRAGONS Demons
14	BASTILLE Pompeii
15	CLEAN BANDIT Rather Be feat. Jess Glynne
16	LORDE Team
17	ELLIE GOULDING Burn
18	JOHN LEGEND All of Me
19	A GREAT BIG WORLD Say Something
20	IMAGINE DRAGONS Radioactive

NETHERLANDS

POS	ARTIST/ ALBUM
1	KATY PERRY Dark Horse
2	JOHN LEGEND All of Me
3	CLEAN BANDIT Rather Be feat. Jess Glynne
4	ONEREPUBLIC Counting Stars
5	PITBULL Timber
6	PHARRELL WILLIAMS Happy (from Despicable Me 2)
7	ED SHEERAN I See Fire
8	MILKY CHANCE Stolen Dance
9	JASON DERULO Trumpets
10	STROMAE formidable

EUROPE

POS	ARTIST/ ALBUM
1	PHARRELL WILLIAMS Happy (from Despicable Me 2)
2	KATY PERRY Dark Horse
3	PITBULL Timber
4	ED SHEERAN I See Fire
5	SHAKIRA Can't Remember to Forget You
6	CLEAN BANDIT Rather Be feat. Jess Glynne
7	AVICII Hey Brother
8	EMINEM The Monster
9	ONEREPUBLIC Counting Stars
10	LORDE Royals
11	AVICII Wake Me Up
12	IMAGINE DRAGONS Demons
13	KLINGANDE Jubel - Radio Edit
14	JASON DERULO Talk Dirty (feat. 2 Chainz)
15	BEYONCÉ Drunk in Love
16	JASON DERULO Trumpets
17	CALVIN HARRIS Under Control
18	MR. PROBZ Waves - Robin Schulz Radio Edit
19	BASTILLE Pompeii
20	ELLIE GOULDING Burn

NORWAY

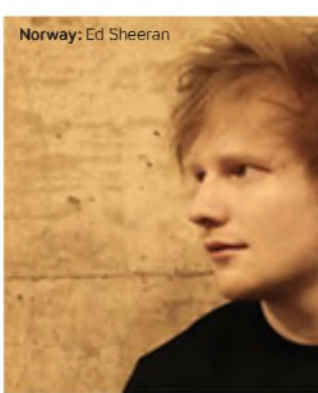
POS	ARTIST/ ALBUM
1	ED SHEERAN I See Fire
2	KATY PERRY Dark Horse
3	PHARRELL WILLIAMS Happy (from Despicable Me 2)
4	KLINGANDE Jubel - Radio Edit
5	KAVEH Snufs
6	TIËSTO Red Lights
7	SHAKIRA Can't Remember to Forget You
8	PITBULL Timber
9	JASON DERULO Trumpets
10	ONEREPUBLIC Counting Stars

UK

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be feat. Jess Glynne
2	PHARRELL WILLIAMS Happy (from Despicable Me 2)
3	PITBULL Timber
4	WILL.I.AM Feelin' Myself
5	KATY PERRY Dark Horse
6	BEYONCÉ Drunk in Love
7	AVICII Hey Brother
8	VANCE JOY Riptide
9	LORDE Royals
10	JASON DERULO Trumpets



France: Indila



Norway: Ed Sheeran

FRANCE

POS	ARTIST/ ALBUM
1	PHARRELL WILLIAMS Happy (from Despicable Me 2)
2	INDILA Dernière Danse
3	LORDE Royals
4	PITBULL Timber
5	ONEREPUBLIC Counting Stars
6	BEYONCÉ Drunk in Love
7	SHAKIRA Can't Remember to Forget You
8	MAITRE GIMS Zombie
9	DAFT PUNK Instant Crush
10	KATY PERRY Dark Horse



UK: Clean Bandit



GERMANY

POS	ARTIST/ ALBUM
1	MR. PROBZ Waves - Robin Schulz Radio Edit
2	PHARRELL WILLIAMS Happy (from Despicable Me 2)
3	ED SHEERAN I See Fire
4	KATY PERRY Dark Horse
5	PITBULL Timber
6	MARTERIA Kids (2 Finger an den Kopf)
7	CLEAN BANDIT Rather Be feat. Jess Glynne
8	MARTERIA OMG!
9	EMINEM The Monster
10	FAUL & WAD AD Changes - Original Mix



US: Katy Perry

SPAIN

POS	ARTIST/ ALBUM
1	PHARRELL WILLIAMS Happy (from Despicable Me 2)
2	SHAKIRA Can't Remember to Forget You
3	AVICII Hey Brother
4	PITBULL Timber
5	DAVID BISBAL Diez Mil Maneras
6	LEIVA Terriblemente Cruel
7	JASON DERULO Talk Dirty (feat. 2 Chainz)
8	ONEREPUBLIC Counting Stars
9	EMINEM The Monster
10	AVICII Wake Me Up

SWEDEN

POS	ARTIST/ ALBUM
1	ED SHEERAN I See Fire
2	KATY PERRY Dark Horse
3	PHARRELL WILLIAMS Happy (from Despicable Me 2)
4	PITBULL Timber
5	KLINGANDE Jubel - Radio Edit
6	SHAKIRA Can't Remember to Forget You
7	IMAGINE DRAGONS Demons
8	EMINEM The Monster
9	TIËSTO Red Lights
10	AVICII Wake Me Up

UNITED STATES

POS	ARTIST/ ALBUM
1	KATY PERRY Dark Horse
2	PHARRELL WILLIAMS Happy (from Despicable Me 2)
3	JASON DERULO Talk Dirty (feat. 2 Chainz)
4	BASTILLE Pompeii
5	BEYONCÉ Drunk in Love
6	PITBULL Timber
7	LORDE Team
8	ONEREPUBLIC Counting Stars
9	LORDE Royals
10	PASSENGER Let Her Go

CHARTS STREAMING – MUSIC VIDEO WEEK 8



Sam Smith

NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	SAM SMITH – Money On My Mind
2	ZEDD FT. HAYLEY WILLIAMS – Stay The Night
3	AVICII – Hey Brother (Lyric)
4	LORDE – Royals (LIFT)
5	NEON JUNGLE – Braveheart
6	AVICII – Wake Me Up
7	NAUGHTY BOY FT SAM SMITH – La La La
8	GORGON CITY FT MNEK – Ready For Your Love
9	AVICII – Addicted To You
10	JOHN NEWMAN – Love Me Again (LIFT)
11	MIKE WILL MADE IT FT MILEY CYRUS – 23
12	BASTILLE – Pompeii (LIFT)
13	AVICII – Hey Brother
14	ROUTE 94 – My Love
15	IMAGINE DRAGONS – Demons
16	SAM SMITH – Money On My Mind (Lyric)
17	BASTILLE – Of The Night (LIFT)
18	YG – My Nigga
19	WILKINSON – Afterglow
20	THE VAMPS – Wild Heart

ITALY

POS	ARTIST/ SINGLE
1	ROCCO HUNT - Nu giorno buono
2	SHAKIRA - Can't Remember to Forget You ft. Rihanna
3	PITBULL - Timber ft. Ke\$ha
4	IMAGINE DRAGONS - Demons (Official)
5	EMIS KILLA - Soli (Assieme)
6	ONEREPUBLIC - Counting Stars
7	MILEY CYRUS - Wrecking Ball
8	EMINEM - The Monster (Explicit) ft. Rihanna
9	AVICII - Hey Brother (Lyric)
10	KATY PERRY - Unconditionally (Official)



Miley Cyrus

WORLDWIDE

POS	ARTIST/ SINGLE
1	SHAKIRA - Can't Remember to Forget You ft. Rihanna
2	KATY PERRY - Dark Horse (feat. Juicy J) (Official) ft. Juicy J
3	PITBULL - Timber ft. Ke\$ha
4	MILEY CYRUS - Wrecking Ball
5	KATY PERRY - Roar (Official)
6	ONEREPUBLIC - Counting Stars
7	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
8	LORDE - Royals (US Version)
9	ROMEO SANTOS - Propuesta Indecente
10	AVICII - Wake Me Up (Official Video)



Pitbull

POLAND

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	ONEREPUBLIC - Counting Stars
5	JAMES ARTHUR - Recovery
6	MILEY CYRUS - Wrecking Ball
7	KATY PERRY - Dark Horse (feat. Juicy J) (Official) ft. Juicy J
8	AVICII - Wake Me Up (Official Video)
9	LORDE - Royals (US Version)
10	AVICII - Addicted To You



