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# PIXIES

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W W W . P L A Y I T A G A I N S A M . N E T



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"This is the perfect place to be Britain's capital of classic rock music"

# BBC gets its acts together

CORPORATION'S NEW DIRECTOR OF MUSIC SHENNAN UNVEILS 'JOINED-UP' PHILOSOPHY

## MEDIA

BY TIM INGHAM

Bob Shennan has spoken of his optimism that the BBC will invest significant money into new music programming - but advised the UK industry not to get hung up on hopes for new specialist shows on terrestrial TV.

Shennan (*pictured*) was this week named director of music at the Beeb, working to a new agenda from director general Tony Hall: increasing collaboration between BBC radio, TV, iPlayer and online channels in the music sector. The exec will also retain his role as controller of BBC Radio 2, 6Music and the Asian Network.



Hall said in a speech on Tuesday morning that he was making "the [BBC's] strongest commitment to the arts in a generation", adding that he wanted "BBC Music to sit proudly alongside BBC News... at the very heart of what we do."

His comments came five months after the BBC announced a 20% increase in funding for arts coverage.

However, no firm new music programming has been announced

by the BBC as yet - despite a selection of non-music arts shows being confirmed this week. New music-centric announcements are set to be revealed soon.

"You can expect that the BBC's commitment to new music is going to become even more prominent," Shennan told *Music Week*. "I was responsible for leading our Glastonbury coverage last year and I've never seen the BBC more united on all

platforms - radio, mobile, laptop, tablet and TV. That showed the potential. Music is perfectly suited to a joined-up, multi-platform strategy. This is the time for music on the BBC - I really feel that strongly."

Shennan's comments come a week after Elbow frontman and 6Music presenter Guy Garvey was backed by industry leaders after calling on the BBC to "open the door to new music television".

He suggested that BBC TV should take inspiration from Shennan's work in getting sister radio stations to collaborate.

However, Shennan did not agree with Garvey's hope for the Beeb to put some music "in the middle of *The One Show*".

"We need to get away with being obsessed with linear broadcasting - although it's incredibly important - and see the totality of what the BBC has to offer," he said. "If you immediately ask the Top Of The Pops question, you hit a brick wall. Even Guy recognised the fact that it's not a simple fix."

"The more profound strategy for us is to really leverage all the different assets we've got to prioritise BBC Music. It's my job to get this powerhouse working at full capacity. Then let's see what opportunities come up."

"To start straight away at terrestrial television is to kind of miss the point of the potential of BBC Music. Not to dismiss it as an issue, but there is massive long-term potential in BBC Music, rather than just a couple of short-term fixes... We have the opportunity to help lead people's musical taste in all manner of different means: on radio, on TV,

on mobiles, on connected devices.

"We have an opportunity to translate everything we've always been really good at on linear radio and TV into that new world. Let's see how it manifests itself. Suffice to say, I think music will become more of a component of the BBC's public purpose in the future than ever before."

The BBC is aiming to make savings of £700m a year by 2016/2017 as part of its Delivering Quality First plan.

Added Shennan: "The story around funding in the BBC at the moment is one that seems to be overwhelmingly about cutbacks. I know in my own radio stations, we've taken very significant sums of money out of all of them - we're talking millions of pounds - because the BBC's licence fee has effectively got to go an awful lot further. We're also living with a period of extraordinary turbulence around us in terms of broadcasting technology."

"Tony Hall knows we can't just stand still or be in retreat - we have to be investing money in our future. Exactly how much and where it's spent is to be determined, but I'm very confident there will be some reinvestment in music across all platforms."

## Bloom mulls international expansion as it hits million milestone

Bloom.fm has reached one million registered users in the UK - and is hinting that international expansion might be on the cards this year.

The streaming service, famed for its £1 tier, only launched early

last year, and announced 500,000 users in November. Bloom.fm combines a 22 million track library, streaming radios and a local library player. The app offers the £1 a month mobile music subscription as

well as £5 and £10 tiers.

CEO Oleg Fomenko told *Music Week* that the company was now "started receiving quite a lot more calls from the market from different companies and prospective partners".

Although he wouldn't be drawn on the foreign markets in which Bloom was considering an entry, he confirmed the company "have expansion in our sights".

Marketing director Jonathan Clark added: "More than 20% of

our subscribers have never tried a streaming service before. We're broadening the appeal and reaching brand new segments."

The company has also announced the beta of its new responsive web-based player.

## NEWS

## EDITORIAL

## An un-appy revolution?



JAC HOLZMAN, 83, HAD A bee in his bonnet when I chatted to him about music and apps last year.

The legendary Elektra Records founder could not abide the fact that when he glanced down the list of top-sellers on iOS or Android, music just didn't feature. If our best artists are truly still producing the most entertaining media on the planet, he reasoned, then why are they being trounced in the download stakes by map utilities and boredom-zapping games?

Holzman, promoting his all-singing, all-dancing biographical Doors app, argued that the music industry had taken its eye off the fastest-growing route for the world to waste its time. The download and stream-obsessed music industry, he reasoned, simply hadn't given apps the consideration that the format deserved.

His wise words leapt back into my mind's ear this week on reading new research from North American data surveyors the NPD Group, claiming that 27 million people in the US had used mobile applications to get hold of at least one song in the past year - much of it believed to be unauthorised.

To put that into context, that's significantly more than the 21 million people that NPD estimate used peer-to-peer sites to illegally download music in the same period.

### "The BPI and RIAA have taken noisy fights to Google over search rankings. Could the Android app download store become just as damaging?"

The biggest culprit at the centre of this growing trend of digital plunder is Music Maniac, which has been downloaded more than 10 million times. It delivers users free access to the top songs on the US Billboard charts each week. Like many other free-to-listen music apps, Music Maniac is available on the Android download store only - with Apple clearly protecting its own music interests far closer than Google with strict iOS criteria.

However, just on Android, the maths are frightening. Google announced last year that there are now more than 900 million Android devices activated across the world, with around 2.5 billion app installs every month. And it's not going to stop there.

Compare that to The Pirate Bay, which boasts somewhere in the region of 20 million users, and you have to wonder whether the global music industry's anti-piracy efforts (and their intrinsic expenditure) have really been pointed in the most forward-looking direction for the past few years.

The noisy fights that the likes of the BPI and RIAA have taken to Google's doorstep have invariably concentrated on removing search rankings for illegal download URLs. Yet it now appears that the search bar on the company's Android download store could be just as damaging - and possibly where the key impending danger lies.

We are entering the era of 4G coverage and truly seamless streamed entertainment. As a result, mobile music listening has been widely heralded as a panacea for the piratic ills caused by the industry's distractions when the download era first dawned. You have to hope the history isn't starting to repeat itself.

The positive news: it's not too late for the global music industry to take Jac Holzman's shrewd advice when it comes to apps - both in a creative capacity, and when protecting its own future.

Tim Ingham,  
Editor

# Sync key to Pharrell record

## RCA PROMO BOSS HAILS DESPICABLE ME PARTNERSHIP

### LABELS

BY TOM PAKINKIS & ALAN JONES

Last week marked the 13th in a row that Pharrell Williams' single Happy topped the UK radio airplay charts - making it the longest running No.1 since airplay records began in the mid-Nineties. It's the only No.1 airplay hit of 2014 so far.

Released in November last year, Happy is the lead single from Pharrell's second solo studio album G I R L, but it was initially released as part of the official soundtrack for animated Hollywood blockbuster Despicable Me 2.

The track has continued to see surges of support over recent months just as it looks ready to give up the top spot. Having dipped to a 10-week low of 67.58 million impacts in week 11, its audience suddenly increased 11.87% to 75.60 million.

Happy is RCA Label Group director of promotions Neil Hughes (pictured) who attributes the track's long lease of life at radio to the Despicable Me 2 partnership, calling it "a unique situation".

"The track had been around for a while before it kicked off as part of the Despicable Me 2 OST," he told *Music Week*.

"Capital Xtra had picked up on it and given it some very heavy rotation along with some spot plays at 1Xtra but at that stage it wasn't a single. Then, in the space of ten days it all changed.

"The video dropped on November 21 to promote the Despicable Me 2 DVD release



**"To be able to live on all these radio stations at the same time happens very rarely. With Happy we hit every music-buying demographic in the UK"**

NEIL HUGHES, RCA LABEL GROUP

and illustrated how powerful a tool a video can still be when an artist gets it right. This started driving an iTunes position very quickly," Hughes explained. "It was then decided both that RCA would be the home of Pharrell in the UK and that Happy was to be the first single from his album."

RCA fully serviced to all radio and set an impact date based on being able to get major ads before playlists closed pre-Christmas. By the end of the first week of December, Happy was on Radio 1, Capital, Heart and Kiss.

"The early airplay drove iTunes extremely quickly," said Hughes. "We hit No.1 there by December 20, by which time we

had a virtual full house across radio. To me, that is what makes the track special - to be able to live on stations such as Radio 1, Bauer Place, 1Xtra, Heart, Magic, Radio 2, Kiss and Capital at the same time happens very rarely. We hit every music-buying demographic in the UK."

Last week Happy was played 5495 times - dropping just 14 plays compared to the week before. "It's not going anywhere just yet!" said Hughes. "When a huge radio track is this far into its lifespan, usually it's still testing well at radio but the effect on sales has long passed. This time, it's still driving a single chart position and the album is Top 3 for a third week."

# AIM Awards back in September

Indie music types, dust down those glad rags: the AIM Independent Music Awards will return this year on September 2.

Held at The Brewery in Clerkenwell, tickets are on sale now from official site

[www.musicindie.com/awards](http://www.musicindie.com/awards)

AIM will welcome two new hosts for the fourth annual celebration of independent talent and industry. Leading the presentation of 15 awards will be

XFM's long-term champion of new music, John Kennedy. He will be joined by Alice Levine, one of BBC Radio 1's newest voices.

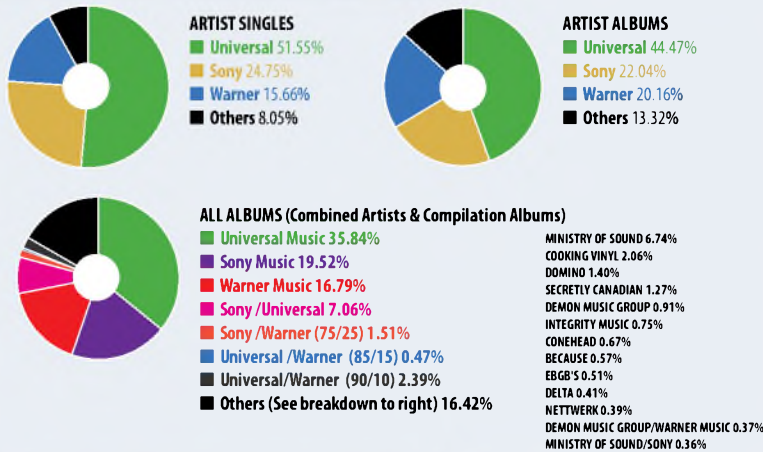
The awards are voted for by an expert panel of judges from across the media and music industry, with representatives from: Radio 1 and 1Xtra, 6Music, NME, The Quietus, Drowned In Sound, Music Week, The Independent, Radio 2, Metal Hammer and Mixmag.

Alison Wenham, chairman of AIM said: "After the success of so many independent artists in 2013, we are looking forward to another year when the independents triumph.

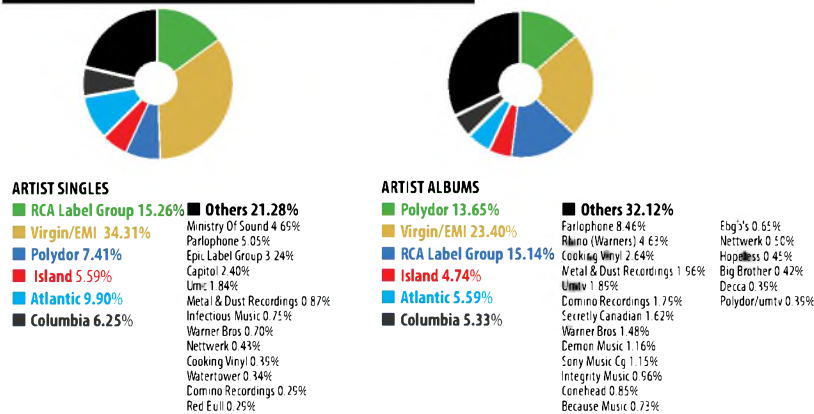
The AIM Awards is the only music show to give British artists a stage uncluttered by American acts, and to shine a spotlight on the truly brilliant British independent record industry."

# MARKET SHARES

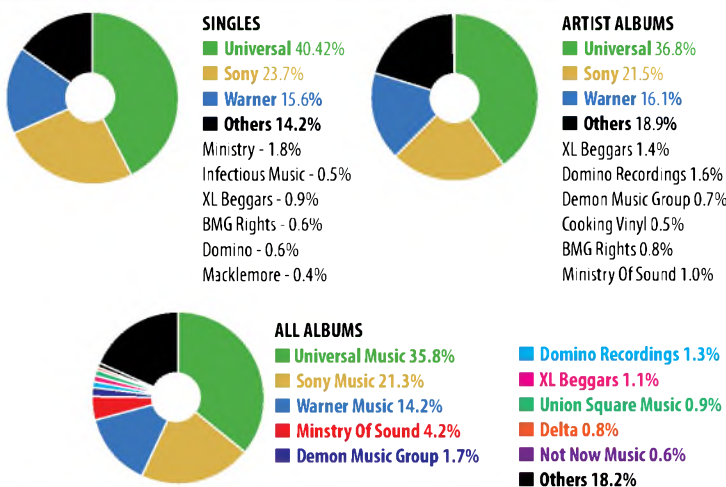
## WEEK 12: TOP 75 SHARE BY CORPORATE GROUP



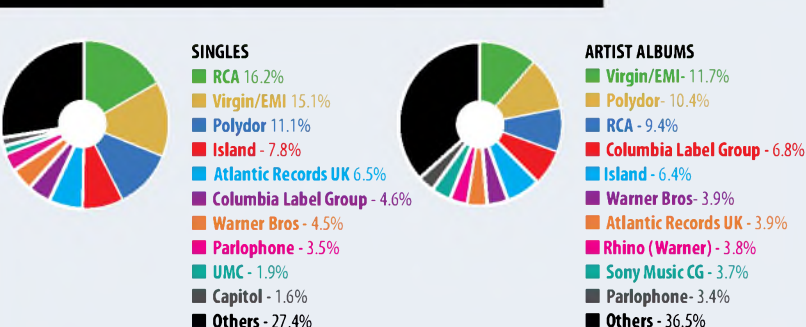
## WEEK 12: TOP 75 SHARE BY RECORD COMPANY



## YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



## YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



# PERFORMERS DEPORTED AT DETROIT AIRPORT

## Indies demand answers after SXSW rejection

### EVENTS

BY RHIAN JONES

The indie label community is demanding answers from SXSW after performers booked to play at the festival earlier this month were turned away at Detroit airport due to Visa complications.

Houndstooth signing Snow Ghosts (pictured) applied for an ESTA Visa, as per SXSW's official instructions. The ESTA is designed for international travellers who are seeking to travel to the US under the Visa Waiver Program (VWP).

However, on arriving in Detroit, the band were detained by immigration officials and held for 10 hours before being deported home.

MD of the band's umbrella label Fabric Records, Rob Butterworth, said: "The members of the band have been given a lifetime ESTA Visa ban - as well as the lost opportunity and money due to flying out. We've tried to contact SXSW organisers to ask for compensation and an explanation but haven't had any luck. Communication that had been on-going has stopped."

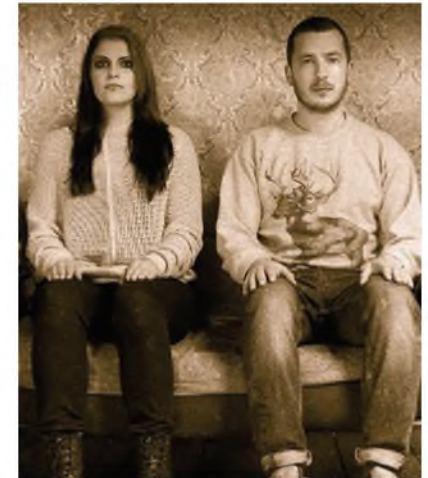
Snow Ghosts claimed that they also witnessed other UK acts rejected in Detroit airport on Visa grounds.

This isn't the first time such events have taken place: in 2011, there were reports of musicians scheduled to perform having to withdraw due to complicated Visa procedures. UK band Frankie & the Heartstrings attended Visa interviews at the US Embassy in London, then booked and paid for flights and hotels. But two days before flying out, they were told their visas wouldn't be ready in time.

SXSW organisers told *Music Week* that fledgling acts can encounter issues when applying for a US work Visa due to a perceived "lack of credibility" - but that acts "emerging in an indie scene with a small buzz" usually enter under the VWP with no issues. SXSW Visa supervisors are currently regarding the Snow Ghosts case as an "isolated incident" and gathering facts for review.

On March 10, on the eve of the festival, SXSW's Advancement Team sent a letter to all UK acts booked to appear. It warned that they had "noticed a high rate of international artists being turned away at the border".

Snow Ghosts member Hannah Cartwright said she was told by officers at Detroit airport that being allowed entry was "like speeding - some people get away with it". The event's attorney Jonathan Ginsburg also described Detroit airport as "incredibly



**"The members of the band have been given a lifetime ESTA Visa ban - as well as the lost opportunity and money due to flying out. We've had no compensation or explanation from SXSW so far"**

ROB BUTTERWORTH, FABRIC RECORDS

hostile" in emails to Butterworth.

UK artists hoping to perform at SXSW without a Visa appear to be reliant on a part of US immigration law that's not designed for musical performers. The rule likens showcasing music to being a manufacturing company displaying its products at a trade fair - which would constitute a 'business meeting' arrangement.

Those performing at SXSW 2014 were expected to fall under this categorisation, and therefore only require an ESTA visa.

"Whilst it is arguable that the rule can be applied to showcasing, it's down to the discretion of the immigration officer on duty as to whether to apply this rule for performers," said Traffic Control Group.

Butterworth said SXSW organisers insist they have an agreement with the US Customs and Border Protection stating that performers can attend the event.

"AIM's Alison Wenhams, Jo Dipple of UK Music and Katie Ray at Traffic Control Group have all given us their full support to try to get this matter cleared up once and for all," he said.

"We'd like to make sure this doesn't happen to any other bands and to insist that the UKTI presses SXSW to update its official Visa information so that this does not occur again."

Jo Dipple added: "It is up to SXSW to make it clear to bands what they have to do to play legitimately in the USA. America is the market British bands want to break. They at least need to know how to get there so they can play."

## NEWS

## NEWS IN BRIEF

■ **BPI:** Giuseppe De Cristofano, the BPI's digital and technology manager for the past three years, has been promoted to the newly-created position of head of digital for BPI and BRIT Awards Limited.

■ **RHAPSODY:** The music intelligence company has ended its relationship with The Echo Nest after it was acquired by Spotify earlier this month. The move follows on from Rdio, which also dropped the service a few weeks ago.

■ **THE GREAT ESCAPE:** This year's TGE convention will have a new look to its programme, with six half-day strands enabling delegates to delve deeper into key music business topics. One of the Saturday strands is called 'Blurred Lines: Does pop have a misogyny problem?' Artists, journalists, campaigners and leading music industry execs will debate the issues during a session hosted by Radio 1 DJ Jen Long.

■ **XFM:** The radio station is to return to Scottish airwaves next month, complete with new live shows. Launching on April 7, XFM Scotland will also offer syndicated content from its parent station south of the border. Forming part of the original programming will include former XFM Scotland presenter Fraser Thomson, who will return to host the XFM Scotland Breakfast Show weekdays 6am to 10am.

■ **JILL SINCLAIR:** The co-creator of ZTT and Perfect Songs and wife of Trevor Horn passed away at the weekend. Gary Kemp was amongst those who paid tribute to her on Twitter.

■ **HOMEGROWN MUSIC:** UK acts have now claimed the top-selling artist albums globally in six of the last seven years – and seven of the last ten – after One Direction's *Midnight Memories* was 2013's top-selling LP worldwide. The album sold 4 million copies around the world in just five weeks (685,000 in the UK) following its release on November 25. The group edged out Eminem's *The Marshall Mathers LP 2* to claim the top spot.

■ **APPLE:** The tech giant is reportedly in talks with label bosses about launching an on-demand streaming music service to complement its iTunes download store and iTunes Radio platform. Sources in the know say plans are at the 'What if?' stage.

For all of the latest Music Industry news, bookmark **MusicWeek.com**

## LABEL READY TO GIVE NEW STUDIO ALBUM BACKING AROUND THE WORLD

## Pixies get global [PIAS] support

## LABELS

■ BY TIM INGHAM

[PIAS] Recordings is to support the release of Pixies' first studio album in 21 years across the entire globe.

The label, run by MD Peter Thompson (*pictured*) in the UK, has signed a global deal with the seminal Boston band to market and distribute *Indie Cindy*, their first studio LP since 1991's *Trompe Le Monde*.

The album (*pictured, far right*) will be released on the band's own label, PixiesMusic, with support from Thompson's team. The record's tracklisting isn't made up of completely new material, however – it contains *Bagboy*, the group's first new song in more than a decade, as well as the eight tracks from their EP-1 and EP-2 – released September 3, 2013 and January 3, 2014 respectively. It will also feature the three new songs from Pixies' just-released EP-3.

"What's really amazing for us is not only to work with an act as brilliant as Pixies, but to do so on a worldwide basis," Thompson told *Music Week*. "It's an enormous coup for us to work with them. But to do so in America, South America, Europe, Australia and Japan, makes this a very exciting proposition for our international aspirations."



[PIAS] opened a New York office last summer. "This will be one of the biggest if not the biggest release that's gone through New York since we opened and probably for some time coming," he added.

"Obviously it's a big statement." [PIAS] Recordings is the in-house label at the company which also operates [PIAS] Co-Operative and [PIAS] Artist & Label Services. Before announcing *Indie Cindy* this week, it released all three EPs in conjunction with Pixies.

*Indie Cindy* is due for release in late April across the world (April 23 in Japan; April 28 in UK/Europe/International; April 29 in North America).

"We always gave PixiesMusic.com a week's leeway on the first three EPs," explained Thompson. "We supported the surprise nature of each of their releases, and we're trying to carry that through as much as possible on the album. We've got a couple more things up our sleeves to help."

The 12 tracks on *Indie Cindy* were produced by Gil Norton, producer of the band's classic *Doolittle*, *Bossanova*, and *Trompe le Monde* albums, and recorded during October 2012 at Rockfield Studios in Wales, UK.

Pixies are making *Indie Cindy* available in a selection of formats, including a standard 12-track CD, a two-disc deluxe



gatefold album pressed on 180-gramme vinyl, a standard digital download and an expanded digital download that also includes a 13-track live set. A deluxe 5,000-run two disc set on CD or vinyl that also includes a 40-page book will be made available through PixiesMusic.com.

"We've tried to ensure the aesthetic appeals to existing Pixies fans, while at the same time opening up a new audience," said Thompson. "Since they came back to play live, they've sold out everywhere they've played – we're obviously hoping that will translate to the record."

When asked if [PIAS] Recordings would sign other marketing and distribution deals with acts, Thompson said: "I wouldn't rule it out but it certainly won't happen often. We have a very important label to develop here. And whilst I love having bands like Pixies involved, the nature of this deal may not be suitable for a lot of acts."

## Disciple and Counterpoint sign on as Music Week Awards 2014 sponsors

Two new sponsors have been announced for the Music Week Awards 2014.

The sold out ceremony will take place on Thursday, April 24 at The Brewery in London. Counterpoint Systems are supporting the Label & Artist Services category, whilst Disciple Media are sponsoring the Record Company gong.

"The Music Week Awards is the top event for recognising



achievements in the music business," said Counterpoint CEO Amos Biegun (*pictured left*). "For over 27 years



Counterpoint has been committed to the success of this industry and are pleased to be involved as sponsors of the Label

& Artist Services category."

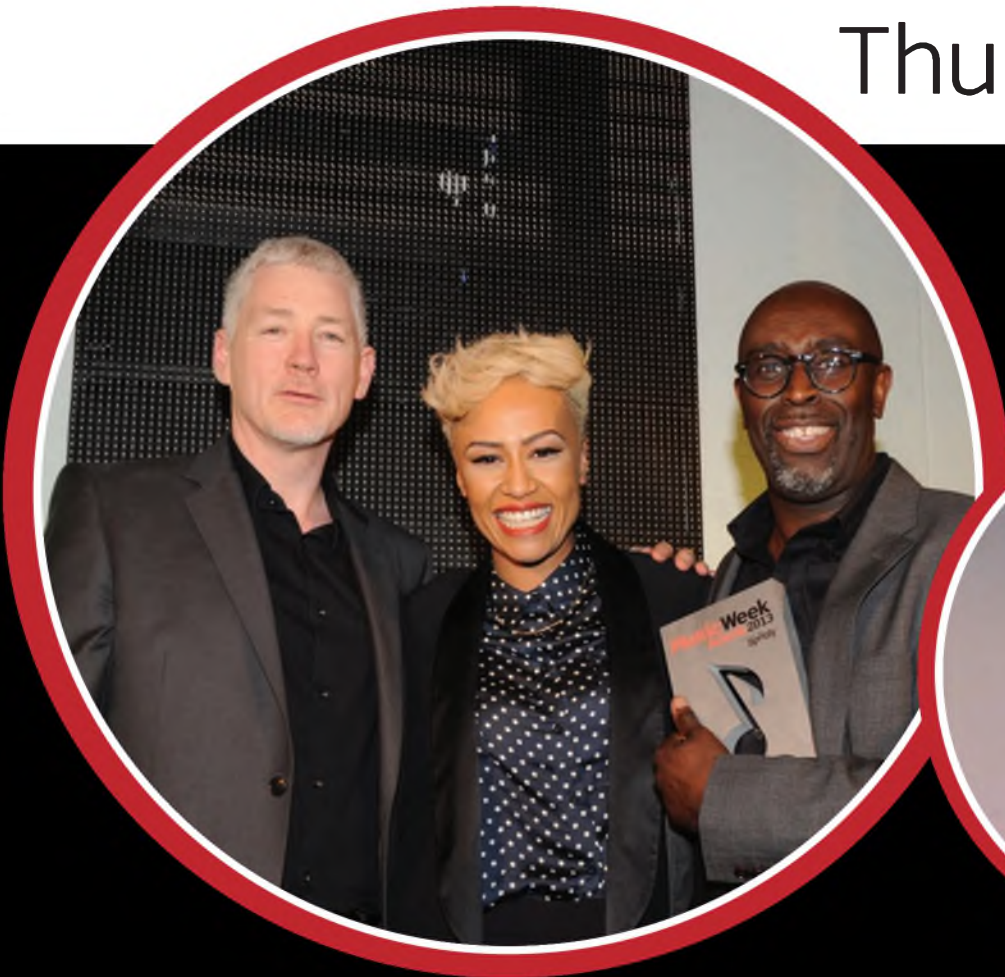
Disciple Media founder and CEO Benji Vaughan (*pictured right*) said: "*Music Week* continues to support and recognise every element that shapes the music industry. Disciple is a new element that will help define the next stage of an artist's career. Together with *Music Week* we wish to acknowledge everyone involved in keeping this industry fresh and exciting to work in."

# MusicWeek Awards 2014



Thursday, April 24th

**Venue**  
The Brewery  
EC1Y 4SD  
London



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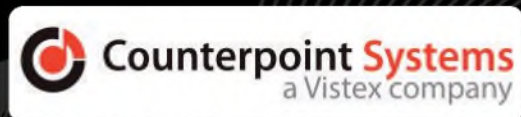
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## NEWS

SCORE MUSIC REACHING OUT TO TELEVISION, ADVERTISING, FILM AND GAMES FIRMS

# New software for soundbeds

## PUBLISHING

■ BY PAUL WILLIAMS

New software than can instantly create original soundbeds is being pitched to TV, film, ad and games companies as an alternative to library music.

The company behind the venture is Dublin-based Score Music Interactive, which has come up with a music publishing software platform that allows users a quicker, cheaper method of sourcing brand new pieces of music to fit to the exact requirements of their project.

The system is based around thousands of tagged musical stems or instruments recorded specifically for Score Music by hundreds of session musicians, allowing a new composition to be created by computer each time based on the likes of style, instrumentation and mood. The tags are all available to access by users online and, by someone entering in the specifications needed, they will instantly create an original piece of music.

