

IntentMedia
A Content Media Company

Music Week

THE BUSINESS OF MUSIC www.musicweek.com

04.04.14 £5.15



Passenger

Whispers



I

Passenger



album

'WHISPERS'

out 9th June





PROFILE

18 **Blondie & Allen Kovac**
“Anyone can print off a business card and be a manager - but do they understand the business?”



BIG INTERVIEW

13 **Scott Borchetta**
“It gets boring playing the same 50 or 60 markets each year. There’s a much bigger world”



PROFILE

16 **Passenger**
“Signing to Island brings some great guys and a really good structure”

Cook named Atlantic UK boss

ASYLUM PRESIDENT STEPS UP TO NEW ROLE ● WILL REPORT INTO WARNER CEO LOUSADA

LABELS

BY TIM INGHAM

Asylum boss Ben Cook has been appointed president of Atlantic Records UK, as new Warner CEO Max Lousada completes his frontline senior label team.

Cook’s promotion is effective from April 14 and follows his successful tenure as president of Asylum Records UK. The popular exec has signed celebrated acts including multi-platinum selling Ed Sheeran and BRIT Award winners Rudimental.

Cook’s new position will see him assume responsibility for the full Atlantic UK portfolio, overseeing A&R and marketing campaigns for Atlantic’s roster of artists including Paolo Nutini, Bruno Mars, Birdy, James Blunt, Clean Bandit, Fun., Lykke Li, Janelle Monae and Plan B. He will retain responsibility for Asylum and its acts such as Ed Sheeran, Rudimental, Skrillex,



Charli XCX and Saint Raymond.

Cook takes the reins from Lousada, who ran Atlantic for ten years and was promoted to Warner CEO in late 2013.

The new Atlantic boss will sit alongside his fellow Warner label heads Miles Leonard, chairman, Parlophone Records UK and Warner Bros. Records UK, and

Dan Chalmers, president, East West, Rhino & ADA UK.

Max Lousada said: “Ben is an exceptional talent who has made Asylum synonymous with unique, exciting and hugely popular artists. He also personifies what Atlantic stands for - turning creative potential into credible, sustained commercial success. Ben’s

promotion completes an incredibly strong leadership line-up for the Warner Music UK family of labels and we’re very excited about what we can achieve together.”

Ben Cook said: “For over 60 years Atlantic has been one of the world’s most iconic labels. To be appointed to run the company is an honour and I’m very excited

to build on the successes that Max and the team have had.

“I would like to thank Max for all his backing and for building the label into such a respected home for career artists; with greatly experienced and talented executives such as Mark Mitchell, Damian Christian and all of the team, Atlantic’s ability to attract and nurture quality talent is second to none. I’m looking forward with great enthusiasm to working with everyone here to grow that reputation further still.”

A former Ministry Of Sound exec, Cook joined Warner in 2007 as MD of Asylum. He relaunched the label with the No.2 Wiley record *Wearing My Rolex*.

Ed Sheeran’s debut album - the bestselling British male LP for two consecutive years in the UK has now achieved six-times Platinum status. Upcoming releases from Atlantic include Paolo Nutini’s *Caustic Love*, and the debut album from Clean Bandit.

The X Factor: No.1 choice for UK managers?

Sycos is encouraging managers to enter their acts into The X Factor this year instead of signing to other labels - and to ignore “lazy and cynical” criticism of the show.

Music Week analysis published last week showed that Syco was the best-selling albums and singles label for UK-sourced repertoire in 2013. Auditions for The X Factor 2014 get underway this week and will visit a record 43 towns and cities in the UK and Ireland. However, behind the scenes, Syco is also sending

A&R scouts out to gigs to try and find the hottest acts. And if they sign up to X Factor, their managers will be permitted to continue working with them during and after the show.

Sonny Takhar, MD, Syco Music told *Music Week*: “It’s important that the business understands this is an absolutely legitimate way into a global recording career. At every step of the way, the artist is surrounded by music industry experts and label personnel. The proof is really

in the results. In the last ten years, the show has launched the careers of some of the biggest stars in the world. Artists from The X Factor UK alone have sold in excess of 57 million albums and enjoyed 130 No.1s around the world.

“It’s a show that not only feeds the labels but every part of the industry including live, publishing, sponsorship, merchandising and retail.”

He added: “[The X Factor is] an easy and lazy target for the cynical minority in our industry

to criticise but the fact is, if you represent talent, you have a significantly better chance of breaking your artist though entering our show than you would by going through a normal label signing process.

“What other platform can give you a social media following of one million engaged fans in a matter of months? It’s a no-brainer.”

Speaking to *Music Week* regarding his return to the UK show this year, Simon Cowell said: “Make no mistake, I’ve come

back to the UK to find the country’s next superstar. And I’m delighted my return comes on the back of the hugely successful 2013 we enjoyed as a record company.

“To be named the No.1 A&R label of the year in UK by *Music Week* is a huge milestone - and shows Syco’s commitment to artists. Now our aim is to emulate that success with our releases this year - as well as with the stars of tomorrow that I am determined to discover in this year’s UK X Factor.”

NEWS

EDITORIAL

Great guns from AIM – but still no cause for relief



AIM ARE RIGHTLY IN CELEBRATORY MOOD OVER THE HUGE COUP OF gaining access to a multi-million pound start-up loan fund for small UK music businesses.

Although CEO Alison Wenham is coy over the initiative's chances of spawning a No.1 hit, its potential to disrupt the current UK market landscape is to be welcomed - and AIM applauded for putting across music's easily-muddled economic case to Government in such a clear and emphatic manner.

The fact that AIM will now not only be in charge of apportioning this money to music companies, but also possibly to tech start-ups, could be seen as a signal that David Cameron's obsession with his Silicon Roundabout doesn't infiltrate every corner of his thinking about investing for the future. Yet down the road in entertainment land, there's an even louder party going on. The video games, animation and high-end TV industries have finally received their tax break - surely one of the greatest governmental snubs to the music business as a creative market in recent history.

Video games development trade body TIGA - widely seen as the leading driver of the tax relief case - predicted that the new amendment could bring as much as £188 million extra annual revenue to their UK industry. It fought its case largely on the basis

“The closest the UK music industry ever appeared to get in regards to some kind of tax break remains Harriet Harman's 2012 teaser”

of educational rectitude; the future of this country's maths and science graduates, it argued, is wrapped up in the prosperity of creative industries that are fully reliant on a binary-friendly skillset.

The Government, grasping for proof to back its choice of relief-assisted 'creative' markets, suggested that the mere promise of tax breaks had already led top players in the animation industry to relent on plans to leave the UK. Which is a little like a paranormal nutbar claiming that evil spirits have decided not to mercilessly subsume our children - but only because they'd been warded off with a Ouija Board and some cross words.

The closest the UK music industry ever appeared to get in regards to some kind of tax break remains Harriet Harman's teaser at the BPI conference in summer 2012, where she said: “We must do what we can to incentivise investment. We do that for manufacturing - through tax reliefs - we do it for film, we're going to do it for video games... I was very interested to see the BPI's idea of a corporation tax break for higher investment levels in A&R - the music industry's R&D - to help develop new talent. And I'd like to see your view on how it would work, and be delivered, in practice.”

It's the 'in practice' stipulation that concerns me most greatly right now. Due to the combination of a lack of hit records, savaged confidence and an outdated metric purely based on sales, the reputation of the UK-sourced artist albums market is looking a little dog-eared. (The fact that the most excited public response to an album announcement for months has been for the reanimated cadaver of a US legend only compounds the despondency.)

Alison Wenham and AIM have managed to show the Government that there is a wealth of A&R, services and digital opportunity out there in UK music for thoughtful entrepreneurs. I only hope the wider industry can now do the same - on an even grander scale.

Tim Ingham, Editor

Start-up loans could attract familiar faces

EX-INDUSTRY EXECS LIKELY TO RETURN - WENHAM

LABELS

■ BY TIM INGHAM

Some well-known industry veterans could be set for a return to the market, thanks to a new loans scheme that could see millions given to UK music start-ups.

That's according to AIM, which this week announced that it had become the first music industry organisation to partner with the Government's Start Up Loans initiative. AIM will be approving personal loans ranging from £1,000 up to £25,000 for business purposes.

The loans can be paid back in one to five years, with interest fixed at 6%. The average loan amount is expected to be £5,700 and is decided individually depending on a company's business needs. The overall Government scheme has so far lent more than £76m to UK businesses.

“We're perfectly positioned to deliver these loans to exactly the sort of companies that have a good business plan but who won't be able to get arrested by their bank manager any time soon,” AIM CEO Alison Wenham told *Music Week*.

“It's been a bumpy ride to get here and get this recognition from the Government. One key reason we could is because of the fact that today you can run a global business from one spot on



the planet - there's never been a time like it. The digital music business is very stable, and that can be a surprise to people.”

AIM is permitted to loan music start-ups £7,500 without consulting the Government Loans panel, but Wenham said it would be putting any applicants through a “rigorous analysis” of their numbers.

For any successful applicants, AIM will also provide post-loan mentorship, training and networking events, tapping into its 800-strong label membership base. To be eligible for the loans, companies will have to have been trading for less than a year.

When asked what ambitions

she had for the scheme, Wenham said: “I suppose the stereotypical answer is: it would be nice to have a No.1 hit. We expect to see all sorts of companies through the door: technical platforms, self-releasing artists and, naturally, new labels.”

She added: “It's worth saying that there's no age limit. We've already had calls from people who've been in the industry a long time. Something like 30% of the majors' workforce have been let go [in the past decade] so there's lots of talented people out there looking for an opportunity to use their experience to become entrepreneurs. They are, of course, all welcome to apply.”

Final BMC speakers confirmed

More artists and speakers have been added to the UK two-day electronic music business and education event Brighton Music Conference.

Chicago acid house pioneer DJ Pierre, Mobilee's AND.ID and Audiofly's Antony Middleton will now all be interviewed live at the exhibition.

Top DJ agents from Paramount, Elite Music Management, and Two Point Zero will also discuss the role of

DJ agents with writer Ben Osbourne. Piracy will be debated by Axtone and Hyperdub's label managers, whilst The Journey To The Top For A Female DJ will be addressed by Lisa Lashes and Anne Savage.

Jimmy Day from Booka Shade support act Let The Machines Do The Work will share tips and insight on how the band produces its music.

A new BMC fringe event called Close Up will see the

Human League and Heaven 17's Martyn Ware interviewed by The Hacienda's Dave Haslam.

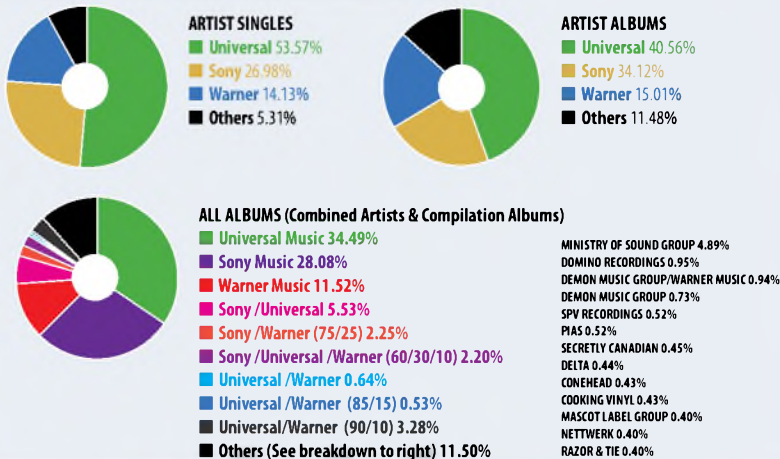
Speakers from Mixcloud, Digitally Imported, Ofcom, and BBC Radio 1's Essential Mix will also discuss The Role of Radio For Digital Music.

The Brighton Music Conference takes place on April 11 and 12, centred at the Brighton Dome.

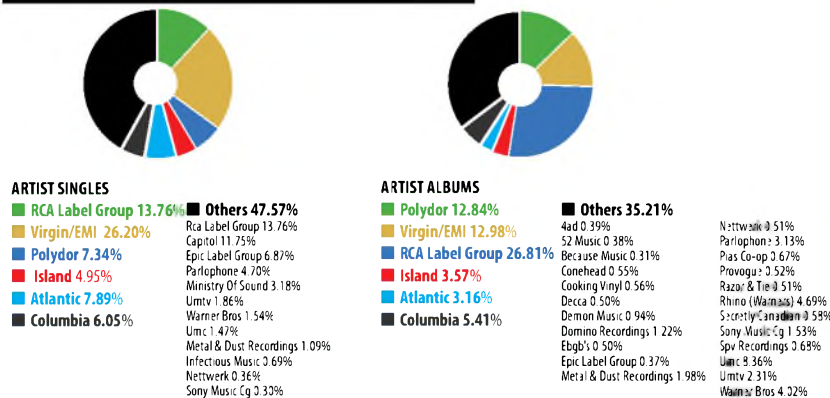
More information: BrightonMusicConference.co.uk

MARKET SHARES

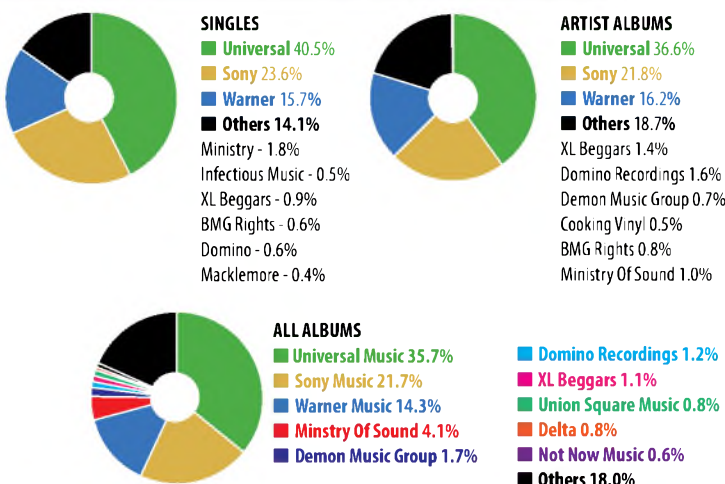
WEEK 13: TOP 75 SHARE BY CORPORATE GROUP



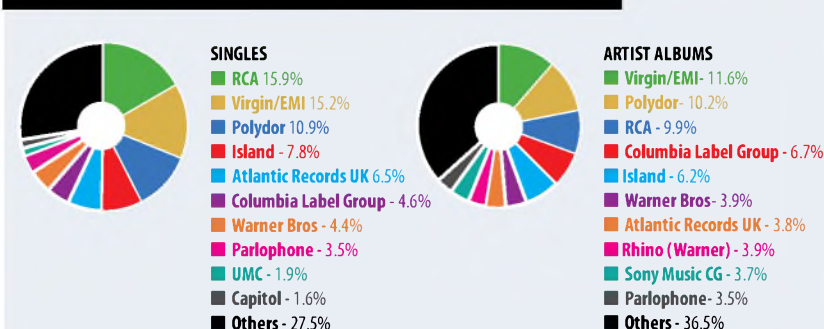
WEEK 13: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



'FORGOTTEN FAN' TARGETED BY COMPANY

MusicQubed set to launch new platform

DIGITAL

BY TOM PAKINKIS

Digital music platform provider MusicQubed is to launch its own consumer-facing platform - as well as new white label products for third parties. The company currently powers mobile digital music services O2 Tracks and Vodafone Music.

The UK firm is aiming to tap into a mass market of music fans "forsaken by modern subscription services such as Spotify, Deezer and Beats" in a "revolution the likes of which hasn't been seen since the early '90s".

O2 Tracks pre-loads 100 past and present hits onto users' phones, as well as the current Official Top 40 Singles chart - all for £1 per week. MusicQubed also powers Vodafone Music in New Zealand, based on a similar concept. Its own, yet to be revealed, direct-to-consumer service will launch under a new brand, *Music Week* understands.

New research carried out by MusicQubed focuses on 'the forgotten fan' - consumers who are alienated by current subscription streaming options. MusicQubed estimates that the segment will be worth \$1.6 billion in the UK and US by 2016. By targeting this area, MusicQubed says it is "spearheading a revolution the likes of which hasn't been seen since the early '90s, when the most popular CDs moved out of record shops and into supermarket aisles and petrol stations, a strategy that dramatically increased mass market music revenues."

To date the company has raised £20 million from venture capital, pension and institutional investments as well as high-



"The 'forgotten fan' wants a mixture of the right price point and a simple service that's entertaining"

CHRIS GORMAN, MUSICQUBED

profile investment from the likes of Richard Branson. "We're seeing within our users that the majority of them have stopped spending on music, they might have tried an all you can eat service but it didn't fit them," MusicQubed CEO Chris Gorman (pictured) told *Music Week*.

"It's a mixture of having the right price point and a simple service that's just entertaining. That's what this 'forgotten fan' wants. If we look at O2 Tracks, it's based around songs that really matter to that casual user rather than searching for the millions that don't.

"We're seeing subscribers still using 30 minutes a day even after 10 months. That's incredibly high usage and it's just because its current, instant access and gives that satisfaction to the user.

See Tickets and PayPal combine for new app

A new iOS and Android ticketing app has been backed by PayPal and See Tickets in an industry first.

GigBuddy encourages ticket buyers to book travel, accommodation and pre-gig dining. Fans can also buy tour merchandise via the app, whilst its creators hope that artists will supply exclusive content.

It already features content from Universal Music with more label deals expected in the coming weeks. Artists already directly signed up to the app

include Gary Barlow, Ellie Goulding, Interpol, John Newman, Frank Turner, The Saturdays and Alex Clare.

Martin Fitzgerald, chief commercial officer of Vivendi-owned See Tickets said: "We've been seeing phenomenal growth through See's mobile ticket stores over the last 12 months."

See Tickets announced this week that it had become the first major primary ticketing agency to accept payment via PayPal for its live music events.

NEWS

NEWS IN BRIEF

■ **DAVID GRAY:** Kobalt Label Services has signed a worldwide label services agreement with David Gray for his forthcoming new studio album *Mutineers*. The deal sees KLS partner with Gray's own IHT Records to release and promote the LP, set for June 30.

■ **FRANKIE KNUCKLES:** The 'Godfather of House', Frankie Knuckles, died at his home on Monday (March 31) aged 59. Tributes poured in from the likes of Pete Tong MBE, David Morales, Roger Sanchez and many more.

■ **AMBER DAVIS:** Warner/Chappell UK has appointed Sony/ATV's Amber Davis to the position of creative director. Reporting to Mike Sault, senior director, A&R, Warner/Chappell UK, Davis will focus on signing and developing composers, songwriters and producers.

■ **IMS ENGAGE:** International Music Summit's (IMS) Engage event will return to Los Angeles next month with David Lynch, Moby, Hans Zimmer and Junkie XL the first confirmed speakers. It will consist of six unmoderated conversations pairing leaders from the worlds of finance, technology, music and media to address the growing influence of electronic music.

■ **COPYRIGHT EXCEPTION:** A UK Copyright Exception that will make it legal for consumers to rip music from CDs for personal use will come into effect into June, it has been announced. The UK Government has published a new guide for consumers. The law is a direct result of the Hargreaves Review from 2011.

■ **MICHAEL JACKSON:** Epic Records, in conjunction with the Estate of Michael Jackson, will release *Xscape*, an album of new music by Michael Jackson on May 13. The record is executive produced by Epic Records chairman and CEO L.A. Reid with the list of producers include global hitmakers Timbaland (lead producer), Rodney Jerkins, Stargate, Jerome 'Jroc' Harmon and John McClain.

■ **ISLAND DEF JAM GROUP:** Universal Music has closed its Island Def Jam Group (IDJ) in the US, spinning out Def Jam Recordings, Island Records and Motown Records into three standalone frontline labels. In 1999, Def Jam, Island and Motown were consolidated into IDJ, which operated out of Universal's East Coast office.

For all of the latest Music Industry news, bookmark

MusicWeek.com

HIS LP IS BIGGER THAN DAFT PUNK'S IN FRANCE - BUT WHO IS STROMAE?

Can Island Records UK break a French language superstar?

LABELS

■ BY TINA HART

He's one of the most popular and best-selling acts across Europe - but you've probably never heard of him. Now the team at Island Records have the job of making Belgian-born, French-speaking singer, rapper, songwriter and producer Stromae a star in the UK.

Stromae, real name Paul Van Haver, temporarily broke through on these shores in 2010 with track *Alors On Danse* peaking at No.25 on the Official UK Singles Chart.

Now, following the territory-spanning success of his current album *Racine Carrée* (pictured), Stromae's UK campaign is set to get a significant boost. Sam Lunn is Stromae's product manager and worked with him internationally before the upcoming domestic campaign. "A lot has changed since *Alors On Danse*," he told *Music Week*.

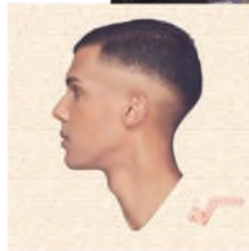
"The success Stromae has had on *Racine Carrée* has surpassed his first record, even though *Alors On Danse* was a huge hit around the world - I think it's gone gold or platinum in over 15 territories and did over 140,000 units in the UK alone.

"At the time it was somewhat of an anomaly because it was a non-English language track that went on Radio 1 playlist - there haven't been many."

Island's current Stromae album campaign will comprise



Island Records UK at Stromae's show at Koko London in February 2014



marketing activity over the course of 12 months. With regards to *Racine Carrée*'s

outstanding sales in other countries, Lunn said he was ambitious for sales in UK, despite a foreign language act's obvious limitations. He noted that Stromae's success in Germany is particularly impressive for an artist who sings in French.

"It's a case of executing a plan domestically that matches the precedent that's been set in the rest of the world with this record," he said. "We must be careful of how we nurture and execute the plan domestically because our market is very different to the others, predominantly because of the xenophobic nature of the radio climate here.

"It's also important that we ensure [Stromae] covers off key press and [we] create interesting angles in making people aware of who he is and how successful he is internationally."

Island is launching a two-single

approach at radio, with *Tous Les Mêmes* leading the charge, followed by *Papaoutai* - the original of which was Stromae's lead single in France. It has since had a feature from Angel Haze added ready for UK radio.

Of the album, Lunn said: "It's very varied - it can go from being sombre on one song to energetic on the next one. Stromae's live performances reflect that well - he's a bit of a *tour de force* live."

Lunn added: "Stromae is a very hands-on artist in the videos he creates, he produces all the tracks, writes the songs and performs them. His work ethic is pretty astounding, he's a one-man machine. And the most important thing above everything else is that he's in possession of some very well-crafted pop and dance songs.

"Added to that, he's always been a very astute marketer for his own music, always had a vision of exactly where he wants it to go and how he wants it to be portrayed. That kind of direction definitely helps us - it's great to work with an artist who has that kind of vision and belief."

TRANSLATE THIS!

The stats that show off Stromae's incredible worldwide achievements:

- Stromae was the No.1 non-US selling artist of 2013 and is one of the best-selling artists worldwide this year
- Latest album *Racine Carrée* has sold over 2.25 million copies worldwide (since August 2013) and spent 27 weeks (and counting) at No.1 in France, selling more than Daft Punk's *Random Access Memories* in the territory. 20+ weeks at No.1 in Belgium and 15+ weeks in Switzerland
- Sold over 3 million albums worldwide
- YouTube channel views stand at 271.5 million and nearing a million subscribers
- His recent shows at London's Koko and Scala sold out in minutes. He'll perform his biggest show to date in the capital at the Eventim Apollo in December
- 2009/10 breakout hit *Alors On Danse* has gold or platinum in over 15 territories and shifted over 140,000 units in the UK alone
- He's written the official Belgian World Cup song, *Ta Fête* (the red devil's anthem) - the video of which has 2.6million views in little over two weeks

Dunn and Atkinson join Ticket ABC directors' board

White label ticketing and venue management software solution Ticket ABC has welcomed Nicky Dunn and Richard Atkinson to its board of directors.

Dunn has over 25 years of venue management experience, latterly as CEO of the Odyssey Arena in Belfast. She founded her company IMD Group in 2010 and is on the Board of the

London Legacy Development Corporation (Olympic Park), The Lyric Theatre and chairs the Titanic Exhibition in Belfast. Atkinson created the JustGiving.com service, which has enabled over 21 million people to raise \$2.5 billion for over 13,000 charities.

Dunn commented, "Ticket ABC's software has the ability to

transform how venues and promoters sell their tickets online. I'm looking forward to working with the team as they continue to grow in both Europe and North America".

Atkinson added "It's exciting to join the board as I can see the growth potential for any venue or promoter using Ticket ABC to sell tickets in the same way that JustGiving has helped charities to

expand their fundraising online."

Ticket ABC's CEO Mark McLaughlin added, "Nicky's experience and knowledge of the live entertainment industry combined with Richard's experience of building a market leading technology solution will both prove invaluable as the company continues to grow and develop."



BECAUSE IT'S YOURS

PPL is the global leader in international collections and has been collecting global performance royalties* for over 10 years.

In that time **we have collected over £160 million** in global royalties* for our members.

Our international agreements cover countries which between them represent over 90% of the total global performance royalty value.

We take care of all the hard work for you and make the collection of your global royalties* simple and straightforward.

We give you direct access to your payment information 24 hours a day, seven days a week via our online member portal, myPPL.

Our dedicated Member Services team is available to provide you with account support and assistance.

We deliver your money to you.

Because it's yours.

*Global royalties/global performance royalties are also known as 'neighbouring rights'.



#becauseitsyours
ppluk.com

MusicWeek The Playlist

10 tracks you need to hear...

JOEL COMPASS

Forgive Me

(Outsiders/Polydor)

Taken from debut album, out

September

Contact: Rajina Gurung, DWL

rajina@dwl.uk.net

ELIZA AND THE BEAR

Brother's Boat (Familia Music)

(Single, out April 28)

Contact: James Windle, Dawbell

james.windle@dawbell.com

RUFUS

Take Me (Columbia)

(Single, April 14) Taken from debut album, out April 28

Contact: Billy Williams-Burrell, 9PR

billy@9pr.co.uk

KID INK

Money And The Power (Sony)

(Single, April 27)

Taken from My Own Lane LP, out now

Contact: Nienke Klop, Sony

nienke.klop@sonymusic.com

COSMO SHELDRAKE

The Moss

(ParadYse/Transgressive)

(Single, April 21)

Contact: Nienke Klop, All Press

nienke.klop@all-press.co.uk

LAUREL

To The Hills

(Next Time Records)

(Single, April 7) Taken from debut EP

Contact: Victoria McLennan, Stoked PR

victoria@stokedpr.com

LONDON GRAMMAR

Sights (Metal & Dust /

Ministry Of Sound)

(Single, out June 1)

Contact: Chloe Melick, Inside/Out

chloe@insidelashout.com

MARTIN GARRIX & JAY HARDWAY

Wizard (Positiva/Virgin EMI)

(Single, out now)

Contact: James Mack, Listen Up

james.mack@listen-up.biz

SIA

Chandelier (RCA Records)

(Single, out now)

Contact: Caroline Dollimore, Purple PR

carolined@purplepr.com

JUNGLE

Busy Earnin' (XL Recordings)

(Single, out now)

Contact: Jon Wilkinson, Technique PR

jon@technique-pr.com

DATA DIGEST

SALES STATISTICS



CHART WEEK 13 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,946,199	1,327,225	412,037	1,739,262
PREVIOUS WEEK	2,841,339	1,060,868	299,154	1,360,022
% CHANGE	+3.7%	+25.1%	+37.7%	+27.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	40,390,713	14,961,568	4,218,109	19,179,677
PREVIOUS YEAR	45,573,296	18,241,253	4,406,760	22,648,013
% CHANGE	-11.4%	-18.0%	-4.3%	-15.3%

APPOINTMENT TO VIEW



ARENA: THE BRIAN EPSTEIN STORY – PART ONE

Friday, April 4 – BBC Four, 9pm – 10.15pm

The first episode of a two-part documentary detailing the life of the late Beatles' manager (pictured) from his days as a successful retailer in Liverpool to looking after the biggest band in Britain.

MOST SHOCKING MOMENTS IN POP

Saturday, April 5 – Channel 5, 9.05pm – 12am

Featuring memorable moments from the oft-scandalous world of pop music, this programme should provide some light hearted entertainment. Expect appearances from Miley Cyrus, Britney Spears, Justin Bieber and Kanye West.

ALAN CARR: CHATTY MAN

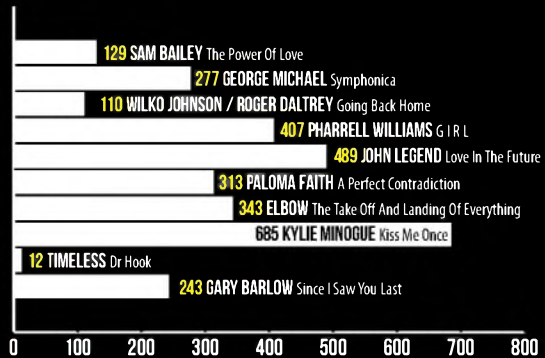
Friday, April 4 – BBC Four, 10pm – 11.05pm

Back for the 12th series, the popular chat show host will talk to Enrique Iglesias – who also performs in the studio – and rapper/producer/The Voice coach William. Also on the sofa is actress Ruth Jones.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON MARCH 31 2014



The latest most popular Shazam new release chart:

- 1 KIESZA Hideaway
- 2 SIGMA Nobody To Love
- 3 MR. PROBZ Waves
- 4 SHIFT K3Y Touch
- 5 TOVE LO Stay High

BPI SALES AWARDS: WEEK ENDING MARCH 31

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION

USHER CONFESSIONS

(ALBUM) 5x Platinum

ELTON JOHN GREATEST HITS 1970-2002

(ALBUM) 5x Platinum

GARY BARLOW SINCE I SAW YOU LAST

(ALBUM) 2x Platinum

VARIOUS ARTISTS EAT SLEEP RAVE REPEAT

(ALBUM) Gold

ELBOW THE TAKE OFF AND LANDING OF EVERYTHING

(ALBUM) Gold

SAM BAILEY THE POWER OF LOVE

(ALBUM) Silver

ORIGINAL SOUNDTRACK MARY POPPINS

(ALBUM) Silver

ALEXIS JORDAN ALEXIS JORDAN

(ALBUM) Silver



The British Recorded Music Industry



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

For daily news visit musicweek.com

GIGS OF THE WEEK

MANCHESTER



Who: Le Youth
Where: Soup Kitchen, Manchester
When: April 4
Why: US electronic musician/DJ/Product Wes James is Le Youth. Ahead of playing festival slots at Wakestock and Amsterdam's Open Air Weekender, he visits the UK as part of a European spring tour.

LONDON



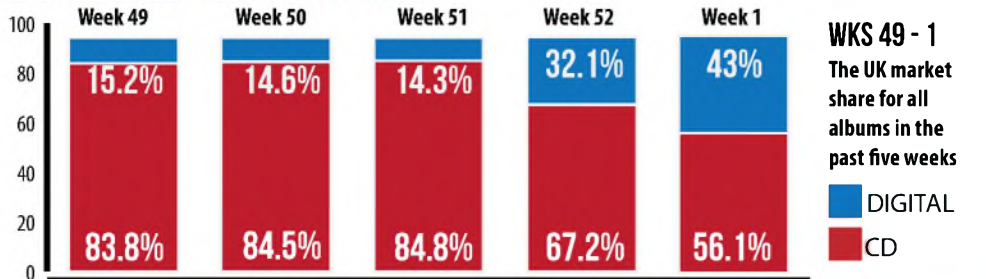
Who: Snow Ghosts
Where: St Giles-in-the-fields Church, London
When: April 4
Why: After being let down by visa complications at SXSW, the Houndstooth-signed band play a UK gig. Their debut LP A Small Murmuration is out now.

BIRMINGHAM



Who: Elbow
Where: LG Arena, The NEC, Birmingham
When: April 5
Why: The Mercury Music Prize winners head out on an arena tour in support of their latest album The Take Off And Landing Of Everything. It's their first live outing in over a year. The LP is out now.

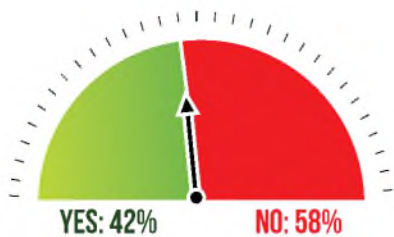
DIGITAL vs PHYSICAL



Official Charts Company

MUSIC WEEK POLL

This week we asked...
 Is X Factor a good A&R vehicle?
 Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's Songlines magazine, Julie Fowlis is "Scotland's Poster Gael" as "Gaelic music's brightest star".



Discussing her new album – and first for over four years – it's inspired by personal stories. "When I was writing sleeve notes, I started thinking about the idea of stories and how every song to me had a connection," she explains.

Inside, Habib Koite is "the gentle guitar giant from Mali". The musician recalls living in times when almost all music was banned in Mali and "armed groups controlled half the country." "I was in shock and for months I felt empty," he says.