Will.i.am

UK

POS	ARTIST/ SINGLE
1	PITBULL - Timber ft. Ke\$ha
2	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
3	SHAKIRA - Can't Remember to Forget You ft. Rihanna
4	WILL.I.AM - Feelin' Myself f. Miley Cyrus, French Montana & Wiz Khalifa
5	KATY PERRY - Dark Horse (feat. Juicy J) (Official)
6	KATY PERRY - Roar (Official)
7	KATY PERRY - Dark Horse (Audio) ft. Juicy J
8	ONEREPUBLIC - Counting Stars
9	DEMI LOVATO - Let It Go (from "Frozen") [Official Video]
10	SAM SMITH - Money On My Mind (Official Video)



Katy Perry

AUSTRALIA

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (feat. Juicy J) (Official)
2	SHAKIRA - Can't Remember to Forget You ft. Rihanna
3	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
4	A GREAT BIG WORLD & CHRISTINA AGUILERA - Say Something
5	DEMI LOVATO - Let It Go (from "Frozen") [Official Video]
6	KATY PERRY - Roar (Official)
7	JOHN LEGEND - All of Me
8	PITBULL - Timber ft. Ke\$ha
9	EMINEM - Rap God (Explicit)
10	MAGIC! - Rude



Indila

FRANCE

POS	ARTIST/ SINGLE
1	INDILA - Dernière Danse (Clip Officiel)
2	SHAKIRA - Can't Remember to Forget You ft. Rihanna
3	MAÎTRE GIMS - Zombie
4	TEAM BS - Team BS (Clip Officiel)
5	INDILA - Tourner Dans Le Vide
6	MAÎTRE GIMS - Zombie (audio)
7	KAARIS - S.E.V.R.A.N
8	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
9	VITAA - Game Over ft. Maître Gims
10	STROMAE - Papaoutai



Shakira

SPAIN

POS	ARTIST/ SINGLE
1	SHAKIRA - Can't Remember to Forget You ft. Rihanna
2	PITBULL - Timber ft. Ke\$ha
3	DAVID BISBAL - Diez Mil Maneras (pseudo)
4	PRINCE ROYCE - Darte un Beso
5	ROMEO SANTOS - Propuesta Indecente
6	KATY PERRY - Dark Horse (feat. Juicy J) (Official)
7	AVICII - Hey Brother (Lyric)
8	MILEY CYRUS - Wrecking Ball
9	AVICII - Addicted To You
10	DADDY YANKEE - La Nueva y La Ex

CHARTS INDIES WEEK 8



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)

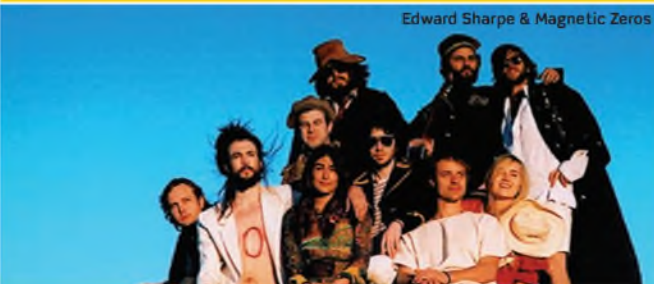


Dj Fresh

- 1 1 **DJ FRESH VS JAY FAY FT MS DYNAMITE** Dibby Dibby Sound / *MoS* (Sony DADC UK)
- 2 2 **VANCE JOY** Riptide / *Infectious* (PIAS Arvato)
- 3 10 **TEGAN & SARA FT LONELY ISLAND** Everything Is Awesome / *Watertower/Warner Brothers* (Arvato)
- 4 NEW **M.A.D** Fame & TV / *Geoma* (Kabalt/AMAL)
- 5 15 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino* (PIAS Arvato)
- 6 9 **PASSENGER** Let Her Go / *Nettwerk* (Essential/GEM)
- 7 6 **LONDON GRAMMAR** Strong / *Metal & Dust* (Sony DADC UK)
- 8 RE **ARCTIC MONKEYS** R U Mine / *Domino* (PIAS Arvato)
- 9 5 **MACKLEMORE & RYAN LEWIS FT SCHOOLBOY Q & HOLLIS** White Walls / *Macklemore* (ACA Arvato)
- 10 7 **FATBOY SLIM & RIVA STARR FT BEARDYMAN** Eat Sleep Rave Repeat / *Skint* (Believe Digital)
- 11 8 **AWOLNATION** Sail / *Red Bull* (PIAS Arvato)
- 12 11 **STORM QUEEN** Look Right Through / *Defected/MoS* (Sony DADC UK)
- 13 14 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore* (ACA Arvato)
- 14 RE **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / *Domino* (PIAS Arvato)
- 15 17 **THE 1975** Chocolate / *Dirty Hit* (Ingrooves)
- 16 RE **ADELE** Someone Like You / *XL* (PIAS Arvato)
- 17 20 **LONDON GRAMMAR** Nightcall / *Metal & Dust* (Sony DADC UK)
- 18 NEW **THE PRETTY RECKLESS** Heaven Knows / *Cooking Vinyl* (Essential/Proper)
- 19 RE **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / *Macklemore* (ACA Arvato)
- 20 19 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / *Macklemore* (ACA Arvato)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Edward Sharpe & Magnetic Zeros

- 1 6 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade* (XL Beggars)
- 2 9 **CHAINSMOKERS** Selfie / *Dim Mak* (Dim Mak)
- 3 19 **JO LI** Everything Is Awesome / *Watertower* (Watertower)
- 4 7 **SEVAN** Tsunami / *Black Crystal* (Black Crystal)
- 5 12 **BY LINE** Happy / *By Line* (By Line)
- 6 5 **CHOIR OF YOUNG BELIEVERS** Hollow Talk / *Ghostly International* (Ghostly International)
- 7 NEW **ANGIE BROWN** Im Gonna Get You / *WGIC* (WGIC)
- 8 NEW **PBN & RAJ BAINS** Phatte Chuk Di / *Playback* (Playback Records)
- 9 10 **THE HEAVY** What Makes A Good Man / *Counter* (Nirja Tune)
- 10 NEW **RONALD JENKEES** Early Morning May / *Ronald Jenkees* (Ronald Jenkees)
- 11 4 **RED HOT CHILLI PIPERS** Wake Me Up / *Rei* (Rei)
- 12 NEW **DRIVE BY LOVERS** Timber / *Drive By Lovers* (Drive By Lovers)
- 13 NEW **IGX** Everything Is Awesome / *HD* (HD Music)
- 14 3 **METRIC** Help I'm Alive / *MMI* (MMI)
- 15 2 **CAITLIN HART FT COREY GRAY** Say Something / *Keep Your Soul* (Keep Your Soul)
- 16 NEW **STAY BY ME** Happy / *Stay By Me* (Stay By Me)
- 17 NEW **YEARS & YEARS** Real / *Kitsune* (Kitsune)
- 18 1 **BIG SECRET SOUND/ANDREW JAMES** Soldier On / *The Big Secret Sound* (The Big Secret Sound)
- 19 NEW **DROPKICK MURPHYS** I'm Shipping Up To Boston / *Helicat* (Epic/soh)
- 20 NEW **DAN CROLL** From Nowhere / *Deram* (Universal Music)



Vance Joy Indie Singles (2)

THE CHAINSMOKERS

#SELFIE

DIM MAK

The Chainsmokers Indie Singles Breakers (2)



London Grammar Indie Albums (2)

BURN YOUR FIRE



FOR NO WITNESS

Angel Olsen Indie Albums Breakers (2)