Score's CEO Mick Kiely (pictured, above), who is a composer and musician himself, gave the example of a client



needing some fantasy music for their project.

"They would type in fantasy music and instantly they would hear some fantasy music," he said. "They might decide what they are listening to is not quite right and it needs to be

romantic and atmospheric. They might then decide it needs to sound Middle Eastern and some local colour will be added."

The result is an entirely new piece of music created to the client's exact requirements and one that will remain unique as

**"It was spotting a gap in the market for the casual and social games makers who don't have time for composers"** MICK KIELY, SCORE

the software is designed never ever to repeat the same combination of tags.

Kiely suggested the software would provide an alternative to off-the-shelf library music for clients who wanted to have a brand new composition for their project but were not in a position to use a composer themselves.

"The bottom line is if you have a budget and if you want bespoke original music hire a songwriter. However, if you don't have the time for a composer or the budget for one this is another way," he said.

Kiely's company has already generated an initial £500,000 of private investment through a business plan headed by KPMG and a further £250,000 from Enterprise Ireland, the Irish state economic development agency targeted with helping Irish-owned businesses drive export sales.

Kiely reckoned the software could be particularly beneficial to makers of casual games as these were developed at such a rate that it was not usually practical to go to a composer and wait for them to come up with something original.

"It was really spotting a gap in the market for those casual and social game developers," he said. "They are swamped with work and there often isn't the time for composers."

However, the software, whose developers include lead team members from the original Xbox, is also being aimed at the likes of leading film and games companies in the UK, US and elsewhere. It has already been used to soundtrack an adaptation of Terry Pratchett's *The Duel*.

Score Music has also pitched to PRS for Music and its US equivalents ASCAP, BMI and SESAC as one aspect of the software is that it will potentially bring in royalties to the musicians who recorded the tags. If one of their tags is used in any composition generated by the technology they will be credited as a songwriter, splitting any revenue 50-50 with Score Music.

# LWE and Tobacco Dock in new partnership

UK promoter London Warehouse Events (LWE) and the capital's Tobacco Dock venue have announced a new, exclusive music events deal.

The partnership will bring a series of bespoke music events to the London venue over the next 12 months.

Tobacco Dock is a 19th century Grade I listed building located in central London. It was re-launched as an events venue in 2012 and since then has hosted a wide range of shows including the opening night of the London Film Festival, Taste Of Christmas, Meatopia and the London Tattoo Convention as well as a wide range of corporate events.

London Warehouse Events secured the Tobacco Dock contract after hosting a successful New Year's Day party at the venue at the end of 2013 with DJ Maceo Plex, who said: "Tobacco Dock was one of the best parties I've played in the last couple of years. It's the way a warehouse party should be; low ceilings, sweaty, really good sound."

LWE has become a leading electronic music promoter in the UK but is considering a number of different uses for the Tobacco Dock space including live music events and non-electronic show days.

"We're very excited to announce this exclusive partnership," said LWE

**"We've been looking for a unique, large-scale event space for several years now"** PAUL JACK, LWE

directors Paul Jack and Will Harold (pictured, right). "We've been looking for a unique large-scale event space for several years now and I think it's safe to say we've found it. Tobacco Dock will give us the platform to deliver a series of spectacular events and we're particularly lucky that [Tobacco Dock commercial director] Jonathan Read and his team have been so supportive."



Jonathan Read said: "We are delighted to announce this exclusive partnership with

LWE. After numerous approaches from music promoters, we look forward to working with a team that shares our passion for this unique venue, commitment to high quality, safe events and respect for the local area and our residential neighbours. The line-up of world-class events being curated by LWE in the coming months is hugely exciting."

Speaking about future plans for LWE in general, Jack said that the promoter is still searching for further new venues: "We are always looking for new and usual spaces and currently on the hunt for a bigger 10,000+ location for a number of one-off shows."



INDEPENDENT UK LABEL ANNOUNCES SPATE OF NEW SIGNINGS AS IT INKS WORLDWIDE JV

# Xtra Mile goes global



## LABELS

BY TIM INGHAM

International label services provider Kartel and global independent digital distributor Believe Digital have come together for a joint venture that will allow London-based label Xtra Mile Recordings to release records worldwide.

Kartel has been providing international label services to Xtra Mile since 2011 and Believe Digital has now signed the company for worldwide distribution covering all services (excluding North America where it continues to work with ADA Services). The new deal comes into effect on May 1.

In its tenth year of trading, Xtra Mile's recent highlights have included a new album from To Kill A King, who are gearing up to be main support to Bastille on their sold out North America tour. Other recently-signed artists on its roster include Against Me! and former Reuben frontman Jamie Lenman.

Meanwhile, Xtra Mile has announced a host of North American signings for worldwide deals including Michigan three-piece Cheap Girls (pictured) who are currently supporting Against Me! in the US before joining The Hold Steady for a few shows. Other new signings include Canadian singer/songwriter Billy The Kid - whose

new album is being produced by long-term Xtra Mile signing Frank Turner - as well as popular Philadelphia band Clap Your Hands Say Yeah!

Xtra Mile Recordings owner Charlie Caplowe said: "It makes perfect sense for Xtra Mile to take advantage of the full range of services Kartel provides, including the digital services offered via Believe Digital and their international network.

"It's a really exciting next 12 months for the label and it feels like we have a great team and set-up to help move us forward".

Kartel CEO Charles Kirby-Welch commented: "It's been a great pleasure to work with the Xtra Mile team over the last few

## COMING SOON FROM XTRA MILE...

**Cheap Girls, Famous Graves - Out May 12**

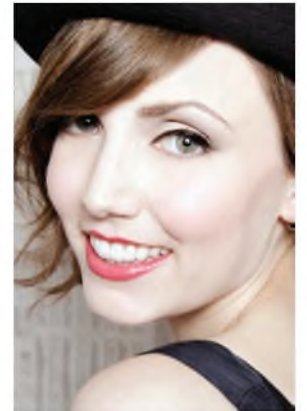
The third album from this Michigan three-piece and Xtra Mile's first worldwide release. Plans are being made for them to tour UK/Europe in Autumn. They played the Brooklyn Vegan party at SXSW last week.

**Clap Your Hands Say Yeah!, Only Run - Out June 2**

XMR are releasing the band's fourth album for the world (ex NA and Japan). The first track released will be 'Coming Up' which features The National's Matt Berninger.

**Billy The Kid, Horseshoes & Handgrenades - Out September TBC**

Canadian punk/country singer/songwriter Billy The Kid (pictured) recorded her third studio album at Reservoir Studios in London in January. Produced by Frank Turner, it is now mastered with plans afoot



for a tour across the US, Canada and UK in 2014. The album contains a duet with Turner called Sure Is Hell Ain't My Life.

**To Kill A King, Untitled - Out late 2014/early 2015**

The band's second album, featuring two tracks recorded with Bastille producer of the Mark Crew. They will support Bastille throughout their US April tour and support Frank Turner in Phoenix between his Coachella performances.

years so we're very happy to be in a position to expand our relationship and introduce them to Believe Digital".

Believe general manager Lee Morrison said: "We're very excited to be working with Xtra Mile and feel this is a great demonstration of the potential of our expanding strategic alliance with Kartel, we are offering a fully comprehensive service tailored to the needs of independent labels and artists in order to maximise their presence

in the modern music industry. Our goal is to be working with the top labels in each genre and the signing of Xtra Mile is in keeping with that ethos".

Believe offers a range of services including worldwide digital distribution and promotion technology integrated into over 240 digital music stores, video management, sync, digital marketing, and neighbouring rights management. It has over 20 offices worldwide including LATAM, Asia, Europe and the US.

# Bella Union expands into New York City

Bella Union Records has launched its label in North America through the new [PIAS] America set-up, distributed by RED Music. Now in its seventh year, the label has discovered and developed acts like Fleet Foxes, Midlake, The Low Anthem, PINS,

MONEY, Lanterns On The Lake, Beach House, John Grant, Horse Thief and Laura Veirs. It now works with artists of the calibre of The Flaming Lips and The Walkmen.

Until now, Bella has only flirted with the US market, recently working records through

fellow indie Redeye/Yeproc. However, the sale of Co-operative Music from UMG to [PIAS] last year presented the company with a new opportunity - linked to the launch of the new [PIAS] America office in New York.

Bella will now open up its own offices in New York, with

label manager Mark Byrne relocating to oversee operations, while Abbey Raymonde is being employed as project manager. Owner and managing director Simon Raymonde recently married the New Yorker and also spends much of his time there.

Recent releases in the US have come from acts such as PINS, Lanterns On The Lake, Snowbird and I Break Horses. Acts scheduled to release material in 2014 include Horse Thief, Ballet School, The Trouble with Templeton, Mt Royal and MONEY.

# MusicWeek The Playlist

10 tracks you need to hear...

# DATA DIGEST

## SALES STATISTICS



**CHART WEEK 12** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	2,841,339	1,060,868	299,154	1,360,022
<b>PREVIOUS WEEK</b>	2,842,308	1,025,304	271,901	1,297,205
<b>% CHANGE</b>	0%	+3.5%	+10.0%	+4.8%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	37,444,514	13,634,343	3,806,072	17,440,415
<b>PREVIOUS YEAR</b>	41,839,136	16,945,599	3,868,186	20,813,785
<b>% CHANGE</b>	-10.5%	-19.5%	-1.6%	-16.2%



### IN THE VALLEY BELOW

**Peaches (Ignition)**  
(single, April 7)  
Taken from forthcoming album *The Belt*  
Contact: Beth Brookfield,  
Bandwagon Press  
beth@bandwagonpress.com



### THIEF

**Closer (Rabble Records)**  
(single, out now)  
Taken from *Closer EP*, out May 12  
Contact: Jemma Litchfield, Purple PR  
jemma@purplepr.com



### MARMOZETS

**Why Do You Hate Me?**  
(Roadrunner)  
(single, out now)  
Taken from debut album, details TBC  
Contact: Phoebe Sinclair, Warner Music  
phoebe.sinclair@parlophonemusic.com



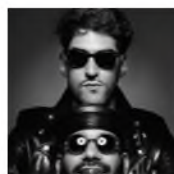
### AMBER RUN

**Sparks (RCA Victor)**  
(single, April 20)  
Taken from debut album, details TBC  
Contact: Craig Thomas,  
Murray Chalmers  
craig@murraychalmers.com



### ST PAUL & THE BROKEN BONES

**Sugar Dyed (Single Lock Records/Thirty Tigers)**  
Taken from debut album *Half The City*, out June 2  
Contact: Julie Smith, Stoked PR  
julie@stokedpr.com



### CHROMEO

**Jealous (I Ain't With It)**  
(Parlophone)  
(single, May 5)  
Contact: Paul Guimaraes, Warner  
paul.guimaraes@warnermusic.com



### MANOU

**Loving You (Dully Note)**  
(single, April 7)  
Contact: Daniel Theo, Theo PR  
daniel@theo-pr.com



### LEON OF ATHENS

**Global**  
(Mimosa's Dream Records)  
(single, April 7)  
Taken from upcoming debut UK album  
Contact: Sam Chamberlaine  
samchamberlainepr@gmail.com



### KING DECO

**One feat. Kinetics**  
(Night Beach)  
(taken from debut EP *Tigris*, out April 7)  
Contact: Joseph Hatch, Night Beach  
joseph@nightbeachrecords.com



### TUNE-YARDS

**Water Fountain (4AD)**  
(single, May 6)  
Taken from *Nikki Nack* album, out May 6  
Contact: Rich Walker, 4AD  
richwalker@4ad.com

## APPOINTMENT TO VIEW



### JOANNA LUMLEY MEETS WILL.I.A.M

Friday, March 28 - BBC One, 10.35pm - 11.35pm  
The British actress travels to LA to spend four days with the Black Eyed Peas man. She meets the musician's family, visits old haunts and discovers the journey that took him from a tough childhood to global star.

### PIERS MORGAN'S LIFE STORIES: GERI HALLIWELL

Sunday, March 30 - ITV, 10.15pm - 11.15pm  
Sitting in the interviewees chair is the former Spice Girl who discusses her love life, family, fame and decision to leave the biggest pop band of the '90s. Expect appearances from ex-bandmates Mel B and Emma Burton.

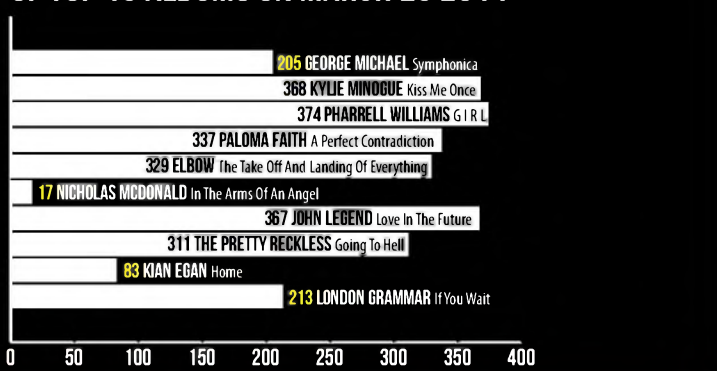
### GEORGE MICHAEL AT THE PALAIS GARNIER, PARIS

Tuesday, April 1 - BBC One, 10.35pm - 11.35pm  
After releasing his latest album *Symphonica*, the singer introduces the live performance that makes the record. This programme includes live music, commentary from Michael himself, and insight into rehearsals with the *Symphonica* orchestra and late producer Phil Ramone.

## PIRATES' BAY



## NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON MARCH 23 2014



## shazam TAGGED



The latest most popular Shazam new release chart:

- 1 KIESZA *HIDEAWAY*
- 2 SIGMA *NOBODY TO LOVE*
- 3 ALOE BLACC *THE MAN*
- 4 SHIFT K3Y *TOUCH*
- 5 THE CHAINSMOKERS *#SELFIE*

## BPI SALES AWARDS: WEEK ENDING MARCH 24.

ARTIST/TITLE/RECORD TYPE/NEW CERTIFICATION
BRUCE SPRINGSTEEN <i>GREATEST HITS</i> (ALBUM) <i>4x Platinum</i>
NINE INCH NAILS <i>WITH TEETH</i> (ALBUM) <i>Gold</i>
VARIOUS ARTISTS <i>I'M EVERY WOMAN</i> (ALBUM) <i>Gold</i>
PHARRELL WILLIAMS <i>GIRL</i> (ALBUM) <i>Gold</i>
VARIOUS ARTISTS <i>THE ULTIMATE MUSICALS EXPERIENCE</i> (ALBUM) <i>Silver</i>
VARIOUS ARTISTS <i>RADIO 1 DANCE ANTHEMS WITH DANNY HOWARD</i> (ALBUM) <i>Silver</i>
JOHN LEGEND <i>LOVE IN THE FUTURE</i> (ALBUM) <i>Silver</i>
ELBOW <i>THE TAKING OFF AND LANDING OF EVERYTHING</i> (ALBUM) <i>Silver</i>



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

For daily news visit [musicweek.com](http://musicweek.com)

## GIGS OF THE WEEK

### LEEDS



**Who:** Manic Street Preachers  
**Where:** First Direct Arena, Leeds  
**When:** March 28

**Why:** The Welsh rock band will be premiering new material from their forthcoming 12th album Futurology on this tour. They'll play Brixton's O2 Academy on April 11.

### MANCHESTER



**Who:** Darlia  
**Where:** Sound Control Bar Basement, Manchester  
**When:** March 28

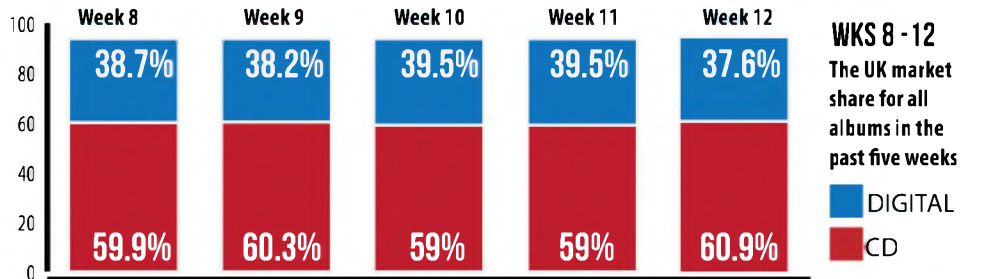
**Why:** This rising Blackpool band were described as "the most exciting new guitar band in the UK" last year. They will be joined by The Minx.

### LONDON



**Who:** The Cure  
**Where:** Royal Albert Hall, London  
**When:** March 28  
**Why:** Performing as part of Teenage Cancer Trust's 2014 series, the Sussex band make a return to the iconic venue. They'll return for a second date on Saturday, March 29.

## DIGITAL vs PHYSICAL

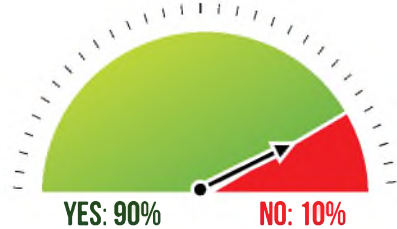


## MUSIC WEEK POLL

This week we asked...

Does the BBC have a responsibility to show more new music on TV?

Vote at [www.musicweek.com](http://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 are



**Metronomy.** Inside, the band's 'visionary' Joseph Mount

discusses astrological influences, traditional songwriting and how to balance art with expectations.

Inside, **Evian Christ** recalls the brief he received after being asked to contribute to **Kanye West's** *Yeezus*. "[West] wanted to make the weirdest, most industrial/electronic rap record that he could possibly make. They wanted me to make the craziest shit I could imagine," he explains.

**Katy B** says while she'd never "be comfortable at all going on stage in just a pair of knickers" if other artists "are comfortable wearing less," that's fine. "Sex sells, doesn't it? There are people, performers, who are comfortable being presented like that," the singer tells Mike Diver.

In the reviews pages, **Mess by Liars** comes highly recommended from Will Salmon. With eight stars out of ten, it's "another ambitious statement from a band that has made a habit of reinventing themselves". It finds the band "staring terror in the face - and deciding to dance."



## THE MAGIC NUMBERS

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

# 30m

Tracks have now been added to Nokia MixRadio's international catalogue. The service is the first global company to launch a streaming service in China this week

# 8

Young women from music schools around Britain are taking part in a course aiming to tackle the shortage of female conductors. Only one of the 22 leading US orchestras are helmed by a woman

# 35

Years since Kate Bush last played a full live show and the singer is returning to the stage for a 15-night residency at London's Hammersmith Apollo from August 26

# 1

Year in operation and Twitter's #Music is to close on April 18

# 2nd

Time X Factor winner James Arthur has publically hinted he's unhappy with the direction his career is going. Asking fans to help him design the cover for his upcoming mixtape, he suggested the design should feature a drawing of a killer whale "lashing out after being exploited"

## LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



**@NiallMDoherty** No other album has been on the Q stereo in 2014 as much as Damon Albarn's *Everyday Robots*. Gets better with each listen, such an ace record. (*Niall Doherty, Q Magazine*) Thursday, March 20



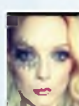
**@liz\_buckley** Most of my adult life has been me & my friends explaining how tired we are. (*Liz Buckley, Ace Records*) Thursday, March 20



**@thejoeeley** The @seetickets refund policy is ridiculous. "We will not provide a refund for an illness or the death of you" #burn (*Joe Eley, The United Agency*) Friday, March 21



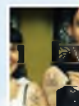
**@JamesHCherry** Careful where you drop that bass RT @parisians: Our new music is so good, one of us ended up in hospital. #siick (*James Cherry, Sentric Music*) Friday, March 21



**@laurenlaverne** Is this a good morning to talk about the time @garydabales and I went round to #KateBush's house and she made us a cuppa and gave us hugs? (*Lauren Laverne, BBC 6Music*) Friday, March 21



**@AlisonGildedALM** Just listening back to @mbeKCRW SxSW show and turns out Jarvis Cocker popped in to see @AgnesObel, ... "sounded beautiful" @piasrecordings (*Alison Rogers, Gilded AM*) Saturday, March 22



**@alistairtant** I can confirm after today's run Simon @klaxons is a strong contender to win the London Marathon. Not sure about me though. 22 miles. Ouch. (*Alistair Tant, Sony Music Red*) Sunday, March 23



**@kerrioshea** Caught up on Cure Me, I'm Gay. I can't believe these "cures" can even take place. Horrific, and saddening that people feel they need them. (*Kerri O'Shea, Ticketmaster*) Sunday, March 23



**@YuichiMiyama** Ever bought someone special a 3-day ticket to Wireless then broken up with them. No comment. 3 day wireless ticket for sale. (*Yuichi Dean Miyama, Office of Fair Trading*) Monday, March 24



**TWEET OF THE WEEK**  
**@lucytallant17** Shakira - Spotlight is a confusing mix of Avril Lavigne, Busted, and a wedding singer. (*Lucy Tallant, Turn First Artists*) Monday, March 24



**@yasminlajoie** Don't say you're too busy to take my call when you've been posting the results of Buzzfeed quizzes on Facebook all day you absolute waster. (*Yasmin Lajoie, Sony/ATV*) Friday, March 21

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

# DATA DIGEST

PHOTO CREDIT: PAUL HAMPARTSOUMIAN

## PICTURE OF THE WEEK



### CANADIAN CAMARADERIE

**Monday, March 24 - The O2 Arena, London**  
 Fellow Canadians Drake and The Weeknd take to the stage together during the final leg of Drake's Would You Like A Tour? world tour

## TAKE A BOW TEAM BECK



### THE LOWDOWN

Album: Morning Phase  
 Highest chart position: No.4

**Label:** Virgin EMI  
**Publisher:** Kobalt  
**Managing director:** Clive Cawley  
**Manager:** John Silva  
**Marketing:** Charlie Shawcross

**National press:** Rowan Wilkinson, Dawbell  
**Regional press:** Gordon Duncan  
**Online press:** Holly Appleton, Dawbell  
**National radio:** Jodie Cammidge  
**Regional radio:** Mark Rankin  
**TV:** Helena McGeough

## HE SAID / SHE SAID

“ I have a soft spot for contemporary English ‘eccentric’ music... and am strangely addicted to ‘chop hop’ rappers Professor Elemental, Mr B The Gentleman Rhymers and Mr Bruce And The Correspondents ”

In an interview with Mail On Sunday's Event magazine, Education Secretary Michael Gove declares his like for the rap sub- genre that parodies English culture.



## SIGNS O' THE TIMES



L-R: Steve Morton (manager), Dickon Stainer, Ben Earle & Crissie Rhodes (The Shires), Hassan Choudhury (senior vice president, international marketing) Mike Dungan (chairman and CEO of Universal Music Nashville Entertainment)

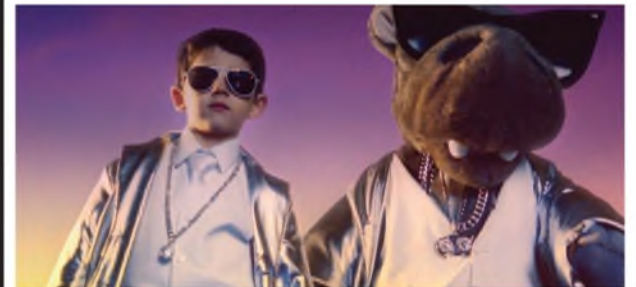
UK country music band The Shires have signed to **Decca**. Comprising Crissie Rhodes and Ben Earle - who performed at C2C festival earlier this month in London - will release their debut single Nashville Grey Skies on April 7. The band are currently in the process of writing and recording their debut album in Music City and it will be released

later in 2014.

Greg Dulli has signed a new publishing agreement with **Big Deal Music**. Do To The Beast, the first new album in 16 years from Dulli's band The Afghan Whigs, will be released worldwide via Sub Pop Records on April 14 in Europe and April 15 in North America. The LP features the lead single Algiers.

## SYNC STORY

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



- **Artist** Run DMC
- **Track** It's Tricky (DJ Fresh Remix)
- **Composer** McDaniels, Mizell, Rubin & Simmons
- **Publisher** Universal Music Publishing
- **Label** Sony
- **Client** Blinkbox Music
- **Campaign** Blinkbox Music #GOHIPPO Advert
- **Usage** 1 year TV + 1 year online
- **Key execs** Nick Morgan (music supervisor, Frukt Fixers), Ian Neil (Sony Records), Tom Foster (Universal Publishing)

Earlier this month, Tesco's streaming service Blinkbox Music launched its first high-profile, multi-million pound marketing campaign.

Talking about how the sync deal came about, Nick Morgan at Frukt explained: "We needed to find the right track for the creative treatment as well as the key target audience for Blinkbox Music. Having filtered through a number of high-profile hip hop tracks, everyone felt that It's Tricky was the right way forward but we wanted to give it a more contemporary twist for 2014. This is where DJ Fresh came in.

"With a number of hits to his name and having worked with him and his [management] previously, it was the perfect fit. DJ Fresh worked solidly to deliver [a 60 second clip] for the commercial with the Karmarama team and then developed it further into a fully remixed track.

"We approached Ian Neil at Sony Records (the original Master Rights owners) to see if they would be keen to put this out. They were! Ian and the CMG team worked around the clock with their US office to help us get everything in line for the first air date of the Blinkbox Music campaign. The end result is a great campaign with an exclusive remix hit and a damn cool hippo."

Tom Foster of UMPG added: "Everything about the Blinkbox Music Hippo spot is total fun. It's one of those rare catalogue song placements where the music choice and visuals truly stand out."

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

**ticketmaster®**



**ticketweb**



## TICKETMASTER UK

POS	EVENT	POS	EVENT
1	PAOLO NUTINI	11	FALL OUT BOY
2	KYLIE	12	LITTLE MIX
3	DRAKE	13	JUSTIN TIMBERLAKE
4	KENDAL CALLING	14	LADY GAGA
5	KATY PERRY	15	ED SHEERAN
6	MCBUSTED	16	ELBOW
7	PET SHOP BOYS	17	KINGS OF LEON
8	THE WANTED	18	MILEY CYRUS
9	THE VAMPS	19	TONIGHT ALIVE
10	BASTILLE	20	JACK JOHNSON

## TICKETWEB UK

POS	EVENT	POS	EVENT
1	FOUR TET	11	THE WAR ON DRUGS
2	KODALINE	12	ALL WE ARE
3	DIMITRI VEGAS	13	FRANZ FERDINAND
4	ONEREPUBLIC	14	NME AWARDS TOUR
5	STEEL PANTHER	15	JASON DERULO
6	LONDON GRAMMAR	16	KATY B
7	SNOOP DOGG	17	BANKS
8	METRONOMY	18	COURTNEY LOVE
9	CAMDEN CRAWL	19	SUB FOCUS
10	SEMI BEIGI	20	THE STRANGLERS

## ON THE RADAR PRIDES

They've just had a great South By Southwest experience – which included the not-so-great incident of suffering a flat tyre on the road – but speaking to *Music Week*, Prides' lead vocalist and keyboard player Stewart Brock says: "We've been lucky with shows [at SXSW], it's been really busy and gone really well. We almost lost our voices halfway through but made it out the other side."

"There were a lot of people from the UK at SXSW. We didn't know how the first show at Dallas was going to go and it was incredible – people went straight up to the front of the stage as soon as you start playing, really enthusiastic."

Surrounding SXSW live dates, Prides have been gigging around North America as support for RAC.

Aside from live outings, the trio have been working on their debut LP. Brock tells of the album-making process: "We've been trying to nail down the final mixes, finishing up the last couple of songs and getting towards the album being finished."

"We've been described as synth-pop but generally we just try and make anthemic, honest pop music, that's kind of our



mantra. We're hoping the album will be released towards the end of the year."

Brock came together with bandmates Callum Wiseman (lead guitarist, keys, vocals) and Lewis Gardner (drums, production) to create Prides just last year – "formed out of the ashes of several local bands".

They put track Out Of The Blue online in the hope of creating a little buzz and it soon infiltrated the Hype Machine Top 5.

Since then they have attracted support from the likes of Neon

Gold Records and The Line Of Best Fit and have been compared to the likes of The Killers and Bastille, and a couple of fellow Scottish bands – Simple Minds and The Blue Nile.

Brock tells of the band's recording set-up: "We've got a little home studio up in Glasgow. Lewis, the drummer, produces everything. Spike Stent has done a couple of mixes on potential single tracks and Ted Jensen has mastered those mixes – we're just working out how to put the rest of the album together now."

For the future, he hopes that their live schedule will continue to grow as well as their international reputation: "The biggest thing for us is to start playing as much as possible and hopefully get the album out in every corner of the world."