A feature on the Fes Festival Of Sacred Music on the event's 20th anniversary details "a place where people could discover the beauty of each religion and culture". Launching in 1994 by Moroccan writer and anthropologist Faouzi Skali, it was a deliberate response to the polarisation between the Western and Arab worlds after the first Gulf War in 1991.

In the reviews pages, Mamani Keita's Kanou gets five stars out of five. The former backing singer's "warm, silky voice" is combined with "rootsy, dance-floor friendly pop".



THE MAGIC NUMBERS

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

14

Tracks in the Official Top 200 either written or managed (through his Rocket Music company) by Sir Elton John

4

Years since David Gray put out a studio album, his 10th is set for release in June via Kobalt Label Services

41m

Dollars is the estimated amount that MP3Tunes founder Michael Robertson will be expected to pay in copyright damages following a lawsuit against Capitol Records, EMI and others

400

Artists and then some make up the Great Escape bill in 2014

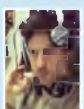
2m

Pound loss reported by Shazam for its last financial year, but that's narrowed from over £3m during the previous year. The platform's revenues were up 42% YoY

8

Brand new recordings to feature on a newly announced Michael Jackson album from Epic Records. Titled Xscape, the LP will land on May 13

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@jj_dunning Would just like to go on record and say how great the Great British Sewing Bee is. Cheers. (JJ Dunning, The Fly) Wednesday, March 26



@adrian_read Happy birthday @Infectious_uk, you don't look a day over 4 (Adrian Read, Inside/Out) Thursday, March 27



@iamfabish I love this Wu-Tang one copy situation. So who will get the album?? A brand, Record label or Private. What will happen after it's sold? (Mark Fabish, Sony Music) Thursday, March 27



@mckamber As someone who isn't too keen on flying having your plane struck by lightning isn't the best way to start your holiday #aaargh (Amber McKenzie) Thursday, March 27



@tonyblackburn Thanks for all the comments about today's shows and the 50th anniversary of Radio Caroline, a station I owe everything to. Thanks Caroline (Tony Blackburn) Friday, March 28



@jhas_ Two things you haven't thought about in ages: The Drums, and the movie 'Dude, Where's My Car?' (James Farrelly, Believe Digital) Tuesday, April 1



@andydaniell Very interesting going through people's CV's & then cross referencing against their social media profiles. (Andy Daniell, Defected Records) Tuesday, April 1



@undisco Is there a 'hilarious' internet April Fool gag out there that is *actually* funny? :-l (Joshua Saunders, Warner Music UK) Tuesday, April 1



@deezeruk Update: For those making enquiries how to pre-order Big Beatz by Deezer, please refer to the date of this post. (Deezer UK) Tuesday, April 1

TWEET OF THE WEEK

@SimonDunmore The sadness, but more telling the love 4 Frankie Knuckles on my timeline is testament 2 the lives he touched, either personally or musically (SimonDunmore, Defected Records) Tuesday, April 1

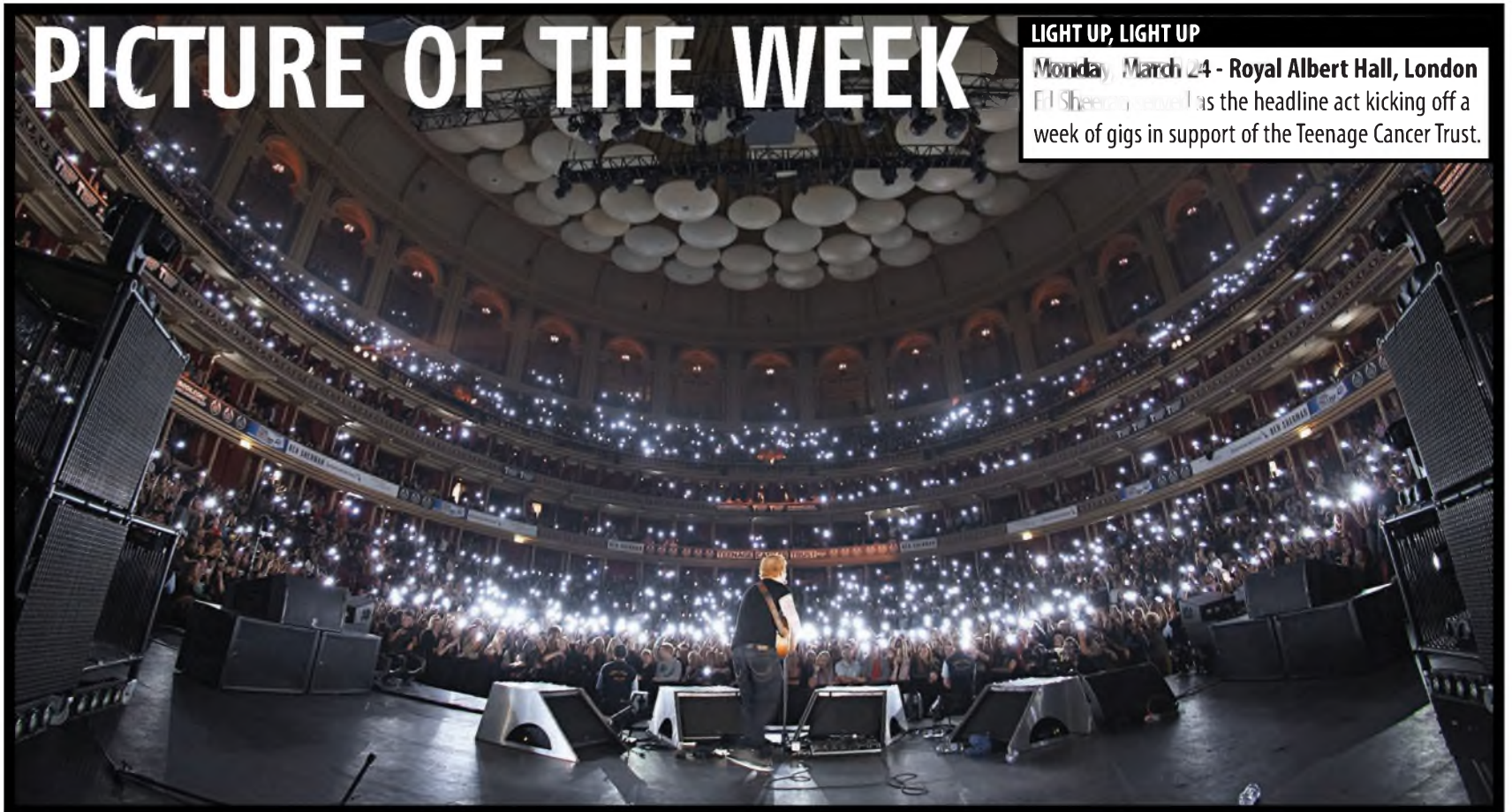


@danrothmanlg Just listened to Strong being performed on the Voice... :/ (Dan Rothman, London Grammar) Tuesday, April 1

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

DATA DIGEST

PHOTO CREDIT: JARRAD SENG



LIGHT UP, LIGHT UP

Monday, March 24 - Royal Albert Hall, London
 El Sheeran, second as the headline act kicking off a week of gigs in support of the Teenage Cancer Trust.

TAKE A BOW TEAM GEORGE MICHAEL



THE LOWDOWN
 Album: Symphonica
 Highest chart position: No.1

Label: Virgin EMI/Universal	Press: Connie Filippello (Connie Filippello Publicity)
Publisher: Warner/Chappell	Online press: Kirsty Cooper (Press On It)
Legal: Russells Solicitors	National radio: Joe Bennett (JBPR)
Agent: Marshall Arts	Regional radio: Mark Rankin (Virgin EMI/Universal)
Manager: David Austin	TV: Helena McGeough (Virgin EMI/Universal)
Managing director: Clive Cawley	
Marketing: Rachael Paley (Virgin EMI/Universal)	

SYNC STORY

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



- **Artist** Fightstar
- **Track** Follow Me Into The Darkness
- **Composer** Simpson/Westaway/Haigh/Abidi
- **Publisher** Notting Hill Music
- **Client** Jägermeister
- **Campaign** Journey To Surf
- **Usage** 1 year online & TV (UK)
- **Key execs** Charles Crisp and Rick Carter (TAG), Tom Carson (Jägermeister), Tristan Lillingston (1983), Leo Whiteley (Notting Hill Music), The Red Brick Road

HE SAID / SHE SAID

“House is House because of Frankie Knuckles”



Eats Everything was one of a number of DJs who took to Twitter this week to pay tribute to the 'Godfather of House' who passed away on March 31

SIGNS O' THE TIMES



Liverpool-based three-piece **All We Are** (pictured) have signed to Domino affiliate **Double Six** and will release single *Feel Safe* on May 5. Consisting of Richard O'Flynn (drums, vocals - from Ireland), Guro Gikling (bass, vocals - from Norway) and Luis Santos (guitar, vocals - from Brazil), the band have been on tour with Warpaint across Europe.
 Singer/songwriter,

Kirsty Bertarelli has signed to **Decca** and recently released single *Disappeared*, taken from the album *Indigo Shores*. Bertarelli began songwriting in the mid-nineties and her song *I Wouldn't Wanna Be* was a No.1 hit for girl group All Saints under the title *Black Coffee*. Bertarelli performed in a support slot on the Simply Red farewell tour and at the Montreux Pop Festival.

Jägermeister has partnered with Fightstar for a number of years and the latest fruits of their team up have seen the band re-work their track *Follow Me Into Darkness* - originally from their Top 20 UK album *Be Human* - for the brand's first-ever UK TV ad campaign.

Fightstar - who have broken the hiatus they took in 2010 to take on this project - worked closely with producer Charles Crisp to deliver an orchestral soundtrack to complement the advert that follows a trio of friends on a road trip through freezing cold Iceland and culminates in them drinking Jägermeister after an epic surf scene.

Tom Carson, music manager at Jägermeister, said: "The band have been on hiatus since 2009 but as soon as we saw the ad we instinctively knew we had to get them back in the studio to deliver a soundtrack that complimented the epic quality of the visuals."

The ad premiered on ITV during the England v Denmark football match on March 5 and can be seen in cinemas nationwide as part of a tie-in with Hollywood blockbuster *300: Rise Of An Empire*.

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

ticketmaster®



ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	KYLIE	11	JUSTIN TIMBERLAKE
2	BASTILLE	12	MCBUSTED
3	KATE BUSH	13	THE ENEMY
4	DRAKE	14	SAM SMITH
5	BIG REUNION	15	LADY GAGA
6	THE KOOKS	16	ED SHEERAN
7	KENDAL CALLING	17	THE WANTED
8	KATY PERRY	18	KODALINE
9	THE VAMPS	19	GARY BARLOW
10	LITTLE MIX	20	THE KOOKS

TICKETWEB UK

POS	EVENT	POS	EVENT
1	B.A.P.	11	WILD BEASTS
2	FIELD DAY	12	SLAM DUNK FESTIVAL
3	THE FRAY	13	DAUGHTRY
4	JAGUAR SKILLS	14	FRANZ FERDINAND
5	DIMITRI VEGAS	15	THE LUMINEERS
6	HALESTORM	16	SNOOP DOGG
7	SOUTHSIDE JOHNNY AND THE ASBURY JUKES	17	SWITCH
8	DROPKICK MURPHYS	18	INTERPOL
9	ANNIE MAC	19	WARPAINT
10	CONOR OBERST	20	THE SPECIALS

ON THE RADAR RALEIGH RITCHIE

Since signing with Columbia in 2012, Bristol's Raleigh Ritchie – aka 23-year-old Jacob Anderson – has come a long way, recently being asked by rapper *du jour* Kendrick Lamar to support him on his UK tour, taking the same privileged spot on Angel Haze's live jaunt. Speaking to *Music Week* having just come back from recording part of his debut album in Los Angeles, young Ritchie says that he writes all the lyrics and melodies for his material before working with producers.

"In LA I was just finishing some stuff for the album, working with Sounwave again - who I worked on track *Overdose* with - and Mike Elizondo who's been part of some amazing things," he said. "I'm at the final point of finishing it and trying to make sure it's perfect and exactly what I want it to be. I'm hoping it will be out this year - I think it's nearly ready, which is exciting."

When asked to describe his sound, he found it hard to pin down but explained: "I have quite a schizophrenic taste in music and I think it definitely feeds into what I make. I like different qualities, opposing genres of music. I like being a hybrid of all the things that I love I think that's my style."

"People have said that I'm kind of R&B... There's elements of that and elements of all kinds of music. I'd definitely say I'm a pop artist."

Talking about his initial thoughts of signing with a major record label, Ritchie was open about his initial reservations.

"Initially I was against the idea of signing to a major, I felt like I wanted to be in control of my music as much as I possibly could and I thought I wouldn't be able to find that with any of the majors," he said. "Then I met [Columbia Records UK co-presidents] Alison Donald and Mark Terry and just thought 'these people get it and they're going to support me'. And they do."

"I feel confident. I don't ever want to limit myself to making music that's cool or music that's affected. Working with people that sometimes say to me, 'Don't be afraid to experiment,' is really nice. More than I sign to a major, I sign to the people that make up the label. I think Columbia has got a really good team at the moment and I'm really happy and excited to work with them."

Amongst recent highlights, on the day Ritchie came back from LA he performed his biggest headline show yet at Oslo in Hackney which



he called "definitely the best show we've done so far".

"It was something else that was like a really special evening, a really new experience. People were singing along and dancing, it was an amazing audience and a really good show," he said.

Further notable achievements he spoke about, included a jam-packed week he had last summer.

"My manager called me one day and said Kendrick Lamar's management had been in touch and wanted me to do a few UK

dates with him - that was a massive, mental surprise to me.

That happened within a week and because of how quickly it happened I kind of still haven't really had a chance to process it. Then at the tail end of that week there was *Wireless* - which was beautiful, all my friends and the people I love came hung out and had a dance - and *Wakestock*. It was such an insane block of time that I still find it difficult to process but it was amazing. That was a very good week."

ESSENTIAL INFO

RELEASES

Out now

The Middle Child EP
Black & Blue EP
March 17 (impact date)
Single: Stronger Than Ever
(lead track taken from the Black and Blue EP, out now)
April 7 Mixtape
TBC Album

MANAGEMENT

James Collingwood,
Collingwood Management

LABEL Columbia Records

LIVE

April
Fri 11 Koko (Club NME), London
May
Sat 3 Live at Leeds
Thu 8 The Great Escape, Brighton
July
Sat 4 *Wireless* festival, Birmingham
Sun 6 *Wireless* festival, London
August
Sun 10 Boardmasters, Cornwall

Coming up, Ritchie is doing an NME show this month and has some festival appearances to be announced. "I'm definitely going to be at a few more festivals over the summer," he revealed. "So I'll be around and if anybody wants to just jump around and have fun, I would love them to come and join me."

"As for what else is coming up from me, I'd say expect the unexpected."

BUSINESS ANALYSIS TV AD SPEND

EDITORIAL

Live sector turns on the telly



Record companies have been scaling back their spending on TV advertising for some years now, partly as a result of smaller budgets and partly because the marketing focus shifts increasingly online. But in 2013 the live music sector went the other way, turning to the vintage medium with renewed vigour to try to lure the public with its events.

Live Nation alone upped its spending in this arena last year by 23.2% to around £770,000, while rival SJM's outlay shot up by 156.2% to £350,000. These are still small sums compared to what some record companies are spending, but it reveals a changing approach among a live sector that has traditionally used the printed press to advertise its wares.

The music mags and their pages of tour dates continue to play an important role, but the days of them being part of the

"TV is becoming less and less relevant to most record companies. Just five years ago Universal spent more money in the medium than the entire music industry did last year"

mass market are long over, further underlined by the 2013 ABC circulation figures in which the likes of the NME, Mojo and Q suffered further double-digit percentage declines.

Online offers one alternative to get the word out about a tour, but if you want to reach hundreds of thousands or even millions of people in one go TV remains the obvious answer. The likes of Live Nation clearly think so, turning to the medium last year not just for blockbuster tours by the Eagles, Michael Buble and others, but for less high-profile events, too. In some cases the spends were fairly modest, suggesting only a few select slots were booked, but sometimes that is all that is needed to reach your targeted audience.

At the same time TV is becoming less and less relevant to most record companies. Just five years ago Universal was spending more money in the medium alone than the entire music industry did last year. It has since heavily retreated with the major's spent cut in 2013 by a hefty 30.4%.

But its main rival Sony has adopted a completely different approach, reflected by it being directly behind 25 of the 40 albums or projects with the biggest TV spends last year. Another five of these were Now! releases in which it was a 50% partner.

Even away from Now!, Sony has made a big play in the comps market in recent times and this led to its CMG division selling more various artist albums last year than any other record company. ESP Marketing's ad spend figures reveal the key role TV advertising played in driving that success with the list of albums with the year's highest TV budgets littered with Sony comps.

Sony has been out of sync with its rivals here for some time – the year before its spend upped 25.6% as Universal and Warner further withdrew – and this has resulted in a fascinating point of difference about how to market in an ever-declining albums sector. However, with sales already down by a further 15% in the first quarter, the thinking with regards to TV advertising might not stay the same for too long.

Paul Williams,
Head of Business Analysis

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

SONY SPLASHES THE CASH ON TV



Major takes dominant share of 2013's costliest television ad campaigns

MEDIA

BY PAUL WILLIAMS

Sony Music UK spent, spent, spent on TV advertising last year with more than half of the 40 most expensive campaigns coming from the major.

As the music industry in general further tightened its belt in the medium with overall spending dropping on 2012 by 7.7% to £32.0m, the home of One Direction and Calvin Harris upped its own budget by 20.1% to move it ahead of Universal as the bigger spender.

Under then chairman and CEO Nick Gatfield, Sony spent £11.2m on advertising its own exclusively-controlled albums in 2013, while around £2.8m was shelled out during the year on a variety of Now! compilations. The brand became 50% owned by the major in May last year with Universal handling the other 50%.

Just counting Sony's own releases without Now!, it was behind 25 of the 40 albums with the highest TV budgets of the year, according to figures produced by ESP Marketing for *Music Week*. Another five of these albums were Now! titles, meaning Sony had an involvement in 30 of the 40 biggest music TV spends of 2013 with Universal and Warner accounting for just seven collectively.

Outside the Now! albums, Sony added another £1.9m to its TV budget compared to the year before as Universal cut back its own spending in the medium by £3.2m or 30.4%. It meant the leading major invested £7.3m on backing its albums on TV, nearly £3.9m less than Sony spent and less than a

EXECUTIVE SUMMARY

- TV advertising spend by record companies down 7.7% to £32.0m
- Sony defied the marketing by increasing its budget by 20.1% as Universal dropped 30.4% and Warner 11.1%
- Sony directly claimed 25 of the 40 albums/projects with the year's biggest ad spends with five others from its co-owned Now! franchise
- The Trevor Nelson Collection had the year's biggest ad budget with £727,000 invested
- Music spending on ITV dropped by 11.6%, while digital TV claimed a greater share of spend than terrestrial

quarter what it paid out just five years before.

"Sony do seem to have a policy of spending the hell out of campaigns," says ESP Marketing director Steve Chapman who observes the amount of money the music industry is investing in the medium is levelling off after several years of steep percentage budgets falls. While spending reduced year-on-year in 2013 by just under 8%, a year earlier it was cut back by nearly 12%.

"It does appear to have reached a glass bottom," Chapman says of labels' TV ad spends with the annual fall the previous year 11.6%. "It needs to be seen in the context these are not the only spend figures to advertise music, but the amount being invested in TV does appear to be levelling off."

Chapman estimates labels are investing around 20-30% more on top of their TV spends to advertise their releases online, but in the case of Sony the older medium remained an appealing prospect to spread the message about its priority albums. This was especially true in the compilations arena where it increased its share of the retail market last year from

LIVE MUSIC: PROMOTER SPEND LEAPS UP IN 2013

Concert promoters sharply upped their TV ad spends last year to partially fill the gap left by ever-tightening label budgets.

Live Nation alone increased its money invested in the sector 23.2% year-on-year with a £767,000 spend across events, including the Big Reunion Tour featuring the likes of Blue, Five and B*witched and tours by the likes of Michael Buble, the Eagles (pictured, opposite page) and Katy Perry.

There was an ever bigger rise in spending by SJM Concerts, which upped its outlay by 156.2% to £351,000 to back tours by acts including Gary Barlow, Beyonce and One Direction.

Although the spends of even the biggest players in this market were still a fraction of what the major record companies were shelling out, it did mark something of a change in how concert promoters alerted the public about a forthcoming tour or live event.

"There's been a shift in the way live gets advertised," says ESP Marketing director Steve Chapman. "The music press market is really not what it once was, particularly with the specialist press, and some of the advertising has shifted online. It's meant if you are going to go on YouTube you are pretty much making an ad anywhere so some of that

CORPORATE GROUP TV ADVERTISING SPEND

	2013	2012	% CHANGE	
UNIVERSAL	£7.3m	£10.5m	-30.4%	—
SONY	£11.2m	£9.3m	+20.1%	+
WARNER	£3.5m	£3.9m	-11.1%	—
EMI*	£3.1m	£5.0m	-37.1%	—
MINISTRY OF SOUND	£1.6m	£1.5m	+3.9%	+

The above shows TV ad spends per leading corporate group for 2012 and 2013

*includes spending on the Now! albums and other titles still registered under EMI in ESP database

source: ESP Marketing

spreads to TV."

Chapman suggests much of this advertising happens on terrestrial television and on a regional basis with very short TV campaigns rather than a series of slots being booked over a lengthy period.

"With something like a One Direction tour there wouldn't be a massive campaign, but you might stick an ad in once during X Factor," he says.

The Big Reunion Tour, which followed an ITV2 series reuniting bands successful in the Nineties, was subject to the biggest TV spend for a live event with a £268,000

outlay, according to ESP. Other top spends included Live Nation for the Eagles (£94,000), Katy Perry (£67,000) and the McBusted tour bringing together McFly and Busted (£61,000), while SJM's top investments included £59,000 for Gary Barlow's solo tour.

Some of the top TV spends in the live arena were for musicals and here included Flying Music investing £90,000 in the Michael Jackson spectacular Thriller Live, which continues a run at London's Lyric Theatre as well as touring, and Alan Darlow's Boogie Nights, which features a number of hit songs from the 1970s.

12.9% to 27.0%, according to the Official Charts Company. Part of this growth may well be attributed to a huge push for its various artist titles on TV, led by The Trevor Nelson Collection. This was subject to the year's top ad spend for an album with £727,000 paid out, while it finished as the year's 27th top-selling album overall.

Other Sony comps registering among the year's top ad spends included Eddie Stobart – Trucking Songs (£478,000 spent) and Voices – Simply The Best (£432,000), while the major's same division responsible for its compilations made similar high-end investments for some of its artist titles. These included, The Nation's Favourite Elvis Songs, which was supported by a £522,000 TV ad spend by Sony CMG.

Although the ESP Marketing chart of the year's biggest TV campaigns includes some of 2013's top-selling albums, there are also notable differences between which releases had the greatest spends and which attracted the largest retail sales.

Unsurprisingly, all three of the year's regular Now! titles, which finished as 2103's three top-selling albums overall, also had heavy TV backing, led by Now! 86. This sold an unrivalled 1.1 million albums during the year and had the year's fourth biggest album budget (£587,000).

Also registering high in both the year's sales and TV spend charts were Rod Stewart's Time and Michael Buble's To Be Loved. The Universal-issued Time became a huge seller for Stewart with 531,299 copies sold by the end of last December and was strongly helped along the way by a TV budget of £687,000. No other artist album had more TV money behind it in 2013 and it was a rare big spend for Universal whose only other titles in the TV spend Top 40 chart of the year were Alfie Boe's Trust and a variety of Dreamboats & Petticoats compilation titles.

Boe, Stewart and Dreamboats reflected a TV ad market aimed at older music fans, as did Michael Buble who was backed by a Warner budget in the market of £547,000. He was one of only four

2013 SHARE OF MUSIC TV ADVERTISING BY CHANNEL



ITV1	29.9%	(32.8%)
CHANNEL 4	11.0%	(10.9%)
ITV2	7.8%	(9.7%)
C4+1	1.9%	(1.9%)
CHANNEL 5	4.0%	(4.5%)
OTHERS	43.8%	(38.6%)

The above shows percentage splits between channels of TV ad spending by music companies for 2013. Figured for 2012 are in brackets.

source: ESP Marketing

Warner acts among the 40 biggest TV budgets of the year as the major's spending fell year-on-year by 11.1% to £3.5m.

Meanwhile, Brits Critics' Choice winner Tom Odell had more TV money spent on him last year than One Direction and Bruno Mars, but with a fraction of the sales. His Columbia debut had £417,000 of TV money behind it and finished as the year's 43rd top seller, while Sony invested £366,000 in One Direction whose Midnight Memories was 2013's biggest artist album and fourth top seller overall. The ESP data also reveals some of the year's top sellers had relatively modest TV budgets. Robbie Williams' second Universal album Swings Both Ways was the seventh most popular title at retail but only ranked 44th in terms of TV ad spends, while the Les Miserables original cast recording from the same major was 15th on sales but only 50th on spend.

TOP 20 ACTS/BRANDS WITH BIGGEST 2013 TV ADVERTISING SPENDS

POS	ARTIST/TITLE / CORPORATE GROUP	2012 SPEND
1	VARIOUS The Trevor Nelson Collection Sony	£727,000
2	ROD STEWART Time Universal	£687,000
3	VARIOUS Dreamboats & Petticoats Universal	£608,000
4	VARIOUS Now! 86 Universal/Sony	£587,000
5	MICHAEL BUBLE To Be Loved/Christmas Warner	£547,000
6	ELIS PRESLEY The Nation's Favourite Elvis Songs Sony	£522,000
7	VARIOUS Eddie Stobart – Trucking Songs Sony	£478,000
8	CELINE DION Loved Me Back To Life Sony	£465,000
9	VARIOUS Voices – Simply The Best	£432,000
10	VARIOUS Now! 84 Universal/Sony	£431,000
11	TOM ODELL Long Way Down Sony	£417,000
12	RICHARD & ADAM The Impossible Dream/The Christmas Album Sony	£411,000
13	VARIOUS Now! 85 Universal/Sony	£393,000
14	JUSTIN TIMBERLAKE The 20/20 Experience/2 Of 2 Sony	£391,000
15	BRUNO MARS The Unorthodox Jukebox Warner	£378,000
16	ONE DIRECTION Midnight Memories/Take Me Home Sony	£366,000
17	KINGS OF LEON Mechanical Bull Sony	£362,000
18	RUDIMENTAL Home Warner	£344,000
19	VARIOUS Anthems – Trance Ministry of Sound	£333,000
20	CALVIN HARRIS 18 Months Sony	£331,000

The above shows acts/brands with biggest TV ad spends for calendar year 2013. In the case of the Now! albums they were handled by Universal and the Radiohead last 2013 until May before UG's share transferred to Sony

source: ESP Marketing

Arctic Monkeys' AM was similarly subject to a modest TV outlay compared to how many copies it sold. Although it was the Domino act's first album to be subject to a TV campaign, 57 more albums had more money spent on them, compared to only 10 other releases outselling it during the year.

Ministry of Sound's TV budgets have reduced sharply in recent years, having totalled £6.3m in 2008. That drastically scaled back to £1.5m in 2012, but rose again last year by 3.9% to £1.6m with its projects mixing the usual compilations and London Grammar's If You Wait.

PEOPLE

PERSONNEL TILLEY TO HEAD DISCIPLE BIZ DEVELOPMENT

■ DISCIPLE MEDIA



MATTHEW TILLEY has joined the UK music tech company as executive vice president of business development.

In his new role, Tilley will lead Disciple's deal negotiation and artist outreach activities on a global basis.

The exec began his career in the music industry in various international marketing roles within Universal Music Group, including positions at PolyGram, Universal Music International and Island Def Jam. He moved to EMI Music in 2006 to head international marketing from the music group's New York offices. Over the course of his career, Tilley has led international marketing efforts for a range of superstar artists including Katy Perry, Bon Jovi and The Killers, to name a few.

Disciple – a D2C mobile subscription channel that provides exclusive content to fans for a low monthly fee – recently completed a multi-million dollar seed fundraise with plans to launch its first artist app in the coming months. The company was founded in 2013 by musician, DJ and writer Benji Vaughan and is based in London, with an additional office in New York City.

Vaughan said: "Matthew is well known and respected among the artist and management community around the world, and

bringing him onto the Disciple team will be hugely valuable as we start to show people how this technology can enable artists to create more engaging connections with fans via mobile devices."

Tilley commented: "Having worked with artists for the last seventeen years to help them engage with their fans across the world, joining a groundbreaking venture like Disciple which can help them create and monetise connections is a fantastic step for me. We're already seeing huge excitement from the creative community about the potential for this technology, and I'm looking forward to spreading the word."

Disciple Media is a proud sponsor of the Label of the Year category at the 2014 Music Week Awards, taking place on April 24 in London.

■ STRIPES RECORDS

TONY BLACK has joined the company as label manager.

His responsibilities involve project management of all releases under the label, A&R and management duties across rostered acts (including True Tiger, Spoils, Monkey Wrench, Barely Legal), and coordination of marketing and promotional activities.

Black is also managing director of RoadSound Music – a music management business specialising in artists, label and live – with clients including Big Narstie, Rival, Princess Slayer, Merky ACE, and Launchpad Records.

■ BBC RADIO 2 & 6MUSIC

SUE KERRIDGE has left Radio 2 and

SARAH BODEN has joined the station, as well as 6Music, in the new role of music content coordinator.

Boden will work with Jeff Smith, head of music for the two stations, taking on music policy management and support for them as well as being the point of contact for appointments, releases and all aspects of the Radio 2 playlist and playlist meeting.

■ BAUER MEDIA

TALIA KRAINES

has joined the group's **HEAT RADIO** as programme manager.

Kraines is responsible for on-air activity, from music to presenters, and represents the radio station for the Heat brand.

The station complements the magazine of the same name that covers pop music and celebrity news across its roster of presenters which are 70% female, including key shows from Sarah Powell at drivetime, Eloise Carr in the evening and Heat's editor-in-chief Lucie Cave on weekend mornings.

Kraines previously worked as a radio producer at Bauer Media, GCap, Somethin' Else, Talksport, BBC; freelance online music PR for Jive, RCA; DJ at Popstarz; and music journalist for Attitude magazine and BBC Music.

■ NAME PR

The specialist music PR and marketing agency has added to its trade, tech and business division with **KIRSTY BIRKETT-STUBBS** joining as assistant press officer.

She provides support on trade and business accounts including global rights agency Merlin, Kobalt's Label Services and Neighbouring Rights divisions, Proper Music Group, Cherry Red Records and Cooking Vinyl Group.

Prior to joining Name, Birkett-Stubbs spent three years at B2B publishing firm Schofield Publishing as a writer for the company's magazine portfolio, and profiles editor on its Railway Strategies title.

She also continues to write and help manage internal teams of writers and photographers for music titles Metal-Rules.com and The Independent Voice.

■ BPI

LYNNE MCDOWELL

has been promoted from her position as senior communications manager to the newly-created head of public relations role at the industry trade body.

McDowell's appointment recognises the dedication and commitment she has shown in raising awareness of the BPI and the extensive work that it does in promoting the growth of legal music services in the UK. It also reflects the increased scope of her role in recent years since she joined in 2009.

She will now take the lead on the implementation of the BPI's public policy communications strategy – a move that will see her become a more active

spokesperson for the organisation and the industry as a whole. It will also see her take greater responsibility for CSR including the BPI's commitment to The Big Music Project as well as the development of its online, regional and international profiles.

Director of communications Gennaro Castaldo said: "Lynne is passionate about the BPI and the work it does on behalf of its members, and she is a wonderful ambassador for our industry. This well-deserved promotion recognises her abundant qualities and will enable Lynne to make an even more telling contribution to key areas of the BPI's work."

■ TWIST PUBLICITY

JOANNE FIDDY is

joining the company as director of PR and events and is tasked with developing its roster of talent, live events and brand partnerships.

Twist's past and present client roster has included Ariana Grande, John Martin, Austin Mahone, Anna Kendrick; and live events – UK Live with AEG Live, McBusted outdoor shows, and Selena Gomez gigs.

Fiddy has previously worked on Coca Cola, Fox, Warner Bros, Xbox, Ibiza Rocks and recently eBay collections with Alex James and Dannii Minogue.

She has extensive experience as an account director specialising in brand collaborations with talent, with previous employers including Exposure, Premier PR and Brando.



MY BIG BREAK How UK executives arrived in the music industry...

Tim Chipping, Sound & Vision Editor, Holy Moly

"My first writing job was for the NME online – when my girlfriend got sick of dating an unemployed musician. But when Popjustice's Peter Robinson teamed up with Holy Moly's Jamie East to run Channel 4's new music website I insisted they take me.

"4Music became my tribute to Smash Hits for a few years, before the money ran out. I then steered Holy Moly into films, music and telly alongside the celeb snark. I'm still there but freelancing my balls off too. Having frequently derided the content of

artist biogs and press releases, bands and labels began asking me to write theirs. I write what I'd want to read.