The Full English Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 3 **ARCTIC MONKEYS** AM / *Domino* (PIAS Arvato)
- 2 1 **LONDON GRAMMAR** If You Wait / *Metal & Dust* (Sony DADC UK)
- 3 9 **PASSENGER** All The Little Lights / *Nettwerk* (Essential/Proper)
- 4 NEW **WE ARE THE IN CROWD** Weird Kids / *Hopeless* (PIAS Arvato)
- 5 NEW **BLACKBERRY SMOKE** The Whippoorwill / *Earache* (ACA Arvato)
- 6 2 **TEMPLES** Sun Structures / *Heavenly* (PIAS Arvato)
- 7 8 **MACKLEMORE & RYAN LEWIS** The Heist / *Macklemore* (ACA Arvato)
- 8 13 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino* (PIAS Arvato)
- 9 7 **YOU ME AT SIX** Cavalier Youth / *BMG Rights* (Rovi/Arvato)
- 10 5 **SOPHIE ELLIS-BEXTOR** Wanderlust / *EBGB's* (Essential/Proper)
- 11 4 **LISA STANSFIELD** Seven / *Monkeynatra* (Absolute Arvato)
- 12 NEW **OYSTERBAND** Diamonds On The Water / *Navigator* (Proper)
- 13 NEW **ANGEL OLSEN** Burn Your Fire For No Witness / *Jagjaguwar* (PIAS Arvato)
- 14 RE **FULL ENGLISH** The Full English / *Topic* (Proper)
- 15 16 **ADELE** 21 / *XL* (PIAS Arvato)
- 16 NEW **ISSUES** Issues / *Rise* (ACA Arvato)
- 17 NEW **MARK MOTHERSBAUGH** The Lego Movie - OST / *Watertower* (The Orchard)
- 18 RE **ARCTIC MONKEYS** Favourite Worst Nightmare / *Domino* (PIAS Arvato)
- 19 10 **WITHIN TEMPTATION** Hydra / *Dramatica* (ACA Arvato)
- 20 17 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono* (ACA Arvato)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Oysterband

- 1 NEW **OYSTERBAND** Diamonds On The Water / *Navigator* (Navigator)
- 2 NEW **ANGEL OLSEN** Burn Your Fire For No Witness / *Jagjaguwar* (Jagjaguwar)
- 3 RE **FULL ENGLISH** The Full English / *Topic* (Topic)
- 4 NEW **ISSUES** Issues / *Rise* (Rise Records)
- 5 8 **MARK MOTHERSBAUGH** The Lego Movie - OST / *Watertower* (Watertower)
- 6 NEW **THE JEZABELS** The Brink / *Play It Again Sam* (PIAS)
- 7 1 **SUN KIL MOON** Benji / *Caldo Verde* (Caldo Verde)
- 8 NEW **MATT SCHOFIELD** Far As I Can See / *Provogue* (Mascot Label Group)
- 9 4 **TINARIWEN** Emmaar / *Wedge* (Wedge)
- 10 3 **CROSSES** Crosses / *Sumenan* (Sumerian)
- 11 RE **JON HOPKINS** Immunity / *Domino* (Domino Recordings)
- 12 NEW **SUZIE BOGGUSS** Lucky / *Proper* (Proper)
- 13 NEW **BAYSIDE** Cult / *Hopeless* (Hopeless)
- 14 2 **THE GLITCH MOB** Love Death Immortality / *Gloss Air* (Gloss Air)
- 15 9 **BEHEMOTH** The Satanist / *Nuclear Blast* (Nuclear Blast)
- 16 NEW **PENGUIN CAFE ORCHESTRA** Jeffes/The Red Book / *Penguin Cafe* (Penguin Cafe)
- 17 RE **BOY & BEAR** Harlequin Dream / *Nettwerk* (Nettwerk)
- 18 6 **MARISSA NADLER** July / *Bella Union* (PIAS)
- 19 5 **NINA PERSSON** Animal Heart / *Lil'inx* (Lil'inx)
- 20 NEW **HENRY PRIESTMAN** The Last Mad Surge Of Youth / *Proper* (Proper)

Nina Nesbitt

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **NINA NESBITT** Peroxide *Island*
- 2 1 **TEMPLES** Sun Structures *Heavenly*
- 3 New **ANGEL OLSEN** Burn Your Fire For No Witness *Jagjaguwar*
- 4 14 **ARCTIC MONKEYS** Am *Domino Recordings*
- 5 New **WE ARE THE IN CROWD** Weird Kids *Hopeless*
- 6 3 **BOMBAY BICYCLE CLUB** So Long See You Tomorrow *Island*
- 7 15 **DISCLOSURE** Settle *Pmr*
- 8 New **BASTILLE** Bad Blood *Virgin*
- 9 6 **LONDON GRAMMAR** If You Wait *Metal & Dust Recordings*
- 10 12 **WARPAINT** Warpaint *Rough Trade*


THIS LAST ARTIST / ALBUM / LABEL

- 11 5 **MOGWAI** Rave Tapes *Rock Action*
- 12 9 **ROSANNE CASH** The River & The Thread *Decca*
- 13 10 **SUN KIL MOON** Benji *Caldo Verde*
- 14 8 **BROKEN BELLS** After The Disco *Columbia*
- 15 38 **DROWNERS** Drowners *French Kiss*
- 16 2 **KATY B** Little Red *Rinse Recordings*
- 17 New **DANNY BROWN** Old *Foal's Gold*
- 18 New **BLACKBERRY SMOKE** The Whippoorwill *Earache*
- 19 19 **ELLIE GOULDING** Halcyon *Polydor*
- 20 New **LORDE** Pure Heroine *Virgin*



CHARTS iTUNESSINGLES WEEK 8

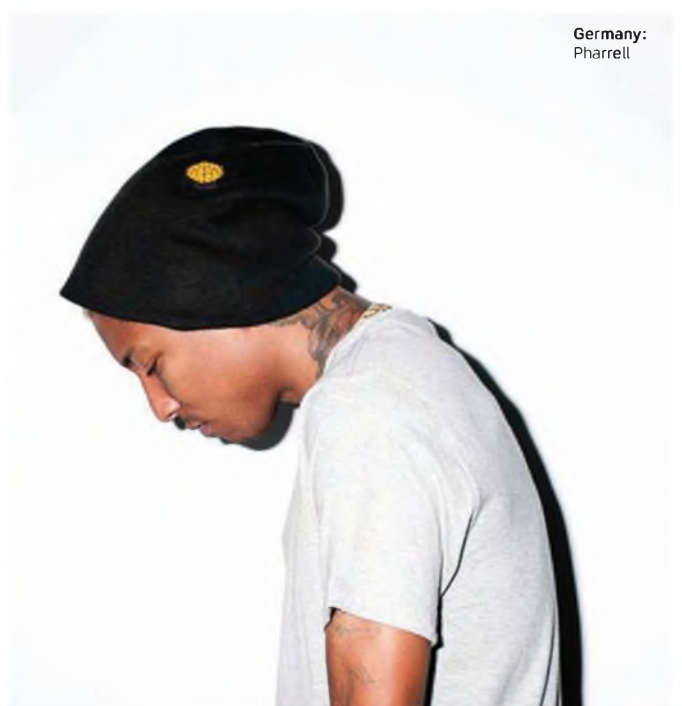
UNITED KINGDOM 	
POS	ARTIST/ ALBUM
16/02/2014 - 22/02/2014	
1	SAM SMITH Money On My Mind
2	PHARRELL WILLIAMS Happy
3	CLEAN BANDIT Rather Be
4	A GREAT BIG WORLD Say Something
5	ZEDD Stay the Night
6	KATY PERRY Dark Horse (feat. Juicy J)
7	DAVID GUETTA Shot Me Down
8	PITBULL Timber (feat. Ke\$ha)
9	JAY FAY, DJ FRESH Dibby Dibby Sound
10	KATY B Crying for No Reason

DENMARK 	
POS	ARTIST/ ALBUM
17/02/2014 - 23/02/2014	
1	MEDINA Jalousi
2	PHARRELL WILLIAMS Happy
3	MR. PROBZ Waves
4	BO EVERS Fred
5	SHAKA LOVELESS 2 Mod Verden
6	STINE BRAMSEN Prototypical
7	RASMUS SEEBACH Øde Ø
8	KLINGANDE Jubel
9	DAVID GUETTA Shot Me Down
10	PITBULL Timber (feat. Ke\$ha)

FRANCE 	
POS	ARTIST/ ALBUM
17/02/2014 - 23/02/2014	
1	LONDON GRAMMAR If You Wait
2	STROMAE Racine Carrée
3	DAFT PUNK Random Access Memories
4	MAÎTRE GIMS Subliminal la face cachée
5	PHARRELL WILLIAMS GIRL
6	FAUVE VIEUX FRÈRES - Partie 1
7	CATS ON TREES Cats On Trees
8	INDILA Mini World
9	MULTI-INTERPRÈTES NRJ 200% Hits...
10	LORDE Pure Heroine


GERMANY 	
POS	ARTIST/ ALBUM
14/02/2014 - 20/02/2014	
1	MR. PROBZ Waves
2	PHARRELL WILLIAMS Happy
3	CLEAN BANDIT Rather Be
4	PITBULL Timber (feat. Ke\$ha)
5	ED SHEERAN I See Fire
6	MARTERIA Kids (2 Finger an den Kopf)
7	PNAU, FAUL & WAD AD Changes
8	HELENE FISCHER Atemlos durch die...
9	MACKLEMORE & RYAN LEWIS White...
10	LORDE Team