Their forthcoming single, *The Seeds You Sow*, is to be released via Island Records on April 7 and Brock says of the song: "[It's] about realising that the things that happen around you are a result of your own actions. It's about realising that the one you're with

## ESSENTIAL INFO

### RELEASES

Feb 17 EP: *The Seeds You Sow* EP  
 April 7 (impact date) Single: *The Seeds You Sow*  
 June 2 (impact date) Single: *Messiah*  
 Q3 EP  
 Q4 Album

### LABEL

Island Records

### MANAGEMENT

Ally McCrae (Detour Music) and Joel Marks (Deckstar)

### LIVE

April Tour TBC



isn't the one, and the consequences that go with it.

"We wanted to make sure that it was loud, brave, and would grab people as soon as they heard it. The vocal hook is all about letting go, losing yourself, shouting as loud as you can, caution to the wind."

# BUSINESS ANALYSIS A&R IN 2013

## EDITORIAL

Lack of emerging album acts hitting quest for million sales



Much fuss was made last year about no artist album selling a million copies in the UK, but what got virtually no attention was the part played by the lack of new acts breaking through.

In nine of the first 13 years of the century at least one emerging UK-signed artist reached the magic seven-figure mark, while in the other four years the leading breakthrough star shifted at least 650,000 albums. In 2013 no new domestic signing attracted even half-a-million takers.

Congratulations are due to Bastille, Rudimental, Passenger and their teams for having managed to reach platinum sales status by December 31, but that still added up to a very slender return even when you take into account how much the overall

**“Two factors that have helped to swell the number of emerging acts have been reality TV and The BRITs Critics’ Choice award, but in 2013 both lacked their previous firepower”**

albums market has declined in recent years.

While comparisons with years too far back are probably unreasonable, given how much the business has since contracted, the evidence of even as recently as 2011 and 2012 suggests it is still possible for new talent to generate decent retail numbers. In 2011 both Jessie J and Ed Sheeran sold 800,000 copies of their respective debuts, while the following year an impressive 720,000 sales by UK-signed Lana Del Rey was dwarfed by a magnificent 1.4 million return for Emeli Sande.

However, the UK industry might not have been alone last year in struggling to push its new stars towards the very top. IFPI’s Top 10 global albums chart of 2013 published last week is dominated by long-established names such as Beyonce, Michael Buble, Eminem and Justin Timberlake with only One Direction at No 1 and Imagine Dragons at No 8 anything like new.

In the US the year-end albums chart was headed by relative veterans Justin Timberlake and Eminem, but outside Imagine Dragons it was only country music that could deliver any real freshness in the annual Top 10 with duo Florida Georgia Line.

Two factors that have helped to swell the UK market’s list of emerging acts in recent years have been a steady flow of bankable talent from reality TV and the Brits Critics’ Choice award. But in 2013 both sources lacked their previous firepower. The debut from TV’s top discovery James Arthur shifted only around half the copies by the end of the year as One Direction had managed over a similar timeframe at the end of 2011 with their introductory set, while the album numbers for Brits Critics’ Choice winner Tom Odell were less than one-sixth of those secured in 2012 by the previous year’s champ Emeli Sande.

At least in the case of the Brits prize there may be a better retail return this year. Odell’s album lacked a blockbuster single, but 2013 victor Sam Smith already has one with Money On My Mind standing as the seventh biggest seller of the year so far. His debut album In The Lonely Hour, out in May, will be much welcome in a market where only one artist title all year has surpassed 200,000 sales.

Paul Williams, Head of Business Analysis

Do you have views on this column? Feel free to comment by emailing [paul.williams@intentmedia.co.uk](mailto:paul.williams@intentmedia.co.uk)

# SYCO RULES UK A&R OUTPUT

One Direction lead domestically sourced albums list



## LABELS

■ BY PAUL WILLIAMS

Even with falling X Factor ratings Simon Cowell ruled A&R last year as Syco emerged as the leading albums and singles label for UK-sourced repertoire.

The mogul saw the British version of his franchise hit by further audience losses in 2013 with the grand final last December watched by on average 9.6 million people, its lowest Barb rating since 2005. Then in February this year Fox announced it was pulling the plug on the US show after just three seasons.

But even with those declines when it came to selling singles and albums by acts signed or A&R’d in the UK no one could match Cowell’s Sony-affiliated Syco. It not only topped Music Week’s chart of the top labels of the year based on sales of the 100 biggest non-catalogue, UK-sourced albums, but pulled off the same trick with singles, too.

In both markets One Direction (*pictured, above*) delivered Syco’s biggest seller with Midnight Memories heading its albums performance and One Way Or Another (Teenage Kicks) singles. The 1D album, the year’s top artist seller overall with 684,754 sales, according to the Official Charts Company, helped to give the label a 13.0% A&R market share of UK-derived repertoire with Polydor (11.6%) second and Virgin (8.8%) third.

The same three labels also filled the medal positions on singles with Syco scoring 14.7%, Polydor 12.2% and Virgin 11.3%. As with albums, the shares here are calculated from sales of the 100 top UK-sourced singles of the year, according to Official Charts Company data. In both cases releases more than two years old when the year

## EXECUTIVE SUMMARY

- Syco top albums and singles label of the year for UK A&R with One Direction delivering its top seller in both markets
- RCA leading albums company and Virgin EMI top singles company with the latter’s UK-sourced highlights including Bastille and Naughty Boy
- Universal controlled 48.0% of sales of 100 biggest UK-originated singles of 2013 and 41.3% of the equivalent artist albums countdown
- Independents grew their share of year’s 100 top UK-sourced albums from 11.7% to 16.1%, led by Domino’s Arctic Monkeys and Netwerk’s Passenger
- Three breakthrough UK acts reached platinum sales levels with their albums, compared to a century peak of 17 in 2006

began were not included, while for our album calculations all retrospectives were discounted.

As Cowell’s record label, Syco naturally relied heavily on acts discovered through both The X Factor and Britain’s Got Talent, while these also had some bearing on the performance of Sony’s other labels. Eight of the 10 releases Syco had among the year’s 100 top UK-sourced albums were by artists from one or other of the programmes and included James Arthur, Little Mix and Leona Lewis. It was a similar story on singles with 14 of its 15 hits among the year’s 100 top UK-sourced sellers from reality TV with Labrinth’s Beneath Your Beautiful featuring Emeli Sande the one exception.

Sony labels Columbia, RCA and Epic were also among the 10 top album labels of the year based on UK-sourced repertoire and in the cases of RCA and Epic were also blessed with X Factor names. RCA’s hand included albums by Rebecca Ferguson, Jahme Douglas and Union J, while Epic’s score was



**LEFT** Heading home: Rudimental had one of only three UK-sourced debut albums to reach platinum status in 2013

dominated by the show's 2009 runner-up Olly Murs and his third studio set *Right Place Right Time*. Only Columbia was a reality-free zone with its top UK-originated sellers including Calvin Harris's *18 Months*.

In all nine of Sony's 15 top-selling non-catalogue albums by UK-signed or A&R'd acts were by reality show discoveries, but this was down on the previous year when 12 of its 15 top UK-sourced sellers came that way. The year-on-year movement suggests Nick Gatfield's most-publicised desire for the major to rely less on the likes of *The X Factor* was starting to take affect before his sudden exit as UK chairman and CEO in February. Evidence of this included Columbia act Tom Odell's debut *Long Way Down* and RCA signing Laura Mvula's *Sing To The Moon*.

Polydor's UK A&R album endeavours to take second place included in *Since I Saw You Last*, a triumphant return for Gary Barlow as a solo act, 14 years after his last non-Take That album. By the end of 2013 it had sold 494,318 copies in the UK, 17 times as many units as his last effort *Twelve Months Eleven Days* had sold since it came out in 1999, while also outscoring his solo debut *Open Road*.

Barlow's Polydor colleague Ellie Goulding was also heading to best-yet album numbers with *Halcyon* delivering 492,950 sales last year on its way to in 2014 surpassing the cumulative total of her other studio set *Lights*.

Third-placed Virgin's first full year under Universal ownership effectively built on a successful last year when it was still part of a separate EMI. Emeli Sande's *Our Version Of Events*, 2012's top seller overall, surpassed 2 million UK sales and Bastille's *Bad Blood* shifted 476,757 copies, but it was one of only three debut albums by UK-signed acts over the course of the year to sell more than 300,000 units (see separate piece).

Three other Universal labels figured in the Top 10, two part of the Island Records Group. The Island label itself took fourth spot with a 6.3% share

that included Robbie Williams and John Newman's, while another 412,071 sales of Mumford & Sons' *Babel* placed *Gentlemen Of The Road/Island* 10th. In its last year before its acts transferred over to a revived EMI label, Mercury was ninth with Jake Bugg starring.

Only one indie label made the cut with Domino placed eighth with a 3.4% share coming from Arctic Monkeys' fifth chart-topper *AM* (see separate piece).

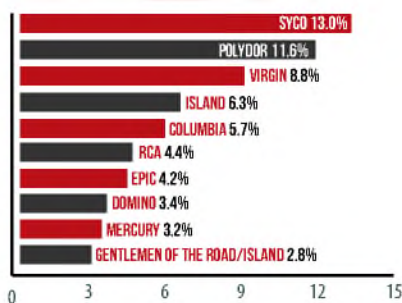
Thanks largely to Syco, RCA heads Music Week's market shares ranking record companies by UK A&R albums performance. This chart brings together the various labels under their parent record companies, so in the case of RCA that includes the likes of Syco and the RCA label itself plus the partnership with B-Unique for Kodaline.

RCA claimed 18.2% of sales, while Polydor was second with a 14.1% share bringing together album sales from Global Talent-signed Lawson, Fiction, its *Dirty Hit* link-up for *The 1975* and the Polydor label.

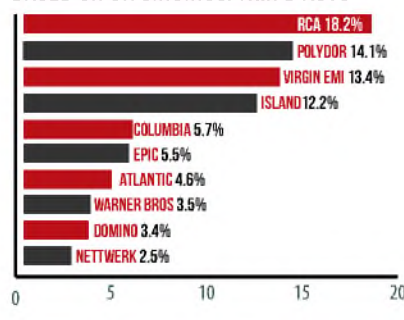
The Island Records Group had the greatest spread of labels among the year's 100 biggest UK-sourced non-catalogue albums with the Island label, *Gentlemen Of The Road/Island*, *Lava/Republic*, *Global Talent* (for *The Wanted*) and *PMR* all represented. The latter included Disclosure's *Settle* debut, helping to lift Island's A&R score to 12.2%.

Universal's sales share of the year's 100 biggest UK-sourced albums rose from 38.8% in 2012 to 41.3%, putting it 10 percentage points ahead of Sony. The rival major's A&R market share marginally increased year-on-year from 29.7% to 31.3% and Warner's score was upped from 10.3% to 11.3% as it took in Parlophone repertoire for the first time. However, its top UK-sourced success of the year was *Home*, the debut offering from Asylum/Atlantic's Rudimental with 376,329 copies sold by year end. Its other UK successes included Biffy Clyro (*14th Floor/Warner Bros*), James Blunt (*Atlantic*) and Boyzone (*Rhino*).

**2013 TOP 10 ALBUMS LABELS BASED ON UK SINGINGS/A&R'D ACTS**



**2013 TOP 10 ALBUMS COMPANIES BASED ON UK SINGINGS/A&R'D ACTS**



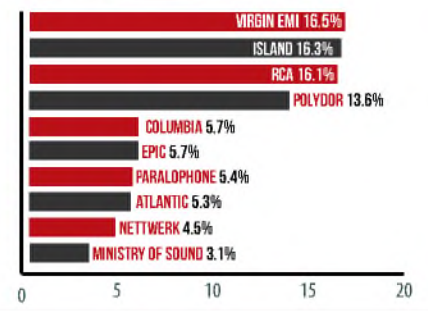
**NON-CATALOGUE UK-SOURCED SINGLES 2013**

POS	ARTIST/TITLE / LABEL
1	PASSENGER <i>Let Her Go</i> Nettwerk
2	NAUGHTY BOY FEAT. SAM SMITH <i>La La La</i> Virgin
3	BASTILLE <i>Pompeii</i> Virgin
4	RUDIMENTAL FEAT. ELLA EYRE <i>Waiting All Night</i> Asylum
5	JOHN NEWMAN <i>Love Me Again</i> Island
6	ELLIE GOULDING <i>Burn</i> Polydor
7	OLLY MURS <i>Dear Darlin'</i> Epic
8	LANA DEL REY VS CEDRIC GERVAIS <i>Summertime Sadness</i> Polydor
9	ONE DIRECTION <i>One Way Or Another (Teenage Kicks)</i> Syco
10	DISCLOSURE FEAT. ALUNAGEORGE <i>White Noise</i> PMR

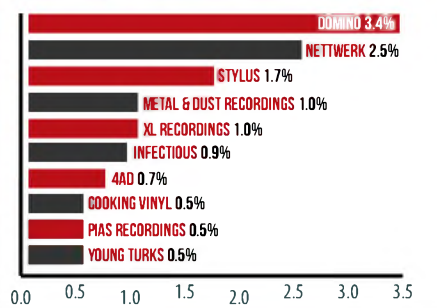
**NON-CATALOGUE UK-SOURCED ALBUMS 2013**

POS	ARTIST/TITLE / LABEL
1	ONE DIRECTION <i>Midnight Memories</i> Syco
2	EMELI SANDE <i>Our Version Of Events</i> Virgin
3	ROBBIE WILLIAMS <i>Swing Both Ways</i> Island
4	OLLY MURS <i>Right Place Right Time</i> Epic
5	ARCTIC MONKEYS <i>AM</i> Domino
6	GARY BARLOW <i>Since I Saw You Last</i> Polydor
7	ELLIE GOULDING <i>Halcyon</i> Polydor
8	BASTILLE <i>Bad Blood</i> Virgin
9	MOTION PICTURE CAST RECORDING <i>Les Miserables</i> Polydor
10	JAKE BUGG <i>Jake Bugg</i> Mercury

**2013 TOP 10 SINGLES COMPANIES BASED ON SIGNINGS/A&R'S ACTS**

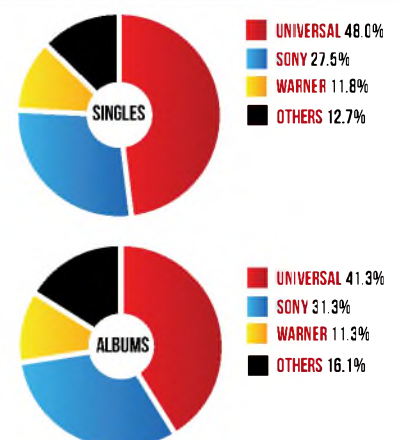


**TOP 10 INDIE ALBUM LABELS BASED ON UK SIGNINGS/A&R'D ACTS**



**2013 UK A&R PERFORMANCE BY CORPORATE GROUP**

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



Source: Music Week research/Official Charts Company data

Source: Official Charts Company/Music Week research

# BUSINESS ANALYSIS A&R IN 2013

## SINGLES: LABEL QUARTET OWN MORE THAN A THIRD OF MARKET

The concentration of A&R power in so few hands was underlined by just four labels collectively delivering 40% of the 100 biggest UK-sourced singles of 2013.

Syco, Polydor, Virgin and Island led Music Week's league table of the top labels of the year based on sales of the Top 100 non-catalogue sellers by UK-signed or A&R'd acts, according to Official Charts Company data. Exactly two out of every five of these hits were released by one of the labels, which collectively controlled 44.3% of the sales.

Syco's own unrivalled A&R singles market share of 14.7% was derived from 15 hits among the year's 100 top UK-sourced sellers, while Polydor's 12.2% second place was made up of 11 hits including Ellie Goulding's *Burn*, Lana Del Rey versus Cedric Gervais's *Summertime Sadness* and The Saturdays' *What About Us*.

Virgin claimed an 11.3% share that took in sales of seven hits, but none bigger than Naughty Boy featuring Sam Smith's *La La La*, which shifted nearly 950,000 copies before the year was up. The Island label was also behind four of the 100 top UK-originated sellers of 2013 with Love Me Again by John Newman its No 1, while fellow Island Records Group label PMR also made the Top 10 as a series of hits from Disclosure placed it ninth.

In fourth place with 5.7% Calvin Harris dominated

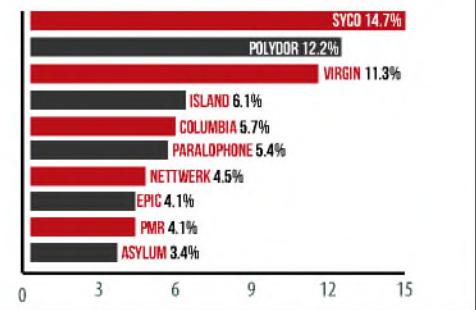
Columbia's UK A&R showing in the singles market with hits including *I Need Your Love* and *Drinking From The Bottle*, although there was an important contribution from Tom Odell with *Another Love*.

Parlophone picked up the pace towards the latter part of its first year under Warner ownership, not least with Lily Allen's chart-topping Keane cover *Somewhere Only We Knew*, which was the label's top UK-sourced seller with 408,753 takers and helped to deliver Parlophone a 5.4% A&R market share.

Nettwerk flew the indie flag as just one hit – Passenger's million-selling *Let Her Go* – delivered it a 4.5% market share, while Epic's 4.1% score in eighth position was mainly about Olly Murs.

Asylum was the only Warner label to make the grade with a 3.4% score in 10th spot powered by Rudimental's second chart-topper *Waiting All Night* with Ella Eyre. The rankings based on record company A&R performance had a gap of just 0.4 percentage points between Virgin EMI (16.5%) in first place and RCA (16.1%) in third spot. Island sat in between with a 16.3% share accumulated across a multitude of labels, including Lava/Republic with two Jessie J hits, *Global Talent* with a pair of *The Wanted* tracks and *Dirtee Skank* represented by Dizzee Rascal.

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



Virgin EMI's narrow lead took in not just Virgin label hits by the likes of Bastille and Naughty Boy, but also labels including EMI (The Vamps and Chase & Status), MTA (Ben Pearce) and Mercury (Jake Bugg and Sub Focus).

The strong performances of Virgin EMI, Island and Polydor resulted in Universal completely dominating this space with a stunning 48.0% share of sales of the 100 top UK-sourced singles of the year. This was sharply up from 35.2% in 2012 and significantly more than Sony and Warner managed combined.

## INDIES CLAIM 16% OF TOTAL RECORD MARKET

Arctic Monkeys and Domino claimed much of the spotlight, but the independents' rapidly growing contribution to UK A&R was down to a multitude of artists and labels. Certainly, none made a bigger contribution than Alex Turner and his colleagues whose fifth Domino set AM shifted nearly 500,000 copies last year and was the indie sector's top UK-sourced album.

However, another 22 non-major titles were among the year's 100 biggest-selling non-catalogue albums of 2013 by UK-signed or A&R'd acts with Domino joined by 19 other labels. These ranged from those contributing hundreds of thousands of sales, such as Passenger's *Nettwerk* home, to

those delivering fewer than 100,000 units, but it all added up to the indies controlling a healthy 16.1% of the leading UK-sourced albums of the year. This was more than Warner and 37.6% up on what they scored in 2012.

The Arctic Monkeys album alone gave Domino a 3.4% sales share of the year's 100 biggest homegrown albums, while Nettwerk's 2.5% share was down to Passenger's *All The Little Lights*.

A shift of some established acts from the major world to the indie sector was most clearly demonstrated by Stereophonics who outsold their last two studio albums with Universal after issuing new album *Graffiti On The Train* on

their own Stylus label via Ignition. It placed Stylus as the third most successful indie label of the year in terms of UK-sourced album sales with a 1.7% market share of the Top 100 non-catalogue titles, according to Music Week research based on Official Charts Company data.

Another new label to the indie world was Metal & Dust Recordings, London Grammar's own outlet through Ministry of the Sound, and the trio made an excellent start to their career in a year when the number of new domestic album acts breaking through disappointed. By the close of 2012 their debut *If You Wait* had already sold nearly 220,000 copies and is now around the 350,000 mark.

## BREAKTHROUGH ACTS: BASTILLE ON THE FRONTLINE OF NEW ARTISTS

Just three UK-signed acts hit platinum sales with breakthrough albums in 2013, less than a fifth of the number who managed it six years earlier.

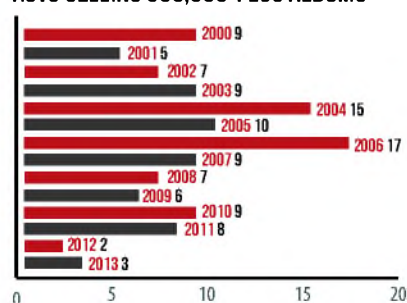
Virgin's Bastille (pictured, right), Asylum/Atlantic's Rudimental and Nettwerk's Passenger all made the grade last year, achieving sales of their respective debuts of between 476,757 and 367,356 copies by the end of the year, according to the Official Charts Company.

Although this was one more than the previous year when only Virgin act Emeli Sande and Polydor's Lana Del Rey shifted more albums than the 300,000 platinum sales level, in both instances they sold far more copies than the class of 2013 managed. Sande's *Our Version Of Events* was 2012's top seller overall with nearly 1.4 million units shifted, while Del Rey's *Born To Die* sold 718,978 copies that year.

Since the middle of this century when the number of debuting UK-signed acts reaching platinum sales status in a calendar year hit a peak, the trend has been generally downwards. In 2006 17 acts managed it, including Domino's Arctic Monkeys, Virgin act The Kooks and James Morrison, who was then with Polydor, while the total sharply dropped to nine the following year.

After continuing to decline over the next two years the graph

### UK-SIGNED BREAKTHROUGH ACTS SELLING 300,000-PLUS ALBUMS



The above shows the number of breaking UK-signed or A&R'd acts each year achieving more than 300,000 sales for an album in a calendar year  
source: Music Week research/Official Charts Company data

started moving upwards again in 2010 when nine breaking acts reached platinum sales levels, among them 679/Atlantic's *Plan B* and Gentlemen Of The Road/Island's Mumford & Sons.

The total dipped to eight the following year, but since then has fallen quickly as the overall albums market has dropped.



Among the 30 leading debut albums of 2013, 12 come from Universal, nine from Sony, four from Warner and five from the independents. Seven of these albums are by acts from reality shows, one via Universal (*The Voice* contestant Bo Bruce) and six signed to Sony. This means two-thirds of Sony's top UK-signed debut sellers of the year were from either *The X Factor* or *Britain's Got Talent*.



**VIEWPOINT** DAVE ROWNTREE**RIGHT TO REMAIN SILENT**

Would you know what to do if one of your artists was arrested? Blur drummer turned criminal solicitor Dave Rowntree offers expertise, saying cases are often won or lost at the police station

**MANAGEMENT**

■ BY DAVE ROWNTREE

There have been a string of arrests of high profile musicians recently, and when a crisis hits, musicians often turn to their manager or business advisors first.

Let's assume the drummer of your new act has just been arrested. I'm going to go with the probabilities and assume it's a 'he' because (a) he is a drummer, and (b) he has just been arrested.

If you receive the SOS call from the police station would you know what to say and do?

First, it's important to remember that only 27% of those arrested are ever convicted of a criminal offence, so there's an excellent chance that he hasn't done it. With that in mind, the three main points to remember are:

**1. Tell him not to talk to you about the allegation**

Your client is calling from a police station, so he is probably talking to you from the custody area with a police officer standing next to him, or on a monitored phone line.

Either way, the call isn't private and anything he says might end up in a police witness statement and be used against him.

There will be plenty of time for him to tell the police his version of events after he has calmed down and taken legal advice. Don't let him blurt out something on the phone, which might be used against him later.

**2. Tell him not to speak to anyone about the alleged incident until his solicitor arrives, and not to sign any police officer's notebook**

Police interviews are taped so that there is no argument about what was said.

Comments to the police about the allegation outside a taped interview are called 'significant statements', and can also be used against your



client. If the police are asking your client to sign their notebooks it's because they think he has made one, and want to be able to use it in court.

Significant statements have sent innocent men to the gallows. Tell him not to make them, and not to sign them.

**3. Tell him to ask for a solicitor**

Your client needs a specialist criminal solicitor, who knows the ins and outs of the police station process.

**ABOVE**  
All a blur: Dave Rowntree urges acts and managers to remain calm in the stressful police station environment

**"It's important to remember that only 27% of those arrested are ever convicted of a criminal offence, so there's an excellent chance that your artist hasn't done it"**

DAVE ROWNTREE, KINGSLEY NAPLEY LLP

Independent legal advice is available free at any time to people detained at a police station, and the police have to offer it to everyone who is arrested. Either you hire a solicitor without delay or tell your client to take the one on offer at the station.

You may wonder why people turn down independent legal representation. The two most common reasons I hear are:

- "I hadn't done anything wrong, so I didn't need a solicitor." I hear this line most often in harassment cases, where suspects rarely think they have done anything wrong. But almost any behaviour can amount to harassment providing you've done it more than once and someone feels harassed.

- "I thought if I asked for a solicitor the police would think I was guilty." The police already think you're guilty – that's why they arrested you.

Being arrested is incredibly stressful, and the temptation to try and explain your way out of the police station as soon as possible must be overwhelming, but criminal cases are often won and lost at the police station stage. The police are in a position of strength and having someone there to advise your client is fundamentally important.

So, if you take nothing else away from this article, remember to tell your client to get a solicitor. But I would say that, wouldn't I?

*Blur drummer Dave Rowntree now practises as a criminal solicitor. He is a member of the Public Eye Private Lives practice at Kingsley Napley LLP and can be reached on [drowntree@kingsleynapley.co.uk](mailto:drowntree@kingsleynapley.co.uk) or tel: 020 7814 1200*



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# THE BIG INTERVIEW EPITAPH RECORDS

## 'A NEW GOLDEN ERA IS COMING FOR THE GLOBAL MUSIC BUSINESS'

In its 27th year of operation, Epitaph Records has grown into one of the biggest independent labels in the US with a wide range of genre-defying acts on its roster. The company's worldwide CEO and Bad Religion guitarist/songwriter Brett Gurewitz discusses its past, present and future

### LABELS

■ BY RHIAN JONES

Epitaph Records is steeped in punk rock history. Founded in '87 by Bad Religion guitarist Brett Gurewitz, the label spawned seven of the LA band's albums in as many years, along with releases from The Vandals and NOFX.

In 1994, The Offspring's third album *Smash* brought the label its first gold record. Later that year, Rancid's *Let's Go* delivered the second.

Today Epitaph has grown into a worldwide independent label with divisions in the US, Canada, Australia and the Netherlands. While its identity was tied strongly to a cultural movement in the late '80s and early '90s, today it has diversified to encompass a wide range of acts including folk, dance and metal.

As CEO, Gurewitz runs worldwide operations, while sister label Anti- is headed up by Andy Kaulkin. Epitaph's Amsterdam office is run by Roger Dorresteyn and in the US Dave Hansen is general manager.

Recent signings include Danish songwriter Majke Voss Romme aka Broken Twin, Australian metalcore band I Killed The Prom Queen and California band Plague Vendor. A key priority for 2014 is Sheffield five-piece Bring Me The Horizon, who are making waves over in the US after releasing their fourth album *Sempiternal* last year.

**Epitaph Records was launched as an artist friendly label; you wanted bands to have complete control over their music. Is that still the case?**

Nothing has changed at all. Working for our artists is still our compass; it defines who we are and what we are. It's really served us very well in terms of the new music business. It feels like the thing we grew in '87 was better suited for 2014 than anything else. Today it's easier than ever to put your song out to the world - so what is the purpose of a record label if not to serve the artist? The digital revolution has strengthened my company, not diminished it.

**How has it strengthened it?**

The technical difference between a major and an indie is that a major label would traditionally own their pressing plant, their distributor and their label, whereas an indie would never own their distributor nor would they own a pressing plant. Part of what distinguishes the two is that the indie doesn't have so much built in margin, if you will. Epitaph manufacturers with independent pressing plants and we distribute through Warner in most territories and through other indies in Europe. That's helped us in this transition of the industry from physical to digital because we never had that extra margin. When we transitioned to an iTunes ecosystem



#### ABOVE

**Main man:** As CEO and president of Epitaph Records, Gurewitz runs worldwide operations from his LA office

**"The label we grew in 1987 was better suited for 2014 than anything else. The digital revolution has strengthened my company, not diminished it"**

BRETT GUREWITZ

where Apple takes 30% and we get 70%, that's very similar to the margin we've always had. Majors take a hit that way because they are losing margin. We have a business model that is predicated on fewer verticals and in that sense we are more robust and able to flourish going into the digital economy.