"A few years ago I fell obsessively into the world of traditional folk music. It's a giddy honour that I seem to have become the go-to 'young' person for folk writing. That's my niche now. I'm hopeless at pitching and rely on kind commissions. There's no greater elation than having put words in the right order."



TOP TIP

Read and steal from the best: Paul Morley, Chris Roberts, Sylvia Patterson, Chris Heath, Caitlin Moran... And never work for free.

THE BIG INTERVIEW SCOTT BORCHETTA

TAYLOR MADE FOR SUCCESS

Scott Borchetta signed Taylor Swift to his indie label when she was in her mid-teens. Since then, Big Machine has really made its mark on the music industry on a worldwide basis

LABELS

■ BY PAUL WILLIAMS

Scott Borchetta took something of a career gamble when he quit the comfort of a senior vice president role at Universal Nashville in 2005 to set up his own label.

But any doubts about whether he had made the right decision were soon put to bed when the newly-launched Big Machine signed its first ever act: superstar-in-waiting Taylor Swift.

"That was a good day," Borchetta remembers, talking to Music Week about first seeing and quickly signing the then 14-year-old after she performed in Nashville's iconic Bluebird Café venue.

Since then she has grown into one of the world's most successful recording acts with her most recent album *Red* having sold more than 4 million copies in the US alone, according to Nielsen SoundScan, while becoming a top seller internationally. In the UK, where it is released via the Big Machine Label Group's deal with Universal, it reached No 1 with the Official Charts Company reporting sales of around half a million units to date.

"We always thought she was really special, but nobody could have predicted what's happened," he says. "But definitely her songwriting was amazing even at 14 years old. The rest of it caught up. She's just so smart and engaging and really unlike anybody I had ever met early on."

However, Borchetta's company is a lot more than Taylor Swift. Across the three labels Big Machine, The Valoy Music Co and Republic Nashville it also houses country superstars such as Tim McGraw, Rascal Flatts, The Band Perry and Florida Georgia Line whose 2012 Cruise single has sold a staggering 6.6 million downloads in the States. Big Machine is also behind the accompanying soundtrack albums to ABC's award-winning Nashville TV drama, which is shown in the UK on More 4.

On this side of the pond Borchetta has just undertaken his second visit of the year already to the UK having been here in February for Taylor Swift's tour. The latest trip last month was part of a visiting Country Music Association contingent of leading recording artists, songwriters and record company and live music executives. Central to their purpose was the C2C Country To Country festival held at the O2 venues in both London and Dublin and including among the line-up Big Machine acts Rascal Flatts and The Band Perry.

The mood in Nashville appears upbeat right now that the UK wants its music. And, having already broken Swift outside the US, Scott Borchetta is ready once again to be a leading part of the action.

From our perspective it feels like country music has a better chance of taking hold in the UK than for some time. Is there the same feeling in Nashville? Oh, absolutely. The format is so strong in the US, but we've made a real effort the last six, seven years within the Label Group starting with Taylor in



ABOVE
Swift success: Taylor Swift was the first signing to Scott Borchetta's Big Machine label

"She was so dynamic from the very beginning. I really thought that if we didn't get her off US shores pretty early she would get bored"

SCOTT BORCHETTA ON TAYLOR SWIFT'S INTERNATIONAL PUSH

2008 and I've always believed in getting our artists over here early in the programme and try to build the market as their entire career builds. The success of Taylor and the Nashville TV show we do the music for have helped.

I've heard from country artists playing the UK for the first time who beforehand think, "We've not had any hits here yet so the audience will go, 'We don't know this'" but they know all the words. It's been amazing. Even the first time we came over with Taylor we didn't know what we were walking into. Well, the little girls understood and they knew every song. It's a lot younger demographic than it was 20 years ago. Kids know where to find what they want to find and discovery has played a huge role in not having to be programmed to. There's been a lot of great entries into the format with what Radio 2 has done and some of the media we've been able to get so it has really raised the interest level and people are finding a lot of things they like.

With Taylor you've had an international outlook from day one, but in the recent past for a lot of country acts the attitude was, "Why would we want to go outside the US? We can make a lot of bucks here."

It gets boring playing the same 50 or 60 markets each year. It's a much bigger world and shame on you if you don't at least go and visit.

Why was international so important for Taylor from so early on?

She was so dynamic from the very beginning. I really thought that if we didn't get her off US shores pretty early she would get bored because she's so energetic and so smart. She just needs to be exposed to other opportunities to grow her art and grow her career. Obviously she's extraordinary, but because she has such a great creative process I always thought it would help to expand her songwriting and her music. Fortunately, we were right.

Has it just been an old-fashioned thing of touring, touring, touring that has been at the foundation of why she has been so successful everywhere?

It's not just any one thing. First off you have to have great music to back up the hype. Hype's not hard to do. Backing it up is the hard thing to do. She was probably a celebrity figure over here before her music really caught on, whether it was some of her early romances or just because she is so pretty. The

THE BIG INTERVIEW SCOTT BORCHETTA

attention was there very early on and as people dug a little bit deeper they realised how talented she is. She is the extraordinary exception, but each artist is their own exception. Each one has their own set of rules. We don't do anything the same way. We broke Taylor one way, we're going to break [Big Machine act] the Cadillac 3 another way.

On the Red album Taylor expanded the people she worked with, including collaborating with Shellback and Max Martin. Clearly that worked in increasing her appeal.

You have to always follow and honour what the artist is doing and try to provide the right avenues for their songs to get properly recorded and for their art to be properly marketed. When she was writing a lot of the songs for Red I was in the studio and said, "This is a great song but you guys are not getting it. You're not nailing the recording of it" and it was my idea to go, "You know you should really try working with Max" which at first she hesitated and then after a second meeting she finally said, "All right, let me try" and it opened up a whole new world for her.

Is she looked up to in the Nashville music community as a role model for breaking internationally?

Absolutely. Eric Church was just quoted in The Guardian that he's following the Taylor Swift model of coming over here so I think we've proved you can do it early and it's the preferred way to do it early. It's a lot harder regardless of whether it's a financial situation or just getting older of coming over here. You've got to have a lot of energy to come over and tackle the time zones and the different press angles and understand the different cultures. It's a big undertaking. There's got to be a very specific plan and expectation of how to do it and how long it's going to take and really observing the indicators. We've tried with other artists 10, 15 years ago where we didn't get the kind of feedback we wanted and it didn't work.

Is it possible to apply any rules in how you managed to break Taylor here and for other country acts to follow suit?

Rule number one is there are no rules so what is the best thing for that artist? You look at the Cadillac 3 who are starting to get some traction here very early on. It was really exciting for me to meet with the UK label with all the other guys at headquarters at Universal and say, "We think you might have another Kings of Leon moment here." The feedback has been incredible. That is nothing to do with Taylor whatsoever. It's a completely different approach and going more in a rock vein.

You mentioned the Nashville series and your label has put out those wonderful soundtrack albums. That seems to have brought a whole new audience to country music.

Nobody saw it coming. It's on one of the smaller channels here [in the UK], but still has great impact. It's one of those rare opportunities. That has just intersected the right place at the right time. The music is properly placed so there is an emotional connection to the music and it's working so we're just thrilled how we're doing in



ABOVE
Unstoppable: Country trio Rascal Flatts (pictured with Borchetta) have enjoyed their biggest success in the UK since signing to Big Machine

"While I could survive in the corporate structure I just found it really debilitating and really anti-creative"

SCOTT BORCHETTA ON HIS DECISION TO LAUNCH BIG MACHINE

the UK. It's been mind-blowing.

You've lived in Nashville since you were a teenager. Musically when you arrived was it very much just country?

No actually it wasn't. There was an underground club scene that was really healthy and that's where REM played and the Georgia Satellites. There was this post-punk thing that was happening in Nashville where some of the biggest bands of that next era of the early/mid-Eighties were playing there before they got signed. Although the business was predominantly country there were a lot of other types of music there. Now the business has caught up so it's really become a proper music centre now.

Your dad was a successful record company promotions man so was going into the business always something you were going to do?

I was around it all the time and I didn't plan originally to be in the record business. I was just always around it and I used to play music and then I realised where my place was and that I was supposed to be on the business side of it. There were lessons that I learned just being around it by osmosis: what was right and what was wrong.

What kind of acts was your dad working with?

Oh man in the Sixties he worked with the Beach Boys and Glen Campbell, Tommy Roe. He was right there in the middle of it. He worked for Capitol and RCA and Mercury in the Sixties and in 1969 he went independent so he's touched so many big records and big artists.

It must have been a great education going into the business having him there and actually seeing him do it.

That generation kind of invented it. There wasn't a rule book. There wasn't a handbook. They put records in their trunk and drove across the country and stopped at any radio station with a signal and they would have pop records and jazz records and country records. He had everything so whatever the station was he had it so they were travelling salesmen basically.

Like your dad, you also moved from a major record company environment with the likes of MCA Nashville, DreamWorks Nashville and Universal Music Nashville to going independent. A lot of people in your position would have stuck with that, but you clearly found it wasn't fulfilling you.

No, I do much better without a boss so we've got to be able to have the ability to run fast and if we see something we believe in to go. While I could survive in the corporate structure I just found it really debilitating and really anti-creative. That's not to say there aren't people within the system who know how to operate it, but more often than not because we can be so fast we can throw all the king's horses and all the king's men on something and blow it up; to each their own. For me it didn't work because I kept banging heads with everybody and it was too territorial. Our company isn't territorial. The best ideas win. Everybody's expected to contribute, not only encouraged, but expected and that's not the major label culture I came from. It was, "You only do promotion. Don't come to us with a marketing or publicity idea." I was like, "OK." I can't help myself.

When you set up Big Machine Taylor was the first act you signed.

She was this girl who was 5 10, 14 years old and at that time big curly hair and when she met somebody she didn't shake their hand. She lunged



towards you to hug you. You saw this big ball of hair coming at you, arms wide open. What is this? There was one occasion she went after a programme director like that so afterwards I said, "Taylor when you meet a male programme director check to see if there is a wife or girlfriend first and hug her first." And she goes, "Oh, got it."

Are there things you can achieve at Big Machine you wouldn't be able to in a major company structure? Oh gosh, if I meet an act I'll sign it on the spot all the time. We don't have to check with anybody. If I decide we are going to spend half a million dollars on the video or record I don't have to check with anybody. Same with executives we want or marketing projects. If you are part of Universal or Sony or what have you, you can't do the corporate deals we do. We were the first ones ever in the history of the United States to do performance rights for artists [on terrestrial radio].

That was with Clean Channel. I would have thought that would have needed to happen collectively and then all artists got paid performance royalties rather than one label achieving it individually for their acts.

You have to look at the scale of it so my goal was 100% of nothing is still nothing so let's get in the door and sit at the table and have a voice in negotiating rights and so we agreed to lower our digital right in exchange for getting a terrestrial right. Ninety per cent of the money is still going through terrestrial so we look at this ultimately as broadcasting whether it's digital, terrestrial, what have you. I wanted us to be in the same position in the United States as ASCAP or BMI. Why should ASCAP and BMI be able to collect for their songwriters and publishers, but us not be able to collect for our artists? It's a completely broken situation so we're at the table now and our artists are getting paid.

Here record companies couldn't imagine now not

"It's a way too important part of the piece. How can they leave something like performance rights on the table and not go after it?"

BORCHETTA ON BIG MACHINE'S DEAL WITH CLEAR CHANNEL TO GET TERRESTRIAL RADIO PERFORMANCE ROYALTIES

having performance royalties.

It's a way too important part of the piece. Everybody is running towards free streaming at such a reduced penny rate. How can they leave something like performance rights on the table and not go after it? We're getting in there. Warner Bros is on the platform now, but we've got to get it to the point of legislation and that's possible.

Big Machine also managed to sign Tim McGraw and Rascal Flatts, two acts who were already superstars when they came to you. That must say everything about how you are perceived and what you've been able to do.

Definitely. It's having that one-on-one relationship with them and everybody understanding the return on the investment of, "This is what we think we can do and this is the path we think we can take and if you do X, Y, Z we think you will get this" and we've got two very happy acts there with Rascal Flatts and Tim McGraw. It's about chemistry. One of the neatest compliments ever was a few years ago at the CMA Awards. One of my friends was in Tim McGraw's dressing room and Taylor came in and they were talking and Taylor told Tim, "Well you should come over with me and Scott. That's the place you need to be." She would never tell me that. I would never ask her to say such a thing. The fact she just said that, that's the ultimate compliment.

I would imagine a major would love to buy you. (Laughs) There's been inquiries, but again I don't know what that would mean for us. Nobody would say, "Here's a bunch of dough, but keep running it



ABOVE LEFT
Music City goes global: The Nashville TV series, backed by Big Machine's soundtrack albums, has put new worldwide focus on the Tennessee destination

ABOVE RIGHT
Getting it together: Taylor Swift has enjoyed her biggest international success after Scott Borchetta persuaded her to work with Max Martin

the way you want." We've done well these last several years so it wouldn't change my life if I had a little more money. We're able to do just about anything we want to do.

Presumably it would defeat the object of why you started Big Machine in the first place.

I mean you would never say never, but I haven't thought of a compelling enough reason to not stay in the fight.

You are part of an independent scene that has the biggest share of album sales in the US. Why do you think we are in that situation?

You know it's not unlike the dawn of our record business as we know it. All these guys were small record companies. Atlantic Records was a small record company at one point, as was Virgin, as were all of them. I hope there's a return in that sense. I've had people say, "You're the David Geffen of your era" which I would never say I am, but if you look at some of our heroes whether it was Richard Branson or Ahmet Ertegun or David Geffen or any of those guys we're not doing anything that much different from what they were doing. They saw something they really loved and went after it and whatever their motivations were I don't know but they were wild acts. They just went after it and were very successful. If we can follow in those kinds of footsteps and build that kind of iconic brand that's a wonderful extra frosting on the cake.

Here and internationally you go through Universal. Would you ever think about a UK office?

We're thinking about it right now. We have our own people on the ground in Canada now and we're looking at the UK very strongly, but we want to do it for the right reasons. We've got to have more of our own blood in it so speaking with the great people of Universal David Joseph and Ted Cockle we're going to have more of a presence of perhaps a couple of Big Machine exclusive employees.

INTERVIEW PASSENGER**'I'M AS INDIE AS IT GETS'**

Passenger, aka Mike Rosenberg, toiled for more than a decade self-releasing material before *Let Her Go* became a worldwide hit. Where can the Brighton troubadour go from here?

**TALENT**

BY TIM INGHAM

You won't meet many people today who can't hum you the opening bars of Passenger's *Let Her Go*. The international smash catapulted the Brighton singer/songwriter to a new level of fame after it was released in 2012, clocking up more than 3 million sales in the US alone and topping the charts in 20 countries. Passenger, aka Mike Rosenberg, waited a long time for such success. He began performing as part of his own band a little over a decade ago, before going it alone in 2009.

Like his friend Ed Sheeran, he made a name for himself as a nomadic busker, travelling across the globe to play to audiences night after night. Three studio albums into his career, the last released in 2010, it looked as though he'd found his level, but *Let Her Go* changed everything, helping propel fourth album *All The Little Lights* into the Top 5 in the UK, Australia, Holland, Ireland and Switzerland - and Top 30 on the Billboard 200.

Throughout his career, Rosenberg, 29, has been affiliated with management house IE Music, who have encouraged him to keep hold of his copyrights. That didn't change for *All The Little Lights*, which was licensed to Nettwerk in the UK. For his new album, *Whispers* - due for release on June 9 - he will once again keep hold of his master rights, but this

ABOVE

Passenger: The artist's new album, *Whispers*, is due for release on June 9 via Island

"I feel very fortunate to have a song that's done so well, but I'm not making any sales goals with the new album. That's setting yourself up for a fall"

MIKE ROSENBERG

time round has licensed the music to a major, Island Records, through his own Black Crow label.

"We've found a kindred spirit in Mike," Island MD Jon Turner tells *Music Week*. "We have a great admiration for any artist who has such a strong sense of self, coupled with a vision of how and when he wants to do things. We are very fortunate that he chose to sign with us here at Island, especially after the phenomenal year Passenger has just had."

"The new album is simply brilliant, and the year ahead is every bit as exciting as the previous was for Mike. We cannot wait to release the album."

Music Week caught up with Rosenberg to discuss what changes for a singer/songwriter operating as a "small business" after he has a chart-topping hit - and what the new album holds for his now-substantial fanbase.

Your mainstream rise was quite sudden, after 10 years' hard work. When did you first become aware that *Let Her Go* was becoming a song that would be played in family car journeys the world over?

The big moment for me was when I was on tour with Ed [Sheeran] last year. It was getting bigger and bigger before *Let Her Go* started happening anyway, but the first country the single started to do anything in was Holland. I remember going over to Amsterdam with Ed to support him. Usually when you come out and do a support slot, no-one really knows who you are. But I walked out in Amsterdam and got this massive cheer like I was the headline artist; *Let Her Go* had just been No.1 for a couple of weeks. In that moment it really hit home that this song was going to do something [globally]. It's been a complete rollercoaster since then - every time you think it's slowing down, another country wakes up to it. It's been incredible to watch it snowball and just gain this massive amount of momentum.

How did your decade-plus of performing and recording help you deal with being thrust into the limelight in that way?

It's everything: having an understanding for the music industry and how it works. It's a lot of not getting carried away with, as you say, overnight success. I feel very fortunate to have a song that's done so well, but I also know that next time it might not or that this album might not sell as many. It's a bit of a journey and I try not to get too caught up in it all really.



LEFT
In the studio: Whispers was recorded in the same small Sydney studio as its predecessor with the same co-producer, Chris Vallejo

How would you define the musical progression on from *All The Little Lights* to *Whispers*?

What I've felt really lucky about is that by the time *Let Her Go* started doing something, I'd written loads of songs for this record. It wasn't like, okay you've written a big hit, now we need an album from you in two weeks. I felt like these songs had loads of time to percolate, to float around, for me to go back to. As far as a group of songs go, I think it's the best album I've ever made - and that also goes for arrangement and production. With every album you learn from the last one, the mistakes you made. Hopefully you go in with a bit more experience. *Whispers* is still quite a big production, like *All Of The Little Lights* was - with brass and strings and backing vocals - but I think it's come on a step.

Does it affect your mentality when making the album knowing you've had a recent huge increase in recognition?

Not in a bad way. I made the record with the same guy I made *All The Little Lights* with, in a little studio in Sydney. I didn't want to change anything just because we could, just for the sake of it. I'm approaching it in the same way I always have; I just want people to connect with it and the songs. I honestly don't feel any massive pressure to have a big hit single again. I never thought in my life that I'd have one. The fact that I have and that one day I can tell my grandkids that I was No.1 in Belgium... that's enough for me. It's hilarious and amazing. Obviously if it happens again I won't try and stop it, but at the same time, I don't write for radio or for commercial success - I write because these songs are real to me.

How far back does your relationship with IE Music go? How patient were they with you before your big success happened?

They got on board when I was about 17. I did this charity gig at the Royal Court Theatre for a campaign called Free Burma. A couple of the IE guys happened to be there and saw me play a couple of songs. We did some kind of development

"Island seem like really good guys. It's a great structure: they're not forking out on a huge advance and I'm working with people who have done this for years"

MIKE ROSENBERG

deal a few months later. We've all had to have quite an amount of patience; it's certainly not been an overnight thing, there's been lots of trial and error. They're fantastic. I don't think there are many managers or people in the industry who have such a long-term view anymore - who actually think past albums one and two. They're old school in some ways, but they have their ear very close to the ground. They're brilliant at what they do.

How have they helped protect you in terms of keeping your own copyrights - not forcing you into a traditional record deal at any point?

Again, that's been a collaborative process. Their advice has always been along those lines. They believe, like I do, that there's no reason to give everything away nowadays. I've funded the last five records myself - why would I then just give my copyright to somebody else? It doesn't make any sense. It's been great to get their advice, and it's the way I approach things as well.

Were there years where you were struggling to make a living?

Yeah, definitely - it was really tight. All the money I was making was from busking and playing little gigs, and all of that money was going back into the project; to print more CDs or flyers or have someone work on a video for me. It's been a small business for years, and like with any small business you have to pour everything you get back into it for a period of time. It was definitely tight, but I've never been well-off, so I never thought anything of it. The bottom line was that I was doing it on my own; I might not have had a lot of money, but if I wanted this artwork or this

track-listing. Obviously I'd still take people's advice, but there wasn't anybody with a cheque book telling me what coat to wear.

You've been making progress in the US...

It's amazing. The States is the last place that *Let Her Go* really made an impression. There's not many English acts that go over to America and do something - it's a very difficult country to break. It was so beyond the realm of possibility to me for so many years. And then when it actually happened, it was just so surreal. I loved the recent Superbowl Budwieser advert [that *Let Her Go* soundtracked]. Puppies and horses - who's going to say no to that?

Why did you decide to sign to Island?

I met a couple of guys there and I got on with them really well. I didn't feel like they were just playing the game - there was an honesty there. Their roster - the fact they've got Mumfords, Ben Howard, Florence & The Machine - it's real quality and it's a good home for Passenger. It's a really different deal: I've always funded my albums and this one is no different. It's a licensing and distribution deal, going through my own label - Black Crow Records. It's a really good structure for both of us: they're not forking out hundreds of thousands of pounds on an advance, and from my point of view it's working with people that have been doing this for years with a major structure. They seem like really good guys.

Sounds like you're getting the best of both worlds...

That's it. I'm as indie as it gets, to be honest. I've busked for the last five or six years and haven't had any kind of sniff of a major deal. But it gets to the stage where you just can't do everything on your own. We're working with so many territories now. We want to get this album out to people in a professional and cool way. At some stage, you have to relinquish some control - get people on board you trust and who are experienced in their field

What are your ambitions for *Whispers*, whether that's musical or commercial?

I don't for one second think we're going to have a single that does anything like *Let Her Go*. You can't expect that - that's setting yourself up for a fall. What's great is that for the first time, I'm actually releasing to a big fanbase. That's really fucking exciting. I just want people to connect with it. And some reviews! When *All The Little Lights* came out, no-one really cared enough, so I'm looking forward to seeing what critics think. Good or bad, it's good to get an understanding. As far as sales go, honestly, I'm not setting any kind of goal. As soon as you start doing that, you either smash the goal or you're completely disappointed. I just hope people like it because I'm really proud of it.

If you could speak to yourself when you started out in your mid-teens, what advice would you pass on?

There's no way I would have seen this road and it happening in this way. A 15-year-old me would have jumped at a major deal and everything that brings. But I'd definitely do it all again. Some of those years busking were some of the best of my life - living on a total shoestring but having such an amazing adventure. That's what I've really learnt out of this whole experience. It sounds really cheesy, but it's true: it's not the destination, it's the journey.

PROFILE BLONDIE & ALLEN KOVAC



BLONDE AMBITION, INDEPENDENT THINKING

Allen Kovac has managed Blondie since before their chart-topping comeback in 1999 - and helped Debbie Harry and the band take charge of their own career

MANAGEMENT

BY TIM INGHAM

Whether it's the seductive gallop of Atomic, the 1D-pilfered crunch of One Way Or Another or the disco-surfing glissando of Heart Of Glass, Blondie's musical innovation has known few limits. But when the history books are dusted off, there'll be good reason for the New York band to receive some heavyweight credit for innovating in the music biz, too.

Debbie Harry, Chris Stein, Clem Burke and co. were one of the first big-league acts to empower themselves by taking true possession of their music.

In 1999, they released their irrepressible comeback single after a 17-year hiatus, Maria. It topped the charts in more than 20 countries, while the album it spawned, No Exit, landed in the UK Top 5. The band owned every track on the LP.

Blondie's decision to stump up the money needed to take control of their master rights across this release was a brave one; it meant spurning saliva-inducing major label advance offers, the size of which today's young acts can only fantasise about.

The band's natural aversion to commercialistic gluttony helped steady their focus on keeping hold of their masters. In addition, they were inspired by a new manager in the shape of Allen Kovac:

ABOVE
Team Blondie
2014: Chris Stein, Debbie Harry, Allen Kovac and Clem Burke
(picture credit: Andrew Timms)

"I said to the band, 'Why don't you make your own album?' They had no hesitation. They had the choice of going to major labels but did it independently instead"

ALLEN KOVAC ON BLONDIE'S NO EXIT LP

founder of 10th Street Entertainment and the man widely credited with resuscitating the careers of superstar acts such as The Bee Gees, Meat Loaf, Motley Crue and Luther Vandross.

According to Debbie Harry, the band's introduction to Kovac - who manages them to this day - was "synchronistic"; intrinsically linked both to the mid-nineties aimlessness of the group and their clear continued value amongst the public.

"I didn't have any money," Stein tells *Music Week* today, "so I found an ad of someone looking to buy rock memorabilia in *The Village Voice* and sold him a couple of our gold records. He was a very rich kid, and he knew a guy who was working with Allen. The rest, as they say, is history."

According to Harry, however, there was an additional injection of fate: the music magpie keen on buying Stein's keepsakes was married to none other than Denise Lefrak, who was once the

inspiration behind Randy & The Rainbows' upbeat 1963 hit 'Denise' - and, therefore, Blondie's famous gender-switching 1977 cover.

"I got invited to a dinner with these guys - I just remember listening to Chris and he was so interesting and funny," recalls Kovac. "Debbie kind of needs to get to know you before she opens up, but with Chris it's more instant."

"Next thing I know I'm managing them and we're talking about what they should do. I said: 'Why don't you make your own album?' They said, no hesitation, 'Okay. How do we do that?' No-one really knew anything about that model, but we knew we had a great record. From there it was about who could help; I had my contacts, Blondie had theirs. We pulled them all in."

He adds: "Before Maria came out, the band had a choice of going to major labels or running their own global campaign. They innovated that concept. Ever since the '90s we've done it truly independently - and their lives have been better."

Blondie, who were long-signed to Chrysalis/EMI Records before their near-double-decade-break, have never returned to a traditional label deal since. Their 2011 release, *Panic Of Girls*, was issued directly by the band in the UK in conjunction with Future Publishing as part of an experimental 'Collectors Pack' magazine, and



10TH STREET'S ALLEN KOVAC: THE SECRET TO GOOD ARTIST MANAGEMENT

10th Street Entertainment/The Eleven Seven Music Group founder Allen Kovac has helped huge international artists such as Luther Vandross, the Bee Gees, Duran Duran, Motley Crue, and Blondie reignite their global careers.

He's also helped launch the careers of huge-selling acts including The Cranberries, who sold 25 million records. Kovac's current up-and-coming roster includes Las Vegas metal act Five Finger Death Punch (pictured).

"The key to good management is a genuine willingness to be honest and clear with your artist in a business where most people aren't," he says.

"Can what they are creating really compete with the all-time great records or live performances? Are you willing to tell them if it isn't?"

"I've found too many of today's managers are friends of the artist, or ex-record company/publishing/lawyer people. Anybody can print off a business card and be a manager - but not many understand the touring business, the global business, the marketing business, the retail business and the internet business.

"It's no good just playing a role - if you're not the real deal, you're going to be short-changing the artist.



"Remember: you're not your artist's friend. You are their business partner. If you want them to succeed, you need to tell them how to run their business - not ask them how to run their business.

"You are the CEO, they are the shareholder in this relationship. It's not rocket science. It's all about motivating artists like athletes; an athlete can play on the field, or they can compete on it.

"In terms of managers I really respect, [Cliff] Burnstein and [Peter]

Mensch [Q Prime founders] come to the top of my mind. There are a lot of imposters out there, but those two guys continually bring their artists to a very high standard globally and invest in an infrastructure.

"They're a real management company. I don't see many others: I see a lot who hang out with lawyers and business managers and acquire artists. I don't see many who can honestly say they elevated their artist's career."

"We simply have to keep on making great records. There's no point in us doing this if Blondie are just known as a nostalgia act"

CLEM BURKE, BLONDIE

"Back in the old days when we worked with Mike, we were very lucky - he wouldn't even let record company people in the control room," says Stein. "He had a very: 'Keep your fucking distance' attitude. There was never any musical pressure from outside. Then we would give the record company the album. And then they'd tell us that it didn't have any singles on it..."

The worst example of this short-sightedness, says Stein, was when Blondie's label suggested that the most obvious first single release from Parallel Lines was a Buddy Holly cover - I'm Gonna Love You Too.

"I mean, come on - Heart Of Glass was almost buried on the album!" exclaims Burke, referencing the widely-cherished single that would break the band in the US, becoming their first Billboard Hot 100 No.1.

The self-financing model that Blondie helped to pioneer has now been successfully adopted by a wealth of established acts - from Simply Red to Noel Gallagher and Kate Bush. Although the band recognise their biggest commercial glory days may be behind them, they see no reason why - with the right radio support - another hit record should be beyond them in 2014.

Debbie Harry and the band recently landed in the UK to collect their Godlike Genius gong at the NME Awards in London. She likens today's Blondie to, "A bunch of dinosaurs trying to fit into the digital age; crawling out of the water and becoming amphibians."

"Dinosaurs? I don't know what you're referring to," jokes Stein in immediate response. "I know my way around my smartphone."

Clem Burke - 58 and still wearing the all-black rock star uniform with a gritty grace - chimes in: "We simply have to keep making great records. There's no point in Blondie just being a nostalgia act."

He grins widely: "Also, I suppose you could say we're on a literal deadline these days."

Still earning rave reviews for their live show - currently packed with hits from across the decades - the plan for Blondie ahead of Ghost Of Downloads' release is to maximise the anticipation for the record across the globe.

A host of festival appearances are lined up for the summer, including BergenFest in Norway, Esbjerg Rock in Denmark, Roc En Seine in France and V Festival in the UK - each international trip also offering its own important, if tiring, promo opportunities.

"A manager's job is to give artists exposure, and an artist's job is to gain the audience's trust," says Kovac. "Blondie do that time and time and time again. I definitely gravitate towards that kind of artist.

"So many [acts] think that just because you made the record or got it on the radio, it's going to sell and people will come to the show. Well, in the past 15 years there have been many, many No.1 [artists] with no real record sales and no ticket sales. That's when you don't have an entertainment product - you have a song. You've got to work for it."

That's a challenge Blondie are prepared to meet this year, relying on the age-old combo of targeted exertion and big tunes to make their mark in an ever-distracted world.

The band all know how it feels to make a huge global splash on their own terms, decades after their first hit. And, crucially, they know to never lose faith in your own capacity to make an audience fall in love.

"It's important for us to be making music we think is still important," says Stein. "You know, Fitzgerald said there are no second acts in American life. So at least, if nothing else, we've proven him wrong."

released in the US directly via Amazon. Now their upcoming new LP, Ghosts Of Download - set for release this summer - is due off the back of the band's 40th anniversary world tour. It will be issued via Eleven Seven Music, the sister record company to Kovacs' management operation, with the band once again keeping control of their master rights.

"These guys are working globally doing press and promo for six months right now - it's their project and they're invested," says Kovac.

"When an act is signed to a major record company, they're at the whim of their label. But when I sit in meetings with Blondie, ultimately they're the shareholders and I'm the CEO. I get hired or fired based on what I'm able to accomplish. It's their trademark and they're really running the show."

Blondie's experience with established record companies is a mixed bag. Stein, Harry and Burke give effusive credit to Chrysalis founders Chris Wright and Terry Ellis for helping establish their brand following their mainstream breakthrough with Parallel Lines in 1978.

Yet in terms of what today's industry often interprets as 'A&R' - the coaxing and development of an artist's most saleable sound - Blondie say they always spurned the approaches of commercially interested label figures, aided by the Aussie producer of some of their most classic albums, Mike Chapman.

INTERVIEW CHRISSIE HYNDE

KEEPING IT REAL

As frontwoman of the Pretenders, Chrissie Hynde has enjoyed a career spanning three decades with over 25 million records sold. Aged 62-years-old, she's still rocking. Named Classic Songwriter at 2013's Q Awards, this year she's back with her first ever solo album



TALENT

■ BY RHIAN JONES

For someone who openly admits she's "not very ambitious" Chrissie Hynde has had an impressive career. If it wasn't for the singer's steely determination, her time in the business might have been over in the early '80s after losing two Pretenders bandmates - founding members James Honeyman-Scott and Pete Farndon - within a year to drug related deaths. A then-pregnant Hynde was tragically left to pick up the pieces after years of hard work and two Top 10 albums. But carry on she did, and seven more Pretenders albums and over 30 years later she's still making music.

This time it's under her own moniker, though her new LP, titled *Stockholm*, is probably "less of a solo album than any Pretenders album," she explains. Created in collaboration with Swedish producer Bjorn Ytting (of Peter Dinklage), *Stockholm* also features cameos from Neil Young and John McEnroe. The 11 songs mix pop hooks with emotional and incisive lyrics. "A power pop album you could dance to - Abba meets John Lennon," says Hynde. It comes six years after the last Pretenders album *Break Up The Concrete* in 2008, after which Hynde collaborated with Welsh singer J.P. Jones on the 2010 album *Fidelity* and did a low key tour of the States under the name *The Fairground Boys*. Amongst touring Australia with *Blondie* and playing Singapore's *Grand Prix* in 2012 with the latest Pretenders line-up (Martin Chambers, Eric Heywood, James Welbourne and Nick Wilkinson), she's had to deal with another personal blow after losing both parents.

