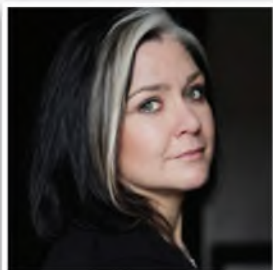




## BIG INTERVIEW

**14** Emma Banks

"We have as much autonomy as we want, but we're very much part of CAA - and proud of it"



## PREVIEW

**17** IMS 2014

"Electronic music is in a great position, but we have to be careful it doesn't implode"



## PROFILE

**18** Jamie Scott

"The best compliment for a writer is seeing positive reviews on YouTube"

# At least Pharrell's Happy...

FINGERS CROSSED FOR Q2 AFTER LACKLUSTRE SALES START TO 2014 ● STREAMING UP 65%

## SALES

BY PAUL WILLIAMS

Hopes are resting on one of the strongest Q2 album line-ups in recent years after music sales plummeted at retail during the first three months of 2014.

Overall album numbers dropped by 15.2% year-on-year between January and March to 19.8 million units, according to BPI/Official Charts Company data, as digital LP sales suffered their first-ever double-digit quarterly decline. More than a million fewer digital albums were sold in the quarter compared to the same period in 2013, an 11.8% drop.

The industry's pain was compounded by the singles market also further going into reverse, declining by 11.8%, despite the best efforts of Pharrell Williams' RCA-handled Happy, which sold more than a million copies in the quarter.

However, while the general consensus is the year has got off



to a disappointing start, a Q2 album schedule packed with priority releases suggests much better times are on the way.

HMV music manager John Hirst argues what is to come over the next three months, beginning this week with Universal and Sony's jointly-

issued Now! 87, adds up to "the best Q2 slate there has been in a number of years".

"We've got Paolo Nutini coming, Damon Albarn, Lily Allen, Sam Smith and Coldplay all in the next six to 10 weeks. This is the kind of release schedule we want in middle of the year. It's

looking much better than it has done in the last few years in terms of big hitters and then we'll have Ed Sheeran in June."

The arrival of so many frontline albums could not come fast enough for a market that in Q1 was extraordinarily quiet. Pharrell Williams' RCA-handled GIRL was the only LP released in Q1 to figure among the period's Top 10 artist titles, raking in fourth spot behind Ellie Goulding, his RCA colleague Beyonce and Virgin EMI's Bastille.

Albums by Bruce Springsteen, George Michael and Elbow were the only other Q1-issued efforts to crack the quarter-end Top 20 as artist album sales dropped by 18.0% year-on-year. Just one title managed to sell more than 200,000 copies - Polydor act Ellie Goulding's Halcyon - compared to seven over the equivalent period five years earlier.

Compilation sales were also scaled back by 4.3%, having grown on an annual basis by 3.7% last year, although it was

competing against a Q1 2013 in which a new Now! album had been released. By comparison, Now! 87, the first Now! album of 2014, only arrived this week.

But there was far more encouraging news from streaming, with Official Charts Company stats revealing the number of tracks streamed in Q1 was 65% up on the same quarter in 2013. This rise improved as the quarter progressed, having started at 58% in January, then lifting to 64% in February and 72% in March. This would indicate momentum strongly building within the sector.

Meanwhile, new Nielsen Soundscan data released in the US this week showed similar trends in North America. Digital track sales were down 12.5% year-on-year to 312 million units from 356.5 million units. Digital album sales fell 14.2% to 27.8 million from 32.4 million.

■ Analysis of the UK's Q1 2014 record sales: pages 10 to 13

## Live music revenues rocket for publishers and songwriters

PRS For Music pulled in £25.7 million for its members from live gigs in 2013 - up 24.2% year-on-year. The publishers and songwriters collection body said the increase was boosted by the return of Glastonbury and venues which had been deployed by the Olympics in 2012.

Public performance revenue from the pubs and clubs sector was up 2.1% after a number of challenging years, to £38.5m.

Income from online services - including subscription streaming, ad-funded streaming, downloads, mobile services and ringtones - was up 18.3% to £61.2m.

However, there was negative news from the world of recorded media, with income from CDs down 24% year-on-year to £60.8m. And the general entertainment/DVD category was down 22% to just £8.5m.

Royalties received from



outside the UK were up 11.7% across the globe to £201.1m - topping £200m for the first ever time. Across Europe they were up 14.9% to £126.1 million.

But the Latin America/Caribbean market was a notable disappointment, with income dropping 21.7% to £5.4m. PRS blamed the fall on fewer live tours and changes in copyright law in Brazil.

Overall, PRS posted record

annual revenues of £665.7m, up 3.7% on 2012.

Robert Ashcroft, chief executive, PRS for Music (pictured), said: "As one of only three net exporters of music, these financial results underline the strength of our repertoire.

"By securing a series of new licensing deals at home, online and abroad, we're successfully growing the market for our members."

## NEWS

## EDITORIAL

Labels and artists  
must find streaming  
middle ground



BEGGARS GROUP IS ONE OF THE MOST TRUSTED, respected and doggedly independent record label operations around.

It is led with established honour from the top down: Martin Mills has forged an extraordinarily successful British music institution around an unwaveringly artist-friendly philosophy. The group - which owns a significant stake in 4AD, XL, Matador and Rough Trade - has always tended to remain patiently, frugally supportive of its roster, weathering public disinterest, critical distortion and even - as it experienced for the first time the other year - sheer phenomena. Vitally, it is renowned for paying an equitable whack to creators.

So it is rather a fascinating case study amongst the changing economics of the record industry, and the reality that is now clarion: the download era is in utter turmoil. It is surely only a matter of weeks or months before iTunes loses patience with its rapidly-declining stock digital music business and pushes the streaming button. And with that, the future officially becomes the present.

**“If more acts like Billy Bragg become resolute in the opinion that a streaming royalty split is the only fair solution, it creates a worrying deadlock”**

Beggars sees this writing upon the wall more clearly than most. At a Music Tank event in London on Monday night, the firm's digital director Simon Wheeler noted that 40% of the company's global income is already derived from streaming - and that figure's only going to move one way. Because of this profound alteration in the source of its revenue generation, the indie is now re-assessing its payouts to artists, and how they weigh against its own fiscal stability.

Mills has always been careful to append any conversation regarding his decision to give artists 50% of gross streaming income with a crucial qualifier: this is a temporary proposal. It now appears to have expired, with the ratio set to swing back in Beggars' direction.

“All the costs that a label incurs - A&R, marketing, promotion, distribution, etc - need to be recovered from sales income, and as the market share of streaming grows, that income must also bear its share of those costs,” Wheeler told *Music Week*, adding: “We'll aim to find the right balance between ensuring the best possible rate to our artists and continuing to provide them our full range of global services and resources.”

I certainly believe that's true, as any deviance from this principle would weaken the roots on which Beggars has evolved; that artist loyalty, in itself, is the most powerful currency you can accrue.

But one has to ask, if Beggars - a pillar of veracity and integrity amongst a sector occasionally shamed by shady shenanigans - can't afford to offer artists 50% of streaming royalties, who in the label realm can? And if more acts like Billy Bragg become resolute in their feeling that an even streaming split is the only honourable pact, what will be the ultimate resolution to this inevitable deadlock?

One outcome could be an influx of artists keen to self-release, signing direct, royalty-happy deals with the mutating stable of label/artist services companies. (Who grew in stature and confidence once again this week thanks to the No.1 Kaiser Chiefs album campaign executed by Universal's Caroline International.)

But for A&R-powered record companies, a storm could be brewing. And worryingly it's artists, rather than their more customary digital foes, stood on the opposing side of the impasse.

Tim Ingham, Editor

# Streaming services 'have all ignored artist needs'

BEATS' IAN ROGERS ON WHY SECTOR MUST CHANGE

## MUSEXPO

BY TOM PAKINKIS

Beats Music CEO Ian Rogers has pointed the finger at rival streaming services for devaluing music - while setting a target to grow the number of paid music subscriptions in the US to match the hundreds of millions of consumers that pay for cable and satellite TV in the territory.

Talking at Muxexpo in Los Angeles this week, Rogers said consumers are being “trained” by certain platforms to think that current music subscription pricing is expensive - an attitude that is ultimately hurting artists.

“We've lost a lot of value in the music industry over the last ten years and that's value that in some ways has evaporated from artists at the other end,” Rogers said during a panel hosted by legendary CNN host Larry David.

“We have massive services out there that are training consumers to think that music should be free at a time when we have a hundred million people in the US paying for cable or satellite [TV]. We need to grow the number of [music] subscriptions to be close to that as well but there's some sort of pervasive opinion that, even though people pay \$1,000 a year for cable and satellite, paying \$100 a year



for music is somehow expensive. It sounds like a tremendous bargain to me.”

Rogers suggested that the needs of the artist have been ignored by other streaming services to date. “We're close to the artist and we value the artist community,” he said. “We just want to connect the people that make music and the people that love music.”

“I think that [streaming] services to date have largely ignored the needs of the artists and what a service like this can deliver for them. No retailer, digital or physical, has ever

helped to make a connection between the artist and fan and that's what we're trying to do.”

Beats Music launched in the US at the beginning of this year. It plans to land in Australia this summer in connection with the country's largest telco Telstra, which has an established relationship with MOG - the music platform acquired by Beats prior to the arrival of Beats Music.

As for a Beats Music presence in Europe, Rogers said that spectators should “look at where the Beats brand is strong - that's where you'll see us next.”

# Eagle Rock ready for Universal era

Eagle Rock Entertainment co-founder Terry Shand says he is confident of growing the company after it was acquired by Universal Music this week.

The UK independent music group specialises in producing and distributing music video, and has worked with the likes of Queen, The Rolling Stones, Pink Floyd, The Who, Paul McCartney and Elton John.

Eagle Rock Chairman and CEO Shand will continue to lead the company he co-founded in 1997 from its headquarters in London. Shand said: “I am

delighted to bring Eagle Rock into the UMG family and look forward to growing Eagle Rock



in the coming years by producing more great content and benefiting from the digital revolution that is taking the audio-visual space by storm. I'd like to personally thank Lucian

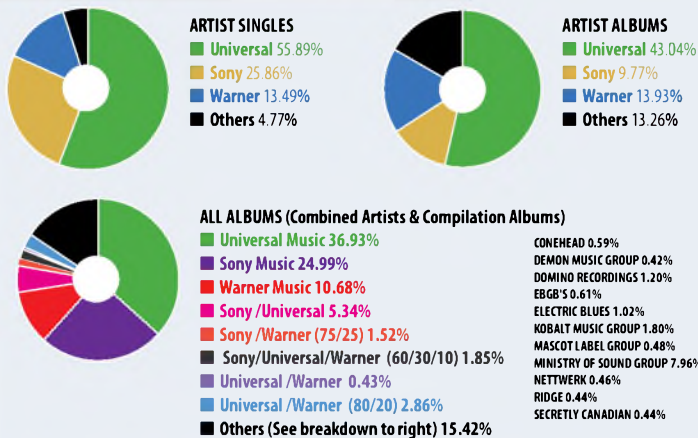
Grainge, Boyd Muir and Max Hole for their vision and confidence, Beringea for their support over the last few years and Geoff Kempin, Simon Hosken and all the team at Eagle Rock for the tremendous work they have done to date and their dedication to the future.”

UMG CEO Lucian Grainge commented: “Terry has built Eagle Rock into a world-class content company and a leading force in distributing top music-based audio-visual programming.”

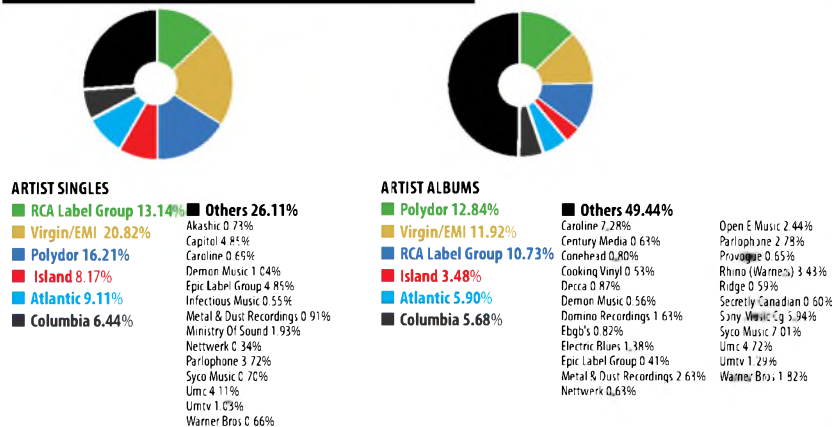
Publishing arm Eagle-i Music remains independent.

# MARKET SHARES

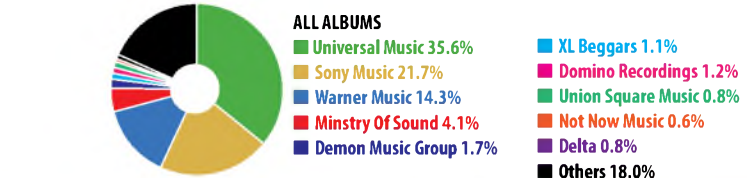
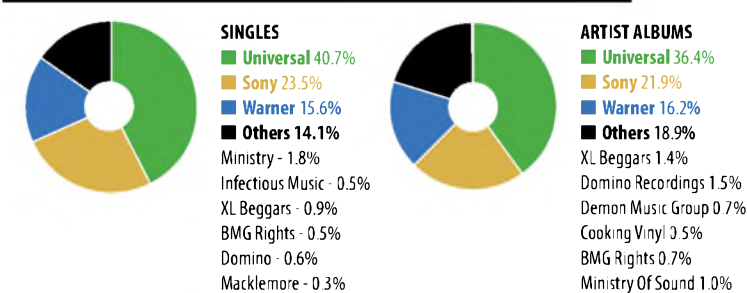
## WEEK 14: TOP 75 SHARE BY CORPORATE GROUP



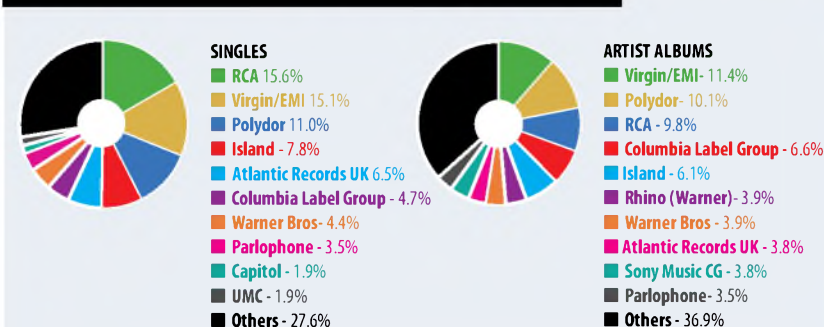
## WEEK 14: TOP 75 SHARE BY RECORD COMPANY



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



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



## BIGGEST WORRY ADDRESSED AT MUSEXPO

# Ergatoudis: 'Where are tomorrow's superstars?'

### MUSEXPO

BY TOM PAKINKIS

BC Radio 1 and 1Xtra boss George Ergatoudis believes that something is going wrong at the root of recorded music, resulting in a dearth of superstar acts waiting to drive the industry forward in the future.

Speaking during a panel on 'The State of the Sonic Union' at the Muxexpo conference in Los Angeles this week, Ergatoudis asked where the next big act was going to come from.

"[My biggest worry], which affects the whole industry, is the lack of emerging superstars," said Ergatoudis. "They drive the business – the cross-generation stars and artists that have a massive resonance at a mainstream level. They're authentic, they really are stars [but] it's getting tougher to get into that space and the ones that seem to burn out quicker than ever before."

"We need those people because it drives a lot of the rest of the business. From a [live] point of view, it's going to get tougher for festivals. You can already see it, the small number of artists that can appear with headline status at festivals. Where is the next Coldplay, Rihanna and so on?"

"I really do think that something is going wrong in a broad sense at the signing and A&R level [thanks to] short-term thinking. It's tough but we need that to work."

Elsewhere, speaking about the place of radio in the modern music industry considering increasing competition from



digital services, Ergatoudis said: "It is about [the format] fighting hard to stay relevant and understanding its own USP. There are a few elements to that, but it's about being more than a music stream, fundamentally."

"At Radio 1 about a year we took people off the absolute production treadmill to build a creative team that works to come up with creative ideas and content. Of course you have to have your music mix right, but it's the other things that we add on to that."

When asked by panel moderator, legendary CNN host Larry David, how much BBC radio takes from American radio in 2014, Ergatoudis replied, "In a nutshell, very little. Historically, American radio led and we watched what it was doing very closely. Now, increasingly at conferences globally, we have people telling [UK radio] how incredibly we're doing. Generally now we are leading the way I'd say."

# Watts steps up at UMPG

Universal Music Publishing has promoted Darryl Watts to creative director with immediate effect.

Watts, whose previous position was creative manager/senior A&R manager, has been responsible for signing artists and songwriters such as Bastille and TMS, as well as the iconic song catalogues of Joy Division and Johnny Marr, among many others.

In this new senior position, Watts continues to play a key role in the UK A&R team as well as leading the UK song-plugging and creative team. He will continue to report to head of A&R Caroline Elleray.

Paul Connolly, president of Universal Music Publishing Europe & UK, said, "Darryl is a consummate professional and I'm delighted to recognise his talent, hard work and success with this promotion."

Always well-informed, Darryl has an unerring ability to spot hit songs and connect with great songwriters across a variety of genres - and he's a total gentleman too."



Paul Centellas, TMS's manager commented, "Darryl has quickly become an integral part of TMS' plot both here and in the US. A genuinely fantastic publisher and all-round good bloke. This promotion is very well deserved."

Darryl Watts commented, "I'm delighted to get this promotion and grateful for the support Paul, Caroline and Mike [McCormack] have given me over the last few years. I'm very fortunate to work with some incredible writers and I'm really excited about what we can achieve together in the future."

## NEWS

## NEWS IN BRIEF

■ **US DIGITAL MUSIC SALES:** US digital record sales fell dramatically in the first quarter of 2013 - with track sales down 12.5% year-on-year and digital album sales falling 14.2% according to Nielsen Soundscan figures. Digital track sales fell to 312 million units from 356.5 million units, while digital album sales declined to 27.8 million from 32.4 million.

■ **BEGGARS:** The indie label group has been assessing its streaming royalty strategy after seeing huge annual growth in income from services such as Spotify. The UK company previously offered UK-contracted artists a 50% split of gross streaming income, whilst warning that the model could not continue forever.

■ **THE BIG MUSIC PROJECT:** The Project has launched, giving UK-based youngsters aged between 14 and 24 new opportunities to work in the music business. Global Radio's Capital FM and the BPI have joined forces with youth work charity UK Youth, to help youngsters from every corner of the UK get the transferable skills they need to take a step closer to a brighter future. It is supported by a £4million grant from The Big Lottery Fund.

■ **WARNER CLASSICS:** Warner Music Group has unveiled its new-look Classics division, headed up by Alain Lanceron. Following the acquisition of Parlophone Label Group (PLG) last year, the company's EMI Classics and Virgin Classics labels have now been renamed Warner Classics and Erato respectively. Lanceron becomes president of both newly-branded labels.

■ **ACM AWARDS:** The 49th Academy of Country Music (ACM) Awards took place on April 6 and Miranda Lambert was the big winner on the night, picking up three nods for Single record of the Year, Vocal Event of the Year and Female Vocalist of the Year. Amongst other top awards, George Strait was awarded the prestigious Entertainer of the Year title whilst the New Artist gong went to Justin Moore.

■ **BEATS MUSIC:** The streaming service has appointed Bozoma Saint John as its new SVP, Head of Global Marketing. Saint John will take the lead on all Beats Music marketing initiatives, from brand and performance marketing to collaborations with AT&T and Target, as well as Beats Electronics. She will report to Beats Music CEO Ian Rogers.

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MusicWeek.com

NEW NOW! COMPILATION ON THE WAY ● BBC RADIO 1 ON BOARD

## Trade celebrates 'Decade of Digital'

### DIGITAL

The recorded music industry is coming together to celebrate ten years of digital music, kicking off at Easter with the launch of a Now That's What I Call Music! tie-in compilation.

Decade Of Digital is the banner under which all activities over the coming months will be gathered, supported by the Official Charts Company, BPI and ERA - and marking 10 years since the first legitimate digital music services and the Official Download Chart launched in the UK, in 2004.

The celebration will begin on Easter Monday (April 21) with an unveiling of the All-time Official Download Chart Top 100, staggered throughout the day on BBC Radio 1.

On the same date, Now! is releasing a tie-in compilation, featuring 62 of the "Official" biggest-selling downloads of the past 10 years, including tracks by Robin Thicke, Maroon 5, Bruno Mars, Jessie J, Psy, Gotye, One Direction, Rihanna, Coldplay and Emeli Sande.

Two weeks later, MTV will broadcast its own celebration of the Decade Of Digital on May Day Bank Holiday weekend (May 3-5). The channel will



DECADE 04-14  
of DIGITAL

era Official Charts Company BPI

broadcast shows around the All-time Official Download Top 100, All-time Official Boys Downloads, All-time Official Girls Downloads, All-time Official Urban Downloads, All-time Official Dance Downloads and All-time Official Rock Downloads.

Further trade activity is also planned for the rest of 2014.

The legitimate digital music market began 10 years ago this year, with the launch of a number of download stores including iTunes Europe, 7digital Music and MyCokeMusic (a service launched as part of Coca Cola's sponsorship of the Official Singles Chart). The Official Download Chart was subsequently introduced soon after, in September 2004.

According to The Official Charts Company, the continued rise in music downloads means that today in the UK, the singles market is now more than 99% digital. There have been more than 1.17 billion single track downloads bought in the UK in the past ten years.

George Ergatoudis, head of music, BBC Radio 1 and Radio 1Xtra said, "Downloads started arguably the biggest revolution in the history of the music industry, transforming the way audiences discover and enjoy music. After a decade of legal downloading in the UK, it's time for Radio 1 to celebrate with a countdown revealing the nation's Top 100 most downloaded songs. Given how much choice and how quickly music fans can now access their favourite songs, there may be a few surprises in store!"

Official Charts Company chief executive Martin Talbot (pictured) said, "The past 10 years has seen digital consumption revolutionise the music industry, transforming the singles market and allowing fans instant access to their favourite tunes at highly competitive prices.

"And the digital revolution continues apace - just as downloading changed 7 Digital Music the way fans accessed music 10 years ago, so streaming will continue this evolution over the coming decade."

## Petersen to revive Talkin' Loud

Gilles Petersen will revive Talkin' Loud for the release of new album *Brasil Bam Bam Bam*, and hopes to unlock the label's catalogue for a new era as well as using it to develop new artists.

*Brasil Bam Bam Bam* was announced last week and will be released on May 19 on Talkin' Loud via Virgin EMI for marketing and promotion. It will be the first release on the Peterson label for more than a decade.

"I went to meet up with [Virgin EMI boss] Ted Cocker around nine months ago," Peterson told *Music Week*. "One of the things I wanted to talk to him about was what we were doing with Talkin' Loud. We put out so much stuff over 13 years and there's so much that isn't

available digitally or was never released. I really wanted to get it archived properly and remastered.

"We had five or six Mercury-nominated albums and it was quite significant, in my life at least. It was probably the biggest part of my life as a producer/A&R man."

Peterson said that the *Brasil...* album "makes sense" on the Talkin' Loud label and can act as a catalyst to reactivate "at least the label's catalogue" although he hopes to sign new artists under the name in the future.

"We're looking at catalogue at the moment and trying to get that into shape because I think it's actually getting stronger with time, people are going back to the roots of British club culture," he

said. "Talkin' Loud was probably one of the key labels of that period from the Young Disciples to Reprazent. Especially with the news of Frankie Knuckles passing away putting an emphasis on classic house music - we put out a lot of that stuff with people like Incognito and Roger Sanchez. There's so much there that I want to make sure it is well presented.

"I've got Brownswood [Recordings] at the moment and we develop a lot of artists through that but I think there are certain groups that might fit really well on Talkin' Loud as well if we take it that way," he added.

Peterson turned producer for the upcoming *Brasil...* album, setting up camp in Rio de Janeiro with UK



production associates Sam Shepherd (Floating Points); Dilip Harris and Rob Gallagher from 2 Banks of 4; and Kassim from Rio collective Orquestra Imperial. Together they recorded all-new material with a line-up of Brazilian talent under the name Sonzeira.

# Hello London.

## Mayor's Music Fund presents -

# LONDON MUSIC AWARDS

Roundhouse London NW1  
Wednesday 11 June 2014

**Hosted by Boris Johnson**

Reception, Awards, Dinner,  
Live performances

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Outstanding Mayor's music scholars

Undiscovered talent

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Up-coming composer/songwriter

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MUSIC  
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London  
**Evening  
Standard**

**UK**  
UK MUSIC

**RAYMOND WEIL**  
GENEVE

# MusicWeek The Playlist

10 tracks you need to hear...



## BEN PEARCE & BLACK ORANGE JUICE

**Predictable (MTA)**  
(Single, out April 21)  
Contact: Erin Mills, Listen Up  
erin@listen-up.biz



## MR PROBZ

**Waves (Epic)**  
(Single, Out April 20)  
Contact: Matt Learnouth, Alchemy PR  
matt@alchemypr.com



## STROMAE

**Papoutai ft. Angel Haze (Island Records UK)**  
(Blog track, out now) Original track taken from *Racine Carrée LP*, out now  
Contact: Monique Wallace, Island  
Monique.wallace@umusic.com



## MNEK

**Every Little Word (Virgin EMI)**  
(Single, impact date June 9)  
Contact: Janet Choudhury, Virgin EMI  
Janet.Choudhury@umusic.com



## KINA GRANNIS

**The Fire (Kina Grannis Records)**  
Single taken from *Elements LP*, out May 5  
Contact: Claire Walley, Dawbell  
claire.walley@dawbell.com



## WARD THOMAS

**The Good and the Right**  
(Single, taken from *Footnotes EP*)  
Contact: Rajina Gurung, DWL  
rajina@dwl.uk.net



## TWIN ATLANTIC

**Heart And Soul (Red Bull Records)**  
(Single, out May 25)  
Contact: Holly Appleton  
holly.appleton@dawbell.com



## MARMOZETS

**Why Do You Hate Me?**  
(Roadrunner Records)  
(Single, impacts April 28)  
Contact: Morad Khokar, Warner Music  
morad.khokar@warnermusic.com



## KWABS

**Pray For Love**  
(Atlantic Records)  
(Single, out May 6, taken from *Pray For Love EP*)  
Contact: Taponewa Mavunga  
taponewa.mavunga@atlanticrecords.co.uk



## MILKY CHANCE

**Down By The River**  
(Lichtdicht/Ignition)  
(Single, out now)  
Contact: Lorraine Long  
lorraine@charmfactory.co.uk

# DATA DIGEST

## SALES STATISTICS



**CHART WEEK 14** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	2,949,645	1,052,695	331,914	1,384,609
<b>PREVIOUS WEEK</b>	2,946,199	1,327,225	412,037	1,739,262
<b>% CHANGE</b>	+0.1%	-20.7%	-19.4%	-20.4%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	43,340,358	16,014,263	4,550,024	20,564,287
<b>PREVIOUS YEAR</b>	48,774,556	19,296,361	4,714,978	24,011,339
<b>% CHANGE</b>	-11.1%	-17.0%	-3.5%	-14.4%

## APPOINTMENT TO VIEW



### IMAGINE - JIMI HENDRIX

Friday, April 18 - BBC Four, 9pm - 10.30pm  
This film - made by PBS but shown as part of the BBC's Imagine strand - gives Jimi Hendrix fans the chance to experience the pioneering guitarist's legacy through previously unseen footage, home movies and family letters as well as interviews with luminaries of the popular music world including Steve Winwood, Paul McCartney and sound engineer Eddie Kramer.