**The label's initial identity came from the genre of music it released. These days that's much more diverse, what do you think your unique selling point is today?**

We have a reputation for being honest and artist friendly and for doing what we say we're going to do. In our business a reputation like that is worth more than gold. Managers, attorneys, artists, everyone says; "Oh yeah, you'll love working with Epitaph, they are real straight shooters, they will work hard and they'll be honest with you."

**You have a distribution deal with Warner, what's your relationship like with major labels in general? I have a friendly relationship with the majors. Once in a while we try for the same artist and that's no fun.**

**Because they always win?**

They used to always win. Things are equalising now and that's one of the really interesting trends in the music business. Sometimes a major will be looking at an artist and our offers are not nearly as disparate as they used to be. Sometimes I can win those. The majors may pay more upfront but their advances have come down, mine have gone up. Majors are asking for broader rights and I am too but they are not nearly as broad as what the majors ask for. In today's environment I'm very competitive.

**The biggest changes you've experienced in the industry over the course of your career must have been the advent of the internet and digital takeover. What are your predictions for the future?**

I predict a new golden era for the music business. I'm an optimist and digital commerce holds so much promise. It's a dream come true that everybody in the world can access every song in the world on their mobile device. Some of the problems are a little sticky and hard to solve, like how do we get people to pay for music instead of consuming it for free? That's been hard to figure out for everybody but I feel it's getting better all the time. It's moving in the right direction and when that gets sorted it's going to be a phenomenal time for the music business.

My company is doing quite well. The main problem confronting the industry right now is 'free'. A lot of people don't like to say that because it's not



fashionable. Spotify is a great company but only 20% of their customers are paying a subscription fee. Therein lies the problem.

Is there still a future for recorded music revenues? Oh yeah, I believe strongly in that. I don't think there are any hopes for the CD; it's an antiquated format. The future is mobile and to a lesser extent computing. People want convenience. There could be some physical format that somebody might like someday and vinyl is doing surprisingly well. Vinyl is 10% of our physical sales right now.

What percentage of the label's income comes from record sales?

Physical sales for us are about 35% of our revenue, streaming revenue counts for around 17% and digital downloads is about 35%. Streaming is growing and downloads seem to have become more of a mature market and plateaued a bit. Physical is steadily declining.

Beats Music is the latest company to launch a streaming service. What do you think about what they're doing? Can it provide strong competition for the likes of Spotify?

I think what they are doing is smart and I support their effort to have no free tier. I don't think music should be free, I know how hard my artists work to compose a song, record a song, promote a song, and if you're paying \$1.29 for that song it's such a bargain. It's unbelievable to me that anyone would want to have it for free. This song that has hours put into its creation and then somebody can enjoy it for their entire life, why wouldn't they pay a dollar for that, when they would gladly pay a dollar for a cup of coffee? I really applaud Beats for going

**"I really applaud Beats Music for creating a quality product and saying it's worth something. Music shouldn't be free, I don't necessarily care who's paying for it, just somebody. We need some combination of consumers and sponsors footing the bill"**

**BRETT GUREWITZ**

out there and creating a quality product and saying that it's worth something.

What would you say to the argument that people will always prefer piracy over paying?

I would not disagree with that, I think some people will turn to piracy; I even turn to piracy sometimes if there's not a more convenient way to find something. But it's our job to make our offerings of a high enough quality that people prefer it to piracy. I don't think the cost of these subscription services should be prohibitive to people, hopefully they see value there.

I don't believe in the draconian methods of the RIAA and so forth, punishing people, but you need to have some kind of a carrot and some kind of a stick for it to work and I truly believe that intellectual property is property. A hardworking musician who composes a hit song has a right to be paid for the song. You need to persuade people to do the right thing and they will, by and large. Not everybody, of course, but that's always the case.

I also think it's up to the governments of the world to help protect the music industry. You can't have commerce without rules of engagement. It's not unheard of - that's the only reason capitalism

**ABOVE**  
Key signings: Gurewitz signed Sheffield band Bring Me The Horizon (left) after seeing the band perform on Vans Warped Tour last year. Danish singer Broken Twin (right) will release her debut album May via Epitaph on April 29



flourishes at all. There are rules for trading a pack of cigarettes and there should be rules for trading intellectual property. There needs to be some regulation. And when I say I don't think music should be free, that doesn't mean I'm against radio, I don't necessarily care who's paying for the music, just somebody. There will be new paradigms that we're not even thinking of right now. Some combination of consumers paying themselves and sponsors paying on their behalf, I think we're moving there.

Do you think the price points of streaming services subscription packages are at the right level?

It's hard to say but I think that Beats Music has it just about right with their family plan where you can get four family members on there for \$14. Pretty much anybody who's got a family of four could afford that and their teenage kids can consume all the music ever recorded in the universe.

A lot of recording artists and labels complain that the money they are getting from Spotify isn't enough but that \$10 a month is only getting paid by about 20% of the people, 80% of the people are on the free tier and they are not bringing in enough advertising revenue. If everyone was on the subscription tier artists and labels would be very close to being fairly compensated and that's why I'm optimistic. I have a small nimble company with very good margins and feel like I'm going to flourish in my business by signing artists and releasing music. Eventually everything is going to fall into place and when it does, I'm optimistic that it will be a real golden era for the music business in terms of great choice and value for consumers and fair treatment for artists in an environment where they can really be supported.

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# REPORT UK ARENAS

## 'BACK WITH A VENGEANCE'

Having survived stiff competition against the Olympics in 2012, the UK's arena bosses got back on track with a bang in 2013 and now look forward to the year ahead

### LIVE

BY TOM PAKINKIS

2013 was a great return to form for live music in UK arenas after the nation's attention was nicked by London's hosting of the Olympics during 2012.

According to National Arenas Association statistics, music accounted for 51% of events across the country's arena venues last year but contributed 65% of overall attendance as almost 8 million people went to 1,136 performances.

Compared with 2012, that's a 20% increase in music performances and a 25% increase in attendance. In fact, 2013 recorded the highest number of music performances since the NAA's research began in 1993, with only 2009 boasting a higher level of performances (music and others) overall. With music increasingly threatened by family and comedy shows on the live circuit in the UK, 2013's figures make for pleasant reading, with the industry being a key contributor to the country's arenas showing rude health generally. "The last calendar year was very encouraging in many respects as we recovered with a vengeance from the Olympic effect in 2012," says Liverpool's Echo Arena sales manager, and chair of the National Arenas Association Sales And Marketing Symposium Ian Congdon.

Conversely, on the recorded music side of the industry, 2013 was a year that failed to produce a single million-selling artist album. Arena stats are clearly still benefiting from the majority of shows coming from established acts, but does last year's lack of true blockbuster titles have worrying implications for music's ability to provide headline acts big enough to keep punters marching



**"We are hearing about artists who develop on YouTube and go on to sell strong concerts without selling a single record"**

IAN CONGDON, ECHO ARENA

through the ticket gates in years to come? Much like many of the country's label heads, arena bosses are becoming increasingly aware that the significance of unit sales in the industry as a whole is changing.

"For new artists coming through, having mass market appeal will certainly help when trying to sell large volumes of tickets in multiple markets. It must correspond that the more fans an artist has, and the more people buying their recordings, arguably means more would like to go and buy a ticket to see their live show," says Congdon. "However, with the rise of online audio distribution platforms such as SoundCloud, Spotify and YouTube, to an extent, most artists' material is available without the public having to buy a record.

"We are hearing about some artists who develop large followings via YouTube that go on to sell strong concert tours without selling a single record," he adds. "Artists like this are the future arena headliners and it may just be that the way in which artists develop and reach their audiences has changed. This may arguably point to the album not having the same importance it once had."

Chief executive of Nottingham's Capital FM Arena Geoff Huckstep remains cautious about music's album output, noting that the UK's arenas benefit from a stream of acts promoting their LPs on the live circuit. But he also believes that the

**ABOVE**  
Live and kicking: The Echo Arena in Liverpool

lack of big-selling albums doesn't necessarily mean a lack of emerging talent. In fact, with the new digital channels mentioned in mind, he thinks it could actually mean the opposite. "Access to music from a host of streaming platforms has opened the way for many more acts to be put in front of the public," Huckstep suggests. "Therefore, if they decide to tour, the opportunity particularly for arenas could be very positive. Watch this space I would say!"

As for the immediate musical landscape, Huckstep has seen "a continued improvement" in the quality of British acts breaking through to embark upon arena tours in general, regardless of last year's album output: "Acts such as Ed Sheeran, Ellie Goulding, Frank Turner and Jake Bugg are key examples," he says. "Add the tours by One Direction and Justin Bieber and it is easy to see why the past 12 months on the music front has been buoyant."

Communications director at The O2 Arena in London, Jeremy King, suggests that the appetite of the music fan has changed. He believes that there is actually more demand to see acts live in 2014 than there is necessarily for a new body of recorded work. "In previous years it was part of the music ecosystem for an artist to release an album and then immediately tour to generate record sales," he says. "However, now it can be argued that this role has reversed and that an artist sells more records by going on tour first. There is no doubting that one helps the other, but now there is a greater appetite from music fans to see their favourite artists performing, and not necessarily new material. It all means that a lack of million-selling albums does not have that great an impact on content at The O2."

In Scotland, the completion of Glasgow's SSE

# REPORT UK ARENAS



Hydro Arena in September last year brought a brand new player to the UK arena stable. Part of the Scottish Exhibition and Conference Centre, it has hosted 61 performances and entertained nearly 600,000 fans since opening – placing it instantly within the world's top five busiest live music arenas. The venue's director of concerts, events and ticketing John Langford sees the live music sector as "incredibly buoyant" at the moment and says that it continues to be underpinned by a combination of both new acts and heritage stars. In fact, Langford suggests that the most significant problem facing the SSE Hydro this year is having too much choice when filling the calendar: "Our biggest challenge is finding suitable tenancy," he explains. "The SSE Hydro's success in delivering audiences has resulted in an incredible demand for space from promoters and event organisers. Juggling dates and squeezing in competing tours - especially over the traditionally busy spring and autumn touring periods - is a challenge that we're happy to deal with."

Congdon is faced with the same task at Liverpool's Echo Arena. He says that managing the diary is a challenge for every venue. The fact that many UK arenas welcome a mix of exhibitions, conferences and sporting events alongside their entertainment output is a reminder to music promoters just how diverse and significant competition is from outside the industry across the year. "We could go from Justin Bieber into Disney On Ice, boxing, gymnastics and The Script in the space of ten days," says Congdon.

But it's a challenge that UK arena execs endeavour to not only deal with but encourage, as establishing a space that can be reinvented for different types of shows, artists and audiences has become a top priority for most venues at this level.

"We are always looking at finding new ways of working whilst keeping our clients and the public happy with the service they receive," says Congdon.

"We have in recent years introduced new venue options in the shape of Auditorium Liverpool

**ABOVE**  
Packed house: A capacity crowd turns out for Rod Stewart at the SSE Hydro in Glasgow



**"The SSE Hydro's success in delivering audiences means incredible demand for space from promoters"**

JOHN LANGFORD, SSE HYDRO

(1,350 capacity) and EchoTwo (4,000 capacity). In 2015 we are opening an exhibition hall which will also have the capacity to expand our programme even further and host large scale standing concerts."

Providing a range of different options for promoters and performers in terms of space and experience may become an appealing selling point for a lot of venues, but diversity in terms of capacity may also turn out to be crucial. Despite positive figures from last year and a generally optimistic outlook at arena level on the UK's live circuit, Geoff Huckstep urges caution, suggesting tough times to come as far as the wider UK economy is concerned. As purse strings get even tighter, both music fans and promoters will likely look for flexible options from arenas.

"I believe the biggest challenge facing the music industry generally and arenas specifically, will be the economy," says Huckstep. "With almost 1 million young people currently unemployed, if this rate continues into the foreseeable future then inevitably this will have an impact on disposable income for this sector which is the lifeblood of the live music industry.

"Having said that there has been a noticeable increase in ticket sales during the past quarter," he adds. "Arena managers will be holding their breath to see if it continues through this year and beyond."

The SSE Hydro's Langford is optimistic. "We expect continued growth in the touring live music sector through 2014 with exciting product on the horizon," he says.

## SSE HYDRO, GLASGOW



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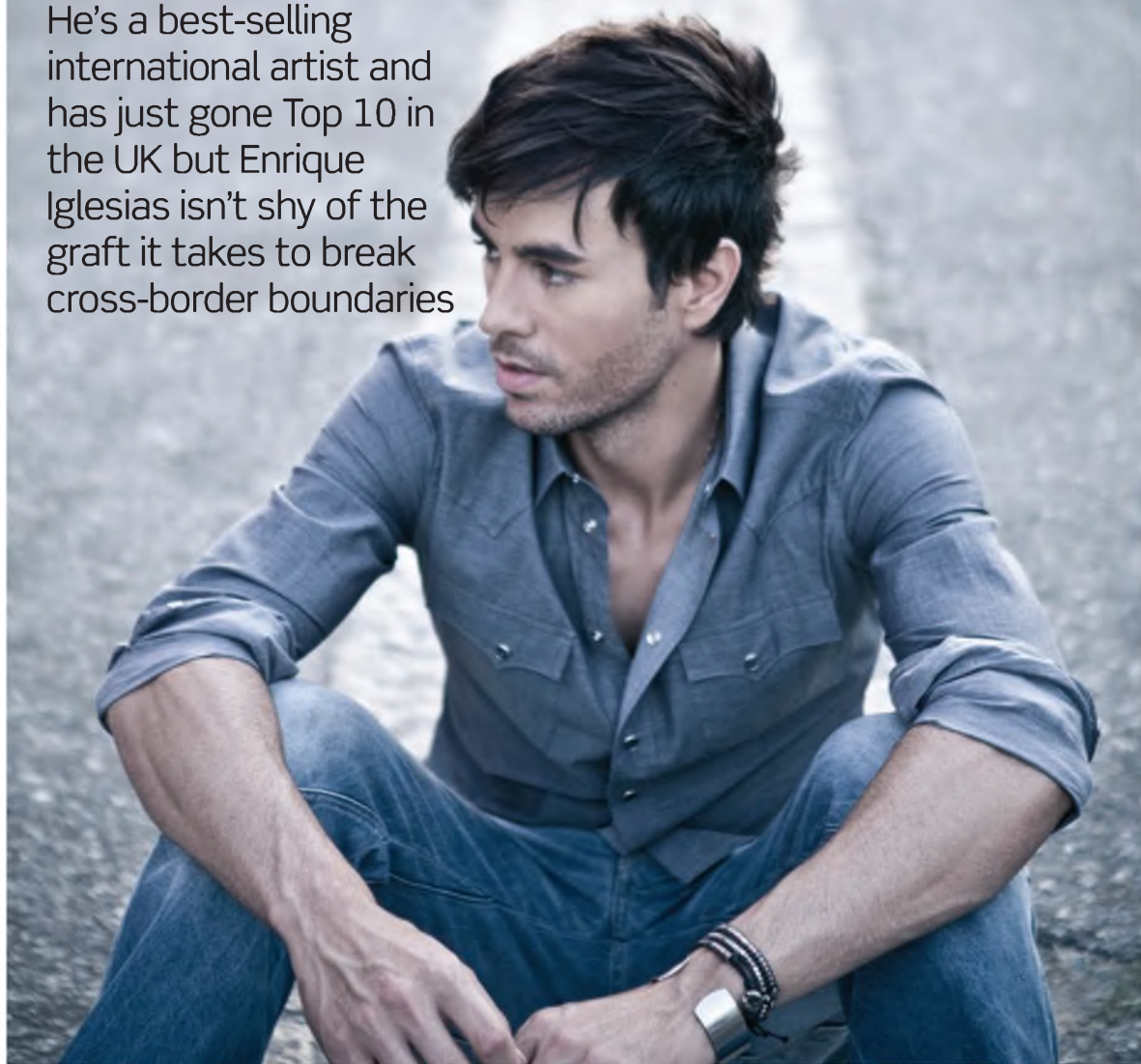
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# INTERVIEW ENRIQUE IGLESIAS

## 'ENGLAND'S A TOUGH MARKET'

He's a best-selling international artist and has just gone Top 10 in the UK but Enrique Iglesias isn't shy of the graft it takes to break cross-border boundaries



### TALENT

BY TINA HART

Some twenty years since his first single, ten studio albums in, one of the biggest-selling Spanish artists in history, Enrique Iglesias has just clocked up another international chart success with his latest Cataracs-produced single *I'm A Freak* - his fourth collaboration with Pitbull who he is now embarking on a joint tour with.

And it seems the Grammy-winning, world chart-beating artist is just as relevant as ever in modern pop as his latest LP *Sex + Love* impacted the UK Chart, debuting at No.11, last weekend. It's a market that he himself says is "tough to break".

*Music Week* sat down with self-confessed "music industry chart geek" to speak about Spanglish releases, his record label history, and tribulations of new artists in the modern music business.

You're one of the biggest-selling Spanish artists in history... I didn't realise *Bailamos* was your first English crossover single - how did that come about? It's a crazy story. I'd just done three albums in



**ABOVE** Single *I'm A Freak* peaked at No.4 and album *Sex + Love* spent its first week on the Official UK Chart at No.11

Spanish, I was signed to a Mexican record label that only recorded music in Spanish. I wrote most of my songs and at the time I got this demo from England from two London producers Brian Rawling and Mark Taylor who I ended up working with. I just gravitated towards the song. I had never really recorded so much, I'd never even listened to demos because most of the songs I wrote. They came over to Miami and came to one of my concerts, I don't think they knew anything about me...

There are moments in your life that are the tipping point and for me that was one because that song took me in a different direction. I wouldn't say I was bored but my first album sold like 7 million albums in Spanish, I won a Grammy, I was able to do sell-out tours all around and the second and third LPs did well but where do you go from there?

What makes you decide on whether you're going to create a Spanish or English language album?

I've always had a lot of liberty when it comes to my music, which is cool. I think that's because of the way I was signed originally with my first label and that was extreme. It's important to be able to record

whatever songs I want and to not have any pressure. You work as a team, sometimes you get it right and sometimes you get it wrong. I get to pick and write my songs. That doesn't mean I have to write all of them, I don't mind singing other people's songs. I take criticism well I feel but I want to be able to put out music that I like and I enjoy.

Current UK single *I'm A Freak* is up-tempo - is that a representation of the rest of the LP?

There are a lot of ballads on the album. The album's all over the place. The one thing that I've realised in the past four years of writing songs is that you shouldn't really go for a sound, just go for songs you really like and if it's all over the place it's fine. You're the one. With your voice, you'll make sure those songs sonically unite. I want to make albums like this one, *Sex + Love*, it's all over the place but that for me is what makes it exciting.

I realised also that a lot of it comes down to gigs because I feel that being able to have a setlist where I can pick many different styles of music... I love that, it makes it way more interesting.

Looking back at your label history, you were at Fonovisla then Interscope, what happened between the end of Interscope and Universal Republic?

It's the same parent company but I was able to make that choice, my contract was up and luckily I was able to pick whichever label I wanted to go with. It's ironic, when I first signed with Fonovisla, Universal was one of the labels that rejected me. It's cool, it happened, it's the business. It was devastating but not that much because it was my first time.

I work with Monty Lipman at Universal Republic and he's a good man, I love him. He's a promotions guy but he knows his music very well.

Do you think there should be more Spanglish albums?

It depends if you're up for it. You don't really have a lot of artists that do both, England's a tough market to break. There's a lot of good music here, there's a lot of competition. It took time for me and a lot of work and it was so gratifying because I wanted it so so bad. England, for me, represents [great music], I mean, what greater than The Beatles? I think such great music comes out of England because of the weather and it's cool to stay in the studio. It's not like you're looking outside like, "Hey, let's go outside." It's unbelievable this island, how much music it produces and how much good music.

If there was anything you could change about the music industry, what would it be and why?

The other day I was watching a documentary about The Beatles and I think the music industry was easier back then because with one TV show you could actually capture a whole country. When The Beatles did the Ed Sullivan show it was over 70 million viewers. Can you imagine? With that, you'd capture the whole country.

I think now it's become tougher for new artists. First of all, record companies are saying that they're not making the profits they wish they were making. But it has been a tough industry for them and it all becomes [about] 360 deals and it's tough to break as a new artist. The good news is that people still listen to music just as much as they did decades ago, that hasn't changed. It's a learning process and record companies will get it sooner or later.



## PROFILE DICK CARRUTHERS

# LIFE THROUGH A LENS

He's shot stunning footage of live artists such as Beyoncé, Led Zeppelin and The Rolling Stones. Dick Carruthers explains why his diplomacy is just as valuable as his technical skill

### VIDEO

■ BY TIM INGHAM

**D**ick Carruthers' job isn't exactly what you'd call a walk in the park: he's the guy tasked with making special artists look even more special. And boy, do they let him know how they think it should be done.

You'll almost certainly recognise the video director's work: whether it's Liam Gallagher stalking Maine Road's imposing stage, the scrunch-faced exertions of Page and Plant in a reformed Led Zeppelin or Beyoncé soaring above the O2 Arena crowd like a real-life Tinkerbell, Carruthers has captured some of the most iconic moments in live music over the past three decades. Not bad for a former milkman.

One of the most respected directors of live concert footage in the world - as well as artist promos and documentaries - Carruthers got his big break mixing graphics and live projections on screens in the early '90s for acts such as Suede. From there he built a reputation for seamlessly weaving together live music as-it-happens with arresting graphics, producing an assault on the senses tailor-made for arena acts. He was soon working the likes of Oasis, a relationship that continues to this day - Carruthers remains Noel Gallagher's live video director of choice.

In an exclusive video interview now available on [MusicWeek.com](#), Carruthers discusses some of his biggest and most challenging projects, as well as the skillset needed to become a worldwide leader in music video direction. And there are more essential credentials for the job than mere technical acumen.

"Fifty percent of this job is diplomacy," he says. "I'm sure there are very talented directors out there who can't deal with the proclivities of artists who end up not doing great stuff. You're dealing with highly creative people at the top of their game, people who are definitely [used] to getting what they want.

"You have to bring all your skills to the table - remembering that artists are not multi-camera directors - and deliver them their vision of themselves. But that's got to interface with your vision, and your storytelling. You have to be very thick-skinned, very patient and very persuasive."

One particularly fraught experience in Carruthers' CV was directing the cameras for Beyoncé's glitzy *I Am...* show at London's O2 Arena in May 2009. The superstar requested the use of a particular mobile aerial camera known as a SpyderCam to capture her more daring airborne feats. Never one to dampen an ambitious artist's vision, Carruthers stepped up to the plate.

"That's the most amount of an artist's money I've ever spent on a single toy, but it was a triumph," he says. "I heard 'no' at every stage: the O2 was sold out so there was nowhere to put all the winches, that was a 'no'; the insurance was an absolute 'no'; Beyoncé flies through the audience [where the camera is stationed], so her people said 'no'.



**"You have to bring all your skills to the table when you're doing this job. You have to deliver an artist's vision of themselves interfaced with your own storytelling"**

DICK CARRUTHERS, VIDEO DIRECTOR

"But she wanted it, and I told her: 'I'll make it work.' It took every ounce of my diplomatic knowledge and technical skill."

Carruthers even had to convince The O2's managers to shut down the venue's radio and mobile networks for the duration of the gig. In the end - helped by the fact that what Beyoncé wants, Beyoncé tends to get - they reluctantly agreed.

Other memorable moments along Carruthers' career include landing the enviable job of The Rolling Stones' go-to director for their two-year world tour in the late '90s.

"[Music video production] peaked around the time of that tour," he says. "I had a big crew and some brilliant cameramen. These days a lot of live shows just have a few mini-cameras and a little bit of mixing... Shows can get more technical now, they can have brighter screens, but I've yet to see anything better. In terms of the mix of what was happening live on stage and what was presented to the audience, that was the zenith."

Carruthers enjoyed a purple patch of working on megabucks arena tours around the turn of the millennium - including this run with the Stones, plus huge gigs with Oasis and Aerosmith. He says the only time his budgets ever matched this period

#### ABOVE

On set: Other artists that Carruthers has worked with include Michael Bubl , Keane, Portishead, Rod Stewart, The Killers and Take That

was for Led Zeppelin's reunion gig in 2007.

The one-off O2 Arena performance, in memory of Atlantic Records founder Ahmet Ertegun, later became a best-selling concert film, *Celebration Day*. Carruthers had to manage 17 different cameras at the gig, to create one of his proudest pieces of work.

One reason eye-watering video direction spends have been eroded, of course, is because of the explosion in user-generated content. Carruthers is all-too-aware of this trend - but argues it only makes his expertise more valuable.

"There'll always be an appetite for live music - but how it's monetised is definitely changing," he says. "There was the Top Of The Pops era, then I was making five or six big live concert DVDs a year.

"Nowadays there are a thousand clips on YouTube of a band playing live - whether it's the Dog & Duck or a 10-song set at Coachella. There is a complete splurge of material out there, and inevitably it's not shot with all of the focus, effort and production value that I would put into a production with the label or band's money.

"The quality is less, the quantity is more and people are used to getting it for free. Put those three things together and it spells disaster - or does it?"

"There are still the budgets out there to make terrific things. It's all about an artist making a big statement. And to do that properly, you need effort, money and time to get it right."

■ Watch Dick Carruthers' video interview all about his career as a director on [MusicWeek.com](#) today. Search 'Carruthers'.

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## PROFILE KNEBWORTH

# 40 YEARS OF ROCK LEGEND

Knebworth is a beautiful natural park housing one of Great Britain's most historically important stately homes. So what has made it such a loved rock venue for the past four decades - and why does the family who live there love turning things up to 11?



### LIVE

BY TIM INGHAM

“This is history! Right here, right now - this is history!”

Noel Gallagher was never exactly shy of slathering on the hyperbole when Oasis were in their pomp. But this uncommonly awe-struck statement, blurted out during the band's never-to-be-topped duo of Knebworth shows in August 1996, was bang on the money.

Some 250,000 fans snapped up tickets to see the brothers Gallagher unleash their era-defining anthems across that historic weekend, but the promoter received enough calls to sell out 21 dates. That equates to 2.6 million tickets.

Britpop's crowning moment is just one of a sea of legendary shows that have been unleashed within the Hertfordshire park, from Led Zeppelin's electrifying farewell concert in 1979 to the last gig played by the original members of Queen in 1986.

That's not to mention the event that surely still makes Mr. Gallagher kick out at his duvet, Robbie Williams' record-breaking three-night run in 2003. According to reports, following the announcement of the event, Robbie sent Noel a note suggesting

**ABOVE**  
Sonisphere  
2009: Metallica  
headlined the  
first ever  
Sonisphere at  
Knebworth  
(pic: FG Brunelli)

**“Rock festivals can have an edge, but we've never had a single problem at Knebworth. If you put people in nice places, they behave nicely”**

STUART GALBRAITH, KILIMANJARO LIVE

that if Oasis' two nights were indeed “history” then “I guess three is just greedy”.

So what is it about the grounds of Knebworth House, the location of one of the prettiest stately homes in the world, that inspires such fabled moments of noisy, sweaty rock brilliance?

Now celebrating the 40th year since its first ever rock gig - ‘The Bucolic Frolic’ featuring Van Morrison and The Allman Brothers - why have the biggest axemen and women of three generations kept coming back?

One man who should know is Stuart Galbraith, founder of both Kilimanjaro Live and the Sonisphere Festival, which returns to Knebworth this year for the fourth time, headlined by Iron Maiden, Metallica and The Prodigy.

“Knebworth is probably the most iconic rock venue in the whole of the UK,” he tells *Music Week*. “Its history is amazing and once you're there, it's just

gorgeous - with the environment of beautiful parkland. For me that really sets it apart from other big festival sites like Reading and Donington, which are somewhat dusty and muddy affairs - Knebworth just has a much more civilized feel.”

Still, why on earth does this gentrified air fit so well with the kind of ear-splitting riffage more traditionally associated with concrete expanses and hangar-like arenas? “Having been involved in rock festivals since 1980, I can hand-on-heart say that the atmosphere at Knebworth makes it the most laid back rock festival I've ever had the pleasure of being involved in,” says Galbraith.

“Rock festivals can have an edge, there can be tension; we've never had a single problem at Knebworth. It's just a nice place to be. And if you put people in nice places, they behave nicely.”

