

OVER 115 MILLION ALBUMS SOLD



34 UK TOP 40 SINGLES



4 IVOR NOVELLOS



3 BRIT AWARDS



2 GRAMMY AWARDS

THE RETURN OF GEORGE MICH&L

SYMPHONICA 17TH MARCH



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NEWS

06 Internships

What are the UK record industry's initiatives when it comes to paid internships?



BIG INTERVIEW

15 Alexi Cory-Smith

The BMG UK boss on her firm's international reach - and its unique offering for artists



PROFILE

18 [PIAS]

The company's UK

in-house record label readies new releases

Monkey business

ARCTICS TAKE TWO AT BRITS OR RUDIMENTAL WINNERS



EVENTS

■ BY TIM INGHAM

rctic Monkeys were the big winners at this week's BRIT Awards 2014, taking home two gongs - British Group and MasterCard British Album Of The Year.

Collecting one of the band's

gongs, lead singer Alex Turner told the crowd at The O2 Arena in London: "That rock'n'roll, eh? That rock'n'roll, it just won't go away. It might hibernate from time to time - sink back into the swamp... the cyclical nature of the universe in which it exists demands that [we] acquiesce to some of its rules. But

it's always there, just around the corner."

One Direction also picked up two gongs - for British Global Success and the British Video Award. Other UK acts honoured included Rudimental (featuring Ella Eyre) for British Single, Bastille for British Breakthrough Act, Ellie Goulding for Best

BRITS 2014: ALL OF THE WINNERS

- BRITISH MALE SOLO ARTIST David Bowie
- BRITISH BREAKTHROUGH ACT
- BRITISH FEMALE SOLO ARTIST Ellie Goulding
- BRITISH GROUP

Arctic Monkeys

- CRITICS' CHOICE
- Sam Smith
- BRITISH GLOBAL SUCCESS AWARD

One Direction

■ BRITISH SINGLE

Rudimental featuring Ella Eyre Waiting All Night

■ MASTERCARD BRITISH ALBUM OF THE YEAR

Arctic Monkeys - AM

■ BRITISH PRODUCER OF THE YEAR

Flood & Alan Moulder

- BRITISH VIDEO AWARD

 One Direction Best Song Ever
 (social vote via Twitter)
- INTERNATIONAL MALE SOLO ARTIST

Bruno Mars

■ INTERNATIONAL FEMALE SOLO ARTIST

Lorde

■ INTERNATIONAL GROUP
Daft Punk

British Female Solo Artist and David Bowie for Best British Male Solo Artist. Bowie's award was collected on his behalf by Noel Gallagher and Kate Moss, who recited a written speech in which Bowie addressed the call for independence in Scotland, saying: "Scotland, stay with us."

New Zealander Lorde, signed to Virgin EMI in the UK, won International Female Solo Artist, while Daft Punk picked up International Group. Bruno Mars triumphed in the International Male Solo Artist category.

Universal puts faith in George



Universal Music boss David Joseph believes that next month's Symphonica album could signal the start of a sustained period of creativity for George Michael one which could even surpass his career highs to date.

Symphonica will be released on March 17 on Virgin EMI. It will be Michael's first album since 2004's Patience and his first ever within the Universal Group.

Joseph is certain, however, that there won't be a long wait for album number seven. The next as-yet-untitled release will be a collection of original songs. Symphonica is a selection of Michael's catalogue and covers.

Joseph told *Music Week*: "George is incredibly involved in [the Symphonica release], but my intel is telling me that right now his attention is on that next studio record. I've heard bits and pieces and it is stunning.

"The global anticipation for a totally new collection is going to be enormous. Whether that's 10, 11 or 12 years after the last one, I don't really mind, because I know he won't entertain the thought of a release until it's perfect."

■ George Michael special feature: pages 21-49

NEWS

EDITORIAL

Money talks in BRITs week



THE STRONGEST ADVERT for the British music industry this week had nothing to do with Arctic Monkeys' triumph at the BRIT Awards. For us industry geeks, the rightly celebrated BRITs shenanigans weren't even the biggest news out of the BPI.

Many of you might have missed it on Wednesday, as you were too busy supping champers/ushering diva-ish artists about /powdering your nose pre-The O2 extravaganza. But it turns out the UK record industry returned to growth for the first time in four years in 2013 in the only way that counts - filthy lucre.

That's the record industry - nothing to do with '360' deals or merch recoupment agreements. New BPI figures showed that despite the recently-announced full-year tumble in unit sales of both digital and physical albums in 2013, overall cash generated by the UK business hopped up 1.9%.

To fail to draw due attention to this positive trend would be as much of an oversight as sales warlock Michael Bublé not being nommed for Best International Male at a global commercial awards ceremony. (Or not doing away with gender divides at an awards bash in 2013, but that's a different editorial leader...)

"An era-defining headline in and of itself, digital revenues in the UK record business were worth 50% of total trade income last year"

Driven by an 11.9% rise in digital revenues from strong digital album sales and a surge in streaming, the UK recorded music industry's total haul stood at £730.4 million in 2013 - up from the £716.8 million generated in 2012.

An era-defining headline in and of itself, digital revenues were worth 50% of total trade income in the year. This was largely thanks to a proliferation of streaming revenues, which increased by 41%. Including Cloud locker services, streaming generated around £77 million for record companies in 2013 - with premium subscription services worth £54.7 million alone.

Ad-supported services grew by 31% on 2012, contributing £19 million to industry revenues, while Cloud-related services, such as Google, Apple and Amazon's locker services are now beginning to produce meaningful revenues, contributing over £3 million to UK industry income last year.

Which all rather begs the question: why is this industry, clawing by its fingernails out of a dark decade-plus of despair into a possible golden future, still measuring itself on depressing metrics that guarantee down arrows? Just as the Official Charts will soon take steps to begin recognising data from audio streaming sites - and, eventually, YouTube - so too do the record industry's myriad revenue streams need to be reflected.

I've said it before in this column, but Universal Music and Sony Music are both heavily profitable companies - even more so when you bung YouTube-accrued revenue into the mix, which is still a largely unquantifiable consumption portal.

Is it not bizarre that, just as we reach the annual landmark of British music celebration, we continually resist the temptation to tell the world how successful this business is in its chosen, defining metric? Unlike t'Monkeys, these stuffy ol' figures might not be directly flying the flag for the gorgeous appeal of British musicians, but, this week, they're giving out plenty of reasons to be cheerful.

Tim Ingham, Editor

Caroline hails Glassnote deal

"THIS IS A STATEMENT IN ITSELF" SAYS JOINT-MD ROE

LABELS

■ BY TIM INGHAM

aroline International has told *Music Week* that its new deal with Daniel Glass's Glassnote Records elevates its position considerably in the battle to sign partnerships with independent artists and labels.

Universal Music's global label and artist services division last week struck an agreement with Glassnote that will see it provide distribution, sales and other services across the globe ex-US. The deal is effective from March.

In the States, distribution will be handled by the Universal Music Group's distribution unit (UMGD), while separate deals with third-party distributors have been reached in Australia, New Zealand and South Africa.

"Caroline's ambition has always been to work with the biggest labels and the biggest artists," Caroline International joint-MD Michael Roe told Music Week. "The team we've pulled together reflects that; a team that can offer the professionalism, creativity and experience needed for our partners. Daniel Glass is a remarkable entrepreneur with a lifetime of experience in this industry - not to mention incredible success."

He added: "For an entrepreneur of the status and calibre of Daniel Glass to bring Glassnote to Caroline is really a statement in itself. It shows his faith in our ability to deliver for



Glassnote Records founder Daniel Glass



"We are very excited to work with Caroline. They have the enthusiasm and passion we value in a partner"

SAM RUMNEY, GLASSNOTE

them, but also his belief that we'll work hard on his behalf. It's a flag in the sand that a man with such proven vision has chosen Caroline as his label partner."

Glassnote's roster of talent includes Childish Gambino and Phoenix, whilst it has US deals with acts such as Chvrches, Mumford & Sons and Two Door Cinema Club. It has previously tied with the likes of Island Records and Atlantic to issue its albums in Europe.

The company, which also comprises a successful publishing division, recently launched a UK office, headed up by former Radio 1 exec Sam Rumney.

"We are excited to work with Caroline in the UK and Europe as we expand our international profile," Rumney told *Music Week*. "Michael and his team have the enthusiasm and passion we value in a distribution partner and we are looking forward to getting started with our great new slate of artists such as Justin Nozuka, Holychild, Panama Wedding and Flo Morrissey."

Added Roe: "Because we're a global organisation with a strong dedicated team in every single major market, it brings that ethos that we've been shouting about for six months: we're independently-minded but we can use the muscle of UMG. We give [Glassnote] instant access to all those markets. And because Caroline is consolidated, it's not disparate [staff], and that allows Daniel very quick communication between each of those territories."

ERA backs streaming in chart

British retailers are fully behind the introduction of streaming data into the Official Singles Chart, according to trade representative ERA.

The organisation, which represents retailers from across the entertainment market such as HMV, Amazon, Spotify and Deezer, says there is a unanimous agreement amongst its ranks over the issue.

ERA director general Kim Bayley has strongly refuted suggestions, made in last week's edition of *Music Week* ('Charting A Future Course') that there is any resistance at the body to David Joseph's call for data from the likes of Spotify and Deezer to become incorporated into the chart. ERA owns a 50% stake in the Official Charts Company.

"ERA and its members Spotify, Deezer, Napster, Bloom.fm, Musicqubed etc are playing a leading role in drawing up plans which it hopes will see streaming data included in the Official UK Charts later this year," said Bayley. "No ERA Board member is resistant to streams being included in the singles chart. The ERA Board encompasses digital and streaming retailers, supermarkets, HMV, Amazon and independent retailers."

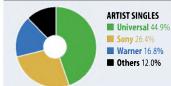
BBC Radio 1 Music boss George Ergatoudis said this week that the inclusion of streaming data in the UK's Singles Chart could come as soon as this summer.

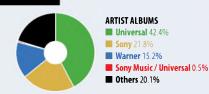
■ See Analysis: Pages 12 to 13

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MARKET SHARES

WEEK 7: TOP 75 SHARE BY CORPORATE GROUP







ALL ALBUMS (Combined Artists & Compilation Albums)

- Jniversal Music 35.8
- Sony Music 17.2% ■ Warner Music 9.3%
- Sony /Universal 3.5%
- Sony /Warner (75/25) 5.3%
- Sony/Warner (70/30) 2.0%
- Sony/Universal/Warner (65/25/10) 0.6%
- Universal /Warner (85/15) 2.8%
- Others (See breakdown to right) 23.6%

MINISTRY OF SOUND GROUP 11.2% MINISTRY OF SOUND/SONY MUSIC 2.2%

PIAS 1.7%
DOMINO RECORDINGS 1.4%
MONKEYNATRA 1.3%
EBGB'S 1.1%
NEW STATE 1.1%

LESTER 1.0% BMG RIGHTS 0.8% MACKLEMORE 0.7% NETTWERK 0.7% DELTA 0.5%

WEEK 7: TOP 75 SHARE BY RECORD COMPANY



ARTIST SINGLES

- RCA Label Group 20.72% Others 24.64% ■ Virgin/EMI 15.15%
- Polydor 21.03% Island 3.67%
- Columbia 5 10%

84 World 1.31%
Decca 0.40%
Epic Label Group 0.54%
Intectious Music 2.05%
Neal & Dust Reccronings 0.66%
Neal & Dust Reccronings 0.66%
Neal & Dust Reccronings 0.66%
Parlophone 5.34%
Red Bull 0.47%
Skin 0.50% Skint 0 50% The Irish Brigade 0.87% Umc 2.82% Umtv 1.81% Warner Bros 1.73%

ARTIST ALBUMS

Polydor 16.67% ain/EMI 15.38 ■ RCA Label Group 8.72% ■ Island 7.45%

Warners 33.47%
Metal & Dust Recordings 5 01%
Rhino (Warners) 4 63%
Warner Bros 3.06%
Decca 2 88%
Domino Recordings 2.50% Pias Co-op 2:42% Monkeynatra 1:86% Ebgb's 1:54% Lester 1:41% Columbia 11.72% Bmg Rights 1.10% Macklemore 1.07% Nettwerk 0.94% Parlophone 0.90%

■ Others 33.47% Metal & Oust Recordings

Epic Label Group 0.70% Cramatico 0.68%

Sony Music Cg 0.67%

Caylighting 0.55%

Caldo Verde 0.52%

Suny Bring Tv/UMTV 0.50%

Glass Air 0.45%

YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



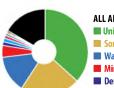


Ministry - 1.6% Infectious Music = 0.6% XL Beggars - 0.9% BMG Rights - 0.6% Domino - 0.5% Macklemore - 0.5%

ARTIST ALBUMS ■ Universal 37.5%

Sony 21.69 ■ Warner 16.0%

■ Others 18.3% XL Beggars 1.6% Domino Recordings 1.3% Demon Music Group 0.7% Cooking Vinyl 0.4% BMG Rights 0.9% Ministry Of Sound 1.0%



ALL ALBUMS

- Universal Music 35.9% Sony Music 21.6% ■ Warner Music 14.1%
- Minstry Of Sound 4.2% ■ Demon Music Group 1.6%
- XL Beggars 1.3% ■ Domino Recordings 1.0%
- Union Square Music 0.9% ■ RMG Rights 0.8%
- Delta 0.7%
- Others 17.9%

YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



SINGLES ■ RCA 17.3%

- Virgin/EMI 11.5% Polydor 11.0%
- Columbia 7.1% **Island** 6.8%
- Warner Bros 4.0%
- Sony Music CG 3.99 ■ Atlantic Records UK - 3.9%
- Rhino (Warners) 3.7% ■ Parlophone - 3.3%
- Others 36.0%

ARTIST ALBUMS

- Virgin/EMI- 10.7% Polydor-8.8%
- RCA 7.4%
- Sony Music CG 7.1%
- Columbia Label Group 5.8% ■ Island - 5.5%
- Rhino (Warners) 3.9%
- Ministry Of Sound 3.5% ■ Warner Bros- 3.19
- Atlantic Records UK 3.1% ■ Others - 41 0%

RADIOACTIVE IS 'FRESH AND COHESIVE'

UMTV launches 'alternative' comp

LABELS

■ BY TINA HART

niversal Music TV is making a play for an even bigger share of the successful UK compilations market with its new product Radioactive, which is being touted as 'the first of its kind featuring alternative music'.

In 2013, Official Charts Company data showed that the albums market painted a gloomy picture with overall sales down 6.4% and artist album sales dropping by 9.1%. Despite this, compilations were buoyant and saw 3.7% growth in the UK and, for the first time ever, the year's three biggest-selling albums overall were all compilations - Now! 84, 85 and 86 triumphing in the 30th anniversary year of the popular series.

Speaking to Music Week, Hadyn Williams, general manager at Universal Music TV, said the creation of the Radioactive compilation brand was inspired by acts releasing crossover tracks that were becoming popular but not appearing on many compilations

"We think there is a space for a new 'alternative' comp brand, that encompasses the sound of acts like Bastille. The 1975. Imagine Dragons and Bombay Bicycle Club," he explained. "A credible tracklist, delivered with a strong visual identity, but still accessible and appealing.'

As for the tracklist criteria, Williams added that UMTV were not "dismissing pop" with the venture but rather "creating a point of difference, and having a clear direction"

"We've tried to think about the target audience and what tracklist they would want then aimed to deliver something fresh and cohesive," he said.





"There's space for a new alternative comp brand with a credible tracklist delivered with a strong visual identity, but still accessible and appealing" HAYDN WILLIAMS, UMTV

Whilst recognising the success of the Now! series - that Universal co-owns with Sony Music - Williams said that Radioactive was not in the same space and the ambition for it was to "create a brand that can be revisited, and one that is seen as well-curated and appealing by the target audience".

As for promotional plans for Radioactive, Williams revealed that UMTV was "treating it more like an artist campaign" that would involve pre-release activity including online teasers and pre-roll, outdoor media, online/offline PR, TV and online spend and related club nights - details of which are to be announced soon.

Social media is being pumped as a key promo field and additional to seeding the release socially via artist channels and dedicated Radioactive pages, while marketing team Plan A has built a social strategy with tracks being unveiled on Instagram and Twitter in a bid to create a bespoke community for the brand

Radioactive comprises 40 tracks over two CDs including cuts by Bombay Bicycle Club, Chvrches, Vampire Weekend, Two Door Cinema Club and Ben Howard. It will be released on March 3

1Xtra's Lukanz joins Turn First

Laura Lukanz is to leave her post as music manager at BBC Radio 1Xtra to join Turn First Artists as director of development.

Lukanz said: "BBC Radio 1Xtra has been my passion for the past 12 years and I'm extremely proud of what we have achieved and the legacy created for British black music. I want to continue to learn and I'm really excited to be given the opportunity to work with an inspirational leader in [co-founder Sarah Stennett] and the formidable team at Turn First Artists'

Stennett said: "Laura encapsulates the spirit of Turn First Artists. She has a genuine, passionate love of music and is a

unique and determined businesswoman who, during her tenure at the BBC, has helped develop 1Xtra into a clearly defined brand



pushing popular boundaries of music and giving exciting new talent a platform from which to be heard. We are hugely flattered that she has agreed to join us at Turn First Artists as director of development."

Austin Daboh will replace Lukanz at 1Xtra.