"I never wanted to be big and I've done myself a disservice. You can get too lackadaisical about your thing and that puts out a message to the public that suggests you're not very important"

CHRISSIE HYNDE

Born in the US, Hynde moved to the UK in 1973 aged 22 in search of the scene occupied by her favourite '60s bands - namely Iggy Pop, The Kinks and The Who. Working in the country illegally, cleaning houses, a chance meeting in a pub led her to the doors of NME magazine where she spent around a year writing. The Pretenders were formed in 1978 with Hereford-born guitarist Honeyman-Scott, bassist Farndon and drummer Martin Chambers. The band signed a deal with indie label Sire Records and the rest is history. As main songwriter and bandleader, Hynde has been the only consistent member. In 2005, the Pretenders were inducted into The Rock and Roll Hall of Fame.

Managed by Gail Colson for 23 years, Hynde is now being looked after by Ian Grenfell at Quietus Management (nothing personal, Hynde "adores" Colson but says "to keep moving sometimes you have to change everything around you"). *Stockholm* is being released on a label services deal with Universal's Caroline International on June 2. The first single *You Or No One* is out on April 21.

We chat to Hynde about her new music, a lack of intimacy in the live scene and partying with Robbie Williams on New Years Eve...

What are your hopes for Stockholm? Is it a purely artistic endeavour?

I haven't really thought about what my aspirations are. It's fun to tour but who's going to want to come and hear 11 songs that they've never heard before? Not very many people. I don't know how that's going to work or who's going to want to hear it.

What were your inspirations when recording?

Bjorn would play me a little idea, a riff, and that would just trigger off inspiration. There's one song on there that was inspired by a book I was reading at the time, other times it was just a title suggestion. It was a really fun way to work.

As a band, the Pretenders have legendary status.

Do you feel pressured by that?

Well frankly I don't think too many people remember the Pretenders. Just this last week I was with some people and no one in the room knew who I was. I like that because that's how I feel anyway. I'm not very ambitious; I never want to be big. If I'm on a festival bill and we were the first ones on at 1pm in the afternoon, I'd be like, "That's fine, we don't care when we go on". But I think that puts a message out to the public that suggests you're not very important.

I look at other artists and they won't even take a gig if they are not on the top of the bill. I'm putting out a negative message that we're not really up to much. The public will believe what we tell them, if you say - "Actually, we're fucking amazing" they will be like, "Wow, they must be." Recently I've had to rethink it because you can get too lackadaisical about your thing. There's more bluff involved in show business than that. I really like the way Morrissey handles himself. The way he presents himself as being important. That's what I never did and I did myself a disservice.

Is that why you've changed management recently?

I don't really change myself very much and I wanted to make a record that speaks for now. I felt I had to clear the decks and rethink things. A lot of that had to do with just coming to a time of life, with my parents passing away. I went and did the Fairground Boys tour and my name wasn't even in the title. It just felt great playing to 200 people and a little band. It made it really fun for me, it's everything I love and you don't want to get jaded, I never want that to happen. I tried some stuff like that in the last few years just to remind myself of what I love about it - which is a lot. What could be better than playing guitar in a rock band?

How involved do you get in the business side of your career?

I'm just like - "Where do I sign?". I've never been at all involved in the business. I've never looked at my bank account. I've always got on with [record label execs], but I never had an A&R man. I had a manager before I even got a band together in the early days. I said - "I'm never going to talk about business and I just don't even want to think about that stuff" and I never have, probably more than anyone I've ever met. Just like I've never read any of my press - it would make me self-conscious and that holds you back.

Your Q Awards speech brought some welcome rock



"When I go and see a band play I don't want to look at a screen. It's an insult for a variety of reasons. Guys in band are ugly so you really want to see them at a distance and just get the vibe. The intimacy [in live music] has gone, now it has to be for everybody"

CHRISSIE HYNDE

and roll to the ceremony last year. Brilliantly, you said, "Thanks to everyone I've slept with to get here," naming Robbie Williams and Motorhead's Lemmy as past conquests. We're assuming that was tongue in cheek...

I was so appalled because they showed a bunch of videos - the worst videos ever. I was mortified so I staggered up there and just didn't know what to say because it threw me so much. Yeah...Robbo...he probably doesn't remember but we did have a great experience many years ago in a pub on New Years Eve, we must have both been on ecstasy, singing Dancing Queen. I loved him after that but I never saw him again. It could have been anyone in the pub really but it happened to be him.

There aren't many outspoken women these days, most pop stars are media trained to the hilt. You seem to have always carved your own path. Has anyone ever tried to steer you in a certain direction? I think artists do what they want that's why they are artists; it's their call. Sex sells and there are quite a few girls in music who know you can get attention that way and they saw that, it's not really being my thing.

LEFT
In good company: Out on June 2, Stockholm was recorded in Sweden with a host of collaborators, including co-writer, guitarist and producer Bjorn Yttling (Peter, Bjorn And John)

You had a brief stint as a music writer at the beginning of your career, what do you think of music journalism today?

I really like rock writing in this country. It's often more entertaining than the actual music, when it's good it's fucking great. Even if the reviews are real irreverent and scathing they are still fun.

What would you change about the music industry and why?

I miss record stores, now it's online I'm not really quite sure how to access music. I'm very old school that way. I miss there being regional scenes where everyone is in bands and there's a flavour to that scene. It's become very global and I'm sure there are great things about that but that's what I really miss.

Because of the way the media works now, something which isn't even interesting can be such a big phenomenon. I don't really care what some dumbass is wearing; who cares if she's dressed or not? What I really want to know is that there are some bands playing in clubs.

Live music has gotten too flabby, it's gotten too impersonal. If I see a band I want to be able to touch them. If you're a huge artist out on tour and you want to play the kind of gigs that I'd like to play then you might have to play three nights in one town but bands want the money and prestige of playing in stadiums.

Whenever I go to see a band I don't want to look at a screen. It's an insult for a variety of reasons. If I'm looking at a screen I might as well have just stayed at home and Googled it. On the other hand, if you're watching a band on the screen you're seeing close ups and that's not what it was about. Guys in bands are ugly so you really want to see them at a distance and just get the vibe.

The intimacy has gone. That's what I miss, that's what I'd change - rein it in again. It's not for everybody, but now it has to be for everybody. There are a lot of artists that have been in the press but what's it got to do with the band? I do think artists go along with stuff that they don't have to. Although it wouldn't be a popular opinion, I blame the artist and the industry. I'll get lynched for saying that because artists are always saying, "Oh I was told this and this" and I think, "Well why don't you just tell them to fuck off?"

I would get music off the catwalk, they can play music but don't put artists on there. People started to think that fame is what it's all about because that sells. Someone has to break the chain once in a while and say no.

CAROLINE: 'CHRISSIE IS AN ICON, WE'RE REALLY EXCITED ABOUT THE PROJECT'



Though Chrissie Hynde herself stays out of the business side of things, she's got a team behind her excited about the potential of Stockholm. After

launching last year, Universal's Caroline International has this year had success with St. Vincent's self-titled fifth album and Hynde is a key priority amongst upcoming releases from Brody Dalle, Kaiser Chiefs and Ben Watts. Here Caroline MD Michael Roe (pictured, right) and UK label manager Emma Greengrass (pictured, left) detail their expectations for the LP.

Roe: "Chrissie is an icon and is savvy enough and experienced enough to be going forward with a label services deal. One of the reasons we're so excited by this project is that she's done something completely different. She's gone completely out of her comfort zone with this young cutting edge producer and musicians, and between them they have produced an album that is distinctly Chrissie but is fresh and exciting. It's a great rock and roll album. We love the music, we love Chrissie, we love working with Ian Grenfell and we're going to love selling as many records as we can."

Greengrass adds: "Stockholm is really strong and very modern sounding yet its very identifiably Chrissie because her voice is so unique. The reactions and feedback from press that we're getting thus far have been very positive."

INTERVIEW LOGAN SAMA**GRIME MINISTER**

Specialist DJ Logan Sama recently left the world of national radio but he's got a new project up his sleeve and is still as staunch a supporter as ever of the grime scene

MEDIA

■ BY TINA HART

He was a Kiss listener-turned-Kiss-DJ/presenter and held an impressive decade-long tenure on the radio station until he quit last month.

But Logan Sama has no intention of stopping his championing of the grime music that he knows and loves. Despite naysayers and the lack of a mainstream platform, he's feeling liberated and as energetic as ever as he delves into the next chapter of his career with his own 'hub' KeepinItGrimy.

Music Week caught up with him and discussed radio, music culture discrimination and money versus art.

So you decided to leave Kiss after 10 years...

Kiss wanted to make a number of changes to the schedule because those evening slots are not performing how they wanted them to and I got offered a slot on Kiss Fresh [the station's online-only platform]. Before that, my show used to be 11pm-1am, then it became 12-2am, then 1-2am - it's the same as [reggae specialist DJ] David Rodigan, I was playing specialist music in a late night slot and it took one more straw to break my back.

On Kiss I had the fourth most-listened-to show on the Listen Again feature. I had the only show on legal radio anywhere that trended [on Twitter] with any sort of regularity nationwide with my KissGrime hashtag. The video content I provided, aside from huge names, far outperformed any video content that was put up from the channel. So, anywhere else that wasn't driven by RAJAR numbers would have been over the moon but obviously Kiss FM is driven by RAJAR figures, to sell advertising.

I felt that if I was entirely driving the listenership to my slot on this digital-only station I may as well drive them to my own project because Kiss Grime is trending because I'm tweeting about it and talking about it on-air, not because Kiss is. Awareness of grime music is huge, it might not be talked about but the awareness and interest is enormous.

Do you think specialist radio is on the way to being non-existent on such big stations?

Specialist radio has been marginalised for the last four years and there's not a lot of personality on radio either, meanwhile in America people are on big salaries just to talk. Specialist programming on large commercial stations, whether they admit it or not, is a burden they'd rather not have. I think they'd just use playlist music 24 hours a day if they could because it's going to [boost RAJAR figures], but they have a license that says you have to produce a certain amount of broadcasting. It's like 'that thing you have to do'. The setup of commercial radio is counterproductive to any sort of longevity. As some stations become more corporate, you hear less upfront music, and I understand that's why they are developing these digital stations like Kiss Fresh. With RAJARs, if you play music people don't know they will turn the radio off - these days it is weighted a bit better but when it comes to specialist radio it's irrelevant, but it's what they go by.

FM radio is a dinosaur that's going to die soon. DAB hasn't been a huge success in Europe, whereas satellite radio in the States has been. What we're going to see is all these apps and things become the way people consume music and radio programming.

Tell us about KeepinItGrimy...



It's a portal that I want to create that I've had an idea about doing for two years. It's difficult to find things out about grime music because there's no hub for it really, no press releases going out for these things until after they've signed, and on forums information just gets lost after a day. There's no chronicling of what's going on in the scene. Unless we follow individual artists it's easy to miss things. Also, I find that in the media people are reticent to write about things that they might not know about.

Grime music is like everyone's little secret, like we're giving each other a little knowing wink. I'm excited by the prospect of creating my own platform for grime music because it's so woefully unrepresented. Apart from my show, there's no other dedicated grime show on mainstream commercial radio. There's grime on Rinse FM, which I think has community licenses. So rather than accommodate and pander to what others want, I thought it was important to create my own platform.

What would you say to those that suggest grime is dead? This country has a narrow definition of what success is in the music industry because it maintains major labels' relevance. Unless you are charting high, selling albums, are on a specific radio playlist, you aren't seen as successful - but, we make art. So who the fuck is to tell me what being successful is? If people like your stuff then you've done a good job. It doesn't mean people have to buy. The people that we started making music for in the grime scene aren't the people that get records to No.1.

Unfortunately, because it's so difficult to generate revenue from grime music because of Form 696 [see *boxout*] and the clubs and police, because of lack of radio platforms in which you can generate PRS and PPL revenue, the proliferation of downloading and file-sharing... There's lack of infrastructure as well and people that are willing to get involved on a business level, it's very difficult for artists to make a living. So a lot of people end up making music that they might not necessarily want to make because it will pay them better. Just because you get paid more, does not mean that you're better than someone else.

There's not enough education for artists and labels to go out there and set up their own thing - at least giving that a go is important so you're in a better

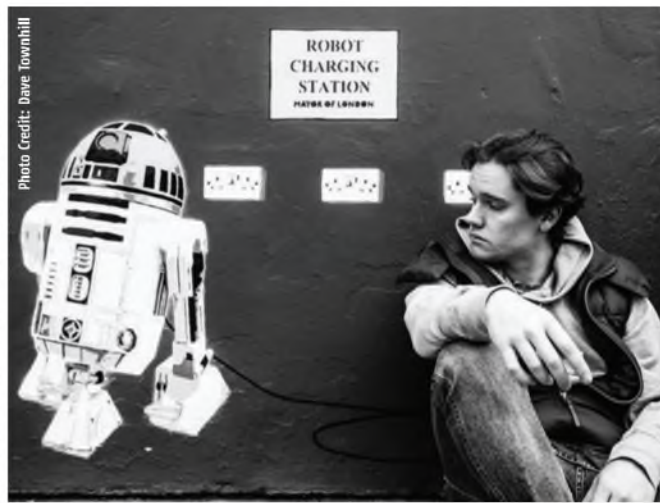


Photo Credit: Dave Townhill

“There's a narrow definition of what success is in the music industry. We [in the grime scene] make art. If people like your stuff then you've done well. So who the fuck is to tell me what being successful is?” - LOGAN SAMA

ABOVE
Keepin It Grimy: Logan Sama will continue to work within the grime scene, on his own terms from now on

position to make an educated choice whether to get involved in a label situation or not.

Do you think the music industry underestimates the strength of grime culture?

Grime has tremendous interaction, it generates interest like no other music: it's exciting visually, the artist performances, the level of energy, it's passionate, and drums up a response like few other types of music. All it needs is packaging in the right way so people aren't scared of it. When I play out these days, my audience is a mix of hipster kids, uni students, and a handful of urban kids off the estate.

Grime culture is responsible for so many trends that are just not given credit. I'd like to see a lot more corporate partnerships involved in grime music because we're trendsetters, sonically, and in fashion. Companies like Adidas, JD Sports, Red Stripe and Red Bull get it a lot more than record labels do, actively engaging with artists. With those partnerships we can create exciting experiences and aren't reliant on turning a profit. Why can the record industry not find a way to package, engage and sell this culture when others can? If Skrillex can be on

daytime radio don't tell me that you can't get a grime record on radio. And I don't want German Whip to be that token playlist record.

I'd like to create loads more content but I don't want to have to accept the mainstream music industry's cheque to do it. Obviously there are restrictions with funding and that's why I'm really grateful for PRS For Music Foundation and Arts Council existing, to help people just do cool shit. Major labels are like banks, they just care what their return is.

Do you think grime artists need to be more forthcoming?

I think there needs to be more infrastructure. I hear: “People in grime are so hard to work with...,” well, they're not any harder to work with than indie bands or dubstep producers that are famous for getting completely shitfaced. The artists should create, and they should have a team. I suppose though, when it's young black guys with hoods on, it's difficult, it's a bit off-putting, people might be scared maybe... I don't know. When I got on pirate radio on Rinse FM in 2002, I never saw people as different to me because we shared a love for music and related on that level.

It appears that a lot of your audience have openly said that they're going to follow you as you move away from radio...

The support has been awesome. I've had a lot of people telling me “I have no reason to listen to Kiss anymore,” which is sad. Being on Kiss meant I was part of a pantheon of acts that I grew up with inspiring me. I wouldn't DJ if it wasn't for EZ. David Rodigan and DJ Hype are so inspirational in terms of what they've done for their genres of music. I felt so proud to be on a station next to those people as well as my peers like Hatcha, and the likes of Shortee Blitz and MK, and DJ Swerve.

How are you feeling about the future?

I'm in a happy, positive place because I live in 2014 and have all the tools at my disposal to go out and action things myself, control my own platforms and not rely on corporations to give me permission. I have the power and the control and it's a wonderful, liberating feeling. I feel more motivated in the few days [since quitting Kiss] than I have done in the last four years.

FORM 696: 'WHAT CAN WE DO TO MAKE YOU FEEL MORE SECURE ABOUT THESE EVENTS?'

Metropolitan Police risk assessment form 696 has been associated with discriminating against grime culture, and a recently scheduled event that got cancelled at The Barbican called Just Jam in relation to it was a particular talking point with Logan Sama...

“I understand the need for an organised method of policing - they do a vital and important job and I have huge respect for those trying to make our society a better and safer place - but there is woeful communication in terms of advice in venues and from the police in general.

“When it comes to live shows, which is the main way in which we can generate revenue as independent underground musicians in a niche field, we need to be able to go out and directly perform to our fanbase because we don't have access to mainstream platforms that promote our music. If you're going to tell us we can't do that then speak to prominent figures and find solutions. I don't think there is enough effort on [the police's] part to engage people that just want to put on music shows and their fanbase can enjoy their music. No one puts on a rave hoping that someone's going to

come along and shoot up the place!

“There are plenty of promoters that just want to put on shows of this music that is so woefully underrepresented by the mainstream. If we can't do that because two days before the event the venue license holder gets a phone call saying ‘We have intelligence that suggest an incident will be happening at your event, if you let the event go ahead and the incident happens, we will take away your license’. From the promoter's point of view [at that late stage a lot of money and time has been invested] and we can't get promoters to put on events because there's that very real risk that they'll get a phone call from the venue [to cancel the event because of Form 696 regulations].

“I just want more dialogue - what can we do to make you feel more secure about these events? [In the case of the Just Jam event at The Barbican] the reasons I saw for cancellation were: alcohol being sold in a venue but it being an all-ages event and, in the case of the event selling out, there being too many people outside that would mean having to provide extra policing. Breaking those two things down - alcohol is sold at every single event at the venue, and they have sold

out events very often at the venue - [Just Jam was] ticket-only so people shouldn't be turning up on the day if they don't have one, and how is that any different from any other concert? Why is it an issue for that specific event? My point is the hypocrisy.

“The event had Arts Council funding. JME is a fabulous role model. Big Narstie is one of the funniest people I know and he should be performing all the time. It's not like you're hiring MC Gunman and the Shoot Them Up Crew. 696 is racist, and classist - people from a particular demographic of society aren't allowed to go out and enjoy themselves and the music and culture they find popular because someone doesn't deem you fit to be able to go out and have a good time without causing trouble.

“I'm not trying to oversimplify it but I just want more dialogue because there's no two way conversation. The Met Police statement [regarding Just Jam's cancellation] was nonsensical. I don't want people to talk to them in a rude way but when you feel like someone's not listening, some people get ignorant. There's a general disinterest in engaging with the people they're meant to be protecting.”

VIEWPOINT ALVAREZ & MARSAL

'STREAMING NEEDS TO CHANGE'

In January this year, professional services firm Alvarez & Marsal said that streaming services need to halve their subscription prices in the UK if they are to boost numbers. Here the company identifies more obstacles currently blocking the format's mass-market penetration

DIGITAL

BY FAISAL GALARIA AND MATTHEW BAGLEY

Much has been made of the disruption to the music industry caused by the adoption of streaming. Many feel it's replacing downloads as the main driver of digital music growth. Yet despite streaming and subscription growing at 58% globally between 2012 and 2013, this still only contributes around 9% of the total consumer market. Streaming hasn't taken over yet. Despite lofty valuations and IPO speculation, there need to be some fairly seismic changes before the music streaming evolution becomes a mass-market revolution.

Last year, UK streaming revenues reached £104 million. At £10 per month, or £120 per year, this total represents roughly one million streaming music subscribers. Clearly, there is a significant disparity here between the millions of registered non-paying users on streaming services, such as Spotify and Deezer, and the mere one million paying subscribers. In contrast, US-based SiriusXM has built a phenomenally successful radio subscription business with 25 million subscribers paying \$15 per month, generating annual revenues of \$3.8 billion and \$1.2 billion profit (EBITDA).

So what is it that prevents free UK users from subscribing to use of the full service? And what can be done to coax them to convert?

A recent report we carried out at Alvarez & Marsal highlighted that the streaming music industry has not been profitable to date.

The research highlighted that there is varying consumer demand for the "all you can eat" £10 services. Instead, as a solution, we found that simply halving the price point would spark subscriptions to a level that would crucially bring the streaming music industry to profitability.

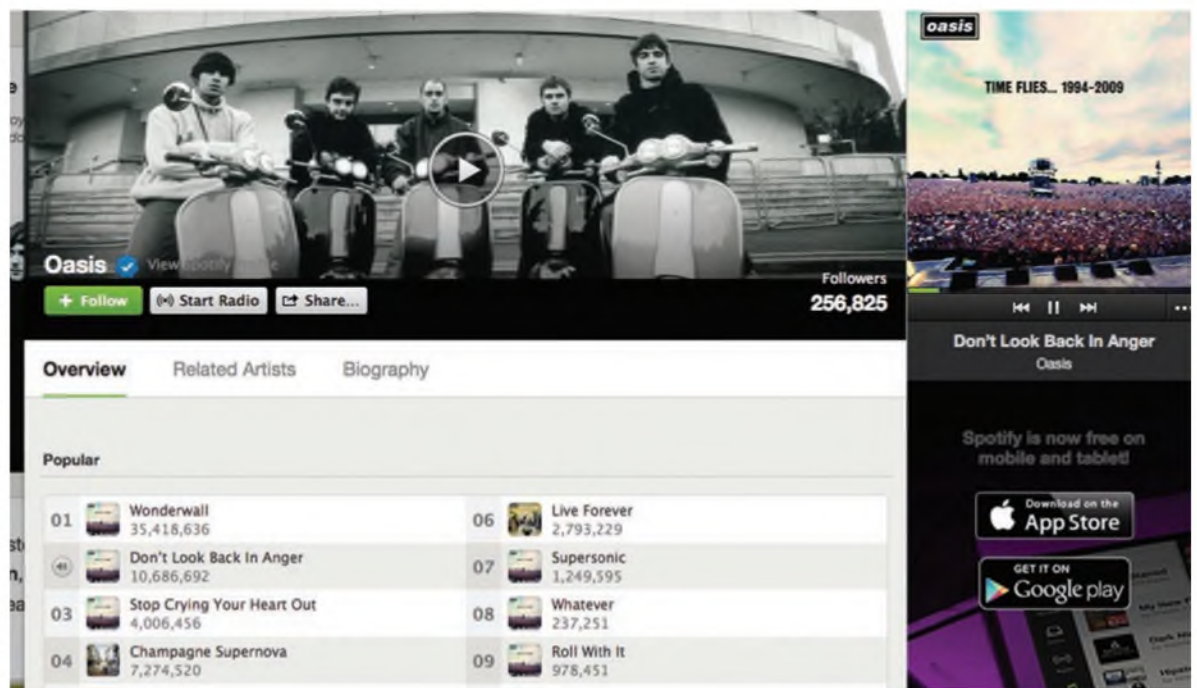
The impact of the high price point on non-paying users not subscribing is best highlighted by the higher subscription rates in the US, where prices are \$10 per month (roughly half of that in the UK).

But there are other possible reasons why streaming music services are failing to convert free users to paid subscribers:

The strength of free services: The lack of upgrades to the full streaming service on offer is often due to the strength of the free or 'on ramp' service. The likes of Spotify offer consumers a relatively extensive free service which is compelling enough for the casual user. For them, the additional functionality of the premium service simply doesn't warrant a £10 per month subscription. The addition of adverts as a way to fund these services does not seem to have deterred too many customers either.

Other free services, such as YouTube, Vevo and SoundCloud, also present a reason not to subscribe, adding to the outlets available for savvy consumers to freely listen to the music they like.

With a number of free services that "get the job



ABOVE

Drawing the masses:

Streaming platforms are slowly adding prior hold-outs like Oasis to their library to attract customers, but up-selling to paid tiers is still a challenge



"In spite of its omnipresence, the streaming industry is still in its infancy"

FAISAL GALARIA, ALVAREZ & MARSAL

done", consumers may simply not feel the need to upgrade to premium paid-for streaming services.

Building a subscription service is more complex (and expensive): The current economics of most music streaming services mean it is not possible to offer a premium customer service experience worth paying for. One exception is SiriusXM, which pays one third of the royalties paid by most US and UK music streaming services. This provides SiriusXM with sufficient operating margin to invest in customer services and acquisitions, providing a truly premium service which consumers in the US are willing to pay for.

The presence of downloads: One of the biggest obstacles to streaming subscription taking off is competition from an existing download market. Between 2012 and 2013 streaming services made up 30% of recorded music revenues, whilst downloads made up more than twice that (64%).

Indeed, our research shed light on an interesting correlation between downloads and streaming subscriptions: the markets in which streaming thrived were the markets where downloading never took off.

For example, in Sweden, iTunes wasn't hugely popular and recorded revenue from downloads actually declined between 2008 and 2013. Meanwhile, streaming revenue in Sweden increased by over \$50 million.

It goes without saying that Sweden is not a proxy for the rest of the world, and not all markets behave the same. Yet it does seem that popularity of downloads is a leading indicator of where streaming will be big in the next couple of years. Current download patterns suggest there is a major opportunity for streaming services in new iTunes markets such as South America, Eastern Europe and Asia.

It's all or nothing: In the paid streaming sector there is currently an all-or-nothing business model, which presents an opportunity in the market. Most current price models leave consumers with one of two options: pay nothing for a limited service, or pay a premium price to 'access all areas'.

Price discrimination might create a more efficient market. Free service users may be dissuaded from subscribing to streaming services because they do not require a full premium service. However if mid-tier paid services were available it might be easier to persuade them to convert. Streaming services should therefore offer more mass-market products at different prices, assuming the £10 price point is the high end proposition, which is then supplemented by 'stripped down' options to suit different users' needs.

Extending this thinking, we actually believe that 15% of people paying today would pay more for a 'super' premium service that offered HD, video, lyrics, photos and the like.

In spite of its omnipresence, the streaming industry is still in its infancy. There is plenty more the industry could be doing to ensure consumers subscribe to paid services, and identifying the key barriers to this is a good place to start.

Faisal Galaria is a managing director and Matthew Bagley is a senior director at Alvarez & Marsal.

PROFILE STEVE BOOKER

'I DID EVERYTHING ODD'

Steve Booker has worked with chart-topping artists from Duffy to John Newman and Alexandra Burke. But his career hasn't always moved in the most straightforward direction



PUBLISHING

■ BY PAUL WILLIAMS

Spitting Image ran a sketch back in the Eighties suggesting Orson Welles had lived his career backwards, starting with his greatest triumph *Citizen Kane* and ending it in lowly circumstances doing TV ads for Carlsberg. While the commercial highs admittedly came later, you can't help thinking there is an element of this scenario with Steve Booker.

"I've done everything in reverse," admits the hit songwriter who achieved his great breakthrough in 2008 when his co-penned and produced *Mercy* for Duffy became one of the year's biggest singles, then

proved his chart-topping credentials again last year on John Newman's *Love Me Again*.

But years before these triumphs the Brit as a teenager was already acting the life of the big rock star in a band with his pals in West Sussex – despite the small matter of them having no actual success to speak of, even though renowned producer Glyn Johns ended up working with them.

And then initially as a solo recording act and still without commercial success Booker headed out to Nashville to write with some of the city's most successful tunesmiths before taking his songwriting skills to LA. It was the kind of overseas adventure a UK writer might consider having firstly established themselves on home turf, but it was only after his

US jaunt did he decide to return to Blighty to try to make a name for himself here.

"I did everything odd," he tells *Music Week* in his west London studios. "I tried to make an extremely grown-up record at a time when it was a bad idea. Then I went to America, went to Nashville and wrote country music and then I went to LA and wrote pop music, top lines, and then I ended up coming back here and doing what I'm doing now. It was definitely the American thing that made it happen. I knew when I went to Nashville that I became a better songwriter because when I came back it was a whole different deal."

In all Booker spent something like a decade working in the US with the stay book-ended by two years either side trying to figure out what he was going to do. This first period followed him quitting his teenage band and deciding to become a solo act, which resulted in him getting a deal with Parlophone and heading out to Nashville. Then at the end of his US chapter he spent another couple of years clueing himself up with Logic to "move up a level" as a songwriter and record producer.

"[*Mercy*] was like a secret weapon. It hadn't yet come out, but everyone seemed to be so incredibly sure" STEVE BOOKER ON THE HUGE PRE-RELEASE ANTICIPATION FOR THE DUFFY HIT

The entry of Duffy in his life could have come out of a movie – only it would have seemed too far-fetched for anyone to have believed it. Unknown to each other then, the pair met because she was interested in taking over his London flat and when Duffy mentioned she had made an album with Bernard Butler to Booker's now wife she told her about her partner's songwriting.

"I had something on the radio at the time," Booker recalls. "Even though her album was finished she quite fancied trying to come up with something else. She had some ideas herself so we got together only for a few days, but we did *Mercy* and *Stepping Stone* at that time and those recordings came together very quickly."

Mercy was the song that changed his life and even before it was released Universal Music Publishing was desperate to sign him to a deal because it was so convinced the tune was a blockbuster hit in waiting.

"I got a phone call saying, 'Our head of A&R would like to hear the song' because I wasn't allowed to give the song to anyone. It was like a secret weapon this song," he says. "It hadn't yet come out, but everyone seemed to be so incredibly sure. 'Get ready, that's enormous', but you never know. There was something about it and her that it couldn't stop and a great situation of [record companies] Universal and Rough Trade working together."

After co-penning such a smash hit for her you would have thought Booker would have been a certainty to work on the second album. He thought

ABOVE
Love him again: Steve Booker's work with John Newman sent the songwriter/producer back to No.1

PROFILE STEVE BOOKER

so, too, but despite initial conversations he was completely cut out of the picture.

"She rang me about it and said, 'Let's go off and write the album' and I said, 'OK.' Then she rang me back and said, 'I've written the album. Will you produce it?' and I said, 'Yeah, OK' and then she did it downstairs [in Booker's studio building], but with someone else," he remembers.

"It was odd because I could hear it and was thinking, 'Just do better than that' and people thought that maybe I would have some influence on it. People would say, 'Have you asked her?' I think people were hoping there might be something. I understand artists, which is why I always work with artists. I hardly ever write with songwriters and part of that understanding is they don't know how to come back."

Powered by Booker's co-creation Mercy, Duffy's debut album *Rockferry* sold 2.2 million copies in the UK alone and was the biggest-selling album of 2008. Follow-up *Endlessly* sold less than one-tenth of that.

"It was a disaster, terrible," says Booker with absolutely no bitterness.

A potential reunion with Duffy appeared to be on the cards, but that was more than a year ago now when they wrote together again and he has not heard back since.

"We tried. We did a bit," he says. "When I was working with John Newman I was splitting my time doing a week with John and a week with Duffy. We came up with some good stuff, but I don't know what she's doing. I tried to take it in a different direction. I'm not holding my breath on that one."

Since Duffy Booker has had his fair share of working with a string of other female solo acts, including Melissa Etheridge, Alexandra Burke, Rebecca Ferguson, Dionne Bromfield and Lisa Marie Presley, with the latter prompting an urgent readjustment of his furniture.

"She was super cool and I did have to go around and move all my Elvis fridge magnets," he says. "There is an artist called Pete McKee up in Sheffield and I collect him in a way and a lot of his pictures are pictures of Elvis in later life with a packet of biscuits watching TV, stuff like that, so we moved all of those as well but she was absolutely fantastic. I loved her. She was working with Richard Hawley as well at the same time."

It was as near as Booker would ever get to The King and, while he imposed a self-rule of ensuring the subject of her dad was off limits, in profile she was "really scarily Presley".

"She would turn sideways and you'd think, 'Oh, crikey.' You just remembered who you were with."

As with Duffy, Booker's gigantic smash with John Newman – *Love Me Again* – virtually had guaranteed big hit written all over it long before it actually came out. The songwriter/producer's introduction to him came when he was over at Island Records and they played him some tracks.

"It was very Otis, very cool and he had his own band and recordings. He was already signed at that point, then [Newman's] manager Paul McDonald got in touch and by the time he came down he said, 'This guy is going to have a No 1 next week with Rudimental – [Not Giving In]. Already John's life was changing."

Love Me Again was the second song that



ABOVE LEFT
Career stepping stone: Booker's work with Duffy launched him as a hit songwriter in the UK

ABOVE RIGHT
In the presence of royalty: Booker worked with The King's daughter Lisa Marie Presley



"She was super cool and I did have to go around and move all my Elvis fridge magnets" STEVE BOOKER ON WORKING WITH PRESLEY'S DAUGHTER LISA MARIE

Booker and Newman wrote together, repeating the pattern of *Mercy*, the number two song he penned with Duffy.

"I'm a good second song writer," he says. "I always write a good first song as well, but there's an element of getting to know you and showing off. Showing what we can do and then things settle down a bit. I like doing a second song. There's something about it. You've got to know each other. You don't have to do all the chatting. You just come in and maybe you've got an idea or they've got an idea they know will work with you."

Love Me Again turned out so well that Booker confesses he "freaked out a bit" the weekend it was written in fear that it would not finish up as the single.