Henry Lytton-Cobbold is the current occupier of Knebworth House, along with his wife Martha and their family. Henry's bloodline has lived on the Knebworth grounds for over 500 years and he's very proud of the aesthetic wonder and intricate design of Knebworth House. He's also a big fan of very loud rock music.

“I really think we are Britain's biggest and best music venue,” he proudly tells *Music Week*. “We have

### SONISPHERE: BACK WITH A BANG FOR SUMMER 2014



Sonisphere at Knebworth didn't take place in 2012 and 2013, with Kilimanjaro bowing out of a competitive festival landscape. However, the festival has returned in impressive style for 2014, with a heavyweight bill that includes headline turns from Metallica, Iron Maiden and The Prodigy.

"Sonisphere in the UK will only run in the years when we feel we can put together a truly quality bill, and that's exactly what we've got this year," says Kilimanjaro founder Stuart Galbraith (pictured). "That's the ethos we used to have at MCP in the '80s and the '90s; when we ran Monsters Of Rock there were times we said: 'If we can't find the right headliners, we're not going to run.'"

"The headliners we've got at Sonisphere this year are world class, but the bill underneath that is

shaping up gloriously too; bands like Limp Bizkit, Alice In Chains, Deftones, Slayer, Frank Turner, Mastadon... We've even got Chas & Dave in there, who played on the bill with Led Zeppelin in 1979. There's real variety and lots more to announce."

Sonisphere 2014 will take place between July 4 and 6. The fourth time the festival has been held at Knebworth, it forms a key part of the celebrations surrounding its 40 year landmark.

"For our first Sonisphere in 2009, I called Henry and his wife Martha to enquire whether it was possible to do a camping event at Knebworth," says Galbraith, "It was breaking new ground - it was widely believed that it was not possible to do camping there any longer."

"We met with them and the local authorities to work things out, then once we got going with it, it didn't just 'work' - it turned out to be the perfect venue for a modern day camping festival."

the biggest single stage licence in the country. And our 40-year heritage is simply extraordinary."

Proof of just how extraordinary this recent history is will soon be on display within Knebworth's old Jacobean Banqueting Hall. As any good stately home can boast, Knebworth has an in-house archivist preserving collectibles throughout the ages. As such, they have collated and stored every single photo and piece of memorabilia associated with Knebworth's 40 years of classic gigs.

Lytton-Cobbold's parents were the first residents of Knebworth to host rock gigs, and their appreciative son has managed to attend all but one of the ground's concerts since living on the land. Now he and his wife manage the location as a rock venue, dealing with promoters, artists and, crucially, the local council to plan each gig.

Which is all very well, but shouldn't a stately home be concentrating on whatever it is that stately homes are supposed to do? Afternoon tea,



ABOVE A kind of magic: Queen's helicopter flies above a sold-out Knebworth in 1986

pensioner discounts, serene walks around the grounds - that kind of thing?

"As far as whether it's an appropriate thing for a country house like us to put on rock concerts, well, look properly at Knebworth House and tell me it's not a rock'n'roll building," argues Lytton-Cobbold. "It's got bats, fierce dogs, gargoyles; it's full of Gothicism. So in fact I'd argue this is the perfect place to be Britain's capital of classic rock."

If his description of the Ozzy-pleasing surroundings of Knebworth are a little tongue in cheek, other rock credentials of the venue are less smirk-inducing. According to Kilimanjaro's Galbraith, Knebworth's forgiving sound limit makes it a louder venue than you'll find anywhere in London. And the benefits don't stop there.

**CONGRATULATIONS KNEBWORTH**

# 40

# GLORIOUS YEARS!

**LONDON BOROUGH OF RICHMOND**  
**BRITANNIA**  
**ROW PRODUCTIONS**

# PROFILE KNEBWORTH

Says Lytton-Cobbold: "We've got an extraordinary bowl-shaped field, which makes us a venue where everybody can see the bands from anywhere, unlike Hyde Park. It's a lovely setting and really easy to get to - half an hour north of London and very accessible from the North too."

"It's also very easy for us to engineer the sound here. Behind the stage is a massive wood, and because we're in a bowl the reflection of sound is much easier to manage. It's an excellent environment for amplified sound. We make sure the audience get a fantastic listening experience, but also that the neighbours don't get too much of the bass end coming through."

Knebworth has hosted seminal gigs across the decades, with other show-stopping performances coming from the likes of BB King, Genesis, Frank Zappa and - promoted by Kilimanjaro's Galbraith - a storming set from the Red Hot Chili Peppers in 2012.

Its 'Knebworth 90' gig in 1990, a fund-raiser for Nordoff Robbins, hosted Paul McCartney, Pink Floyd, Plant & Page, Elton John and Dire Straits. Yet even for someone who's witnessed almost all of these moments down the ages, Lytton-Cobbold says there's something uniquely special about Sonisphere - both for being a camping event with Knebworth's borders, and for its affable clientele.

"We love the heavier shows that Stuart puts on," he says. "We love all of our audiences, of course, but the metal audience is always a real



**ABOVE** On the wall: A poster for Led Zeppelin's farewell gig in 1979, and the running order for Oasis' first show in August 1996

pleasure to welcome. They fully enjoy the whole festival atmosphere, and that means they really enjoy Knebworth."

Lytton-Cobbold says he's now looking to put on the "defining Knebworth concert of this decade", tipping names such as Foo Fighters and Coldplay as possible future headliners. And as for the greatest gig he's ever seen on his home turf?

"For me, the best show I've witnessed here would have to be the Sunday night of Robbie Williams. In every respect it was the perfect show, regardless of your musical taste."

"He was completely at the top of his game; after all the expectation, all the pressure, he'd done his opening night and he'd done the TV night. He was

## WHY KNEBWORTH IS SPECIAL

Partners celebrate Knebworth's 40th birthday as a rock venue:

"We've been doing concerts at Knebworth since The Pink Floyd event in 1975; actually you could say that concert was the very first Britannia Row event, so we've grown up together in the business of delivering concerts!"

**Brian Grant, MD, Britannia Row**

"Congratulations to Knebworth House on delivering some of the best concerts experienced by many generations over the last 40 years. We are proud to have been working on some very memorable events for over 15 years and hopefully for many more years to come!"

**Andrew Snell, Events Director, Creative Bars**

free to put on the best show in the world. 125,000 people loved every second of it, including me.

"Having said that, I also know where I was stood on that field when Zeppelin played Stairway To Heaven in 1979. Singing along to Oasis was absolutely spellbinding and seeing Ella Fitzgerald was a really magic moment. But Robbie has to be the one to beat. I challenge anybody to top that."

Calling all emerging music acts of Great Britain - those hotly-tipped gonna-bes with an eye on storming Knebworth's main stage one day in the future. You have your orders.

INCREDIBLY PROUD TO HAVE WORKED ON  
MANY GREAT EVENTS AT  
KNEBWORTH HOUSE SINCE 1997

Operating for 20 years, Creative provides exceptional food and drink experiences for festivals, concerts and sporting events of all sizes.

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30 SINGLES/ALBUMS/COMPILATIONS

George Michael's *Symphonica* debuts at No.1 on The Official UK Artist Albums Chart



INCLUDES OFFICIAL  
WEEKLY ITUNES  
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# MusicWeek CHARTS



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# CHARTS UK SINGLES WEEK 12



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

## THE OFFICIAL UK SINGLES CHART

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

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	HIGHEST NEW ENTRY
1	New		<b>DUKE DUMONT FT JAX JONES</b> I Got U <i>Bliss Beys Club/Virgin</i> EMI GBUM71308955 (Arvato)	
2	2	3	<b>ROUTE 94 FT JESS GLYNNE</b> My Love <i>Rinôse</i> G906W1300145 (Arvato)	
3	6	10	<b>JOHN LEGEND</b> All Of Me <i>Columbia</i> USSM1130954 (Arvato)	SALES INCREASE
4	3	18	<b>PHARRELL WILLIAMS</b> Happy <i>RCA</i> US04E1300686 (Arvato) ★	
5	1	2	<b>DVBBS &amp; BORGEOUS FT TINIE TEMPAH</b> Tsunami (Jump) <i>Mos</i> GBCEM1301227 (Fuga)	
6	New		<b>LITTLE MIX</b> Word Up! <i>Syco</i> GBHMU1400002 (Arvato)	
7	5	9	<b>CLEAN BANDIT FT. JESS GLYNNE</b> Rather Be <i>Atlantic</i> GSAHS1300596 (Arvato) ★	
8	7	18	<b>KATY PERRY FT JUICY J</b> Dark Horse <i>Virgin</i> USUM71311296 (Arvato)	
9	4	2	<b>ENRIQUE IGLESIAS FT PITBULL</b> I'm A Freak <i>Republic/Island</i> GBUM71309058 (Arvato)	
10	10	5	<b>SAM SMITH</b> Money On My Mind <i>Capitol</i> GBUM71308252 (Arvato)	
11	17	4	<b>THE CHAINSMOKERS</b> #Selfie <i>Dim Mak/ID</i> USDM31400016 (Arvato)	SALES INCREASE
12	11	5	<b>A GREAT BIG WORLD FT. CHRISTINA AGUILERA</b> Say Something <i>RCA</i> USSM21302290 (Arvato)	
13	New		<b>EXAMPLE</b> Kids Again <i>Epic</i> GBAR1301523 (Arvato)	
14	24	5	<b>AVICII</b> Addicted To You <i>Positiva/PRMD</i> CH3131340085 (Arvato)	SALES INCREASE
15	8	2	<b>FLO RIDA</b> How I Feel <i>Atlantic</i> USAT21304780 (Arvato)	
16	13	4	<b>TIÉSTO</b> Red Lights <i>Virgin</i> C1A111300030 (Arvato)	
17	14	2	<b>CHRISTINA PERRI</b> Human <i>Atlantic</i> USAT21304202 (Arvato)	
18	16	12	<b>PITBULL FT KE\$HA</b> Timber <i>JMR 305/Polo</i> Go Jnds USRC11301695 (Arvato)	
19	Re-entry		<b>HUMAN LEAGUE</b> Don't You Want Me <i>Virgin</i> GBAAA1000461 (Arvato) ★	
20	New		<b>TREY SONGZ</b> Na Na <i>Atlantic</i> USAT21304770 (Arvato)	
21	19	6	<b>DAVID GUETTA FT SKYLAR GREY</b> Shot Me Down <i>Parlophone</i> GB28K1400001 (Arvato)	
22	30	34	<b>ONEREPUBLIC</b> Counting Stars <i>Interscope</i> USUM71301306 (Arvato) ★	SALES INCREASE
23	18	3	<b>COLDPLAY</b> Magic <i>Parlophone</i> GBAE1400220 (Arvato)	
24	15	3	<b>LILY ALLEN</b> Air Balloon <i>Parlophone</i> GBAE1400001 (Arvato)	
25	9	2	<b>PIXIE LOTT</b> Nasty <i>EMI</i> GBUM71309056 (Arvato)	
26	21	8	<b>GORGON CITY FT MNEK</b> Ready For Your Love <i>Virgin</i> GBUM71307023 (Arvato)	
27	23	8	<b>WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA &amp; FRENCH MONTANA</b> Feelin' Myself <i>Interscope</i> USUM71318557 (Arvato)	
28	25	26	<b>AVICII</b> Hey Brother <i>Positiva/PRMD</i> CH3131340084 (Arvato)	
29	22	8	<b>KATY B</b> Crying For No Reason <i>Rinôse/Columbia</i> GBAR1301425 (Arvato)	
30	31	15	<b>IDINA MENZEL</b> Let It Go <i>Walt Disney/UMC</i> USWD11366376 (Arvato)	SALES INCREASE
31	12	2	<b>KYLIE MINOGUE</b> Into The Blue <i>Parlophone</i> GBAE1400086 (Arvato)	
32	29	12	<b>AMERICAN AUTHORS</b> Best Day Of My Life <i>EMI</i> USUM71302187 (Arvato)	
33	20	4	<b>FOXES</b> Let Go For Tonight <i>Sign Of The Times/Epic</i> G5AR1200418 (Arvato)	
34	28	14	<b>BEYONCE FT JAY-Z</b> Drunk In Love <i>Columbia</i> USSM11307800 (Arvato)	
35	26	21	<b>IMAGINE DRAGONS</b> Demons <i>Interscope</i> USUM71201071 (Arvato)	
36	27	6	<b>ZEDD FT HAYLEY WILLIAMS</b> Stay The Night <i>Interscope</i> USUV71302229 (Arvato)	
37	New		<b>LONDON GRAMMAR</b> Hey Now <i>Metal &amp; Dust</i> GBCEM1300088 (Fuga)	
38	37	22	<b>ELLIE GOULDING</b> How Long Will I Love You <i>Foxtrot</i> GBUM71304067 (Arvato)	SALES INCREASE

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	HIGHEST NEW ENTRY
39	34	20	<b>VANCE JOY</b> Riptide <i>Intectious</i> AULI01385760 (PIAS Arvato)	
40	38	19	<b>JASON DERULO</b> Trumpets <i>Warner Brothers</i> USWB11302794 (Arvato)	
41	33	4	<b>PALOMA FAITH</b> Can't Rely On You <i>RCA</i> GB1101300944 (Arvato)	
42	36	10	<b>SHAKIRA FT RIHANNA</b> Can't Remember To Forget You <i>RCA</i> USRC11301790 (Arvato)	
43	New		<b>PAOLO NUTINI</b> Better Man <i>Atlantic</i> GBASH1400043 (Arvato)	
44	32	9	<b>ELLIE GOULDING</b> Goodness Gracious <i>Po'ydor</i> GBUM71304065 (Arvato)	
45	35	7	<b>DI FRESH VS JAY FAY FT MS DYNAMITE</b> Diddy Dibby Sound <i>Mos</i> GBCEM1301043 (Fuga)	
46	44	8	<b>JUSTIN BIEBER FT CHANCE</b> Confident <i>Def Jam</i> USUM71319306 (Arvato)	
47	47	56	<b>BASTILLE</b> Pompeii <i>Virgin</i> GB120120092 (Arvato) ★	
48	52	4	<b>CHASE &amp; STATUS FT ED THOMAS</b> Bik & Blu <i>EMI</i> GBUM71306088 (Arvato)	SALES INCREASE
49	46	29	<b>KATY PERRY</b> Roar <i>Virgin</i> USUM71308669 (Arvato) ★	
50	45	36	<b>AVICII</b> Wake Me Up <i>Positiva/PRMD</i> SEUM71301326 (Arvato) ★2	
51	66	3	<b>THE NEIGHBOURHOOD</b> Sweater Weather <i>Columbia</i> USSM11204647 (Arvato)	HIGHEST CUMBER
52	97	3	<b>HAIM</b> If I Could Change Your Mind <i>Po'ydor</i> GBUM71304659 (Arvato)	
53	New		<b>GEORGE MICHAEL</b> Let Her Down Easy <i>EMI</i> GBUM71308768 (Arvato)	
54	42	14	<b>ONEREPUBLIC &amp; ALESSO</b> If I Lose Myself <i>Interscope</i> USUM71303190 (Arvato)	
55	40	14	<b>BEYONCE XO</b> <i>Calabria</i> USSM11307807 (Arvato)	
56	53	54	<b>PASSENGER</b> Let Her Go <i>Netwerk</i> GBMGN1200012 (Essential) ★	
57	New		<b>SKRILLEX &amp; KILL THE NOISE FT FATMAN SCOOP AND MICHAEL ANGELAKOS</b> Recess <i>Asylum</i> USAT21400799 (Arvato)	
58	41	9	<b>NEON JUNGLE</b> Braveheart <i>RCA</i> GB1101300631 (Arvato)	
59	43	10	<b>T-PAIN FT BOB</b> Up Down (Do This All Day) <i>RCA</i> USRC11301741 (Arvato)	
60	49	25	<b>DISCLOSURE</b> F For You <i>PMR/Island</i> GBUM71302619 (Arvato)	
61	New		<b>THE PRETTY RECKLESS</b> Heaven Knows <i>Cooking Vinyl</i> USZR21353301 (Essential/Praper)	
62	61	15	<b>KRISTEN BELL/AGATHA LEE MONN</b> Do You Want To Build A Snowman <i>Walt Disney</i> USWD11366364 (Arvato)	SALES INCREASE
63	64	24	<b>JAMES BLUNT</b> Bonfire Heart <i>Atlantic/Custard</i> GBASH1300301 (Arvato)	SALES INCREASE
64	63	19	<b>MARTIN GARRIX</b> Animals <i>Positiva</i> NLZ541300457 (Arvato)	
65	50	19	<b>KID INK FT CHRIS BROWN</b> Show Me <i>88 Clmsk/Alumni/RCA</i> USRC11301420 (Arvato)	
66	55	32	<b>ELLIE GOULDING</b> Burn <i>Po'ydor</i> GBUM71300663 (Arvato) ★	
67	48	6	<b>TEGAN &amp; SARA FT LONELY ISLAND</b> Everything Is Awesome <i>Watertower</i> USNLR1300792 (Warner Bros Ent.)	
68	57	21	<b>EMINEM FT RIHANNA</b> The Monster <i>Interscope</i> USUM71314064 (Arvato) ★	
69	54	22	<b>LORDE</b> Royals <i>Virgin</i> NZUM71200031 (Arvato)	
70	New		<b>ANGEL HAZE &amp; SIA</b> Battle Cry <i>Island</i> G5UM71306405 (Arvato)	
71	Re-entry		<b>YG FT. RICH HOMIE QUAN &amp; JEEZY</b> My N***A <i>Def Jam</i> USUM71308285 (Arvato)	
72	70	6	<b>ARCTIC MONKEYS</b> Arabella <i>Domino</i> GBCEL1300365 (PIAS Arvato)	
73	New		<b>NICHOLAS MCDONALD</b> Answerphone <i>RCA</i> GBHMU1400019 (Arvato)	
74	Re-entry		<b>DEMI LOVATO</b> Let It Go <i>Walt Disney/UMC</i> USWD11366344 (Arvato)	
75	68	31	<b>AWOLNATION</b> Sail <i>Red Bull</i> USPSL1000053 (PIAS Arvato)	

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# CHARTS EU AIRPLAY WEEK 12 (Mon 17 - Sun 23 Mar 2014)



## EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Pharrell Williams Happy	RCA	SME 22,834	-1%	1,170	802.56m	-2%
2	2	Imagine Dragons Demons	Polydor	UMG 8,482	+2%	615	515.38m	-4%
3	6	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 15,444	+6%	788	515.20m	+13%
4	4	Klingande Jubel	Klingande	Ind. 9,799	+0%	534	489.15m	-4%
5	5	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 11,464	-4%	712	467.40m	+1%
6	12	Avicii Addicted To You	Virgin EMI	UMG 10,401	+13%	645	450.47m	+27%
7	8	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 8,206	+7%	555	448.46m	+4%
8	3	Avicii Hey Brother	Virgin EMI	UMG 11,273	-8%	857	434.76m	-15%
9	9	Milky Chance Stolen Dance	Pias	Ind. 7,164	+6%	424	422.82m	-1%
10	10	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 12,378	+6%	612	409.16m	+12%
11	7	Pitbull feat. Ke\$ha Timber	Sony Music	SME 11,672	-5%	702	385.66m	-11%
12	11	OneRepublic Counting Stars	Polydor	UMG 8,992	-4%	778	335.66m	-6%
13	13	Mr. Probz Waves	Sony Music	SME 6,985	+18%	440	327.58m	+8%
14	15	Cris Cab Liar Liar	Island Def Jam	UMG 6,726	+7%	414	305.11m	+6%
15	21	Coldplay Magic	Parlophone	WMG 6,620	+30%	681	274.45m	+23%
16	14	Lorde Royals	Virgin Records	UMG 5,856	-8%	665	266.76m	-9%
17	17	Sam Smith Money On My Mind	Capitol Records	UMG 9,142	-1%	571	261.84m	+2%
18	18	James Blunt Heart To Heart	Atlantic	WMG 4,467	-2%	411	256.88m	0%
19	16	One Direction Story Of My Life	Sony Music	SME 5,243	-11%	594	250.70m	-3%
20	24	Lorde Team	Virgin EMI	UMG 5,975	-6%	499	232.58m	+11%
21	23	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 7,015	-4%	465	218.01m	+1%
22	26	Nico & Vinz Am I Wrong	Parlophone Music	WMG 3,700	+18%	291	217.19m	+12%
23	19	Bastille Things We Lost In Th..	Virgin Records	UMG 2,631	-2%	256	210.99m	-10%
24	20	Avicii Wake Me Up	PRMD/Positiva	UMG 5,377	-4%	702	209.33m	-8%
25	25	Sunrise Avenue Lifesaver	Universal Mus..	UMG 1,975	-2%	185	200.18m	-4%
26	22	Passenger Let Her Go	Embassy Of Music	SME 4,984	-2%	777	196.64m	-11%
27	29	Ed Sheeran I See Fire	Universal Music	UMG 3,750	+3%	327	196.35m	+4%
28	39	George Ezra Budapest	Columbia	SME 2,832	+13%	245	182.25m	+14%
29	33	James Blunt Bonfire Heart	Atlantic	WMG 4,027	+4%	511	181.56m	+8%
30	32	Olly Murs Dear Darlin'	Epic	SME 3,777	+3%	451	179.39m	+6%
31	28	Ellie Goulding Burn	Polydor	UMG 5,291	-3%	617	171.69m	-10%
32	34	Katy Perry Roar	Virgin EMI	UMG 5,496	-1%	691	169.28m	+2%
33	30	Bastille Of The Night	Bastille Music	Ind. 5,138	-10%	463	169.14m	-8%
34	43	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 3,906	+2%	560	158.60m	+11%
35	27	Eminem feat. Rihanna The Monster	Universal Music	UMG 6,112	-12%	457	157.64m	-18%
36	36	Pink Just Give Me A Reason	RCA	SME 3,158	+1%	667	156.10m	-4%
37	40	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 4,512	+1%	885	153.74m	0%
38	35	Capital Cities Safe And Sound	Capitol Records	UMG 2,722	-7%	471	153.56m	-7%
39	37	Family Of The Year Hero	Universal	UMG 1,607	-9%	245	152.51m	-5%
40	31	Lily Allen Hard Out Here	Parlophone Music	WMG 3,880	-16%	362	148.91m	-17%
41	41	Tom Odell Another Love	Columbia	SME 2,492	+4%	320	146.42m	-2%
42	44	A Great Big World fe.. Say Something	Epic	SME 6,019	-7%	507	145.50m	+2%
43	50	U2 Invisible	Island	UMG 3,064	-2%	372	141.70m	+11%
44	46	Adel Tawil Liedes	Polydor	UMG 1,414	-8%	130	138.15m	+4%
45	38	U2 Ordinary Love	Island	UMG 3,387	-8%	441	138.12m	-14%
46	48	Imagine Dragons On Top Of The World	Polydor	UMG 2,214	-2%	378	137.11m	+6%
47	42	John Legend All Of Me	Columbia	SME 5,728	+10%	557	135.40m	-9%
48	65	Milow We Must Be Crazy	Homerun	UMG 1,447	-1%	149	133.67m	+33%
49	53	Katy Perry Unconditionally	Virgin EMI	UMG 2,342	-9%	358	128.90m	+10%
50	54	Martin Garrix Animals	News	Ind. 3,112	-8%	315	124.67m	+11%



Pharrell



Shakira



Avicii



Imagine Dragons



Clean Bandit



Klingande

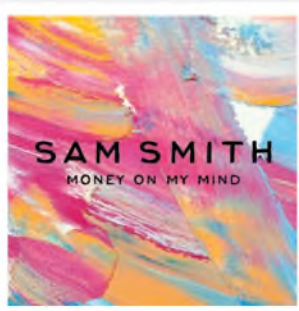
# CHARTS STREAMING - OFFICIAL WEEK 12

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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	CLEAN BANDIT FT JESS GLYNNE Rather Be Atlantic
2	2	PHARRELL WILLIAMS Happy RCA
3	3	KATY PERRY FT JUICY J Dark Horse Virgin
4	6	ROUTE 94 FT JESS GLYNNE My Love Rinse Recordings
5	4	SAM SMITH Money On My Mind Capital
6	17	JOHN LEGEND All Of Me Columbia
7	5	PITBULL FT KESHA Timber 2/Mr 305/Polo Grounds
8	7	BASTILLE Pompeii Virgin
9	9	COLDPLAY Magic Parlophone
10	8	WILL I AM/CYRUS/KHALIFA Feelin' Myself Interscope
11	10	A GREAT BIG WORLD/AGUILERA Say Something RCA
12	11	BEYONCE FT JAYZ Drunk In Love Columbia
13	13	IMAGINE DRAGONS Demons Interscope
14	12	ZEDD FT HAYLEY WILLIAMS Stay The Night Interscope
15	14	VANCE JOY Riptide Infectious Music
16	15	ONEREPUBLIC Counting Stars Interscope
17	16	AVICII Hey Brother Positiva/PRMD
18	18	ARCTIC MONKEYS Do I Wanna Know? Domino Recordings
19	19	GORGON CITY FT MNEK Ready For Your Love Virgin
20	20	LORDE Royals Virgin
21	41	CHAINSMOKERS Selfie Dim Mak
22	22	TIESTO Red Lights Virgin
23	26	IDINA MENZEL Let It Go Walt Disney
24	24	DAVID GUETTA FT SKYLAR GREY Shot Me Down Parlophone
25	21	JASON DERULO Trumpets Warner Bros
26	25	AVICII Wake Me Up Positiva/PRMD
27	29	IMAGINE DRAGONS Radioactive Interscope
28	23	EMINEM FT RIHANNA The Monster Interscope
29	31	PASSENGER Let Her Go Nettwerk
30	28	ELLIE GOULDING Burn Polydor
31	27	SHAKIRA FT RIHANNA Can't Remember To Forget You RCA
32	63	AVICII Addicted To You Positiva/PRMD
33	30	KATY B Crying For No Reason Rinse Recordings
34	35	KATY PERRY Roar Virgin
35	34	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky Columbia
36	32	BEYONCE XO Columbia
37	33	FOXES Let Go For Tonight Sign Of The Times
38	NEW	DUKE DUMONT FT JAX JONES I Got U Blase Bcys Club
39	38	DRAKE FT MAJID JORDAN Hold On We're Going Home Cash Money/Republic Records
40	36	BASTILLE Of The Night Virgin
41	37	KID INK FT CHRIS BROWN Show Me 88 Classic/Alumni/RCA
42	51	AMERICAN AUTHORS Best Day Of My Life EMI
43	39	ROBIN THICKE/TI/PHARRELL Blurred Lines Interscope
44	46	JASON DERULO FT 2 CHAINZ Talk Dirty Warner Bros
45	49	LILY ALLEN Air Balloon Parlophone
46	45	JOHN NEWMAN Love Me Again Island
47	40	ARCTIC MONKEYS R U Mine Domino Recordings
48	48	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness Polydor
49	43	ELLIE GOULDING How Long Will I Love You Polydor
50	200	ENRIQUE IGLESIAS FT PITBULL I'm A Freak Republic Records
51	47	1975 Chocolate Dirty Hit
52	42	LORDE Team Virgin
53	53	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us Macklemore
54	44	ELLIE GOULDING Goodness Gracious Polydor
55	50	MARTIN GARRIX Animals Positiva/Virgin
56	59	IMAGINE DRAGONS On Top Of The World Interscope
57	54	RUDIMENTAL FT ELLA EYRE Waiting All Night Asylum
58	62	ED SHEERAN I See Fire Decca
59	52	DISCLOSURE F For You PMR/Island
60	56	ARCTIC MONKEYS Arabella Domino Recordings
61	57	ARCTIC MONKEYS Why'd You Only Call Me When You're High? Domino Recordings
62	66	JAMES BLUNT Bonfire Heart Atlantic/Custard
63	60	AWOLNATION Sail Red Bull
64	61	ONEREPUBLIC & ALESSO If I Lose Myself Interscope
65	67	NAUGHTY BOY FT SAM SMITH La La La Virgin
66	64	CALVIN HARRIS/ALESSO/HURTS Under Control Columbia
67	58	NEON JUNGLE Braveheart RCA
68	81	NEIGHBOURHOOD Sweater Weather Columbia
69	74	HAIM If I Could Change Your Mind Polydor
70	70	LUMINEERS Ho Hey Decca
71	NEW	KYLIE MINOGUE Into The Blue Parlophone
72	65	FUSE ODG Million Pound Girl (Badder Than Bad) 3 Beat/AATW
73	68	AVICII You Make Me Positiva/PRMD
74	75	CALVIN HARRIS/ELLIE GOULDING I Need Your Love Columbia
75	69	PALOMA FAITH Can't Rely On You RCA