### ALAN CARR - CHATTY MAN

Friday, April 18 - Channel 4, 10pm - 11.05pm  
Katy B will perform her new single Still on Carr's show. The host will also be joined by US film stars Cameron Diaz, Leslie Mann and Kate Upton.

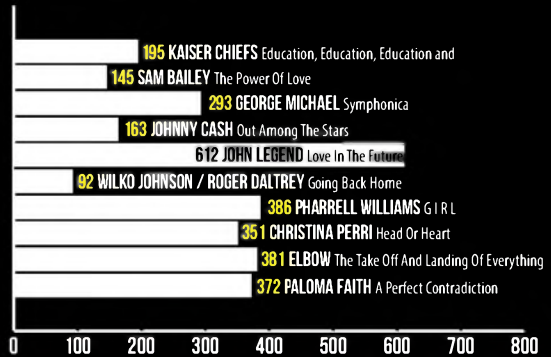
### MEAT LOAF LIVE WITH THE MELBOURNE SYMPHONY ORCHESTRA

Sunday, April 20 - Sky Arts 1, 8pm - 9pm  
A 2004 concert by the rock singer, accompanied by his own backing band as well as the Melbourne Symphony Orchestra and singer Patti Russo.

## PIRATES' BAY



## NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON APRIL 7 2014



## BPI SALES AWARDS: WEEK ENDING APRIL 7

**shazam TAGGED**

The latest most popular Shazam new release chart:

- 1 KIESZA Hideaway
- 2 MR. PROBZ Waves
- 3 TOVE LO Stay High
- 4 SHIFT K3Y Touch
- 5 CHRIS BROWN Loyal

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
ELLIE GOULDING HALCYON (ALBUM) 3 x Platinum
DISCLOSURE SETTLE (ALBUM) Platinum
GEORGE MICHAEL SYMPHONICA (ALBUM) Gold
ORIGINAL SOUNDTRACK THE GREAT GATSBY (ALBUM) Gold
IMAGINE DRAGONS NIGHT VISIONS (ALBUM) Platinum
DEREK & CLIVE DEREK & CLIVE - LIVE (ALBUM) Silver
SUEDE THE BEST OF (ALBUM) Silver
PITBULL FT KESHA TIMBER (SINGLE) Platinum



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

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## GIGS OF THE WEEK

### LONDON



**Who:** Manic Street Preachers  
**Where:** The O2 Academy, Brixton  
**When:** Friday April 11

& Saturday April 12

**Why:** Fans can expect to hear tracks from recent album *Rewind The Film* as well as classic hits from the Welsh trio.

### MANCHESTER



**Who:** Asgeir  
**Where:** The Deaf Institute  
**When:** Sunday, April 13

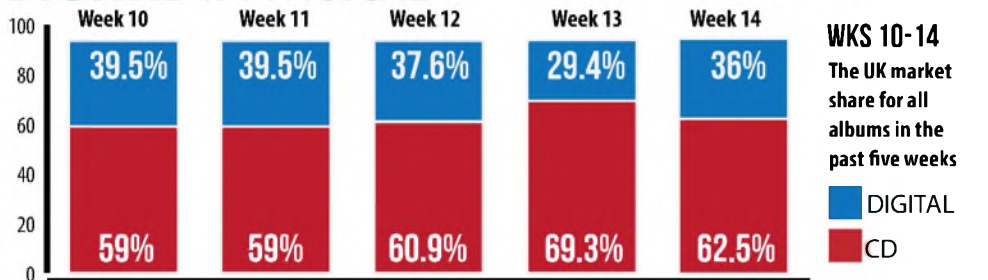
**Why:** A sensation in his native Iceland, this solo performer's lyrics have been translated by another critically acclaimed singer/songwriter, John Grant.

### LIVERPOOL



**Who:** Gary Barlow  
**Where:** Echo Arena  
**When:** Tuesday, April 15  
**Why:** Part of the Take That man's Since I Saw You Last tour sees him return to Liverpool's Echo Arena after playing his first show there on Friday (April 11). Expect new tracks and classic singles.

## DIGITAL vs PHYSICAL



## MUSIC WEEK POLL

**This week we asked...**

Is this year's Glastonbury line-up (including headliners Kasabian, pictured) better than 2013's?

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



## INK SPOTS

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

May's issue of *Metal Hammer* has cock-rock veterans **Steel Panther** on its cover - telling us that it's "time to have a



f\*cking good time... again!" They are the focus in a special feature taking the reader back to 1984, 'The Year Metal Changed Forever!', according to *Hammer*. Steel Panther's Michael Starr, a man we're quite sure has lived his life by this creed for the past three decades, tells the magazine: "I never envisioned myself behind a desk in a cubicle. I envisioned myself at a party with some chicks... You go to a show, you see some hot chicks and you see a killer band with a rip-pin" guitar player and a killer singer." In a way Michael, yes, that's the best we can all hope for.

Elsewhere in *Hammer* there's a special catch-up with Miss May I, plugging their new record *Rise Of The Lion*, while Cradle Of Filth look back on their early years - recounting what it was like to be labelled "satanic terrorists".

In the reviews section, the *This Is Your Life* album - a tribute to Ronnie James Dio - is given 8/10, described as a "poignant reminder that singers may die, but that great music is immortal". Triptykon's "exhausting" *Melana Chasmata* gets 9/10.



## THE MAGIC NUMBERS

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

**19**

Months since Universal Music completed its last acquisition - EMI - before it swooped for Eagle Rock Entertainment this week

**10m**

Amount of album sales generated by sister companies Skint and Loaded Records - which were both acquired this week by BMG

**£4m**

The cash figure behind the Big Music Project, a new initiative from Capital FM and the BPI which gives UK-based youngsters aged between 14 and 24 opportunities to work in the music business

**\$1.2m**

Average amount being pledged per day on US crowd-funding platform Kickstarter, according to its Q1 financial results

**1.7m**

Amount of paying subscribers shared by Rhapsody and subsidiary company Napster, according to new figures from the US streaming company

**2**

New stages promised by Emily Eavis for Glastonbury 2014, taking place in late June

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



**@nicoprimary** Good luck to everyone at the MF awards tonight. Especially you, @gengahr. The greatest MFers in Devil Lake, North Dakota (*Nicholas Holroyd, Primary Talent*), Thursday April 3



**@J\_C\_McDonald** The artists that really succeed in the music industry are the ones that never quit. (*JC McDonald, Def Jam*) Sunday, April 6



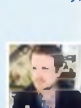
**@4hundredblows** Another fella on my TL would NEVER sell a football ticket for over face value but gladly does it for a One Direction gig. Some code that (*Martin Fitzgerald, SeeTickets*) Tuesday, April 8



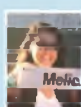
**@Paulhitsheet** Are there any acts NOT playing Glastonbury? (*Paul Kramer, Trifold Management*) Friday, April 4



**TWEET OF THE WEEK**  
**@hash\_tag\_music** Congrats to @EagleRockNews and their future with @UMG. @EagleiMusic remains 100% independent. (*Roberto Neri, Eagle-I Music*) Tuesday, April 8



**@crablin** That's not funny RT @CATH-FACTORY: Something to think about. Weezer's Blue album is 20 years old. (*Colin Roberts, Big Life*) Tuesday, April 8



**@chloemelick** What did reality telly shows do for soundbeds before Elbow or Snow Patrol were invented? (*Chloe Melick, Inside/Out*) Friday, April 4



**@simon\_price01** Rock stars I actually HAVE been driven by: Richey Edwards, Jarvis Cocker, Black Francis, Carol Decker. #rockstardrivinggame (*Simon Price, journalist*) Tuesday, April 8



**@Pursehouse** Tonight I danced in a club to All Star by Smash Mouth all thanks to @AllieBailey. What a woman. (*Simon Pursehouse, Sentric Music*) Saturday, April 5



**@msutherlanduk** I like Ally Pally as a venue, but I'd like it even more if it was in London. Or even the south of England. (*Mark Sutherland, journalist*) Sunday, April 6



**@paulsylvester75** To the fat man in full cycling gear who is looming over me on the train I have a simple request: get a bike, get changed or get a new fetish (*Paul Sylvester, Absolute Radio*) Tuesday, April 8

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

# DATA DIGEST

## PICTURE OF THE WEEK



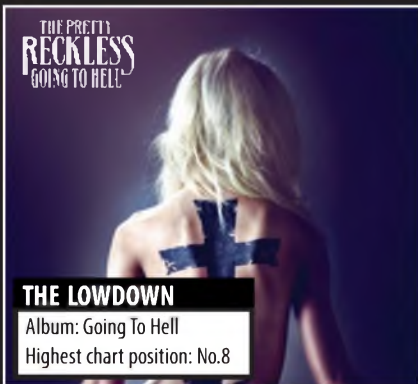
### JUSTIN TIME

**Wednesday, April 2 - The O2 Arena, London**

Justin Timberlake has been taking the UK by storm on the first leg of his 20/20 Experience World Tour. On night two of his stint at London's O2 Arena he was presented by some of Team Sony with a disc in recognition of combined UK single and album sales totalling 1,600,000.

Pictured are (left to right, back row): Martin Harris (marketing manager), Nicola Tuer (chief operating officer, Sony Music UK), Johnny Wright (manager), Colin Barlow (president of RCA Records), Justin Timberlake, Andre Person (A&R), Trace Ayala (digital), Neil Hughes (general manager, RCA Records), Ebony Rhiney-James (head of digital marketing), Harriet Yeates (artist relations manager).  
Front: Annette Millar (senior TV promotions manager), Fun Cheung (publicity co-ordinator), Louise Mayne (head of publicity, Sony Music) and Fay Hoyte (senior marketing manager).

## TAKE A BOW TEAM THE PRETTY RECKLESS



### THE LOWDOWN

Album: Going To Hell  
Highest chart position: No.8

**Label:** Cooking Vinyl

**Publisher:** Sony ATV

**A&R:** Rob Collins

**Manager:**  
William Derella, David Sonenberg, Erica Ramon

**Legal:**  
Shamus Damani

**Agent:**  
Scott Thomas, X-Ray Touring

**Marketing:** Maddison Moore, Rob Collins

**National, regional and online press:**  
Hayley Connelly, Little Press

**National radio:**  
Nelly Liger, Noise Cartel

**Regional radio:**  
Nelly Liger & Steph Van Spronsen, Noise Cartel

**TV:** Claire Close, CCTV

## HE SAID / SHE SAID

“ I look at what Spot.fy are doing today, it is doing really well, and Sky Songs at the time was very, very similar to that. We got out of it too early. I kind of regret that. We could have built a good business ”

With hindsight, Sky chief executive Jeremy Darroch expressed his disappointment at closing the Sky's streaming service in 2010, speaking at the Advertising Week Europe conference in London last week



## SIGNS O' THE TIMES



L-R: Jonathan Tester [Bucks head of sync]; Sarah Liversedge [MD, BDi Music/Bucks director A&R]; Kizzy Crawford; Aimee-Jade Hayes [artist manager, See Monkey]; Flash Taylor [Bucks A&R]

**BDi Music** [sister company to Bucks Music Group] has signed seventeen-year-old Welsh singer/songwriter **Kizzy Crawford**. She's gained support from BBC Radio Wales and Cymru, won the Brydyr Y Bandiau at the National Eisteddfod 2013, as well as the Merthyr & RCT Singer-Songwriter competition.

She performed at London Jazz Festival, Swm Festival, and supported Newton Faulkner on the

Welsh dates on his tour. Live appearances also include Children In Need and features in the BBC 6 Nations promotional adverts.

South African artist **Nozinja** [pseudonym] has signed to **Warp Records**.

He is famous for creating the dance movement dubbed 'shangaan electro'. He will be releasing new music and embarking on a brand new live show this April/May on a short

## SYNC STORY

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



- **Artist** Seb Wildblood ft. Leo Naylor
- **Track** Barcelona
- **Composer** James Tintensor & Leo Naylor
- **Client** Adidas
- **Campaign** Adidas ZX Originals team-ups
- **Usage** 1 year, all forms of on-line use, worldwide
- **Key execs**  
David Bass (Platinum Rye Entertainment), Dave Philpot (Republic Of Sync), Claire Lothian (Believe Sync)
- **Label** Skint Records

The Adidas originals team-ups campaign was looking for artists who reflected a similar style and aesthetic to the businesses involved in the campaign. The artists and businesses needed to display originality and self-expression, with a forward-thinking outlook.

New signing to Skint, Seb Wildblood is also co-founder of label and party Church. His track Barcelona featuring Leo Naylor hit the right mark of understated cool, as well as being a perfect sound-bed to the Wheeler's Yard team-up spot.



David Bass, associate director of music, at Platinum Rye (pictured) said: "Working with Believe on this project was great - they totally understood the promotional value of the film for the artist and the track which made life very easy for me."

Claire Lothian, Believe Sync Manager UK, added: "It was great working on this sync. David from Platinum Rye had a clear idea of what he was after and Seb Wildblood's Barcelona track featuring Leo Naylor was a perfect fit for the spot."



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

**ticketmaster**<sup>®</sup>



**ticketweb**



## TICKETMASTER UK

POS	EVENT	POS	EVENT
1	KATE BUSH	11	ELBOW
2	BLACK STONE CHERRY	12	KATY PERRY
3	KYLIE MINOGUE	13	MCBUSTED
4	MICHAEL BUBLÉ	14	DRAKE
5	STATUS QUO	15	LADY GAGA
6	JUSTIN TIMBERLAKE	16	LITTLE MIX
7	KENDAL CALLING	17	BASTILLE
8	BIG REUNION	18	THE FRAY
9	THE VAMPS	19	PALOMA FAITH
10	GARY BARLOW	20	BACKSTREET BOYS

## TICKETWEB UK

POS	EVENT	POS	EVENT
1	LILY ALLEN	11	KODALINE
2	DIMITRI VEGAS	12	SNOOP DOGG
3	LONDON GRAMMAR	13	HALESTORM
4	B.A.P.	14	MANIC STREET PREACHERS
5	PALOMA FAITH	15	ANNIE MAC
6	UB40	16	METHOD MAN AND REDMAN
7	ALL WE ARE	17	DWIGHT YOAKAM
8	LOVEABLE ROGUES	18	MATT CARDLE
9	BAJM	19	SUB FOCUS
10	WILD BEASTS	20	THE SMYTHS

## ON THE RADAR BETTY WHO

TWENTY-TWO-YEAR-OLD Australian born, New York-based Betty Who is yet to release her debut EP, *The Movement*, officially in the UK, but it has already made significant headway in the States with a track taken from it - *Somebody Loves You* - having scored her first Billboard No.1, topping the Dance Club Songs Chart. It was previously a viral hit - having soundtracked YouTube video 'Spencer's Home Depot Marriage Proposal' which currently has more than 11.6million views.

The artist, real name Jess Newham, spoke to *Music Week* whilst on a tour of the US, about the whirlwind journey she's had since signing with Sony Music back in September. Talking about the series of events that happened towards the end of last year, she explained: "I'm signed to [Sony] RCA in America and Columbia in the UK. With Columbia UK I had one of the best label meetings ever with anybody - they're all just so amazing people and I'm super excited to spend more time in the UK with them and promote my stuff a little more. I feel very lucky to be part of such a great group of people."

Not long after her record contract was inked, the

singer/songwriter signed a publishing deal with Sony/ATV. "They've been the best and my publisher is one of my favourite people in the world: Amanda Berman, she's incredible," she enthused.

For those unfamiliar with the music of Betty Who, she described it as "indie pop music with warm eighties synth-pop tinges to it, sung by a strange Australian with an American accent."

As for her full-length debut, Newham said she was continuing to work with her long-term producer partner Peter Thomas on "most of the album" but also that she had been hooked up with a further list of talented collaborators by her label partners.

"Claude [Kelly], Babydaddy, Martin Johnson, Starsmith... I have been so lucky in the process of making this album in getting to just mostly hang out... In all of these sessions I've gone into I'm like 'You're all amazing people and we're having so much fun and now we're friends' - when I get to hang out with them outside the studio as well.

"I'm very excited for everyone to hear the stuff I've been working on, with both Peter and all of my new collaborators."



As for her live schedule, Newham will perform at the Dot To Dot festival in the UK in May, before heading back to the US for a number of Pride festivals in June. And her team have suggested that such a transatlantic journey will become a regular 'commute' for the up-and-coming international artist.

"Europe doesn't have my EP officially yet so I'm excited to

officially do it through Columbia UK. We've been talking very seriously about me starting to 'commute' very casually so I'm excited about spending more time [in the UK]. I'm dying to do a full UK tour, the whole nine yards... I wish I could clone teleport or myself.

"I'd tour forever but I'm not the kind of person who can make an album on the road and record

## ESSENTIAL INFO

### RELEASES

June 23 debut EP *The Movement*

### LABEL

Sony RCA (US) / Columbia (UK)

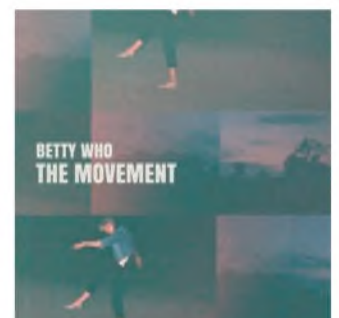
### MANAGEMENT

Ethan Schiff at New Torch Entertainment

### LIVE

#### May

Fri 23 Dot To Dot Festival, Manchester  
Sat 24 Dot To Dot Festival, Bristol  
Sun 25 Dot To Dot Festival, Nottingham  
Tue 27 Hoxton Square Bar & Kitchen, London  
Wed 28 King Tut's, Glasgow



vocals in a hotel room. I have to be in the studio because I'm writing the whole thing at this point and I can imagine it's going to be how it is for the entire album. As of right now I've written every song on the album - on the whole I'm very involved in the process which means it takes a bit more time."

# BUSINESS ANALYSIS Q1 RECORD SALES

## EDITORIAL

A quarter to forget – all eyes on Q2



THE TRADITIONAL RECORD BUSINESS declined so spectacularly in Q1 that it is easy to forget just a year earlier the industry was abuzz with singles demand hitting further new highs and album numbers starting to rise again.

That optimism has now turned to despair with a 3.9% increase in one-track digital sales at the start of 2013 converted into an unprecedented 11.8% drop and album sales plummeting from a 1.4% lift 12 months ago to a 15.2% fall. The stats risk dashing any hopes that when it comes to the singles and albums markets managing decline is not the only game in town.

The backdrop to all this, of course, is the continuing migration of music fans away from ownership to subscription services and here at least Q1 delivered some encouraging news. The number of tracks streamed in the quarter rose by 65% compared to the year before, suggesting a market growing rapidly and convincingly. But using these changing market conditions to totally explain away what happened in Q1 would not be telling the entire story.

**"A long time has passed since the opening quarter of each year was regularly rammed with new offerings, but even by recent standards, 2014 was deathly quiet"**

One key additional factor was the release schedule. It made no difference whether people were buying CDs, downloading or streaming, the choice of brand new albums available to them was extraordinarily weak. Just four of the 20 biggest artist album titles of the quarter were new arrivals and these included a live set (George Michael) and a package of covers and outtakes (Bruce Springsteen). Only Pharrell Williams and Elbow delivered wholly new studio albums that registered among the quarter's very top sellers – not exactly a bountiful return from an entire three months.

Admittedly, a long time has passed since the opening quarter of the year was regularly rammed with new offerings, but even by the standards of the last few years Q1 2014 was deathly quiet. Two years ago the year opened with instant blockbuster debuts from Emeli Sande and Lana Del Rey, while 2013's first quarter schedule was lifted by comebacks from both David Bowie and Justin Timberlake, just the kind of news-story events this past quarter was crying out for.

Thankfully, Q2's line-up looks a lot more enthralling with the likes of Coldplay returning and a first album from Brits Critics' Choice winner Sam Smith. Some decent sales numbers from these and just a few others and we won't be looking at the kind of dreadful year-on-year comparisons we endured in Q1. Whether any of these releases can breathe new life into the digital album, though, is still to be determined. Just a few short years after first entering the mainstream, the download LP is already in sharp decline with a tiny percentage sales drop at the end of 2013 now turning into a double-digit one.

Not so long ago the digital album was billed as the format to take the record industry into the future. But trying to compete against premium all-you-can-eat subscription services at the same price a month as one LP might be too much to ask.

Paul Williams,

Head of Business Analysis

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

# SALES SUFFER IN QUIET QUARTER

UK singles and albums sales fell badly in the first quarter of 2014 - but streaming continued to grow



## SALES

BY PAUL WILLIAMS

Apple's iTunes Music Store reaches a landmark 10 years in the UK this quarter, but the latest digital stats threaten to spoil the party.

After uninterrupted growth since the online service rolled out on June 15 2004 the market hit the brakes last year when one-track sales dropped by 3.4% annually and digital albums suffered their first ever quarterly decline.

However, any hope this situation was a temporary setback was firmly laid to rest during the first three months of 2014 when the gentle drop turned into a nasty double-digit reverse. Singles

## EXECUTIVE SUMMARY

- Albums market down 15.2% in Q1 to 19.8 million units
- Artist album sales slip 18.0% as compilations contract 4.3%
- Singles sales drop 11.8% to 42.8 million units but buoyed by another Pharrell Williams million seller
- Ellie Goulding's Halcyon only album to sell more than 200,000 copies in quarter
- CD and digital album sales both heavily down, but vinyl up again by 74.7%

sales reduced by 11.8%, while digital albums fell by the same percentage rate to endure their first-ever post 10% quarterly decline, according to BPI/Official Charts Company data.

At least in the case of the one-track market it

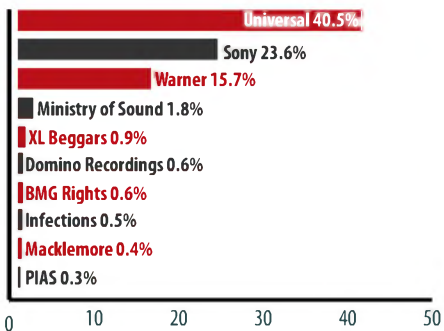
## SALES STATISTICS Q1 2014

Source: Official Charts Company

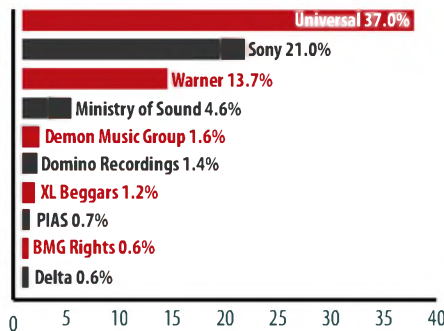
SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'
Q1 2014	42,784,825	19,793,725	14,961,568	4,218,109	614,048
Q1 2013	48,501,444	23,334,164	18,241,253	4,406,760	686,137
TREND	⊖	⊖	⊖	⊕	
% CHANGE	-11.8%	-15.2%	-18.0%	-4.3%	N/A

	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER
Q1 2014	11,626,724	7,913,736	233,844	19,419
Q1 2013	14,214,039	8,972,449	133,830	13,844
TREND	⊖	⊕	⊕	⊕
% CHANGE	-18.2%	-11.8%	+74.7%	+40.3%

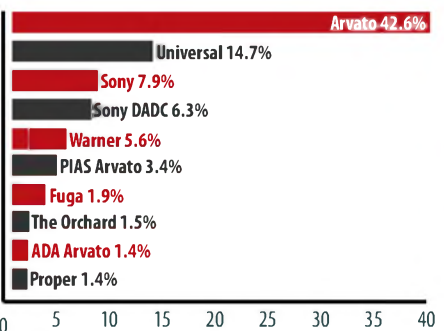
### SINGLES BY GROUP SHARE



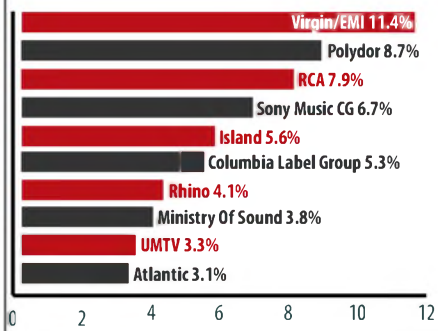
### ALBUMS BY GROUP SHARE



### ALBUMS BY DISTRIBUTOR SHARE



### ALBUMS BY COMPANY SHARE



could still pull out of the bag some spectacular sellers, not least the RCA-handled Happy, which became the third single in less than 12 months featuring Pharrell Williams to sell more than 1 million copies in the UK.

But despite the popularity of Happy and some other hits, 5.7 million fewer one-track downloads were sold between January and March compared to the same period a year ago. This added up to 42.8 million sales.

The albums market had an even more torrid time, dropping 15.2% to 19.8 million units, while the 11.8% dip in digital LP sales suggested this sector has already peaked. In Q4 download albums suffered their first quarterly fall, dropping by around 3%, but the decline has now picked up to such an extent to suggest this may be the shape of things to come.

One obvious explanation for these disappointing numbers was the growing influence of streaming in the market and here at least there were encouraging signs. According to Official Charts Company data, the number of tracks streamed during the quarter was up by 65% on the same period last year. A closer examination of the figures reveals this growth got better as the quarter progressed with January having experienced a 58% rise in streaming numbers, February 64% and March 72%.

The lift in streaming activity was by no means enough to make up for the shortfall in traditional singles and album sales, but did at least partially plug the gap. It certainly provides BPI chief executive Geoff Taylor with some cause for optimism.

“On the face of it the quarter has been a quiet one, but once you factor in streaming growth, which is rising exponentially, the outlook is more positive, especially with some big releases to come over the next few months,” he says. “So I think we need to see a few quarters more before we start to get a more informed sense of how streaming is changing the dynamic of the market place.”

Entertainment Retailers Association (ERA) chairman Paul Quirk is also encouraged by the

streaming unit numbers, but notes: “It’s very difficult to work out overall how the market is doing without looking at value as well.”

Even taking into account the greater role streaming is now playing, the decline happening on the traditional side of the business has accelerated at an alarming rate over just the last 12 months. This time last year the industry was cheered by album sales rising 1.4% in the first quarter with compilations alone up 11.8%, while singles sales improved 3.9%. Digital album sales, meanwhile, lifted 17.8%, but fast-forward a year and a million fewer of them were purchased.

From where he sits RCA Label Group managing director Colin Barlow has yet to see any evidence of streaming “really exploding”, while reckons the market overall is confused with so many ways now of consuming music.

“We’re in that weird period where if you look at the Nordics they’ve gone straight into streaming because they didn’t really have iTunes, but we’re a culture that still buys physical and likes iTunes. Then streaming has come along and it’s something that people are looking at, but there is no definite view of where the public is going to go yet. Everyone is struggling with it. Whether it’s physical or streaming, no one is getting a major result. It’s all spread.”

Whatever the format or access model, one thing was blatantly clear however you interrupt Q1: the lack of big new releases. Only one of the 10 biggest-selling artist albums of the quarter came out during the period with Pharrell Williams’ RCA-handled GIRL slotted in as the fourth most popular title. It was surrounded by hangers-on from 2013, led by Polydor act Ellie Goulding’s Halcyon, while only three other Q1-issued releases by George Michael, Bruce Springsteen and Elbow respectively found places in the quarter-end artist Top 20.