"John and I both knew it was a huge record, but he flew to New York that weekend and I was a bit scared, thinking, 'Please don't change [the single]. This is a monster.' But [Island Records president] Darcus [Beese] rang me on the Monday morning and I can't remember his exact words, but there was an expletive or two in there

and then he said, 'I've got to go' and that was it and I knew we were OK then."

After topping the UK singles chart *Love Me Again* has become a hit around the world, including in the US where it cracked the Billboard Hot 100's Top 40, while it has now been confirmed as the soundtrack of a global ad campaign for Diet Coke.

Having also co-written six other tracks on Newman's debut album *Tribute*, including *Losing Sleep*, the pair have continued working together, setting up the possibility of a long-running partnership.

Hopefully, out of that will come another big blockbuster to follow *Mercy* and *Love Me Again*. For some songwriters having two bona fide classics in their armour would be satisfaction enough. Not Booker, who thanks to his pal Nicky Chinn, half of the Seventies songwriting powerhouse with Mike Chapman, has a high career watermark which he wants to reach eventually.

Booker meets up regularly for dinner with Chinn, whose own long list of hits include glam rock classics *Blockbuster* for The Sweet and *Mud's Tiger Feet*, and he has made sure the *Love Me Again* man does not end up resting on his laurels.

"I've tried to put a string of massive records together and he said I just need eight more and then I'm halfway, so that's what I'm working on at the moment," says Booker. "That's my mantra."

BOOKER ON WORKING WITH HURTS

Steve Booker has made his name working with solo artists, but a pairing with Hurts has resulted in a rare band project for him.

The songwriter/producer reckons working with bands is "a bit tricky" compared to a solo artist as there are sometimes different elements within the line-up wanting a piece of the songwriting.

"I know from when I was in a band," he says. "It's impossible because everyone wants to be a writer. I was asked recently to write with a band and said, 'I don't know how to do it.' You want to write with the singer or maybe the guitarist, but you really want to get everyone involved, but it's tricky. It's so much easier with one person or two."

In the case of Hurts, though, whose second Major Label/Sony album *Exile* came out in 2013, a challenge for Booker has been to come up with a first big crossover hit single in the UK. This has yet to happen, despite a string of successes on the continent with tracks including *Wonderful Life* and *Stay*.

"They tour all around Eastern Europe; it's constantly on their Twitter," he says. "My take is it could just happen. They haven't done anything wrong. They're just right there. They're cooler than cool and they've got this big following." Other acts Booker has been working with include Alex Clare, whom he describes as "another one of these extraordinary voices, Maverick Sabre and Chris Malinchak.

VIEWPOINT WIGGIN LLP/PRAGER & FENTON LLP

'CATALOGUE SET TO EXPLODE'

As the number of breakthrough acts wanes, here's a quick guide to snapping up established works

REPertoire

■ BY ALEXANDER ROSS AND AUSTIN JACOBS

Change is in the air in the music catalogue market and we are seeing indications that once again it is about to enjoy a period of sustained growth. Indeed, with the looming problem of replacing assets that fall out of copyright, the need for growth has never been felt more strongly. The sale of EMI has satisfied some desire in the market but there is still a considerable pent-up demand, which when allied to a recovering economy suggests that catalogue acquisition activity could explode over the next year.

So, with evidence of movement in the market, and the fact that there are new funds out there ready to acquire, 2014 could be the start of a real shift in the market. But what are the challenges and opportunities, and what will those hoping to ride the wave need to know?

Catalogue growth can come from signing new writers or acquiring existing catalogues. Due to the current lack of breakthrough artists, acquisition is a more certain choice. Furthermore, the purchase of a catalogue of known songs is far less risky than signing up new artists/writers. As a result investment in proven catalogues can be a more attractive proposition to both music companies and their city financiers.

The lack of available funds during the recession and the change in the music business model as a result of new technologies coming on stream has depressed valuation multiples. Whilst the multiple attributed to a catalogue depends to a great extent on the quality of its songs and their remaining copyright term, there is little doubt from the records we keep that average multiples have declined since the early 2000's, in some cases by almost 50%.

Before purchasing a catalogue it is vital to verify key facts by doing due diligence. Is the chain of title good? What rights are on offer: actual copyrights or mere royalty streams? Are there any restrictions on assignment? Are renewal or reversion rights an issue? These are all important questions and a prospective seller must get their house in order well before any projected sale. Any buyer will be looking to find any holes in the catalogue. A patchy due diligence report can reduce a catalogue's value significantly.

Valuing a catalogue requires a degree of experience and skill, not least where international copyrights are being valued. We have found that in order to understand the value of any catalogue, it is essential to get to grips with the factors that drive the income. Is it driven by sales of physical or

"Due to a current lack of breakthrough artists, acquisition is a more certain choice"

AUSTIN JACOBS, PRAGER & FENTON, AND ALEXANDER ROSS, WIGGIN

digital product, public performance royalties or synchronisation licensing? Is income concentrated in one territory, or prevalent worldwide? Is it generated by one song or spread over many? These are all questions which need to be addressed.

Raising funds to purchase a catalogue depends on many factors and not least valuation. Most lenders will require that the catalogue is valued by an independent accountant.

The structure of any acquisition is often tax-driven. Sellers will want to avail themselves of as much relief against tax as possible, so owners of independent companies will want to sell the company and qualify for the 10% Entrepreneurs' Relief on capital gains from the disposal. Purchasers would rather buy the copyright assets alone so as not to be saddled with the hidden history of the seller company, which may become a problem at some later date. Where the two sides cannot agree a suitable transfer mechanism, the tax and accounting issues can sink the whole acquisition. But depending on the players and the size of the purchase the tax advisers can usually arrive at a balance of interests for both seller and buyer. This will take a fair bit of constructive negotiation between the tax advisers on both sides. The tax advisers need to be proactive, inventive and practical. Often the problem is not setting out why the acquisition cannot be done, but working out how to get the exchange to work for both sides.

Established artists and their managers are increasingly thinking about whether to dispose of their catalogue to liquidate their assets and avoid ongoing administration costs. Managers can see the advantages for their artists of selling up, particularly where the capital gain on the sale could be taxed at 10% instead of the royalty income being taxed at 45%.

The current circumstances and overlapping pressures in the music industry are pushing potential sellers and buyers into the market. We expect a flow of deals over the next couple of years as catalogues change hands and consolidation becomes the trend.

Alexander Ross is partner and head of Music at Wiggin LLP and Austin Jacobs is Royalty Audit and Valuation partner at Prager & Fenton LLP



ABOVE Come together: The acquisition of The Beatles catalogue was one of the highlights of Universal's purchase of EMI Music in 2012

PETRAMOR



I CAN!

The Massive Music Week Club Chart Smash!
Officially out now on iTunes and YouTube
facebook.com/iampetramor
facebook.com/dcmusic2014

Friday 11th
Saturday 12th
April 2014

A one day conference for experienced industry attendees covering all the latest industry trends
A two day exhibition showcasing all the latest equipment and technologies

Over 60 educational workshops, panels, showcases and talks covering all you need to know
to be successful in the industry featuring over 150 speakers, artists and DJs already confirmed
plus two nights of clubs featuring some of the bests DJs and artists from around the world

@ Brighton Dome and various venues around Brighton, UK

Some of the featured speakers, artists and DJs (in alphabetical order) include:

Ableton, AND.ID, Anne Savage, Ari Evans Founder & CEO LessThan3, Ben Bristow Point Blank, Juno Reactor, Bill Brewster, Bobby Simms Founder & Owner Popshop Agency, Booker T, Chris Goss MD Hospital Records, Dan Millington Performer Account Manager PPL, Darius Syrossian, Dave Clarke, Dave Haslam, Dave Pearce, Dave Philpot Head of Sync Believe Digital, Dave Seaman, David Rodger Music Supervisor Major Tom, DJ Pierre, DJ Spen, Eats Everything, Eddie Richards, Huw Owen Producer BBC Radio 1's Essential mix, James Willshire Freemasons, Jimpster, John 00 Fleming, John True Love Owner Truelove Music, Jon Lee Head of Traktor Marketing Native Instruments, Jono Grant Above & Beyond, Judge Jules, Keir Tyrer MD Shogun Audio, Lee Morrison Head of Sales and New Business - Believe Digital UK, Lisa Lashes, Lol Hammond Music Supervisor Vertigo Films, Marcus Scott Label Manager Hyperdub, Mark Lawrence Director of Membership and Operations, PRS for Music, Mark Lo, Business Development Cutting Edge Group, Mark Williamson Director, Artist Services Spotify, Martin Carvell Murray Mckee Artist Agent Two Point Zero Agency, Nathan Coles, Nikhil Shah Founder Mix Cloud, Phil Asher, Psycatron, Ralf Kollmann Co-owner Mobilee Berlin, Rik Parkinson Product Planning Specialist Pioneer DJ Europe, Rob Wilder Global Events & Tour Manager Gate Crasher, Robert Luis Tru Thoughts, Roland Aira, Ryan Keeling, Editor of Resident Advisor, Seamus Haji, Sebo K, Simon aka Petrichor Soma, Sonny Wharton, Soulpersona, Steve Bicknell Lost, Steve Mac, Terry Francis, Terry Weerasinghe Vice President of Music Services at Beatport LLC, Tom Nettleton Paramount Artists, Tom Woolford, Tony Andrews Founder Funktion One

Plus many more.... for more info and tickets go to: www.brightonmusicconference.co.uk



in association with
MusicWeek

GO NORTH

SCOTLAND'S LEADING CREATIVE INDUSTRIES FESTIVAL
INVERNESS 4 - 5 JUNE 2014

Register free online at www.gonorthfestival.co.uk



30 SINGLES/ALBUMS/COMPILATIONS

5 Seconds Of Summer top The Official UK Singles Chart with She Looks So Perfect



INCLUDES OFFICIAL
WEEKLY iTunes
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS



32 UK AIRPLAY & EU AIRPLAY

Pharrell Williams remains atop the UK airplay chart with Happy

34 STREAMING, SPOTIFY & VEVO

Clean Bandit, Pharrell Williams and John Legend lead the Official UK Streaming Chart

37 INDIES & ITUNES

DVBBS & Borgeous are No.1 on the Indie Singles Top 20



40 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

41 CLUB

Avicii's Addicted To You leads the Upfront Club Top 40 chart

42 KEY RELEASES

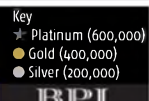
Upcoming albums include releases from Aloe Blacc, The Vamps and Iggy Azalea

CHARTS UK SINGLES WEEK 13

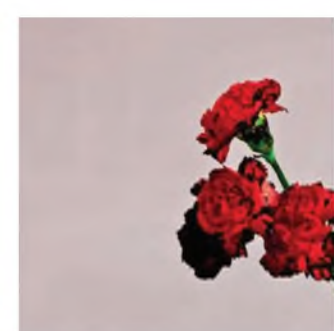


For all charts and credits queries email isabelle.nesmon@intendmedia.co.uk. Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

THE OFFICIAL UK SINGLES CHART				THE OFFICIAL UK SINGLES CHART			
THIS WEEK				LAST WEEK			
WKS ON	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	SALES	WKS ON	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	SALES
WK		(PRODUCER) PUBLISHER (WRITER)		WK		(PRODUCER) PUBLISHER (WRITER)	
1	New	5 SECONDS OF SUMMER She Looks So Perfect <i>Capitol GBUM71400499 (Arvato)</i>		39	42	SHAKIRA FT RIHANNA Can't Remember To Forget You <i>RCA USJRC11301790 (Arvato)</i>	
2	1	DUKE DUMONT FT JAX JONES I Got U <i>Bloose Boys Club/Virgin EMI GBUM71308955 (Arvato)</i>	HIGHEST NEW ENTRY	40	24	LILY ALLEN Air Balloon <i>Parlophone GBAYE1400001 (Arvato)</i>	
3	New	FAUL & WAD AD VS. PNAU Changes <i>Reier:less DEQ321300420 (Arvato)</i>		41	33	FOXES Let Go For Tonight <i>Sign Of The Times/Epic GBARL200419 (Arvato)</i>	
4	2	ROUTE 94 FT JESS GLYNNE My Love <i>Rinse GBGOW1300145 (Arvato)</i>		42	31	KYLIE MINOGUE Into The Blue <i>Parlophone GBAYE1400095 (Arvato)</i>	
5	3	JOHN LEGEND All Of Me <i>Columbia USSM11303954 (Arvato)</i>	SALES INCREASE	43	39	VANCE JOY Rip Tide <i>Infectious AUL01395750 (PIAS Arvato)</i>	
6	4	PHARRELL WILLIAMS Happy <i>RCA USQ4E1300686 (Arvato)</i>	★2	44	13	EXAMPLE Kids Again <i>Epic GBARL1301523 (Arvato)</i>	
7	New	MARTIN GARRIX & JAY HARDWAY Wizard <i>Fosista NL1111300051 (Arvato)</i>		45	35	IMAGINE DRAGONS Demons <i>Interscope USUM71201071 (Arvato)</i>	
8	7	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic GB4HS1300596 (Arvato)</i>	★	46	New	DANSSON & MARLON HOFFSTADT Shake That <i>Parlophone GBOSW1400001 (Arvato)</i>	
9	8	KATY PERRY FT JUICY J Dark Horse <i>Virgin USUM7131296 (Arvato)</i>		47	Re-entry	TOVE LO FT HIPPIE SABOTAGE Stay High <i>Psycho SEUM71130257 (Arvato)</i>	
10	5	DVBBS & BORGEOS FT TINIE TEMPAH Tsunami (Jump) <i>Mos GBEN1301227 (Fuga)</i>		48	25	PIXIE LOTT Nasty <i>EMI GBUM71309755 (Arvato)</i>	
11	9	ENRIQUE IGLESIAS FT PITBULL I'm A Freak <i>Republic/Island GBUM71309058 (Arvato)</i>		49	51	THE NEIGHBOURHOOD Sweater Weather <i>Columbia USSM11204647 (Arvato)</i>	SALES INCREASE
12	10	SAM SMITH Money On My Mind <i>Capitol GBUM71309252 (Arvato)</i>		50	49	KATY PERRY Roar <i>Virgin USUM71308669 (Arvato)</i>	★
13	11	THE CHAINSMOKERS #Selfie <i>Dim Mak/ID USDM31400015 (Arvato)</i>		51	50	AVICII Wake Me Up <i>Post Malone/PRMO SEJUM71301326 (Arvato)</i>	★2
14	14	AVICII Addicted To You <i>Post Malone/PRMO CH3131304095 (Arvato)</i>	SALES INCREASE	52	45	JUSTIN BIEBER FT CHANCE Confident <i>Def Jam USUM71319376 (Arvato)</i>	
15	New	CHRIS BROWN FT LIL WAYNE Loyal <i>RCA USRC11302353 (Arvato)</i>		53	41	PALOMA FAITH Can't Rely On You <i>RCA GB1101300944 (Arvato)</i>	
16	17	CHRISTINA PERRI Human <i>Atlantic USAT21304202 (Arvato)</i>	SALES INCREASE	54	New	JASON DERULO Stupid Love <i>Wanna/Brat's USWB11303253 (Arvato)</i>	
17	12	A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something <i>RCA USSM21302290 (Arvato)</i>		55	Re-entry	ELBOW One Day Like This <i>Fiction GBUM70710049 (Arvato)</i>	★
18	6	LITTLE MIX Word Up! <i>Syco GBHUM1400002 (Arvato)</i>		56	55	BEYONCE XO <i>Columbia USSM11307807 (Arvato)</i>	
19	22	ONEREPUBLIC Counting Stars <i>Interscope USUM71301306 (Arvato)</i>	SALES INCREASE	57	47	BASTILLE Pompeii <i>Virgin GB1201200092 (Arvato)</i>	★
20	23	COLDPLAY Magic <i>Parlophone GBAYE1400220 (Arvato)</i>	SALES INCREASE	58	New	CHRISTINA MARIE Everlong <i>UMTV GBUM71401485 (Arvato)</i>	
21	New	TUJAMO & PLASTIK FUNK FT SNEAKBO Dr Who 3 <i>Beat/AATW GBXS1400041 (Arvato)</i>		59	52	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman <i>Walt Disney USWD11366364 (Arvato)</i>	SALES INCREASE
22	16	TĪESTO Red Lights <i>Virgin CH111300030 (Arvato)</i>		60	45	DJ FRESH VS JAY FAY FT MS DYNAMITE Dibby Sound <i>Mos GBEN1301043 (Fuga)</i>	
23	18	PITBULL FT KE\$HA Timber <i>MR 305/Polo Grounds USRC11301595 (Arvato)</i>		61	New	SHAKIRA Empire <i>RCA USRC11400361 (Arvato)</i>	
24	26	GORGON CITY FT MNEK Ready For Your Love <i>Virgin GBUM71307023 (Arvato)</i>		62	69	LORDE Royals <i>Virgin NZUM71200031 (Arvato)</i>	SALES INCREASE
25	21	DAVID GUETTA FT SKYLAR GREY Shot Me Down <i>Parlophone GB2BK1400001 (Arvato)</i>		63	55	PASSENGER Let Her Go <i>Netwerk GBMQN1200012 (Essential)</i>	★
26	15	FLO RIDA How I Feel <i>Atlantic USAT21304780 (Arvato)</i>		64	55	KID INK FT CHRIS BROWN Show Me <i>88 Classics/Alumni/RCA USRC11371420 (Arvato)</i>	
27	30	IDINA MENZEL Let It Go <i>Wait Distr cy/UMC USWD11356376 (Arvato)</i>		65	Re-entry	GARY BARLOW Let Me Go <i>Polydor GBUM71306083 (Arvato)</i>	
28	27	WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA & FRENCH MONTANA Feelin' Myself <i>Interscope USUM71318557 (Arvato)</i>		66	New	DJ SNAKE & LIL JON Turn Down For What <i>Columbia USSM11308174 (Arvato)</i>	
29	20	TREY SONGZ Na Na <i>Atlantic USAT21304770 (Arvato)</i>		67	63	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard GB4HS1300301 (Arvato)</i>	
30	28	AVICII Hey Brother <i>Fosita/PRMO CH3131304084 (Arvato)</i>		68	New	THE BLACK KEYS Fever <i>Nonesuch USND11400191 (Arvato)</i>	
31	29	KATY B Crying For No Reason <i>Rinse/Columbia GBARL1301425 (Arvato)</i>		69	Re-entry	LONDON GRAMMAR Strong <i>Metal & Dust GBEN1300609 (Sony DADC UK)</i>	
32	34	BEYONCE FT JAY-Z Drunk In Love <i>Columbia USSM11307800 (Arvato)</i>		70	New	PASSENGER Whispers <i>Black Crow GBMQN1400009 (Arvato)</i>	
33	52	HAIM If I Could Change Your Mind <i>Polydor GBUM71304659 (Arvato)</i>	HIGHEST CLIMBER	71	54	ONEREPUBLIC & ALESSO If I Lose Myself <i>Interscope USUM71303190 (Arvato)</i>	
34	38	ELLIE GOULDING How Long Will I Love You <i>Polydor GBUM71304067 (Arvato)</i>	SALES INCREASE	72	43	PAOLO NUTINI Better Man <i>Atlantic GB4HS1400013 (Arvato)</i>	
35	32	AMERICAN AUTHORS Best Day Of My Life <i>EMI USUM71302187 (Arvato)</i>		73	Re-entry	RUN DMC It's Tricky <i>Arista USAR1860005 (Arvato)</i>	
36	36	ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope USUV71302229 (Arvato)</i>		74	50	DISCLOSURE F For You <i>PMR/Island GBUM71303519 (Arvato)</i>	
37	40	JASON DERULO Trumpets <i>Warner Brothers USWB11302794 (Arvato)</i>	SALES INCREASE	75	New	J COLE FT AMBER COFFMAN She Knows <i>Columbia/Roc Nation USJX91301194 (Arvato)</i>	
38	37	LONDON GRAMMAR Hey Now <i>Metal & Dust GBEN130088 (Fuga)</i>					



© Official Charts Company 2014. Chart based on Official Top 200 listing



CHARTS UK ALBUMS WEEK 13



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

THE OFFICIAL UK ARTIST ALBUMS CHART

Key
 ★ Platinum (300,000)
 ● Gold (100,000)
 ● Silver (60,000)

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	New		SAM BAILEY The Power Of Love <i>Syco</i> 88843032822 (Arvato)				HIGHEST NEW ENTRY
2	1	2	GEORGE MICHAEL Symphonica <i>EMI</i> 3769932 (Arvato)				
3	New		WILKO JOHNSON & ROGER DALTRY Going Back Home <i>Chess/UMC</i> RCXD2014 (Arvato)				
4	3	4	PHARRELL WILLIAMS GIRL <i>RCA</i> 8884305072 (Arvato)				SALES INCREASE
5	7	17	JOHN LEGEND Love In The Future <i>Columbia</i> 88725439942 (Arvato)				+50% SALES INCREASE
6	4	3	PALOMA FAITH A Perfect Contradiction <i>RCA</i> 88843006112 (Arvato)				SALES INCREASE
7	5	3	ELBOW The Take Off And Landing Of Everything <i>Fiction</i> 3754767 (Arvato)				
8	2	2	MYLIE MINOUE Kiss Me Once <i>Parlophone</i> 2564632807 (Arvato)				
9	12	3	DR HOOK Timeless <i>UMTV</i> 5347683 (Arvato)				+50% SALES INCREASE
10	32	18	GARY BARLOW Since I Saw You Last <i>Poljador</i> 3757644 (Arvato) ★2				+50% SALES INCREASE
11	15	77	ELLIE GOULDING Halcyon <i>Poljador</i> 3714241 (Arvato) ★2				+50% SALES INCREASE
12	Re-entry		ELTON JOHN Goodbye Yellow Brick Road <i>Mercury</i> 3758589 (Arvato) ★				
13	10	29	LONDON GRAMMAR If You Wait <i>Metal & Dust MACARTY</i> (Sony DADC UK) ★				SALES INCREASE
14	New		SHAKIRA Shakira <i>RCA</i> 88843041662 (Arvato)				
15	New		MY CHEMICAL ROMANCE May Death Never Stop You - Greatest Hits <i>Reprise</i> 9362494048 (Arvato)				
16	20	16	BEYONCÉ Beyoncé <i>Columbia</i> 88843032512 (Arvato) ★				+50% SALES INCREASE
17	41	50	MICHAEL BUBLE To Be Loved <i>Reprise</i> 935249497 (Arvato) ★2				HIGHEST CLIMBER
18	6	2	NICHOLAS MCDONALD In The Arms Of An Angel <i>RCA</i> 88843037252 (Arvato)				
19	9	2	KIAN EGAN Home <i>Rhino</i> 2564632257 (Arvato)				
20	14	56	BASTILLE Bad Blood <i>Virgin</i> CDV3097 (Arvato) ★2				SALES INCREASE
21	17	29	ARCTIC MONKEYS AM <i>Domino WIGCD317</i> (PIAS Arvato) ★2				SALES INCREASE
22	19	28	AVICII True <i>Positiva/PRMD</i> 3748460 (Arvato)				SALES INCREASE
23	22	26	HAIM Days Are Gone <i>Poljador</i> 3750814 (Arvato)				SALES INCREASE
24	33	23	JAMES BLUNT Moon Landing <i>Atlantic/Custard</i> 2564641931 (Arvato)				+50% SALES INCREASE
25	46	17	BOYZONE BZ 20 <i>Rhino</i> 2564637293 (Arvato)				+50% SALES INCREASE
26	New		FOSTER THE PEOPLE Supermodel <i>Columbia</i> 8888377582 (Arvato)				
27	29	37	ONEREPUBLIC Native <i>Interscope</i> 3719804 (Arvato)				+50% SALES INCREASE
28	Re-entry		EVERLY BROTHERS The Very Best Of <i>Rhino</i> 2564632195 (Arvato)				
29	Re-entry		ROBBIE WILLIAMS Swings Both Ways <i>Island</i> 3756148 (Arvato) ★2				
30	11	2	ENRIQUE IGLESIAS Sex And Love <i>Republic/Island</i> 3776130 (Arvato)				
31	Re-entry		ABBA Gold - Greatest Hits <i>Poljador</i> 2752259 (Arvato) ★14				
32	24	2	BELINDA CARLISLE The Collection <i>DMG TV DMGT055</i> (Sony DADC UK)				SALES INCREASE
33	27	58	BRUNO MARS Unorthodox Jukebox <i>Atlantic</i> 2567876285 (Arvato) ★2				SALES INCREASE
34	25	52	IMAGINE DRAGONS Night Visions <i>Interscope</i> 3722421 (Arvato)				
35	New		TONY BENNETT The Classics <i>Columbia/Legacy</i> 88883780232 (Arvato)				
36	23	48	RUDIMENTAL Home <i>Asylum</i> 2564554475 (Arvato) ★				
37	21	43	DISCLOSURE Settle <i>PMR/Island</i> 3739492 (Arvato)				
38	New		MAGNUM Escape From The Shadow Garden <i>Steamhammer/SPV</i> 266202 (Plastic Head)				
39	New		JIMI GOODWIN Odludek <i>Heavenly</i> HVNLP104CD (PIAS Arvato)				
40	30	30	THE 1975 The 1975 <i>Dirty Hit/Poljador</i> DHO0040 (Arvato)				SALES INCREASE
41	34	24	JOHN NEWMAN Tribute <i>Island</i> 93743552 (Arvato)				SALES INCREASE
42	39	23	KATY PERRY Prism <i>Virgin</i> 3753232 (Arvato) ★				SALES INCREASE
43	35	7	KATY B Little Red <i>Rimsu/Columbia</i> 98883743952 (Arvato)				SALES INCREASE
44	42	54	MOTION PICTURE CAST RECORDING Les Misérables <i>Poljador</i> 3724595 (Arvato) ★				SALES INCREASE
45	18	2	THE WAR ON DRUGS Lost In The Dream <i>Secretly Canadian</i> SC310CD (PIAS Arvato)				
46	8	2	THE PRETTY RECKLESS Going To Hell <i>Cooking Vinyl/COOKCD599</i> (Essential/Proper)				
47	31	2	ENGELBERT HUMPERDINCK Engelbert Calling <i>Conehead</i> CONE44 (Novus/Arvato)				
48	40	111	EMELI SANDE Our Version Of Events <i>Virgin</i> CDW9394 (Arvato) ★7				SALES INCREASE
49	New		BETH HART & JOE BONAMASSA Live In Amsterdam <i>Proavogue</i> PRD74342 (ACA Arvato)				
50	New		HOLD STEADY Teeth Dreams <i>Washington Square</i> 793018351522 (Essential/Proper)				
51	49	57	PASSENGER All The Little Lights <i>Netwerk</i> 309652 (Essential/Proper) ★				+50% SALES INCREASE
52	38	22	LORDE Pure Heroine <i>Virgin</i> 3751900 (Arvato)				SALES INCREASE
53	57	15	GREGORY PORTER Liquid Spirit <i>Blue Note</i> 3741053 (Arvato)				+50% SALES INCREASE
54	43	10	SOPHIE ELLIS-BEXTOR Wanderlust <i>EB&S</i> EBS0002 (Essential/Proper)				SALES INCREASE
55	50	291	FLEETWOOD MAC Rumours <i>Rhino</i> 9122796778 (Arvato) ★11				+50% SALES INCREASE
56	37	18	ONE DIRECTION Midnight Memories <i>Syco</i> 98883774062 (Arvato) ★2				
57	13	2	SKRILLEX Recess <i>Asylum</i> 7557867391 (Arvato)				
58	57	27	JASON DERULO Tattoos <i>Warner Brothers</i> 9352494189 (Arvato)				+50% SALES INCREASE
59	59	20	CELINE DION Loved Me Back To Life <i>Columbia</i> 88597137152 (Arvato) ★				+50% SALES INCREASE
60	51	19	JAKE BUGG Shangri La <i>EMI</i> 3755055 (Arvato)				SALES INCREASE
61	New		AVICII True - Avicii By Avicii <i>Positiva/PRMD</i> 3776399 (Arvato)				
62	48	21	TINIE TEMPAH Demonstration <i>Parlophone</i> 2554547455 (Arvato)				SALES INCREASE
63	New		FUTURE ISLANDS Singles 40 <i>CAD3402CD</i> (PIAS Arvato)				
64	47	337	FLEETWOOD MAC The Very Best Of <i>WSM</i> 8122736352 (Arvato) ★5				SALES INCREASE
65	New		TOSELAND Renegade <i>S2</i> 52MUSICD1 (Absolute Arvato)				
66	Re-entry		KATE BUSH The Whole Story <i>Parlophone</i> TOCP67822 (Arvato) ★4				
67	Re-entry		OLLY MURS Right Place Right Time <i>Syco/Syco</i> 88725416352 (Arvato) ★4				
68	58	21	THE OVERTONES Saturday Night At The Movies <i>Warner Music</i> ENT 2554540088 (Arvato)				SALES INCREASE
69	52	21	EMINEM The Marshall Mathers LP 2 <i>Interscope</i> 378811 (Arvato) ★				SALES INCREASE
70	58	21	ELVIS PRESLEY The Nation's Favourite Elvis Songs <i>RCA</i> 88883770042 (Arvato)				SALES INCREASE
71	55	18	EAGLES Selected Works 1972-1999 <i>Rhino</i> 8122796237 (Arvato)				SALES INCREASE
72	45	41	KODALINE In A Perfect World <i>B-Unique/RCA</i> 88755442802 (Arvato)				
73	35	3	METRONOMY Love Letters <i>Because</i> BECS151572 (ACA Arvato)				
74	15	2	LEA MICHELE Louder <i>Columbia</i> 88943719782 (Arvato)				
75	70	27	DRAKE Nothing Was The Same <i>Cash Money/Republic</i> 3752195 (Arvato)				SALES INCREASE

© Official Charts Company 2014. Chart based on Official Top 200 listing

COMPILATION CHART TOP 20

THIS WK	LAST WK	ALBUM / LABEL (DISTRIBUTOR)
1	6	YOUR SONGS 2014 / UMTV/WMTV (Arvato)
2	1	NOW THAT'S WHAT...FEEL GOOD / Sony Music CG/Virgin EMI (Arvato)
3	9	I'M EVERY WOMAN / Rhino/Sony Music CG (Arvato)
4	NEW	DERMOT O'LEARY - SATURDAY... / Sony Music CG/UMTV/WMTV (Arvato)
5	2	FROZEN OST / Walt Disney/UMC (Arvato)
6	3	EAT SLEEP RAVE REPEAT / MoS (Sony DADC UK)
7	8	MELLOW MAGIC / Sony (Arvato)
8	4	JOEY ESSEX PTS ESSEX ANTHEMS / WMTV (Arvato)
9	5	NOW THAT'S WHAT...RUNNING 2014 / Sony Music CG/Virgin EMI (Arvato)
10	7	LAST NIGHT A DJ SAVED MY LIFE / MoS (Sony DADC UK)
11	12	THE TREVOR NELSON COLLECTION 2 / Sony Music CG (Arvato)
12	RE	100 HITS - MUM / 100 Hits/Rhino (Sony DADC UK)
13	17	GREATEST EVER - MUM / Greatest Ever USM (Universal Music/Sony DADC UK)
14	10	NOW THAT'S WHAT I CALL MUSIC 86 / Sony Music CG/Virgin EMI (Arvato)
15	11	SIMON MAYO'S DRIVETIME / UMTV (Arvato)
16	RE	MUM - THE COLLECTION / Rhino (Arvato)
17	NEW	PURE GROOVES / UMTV/WMTV (Arvato)
18	13	BRIT AWARDS 2014 / UMTV (Arvato)
19	16	DREAMBOATS & PETTICOATS - TEENAGERS IN LOVE / Rhino/UMTV (Arvato)
20	14	CLUBBING 2014 / Sony Music CG (Arvato)