NEWS

NEWS IN BRIEF

- BMG/COOKING VINYL: James have extended their relationship with BMG Chrysalis UK to release their 14th album through the company's Artist Services model in partnership with Cooking Vinyl. The Manchester rock group first signed their publishing catalogue, including hit song Sit Down to BMG in April 2012. "James have delivered an extremely strong record," said BMG Chrysalis UK EVP Alexi Cory-Smith. "We are delighted to be working with Cooking Vinyl, one of the world's leading independents."
- SPOTIFY: Rumours that the streaming service is soon to embark on an initial public share offering (IPO) have been fuelled by the company placing a recruitment ad for a US financial reporting expert. An estimated value of the firm placed it at up to \$8 billion. In November 2013, Spotify raised £250 million in a round of funding.
- XFM: The Global Radio station is not launching in Ireland, despite
 Communicorp registering an xfm.ie domain name. The move came after the company cut nearly 20 jobs at Dublin rock-station Phantom 105.2 of which it is a major shareholder fuelling rumours that it could be rebranded as Xfm. Communicorp is about to franchise the Capital FM, Smooth Radio and Heart radio brands from Global Radio in the UK. However, Global Radio has since confirmed that there are no expansion plans for Xfm to Ireland.
- DAVID FORD: British singer/songwriter David Ford has been awarded the prize for Song of the Year at France's premier music awards ceremony, Les Victoires de la Musique - dubbed by many as the 'French Grammys'. The song, 20 Ans, was a hit in France for best-selling local artist Johnny Hallyday in January 2013. The original English version of the song was created and released by David Ford under the title I'm Alright Now but, after being passed over by UK radio, it was pitched to Hallyday in 2012 who loved it on first listen. The French lyrics were subsequently written by Christoph Miossec
- LIVERPOOL SOUND CITY: The event's second wave of performers has been announced, and include Jon Hopkins, Albert Hammond Jr, Action Bronson, The Hold Steady and Jimi Goodwin.

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14 ACTS RECEIVE CASH TO HELP MARKET THEMSELVES ACROSS GLOBE

Government grants for artists revealed

FUNDING

■ BY TIM INGHAM

ourteen UK-signed acts will each receive a share of £300,000 to help market themselves around the world, as part of the Music Export Growth Scheme.

The successful applicants - who on average will claim around £21,000 apiece - are revealed today, after a year in which British music claimed over 13% of the global market.

The Music Export Growth Scheme has been established by UK Trade & Investment (UKTI) and The BPI to help small and mid-sized independent music companies promote their artists overseas as part of wider Government efforts to get another 100,000 businesses exporting.

The acts receiving the grants span multiple genres and are from London, Glasgow, Bath, Sheffield, Wiltshire, Leeds, Nottingham and Monmouth (Wales).

Trade Minister Lord Livingston said: "This year's BRIT Awards showed the depth of music talent in the UK and why we sell more records around the world than almost any other country.

"50 years on from The Beatles arriving in America the Music Export Growth Scheme will give more talented young British artists the chance to be successful on the international stage."

The successful acts were selected from a pool of 118 applications received in the first round of the programme. The decision to allocate funding to a specific campaign was taken by a panel of



"The Music Export Growth Scheme will give more talented young British artists the chance to be successful on the international stage"

LORD LIVINGSTON, TRADE MINISTER

music industry experts, independently chaired by John Kennedy OBE, with advice and guidance provided by BPI, UKTI, the Association of Independent Music (AIM), the Music Managers Forum (MMF), and representatives from some of the UK's leading independent record labels.

John Kennedy, Music Export Growth Scheme Board chairman, said: "This is a wonderful opportunity for emerging artists and growing independently-owned music businesses. It is now important that the successful applicants maximise the return from the funding in order to justify the belief shown in their project."

BPI chief executive, Geoff Taylor, added: "The very strong response we've had to the Music Export Growth Scheme clearly demonstrates the demand from independent labels for support in boosting their exports. I'm delighted that BPI can play a role in helping UK indie labels to grow their businesses overseas."

Phil Patterson, music sector specialist, UK Trade & Investment said: "The Music Export Growth Scheme is a great addition to the support that UKTI gives the music sector. We are very keen that this scheme is successful and UKTI will work closely with the BPI and music industry generally to ensure that many companies benefit from it, giving them the opportunity to support campaigns that will increase the UK's share of the international music market."

The scheme, funded by UKTI, will make up to £2.5 million of grants available over a two-and-a-half year period. It was announced in October 2013 at a Number 10 meeting with music executives chaired by Prime Minister David Cameron.

THE ARTISTS RECEIVING THE GRANT ARE:

- Afrikan Boy
- Beth Jeans Houghton
- Catfish and the Bottlemen
- Drenge
- Filthy Boy
- Fred V & Grafix
- George Benjamin
- Holy Mountain
- Melt Yourself Down
- Public Service Broadcasting
- The Crookes
- The Temperance Movement
- Throwing Snow
- Zara McFarlane

Further application rounds will take place periodically over the next two and a half years, with the next round now open for submissions until March 17. Applications are open to all UK music companies meeting the application criteria. Full details and the application form can be found at: www.bpi.co.uk/exportscheme.aspx

Co-Op's breakthrough

Co-Operative Music scored its first major new UK breakthrough under [PIAS] on Sunday, with Temples' debut album Sun Structures reaching No.7 on the Official Albums Chart.

Interestingly, the release is the 100th album issued on Jeff Barrett's Heavenly Recordings. The label were signed to Co-Op before [PIAS] acquired the company from Universal in February last

year, and have remained on its roster ever since.

"We are proud to start the year with a Top 10 chart position," said [PIAS] Co-Op MD Jason Rackham. "They are the first new artist to be breaking through as a result of the coming together of [PIAS] and Co-Operative Music. 2014 is going to be a very exciting year for both the band and Jeff Barrett and his team."

Imagem signs Flo

Imagem Music UK has signed London-based singer/ songwriter Flo Morrissey for worldwide publishing.

The 19-year old Londonbased artist has just signed to Glassnote Records and will start work on her debut record in LA this spring.

Jess Hamilton, A&R manager at Imagem Music UK said: "Flo is an exceptional talent and we are all delighted to welcome her to the Imagem family. She is one of those artists that don't come along that often and at just 19 she writes heartbreakingly beautiful songs that have fragility and yet go way beyond her years.

"Flo knows exactly who she is and where she is going, 2014 is going to be an exciting year for her."



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NEWS SPECIAL UNPAID INTERNSHIPS

ALL WORK, NO PAY?

HMRC is 'cracking down' on unpaid internships in the music industry and companies could face serious fines if found guilty. Is the attention warranted? We ask labels, Government and one anonymous intern



EMPLOYMENT

■ BY RHIAN JONES

re-BRITs celebrations last week were momentarily muted by the news that HMRC is planning a 'crackdown' on unpaid interns in the UK record industry.

Labels were told in no uncertain terms to expect a 'warning' letter from the Government, with visits to offices due to begin later this year.

HMRC letters have reportedly been sent to 35 labels and other music companies, including the three majors. The letters serve as a pre-warning ahead of potentially unannounced visits where HMRC will be looking into how the companies operate, reading employment records and chatting to staff members.

"We know that you might be using interns and this is a chance to get your houses in order and check everything's done that should be done," said an HMRC spokesperson. "We're going to come around later in the year once the companies have had a chance to sort everything out and if we do find evidence of non-payment of minimum wage when we get there, we do have the option to prosecute."

Punishment could include a fine – up to £20,000 per employee not being paid – or a company could be issued a notice of underpayment, asking them to stump up cash for what those unpaid employees are owed, plus a financial penalty.

"We wanted to send out the letters before we just steam in all-guns-blazing because it's a lot easier for everyone involved if companies can change their behaviour off their own back," said HMRC.

The timing so close to the BRIT Awards may be no fluke: the UK fashion industry was targeted with a similar campaign a few years ago after London Fashion Week, when letters were sent to all fashion houses involved with the event.

Last year, in a new multi-industry initiative, the Government launched a campaign to protect interns' right to fair pay – aiming to provide advice for young people and crack down on unfair practices.

"The creative industries have always been perceived as an area where the demand to work outstrips the number of jobs available," says UK Music's Jo Dipple. "But that perception isn't necessarily the truth. Sony and Universal have gone out of their way to pay their interns over the amount that they would be required to. What would be great is if there was absolutely no indication of any kind of bad practice anywhere in the industry, which might be true."

The BPI's Geoff Taylor commented: "Developing the skills and education agenda for the music industry has been an important focus for BPI in recent years.

"As a sector whose success relies on seeing a financial return for its outputs, we believe wholeheartedly that interns should be financially rewarded for the work they do."

A NEW WAVE OF INITIATIVES

UK Music, BPI and AIM are all involved in projects that aim to abolish the use of unpaid interns

The UK music industry has launched a number of initiatives to ensure everyone who contributes to the running of the music business is paid a fair wage.

Last year the UK Music Skills Academy launched a hub where businesses can go for advice and help, particularly on apprenticeships and skills and training. This year an apprenticeship scheme is running for the first time. Chaired by Live Nation International COO, Paul Latham, the initiative aims to place 200 students a year. Names signed up so far include Beggars Music, Mute Artists, Hart Media, PRS and PPL. Grants of up to £3,500 are offered to encourage employers to hire an apprentice. The focus on apprenticeships is one championed by AIM's Alison Wenham. "I've long argued that the reliance on internships was, in the long run, counter-productive," she explains.

As a trustee of Creative and Cultural Skills (the Government body that provides skills and training for the UK's creative and cultural industries), Wenham has been involved in the creation of UK Music's Skills Academy. "Diversity in the workplace is something that the industry has lacked and that's partly through the reliance on internships. Those interns come from a pool of resource where parents can afford to support their children through internships," she explains.

"That rules out a vast number of very talented hungry individuals who would bring a great deal more diversity, ethnicity and culture to our talent pool. The industry is healthier overall when its workforce comes from right across UK society rather than just one narrow slice of it."

Efforts by the BPI include a partnership with Creative Access – funded by the BRIT Trust – which seeks to both reduce youth unemployment and increase diversity in the music industry.

This year, On Track – the BPI's careers initiative – is going to be developed further through The Big Music Project and will provide five aspiring young music executives from black, Asian and ethnic minority backgrounds with a 12 month placement in record labels and music companies. Each intern will be paid £15,000 a year.

The scheme placed more than 100 young people last year and the BPI has recently secured £50,000 in funding from the BRIT Trust for 2014. UK Music is hosting an apprenticeships breakfast meeting for music industry employers on Wednesday, March 5 from 9am – 10am with Minister of State for Skills and Enterprise, Matthew Hancock MP at the Department of Business, Innovation and Skills, Conference Centre.

Music employers are invited to attend the briefing and find out about the advantages of apprentices in the workplace and the grants available from Government and the Creative Employment Programme. Anyone interested in attending can email info@ukmusic.org.

UK LABELS: WE'RE ABOVE BOARD

Universal, Sony and Warner's UK offices are all proudly sticking to their guns following HMRC's sternly-worded warning over unpaid interns - pointing *Music Week* in the direction of their official intern schemes.

Since launching in 2013, Sony's Intern Academy recruits young people for internships or ad-hoc work placements. The placements are open to those aged 18+ and offer candidates a 12 month, paid internship across all areas of the business. Sony Music UK communications director, Paul Bursche, said "In addition to gaining handson work experience in an industry they seek to work in, we also provide the candidates with a detailed training and development programme - up-skilling them on the industry and also general business skills." There are currently 21 at

the Sony Music Intern Academy and over the course of 2014 this is expected to increase to 27.

Those on Universal Music UK's year-long programme are paid the London living wage (£8.80 per hour) and work across all areas of the company - A&R, marketing and digital departments, through to sales and finance. This policy was introduced in October 2009.

Universal Music UK HR director Morna Cook said: "We work hard to give everyone the chance to make an impact and be a

valued part of the business. Each individual gets the opportunity to gain hands on experience, become involved in real projects and is given the training, development and encouragement needed to succeed. We're very proud that the majority of our interns go on to jobs in the music business, either with us or elsewhere."

Universal also offers two to four weeks of expenses-only work experience on an ad hoc basis, "usually for people at university looking for experience during their holidays," said Cook.

Available details on Warner Music UK's internship scheme were less extensive, though the major confirmed that it operates a programme which offers "paid internships across a number of departments".

"These offer invaluable insight and hands on experience and in many cases have led to full-time permanent jobs and long term career progression," a spokesperson told *Music Week*.

While an intern's modest hourly wage may not dent a major label's bank account too drastically, that's likely not the case for the indies. So what if a keen young student wants to gain some experience and contacts while helping out around the office? [PIAS] Recordings MD Peter Thompson admitted that he has "previously used interns in a productive but possibly quite liberal way" in terms of UK guidelines. However, he adds that all interns "seemed to enjoy the experience and many went on to other full time paid jobs in the industry, at the label or within other areas

of [PIAS] UK".

Last year
Thompson decided to
adopt a policy of
paying his interns,
which meant a
reduction in the
number of
employment
opportunities at
[PIAS] Recordings.
The firm currently has
one intern who is
paid National
Minimum Wage.

"I can fully understand the need to have regulations in regards to the use of interns as the possibility of exploitation is clearly there," said Thompson. "However,

by conforming more strictly to the rules it has certainly reduced the level of opportunities we have been able to provide. For independent companies, any expansion of our personnel is a big decision and when starting from scratch you tend to play safe and employ people with guaranteed experience.

"When we had talented interns in the building and could see their potential, there was also the possibility they could fulfill the roles we required.

"By limiting the amount of internships we can afford we are also limiting the entry points for new young talent. We need to find a way to get the right balance to this and a strict approach to internships does hinder new talent. It's a difficult conundrum."

We asked MusicWeek.com readers if they thought unpaid internships were ever acceptable within the music industry. Hundreds replied. And the results?



'MY UNPAID INTERNSHIP WAS A POSITIVE EXPERIENCE'



One ex-intern, speaking to Music Week on the condition of anonymity, once spent three months working part time at an indie label.
In an unpaid position, they were

tasked with a mix of admin, social media, plugging, digital, packaging and odd jobs.

It was "extremely insightful seeing how a small to medium-size record label functions day-to-day" and their

time "was definitely a positive one."

"The positions in labels such as the one I was at are so hard to come by, and I had next-to-no previous label experience so I didn't really mind that it wasn't paid," they said. "I was happy to help out. Times are tough for the indies so the last thing they need is an extra pair of hands demanding the London living wage for boxing up promos and making mistakes.

"It's up to the intern to decide whether he or she is prepared to work for free or expenses, rather than the label be forced into paying a wage for a position that supply and demand provides people who will work for free."

SO WHAT CLASSIFIES A PAID WORKER?

Do you know who is legally required to be paid a fair wage? You might be surprised...

There seems to be confusion within some elements of the music industry over the types of employee legally required to be paid national minimum wage.

Does it matter how long they work for? What tasks they complete? Whether they contribute to the day-to-day running of the business or not? How about if it's a 'work experience stint' rather than an internship? Does it make a difference if they are studying? The exact rules are laid out below:

- If someone is at a company for work experience, they should be 'shadowing' employees. This offers an opportunity to see what it's like working in a specific job by observing day-to-day activities and getting questions answered. Work experience people wouldn't have any responsibilities or tasks that a paid worker would be doing otherwise.
- Being given set working hours and set responsibilities is "basically a job" says HMRC and requires at least national minimum wage (£6.31 for anyone 21 and over, £5.03 for those 18-20 and £3.72 for under 18's). A contract can be oral or implied as well as written. "It doesn't matter if the company says, 'Oh no, but they are volunteering, they are happy to do it for no money' that much is irrelevant if what they are doing is a job," explains our HMRC source.
- Time is irrelevant part time, full time, a few days, weeks, or months the above rules still apply. Similarly, title is irrelevant too. The term 'intern' has no legal status under National Minimum Wage law. Entitlement to be paid does not depend on what someone is called, the type of work they do or how the work is described (e.g. 'unpaid' or 'expenses only').
- Students are not classified as employees if they are required to complete work experience as part of their higher education course (as long as the placement is related to their course) or are under the age of 16 and on a work experience placement and as long as the placement doesn't last longer than one year.
- Voluntary workers are exempt from the National Minimum Wage if the following rules both apply:
- You are a charity, voluntary organisation,
 associated fund-raising body or statutory body
- You give them no monetary payments and only limited and specified expenses and benefits
- For more detailed information visit: www.gov.uk/national-minimum-wage-workexperience-and-internships





WILKINSON

Too Close ft. Detour City (Virgin EMI)

(single, out February 24) From debut album Lazers Not Included Contact: Lauren Hales, Halestorm PR lauren@halestormpr.com



The Seeds You Sow (Island) (EP, March 31)

Contact: Ashlea Mackin, Twist Publicity ashlea@thisistwist.com



DUKE DUMONT FEAT. JAX JONES

I Got U (Blasé Boys Club/

Virgin EMI)

(single, out March 16) From debut album, release date TBC Contact: Annabel Crowhurst, Toast Press annabel@toastpress.com



SAM BROOKES

James (Unsigned)

(single, March 17) From debut album Kairos, out March 17 Contact: Ollie McCormack, Top Button Digital

ollie@topbuttondigital.com



BIPOLAR SUNSHINE

Where Did The Love Go

(Aesthetic/Polydor)

(single, out now)

Contact: Simon Bobbett, SB Management

simon@sb-management.com



KENZIE MAY

Skeleton (unsigned)

(single, release date TBC) Contact: Stuart Clarke, Golden Arm

stuart@goldenarm.me



FAUL & WAD AD VS PNAU

Changes (Relentless/

Sony Music)

(single, out March 23)

Contact: Matt Learmouth, Alchemy PR matt@alchemypr.com



THE FRAY

Love Don't Die (Sony)

(single, out March 3)

From fourth album Helios, out March 3 Contact: Fred Mellor, MBC PR

fred@mbcpr.com



SKY FERREIRA

You're Not The One (Capitol) Taken from Night Time My Time album,

(single, out March 10)

out March 17

Contact: Keong Woo, Family PR

keongwoo@familypr.co.uk



CIRCA WAVES

Stuck In My Teeth (Virgin EMI)

(single, March 31) Contact: Steve Phillips.