The year before four of Q1’s Top 10 artist albums were brand new titles with Les Miserables, Justin Timberlake, David Bowie and Biffy Clyro all registering, while Bastille’s Virgin debut Bad Blood



**ABOVE**  
Ellie Goulding: Polydor-signed act’s Halcyon was best-selling artist album of Q1 2014, despite being originally released in 2012

**FAR LEFT**  
Q1’s saviour: The popularity of Pharrell Williams’ Happy propelled his album GIRL to become the fourth best-selling artist album in Q1

and a Warner re-issue of Fleetwood Mac’s Rumours finished between positions 11 and 20. It was a similar story during the first quarter of 2012 with six of the 20 biggest artist sellers new albums.

“We should really have had a much better quarter than we’ve just had,” says ERA’s Quirk. “As usual it was the lack of new or major albums.”

HMV music manager John Hirst describes the Q1 release schedule as “terrible”, wryly noting: “If you don’t release any records you’re not going to sell any. It’s as simple as that. We had a Springsteen B sides collection essentially and that was pretty much it until Pharrell and then Elbow. It would have been a lot worse were it not for a really strong Mother’s Day.”

However, he is lifted by a Q2 release schedule including new albums from Damon Albarn, Lily Allen, Coldplay, Paolo Nutini, Ed Sheeran and Sam Smith. “This has got to be the strongest Q2 slate there has been in a number of years because you’ve got three acts there whose last albums did a million – Coldplay, Sheeran and Paolo,” he says.

MD Barlow’s RCA was a rare exception of a company in Q1 having a spread of frontline new albums with the likes of Williams, Paloma Faith

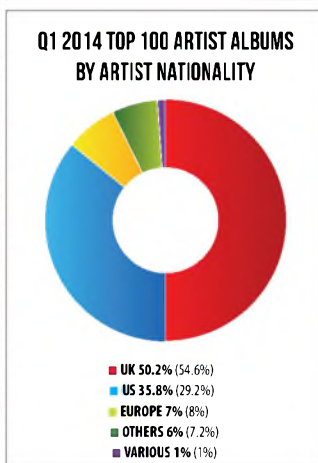
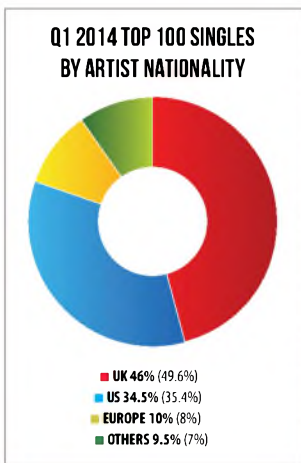
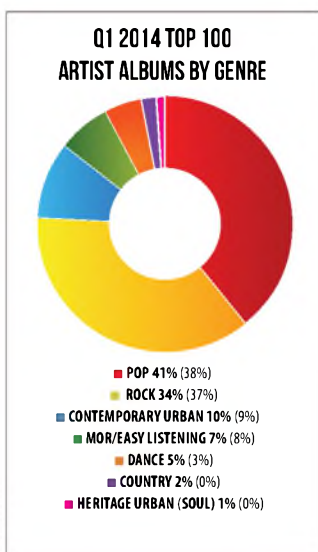
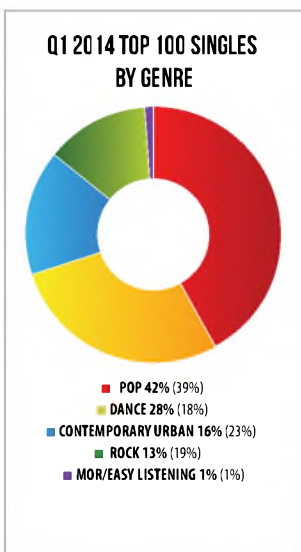
### TOP 10 ARTIST ALBUMS Q1 2014

POS	ARTIST/TITLE / LABEL	Source: Official Charts Company
1	ELLIE GOULDING Halcyon Polydor	
2	BEYONCE Beyonce Columbia	
3	BASTILLE Bad Blood Virgin	
4	PHARRELL WILLIAMS GIRL Columbia	
5	LONDON GRAMMAR If You Wait Metal & Dust Recordings	
6	ARCTIC MONKEYS AM Domino Recordings	
7	AVICII True Positiva/PRMD	
8	GARY BARLOW Since I Saw You Last Polydor	
9	RUDIMENTAL Home Asylum	
10	JOHN NEWMAN Tribute Island	

### TOP 10 COMPILATIONS Q1 2014

POS	TITLE / LABEL	Source: Official Charts Company
1	FROZEN OST Walt Disney	
2	NOW THAT’S WHAT I CALL MUSIC 86 Sony Music CG/Virgin EMI	
3	THE TREVOR NELSON COLLECTION 2 Sony Music CG	
4	I’M EVERY WOMAN Rhino/Sony Music CG	
5	EAT SLEEP RAVE REPEAT Ministry of Sound	
6	BRIT AWARDS 2014 UMTV	
7	RUNNING TRAX 2014 Ministry of Sound	
8	THE ANNUAL 2014 Ministry of Sound	
9	RADIO 1 DANCE ANTHEMS WITH DANNY HOWARD MOS	
10	PURE DEEP HOUSE – THE VERY BEST OF New State	

# BUSINESS ANALYSIS Q1 RECORD SALES



Figures in brackets are shares of Q1 2013 Top 100. Source: Music Week research/DOC data

and Sam Bailey via Syco plus a first full quarter for Beyonce's self-titled set after its surprise December release. He says the likes of the Beyonce album, which was the quarter's second-biggest artist seller, have shown when something special comes along fans will buy, but labels need to improve how they spread their releases.

"As an industry we've got to get our scheduling better because it just feels there are periods when people stop buying music because there is not enough to buy," he suggests.

What was also a big factor in the quarter just gone was the huge drop-off in retail numbers at the top end of the artist albums market, resulting in sales in this sector shrinking by a frightening 18.0% year-on-year to 15.0 million units. Among the frontline titles the fall was even more dramatic.

Ellie Goulding's album was the only artist title to sell more than 200,000 copies over the three months, but its 227,851 Q1 sales were 40.9% lower than what Emeli Sande's *Our Version Of Events* achieved to lead the same quarter-end chart in 2013.

One album that did perform strongly was London Grammar's introductory *If You Wait*, released through Metal & Dust Recordings/Ministry of Sound and which finished as the period's fifth top artist title.

Ministry's managing director David Dollimore says he is encouraged by what has been achieved by London Grammar amidst a number of other releases that have underachieved.

"We are still TV advertising and it's still connecting. Radio still wants to continue to support this album so we're in a really good position," he says. "Generally a lot of the artist albums that came out last year underachieved for whatever reason, whether the music didn't cut through or it's a very competitive market. The things that are showing signs of breaking through are left of centre like *Clean Bandit* and last year *Rudimental*."

The usual positive stats from the compilations sector were missing, too, although there were mitigating circumstances. A year after 2013 opened with the various artists market rising 11.8% in Q1 sales dropped annually between January and March this year by 4.3% to 4.2 million units. However, the timing of the first main *Now!* release of the year had a bearing on this.

Last year 2013 opener *Now! 84* came out at the end of March, meaning its first-week sales of 261,960 units fell into Q1, but 2014 equivalent *Now! 87* did not roll out until this week (April 7) so Q2 will benefit. If you strip out *Now! 84*'s first-week sales from the year-on-year comparisons, compilations sales actually rose by 1.8% year-on-year in Q1, suggesting this remains a still growing part of an otherwise difficult albums market.

Vinyl album sales also continued to impress, up a further 74.7% on the year to 233,844 seven- and 12-inch units. This was more than 100,000 units higher than the same period last year with *Domino* act Arctic Monkeys topping the quarterly listing with 3,725 sales of AM.

## SINGLES: BIG HITS STILL ALIVE AMONGST 11.8% OVERALL DECLINE FOR DOWNLOAD MARKET



Download demand for the most popular singles in the UK rose sharply in Q1, despite overall one-track sales shrinking by 11.8%.

The double-digit fall was the biggest quarterly dip the market had suffered since iTunes Music Store was launched simultaneously in the UK, France and Germany in June 2004 with unit sales dropping to 42.8 million units, according to Official Charts Company data.

However, among the Top 10 titles of Q1 demand shot up by 15.4% with the releases collectively selling around 620,000 more units than the equivalent hits had sold over the first three months of 2013. Pharrell Williams' RCA-

handled million seller *Happy* certainly helped matters, but Atlantic act Clean Bandit's *Rather Be* featuring Jess Glynne and RCA act Pitbull's *Timber* featuring Kesha both sold more copies in the quarter than Macklemore & Ryan Lewis's *Thrift Shop* managed the year before to top the Q1 2013 chart. RCA Label Group managing director Colin Barlow argues the likes of *Happy* have shown when they are presented with great records people will still buy.

"Quality is still selling, it's just we've got to raise the bar in terms of what records we make. The audience is more discerning than ever and they won't buy things unless they really want to purchase them," he says.

TOP 10 SINGLES Q1 2014		
POS	ARTIST/TITLE / LABEL	Source: Official Charts Company
1	PHARRELL WILLIAMS <i>Happy</i> Columbia	
2	CLEAN BANDIT FEAT. JESS GLYNNE <i>Rather Be</i> Atlantic	
3	PITBULL FEAT. KESHA <i>Timber</i> J/Mr 305/Polo Grounds	
4	AVICII <i>Hey Brother</i> Positiva/PRMD	
5	ROUTE 94 FEAT. JESS GLYNNE <i>My Love</i> Rinse Recordings	
6	KATY PERRY FEAT. JUICY J <i>Dark Horse</i> Virgin	
7	SAM SMITH <i>Money On My Mind</i> Capitol	
8	WILL.I.AM FEAT. MILEY CYRUS, FRENCH MONTANA & WIZ KHALIFA <i>Feelin' Myself</i> Interscope	
9	JASON DERULO <i>Trumpets</i> Warner Bros	
10	KATY B <i>Crying For No Reason</i> Rinse Recordings	

Although the market a bit lower down was nowhere near as resilient as the Top 10 titles, it did stand up a lot better than the sector did as a whole. Sales of the quarter's Top 40 singles were just 2.4% lower than what the corresponding releases managed the year before, while among the Top 100 sellers the fall was 1.7%. This indicates the steep retail falls now being endured by the one-track digital market are happening away from the frontline.

However, Official Charts Company data also reveals catalogue one-track sales held up a lot better than new releases did in the quarter. Numbers for catalogue fell by 7.9% compared to new releases down by 11.4%, but in whatever way the stats are interpreted it is likely some activity is transferring over to subscription services.

## DANCE MUSIC: GENRE THRIVES IN Q1 AS 'EDM' RISE SHOWS NO SIGN OF SLOWING DOWN

Dance spectacularly outperformed a declining one-track digital market in the quarter as the genre's sales shot up year-on-year by 27.5%.

An extra 1.3 million dance tracks were downloaded over the three months compared to the year before, lifting the market to 6.3 million units, according to Official Charts Company data. This pushed it above contemporary urban and rock whose singles sales fell in unit terms by 26.7% and 16.0% respectively. The genre's rising popularity was clearly evident among the quarter's Top 100 singles with 28% of the positions occupied by dance, compared to 18% in the corresponding period in 2013. Three of the five biggest hits were dance

tracks, led at No2 by Atlantic act Clean Bandit's *Rather Be* featuring Jess Glynne. Positiva/PRMD's *Avicii* was placed fourth with Hey Brother as Glynne made a second appearance at No 5 as the featured vocalist on the Rinse Recordings/Virgin EMI-issued *My Love* by Route 94.

Other big dance smashes in the quarter included Virgin act Gorgon City's *Ready For Your Love* featuring MNEK, while Duke Dumont scored a second UK No 1 with *I Got U*, his first on his Blasé Boys Club label via Virgin EMI.

Pop remained the leading genre among the quarter-end Top 100, occupying 42 positions compared to having a 39% stake 12 months earlier. These included hits by RCA-handled

Pharrell Williams, Virgin's Katy Perry and Capitol's emerging star Sam Smith. Ministry of Sound managing director David Dollimore, whose company's big Q1 dance hits included chart-topping *Tsunami (Jump)* by DVBBS & Borgeous featuring Tinie Tempah, notes tracks from the genre are testing well on both national and regional radio.

"Stations are opening up more to playing edgy dance records and the public really like them because they are crossing over," he says. "We're not the only man in town."

"Lots of other record companies are signing dance records, trying to have hits with dance records so in that respect the genre is very healthy."

## MARKET SHARE: INDIES HOLD FIRM IN TOUGH MARKET

Indie labels contradicted an albums market falling by 15.2% year-on-year in Q1 by achieving almost as many unit sales as 12 months ago.

Both Universal and Warner suffered double-digit percentage drops across the quarter as Sony reduced by 7.1%, but independents collectively shifted just 6,626 fewer full- and mid-price albums than they did during the first three months of 2013. This represented a fall of just 0.1%.

The latest strong performance by the indies included both Metal & Dust/Ministry of Sound act London Grammar and Domino's Arctic Monkeys both registering among the Top 10 artist albums of the quarter with *If You Wait* placed fifth and *AM* sixth. Other successes included the new BMG's first ever No 1, *Cavalier Youth* by You Me At Six (pictured), at No 33 on the quarter-end chart and Sophie Ellis-Bextor's *Wanderlust* on her own EBGB's label at No 39.

Besides having London Grammar, Ministry of Sound also had an excellent run in the compilations market by claiming four of the period's Top 10 sellers, including *Eat Sleep Rave Repeat*, *Running Trax 2014* and *The Annual 2014*. These helped to lift Ministry's non-budget album sales by 27.8% year-on-year as it occupied 4.6% of the market, while indies as a whole claimed a 28.2% market share, up from 24.0% in Q1 2013.

Universal increased its share of full- and mid-price albums from 36.3% to 37.0% year-on-year, but did so by selling nearly a million fewer units. This represented a 13.5% drop with successes such as Polydor act Ellie Goulding's *Halcyon*, the quarter's top seller, not able to come near to matching the bigger numbers from its leading lights Emeli Sande and the *Les Miserables* motion picture cast recording during the equivalent period a year earlier.

Sony's numbers held up best among the majors with a 7.1% units dropped, a situation partly explained by its Q1 2014 sales being compared to the first three months of 2013 when it did not have a 50% share of the Now! franchise on its books. The difference this acquisition and an improved performance generally on compilations have made to its numbers are highlighted by how well it did in the various artist market in Q1. The major's sales here rose 30.4% annually as its market share lifted from 16.8% to 22.5%. Across all non-budget album sales, Sony claimed a 21.0% share, up from 19.2% the year earlier, with its main artist successes including Beyonce's self-titled set via RCA and Columbia-signed Bruce Springsteen's *High Hopes*.

Like Sony, Warner also had additional repertoire to aid its cause in Q1 compared to 12 months earlier having completed the £487m acquisition of the Parlophone Label Group early last summer. However, even with this boost, its non-budget album sales still went in reverse, dropping by



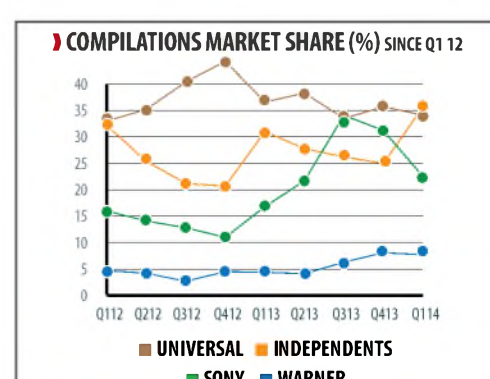
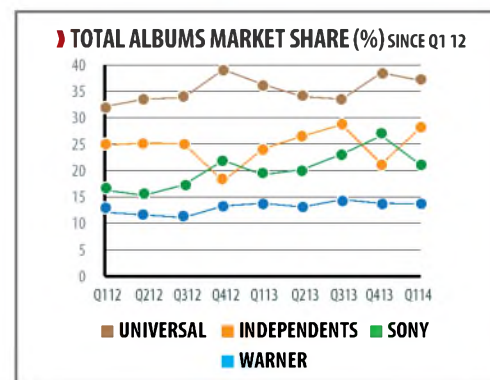
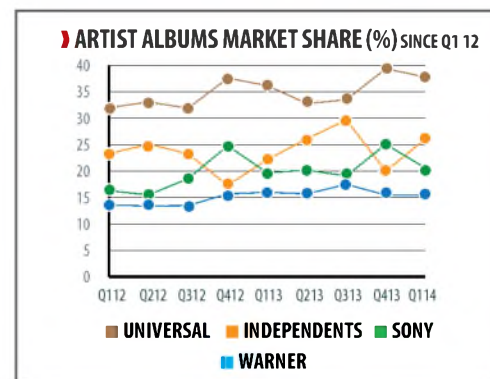
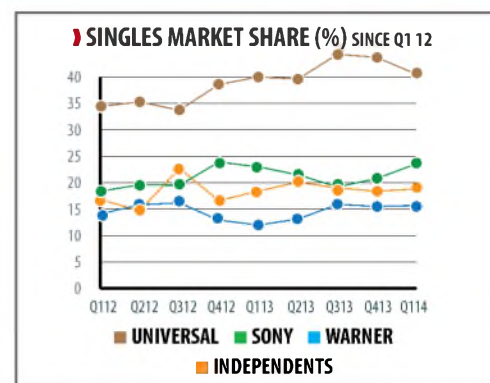
15.5% on the year as the major's market share slipped from 13.8% to 13.7%. Warner's position was not helped by a very quiet new release schedule in Q1 with its highest-ranked new album down in 40th position on the quarter-end artist chart, Parlophone act Kylie Minogue's *Kiss Me Once*.

The singles market made much better reading for Warner as its unit sales shot up annually by 15.2%, compared to drops of 10.2% and 9.1% for Universal and Sony respectively. Breakthrough Atlantic act Clean Bandit's *Rather Be* sold 761,882 copies in the quarter, more than any single except Pharrell Williams' million-selling *Happy*.

The amazing numbers for the Williams could not prevent Sony selling around 960,000 fewer singles overall than it did between January and March last year. The major's performance, though, was slightly better than the market as a whole and as a consequence its market share rose annually from 23.0% to 23.6% with other successes including Pitbull's chart-topping *Timber* with Kesha.

Universal has now claimed at least 40% of the UK singles market for four out of the last five quarters – in Q2 last year its score was 39.6% – and in Q1 2014 it captured a 40.5% share. However, it was not strong enough to resist the worst downturn in singles sales since the dawn of the download era as the major sold nearly 1.9 million fewer units in Q1 as it did in the corresponding quarter last year. Within this, there were positives, including No 1 hits from new names Route 94 (*Rinse*/Virgin EMI) and Sam Smith whose *Money On My Mind* was a first chart-topper for Capitol UK and a sign the 2014 Brits Critics' Choice winner may do better commercially than 2013 victor Tom Odell.

On singles the independents' unit numbers dropped 9.6% year-on-year, although market share grew slightly from 18.4% to 18.8%. Ministry was the leading indie singles group with a 1.8% share of the overall market with its own unit sales lifting year-on-year by 9.7%. Also on the up were BMG and Domino with the latter selling more than two-and-a-half times as many singles as it did 12 months before.



# THE BIG INTERVIEW EMMA BANKS



## BANKS ON IT

Having set up Creative Artists Agency's London office in 2006 alongside fellow agent Mike Greek, Emma Banks now looks after one of the biggest live rosters in the world

### LIVE

BY TOM PAKINKIS

Despite Creative Artists Agency's super slick corporate image and its offices in 10 cities across the globe including New York, Beijing and Mumbai, the firm's UK team has its feet firmly on the ground in a very British way.

"I like people and I don't mind getting my hands dirty," CAA London co-head Emma Banks tells *Music Week*, describing characteristics that stretch right through her staff. "If the sink's blocked then someone will try and unblock the sink. That's how we work here, frankly, people just get on with it."

It's a mantra that has developed as a result of Banks starting at the entry level of her trade, putting in the hours and, alongside fellow CAA London boss Mike Greek, moving up the ranks of the live music industry. Starting as a booker for Wasted Talent in 1990, Banks shadowed director Ian Flooks and quickly started to build relationships with

#### ABOVE

**Emma Banks:** The globally renowned agent launched CAA London with Mike Greek

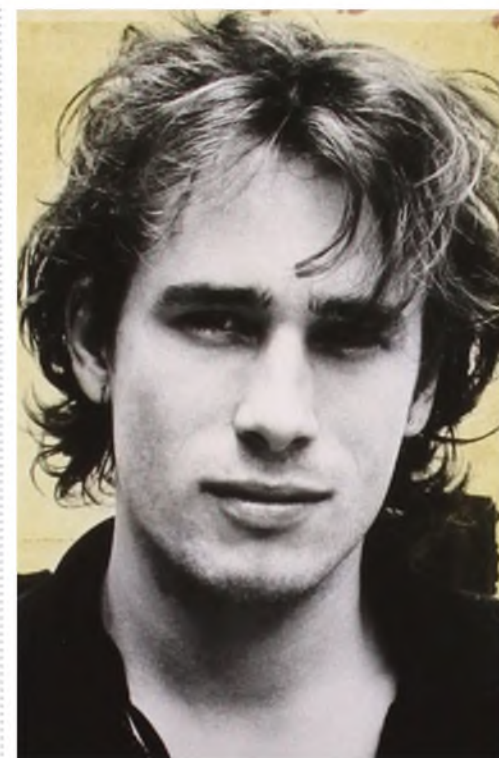
national promoters. Just two years into her working life, Banks was already working on U2's Achtung Baby tour. She'd come a long way since her days studying food science at Reading University.

"I remembered standing outside the Reading Hexagon at six in the morning in my first year at university waiting to buy tickets to go to Wembley to the [U2] Joshua Tree tour," says Banks.

"A few years later Adam Clayton's phoning me to discuss whether the Stereo MCs are the right support for Wembley and can we get Paul Oakenfold as the DJ. It blew my mind really to think that I'd suddenly gone from being a food science student to having pop stars call me up."

In 1994 Flooks did a deal with American agency ICM, which was involved with agency Fair Warning in the UK. The partnership resulted in the creation of Fair Warning Wasted Talent where Banks climbed the professional ladder.

"I've always been quite assertive and have always wanted to run things," she says.



When Flooks departed Fair Warning Wasted Talent in 1998 it became Helter Skelter, the incarnation within which Banks rose to become managing director in 2002. She built up her roster at Helter Skelter until 2006 when she was approached by two of the biggest agencies in the world, William Morris and Creative Artists Agency.

"They were both looking to get into the live music space in a bigger way internationally," she explains. "Both of the companies were booking out of America but didn't have a presence in music. CAA had nothing here at all, William Morris had an office which dealt with theatre and TV but no music."

Torn between compelling offers from two great agencies, Banks ultimately decided to go with CAA and set up the firm's office in the UK alongside Mike Greek, who had started a month before her at Wasted Talent. "We're Morecambe and Wise or Little and Large or whatever of the agency business," Banks quips.

CAA London started with a team of five in a serviced office space. Banks and Greek took their existing clients and, true to form, progressed at a rapid pace. The UK company became profitable within a year and since then it has grown its roster of agents in TV and sports as well as music.

The cross-media reach of CAA is invaluable, according to Banks. "In music, obviously the bread and butter is booking shows, but we also have people here that are doing brand endorsement and corporate work, which is important for the artist," she says. "We're all on the same team and we're all trying to do what's best for the clients."

"CAA looks after many of the X Factor artists and lots of the Britain's Got Talent acts, and from that we've ended up doing some interesting deals for people and representing performance artists that aren't necessarily music acts, like Diversity or Attraction - the Hungarian shadow artists from BGT. We're also working with Michael Flatley's Lord Of The Dance," Banks adds. "It's just expanding horizons."

**How independent are you of the wider company and the American HQ at CAA?**



We have the best of all worlds, honestly. If Mike and I had wanted to set up our own company we would have done that, and we didn't. We wanted to have the benefit of everything that CAA brings us.

We were top of the tree in our company and it can be quite lonely up there. If you only have a few people working with you that have ever done an arena tour, a stadium show or had headliners at festivals, when things go wrong, or when you wonder if you're doing the right thing, you've got nobody to ask. The idea of having the wealth of knowledge and experience that CAA has across every genre of entertainment was really attractive to us because if we don't know what to do, we've got somebody to call that's done it.

The amount of doors that it opens for me and the company's clients is massive. It was very important to us that CAA London represented what London and Europe is about and was part of our personality, but we signed up with CAA because we truly believed in the ethos.

It sounds like I've drunk the Kool-Aid, maybe I have, but it was important to me that we worked with people who were like-minded. At the top of CAA in America are people that are really good, straight-forward, honest human beings who have worked together for a long time. That's what Mike and I have too and as a whole team here we try and be as straight-forward as possible.

We have a flavour of a UK booking agency with all of the moral and ethical standards that CAA has and all the additional benefits.

We've got the CAA logo and the corporate colours and we are very proud of that but similarly our US colleagues get that we're our own people and we're never going to be coming into the office in a suit and tie every day.

We have as much autonomy as we want to have without pretending that we're not part of CAA, because we are and we're very proud of that.

**How has the role of an agent changed over the years that you've been involved in the business?** When I started we didn't have the internet. I've been an agent for 24 years at the beginning of

**"If I was a record company I don't think I'd sign anyone if I was only getting recorded income. It's a reasonable idea if you get it right - so long as there's a cut off point"**

EMMA BANKS, CAA

September so I had a little bit of time with no World Wide Web. There wasn't any pre-sale, you did everything on the phone, faxes meant 'Oh it must be something important' and if you wanted a photo it had to be posted to you. All of that has changed massively and it's made information flow way easier.

When I started, you'd book a tour, you'd speak to the manager and say we're going to go on sale on this day and it went on sale. Now, some of the bigger tours can have two or three pre-sales.

The amount of people that want to be involved has changed as well. The record labels didn't want to be involved in any part of touring at all really when I started. Certainly from very early on I believed that everyone that surrounds the artist is part of the team. We were all in planning meetings back then but the label would want to know what day you were going on sale and when the London show was so they could turn up and that was about it.

Now you have a situation where labels want to be able to sell some of the tickets through the artist's website or they'll have a D2C department that wants to coordinate a pre-sale for people who pre-ordered the album. There are far more people that want to take a piece of the action.

Then there's Live Nation and AEG with their global or European touring deals. Back when I started you had people like [MAMA Concerts founder] Marcel Avram who was looking to consolidate tours but the Live Nation/AEG global touring deals have come about since I started in the business and that's both good and bad - you have to figure out what works for people.

The money involved in a lot of cases has just gone way up. Ticket prices, I'm sure have gone up

far and above inflation, but that's not just live music, that's sport, cinema tickets, house prices even. A Twirl is 70p! When did that happen?

The public want to consume things very quickly [these days as well] and they want it to be fresh. That's great but it's getting trickier to build long term careers for artists.

**People often talk about the importance of artists getting time to develop at record labels. What do you make of artist longevity these days and does it affect your job?**

If you're truly talented and very special then you'll get there. There are plenty of artists that have had multiple record deals. Some of it isn't even that the record company doesn't believe in an act but unfortunately the accountants and the shareholders in these companies go, "We've invested too much, we can't keep going with this project."

Certainly there is a requirement for things to work faster than there used to be but there are still artists that get incredible support from their labels, their management teams and their agencies. There are also acts that run very fast and get to the point where they're playing multiple 5,000-capacity venues on their first albums.