CHARTS UK AIRPLAY WEEK 13

Radio playlists are online at www.musicweek.com

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



UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE / LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	6	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	5294	-4%	236	69.82	-8%
2	10	2	DUKE DUMONT FT JAX JONES I Got U <i>Bloose Bcys Club/Virgin EMI</i>	UMG	2693	+48%	150	55.10	+49%
3	2	8	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	4620	+3%	213	53.91	0%
4	4	9	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>	UMG	3070	+10%	141	50.52	+8%
5	5	4	ROUTE 94 FT JESS GLYNNE My Love <i>Rinse</i>	UMG	2614	+9%	144	48.68	+7%
6	3	12	SAM SMITH Money On My Mind <i>Capitol</i>	UMG	3607	-5%	162	47.13	+0%
7	6	36	ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope</i>	UMG	3078	+2%	152	40.74	-2%
8	7	23	PITBULL FT KESHA Timber <i>MR 305/Polo Grounds</i>	SME	2750	+1%	156	39.04	-2%
9	17		PAOLO NUTINI Scream (Funk My Life Up) <i>Atlantic</i>	WMG	1008	+83%	100	38.96	+35%
10	9	33	HAIM If I Could Change Your Mind <i>Polydor</i>	UMG	811	+27%	75	38.50	+2%
11	18		ALOЕ BLACC The Man <i>Interscope</i>	UMG	2189	+23%	136	38.35	+34%
12	12	16	CHRISTINA PERRI Human <i>Atlantic</i>	WMG	1894	-7%	157	36.15	+8%
13	13	50	KATY PERRY Roar <i>Virgin</i>	UMG	2237	-13%	171	30.46	-8%
14	8	19	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	2359	-11%	177	30.36	-21%
15	15	10	DVBBS & BORGEOUS FT TINIE TEMPAH Tsunami (Jump) <i>MoS</i>	SME	1074	-7%	121	28.86	-7%
16	11	11	ENRIQUE IGLESIAS FT PITBULL I'm A Freak <i>Republic/Island</i>	UMG	2061	-12%	140	28.47	-20%
17	16		KIAN EGAN Home <i>Rhino</i>	WMG	1450	-1%	137	26.64	-12%
18	30		THE PIERCES Believe In Me <i>Polydor</i>	UMG	1138	+27%	128	25.96	+19%
19	20	71	ONEREPUBLIC & ALESSO If I Lose Myself <i>Interscope</i>	UMG	2694	-4%	158	25.55	-1%
20	22	5	JOHN LEGEND All Of Me <i>Columbia</i>	SME	3001	+4%	212	25.24	0%
21	36		JOHN MARTIN Anywhere For You <i>Island</i>	UMG	1114	+20%	66	25.23	+22%
22	NEW		GARY BARLOW Since I Saw You Last <i>Polydor</i>	UMG	491	+564%	60	24.32	+373%
23	NEW		SIGMA Nobody To Love <i>3 Beat/AATW</i>	IND.	774	+71%	58	23.65	+91%
24	NEW		JOSH RECORD For Your Love <i>Virgin</i>	UMG	359	+77%	59	23.53	+719%
25	51		MICHAEL BUBLE To Love Somebody <i>Reprise</i>	WMG	1734	+31%	147	23.51	+40%
26	RE	14	AVICII Addicted To You <i>Positiva/PRMD</i>	UMG	1152	+36%	142	23.44	+24%
27	24	28	WILL.I.AM FT MILEY CYRUS...Feelin' Myself <i>Interscope</i>	UMG	952	-6%	117	23.44	-3%
28	NEW		KIESZA Hideaway <i>Virgin</i>	UMG	1015	+177%	70	22.60	+97%
29	NEW		CALVIN HARRIS Summer <i>Columbia</i>	SME	1113	+62%	69	22.58	+90%
30	NEW		THE VAMPS Last Night <i>EMI</i>	UMG	1203	+17%	76	22.47	+42%
31	23	17	A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something <i>RCA</i>	SME	2513	-10%	185	22.41	-7%
32	34		DJ CASSIDY FT ROBIN THICKE & JESSIE J Calling All Hearts <i>Columbia</i>	SME	1288	+48%	126	22.26	+6%
33	26		ENGBELT HUMPERDINCK FT CLIFF RICHARD Since I Lost My Baby <i>Conthead</i>	IND.	246	+6%	65	22.09	-3%
34	NEW		ELVAR FOX A Billion Girls <i>RCA</i>	SME	1247	+84%	66	21.57	+57%
35	29		KAISER CHIEFS Coming Home <i>Caroline International</i>	UMG	559	+36%	65	21.34	-2%
36	37	24	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>	UMG	1068	-1%	132	21.28	+9%
37	19	30	AVICII Hey Brother <i>Positiva/PRMD</i>	UMG	2314	-17%	165	21.23	-20%
38	47	3	FAUL & WAD AD VS. PNAU Changes <i>Relentless</i>	SME	654	+99%	121	19.97	+13%
39	28	65	GARY BARLOW Let Me Go <i>Polydor</i>	UMG	1980	-4%	178	19.61	-12%
40	NEW	7	MARTIN GARRIX & JAY HARDWAY Wizard <i>Positiva</i>	UMG	504	+67%	112	19.29	+17%
41	44		BASTILLE Of The Night <i>Virgin</i>	UMG	1181	-5%	83	18.62	+1%
42	NEW		GREGORY PORTER Hey Laura <i>Blue Note</i>	UMG	88	+110%	17	17.87	+154%
43	49	44	EXAMPLE Kids Again <i>Epic</i>	SME	826	+3%	121	17.85	+4%
44	NEW	20	COLDPLAY Magic <i>Parlophone</i>	WMG	1299	+12%	170	17.75	+40%
45	38	63	PASSENGER Let Her Go <i>Nettwerk</i>	IND.	1863	-6%	186	17.67	-7%
46	32	22	TIESTO Red Lights <i>Virgin</i>	UMG	1171	-7%	125	17.39	-19%
47	41		BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	WMG	1323	-6%	145	17.14	-8%
48	21	35	AMERICAN AUTHORS Best Day Of My Life <i>EMI</i>	UMG	1820	-12%	144	16.57	-36%
49	NEW	38	LONDON GRAMMAR Hey Now <i>Metal & Dust</i>	IND.	239	-23%	28	16.56	+19%
50	NEW	1	5 SECONDS OF SUMMER She Looks So Perfect <i>Capitol</i>	UMG	1117	+44%	117	16.40	+82%

MUSIC WEEK'S UK & EU Radio Airplay chart based on RadioMonitor data ©.

UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE / LABEL	OWNER	PLAYS	TREND	STNS
1	2	DVBBS & BORGEOUS FT TINIE TEMPAH Tsunami (Jump) <i>MoS</i>	SME	877	+9%	21
2	8	DUKE DUMONT FT JAX JONES I Got U <i>Bloose Bcys Club/Virgin EMI</i>	UMG	794	+23%	19
3	1	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	784	-4%	19
4	3	ROUTE 94 FT JESS GLYNNE My Love <i>Rinse</i>	UMG	757	-2%	18
5	5	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>	UMG	736	+2%	17
6	6	SAM SMITH Money On My Mind <i>Capitol</i>	UMG	722	+2%	19
7	4	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	728	-4%	23
8	10	TIESTO Red Lights <i>Virgin</i>	UMG	590	-4%	17
9	14	AVICII Addicted To You <i>Positiva/PRMD</i>	UMG	584	+5%	16
10	12	PITBULL FT KESHA Timber <i>MR 305/Polo Grounds</i>	SME	583	-2%	18
11	9	DAVID GUETTA FT SKYLAR GREY Shot Me Down <i>Parlophone</i>	WMG	580	-9%	17
12	7	ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope</i>	UMG	579	-15%	20
13	11	FLO RIDA How I Feel <i>Atlantic</i>	WMG	573	-6%	22
14	13	WILL.I.AM FT MILEY CYRUS...Feelin' Myself <i>Interscope</i>	UMG	553	-2%	17
15	23	5 SECONDS OF SUMMER She Looks So Perfect <i>Capitol</i>	UMG	546	+32%	13
16	17	LITTLE MIX Word Up! <i>Syco</i>	SME	531	+10%	14
17	15	ENRIQUE IGLESIAS FT PITBULL I'm A Freak <i>Republic/Island</i>	UMG	530	+3%	17
18	37	ALOЕ BLACC The Man <i>Interscope</i>	UMG	507	+71%	16
19	16	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>	UMG	438	-12%	20
20	26	KIESZA Hideaway <i>Virgin</i>	UMG	436	+9%	15
21	18	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>	SME	421	-10%	18
22	22	EXAMPLE Kids Again <i>Epic</i>	SME	420	0%	18
23	35	MARTIN GARRIX & JAY HARDWAY Wizard <i>Positiva</i>	UMG	387	+29%	13
24	NEW	FAUL & WAD AD VS. PNAU Changes <i>Relentless</i>	SME	382	+146%	15
25	38	JOHN LEGEND All Of Me <i>Columbia</i>	SME	378	+32%	17
26	30	JASON DERULO Stupid Love <i>Warner Brothers</i>	WMG	366	-1%	18
27	25	A GREAT BIG WORLD FT. CHRISTINA... Say Something <i>RCA</i>	SME	355	-13%	14
28	28	THE VAMPS Last Night <i>EMI</i>	UMG	353	-7%	13
29	33	IGGY AZALEA FEAT. CHARLI XCX Fancy <i>EMI</i>	UMG	350	+9%	14
30	41	THE CHAINSMOKERS #Selfie <i>Dim Mak/ID</i>	UMG	345	+39%	10
31	20	KATY B Crying For No Reason <i>Rinse/Columbia</i>	SME	337	-22%	18
32	31	DJ CASSIDY FT ROBIN THICKE & JESSIE J Calling All Hearts <i>Columbia</i>	SME	334	-9%	15
33	21	SHAKIRA FT RIHANNA Can't Remember To Forget You <i>RCA</i>	SME	329	-24%	16
34	19	FOXES Let Go For Tonight <i>Sign Of The Times/Epic</i>	SME	314	-28%	17
35	36	NEON JUNGLE Welcome To The Jungle <i>RCA</i>	SME	307	+3%	15
36	27	JUSTIN BIEBER FT CHANCE Confident <i>Def Jam</i>	UMG	302	-21%	16
37	32	THE SATURDAYS Not Giving Up <i>Polydor</i>	UMG	299	-13%	13
38	34	ONEREPUBLIC & ALESSO If I Lose Myself <i>Interscope</i>	UMG	294	-7%	17
39	29	LILY ALLEN Air Balloon <i>Parlophone</i>	WMG	284	-24%	14
40	24	ONE DIRECTION Midnight Memories <i>Syco</i>	SME	282	-31%	13
41	NEW	BEYONCE Partition <i>Columbia</i>	SME	271	+57%	12
42	39	TUJAMO & PLASTIK FUNK VS SNEAKBO Dr. Who <i>3 Beat/AATW</i>	IND.	256	-9%	13
43	NEW	SIGMA Nobody To Love <i>3 Beat/AATW</i>	IND.	243	-	13
44	40	JASON DERULO Trumpets <i>Warner Brothers</i>	WMG	227	-18%	16
45	43	EMINEM FT RIHANNA The Monster <i>Interscope</i>	UMG	225	-5%	18
46	47	JOHN MARTIN Anywhere For You <i>Island</i>	UMG	200	-5%	11
47	NEW	TREY SONGZ Na Na <i>Atlantic</i>	WMG	187	+467%	14
48	44	PIXIE LOTT Nasty <i>EMI</i>	UMG	184	-22%	14
49	45	NEON JUNGLE Braveheart <i>RCA</i>	SME	182	-22%	18
50	49	AVICII Hey Brother <i>Positiva/PRMD</i>	UMG	175	-9%	16

UK AIRPLAY ANALYSIS

BY ALAN JONES

Extending its already record run atop the radio airplay chart to 14 weeks, Pharrell Williams' Happy has its lead atop the list - as determined by Radio Monitor audience estimates - trimmed from 39.79% to 26.72%. Aired 5,294 times last week - that's 200 down on the previous frame, and its lowest tally for 11 weeks - it managed to attract an audience of around 69.82m. It had top tallies of between 86 and 83 plays on each of the Capital Network's nine outlets, but was aired only 10 times on Radio 1 - four times fewer than the week before.

Happy's runner-up for eight straight weeks, Clean Bandit's Rather Be finally falters, falling to No.3. The new No.2 is I Got U by

Duke Dumont feat. Jax Jones. The track - which topped the Official Charts Company sales chart last week - surges from No.10, with a 48.29% expansion in plays (from 1,816 to 2,693) driving a similar 49.04% jump in audience, from 36.97m to 55.10m. In so doing, I Got U surpasses the No.5 airplay chart peak of Dumont's only previous hit, 2013 smash Need U (100%). I Got U's spectacular sprint was helped considerably by an increase from 22 to 31 plays on Radio 1, which accounted for 30.45% of its overall audience. Tracks rarely secure upwards of 30 plays at Radio 1 - but I Got U was still only the station's No.2 track last week, as it aired Hey Now, the new London Grammar single, 32

times. The Hits Radio was I Got U's biggest supporter last week, airing it 87 times, followed by the Capital Network's nontet of outlets, each of which aired it between 85 and 83 times.

Last in the radio airplay chart in 2010, when 10/10 - the last single from his second album Sunny Side Up - reached the dizzy heights of No.3 despite reaching only No.51 on the Official Charts Company sales chart - Paolo Nutini seems to have retained the support of radio. His new single Scream (Funk My Life Up) - the first from upcoming third album Caustic Love - advances into the Top 10 of the radio airplay chart, where it has thus far moved 139-22-17-9. Up from 550 plays to 1,008, it increases its audience by marginally more than 10m (from 28.95m to 38.96m) with top

tallies of 46 plays from Eagle 3, 27 from Radio Jackie and 26 from Dee FM, but is severely indebted to the BBC's Radio 1 (22 plays) and Radio 2 (17 plays), which provided a combined 83.13% of its entire audience.

After 10 consecutive weeks of growth on the radio airplay chart - which has seen it move from No.654 to No.15 - DVBBS & Borgeous' Tsunami (Jump) holds at the latter position this week. It may or may not have all blown over for the track - which topped the Official Charts Company sales chart a fortnight ago - but it is compensated for the calming of its radio profile by a 2-1 jump on the TV airplay chart. Its promotional videoclip was aired 877 times last week - 83 times more than Duke Dumont's I Got U, which climbs from No.8 to match its No.2 radio



Pharrell Williams

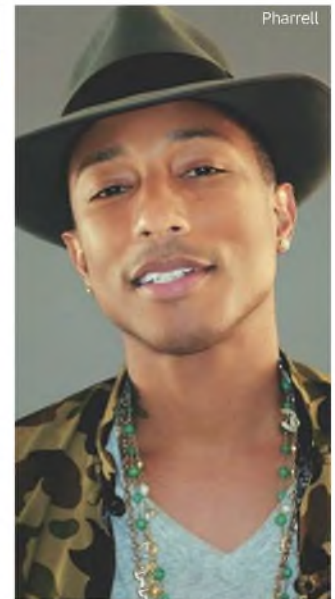
airplay chart position - with top tallies of 73 plays from Chart Show Dance and Clubland TV, and 68 plays from Chart Show TV.

CHARTS EU AIRPLAY WEEK 13 (Mon 24 - Sun 30 March 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Pharrell Williams Happy	RCA	SME 21,476	-6%	1,138	760.11m	-5%
2	3	Clean Bandit feat. J.. Rather Be	Atlantic	WVG 16,250	+5%	813	574.40m	+11%
3	2	Imagine Dragons Demons	Polydor	UMG 7,838	-8%	528	512.07m	-1%
4	6	Avicii Addicted To You	Virgin EMI	UMG 11,240	+8%	674	496.89m	+10%
5	4	Klingande Jubel	Klingande	Ind. 9,545	-3%	552	489.70m	+0%
6	7	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 8,711	+6%	576	461.42m	+3%
7	9	Milky Chance Stolen Dance	Pias	Ind. 6,976	-3%	432	437.36m	+3%
8	5	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 10,711	-7%	673	434.37m	-7%
9	10	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 12,684	+2%	640	422.07m	+3%
10	8	Avicii Hey Brother	Virgin EMI	UMG 10,283	-9%	833	407.16m	-6%
11	13	Mr. Probz Waves	Sony Music	SME 7,609	+9%	447	362.35m	+11%
12	11	Pitbull feat. Ke\$ha Timber	Sony Music	SME 11,035	-5%	700	346.10m	-10%
13	12	OneRepublic Counting Stars	Polydor	UMG 8,596	-4%	756	324.32m	-3%
14	14	Cris Cab Liar Liar	Island Def Jam	UMG 6,886	+2%	436	312.29m	+2%
15	15	Coldplay Magic	Parlophone	WVG 6,946	+5%	726	282.44m	+3%
16	18	James Blunt Heart To Heart	Atlantic	WVG 4,386	-2%	428	262.50m	+2%
17	19	One Direction Story Of My Life	Sony Music	SME 4,529	-14%	569	254.14m	+1%
18	20	Lorde Team	Virgin EMI	UMG 5,899	-1%	451	251.74m	+8%
19	22	Nico & Vinz Am I Wrong	Parlophone Music	WVG 4,308	+16%	302	251.71m	+16%
20	17	Sam Smith Money On My Mind	Capitol Records	UMG 8,838	-3%	594	244.10m	-7%
21	21	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 7,106	+1%	480	241.25m	+11%
22	28	George Ezra Budapest	Columbia	SME 2,967	+5%	271	224.53m	+23%
23	27	Ed Sheeran I See Fire	Universal Music	UMG 3,745	0%	314	219.70m	+12%
24	16	Lorde Royals	Virgin Records	UMG 5,388	-8%	687	215.78m	-19%
25	24	Avicii Wake Me Up	PRMD/Positiva	UMG 5,065	-6%	706	209.20m	0%
26	26	Passenger Let Her Go	Embassy Of Music	SME 4,784	-4%	789	206.02m	+5%
27	25	Sunrise Avenue Lifesaver	Universal Mus..	UMG 1,827	-7%	183	201.49m	+1%
28	33	Bastille Of The Night	Bastille Music	Ind. 4,948	-4%	414	195.70m	+16%
29	29	James Blunt Bonfire Heart	Atlantic	WVG 3,638	-10%	495	184.12m	+1%
30	23	Bastille Things We Lost In Th..	Virgin Records	UMG 2,400	-9%	269	179.74m	-15%
31	55	American Authors Best Day Of My Life	Virgin EMI	UMG 4,449	+10%	432	167.10m	+41%
32	30	Olly Murs Dear Darlin'	Epic	SME 3,570	-5%	433	166.74m	-7%
33	31	Ellie Goulding Burn	Polydor	UMG 4,984	-6%	608	162.91m	-5%
34	52	Revolverheld Ich Lass Für Dich Da..	Columbia	SME 1,317	+12%	110	161.00m	+33%
35	38	Capital Cities Safe And Sound	Capitol Records	UMG 2,579	-5%	458	159.84m	+4%
36	39	Family Of The Year Hero	Universal	UMG 1,456	-9%	239	154.97m	+2%
37	35	Eminem feat. Rihanna The Monster	Universal Music	UMG 5,375	-12%	437	154.13m	-2%
38	34	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 3,807	-3%	553	153.03m	-4%
39	42	A Great Big World fe.. Say Something	Epic	SME 5,958	-1%	494	151.83m	+4%
40	32	Katy Perry Roar	Virgin EMI	UMG 5,217	-5%	686	151.69m	-10%
41	48	Milow We Must Be Crazy	Homerun	UMG 1,568	+8%	151	142.98m	+7%
42	36	Pink Just Give Me A Reason	RCA	SME 2,692	-15%	640	137.06m	-12%
43	47	John Legend All Of Me	Columbia	SME 6,018	+5%	523	136.11m	+1%
44	51	John Newman Love Me Again	Island	UMG 4,456	+0%	670	134.74m	+11%
45	63	Gary Barlow Let Me Go	Polydor	UMG 3,351	-3%	353	132.85m	+29%
46	37	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 4,397	-3%	874	131.89m	-14%
47	40	Lily Allen Hard Out Here	Parlophone Music	WVG 3,334	-14%	348	131.82m	-11%
48	44	Adel Tawil Lieder	Polydor	UMG 1,278	-10%	136	130.07m	-6%
49	41	Tom Odell Another Love	Columbia	SME 2,608	+5%	320	127.35m	-13%
50	46	Imagine Dragons On Top Of The World	Polydor	UMG 2,187	-1%	374	126.19m	-8%



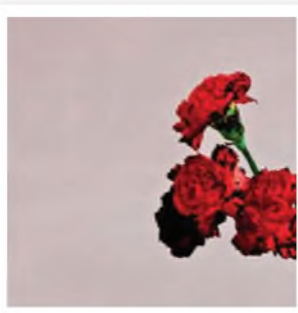
CHARTS STREAMING – OFFICIAL WEEK 13

© Official Charts Company 2014



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 Columbia
3	6	JOHN LEGEND All Of Me Columbia
4	3	KATY PERRY FT JUICY J Dark Horse Virgin
5	4	ROUTE 94 FT JESS GLYNNE My Love Rinse Recordings
6	5	SAM SMITH Money On My Mind Capital
7	7	PITBULL FT KESHA Timber Mr 305/Polo Grounds
8	38	DUKE DUMONT FT JAX JONES I Got U Blase Bcys Club
9	8	BASTILLE Pompeii Virgin
10	9	COLDPLAY Magic Parlophone
11	21	CHAINSMOKERS Selfie Dim Mak
12	12	BEYONCE FT JAY-Z Drunk In Love Columbia
13	11	A GREAT BIG WORLD/AGUILERA Say Something RCA
14	10	WILL I AM/CYRUS/KHALIFA Feelin' Myself Interscope
15	16	ONEREPUBLIC Counting Stars Interscope
16	13	IMAGINE DRAGONS Demons Interscope
17	15	VANCE JOY Riptide Infectious Music
18	14	ZEDD FT HAYLEY WILLIAMS Stay The Night Interscope
19	18	ARCTIC MONKEYS Do I Wanna Know Domino Recordings
20	19	GORGON CITY FT MNEK Ready For Your Love Virgin
21	17	AVICII Hey Brother Positiva/PRMD
22	32	AVICII Addicted To You Positiva/PRMD
23	23	IDINA MENZEL Let It Go Walt Disney
24	26	AVICII Wake Me Up Positiva/PRMD
25	22	TIESTO Red Lights Virgin
26	20	LORDE Royals Virgin
27	25	JASON DERULO Trumpets Warner Bros
28	27	IMAGINE DRAGONS Radioactive Interscope
29	24	DAVID GUETTA FT SKYLAR GREY Shot Me Down Parlophone
30	29	PASSENGER Let Her Go Netwerk
31	28	EMINEM FT RIHANNA The Monster Interscope
32	30	ELLIE GOULDING Burn Polydor
33	31	SHAKIRA FT RIHANNA Can't Remember To Forget You RCA
34	39	DRAKE FT MAJID JORDAN Hold On We're Going Home Cash Money/Republic Records
35	50	ENRIQUE IGLESIAS FT PITBULL I'm A Freak Republic Records
36	42	AMERICAN AUTHORS Best Day Of My Life EMI
37	35	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky Columbia
38	34	KATY PERRY Roar Virgin
39	41	KID INK FT CHRIS BROWN Show Me 88 Classic/Alumni/RCA
40	40	BASTILLE Of The Night Virgin
41	33	KATY B Crying For No Reason Rinse Recordings
42	44	JASON DERULO FT 2 CHAINZ Talk Dirty Warner Bros
43	37	FOXES Let Go For Tonight Sign Of The Times
44	43	ROBIN THICKE/TI/PHARRELL Blurred Lines Interscope
45	48	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness Polydor
46	46	JOHN NEWMAN Love Me Again Island
47	NEW	5 SECONDS OF SUMMER She Looks So Perfect Capital
48	47	ARCTIC MONKEYS R U Mine Domino Recordings
49	36	BEYONCE XO Columbia
50	51	1975 Chocolate Dirty Hit
51	69	HAIM If I Could Change Your Mind Polydor
52	NEW	FLO RIDA How I Feel Atlantic
53	53	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us Macklemore
54	NEW	FAUL & WAD AD VS PNAU Changes Relentless
55	56	IMAGINE DRAGONS On Top Of The World Interscope
56	52	LORDE Team Virgin
57	58	ED SHEERAN I See Fire Decca
58	49	ELLIE GOULDING How Long Will I Love You Polydor
59	55	MARTIN GARRIX Animals Positiva/Virgin
60	57	RUDIMENTAL FT ELLA EYRE Waiting All Night Asylum
61	61	ARCTIC MONKEYS Why'd You Only Call Me When You're High Domino Recordings
62	63	AWOLNATION Sail Red Bull
63	65	NAUGHTY BOY FT SAM SMITH La La La Virgin
64	60	ARCTIC MONKEYS Arabella Domino Recordings
65	71	KYLIE MINOGUE Into The Blue Parlophone
66	68	NEIGHBOURHOOD Sweater Weather Columbia
67	73	AVICII You Make Me Positiva/PRMD
68	45	LILY ALLEN Air Balloon Parlophone
69	66	CALVIN HARRIS/ALESSO/HURTS Under Control Columbia
70	NEW	LITTLE MIX Word Up Syco Music
71	70	LUMINEERS Ho Hey Decca
72	NEW	CHRIS BROWN FT LIL WAYNE Loyal RCA
73	92	CHRISTINA PERRI Human Atlantic
74	NEW	EXAMPLE Kids Again Epic
75	77	KILLERS Mr Brightside Vertigo



CLIMBER: DUKE DUMONT



CLIMBER: AVICII



NON-MOVER: BASTILLE

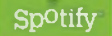


NEW: 5 SECONDS OF SUMMER



NEW: LITTLE MIX

CHARTS STREAMING – SPOTIFY WEEK 13



GLOBAL

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

NETHERLANDS

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

EUROPE

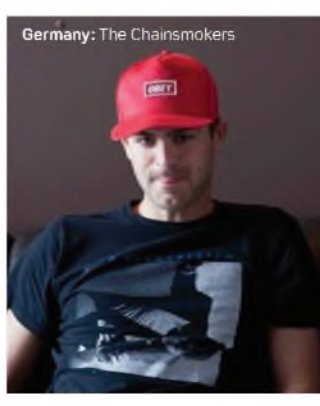
POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be (feat. Jess Glynne)
2	PHARRELL WILLIAMS Happy (From Despicable Me 2)
3	KATY PERRY Dark Horse
4	THE CHAINSMOKERS #SELFIE
5	MR. PROBZ Waves - Robin Schulz Radio Edit
6	PITBULL Timber
7	ED SHEERAN I See Fire
8	COLDPLAY Magic
9	IMAGINE DRAGONS Demons
10	JOHN LEGEND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

NORWAY

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

UK

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be (feat. Jess Glynne)
2	PHARRELL WILLIAMS Happy (From Despicable Me 2)
3	KATY PERRY Dark Horse
4	JOHN LEGEND All Of Me
5	ROUTE 94 My Love
6	SAM SMITH Money On My Mind
7	DUKE DUMONT I Got U
8	PITBULL Timber
9	COLDPLAY Magic
10	THE CHAINSMOKERS #SELFIE



SPAIN

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

FRANCE

POS	ARTIST/ ALBUM
1	PHARRELL WILLIAMS Happy (From Despicable Me 2)
2	CLEAN BANDIT Rather Be (feat. Jess Glynne)
3	KATY PERRY Dark Horse
4	COLDPLAY Magic
5	INDILA Dernière Danse
6	ONEREPUBLIC Counting Stars
7	PITBULL Timber
8	IMAGINE DRAGONS Demons
9	AVICII Addicted To You
10	LONDON GRAMMAR Wasting My Young Years



GERMANY

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



UNITED STATES

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

CHARTS STREAMING – MUSIC VIDEO WEEK 13



NEW ARTISTS - UK

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

ITALY

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	LADY GAGA - G.U.Y. - An ARTPOP Film
3	ROCCO HUNT - Nu Juorno Buono
4	PITBULL - Timber ft. Ke\$ha
5	SHAKIRA - Can't Remember To Forget You ft. Rihanna
6	STROMAE - Tous Les Mêmes
7	IMAGINE DRAGONS - Demons (Official)
8	ONEREPUBLIC - Counting Stars
9	FRANCESCO RENGA - Vivendo Adesso
10	AVICII - Hey Brother (Lyric)



WORLDWIDE

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	LADY GAGA - G.U.Y. - An ARTPOP Film
3	SHAKIRA - Can't Remember To Forget You ft. Rihanna
4	SHAKIRA - Empire
5	CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
6	KATY PERRY - Roar (Official)
7	PITBULL - Timber ft. Ke\$ha
8	ROMEO SANTOS - Propuesta Indecente
9	ONEREPUBLIC - Counting Stars
10	PRINCE ROYCE - Darte Un Beso



POLAND

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	SHAKIRA - Can't Remember To Forget You ft. Rihanna
3	LADY GAGA - G.U.Y. - An ARTPOP Film
4	SHAKIRA - Empire
5	PITBULL - Timber ft. Ke\$ha
6	AVICII - Addicted To You
7	IMAGINE DRAGONS - Demons (Official)
8	KATY PERRY - Roar (Official)
9	ONEREPUBLIC - Counting Stars
10	BEYONCÉ - Drunk In Love (Explicit) ft. Jay Z



UK

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



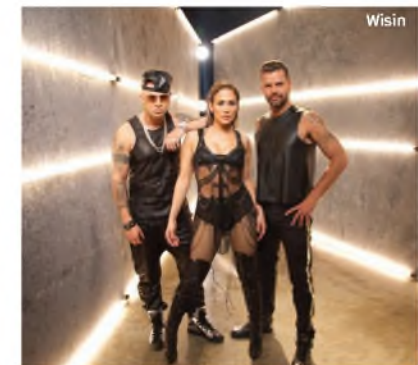
AUSTRALIA

POS	ARTIST/ SINGLE
1	CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
2	KATY PERRY - Dark Horse (Official) ft. Juicy J
3	LADY GAGA - G.U.Y. - An ARTPOP Film
4	KATY PERRY - Roar (Official)
5	5 SECONDS OF SUMMER - She Looks So Perfect
6	CALVIN HARRIS - Summer (Audio)
7	SHAKIRA - Can't Remember To Forget You ft. Rihanna
8	DEMI LOVATO - Let It Go [Frozen Soundtrack] (Official Video)
9	PITBULL - Timber ft. Ke\$ha
10	A GREAT BIG WORLD & CHRISTINA AGUILERA - Say Something



FRANCE

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
3	BLACK M - Mme Pavoshko
4	INDILA - Dernière Danse (Clip Officiel)
5	SHAKIRA - Can't Remember To Forget You ft. Rihanna
6	LADY GAGA - G.U.Y. - An ARTPOP Film
7	MAÎTRE GIMS - Zombie
8	TEAM BS - Team BS (Clip Officiel)
9	INDILA - Tourner Dans Le Vide
10	BEYONCÉ - Drunk In Love (Explicit) ft. JAY Z



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	LADY GAGA - G.U.Y. - An ARTPOP Film
5	SHAKIRA - Empire
6	SHAKIRA - Can't Remember To Forget You ft. Rihanna
7	PRINCE ROYCE - Darte Un Beso
8	PITBULL - Timber ft. Ke\$ha
9	DAVID BISBAL - Diez Mil Maneras (pseudo)
10	MALÚ - A Prueba De Ti

CHARTS INDIES WEEK 13



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



DVBBS

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

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 NEW **ULTIMATE DANCE** Hideaway / *Devoted (Devoted Music)*
- 3 **WILL FERRILL** Happy / *Will Ferrill (Will Ferrill)*
- 4 3 **JUNGLE** Busy Earnin' / *XL (XL Beggars)*
- 5 NEW **KIRK NORCROSS** Ain't No Sunshine / *Kirk Norcross (Kirk Norcross)*
- 6 NEW **JACK SAVORETTI** Sweet Hurt / *Lanza (Lanza)*
- 7 7 **DJ HIT N MIX** There's No Place I'd Rather Be / *DJ Hit N Mix (Lj Hit N Mix)*
- 8 11 **MIKE WILL MADE-IT/CYRUS/JUICY 23** / *Hip Hop Legend (Hip Hop Legend)*
- 9 NEW **HOZIER** Take Me To Church / *Ruby Works (Ruby Works)*
- 10 9 **MEET BROTHERS ANJIAN/AVANTI** Baby Doll / *Super Cassettes (Super Cassettes)*
- 11 18 **MELINA CARRY** Human / *Music For A Better World (Music For A Better World)*
- 12 16 **FUTURE ISLANDS** Seasons (Waiting On You) / *4AD (XL Beggars)*
- 13 19 **CATFISH & THE BOTTLEMEN** Kathleen / *Communion (Communion)*
- 14 15 **BOOM MASTERS** Counting Stars / *Boom Masters (Boom Masters)*
- 15 8 **ZAC BROWN BAND** All Alright / *Southern Ground (Southern Ground)*
- 16 NEW **CHART ALLSTARZ** Scream - Funk My Life Up / *Chart Allstarz (Chart Allstarz)*
- 17 10 **JAGS KLIMAX FT SHIN-DCS** Hanji / *viP (viP)*
- 18 NEW **SKINTS** The Cost Of Living Is Killing Me / *Penny Drop (Penny Drop Recordings)*
- 19 NEW **MILKY CHANCE** Down By The River / *Ignition (Ignition)*
- 20 17 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*



Wilko

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **WILKO JOHNSON/ROGER DALTRY** Going Back Home *Chess*
- 2 1 **WAR ON DRUGS** Lost In The Dream *Secretly Canadian*
- 3 3 **GEORGE MICHAEL** Symphonica *Emi*
- 4 New **FUTURE ISLANDS** Singles 4ad
- 5 New **SAM BAILEY** The Power Of Love *Syca Music*
- 6 New **JIMI GOODWIN** Odludek *Heavenly*
- 7 5 **ELBOW** The Take Off And Landing Of Everything *fiction*
- 8 4 **METRONOMY** Love Letters *Because Music*
- 9 New **LIARS** Mess *Mute*
- 10 9 **PHARRELL WILLIAMS** Girl *Columbia*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