Big Mouth Publicity steve@bigmouthpublicity.co.uk

DATA DIGEST

SALES STATISTICS



CHART WEEK 7 Compiled from Official Charts Company sales data by Music Week				
VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,990,174	1,080,201	382,648	1,462,849
PREVIOUS WEEK	3,032,986	1,072,733	319,686	1,392,419
		①	•	①
% CHANGE	-1.4%	+0.7%	+19.7%	+5.1%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	22,600,274	8,436,473	2,301,396	10,737,869
PREVIOUS YEAR	24,941,437	10,332,485	2,295,365	12,627,850
			(
% CHANGE	-9.4%	-18.4%	+0.3%	-15.0%

APPOINTMENT TO VIEW

THE GRAHAM NORTON SHOW

Friday, February 21 - BBC One, 10.35pm - 11.25pm

Comeback queen Lily Allen is on the sofa this week. She'll perform the second single to be taken from her third album Air Balloon, which is out now. British acting talent Dominic Cooper is also scheduled to drop in for a chat.

THE VOICE UK

Saturday, February 22 - BBC One, 7pm - 8.30pm

it's the final round of blind auditions and the last chance for judges Kylie Minogue, Tom Jones. Will.i.am and Ricky Wilson to complete their teams. Next week the battle rounds start, where acts will be pitted against each other in joint live performances.

THE JONATHAN ROSS SHOW

Saturday, February 22 - ITV, 9.50pm - 10.50pm

The theme is pop royalty on the big chat shows this weekend as supergroup McBusted are interviewed. Featuring a combination of McFly and Busted members - Tom, Danny, Harry, Dougie, Matt and James will also perform in the studio.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON FEBRUARY 17 2014

156 KATY B Little Red

475 ELLIE GOULDING Halycon

476 BEYONCE Beyonce

391 AVICII TRUE

132 BOMBAY BICYCLE CLUB So Long, See You Tomorrow

162 GARY BARLOW Since I Last Saw You

286 BASTILLE Bad Blood

(S) SHazam **TAGGED**



The latest most popular Shazam new release chart:

1 DAVID GUETTA

Shot Me Down 2 ROUTE 94

My Love

3 DUKE DUMONT

Got You

4 DVRRS&

BORGEOUS Tsunami

5 AMERICAN AUTHORS

Best Day Of My Life The British Recorded Music Industry

BPI SALES AWARDS: WEEK ENDING FEB. 17

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION

JAMES BLUNT SOME KIND OF TROUBLE (ALBUM) Platinum

ONEREPUBLIC NATIVE

(ALBUM) Gold

OTIS REDDING (SITTIN' ON THE) DOCK OF THE BAY

(SINGLE) Silver

RAZORLIGHT IN THE MORNING

(SINGLE) Silver

DISCLOSURE FEAT, ELIZA DOOLITTLE YOU & ME (SINGLE) Silver

SUB FOCUS FT ALPINES TIDAL WAVES (SINGLE) Silver

DJ FRESH/DIPLO/DOMINIQUE YOUNG EARTHQUAKE (SINGLE) Silver





THE MAGIC

NUMBERS

Amaze colleagues and

bamboozle rivals with

these head-spinning facts

and figures...

Billion music videos were

viewed globally in 2013,

according to Vevo's UK

Music Video Viewership

Report. The figure is up 33%

from 2012

Years old and Burt

Bacharach is to headline

Wilderness festival this year

The singer/songwriter joins

Metronomy and London

Grammar at the top of the

bill for the event taking

place on August 7 - 10

GIGS OF THE WEEK

BIRMINGHAM



Who: Foxes Where: Institute Library, Birmingham When: February 25 Why: She's provided

vocals for Fall Out Boy and Zedd, as well as had singular success with hit Youth. Now Southampton's Foxes is on tour ahead of the release of her debut album Glorious in May.

MANCHESTER



Who: Beyoncé Where: Phones 4U Arena, Manchester When: February 26 Why: Following the

surprise release of her fifth album BEYONCE at the end of last year, the Mrs. Carter Show World Tour will be one of the first chances to hear the new tracks played live.

NORWICH



Who: 5 Seconds of Summer Where: The Nick Rayns LCR, Norwich When: February 27

Why: Following the release of debut single She Looks So Perfect, the Australian quartet are heading out on a string of UK headline shows. Support comes from Mike Dignam.

INK SPOTS

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

On the front of this month's Songlines magazine is "the indomitable spirit of

Africa" **Angélique**

Kidjo. Inside, the singer and activist talks about dedicating her latest album Eve to "the women of Africa" and her mother.

Elsewhere, Malian singer Sidi Touré discusses using his art form to relay political messages and shine a light on inequalities. "The artist is the one who speaks out from the highest point about what others are saying at the lowest, whatever the consequences." he explains.

The founder of American roots label Arhoolie 82-year-old Chris Strachwitz recalls the halcyon days of the CD and says the label's publishing and royalties now keep things afloat. "Kids these days don't value music like we did." he savs. "I hope we can last a few more years because I'm uninterested in golf."

In the reviews pages, Soutak by Aziza Brahim gets four stars out of five from Robin Denselow. "Desert blues tracks" sit amongst "echoes of flamenco". Russ Slater is less impressed with Captain Rugged by Keziah Jones. With two stars out of five, it's more "Dave Matthews Band" than "African superhero".

@MelRedmond Just got home from

the MPG Awards seeing Trevor Horn

@TheWelshHoney @Seal You nearly

@ukMPG Awards and that was so

exciting I ovulated every egg in my

body! Thank you! (Rowena Morgan, BASCA)

hit me in the head with the mic at the

win a truly deserved lifetime

check from him #mademyday x (Melanie Redmond, Perfect Songs) Friday, February 14

achievement award. Got a name

Official Charts Company

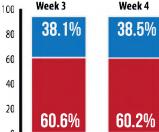
WKS 3-7

share for all

albums in the

The UK market





40.6% **58.1%**

37% 61.5%

Week 6

33.5% 65.2%

Week 7



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending February 18

Music Week's 30 Under 30: This year's list revealed Thursday, February 13

Jazz Summers: 'Sales have gone down - but what's happened to exec salaries?' Tuesday, February 11

Labels hit back at 'unpaid intern' claims

Warner/Chappell signs worldwide deal with Banks

Sara Cox celebrates last day at BBC Radio 1

Wednesday, February 12 Friday, February 14 Monday, February 17



2014

Will be the year that BBC Radio 1 includes streaming data when compiling the top 40 charts. The news was confirmed by the station's head George Ergatoudis at an event in London on February 17

Drop in Kerrang! magazine's circulation year-on-year, according to the latest ABC figures. The rock magazine still boasts over 35,000 readers. Editor James McMahon is planning future growth and will launch a new website this year

1st

Songwriter's Songwriter prize will be awarded to Paul McCartney at the NME Awards on February 26 at the O2 Academy Brixton

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@naoise_ My drivers license has expired. I'm so depressingly old. WHEN DID I GET SO DEPRESSINGLY OLD? (Naoise Ryan, Universal Music

UK) Wednesday, February 12



@seaninsound (Gotta wonder how much money is wasted in the music biz by artists employing firms who just mass send emails and post out

precious 'stock') (Sean Adams, Drowned In Sound) Thursday, February13



@nicoprimary So proud of my number 1 boy @Mike_Ajayi collaborating with @MikeAjayiScarf and getting into @MusicWeek's Flirty

Under Thirty! (Nicholas Holroyd, Primary Talent International) Thursday, February 13



@Mike_Ajayi @nicoprimary @MusicWeek The real winner today is @LouiseDungate the creator of @MikeAjayiScarf "The Godfather"

(Mike Ajayi, Infectious Music) Thursday,



@garv lancaster Only a right wanker would feature in 30 under 30 (Garv Lancaster, Warner Music) Thursday, GARY February 13

TWEET OF THE WEEK



@HoareTom A 21-donut salute for @SimonMusic reaching 5 years' service at [PIAS] Towers. The sweetest

man in the industry, in every sense of the word. (Tom Hoare, PIAS) Thursday, February 13



@LaurenceTGreen NME's ABC figures are :-(Still think they should take the plunge and go free. (Laurence Green, Blink Box Music) Thursday, February 13



Friday, February 14

@SimonMusic 5 years at [PIAS] as of this week thanks for the love. friendship and the music! (Simon Rugg, PIAS) Friday, February 14

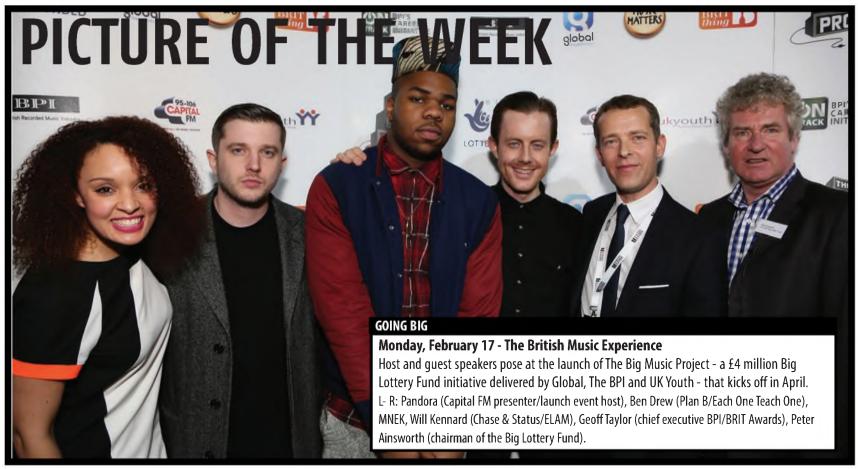


@LaraKBaker The Voice is still unwatchable, even with Kylie. And I really love Kylie. (Lara Baker, AIM) Saturday, February 15

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

DATA DIGEST

PHOTO CREDIT: JOHN MARSHALL



TAKE A BOW TEAM WITHIN TEMPTATION



Dramatico/ WT Recordings

UK Project Manager: Andrew Bowles,

A&R: Robert Westerholt & Daniel Gibson

Raymond Rijnaars & Frank Stroeble

Agent: Paul Bolton @ X-Ray

Andrew Bowles & Alex Paton. Dramatico

National, Regional & Online Press: Kirsten Sprinks, Cosa Nostra

Tony Cooke, Scream

HE SAID / SHE SAID

66 I don't think he'd expect me to be vegetarian. If I found he was cifended by people eating meat then I won't eat it in front cf him. But I'll have a chicken curry afterwards. "





SIGNS O' THE TIMES



Pictured L-R: Jesús López, chairman/CEO, Universal Music Latin America & Iberian Penins Sanz, and Zach Horowitz, chairman & CEO, Universal lusic Publishing Group

Latin music icon Alejandro Sanz has signed a global publishing deal with U Music Publishing. The multiyear agreement brings Sanz' entire catalogue of songs to UMPG, including the tracks on his first nine studio albums and songs he writes in the future. He has sold over 23 million albums worldwide with each of his studio albums having gone platinum in Spain, Latin America and the United States

Toronto-based artist Lowell has signed with Canadian label s and will release her debut solo EP I Killed Sara V through it on February 24. Lowell first appeared with a mini-album If you can Solve this Jumble after collaborating with the Apparatjik collective, featuring Grammy-winning producer Martin Terefe (who produced her forthcoming EP), members of A-ha, Coldplay, and MEW.

SYNC STORY

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



- Artist A Great Big World
- Track Say Something
- Composer lan Axel / Chad Vaccaring / Mike Campbell
- Publisher Universal Music Publishing Group
- Client So You Think You Can Dance
- Campaign So You Think You Can Dance
- Usage Free Basic Cable / Satellite / Telco and Pay Television, 18 months from air date, US and Canada
- **Key execs** Cyndi Lynott (WCP management), Gary Miller (vice president of film/TV licensing, UMPG), Alexandra Robertson (head of licensing, Epic Records) and Nancy Severinsen (music supervisor).

Choreographer Stacey Tookey chose this ballad to underscore a performance by dancer Amy Yakima. The song and performance earned rave reviews, and just two episodes later Amy went on to win the show. In the meantime, the song reacted more than any other track heard on the show that season. This licensing jump-start has now the song into worldwide hit status.

Following the usage on the show, the song reached No.20 overall on Tunes US and went on to sell over 14,000 downloads that week. This was by far the biggest increase that a new song had made following a placement on the show this year, and the reaction encouraged Epic Records to send the song to radio

Alexandra Robertson, head of licensing at Epic Records said: "It's hard to predict how fans will react to music. However, Cyndi and I knew, given the emotional poignancy of the song, that a featured use with Stacey Tookey's choreography could potentially shift the entire trajectory of the band's career. The So You Think You Can Dance synch ignited the kind of response we all hope for, especially when it's for musicians as talented and deserving as A Great Big World."

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

ticketmaster®





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		1	
		-	-
1	TE I		3
	AME I	100	1

ticketweb



TIC	ICKETMASTER UK		
POS	EVENT	POS	EVENT
1	LADY GAGA	11	ED SHEERAN
2	GARTH BROOKS	12	THE CURE
3	PRINCE	13	ROD STEWART
4	NEW KIDS ON THE BLOCK	14	LITTLE MIX
5	GARY BARLOW	15	ANDRE RIEU
6	DRAKE	16	JASON DERULO
7	KATY PERRY	17	THE 1975
8	KINGS OF LEON	18	MCBUSTED
9	BASTILLE	19	JUSTIN TIMBERLAKE
10	MILEY CYRUS	20	RUDIMENTAL

TIC	TICKETWEB UK		
POS	EVENT	POS	EVENT
1	EMBRACE	11	JURASSIC 5
2	THE NORTHERN LIGHTS	12	JANELLE MONAE
3	THE FLAMING LIPS	13	THE STRANGLERS
4	DROPKICK MURPHYS	14	KODALINE
5	DAUGHTRY	15	SWITCH
6	PAUL HEATON	16	METRONOMY
7	PAOLO NUTINI	17	JASON DERULO
8	FIELD DAY	18	STEVE AOKI
9	SUB FOCUS	19	GEORGE CLINTON
10	DE LA COIII	20	WADDAINT

ON THE RADAR THE LOTTERY WINNERS

Music Week's industry showcase RADAR – held in association with ILUVLIVE and MusicConnex and backed by new event partner BIMM - will return on Wednesday, March 5 for the second installment of the four-times-a-year event.

Once again taking place at Under The Bridge in London, the night aims to showcase some of Britain's best young musical talent, watched by a diverse and influential industry crowd.

The Lottery Winners are part of the second event's line-up, which will also include Ayanna Witter-Johnson, Joel Baker, and Rascals.

A Leigh/Lancs-based indie-pop quartet, The Lottery Winners comprises Thomas Rylance (lead vocals and guitar), Robert Lally (guitar and vocals), Joe Singleton (drurns) and Katie Lloyd (bass and vocals).

Taking great pride in the band's repertoire, frontman and songwriter Rylance says: "The songs are the most important thing in the world to me. If they're ever even a tiny fraction as important to other people, I'll die a very happy man."

His influences are pulled from eighties bands like Aztec Carnera, Orange Juice, Bowie, Blondie, Tears for Fears and New Order, as well as The Smiths, The Cure and Joy Division but says his reason for

wanting to be on stage "was Freddie Mercury's fault".

The Lottery Winners formed when Lally showed Rylance, as the new boy, around school. They found a common passion for music and recruited bassist Lloyd through a poster ad in their hometown's only guitar shop. Completing the line-up Lloyd called up high school best friend Singleton and after much cajoling, he joined the band as its drummer.

Radio support for the band has come from regular plays on XFM, 6Music and BBC Introducing and they've even been radio show hosts themselves - having enjoyed a year as co-hosts of a Sunday show on Key 103, and a slot on Salford City FM.

The four-piece's live CV boasts support slots with The Futureheads, The Charlatans and The Enemy, as well as playing Hard Rock Calling in the old Olympic Park in Stratford in 2013 – their first major festival performance.

Rylance recalls: "Hard Rock Calling was our first major festival. We'd played lots of festivals in the past, but the sheer magnitude of that one really hit us hard. It was a beautiful line-up, and we got to play with Bruce effing Springsteen. I bet he has no idea what Leigh Itheir



tiny hometown] even is!"

Singleton adds: "It's surreal for us when we leave Leigh, and play in front of audiences in other towns and cities. It's crazy when they know who we are, and know our songs and sing along with them. I don't think there's a better feeling than that."

As for their newer material, The Lottery Winners have been in with a host of top writers and studio sessions with world-famous producers, including Steve Levine, of which the band say: "When Steve Levine, who has produced so many of the records we adore, asked us if he could produce our next single, I

thought somebody was playing a cruel trick at our expense. It is such an amazing experience. The man's knowledge is incomprehensible."

In conclusion, drummer
Singleton says: "Being in this band
has completely changed my life.
I've already met a lot of my heroes,
and played shows that I've never
imagined I would. I don't think any
of us could comprehend not being
in this band and doing what we do,
it's what we love."



ESSENTIAL INFO

RELEASES

2013

April EP: Somebody Loved You Apr 22 Single: Elizabeth Aug 12 Single: Learn To Sleep

2014

Jan 19 Single: Heavy Heart

LABEL Hubris Records

MANAGEMENT

Marc Connor, Air MTM

LIVE

2014

February

Sat 22 Blind Tiger, Bolton Fri 28 Blind Tiger, Burnley

March

Sat 1 Cadence Café, Manchester Weds 5 **RADAR**, Under The Bridge, London in association with Music Week, ILUVLIVE and MusicConnex, sponsored by BIMM Sat 22 The Live Lounge, Blackburn Sun 30 St Gregory's, Farnworth

April

Sat 12 Strawberry Gardens, Fleetwood Sat 19 The Flyers, Rochdale Fri 25 The Grand, Clitheroe



BUSINESS ANALYSIS STREAMING IN CHARTS

EDITORIAL

Streaming would bring unprecedented changes to singles chart



Just as he did with On Air/On Sale a few years back, Universal's David Joseph has put adding streaming to the main UK singles chart firmly on the agenda.