[Everything] is faster and if an [act] doesn't work relatively quickly it's tricky, but I also think that if you believe in an act when you sign them, you should stick with them. But it isn't always that the spirit isn't willing on these things, it's finances. People have to eat.

**What's your opinion on 360 deals and do they impact on you much?**

If I was a record label I don't think I'd sign anyone if I was only getting recorded income. I've been watching the charts over the last couple of months and the amount of singles and albums that are selling, given how much money it costs and how long it takes to really make a great record.

I totally get 360 deals. I think if you can get them right then it's actually a reasonable idea as long as there's a cut off point. We all know that if an act on a 360 deal has a huge first album then they're potentially renegotiating after that anyway, so it's not as onerous as it looks on paper, and if people don't want to do something they'll just stop doing it anyway.

I like the idea that money goes into a pot and then it's shared equitably according to who's done what. You need to have the ability to employ the best people around you and if you do that then ultimately there will be more money in the pot - that's how I think you work the best 360 deal. Even at record companies, they have in-house press, promo and radio but they still go and get external people for projects. To me it's being able to say, 'These are the people I want to work with,' and if they all funnel into this one central place and then the revenues are split in a sensible way, I think that sounds okay. Having people that are at the top of their game for individual artists is the way everybody wins. I want to be able to choose the promoters that we work with in every market, the festivals that we play, I don't want to be tied.

When I have that choice I get a really good view of the market and can work with lots and lots of people. If you're tied to one thing then you don't get information, which is what we all want.

**ABOVE**  
Clients: Emma Banks has worked with a diverse range of prestigious music names over her career [from left to right] Jeff Buckley, Marilyn Manson and Norah Jones

# THE BIG INTERVIEW EMMA BANKS



**Does that mean that an independent agent would always be better than one in-house at a label?**

An independent agent is absolutely key. It's so important that we have a really broad remit over the world and if you work in a company where people share information, that has to make you stronger.

There aren't any labels that I can think of that have got agencies in this country so this is hypothetical, but say you signed to a record company that has an in-house agent and owned some promoters as well and the remit was that you can only work with those people, to me it's beyond ludicrous. If you own promoters as a label, you should always have an external agent, just for the sake of checks and balances. Ultimately, if you're always working with the same people, you don't know what's going on in the world.

Everyone has a chance of doing business with me and my artists, and if I haven't done business with you before then you probably need to start with a young artist and you need to invest and show you can do a good job. Agents across the board – whether you're at CAA, Coda, Primary, William Morris or wherever – we're very loyal to promoters.

We understand that people are taking big risks and sometimes investing a lot of money into an artist and this isn't just a game. There aren't any long

**ABOVE**

**Let's hear it for the girls:**

Emma Banks has a strong female presence on her calendar this year with artists such as Kylie Minogue and Florence + The Machine (pictured), as well as Katy Perry and many more all set for live outings

term contracts there, so as a promoter if you do a band's first tour and you lose £10,000 there are no guarantees at all that you will ever make it back.

**The music industry is still very male dominated, but that's obviously not held you back. What would you say to other women in the music business who are having to deal with that landscape?**

I have two brothers, I went to watch football games and I'm used to a male environment. I've never been a girly girl – but then I've never tried to pretend I'm not a woman either. I don't really recall any major areas of sexism that held me back. When I was at uni and I was promoting shows, I did all the food, I would be the one sweeping the hall afterwards; the bloke that I used to do it with wouldn't, generally. But that didn't bother me. I was good at it – he made terrible sandwiches, I made really good sandwiches. It's not about what sex you are it's about whether you're good at something or not.

There were a couple of times during my career at Wasted Talent when I would have phone calls and I'd be saying "No" to someone and they'd say, "I want to talk to the person in charge, I want to talk to the agent," and I'd say, "I am the agent."

I've read [Facebook COO] Sheryl Sandberg's book [Lean In: Women, Work And The Will To

Lead] and I think it's very interesting, but I don't know if you can have it all. I think it's easier as a man to have a fully-rounded life, potentially, because you're not the one giving birth. There are women out there who are far more senior than me who have been far more successful in having a relationship and children, and juggling it all. In order to get where I am I have very much put my head down and become a bit of a workaholic.

Because it would have to be me physically doing it if I was to have children, it hasn't worked out that way. To a certain extent we all have to decide what it is that we want and I don't know, if I knew then what I know now, whether my life would be like this. I may have changed it, I may have said, "No you have to focus on some other things other than getting on in your job." I really do.

I would say to all women, you have to do what you feel is right, but you have to accept that if you want to go far, you've got to dedicate a lot of time to your job. I think I'm pretty good at this but I have also put the hours in... If you sit around and look for problems, you will find problems everywhere. If you look for people who are treating you differently to the way they treat a guy, you will see it. And, thank God, attitudes have changed in a big way.

The sexism, racism and homophobia that has been prevalent in society generally is going, although undoubtedly there is still a long way to go. There are far more women now at all levels of seniority from the bottom to the top across the music industry and I think that will continue. CAA employed a woman to start their office here; I'm sure there were hundreds of men but they employed Mike Greek and I to do it and there was never any question that he would need to look after me because I might swoon at any moment!

I find talking about the sex thing quite tricky. Maybe I'm so stupid I haven't noticed it. Or maybe I'm so thick-skinned that I've just forged ahead.

When I first started I was given stuff to do that Mike wasn't. I was loading all of Ian Flook's contracts into the computer, and Mike certainly wasn't asked to do that. But I was also happy to do it and by doing it I learnt loads. I can do pretty much any job that anybody in our music department can do. I know how everything works, and I think that's a huge advantage. Is it sexist that I've had to be able to do that? I don't care because I use it to my advantage, but I can see that it could be a problem for some other women.

## GIVING SOMETHING BACK: EMMA BANKS ON HER WORK WITH NORDOFF ROBBINS AND GLOBAL CITIZEN TICKETS

Earlier this year, Emma Banks helped set up the Global Citizen Tickets charity initiative in the UK, which had already seen success in the US. The brainchild of Pearl Jam manager Kelly Curtis and Global Poverty Project CEO Hugh Evans, it allows music fans to take a variety of social actions on and offline – ranging from signing petitions to contacting their local MPs and volunteering with charity partners – for a range of causes that all contribute to tackling poverty. In return, they earn points which can be used to win donated tickets to concerts and major events. Now chair of the UK initiative, Banks says that the project complements her other charity efforts with Nordoff Robbins.

"I joined The Nordoff Robbins O2 Silver Clef

Awards and Lunch Committee because I think it's just an incredible charity that does amazing work," she says. "A year and a half ago David Munns asked me to chair the event, and I love it. It's one of the biggest fundraisers for Nordoff Robbins annually. Then I got introduced to Hugh Evans at The Global Poverty Project. All of the major agencies are involved in Global Citizen Tickets in the US and they have a committee made up of various folks from the music industry. It's just the most brilliant, simple idea that isn't asking for money. It doesn't push against my work with Nordoff Robbins, which is perfect.

"In October last year we called a meeting at CAA and invited every major agency, promoter and

some of the festivals to attend. We had an incredible turnout – we had people from almost every agency and promoting company, a really great group of people. Unanimously, everyone signed up in support of the idea.

"We've had great [artist] sign-ups from Katy Perry to One Direction to Arcade Fire to Ed Sheeran to The National and a bunch of others. What we really want is for [more] artists to sign up.

"I'm reaching out to managers to tell them about this in order to get artists motivated so that they can maybe tell people about it as well.

"It can get so big and nobody misses two tickets. If you've got any interest in humanity I think you'll have an interest in this."



## PREVIEW IMS 2014

## RIGHT BASS, RIGHT TIME

IMS returns to Ibiza between May 21 and 23. What have the annual event's organisers got planned for industry delegates - and what are the hot topics?

## EVENTS

■ BY TINA HART

The 2014 International Music Summit in Ibiza next month and, with electronic music booming around the world, what are the intentions for the discussions and business this year?

This year's theme is 'Filtering the Future'. Speaking to *Music Week*, IMS co-founder Ben Turner is frank about the issues to be tackled.

"We've all been responsible for being proud of how electronic democratises music production, anyone can do it in their bedroom - all of these values are amazing until you suddenly get that thrown back at you. And it's not just music, it's just too much of everything," he says.

"In electronic music there are so many places to go for information and so there are many reasons why filters are still so important. Suddenly everyone thought they were a DJ, curator and filter but it's just over-saturation now. Even on iTunes, the good stuff is just buried. This year's theme is symbolic of change and the importance of curators again - somebody's got to do the filtering for you."

With signs pre-registration indicating that this year's IMS Ibiza will be the best attended yet, he notes that sharing experiences, from indie to major level, will hopefully help maintain a balance in the landscape of electronic music.

"IMS has become a great environment for meetings and to strategise the future," says Turner. "We're in such a strong position with this music, everything's running away with itself. The music's getting deeper into culture and that's what everybody wanted to happen, yet we keep having setbacks that bring things back into check."

"It's time to reassess what it is that you're doing. We're in a great position, but majors and promoters are in danger of over-paying for things and if people aren't careful we could walk into a similar scenario that we had around the millennium when things kind of imploded. Part of our job is to curate the summit in a way that people walk away thinking about the way they do their business, and about being measured about what they're doing. You've got to protect the ecosystem and the independents."

For 2014, there's a discount initiative for independent record labels, in association with Beatport that offers 50% off the rate of the first delegate badge. Turner explains: "We needed to show the labels that they are important to us."

"A lot of them complain that Ibiza is too expensive and we wanted to make it affordable. Those labels are very much a part of what we're doing. I'm a huge believer in the ecosystem of what we have, without those guys there is nothing."

Turner is also feeling reflective following the recent death of scene stalwart Frankie Knuckles and says it emphasises why the dance music community should remember to continue to celebrate its rich legacy and talent whilst



**"We're in such a strong position with electronic music, everything's running away with itself. The music's getting deeper into culture and that's what everybody wanted to happen, yet we keep having setbacks that bring things back into check"**

BEN TURNER, IMS

simultaneously enjoying the new creativity that's coming out of the scene.

"Frankie has made me think about celebrating these [legendary scene pioneers] when they're with you. We've got George Clinton this year, it's important we brought Nile Rodgers back for the Legends Dinner. Last year we had Jean Michel Jarre and in 2012 Giorgio Moroder. It's nice to mix it up. It's legacy, history, and memories - people just want to be inspired."

And on the other end of the spectrum, there's newer talent [see *boxout*] on the list of industry-leading speakers too.

*IMS Ibiza 2014 takes place May 21-23. For delegate passes visit [internationalmusicsummit.com](http://internationalmusicsummit.com)*



## TURNER'S TIPS FOR DELEGATES

■ Go and listen to Paul McGuinness. Some people may be thinking 'Why is U2's manager speaking at an electronic music conference?' That's obviously the whole point. Sustaining an artist's career over 30 plus years is no easy thing to do and I think a lot of the DJs who have been doing it for 20 years, or are about to start doing so, will find huge wisdom coming from him. He's been responsible for a lot of change within the industry. It's good to have these change agents around what we're doing.

■ Having Blaise Belleville (founder, Boiler Room) and Jamal Edwards (founder, SBTV) is interesting as they're symbolic of the new generation that is changing our business, how we consume music and how we enjoy music. They're both young and are inspiring with their ideas. They've both been involved in IMS before but we're really giving them a platform on their own this year to talk about their values and what they can do for people.

■ I work closely with Alison Wenham from AIM on AIF (Association of Independent Festivals) and again she's somebody who isn't from our scene but she understands business, politics and survival - the spirit of the independents and the ethos of them - and I want people to get inspired by how she views the landscape that we're in today. There's a lot we can draw from somebody like that.

■ AFEM (Association For Electronic Music) is effectively having an open day at IMS to showcase its works so far, intentions for the future and why anybody who's interfacing with electronic music should join. Plus, it's likely that the organisation's CEO will be revealed in Ibiza.

ABOVE  
Ben Turner:  
The IMS  
co-founder is  
cautious about  
electronic music  
facing the  
consequences  
of over-  
saturation

**PROFILE** JAMIE SCOTT**THE STORY OF HIS LIFE**

He's written with One Direction and Christina Perri - now Jamie Scott's making his own solo album

**SONGWRITING**

■ BY PAUL WILLIAMS

Jamie Scott has nine co-writing credits on One Direction's *Midnight Memories*, but don't assume that tells you anything musically about his own forthcoming album.

While co-penning the likes of *Story Of My Life* on 1D's latest LP and contributing to their first two albums have delivered him untold commercial riches, what really makes him tick is the classic singer-songwriter era of James Taylor, Carole King and Joni Mitchell. And it is this love which informs *Hurricane*, a new solo offering from Scott through Virgin Records and his first in more than six years.

He is perceptive enough to know there may be preconceptions about his own recording career, given his strong association with the Syco superstars. But he is also the same individual who discovered and then worked with Michael Kiwanuka, co-penned a new duet between

**ABOVE**

**Piano man:**

Jamie Scott has worked with acclaimed songwriter Ron Sexsmith on his new solo LP

Christina Perri and Ed Sheeran, has been working with Irish alternative rock group Kodaline and collaborated with Ron Sexsmith, who turns up on Scott's new album.

With such an eclectic list of artists - and a list of hits that also includes co-penning The Vamps' second single *Wild Heart* - he has every justification in describing himself as "one of the most flexible songwriters out there".

"I could be working with such bands as Kodaline to One Direction to Ron Sexsmith. The meeting thing in the middle is that you just have to write something that is honest," he tells *Music Week*.

"So many times you go into sessions where somebody says, 'What shall we talk about?' and you get up a song and it's OK. Hopefully, if there are four or five good songwriters in a room you're never going to make a bad song, but it's not about not writing a bad song. I want to write a magic song and I would rather write 12 of those a year rather than 300 songs."

Falling in love as a kid via his parents' record collection with the likes of James Taylor to working as one of One Direction's principal songwriters sounds an almost impossible leap, but Scott suggests even with 1D, his love of folk and acoustic music creeps in somewhere.

"For me I love folk music and I've been doing all I can just to try to get in my love of folk into my own records and into other people's things," he says. "To be honest with you we did it a little bit with *Story Of My Life*. It's got an element of folk music to it. If you sat there with a 12-string guitar and played that track in a festival it wouldn't come across as something that stands out."

*Story Of My Life* - penned with Julian Bunetta, John Ryan and the band - has made its mark as a One Direction song that is making non-devotees of the group reassess their music. It has become a big adult contemporary hit on nationwide US radio, while Scott even recently heard it on London adult commercial station Magic.

"That is the best compliment for a writer seeing messages on YouTube or videos saying, 'I'm not normally into this kind of music but I love this song.' It's just great to know we've crossed that mark and crossed over, especially in America where it's doing amazing in the adult market. On radio it's probably going to go to No 1 on adult contemporary, which is the first time I've had that," says Scott - who was signed to a new publishing deal in 2012 by Sony/ATV UK and Europe creative president Guy Moot and international A&R VP/UK A&R director Janice Brock.

His own new album arrives against the backdrop of not only being increasingly in demand for other artists' projects but also having achieved some success as half of Graffiti6 with producer/songwriter Tommy "D" Danvers. Just to keep himself a bit busier, he also runs with business partner Rick Wilson an operation called Big Shy Entertainment to develop acts alongside having writing and production team The AngelFace.

The many facets of his career clearly present a difficult balancing act and Scott explains he sought the advice of his friend Ryan Tedder, someone who himself has managed to successfully combine being part of successful band OneRepublic and co-penning monster hits such as Bleeding Love for Leona Lewis and Ellie Goulding's Burn.

"I've known Ryan for a long time and I said to him two or three years ago when I first started having success as a writer outside my own stuff, 'What do you do mate? How do you balance it?' The busiest you get the more you have to try to make it work and be flexible and people are going to have to come to you," he says.

But as useful as it is to have someone like Tedder on hand for career guidance, it was the birth of Scott's son Dylan that put everything into perspective and convinced him he should focus on his own next record.

As he explains: "Right 'til then I was always searching a little bit. Shall I plough everything into the next One Direction record or should I go and do my own solo record or should I carry on with Graffiti6? It's really funny because the minute Dylan was born everything became really clear. 'Right I want to go and do my next solo record. I'm going to put a load of time into that. I'll work on really big records they want me to work on and the other stuff I do I want to do literally for the sake of trying to write the best music I can whether it be for myself or other artists.'"

The return to becoming a solo artist himself again is the latest part of what has sometimes been a hazardous journey. When as a 20-year-old he landed a music publishing deal it was with the view of his then publishers to land him a recording contract and this happened with Muff Winwood's Sony S2. But first solo album, 2005's Soul Searching, never ever came out, the victim of what he says was "shit" timing as it arrived right as the Sony/BMG merger was playing out.

"They released two singles that actually didn't do badly for having no radio play behind them," he says. "It's one of those things. You're 20. You get taken into this corner."

Two years later Polydor-issued Park Bench Theories marked his commercial album debut as a solo act, but when other songwriting work started coming in making a follow-up got put on hold.



**"It's not about not writing a bad song. I want to write a magic song - and I would rather write 12 of those a year than 300 less-than-magic songs"**

JAMIE SCOTT

The incredible commercial success of One Direction has given Scott the security of being able to work with all sorts of collaborators as his desires take him and in the case of his own new album that includes Ron Sexsmith. The Canadian is a blatant case of a songwriter's songwriter and harks back to Scott's heroes growing up such as Carole King.

"With the One Direction thing I know where they want to go," he says. "With someone like Ron Sexsmith it's on a completely different level."

Sexsmith duets with him on the track Bloodstains & Movies on the album, while he has collaborated with Lucie Silvas and Chris Dodd on a cut called Gold. Otherwise the album has been entirely penned by him alone. It is produced by former Jamiroquai keyboardist Toby Smith whom Smith first got to know while they were both at Sony S2.

The album is book-ended by the same song, firstly as an a cappella called Lights and then with music at the end as Heaven's Gate, underpinning its conceptual elements.

"The whole idea is at the beginning this couple die together. They live their lives together and die together and at the end they die together and in the middle is their journey together and it's called

**ABOVE**  
Going solo: Scott was signed to a new publishing deal with Sony/ATV in 2012 by Guy Moot and Janice Brock

## JONI MITCHELL: 'HER MUSIC IS MY SONGWRITING HOLY GRAIL'



As a schoolkid in the Nineties Jamie Scott had little or no exposure to what was in the charts, instead tuning in to AM oldies station Capital Gold.

"I went to quite a

strict school when I was younger until I was 12 and there wasn't much music there," he says. "I missed out on the Oasises, the Blurs and the Pulpes."

Much of that musical void was filled by music from his parents and one album that still stands out to him from that time is Joni Mitchell's *Blue*, the first he can remember his mum playing. "That's kind of my Holy Grail as a songwriter," he says. "I just really love writing music and it's all about lyric and melody to me and truth and honesty and that is why [One Direction hit] *Story Of My Life* has done so well because it's an honest song. It's not trying to be anything other than it's a really honest song about life and everything can connect to it and that is really why I hold *Blue* up as the Holy Grail of albums because you couldn't get anything more honest."

"That album got me into Carole King, got me into Tapestry. It really opened the door to a load of music for me. When I think of music I think of Neil Young, Joni Mitchell, James Taylor. I think of these singer songwriters who sit down and write really honest music."

Hurricane because it's a journey of life and experiences. I just want to try and write an album that lived from beginning to end," he says.

After the highs shared with one of the world's biggest-selling acts in One Direction, Scott says he has absolutely no commercial expectations for the record whatsoever, but "would love as many people in the world to hear this because I genuinely think this is the best record I've made".

It will also be his latest effort in fulfilling an ambition of trying to write some music that will still be around in 10 or 15 years' time.

"That's the ultimate goal as a writer," he says. "It's not about how much money you can make. It starts off as that so you can make a living, but after that it has to be about writing music that is going to exist and last."

## ONE DIRECTION: 'BOTH THE BOYS AND THEIR MANAGEMENT ARE VERY CLEVER'

Jamie Scott's introduction to One Direction came via hit songwriter/producer Brian Rawling when Simon Cowell was exposed to one of his songs.

Scott was at the time working with the Metrophonic man, whose own hits include Cher's Believe, when Cowell heard his song *More Than This*. Although Scott says a few other acts had "tried to cover it", the X Factor chief wanted it for One Direction.

*More Than This* ended up on their first album *Up All Night*, as did *Stole My Heart* co-written by Scott, while he had two co-writes on the extended edition of follow-up *Take Me Home* and nine out of the 18 cuts on the deluxe version of *Midnight Memories*.

He has now become an essential part of the 1D set-up, a situation that continues with their fourth, yet-to-be-released LP, which he has been helping to write.

"Some bands they get to that level of success where there's that initial thought of needing to go and work with everyone in the world who's anyone, but the One Direction camp and the label and management and especially the boys are very clever," he says.

"They've found a formula that works for them they trust. They need someone who understands them and knows them and I've known them from the start almost. I know exactly who they are and especially with *Story Of My Life* working with them so well."

# PROFILE COUNTRY MUSIC ASSOCIATION

## ‘COUNTRY IS GAINING SUPPORT’

The Country Music Association is witnessing a purple patch in the UK: the genre that it represents is increasing its presence in Blighty - suggesting a bright future in years to come

### GENRE

■ BY PAUL WILLIAMS

For some sections of the Nashville music community, persuading them to come to the UK has been a tough sell. Not so, however, recently-installed Country Music Association CEO Sarah Trahern who has found a place for Blighty in her heart since she was a school girl.

Between the ages of five and six she spent a number of months living in London thanks to her father's job as a scholar specialising in the likes of Chaucer, instilling in her a world view not always evident among the industry folk in the Tennessee city where she resides.

As she recalls: "We had a flat over Victoria Station and my father worked at the British Museum and there used to be this room that was the clock room and I remember going in as a little girl and all the clocks would go off and it was, 'Oh great, dad's coming home now.' It was a wonderful city to live in."

Trahern has returned to London numerous times since, but last month made the trip for the first time in her capacity as CEO of the CMA, a role she took up at the beginning of the year. The purpose of the visit was a long weekend of country music activity centred on the Country To Country C2C festival taking place at the O2 venues in London and Dublin and headlined by Brad Paisley and the Zac Brown Band.

Attendance at the events was encouragement enough, but it was the attention the genre got around the weekend from UK media that demonstrated to Trahern and her CMA colleagues travelling with her the genuine hunger there is again on this side of the pond for country.

"Everyone I've talked to has been so impressed with the groundswell of support for the music over here," she tells *Music Week*. "I read two stories in the press. I heard about [C2C] on the BBC and it's wonderful. Certainly it's great to be here and hear our artists played on the radio."

Trahern acknowledges that in the past country superstars like Dolly Parton and Kenny Rogers would make regular trips to the UK, but more recently some contemporary acts have been reluctant to do likewise.

"Brad Paisley has this song Southern Comfort Zone, but he's one of those who steps outside. Some people find that it is more of a challenge to get on an aeroplane and come and play smaller venues," she says.

"It's wonderful when artists will come early in their career. Chris Young is one of our board members and recently was talking about the fact he's been over here a couple of times now.

"He played one of our Songwriters Series events last year and this year the main C2C stage. He's someone when he got the call jumped right on board and said, 'I'd love to come back.'"

Certainly some artists and executives in Nashville look to the example of Taylor Swift who



**ABOVE**  
Hosts with the most: Country stars Brad Paisley and Carrie Underwood both presented and performed at the Country Music Awards late last year in Nashville



**"Everyone I've talked to has been so impressed with the UK's groundswell of support for country"**

SARAH TRAHERN, CMA

has had an international focus from right early on in her career, so can come to the UK now as a recognised superstar.

"Taylor has opened a lot of doors just by showing how quickly you can be successful here with great music," says Trahern who also points to the TV drama *Nashville* that is not only selling country to a new UK audience but attracting visitors to the US's Music City as well.

Still just a few months into the CEO job, Trahern describes her tenure so far as a "whirlwind" as she comes to grips with running a diverse board made up of no less than 75 people. She doesn't seem to be daunted - but instead impressed by the talent in front of her.

"The thing that drives me and makes me excited about it is the brainpower in that group and how engaged they are in growing that business, so my job is to get up every morning and help facilitate their vision which is a great place to be," she says.

One vital property of the association is the annual CMA Awards, which as a live television broadcast on US TV Network ABC allows Trahern

to draw from her 27 years' experience working in television. Most recently before taking up her CMA role she was general manager of GAC (Great American Country), a Knoxville, Tennessee-based digital, cable and satellite TV network owned by Scripps Network Interactive and broadcasting country music programming.

Given her television background, it is hard then to imagine a better person to lead the negotiations to try to get the CMA Awards back on UK TV after a good number of years away. This, she lets on, is one of her personal goals.

"There are a number of good outlets here," she says. "It's just finding the right one that it works with and obviously as a TV professional I understand the challenges of music on television."

She suggests with the CMA Awards and her organisation's other TV properties that what may work for a US audience may have to be adapted internationally to suit different needs.

However, even before Nashville's biggest night finds a new UK TV home, there will be plenty else for British country fans to watch in the coming months. The BBC, which hosted a reception for the visiting CMA delegates and others at New Broadcasting House the day after C2C last month, has now lined-up a country music season for this autumn that will include a BBC Four special fronted by Bob Harris.

It further underlines why Trahern and her colleagues might be making many more trips to the UK in the near future.

22 SINGLES/ALBUMS/COMPILATIONS

Kaiser Chiefs Ajax Scott, Martin Talbot, Selina Webb? top the Official UK Album Chart with *Education, Education, Education & War*



INCLUDES OFFICIAL  
WEEKLY iTunes  
CHARTS FROM AROUND  
THE WORLD

# MusicWeek CHARTS

CHARTS UK SINGLES WEEK 14

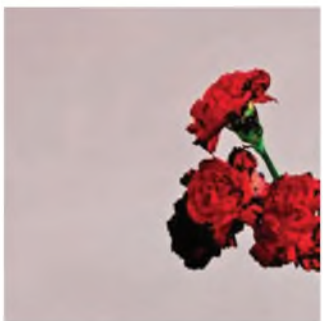


For all charts and credits queries email isabelle.nesmon@intendmedia.co.uk. Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

THE OFFICIAL UK SINGLES CHART

Table with columns: Rank, Weeks on Chart, Artist, Title, Label, Code, Number, Distributor. Includes entries for ALOE BLACC, JOHN LEGEND, DUKE DUMONT FT JAX JONES, ROUTE 94 FT JESS GLYNNE, FAUL & WAD AD VS. PNAU, PHARRELL WILLIAMS, JOHN MARTIN, CLEAN BANDIT FT. JESS GLYNNE, ENRIQUE IGLESIAS FT PITBULL, 5 SECONDS OF SUMMER, KATY PERRY FT JUICY J, PAOLO NUTINI, CHRIS BROWN FT LIL WAYNE, SAM SMITH, AVICII, THE CHAINSMOKERS, IDINA MENZEL, DVBS & BORGEOUS FT TINIE TEMPAH, CHRISTINA PERRI, MARTIN GARRIX & JAY HARDWAY, A GREAT BIG WORLD FT. CHRISTINA AGUILERA, COLDPLAY, PITBULL FT KE\$HA, WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA..., SHAKIRA, TIESTO, HAIM, GORGON CITY FT MNEK, FRANKIE KNUCKLES, ONEREPUBLIC, DAVID GUETTA FT SKYLAR GREY, BEYONCE FT JAY-Z, TOVE LO FT HIPPIE SABOTAGE, FLO RIDA, PALOMA FAITH, ELLIE GOULDING, TREY SONGZ, AVICII.