London Grammar

- 1 2 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 2 3 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 3 5 **BELINDA CARLISLE** The Collection / *DMG TV (Sony DADC UK)*
- 4 NEW **MAGNUM** Escape From The Shadow Garden / *Steamhammer/SPV (Plastic Head)*
- 5 NEW **JIMI GOODWIN** Odludek / *Heavenly (PIAS Arvato)*
- 6 4 **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian (PIAS Arvato)*
- 7 1 **THE PRETTY RECKLESS** Going To Hell / *Cooking Vinyl (Essential/Proper)*
- 8 7 **ENGELBERT HUMPERDINCK** Engelbert Calling / *Canehead (Nova/Arvato)*
- 9 NEW **BETH HART & JOE BONAMASSA** Live In Amsterdam / *Pravogue (ACA Arvato)*
- 10 NEW **HOLD STEADY** Teeth Dreams / *Washington Square (Essential/Proper)*
- 11 10 **PASSENGER** All The Little Lights / *Nettwerk (Essential/Proper)*
- 12 9 **SOPHIE ELLIS-BEXTOR** Wanderlust / *EBGB's (Essential/Proper)*
- 13 NEW **FUTURE ISLANDS** Singles / *4AD (PIAS Arvato)*
- 14 NEW **TOSELAND** Renegade / *S2 (Absolute Arvato)*
- 15 8 **METRONOMY** Love Letters / *Because (ACA Arvato)*
- 16 NEW **ASIA** Gravitas / *Frontiers (Plastic Head)*
- 17 6 **REND COLLECTIVE** The Art Of Celebration / *Integrity (Absolute Arvato)*
- 18 12 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS Arvato)*
- 19 14 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ACA Arvato)*
- 20 RE **KATE BUSH** Hounds Of Love / *Fish People (ACA Arvato)*



London Grammar Indie Singles (2)



Jungle Indie Singles Breakers (4)



Arctic Monkeys Indie Albums (2)



Toseland Indie Albums Breakers (2)



Liars Indie Albums Breakers (3)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Future Islands

- 1 NEW **FUTURE ISLANDS** Singles / *4AD (XL Beggars)*
- 2 NEW **TOSELAND** Renegade / *S2 (S2)*
- 3 NEW **LIARS** Mess / *Mute (Mute)*
- 4 NEW **BARB JUNGR** Hard Rain - The Songs Of Bob Dylan / *Kristalyn (Kristalyn)*
- 5 NEW **ANIMALS AS LEADERS** The Joy Of Motion / *Sumerian (Sumerian)*
- 6 NEW **SIMONE FELICE** Strangers / *Team Love (Team Love)*
- 7 NEW **MEMPHIS MAY FIRE** Unconditional / *Rise (Rise Records)*
- 8 **HOWLER** World Of Joy / *Rough Trade (XL Beggars)*
- 9 NEW **TOKYO POLICE CLUB** Forcefield / *Memphis Industries (Memphis Industries)*
- 10 NEW **POLAR BEAR** In Each And Every One / *!::! (!::!)*
- 11 NEW **ENGLISH FRANK** Frankenstein / *Defenders Ent (Defenders Ent)*
- 12 22 **AGNES OBEL** Aventure / *Play It Again Sam (PIAS)*
- 13 30 **WISHBONE ASH** Blue Horizon / *Solid Rockhouse (Solid Rockhouse)*
- 14 NEW **CHUCK RAGAN** Till Midnight / *Side One Dummy (Side One Dummy)*
- 15 1 **FREDDIE GIBBS & MADLIB** Pinata / *Madlib Invasion (Madlib Invasion)*
- 16 NEW **ITCH** The Deep End / *Red Bull (Red Bull)*
- 17 5 **REAL ESTATE** Atlas / *Domino (Domino Recordings)*
- 18 NEW **LINDA PERHACS** The Soul Of All Natural Things / *Asthmatic Kitty (Asthmatic Kitty)*
- 19 9 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 20 3 **TYCHO** Awake / *Ghostly International (Ghostly International)*

CHARTS iTUNESSINGLES WEEK 13

UNITED KINGDOM

POS ARTIST/ALBUM

23/03/2014 - 29/03/2014

- 1 DUKE DUMONT I Got U (feat. Jax Jones)
- 2 5 SECONDS OF SUMMER She Looks So...
- 3 ROUTE 94 My Love (feat. Jess Glynne)
- 4 PNAU, FAUL & WAD AD Changes
- 5 JOHN LEGEND All of Me
- 6 PHARRELL WILLIAMS Happy
- 7 MARTIN GARRIX, JAY HARDWAY Wizard
- 8 CLEAN BANDIT Rather Be
- 9 KATY PERRY Dark Horse (feat. Juicy J)
- 10 DVBBS, BORGEIOUS Tsunami (Jump)

DENMARK

POS ARTIST/ALBUM

24/03/2014 - 30/03/2014

- 1 JASMIN, ANTHONY Do Ya
- 2 MEDINA Jalousi
- 3 HEDEGAARD Happy Home
- 4 PHARRELL WILLIAMS Happy
- 5 LUCY MARDOU The Switch
- 6 MR. PROBZ Waves
- 7 BASIM Cliche Love Song
- 8 CLEAN BANDIT Rather Be
- 9 KATY PERRY Dark Horse (feat. Juicy J)
- 10 THE CHAINSMOKERS #SELFIE

FRANCE

POS ARTIST/ALBUM

24/03/2014 - 30/03/2014

- 1 PHARRELL WILLIAMS Happy
- 2 MILKY CHANCE Stolen Dance
- 3 CLEAN BANDIT Rather Be
- 4 AVICII Addicted To You
- 5 LONDON GRAMMAR Wasting My...
- 6 KATY PERRY Dark Horse (feat. Juicy J)
- 7 CRIS CAB Liar Liar
- 8 INDILA Dernière Danse
- 9 REBEL Black Pearl (He's A Pirate)
- 10 DISCLOSURE You & Me

GERMANY

POS ARTIST/ALBUM

21/03/2014 - 27/03/2014

- 1 MR. PROBZ Waves
- 2 CLEAN BANDIT Rather Be
- 3 PHARRELL WILLIAMS Happy
- 4 NICO & VINZ Am I Wrong
- 5 ROUTE 94 My Love (feat. Jess Glynne)
- 6 KATY PERRY Dark Horse (feat. Juicy J)
- 7 AVICII Addicted To You
- 8 HELENE FISCHER Atemlos Durch Die...
- 9 VANCE JOY Riptide
- 10 GEORGE EZRA Budapest

ITALY

POS ARTIST/ALBUM

20/03/2014 - 26/03/2014

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



NETHERLANDS

POS ARTIST/ALBUM

21/03/2014 - 27/03/2014

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

RUSSIA

POS ARTIST/ALBUM

24/03/2014 - 30/03/2014

- 1 IMANY You Will Never Know
- 2 PHARRELL WILLIAMS Happy
- 3 SEREBRO Я тебя не отдам
- 4 STROMAE Tous Les Mêmes
- 5 PNAU, FAUL & WAD AD Changes
- 6 ИЮША Улыбайся
- 7 MARTIN GARRIX Animals
- 8 НЮША Только
- 9 ТАТИ Шар (feat. Смоки Мо & Баста)
- 10 ВЕРА БРЕЖНЕВА Доброе утро

SPAIN

POS ARTIST/ALBUM

24/03/2014 - 30/03/2014

- 1 SHAKIRA Boig Per Tu
- 2 PHARRELL WILLIAMS Happy
- 3 PNAU, FAUL & WAD AD Changes
- 4 CLEAN BANDIT Rather Be
- 5 BIRDY Wings
- 6 DAVID BISBAL Diez Mil Maneras
- 7 KLINGANDE Jubel
- 8 KATY PERRY Dark Horse (feat. Juicy J)
- 9 AVICII Hey Brother
- 10 WISIN Adrenalina

SWEDEN

POS ARTIST/ALBUM

19/03/2014 - 25/03/2014

- 1 ACE WILDER Busy Doin' Nothin'
- 2 5 SECONDS OF SUMMER She Looks So...
- 3 PHARRELL WILLIAMS Happy
- 4 DOUG SEEGER'S Going Down To the River
- 5 CLEAN BANDIT Rather Be
- 6 KENT La belle époque
- 7 THE CHAINSMOKERS #SELFIE
- 8 SANNA NIELSEN Undo
- 9 ED SHEERAN I See Fire
- 10 CALVIN HARRIS Summer

SWITZERLAND

POS ARTIST/ALBUM

21/03/2014 - 27/03/2014

- 1 MR. PROBZ Waves
- 2 PHARRELL WILLIAMS Happy
- 3 CLEAN BANDIT Rather Be
- 4 KATY PERRY Dark Horse (feat. Juicy J)
- 5 ED SHEERAN I See Fire
- 6 AVICII Addicted To You
- 7 REMADY, MANU-L In My Dreams
- 8 PNAU, FAUL & WAD AD Changes
- 9 COLDPLAY Magic
- 10 NICO & VINZ Am I Wrong

CHARTS iTUNES ALBUMS WEEK 13



UNITED KINGDOM

POS ARTIST/ ALBUM

23/03/2014 - 29/03/2014

- 1 **5 SECONDS OF SUMMER** She Looks So...
- 2 **VARIOUS** The Saturday Sessions from...
- 3 **WILKO JOHNSON...** Going Back Home
- 4 **JOHN LEGEND** Love In the Future
- 5 **LONDON GRAMMAR** If You Wait
- 6 **GEORGE MICHAEL** Symphonica
- 7 **SAM BAILEY** The Power Of Love
- 8 **VARIOUS** Now That's What I Call Feel Good
- 9 **PHARRELL WILLIAMS** G I R L
- 10 **ELBOW** The Take Off and Landing of...

DENMARK

POS ARTIST/ ALBUM

24/03/2014 - 30/03/2014

- 1 **CHRISTOPHER** Told You So
- 2 **VARIOUS ARTISTS** MGP 2014
- 3 **MEDINA** Tæt På (Live)
- 4 **VARIOUS ARTISTS** More Music 8
- 5 **MØ** No Mythologies To Follow
- 6 **LIGA** L.I.G.A
- 7 **GEORGE MICHAEL** Symphonica (Deluxe)
- 8 **PHARRELL WILLIAMS** G I R L
- 9 **RASMUS SEEBACH** Ingen Kan Love...
- 10 **JOHNNY CASH** Out Among the Stars

FRANCE

POS ARTIST/ ALBUM

24/03/2014 - 30/03/2014

- 1 **KYO** L'équilibre
- 2 **PHARRELL WILLIAMS** G I R L
- 3 **STROMAE** Racine Carrée
- 4 **BLACK M** Les Yeux Plus Gros Que Le...
- 5 **SHAKIRA** Shakira. (Deluxe Version)
- 6 **LONDON GRAMMAR** If You Wait
- 7 **ALOÉ BLACC** Lift Your Spirit
- 8 **INDILA** Mini World
- 9 **JUL** Dans Ma Paranoïa
- 10 **SHAKA POKK** The White Pixel Ape...

GERMANY

POS ARTIST/ ALBUM

21/03/2014 - 27/03/2014

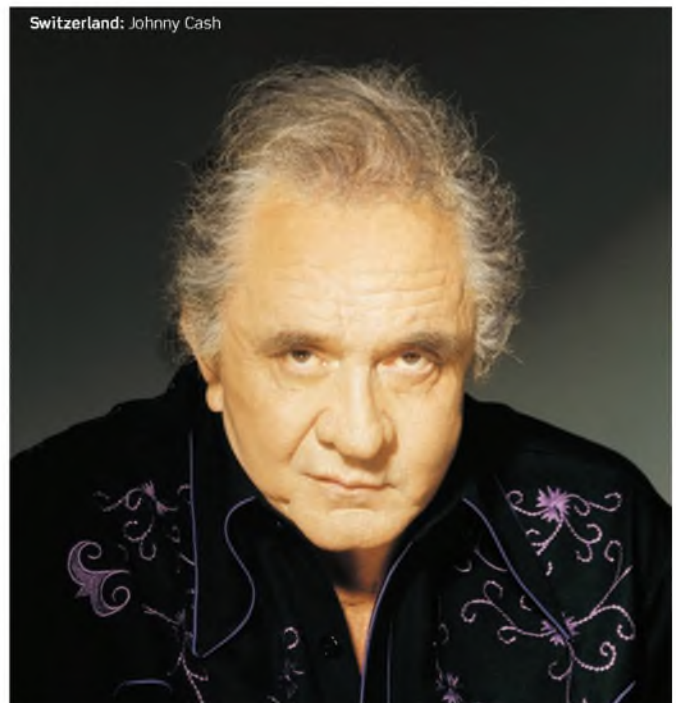
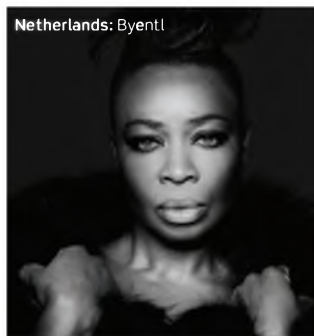
- 1 **BLANK & JONES** Milchbar - Seaside...
- 2 **HELENE FISCHER** Farbenspiel
- 3 **SAMY DELUXE** Männlich (Special Version)
- 4 **SHAKIRA** Shakira. (Deluxe Version)
- 5 **FARID BANG** Killa (Deluxe Version)
- 6 **AVICII** True: Avicii By Avicii
- 7 **JOHNNY CASH** Out Among the Stars
- 8 **VARIOUS** P1 Club, Vol. 4 - We Own the...
- 9 **PHARRELL WILLIAMS** G I R L
- 10 **VARIOUS ARTISTS** The Dome, Vol. 69

ITALY

POS ARTIST/ ALBUM

20/03/2014 - 26/03/2014

- 1 **ARTISTI VARI** Hit's Spring! 2014
- 2 **CAPAREZZA** Museica
- 3 **BIAGIO ANTONACCI** L'amore comporta
- 4 **ROCCO HUNT** A Verità (Special Edition)
- 5 **5 SECONDS OF SUMMER** She Looks...
- 6 **COLDPLAY** Ghost Stories
- 7 **GEORGE MICHAEL** Symphonica
- 8 **PHARRELL WILLIAMS** G I R L
- 9 **99 POSSE** Curre Curre Guagliò 2.0
- 10 **VARIOUS** Hot Party Spring 2014



NETHERLANDS

POS ARTIST/ ALBUM

21/03/2014 - 27/03/2014

- 1 **BYENTL** Inside Out
- 2 **VARIOUS ARTISTS** S38 Hitzone 68
- 3 **VARIOUS** S38 Dance Smash 2014, Vol. 1
- 4 **PHARRELL WILLIAMS** G I R L
- 5 **JOHNNY CASH** Out Among The Stars
- 6 **5 SECONDS OF SUMMER** She Looks So...
- 7 **STROMAE** Racine Carrée
- 8 **GEORGE MICHAEL** Symphonica (Deluxe)
- 9 **ANOUC** Live At Symphonica In Rosso
- 10 **BEYONCÉ** Beyoncé

RUSSIA

POS ARTIST/ ALBUM

24/03/2014 - 30/03/2014

- 1 **MOT** Azbuka Morze
- 2 **ARMIN VAN BUUREN** A State Of Trance...
- 3 **МУМИЙ ТРОЛЬ** iTunes Session
- 4 **SHAKIRA** Shakira. (Deluxe Version)
- 5 **ГРИГОРИЙ ЛЕПС** Гангстер №1
- 6 **КРАВЦ** Свежий расслабон
- 7 **SLIM** Лото 33
- 8 **PHARRELL WILLIAMS** G I R L
- 9 **TATI** Tati
- 10 **SKRILLEX** Recess

SPAIN

POS ARTIST/ ALBUM

24/03/2014 - 30/03/2014

- 1 **SHAKIRA** Shakira. (Deluxe Version)
- 2 **DAVID BISBAL** Tú Y Yo
- 3 **MISHIMA** L'ànsia Que Cura
- 4 **VETUSTA MORLA** La Deriva
- 5 **JORGE DREXLER** Bailar En La Cueva
- 6 **MARÍA PARRADO** María Parrado
- 7 **ESTOPA** Esto Es Estopa (Directo Acústico)
- 8 **MALÚ** Sí
- 9 **ROMEO SANTOS** Fórmula, Vol. 2
- 10 **DANI MARTÍN** Dani Martin

SWEDEN

POS ARTIST/ ALBUM

19/03/2014 - 25/03/2014

- 1 **5 SECONDS OF SUMMER** She Looks...
- 2 **VARIOUS ARTISTS** Melodifestivalen 2014
- 3 **VARIOUS** Absolute Dance - Spring 2014
- 4 **GEORGE MICHAEL** Symphonica (Deluxe)
- 5 **TAKIDA** All Turns Red
- 6 **YOHIO** Together We Stand Alone
- 7 **AVICII** True: Avicii By Avicii
- 8 **VARIOUS** Absolute Workout 2014
- 9 **VARIOUS ARTISTS** Absolute Running
- 10 **BEYONCÉ** Beyoncé

SWITZERLAND

POS ARTIST/ ALBUM

21/03/2014 - 27/03/2014

- 1 **JOHNNY CASH** Out Among The Stars
- 2 **SHAKIRA** Shakira (Deluxe Version)
- 3 **PHARRELL WILLIAMS** G I R L
- 4 **SAMY DELUXE** Männlich (Special Version)
- 5 **KROKUS** Long Stick Goes Boom (Live)
- 6 **AVICII** True: Avicii By Avicii
- 7 **HELENE FISCHER** Farbenspiel
- 8 **STROMAE** Racine Carrée
- 9 **UNHEILIG** Alles Hat Seine Zeit - Best...
- 10 **COLDPLAY** Ghost Stories

CHARTS ANALYSIS WEEK 13



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



- ALOE BLACC *The Man* (Interscope)
- JOHN MARTIN *Anywhere For You* (Island)
- PAOLO NUTINI *Scream (Funk My Life Up)*(Atlantic)
- SHAKIRA *Empire* (RCA)
- THE KLAXONS *There Is No Other Time* (Akashic)
- JAMIE JOHNSON *I Can't Make You Love Me* (MTV)
- SOPHIE MAY WILLIAMS *Royals* (UMTV)
- THE PIERCES *Believe In Me* (Polydor)
- SARA BAREILLES *Brave* (Epic)
- BOYZONE *Everything I Own* (Rhino)
- ULTIMATE DANCE *Hideaway* (Devoted Music)
- DEMI LOVATO *Let It Go* (Walt Disney)
- KAISER CHIEFS *Coming Home* (Kaiser Chiefs)

UK ARTIST ALBUMS CHART

- KAISER CHIEFS *Education Education Education & War* (Kaiser Chiefs)
- JOHNNY CASH *Out Among The Stars* (Columbia)
- CHRISTINA PERRI *Head Or Heart* (Atlantic)
- STEEL PANTHER *All You Can Eat Open* (E Music)
- BAND OF SKULLS *Himalayan* (Electric Blues)
- ROBERT CRAY BAND *In My Soul* (Provogue)
- RUNRIG *Party On The Moor – 40th Anniversary* (Ridge)
- LACUNA COIL *Broken Crown Halo* (Century Media)
- MANCHESTER ORCHESTRA *Cope Loma* (Vista)
- WILL.I.Am *Willpower* (Interscope)
- SONATA ARCTICA *Pariah's Child* (Nuclear Blast)
- MAC DEMARCO *Salad Days* (Captured Tracks)
- BOMBAY BICYCLE CLUB *So Long See You Tomorrow* (Island)

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

Source: Official Charts Company

SINGLES

BY ALAN JONES

The uncredited voice of Avicii's 2012 chart-topper *Wake Me Up!*, Aloe Blacc looks set to score his first No.1 hit in his own right, with *The Man* - the first single from his upcoming, third album *Lift Your Spirit* - outselling the market by almost three to one in the first of the week's midweek sales flashes.

5 Seconds Of Summer made a convincing first appearance on the chart last weekend, debuting at No.1 with *She Looks So Perfect*, on sales of 94,270 copies. A pop/rock vocal/instrumental quartet based in Sydney, they first came to notice via YouTube, then supported One Direction on tour last year, building up a large fanbase and with it big advance sales of *5 Seconds Of Summer* which duly reaped the rewards.

But big advance sales were followed by slow business for the rest of the week, and the track may not even remain in the Top



MIDWEEK NO.1

Aloe Blacc: *The Man*

10 on Sunday.

French duo *Faul & Wad Ad* debuted at No.3 (50,536 sales) with *Changes*, which also features Australian duo *P'Nau* via a sample.

After topping the chart last November with debut hit *Animals*, 17 year old Dutch phenomenon *Martin Garrix*, is

joined by 22 year old fellow Dutchman *Jay Hardway* on *Wizard*, which debuted at No.7 (35,737 sales).

No.1 last week, *I Got U* dipped to No.2 (60,996 sales) on Sunday for *Duke Dumont* feat. *Jax Jones*.

Elsewhere in the Top 10: *My Love* by *Route 94* feat. *Jess*

Glynné dipped 2-4 (46,138 sales), *Happy* by *Pharrell Williams* fell 4-6 (39,132 sales), *Rather Be* by *Clean Bandit* feat. *Jess Glynné* declined 7-8 (34,517 sales), *Dark Horse* by *Katy Perry* moved 8-9 (29,262 sales) and *Tsunami* (*Jump*) by *DVBBS & Borgeous* feat. *Tinie Tempah* descended 5-10 (27,498 sales).

This week in 2006, *Chris Brown* was in the chart with his very first hit, *Run It!* Eight years on the bad boy racks up his 36th Top 75 chart entry with *Loyal* - which also features *Lil Wayne* - jumping 111-15 (17,506 sales).

German dance duo *Tujamo & Plastik Funk*'s instrumental club hit *Who* became *Dr. Who* with a vocal from rapper *Sneakbo* and debuted at No.21 (14,376 sales) for the trio.

Haim's *If I Could Change Your Mind* surged 52-33 (8,602 sales)

Overall singles sales were up 3.69% week-on-week at 2,946,199 - 21.10% below same week 2013 sales of 3,734,160.

ALBUMS

BY ALAN JONES

The Kaiser Chiefs fifth album *Education, Education & War* topped Tuesday's midweek sales flashes and could become their second No.1 album this weekend, if it can maintain its fairly slender lead over *Sam Bailey*'s eponymous debut album.

Mother of two - with a third on the way - and former prison officer *Bailey* became the fifth of the 10 *X Factor* winners to reach No.1 on album chart debut last Sunday - *Mother's Day* - locking up pole position with her introductory set *The Power Of Love*. Selling 72,644 copies last week, it secured the highest first week's sales for an *X Factor* winner's debut album since *Alexandra Burke's Overcome* in 2009, and the highest weekly sale of any artist album thus far in 2014.

Released little more than three months after *Bailey* won *The X Factor* - and only 20 weeks after previous incumbent *James Arthur's* first album - *The Power Of Love* includes duets with former *X Factor* judge *Nicole Scherzinger*, superstar fan *Michael Bolton*, and *Bailey's* coronation single *Skyscraper*,



MIDWEEK NO.1

Kaiser Chiefs: *Education, Education...*

which topped the chart on debut last December, and has thus far sold 301,556 copies.

Bailey's debut comes only a week after her runner-up *Nicholas McDonald's* first album, *In The Arms Of An Angel* debuted at No.6. *McDonald's* album probably enjoyed a lift both from *Mother's Day* gift-buying and *Bailey's* release but not enough to stop it from sliding to No.18 (8,382 sales).

Although last week's No.1 - *George Michael's Symphonica* - revived towards the weekend to take runners-up position on solid sales of 43,167, *Bailey's* main competition earlier in the week

came from the unlikely duo of *Wilko Johnson* and *Roger Daltrey*. The pair's *Going Back Home* set - released on the especially revived *Chess* label - features *Who* vocalist *Daltrey* singing songs from guitarist *Johnson's* catalogue with *Dr. Feelgood* and solo, and a cover of *Bob Dylan's* *Can You Please Crawl Out Your Window*. Selling 34,119 copies to debut at No.3, it provided *Johnson's* first chart appearance outside of *Dr. Feelgood* - who topped the chat with 1976 album *Stupidity* and last charted in 1979 - and *Daltrey's* first appearance on the list away from *The Who* since

1985. With *Johnson* aged 66 and *Daltrey* aged 70, they became the oldest duo ever to have a Top 10 album - and the second oldest to have a Top 75 album, just failing to match *Chas* (69) & *Dave* (68), who reached No.25 with their reunion album *That's What Happens* last November.

Bouncing 7-5 to secure its highest chart position yet, *John Legend's* *Love In The Future* increased sales 85.74% week-on-week to 13,698. The album's hit, *All Of Me*, was unfortunate to slip 3-5, as it recorded its highest weekly sale (45,791) to date - 3.78% more than the week before.

Gary Barlow performed the title track of his album *Since I Saw You Last* on the first of the new series of *Alan Carr's Chatty Man* on ITV on Friday. This, and *Mother's Day* considerations, helped the album to surge 32-10, with sales accelerating 320.30% week-on-week to 12,529.

Overall album sales were up 27.88% week-on-week to 1,739,262, largely because of *Mother's Day*. That's 9.59% below the week immediately before *Mother's Day* 2013 and 5.18% below same calendar week 2013 sales of 1,834,229, which were boosted by the fact it was the week prior to Easter Sunday.

CHARTS CLUB WEEK 13

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	13	2	AVICII Addicted To You / PRMD/Positiva
2	3	6	LONDON GRAMMAR Hey Now / Metal & Dust
3	6	5	R3HAB & NERVO & UMMET OZCAN Revolution / 3 Beat
4	17	2	NABIHA Bang The Drum / Disco Wax
5	14	3	CHASE & STATUS FEAT. ED THOMAS Blk + Blu / virgin/EMI
6	1	13	DUKE DUMONT FEAT. JAX JONES I Got U / Blase Bcys Club/Virgin/EMI
7	NEW	1	DAVID GUETTA & SHOWTEK FEAT. VASSY Bad / Jack Back/Parlaphone
8	28	2	SIGMA Nobody To Love / AATW
9	19	3	JAKWOB FEAT. TIFFANI JUNO Somebody New / Digital Soundbcy
10	11	7	KLINGANDE Jubel / One More Tune
11	8	10	SHOWTEK & JUSTIN PRIME... Cannonball (Earthquake) / Polydor/Spinnin'
12	20	3	STYLE OF EYE Kids / RCA
13	23	2	THE CHAINSMOKERS #Selfie / Dim Mak/ID
14	15	5	KAMALIYA Never Want Hurt You (Prince Igor) / AATW
15	18	2	JOHN NEWMAN Out Of My Head / Island
16	21	6	ZINC Show Me / Rinse
17	26	3	ELLIE GOULDING Goodness Gracious / Polydor
18	2	8	MARTIN GARRIX & JAY HARDWAY Wizard / Positiva
19	40	2	MATT SETTIMELLI PRESENTS MIAMI FETISH RESORT Hold Us Down / Transmission
20	NEW	1	HAIM If I Could Change Your Mind / Polydor
21	24	4	GARETH EMERY FEAT. BO BRUCE U / Garuda
22	27	4	TUBE & BERGER FEAT. JULIET SIKORA Come On Now (Set It Off) / Ifrr
23	36	2	AFROJACK FEAT. WRABEL Ten Feet Tall / Pm Am/Island
24	32	2	MARK WELLS I Love You / Ifrr
25	NEW	1	MENNSKA Cry Without Love / Royal Stag
26	33	2	BRASSTOOTH Pleasure 2014 / White Label
27	22	6	FEDDE LE GRAND & DI-RECT Where We Belong / Polydor
28	4	4	DOMINIQUE YOUNG UNIQUE Throw It Down / Epic
29	16	10	EXAMPLE Kids Again / Epic
30	NEW	1	REDLIGHT FEAT. LOTTI 36 / Lobster Bcy/Polydor
31	NEW	1	ZENDAYA Replay / Hollywood
32	NEW	1	DEHASSE FEAT. ICE T & ALICIA MADISON This Dj's Reckless / Xtravaganza
33	NEW	1	MARCO PETRALIA & RUBIN FEAT. ILAN GREEN Coming Home / Bestbcy
34	5	3	ARIANA & THE ROSE In Your Bed / Poakbeird
35	31	10	FAUL & WAD AD VS. PNAU Changes / Relentless
36	NEW	1	SECOND CITY I Wanna Feel / MaS
37	30	7	KYLIE Into The Blue / Parlaphone
38	NEW	1	MR PROBZ Waves / Epic
39	NEW	1	CALVIN HARRIS Summer / Columbia
40	NEW	1	QUADRON Hey Love / Epic

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	4	MILEY CYRUS VS. CEDRIC GERVAIS Adore You / RCA
2	NEW	1	SIGMA Nobody To Love / AATW
3	14	2	AVICII Addicted To You / PRMD/Positiva
4	7	3	THE SATURDAYS Not Giving Up / Polydor
5	9	3	LONDON GRAMMAR Hey Now / Metal & Dust
6	8	5	R3HAB & NERVO & UMMET OZCAN Revolution / 3 Beat
7	15	4	ELLIE GOULDING Goodness Gracious / Polydor
8	1	5	LITTLE MIX Word Up! / Syco
9	30	2	NABIHA Bang The Drum / Disco Wax
10	29	2	JOHN NEWMAN Out Of My Head / Island
11	18	2	CHRISTINA PERRI Human / Atlantic
12	21	2	AFROJACK FEAT. WRABEL Ten Feet Tall / Pm Am/Island
13	NEW	1	JAKWOB FEAT. TIFFANI JUNO Somebody New / Digital Soundbcy
14	24	2	THE CHAINSMOKERS #Selfie / Dim Mak/ID
15	NEW	1	SHOWTEK & JUSTIN PRIME... Cannonball (Earthquake) / Polydor/Spinnin'
16	19	3	KASKADE & PROJECT 46 Last Chance / Ultra
17	10	6	KATY PERRY FEAT. JUICY J Dark Horse / Virgin/EMI
18	20	3	ZINC Show Me / Rinse
19	25	3	IGGY AZALEA FEAT. CHARLI XCX Fancy / Virgin/EMI
20	28	2	DJ SNAKE & LIL' JON Turn Down For What / Columbia
21	27	2	A GREAT BIG WORLD FEAT. CHRISTINA AGUILERA Say Something / RCA
22	NEW	1	CASH CASH FEAT. BEBE REXHA Take Me Home / Ifrr
23	4	5	BEYONCE Blow / Columbia
24	3	5	MARTIN GARRIX & JAY HARDWAY Wizard / Positiva
25	2	3	DOMINIQUE YOUNG UNIQUE Throw It Down / Epic
26	16	5	EXAMPLE Kids Again / Epic
27	17	12	DUKE DUMONT FEAT. JAX JONES I Got U / Blase Bcys Club/Virgin/EMI
28	23	7	KYLIE Into The Blue / Parlaphone
29	26	6	ENRIQUE IGLESIAS FEAT. PITBULL I'm A Freak / Island
30	22	7	DAVID GUETTA FEAT. SKYLAR GREY Shot Me Down / Jack Back/Parlaphone



UPFRONT

Avicii



Miley Cyrus

COMMERCIAL POP



Urban

Nabiha

Scandinavian stars do double

ANALYSIS

BY ALAN JONES

In the same week last December, Tim Bergling racked up his eighth No.1 on the Upfront club chart, while Nabiha nabbed her second Urban No.1. It is the same Scandinavian solution to the charts this week, with Bergling - under his Avicii appellation - sealing his ninth Upfront triumph with Addicted To You while Danish singer/songwriter Nabiha's Bang The Drum snares her third Urban title.

24 year old Swede Bergling first topped the Upfront chart in

October 2010, with Seek Bromance using the abbreviated name Tim Berg. 2013 was his best year yet, with No.1s for I Could Be The One - his collaboration with Dutch DJ Nicky Romero - in February, Wake Me Up! in July, You Make Me in September and Hey Brother in December, all as Avicii. Nabiha's previous Urban No.1s were Never Played The Bass last May and Mind The Gap in December.

Avicii's latest Upfront triumph is at the expense of London Grammar, whose Hey Now rises 3-2 but has 13.21% less DJ support than Addicted To You.

Nabiha's Urban surge put her an even more commanding 20.99% ahead of runner-up Brasstooth's Pleasure 2014. She is also gunning for the Upfront and Commercial Pop titles, with mixes of Bang The Drum by Alexander Brown, Haji & Sheldon, Steve Smart & Westfunk and Matt Lamont lifting it 17-4 Upfront and 30-9 Commercial Pop.

On the latter chart, Adore You jumps 6-1 for Miley Cyrus Vs. Cedric Gervais. The French producer's dramatic reinvention of the track earns Cyrus her very first No.1 on the list, where she got as high as No.2 last August with We Can't Stop.