ITALY 	
POS	ARTIST/ ALBUM
13/02/2014 - 19/02/2014	
1	PHARRELL WILLIAMS Happy
2	KLINGANDE Jubel
3	IMAGINE DRAGONS Demons
4	AVICII Hey Brother
5	GEORGE EZRA Budapest
6	PASSENGER Let Her Go
7	JAMES BLUNT Heart To Heart
8	PITBULL Timber (feat. Ke\$ha)
9	ONEREPUBLIC Counting Stars
10	MILKY CHANCE Stolen Dance



NETHERLANDS 	
POS	ARTIST/ ALBUM
14/02/2014 - 20/02/2014	
1	KATY PERRY Dark Horse (feat. Juicy J)
2	JOHN LEGEND All of Me
3	CLEAN BANDIT Rather Be
4	PHARRELL WILLIAMS Happy
5	STROMAE Formidable
6	AVICII Addicted To You
7	DAVID GUETTA Shot Me Down
8	ONEREPUBLIC Counting Stars
9	A GREAT BIG WORLD Say Something
10	AVICII Hey Brother

RUSSIA 	
POS	ARTIST/ ALBUM
17/02/2014 - 23/02/2014	
1	L'ONE Мистер Хайзенберг
2	IMANY You Will Never Know
3	НЮША Только
4	PHARRELL WILLIAMS Happy
5	СИМФОНИЧЕСКИЙ... Вальс...
6	SEREBRO Я тебя не отдам
7	ПАУЛИНА... Оттепель
8	MILKY CHANCE Stolen Dance
9	PNAU, FAUL & WAD AD Changes
10	MARTIN GARRIX Animals

SPAIN 	
POS	ARTIST/ ALBUM
17/02/2014 - 23/02/2014	
1	PHARRELL WILLIAMS Happy
2	BIRDY Wings
3	AVICII Hey Brother
4	RUTH LORENZO Dancing in the Rain
5	DAVID BISBAL Diez Mil Maneras
6	BREQUETTE Más
7	ONEREPUBLIC Counting Stars
8	PITBULL Timber (feat. Ke\$ha)
9	LEIVA Terriblemente Cruel
10	ONE DIRECTION Story of My Life

SWEDEN 	
POS	ARTIST/ ALBUM
12/02/2014 - 18/02/2014	
1	PHARRELL WILLIAMS Happy
2	ED SHEERAN I See Fire
3	DAVID GUETTA Shot Me Down
4	KATY PERRY Dark Horse (feat. Juicy J)
5	ZLATAN Du Gamla Du Fria (feat. Day)
6	PITBULL Timber (feat. Ke\$ha)
7	AVICII Addicted To You
8	JOHN MARTIN Anywhere For You
9	KLINGANDE Jubel
10	DVBBS, BORGEIOUS Tsunami

SWITZERLAND 	
POS	ARTIST/ ALBUM
14/02/2014 - 20/02/2014	
1	PHARRELL WILLIAMS Happy
2	LENNON & MAISY Love
3	ED SHEERAN I See Fire
4	ANNA ROSSINELLI Shine In the Light
5	DAVID GUETTA Shot Me Down
6	AVICII Hey Brother
7	IMAGINE DRAGONS Demons
8	MILKY CHANCE Stolen Dance
9	MR. PROBZ Waves
10	JABBERWOCKY Photomaton

CHARTS iTUNES ALBUMS WEEK 8



UNITED KINGDOM 	
POS	ARTIST/ ALBUM
16/02/2014 - 22/02/2014	
1	VARIOUS ARTISTS The BRIT Awards 2014
2	ARCTIC MONKEYS AM
3	DISCLOSURE Settle
4	RUDIMENTAL Home
5	BASTILLE All This Bad Blood
6	BEYONCÉ BEYONCÉ
7	LONDON GRAMMAR If You Wait
8	JOHN NEWMAN Tribute
9	VARIOUS ARTISTS Frozen
10	BASTILLE Bad Blood

DENMARK 	
POS	ARTIST/ ALBUM
17/02/2014 - 23/02/2014	
1	RASMUS SEEBACH Ingen Kan Love...
2	SHAKA LOVELESS Det Vi Sku' Miste
3	L.O.C. Sakrilegium
4	CHRISTOPHER Told You So
5	VARIOUS ARTISTS Frost
6	MARIE KEY De Her Dage
7	VARIOUS ARTISTS More Music 2013
8	LONDON GRAMMAR If You Wait
9	PHARRELL WILLIAMS G I R L [Pre Order]
10	BECK Morning Phase

FRANCE 	
POS	ARTIST/ ALBUM
17/02/2014 - 23/02/2014	
1	PHARRELL WILLIAMS Happy
2	LONDON GRAMMAR Wasting My ...
3	INDILA Dernière Danse
4	DAFT PUNK Instant Crush
5	MAÎTRE GIMS Zombie
6	CATS ON TREES Sirens Call
7	BEYONCÉ Drunk in Love (feat. Jay Z)
8	SHAKIRA Can't Remember To Forget You
9	DAVID GUETTA Shot Me Down
10	TOM ODELL Another Love

GERMANY 	
POS	ARTIST/ ALBUM
14/02/2014 - 20/02/2014	
1	BUSHIDO Sonny Black (Deluxe Edition)
2	VARIOUS ARTISTS Bravo Hits, Vol. 84
3	VARIOUS ARTISTS Kontor House of...
4	ANNETT LOUISAN Zu viel Information
5	HELENE FISCHER Farbenspiel
6	MARTERIA Zum Glück in die Zukunft II
7	LEFT BOY Permanent Midnight
8	LORDE Pure Heroine
9	OONAGH Oonagh
10	WILLIAM FITZSIMMONS Lions

ITALY 	
POS	ARTIST/ ALBUM
13/02/2014 - 19/02/2014	
1	VARIOUS Tanta Roba - The First Year...
2	CAT STEVENS The Very Best of Cat...
3	ARISA Se Vedo Te
4	ELISA L'anima Vola
5	LIGABUE Mondovisione
6	STROMAE Racine Carrée
7	LAURA PAUSINI 20 the Greatest Hits
8	MIKA Songbook, Vol. 1
9	JAMES BLUNT Moon Landing
10	LEVANTE Manuale Distruzione



NETHERLANDS 	
POS	ARTIST/ ALBUM
14/02/2014 - 20/02/2014	
1	VARIOUS ARTISTS 38 Hitzone 68
2	ALAIN CLARK Walk With Me
3	STROMAE Racine Carrée
4	AVICII True
5	VARIOUS 538 Hitzone Best of 2013
6	JOHN LEGEND Love in the Future
7	CHEF'SPECIAL Passing Through
8	BEYONCÉ Beyoncé
9	ILSE DELANGE After the Hurricane...
10	LONDON GRAMMAR If You Wait

RUSSIA 	
POS	ARTIST/ ALBUM
17/02/2014 - 23/02/2014	
1	VARIOUS Chilled House Session 2014...
2	МОРАЛЬНЫЙ КОДЕКС Зима
3	CAFÉ DEL MAR Cafe del Mar - Balearic...
4	PHARRELL WILLIAMS G I R L [Pre Order]
5	ЛЕНИНГРАД Ленинград: Лучшее!
6	ADELE 21
7	VARIOUS ARTISTS Музыка Льда
8	IMANY The Shape of a Broken Heart
9	МАКС БАРСКИХ По Фрейду
10	VARIOUS Официальный альбом...