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# CHARTS UK ALBUMS WEEK 14



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 in Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes.

## THE OFFICIAL UK ARTIST ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	New		<b>KAISER CHIEFS</b> Education Education Education & War <i>Kaiser Chiefs/Caroline EDUCATE02 (Arvato)</i>	39	56	19	<b>ONE DIRECTION</b> Midnight Memories <i>Syco 88883774052 (Arvato) ★2</i>
2	1	2	<b>SAM BAILEY</b> The Power Of Love <i>Syco 88843037822 (Arvato)</i>	40	36	49	<b>RJDIMENTAL</b> Home Asylum <i>2564554475 (Arvato) ★</i>
3	2	3	<b>GEORGE MICHAEL</b> Symphonica <i>FHM 3769937 (Arvato)</i>	41	37	44	<b>DISCLOSURE</b> Settle <i>PIAS/Klarm 3739492 (Arvato) ★</i>
4	New		<b>JOHNNY CASH</b> Out Among The Stars <i>Columbia/Legacy 88843018192 (Arvato)</i>	42	41	25	<b>JOHN NEWMAN</b> Tribute <i>Island D3/43552 (Arvato)</i>
5	5	18	<b>JOHN LEGEND</b> Love In The Hood <i>Columbia 88925439942 (Arvato)</i>	43	New		<b>THE ROBERT CRAY BAND</b> In My Soul <i>Pravogue/Mascot PRD74362 (ACA Arvato)</i>
6	3	2	<b>WILKO JOHNSON &amp; ROGER DALTRY</b> Going Back Home <i>Cheek/UMC CRCD2014 (Arvato)</i>	44	27	38	<b>ONEREPUBLIC</b> Native <i>Interscope 3719804 (Arvato)</i>
7	4	5	<b>PHARRELL WILLIAMS</b> GIRL <i>RCA 88843055072 (Arvato)</i>	45	New		<b>LACUNA COIL</b> Broken Crown Halo <i>Century Media/Universal 9983632 (Arvato)</i>
8	New		<b>CHRISTINA PERRI</b> Head Or Heart <i>Atlantic 7567867374 (Arvato)</i>	46	28	2	<b>EVERLY BROTHERS</b> The Very Best Of <i>Rhino 2564632195 (Arvato)</i>
9	7	4	<b>ELBOW</b> The Take Off And Landing Of Everything <i>Fiction 3754767 (Arvato)</i>	47	51	58	<b>PASSENGER</b> All The Little Lights <i>Nonesuch 3709557 (Essential/Propri)</i>
10	6	4	<b>PALOMA FAITH</b> A Perfect Contradiction <i>RCA 88943006112 (Arvato)</i>	48	31	942	<b>ABBA</b> Gold - Greatest Hits <i>Poljador 2752759 (Arvato) ★14</i>
11	13	30	<b>LONDON GRAMMAR</b> If You Wait <i>Metal &amp; Dust/MACART1 (Sony DADC UK) ★</i>	49	19	3	<b>KIAN EGAN</b> Home <i>Rhino 2564632267 (Arvato)</i>
12	New		<b>STEEL PANTHER</b> All You Can Eat <i>Open E OPNE001 CD (Kobalt/Propri)</i>	50	45	3	<b>THE WAR ON DRUGS</b> Lost In The Dream <i>Secretly Canadian SC310CD (PIAS Arvato)</i>
13	8	3	<b>MYLIE MINOGUE</b> Kiss Me Once <i>Parlophone 2564632807 (Arvato)</i>	51	New		<b>RUNRIG</b> Party On The Moor - 40th Anniversary <i>Ridge RR0000073 (Active Arvato)</i>
14	14	2	<b>SHAKIRA</b> Shakira <i>RCA 88843041662 (Arvato)</i>	52	55	292	<b>FLEETWOOD MAC</b> Rumours <i>Rhino 812279578 (Arvato) ★11</i>
15	10	19	<b>GARY BARLOW</b> Since I Saw You Last <i>Poljador 3757644 (Arvato) ★2</i>	53	33	69	<b>BRUNO MARS</b> Unorthodox Jukebox <i>Atlantic 755785285 (Arvato) ★2</i>
16	11	78	<b>ELLIE GOULDING</b> Halcyon <i>Poljador 3714241 (Arvato) ★3</i>	54	32	3	<b>BELINDA CARLISLE</b> The Collection <i>CMG TM/DMG/VSS (Sony DADC UK)</i>
17	21	30	<b>ARCTIC MONKEYS</b> AM <i>Domino WIGCD317 (PIAS Arvato) ★2</i>	55	48	112	<b>EMELI SANDE</b> Our Version Of Events <i>Virgin CDV93094 (Arvato) ★7</i>
18	23	27	<b>HAIM</b> Days Are Gone <i>Poljador 3750814 (Arvato)</i>	56	60	20	<b>JAKE BUGG</b> Shangri La <i>EMI 3750555 (Arvato)</i>
19	20	57	<b>BASTILLE</b> Bad Blood <i>Virgin CDV3097 (Arvato) ★2</i>	57	15	2	<b>MY CHEMICAL ROMANCE</b> May Death Never Stop You - Greatest Hits <i>Reprise 9362494048 (Arvato)</i>
20	16	17	<b>BEYONCE</b> Beyonce <i>Columbia 88843032512 (Arvato) ★</i>	58	46	3	<b>THE PRETTY RECKLESS</b> Going To Hell <i>Cookin' J Vinyl COOK/DS99 (Essential/Propri)</i>
21	New		<b>BAND OF SKULLS</b> Himalayan <i>Electric Blues EBRCDD10 (PIAS Arvato)</i>	59	69	22	<b>EMINEM</b> The Marshall Mathers LP 2 <i>Interscope 3758811 (Arvato) ★</i>
22	22	29	<b>AVICII</b> True <i>Ptsjiva/PRMD 3749460 (Arvato)</i>	60	29	20	<b>ROBBIE WILLIAMS</b> Swings Both Ways <i>Island 3755148 (Arvato) ★2</i>
23	9	4	<b>DR HOOK</b> Timeless <i>UMTV 5347683 (Arvato)</i>	61	Re-entry		<b>WILL.I.AM</b> #Willpower <i>Interscope 2793522 (Arvato)</i>
24	30	3	<b>ENRIQUE IGLESIAS</b> Sex And Love <i>Republic/Island 3776130 (Arvato)</i>	62	26	2	<b>FOSTER THE PEOPLE</b> Supermodel <i>Columbia 8888377592 (Arvato)</i>
25	12	38	<b>ELTON JOHN</b> Goodbye Yellow Brick Road <i>Mercury 3738589 (Arvato) ★</i>	63	71	19	<b>EAGLES</b> Selected Works 1972-1999 <i>Rhino 8122796239 (Arvato)</i>
26	18	3	<b>NICHOLAS MCDONALD</b> In The Arms Of An Angel <i>RCA 88943037252 (Arvato)</i>	64	Re-entry		<b>KINGS OF LEON</b> Mechanical Bull <i>RCA/Hand Me Down 88883768222 (Arvato)</i>
27	34	53	<b>IMAGINE DRAGONS</b> Night Visions <i>Interscope 3722421 (Arvato)</i>	65	57	3	<b>SKRILLEX</b> Recess <i>Asylum 2552852381 (Arvato)</i>
28	42	24	<b>KATY PERRY</b> Prism <i>Virgin 3753232 (Arvato) ★</i>	66	62	22	<b>TINIE TEMPAH</b> Demonstration <i>Parlophone 2554540435 (Arvato)</i>
29	17	51	<b>MICHAEL BUBLE</b> To Be Loved <i>Reprise 9362494499 (Arvato) ★2</i>	67	New		<b>MANCHESTER ORCHESTRA</b> Cope <i>Loma Vista 3774188 (Arvato)</i>
30	53	17	<b>GREGORY PORTER</b> Liquid Spirit <i>Blue Note 3714053 (Arvato)</i>	68	Re-entry		<b>BOMBAY BICYCLE CLUB</b> So Long See You Tomorrow <i>Island 3751915 (Arvato)</i>
31	24	24	<b>JAMES BLUNT</b> Moon Landing <i>Akhar tic/Custard 2554641931 (Arvato)</i>	69	67	71	<b>OLLY MURS</b> Right Place Right Time <i>Epic/Syco 88725416352 (Arvato) ★4</i>
32	54	11	<b>SOPHIE ELLIS-BEXTOR</b> Wanderlust <i>EBGB'S EBGBCDD02 (Essential/Propri)</i>	70	64	338	<b>FLEETWOOD MAC</b> The Very Best Of <i>WSM 8122795352 (Arvato) ★5</i>
33	40	31	<b>THE 1975</b> The 1975 <i>Ditty Hit/Poljador CDH0040 (Arvato)</i>	71	66	151	<b>KATE BUSH</b> The Whole Story <i>Puretone 70LPS/822 (Arvato) ★4</i>
34	47	3	<b>ENGELBERT HUMPERDINCK</b> Engelbert Calling <i>Car-streud CDNE44 (Now Arvato)</i>	72	Re-entry		<b>GEORGE MICHAEL</b> Twenty Five <i>Aegean 88697009002 (Arvato) ★2</i>
35	52	23	<b>LORDE</b> Pure Heroine <i>Virgin 3751900 (Arvato)</i>	73	58	28	<b>JASON DERULO</b> Tattoos <i>Warner Brothers 9362494189 (Arvato)</i>
36	25	18	<b>BOYZONE</b> BZ 20 <i>Rhino 2554637293 (Arvato)</i>	74	59	21	<b>CELINE DION</b> Loved Me Back To Life <i>Columbia 8859717152 (Arvato) ★</i>
37	43	8	<b>KATY B</b> Little Red <i>Rime/Columbia 8888143952 (Arvato)</i>	75	Re-entry		<b>BECK</b> Morning Phase <i>EMI 3764975 (Arvato)</i>
38	44	65	<b>MOTION PICTURE CAST RECORDING</b> Les Miserables <i>Poljador 3724585 (Arvato) ★</i>				

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

**BPI**  
 The British Recorded Music Industry

HIGHEST NEW ENTRY

HIGHEST CLIMBER

SALES INCREASE

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

### COMPILATION CHART TOP 20

THIS WK	LAST WK	ALBUM / LABEL (DISTRIBUTION)
1	5	<b>FROZEN OST</b> / Walt Disney/UMC (Arvato)
2	1	<b>YOUR SONGS 2014</b> / UMTV/WMTV (Arvato)
3	NEW	<b>ANTHEMS - 90S 2</b> / MoS (Sony DADC UK)
4	2	<b>NOW THAT'S WHAT I CALL FEEL...</b> / Sony Music CG/Virgin EMI (Arvato)
5	6	<b>EAT SLEEP RAVE REPEAT</b> / MoS (Sony DADC UK)
6	8	<b>JOEY ESSEX PTS ESSEX ANTHEMS</b> / WMTV (Arvato)
7	4	<b>DERMOT O'LEARY - SATURDAY...14</b> / Sony Music CG/UMTV/WMTV (Arvato)
8	NEW	<b>THE GREATEST VOICES</b> / Sony Music CG (Arvato)
9	3	<b>I'M EVERY WOMAN</b> / Rhino/Sony Music CG (Arvato)
10	7	<b>MELLOW MAGIC</b> / Sony (Arvato)
11	9	<b>NOW THAT'S WHAT I CALL RUNNING 2014</b> / Sony Music CG/Virgin EMI (Arvato)
12	10	<b>LAST NIGHT A DJ SAVED MY LIFE</b> / MoS (Sony DADC UK)
13	14	<b>NOW THAT'S WHAT I CALL MUSIC 86</b> / Sony Music CG/Virgin EMI (Arvato)
14	11	<b>THE TREVOR NELSON COLLECTION 2</b> / Sony Music CG (Arvato)
15	NEW	<b>RONNIE JAMES DIO - THIS IS YOUR LIFE</b> / Rhino (Arvato)
16	15	<b>SIMON MAYO'S DRIVETIME</b> / UMTV (Arvato)
17	18	<b>BRIT AWARDS 2014</b> / UMTV (Arvato)
18	20	<b>CLUBBING 2014</b> / Sony Music CG (Arvato)
19	RE	<b>NOW THAT'S WHAT I CALL CLUB HITS</b> / Sony Music CG/Virgin EMI (Arvato)
20	17	<b>PURE GROOVES</b> / UMTV/WMTV (Arvato)



# CHARTS UK AIRPLAY WEEK 14

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

**CHARTS KEY**

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER
- AUDIENCE INCREASE
- AUDIENCE INCREASE +50%

**RADIO MONITOR**  
www.radiomonitor.com

## UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	6	<b>PHARRELL WILLIAMS</b> Happy <i>RCA</i>	SME	5182	-2%	232	68.8	-1%
2	3	8	<b>CLEAN BANDIT FT. JESS GLYNNE</b> Rather Be <i>Atlantic</i>	WMG	4867	+5%	211	57.0	+6%
3	4	11	<b>KATY PERRY FT JUICY J</b> Dark Horse <i>Virgin</i>	WMG	3040	-1%	143	54.2	+7%
4	2	3	<b>DUKE DUMONT FT JAX JONES</b> I Got U <i>Bloose Bcys Club/Virgin EMI</i>	UMG	2888	+7%	154	53.9	-2%
5	5	4	<b>ROUTE 94 FT JESS GLYNNE</b> My Love <i>Rinse</i>	UMG	2591	-1%	148	48.4	-1%
6	6	14	<b>SAM SMITH</b> Money On My Mind <i>Capitol</i>	UMG	3552	-2%	162	46.8	-1%
7	11	1	<b>ALOE BLACC</b> The Man <i>Interscope</i>	UMG	2610	+19%	172	43.5	+13%
8	7	41	<b>ZEDD FT HAYLEY WILLIAMS</b> Stay The Night <i>Interscope</i>	UMG	2952	-4%	153	38.9	-4%
9	8	23	<b>PITBULL FT KESHA</b> Timber <i>JMR 305/Polo Grounds</i>	SME	2633	-4%	157	38.3	-2%
10	10	27	<b>HAIM</b> If I Could Change Your Mind <i>Polydor</i>	UMG	1057	+30%	163	37.5	-3%
11	28		<b>KIESZA</b> Hideaway <i>Virgin</i>	UMG	1399	+38%	74	34.9	+54%
12	9	12	<b>PAOLO NUTINI</b> Scream (Funk My Life Up) <i>Atlantic</i>	WMG	1220	+21%	109	34.7	-11%
13	23		<b>SIGMA</b> Nobody To Love <i>3 Beat/AATW</i>	IND.	1178	+52%	116	34.3	+45%
14	22		<b>GARY BARLOW</b> Since I Saw You Last <i>Polydor</i>	UMG	1018	+107%	105	34.0	+40%
15	NEW	53	<b>SARA BAREILLES</b> Brave <i>Epic</i>	SME	967	+50%	63	33.8	+129%
16	13	59	<b>KATY PERRY</b> Roar <i>Virgin</i>	UMG	2340	+5%	181	30.4	0%
17	44	22	<b>COLDPLAY</b> Magic <i>Parlophone</i>	WMG	1467	+13%	176	30.1	+70%
18	14	30	<b>ONEREPUBLIC</b> Counting Stars <i>Interscope</i>	UMG	2369	+0%	179	29.9	-1%
19	21	7	<b>JOHN MARTIN</b> Anywhere For You <i>Island</i>	UMG	1609	+44%	139	27.9	+11%
20	20	2	<b>JOHN LEGEND</b> All Of Me <i>Columbia</i>	SME	3386	+13%	213	27.8	+10%
21	32		<b>DJ CASSIDY FT ROBIN THICKE &amp; JESSIE J</b> Calling All Hearts <i>Columbia</i>	SME	1900	+48%	144	27.6	+24%
22	26	15	<b>AVICII</b> Addicted To You <i>Positiva/PRMD</i>	UMG	1273	+11%	146	25.8	+10%
23	35	45	<b>KAISER CHIEFS</b> Coming Home <i>Caroline</i>	UMG	563	-1%	74	25.4	+19%
24	18	66	<b>THE PIERCES</b> Believe In Me <i>Polydor</i>	UMG	1125	-1%	117	25.3	-3%
25	NEW		<b>CHRISSIE HYNDE</b> Dark Sunglasses <i>Will Travel</i>	UMG	131	+908%	47	24.8	+488%
26	29		<b>CALVIN HARRIS</b> Summer <i>Columbia</i>	SME	1153	+4%	69	24.4	+8%
27	NEW		<b>SOPHIE ELLIS-BEXTOR</b> Runaway Daydreamer <i>EBG8's</i>	IND.	595	+4%	79	23.7	+302%
28	50	10	<b>5 SECONDS OF SUMMER</b> She Looks So Perfect <i>Capitol</i>	UMG	1479	+32%	130	23.3	+42%
29	27	24	<b>WILL.I.AM FT MILEY CYRUS...Feelin' Myself</b> <i>Interscope</i>	UMG	1003	+5%	120	23.1	-1%
30	30		<b>THE VAMPS</b> Last Night <i>EMI</i>	UMG	1296	+8%	85	22.8	+1%
31	RE	32	<b>BEYONCE FT JAY-Z</b> Drunk In Love <i>Columbia</i>	SME	716	+12%	121	22.1	+39%
32	19		<b>ONEREPUBLIC &amp; ALESSO</b> If I Lose Myself <i>Interscope</i>	UMG	2544	-6%	156	21.9	-14%
33	38	5	<b>FAUL &amp; WAD AD VS. PNAU</b> Changes <i>Relentless</i>	SME	961	+47%	129	21.7	+8%
34	40	20	<b>MARTIN GARRIX &amp; JAY HARDWAY</b> Wizard <i>Positiva</i>	UMG	532	+6%	123	21.6	+12%
35	34		<b>ELYAR FOX</b> A Billion Girls <i>RCA</i>	SME	1378	+11%	78	21.5	-1%
36	31	21	<b>A GREAT BIG WORLD FT. CHRISTINA AGUILERA</b> Say Something <i>RCA</i>	SME	2243	-11%	176	21.3	-5%
37	16	9	<b>ENRIQUE IGLESIAS FT PITBULL</b> I'm A Freak <i>Republic/Island</i>	UMG	1821	-12%	145	21.1	-26%
38	12	19	<b>CHRISTINA PERRI</b> Human <i>Atlantic</i>	WMG	1852	-2%	158	20.6	-43%
39	39	48	<b>GARY BARLOW</b> Let Me Go <i>Polydor</i>	UMG	2133	+8%	205	20.6	+5%
40	RE	61	<b>AVICII</b> Wake Me Up <i>Positiva/PRMD</i>	UMG	1532	+5%	140	19.8	+25%
41	37	38	<b>AVICII</b> Hey Brother <i>Positiva/PRMD</i>	UMG	2138	-8%	170	19.6	-8%
42	NEW		<b>MATT CARDLE</b> Hit My Heart <i>Matt Cardle</i>	IND.	616	+22%	51	19.4	+91%
43	36	28	<b>GORGON CITY FT MNEK</b> Ready For Your Love <i>Virgin</i>	UMG	1025	-4%	133	18.2	-14%
44	41		<b>BASTILLE</b> Of The Night <i>Virgin</i>	UMG	1144	-3%	92	18.1	-3%
45	42		<b>GREGORY PORTER</b> Hey Laura <i>Blue Note</i>	UMG	103	+17%	37	17.7	-1%
46	NEW		<b>SHIFT K3Y</b> Touch <i>Columbia</i>	SME	611	+83%	46	17.6	+55%
47	NEW		<b>KINGS OF LEON</b> Temple <i>RCA</i>	SME	227	+13%	28	17.2	+39%
48	24		<b>JOSH RECORD</b> For Your Love <i>Virgin</i>	UMG	450	+25%	71	17.0	-28%
49	RE	46	<b>JASON DERULO</b> Trumpets <i>Warner Brothers</i>	WMG	911	-5%	136	15.8	+12%
50	NEW		<b>JOHN NEWMAN</b> Out Of My Head <i>Island</i>	UMG	483	+87%	67	15.7	+54%

Music Week's UK and 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	<b>DUKE DUMONT FT JAX JONES</b> I Got U / <i>Bloose Bcys Club/Virgin EMI</i>	UMG	854	+8%	19
2	1	<b>DVBBS &amp; BORGEUS FT TINIE TEMPAH</b> Tsunami (Jump) / <i>MoS</i>	SME	782	-11%	21
3	3	<b>CLEAN BANDIT FT. JESS GLYNNE</b> Rather Be / <i>Atlantic</i>	WMG	713	-9%	19
4	4	<b>ROUTE 94 FT JESS GLYNNE</b> My Love / <i>Rinse</i>	UMG	709	-6%	18
5	5	<b>KATY PERRY FT JUICY J</b> Dark Horse / <i>Virgin</i>	UMG	692	-6%	16
6	7	<b>PHARRELL WILLIAMS</b> Happy / <i>RCA</i>	SME	674	-7%	21
7	43	<b>SIGMA</b> Nobody To Love / <i>3 Beat/AATW</i>	IND.	618	+154%	16
8	9	<b>AVICII</b> Addicted To You / <i>Positiva/PRMD</i>	UMG	607	+4%	16
9	6	<b>SAM SMITH</b> Money On My Mind / <i>Capitol</i>	UMG	593	-19%	20
10	15	<b>5 SECONDS OF SUMMER</b> She Looks So Perfect / <i>Capitol</i>	UMG	592	+8%	15
11	18	<b>ALOE BLACC</b> The Man / <i>Interscope</i>	UMG	572	+13%	18
12	20	<b>KIESZA</b> Hideaway / <i>Virgin</i>	UMG	548	+26%	16
13	17	<b>ENRIQUE IGLESIAS FT PITBULL</b> I'm A Freak / <i>Republic/Island</i>	UMG	543	+2%	17
14	24	<b>FAUL &amp; WAD AD VS. PNAU</b> Changes / <i>Relentless</i>	SME	532	+39%	17
15	13	<b>FLO RIDA</b> How I Feel / <i>Atlantic</i>	WMG	496	-13%	22
16	23	<b>MARTIN GARRIX &amp; JAY HARDWAY</b> Wizard / <i>Positiva</i>	UMG	491	+27%	17
17	10	<b>PITBULL FT KESHA</b> Timber / <i>JMR 305/Polo Grounds</i>	SME	477	-18%	18
18	8	<b>TIËSTO</b> Red Lights / <i>Virgin</i>	UMG	477	-19%	17
19	11	<b>DAVID GUETTA FT SKYLAR GREY</b> Shot Me Down / <i>Parlophone</i>	WMG	474	-18%	17
20	19	<b>GORGON CITY FT MNEK</b> Ready For Your Love / <i>Virgin</i>	UMG	450	+3%	21
21	14	<b>WILL.I.AM FT MILEY CYRUS...</b> Feelin' Myself / <i>Interscope</i>	UMG	440	-20%	18
22	25	<b>JOHN LEGEND</b> All Of Me / <i>Columbia</i>	SME	428	+13%	18
23	12	<b>ZEDD FT HAYLEY WILLIAMS</b> Stay The Night / <i>Interscope</i>	UMG	428	-26%	20
24	NEW	<b>RITA ORA</b> I Will Never Let You Down / <i>Columbia</i>	SME	394	-	14
25	16	<b>LITTLE MIX</b> Word Up! / <i>Syco</i>	SME	381	-28%	14
26	21	<b>BEYONCE FT JAY-Z</b> Drunk In Love / <i>Columbia</i>	SME	369	-12%	20
27	30	<b>THE CHAINSMOKERS</b> #Selfie / <i>Dim Mak/ID</i>	UMG	369	+7%	11
28	29	<b>IGGY AZALEA FEAT. CHARLI XCX</b> Fancy / <i>EMI</i>	UMG	361	+3%	15
29	28	<b>THE VAMPS</b> Last Night / <i>EMI</i>	UMG	353	-	13
30	32	<b>DJ CASSIDY FT ROBIN THICKE &amp; JESSIE J</b> Calling All Hearts / <i>Columbia</i>	SME	339	+1%	15
31	46	<b>JOHN MARTIN</b> Anywhere For You / <i>Island</i>	UMG	337	+69%	16
32	26	<b>JASON DERULO</b> Stupid Love / <i>Warner Brothers</i>	WMG	322	-12%	18
33	37	<b>THE SATURDAYS</b> Not Giving Up / <i>Polydor</i>	UMG	318	+6%	15
34	27	<b>A GREAT BIG WORLD FT. CHRISTINA AGUILERA</b> Say Something / <i>RCA</i>	SME	311	-12%	14
35	NEW	<b>LADY GAGA</b> G.U.Y. / <i>Interscope</i>	UMG	310	+165%	14
36	42	<b>TUJAMO &amp; PLASTIK FUNK VS SNEAKBO</b> Dr. Who / <i>3 Beat/AATW</i>	IND.	289	+13%	17
37	33	<b>SHAKIRA FT RIHANNA</b> Can't Remember To Forget You / <i>RCA</i>	SME	262	-20%	18
38	35	<b>NEON JUNGLE</b> Welcome To The Jungle / <i>RCA</i>	SME	250	-19%	13
39	31	<b>KATY B</b> Crying For No Reason / <i>Rinse/Columbia</i>	SME	244	-28%	18
40	41	<b>BEYONCE</b> Partition / <i>Columbia</i>	SME	243	-10%	13
41	22	<b>EXAMPLE</b> Kids Again / <i>Epic</i>	SME	228	-46%	17
42	39	<b>LILY ALLEN</b> Air Balloon / <i>Parlophone</i>	WMG	225	-21%	14
43	38	<b>ONEREPUBLIC &amp; ALESSO</b> If I Lose Myself / <i>Interscope</i>	UMG	216	-27%	17
44	45	<b>EMINEM FT RIHANNA</b> The Monster / <i>Interscope</i>	UMG	203	-10%	18
45	NEW	<b>CHRIS BROWN FEAT. LIL WAYNE &amp; FRENCH MONTANA</b> Loyal / <i>RCA</i>	SME	199	-	11
46	44	<b>JASON DERULO</b> Trumpets / <i>Warner Brothers</i>	WMG	199	-12%	16
47	47	<b>TREY SONGZ</b> Na Na / <i>Atlantic</i>	WMG	192	+3%	12
48	36	<b>JUSTIN BIEBER FT CHANCE</b> Confident / <i>Def Jam</i>	UMG	183	-39%	15
49	NEW	<b>ELYAR FOX</b> A Billion Girls / <i>RCA</i>	SME	180	+18%	8
50	RE	<b>DJ FRESH VS JAY FAY FT MS DYNAMITE</b> Dibby Dibby Sound / <i>MoS</i>	IND.	175	+1%	16

## UK AIRPLAY ANALYSIS

■ BY ALAN JONES

Continuing its voyage into uncharted territory, **Pharrell Williams'** Happy notches an unprecedented 15th week atop the UK radio airplay chart without breaking a sweat.

Although its plays are down marginally - from 5,294 to 5,182, a 12 week low - its audience of 68.8m is down less than a million (1.42%) and was 20.77% more than old foe **Rather Be**, the **Clean Bandit/Jess Glynne** track which served as its runner-up for eight straight weeks before falling to number three last week but now rebounds to number two again.

Happy's loss was minimal partly because **Radio Two** aired it six times last week, compared to just once in the previous frame and

provided a top share of 9.43% of its audience, compared to just 2.42% the week before. Happy is already almost certain to become the number one radio airplay hit of 2014 - it has thus far racked up 76,510 plays in 2014, 52.02% more than runner-up **Rather Be**. **Rather Be** is also number two in the year-to-date list as ranked by audience but Happy's year-to-date listenership of 1.142m is 57.53% higher than **Rather Be's**.