Despite initial enthusiasm and participation, On Air/On Sale has still to become an everyday occurrence with too many big releases (including from Universal) going to radio weeks before fans can buy them. But on the issue of streaming what Joseph wants will inevitably happen – it is just a question of when.

What the UK singles chart has always been about is tracking the most popular hits of the day, based entirely on direct consumer behaviour. From day one that has always meant ranking releases by unit sales, whether 78s in the pre-rock 'n' roll era or mainly downloads now. Whatever the format, this principle in the first six decades of the chart has remained exactly the same.

"If the data is robust enough the only logical conclusion is to add in streaming as soon as practical"

The addition of streaming would alter that because the chart would start to take into account consumption based not on someone purchasing a specific release but on them hearing something – perhaps only once – without actually owning it.

The UK has always resisted following the example of the US's Billboard Hot 100 in factoring in airplay data, but by adding in streaming it would at least partly go down a similar route as the chart would no longer purely be about ownership.

However, the big difference between airplay and streaming is in the former consumers have music pushed at them with their only control selecting the radio station, but with streaming they are in total charge, just as they are when buying a download or CD. That makes the chart marriage of purchasing and streaming a more compatible one.

For the Official Charts Company what should be the main issue in considering this change is whether the data now collected is robust enough to be added into the main singles chart rather than simply remaining in a separate countdown. If the answer is yes, then if the main chart is to continue its original intention of reflecting what the pubic have deemed to be the biggest hits then the only logical conclusion is to add in streaming as soon as practical. Otherwise all that is happening is putting off the inevitable and making the chart out of date – although hardly irrelevant, given how many downloads are still sold.

Recent history, though, points to heels being dragged when it comes to changing how the chart is compiled. This includes downloads initially being excluded where there was no accompanying physical release. That prompted crafty labels to get round it by putting out a limited physical edition, making a mockery of a rule that – worst of all – disenfranchised thousands of music-spending consumers from the chart.

The risk now is a similar situation could happen again. The UK is already two years behind the US on this issue and has now been overtaken by Germany. If the data and technical issues are in place, then there is no excuse but to make the change.

Paul Williams, Head of Business Analysis

WHAT IMPACT COULD CHART CHANGE HAVE?



Some industry leaders are calling for streaming data to be folded into the Official Singles Chart. Music Week considers the effects of such a move

DIGITAL

■ BY PAUL WILLIAMS

he UK's rapidly-moving weekly singles chart will face a slowdown if it starts including data from streaming services.

That will likely be the outcome when the Official Charts Company ultimately bows to increasing industry pressure to follow the example of other markets and combine physical and download sales alongside streaming into one main combined countdown.

Calls for the roll-out of an all-encompassing chart grew louder last week when Universal UK chairman and CEO David Joseph said the change should happen immediately because the relevance of the existing sales-only chart was "decreasing every day".

A separate streaming chart, compiled by the Official Charts Company, has been in existence since 2012, but a move to incorporate the data into the flagship singles countdown has so far been resisted, despite it having happened in other key music territories such as the US and Germany.

While it seems inevitable that the ÜK will follow at some stage – and likely soon if Joseph and others get their way – what is clear is that the move would result in the most fundamental change to the chart's compilation since the NME rolled out the first recognised British hit parade in 1952. For the first time ever permanent sales would be counted alongside another method of fans consuming music ie rental.

Looking at the weekly UK streaming chart over

EXECUTIVE SUMMARY

- Official singles and streaming charts shared top two last week with Clean Bandit at No 1 and Pharrell Williams at No 2
- Spotify's No 1 (Clean Bandit's Rather Be) streamed 1.2 million times
- Fifty-five of Top 75 tracks on singles and streaming charts identical last week, but older hits generally higher up streaming countdown
- Seventy-five singles made streaming Top 10 in 2013, compared to 150 in main singles chart
- Only three releases in Top 75 artist albums chart last week not available on streaming services

its first two years as well as the impact of adding in data from the likes of Spotify in overseas countdowns such as the Billboard Hot 100 indicates likely behavioural changes once this route is followed. Most clearly would be a slowing down of the movement of the main chart given the much gentler turnover of hits in the streaming world compared to downloads.

The UK singles chart is one of the fastest-moving in the world and, although it has slowed down since the Nineties, an era when the countdown started to be invaded by an influx of brand new entries each week only for them to all drop down the following week, it remains a fast-moving animal. In 2013, for example, 150 different tracks made the weekly Top 10, while on the equivalent streaming chart only 75 managed to reach the same landmark.

Brand new entries to the streaming Top 10 are

DOING THE MATHS: "EXCHANGE RATE" NEEDED FOR DOWNLOADS AND STREAMS

One potential tricky obstacle the Official Charts Company faces going forward will be how to mathematically combine download and streaming activity.

Since 1952 when the first recognised UK singles chart was published by the NME it has simply been a matter of counting the units, whether that has been 78s, seven- and 12-inch, tape, CD or latterly downloads. However, bringing in streaming would for the first time combine two very different kinds of activity so a decision would need to be made how many streams would equate to one download. Universal UK chairman and CEO David Joseph has proposed 100 streams could equal one download. Music Week is not

privy to weekly stream numbers for tracks covering the whole market so is not in a position to calculate exactly what Joseph's proposal would have on the shape and order of the singles chart, but we have made use of a weekly chart published by the market leader Spotify revealing its most popular tracks in the UK and how many times they were streamed.

Sitting at No 1 on its own chart last week, as it did on both the sales and overall streaming charts, was Atlantic act Clean Bandit's Rather be featuring Jess Glynne. According to Spotify, it was streamed 1,199,728 on the service last week, which using Joseph's methodology would be the

equivalent of just under 12,000 downloads. That would have taken up Rather Be's chart score from the 102,542 downloads the Official Charts Company said it sold a week ago to just under 115,000.

Although its streaming activity was more than that, the Spotify contribution gives some idea how chart "sales" numbers would start to be inflated once download and streaming numbers are combined.

At Spotify alone its Top 10 tracks in the UK last week were all streamed at least 400,000 times, adding up to 4,000-plus extra "sales" each towards their scores on any combined singles chart.

SPOTIFY UK CHART		
POS A	RTIST TITLE LABEL NUMBER OF	PLAYS
1	CLEAN BANDIT FEAT. JESS GLYNNE Rather Be Atlantic	1.20M
2	PITBULL FEAT. KESHA Timber J/MR 305/Polo	0.77M
3	PHARRELL WILLIAMS Happy Columbia	0.76M
4	AVICII Hey Brother PRMD/Positiva	0.51M
5	BEYONCE FEAT. JAY Z Drunk In Love Columbia	0.49M
6	WILL.I.AM FEAT. MLEY CYRUS, WIZ KHALIFA, FRENCH MONTANA, DJ MUSTARD Feelin' Myself Interscope	0.49M
7	LORDE Royals Virgin	0.45M
8	JASON DERULO Trumpets	0.45M
9	VANCE JOY Riptide Infectious	0.45M
10	ONEREPUBLIC Counting Stars Interscope	0.40M

CHART TIMELIME

- Nov 1952: NME launches UK's first recognised singles
- Sep 2004: UK Official Download Chart launched
- Apr 2005: Downloads included in singles chart for first time
- Apr 2006: Downloads incorporated into main albums charts
- May 2012: Official Streaming Chart launched

also extremely rare with only a handful managing it across the whole of last year, including Virgin act Bastille's Pompeii and the Columbia-issued Give Yourself To Music by Daft Punk, while just nine different tracks reached No.1. On the singles countdown the Top 10 typically welcomes at least one brand new entry each week and there were 31 chart-toppers in 2013, most of which debuted there

The far fewer high new entries each week to the streaming chart reflects a countdown in which generally it takes much longer for a hit to establish itself, but once it does may hang around long after it has peaked or even disappeared from the sales countdown. These points are illustrated by an examination of last week's streaming chart (chart week 6) and comparing it to the Top 75 sales countdown.

Right at the very top the two charts were very similar with Atlantic act Clean Bandit's (*pictured*, *cpposite right*) Rather Be featuring Jess Glynne at No 1 on both and the RCA-handled Happy by Pharrell Williams (*pictured*, *right*) runner-up The tracks were also at 1 and 2 on Radiomonitor's UK airplay chart, albeit in the reverse order.

There were a total of 55 tracks the same on the Top 75 sales and streaming charts, suggesting at first glance they had a lot of commonality. But a

RTIST TITLE LABEL	SALES	STREAM	RADIO
	CHART	CHART	CHART
LEAN BANDIT FEAT. JESS GLYNNE Rather Be Atlantic	1	1	2
PHARRELL WILLIAMS Happy Columbia	2	2	1
DJ FRESH FEAT. JAY FAY & MS DYNAMITE Dibby Dibby Sound Ministry of Sound	3	-	27
VILL.I.AM FEAT. MLEY CYRUS, WIZ KHALIFA Feelin' Myself Interscope	4	7	26
PITBULL FEAT. KESHA Timber J/MR 305/Polo	5	3	5
GORGON CITY FEAT. MNEK Ready For Your Love Virgin	6	23	14
CATY B Crying For No Reason Columbia	7	33	4
ONEREPUBLIC If I Lose Myself Interscope	8	40	3
IEON JUNGLE Braveheart RCA	9	20	42
IVICII Hey Brother Positiva/PRMD	10	4	6
BEYONCE FEAT. JAY Z Drunk In Love Columbia	14	5	84
ASON DERULO Trumpets Warner Bros	12	6	9
ORDE Royals Virgin	34	8	36
MINEM FEAT. RIHANNA The Monster Interscope	25	9	20
YANCE JOY Riptide Infectious	13	10	19
ORDE Team Virgin	38	42	7
NEREPUBLIC Counting Stars Interscope	23	11	8
AVICII Wake Me Up Positiva/PRMD	32	12	10

The above shows tracks making one or more of the UK sales, streaming and radio airplay Top 10s for chart week 6 2014 and where they ranked in each chart Sources: Official Charts Company (sales, streaming); Radiomonitor (airplay)

closer inspection reveals the streaming market still favouring a number of tracks that had started to run out of steam with download buyers, while newer releases wowing users of iTunes and other digital services were just getting going at the likes of Spotify, Deezer, Napster and others.

Cases in point included in last week's sales Top 10 the Virgin-issued Ready For Your Love by Gorgon City featuring MNEK, Rinse/Columbia act Katy B's Crying For No Reason, Interscope/Polydor's OneRepublic with If I Lose Myself and RCA act Neon Jungle's Braveheart They sat respectively at Nos 6, 7, 8 and 9 on the chart, while on streaming had only thus far made it to Nos 23, 33, 40 and 20 respectively.

At the same time registering high on the streaming chart were a variety of hits that had long peaked at retail. They included Interscope/Polydor act Eminem featuring Rihanna's The Monster, which was the ninth most-streamed track a week ago but down to 25 on sales and the Virgin single Royals by Lorde, No 8 in streaming terms but descending 25-34 on sales.

Several of the biggest hits of the week in streaming terms had already vacated the sales Top 75, among them Domino-signed Arctic Monkeys' Do I Wanna Know It had exited the published



portion of the sales chart a fortnight before, but progressed 18-17 on streaming.

Besides Rather Be and Happy, only three other tracks were in both the sales and streaming Top 10s last week: Interscope/Polydor act will.i.am featuring acts such as Miley Cyrus with Feelin' Myself; the RCA-issued Timber by Pitbull featuring Kesha; and PRMD/Positiva-signed Avcii's Hey Brother.

One big hit in the sales Top 10 missing completely from the streaming countdown was DJ

BUSINESS ANALYSIS STREAMING IN CHARTS



Fresh featuring Fay May and Ms Dynamite's Dibby Dibby Sound by virtual of the fact it was not available on any services. The record company behind it, Ministry of Sound, is one of the most vocal opponents to streaming and refuses to make its repertoire available to Spotify and others. That also meant London Grammar's Strong and the former sales No 1 Look Right Through by Storm Queen, both of which were in last week's sales Top 75 and released via MoS, were not similarly in the streaming chart.

At present any streaming hold-outs have no direct impact on how they do on the main singles chart, outside of the possible advantage of encouraging download sales as they cannot be streamed or possible disadvantage of shutting off one route of promotion. However, if streaming data does get incorporated such tracks will have to compete against releases charting via both permanent sales and how many times they have been streamed.

ABOVE Taking a Strong stand: London Grammar are not on streaming services because of a Ministry of Sound policy

US FOCUS: HOW HOT 100 HAS REACTED TO CHANGES

Billboard's Hot 100 has been factoring in audio streaming for almost two years and 12 months ago additionally started utilising YouTube data.

These moves certainly reflected a digital music market there more mature than the one in the UK, but they also further illustrated when it comes to compiling the US's main track chart a greater willingness to bring in changes.

Part of the different attitude is down to historic differences between the two markets' flagship singles charts. In the UK the chart for the 61 years it has existed has always been about unit sales across a variety of formats, but since Billboard created the Hot 100 in 1958 the US has supported a countdown where more than sales are taken into account. For most of the Hot 100 story that has meant a chart mixing sales and airplay data with the weighting of the two disciplines depending on market factors at any particular times. As physical singles sales fell, for example, the airplay part of a track's performance become more important, but the growth of download increased the importance again of sales.

Pre-download Billboard would regularly make changes to the way the different components of the Hot 100 worked together. One significant one in 1998 axed a rule that said a track could only qualify for the chart if it was available to buy as a single, meaning airplay-only hits suddenly counted. This significantly changed the Hot 100 from a "singles" to a "songs" chart.

Downloads were then included for the first time in 2005 followed in March 2012 by streaming, alongside the birth of a stand-alone On-Demand Songs chart, while YouTube numbers were introduced last February. This further stretched the ratio make-up of the chart with sales typically making up 35-45% of a track's chart points, airplay 30-40% and streaming 20-30%, but this can vary each week.

As seems likely to happen in the UK, the addition

1 BAAUER Harlem Shake Jeffree's/Mad Decent/Warner Bros 489.7M 2 PSY Gangnam Style Schoolboy/Republic 279.9M MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift 257.0M Shop Macklemore 4 MILEY CYRUS Wrecking Ball RCA 187 6M 5 IMAGINE DRAGONS Radioactive Kindinakorner/Interscope 171.3M 6 MILEY CYRUS We Can't Stop RCA 155.4M **ROBIN THICKE FEAT. TI & PHARRELL WILLIAMS** 138.8M **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** 135.8M

134.5M

125.5M

US TOP 10 STREAMING CHART OF 2013

source: Billboard/Nielsen BDS

10 DRAKE Started From The Bottom Young Money/Cash

Can't Hold Us Macklemore

9 AWOLNATION Sail Red Bull

of streaming has further slowed down what in the Hot 100 was already a much slower-moving chart than its British equivalent. In 2011, for example, the last full year before streaming was added in, 71 different tracks made the Hot 100 Top 10. But in 2012, the first year when streaming counted, this dropped to 62 and there were the same number of Top 10 hits a year later.

The top end of the chart in the closing stages of 2013 also demonstrated a de-accelerated chart since the addition of streaming. In the last four weeks of the year eight of the Top 10 songs were identical throughout with the likes of Avicii's Wake Me Up and Lorde's Royals on their way to 20-plus weeks at the chart's top table.

Equally, the addition of streaming has driven some tracks onto the kind of Hot 100 chart success that might – initially anyway – not have otherwise have happened. This was proven in the same week last February when YouTube activity was first added in as Bauuer's Harlem Shake debuted at No 1 on the chart - with its biggest driver streaming.

ALBUMS CHART: LPS' ENTIRE TRACKLISTINGS MAKING STREAMING COUNTDOWN

Bombay Bicycle Club not only topped the UK artist albums chart a weekend ago, but half of the set's tracks individually reached the streaming countdown.

Led by Luna at No 49, five cuts from the Island-issued So Long See You Tomorrow made the streaming Top 100 chart, highlighting a trend where on occasions entire albums tracklists have registered.

The first such album to achieve this was Daft Punk's (pictured) Columbia debut Random Access Memories, which at the end of last May debuted at No.1 on the Official Charts Company's albums countdown, while all 13 of its tracks were among the week's Top 40 streams. These were headed by Get Lucky, which led the streaming chart, and included in Give Life Back To Music, Lose Yourself To Dance and Instant Crush three more hits in the countdown's Top 10.

Domino act Arctic Monkeys pulled off a similar trick in September when in the week after its release all 12 tracks from their album AM simultaneously appeared in the Top 40 of the streaming chart. Two of these – Do I Wanna Know and Why'd You Only Call Me When You're High – were in the Top 5.



Since the advent of downloading when most albums could be unbundled and songs bought individually, it has become a regular occurrence for "non-single" tracks to turn up in the main singles chart. However, the impact has not been anywhere near as strong as can happen on the equivalent streaming countdown.

For example, in the same week all 13 tracks from Daft Punk's album made the streaming Top 40, on the sales-only singles chart just five of them made the Top 200. Similarly, AM's blanket presence in the streaming chart was

accompanied by a more modest five of the Arctic Monkeys album tracks showing up in the sales Top 200. If the pattern of downloads being added to the main sales charts is anything to go by, then streaming will be welcomed in the singles countdown first with albums following later. However, the evidence of Arctic Monkeys, Daft Punk and others is already showing the impact entire albums can have on the streaming market.

It is also the case that virtually every hit album is now available to stream on sites like Spotify and Deezer. Out of the Top 75 artist albums in the UK a week ago, only three of them were not available on Spotify, although these included in London Grammar and Beyonce two of the week's top five.

London Grammar's If You Wait was the only chart album not to be represented at all on Spotify, reflecting a non-streaming policy by Ministry of Sound, which releases the album via the group's label Metal & Dust Recordings. In the case of Beyonce the singles Drunk In Love and XO from her self-titled album from RCA were available, a similar stance to Columbia duo Broken Bells whose second album After The Disco was last week not on the site but its four singles were.