SPAIN 	
POS	ARTIST/ ALBUM
17/02/2014 - 23/02/2014	
1	ESTOPA Esto Es Estopa (Directo Acústico)
2	VARIOUS ARTISTS 50 Dance Hits 2014
3	LEIVA Pólvora
4	AVICII True
5	FITO Y FITIPALDIS Fito y Fitipaldis...
6	VARIOUS Frozen: El Reino del Hielo
7	BIRDY Fire Within
8	JUANES Loco De Amor
9	NACH Los Viajes Inmóviles
10	BRUNO MARS Unorthodox Jukebox

SWEDEN 	
POS	ARTIST/ ALBUM
12/02/2014 - 18/02/2014	
1	VARIOUS SOS Barnbyar - En resa för...
2	VARIOUS Absolute Workout 2014
3	MAURO & PLURA Musik från...
4	BEYONCÉ Beyoncé
5	VARIOUS ARTISTS Absolute Love Songs
6	NINA PERSSON Animal Heart
7	STIKO PER LARSSON Bröder - Bara...
8	LINNEA HENRIKSSON Du Söker Bråk...
9	LALEH Colors
10	DOT SE Cover Collection # 1 - EP

SWITZERLAND 	
POS	ARTIST/ ALBUM
14/02/2014 - 20/02/2014	
1	BUSHIDO Sonny Black (Deluxe Edition)
2	VARIOUS ARTISTS Bravo Hits, Vol. 84
3	VARIOUS Kontor House of House...
4	STROMAE Racine Carrée
5	TRAUFFER Alpentainer
6	ANNETT LOUISAN Zu viel Information
7	HELENE FISCHER Farbenspiel
8	MÖCHTEGANG Mittwoch Nami
9	LORDE Pure Heroine
10	MARTERIA Zum Glück in die Zukunft II...

CHARTS ANALYSIS WEEK 8



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



- **Tiesto** *Red Lights* (Virgin)
- **Foxes** *Let Go For Tonight* (Sign Of The Times)
- **Paloma Faith** *Can't Rely On You* (RCA)
- **Julio Bashmore** *Peppermint* (Boardwalk)
- **Starship** *We Built This City* (RCA)
- **Wilkinson feat. Detour City** *Too Close* (Ram/Virgin)
- **Hobbie Stuart feat. Ghetts** *Still Here* (Phonogenic)
- **Wilson Phillips** *Hold On* (Capitol)
- **Jme** *Taking Over (It Ain't Working)* (Boy Better Know)
- **Roberta Flack** *The First Time Ever I Saw Your Face* (Atlantic)

UK ARTIST ALBUMS CHART

- **Beck** *Morning Phase* (EMI)
- **Reverend & The Makers** *Thirtytwo* (Cooking Vinyl)
- **Wild Beasts** *Present Tense* (Domino)
- **St Vincent** *St Vincent* (Loma Vista)
- **Morrissey** *Your Arsenal* (Rhino)
- **Neneh Cherry** *Blank Project* (Smalltown Supersound)
- **Eric Church** *The Outsiders* (Decca)
- **Band of Horses** *Acoustic At The Ryman - Live* (Brown)
- **Emily Smith** *Echoes* (White Fall)
- **John Harle & Marc Almond** *The Tyburn Tree - Dark London* (Sospiro Noir)
- **Chvrches** *The Bones Of What You Believe* (Virgin)
- **Paloma Faith** *Fall To Grace* (RCA)
- **Beyoncé** *I Am Sasha Fierce* (Columbia)
- **Arthur Beatrice** *Working Out* (Columbia)
- **Prince** *Ultimate* (Wamer Bros)
- **Arctic Monkeys** *Favourite Worst Nightmare* (Domino)
- **David Bowie** *Best Of Bowie* (Rhino)
- **Jessie J** *Alive* (Lava/Republic)

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

1 5 months after first coming to notice as vocalist on Disclosure's No.11 hit *Latch*, and nine months after fronting Naughty Boy's No.1 smash *La La La*, **Sam Smith** has his first hit in his own right, debuting at No.1 last Sunday with *Money On My Mind*.

His chances of retaining the slot this weekend seem slim - part of a three song mash-up he performed at The Brit Awards with Nile Rodgers, **Pharrell Williams'** *Happy* rallied strongly last Sunday, climbing 3-2 with sales up 35.06% week-on-week to 85,663, and is now poised to return to No.1. With to-date sales of 956,623, it will also become Williams' third million seller later this week.

With a guest vocal from Christina Aguilera, New York duo *A Great Big World's* first hit *Say Something* debuted at No.4 (57,966 sales). Taken from their upcoming album *Is There Anybody Out There*, the track is Aguilera's 17th Top 10 hit and



24th Top 40 hit.

Failing to become the first single to spend five consecutive weeks at No.1 since *Katy Perry's* *I Kissed A Girl* in 2008, *Clean Bandit's* *Rather Be* (feat. Jess Glynne) retreated 1-3 after four weeks at the summit, selling a further 63,600 copies. Perry's own latest hit, *Dark Horses* (feat. Juicy J) jumped 10-6 (35,523 sales) after she performed it at

the Brit Awards. Parent album *Prism* benefitted too climbing 37-27 (3,283 sales).

Stay The Night fell 2-5 (37,568 sales) for *Zedd* feat. Hayley Williams. Zedd's debut album, *Clarity*, features *Stay The Night* and the title track (a No.29 hit, featuring Foxes) but had a tough chart baptism, debuting at No.104 (1,078 sales) for the 24 year old, who is one of

the few Russians to chart here.

Elsewhere in the Top 10, **David Guetta's** *Shot Me Down* (feat. Skylar Grey) fell 4-7 (31,372 sales), **Pitbull's** *Timber* (feat. Ke\$ha) held at No.8 (26,579 sales), **Katy B's** *Crying For No Reason* dipped 5-9 (26,289 sales) and **DJ Fresh's** *Dibby Dibby Sound* slipped 6-10 (25,944 sales).

M.A.D. - a new boy band trio, all aged 16 - debuted at No.37 with debut hit *Toyboy* last November, and improved on that marker with follow-up *Fame & TV* debuting at No.32 (10,556 sales).

Imagine Dragons' latest single *Demons* sprinted 19-13 (17,055 sales) to reach a new peak, while their album *Night Visions* jumped 26-15 (5,863 sales).

Canadian twins **Tegan & Sara's** recording of *Everything Is Awesome!!!* - from *The Lego Movie* and featuring rapper *Lonely Island* - leapt 65-17 (15,382 sales).

Overall singles sales were up 4.00% week-on-week at 3,109,916 - 11.95% below same week 2013 sales of 3,492,159.

ALBUMS

BY ALAN JONES

The Brit Awards have their usual galvanising effect on the chart, with a host of winners, nominees and performers making significant upwards progress in the chart after they were screened on ITV on Tuesday night last week.

Most notably **Bastille** - who won the award for Best British Breakthrough Act and performed a mash-up of their hit *Pompeii* with **Rudimental's** *Waiting All Night* - stormed 10-1 with debut album *Bad Blood*, which was first and last at the summit some 50 weeks earlier as a new entry. Selling 18,334 copies last week to raise its career tally to 575,116, it's the album's 20th week in the Top 10. The mash-up - credited on the night to *Bastimental* - was also made available, and debuts at No.21 (13,782 sales) while the original hit version of *Pompeii* catapults 61-20 (13,856 sales).

Bastille stand a good chance of remaining at No.1 this weekend - although **Beck's** *Morning Phase* album entered Tuesday's midweek sales flashes chart at No.1, it did so with only



a few hundred sales more, and is unlikely to maintain its lead.

Although **Bastille** were denied the Best British Group award by **Arctic Monkeys**, the latter act play second fiddle to them on the chart, with their latest set *AM*, which picked up the award for British Album Of The Year. Surging 11-2, it sold 15,964 copies last week, raising its 24 week career tally to 579,526.

Disclosure won nothing in any of the three categories they were nominated but impressed on the night with their *AlunaGeorge/* **Lorde** melding of *White Noise*

and *Royals*, and dashed 32-3 (14,796 sales) with their debut album *Settle*. That's its highest position since it debuted at No.1 some 37 weeks earlier.

Despite picking up the Brit Award for Best British Female Solo Artist, **Ellie Goulding** sees a 20.00% dip in sales of *Halcyon*, week-on-week to 14,424 as it fell 2-4. Goulding's latest single, *Goodness Gracious*, continued to climb, moving 36-26 (12,571 sales). With previous hit *Burn* - which she performed at The Brits - rallying 53-35 (10,191 sales) and *How Long*

Will I Love You slipping 21-25 (13,027 sales).

Rudimental, who took home the award for British Single Of The Year for *Waiting All Night* (feat. Ella Eyre) sprinted 19-5 (13,079 sales) with album *Home*, while the single shot 106-42 (8,200 sales). Both were No.1 records.

Beyoncé performed current hit *XO* at the Brit Awards and is currently on tour in the UK, so it is something of a surprise to find her self-titled album ending a 10 week residency in the top five by reversing 4-7 (12,209 sales). It is especially puzzling since *XO* - which peaked four weeks ago at No.24 - picked up considerably after being performed and achieves a new peak, climbing 49-23 (13,627 sales). Her other current hit *Drunk In Love* (feat. Jay Z) - No.9 three weeks ago - bounced 20-12 (17,871 sales).