CLIMBER: JOHN LEGEND



CLIMBER: CHAINSMOKERS



NEW: DUKE DUMONT

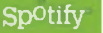


CLIMBER: IMAGINE DRAGONS



NEW: KYLIE

# CHARTS STREAMING – SPOTIFY WEEK 12



## GLOBAL

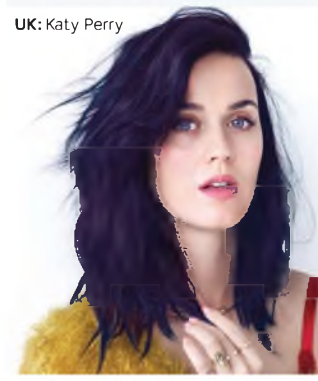
POS	ARTIST/ ALBUM
1	<b>PHARRELL WILLIAMS</b> Happy (From Despicable Me 2)
2	<b>CLEAN BANDIT</b> Rather Be (feat. Jess Glynne)
3	<b>KATY PERRY</b> Dark Horse
4	<b>THE CHAINSMOKERS</b> #SELFIE
5	<b>PITBULL</b> Timber
6	<b>COLDPLAY</b> Magic
7	<b>MR. PROBZ</b> Waves - Robin Schulz Radio Edit
8	<b>ONEREPUBLIC</b> Counting Stars
9	<b>JOHN LEGEND</b> All Of Me
10	<b>IMAGINE DRAGONS</b> Demons
11	<b>JASON DERULO</b> Talk Dirty (feat. 2 Chainz)
12	<b>BASTILLE</b> Pompeii
13	<b>ED SHEERAN</b> I See Fire
14	<b>AVICII</b> Wake Me Up
15	<b>AVICII</b> Hey Brother
16	<b>BEYONCÉ</b> Drunk In Love
17	<b>LORDE</b> Royals
18	<b>SHAKIRA</b> Can't Remember to Forget You
19	<b>EMINEM</b> The Monster
20	<b>LORDE</b> Team

## EUROPE

POS	ARTIST/ ALBUM
1	<b>CLEAN BANDIT</b> Rather Be (feat. Jess Glynne)
2	<b>PHARRELL WILLIAMS</b> Happy (From Despicable Me 2)
3	<b>KATY PERRY</b> Dark Horse
4	<b>THE CHAINSMOKERS</b> #SELFIE
5	<b>MR. PROBZ</b> Waves - Robin Schulz Radio Edit
6	<b>PITBULL</b> Timber
7	<b>ED SHEERAN</b> I See Fire
8	<b>COLDPLAY</b> Magic
9	<b>IMAGINE DRAGONS</b> Demons
10	<b>ONEREPUBLIC</b> Counting Stars
11	<b>JASON DERULO</b> Trumpets
12	<b>AVICII</b> Hey Brother
13	<b>SAM SMITH</b> Money On My Mind
14	<b>SHAKIRA</b> Can't Remember To Forget You
15	<b>JOHN LEGEND</b> All Of Me
16	<b>AVICII</b> Addicted To You
17	<b>AVICII</b> Wake Me Up
18	<b>KLINGANDE</b> Jubel - Radio Edit
19	<b>EMINEM</b> The Monster
20	<b>TIESTO</b> Red Lights

## UK

POS	ARTIST/ ALBUM
1	<b>CLEAN BANDIT</b> Rather Be (feat. Jess Glynne)
2	<b>PHARRELL WILLIAMS</b> Happy (From Despicable Me 2)
3	<b>KATY PERRY</b> Dark Horse
4	<b>ROUTE 94</b> My Love
5	<b>SAM SMITH</b> Money On My Mind
6	<b>PITBULL</b> Timber
7	<b>JOHN LEGEND</b> All Of Me
8	<b>COLDPLAY</b> Magic
9	<b>BASTILLE</b> Pompeii
10	<b>IMAGINE DRAGONS</b> Demons



UK: Katy Perry

## FRANCE

POS	ARTIST/ ALBUM
1	<b>PHARRELL WILLIAMS</b> Happy (From Despicable Me 2)
2	<b>CLEAN BANDIT</b> Rather Be (feat. Jess Glynne)
3	<b>KATY PERRY</b> Dark Horse
4	<b>COLDPLAY</b> Magic
5	<b>INDILA</b> Dernière Danse
6	<b>LONDON GRAMMAR</b> Wasting My Young Years
7	<b>PITBULL</b> Timber
8	<b>ONEREPUBLIC</b> Counting Stars
9	<b>LORDE</b> Royals
10	<b>DAFT PUNK</b> Instant Crush



France: Coldplay

## GERMANY

POS	ARTIST/ ALBUM
1	<b>MR. PROBZ</b> Waves - Robin Schulz Radio Edit
2	<b>CLEAN BANDIT</b> Rather Be (feat. Jess Glynne)
3	<b>NICO &amp; VINZ</b> Am I Wrong
4	<b>KATY PERRY</b> Dark Horse
5	<b>PHARRELL WILLIAMS</b> Happy (From Despicable Me 2)
6	<b>ED SHEERAN</b> I See Fire
7	<b>AVICII</b> Addicted To You
8	<b>SAM SMITH</b> Money On My Mind
9	<b>THE CHAINSMOKERS</b> #SELFIE
10	<b>PITBULL</b> Timber

## NETHERLANDS

POS	ARTIST/ ALBUM
1	<b>CLEAN BANDIT</b> Rather Be (feat. Jess Glynne)
2	<b>KATY PERRY</b> Dark Horse
3	<b>MILKY CHANCE</b> Stolen Dance
4	<b>COLDPLAY</b> Magic
5	<b>JOHN LEGEND</b> All Of Me
6	<b>GEORGE EZRA</b> Budapest
7	<b>PHARRELL WILLIAMS</b> Happy (From Despicable Me 2)
8	<b>AVICII</b> Addicted To You
9	<b>ONEREPUBLIC</b> Counting Stars
10	<b>ED SHEERAN</b> I See Fire

## NORWAY

POS	ARTIST/ ALBUM
1	<b>CLEAN BANDIT</b> Rather Be (feat. Jess Glynne)
2	<b>THE CHAINSMOKERS</b> #SELFIE
3	<b>PHARRELL WILLIAMS</b> Happy (From Despicable Me 2)
4	<b>ED SHEERAN</b> I See Fire
5	<b>MR. PROBZ</b> Waves - Robin Schulz Radio Edit
6	<b>KATY PERRY</b> Dark Horse
7	<b>TIESTO</b> Red Lights
8	<b>JASON DERULO</b> Trumpets
9	<b>KLINGANDE</b> Jubel - Radio Edit
10	<b>KATASTROFE</b> Bleik Og Sur

## SPAIN

POS	ARTIST/ ALBUM
1	<b>PHARRELL WILLIAMS</b> Happy (From Despicable Me 2)
2	<b>CLEAN BANDIT</b> Rather Be (feat. Jess Glynne)
3	<b>PITBULL</b> Timber
4	<b>DAVID BISBAL</b> Diez Mil Maneras
5	<b>KATY PERRY</b> Dark Horse
6	<b>AVICII</b> Hey Brother
7	<b>JASON DERULO</b> Talk Dirty (feat. 2 Chainz)
8	<b>SHAKIRA</b> Can't Remember To Forget You
9	<b>ONEREPUBLIC</b> Counting Stars
10	<b>WISIN</b> Adrenalina

## SWEDEN

POS	ARTIST/ ALBUM
1	<b>ACE WILDER</b> Busy Doin' Nothin'
2	<b>CLEAN BANDIT</b> Rather Be (feat. Jess Glynne)
3	<b>THE CHAINSMOKERS</b> #SELFIE
4	<b>MR. PROBZ</b> Waves - Robin Schulz Radio Edit
5	<b>PHARRELL WILLIAMS</b> Happy (From Despicable Me 2)
6	<b>ED SHEERAN</b> I See Fire
7	<b>SANNA NIELSEN</b> Undo
8	<b>KATY PERRY</b> Dark Horse
9	<b>PANETUZ</b> Efter solsken
10	<b>LINUS SVENNING</b> Broder

## UNITED STATES

POS	ARTIST/ ALBUM
1	<b>PHARRELL WILLIAMS</b> Happy (From Despicable Me 2)
2	<b>KATY PERRY</b> Dark Horse
3	<b>JASON DERULO</b> Talk Dirty (feat. 2 Chainz)
4	<b>JOHN LEGEND</b> All Of Me
5	<b>BASTILLE</b> Pompeii
6	<b>BEYONCÉ</b> Drunk in Love
7	<b>IDINA MENZEL</b> Let It Go
8	<b>THE CHAINSMOKERS</b> #SELFIE
9	<b>ONEREPUBLIC</b> Counting Stars
10	<b>PITBULL</b> Timber



Norway: Chainsmokers



US: John Legend

# CHARTS STREAMING – MUSIC VIDEO WEEK 12



## NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	ROUTE 94 - My Love
2	SAM SMITH - Money On My Mind
3	DUKE DUMONT - I Got U
4	A GREAT BIG WORLD,CHRISTINA AGUILERA - Say Something
5	YG - My Nigga (Remix) (Explicit)
6	AVICII – Addicted To You
7	5 SECONDS OF SUMMER - She Looks So Perfect
8	ZEDD - Stay The Night
9	IGGY AZALEA - Fancy (Explicit)
10	AVICII - Hey Brother (Lyric)
11	GORGON CITY - Ready For Your Love
12	NAUGHTY BOY FT SAM SMITH - La La La
13	LORDE - Royals (US Version)
14	AVICII - Wake Me Up
15	THE VAMPS - Last Night
16	MIKE WILL MADE-IT - 23 (Explicit)
17	IMAGINE DRAGONS – Demons
18	BASTILLE - Pompeii
19	SAM SMITH – Money On My Mind (Lyric)
20	AVICII – Hey Brother

## ITALY

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	ROCCO HUNT - Nu Juorno Buono
3	PITBULL - Timber ft. Ke\$ha
4	SHAKIRA - Can't Remember to Forget You ft. Rihanna
5	STROMAE - Tous Les Mêmes
6	JENNIFER LOPEZ - I Luh Ya Papi (Explicit) ft. French Montana
7	ONEREPUBLIC - Counting Stars
8	FRANCESCO RENGA - Vivendo Adesso
9	IMAGINE DRAGONS - Demons (Official)
10	AVICII - Hey Brother (Lyric)



## WORLDWIDE

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	SHAKIRA - Can't Remember To Forget You ft. Rihanna
3	PITBULL - Timber ft. Ke\$ha
4	KATY PERRY - Roar (Official)
5	ROMEO SANTOS - Propuesta Indecente
6	JENNIFER LOPEZ - I Luh Ya Papi (Explicit) ft. French Montana
7	ONEREPUBLIC - Counting Stars
8	MILEY CYRUS - Wrecking Ball
9	PRINCE ROYCE - Darte Un Beso
10	DEMI LOVATO - Let It Go [Frozen Soundtrack] (Official Video)



## POLAND

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	SHAKIRA - Can't Remember To Forget You ft. Rihanna
3	PITBULL - Timber ft. Ke\$ha
4	AVICII - Addicted To You
5	IMAGINE DRAGONS - Demons (Official)
6	ONEREPUBLIC - Counting Stars
7	JENNIFER LOPEZ - I Luh Ya Papi (Explicit) ft. French Montana
8	KATY PERRY - Roar (Official)
9	BEYONCÉ - Drunk in Love (Explicit) ft. Jay Z
10	AVICII - Wake Me Up (Official Video)



## UK

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	ROUTE 94 - My Love (Official Video) ft. Jess Glynne
3	SHAKIRA - Can't Remember To Forget You ft. Rihanna
4	PITBULL - Timber ft. Ke\$ha
5	JOHN LEGEND - All Of Me
6	BEYONCÉ - Drunk In Love (Explicit) ft. Jay Z
7	WILL.I.AM - Feelin' Myself f. Miley Cyrus, French Montana & Wiz Khalifa
8	KATY PERRY - Roar (Official)
9	ONEREPUBLIC - Counting Stars
10	DUKE DUMONT - I Got U (Official video) ft. Jax Jones



## AUSTRALIA

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	KATY PERRY - Roar (Official)
3	SHAKIRA - Can't Remember To Forget You ft. Rihanna
4	CALVIN HARRIS - Summer (Audio)
5	DEMI LOVATO - Let It Go [Frozen Soundtrack] (Official Video)
6	5 SECONDS OF SUMMER - She Looks So Perfect
7	JENNIFER LOPEZ - I Luh Ya Papi (Explicit) ft. French Montana
8	PITBULL - Timber ft. Ke\$ha
9	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
10	BEYONCÉ - Drunk in Love (Explicit) ft. Jay Z



## FRANCE

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	INDILA - Dernière Danse (Clip Officiel)
3	SHAKIRA - Can't Remember To Forget You ft. Rihanna
4	TEAM BS - Team BS (Clip Officiel)
5	MAÎTRE GIMS - Zombie
6	INDILA - Tourner Dans Le Vide
7	BEYONCÉ - Drunk in Love (Explicit) ft. Jay Z
8	STROMAE - Papaoutai
9	VITAA - Game Over ft. Maître Gims
10	STROMAE - Tous Les Mêmes



## SPAIN

POS	ARTIST/ SINGLE
1	WISIN - Adrenalina ft. Jennifer Lopez, Ricky Martin
2	ROMEO SANTOS - Propuesta Indecente
3	KATY PERRY - Dark Horse (Official) ft. Juicy J
4	SHAKIRA - Can't Remember To Forget You ft. Rihanna
5	JENNIFER LOPEZ - I Luh Ya Papi (Explicit) ft. French Montana
6	PITBULL - Timber ft. Ke\$ha
7	PRINCE ROYCE - Darte Un Beso
8	DAVID BISBAL - Diez Mil Maneras (Pseudo)
9	YANDEL - Moviendo Caderas ft. Daddy Yankee
10	MARC ANTHONY - Vivir Mi Vida

# CHARTS INDIES WEEK 12



## INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



DVBBS

- 1 1 **DVBBS & BORGEIOUS FT TINIE TEMPAH** Tsunami (Jump) / *MoS (Sony DADC UK)*
- 2 13 **LONDON GRAMMAR** Hey Now / *Metal & Dust (Sony DADC UK)*
- 3 2 **VANCE JOY** Riptide / *Infectious (PIAS Arvato)*
- 4 3 **DJ FRESH VS JAY FAY FT MS DYNAMITE** Dibby Dibby Sound / *MoS (Sony DADC UK)*
- 5 5 **PASSENGER** Let Her Go / *Netwerk (Essential/GEM)*
- 6 10 **THE PRETTY RECKLESS** Heaven Knows / *Cooking Vinyl (Essential/Proper)*
- 7 4 **TEGAN & SARA FT LONELY ISLAND** Everything Is Awesome / *Watertower (Warner Bros Ent.)*
- 8 8 **ARCTIC MONKEYS** Arabella / *Domino (PIAS Arvato)*
- 9 7 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 10 9 **STORM QUEEN** Look Right Through / *Defected/MoS (Sony DADC UK)*
- 11 6 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 12 11 **FATBOY SLIM & RIVA STARR FT BEARDYMAN** Eat Sleep Rave Repeat / *Skint (Believe Digital)*
- 13 14 **HANDSOME FAMILY** Far From Any Road / *Loose (PIAS Arvato)*
- 14 12 **LONDON GRAMMAR** Strong / *Metal & Dust (Sony DADC UK)*
- 15 16 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ACA Arvato)*
- 16 19 **PUBLIC ENEMY** Harder Than You Think / *Slam Jamz (Tunecore)*
- 17 20 **DUKE DUMONT FT A\*\*M\*\*E & MNEK** Need U (100%) / *MoS/Blase Bcys Club (Arvato)*
- 18 15 **ARCTIC MONKEYS** R U Mine / *Domino (PIAS Arvato)*
- 19 17 **THE 1975** Chocolate / *Dirty Hit (Ingrooves)*
- 20 RE **WILL FERRILL** Happy / *Will Ferrill (Tunecore)*

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Handsome Family

- 1 1 **HANDSOME FAMILY** Far From Any Road / *Loose (Loose)*
- 2 4 **WILL FERRILL** Happy / *Will Ferrill (Will Ferrill)*
- 3 **JUNGLE** Busy Earnin' / *XL (XL Beggars)*
- 4 7 **YOGSCAST** Moonquest / *Yogscast Studios (Yogscast Studios)*
- 5 NEW **DOMINIC DUNN** The Angel / *AnfieldFM (AnfieldFM)*
- 6 RE **LITTLE SHOES BIG VOICE** Little Things Mean A Lot / *Aardvark Sound (Aardvark Sound)*
- 7 9 **DJ HIT N MIX** There's No Place I'd Rather Be / *DJ Hit N Mix (Ej Hit N Mix)*
- 8 NEW **ZAC BROWN BAND** All Alright / *Southern Ground (Southern Ground)*
- 9 NEW **MEET BROTHERS ANJIAN/AVANTI** Baby Doll / *Super Cassettes (Super Cassettes)*
- 10 12 **JAGS KLIMAX FT SHIN-DCS** Hanji / *ViP (ViP)*
- 11 NEW **MIKE WILL MADE-IT/CYRUS/JUICY** 23 / *Hip Hop Legend (Hip Hop Legend)*
- 12 NEW **MIKE CURB CONGREGATION** Burning Bridges / *Curb (Curb)*
- 13 NEW **ROUTE 94** Tell You Why / *Route 94 (Route 94)*
- 14 NEW **SAMANTHA WHATES** Can't Stop Loving You / *The Most Radicalist Black (The Most Radicalist Black)*
- 15 NEW **BOOM MASTERS** Counting Stars / *Boom Masters (Boom Masters)*
- 16 NEW **FUTURE ISLANDS** Seasons (Waiting On You) / *4AD (XL Beggars)*
- 17 8 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*
- 18 NEW **MELINA CARRY** Human / *Music For A Better World (Music For A Better World)*
- 19 6 **CATFISH & THE BOTTLEMEN** Kathleen / *Communion (Communion)*
- 20 NEW **ZIGGY BONAFIDE** Has Ke Bol / *Hi-Tech (Hi-Tech Music)*



London Grammar Indie Singles (2)



Jungle Indie Singles Breakers (2)



London Grammar Indie Albums (2)



Gazpacho Indie Albums Breakers (2)



Tycho Indie Albums Breakers (3)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW **THE PRETTY RECKLESS** Going To Hell / *Cooking Vinyl (Essential/Proper)*
- 2 3 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 3 1 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 4 NEW **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian (PIAS Arvato)*
- 5 NEW **BELINDA CARLISLE** The Collection / *DMG TV (Sony DADC UK)*
- 6 NEW **REND COLLECTIVE** The Art Of Celebration / *Integrity (Absolute Arvato)*
- 7 NEW **ENGELBERT HUMPERDINCK** Engelbert Calling / *Conehead (Nova Arvato)*
- 8 2 **METRONOMY** Love Letters / *Because (ACA Arvato)*
- 9 12 **SOPHIE ELLIS-BEXTOR** Wanderlust / *EGB's (Essential/Proper)*
- 10 8 **PASSENGER** All The Little Lights / *Netwerk (Essential/Proper)*
- 11 NEW **TAKING BACK SUNDAY** Happiness Is / *Hopeless (PIAS Arvato)*
- 12 11 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS Arvato)*
- 13 15 **ADELE** 21 / *XL (PIAS Arvato)*
- 14 18 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ACA Arvato)*
- 15 4 **ARCHITECTS** Lost Forever/Lost Together / *Epitaph (ACA Arvato)*
- 16 5 **MACKLEMORE & RYAN LEWIS** The Heist / *Macklemore (ACA Arvato)*
- 17 13 **WILD BEASTS** Present Tense / *Domino (PIAS Arvato)*
- 18 17 **YOU ME AT SIX** Cavalier Youth / *BMG Rights (Rov/Arvato)*
- 19 RE **ARCTIC MONKEYS** Favourite Worst Nightmare / *Domino (PIAS Arvato)*
- 20 NEW **FREDDIE GIBBS & MADLIB** Pinata / *Madlib Invasion (Essential/Proper)*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- 1 NEW **FREDDIE GIBBS & MADLIB** Pinata / *Madlib Invasion (Madlib Invasion)*
- 2 NEW **GAZPACHO** Demon / *K Scope (Snapper Music)*
- 3 NEW **TYCHO** Awake / *Ghostly International (Ghostly International)*
- 4 NEW **NATIVES** Indoor War / *Transmission (Transmission)*
- 5 2 **REAL ESTATE** Atlas / *Domino (Domino Recordings)*
- 6 NEW **DEXTERS** Shimmer Gold / *Acid Jazz (Acid Jazz)*
- 7 NEW **CRIPPLED BLACK PHOENIX** White Light Generator / *Cool Green Recordings (Mascot Label Group)*
- 8 NEW **LA DISPUTE** Rooms Of The House / *Big Scary Monsters (Pink Mist)*
- 9 8 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 10 NEW **GOGO PENGUIN** V2.0 / *Gondwana (Gondwana)*
- 11 NEW **FRANCOIS & THE ATLAS MOUNTAINS** Piano Ombre / *Domino (Domino Recordings)*
- 12 NEW **VERMONT** Vermont / *Komopakt (Komopakt)*
- 13 4 **EAGULLS** Eagulls / *Partisan (Partisan)*
- 14 7 **THE FULL ENGLISH** The Full English / *Topic (Topic)*
- 15 NEW **IBIBIO SOUND MACHINE** Ibibio Sound Machine / *Soundway (Soundway)*
- 16 NEW **BLACK LIPS** Underneath The Rainbow / *Vice (Vice)*
- 17 NEW **ELIZA GILKYSOON** The Nocturne Diaries / *Red House (Red House)*
- 18 1 **WITHERED HAND** New Gods / *Fortuna Pop (Fortuna Pop)*
- 19 NEW **CHRISTINE TOBIN** A Thousand Kisses Deep / *Trail Belle (Trail Belle)*
- 20 9 **MARK MOTHERSBAUGH** The Lego Movie - OST / *Watertower (Watertower)*

## War On Drugs



## OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **WAR ON DRUGS** Lost In The Dream *Secretly Canadian*
- 2 New **TAKING BACK SUNDAY** Happiness Is *Hopeless*
- 3 20 **GEORGE MICHAEL** Symphonica *Emi*
- 4 1 **METRONOMY** Love Letters *Because Music*
- 5 2 **ELBOW** The Take Off And Landing Of Everything *Fiction*
- 6 9 **PALOMA FAITH** A Perfect Contradiction *Rca*
- 7 7 **BECK** Morning Phase *Emi*
- 8 New **KYLIE MINOGUE** Kiss Me Once *Parlophone*
- 9 8 **PHARRELL WILLIAMS** Girl *Columbia*
- 10 New **DAVID BOWIE** Reality *Columbia*

THIS LAST ARTIST / ALBUM / LABEL

- 11 14 **LONDON GRAMMAR** If You Wait *Metal & Dust Recordings*
- 12 3 **ARCHITECTS** Lost Forever/Lost Together *Epitaph*
- 13 11 **REAL ESTATE** Atlas *Domino Recordings*
- 14 15 **ARCTIC MONKEYS** Am *Domino Recordings*
- 15 12 **WILD BEASTS** Present Tense *Domino Recordings*
- 16 22 **BASTILLE** Bad Blood *Virgin*
- 17 17 **EAGULLS** Eagulls *Partisan*
- 18 33 **JOHN LEGEND** Love In The Future *Columbia*
- 19 16 **BOMBAY BICYCLE CLUB** So Long See You Tomorrow *Island*
- 20 New **LYLA FOY** Mirrors *The Sky Sub Pop*

# CHARTS iTUNESSINGLES WEEK 12

## UNITED KINGDOM

POS ARTIST/ ALBUM

16/03/2014 - 22/03/2014

- 1 DUKE DUMONT I Got U (feat. Jax Jones)
- 2 ROUTE 94 My Love (feat. Jess Glynne)
- 3 JOHN LEGEND All of Me
- 4 PHARRELL WILLIAMS Happy
- 5 DVBBB, BORGEIOUS Tsunami (Jump)
- 6 LITTLE MIX Word Up!
- 7 CLEAN BANDIT Rather Be
- 8 KATY PERRY Dark Horse (feat. Juicy J)
- 9 ENRIQUE IGLESIAS I'm A Freak
- 10 SAM SMITH Money On My Mind

## DENMARK

POS ARTIST/ ALBUM

17/03/2014 - 23/03/2014

- 1 HEDEGAARD Happy Home
- 2 PHARRELL WILLIAMS Happy
- 3 MR. PROBZ Waves
- 4 MEDINA Jalousi
- 5 BASIM Cliche Love Song
- 6 BO EVERS Fred
- 7 KATY PERRY Dark Horse (feat. Juicy J)
- 8 CLEAN BANDIT Rather Be
- 9 THE CHAINSMOKERS #SELFIE
- 10 TOVE LO Habits

## FRANCE

POS ARTIST/ ALBUM

17/03/2014 - 23/03/2014

- 1 PHARRELL WILLIAMS Happy
- 2 CLEAN BANDIT Rather Be
- 3 INDILA Dernière Danse
- 4 LONDON GRAMMAR Wasting My...
- 5 MILKY CHANCE Stolen Dance
- 6 KATY PERRY Dark Horse (feat. Juicy J)
- 7 AVICII Addicted To You
- 8 KLINGANDE Jubel
- 9 CRIS CAB Liar Liar
- 10 DAFT PUNK Instant Crush

## GERMANY

POS ARTIST/ ALBUM

14/03/2014 - 20/03/2014

- 1 MR. PROBZ Waves
- 2 PHARRELL WILLIAMS Happy
- 3 CLEAN BANDIT Rather Be
- 4 ELAIZA Is It Right
- 5 NICO & VINZ Am I Wrong
- 6 AVICII Addicted To You
- 7 KATY PERRY Juicy J
- 8 REVOLVERHELD Ich Lass Für Dich Das...
- 9 HELENE FISCHER Atemlos Durch Die...
- 10 BASTILLE Of The Night

## ITALY

POS ARTIST/ ALBUM

13/03/2014 - 19/03/2014

- 1 VASCO ROSSI Dannate Nuvole
- 2 PHARRELL WILLIAMS Happy
- 3 CLEAN BANDIT Rather Be
- 4 PNAU, FAUL & WAD AD Changes
- 5 KLINGANDE Jubel
- 6 KATY PERRY Dark Horse (feat. Juicy J)
- 7 ARISA Controvento
- 8 STROMAE Tous Les Mêmes
- 9 COLDPLAY Magic
- 10 GEORGE EZRA Budapest



## NETHERLANDS

POS ARTIST/ ALBUM

14/03/2014 - 20/03/2014

- 1 THE COMMON LINNETS Calm After The...
- 2 CLEAN BANDIT Rather Be
- 3 PHARRELL WILLIAMS Happy
- 4 COLDPLAY Magic
- 5 JOHN LEGEND All Of Me
- 6 KATY PERRY Dark Horse (feat. Juicy J)
- 7 GEORGE EZRA Budapest
- 8 MILKY CHANCE Stolen Dance
- 9 ROUTE 94 My Love (feat. Jess Glynne)
- 10 AVICII Addicted To You

## RUSSIA

POS ARTIST/ ALBUM

17/03/2014 - 23/03/2014

- 1 IMANY You Will Never Know
- 2 PHARRELL WILLIAMS Happy
- 3 IOWA Улыбайся
- 4 SEREBRO Я тебя не отдам
- 5 TATI Шар (feat. Смоки Мо & Баста)
- 6 STROMAE Tous les mêmes
- 7 MARTIN GARRIX Animals
- 8 TIMATI Понты
- 9 НЮША Только
- 10 CAPITAL CITIES Safe and Sound

## SPAIN

POS ARTIST/ ALBUM

17/03/2014 - 23/03/2014

- 1 PHARRELL WILLIAMS Happy
- 2 PNAU, FAUL & WAD AD Changes
- 3 CLEAN BANDIT Rather Be
- 4 BIRDY Wings
- 5 RICKY MARTIN Adrenalina
- 6 KLINGANDE Jubel
- 7 EMILIANA TORRINI Jungle Drum
- 8 COLDPLAY Magic
- 9 DAVID BISBAL Diez Mil Maneras
- 10 AVICII Hey Brother