THE BIG INTERVIEW ALEXI CORY-SMITH

'WE ARE BECOMING A HOME FOR EXCELLENCE'

The 'new' BMG has just scored its first ever Official UK No.1 album via an artist-friendly release model that some regard as revolutionary. It's already the fourth biggest publisher in the world and its rapid growth shows no signs of slowing. So what's its UK boss's game plan?



ALEXI CORY-SMITH: FOUR KEY DEAL AREAS THE EXEC HAS LED AT BMG CHRYSALIS UK

- Publishing signings have included Steve Mac, Martin Bramah, Karen Poole, Al Shux, Nina Nesbitt, Factory Floor, Savages and George Ezra as well as the first writers Cory-Smith brought into the company, The Maccabees.
- She personally oversaw publishing deals with Mick Jagger and Keith Richards plus Robbie Williams' Farrell Music.
- BMG Artist Services has struck deals with the likes of Dexys, Bryan Ferry, Deaf Havana and You Me At Six who delivered the company's first No.1 album earlier this month.
- Joint ventures signed with the likes of UK A&R hubs Black Butter and Merok (Plan B's management team) plus global rock management house Raw Power.

EXECUTIVES

■ BY TIM INGHAM

ards on the table: Alexi Cory-Smith is a bit of a compulsive name-dropper. She references no fewer than 14 music industry executives during her hour-long interview with *Music Week* - around one every four minutes.

Yet these aren't bravado-packed tales of cigars round the pool with Marty Bandier or Cinzanos on an LA balcony with Lucian Grainge. Tellingly, all the professionals highlighted by the recently-promoted EVP of BMG Chrysalis UK work with her - and each of them is bestowed with credit she energetically refuses to claim for herself.

If you're thinking this deliberate avoidance of glory 'doesn't sound like the BMG I remember', that's because it isn't. Cory-Smith is at pains to distance her business from the towering record giant sold to Sony by Bertelsmann five years ago.

"There is still a little bit of confusion out there in the industry," she says. "I have to keep reminding people: we are actually a start-up, and we very much have a start-up mentality."

BMG Rights Management was created in 2008 by German media giant Bertelsmann and became a joint venture with earnest investment firm KKR a year later. The new company was founded on the vision of Hartwig Masuch, Cory-Smith's boss and a man who essentially predicted that the modern era would usher in a world in which artists deserved - and ultimately got - fairer deals from their industry partners.

The primary fruit of this game plan, BMG's Artist Services division, has just claimed an industry-alerting success story in the UK. Cavalier Youth, the fourth studio album from 20-something Surrey rock band You Me At Six, reached No.1 on the Official UK Chart earlier this month, having been released through BMG.

The BMG Artist Services model - which operates alongside the company's acquisitive publishing division - offers artists 75% of revenues generated by a release, as well as the opportunity to maintain ownership of their copyrights.

As a general rule, BMG lays no claim to any cash made by an act's live or merch business - a tempting benefit in a world of ever-more present '360' record deals. Weighed against these upsides is a shared fiscal responsibility for any campaign - meaning managers and artists who might have once been used to living it large off big major advances have to watch their own expenditure very carefully.

If this sounds like the ideal model for financially savvy musicians, that's probably because BMG is run by them: Masuch was a member of almost-hit-

THE BIG INTERVIEW ALEXI CORY-SMITH

the-big-time outfit The Ramblers in the seventies, while even Bertelsmann CEO Thomas Rabe is an ex-member of a punk band.

"We happen to be German-owned, but we're an international company," says Cory-Smith.

"Hartwig, who is such a passionate individual, has always been very clear what he didn't want from the days of the old BMG. We've really got to make that distinction. We're service driven: we work for the artist, not the other way round. Our whole philosophy is based on that principle."

Since Cory-Smith joined BMG in 2011, revenues at BMG Chrysalis UK have more than tripled, while her domestic staff headcount has jumped from nine people to 64.

With a background in commercial law at the likes of Simkins, recent high-profile publishing signees she's brought into BMG include Mick Jagger and Keith Richards of The Rolling Stones and Robbie Williams's Farrell Music.

Cory-Smith is aware that BMG's disruptive presence in the modern music market has encouraged certain accusations from more traditional corners. One common whisper over the past five years regarded their company's co-owner, KKR, and whether its gameplan was to fatten up BMG simply to sell it on.

This rumour-mongering was finally savaged in March last year when Bertelsmann bought out the investment firm's 50% share of BMG, taking full ownership of the company - sending out a message of ambition and security within its ranks.

"KKR departing has ushered in a different kind of scrutiny at BMG - it's much more qualitative now," she says. "Our experience of KKR was a very good one. The likes of [KKR executives] Philipp Freise and Vania Schlogel really got under the skin of our business.

"I felt very supported - it was a good partnership. But Bertelsmann is a very impressive company led by a very impressive individual. Thomas Rabe is inspiring He's passionate about the music business, and the BMG culture of collaboration and career-building is definitely high on his agenda."

One Rabe-led initiative which has been ramped up since KKR's departure is a drive towards a true cross-Bertelsmann operational alliance, with the company's divisions working together to benefit BMG clients. Bertelsmann's impressive portfolio includes television heavyweight RTL Group - which owns FremantleMedia in the UK - book publisher Penguin Random House and the biggest magazine publisher in Europe, Gruner & Jahr.

ALEXI CORY-SMITH ON BMG RIGHTS MANAGEMENT CEO HARTWIG MASUCH

"He's a great boss - he's loyal, he's supportive, he guides well, and he's fearless (and that's encouraged top down) - but he also lets you have autonomy and space to do your job. When you do well, you know about it. When you mess up, you know about it."





ABOVE
Stone love:
Cory-Smith led
the deal-making
that saw the
Rolling Stones
sign a chunk of
their catalogue
to the publisher
last summer

"An artist comes into BMG today and not only do they get the benefit of our work, but also potentially all of Bertelsmann's media platforms too"

ALEXI CORY-SMITH, BMG

"An artist comes into BMG today and not only do they get the benefit of us, but they get access to all these other media platforms," says Cory-Smith.

"In an ideal world we would sign the writer and publish their songs, make a record and then put it out through BMG Artist Services, Fremantle would commission the TV show which RTL would broadcast while Penguin Random House put out the book. It goes on and on and on. The possibilities are endless."

Adds Cory-Smith: "God, it got tiring when people would ask: what's happening with KKR, are they going to sell you? What's the exit plan? Bertelsmann have committed 100% to us. We're in this for the long game."

BMG Chrysalis UK's publishing and Artist Services teams operate in the same Central London office, routinely interfacing and colluding on projects. Cory-Smith is happy to admit that for BMG to reach a masters deal with an act, they'd usually have to guarantee a simultaneous publishing deal - a coupling of rights that helps secure BMG's position enough for it to avoid partaking in live revenues.

Although BMG offers artists investment, marketing, A&R and sync resource, it chooses a variety of external partners for a record release in press, promo, distribution and manufacturing.

"The view is to hire the best in class in every field for each release," explains Cory-Smith. "We're absolutely not just an investment house.

"People have occasionally seen us as moneybags, possibly because of our previous association with

KKR. In fact, our sync and A&R teams are more than a match for anyone out there."

The company's fusion of publishing and record executive expertise combines with BMG's unorthodox services model to promise a refreshing alternative for artists, writers and their managers.

As Cory-Smith puts it: "People always try and put you into a box all the time. We're well-backed and well-funded. There is a financial stability here you rarely see outside of the majors, but we're certainly not a major." It is a point underscored by the fact that BMG's Artist Services releases appear in the Official Independent Chart.

But with more than a million copyrights and an active roster of top global writers signed to BMG's publishing unit around the world, the company continues to work closely with traditional record labels. BMG-signed top international artist/writers with external major record company deals include John Legend, Bruno Mars, The Civil Wars, Kings Of Leon and The Maccabees.

"One-by-one we're picking off the world's best writers [to sign to BMG the publisher]," says Cory-Smith. "All of these hugely talented men and women regularly talk to each other, so word gets out – and you end up as the home of excellence.

"We have many writers signed to traditional record deals, and many of [these majors and indie labels] work incredibly well – especially when label and publisher collaborate. I see them as our partners, not our foes. And it is very important to BMG and our writers that these good relationships continue. There are some brilliant people in the record labels."

One area where BMG's publishing team has particularly excelled in the recent past is in the sync world, landing enviable international TV, movie and video game licensing opportunities. Revenues in the UK publishing division have grown 20% year on year in the past 12 months.



This level of success wouldn't be attainable without the additional strength of the publishing team's relationship with third-party labels, notes Cory-Smith. However, she is also keen to reiterate the obvious advantages of signing both songwriting and recording deals with BMG: "In the beginning, people asked why we called ourselves BMG Rights Management - well now you know.

"It's a one-stop shop. Having one licensing team controlling both [of a client's rights] brings huge advantages - with both sides you can control the pricing, the marketing of it.

"When rights sit in two different places, apart from the logistical issues, someone might want to do something that someone else doesn't. Our way is very efficient, more effective and you can be quicker.

"Historically, some managers took the view that you needed two people: a publisher to beat up a record company and a record company to beat up a publisher. Those arguments don't exist anymore. These days it's just more efficient to have both rights in one place."

BMG's publishing strength has been boosted by a string of major acquisitions in the past few years, including Bug, Stage Three, Virgin Music, Famous and R2M. Just last week, it announced that it had swooped for EDM publisher Talpa Music - which works with writer/producers such as Tiesto and Fedde Le Grand

"With the Virgin/Famous catalogues [which BMG acquired last year], there are some real gems in there," says Cory-Smith. "One of the key missions with that catalogue was that there were quite a lot of deals expiring – but now people are re-signing to us. A writer might come to us as a result of a takeover, but we then create a relationship – we've been very successful in re-signing people.

"When we took over the Bug catalogue, people were able to get out quickly and some did - it would be surprising if you didn't get some fall-out.

"People have occasionally seen us as moneybags. In fact, our A&R and sync teams are more than a match for anyone out there"

ALEXI CORY-SMITH, BMG

"But look at a band like The National - two years on, we have a really good relationship with them and they're happy with what they get here. It helps that we're all mad fans of theirs. Kings Of Leon and Bruno Mars are other examples. They could have gone anywhere - the world was after them - but they've now re-signed with us."

As for the future, Cory-Smith says BMG is "still in aggressive growth mode" and that more major acquisitions are set to follow - both in publishing and in masters, where the company snapped up the recorded catalogues of both Mute and Sanctuary last year for an estimated combined price of around £50 million.

Indeed, the Artist Services side of the company is set to get some intense attention in the next 12 months – propelled by the sort of belief that only a No.1 record can generate.

"We're committed to developing the recorded music side of what we do," says Cory-Smith. "Artists like You Me At Six are attractive to us - a band who write great songs, a band with a really established fanbase, a solid work ethic and who are on the way up. We want to get even bigger names through the door - we can and we should."

She adds: "You come here, you get great service. We're passionate, we're really good at what we do, we work hard, we're financially solid and we're well-structured. We're not ego-driven at this company - we're service-driven.

"There's no T at BMG; we're very 'we'. And as we've shown, we deliver - we get results. People sign with us and they make money."

You Me At Six: The UK rock band recently scored BMG its first No.1 album as a services company

KEEPING IT CLEAN: PRIDE IN 'FORENSIC' PUBLISHING TEAM

Alexi Cory-Smith has overseen some impressive recent success in the publishing division of BMG Chrysalis UK. During Christmas week



in 2013, BMG claimed a cut on the Official UK No.1 Single - Sam Bailey's Skyscraper, co-written by Toby Gad - as well as an interest in the Top 4 albums, led by Robbie Williams' Swings Both Ways (pictured).

Sync highlights have included the worldwide launch campaign for Blackberry's Z10 phone (Tame Impala's Elephant) a global VW ad (Blondie's One Way Or Another) and the recent Snoop Dogg/MoneySuperMarket tie-up.

But Cory-Smith is especially proud of a less glamorous area of the business - BMG's 'data clean-up' and income tracking, a major selling point for writers with catalogues that have sat unloved at rival publishers for years.

"We have state-of-the-art technology: our copyright data clean-up is very good and efficient," says Cory-Smith. "Perhaps because BMG has done a lot of acquisitions, we are very fluent in due diligence and we are forensic in our deal-making. We recently took on a big catalogue and an unexpected seven-figure sum materialised. The income tracking [division] here is phenomenal, with a really well-run royalty team headed by Janet Andersen - I've never met anyone as good as her in her field.

"Worldwide, there's an incredibly strong operational set-up with John Dobinson [COO] - then you get our creative service on top. There's a warm atmosphere here, we look after good people, we're collegiate and we're transparent. If you have a problem, my door is always open."

ALEXI CORY-SMITH'S CAREER: FROM 1D TO MILES COPELAND

Alexi Cory-Smith joined BMG in January 2011. She was named SVP responsible for A&R, marketing, sync and business affairs shortly after the company's acquisition of Chrysalis was completed in April 2011. She was promoted to executive vice president of BMG Chrysalis UK in December 2013.

Cory-Smith joined BMG after a career as a lawyer, both in-house at Source/Virgin Records and in private practice at Simkins, working with the team headed by the legendary Paddy Grafton Green. More recently she worked out of Lee & Thompson, where she represented contestants from two series of X Factor, including One Direction and JLS.

Cory-Smith began her career in the music industry ("one decade too many ago") as a "PA/the office dogsbody" at Miles Copeland's IRS Records - "a fantastic place to start and to learn, where you were expected to get your hands dirty and were exposed to so many aspects of the business; management, records, publishing, and live; and some larger than life characters".

PROFILE [PIAS] RECORDINGS

MAKING A NAME FOR ITSELF

The boss of [PIAS] Recordings UK is confident that 2014 will be the year that his indie label truly defines its identity - with a wealth of one-to-watch releases up his sleeve

LABELS

■ BY TIM INGHAM

2013 was an amazing year, but a fucking strange one."

The fact that Peter Thompson didn't find himself panicking too wildly when HMV went bust early last year probably says everything you need to know both about the modernisation and growing stature of his label.

[PIAS] Recordings forms one pillar of the three businesses you'll find at [PIAS] UK's London Bridge offices - alongside the historic indie company's Artist & Label Services and Co-Operative divisions. Unlike these sister companies, [PIAS] Recordings is a fully functioning label in its own right - one building a reputation for signing both hip new acts and seasoned ex-major label household names.

In 2013, this crop (accrued by MD Thompson and his A&R team including the respected Pip Newby) featured up-and-comers such as Lord Huron and the excellent British band Champs, as well as critically acclaimed acts Ghostpoet and Agnes Obel, who both returned with new albums.

At the more familiar end of the spectrum came LPs from Texas and Editors, the latter of which had previously released albums through [PIAS] Recordings across Europe, but never in the UK.

"At the start of last year we were just starting this label properly, we had a roster of acts to get going - then the first thing that happens is HMV goes bust," Thompson recalls about the topsy-turvy nature of early 2013.

"There were problems in France with Virgin [Megastore] and some issues in Holland too. The physical retail market at that level seemed to be collapsing. Five years ago it would have been terrifying, but in a world where there's various digital and streaming options and we're finding new and different ways of reaching fans of our artists, we knew we could make it work.

"It's good to have HMV back - they're still certainly important for some of our acts. They're just part of a bigger jigsaw as far as selling our music is concerned."

As well as the obvious task of breaking artists, Thompson's mission with [PIAS] Recordings in 2014 is to define and build his label's own brand. He is backed in this objective by experienced exec Geoff Muncey as his GM - not to mention plenty of exciting upcoming releases in 2014.

The early portion of this year's slate includes albums from returning acts such as The Jezabels, Joan As Police Woman and Liz Green, as well as a still-under-wraps announcement which Thompson hints is an "absolutely massive return from a brilliant, globally renowned band".

"The artists on our label are all strong songwriters," says Thompson when discussing what makes [PIAS] Recordings unique in the marketplace. "We're not necessarily looking at



Peter
Thompson:
The [PIAS]
Recordings UK
boss says his
label's global
outlook sets it
apart from
some others in
the market

"I've had lots of heated conversations with managers, but it's extremely rare they're anything but very happy with how we do things globally"

PETER THOMPSON, [PIAS] RECORDINGS

what's trendy or what *NME's* writing about. We're looking at our artists as musicians with international potential. We want all of our artists to have a global outlook, because that's how we sign them."

This worldwide awareness is in the blood across the [PIAS] Group, with all three strands of the company tapping into a truly international system that boasts offices in Germany, France, Spain/Iberia, Belgium, Holland, Scandinavia, Australia and Japan as well as US HQ opened in New York last year.

"One of the best things about [PIAS] is its international reach," says Thompson. "As you'd expect, I've had heated conversations with managers and artists about all sorts, but it's extremely rare that they're anything but really happy with how we do things globally. If you have an artist who is popular in certain territories but not over here, it buys you



'AGNES IS INCREDIBLY EXCITING'

One of [PIAS] Recordings' biggest challenges last year was to build Danish singer/songwriter Agnes Obel in the UK, with a campaign anchored to her latest album, Aventine. She now has three upcoming sold-out shows here in April - including a night at The Barbican in London.

"Proper music fans have really adopted Agnes and taken her to their hearts," says Thompson.

"[Her new album is] a record that's pitched perfectly - accessible, melodic but at the same time very dark and introspective. In the UK I think she's one or two TV appearances from really blowing up. I don't know how long it will take, but however long it is, that's how long we'll let it take."

time and gives you options [with their career]. You don't end up with the peaks and troughs like you do if you just concentrate on the UK market."

This global awareness might surprise those who take an initial UK-centric view of Thompson's roster. The likes of Editors, Texas and Agnes Obel had a storming year across the continent in 2013, with a string of platinum and gold-selling milestones in Europe alone.

Indeed, [PIAS] itself has no brand identity issues in the likes of Germany, France, Holland or its homeland of Belgium, where its [PIAS] Nites event regularly hosts thousands of revellers. It's this level of recognition which Thompson is aiming towards in the UK market.