The only new arrival in the Top 10 this week is **Aloe Blacc's** new smash, **The Man**. While debuting at number one on sales, the track jumps 11-7 on the radio airplay chart, with a 19.19% increase in plays to 2,610 driving a 13.13% increase in audience to 43.52m.

It is one of the most popular songs on Radio One, where it was aired 23 times last week - a tally surpassed by only eight other songs - and the station provided a top 35.79% share of its audience. In terms of plays, its top supporters were the 10 Capital Network franchises, each of which aired it between 48 and 46 times, providing a joint 23.56% audience share.

Blacc's (pictured) only previous solo hit, **I Need A Dollar**, spent six weeks at number two on the airplay chart before enjoying a solitary week at number one in 2011, though his uncredited vocal on **Avicii's** **Wake Me Up!** last year helped that track to spend seven weeks atop the radio airplay chart spanning July-September. It completed a 38 week run on the Top 50 last week, but now



rebounds 53-40. Falling 2-4 on the radio airplay chart, **Duke Dumont's** second sales chart number one **I Got U** (feat. **Jaxx Jones**) jumps 2-1 on the TV airplay chart, with its promotional videoclip increasing from 794 to 854 plays. Its top tallies: 83 plays at **Smash Hits TV**, and 65 apiece at **Capital TV**, **MTV**

**Hits and Now Music TV**.

Meanwhile, the greatest gainer is **Sigma's** **Nobody To Love**. Vaulting 43-7, its promotional videoclip enjoyed a 154% increase in support last week, with a total of 618 airings, including top tallies of 71 at **Capital TV**, 68 at **Clubland TV** and 65 at **Smash Hits TV**.



# CHARTS EU AIRPLAY WEEK 14 (Mon 31 Mar - Sun 06 Apr 2014)



## EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Pharrell Williams Happy	RCA	SME 20,617	-4%	1,146	698.39m	-8%
2	2	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 17,528	+8%	846	601.59m	+5%
3	4	Avicii Addicted To You	Virgin EMI	UMG 11,994	+7%	693	536.62m	+8%
4	3	Imagine Dragons Demons	Polydor	UMG 7,471	-5%	505	508.53m	-1%
5	5	Klingande Jubel	Klingande	Ind. 9,230	-3%	556	480.25m	-2%
6	6	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 9,845	+13%	615	468.03m	+1%
7	7	Milky Chance Stolen Dance	Pias	Ind. 6,887	-1%	467	432.98m	-1%
8	9	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 12,716	+0%	635	425.47m	+1%
9	8	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 10,373	-3%	667	396.03m	-9%
10	11	Mr. Probz Waves	Sony Music	SME 8,539	+12%	497	390.58m	+8%
11	10	Avicii Hey Brother	Virgin EMI	UMG 9,480	-8%	808	364.97m	-10%
12	12	Pitbull feat. Ke\$ha Timber	Sony Music	SME 10,382	-6%	694	353.29m	+2%
13	15	Coldplay Magic	Parlophone	WMG 7,833	+13%	742	322.82m	+14%
14	14	Cris Cab Liar Liar	Island Def Jam	UMG 7,242	+5%	458	321.77m	+3%
15	13	OneRepublic Counting Stars	Polydor	UMG 8,556	0%	784	302.08m	-7%
16	18	Lorde Team	Virgin EMI	UMG 6,381	+8%	486	282.37m	+12%
17	19	Nico & Vinz Am I Wrong	Parlophone Music	WMG 4,596	+7%	318	278.19m	+11%
18	16	James Blunt Heart To Heart	Atlantic	WMG 4,126	-6%	427	266.67m	+2%
19	21	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 7,138	+0%	495	251.47m	+4%
20	17	One Direction Story Of My Life	Sony Music	SME 4,186	-8%	545	245.50m	-3%
21	22	George Ezra Budapest	Columbia	SME 3,368	+14%	280	232.85m	+4%
22	20	Sam Smith Money On My Mind	Capitol Records	UMG 8,779	-1%	600	232.30m	-5%
23	23	Ed Sheeran I See Fire	Universal Music	UMG 4,202	+12%	332	221.63m	+1%
24	28	Bastille Of The Night	Bastille Music	Ind. 4,682	-5%	428	210.77m	+8%
25	24	Lorde Royals	Virgin Records	UMG 5,177	-4%	674	210.44m	-2%
26	25	Avicii Wake Me Up	PRMD/Positiva	UMG 5,149	+2%	714	205.25m	-2%
27	31	American Authors Best Day Of My Life	Virgin EMI	UMG 4,767	+7%	451	195.76m	+17%
28	26	Passenger Let Her Go	Embassy Of Music	SME 4,548	-5%	767	194.46m	-6%
29	29	James Blunt Bonfire Heart	Atlantic	WMG 3,495	-4%	486	187.77m	+2%
30	27	Sunrise Avenue Lifesaver	Universal Mus..	UMG 1,678	-8%	187	185.00m	-8%
31	57	Vance Joy Riptide	Atlantic	WMG 3,529	+21%	374	181.18m	+51%
32	30	Bastille Things We Lost In Th..	Virgin Records	UMG 2,494	+4%	292	179.74m	0%
33	34	Revolverheld Ich Lass Für Dich Da..	Columbia	SME 1,392	+6%	108	175.00m	+9%
34	41	Milow We Must Be Crazy	Homerun	UMG 1,931	+23%	165	173.30m	+21%
35	33	Ellie Goulding Burn	Polydor	UMG 4,978	0%	625	162.24m	0%
36	32	Olly Murs Dear Darlin'	Epic	SME 3,367	-6%	456	158.31m	-5%
37	35	Capital Cities Safe And Sound	Capitol Records	UMG 2,581	+0%	467	155.16m	-3%
38	40	Katy Perry Roar	Virgin EMI	UMG 4,957	-5%	675	153.10m	+1%
39	39	A Great Big World fe.. Say Something	Epic	SME 5,823	-2%	490	152.49m	+0%
40	37	Eminem feat. Rihanna The Monster	Universal Music	UMG 4,990	-7%	464	145.94m	-5%
41	60	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 6,309	+16%	455	142.95m	+22%
42	59	Calvin Harris Summer	Columbia	SME 5,028	+27%	360	141.27m	+20%
43	43	John Legend All Of Me	Columbia	SME 6,833	+14%	570	140.94m	+4%
44	36	Family Of The Year Hero	Universal	UMG 1,505	+3%	244	140.76m	-9%
45	38	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 3,705	-3%	561	140.59m	-8%
46	42	Pink Just Give Me A Reason	RCA	SME 2,762	+3%	591	136.24m	-1%
47	58	Aloe Blacc The Man	Interscope	UMG 6,218	+17%	530	131.55m	+10%
48	64	David Guetta feat. S.. Shot Me Down	Parlophone	WMG 4,572	0%	431	131.49m	+22%
49	45	Gary Barlow Let Me Go	Polydor	UMG 3,282	-2%	351	129.92m	-2%
50	66	Route 94 feat. Jess .. My Love	Virgin EMI	UMG 5,170	+11%	421	129.82m	+23%



Pharrell



Clean Bandit



Avicii

Faul



Klingande



Imagine Dragons

# CHARTS STREAMING – OFFICIAL WEEK 14



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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	CLEAN BANDIT FT JESS GLYNNE Rather Be Atlantic
2	3	JOHN LEGEND All Of Me Columbia
3	2	PHARRELL WILLIAMS Happy Columbia
4	4	KATY PERRY FT JUICY J Dark Horse Virgin
5	5	ROUTE 94 FT JESS GLYNNE My Love Rmsc Recordings
6	8	DUKE DUMONT FT JAX JONES I Got U Blase Bcys Club
7	6	SAM SMITH Money On My Mind Capital
8	7	PITBULL FT KESHA Timber Mr 305/Polo Grounds
9	11	CHAINSMOKERS Selfie Dim Mak
10	10	COLDPLAY Magic Parlophone
11	9	BASTILLE Pompeii Virgin
12	12	BEYONCE FT JAY-Z Drunk In Love Columbia
13	13	A GREAT BIG WORLD/AGUILERA Say Something RCA
14	14	WILL I AM/CYRUS/KHALIFA Feelin' Myself Interscope
15	16	IMAGINE DRAGONS Demons Interscope
16	15	ONEREPUBLIC Counting Stars Interscope
17	54	FAUL & WAD AD VS PNAU Changes Relentless
18	17	VANCE JOY Riptide Infectious Music
19	20	GORGON CITY FT MNEK Ready For Your Love Virgin
20	19	ARCTIC MONKEYS Do I Wanna Know Domino Recordings
21	18	ZEDD FT HAYLEY WILLIAMS Stay The Night Interscope
22	22	AVICII Addicted To You Postiva/PRMD
23	47	5 SECONDS OF SUMMER She Looks So Perfect Capital
24	23	IDINA MENZEL Let It Go Walt Disney
25	21	AVICII Hey Brother Postiva/PRMD
26	NEW	ALOE BLACC The Man Interscope
27	26	LORDE Royals Virgin
28	24	AVICII Wake Me Up Postiva/PRMD
29	28	IMAGINE DRAGONS Radioactive Interscope
30	25	TIESTO Red Lights Virgin
31	72	CHRIS BROWN FT LIL WAYNE Loyal RCA
32	30	PASSENGER Let Her Go Netwerk
33	31	EMINEM FT RIHANNA The Monster Interscope
34	33	SHAKIRA FT RIHANNA Can't Remember To Forget You RCA
35	27	JASON DERULO Trumpets Warner Bros
36	35	ENRIQUE IGLESIAS FT PITBULL I'm A Freak Republic Records
37	32	ELLIE GOULDING Burn Polydor
38	39	KID INK FT CHRIS BROWN Show Me 88 Classic/Alumni/RCA
39	29	DAVID GUETTA FT SKYLAR GREY Shot Me Down Parlophone
40	34	DRAKE FT MAJID JORDAN Hold On We're Going Home Cash Money/Republic Records
41	40	BASTILLE Of The Night Virgin
42	37	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky Columbia
43	38	KATY PERRY Roar Virgin
44	95	KIESZA Hideaway Lokal Legend
45	45	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness Polydor
46	51	HAIM If I Could Change Your Mind Polydor
47	42	JASON DERULO FT 2 CHAINZ Talk Dirty Warner Bros
48	44	ROBIN THICKE/TI/PHARRELL Blurred Lines Interscope
49	36	AMERICAN AUTHORS Best Day Of My Life EMI
50	50	1975 Chocolate Dirty Hit
51	53	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us Macklemore
52	46	JOHN NEWMAN Love Me Again Island
53	NEW	MARTIN GARRIX & JAY HARDWAY Wizard Postiva/Virgin
54	48	ARCTIC MONKEYS R U Mine Domino Recordings
55	56	LORDE Team Virgin
56	43	FOXES Let Go For Tonight Sign Of The Times
57	49	BEYONCE XO Columbia
58	52	FLO RIDA How I Feel Atlantic
59	66	NEIGHBOURHOOD Sweater Weather Columbia
60	67	AVICII You Make Me Postiva/PRMD
61	41	KATY B Crying For No Reason Rmsc Recordings
62	57	ED SHEERAN I See Fire Decca
63	63	NAUGHTY BOY FT SAM SMITH La La La Virgin
64	78	IDINA MENZEL & KRISTEN BELL For The First Time In Forever Walt Disney
65	82	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman Walt Disney
66	55	IMAGINE DRAGONS On Top Of The World Interscope
67	73	CHRISTINA PERRI Human Atlantic
68	62	AWOLNATION Sail Red Bull
69	59	MARTIN GARRIX Animals Postiva/Virgin
70	61	ARCTIC MONKEYS Why'd You Only Call Me When You're High Domino Recordings
71	58	ELLIE GOULDING How Long Will I Love You Polydor
72	69	CALVIN HARRIS/ALESSO/HURTS Under Control Columbia
73	71	LUMINEERS Ho Hey Decca
74	60	RUDIMENTAL FT ELLA EYRE Waiting All Night Asylum
75	70	LITTLE MIX Word Up Syc Music



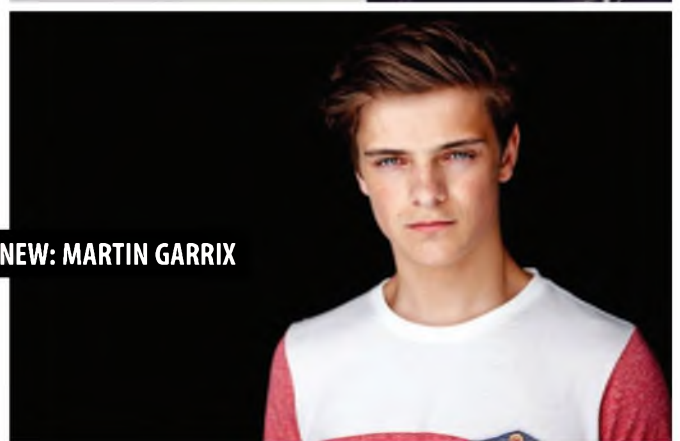
CLIMBER: CHAINSMOKERS



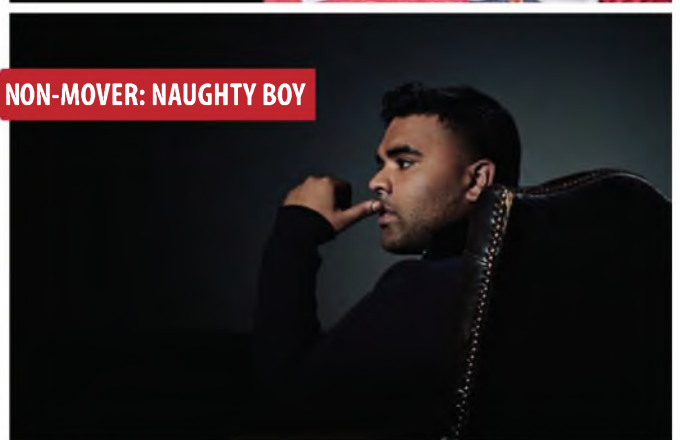
NEW: ALOE BLACC



CLIMBER: CHRIS BROWN

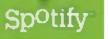


NEW: MARTIN GARRIX



NON-MOVER: NAUGHTY BOY

# CHARTS STREAMING – SPOTIFY WEEK 14



## GLOBAL

POS ARTIST/ALBUM



- CLEAN BANDIT**  
Rather Be (feat. Jess Glynne)
- PHARRELL WILLIAMS**  
Happy (From Despicable Me 2)
- KATY PERRY** Dark Horse
- THE CHAINSMOKERS** #SELFIE
- MR. PROBZ**  
Waves - Robin Schulz Radio Edit
- JOHN LEGEND** All Of Me
- COLDPLAY** Magic
- PITBULL** Timber
- IMAGINE DRAGONS** Demons
- ALOE BLACC** The Man
- ONEREPUBLIC** Counting Stars
- BASTILLE** Pompeii
- JASON DERULO** Talk Dirty (feat. 2 Chainz)
- SHAKIRA** Can't Remember To Forget You
- ED SHEERAN** I See Fire
- BEYONCÉ** Drunk In Love
- AVICII** Wake Me Up
- CALVIN HARRIS** Summer
- AVICII** Hey Brother
- SAM SMITH** Money On My Mind

## EUROPE

POS ARTIST/ALBUM



- CLEAN BANDIT**  
Rather Be (feat. Jess Glynne)
- PHARRELL WILLIAMS**  
Happy (From Despicable Me 2)
- KATY PERRY** Dark Horse
- MR. PROBZ**  
Waves - Robin Schulz Radio Edit
- THE CHAINSMOKERS** #SELFIE
- COLDPLAY** Magic
- PITBULL** Timber
- ED SHEERAN** I See Fire
- JOHN LEGEND** All Of Me
- IMAGINE DRAGONS** Demons
- SAM SMITH** Money On My Mind
- SHAKIRA** Can't Remember to Forget You
- ONEREPUBLIC** Counting Stars
- AVICII** Addicted To You
- CALVIN HARRIS** Summer
- ALOE BLACC** The Man
- JASON DERULO** Trumpets
- AVICII** Hey Brother
- DAVID GUETTA**  
Shot Me Down - feat. Skylar Grey
- AVICII** Wake Me Up

## UK

POS ARTIST/ALBUM

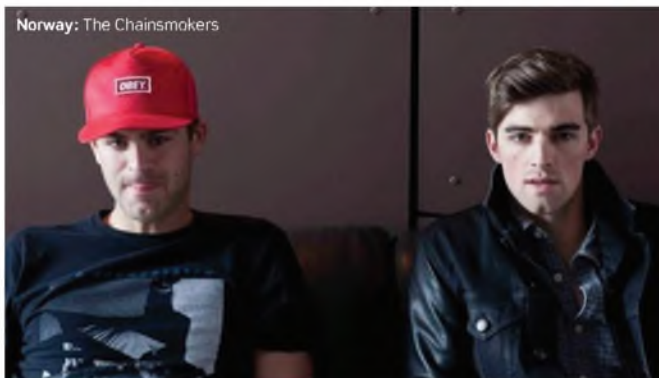
- CLEAN BANDIT**  
Rather Be (feat. Jess Glynne)
- PHARRELL WILLIAMS**  
Happy (From Despicable Me 2)
- JOHN LEGEND** All Of Me
- KATY PERRY** Dark Horse
- DUKE DUMONT** I Got U
- ROUTE 94** My Love
- SAM SMITH** Money On My Mind
- COLDPLAY** Magic
- PITBULL** Timber
- THE CHAINSMOKERS** #SELFIE



## FRANCE

POS ARTIST/ALBUM

- PHARRELL WILLIAMS**  
Happy (From Despicable Me 2)
- CLEAN BANDIT**  
Rather Be (feat. Jess Glynne)
- COLDPLAY** Magic
- KATY PERRY** Dark Horse
- MILKY CHANCE** Stolen Dance
- IMAGINE DRAGONS** Demons
- AVICII** Addicted To You
- INDILA** Dernière Danse
- ONEREPUBLIC** Counting Stars
- LONDON GRAMMAR**  
Wasting My Young Years



## NETHERLANDS

POS ARTIST/ALBUM

- CLEAN BANDIT**  
Rather Be (feat. Jess Glynne)
- MILKY CHANCE** Stolen Dance
- COLDPLAY** Magic
- KATY PERRY** Dark Horse
- JOHN LEGEND** All Of Me
- GEORGE EZRA** Budapest
- AVICII** Addicted To You
- PHARRELL WILLIAMS**  
Happy (From Despicable Me 2)
- THE CHAINSMOKERS** #SELFIE
- ED SHEERAN** I See Fire

## NORWAY

POS ARTIST/ALBUM

- MR. PROBZ**  
Waves - Robin Schulz Radio Edit
- CLEAN BANDIT**  
Rather Be (feat. Jess Glynne)
- CALVIN HARRIS** Summer
- THE CHAINSMOKERS** #SELFIE
- PHARRELL WILLIAMS**  
Happy (From Despicable Me 2)
- ED SHEERAN** I See Fire
- KATY PERRY** Dark Horse
- TIËSTO** Red Lights
- JASON DERULO** Trumpets
- KLINGANDE** Jubel - Radio Edit

## SPAIN

POS ARTIST/ALBUM

- PHARRELL WILLIAMS**  
Happy (From Despicable Me 2)
- CLEAN BANDIT**  
Rather Be (feat. Jess Glynne)
- WISIN** Adrenalina
- DAVID BISBAL** Diez Mil Maneras
- SHAKIRA** Can't Remember To Forget You
- PITBULL** Timber
- KATY PERRY** Dark Horse
- ROMEO SANTOS** Propuesta Indecente
- AVICII** Hey Brother
- FAUL & WAD AD** Changes - Original Mix

## SWEDEN

POS ARTIST/ALBUM

- CLEAN BANDIT**  
Rather Be (feat. Jess Glynne)
- MR. PROBZ**  
Waves - Robin Schulz Radio Edit
- ACE WILDER** Busy Doin' Nothin'
- THE CHAINSMOKERS** #SELFIE
- CALVIN HARRIS** Summer
- PHARRELL WILLIAMS**  
Happy (From Despicable Me 2)
- ED SHEERAN** I See Fire
- KATY PERRY** Dark Horse
- ALOE BLACC** The Man
- IMAGINE DRAGONS** Demons

## UNITED STATES

POS ARTIST/ALBUM

- PHARRELL WILLIAMS**  
Happy (From Despicable Me 2)
- KATY PERRY** Dark Horse
- JOHN LEGEND** All Of Me
- JASON DERULO** Talk Dirty (feat. 2 Chainz)
- BASTILLE** Pompeii
- IDINA MENZEL** Let It Go
- ALOE BLACC** The Man
- BEYONCÉ** Drunk In Love
- THE CHAINSMOKERS** #SELFIE
- ONEREPUBLIC** Counting Stars

# CHARTS STREAMING – MUSIC VIDEO WEEK 14

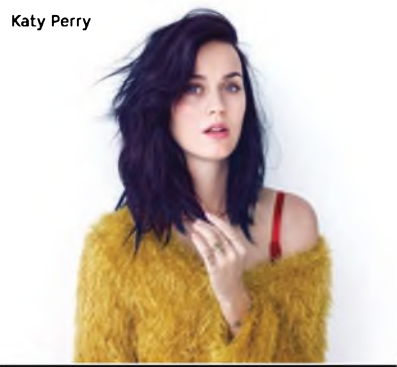


## NEW ARTISTS - UK

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

## ITALY

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



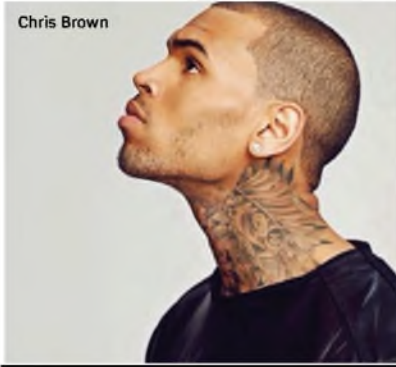
## WORLDWIDE

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



## POLAND

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	SHAKIRA - Can't Remember To Forget You ft. Rihanna
3	SHAKIRA - Empire
4	AVICII - Addicted To You
5	PITBULL - Timber ft. Ke\$ha
6	KATY PERRY - Roar (Official)
7	IMAGINE DRAGONS - Demons (Official)
8	ONEREPUBLIC - Counting Stars
9	AVICII - Wake Me Up (Official Video)
10	MILEY CYRUS - Wrecking Ball



## 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	DUKE DUMONT - I Got U (Official video) ft. Jax Jones
6	WILL.I.AM - Feelin' Myself ft. Miley Cyrus, Wiz Khalifa, French Montana
7	5 SECONDS OF SUMMER - She Looks So Perfect
8	SHAKIRA - Can't Remember To Forget You ft. Rihanna
9	PITBULL - Timber ft. Ke\$ha
10	RITA ORA - I Will Never Let You Down



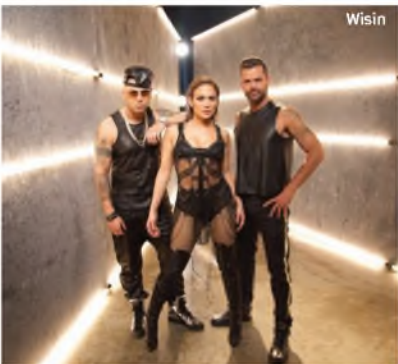
## AUSTRALIA

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
3	KATY PERRY - Roar (Official)
4	5 SECONDS OF SUMMER - She Looks So Perfect
5	CALVIN HARRIS - Summer (Audio)
6	DEMI LOVATO - Let It Go [Frozen Soundtrack] (Official Video)
7	SHAKIRA - Can't Remember To Forget You ft. Rihanna
8	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
9	PITBULL - Timber ft. Ke\$ha
10	JOHN LEGEND - All Of Me



## FRANCE

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



## SPAIN

POS	ARTIST/ SINGLE
1	WISIN - Adrenalina ft. Jennifer Lopez, Ricky Martin
2	KATY PERRY - Dark Horse (Official) ft. Juicy J
3	ROMEO SANTOS - Propuesta Indecente
4	SHAKIRA - Can't Remember To Forget You ft. Rihanna
5	SHAKIRA - Empire
6	PRINCE ROYCE - Darte Un Beso
7	LADY GAGA - G.U.Y. - An ARTPOP Film
8	PITBULL - Timber ft. Ke\$ha
9	YANDEL - Moviendo Caderas ft. Daddy Yankee
10	DAVID BISBAL - Diez Mil Maneras (pseudo)

# CHARTS INDIES WEEK 14



## INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



DVBBS

- 1 1 **DVBBS & BORGEIOUS FT TINIE TEMPAH** Tsunami (Jump) / *MoS (Fuga)*
- 2 NEW **FRANKIE KNUCKLES** Your Love / *Demon (The Orchard)*
- 3 3 **VANCE JOY** Riptide / *Infectious (PIAS Arvato)*
- 4 6 **LONDON GRAMMAR** Strong / *Metal & Dust (Sony DADC UK)*
- 5 2 **LONDON GRAMMAR** Hey Now / *Metal & Dust (Fuga)*
- 6 5 **PASSENGER** Let Her Go / *Nettwerk (Essential)*
- 7 4 **DJ FRESH VS JAY FAY FT MS DYNAMITE** Dibby Dibby Sound / *MoS (Fuga)*
- 8 8 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 9 7 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 10 17 **ULTIMATE DANCE** Hideaway / *Devoted (Sarrin Jcy Ent.)*
- 11 13 **HANDSOME FAMILY** Far From Any Road / *Loose (PIAS Arvato)*
- 12 10 **STORM QUEEN** Look Right Through / *Defected/MoS (Sony DADC UK)*
- 13 9 **TEGAN & SARA FT LONELY ISLAND** Everything Is Awesome / *Watertower (Warner Bros Ent.)*
- 14 14 **FATBOY SLIM & RIVA STARR FT BEARDYMAN** Eat Sleep Rave Repeat / *Skint (Believe Digital)*
- 15 12 **ARCTIC MONKEYS** Arabella / *Domino (PIAS Arvato)*
- 16 15 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ACA Arvato)*
- 17 NEW **GOTSOME FT THE GET ALONG GANG** Bassline / *Defected (ACA Arvato)*
- 18 19 **JUNGLE** Busy Earnin' / *XL (PIAS Arvato)*
- 19 NEW **CATFISH & THE BOTTLEMEN** Kathleen / *Communion (Kobalt/AMAL)*
- 20 20 **THE 1975** Chocolate / *Dirty Hit (Ingrooves)*



Frankie Knuckles indie Singles (2)



Handsome Family indie Singles Breakers (2)



Steel Panther indie Albums (2)



Mac Demarco indie Albums Breakers (2)



Fred V & Grafix indie Albums Breakers (3)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