New Zealander **Lorde** duly won in the category of Best International Female Solo Artist, and climbed 12-9 (9,004 sales) with debut set *Pure Heroine*.

Overall album sales were down 7.77% week-on-week at 1,349,162 - their lowest level for 13 weeks and 12.97% below same week 2013 sales of 1,550,228.



INDUSTRY EVENTS DATES FOR YOUR DIARY

March 5

Music Week Radar,
Under The Bridge,
London



Ayanna Witter-Johnson is one of the acts confirmed to play at our next industry showcase in connection with ILUVLIVE and MusicConnex

March

5

Music Week Radar
Under The Bridge,
London

musicweek.com/events

7 - 16

SXSW
Austin Convention Center,
Texas, US
sxsw.com

11

Brighton Music Conference
Various venues,
Brighton
brightonmusicconference.co.uk

April

3

Artist and Manager Awards
The Troxy, London
amawards.org

24

Music Week Awards 2014
The Brewery,
London
musicweekawards.com

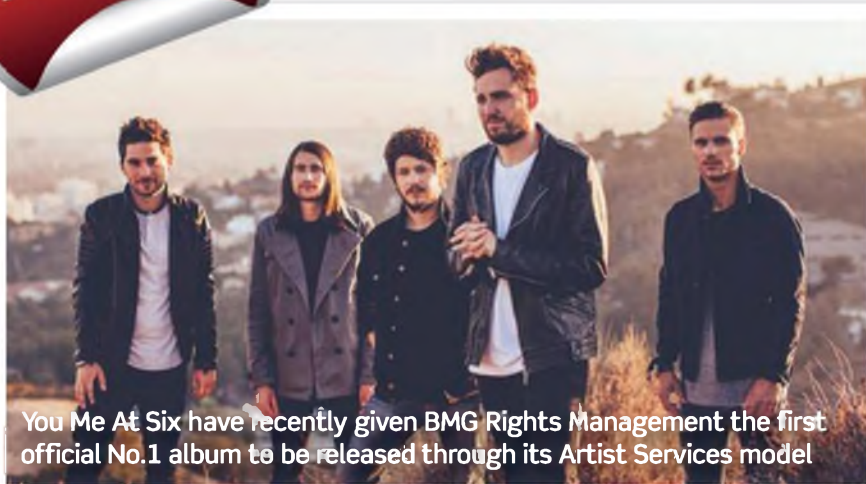
6

MUSEXpo
Hollywood Roosevelt Hotel,
Los Angeles
musexpo.net

30

AIM's Music Connected
Glaziers Hall,
London
musicindie.com

FORTHCOMING
FEATURES



You Me At Six have recently given BMG Rights Management the first official No.1 album to be released through its Artist Services model

Label services deals have become commonplace in recent years producing increasingly successful releases. We'll talk to the key players in a special feature on April 4.

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

PRODUCT KEY RELEASES



▶ DRIVE - BY TRUCKERS English Oceans 3.03



▶ ELBOW The Take Off And Landing Of...10.03

MARCH 3

SINGLES

- DAMON ALBARN Everyday Robots (Parlophone)
- LILY ALLEN Air Balloon (Regal/Parlophone)
- AMERICAN AUTHORS Best Day Of My Life (Del Jam)
- 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 (Islana)

- JOSE GONZALEZ Stay Alive (Islana)
- KYAN Rosetta (Virgin/Em)
- LETTHEMUSICPLAY FT KATE TEMPEST Our Town (Greco-Roman)
- NICK MULVEY Cucurucu (Fiction)
- MIKE OLDFIELD Sailing (Mercury)
- PEARL JAM Getaway (Virgin/Em)
- CHRISTINA PERRI Human (Atlantic)
- R5 Loud (Polydor)
- THE RAILS Bonnie Portmore (Islana)
- RAINY MILO Bout You (Virgin/Em)
- ROUTE 94 FT JESS GLYNNE My Love (Virgin/Em)
- SPACE Fortune Teller (Hug)
- SUPERFOOD Mam Ep (Infectious)
- WE WERE EVERGREEN Daughters (Islana)

ALBUMS

- A GREAT BIG WORLD Is There Anybody Out There? (Rca)
- BLOOD RED SHOES Blood Red Shoes (Jazz Life)
- THE BLUE NILE Peace At Last Re-Issue (Virgin/Em)
- BOB DYLAN 30th Anniversary Concert Celebration (Columbia Legacy)
- CARNIFEX Die Without Hope (Nuclear Blast)
- DRIVE-BY TRUCKERS English Oceans (New West)
- EAGULLS Eagulls (Partisan)
- THE FRAY Helios (Epic)
- LORELLE MEETS THE OBSOLETE Chambers (Sonic Cathedral)
- MADONNA I'm Going To Tell You A Secret (Warner Brothers)
- MOBY Almost Home - Live From The Fonda L.A., (Little Idiot)
- MIKE OLDFIELD Man On The Rocks (Virgin/Em)
- PHARRELL GIRL (Rca)
- RAINY MILO This Thing Of Ours (Limex/Em)
- RICK ROSS Mastermind (Del Jam)
- WE ARE SCIENTISTS Tv En Français (100%)

MARCH 10

SINGLES

- CAGE THE ELEPHANT Come A Little Closer (Relentless/Virgin)
- CHASING GRACE Free (Islana)
- CHLOE HOWL Rumour (Columbia)
- CHVRCHES Recover (Virgin)
- DISCLOSURE FT MARY J BLIGE F For You (Islana)
- DIZZEE RASCAL FT FEKKY Still Sitting Here (Islana)
- DORNIK Rebound (Islana)
- DVBS & BORGEUS FT. TINIE TEMPAH Tsunami (Mos)
- FAMY Donkey Ep (Transgressive)
- SKY FERREIRA You're Not The One (Polydor)
- FLO-RIDA How I Feel (Atlantic)
- GEORGE EZRA Cassy O' Ep (Columbia)
- ENRIQUE IGLESIAS FEAT. PITBULL I'm A Freak (Islana)

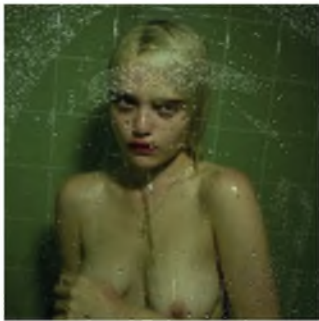
- JHENE AIKO The Worst (Virgin/Em)
- LEA MICHELE Cannonball (Rca)
- LOLO Gangsters (Islana)
- PIXIE LOTT Nasty (Mercury)
- KYLIE MINOGUE Into The Blue (Parlophone)
- MO Don't Wanna Dance (Rca)
- NATIVES Can't Say No (Transmission)
- NEW POLITICS Harlem (Rca)
- TOM ODELL I Know (Columbia)
- PY Swimming Slow (181_Records)
- REDLIGHT FT LOTTI 36 (Polydor)
- REND COLLECTIVE My Lighthouse (Integrity)
- THE SPECTORS The Sectors (Pias)
- SUNDARA KARMA Cold Heaven (Chess Club)
- TENSNAKE FT NILE RODGERS & FIORA Love Sublime (Virgin/Em)

ALBUMS

- DISCLOSURE Settle (D) (Islana/Pm)
- ELBOW The Take Off And Landing Of Everything (Fiction)
- SARA EVANS Slow Me Down (Sony)
- GARETH GATES The Best Of Gareth Gates (Sony)
- JOAN AS POLICE WOMAN The Classic (Pias)
- LUNE Music & Sports (Refune)
- METRONOMY Love Letters (Because)
- MO No Mythologies To Follow (Rca)
- PALOMA FAITH A Perfect Contradiction (Rca)
- TENSNAKE Glow (Virgin/Em)
- YOUNG MONEY The Rise Of An Empire (Islana)