## SWEDEN

POS ARTIST/ ALBUM

12/03/2014 - 18/03/2014

- 1 DOUG SEEGRS Going Down To The River
- 2 KENT La Belle Epoque
- 3 ACE WILDER Busy Doin' Nothin
- 4 SANNA NIELSEN Undo
- 5 PHARRELL WILLIAMS Happy
- 6 THE CHAINSMOKERS #SELFIE
- 7 ED SHEERAN I See Fire
- 8 CLEAN BANDIT Rather Be
- 9 SKELLEFTEÅ AIK HOCKEY Vi Gör Det igen
- 10 ALCAZAR Blame It On The Disco

## SWITZERLAND

POS ARTIST/ ALBUM

14/03/2014 - 20/03/2014

- 1 PHARRELL WILLIAMS Happy
- 2 MR. PROBZ Waves
- 3 KATY PERRY Dark Horse (feat. Juicy J)
- 4 CLEAN BANDIT Rather Be
- 5 ED SHEERAN I See Fire
- 6 PEGASUS Digital Kids
- 7 AVICII Addicted To You
- 8 PNAU, FAUL & WAD AD Changes
- 9 HELENE FISCHER Atemlos Durch Die...
- 10 COLDPLAY Magic



# CHARTS iTUNES ALBUMS WEEK 12



## UNITED KINGDOM

POS ARTIST/ ALBUM

16/03/2014 - 22/03/2014

- 1 **GEORGE MICHAEL** Symphonica
- 2 **KYLIE MINOGUE** Kiss Me Once
- 3 **JOHN LEGEND** Love In the Future
- 4 **VARIOUS** Now That's...Running 2014
- 5 **PHARRELL WILLIAMS** G I R L
- 6 **VARIOUS** Now That's What I Call Feel...
- 7 **SKRILLEX** Recess
- 8 **ELBOW** The Take Off And Landing of ...
- 9 **VARIOUS** Joey Essex Presents Essex...
- 10 **PALOMA FAITH** A Perfect Contradiction

## DENMARK

POS ARTIST/ ALBUM

17/03/2014 - 23/03/2014

- 1 **VARIOUS ARTISTS** MGP 2014
- 2 **MEDINA** Tæt På (Live)
- 3 **GEORGE MICHAEL** Symphonica (Deluxe)
- 4 **MØ** No Mythologies to Follow
- 5 **5 SECONDS OF SUMMER** She Looks So...
- 6 **PHARRELL WILLIAMS** G I R L
- 7 **VARIOUS ARTISTS** More Music 8
- 8 **RASMUS SEEBACH** Ingen Kan Love Dig...
- 9 **MONICA...** Waltz for Debby
- 10 **SKRILLEX** Recess

## FRANCE

POS ARTIST/ ALBUM

17/03/2014 - 23/03/2014

- 1 **SHAKA POK** The White Pixel Ape
- 2 **PHARRELL WILLIAMS** G I R L
- 3 **LES ENFOIRÉS** Bon Anniversaire Les...
- 4 **STROMAE** Racine Carrée
- 5 **INDILA** Mini World
- 6 **JUL** Dans Ma Paranoïa
- 7 **LONDON GRAMMAR** If You Wait
- 8 **METRONOMY** Love Letters
- 9 **KYLIE MINOGUE** Kiss Me Once
- 10 **DAFT PUNK** Random Access Memories

## GERMANY

POS ARTIST/ ALBUM

14/03/2014 - 20/03/2014

- 1 **FARID BANG** Killa
- 2 **UNHEILIG** Alles Hat Seine Zeit
- 3 **HELENE FISCHER** Farbenspiel
- 4 **PHARRELL WILLIAMS** G I R L
- 5 **GEORGE MICHAEL** Symphonica
- 6 **VA** The Dome, Vol. 69
- 7 **SKRILLEX** Recess
- 8 **RAF CAMORA, CHAKUZA** Zodiac
- 9 **THIRTY SECONDS TO MARS** Love Lust...
- 10 **VA** Best of 2014 - Frühlingshits

## ITALY

POS ARTIST/ ALBUM

13/03/2014 - 19/03/2014

- 1 **PHARRELL WILLIAMS** G I R L
- 2 **FRANCESCO RENGA** Tempo reale
- 3 **GEORGE MICHAEL** Symphonica
- 4 **COLDPLAY** Ghost Stories
- 5 **DELETERIO** Dadaismo
- 6 **AFTERHOURS** Hai Paura Del Buio?
- 7 **STROMAE** Racine Carrée
- 8 **VA** Hit Mania Champions 2014
- 9 **LIGABUE** Mondovisione
- 10 **ROBY FACCHINETTI** Ma Che Vita La Mia



## NETHERLANDS

POS ARTIST/ ALBUM

14/03/2014 - 20/03/2014

- 1 **ANOUK** Live At Symphonica In Rosso
- 2 **PHARRELL WILLIAMS** G I R L
- 3 **VA** 538 Hitzone 68
- 4 **VA** 538 Dance Smash 2014, Vol. 1
- 5 **JACQUELINE GOVAERT** Songs To Soothe
- 6 **GEORGE MICHAEL** Symphonica
- 7 **STROMAE** Racine Carrée
- 8 **ELBOW** The Take Off And Landing of ...
- 9 **BEYONCÉ** BEYONCÉ
- 10 **BLAUDZUN** Promises Of No Man's Land

## RUSSIA

POS ARTIST/ ALBUM

17/03/2014 - 23/03/2014

- 1 **SLIM** Лото 33
- 2 **SKRILLEX** Recess
- 3 **THIRTY SECONDS TO MARS** Love Lust Faith...
- 4 **ГРИГОРИЙ ЛЕПС** Гангстер №1
- 5 **GEORGE MICHAEL** Symphonica
- 6 **PHARRELL WILLIAMS** G I R L
- 7 **TATI** Tati
- 8 **СПЛИН** Резонанс, Часть 1
- 9 **KYLIE MINOGUE** Kiss Me Once
- 10 **THE PRETTY RECKLESS** Going to Hell

## SPAIN

POS ARTIST/ ALBUM

17/03/2014 - 23/03/2014

- 1 **DAVID BISBAL** Tú y Yo
- 2 **MARÍA PARRADO** María Parrado
- 3 **DAVID BARRULL** Sueños Cumplidos
- 4 **ROMEO SANTOS** Fórmula, Vol. 2
- 5 **ENRIQUE IGLESIAS** SEX AND LOVE
- 6 **FITO Y FITIPALDIS** Fito Y Fitipaldis...
- 7 **KYLIE MINOGUE** Kiss Me Once
- 8 **GEORGE MICHAEL** Symphonica
- 9 **MALÚ** Sí
- 10 **ELS AMICS DE LES ARTS** Només D'Entrar...

## SWEDEN

POS ARTIST/ ALBUM

12/03/2014 - 18/03/2014

- 1 **TAKIDA** All Turns Red
- 2 **VA** Melodifestivalen 2014
- 3 **VA** Absolute Workout 2014
- 4 **5 SECONDS OF SUMMER** She Looks So...
- 5 **BEYONCÉ** BEYONCÉ
- 6 **PHARRELL WILLIAMS** G I R L
- 7 **COLDPLAY** Ghost Stories
- 8 **PINK PISTOLS** I Am Somebody EP
- 9 **ACE WILDER** Busy Doin' Nothin' - EP
- 10 **KYLIE MINOGUE** Kiss Me Once

## SWITZERLAND

POS ARTIST/ ALBUM

14/03/2014 - 20/03/2014

- 1 **FARID BANG** Killa
- 2 **PEGASUS** Love & Gunfire
- 3 **LES ENFOIRÉS** Bon Anniversaire Les...
- 4 **PHARRELL WILLIAMS** G I R L
- 5 **UNHEILIG** Alles Hat Seine Zeit...
- 6 **SKRILLEX** Recess
- 7 **GEORGE MICHAEL** Symphonica
- 8 **HELENE FISCHER** Farbenspiel
- 9 **KYLIE MINOGUE** Kiss Me Once
- 10 **JAMES BLUNT** Moon Landing

# CHARTS ANALYSIS WEEK 12



## 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

- **5 SECONDS OF SUMMER** *She Looks So Perfect* (Capitol)
- **FAUL & WAD AD VS PNAU** *Changes* (Relentless)
- **MARTIN GARRIX & JAY HARDWAY** *Wizard* (Positiva/Virgin)
- **TUJAMO & PLASTIK FUNK FEAT. SNEAKBO** *DR Who* (3 Beat/AATW)
- **DANSSON & MARLON HOFFSTADT** *Shake That* (Parlophone)
- **CHRISTINA MARIE** *Everlong* (UMTV)
- **SALLY BARKER** *To Love Somebody* (UMTV)
- **ELBOW** *One Day Like This* (Fiction)
- **JASON DERULO** *Stupid Love* (Warner Bros)
- **RUN DMC** *It's Tricky* (Arista)
- **CHRIS BROWN FEAT. LIL WAYNE** *Loyal* (RCA)
- **JASON DERULO FEAT. 2 CHAINZ** *Talk Dirty* (Warner Bros)
- **THE VAMPS** *Wild Heart* (EMI)
- **5 SECONDS OF SUMMER** *Heartache On The Big Screen* (Capitol)
- **GARY BARLOW** *Let Me Go* (Polydor)

### UK ARTIST ALBUMS CHART

- **SAM BAILEY** *The Power Of Love* (Syco)
- **WILKO JOHNSON/ROGER DALTRY** *Going Back Home* (Chess)
- **MY CHEMICAL ROMANCE** *May Death Never Stop You* (Reprise)
- **SHAKIRA** *Shakira* (RCA)
- **ELTON JOHN** *Goodbye Yellow Brick Road* (Mercury)
- **FOSTER THE PEOPLE** *Supermodel* (Columbia)
- **JIMI GOODWIN** *Odludek* (Heavenly)
- **BETH HART & JOE BONAMASSA** *Live In Amsterdam* (Provogue)
- **MAGNUM** *Escape From The Shadow Garden* (Steamhammer)
- **TOSELAND** *Renegade* (52 Music)
- **HOLD STEADY** *Teeth Dreams* (Washington Square)
- **TONY BENNETT** *The Classics* (Columbia/Legacy Recordings)
- **STATUS QUO** *Piledriver* (Mercury)
- **FUTURE ISLANDS** *Singles* (4AD)
- **ASIA** *Gravitas* (Frontiers)
- **ABAB** *Gold – Greatest Hits* (Polydor)
- **MILES DAVIS** *Miles At The Fillmore* (Columbia/Legacy Recordings)
- **KATE BUSH** *The Whole Story* (Parlophone)
- **AVICII** *True – Avicii By Avicii* (Virgin)
- **EVERLY BROTHERS** *The Very Best Of* (Rhino)
- **LIARS** *Mess* (Mute)
- **RICK ROSS** *Mastermind* (Def Jam)
- **BARD JUNGR** *Hard Rain – The Songs Of Bob Dylan* (Kristolyn)

## SINGLES

■ BY ALAN JONES

Australian band 5 Seconds Of Summer supported One Direction on their tour last year, and are set to smash their way to the top of the chart with their debut hit *She Looks So Perfect* outselling everything else by a margin of more than three to one in Tuesday's midweek sales flashes.

They are set to dethrone Duke Dumont - almost a year after storming to No.1 with his debut hit *Need U* (100%), Dumont's follow-up *I Got U* repeated the feat last Sunday - but even more emphatically, with first week sales of 112,082. That's 21.59% higher than the 92,179 copies that *Need U* (100%) sold on its introductory foray. *I Got U* features Jax Jones, who is the first signing to Dumont's own Blase Boys Club label. Both Dumont tracks will appear on his yet to named album, which is expected later this year.

While the previous week's dance sensation, *Tsunami* (Jump) dived 1-5 (39,455 sales) on Sunday, the No.1 from the week



before - Route 94's *My Love* (feat. Jess Glynne) - is made of sterner stuff and held at No.2 (55,043 sales). Meanwhile, *All Of Me* increased sales for the eighth week in a row, and reaches a new peak for the fourth straight week for John Legend, jumping 6-3 (44,125 sales) to become his highest charting hit.

You can't keep a good song down, and Larry Blackmon's classic *Word Up!* became a Top

20 hit for the fourth time, debuting at No.6 (36,758 sales) for Little Mix. A No.3 hit for Blackmon's band Cameo in 1986, the song returned to the chart in 1994, reaching No.8 in a rock version by Gun, and was given an urban edge by Spice Girl Mel B reaching No.14 in 1999. X Factor 2011 winners Little Mix's version is a charity single benefitting the biennial Sport Relief event which took place last weekend.

Singles in the Top 10 not mentioned elsewhere: Pharrell Williams' *Happy* dipped 3-4 (39,495 sales), Clean Bandit's *Rather Be* (feat. Jess Glynne) fell 5-7 (35,130 sales), Katy Perry's *Dark Horse* (feat. Juicy J) descended 7-8 (32,159 sales) and Sam Smith's *Money On My Mind* held at No.10 (23,094 sales).

The Human League's *Don't You Want Me* returns to the chart at No.19 (14,511 sales) after a social media campaign by fans of Scottish Premiership football team Aberdeen, who ended a 19 year trophy drought to raise the Scottish league Cup the weekend before last.

With seven Top 10 hits under his belt, Example had to settle for a No.13 debut/peak for *All The Wrong Places*, the first single from his upcoming fourth album, *Live Life Living* last September. Follow-up *Kids Again* also debuts at No.13 this week, on sales of 18,141 - 475 fewer than *All The Wrong Places*.

Overall singles sales were down 939 - 0.03% week-on-week at 2,841,339 - 15.59% below same week 2013 sales of 3,366,121.

## ALBUMS

■ BY ALAN JONES

The battle to be No.1 on Mother's Day looks like being resolved in favour of pregnant mother of two and reigning X Factor champion Sam Bailey, whose debut album *The Power Of Love* sprinted to a 33.92% lead over *Going Back Home* - the unlikely collaboration between Wilko Johnson and Roger Daltrey and its nearest challenger - in Tuesday's sales flashes.

Last weekend, Kylie Minogue was hoping for the sixth No.1 album of her career but instead George Michael racked up the ninth No.1 of his career, debuting in pole position with *Symphonica* on sales of 49,989 copies.

The two veterans - Michael is now 50, and Minogue is 45 - led the biggest intake of the year, which saw 13 albums debut inside the Top 40, five of them in the Top 10.

Recorded during the tour of the same name in 2011 and 2012, *Symphonica* showcases Michael's vocals against an orchestral background, and includes both re-imagined versions of his own



classics - including *A Different Corner*, *You Have Been Loved* and *Cowboys & Angels* - plus his interpretations of *My Baby Just Cares For Me*, *Feelin' Good* and the Terence Trent D'Arby cover *Let Her Down Easy*, which simultaneously entered the singles chart at No.53 (4,654 sales).

Not as mighty as Aphrodite, her last studio album of new material, which debuted at No.1 for Kylie Minogue in 2010 on sales of 79,152 nor as popular as her 2012 remakes set *The Abbey*

Road Sessions, which opened on sales of 37,556 copies at No.2, the Australian's new album *Kiss Me Once* sold 29,251 copies last week to debut at No.1. *Kiss Me Once* is her 15th Top 10 album, a tally exceeded among female solo artists only by Madonna, who has 20.

Runner-up to Sam Bailey on the 10th season of *The X Factor*, 17 year old Nicholas McDonald debuted at No.6 (11,299 sales) with his first album, *In The Arms Of An Angel*. It also spawns

McDonald's first chart single, *Answerphone* (No.73, 2,802 sales). McDonald opens more strongly in his native Scotland, where *In The Arms Of An Angel* is No.1, and *Answerphone* is No.28.

American hard rock quartet The Pretty Reckless debuted at No.8 (9,693 sales) with *Going To Hell*. It is the follow-up to their 2010 opener, *Light Me Up*, which debuted and peaked at No.6, on sales of 11,916 copies.

Former Westlife star Kian Egan made his solo debut with *Home* (No.9, 8,537 sales), which comprises entirely of covers of modern (21st century) songs by American country and rock acts.

Elsewhere in the Top 10, Pharrell Williams' *Girl* held at No.3 (18,440 sales), Paloma Faith's *A Perfect Contradiction* slipped 2-4 (16,295 sales), Elbow's *The Take Off And Landing Of Everything* slid 1-5 (16,203 sales), John Legend's *Love In The Future* fell 6-7 (10,067 sales) and London Grammar's *If You Wait* descended 9-10 (7,216 sales).

Overall album sales were up 4.84% week-on-week at 1,360,022 - 10.75% below same week 2013 sales of 1,523,826.

**CHARTS CLUB** WEEK 12

» Club charts are available on **MusicWeek.com** every Friday

**UPFRONT CLUB TOP 40**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	12	12	DUKE DUMONT FEAT. JAX JONES I Got U / <i>Blasé Bcys Club/Virgin/EMI</i>
2	5	7	MARTIN GARRIX & JAY HARDWAY Wizard / <i>Positiva</i>
3	9	5	LONDON GRAMMAR Hey Now / <i>Metal &amp; Dust</i>
4	18	3	DOMINIQUE YOUNG UNIQUE Throw It Down / <i>Epic</i>
5	21	2	ARIANA & THE ROSE In Your Bed / <i>Poakiebird</i>
6	14	4	R3HAB & NERVO & UMMET OZCAN Revolution / <i>3 Beat</i>
7	10	5	VENSUN (DAVID VENDETTA & SYLVIA TOSUN) The Dragon Flies / <i>Sea To Sun</i>
8	20	9	SHOWTEK & JUSTIN PRIME... Cannonball (Earthquake) / <i>Polydor/Spinnin'</i>
9	22	4	KASKADE & PROJECT 46 Last Chance / <i>Ultra</i>
10	15	4	FELIX LEITER FEAT. PENNY FOSTER Paradise / <i>Mutants</i>
11	13	6	KLINGANDE Jubel / <i>One More Tune</i>
12	25	2	LOLO Gangsters / <i>Island</i>
13	NEW	1	AVICII Addicted To You / <i>PRMD/Positiva</i>
14	26	2	CHASE & STATUS FEAT. ED THOMAS Blk + Blu / <i>virgin/EMI</i>
15	35	4	KAMALIYA Never Want Hurt You (Prince Igor) / <i>AATW</i>
16	1	9	EXAMPLE Kids Again / <i>Epic</i>
17	NEW	1	NABIHA Bang The Drum / <i>Disco Wax</i>
18	NEW	1	JOHN NEWMAN Out Of My Head / <i>Island</i>
19	23	2	JAKWOB FEAT. TIFFANI JUNO Somebody New / <i>Digital Soundbcsy</i>
20	38	2	STYLE OF EYE Kids / <i>RCA</i>
21	28	5	ZINC Show Me / <i>Rinse</i>
22	4	5	FEDDE LE GRAND & DI-RECT Where We Belong / <i>Polydor</i>
23	NEW	1	THE CHAINSMOKERS #Selfie / <i>Dim Mak/ID</i>
24	29	3	GARETH EMERY FEAT. BO BRICE U / <i>Garuda</i>
25	2	11	PAUL WOOLFORD Untitled (Call Out Your Name) / <i>Relentless</i>
26	33	2	ELLIE GOULDING Goodness Gracious / <i>Polydor</i>
27	37	3	TUBE & BERGER FEAT. JULIET SIKORA Come On Now (Set It Off) / <i>tfr</i>
28	NEW	1	SIGMA Nobody To Love / <i>AATW</i>
29	17	7	DAVID GUETTA FEAT. SKYLAR GREY Shot Me Down / <i>Jack Back/Parlphone</i>
30	16	6	KYLIE Into The Blue / <i>Parlphone</i>
31	3	9	FAUL & WAD AD VS. PNAU Changes / <i>Relentless</i>
32	NEW	1	MARK WELLS I Love You / <i>tfr</i>
33	NEW	1	BRASSTOOTH Pleasure 2014 / <i>White Label</i>
34	40	4	MARK BRICKMAN Deep Disco (Ep) / <i>Rambunktious</i>
35	27	7	DISCLOSURE FEAT. MARY J. BLIGE F For You / <i>PMR/Island</i>
36	NEW	1	AFROJACK FEAT. WRABEL Ten Feet Tall / <i>Pm Am/Island</i>
37	19	6	ZEDD FEAT. HAYLIE WILLIAMS Stay The Night / <i>Polydor</i>
38	RE	10	ROUTE 94 FEAT. JESS GLYNNE My Love / <i>Rinse/Virgin/EMI</i>
39	30	11	DVBBS & BORGEIOUS FEAT. TINIE TEMPAH Tsunami (Jump) / <i>MoS</i>
40	NEW	1	MATT SETTIMELLI PRESENTS MIAMI FETISH RESORT Hold Us Down / <i>Transmission</i>

**COMMERCIAL POP TOP 30**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	4	LITTLE MIX Word Up! / <i>Syco</i>
2	17	2	DOMINIQUE YOUNG UNIQUE Throw It Down / <i>Epic</i>
3	11	4	MARTIN GARRIX & JAY HARDWAY Wizard / <i>Positiva</i>
4	8	4	BEYONCE Blow / <i>Columbia</i>
5	22	2	ARIANA & THE ROSE In Your Bed / <i>Poakiebird</i>
6	12	3	MILEY CYRUS VS. CEDRIC GÉRAVIS Adore You / <i>RCA</i>
7	14	2	THE SATURDAYS Not Giving Up / <i>Polydor</i>
8	13	4	R3HAB & NERVO & UMMET OZCAN Revolution / <i>3 Beat</i>
9	19	2	LONDON GRAMMAR Hey Now / <i>Metal &amp; Dust</i>
10	1	5	KATY PERRY FEAT. JUICY J Dark Horse / <i>Virgin/EMI</i>
11	26	2	LOLO Gangsters / <i>Island</i>
12	20	2	LEMON Party Money / <i>Wes14</i>
13	25	2	GARETH EMERY FEAT. BO BRICE U / <i>Garuda</i>
14	NEW	1	AVICII Addicted To You / <i>PRMD/Positiva</i>
15	18	3	ELLIE GOULDING Goodness Gracious / <i>Polydor</i>
16	2	4	EXAMPLE Kids Again / <i>Epic</i>
17	29	11	DUKE DUMONT FEAT. JAX JONES I Got U / <i>Blasé Bcys Club/Virgin/EMI</i>
18	NEW	1	CHRISTINA PERRI Human / <i>Atlantic</i>
19	21	2	KASKADE & PROJECT 46 Last Chance / <i>Ultra</i>
20	28	2	ZINC Show Me / <i>Rinse</i>
21	NEW	1	AFROJACK FEAT. WRABEL Ten Feet Tall / <i>Pm Am/Island</i>
22	16	6	DAVID GUETTA FEAT. SKYLAR GREY Shot Me Down / <i>Jack Back/Parlphone</i>
23	15	6	KYLIE Into The Blue / <i>Parlphone</i>
24	NEW	1	THE CHAINSMOKERS #Selfie / <i>Dim Mak/Island Dance</i>
25	23	2	IGGY AZALEA FEAT. CHARLI XCX Fancy / <i>Virgin/EMI</i>
26	5	5	ENRIQUE IGLESIAS FEAT. PITBULL I'm A Freak / <i>Island</i>
27	NEW	1	A GREAT BIG WORLD FEAT. CHRISTINA AGUILERA Say Something / <i>RCA</i>
28	NEW	1	DJ SNAKE & LIL' JON Turn Down For What / <i>Columbia</i>
29	NEW	1	JOHN NEWMAN Out Of My Head / <i>Island</i>
30	NEW	1	NABIHA Bang The Drum / <i>Disco Wax</i>

**UPFRONT** Duke Dumont

**COMMERCIAL POP**

**URBAN**

**Dumont returns to Upfront summit****ANALYSIS**

■ BY ALAN JONES

No.1 on both the Upfront and Commercial Pop charts just seven weeks ago, Duke Dumont's I Got U (feat. Jax Jones) makes an emphatic return to the top of the former this week, dashing 12-1, while also jumping 29-17 on the Pop chart. The follow-up to Duke Dumont's 2013 monster Need U (100%), its return to the Upfront apex coincides with its debut atop the Official Charts Company sales chart and is

largely to do with the unleashing of a phalanx of new mixes. When it first went to No.1, I Got U was only serviced to DJs in its original mix but mixes by Tensnake and High Contrast started to turn it around, and even more recently serviced mixes by MK, Jonas Rathman and Bondax finished the job.

On the Commercial Pop chart, Dominique Young Unique's excellent Throw It Down soars 17-2 but cannot deny Little Mix from collecting their sixth No.1 in all, and second of 2014, with Word Up!. Mixed

by The Alias, Word Up! arrives at the summit just eight weeks after Little Me. The X Factor 2011 winners also topped the list with Wings (August 2012), DNA (November 2012), How Ya Doin' (feat. Missy Elliott, May 2013) and Move (November 2013).

Australian rapper Iggy Azalea remains atop the Urban chart with Fancy but Nabiha is closing in, with Bang The Drum leaping 5-2, while also vaulting 68-17 Upfront and debuting at No.30 on the Commercial Pop chart with suitably adapted mixes.

**URBAN TOP 30**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	6	IGGY AZALEA FEAT. CHARLI XCX Fancy / <i>Virgin/EMI</i>
2	5	5	NABIHA Bang The Drum / <i>Disco Wax</i>
3	2	5	GHEITS Rebel / <i>Disrupt</i>
4	3	7	BEYONCE Blow / <i>Columbia</i>
5	11	5	LITTLE MIX Word Up! / <i>Syco</i>
6	4	9	TUJAMO & PLASTIC FUNK FEAT. SNEAKBO Dr Who / <i>3 Beat</i>
7	13	4	MARIAH CAREY You're Mine (Eternal) / <i>Def Jam/Island</i>
8	7	10	BRASSTOOTH Pleasure 2014 / <i>White Label</i>
9	8	8	MERIDIAN DAN German Whip / <i>PMR/Virgin</i>
10	6	10	SHOW N PROVE FEAT. SHAKKA If Only / <i>AATW</i>
11	17	9	DJ SNAKE & LIL' JON Turn Down For What / <i>Columbia</i>
12	12	3	KID INK Money And The Power / <i>Epic</i>
13	10	8	SEAN PAUL FEAT. KONSHEANS Want Dem All / <i>Vp/Atlantic</i>
14	24	3	ALOE BLACC The Man / <i>Interscope</i>
15	26	2	DOMINIQUE YOUNG UNIQUE Throw It Down / <i>Epic</i>
16	NEW	1	FUSE ODG FEAT SEAN PAUL Dangerous Love / <i>3 Beat/AATW</i>
17	14	3	KAMALIYA Never Wanna Hurt You / <i>All Around The World</i>
18	15	9	MAX MARSHALL Your Love Is Like / <i>Fudge</i>
19	9	6	WHYTEPATCH FEAT. ANDRIAH ARRINDELL See You Dance, Dance / <i>Atrc/japa</i>
20	25	2	AFRIKAN BOY Dear Mama / <i>Yam</i>
21	NEW	1	SIGMA Nobody To Love / <i>AATW</i>
22	16	14	STYLO G Move Back / <i>3 Beat</i>
23	21	4	RUDIMENTAL FEAT. BECKY HILL Powerless / <i>Asylum</i>
24	20	4	JASON DERULO Stupid Love / <i>Warner Bros.</i>
25	22	2	FUTURE FEAT. PHARRELL, PUSHA T & CASINO Move That Dope / <i>Freebandz/Epic</i>
26	NEW	1	M.O. For A Minute / <i>Operator</i>
27	23	13	WILL.I.AM Feeling Myself / <i>Interscope</i>
28	19	10	TINIE TEMPAH FEAT. LABRINTH Lover Not A Fighter / <i>Parlphone</i>
29	18	15	BUSTA RHYMES FEAT. Q-TIP... Thank You / <i>Cash Money/Republic</i>
30	28	5	KELLY PEPPER Drop The Bomb / <i>Grimm</i>

**COOL CUTS TOP 20**

POS	ARTIST / TRACK
1	CALVIN HARRIS Summer
2	CHAINSMOKERS Selfie
3	SIGMA Nobody To Love
4	SECOND CITY I Wanna Feel
5	ARLISSA You're Not Alone
6	DAVID GUETTA & SHOWTEK FT VASSY Bad
7	FREEMASONS FT JOEL EDWARDS U Drive Me Crazy
8	ERIC PRYDZ Liberate
9	BOOKA SHADE FT FRITZ Crossing Borders
10	CHICANE No More I Sleep
11	ZEDD FT MATHEW KOMA & MYRIAM BRYANT Find You
12	UMMET OZCAN Raise Your Hands
13	YOGI FT PUSHA T Burial
14	LAZY RICH & SPECIAL FEATURES Beginning Of The World
15	MR PROBS Waves
16	ROUTE 94 Fly 4 Life
17	FEDDE LE GRAND & DI-RECT Where We Belong
18	REDLIGHT 36
19	WALDEN Toranian
20	NAPT Come On Surrender



# INDUSTRY EVENTS DATES FOR YOUR DIARY

# April 3

Artist and Manager Awards, The Troxy London

Robbie Williams will attend the third incarnation of the event as Guest of Honour. The singer will be awarded with the Artists' Artist Award for his "outstanding creative output, innovative business models and support for artist rights"



## April

**3**  
Artist and Manager Awards  
The Troxy, London  
[amawards.org](http://amawards.org)

**6**  
MUSEXPO  
Hollywood Roosevelt Hotel,  
Los Angeles  
[musexpo.net](http://musexpo.net)

**11**  
Brighton Music Conference  
Various venues,  
Brighton  
[brightonmusicconference.co.uk](http://brightonmusicconference.co.uk)

**12**  
LEME  
Rich Mix,  
Shoreditch  
[londonelectronicmusicevent.com](http://londonelectronicmusicevent.com)

**24**  
Music Week Awards 2014  
The Brewery,  
London  
[musicweekawards.com](http://musicweekawards.com)

**30**  
AIM's Music Connected  
Glaziers Hall,  
London  
[musicindie.com](http://musicindie.com)

**May**  
**1-3**  
Liverpool Sound City  
Various locations,  
Liverpool  
[liverpoolsoundcity.co.uk](http://liverpoolsoundcity.co.uk)

**1**  
BVA Awards  
Old Billingsgate,  
London  
[bva.org.uk](http://bva.org.uk)



## Label Services Special - 18/04

Independent labels have more options than ever before when it comes to choosing a services partner for release. But who's offering what – and how have recent entries into the business by major record companies affected the market? Music Week investigates in a special feature on April 18.