"[PIAS] Recordings is not positioned properly just yet in the market," says Thompson. "People don't understand the breadth of artists we've had on the label or some of our successes. It's important for me that I end this year with people understanding we're a good home for new and established artists.

"It still feels that in some people's heads we're a Belgian company or a distribution company, but I want people to understand that my department is a record label - and a great one at that."





Helping him achieve this feat will be some musical heavyweights, with Andy Burrows, Texas and dEUS all expected to return on the [PIAS] Recordings label in 2014. And as with all of Thompson's acts, his projections won't be shortsightedly focused on the UK.

"We always look at the whole world," he says.
"We do have certain acts that are 'big in France' or
'big in Belgium' or 'big in Germany' and not so big
over here. The important thing is that we all believe
that our acts could be big over here."

Thompson's appreciation of the benefits of an international campaign has a direct impact on his aversion to heavily competitive deals. And, for that matter, the number of deals he permits.

"We don't sign that much," he says. "There's really two kind of deals: sort of business deals, partnerships with people who know what they're doing. And then there's the deals when you commit your soul to an act, and you do everything - A&R'ing, marketing, developing.

"That's an emotional relationship. We try to give our all to everyone we work with, but that means working with a sensible roster."

He adds: "We actually compete with majors more than indies. We can compete with big money deals but we don't particularly like to 1 don't understand how some of these deals work - the majors must have big A&R write-offs.

"I think we'll see majors getting a lot more brutal - dropping acts after one album. You have to ask what a new artist should do: come to us for a sensible deal over three albums, or take the money and take their chances with a major?"

Another similarity that [PIAS] Recordings has with the majors, admits Thompson, is that it generally participates in its acts' live revenues. But to the company's credit, [PIAS] appears to play a significant role in its artists' live promotion across Europe – in multiple ways.

"I do think we put something back in beyond the obvious marketing of the artist," says Thompson. "We have great international connections, making sure our artists play the right venues, in the right cities on the right days of the "In some people's heads we're still a 'Belgian company' or a 'distribution company'. I really want people to understand my department is a record label - and a great one at that"

PETER THOMPSON, [PIAS] RECORDINGS

week across Europe, for example, and that the costs are correct.

"We know the promoters and agents in all the international territories. Funnily enough, it's harder in the UK- I think the agents are a little bit more protective over here.

Welcome to 2014: Two key acts on [PIAS] Recordings' release schedule in the first held of 2014: [Left]

release schedule
in the first half
of 2014: [Left]
The Jezabels and
[Right] Joan
As Police
Woman, pictured
playing live at
a recent [PIAS]
conference
in London

"My key indicator of whether a campaign's been successful is if an act's playing a bigger show at the end of it. Generally for us, I'm pleased to say they are."

As for [PIAS] Recordings' place in the eyes of UK music fans, Thompson's confidence is lifted by the industry power player behind him - one whose international muscle has grown significantly in the past 12 months.

"[PIAS] is such a big machine now," he says.
"The whole company had a very good year in 2013, especially with Co-Op settling in very well.

"With that kind of backing our artists have a really good chance to shine. This year, we're really going to make the most of that opportunity."

NEW TO [PIAS] RECORDINGS: UK LABEL'S UP-AND-COMING ACTS IN 2014



Lucius

An American act living in Brooklyn, Lucius (pictured) share their management with Wilco. Signed to Mom'n'Pop in the US, their album was released in North America last year. "Universal Publishing's Mike McCormack put me onto them," says Thompson. "It's a 1960s meets country vibe, quite poppy and upbeat. It's colourful and joyful with a tiny bit of darkness to it."

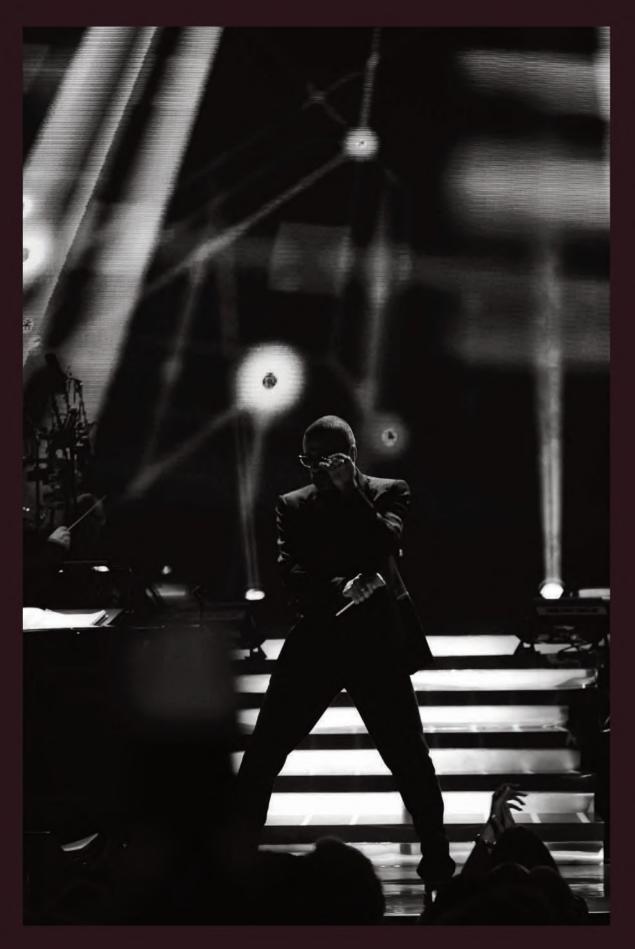
Melanie De Biasio

Melanie De Biasio was signed by the [PIAS] Belgium office, where the jazz singer's album has already gone gold in the territory. "It's very jazzy and a great record, but when you see her perform it comes alive, it's hypnotic," says Thompson. "It will probably be more popular internationally than in the UK to begin with. But like Agnes Obel, she could be a slow-burner-the UK press has already responded very well to her."

Y.0.L

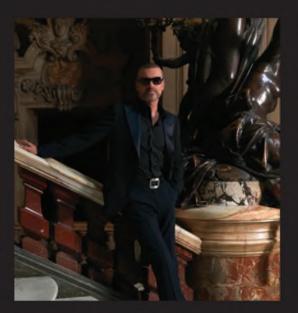
A new Manchester act, Y.O.U share the same management as Editors. "It's electronic pop music, really catchy and enjoyable but still a bit strange," says Thompson. "It sits in quite a poppy world. We've got to build it from grass roots and develop into a more mainstream market once we have a solid base."

Congratulations on SYMPHONICA. Thank you for twenty years of fun and collaboration. love Caroline



CAROLINE TRUE PHOTOGRAPHY

George Michael Symphonica













The Global Superstar's Sixth Solo Album

Release Date: March 17, 2014

Produced by: Phil Ramone and George Michael, executive producer David Austin

Formats: Deluxe 17-Track CD Edition, Standard 14-Track CD, Standard 14-Track Digital, Deluxe 17-Track Digital and Pure Audio Blu-Ray

Label: Virgin EMI/Universal Music Group

Photos: Caroline True

GEORGE MICHAEL PROFILE



TALENT

since he entered our lives in 1982 with the ground-breaking slice of exuberance that was Wham! Rap (Enjoy What You Do), George Michael has become an international artist of the highest order. He has sold well over 100 million albums in a world where Germany's population is 80 million and the United Kingdom's is 63 million.

He's topped charts from Austria to Australia. He's sold-out stadiums from Tokyo to Tampa. He re-defined popular music with his debut solo album, 1987's Faith and has subsequently crafted a substantial, enormously popular body of work.

Perhaps, though, the real starting point is Radlett, a commuter town of 60,000 souls, northwest of London, where some scenes of Stanley Kubrick's A Clockwork Orange were filmed It's where young Georgios Kyriacos Panayiotou (born June 25, 1963) and his loving, tightly bound, part-Greek-Cypriot, part-English family moved from their original North London home.

Like teenagers the world over, George and his best friend, fellow Bushey Meads Comprehensive student Andrew Ridgeley, would dream of pop

Cover to cover: Michael's Phil Ramoneproduced Symphonica album is a collection of reinterpretations of his own songs as well as those of others. 1999 s Songs From The Last Century (*above*) was Michaels first covers LP, also produced by Ramone

"I have always loved George as an artist and as a person. His songs have stood the test of time, his voice is majestic and his generosity is well documented. A true diamond"

ELTON JOHN

stardom, of making it big: "I wanted to be loved," admitted Michael. "It was an ego satisfaction thing". Deep down, the pair of dreamers understood that it wasn't going to happen. These things just didn't happen.

Yet, these things do occasionally happen and as Wham!, the duo would encapsulate the early-'80s. From that first single to their last, 1986's The Edge Of Heaven/Where Did Your Heart Go, they sold 25 million records and they departed in a blaze of glory before 72,000 people at Wembley Stadium on June 26 1986, their friendship as strong as it was in the beginning.

Wham! never got old and never lost their exclamation mark, and along the way, Michael won the first of his three Ivor Novello Songwriter Of The Year awards in 1985. They had two US No.1 singles and a No.1 album - titled Make It

Big to commemorate those Bushey Meads dreams - they became the first western band to play China and Michael began his long but mercifully mostly undocumented commitment to charity work with a performance on Band Aid's Do They Know It's Christmas and by donating all Wham! royalties from their Last Christmas/Everything She Wants single to Ethiopian famine relief.

As far as his solo career is concerned, Faith is the one: The one written (except for Look At Your Hands), produced and arranged by George himself. It's the one which stayed atop the American charts for 12 weeks and the one which spawned four of his six No.1 US singles [see George Michael solo discography on page 41].

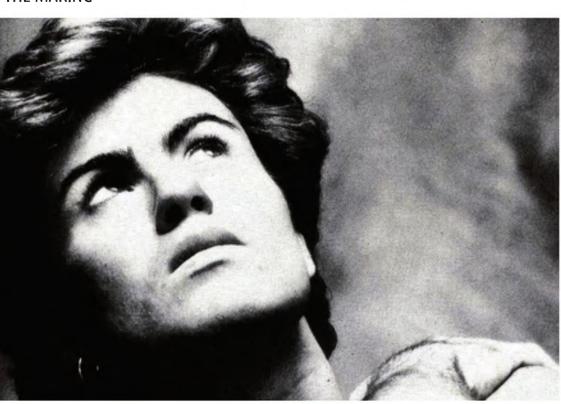
Widely acclaimed as the British Thriller, Faith transformed George Michael from global teen idol to global adult superstar – in the process coining one of his least favourite phrases "doing a George Michael" - and it paved the way for what was to come.

And Faith was the album which made the Michael mantelpiece sag with awards: a Grammy for Album Of The Year; three American Music Awards (Favourite Album (Soul/R&B); Favourite

CARELESS WHISPER: A SOLO STAR IN THE MAKING

Even when Wham! were in their pomp and George was contributing to his friend and sparring partner Elton John's Nikita and Wrap Her Up, it was plain that George's destiny was solo and that his new, more mature songs were too worldly, too adult to fit into the format of a good-time duo. He'd already dipped a toe in solo waters in 1984 with a song he'd written as a 17year-old ("a very precocious lyric!" he quipped) while riding the number 32 bus home as a teenager. Careless Whisper (credited to Wham! featuring George Michael in the US) not only introduced one of the great lines in popular music, "guilty feet have got no rhythm", but showed that there was more to George than the instant joy of Wake Me Up Before You Go-Go and Young Guns (Go For It). Careless Whisper charged to No.1 in America and topped the charts in Australia, Canada, France, Holland, Italy, Ireland, South Africa, Switzerland and the UK, amongst others.

Just to prove Careless Whisper was no fluke, before Wham!'s final hurrah, George's second solo single, A Different Corner topped the British charts and went Top 10 in the US, Australia, Austria, Germany, Holland, Ireland and Switzerland. As someone once almost said, you didn't have to be a weatherman to see which way the wind was blowing.



Male Vocalist (Soul/R&B) and Favourite Male Vocalist (Pop/Rock)) plus an MTV Award for Father Figure (Best Direction) and Ivor Novello Awards for Songwriter of the Year and International Hit of the Year.

The success of the Faith album enabled the legendary Faith tour, where George played Wham! and solo material, plus the occasional cover. It encompassed 137 dates in 19 countries from February 1988 to June 1989, was choreographed by Paula Abdul and took in a three-song covers set at the Nelson Mandela Freedom Concert at Wembley Stadium.

The spectacle helped ensure that nobody would sell more records than George in the United States in 1988. "I never met anyone who was a reluctant star," he admitted, just as enthusiastically as he admitted to his insatiable ambition. The prestigious Best British Male BRIT was his and he contributed to both his bassist Deon Estus's album Spell and the mysterious Boogie Box High.

Aside from winning a career-encompassing Video Vanguard award at the MTV Europe Video Music Awards, Michael took 1989 off, "to sort my head out". Head sorted, he unveiled his second solo album, the Beatles-influenced Listen Without Prejudice Vol. 1 in September 1990. The mood was darker and more adult still, but that didn't stop his British audience from sending it to No.1 and the Americans to No.2, behind MC Hammer. No shame there: the voluminously trousered rapper was a fine sprinter, but George was always a marathon runner.

The hit singles flowed, a Best Album BRIT kept that Michael mantel groaning and the videos featured everything but (in keeping with his desire for peace and privacy), George himself. So, after George was entranced by a Herb Ritts cover for Vogue, the video to the album's third single, Freedom '90 (helmed by future Social Network

"George Michael's music has always been a great inspiration to me. From Careless Whisper to the divine Faith album, my dear friend remains a true icon. Can't wait for the new album"

director David Fincher) enlisted models Christy Turlington, Cindy Crawford, Naomi Campbell, Linda Evangelista and Tatiana Patitz. After appearing in the video, the quintet became supermodels, referred to only by their first names. The man may have made the music, but he always insisted that music sold on its own merits and, as if to cement his artistic evolution, he was the subject of an edition of Britain's most prestigious arts programme, the South Bank Show.

In keeping with his desire to do things differently, when George returned to live work in 1991, the Cover To Cover tour was exactly what it promised: a dizzying, cover-heavy romp, which featured Stevie Wonder's Living For The City, Adamski's Killer, Leonard Cohen's Suzanne and perhaps most notably, Elton John's Don't Let The Sun Go Down On Me. Recorded on the Faith tour, Elton and George's Don't Let The Sun Go Down On Me duet was another British, American, French, Dutch and Swiss No.1. Proceeds went to the AIDS hospice London Lighthouse and the Rainbow Trust children's charity.

Soon, another charity, the Red Hot Organisation, enlisted George's ever-willing assistance. Their Red Hot + Dance album was a benefit for the AIDS research charity, the Red Hot Foundation, and chiefly featured remixes of songs by artists including Madonna and Lisa Stansfield. George, however, gave the project three brand new songs, including the aptly titled Too Funky. Ever game, he even appeared in the video - albeit briefly

- and it was another global top tenner.

A debilitating court case with his record label Sony loomed, but Michael wasn't finished with live chart toppers or charities. 1993's Five Live EP featured versions of Queen's Somebody To Love (with Queen themselves) from the Freddie Mercury Tribute Concert - a performance which Queen's Brian May anointed as the evening's finest - and Papa Was A Rollin' Stone - the video of which won an MTV Europe's International Viewers' Choice Award. Proceeds went to the Freddie Mercury Phoenix Trust. Later that year, on World Aids Day before an audience including the Princess Of Wales, Michael headlined the Concert Of Hope at Wembley Arena.

The singer re-emerged in November 1994, at the MTV European Music Awards in Berlin, with Jesus To A Child, his first self-penned song in three years. Despite its seven-minute, radio-unfriendly length, it was yet another British No.1 (as it was in Australia, Ireland and Norway) and yet another US top tenner.

His absence had only made the public's hearts grow fonder it seemed. In January 1995, Careless Whisper was voted London's favourite record of all time and George himself as Best Male Singer by listeners of Capitol Radio, alongside an Outstanding Contribution To Music Award as he became the most performed artist on British radio.

Once Michael had formally left Sony and signed to Virgin (excluding the US) and DreamWorks (US only), in May 1996 he released Older, the third George Michael album, "It's my first completely honest album," he explained of what at the time (pre-Spice Girls) was the Virgin label's fastest seller. Musically adventurous and lyrically brave, it spawned a record six British Top 3 singles. That year, he would win Best British Male at both the MTV Europe Awards and the BRITs; his third Ivor Novello Songwriter of the Year Award and he would retain his Capital

"LOVE, LOVE, LOVE, THAT IS THE SOUL OF GENIUS"

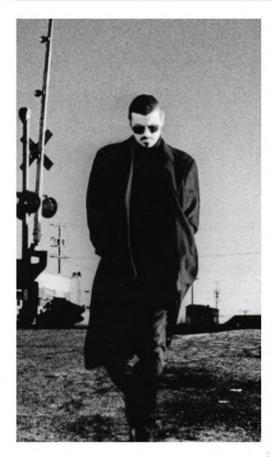
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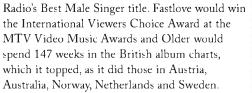


THANKS GEORGE MICH&L



GEORGE MICHAEL PROFILE





Somehow Michael found time to record Desafinado (Off Key), a duet with the legendary Astrud Gilberto, for the Red Hot + Rio charity album and - to remind everyone (not least himself) that he could sparkle in a smaller setting as well as a stadium - played intimate shows for Radio 1 before an audience of just 200 and for MTV in the company of 500 fans.

1997 saw a second Best British Male Brit Award, a reissue of Older - which included a second disc, Upper, comprising four remixes, two newish songs and an interactive element - and Wham! best of, If You Were There.