URBAN TOP 30

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

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	SECOND CITY I Wanna Feel
2	DJ SNAKE FT LIL JON Turn Down For What
3	DAVID GUETTA & SHOWTEK FT VASSY Bad
4	CALVIN HARRIS Summer
5	MR PROBZ Waves
6	FREEMASONS FT JOEL EDWARDS U Drive Me Crazy
7	ERIC PRYDZ Liberate
8	FOXES Holding On To Heaven
9	JUS NOW FT BUNJI GARLIN & STYLO G Turn Up
10	HERCULES & LOVE AFFAIR Do You Feel The Same?
11	UMMET OZCAN Raise Your Hands
12	3 LAU FT BRIGHT LIGHTS How You Love Me
13	LAZY RICH & SPECIAL FEATURES Beginning Of The World
14	NO PRICE Disco Mystery
15	FEDDE LE GRAND & DI-RECT Where We Belong
16	MUTINY UK & STEVE MAC FT NATE JAMES Feel The Pressure
17	REDLIGHT 36
18	KELIS Rumble
19	MY NU LENG Masterplan
20	HAJI & SHELDON Inception

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



INDUSTRY EVENTS DATES FOR YOUR DIARY

April⁶

A&R WORLDWIDE'S MUSEXPO UNITED NATIONS OF MUSIC

MUSEXPO,
Hollywood
Roosevelt Hotel,
Los Angeles

April

3
Artist and Manager Awards
The Troxy, London
amawards.org

6
MUSEXPO
Hollywood Roosevelt Hotel,
Los Angeles
musexpo.net

11
Brighton Music Conference
Various venues,
Brighton
brightonmusicconference.co.uk

12
LEME
Rich Mix,
Shoreditch
londonelctronicmusicsevent.com

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

30
AIM's Music Connected
Glaziers Hall,
London
musicindie.com

May
1-3
Liverpool Sound City
Various locations,
Liverpool
liverpoolsoundcity.co.uk

1
BVA Awards
Old Billingsgate,
London
bva.org.uk



The Great Escape preview - 02/05

Taking place in Brighton on May 8 - 10, the three-day festival and conference will bring over 18,000 music lovers to the city. We'll pick the best of the event in a special preview feature on May 5.

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

PRODUCT KEY RELEASES



▶ ARC IRIS Arc Iris 31.03



▶ ALOE BLACC Lift Your Spirit 7.04

APRIL 7

SINGLES

- LAUREN AQUILINA Liars Ep (*Island*)
- BIPOLAR SUNSHINE Where Did The Love Go (*Polydor*)
- CHROMEO Jealous (I Ain't With It) (*Parlophone*)
- DRAKE Started From The Bottom/The Motion (*Cash Money/Island*)
- IGGY AZALEA FT CHARLI XCX Fancy (*Mercury*)
- IN THE VALLEY BELOW Peaches (*Ignition*)
- JAKWOB FT TIFFANI JUNO Somebody New (*Digital Soundboy*)
- JOSH RECORD For Your Love (*Virgin/Emi*)
- MIKE WILL MADE IT 23 (*Polydor*)
- JOHN NEWMAN Out Of My Head (*Island*)
- THE OVERTONES Superstar (*Warner Music Entl*)
- PHANTOGRAM The Day You Died (*Island*)
- PRIDES The Seeds You Sow (*Island*)
- SAINT RAYMOND Young Blood Ep (*Atlantic*)
- 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 (*Dominio*)
- BLACK LABEL SOCIETY Catacombs Of The Black Vatican (*Mascot*)
- GO!GO!GO! Radio Go!Go!Go! (*B4K/Nova*)
- EMMYLOU HARRIS Wrecking Ball - Reissue (*Nonesuch*)
- HOWIE B Down With The Dawn (*Hb*)
- IN THE VALLEY BELOW The Belt (*Ignition*)
- MO No Mythologies To Follow (*Rca*)
- PAUL THOMAS SAUNDERS Beautiful Desolation (*Atlantic*)
- TINIE TEMPAH Demonstration (*Parlophone*)

APRIL 14

SINGLES

- AUGUST ALSINA FT B.O.B. & YO GOTTI Numb (*Virgin*)
- GARY BARLOW Since I Saw You Last (*Polydor*)
- BEYONCE Partition (*Columbia*)
- BIRDMAN We Alright (*Cash Money/Island*)
- BIRDY Words As Weapons (*14th Floor/Atlantic*)
- CATFISH & THE BOTTLEMEN Kathleen

(*Island*)

- CIRCA WAVES Stuck In My Teeth (*Virgin/Emi*)
- ELVAR FOX A Billion Girls (*Rca*)
- GOSSLING Harvest Of Gold Ep (*Polydor*)
- HOZIER From Eden Ep (*Island*)
- JAY Z FT BEYONCE Part 2 (On The Run) (*Roc-A-Fella/Atlantic*)
- KIESZA Hideaway (*Virgin/Emi*)
- KYAN Rosetta (*Virgin/Emi*)
- MERIDIAN DAN FT BIG H & JME German Whip (*Virgin/Emi*)
- NICK BREWER & GEORGE THE POET In The Quiet (*Island*)
- PANTEROS666 Baby F-16 (*Parlophone*)
- PREATURES Is This How You Feel (*Virgin/Emi*)
- SCHOOLBOY Q Man Of The Year/Collard Greens (*Interscope*)
- SHOWTEK Cannonball (Earthquake) (*Polydor*)
- SONZERIA Southern Freeze (*Virgin*)
- 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 (*Dominio*)
- IAN ANDERSON Homo Erraticus (*K Scope*)
- AUGUST ALSINA Testimony (*Virgin/Emi*)
- JAKE BUGG Live At Silver Platters (*Emi*)
- GREEN DAY Demolicious (*Reprise/143*)
- LIZ GREEN Haul Away! (*Play It Again Sam*)
- NEEDTOBREATHE Rivers In The Wasteland (*Atlantic*)
- NICK MULVEY First Mind (*Polydor*)
- PAOLO NUTINI Caustic Love (*Atlantic*)
- RHYDIAN One Day Like This (*Futura Classics*)
- SMOKE FAIRIES Smoke Fairies (*Full Time Hobby*)
- THE VAMPS Meet The Vamps (*Emi*)

APRIL 21

SINGLES

- CASH CASH FT BEBE REKHA Take Me Home (*Parlophone*)
- COSMO SHELDRAKE The Moss (*Transgressive*)
- DJ CASSIDY FT ROBYN THICKE & JESSE J Calling All Hearts (*Rca*)
- DOMINIQUE YOUNG UNIQUE Throw It Down (*Epic*)
- FUTURE FT PHARRELL, PUSHA T AND CASINO Move That Dope (*Epic*)
- INDIANA Solo Dancing (*Rca*)
- JOEL COMPASS Forgive Me (*Polydor*)
- MANIC STREET PREACHERS Walk Me To The Bridge (*Columbia*)
- NEON JUNGLE Welcome To The Jungle (*Rca*)

▶ **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▶ **BROKEN TWIN** May 28.04

- **THE ROYAL CONCEPT** On Our Way (Islana)
- **SAY LOU LOU** Everything We Touch (Columbia)
- **LUKE SITAL-SINGH** Greatest Lovers (Parlophone)
- **SUB FOCUS FT MNEK** Close (Virgin/Emi)

ALBUMS

- **EELS** The Cautionary Tales Of Mark Oliver Everett (V2/Pias)
- **FUTURE** Honest (Rca)
- **IGGY AZALEA** The New Classic (Mercury)
- **KELIS** Food (Nirja Tune)
- **KRONOS QUARTET** A Thousand Thoughts (Nonesuch)
- **JOE SATRIANI** The Complete Studio Recordings (Sony)
- **VARIOUS** The Amazing Spider Man 2 (Rca)

APRIL 28

SINGLES

- **MARIAH CAREY** You're Mine (Eternal) (Virgin/Emi)
- **GRADES** Owe It To Yourself Ep (Warner Brothers)
- **CALVIN HARRIS** Summer (Columbia/Hy Eye)
- **KID INK** Money And The Power (Rca)
- **LYKKE LI** No Rest For The Wicked (Atlantic)
- **MARMOZETS** Why Do You Hate Me? (Roadrunner)
- **PITBULL FEAT. G.R.L.** Wild Wild Love (Rca)
- **SAGE THE GEMINI** Gas Pedal (Islana)

ALBUMS

- **BROKEN TWIN** May (Anti-)
- **JACOB COOPER** Silver Threads (Nonesuch)

MAY 5

SINGLES

- **AFROJACK** 10 Feet Tall (Islana)
- **ALL WE ARE** Feel Safe (Double 6/Domino)
- **BECK** Say Goodbye (Emi)
- **DJ SNAKE AND LIL JON** Turn Down For What (Rca)
- **FITZ & THE TANTRUMS** The Walker (Atlantic)
- **FOXES** Holding Onto Heaven (Sign Of The Times/Epic)
- **HALF MOON RUN** Nerve (Islana/Communion/Glassnote)
- **KAN WAKAN** Like I Need You (Virgin/Emi)
- **KWABS** Pray For Love Ep (Atlantic)
- **RAE MORRIS** Do You Even Know Ep (Atlantic)
- **PANIC! AT THE DISCO** Nicotine (Fueled By Ramen/Atlantic)
- **THE RAILS** Breakneck Speed (Islana)

- **SHAKIRA** Empire (Rca)
- **JUSTIN TIMBERLAKE** Not A Bad Thing (Rca)
- **YEAH BOY** Can't Get Enough Ep (Warner Brothers)

ALBUMS

- **LILY ALLEN** Sheezus (Regal/Parlophone)
- **FITZ AND THE TANTRUM** More Than Just A Dream (Atlantic)
- **KAN WAKAN** Kan Wakan (Virgin/Emi)
- **RAY LAMONTAGNE** Supernova (Sony)
- **LYKKE LI** I Never Learn (Atlantic)
- **NATALIE MERCHANT** Natalie Merchant (Nonesuch)
- **THE RAILS** Fair Warning (Islana)
- **WE WERE EVERGREEN** Towards (Islana)

MAY 12

SINGLES

- **BEAR HANDS** Peacekeeper (Warner Brothers)
- **JAKE BUGG** Messed Up Kids Ep (Emi)
- **SHERYL CROW** Callin' Me When I'm Lonely (Warner Brothers)
- **TAIO CRUZ** Don't You Dare (4th & Broadway)
- **ELLI INGRAM** All Caught Up (Islana)
- **GROUPOLOVE** Shark Attack (Canvasback/Atlantic)
- **KLINGANDE** Jubel (Warner Brothers)

Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Please email any key releases information to isabelle.nesmon@intentmedia.co.uk

A more extensive release schedule is available at www.musicweek.com located in the charts section

UNSIGNED ARTIST? WANT TO REACH RECORD LABELS? TRY MUSIC WEEK PRESENTS...

MusicWeek Presents

Advertise in Music Week Presents and reach key people in:
A&R Publishing Artist management Live music agents and promoters

Contact Karma Bertelsen, 020 7226 7246, karma.bertelsen@intentmedia.co.uk

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



PIXIES Indie Cindy

(Pixiesmusic/[PIAS] Recordings)



April 28

At the end of the month Pixies are set to release their first full studio album in more than two decades – Indie Cindy. It succeeds 1991's Trompe le Monde and will be released on the band's own label.

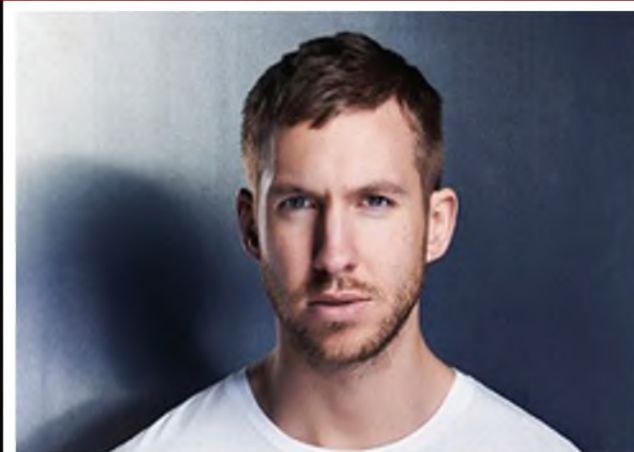
The record was created in Rockfield Studio in Wales and is produced by Gil Norton who worked on the band's Doolittle, Bossanova and TIM albums.

Tracks include Bagboy – the band's first new song in more than a decade as well as the tracks from EP-1, EP-2 and EP-3. The music is all written by Pixies, comprising Black Francis (vocals/guitar), Joey Santiago (guitar), David Lovering (drums/backing vocals).

Indie Cindy will be available in multiple formats, including: a standard 12-track single-CD digipak with booklet; two-disc, deluxe gatefold album, pressed on 180-gram vinyl, as a standard 12-track digital download; as an expanded digital download exclusively through iTunes (which includes a bonus live-in-concert 13-track set recorded during the band's recently-completed North American tour), plus a special vinyl release for Record Store Day.

A very special, limited-edition (5,000) deluxe edition available via Pixies official website pixiesmusic.com - a two-disc set (available as a CD and as a deluxe gatefold album pressed on 180-gram vinyl) which includes the 13-track live disc as well as a 40-page, hardback book featuring the new artwork produced exclusively for Indie Cindy. The CD limited edition is packaged in a special gold-foil hard slipcase.

TRACK OF THE WEEK



CALVIN HARRIS

Summer

(Columbia)

CALVIN
HARRIS
SUMMER

April 28

In 2013, Calvin Harris broke Michael Jackson's long-standing record for the most amount of UK Top 10 hits taken from one LP with his last album 18 Months.

Following the release of recent UK No.1 single Under Control, April 28 sees the release of the new track Summer – written, produced and vocalled by the internationally acclaimed DJ and producer. It's the first time he's provided one of his own track's vocals since multi-million selling single and global hit Feel So Close.

Grammy award-winning Harris has sold over 2 million albums and more than 35 million singles worldwide and was the first DJ to win an Ivor Novello award for Songwriter Of The Year.

The Scot will return to Europe for a number of headline summer festival appearances. He also still holds an 18-month sold-out residency at Hakkasan in the Las Vegas and will be headlining Coachella and EDC New York.

INCOMING ALBUMS

THE VAMPS Meet The Vamps

(Virgin EM)



Within minutes of the debut album from The Vamps being announced, the pre-order for the deluxe version of the album reached No.2 on the iTunes album chart.

The release of the LP, called Meet The Vamps, will be preceded by a week by single Last Night which is already making a significant impact via pre-orders.

The Vamps have already had chart success with debut single Can We Dance reaching No.2 on the Official UK Singles Chart in September 2013 and follow-up Wild Heart reaching No.3 at the turn of this year.

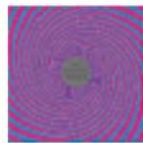
The band's online following is one to be reckoned with, including their YouTube channel standing at over 39 million views and half a million subscribers.

The teenage four-piece have been on tour as main support to Taylor Swift and are currently on tour with The Wanted.

APRIL 14

THE BLACK KEYS Turn Blue

(Nonesuch Records)



The Black Keys' new album, Turn Blue, is produced by Danger Mouse, Dan Auerbach and Patrick Carney, and features 11 new tracks.

Following 2011's three-time Grammy winning El Camino (which is certified RIAA platinum; gold in Belgium, Spain, Italy and Holland; platinum in Ireland, France and the UK; and double-platinum in Australia, Canada and New Zealand), Turn Blue was mostly recorded at Sunset Sound in Hollywood with additional recording done at the Key Club in Benton Harbor, MI and Auerbach's Easy Eye Sound in Nashville in early 2014.

The lead single to be taken from the record is Fever, available for individual purchase or given as an instant grat track with album pre-orders.

The summer, The Black Keys will embark on an extensive European festival tour.

MAY 12

RHYDIAN One Day Like This

(Futura Classics)



Rhydian Roberts, double-platinum selling, Classical BRIT nominee and best-selling male newcomer in 2008 is soon to return with the release of his fifth studio album One Day Like This.

The new record features him in powerful and emotional high baritone voice, working with the Orchestra of St. John and producer Ben Robbins on tracks that span pure classical to renditions of contemporary crossover songs.

Guest features on the album include Bonnie Tyler, Kerry Ellis and The Edmondson Sisters.

He said: "My passion is classical crossover singing. I don't make any apologies for that. I love popera, it's fun and it's a great art form. [Though] I want to train technically like the best opera singers because I regard the technique as the optimum singing art form."

APRIL 14

STAFF PICK: DAVE ROBERTS, PUBLISHER



DEXTERS

Shimmer Gold

(Acid Jazz)

There is an ongoing and, frankly, quite tedious industry debate about the popularity and viability of what we shall call indie. (The argument about nomenclature takes 'quite tedious' as its starting point and multiplies it by two Lighthouse Family albums, so, indie it is).

Dexters are central to that debate. Thankfully, their debut album, Shimmer Gold, does not come live from the Oxford Union. Unlike the hoary old arguments,

this debut set is short, sharp and certain.

Layers of guitars pick out spiky riffs and frontman Tom Rowlett can't just carry a tune, he can lift it up to anthemic status and make it crowd surf – even as you hear the album unfold you can feel the vibrancy of the live show.

Shimmer Gold is the sound of a band racing out of the traps, demanding your attention at maximum volume, although the really quite pretty title track

hints at other gears to shift into as they move forward.

Tedious it ain't.

OUT NOW



contact: VICTORIA DOWLING Tel: 020 7226 7246 victoria.dowling@intentmedia.co.uk

price per marketplace box £150.00 per week

MW MARKETPLACE



ARD
MEDIA & ENTERTAINMENT AGENTS

www.ard-uk.org




DLM DISPLAY
www.dlmdisplay.com

Outstanding Award
Maker to the Trade
DLM is licensed by the
BPI to manufacture
Certified Disc Awards



sales@dlmdisplay.com Tel: 023 8028 3824

**RT ROBERTSON TAYLOR
W&P LONGREACH**
ENTERTAINMENT INSURANCE WORLDWIDE




ATLANTA / LONDON / LOS ANGELES / NASHVILLE / NEW YORK / TORONTO

Providing insurance
for the MUSIC, EVENTS and
FESTIVALS sector since 1977

Martin Goebbels
T: +44 (0)20 7384 9222
E: martin.goebbels@rtib.co.uk

E: enquiries@rtib.co.uk T: +44 (0)20 7510 1234 W: rtworldwide.com


**BISON MANOEUVRES
MUSIC**



- Artist Management
- 360° Pro Tour Production
- Splitter/Bus hire/Backdrops
- Backline hire and Sales
- Stage Prop Design/Manufacture
- Haulage/Airport Runs
- Est. London 1997

Tel: 07939 596062
Email: sean@bisonmusic.co.uk
www.bisonmusic.co.uk

Director of Music
Salary: MPS +TLR 1:2



This is the one of the most exciting and rewarding posts in music education. The BRIT School is a unique institution offering specialist education in the arts and related technologies, alongside the full range of National Curriculum subjects. It is sponsored by the British Record Industry and has a unique relationship with the performing arts industries

We are looking for a highly skilled and dynamic practitioner and leader to run our Music department, which attracts a very talented and enthusiastic cohort of students. Ex-students now populate all areas of the music and related industries. Our facilities include an industry standard recording studio and superb performance and practice areas.

Prior to taking up the post an enhanced DBS clearance will be required
Please apply by application form via our website or email for further details:
Web Site : www.brit.croydon.sch.uk Email: personnel@brit.croydon.sch.uk

Closing date: 14th April 2014

The BRIT School is an Equal Opportunities Employer and an educational non-profit making registered charity.
Roll : 1000 14 – 19 year old students
Britain's leading state-funded school for the performing arts
The BRIT School for the Performing Arts and Technology
60 The Crescent, Croydon, CR0 2HN Tel: 020 8665 5242 Fax: 020 8665 8676

Head of Licensing

We have an exciting opportunity for an experienced synchronisation licence negotiator to join our established music company.

Responsibilities:
Negotiating costs with all copyright owners to secure licences within the client's budget.
Drafting and executing all licences in and out, plus all invoicing.
Checking current licences for option deadlines and re-usage.
Compiling monthly reports and liaising with the Head of Department on new projects.

Requirements:
Experience in contract negotiation and drawing up licence paperwork.
A good working knowledge of client's media requirements in advertising and all other media.

Ability to work well under pressure to client deadlines.
Excellent communication skills and a confident manner.
Must be a self-starter and able to work as part of a busy team.

Closing date for applications is Friday 11th April 2014
Please send CV and covering letter to: chris5317@hotmail.com

MW MARKETPLACE

Learn more about the **Henley MBA for the Music Industry**



Through practice-based learning our MBA develops relevant skills that will help you fulfil your potential as an influential entrepreneur within the music industry. Get in touch to discover more about our unique MBA: mba@henley.ac.uk
+44 (0)1491 418 803 www.henley.com/mbamusic

RECORD COMPANY AND MAIL ORDER COMPANY FOR SALE

RECORD COMPANY INCLUDING 4 LABELS AND OVER 130 TITLES. INCLUDES ACTIVE MAIL ORDER WITH LARGE DATABASE . ON LINE SHOP AND DISTRIBUTION TO UK SHOPS AND ABROAD.

ESTABLISHED 1989.

ptm@hydecorporatefinance.com

QUOTING REFERENCE RECORD COMPANY

do you have a record collection to sell?

we pay top prices for mint condition records, cds & pop memorabilia

pop, rock, prog, psych, blues, folk & jazz, from 1950s to present day

it's only rock n' roll, but we buy it.

come to our buying day sat 7th december @ sohost, 8 berwick street, london, w1f 0ph we'll assess your items for purchase on the day

01474 815 099
mw@991.com

991.com answer the call



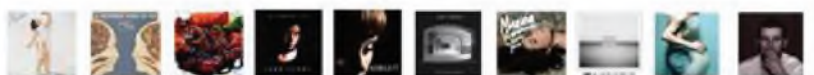
This Much Talent



Producers. Artists. Songwriters.

Representing some of the world's finest producers, mixers and songwriters.

This Much Talent
www.thismuchtalent.co.uk
contact@thismuchtalent.co.uk
 0208 208 5660



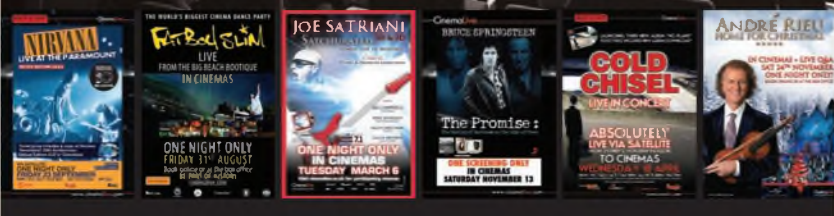
CinemaLive

LEADERS IN PREMIUM EVENT CINEMA

- We can sell product with every cinema ticket for chart eligible sales
- Broadcast live in up to 70 countries worldwide
- Implement international cinema co-ordination, advertising & promotion
- Create a **ONE NIGHT ONLY** event with exclusive content for cinema audiences only

Contact Jonny South

T +44(0)207 100 3333 E jonny@cinemalive.com www.cinemalive.com



WANT TO SUCCEED IN THE MUSIC INDUSTRY?

Get ahead with an MA in Music Industry Management.

Contact the course leader Richard Salmon:
R.Salmon@londonmet.ac.uk
www.londonmet.ac.uk/mim

Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories to runoffgroove@intentmedia.co.uk



KEY SONGS IN THE LIFE OF PAUL REED



*General
Manager,
Association of
Independent
Festivals*

What was the first record you remember buying?

The Ghostbusters theme tune by Ray Parker Jr. on vinyl. That and The Final Countdown by Europe, of course.

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

The current consensus is either Regulate by Warren G and Nate Dogg or Palaces Of Montezuma by Grinderman.

Which track would you like played at your funeral?

Death Valley 69 by Sonic Youth (pictured). May as well go out in style and with a lot of noise.



What's your karaoke speciality?

If I did karaoke it would definitely be Boys Of Summer by Don Henley.

What was the best artist meeting of your life?

Doing artist liaison for Iggy and the Stooges at Evolution Festival was a lot of fun.

Recommend a track Music Week readers may not have heard?

Streets Of Fire by Symmetry. It's by Johnny Jewel and is very dream-like and cinematic.

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

Today it's Pancho And Lefty by Townes Van Zandt.

► **QUIZ MASTERS**

Knowing a bit about music is a useful skill for a music publisher, so the MPA's Pop Quiz was always going to be a fiercely-fought affair. Ultimate victors were those new kids on the block BMG who led a field of 20 to just trump second-placed Cherry Red Songs. Picture shows the winning BMG team (L-R): Yasmin Vora, Stuart Patterson, Mark Ranyard, Jacinda Pollard and Gary Hartnell.



WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Raphaella



Published by Phrased Differently, artists written with include Afrjack and Nabiha

◀ **PRACTICE MAKES PERFECT**

Indie-pop duo Summer Camp joined Attitude Is Everything CEO Suzanne Bull MBE and XFM DJ John Kennedy in signing the Attitude Is Everything Charter of Best Practice last week. The aim of the charter is to encourage the improvement of deaf and disabled people's access to live music. Summer Camp signed up before their Club Attitude performance at Islington Assembly Hall last Wednesday. Pictured (L-R): Jeremy Warmsley (Summer Camp), Suzanne Bull, John Kennedy, Elizabeth Sankey (Summer Camp).



What was the first song you ever wrote?

I was 11 and saw a homeless man on the street for the first time. I was so moved and upset by it, I went home and wrote a song for him.

And the last song you wrote?

A song called Kill The Bullets with Hiten Bharadia and Ben Cullum for my next release as an artist in the summer.

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

Check Me In. Written with Blair MacKichan, it's the first song where I experimented with my Persian culture.



► **COUNTRY COMES TO TOWN**

Sony Music's Jon Cauwood, Phil Connolly and Phil Savill celebrated with US country rock star Brad Paisley earlier this month upon a triumphant appearance at London's O2 Arena as headliner of the Country to Country festival. They're pictured to the right (L-R): Cauwood (head of catalogue), Paisley, Connolly (product manager) and Savill (commercial group marketing VP).



MusicWeek

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

CONTACTS

EDITORIAL AND SALES 020 7226 7246

EDITOR Tim Ingham

Tim.Ingham@intentmedia.co.uk

HEAD OF BUSINESS ANALYSIS Paul Williams

Paul.Williams@intentmedia.co.uk

DEPUTY EDITOR Tom Pakinkis

Tom.Pakinkis@intentmedia.co.uk

DEPUTY FEATURES EDITOR Tina Hart

Tina.Hart@intentmedia.co.uk

DEPUTY NEWS EDITOR Rhian Jones

Rhian.Jones@intentmedia.co.uk

CHART CONSULTANT Alan Jones

DESIGNER Nikki Hargreaves

Nikki.Hargreaves@intentmedia.co.uk

CHARTS & DATA Isabelle Nesmon

Isabelle.Nesmon@intentmedia.co.uk

SALES MANAGER Darrell Carter

Darrell.Carter@intentmedia.co.uk

SENIOR ACCOUNT MANAGER Rob Baker

rob.baker@intentmedia.co.uk

SALES EXECUTIVE Victoria Dowling

Victoria.Dowling@intentmedia.co.uk

SENIOR ACCOUNT MANAGER Matthew Tyrrell

Matthew.Tyrrell@intentmedia.co.uk

SENIOR PRODUCTION EXECUTIVE Alistair Taylor

Alistair.Taylor@intentmedia.co.uk

CIRCULATION MANAGER Craig Swan

Craig.Swan@intentmedia.co.uk

CORPORATE ACCOUNT MANAGER Karma Bertelsen

Karma.Bertelsen@intentmedia.co.uk

SUBSCRIPTION SALES EXECUTIVE Jack Dodd

Jack.Dodd@intentmedia.co.uk

OFFICE MANAGER Lianne Davey

Lianne.Davey@intentmedia.co.uk

PUBLISHER Dave Roberts

Dave.Roberts@intentmedia.co.uk

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

UK £235; Europe £275; Rest of World Airmail (1) £350; Rest of World Airmail (2) £390.

Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

'And if you keep it young your song is always sung / Your love will pay your way beneath the silver moon'

Music Week is published 50 times a year by Intent Media London, 1st floor, Suncourt House, 18-26 Essex Road, London, N1 8LN, England

© Intent Media 2014. No part of this publication may be reproduced in any form or by any means without prior permission of the copyright owners.

Intent Media

A NewBay Media Company



Intent Media is a member of the Periodical Publishers' Association ISSN - 0265 1548

© Intent Media 2014

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

Printed by Pensord Press Ltd, Tram Road, Pontllanfraith, Blackwood, Gwent NP12 2YA



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

Sia's Breathe Me. I adore the honesty in the lyrics, delivery and the piano is beautiful.

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

I always write on my piano at home with a pen and paper.

Who is your favourite songwriter of all time?

Michael Jackson. So infectious, individual and genius.

And your favourite songwriter of the moment?

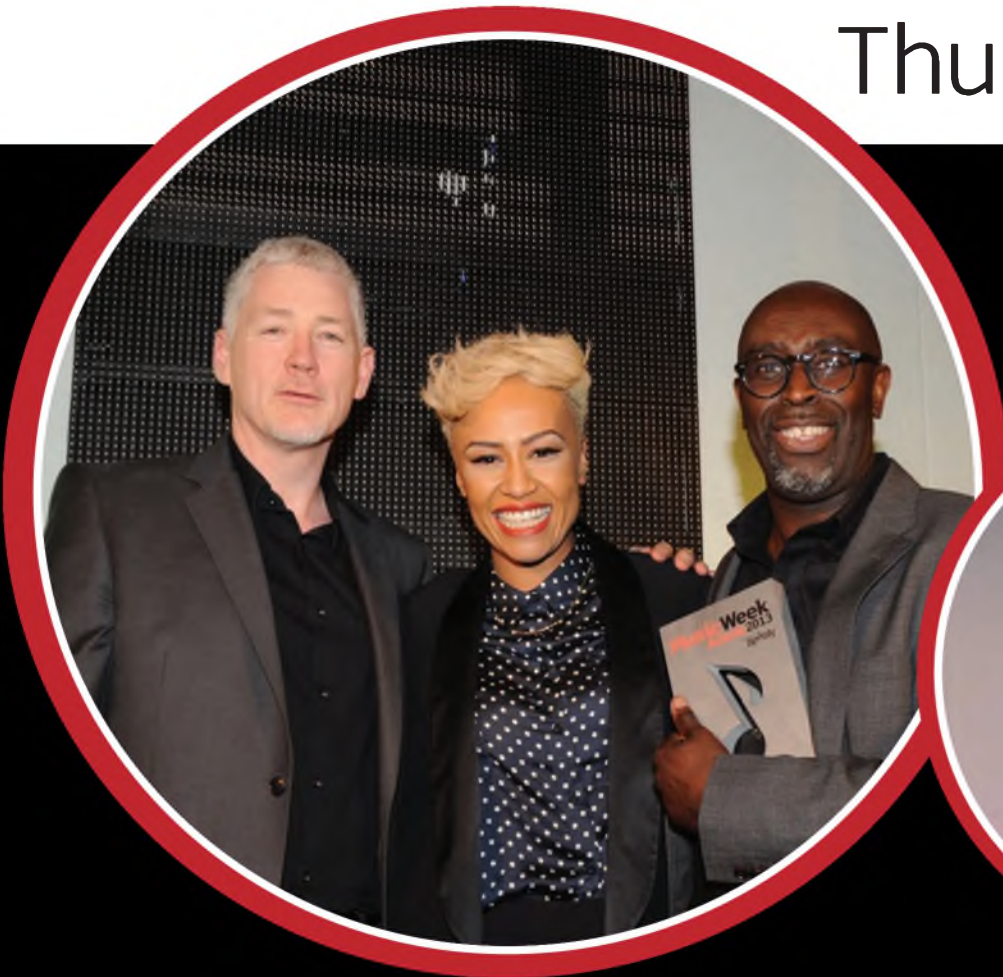
Ryan Tedder (pictured). I love his distinct writing style.

MusicWeek Awards 2014



Thursday, April 24th

Venue
The Brewery
EC1Y 4SD
London



THIS EVENT IS NOW SOLD OUT

Headline &
Category Sponsor



Drinks Reception



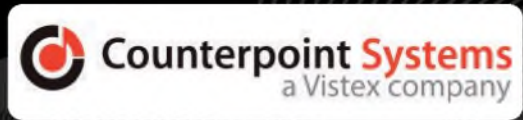
Charity Partner



After Party DJ



Category Sponsors



LIVERPOOL SELLS!

ECHO
arena liverpool

The UK's most flexible entertainment venue complex

- KYLIE • REBECCA FERGUSON •
- DRAKE • DOLLY PARTON • GARY BARLOW •
- ELBOW • TINIE TEMPAH • KATY PERRY •
- ARCTIC MONKEYS • ROD STEWART •
- BRUNO MARS • LEE EVANS • MRS BROWN •
- CIRQUE DU SOLEIL • ANDRE RIEU •

6 YEARS
OVER 670 EVENTS
OVER 3 MILLION CUSTOMERS

With venue capacities of 1,350 in The Auditorium Liverpool,
4,000 in EchoTwo and 11,000 in Echo Arena Liverpool,
we provide world class support for all your event requirements.



Contact:
ian.congdon@accliverpool.com
0151 703 7232

WWW.ECHOARENA.COM