MARCH 17

SINGLES



► **SKY FERREIRA** Night Time, My Time 17.03



► **JOHNNY CASH** Out Amongst The... 31.03



► **BAND OF SKULLS** Himalayan 31.03



► **ARC IRIS** Arc Iris 31.03



► **ALOE BLACC** Lift Your Spirit 7.04

- **ANGEL HAZE FT SIA** Battlecry (*Island*)
- **B.O.B FT PRISCILLA** John Doe (*Atlantic*)
- **BEAR HANDS** Agora (*Warner Brothers*)
- **DIANE BIRCH** All The Love You Got (*Warner Brothers*)
- **CHASE & STATUS FT ED THOMAS** Blk & Blu (*Emi*)
- **COVES** Cast A Shadow (*Nettwerk*)
- **DUKE DUMONT FT JAX JONES** I Got U (*Blase Boys Club/Virgin/Emi*)
- **ELLI INGRAM** When It Was Dark (*Island*)
- **EXAMPLE** Kids Again (*Epic*)
- **FOSTER THE PEOPLE** Coming Of Age (*Columbia*)
- **GEORGE MICHAEL** Let Her Down Easy (*Emi*)
- **NICHOLAS MCDONALD** Answerphone (*Rca*)
- **SHAKIRA** Empire (*Rca*)
- **HUDSON TAYLOR** Weapons (*Polydor*)
- **YG** My Hitta (*Virgin/Emi*)

- ALBUMS**
- **AMERICAN AUTHORS** Oh What A Life (*Def Jam*)
 - **BELINDA CARLISLE** The Collection (*Dmg Tv*)
 - **CRIPPLED BLACK PHOENIX** White Light Generator (*Cool Green/Mascot Lg*)
 - **ELLI INGRAM** The Doghouse (*Island*)
 - **SKY FERREIRA** Night Time, My Time (*Polydor*)
 - **ENGELBERT HUMPERDINCK** Engelbert Calling (*Conehead/Nova*)
 - **ENRIQUE IGLESIAS** Sex + Love (*Island*)
 - **LEA MICHELE** Louder (*Rca*)
 - **GEORGE MICHAEL** Symphonica (*Emi*)
 - **MY SAD CAPTAINS** Best Of Times (*Bella Union*)
 - **NATIVES** Indoor War (*Transmission*)
 - **NEW POLITICS** A Bad Girl In Harlem (*Rca*)
 - **NICHOLAS MCDONALD** In The Arms Of An Angel (*Rca*)
 - **THE PRETTY RECKLESS** Going To Hell

- (Cooking Vinyl)*
- **REND COLLECTIVE** The Art Of Celebration (*Integrity*)
 - **SHIT ROBOT** We Got A Love (*Dfa/Pias*)
 - **THE WAR ON DRUGS** Lost In The Dream (*Secretly Canadian*)
 - **YG** My Krazy Life (*Virgin/Emi*)

MARCH 24

- SINGLES**
- **SARA BAREILLES** Brave (*Epic*)
 - **MICHAEL BUBLE** To Love Somebody (*Reprise*)
 - **CHILDISH GAMBINO** Crawl (*Glassnote/Island*)
 - **DANSSON & MARLON HOFFSTADT** Shake That (*Parlophone*)
 - **JASON DERULO** Stupid Love (*Warner Brothers*)
 - **DRAKE** Started From The Bottom/Worst Behaviour (*Cash Money/Island*)

- **GHOST BEACH** Been There Before (*Nettwerk*)
 - **MARTIN GARRIX FT JAY HARDWAY** Wizard (*Positiva*)
 - **PAUL MCCARTNEY** Save Us (*Virgin/Emi*)
 - **MY CHEMICAL ROMANCE** Fake Your Death (*Reprise*)
 - **THE ORWELLS** The Righteous One (*Canvasback/Atlantic*)
 - **THE OVERTONES** Superstar (*Warner Music Ent*)
 - **KATY PERRY** Dark Horse (*Virgin/Emi*)
 - **ROYAL BLOOD** Little Monster (*Warner Brothers*)
 - **SIVU** Can't Stop Now (*Atlantic*)
 - **TWENTY ONE PILOTS** Car Radio (*Fbr/Atlantic*)
 - **THE WANTED** Glow In The Dark (*Global Talent/Island*)
 - **ROBBIE WILLIAMS** Shine My Shoes (*Island*)
- ALBUMS**
- **AGES AND AGES** Divisionary (*Partisan*)

- **THE DARCYS** Warring (*Arts & Crafts*)
- **FOSTER THE PEOPLE** Supermodel (*Columbia*)
- **FUTURE ISLANDS** Singles (4Ad)
- **GHOST BEACH** Blonde (*Nettwerk*)
- **BETH HART & JOE BONAMASSA** Live In Amsterdam (*Provogue/Mascot*)
- **JACK BRUCE** Silver Rails (*Esoteric Antenna*)
- **LIARS** Mess (*Mute*)
- **MELANIE DE BIASIO** No Deal (*Play It Again*)

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



GEORGE MICHAEL Symphonica

(Virgin EMI/Universal Music Group)



March 17

George Michael's forthcoming album *Symphonica* was recorded during the tour of the same name of 2011 and '12, featuring an orchestra, and was produced by the legendary Phil Ramone alongside Michael himself. It will be released on March 17, as will the lead single *Let Her Down Easy* and its related video, directed by Vaughan Arnell. Track *Praying For Time* is available as a free download. *Symphonica* will be released in a hardback deluxe, 17-track CD edition; a standard 14-track CD; a standard 14-track digital version and on pure audio Blu-Ray.

Like the tour, the *Symphonica* album comprises lovingly arranged and sung versions of carefully selected highlights from Michael's back catalogue, plus interpretations of songs by some of his favourite artists.

The artist has sold over 120 million records from the earliest days of Wham! in the eighties, through a solo career which has transformed him from teen idol to adult icon. His debut solo album *Faith* sold 25 million copies.

A documentary filmed during Michael's *Symphonica* performance in Paris, where he became the first contemporary artist to perform at the legendary Palais Garnier Opera House, will be aired on television stations worldwide.

INCOMING ALBUMS

VARIOUS ARTISTS The Saturday Sessions From The Dermot O'Leary Show



(Sony Music)

Dermot O'Leary returns with a brand new, fifth, instalment of the Saturday

Sessions compilation series.

It features some of his personal favourite sessions from the past year, including London Grammar, Rudimental, Emeli Sandé, Biffy Clyro, Alt-J, Stereophonics, Primal Scream, The 1975, Keane and many more.

O'Leary's Sony Radio Academy Awards winning BBC Radio 2 programme, broadcast every Saturday afternoon to a weekly audience of 1.82m, opens its studio doors to some of the best fresh music talent, as well as iconic special guests. BBC Radio 2 is the UK's most popular radio station, with 15.51m listeners. Dermot has been on the station for nine years, choosing all the music for his show and the artists that perform.

MARCH 24

BRODY DALLE Diploid Love

(Caroline/Universal)



Former Distillers and Spinnerette frontwoman Brody Dalle recently unveiled the first track from her

debut solo release - *Meet The Foetus/Oh The Joy*, a teaser to her debut solo album, *Diploid Love*.

Following a number of sold-out warm-up gigs in the US, she has revealed details of a full UK tour in April, where she will perform as a solo artist for the first time ever.

Dalle wrote all the songs and played almost all the instruments on the album, with a few guests that included Shirley Manson (Garbage), Nick Valensi (The Strokes), Michael Shuman (Queens of the Stone Age), violinist Jessy Greene (recently toured with Foo Fighters), Emily Kokal (Warpaint), Tyler Parkford (Mini Mansions) with Darren Weiss (Papa) and Hayden Scott (AWOLNATION) lending a hand on drums.

APRIL 28

LITTLE DRAGON Nabuma Rubberband

(Because Music)



After nearly three years since the release of their 2011 album *Ritual Union*, Little Dragon return

with their fourth album, *Nabuma Rubberband*, via their new label Because Music (Justice, Metronomy, Django Django, Major Lazer).

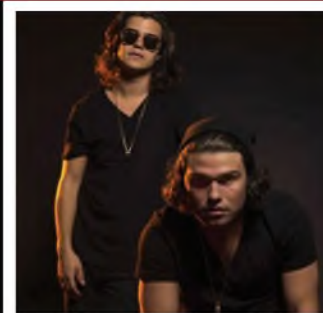
The first single to be taken from it *Klapp Klapp* recently premiered as Zane Lowe's Hottest Record In The World.

In the past, the band consisting Yukimi Nagano, Erik Boden, Fred Wallin and Håkan Wirenstrand have collaborated with the likes of Gorillaz and SBTRKT.

Little Dragon are currently embarking on a string of European dates. They passed through London on February 27 at Village Underground and will finish up in Paris at a sold-out show at La Maroquinerie on March 5.