Speaking of best ofs, the following year saw Ladies And Gentlemen, The Best Of George Michael hit shelves. Divided into two discs, For The Heart and For The Feet, it was part a comprehensive career resume and part a helpful corralling of some non-album gems. Its three new tracks included Outside and a turbo-charged romp through Stevie Wonder's glorious As, alongside Mary J. Blige. The collection went 8x platinum in Britain and he topped Capitol FM's Hall of Fame for the eighth time, as well as the Norwegian charts.



ABOVE
Over the eras:
Shots from
George
Michael's 1996
Older album
campaign (left)
and 25 live
promotion

"This man is a god, giving music moments that fill our life with memories and joy. Thank you George, you rule!"

STELLA MCCARTNEY

Another year, another curveball. George's appearance at the NetAid charity show in October 1999 included a version of Yip Harburg and Jay Gorney's Brother Can You Spare A Dime. Come December, the depression era classic featured again on Songs From The Last Century, the George Michael covers album. A labour of love, it comprised George's takes on some of his favourite songs, including Roxanne, Passengers' (aka most of U2) Miss Sarajevo - both of which were singles - plus standards such as Secret Love and You've Changed and a radical re-imagining of Johnny Mathis, Nina Simone and David Bowie's Wild Is The Wind. A low-key treat, it nevertheless went double platinum in the UK and Top 10 in Germany.

The new century saw George step back from his relentless schedule. Even so, 2000 saw appearances at the Equality Rocks charity show at Washington's RFK Stadium (then the largest-ever concert in aid of lesbian, gay, bisexual and transgender awareness) and at Luciano Pavarotti's Pavarotti And Friends gathering in Modena, where

George delivered another performance of Brother, Can You Spare A Dime, which some Italian newspapers declared had saved the day. Indeed, the performance ranks alongside Somebody To Love at the Freddie Mercury Tribute concert as being amongst George's finest. It later appeared on the Pavarotti And Friends For Cambodia And Tibet album and the pair also duetted on Don't Let The Sun Go Down On Me. All wasn't quite quiet on the studio recording front either: George joined Whitney Houston to re-record her album track, If I Told You That during 2000 as well.

While 2001 was professionally quiet, in 2002 George signed to Polydor records. Soon, he was at No.1 in Croatia, Denmark, Italy, Portugal and Spain and back in the UK Top 10 with the superfunky Freeek!, his first self-penned single since 1998s Outside. Joseph Kahn's sci-fi tinged, sexually charged video was a sense-tingling feast, featuring George as businessman, scientist, cowboy and leather-clad dog-handler. There was more mischief in the shape of the satirical Shoot The Dog, which sampled The Human League and, via its animated video, poked fun at George Bush, Tony Blair and David Seaman. Its message, though, could hardly have been more serious: at the time, to the derision of some, Michael was speaking out against the Iraq war.

2003 was spent crafting the eagerly-awaited Patience, but there was still an appearance on the

AFTER WHAM! THE DUETS MICHAEL PERFORMED ON BEFORE SETTING OFF ON A SOLO CAREER

George's first post-Wham! offering wasn't actually a solo effort. Instead, hot on the heels of singing alongside Stevie Wonder on a glorious 'Love's In Need Of Love Today' at the world's leading soul venue, Harlem's Apollo Theater, George became the first white male vocalist to duet with Aretha Franklin, whom he described as "the best female soul singer in the world". The magical, life-affirming, Grammy-

winning 'I Knew You Were Waiting (For Me)' swept its way to No.1 on both sides of the Atlantic, Australia, Ireland and Holland. Then, shortly after George contributed vocals to ex-Shalamar chanteuse Jody Watley's self-titled album came the iconic, groundbreaking Faith, which would eventually top charts in the UK, US, Australia, Ireland and Holland before going 10X Platinum in the US and 5X Platinum in

the UK. Released in October 1987 and recorded earlier that year at Puk, in Judland, somewhere in the Danish countryside (it was a tax year thing; but George just yearned for home) and Sarm West Studio 2 in West London, it surprised everyone who suspected that for all Wham!'s obvious style and swagger, they might have lacked real depth.



War Child charity album (and subsequently on Top Of The Pops), with a sombre version of Don McLean's anti-war song The Grave. After eight years - several musical lifetimes - without an album of original material, even diehards wondered if George still had the magic of yore, even though he had re-signed Sony. They needn't have warried

The joyful single Amazing served notice that another feast was on its way. So it proved, and Patience hurtled to No.1 in Britain, Denmark, Germany, Poland and Sweden amongst many others. Having retreated from the American market since Older, George appeared on Oprah Winfrey's show, invited her and her crew into his home and performed Amazing, Father Figure and Faith for them. The album reached No.12 there. George was back.

July 2005 saw Michael performing alongside

FAITH FURORE: 'I EXPECTED THE BBC TO BAN I WANT YOUR SEX'

1987's Faith had its fair share of talking points: There was storm-in-a-teacup controversy vis-a-vis Michael's ode to monogamy, I Want Your Sex ("I expected the BBC to ban it," George admitted, "I became the antichrist for a couple of weeks"): there was funk in the clattering drug abuse saga Monkey; there was the horror of spousal battery in Look At Your Hands but then there was extraordinary beauty in both Father Figure, 'Kissing A Fool and One More Try, which remains George's pick of a great bunch. There was even an anti-Margaret Thatcher political aspect to Hand To Mouth. Amazingly, he was still only 24 at the time. Not that he was especially happy in himself: "One of the reasons the record was so successful." he mused in 2010, "was that people can recognise the loneliness."

"To listen to George Michael's live performance was one of the biggest emotions of my life. George does not need any tricks or effects on stage, he hypnotises the audience with his pure talent, attitude and emotions"

DONATELLA VERSACE

erstwhile Beatle Paul McCartney at Live 8 on a riproaring version of Drive My Car. Later that summer Blame It On The Sun, a duet with Ray Charles, appeared on Charles's posthumous album, Genius And Friends.

Patience had everything but an accompanying tour so - once Tony Bennett's Duets: An American Classic album had concluded with How Do You Keep The Music From Playing?, a collaboration with Michael - it was time to put things right with his first tour since 1991's Cover To Cover jaunt. Starting in Barcelona in September 2006, finishing in Copenhagen in August 2008 and including Michael's first American shows in 17 years, two and a half million people in 27 countries saw the universally lauded 25 Live tour at arenas, and stadia. Titled as a celebration of Michael's 25 years at the musical coalface, it included the first two gigs at the renovated Wembley Stadium and a much more intimate charity show for British nurses at the Roundhouse in London's Camden Town.

As Michael travelled the live circuit, Twenty Five, a comprehensive compilation was released with three new songs including a duet with Paul McCartney on Heal The Pain from Listen Without Prejudice Vol 1. It was a British No.1, a global Top 10 hit and there was a 40-song DVD too. If that wasn't enough, Michael was also given the rare honour of a second South Bank Show to himself.

Once the tour was over, Michael turned to TV with guest slots on the British hits The Catherine Tate Show and Ricky Gervais' Extras, plus regular

THE ULTIMATE PROFESSIONAL: TRIBUTES TO GEORGE MICHAEL

CONNIE FILIPPELLO - CONNIE FILIPPELLO PUBLICITY

"Having had the privilege of working with George Michael since the very beginning has been the highlight of my career.

What I admire most about George his is generosity, his kindness to all of his family, friends and to everyone he encounters. His extraordinary talent is well documented and Symphonica the album will be another milestone in George's amazing career."



BARRIE MARSHALL - MARSHALL ARTS

"It's hard to put into words just how superb George's Symphonica shows were. The tour began in fantastic style in arenas across Europe with rave reviews in every country - only to be cut short by George's serious illness with pneumonia in November 2011. It was such an anxious time and

we were thrilled to see him restored to good health and standing on stage for a unique performance at the Opera House in Paris – the only non-classical artiste to receive such an accolade. He rescheduled every show, and it was amazing that all his fans held on to their tickets and patiently waited a year for his return. The wait, of course, was worth it! Symphonica was a truly beautiful production, with absolute perfection from the world's greatest contemporary voice. We have had the privilege of working with George on live shows for many years, with different productions and different repertoires. It has been an honour to share so many moments of pure magic. He is the ultimate professional and a very special person."



STEPHEN MARKS - SRLV ACCOUNTANTS

"Having George Michael as a client for over 25 years has been a pleasure and is always full of interesting challenges. He is one of those truly professional artists, whose dedication to detail is relentless - whether this relates to his latest music recording, video or live performance. His primary concern is always that the fans experience his

music in the best way possible and that often comes at a financial cost. Although that cost may be a concern to George, I am always told, as his accountant that the product must not be compromised in any way. He is a great mentor and is prepared to deliver his all and although he listens to all the advice given, he makes his own decisions based on his feelings. I value my relationship with George and look forward to many more years working with him."

CHRIS ORGAN - RUSSELLS SOLICTORS

"I have had the pleasure and the privilege of acting for George Michael for over thirty years and am delighted to have been asked to contribute to this tribute. I know that George would not want me to embarrass him with gushing sentimentality so I will confine myself to saying that I am very proud to call him my friend and to have represented such an extraordinary singer, songwriter and, above all, human being for all that time. You have been (and are) loved."

Landmark:
George
Michael's
Twenty Five
album
celebrated the
quarter century
milestone in the
singer's career.
It was released
in 2006 and
accompanied by
the 25 Live tour

appearances in the US sitcom Eli Stone, where each episode was titled after one of the singer's songs.

The last few weeks of 2008 saw December Song (I Dreamed Of Christmas), co-written with old friend David Austin, given as a Christmas gift via George's web site with a commercial release a year later.

In 2009, the Live In London DVD, filmed at two Earls Court concerts on the 25 Live tour, reached the top of the UK DVD charts. George also appeared with Beyonce to sing If I Were A Boy at London's O2 Arena and with Joe McElderry on

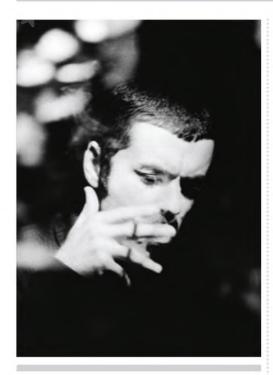
GEORGE MICHAEL
IS AN ICON,
HIS MUSIC IS TIMELESS
AND SUCH AN INSPIRATION.
SYMPHONICA
WILL BE ANOTHER
CLASSIC!
I LOVE YOU GEORGE!
- KATE X

Photographed by Mario Testino





GEORGE MICHAEL PROFILE



"He stands alongside the greatest British singer/songwriters of all time. Sometimes with an album like Listen Without Prejudice he is ahead of them. As a lifelong fan I just wish he was more prolific, even though each new record is always worth the wait"

DAVID WALLIAMS

British talent show The X Factor, where the pair duetted on Don't Let The Sun Go Down On Me.

2010 undoubtedly had its moments - not least three sell-out dates in Perth, Sydney and Melbourne, George's first shows in Australia since the Faith tour in 1988 - but 2011 was a vintage year for Michael. Faith was reissued in January and in March the star took part in Comic Relief and Red Nose Day. His version of New Order's True Faith was the official single for the event and a re-invention of the original that raised thousands for the charity.

In 2014, the global superstar shows little sign of slowing down with the release of his sixth solo album Symphonica set for release on March 17.

SYMPHONICA: TRACK BY TRACK

Through

Older, wiser:

Michael described his third solo album

"completely

honest" LP

Older as his first

Written by George Michael – Warner/Chappell Music Arranged by Rob Mounsey

My Baby Just Cares For Me

Written by Walter Donaldson and Gus Kahn – Warner/Chappell Music/Memory Lane Music Group Arranged by Rob Mathes

A Different Corner

Written by George Michael – Warner/Chappell Music Arranged by Rob Mounsey

Praying For Time

Written By George Michael – Warner/Chappell Music Arranged by Rob Mathes

Let Her Down Easy [single, pictured]

Written by Terence Trent D'Arby- EMI Music Publishing Arranged by Gordon Goodwin

The First Time Ever I saw Your Face

Written By E Maccoll - Harmony Music Ltd Arranged by Rob Mathes

Feeling Good

Written By Anthony Newley & Leslie Bricusse -Concord Music Arranged by Rob Mathes

John and Elvis Are Dead

Written by George Michael & David Austin – Warner/Chappell Music/Universal Music Publishing Arranged by Rob Mathes

Roxanne

Written by Sting - EMI Music Publishing Arranged by Rob Mathes

One More Try

Written by George Michael - Warner/Chappell Music Arranged by Chris Cameron

Going To A Town

Written by Rufus Wainwright - Warner/Chappell Music Arranged by Rob Mathes

Cowboys And Angels

Written by George Michael - Warner/Chappell Music Arranged by Gordon Goodwin

Idol

Written by Elton John and Bernie Taupin - Universal Music Publishing Arranged By Henry Hey

Brother Can You Spare a Dime

Written by Jay Gorney and E.Y. Harburg -Warner/Chappell Music Arranged by Rob Mathes

You Have Been Loved

Written by George Michael & David Austin -Warner/Chappell Music/Notting Hill Music UK Ltd Arranged by Rob Mounsey

Wild Is The Wind

Written by Dimitri Tiomkine and Ned Washington – Warner/Chappell Music Arranged by Torrie Zito

You've Changed

Written by Bill Carey & Carl Fischer - Peer Music Ltd Arranged by Rob Mathes

Music produced by Phil Ramone and George Michael Engineered by Niall Flynn, Frank Filipetti and Geoff Foster

Assistant Engineering: Laurence Anslow, Tom Bailey, Chris Barrett, Fiona Cruickshank, Olga Fitzroy, Laurence Greed, Adam Miller, John Prestage

Protools Programming: Niall Flynn and Adam Miller Programming: James Jackman

Mastered by Ray Staff, Niall Flynn and David Austin



THE TOUR BEHIND THE ALBUM THE TRIALS AND ULTIMATE TRIUMPH OF SYMPHONICA

Flush with creativity following his Comic Relief involvement in 2011, Michael kicked off Symphonica: The Orchestral Tour at Prague's state Opera House on August 22 of the same year. The set featured a selection of his own songs and covers alongside an orchestra and included shows all over Europe including the Royal Albert Hall. On November 6, Michael performed a special Symphonica charity show at London's Royal Opera House for the Elton John AIDS Foundation's newly created Elizabeth Taylor Memorial Fund before a starstudded audience including Elton John himself, Kylie Minogue, Rupert Everett, David Walliams, Lara Stone and many more. The evening raised over £987,000 for the charity.

Later that month, Michael was due to play Vienna's Stadthalle Mere but, hours before the show, he was hospitalised with a particularly virulent strain of pneumonia. The rest of the tour was postponed on medical advice, but the star promised to reschedule the remaining European dates. Nine months later, he would be as good as his word.



Before returning to the Symphonica tour, Michael released a new single White Light, which celebrated the 30th anniversary of the first Wham! single, Wham Rap! (Enjoy What You Do). In August, George performed

White Light and Freedom! 90 at the London Summer Olympics Closing Ceremony.

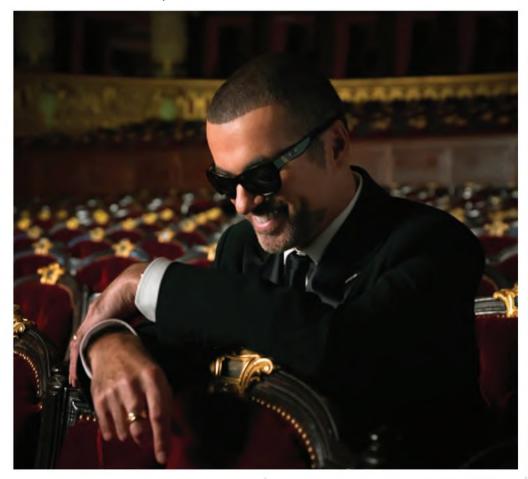
Those rescheduled Symphonica dates were rapturously received, not least the September 9 show in Paris, where Michael became the first contemporary pop artist to perform at the Palais Garnier Opera House. This special evening was a charity performance in aid of Sidaction, France's biggest AIDS charity. The momentous occasion was filmed by the production/direction team of David Austin and Caroline True and will air in the rest of the world this spring.

Since the Symphonica tour finished in London in October 2012, Michael has been doing what he does best: writing, recording and producing. March 17 will see the release of the Symphonica album recorded during the Symphonica tour - with single Let Her Down Easy (pictured above) already released to radio. The album was produced by Michael and the late Phil Ramone, who died in March 2013 aged 79 [see tribute on page 46]. Symphonica is Phil Ramone's last work.

GEORGE MICHAEL DAVID JOSEPH INTERVIEW

IF YOU'RE GONNA DO IT, DO IT RIGHT

Symphonica will be George Michael's first album since signing to Universal Music and UK boss David Joseph believes it heralds the start of what will be a very special relationship.





ABOVE
Universal
acclaim: George
Michael and
Universal UK
boss David
Joseph

TALENT

BY DAVE ROBERTS

ome people refer to Wham as a 'guilty pleasure'. These people are idiots. David Joseph has no truck with such nonsense. He recognised them at the time for what they were, one of the great British pop groups of the 1980s, and the first vehicle for a man who would go on to be recognised as one of the great British songwriters.

That said, the original Young Guns probably didn't fit too snugly into young Joseph's record collection.

"I'm a twin, and my brother was always into popmusic and dance music, like Shak Attack, and Shalamar and Maze, and I was the guy totally into the Smiths, and older music, I had my Velvet Underground albums, I remember my cousin giving me Sticky Fingers and that was a big deal...

"So there was this idea of wanting to be different from my brother and this was also the time of walking down the street with an album tucked under your arm and it would define who you were – "Symphonica is a hard record to put in a box. The only thing I can say is when people hear it they are blown away by his voice and the breadth of material"

DAVID JOSEPH, UNIVERSAL

and that's who I wanted to be, or who I wanted people to think I was.

"But, at the same time, unmistakably and unashamedly I was a Wham fan. They had those great, early, pure pop songs and just kept getting better. I went to The Final with my friends, and it was a really big deal, and it felt gracious and joyous rather than acrimonious or bitter, something wonderful to be a part of."