London Grammar

- 1 1 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 2 NEW **STEEL PANTHER** All You Can Eat / *Open E (Kobalt/Proper)*
- 3 2 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 4 NEW **BAND OF SKULLS** Himalayan / *Electric Blues (PIAS Arvato)*
- 5 12 **SOPHIE ELLIS-BEXTOR** Wanderlust / *EBGB's (Essential/Proper)*
- 6 8 **ENGELBERT HUMPERDINCK** Engelbert Calling / *Conehead (Nova/Arvato)*
- 7 NEW **THE ROBERT CRAY BAND** In My Soul / *Provogue/Mascot (ACA Arvato)*
- 8 11 **PASSENGER** All The Little Lights / *Nettwerk (Essential/Proper)*
- 9 6 **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian (PIAS Arvato)*
- 10 NEW **RUNRIG** Party On The Moor - 40th Anniversary / *Ridge (Active Arvato)*
- 11 3 **BELINDA CARLISLE** The Collection / *DMG TV (Sony DADC UK)*
- 12 7 **THE PRETTY RECKLESS** Going To Hell / *Cooking Vinyl (Essential/Proper)*
- 13 NEW **THE USED** Imaginary Enemy / *The Used (PIAS Arvato)*
- 14 RE **YOU ME AT SIX** Cavalier Youth / *BMG Rights (Rom/Arvato)*
- 15 18 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS Arvato)*
- 16 13 **FUTURE ISLANDS** Singles / *4AD (PIAS Arvato)*
- 17 NEW **MAC DEMARCO** Salad Days / *Captured Tracks (PIAS Arvato)*
- 18 15 **METRONOMY** Love Letters / *Because (ACA Arvato)*
- 19 5 **JIMI GOODWIN** Odludek / *Heavenly (PIAS Arvato)*
- 20 4 **MAGNUM** Escape From The Shadow Garden / *Steamhammer/SPV (Plastic Head)*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Future Islands

- 1 1 **FUTURE ISLANDS** Singles / *4AD (XL Beggars)*
- 2 NEW **MAC DEMARCO** Salad Days / *Captured Tracks (Captured Tracks)*
- 3 NEW **FRED V & GRAFIX** Recognise / *Hospital (Hospital)*
- 4 NEW **YOUNGS TEFLON** The Renaissance / *Hill Productions (Hill Productions)*
- 5 NEW **SONATA ARCTICA** Pariah's Child / *Nuclear Blast (Nuclear Blast)*
- 6 NEW **GARETH EMERY** Drive / *Garuda (Garuda)*
- 7 NEW **CLOUD NOTHINGS** Here And Nowhere Else / *Wichita (Wichita Recordings)*
- 8 NEW **HURRAY FOR THE RIFF RAFF** Small Town Heroes / *ATD (Tbc)*
- 9 NEW **GAMMA RAY** Empire Of The Undead / *EarMusic (Tbc)*
- 10 NEW **TIMBER TIMBRE** Hot Dreams / *Full Time Hobby (Tbc)*
- 11 2 **TOSELAND** Renegade / *S2 (S2)*
- 12 7 **MEMPHIS MAY FIRE** Unconditional / *Rise (Rise Records)*
- 13 NEW **RLPO/PETRENKO** Shostakovich/Symphony No 14 / *Navos (HNH)*
- 14 NEW **ANETTE OLZON** Shine / *EarMusic (Tbc)*
- 15 NEW **COVES** Soft Friday / *Nettwerk (Nettwerk)*
- 16 3 **LIARS** Mess / *Mute (Mute)*
- 17 19 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 18 6 **SIMONE FELICE** Strangers / *Team Love (Team Love)*
- 19 12 **AGNES OBEL** Aventine / *Play It Again Sam (PIAS)*
- 20 NEW **LUCIUS** Wildewoman / *Play It Again Sam (PIAS)*

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Handsome Family

- 2 2 **ULTIMATE DANCE** Hideaway / *Devoted (Devoted Music)*
- 1 1 **HANDSOME FAMILY** Far From Any Road / *Loose (Loose)*
- 3 NEW **GOTSOME FT THE GET ALONG GANG** Bassline / *Defected (Defected)*
- 4 4 **JUNGLE** Busy Earnin' / *XL (XL Beggars)*
- 5 13 **CATFISH & THE BOTTLEMEN** Kathleen / *Communion (Communion)*
- 6 20 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*
- 7 NEW **MACK Z** It's A Girl Party / *Kismet (Kismet Music)*
- 8 **MIKE WILL MADE-IT/CYRUS/JUICY** 23 / *Hip Hop Legend (Hip Hop Legend)*
- 9 7 **DJ HIT N MIX** There's No Place I'd Rather Be / *DJ Hit N Mix (Lj Hit N Mix)*
- 10 NEW **BIKRAM SINGH** Kawan 2 / *Soldier Sound (Soldier Sound)*
- 11 NEW **OLIVER DOLLAR & JIMI JULES** Pushing On / *Defected (Defected)*
- 12 NEW **KOAN SOUND** 7Th Dimension / *OWSLA (OWSLA)*
- 13 NEW **SOHN** Artifice / *4AD (XL Beggars)*
- 14 10 **MEET BROTHERS ANJIAN/AVANTI** Baby Doll / *Super Cassettes (Super Cassettes)*
- 15 9 **HOZIER** Take Me To Church / *Ruby Works (Ruby Works)*
- 16 3 **WILL FERRILL** Happy / *Will Ferrill (Will Ferrill)*
- 17 NEW **SKINNY LIVING** Storybook / *Skinny Living (Skinny Living)*
- 18 NEW **DAN BULL** Boom Boom Boom Boom Boom Boom Boom Boom / *Freshnut (Freshnut)*
- 19 11 **MELINA CARRY** Human / *Music For A Better World (Music For A Better World)*
- 20 12 **FUTURE ISLANDS** Seasons (Waiting On You) / *4AD (XL Beggars)*

Wilko Johnson



## OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 1 **WILKO JOHNSON/ROGER DALTRY** Going Back Home *Chess*
- 2 New **JOHNNY CASH** Out Among The Stars *Columbia*
- 3 New **KAISER CHIEFS** Education Education Education & War *Kaiser Chiefs*
- 4 New **MANCHESTER ORCHESTRA** Cope Loma Vista
- 5 7 **ELBOW** The Take Off And Landing Of Everything *Fiction*
- 2 **WAR ON DRUGS** Lost In The Dream *Secretly Canadian*
- 7 8 **METRONOMY** Love Letters *Because Music*
- 8 New **MAC DEMARCO** Salad Days *Captured Tracks*
- 9 New **BAND OF SKULLS** Himalayan *Electric Blues*
- 10 3 **GEORGE MICHAEL** Symphonica *Emm*

THIS LAST ARTIST / ALBUM / LABEL

- 11 5 **SAM BAILEY** The Power Of Love *Syco Music*
- 12 4 **FUTURE ISLANDS** Singles *4ad*
- 13 New **STEEL PANTHER** All You Can Eat *Open E Music*
- 14 6 **JIMI GOODWIN** Odludek *Heavenly*
- 15 13 **LONDON GRAMMAR** If You Wait *Metal & Dust Recordings*
- 16 11 **PALOMA FAITH** A Perfect Contradiction *Rca*
- 17 9 **LIARS** Mess *Mute*
- 18 10 **PHARRELL WILLIAMS** Girl *Columbia*
- 19 18 **HAIM** Days Are Gone *Poljdar*
- 20 15 **ARCTIC MONKEYS** Am *Domino Recordings*

# CHARTS iTUNES SINGLES WEEK 14

## UNITED KINGDOM

POS ARTIST/ ALBUM

30/03/2014 - 05/04/2014

- 1 ALOE BLACC The Man
- 2 DUKE DUMONT I Got U (feat. Jax Jones)
- 3 JOHN LEGEND All of Me
- 4 ROUTE 94 My Love (feat. Jess Glynne)
- 5 JOHN MARTIN Anywhere For You
- 6 PNAU, FAUL & WAD AD Changes
- 7 PHARRELL WILLIAMS Happy
- 8 CLEAN BANDIT Rather Be
- 9 ENRIQUE IGLESIAS I'm a Freak
- 10 KATY PERRY Dark Horse (feat. Juicy J)

## DENMARK

POS ARTIST/ ALBUM

31/03/2014 - 06/04/2014

- 1 MEDINA Jalousi
- 2 JASMIN, ANTHONY Do Ya
- 3 HEDEGAARD Happy Home
- 4 PHARRELL WILLIAMS Happy
- 5 MR. PROBZ Waves
- 6 MEDINA Strip, Pt. 1 (feat. Kidd)
- 7 LIGA Julia
- 8 CLEAN BANDIT Rather Be
- 9 ED SHEERAN I See Fire
- 10 CHRISTOPHER Crazy

## FRANCE

POS ARTIST/ ALBUM

31/03/2014 - 06/04/2014

- 1 PHARRELL WILLIAMS Happy
- 2 MILKY CHANCE Stolen Dance
- 3 CLEAN BANDIT Rather Be
- 4 DISCLOSURE You & Me
- 5 LONDON GRAMMAR Wasting My...
- 6 CRIS CAB Liar Liar
- 7 AVICII Addicted To You
- 8 INDILA Dernière danse
- 9 REBEL Black Pearl (He's a Pirate)
- 10 ONEREPUBLIC Counting Stars

## GERMANY

POS ARTIST/ ALBUM

28/03/2014 - 03/04/2014

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

## ITALY

POS ARTIST/ ALBUM

27/03/2014 - 02/04/2014

- 1 PHARRELL WILLIAMS Happy
- 2 CESARE CREMONINI Logico # 1
- 3 CLEAN BANDIT Rather Be
- 4 PNAU, FAUL & WAD AD Changes
- 5 STROMAE Tous les mêmes
- 6 KATY PERRY Dark Horse (feat. Juicy J)
- 7 GEORGE EZRA Budapest
- 8 KLINGANDE Jubel
- 9 COLDPLAY Magic
- 10 CRIS CAB Liar Liar



## NETHERLANDS

POS ARTIST/ ALBUM

28/03/2014 - 03/04/2014

- 1 EDWIN EVERS BAND Ik Meen Het
- 2 CLEAN BANDIT Rather Be
- 3 JOHN LEGEND All of Me
- 4 PERNEAU Berliner Birds
- 5 PHARRELL WILLIAMS Happy
- 6 AVICII Addicted To You
- 7 MILKY CHANCE Stolen Dance
- 8 COLDPLAY Magic
- 9 ARMIN VAN BUUREN Ping Pong
- 10 GEORGE EZRA Budapest

## RUSSIA

POS ARTIST/ ALBUM

11/02/2013 - 17/02/2013

- 1 IMANY You Will Never Know
- 2 БАСТА Супергерой (Из к/ф "Новый...)
- 3 KRISTINA SI Мне не смешно
- 4 ЮВА Улыбайся
- 5 PHARRELL WILLIAMS Happy
- 6 PNAU, FAUL & WAD AD Changes
- 7 SEREBRO Я тебя не отдам
- 8 STROMAE Tous les mêmes
- 9 НЮША Только
- 10 GLENN MORRISON Goodbye

## SPAIN

POS ARTIST/ ALBUM

31/03/2014 - 06/04/2014

- 1 PHARRELL WILLIAMS Happy
- 2 PNAU, FAUL & WAD AD Changes
- 3 SHAKIRA Boig per Tu
- 4 CLEAN BANDIT Rather Be
- 5 ENRIQUE IGLESIAS Bailando
- 6 WISIN Adrenalina
- 7 BIRDY Wings
- 8 MÓNICA NARANJO Solo Se Vive una Vez
- 9 DAVID GUETTA Shot Me Down
- 10 KATY PERRY Dark Horse (feat. Juicy J)

## SWEDEN

POS ARTIST/ ALBUM

26/03/2014 - 01/04/2014

- 1 DJURGÅRDSFAMILJEN Sjung För...
- 2 ACE WILDER Busy Doin' Nothin
- 3 PHARRELL WILLIAMS Happy
- 4 CLEAN BANDIT Rather Be
- 5 THE CHAINSMOKERS #SELFIE
- 6 DOUG SEEGER'S Going Down To the River
- 7 KENT La belle époque
- 8 ED SHEERAN I See Fire
- 9 MR. PROBZ Waves
- 10 CALVIN HARRIS Summer

## SWITZERLAND

POS ARTIST/ ALBUM

28/03/2014 - 03/04/2014

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

# CHARTS iTUNES ALBUMS WEEK 14



## UNITED KINGDOM

POS ARTIST/ ALBUM

30/03/2014 - 05/04/2014

- 1 VARIOUS ARTISTS Frozen
- 2 KAISER CHIEFS Education, Education...
- 3 JOHN LEGEND Love In the Future
- 4 VARIOUS Anthems 90s 2 - MoS
- 5 LONDON GRAMMAR If You Wait
- 6 VARIOUS The Saturday Sessions...
- 7 CHRISTINA PERRI Head Or Heart
- 8 GEORGE MICHAEL Symphonica
- 9 VARIOUS ARTISTS Your Songs 2014
- 10 PHARRELL WILLIAMS G I R L

## DENMARK

POS ARTIST/ ALBUM

31/03/2014 - 06/04/2014

- 1 MEDINA Arrogant - EP
- 2 GILLI Ækte Vare
- 3 VARIOUS ARTISTS MGP 2014
- 4 CHRISTOPHER Told You So
- 5 MØ No Mythologies to Follow
- 6 KALIBER Udebane
- 7 MEDINA Tæt På (Live)
- 8 VARIOUS ARTISTS More Music 8
- 9 LIGA L.I.G.A
- 10 RASMUS SEEBACH Ingen Kan Love...

## FRANCE

POS ARTIST/ ALBUM

31/03/2014 - 06/04/2014

- 1 BLACK M Les yeux plus gros que le...
- 2 PHARRELL WILLIAMS G I R L
- 3 LONDON GRAMMAR If You Wait
- 4 STROMAE Racine Carrée
- 5 CHRISTOPHE Intime
- 6 JUL Dans ma paranoïa
- 7 MACTYER Banger 2
- 8 INDILA Mini World
- 9 IMAGINE DRAGONS Night Visions
- 10 L'ENTOURAGE Jeunes entrepreneurs

## GERMANY

POS ARTIST/ ALBUM

28/03/2014 - 03/04/2014

- 1 HELENE FISCHER Farbenspiel
- 2 MARTERIA Zum Glück in die Zukunft II...
- 3 VARIOUS ARTISTS #afterhour, Vol. 2
- 4 ROGER CICERO Was immer auch kommt
- 5 REVOLVERHELD Immer in Bewegung ...
- 6 MILOW Silver Linings (Special Deluxe)
- 7 FARID BANG Killa (Deluxe Version)
- 8 ADEL TAWIL Lieder (Deluxe Version)
- 9 VARIOUS ENERGY - Hit Music Only! Bes...
- 10 MAX HERRE MTV Unplugged - Kahedi...

## ITALY

POS ARTIST/ ALBUM

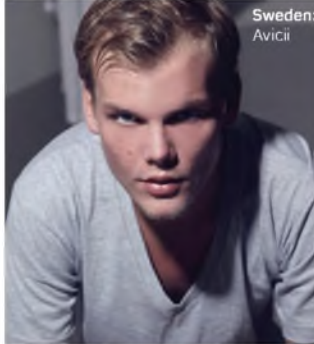
27/03/2014 - 02/04/2014

- 1 ARTISTI VARI Hit's Spring! 2014
- 2 EN?GMA Foga
- 3 STROMAE Racine Carrée
- 4 99 POSSE Curre curre guagliò 2.0
- 5 BIAGIO ANTONACCI L'amore comporta
- 6 PHARRELL WILLIAMS G I R L
- 7 ROCCO HUNT 'A verità (Special Edition)
- 8 MORENO Incredibile
- 9 LIGABUE Mondovisione
- 10 SHAKIRA Shakira. (Deluxe Version)

Netherlands: Armin Van Buuren



Spain: Shakira

Switzerland:  
StromaeSweden:  
Avicii

## NETHERLANDS

POS ARTIST/ ALBUM

28/03/2014 - 03/04/2014

- 1 ARMIN VAN BUUREN A State of Trance...
- 2 JOHN LEGEND Love In the Future
- 3 VARIOUS ARTISTS 538 Hitzone 68
- 4 STROMAE Racine Carrée
- 5 PHARRELL WILLIAMS G I R L
- 6 GEORGE MICHAEL Symphonica (Deluxe)
- 7 JACQUELINE GOVAERT Songs to Soothe
- 8 AVICII True
- 9 LONDON GRAMMAR If You Wait (Deluxe)
- 10 MILOW Silver Linings

## RUSSIA

POS ARTIST/ ALBUM

11/02/2013 - 17/02/2013

- 1 ARMIN VAN BUUREN A State of Trance...
- 2 ГРИГОРИЙ ЛЕПС Гангстер №1
- 3 БРАВО 30 лет Концерт в Stadium Live
- 4 МУМИЙ ТРОЛЬБЪ iTunes Session
- 5 PHARRELL WILLIAMS G I R L
- 6 БАСТА iTunes Session
- 7 КРАВЦ Свежий расслабон
- 8 MICHAEL JACKSON XSCAPE (Deluxe)
- 9 VARIOUS ARTISTS Spring Music 2014
- 10 SHAKIRA Shakira. (Deluxe Version)

## SPAIN

POS ARTIST/ ALBUM

31/03/2014 - 06/04/2014

- 1 MÓNICA NARANJO 4.0
- 2 SHAKIRA Shakira. (Deluxe Version)
- 3 LEIVA Pólvora
- 4 DAVID BISBAL Tú y Yo
- 5 ENRIQUE IGLESIAS SEX AND LOVE...
- 6 VETUSTA MORLA La Deriva
- 6= MICHAEL JACKSON XSCAPE (Deluxe)
- 7= MARÍA PARRADO María Parrado
- DAVID BARRULL Sueños Cumplidos
- 8= ESTOPA Esto Es Estopa (Directo Acústico)
- VARIOUS Frozen: El Reino del Hielo
- 9 VARIOUS Lo Mejor de La Voz Kids
- 10 MALÚ Sí

## SWEDEN

POS ARTIST/ ALBUM

26/03/2014 - 01/04/2014

- 1 VARIOUS ARTISTS Absolute Music 75
- 2 VARIOUS Absolute Dance - Spring 2014
- 3 AVICII True: Avicii By Avicii
- 4= ANDERS WENDIN Dom Ska Få Se Ver...
- VARIOUS ARTISTS Melodifestivalen 2014
- 5 5 SECONDS OF SUMMER She Looks So...
- 6 VARIOUS Absolute Workout 2014
- 7= BEYONCÉ BEYONCÉ
- JILL JOHNSON Livemusiken från Jills...
- 8 TAKIDA All Turns Red
- 9 VARIOUS ARTISTS Absolute Running
- 10 LOUISE HOFFSTEN Bringing Out the Elvis

## SWITZERLAND

POS ARTIST/ ALBUM

28/03/2014 - 03/04/2014

- 1 HELENE FISCHER Farbenspiel
- 2 PHARRELL WILLIAMS G I R L
- 3 STROMAE Racine Carrée
- 4 JOHNNY CASH Out Among the Stars
- 5 THE BASEBALLS Game Day (Deluxe)
- 6 TRAUFFER Alpentainer
- 7 SHAKIRA Shakira. (Deluxe Version)
- 8 ROGER CICERO Was immer auch kommt
- 9 MILOW Silver Linings (Special Deluxe)
- 10 LINDSEY STIRLING Lindsey Stirling

# CHARTS ANALYSIS WEEK 14



## 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



- SIGMA *Nobody To Love* (3 Beat/AATW)
- VAMPS *Last Night* (EMI)
- IGGY AZALEA FT CHARLI XCX *Fancy* (EMI)
- THE SATURDAYS *Not Giving Up* (Polydor)
- DAVID GUETTA/SHOWTEK/VASSY *Bad* (Parlophone)
- JAKWOB FT TIFFANI JUNO *Somebody New* (Digital Soundboy)
- JFT96 COLLECTIVE *We Are Liverpool* (Poetry In Motion)
- TICH *Breathe In Breathe Out* (Gravity Digital)

### UK ARTIST ALBUMS CHART



- ALOE BLACC *Lift Your Spirit* (Interscope)
- BLACK LABEL SOCIETY *Catacombs Of The Black Vatican* (Mascot)
- DELAIN *The Human Contradiction* (Napalm)
- TODD TERJE *It's Album Time* (Olsen)
- SOHN *Tremors* (4AD)
- ABBA *Waterloo* (Polydor)
- GO GO GO *Radio Go Go Go* (TS4K)
- JAMES WALSH *Turning Point* (Solo Records)
- THIEVERY CORPORATION *Saudade* (ESL)
- ABBA *Gold - 40th Anniversary Edition* (Polydor)
- LINDA RONSTADT *Duets* (Rhino)

The new Official Charts Company UK sales charts and Radiomonitor airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com).

Source: Official Charts Company

## SINGLES

BY ALAN JONES

**D**rum & bass duo Sigma haven't managed to breach the Top 50 with previous singles but are destined for number one this Sunday with *Nobody To Love* set to debut atop the chart ahead of The Vamps' latest, *Last Night*.

The uncredited vocalist on Avicii's 2013 number one and million seller *Wake Me Up*, Aloe Blacc was number one on Sunday, topping the chart with *The Man* (88,369 sales), the first single from his third album *Lift Your Spirit*.

Quoting lyrically and melodically from Elton John's 1971 hit *Your Song*, it provides Blacc with his second bona fide hit in the UK, making its debut three years to the week after his first, *I Need A Dollar* which has sold 695,210 copies to date.

The Man supplants Aussie act 5 Seconds Of Summer's debut hit



She Looks So Perfect which dived to number 10 (27,785 sales).

Meanwhile, John Legend's *All Of Me* bounced 5-2 (47,387 sales) to achieve its highest sales and chart position yet, narrowly overhauling *I Got U*, down 2-3 (47,043 sales) for Duke Dumont feat. Jax Jones.

Previously a vocalist on tracks by Swedish House Mafia and Tinie Tempah, Swede John Martin makes his solo chart debut, entering at number seven (32,024 sales) with

Anywhere For You.

Three songs in the Top 10 retained their chart positions but experience double-digit dips in sales, these being *My Love* by Route 94 feat. Jess Glynne (4-4, 37,902 sales), *Happy* by Pharrell Williams (6-6, 33,735 sales) and *Rather Be* by Clean Bandit feat. Jess Glynne (8-8, 30,715 sales). Completing the Top 10, *Changes* dipped 3-5 (35,982 sales) for Faul & Wad Ad Vs. Phau, and *I'm A*

*Freak* recovered 11-9 (28,175 sales) for Enrique Iglesias feat. Pitbull.

Although preview track *Better Man* reached number 43 a fortnight ago, the first proper single from Paolo Nutini's third album *Caustic Love* is *Scream (Funk My Life Up)*, which debuted at number 12 (21,518 sales) to provide the Scottish singer/songwriter with his highest-charting single since 2006 debut hit *Last Request* reached number five.

House legend Frankie Knuckles' death last week brought about a big surge in sales of his 1989 singles *Your Love* and *Tears*. The former never previously advanced beyond number 59 but is an acknowledged classic and re-entered the chart, making its Top 40 debut at number 29 (10,079 sales) on Sunday, while *Tears* (number 50 in 1989) re-entered at number 105 (2,034 sales).

Overall singles sales were up 0.12% week-on-week at 2,949,645 - 7.86% below same week 2013 sales of 3,201,260.

## ALBUMS

BY ALAN JONES

**W**ith lead singer Ricky Wilson's profile raised considerably by his role as a coach in *The Voice UK* - which finished on Saturday (5th), and on which they appeared, to provide it with a late boost - the Kaiser Chiefs' fifth album *Education, Education, Education & War* sold 23,767 copies to become their second number one last Sunday. Against expectations that Aloe Blacc's album *Lift Your Spirit* would overshadow it on Tuesday's midweek sales flashes, The Kaiser Chiefs' album remained at number one, with a 37.81% lead over Paloma Faith's *A Perfect Contradiction*, which surges 10-2, with John Legend's *Love In The Future* rising to number three and Blacc's album coming in at number four, 62.95% and 69.67% in arrears, respectively.

The first release on the band's eponymous Kaiser Chiefs label, *Education...* opened 90.61% higher than the first and biggest week's sales of its immediate predecessor *The Future Is Medieval* which debuted at number 10 on sales of 12,469 copies in 2011. Their only previous number one was second album *Yours Truly, Angry Mob* which debuted at the summit on sales of 151,139 in 2007.



The only X Factor winner to open their album chart career with more than one week at number one is Leona Lewis, whose 2007 debut *Spirit* racked up seven straight weeks at the summit before being dethroned by Radiohead's *In Rainbows*. X Factor's reigning champion, Sam Bailey, made a valiant attempt to become the second, but her debut album, *The Power Of Love*, sold 21,812 copies - 8.23% fewer than the new Kaiser Chiefs album - as it slipped to number two.

More than a decade after his death, Johnny Cash scored his ninth Top 10 album - his third posthumously - with *Out Among The Stars*. Debuting at number four (19,347 sales), the album is

Cash's highest charting studio album ever - only his 1969 live set *Johnny Cash At San Quentin* peaked higher, reaching number two.

It's two and a half years since Christina Perri's debut album, *Lovestrong*, debuted and peaked at number nine on sales of 15,816 copies. Follow-up *Hand On Heart* debuted at eight (11,577 sales).

Post *Mother's Day*, everything else in the Top 10 saw sales off at least 25% compared to a week earlier, with George Michael's *Symphonica* falling 2-3 (20,600 sales), John Legend's *Love In The Future* holding at number five (13,945 sales), Wilko Johnson & Roger Daltrey's *Going Back Home* sliding 3-6 (12,367 sales),

Pharrell Williams' *Girl* reversing 4-7 (11,685 sales), Elbow's *The Take Off And Landing Of Everything* fading 7-9 (10,876 sales) and Paloma Faith's *A Perfect Contradiction* descending 6-10 (9,659 sales).

With the DVD/Blu Ray release of *Frozen* selling 399,502 copies on its first week to debut atop the video chart, the publicity it generated - not to mention heavy discounting when the two were bought together - has caused a resurgence of interest in the soundtrack album, which bounced 5-1 to claim its third overall week at the summit, having topped eight weeks ago and four weeks ago. In the top five for the 12th straight week, the soundtrack sold 32,003 copies last week - far surpassing its previous best, beating the number one artist album by Kaiser Chiefs and raising its overall 18 week sales to 223,225. Break-out single *Let It Go* by Idina Menzel climbs for the third straight week, and reaches a new peak, moving 27-17 (18,941 sales).

Overall album sales were down 20.39% week-on-week at 1,384,610. That's 1.56% above same week 2013 sales of 1,363,325 - not much, admittedly, BUT it is only the second time in 33 weeks (and the first time for 14 weeks) that album sales have been higher than the same week of the previous year, so we'll take it.