MAY 12

TRACK OF THE WEEK



DVBBS VS BORGEOUS

Tsunami (Jump) ft. Tinie Tempah

(Ministry of Sound)



March 9

Ministry of Sound is gearing up for its next crossover hit with DVBBS & Borgeous's *Tsunami* (Jump), with a new vocal from Tinie Tempah.

The instrumental of *Tsunami* (Jump) has already hit No.1 across Europe and on Beatport, clocked up 60 million collective YouTube views, over 800,000 SoundCloud plays, and received repeat UK radio support from Radio 1's Zane Lowe, Pete Tong, Diplo, Danny Howard, Greg James, Diplo and Annie Nightingale, plus spins from Mistajam at 1Xtra. To date, the track has spent 14 weeks in the Shazam Top 200 chart – now at No.10, sitting at No.3 in the Top 20 pre-release chart.

DVBBS are Canadian brothers, Alex and Chris. The duo's early singles *Inito* and *DRVGS*, have taken the global EDM community by storm, and they've played shows alongside Deadmau5, Calvin Harris, Rusko, Eric Prydz, Dada Life, Borgore and Steve Aoki.

LA's Borgeous is another producer riding the crest of EDM's next wave.

STAFF PICK: JACK DODD, SUBSCRIPTION SALES EXECUTIVE



CHAMPS

Down Like Gold

(PIAS)

There has been many a musical adventure based around the end of a relationship.

On their new LP *Down Like Gold*, Isle of Wight-based duo Champs have tackled the subject over ten beautifully haunting tracks.

Recorded in an unorthodox studio within Osborne House, brothers Michael and David Champion have fashioned an album which incorporates a whole spectrum of emotions.

The theme of the album is clear right from the off. On opener *Too Bright To Shine* the lyric, "Nothing left to say, I think I lost my favourite friend" gives a direct indication that this is not going to be a happy jaunt depicting a relationship that ended on good terms. The droning

organs, mixed with almost creepy vocals, simmer and build echoing the emotions felt by the brothers in a melancholic union.

It's not all doom and gloom though. The uplifting *Savannah* gives hope in dark times, whilst *Pretty Much* (Since Last November) with its Blackbird-style riff shows that sometimes you have to just look back and laugh.

Simon and Garfunkel would be proud of the title track. It gives off the same sort of feel as *Sound Of Silence* and lingers long in the ears.

Overall, what makes the songs so good is that they never become slushy. No-one's sat in their room crying, staring out the window at the rain. Nothing Compares To You this isn't. If more of this sort of music could be fashioned from lover's splits then roll on the heartbreaks.

OUT NOW

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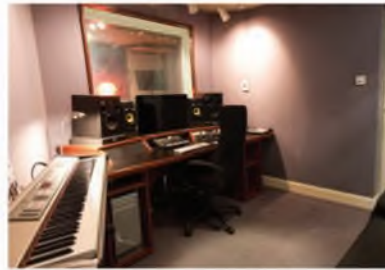
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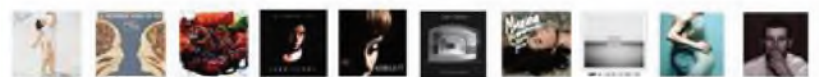
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WARNER MUSIC GROUP

C'EST CHIC

There were plenty of music industry after parties dotted around the capital following the BRITs ceremony last Wednesday and our sneaky snappers were equally scattered. The Warner Music shindig was hosted at The Savoy Hotel, with none other than Nile Rodgers and Kylie Minogue taking to the stage to provide a spot of live music entertainment for the artists and execs pictured on this page. Among them are owner of WMG parent Access Industries Len Blavatnik with Clean Bandit, Warner Music Group CEO Steve Cooper with Conor Maynard, Warner Music UK CEO and Atlantic chairman Max Lousada, Parlophone and Warner Bros Records UK chairman Miles Leonard, Asylum Records president Ben Cook, Asylum A&R manager Ed Howard, Atlantic UK marketing director Jack Melhuish, Warner Bros UK marketing assistant Hayley Marchant and director of promotions at Warner Music UK Damien Christian with his teammates Pippa Taylor, Ian Chaloner and Chloe Pearson.

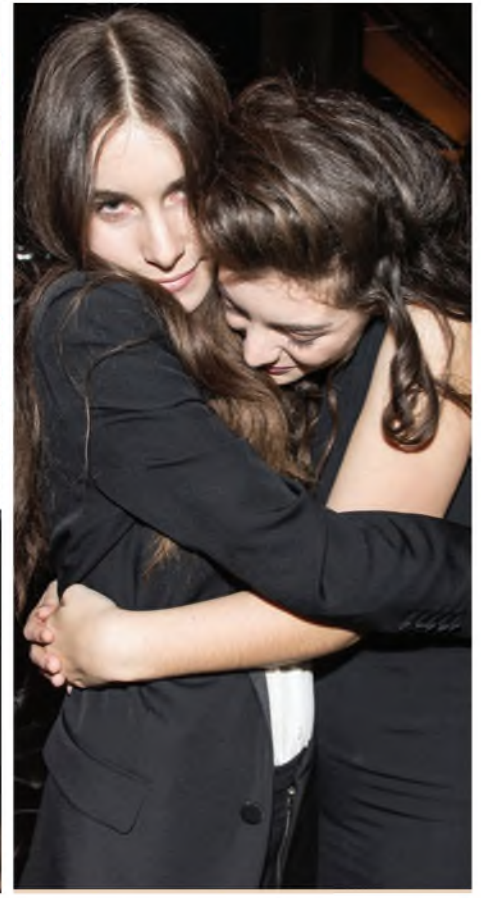
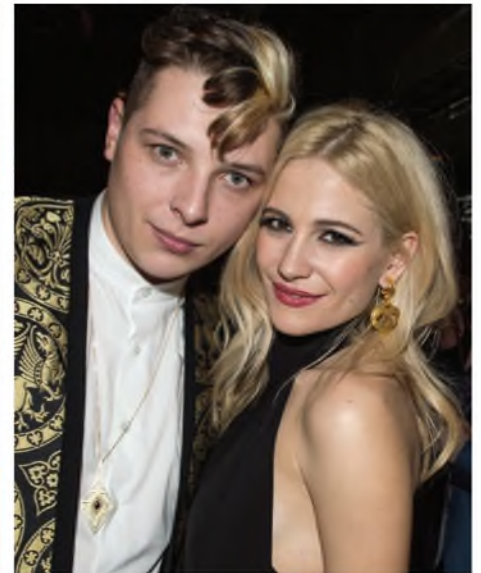




UNIVERSAL MUSIC GROUP

BRITS BASH UNDER THE BRIDGE

Dotted around this page you'll find plenty of smiling faces from Universal's BRITs afterparty, hosted at a Soho House pop-up venue under Waterloo Bridge, including UK chairman and chief executive David Joseph alongside UMG's chairman and CEO Max Hole (above, left). Pictured to the right of them, Polydor president Ferdy Unger-Hamilton is hanging out with Haim, while pictured below are Soul II Soul's Jazzie B, Island TV pluggger Tony Fletcher and Island A&R and marketing manager Alex Boateng. Elsewhere you'll be able to spot BRITs Critics' Choice winner Sam Smith, Best International Female winner Lorde, Best British Female Solo Artist winner Ellie Goulding, fellow BRIT Awards ceremony performer Katy Perry and Island debut album artist Nina Nesbitt.





SONY MUSIC

ARTY PARTY

Celebrities from the music world and beyond packed into Sony Music's post-BRITs bash at The Arts Club. Everyone from Keith Lemon to Jason Statham and Jimmy Carr showed their faces. BRITs host James Corden even showed up after a hard night's work. But the real stars, in our eyes, on this page are the likes of UK boss Nick Gatfield, RCA president Colin Barlow, Columbia's Mike Pickering, Sony Music senior brands partnership manager Julie Bogaert, VP insight Fred Bolza, director brands partnership Crystina Cinti and senior director artist and company relations Jackie Hyde.



FLASHBACK

The first run of photo opp action at the BRITs was, of course, at the show itself, hosted at The O2 Arena in London. Amongst the pics dotted around here, you'll find Warner Music UK boss and Atlantic Records chairman Max Lousada hanging out with Lily Allen; Parlophone Records and Warner Bros. UK chairman Miles Leonard sharing a joke with Kylie Minogue and James Corden; MPG chairman Steve Levine and UK Music's Dot Levine striking a pose with Boy George; and Sony's Mike Pickering having a chat with John Newman and Calvin Harris.



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