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

# PRODUCT KEY RELEASES



▶ BAND OF SKULLS *Himalayan* 31.03



▶ ARC IRIS *Arc Iris* 31.03

## MARCH 31

### SINGLES

- ALOE BLACC *The Man* (Polydor)
- BROODS *Broods Ep* (Polydor)
- COLBIE CAILLAT *Hold On* (Universal Republic)
- J COLE *She Knows* (Rca)
- GOSSLING *Harvest Of Gold Ep* (Polydor)
- GOTSOME FT THE GET ALONG GANG *Bassline* (DetecTea)
- JOHN MARTIN *Anywhere For You* (Island)
- PAUL MCCARTNEY *Save Us* (Virgin Emi)
- PAOLO NUTINI *Scream* (Funk Up My Life) (Atlantic)
- AGNES OBEL *Aventine* (Play It Again Sam)
- THE PIERCES *Believe In Me Ep* (Polydor)
- RUSSELL WATSON *Homeground Anthem* (San)

### ALBUMS

- ANETTE OLZON *Shine* (Earmusic)
- ARC IRIS *Arc Iris* (Bella Union)
- BAND OF SKULLS *Himalayan* (Electric Blues)
- CLOUD NOTHINGS *Here And Nowhere Else* (Wichita)
- COVES *Soft Friday* (Netzwerk)
- ROBERT CRAY *In My Soul* (Provogue/Mascal)
- GAMMA RAY *Empire Of The Undead* (Earmusic)
- CYNDI LAUPER *She's So Unusual* (30th Anniversary Edition) (Legacy)
- CLINT MANSELL *Noah Ost* (Nonesuch)
- NICKEL CREEK *A Dotted Line* (Nonesuch)
- OST *Divergent* (Polydor)
- CHRISTINA PERRI *Head Or Heart* (Atlantic)
- STRATOVARIUS *Nemesis 2014 Edition* (Ear Music)
- TIMBER TIMBRE *Hot Dreams* (Full Time Hobby)
- WHITE HINTERLAND *Baby* (Dead Cceans)

## APRIL 7

### SINGLES

- LAUREN AQUILINA *Liars Ep* (Island)
- BIPOLAR SUNSHINE *Where Did The Love Go* (Polydor)
- DRAKE *Started From The Bottom/The Motion* (Cash Money/Island)
- IGGY AZALEA FT CHARLI XCX *Fancy* (Mercury)
- IN THE VALLEY BELOW *Peaches* (Ignition)
- JOSH RECORD *For Your Love* (Virgin/Emi)
- MIKE WILL MADE IT 23 (Polydor)
- JOHN NEWMAN *Cut Of My Head* (Island)
- THE OVERTONES *Superstar* (Warner Music Int)
- PHANTOGRAM *The Day You Died* (Island)
- PRIDES *The Seeds You Sow* (Island)

- THE SATURDAYS *Not Giving Up* (Polydor)
- PAUL THOMAS SAUNDERS *In High Heels Burn It Down* (Atlantic)
- SPECIAL REQUEST FT CAMILLE *Hackney Parrot* (Parlophone)
- STYLE OF EYE FT SOSO *Kids* (Rca)
- TOVE LO *Truth Serum Ep* (Polydor)
- THE VAMPS *Last Night* (Emi)

### ALBUMS

- ALOE BLACC *Lift Your Spirit* (Polydor)
- AVEY TARE'S SLASHER FLICKS *Enter The Slasher House* (Domino)
- BLACK LABEL SOCIETY *Catacombs Of The Black Vatican* (Mescal)
- GO!GO!GO! *Radio Go!Go!Go!* (Ts4k/Nova)
- EMMYLOU HARRIS *Wrecking Ball - Reissue* (Nonesuch)
- HOWIE B *Down With The Dawn* (Hb)
- IN THE VALLEY BELOW *The Belt* (Ignition)
- PAUL THOMAS SAUNDERS *Beautiful Desolation* (Atlantic)

## APRIL 14

### SINGLES

- GARY BARLOW *Since I Saw You Last* (Sony)
- BIRDMAN *We Alright* (Cash Money/Island)
- BIRDY *Words As Weapons* (14th Floor/Atlantic)
- JAKE BUGG *Live At Silver Platters* (Emi)
- CATFISH & THE BOTTLEMEN *Kathleen* (Island)
- CIRCA WAVES *Stuck In My Teeth* (Virgin/Emi)
- ELYAR FOX *A Billion Girls* (Rca)
- JAY Z FT BEYONCE *Part 2 (On The Run)* (Roc-A-Fella/Virgin)
- KIESZA *Hideaway* (Virgin/Emi)
- MERIDIAN DAN FT BIG H & JME *Cerman Whip* (Virgin/Emi)
- PANTEROS666 *Baby F-16* (Parlophone)
- PREATURES *Is This How You Feel* (Virgin/Emi)
- SCHOOLBOY Q *Man Of The Year/Collard Creens* (Interscope)
- SHOWTEK *Cannonball* (Earthquake) (Polydor)
- TINASH FT SCHOOLBOY Q 2 *On* (Epic)
- TWENTY ONE PILOTS *Car Radio* (Fbr/Atlantic)
- THE WEEKND *Wanderlust* (Republic/Island/Xo)

### ALBUMS

- THE AMAZING SNAKEHEADS *Amphetamine Ballads* (Domino)
- IAN ANDERSON *Homo Erraticus* (K Scope)
- AUGUST ALSINA *Testimony* (Virgin/Emi)
- LIZ GREEN *Haul Away!* (Play It Again Sam)
- MO *No Mythologies To Follow* (Rca)
- NEEDTOBREATHE *Rivers In The Wasteland* (Atlantic)



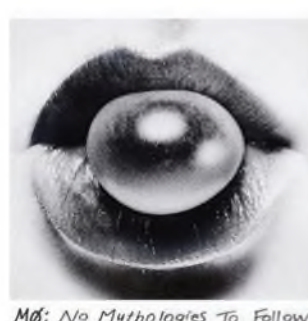
▶ **ALOE BLACC** Lift Your Spirit 7.04



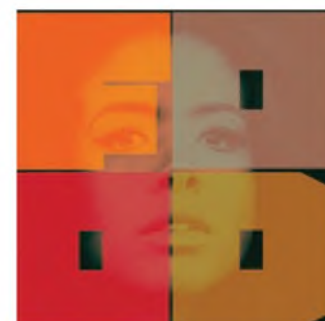
▶ **BLACK LABEL SOCIETY** Catacombs Of... 7.04



▶ **IN THE VALLEY BELOW** The Belt 7.04



▶ **MØ** No Mythologies To Follow 14.04



▶ **KELIS** Food 21.04

- **PAOLO NUTINI** Caustic Love (*Atlantic*)
- **RHYDIAN** One Day Like This (*Futura Classics*)
- **SMOKE FAIRIES** Smoke Fairies (*Full Time Hobby*)

**APRIL 21**

SINGLES

- **BECK** Morning (*Virgin/Emi*)
- **CASH CASH FT BEBE REXHA** Take Me Home (*Parlophone*)
- **DJ CASSIDY FT ROBYN THICKE & JESSE J** Calling All Hearts (*Rca*)
- **DOMINIQUE YOUNG UNIQUE** Throw It Down (*Epic*)
- **FITZ & THE TANTRUMS** The Walker (*Atlantic*)
- **FUTURE FT PHARRELL, PUSHA T AND CASINO** Move That Dope (*Epic*)

- **INDIANA** Solo Dancing (*Rca*)
- **JOEL COMPASS** Forgive Me Ep (*Polydor*)
- **MANIC STREET PREACHERS** Walk Me To The Bridge (*Columbia*)
- **NEON JUNGLE** Welcome To The Jungle (*Rca*)
- **THE ROYAL CONCEPT** On Our Way (*Island*)
- **SAGE THE GEMINI** Gas Pedal (*Island*)
- **SAY LOU LOU** Everything We Touch (*Columbia*)
- **SUB FOCUS FT MNEK** Close (*Virgin/Emi*)

ALBUMS

- **EELS** The Cautionary Tales Of Mark Oliver Everett (*V2/Pro*)
- **FITZ AND THE TANTRUM** More Than Just A Dream (*Atlantic*)
- **FUTURE** Honest (*Rca*)
- **IGGY AZALEA** The New Classic (*Mercury*)
- **KELIS** Food (*Nirja Tunes*)
- **JOE SATRIANI** The Complete Studio

Recordings (*Sony*)

**APRIL 28**

SINGLES

- **ARCADE FIRE** We Exist (*Sonovox/Virgin/Emi*)
- **MARIAH CAREY** You're Mine (*Eternal*) (*Virgin/Emi*)
- **THE CHAINSMOKERS** Selfie (*Island*)
- **CALVIN HARRIS** Summer (*Columbia/Hy Eye*)
- **LYKKE LI** No Rest For The Wicked (*Atlantic*)
- **MARMOZETS** Why Do You Hate Me? (*Roadrunner*)

ALBUMS

- **QUADRON** Avalanche (*Epic*)

**MAY 5**

SINGLES

- **AFROJACK** 10 Feet Tall (*Island*)
- **ALL WE ARE** Feel Safe (*Double 6/Domino*)
- **CHROMEO** Jealous (I Ain't With It) (*Parlophone*)
- **ENRIQUE IGLESIAS FT KYLIE MINOGUE** Beautiful (*Island*)
- **FOXES** Holding Onto Heaven (*Sign. Of The Times/Epic*)
- **HALF MOON RUN** Nerve (*Island/Communion/Glassnote*)
- **THE RAILS** Breakneck Speed (*Island*)
- **RICK ROSS FT FRENCH MONTANA** Nobody (*Virgin*)
- **SHAKIRA** Empire (*Rca*)
- **JUSTIN TIMBERLAKE** Not A Bad Thing (*Rca*)
- **WE WERE EVERGREEN** False Start (*Island*)

ALBUMS

- **RAY LAMONTAGNE** Supernova (*Sony*)
- **THE RAILS** Fair Warning (*Island*)
- **WE WERE EVERGREEN** Towards (*Island*)

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](mailto:isabelle.nesmon@intentmedia.co.uk)

A more extensive release schedule is available at [www.musicweek.com](http://www.musicweek.com) located in the charts section

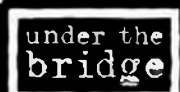


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# PRODUCT CATALOGUE ALBUM REVIEWS

BY ALAN JONES

## KIRSTY MacCOLL - All I Ever Wanted - The Anthology

(Salvo SALVOMDCD 37)



Sister label USM Media's compilation A New England: The Very Best Of Kirsty MacColl

has sold upwards of 20,000 copies in little more than a year but this double disc exploration of the late singer/songwriter's work digs deeper and demonstrates MacColl's subtle humour, melodic economy and flexible vocal style even more effectively. It's great to hear the rare b-sides, album cuts and live sessions but, of course, the cornerstones of MacColl's output were her hits. MacColl was a superb interpreter of the work of others, as her chiming version of Billy Bragg's title track and winning interpretation of The Kinks' Days prove. Among her own songs, the ironic In These Shoes, the urban funk of Walking Down Madison and the sweetly melodic They Don't Know - a hit for Tracey Ullman - are solid gold. Of course, her perennial Christmas hit Fairytale Of New York (with The Pogues) is here too. An illustrated 32 page booklet completes an excellent package

## GRACE JONES - Nightclubbing

(Island 534806C)



Shamefully allowed to languish out of print for many years, Grace Jones' seminal 1981 meisterwerk is finally remastered and dragged into the 21st century with a 2 CD deluxe edition (number above), corresponding blu ray audio (5348446) and 12-inch heavyweight double vinyl (5348054) editions and an unexpanded single CD upgrade of the original album (5348092) all due. Jones' fifth album and the second of three she cut at the legendary Compass Point studios in The Bahamas, Nightclubbing was not a huge success when first released, peaking at number 35, with none of its singles charting. It subsequently became Jones' best-loved and biggest-selling album, however, and its richly textured and hugely varied songs sound as fresh and powerful as ever. The sinewy, urban club smash Pull Up To The Bumper, a hypnotic reinvention of the Iggy Pop album track Nightclubbing, the simple but effective original Feel Up and the stunning I've Seen That Face Before (Libertango) - which places Astor Piazzolla's classic tango song in a reggae setting - provide four good reasons why this album has attained such an elevated status. The second disc is packed with extended mixes, rarities and even a couple of

unreleased tracks, specifically Gary Numan's Me! I Disconnect From You and If You Wanna Be My Lover.

## FOX - Images '74-'84

(Cherry Red CDBRED 605)



I'm sure it is more by accident than design but there's a lot of potential for confusion at Cherry Red, with the label's roster including Samantha Fox, Britny Fox, Foxy and two

completely different bands called Fox, the first being an early '70s pop/psych band, the second being the band behind later hits like Only You Can, Imagine Me Imagine You and S-S-Single Bed. It is with the latter we concern ourselves here. The brainchild of American singer/songwriter Kenny Young, who wrote hits like Under The Boardwalk for The Drifters and Just One More Night for his former band Yellow Dog, Fox was fronted by Australia singer Susan Traynor - aka Noosha Fox - whose unique vocal style was a perfect match for Young's quirky songs. It works particularly well on Love Ship, which was used extensively as a Radio Caroline jingle, and Electro People which wasn't a hit but served as the theme to Kenny Everett's BBC TV show. While Love Ship is excellent, Young's reworking of another of his nautical songs - Captain Of Your Ship, a big hit for Reparata & The Delrons - works less well, submerging it in a sea of swirling techno dance beats, much to its detriment. Susan enjoyed solo success with the retro-styled Georgina Bailey, which is also included, alongside a pleasing version of the only one of the songs not penned by Young, the standard Love Letters, as also recorded by Kitty Lester and Alison Moyet. Overall, excellent value, it is a 34 song 2CD set, with the band's singles A & B sides occupying the first disc, while the second cherry-picks from their albums and beyond.

## CYNDI LAUPER - She's So Unusual: A 30th Anniversary Celebration

(Legacy/Sony 8843016622)



The very same week in January 1984 that Madonna's first hit Holiday debuted on the UK chart, so did Cyndi Lauper's first hit, Girls Just Want To Have Fun. Both went on to become major successes, and launched lengthy careers for the pair. More quirky than Madonna, Lauper's songs were also considerably more edgy, with new wave, synth-pop and dance merging seamlessly. Girls Just Want To Have Fun eventually peaked at number two, and although Lauper was never again to reach such dizzy heights she came close and immediately proved she was much more than a one trick pony, when she reached number three with the rather more controlled and touching Time After Time. Both tracks - and a further five singles, including She Bop, All Through The Night and Money Changes Everything - were lifted from She's So Unusual, which is now the subject of a 30th Anniversary Edition boasting pristine remastering and a plethora of bonus tracks across two CDs, with 'Girls' getting a contemporary workover from Yolanda Be Cool, and 'Time'

reimagined by NERVO and Bent Collective, while other rarities include a guitar demo of Girls Just Want To Have Fun, a 1983 rehearsal of All Through The Night and Arthur Baker's club mix of She Bop.

## GARETH GATES - The Very Best Of

(Sony 88843042462)

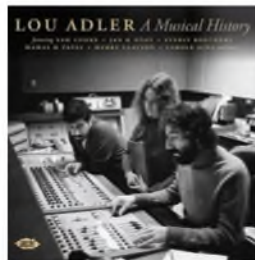


Runner-up in the first (2002) season of Pop Idol, Gareth Gates is highly visible again, thanks to his current membership of boy band

supergroup 5th Story, who are starring in ITV's The Big Reunion. His first ever compilation, The Very Best Of is a useful catch-up for new fans, as it features all of his Top 10 hits, including the number ones Unchained Melody, Anyone Of Us (Stupid Mistake), The Long & Winding Road (with Will Young), Suspicious Minds and Spirit In The Sky (feat. The Kumars). Possessed of a pleasant but unexceptional voice, Gates departed Sony more than a decade ago before moving into musical theatre. He is obviously not on bad terms with the company, however, as this album includes brand new acoustic but intense tracks Stay, Free and Hold On Tight, all of which he co-wrote with Pete Rinaldi. Sales will also be helped by the fact the album will retail at around £5 or less.

## VARIOUS - Lou Adler - A Musical History

(Ace CDCHD 1384)



The subject of the latest release in Ace Records' prestigious 'Record Producers' series, Lou Adler was actually much more, working

as a songwriter, publisher, record company founder, film producer and manager. In a crowded career - which continues to this day, with his ownership of the famous Roxy Theatre in Hollywood, despite his 80 years - Adler worked with a galaxy of gifted and successful musicians, whose output is selectively gathered here to annotate his musical history. Covering the period 1958 to 1974, the album contains 25 tracks by 19 artists, and opens in fine style with Sam Cooke's recording of Adler and Herb Alpert's Wonderful World, which Cooke helped to finish, and which remains extremely popular more than 50 years after the fact. After producing early hits for Jan & Dean and The Everly Brothers (also featured) Adler founded Dunhill Record and achieved major success with acts like Barry McGuire (Eve Of Destruction) and Scott Mackenzie (San Francisco) and, most importantly, The Mamas & Papas, who are one of the few acts with two songs here, namely Go Where You Wanna Go and California Dreamin'. After selling Dunhill, Adler opened Ode Records, and produced Carole King's Tapestry - the definitive singer/songwriter statement and one of the biggest selling albums of all-time. King is represented by It's Too Late from that

album, by It's Going To Take Some Time from follow-up Music, and Snow Queen from her pre-Tapestry group The City. Ending in eclectic style, the album also features Merry Clayton's searing version of The Rolling Stones' Gimme Shelter (on which she was, in any case, the female counterpart to Jagger), psych rock band Spirit's incendiary I Got A Line On You, the comedy rock hit Earache My Eye by Cheech & Chong and Adler's production of Sweet Transvestite by Tim Curry from the original cast of The Rocky Horror Show.

## ISAAC HAYES - For The Sake Of Love

(Big Break CDBBRX 0166)/And Once Again (CDBBRX 0178)



Not as popular by the time these albums were released as in the early 1970s - For The Sake Of Love dates from 1978, And Once Again from 1980 - Isaac Hayes

nevertheless delivers a feast of familiar ingredients, with For The Sake Of Love containing a couple of his lengthy trademark covers, funky disco fare including an update of his masterpiece Shaft, and some more reflective, slower rap-infused pieces of his own. And Once Again is probably the better of the two, however, with a gorgeously crooned It's All In The Game giving way to the similarly slow-paced Ike's Rap, that interpolates Angela Bofill's hit This Time I'll Be Sweeter. Subsequent tracks are pacier more sinewy and self-penned, with the insistent I Ain't Never the best by a short head. For reissue, both albums have been remastered, expanded and furnished with informative 16 page booklets.

## JOHN LODGE - Natural Avenue

(Esoteric ECLEC 2437)



Hot on the heels of the label's recent re-release of former bandmate Mike Pinder's solo albums The Promise and Among The

Stars, prog rock imprint Esoteric now alight on Moody Blues bassist John Lodge's 1977 album, Natural Avenue. His only solo release, it was favourably reviewed at the time, and crept into the Top 40. Newly remastered and expanded, with restored artwork and liner notes from the artist, Natural Avenue was written entirely by Lodge - and although he is still a member of The Moody Blues, he eschewed the help of his colleagues to make it. The result was an album which owes little to their sound, but has an almost pastoral feel of its own, with engaging tunes, okay singing and a pleasing overall vibe. The longest and most stirring track is the single Say You Love Me, which occupies more than six minutes, and is something of a power ballad laced with economic guitar solos and sweeping strings. It was some distance from the nascent punk and disco that was emerging at the time but, like the rest of the album, has a period charm.

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**▲ BIG HITTING BASTILLE**

Virgin and Bastille had the pleasure of a double celebration earlier this month. On the night of a sold out date at Alexandra Palace the band were presented with plaques for double-platinum sales of their debut album *Bad Blood*. Pictured [L-R]: Dan Sanders (creative director), Tom March (general manager, Virgin UK), William Farquarson (band), Janet Choudhury (director of publicity), Josh Smith (band manager), Nick Burgess (head of A&R), Polly Comber (band manager), Ian Carew (senior marketing manager), Ted Cockle (president, Virgin EMI), Kyle J Simmons (band), Mark Rankin (regional radio manager), Helena McGeough (head of TV), Bruno Morelli (director of promotions). Front row [L-R]: Dan Smith (band), Luke Ferrar (digital marketing manager), Chris 'Woody' Wood (band), Ashley Burns (general manager Virgin U.S).



**◀ MBE DJ**

With Pete Tong and his FFRR Records moving over to Parlophone - where the British DJ joins chairman Miles Leonard (right), and A&R director Elias Christidis (left) - what better way to celebrate than with an MBE. The trio are pictured to the left at commemorating Tong's achievement earlier this month.

**► NEW YORK NEW YORK**

The third New York Sound City conference took place last Tuesday and was a great success by all accounts. The Liverpool Sound City sister event was held at The Wythe Hotel in Williamsburg, Brooklyn. To the right is Vivek Tiwary, award-winning Broadway producer and author of graphic novel *The Fifth Beatle*, which documents the life of Brian Epstein. He interviewed former Epstein managed artist Billy J Kramer (centre) at the conference. The pair are pictured with ever-present legendary record exec Mr.



**KEY SONGS  
IN THE LIFE OF  
GIUSEPPE DE CRISTOFANO**



Head of Digital,  
BPV/BRITS

**What was the first record you remember buying?**  
I was a Prodigy fan in my youth. I remember buying the Fire single and then snapping up the album, *The Prodigy Experience* as soon as it was out.

**Which song was (or would be) the first dance at your wedding?**  
Billy Joel - *Just The Way You Are*.

**Which track would you like played at your funeral?**  
Bach's *Tocatta and Fugue in D Minor*. I like a theatrical ending.

**What's your karaoke speciality?**  
For some reason I either go into hip hop or R&B mode at karaoke. Skee-Lo's *I Wish* is a personal favourite.

**What was the best artist meeting of your life?**  
Got to be meeting Snoop Doggy Dogg backstage at the BRITs in 2005. I had to drop something off in his dressing room. He was in there with a laptop cutting a new track.



**Recommend a track Music Week readers may not have heard?**  
Wishbone - *Good Life*.

**What's your favourite single/track of all time?**  
It's hard to pick a favourite but you can't go wrong with Stevie Wonder's *Superstition*.

ARCHIVE

MUSIC WEEK March 27, 2004

HEADLINE NEWS

Napster UK has recruited former Radio 1 and Capital group executive Jeff Smith to take charge of its music content, as it gears up for launch by the end of the summer. Napster UK general manager Leanne Sharman believes Smith's decision to "go from conventional media to the online space" highlights a shift in the marketplace. As programming director, Smith - who was Radio 1's head of music before becoming programming controller at London-based Capital FM - will aggregate content, compile playlists and oversee the launch of a portfolio of Napster UK online radio stations covering a range of genres.

ALSO

The latest stepping stone in the evolution of music on mobiles was unveiled last week, when Universal and Sony linked up with T-Mobile to launch Mobile Jukebox, enabling the download of tracks directly to phones. The service will be launched next month with 200 tracks from acts including Black Eyed Peas, Anastacia, Beyonce and Lemar. Experts believe the latest move could help the record industry secure around 20% of its revenues from mobile phone services such as Mobile Jukebox and realtones by the end of the decade.

NEW RELEASES RECOMMENDED 27.03.04

ATOMIC KITTEN THE GREATEST HITS



Features 3 new singles 'White Apple', 'Carnal Knowledge' & 'The Day is Right'

ATOMIC KITTEN Greatest Hits  
THE RASMUS In The Shadows

Atomic Kitten's The Greatest Hits Collection is Album Of The Week. Released ahead of the girl band's upcoming 'sabbatical' it's a mixed bag. Although "there are certainly pop gems", it also highlights "how much the trio relied on trite ballads and vapid cover versions," says *Music Week*. In The Shadows by The Rasmus is Single Of The Week. The "extremely radio-friendly track looks set to chart in the Top 20" with support from Radio 1, Capital, GWR, Xfm and Virgin.

AD WATCH

Composer Michael Nyman is celebrated in a special feature as he turns 60 years old. With more than 70 film credits under his belt, Virgin, EMI, OJ Kilkenny, Chester Music, BFI and Damon Albarn all pay tribute in a series of congratulatory ads.



Inside: George Michael The Delays Alex Cartañá Goldie Lookin' Chain

MUSICWEEK

service readies late summer launch  
**Napster lines up UK team**



Hives build buzz with SKSW gig  
Nash's Member is...  
Breaking blues to today's fans  
Keeping in sync with change

SINGLES TOP 10 27.03.04

POS	ARTIST	SINGLE
1	USHER FEAT. LIL' JON & LUDACRIS	Yeah
2	DJ CASPER	Cha Cha Slide
3	WILL YOUNG	Your Game
4	BRITNEY SPEARS	Toxic
5	N*E*R*D	She Wants To Move
6	ENRIQUE FEAT. KELIS	Not In Love
7	JAMELIA	Thank You
8	JENNIFER LOPEZ	Baby I Love U
9	PETER ANDRE	Mysterious Girl
10	BLACK EYED PEAS	Hey Mama

ALBUMS TOP 10 27.03.04

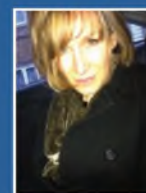
POS	ARTIST	SINGLE
1	GEORGE MICHAEL	Patience
2	GUNS N' ROSES	Greatest Hits
3	KATIE MELUA	Call Off The Search
4	ENGELBERT HUMPERDINCK	His Greatest...
5	NORAH JONES	Feels Like Home
6	DANIEL O'DONNELL	The Jukebox Years
7	WILL YOUNG	Friday's Child
8	BARRY MANILOW	Ultimate Manilow
9	LIONEL RICHIE	Just For You
10	JAMIE CULLUM	Twentysomething

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Emily Phillips



Published by Warner/Chappell, artists written for include Rizzle Kicks and John Newman

What was the first song you ever wrote?

When I lived with Damon Albarn he put a microphone in my bedroom and said, 'You should be writing songs.' I knew three chords on the guitar and wrote Show Me.

And the last song you wrote?

Drop Your Guard - written with an amazing young singer called Jasmine Thompson and a producer called Duck.

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

Wind Up from Rizzle Kicks' second album Roaring 20s. There was such a buzz in the studio when we wrote it.

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

I Can See Clearly Now by Johnny Nash (pictured). It's a song that gives you hope and lifts your spirits without being cheesy.



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

In various studios around London. I pick up the guitar or sit at the piano and start singing.

Who is your favourite songwriter of all time?

David Bowie.

And your favourite songwriter of the moment?

Pharrell Williams.

MusicWeek

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"You arrived like a day and passed like a cloud / I made a wish, I said it out loud"

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