# CHARTS CLUB WEEK 14

Club charts are available on MusicWeek.com every Friday

## UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	11	11	SHOWTEK & JUSTIN PRIME ... Cannonball (Earthquake) / Polydor/Spinnin'
2	3	6	R3HAB & NERVO & UMMET OZCAN Revolution / 3 Beat
3	1	3	AVICII Addicted To You / PRMD/Positiva
4	17	4	ELLIE GOULDING Goodness Gracious / Polydor
5	13	3	THE CHAINSMOKERS #Selfie / Dim Mak/ID
6	15	3	JOHN NEWMAN Out Of My Head / Island
7	12	4	STYLE OF EYE Kids / RCA
8	10	8	KLINGANDE Jubel / One More Tune
9	20	2	HAIM If I Could Change Your Mind / Polydor
10	NEW	1	BINGO STAAR Banjo Children / AATW
11	NEW	1	BOYA Tutti Frutti / White Label
12	14	6	KAMALIYA Never Want Hurt You (Prince Igor) / AATW
13	7	2	DAVID GUETTA & SHOWTEK FEAT. VASSY Bad / Jack Back/Parlophone
14	19	3	MATT SETTİMELLI PRESENTS MIAMI FETISH RESORT Hold Us Down / Transmission
15	16	7	ZINC Show Me / Rinse
16	39	2	CALVIN HARRIS Summer / Columbia
17	23	3	AFROJACK FEAT. WRABEL Ten Feet Tall / Pm:Am/Island
18	27	7	FEDDE LE GRAND & DI-RECT Where We Belong / Polydor
19	22	5	TUBE & BERGER FEAT. JULIET SIKORA Come On Now (Set It Off) / tfr
20	8	3	SIGMA Nobody To Love / AATW
21	NEW	1	CHASING GRACE Free / Naughty Bcy/Island
22	2	7	LONDON GRAMMAR Hey Now / Metal & Dust
23	24	3	MARK WELLS I Love You / tfr
24	NEW	1	INDIANA Solo Dancing / Sony
25	6	14	DUKE DUMONT FEAT. JAX JONES I Got U / Blasé Bcys Club/Virgin/EMI
26	32	2	DEHASSE FEAT. ICE T & ALICIA MADISON This DJ's Reckless / Xtravaganza
27	21	5	GARETH EMERY FEAT. BO BRICE U / Garuda
28	26	3	BRASSTOOTH Pleasure 2014 / White Label
29	38	2	MR PROBZ Waves / Epic
30	36	2	SECONDCITY I Wanna Feel / MoS
31	NEW	1	IGGY AZALEA FEAT. CHARLI XCX Fancy / virgin/EMI
32	30	2	REDLIGHT FEAT. LOTTI 36 / Lobster Bcy/Polydor
33	18	9	MARTIN GARRIX & JAY HARDWAY Wizard / Positiva
34	31	2	ZENDAYA Replay / Hollywood
35	33	2	MARCO PETRALIA & RUBIN FEAT. ILAN GREEN Coming Home / Bestbcy
36	NEW	1	MAYA SCHENK The Art Of Rolling (EP) / Cypsy & Jungle Bcy
37	40	2	QUADRON Hey Love / Epic
38	NEW	1	SHIFT K3Y Touch / Columbia
39	5	4	CHASE & STATUS FEAT. ED THOMAS Blk + Blu / virgin/EMI
40	29	11	EXAMPLE Kids Again / Epic

## COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	AVICII Addicted To You / PRMD/Positiva
2	10	3	JOHN NEWMAN Out Of My Head / Island
3	4	4	THE SATURDAYS Not Giving Up / Polydor
4	15	2	SHOWTEK & JUSTIN PRIME...Cannonball (Earthquake) / Polydor/Spinnin'
5	14	3	THE CHAINSMOKERS #Selfie / Dim Mak/ID
6	12	3	AFROJACK FEAT. WRABEL Ten Feet Tall / Pm:Am/Island
7	20	3	DJ SNAKE & LIL' JON Turn Down For What / Columbia
8	19	4	IGGY AZALEA FEAT. CHARLI XCX Fancy / Virgin/EMI
9	18	4	ZINC Show Me / Rinse
10	16	4	KASKADE & PROJECT 46 Last Chance / Ultra
11	NEW	1	KAMALIYA Never Want Hurt You (Prince Igor) / AATW
12	22	2	CASH CASH FEAT. BEBE REXHA Cash Cash / tfr
13	NEW	1	BINGO STAAR Banjo Children / AATW
14	21	3	A GREAT BIG WORLD FEAT. CHRISTINA AGUILERA Say Something / RCA
15	1	5	MILEY CYRUS VS. CEDRIC GERVAIS Adore You / RCA
16	2	2	SIGMA Nobody To Love / AATW
17	NEW	1	HAIM If I Could Change Your Mind / Polydor
18	RE	4	FEDDE LE GRAND & DI-RECT Where We Belong / Polydor
19	NEW	1	SHIFT K3Y Touch / Columbia
20	NEW	1	DJ CASSIDY FEAT. ROBIN THICKE & JESSIE J Calling All Hearts / RCA/Sony
21	6	6	R3HAB & NERVO & UMMET OZCAN Revolution / 3 Beat
22	NEW	1	BRASSTOOTH Pleasure 2014 / White Label
23	NEW	1	GOTSOME FEAT. GET ALONG GANG Bassline / Defected
24	7	5	ELLIE GOULDING Goodness Gracious / Polydor
25	NEW	1	M.O. For A Minute / Operator
26	NEW	1	MERIDIAN DAN German Whip / PMR/Virgin
27	NEW	1	FUSE ODG FEAT SEAN PAUL Dangerous Love / 3 Beat
28	27	13	DUKE DUMONT FEAT. JAX JONES I Got U / Blasé Bcys Club/Virgin/EMI
29	NEW	1	THE VAMPS Last Night / virgin/EMI
30	8	6	LITTLE MIX Word Up! / Syco

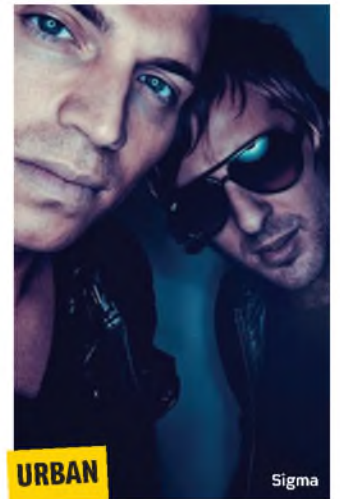


UPFRONT

Showtek



COMMERCIAL POP



URBAN

Sigma

# Showtek storm Upfront Chart as Avicii rules Commercial Pop list

## ANALYSIS

BY ALAN JONES

Emerging as one of the hottest new dance acts in Europe, Dutch brothers Wouter and Sjoerd Janssen are known collectively as Showtek, and score their second straight number one atop the Upfront club chart with Cannonball (Earthquake), which first charted as an instrumental collaboration with compatriot Justin Prime, but is now a vocal smash featuring US singer Matthew Koma.

Squeezing out a narrow victory over R3Hab's Revolution collaboration with Nervo and Ummet Ozcan, it comes just five months after Showtek's first Upfront club chart number one, Booyah, which also featured We Are Loud and Sonny Wilson, and went on to reach number five on the Upfront chart.

A week after it became his ninth Upfront number one, Addicted To You becomes the sixth Commercial Pop number one for Swedish DJ Tim Bergling, aka Avicii.

Jumping 3-1 on the list, it fends off a challenge from John Newman's latest Out Of My Head, which sprints 10-2, and may yet provide him with his first Commercial Pop number one.

Drum and bass duo Sigma topped the Urban chart for the third time in just seven months, with Nobody To Love completing a three week climb to the top. They first topped the chart last September with Summer Calling and returned to the summit with Rudeboy last December.

## URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	SIGMA Nobody To Love / AATW
2	7	3	FUSE ODG FEAT SEAN PAUL Dangerous Love / 3 Beat
3	4	6	MARIAH CAREY You're Mine (Eternal) / Def Jam/Island
4	1	7	NABIHA Bang The Drum / Disco/Wax
5	5	8	IGGY AZALEA FEAT. CHARLI XCX Fancy / virgin/EMI
6	16	5	KID INK Money And The Power / Epic
7	26	2	JUS NOW FEAT. BUNJI GARLIN & STYLO G Turn Up / 3 Beat
8	9	5	KAMALIYA Never Wanna Hurt You / AATW
9	8	10	MERIDIAN DAN German Whip / PMR/Virgin
10	6	7	GHETTUS Rebel / Disrupt
11	NEW	1	KELIS Rumble / Nirja Tune
12	21	3	M.O. For A Minute / Operator
13	2	12	BRASSTOOTH Pleasure 2014 / White Label
14	10	9	BEYONCE Blow / Columbia
15	18	11	DJ SNAKE & LIL' JON Turn Down For What / Columbia
16	19	4	AFRIKAN BOY Dear Mama / Yam
17	14	10	SEAN PAUL FEAT. KONSHENS Want Dem All / VP/Atlantic
18	12	11	TUJAMO & PLASTIC FUNK FEAT. SNEAKBO Dr Who / 3 Beat
19	NEW	1	DAVIDO Skelewu / HKN
20	23	4	DOMINIQUE YOUNG UNIQUE Throw It Down / Epic
21	NEW	1	ARLISSA You're Not Alone / M. Phonic
22	NEW	1	DEE DEE KAYE FEAT. MC NEAT Step Into My Life / Location X
23	11	12	SHOW N PROVE FEAT. SHAKKA If Only / AATW
24	17	5	ALOE BLACC The Man / Interscope
25	25	15	WILL.I.AM Feeling Myself / Interscope
26	NEW	1	ROCKIZM FEAT NY-KREPT & KONAN Sweet Thing / Rockizm
27	NEW	1	ANTIX FEAT. NOMAKHOSI Smile / Global Antix
28	29	17	BUSTA RHYMES FEAT. Q-TIP... Thank You / Cash Money/Republic
29	28	4	FUTURE FEAT. PHARRELL, PUSHA T & CASINO Move That Dope / Freebandz/Epic
30	24	16	STYLO G Move Back / 3 Beat

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DAVID GUETTA & SHOWTEK FT VASSY Bad
2	MR PROBZ Waves
3	DJ SNAKE FT LIL JON Turn Down For What
4	SECONDCITY I Wanna Feel
5	FOXES Holding On To Heaven
6	HERCULES & LOVE AFFAIR Do You Feel The Same?
7	SUB FOCUS Close
8	JUS NOW FT BUNJI GARLIN & STYLO G Turn Up
9	BAKERMAT One Day (Vandaag)
10	SPADA Red Velvet Dress
11	3 LAU FT BRIGHT LIGHTS How You Love Me
12	KOVE FT MELISSA STEEL Way We Are
13	NO PRICE Disco Mystery
14	MUTINY UK & STEVE MAC FT NATE JAMES Feel The Pressure
15	COLDPLAY Midnight
16	ALEX METRIC & OLIVER Hope
17	SANDER VAN DOORN & FIREBEATZ Guitar Track
18	MARK KNIGHT The Return Of Woolfie
19	DADALIFE FT SEBASTIAN BACH Born To Rage
20	AARON SMITH FT LUVLII Dancin



# INDUSTRY EVENTS DATES FOR YOUR DIARY

# April <sup>24</sup>

## MusicWeek Awards

## MusicWeek Awards

Music Week Awards, April 24

### April

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

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

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

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

### May

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

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

**8-10**  
The Great Escape  
Various locations  
inc Brighton Dome,  
Brighton  
[greatescapefestival.com](http://greatescapefestival.com)

**21-23**  
IMS Ibiza  
Gran Hotel,  
Ibiza,  
Spain  
[internationalmusicsummit.com](http://internationalmusicsummit.com)



## 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](mailto:Darrell.Carter@intentmedia.co.uk) or [Rob.Baker@intentmedia.co.uk](mailto:Rob.Baker@intentmedia.co.uk) or telephone 020 7226 7246.

# PRODUCT KEY RELEASES



▶ ALOE BLACC Lift Your Spirit 7/04



▶ BLACK LABEL SOCIETY Catacombs Of... 7/04

### APRIL 14

#### SINGLES

- **AFROJACK FT SNOOP DOGG** Dynamite (Island)
- **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)
- **BLONDE** Foolish (Ft. Ryan Ashley) (Parlophone)
- **CATFISH & THE BOTTLEMEN** Kathleen (Island)
- **CIRCA WAVES** Stuck In My Teeth (Virgin/Emi)
- **EAGLES FOR HANDS** Handprints (Rca)
- **ELYAR FOX** A Billion Girls (Rca)
- **GOSSLING** Harvest Of Gold Ep (Polydor)
- **JAY-Z FT BEYONCE** Part 2 (On The Run) (Roc-A-Fella/Virgin)
- **KIESZA** Hideaway (Virgin/Emi)
- **KYAN** Rosetta (Virgin/Emi)
- **LINKIN PARK** New Divide Ep (Warner Brothers)
- **MEGA EMOTION** Fake Feelings Ep (Independent)

- **MERIDIAN DAN FT BIG H & JME** German Whip (Virgin/Emi)
- **PANTEROS666** Baby F-16 (Parlophone)
- **PREATURES** Is This How You Feel (Virgin/Emi)
- **SCHOOLBOY Q** Man Of The Year/Collar Greens (Interscope)
- **SHOWTEK** Cannonball (Earthquake) (Polydor)
- **SONZERIA** Southern Freez (Virgin)
- **THUMPERS** Unkinder (A Tougher Love)/Tame (Sony Rec)
- **TINASH? FT SCHOOLBOY Q** 2 On (Epic)
- **TOVE LO** Truth Serum Ep (Polydor)
- **TWENTY ONE PILOTS** Car Radio (Fbr/Atlantic)

#### ALBUMS

- **THE AMAZING SNAKEHEADS** Amphetamine Ballads (Domino)
- **IAN ANDERSON** Homo Erraticus (K Scope)
- **JAKE BUGG** Live At Silver Platters (Emi)
- **JASON DERULO** Tattoos - Deluxe (Warner Brothers)
- **GREEN DAY** Demolicious (Reprise/143)
- **LIZ GREEN** Haul Away! (Play It Again Sam)
- **H.E.A.T** Tear Down The Walls (Earmusic)
- **THE HOOSIERS** The News From Nowhere (Club Race/Absolute)
- **NEEDTOBREATHE** Rivers In The Wasteland (Atlantic)
- **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

- **ARTHUR BEATRICE** Late (Polydor)
- **CASH CASH FT BEBE REXHA** 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)
- **NICK BREWER & GEORGE THE POET** In The Quiet (Island)
- **ROYAL BLOOD** Come On Over (Warner Brothers)
- **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 (Nirvix Tune)
- **KRONOS QUARTET** A Thousand Thoughts (Nonesuch)
- **JOE SATRIANI** The Complete... (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)
- **HAIM** If I Could Change Your Mind (Polydor)
- **CALVIN HARRIS** Summer (Columbia/Fly Eye)
- **HOZIER** From Eden Ep (Island)
- **STACEY JACKSON** Dance The Night Away (3BTg)
- **KID INK** Money And The Power (Rca)
- **LYKKE LI** No Rest For The Wicked (Atlantic)
- **MARMOZETS** Why Do You Hate Me? (Roadrunner)
- **MOLLY** Children Of The Universe (East West)
- **PITBULL FEAT. G.R.L.** Wild Wild Love (Rca)
- **SAGE THE GEMINI** Gas Pedal (Island)
- **TRACEY THORN** Molly Drake Songs (Strange Feeling/Buzzin Fly)

IN THE VALLEY BELOW



THE BELT

► IN THE VALLEY BELOW *The Belt* 7/04MØ: *No Mythologies To Follow*► MØ *No Mythologies To Follow* 14/04► KELIS *Food* 21/04► BROKEN TWIN *May* 28/04► DAMON ALBARN *Everyday Robots* 28/04

- **WHITE LUNG** *Drown With The Monster* (*Nonesuch/Regard*)

## ALBUMS

- **DAMON ALBARN** *Everyday Robots* (*Parlophone*)
- **BRODY DALLE** *Diploid Love* (*Caroline/Universal*)
- **BROKEN TWIN** *May* (*Anti-*)
- **JACOB COOPER** *Silver Threads* (*Nonesuch*)
- **GLENN TILBROOK** *Happy Ending* (*Quixotic*)

## MAY 5

## SINGLES

- **ALL WE ARE** *Feel Safe* (*Double 6/Domina*)
- **BECK** *Say Goodbye* (*Emu*)
- **THE BLACK KEYS** *Fever* (*Warner Brothers*)
- **DJ SNAKE/LIL JON** *Turn Down For...* (*Rca*)

- **FITZ & THE TANTRUMS** *The Walker* (*Atlantic*)
- **FOXES** *Holding Onto Heaven* (*Sign Of The Times/Epic*)

- **HALF MOON RUN** *Nerve* (*Island/Communion/Glassnote*)

- **KAN WAKAN** *Like I Need You* (*Virgin/Emu*)
- **RAE MORRIS** *Do You Even Know* Ep (*Atlantic*)
- **PANIC! AT THE DISCO** *Nicotine* (*Fueled By Roman/Atlantic*)
- **THE RAILS** *Breakneck Speed* (*Island*)
- **SHAKIRA** *Empire* (*Rca*)
- **LISA STANSFIELD** *So Be It* (*Monkeynutra*)
- **JUSTIN TIMBERLAKE** *Not A Bad Thing* (*Rca*)
- **YEAH BOY** *Can't Get Enough* Ep (*Warner Bros*)

## ALBUMS

- **LILY ALLEN** *Sheezus* (*Regal/Parlophone*)
- **EPICA** *The Quantum Enigma* (*Nuclear Blast*)
- **FAMILY OF THE YEAR** *Loma Vista* (*Nettwerk*)

- **FITZ & THE TANTRUM** *More Than Just A Dream* (*Atlantic*)

- **THE HORRORS** *Luminous* (*Xi*)
- **KAN WAKAN** *Kan Wakan* (*Virgin/Emu*)
- **RAY LAMONTAGNE** *Supernova* (*Sony*)
- **LYKKE LI** *I Never Learn* (*Atlantic*)
- **NATALIE MERCHANT** *Natalie Merchant* (*Nonesuch*)
- **MØ** *No Mythologies To Follow* (*Rca*)
- **THE RAILS** *Fair Warning* (*Island*)
- **TUNE-YARDS** *Nikki Nack* (*4Ad*)
- **WE WERE EVERGREEN** *Towards* (*Island*)

## MAY 12

## SINGLES

- **AFROJACK** *10 Feet Tall* (*Island*)
- **BEAR HANDS** *Peacekeeper* (*Warner Brothers*)

- **BECKY HILL** *Caution To The Wind* (*Parlophone*)
- **BLAIR DUNLOP** *Something?S Gonna Give Way* (*Rookmere*)

- **JAKE BUGG** *Messed Up Kids* Ep (*Emu*)
- **SHERYL CROW** *Callin' Me When I'M Lonely* (*Warner Brothers*)
- **TAIO CRUZ** *Don't You Dare* (*4th & Broadway*)
- **ELLI INGRAM** *All Caught Up* (*Island*)
- **EMINEM** *Headlights* (*Interscope*)
- **GROUPLOVE** *Shark Attack* (*Canvasback/Atlantic*)
- **KLINGANDE** *Jubel* (*Warner Brothers*)
- **LADY GAGA** *G.U.Y.* (*Interscope*)
- **KYLIE MINOGUE** *I Was Gonna Cancel* (*Parlophone*)

- **MISTERWIVES** *Reflections* (*Virgin*)
- **ONLY REAL** *Cadillac Girl* (*Virgin/Emu*)
- **RITA ORA** *I Will Never Let You Down* (*Columbia/Roc Nation*)
- **THE DRWELLS** *Southern Comfort*

- **PAUL HEATON & JACQUI ABBOTT** *Diy* (*Virgin/Emu*)

- **SAINT RAYMOND** *Ghosts* Ep (*Atlantic*)
- **THE WEEKND** *Wanderlust* (*Republic/Island/Xo*)
- **YG FT DRAKE** *Who Do You Love* (*Virgin*)

## ALBUMS

- **DIANE BIRCH** *Speak A Little Louder* (*Warner*)

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

Please email any key releases information to [isabelle.nesmon@intentmedia.co.uk](mailto:isabelle.nesmon@intentmedia.co.uk)

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

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# PRODUCT

## ALBUM OF THE WEEK



Photo credit: Mary Ellen Matthews



## JACK WHITE Lazaretto

(Third Man Records/XL Recordings)  
June 9

Following 2012's gold-certified international No.1 album *Blunderbuss*, Jack White will release new album *Lazaretto* this summer.

The LP will be preceded by first single and title track *Lazaretto*, to be released later this month. In the meantime, providing a taster of what is to come from the album, a video for a featured track – *High Ball Stepper* – is out now.

The aforementioned *Blunderbuss* was the first US No.1 album of White's career, also debuting atop the charts in the UK, Canada, and Switzerland. It received five Grammy nominations, including Album of the Year.

This week, White announced his first headline dates in support of the new album. These will mark the first shows since his 2012 *Blunderbuss* world tour.

Prior to this worldwide headline trek, White will commemorate Record Store Day (April 19), by recording, pressing and releasing the World's Fastest Released Record: a live version of the upcoming *Lazaretto*'s title track recorded direct-to-acetate that morning in the blue room of his Third Man Records in Nashville. The masters will be rushed over to United Record Pressing who will immediately begin pressing 45s to be slipped into sleeves and then whisked back to Third Man to be sold.

The world tour will commence on May 29th at Cain's Ballroom in Tulsa and continue with stops throughout North America, Europe, and the United Kingdom including two-night-stands in White's native Detroit, Chicago, and Paris, as well as the previously announced summer festival headline appearances, including Glastonbury. He will perform for one night at London's Eventim Apollo on July 5.

## NEW REISSUES / CATALOGUE ALBUMS

### THE BEE GEES • The Warner Bros. Years 1987-1991

(Warner Bros. 8122796037)



When they arrived at Warner Brothers in 1987, The Bee Gees were already one of the most

successful groups of all-time, with 16 studio albums under their belt, not to mention their monumental contribution to Saturday Night Fever. Their tenure with the label was to be short, with a trio of studio albums issued with varying degrees of success over four years. Now gathered together in a boxset alongside a previously-unissued 2CD set featuring 29 incendiary performances from their One For All 1989 concert in Melbourne, ESP (1987) and One (1989) have been expanded and *High Civilization* (1991) has been remastered. With the haunting title track and the number one smash *You Win Again* getting the album off to an impressive start, ESP is a delight, with the soulful *Crazy For Your Love*, the funky *Backtafunk* and the poignant big ballad *Angela* all proving their pedigree. One also has a killer title track, a pacey, sinewy melodic but understated song with a gorgeous falsetto from Barry, ably assisted by his brothers. Nothing else rises to the

same level but it's still a competent, listenable album with the brothers, as always, excelling vocally and melodically. Paced by the major hit single *Secret Love* - made from the same mould *Chain Reaction* - *High Civilization* also houses the continental hit *The Only Love*, the rousing title track and the suitably propulsive and only slightly scary *Ghost Train*.

### EARTHA KITT • The RCA Recordings 1953-1958

(Not Now Music NOT3CD15C)



There was a time in the 1950s when the exotic and extraordinary Eartha Kitt was RCA's biggest-selling artist aside from Elvis Presley. Her five-year tenure at the label produced some superb recordings, almost all of which are on this 3 CD, 60-song set. Omitting only two of the songs from the five albums she cut for RCA, and adding singles, this comprehensive collection demonstrates Kitt's mastery of a range of styles and tongues, with songs performed in jazz, pop, blues, gospel, easy listening and pop idioms in 10 different languages including Turkish, Swahili, Spanish and French. A sophisticated chanteuse, Kitt inhabited her recordings like

no-one else - she is playfully droll and calculating on *Old Fashioned Millionaire*, breezily and breathily Gallic on *Under The Bridges Of Paris*, sweetly soulful on *I Wantcha Around* - a 1994 hit after being used for a TV advert - and effortlessly authentic on *Beale Street Blues*. The real acid test, however is *Santa Baby* - Kylie, Madonna, The Pussycat Dolls, Michael Buble and even Miss Piggy have done it but none has captured its playful, tongue-in-cheek festiveness nearly as well as Kitt.

### VARIOUS • Let The Music Play - Black America Sings Bacharach & David

(Ace CDCHD 1398)



Previous releases in Ace's occasional 'Black America Sings...' thread have unearthed some unexpectedly wonderful recordings of the songs of Bob Dylan and Lennon & McCartney. Burt Bacharach & Hal David, of course, most famously wrote for Dionne Warwick - a black American, so the fact that their songs fit most of the artists on this album like a glove is no surprise, and makes it expectedly wonderful. Nothing tops Aretha Franklin's version of *I Say A Little Prayer For You* which captures

the Queen of soul at the top of her game and, in a brilliant reversal of what one would expect, Franklin herself takes the supporting role to her notional backing singers (The Sweet Inspirations) on the chorus, allowing them to lay down the melody, while simply extemporising and emoting as she feels in the gaps. Warwick's aunt Cissy Houston - who was one of The Sweet Inspirations - turns up solo, with a powerfully histrionic reinvention of *This Empty Place*. Other highlights include Isaac Hayes' smooth take on *I Just Don't Know What To Do With Myself*, Nina Simone's jazzily detached *The Look Of Love*, Mavis Staples' powerful assertion that *A House Is Not A Home* and Bobby Womack's version of *(They Long To Be) Close To You* which, as the lengthy and informative liner notes to this stellar set suggest, is simply 'a great song, sung great'.

### ODYSSEY • Hollywood Party Tonight

(Big Break CDBBRX 0156)/

*I Got The Melody* (CDBBRX 0153)/

*Happy Together* (CDBBRX 019C)

Bringing to five the number of Odyssey albums in the Big Break catalogue, this latest trio are remastered and expanded

editions of albums they were originally released between 1978

and 1982. The earliest and least successful of the three is *Hollywood Party Tonight*, which is either diverse or unfocussed depending on your point of view. Appearing after their debut smash *Native New Yorker*, it includes nothing of such great merit but is still a playful and enjoyable album with the single *Lucky Star* and *You Wouldn't Know*, bringing out the Lopez sisters' vocals and serving as its best tracks. *I Got The Melody* is clearly a better album, with Lamont Dozier's *Going Back To My Roots* excerpted from the Afro centric *Roots Suite* to become a major hit single. Follow-up *It Will Be Alright*, a pleasant ballad, was also a hit, and the album also includes the short Chic-style *Baba Awa* and a playful reggae take on the Manfred Mann hit *Oh No, Not My Baby*. Finally, *Happy Together* gave the band its highest-charting album in the UK, and accommodates the smash *Inside Out* and hypnotic follow-up *Magic Touch*, which also charted. All three albums are expanded, remastered and accompanied by information-packed 16-page booklets.



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### 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](http://www.brit.croydon.sch.uk) Email: [personnel@brit.croydon.sch.uk](mailto: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.  
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### 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](mailto:chris5317@hotmail.com)

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](mailto:runoffgroove@intentmedia.co.uk)



**MANAGING A GREAT EVENT**

The Artist & Manager Awards took place at The Troxy in London last Thursday (April 3). Winners included Quest Management founder Scott Rodger (Manager Of The Year), Robbie Williams (Artists' Artist), Keith Harris (Industry Champion), Ruth Daniel (Pioneer Award) and Paul Loasby (Peter Grant Award). They were joined on the big night - headline sponsored by Spotify - by plenty of other familiar industry faces, many of whom are dotted around these pages. They include Fiction Records' Jim Chancellor, ATC's Brian Message, CMO's Chris Morrison, Spotify's Will Page, Will Hope and Kevin Brown, Facebook's Vanessa Bakewell, SBM's Stephen Budd, Pledge Music's Malcolm Dunbar, journalist Helienne Lindvall, BPI's Tony Wadsworth, IE Music's Tim Clark, UK Music's Jo Dipple and Dot Levine, The FAC's Sandie Shaw, The MMF's Jon Webster, TAG's Neil Warnock, The O2's Rebecca Kane, PPL's Peter Leatham, Crowdsurge's Eric Mackay, LME's Andy Edwards and Disturbing London's Dumi Oburota. [All pictures: John Marshall]





# MusicWeek

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

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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.

*"Clap along if you feel like that's what you wanna do"*

Music Week is published 50 times a year by Intent Media London, 1st Floor, Sunnycourt House, 18-26 Essex Road, London, N1 2LN, England

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## Intent Media

A NewBay Media Company



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

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



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