He was even more impressed with George Michael's subsequent solo work, especially Listen Without Prejudice Vol. 1, which he considers to be his high watermark. For now, at least. Joseph isn't ruling out the possibility he may hit or surpass those heights again, this time on Virgin/EMI and as part of the Universal family, and is extremely excited by

the potential of the original tracks he has heard and will be part of the album after Symphonica.

For now though, he's happy to be working with an artist that he's admired for over 30 years...

Let's talk about being an unrepentant Wham fan... You knew immediately that this new British songwriter had emerged. You knew that Morrissey and Marr were songwriters in that sort of Lennon and McCartney tradition, but that George was a songwriter who was also part of a lineage, and who was going to be something special, something great.

I think about Wham very much as reflecting things that were going on in England at the time and I think they should get the credit in the same way as some of the alternative bands do, bands like The Specials with Ghost Town, which is obviously a brilliant record. But the majority of the kids were in the suburbs, trying to get out of the suburbs and take the journey Wham had taken.

And as you mentioned, there was a lot of class about the way they split: it seemed agreed between the two, George always gave Andrew huge credit

GEORGE MICHAEL DAVID JOSEPH INTERVIEW



and wouldn't brook any criticism of him or jokes at his expense...

Obviously not being anywhere near those decisions or that process I can't comment specifically, but I think that's right, yes, and none of it surprises me because he has an absolute core integrity.

about that record that went so big, so quickly. I mean it's pretty hard to bust out of a boy band so successfully, so impressively and globally...

Again, I can only judge it as someone who bought the record and saw the tour. That was my only camera angle on it, and it was just unmistakable quality. It felt like 'one of 'ours' had the DNA and

And then came Faith. What do you think it was

This was the time of Michael Jackson, Madonna, Prince, everything seemed bigger then, everything was of such a scale, and George competed on that level

the skillset to take on the world, which he did.

And then came Listen Without Prejudice, which he famously refused to promote...

I refer to Listen Without Prejudice a lot in our A&R meetings and with our artists quite regularly, because to me it's a classic album. And, listen, he might see things differently to me, so I'm not speaking for George, but to me everything else to that point was a dress rehearsal for Listen Without Prejudice.

The material, the way it was approached, the artwork, everything was anti what could have happened following the huge success of the previous record. I say to people, and I hope I'm not pushing it too far, and also we don't know what's to come, but is that his Back to Black? Is that the album that all of our grandchildren will be listening to. It was a bold record, a brilliant record and a record that wasn't content to have just three minute

"I just wanted to put a George Michael record out. If our only choice was to be in the George Michael singles business, that was fine, but I really wanted to be in the George Michael albums business"

DAVID JOSEPH, UNIVERSAL

pop songs. His audience were growing up with him and he delivered what they wanted and much more.

And what about the conflict between George and Sony revolving around his 'non-promotion' of the record?

Again, as a fan, I wouldn't have been able to tell you that he didn't promote that record. I was very much aware of that record, I loved that record, I saw no distinction between that and Faith in terms of promotion.

Skipping forward a bit and heading towards Symphonica, can you explain George's route to the Universal group?

Well, everyone had always known each other and stayed in touch, through previous management – Andy Stephens was a friend of the company. The first interaction was around the time of two singles, which were Freeek! and Shoot The Dog (2002) when Lucian and I were at Polydor together And they were quite big creative steps for him.

I remember very well being invited down to Sarm Studios and when he played us Shoot The Dog, he gave us a lyric sheet and he was talking about what was going to happen with an impending war. As it turned out he was quite prophetic, but we know the media aren't necessarily interested in certain artists in certain genres talking about such things.

The relationship was good, the experience was good, but it didn't end up with us getting the album [Patience], that went to Sony.

Everyone stayed in contact though and we got re-introduced around the time that George had written December Song [2010, Island] and what I kept saying, to the team around him, was that there is this need and desire for an album, so when he would like to do that, please put me and Universal at the front of the queue.

And that lead to us doing a deal for a new studio record, purely off trust, we didn't hear anything and we didn't need to hear anything. But then the conversation started about doing something around the Symphonica tour and that's where the relationship's taken us at the moment.

What did both sides say they wanted and expected from each other in those initial discussions?

I don't know, to be honest I just wanted to put a George Michael record out. If our only choice was to be in the George Michael singles business, that was fine, but I really wanted to be in the George Michael albums business.

So the deal was done, it was very simple and uncomplicated deal, it was done very quickly. Then it was a question of where he was creatively and what he wanted to release.

Did it specify a number of albums in that deal? It did.

But you're not going to tell us that number? I'm not

You can confirm that number isn't 'one'? Ha, no, that number is not 'one'.



And he's ended up on Virgin – having previously put out Older and Songs from the Last Century on the label...

Yep, Virgin. He started at Island with us, but Ted [Cockle, formerly of Island, now head of Virgin EMI] has a great relationship with George's team, so it made sense.

Symphonica isn't a studio collection of new material, but it isn't a Greatest Hits, it isn't a covers record... How would you describe its place in his ongoing discography? And is there any disappointment that the first release isn't the studio album of original material...

No, and the first thing to say is that George is a perfectionist, and he's right to be a perfectionist. He hasn't released a bad album. Some people are fixated by release dates and schedules, but one thing I've worked out is that there's no right or wrong answer to this. Also, no one can tell you the exact date that Thriller came out, or Back to Black came out, or The Joshua Tree came out, they just know they were great albums that mean a lot to them.

So when we did the deal there was nothing in it saying this type of product has to come by this date or whatever. He'd announced the Symphonica tour and the ticket sales were incredible and it turned into something magical. I saw it in small, beautiful opera houses, and I'd also seen it in Earls Court. And in every setting you could hear a pin drop, just rapt attention, people were hanging on every word. It was something special. He was this ability to mesmerize people, because of the voice and the presence

And all that lead to talk of, 'Let's see what we can do with this'. He was working on the studio album at the same time, but we were very relaxed about what happened first, and what happened was that we came to an agreement to put out the

"George is incredibly intelligent. He's very astute. He knows what's going on. You're never going to have a dull meeting"

DAVID JOSEPH, UNIVERSAL

Symphonica record. It felt like it's the right time, to put it out and let it breathe, start of the year, no normal promotion, let's hold back.

So now we have the songs, there's a documentary, which is effectively the Paris Opera House show. We've got Let Her Down Easy as a first single and we'll see about doing some more, I'm a big fan of The First Time Ever I Saw Her Face, but we'll see. He's watching and is incredibly involved in it, but all my intel is telling me that right now his absolute complete attention and focus is now on that next studio record.

I've heard bits and pieces, and it's very difficult to say this without sounding like the archetypal head of a record company or whatever, but it is stunning. It is brilliant. There is one song in particular that I've heard that is beyond exceptional. The lyrics are incredible, the way it's structured, just beautiful.

So yes, he's working on the new studio album and I think the global anticipation for a totally new collection is going to be enormous. Whether that's 10, 11 or 12 years after the last one, I don't really mind, because I know he won't even entertain the thought of release until it's perfect.

Do you think there's a chance it will be this year? I honestly can't say, but my instinct is that it won't. He A&Rs himself, you're nicely invited to hear stuff, and he listens to comments, but he's in his own lane, we'll play a part in the process, but it's his album and it'll be his decision. He'll know when it's

Perfect symphony: George Michael on the Symphonica

ready. And all I can say, as someone who knows all his material very well, the stuff I've heard is beyond exciting and it will be worth the wait.

Back to Symphonica for a second, you've mentioned a minimalist approach, but can you talk about any plans for marketing and promotion? Like I say, we want the record to breathe, we've had a great reaction to Let Her Down Easy. People listen to it and they're reminded of the quality of his voice and how he can own a track. I hope radio embrace it around the world.

I take nothing for granted, but I'd like us to do well with it. It's a hard record to stick in a box, the only thing I can say is when people hear it they are blown away by his voice and by the breadth of material. People like the balance between the known songs and the slightly less obvious songs that he redefines.

So he won't be appearing on the usual prime time shows over the coming few weeks?

At the moment there are no plans for any promotion whatsoever, and that's largely based around continuing to work on the new studio record. David Austin [Longtime creative collaborator] has put together the documentary I mentioned, including some lovely, intimate backstage footage and we'll look to place that around the world for broadcast, but not necessarily at the front end of where this record falls. It won't be the typical documentary Sunday/album out Monday. I think it will be quite a few weeks after release. But hey, things can change, I'm open to phone calls.

George is also very comfortable in his skin. He wants his music to be heard by a wide audience, but he's confident enough to not feel the need to play the normal promotion game. Some artists need to be No.1: "I have to be No.1, what do I have to do to get there? Give me your 20 things to do and I'll do them." We do not have those conversations with George.

At the same time, he's an absolutely world class artist. He has delivered us an exceptional album and it's our duty to get this to a large audience. I'm of the opinion that he's done the work we needed him to do, he did it on stage every night during the tour that created this record.

Can you compare the public image of George, which people get through the prism of the press, to what he's actually like to know and deal with? He's incredibly intelligent. You're never going to have a dull meeting. He's very astute, he listens to a lot of music, he knows what's going on and gets every reference. On the occasions where anyone, not just George, looks to fight the media, it doesn't really work, people don't seem to like to hear about that.

But, I can talk about my dealings and my experience. I enjoy his company, and the company of his team, I enjoy the discussions and the debate, it's healthy. Also, as a fan of his music, I don't really know how many people care about that stuff. Does it matter? Does the media stuff matter? What matters is his body of work and that he's continuing to make great music.

I think, and what I'm hoping, is that what I said about Listen Without Prejudice before, about what it meant to me, and where it stands, the next album could even eclipse that

symphonica photos; Caroline



THANK YO

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GEORGE MICHAEL RICHARD MANNERS INTERVIEW

'NOBODY CAN WRITE MELODIES LIKE GEORGE'

Symphonica breathes new life into George Michael classics in a host of reinventions performed by the artist with an orchestra. Richard Manners, UK managing director of the star's publisher Warner/Chappell, talks to Music Week about the songwriter he sees behind the performer





PUBLISHING

■ BY TOM PAKINKIS

arner/Chappell Music UK extended its partnership with George Michael at the beginning of February. That's a partnership that has lasted for a whopping 32 years already, by the way.

The company will continue to administer the worldwide rights to the superstar's entire catalogue. It's a treasure trove of hits that has earned Michael four Ivor Novello awards, including three for Songwriter of the Year - the first of which was received in 1985, making Michael the youngest ever recipient.

Discussing the deal, Warner/Chappell Music CEO Cameron Strang said: "George is a hugely influential and successful songwriter whose

Test of time: Richard Manners is UK MC of Warner/ Chappell George Michael's publisher for more than 30 vears

"Make no mistake, [re-signing George Michael] was a very big deal for us and something that was very hard fought right up until the last minute"

RICHARD MANNERS, WARNER/CHAPPELL UK

incredible talent continues to inspire generations of music lovers around the world. We are thrilled to have been his partner throughout his extraordinary career, and look forward to providing our first-class services to find new and exciting ways of enhancing the reach and reputation of his remarkable body of work."

Here in the UK, Warner/Chappell MD Richard Manners calls Michael "simply one of pop's greatest songwriters" and his music "world class" and "timeless". We caught up with Manners ahead of the release of Symphonica to find out more about the master craftsman behind the worldbeating songs and showstopping performances - and why he has stuck with the same publisher for more than three decades.

A lot of people think of George Michael as the singer and performer. He's got a very iconic presence, but what can you tell us about George Michael the songwriter?

I'm a publisher so you'd expect me to say this, but I've always thought of him as a songwriter first and a performer second. That's possibly at odds with the general perception out there - I think a lot of people do think of George as a performer because of Wham! and his solo career. It was during the absolute heyday of the music video and everybody would instantly know what a new





THROUGH MY BABY JUST CARES FOR ME A DIFFERENT CORNER PRAYING FOR TIME LET HER DOWN EASY THE FIRST TIME EVER I SAW YOUR FACE FEELING GOOD JOHN AND ELVIS ARE DEAD ROXANNE ONE MORE TRY GOING TO A TOWN COWBOYS AND ANGELS IDOL BROTHER CAN YOU SPARE A DIME YOU HAVE BEEN LOVED WILD IS THE WIND YOU'VE CHANGED

Music produced by PHIL RAMONE and GEORGE MICHAEL

Executive Producer DAVID AUSTIN

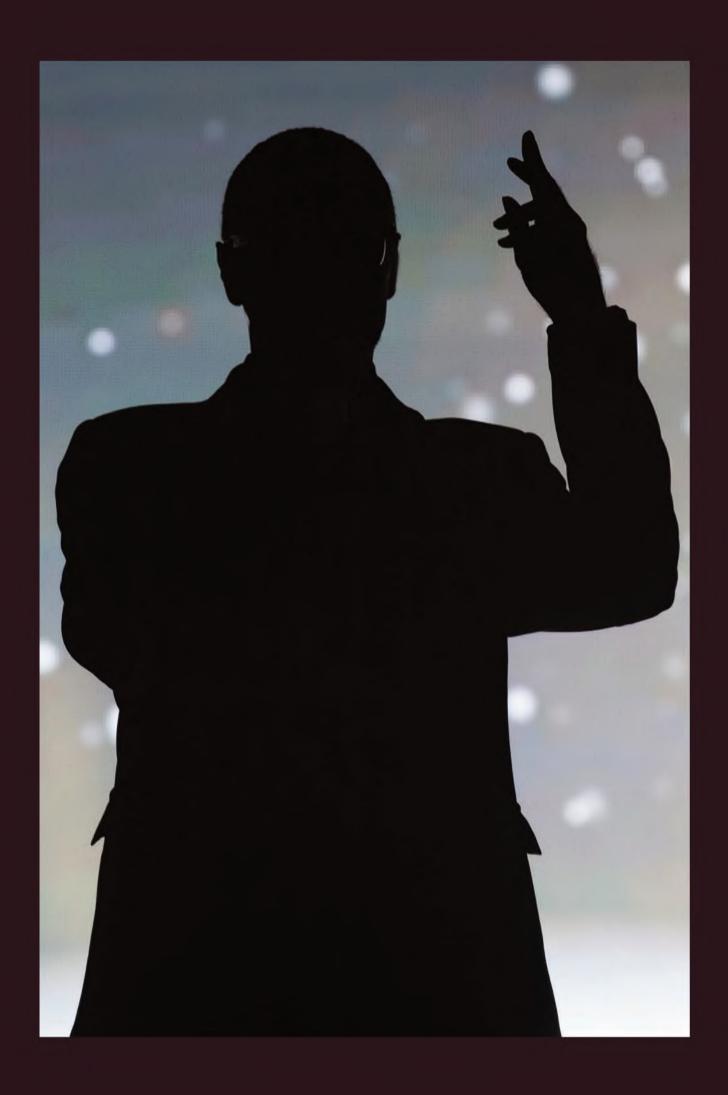
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GEORGE MICHAEL RICHARD MANNERS INTERVIEW



George Michael video looked like because they saw it the day or week of release. But to me he has always been a consumate songwriter and, I think, something of a perfectionist songwriter too. You'll have to ask George, I'm sure some songs will have come easier than others, but he's a craftsman. It's very easy to [see] the love and attention that he brings to the performances but I think what's also really noticeable is the care and the attention that he brings to the songwriting as well.

His work spans over decades and he seems to always remain relevant, what's the key to that in terms of songwriting?

You just have to keep on writing great songs. It sounds simple but it's the hardest thing for any artist to do, especially artists with as much international profile as George. You simply don't get careers like George Michael's, Billy Joel's, or Elton John's if you write great songs for three years and then fade off the scene. You have to continue to do that, and you have to continue to be able to perform at the top of your game too. It's really difficult, otherwise everybody would do it.

One thing that I would really like to draw attention to is his lyric writing. There are very few singer/songwriters [who write all their own lyrics] particularly if they come from a band - and Wham! was very much of a collaboration between the two of them - but George writes all of his own lyrics and they are really, really strong. Sometimes they're at their strongest in his big hits as well: songs like One More Try or A Different Corner - the lyrics are really good but they've also got something that I quite recently became aware

"It's very easy to see the love and attention that he brings to the performances but I think what's also really noticeable is the care and attention that he brings to the songwriting as well"

RICHARD MANNERS, WARNER/CHAPPELL UK

of: they often have a real killer line to the delivery of the whole song that comes right at the very end. It's really clever. He doesn't just go verse, chorus, verse, chorus, fade and out, there'll be something right at the end like: "And if all there is is this fear of being used, I should go back to being lonely and confused. If I could I would." One More Try is all about, "I can't do this again, I can't go near love again", and at the end he very slowly says, "One more try" and that delivers the whole resonance of the song, and gives it another level. There's a lot more going on in a George Michael song lyrically than you're sometimes aware of.

It's almost the kind of big reveal at the end that you find it in a film or a book. It's very much a story-telling technique as opposed to a songwriting technique...

Yeah exactly, and I think that's one of the reasons why George Michael songs have that sort of emotional resonance with some people. Some of the craftsmanship that he brings to the recording is going into the lyrics as well as into the melody. Some of the songs have melodies that seem effortless but they're clearly not effortless, he works very hard on them and nobody can write

ABOVE
Looking to the
future: "I'm
extremely
happy to renew
my partnership
with Warner
/Chappell," said
George Michael.
"I look forward
to many more
continued years
of success
together"

melodies like George. When you're writing on your own, I think it's probably harder as well. You can bounce ideas off collaborators. I think it's a harder job to sit in a room on your own but that's something that George has always managed to do really well.

How big a deal was it to re-sign George and was there any doubt that you'd get his signature given the length time this relationship has been going

Make no mistake, it was a very very big deal for us and something that was very hard fought, as you would expect for a writer of his calibre. I don't think that there's a publisher in the land who wouldn't have wanted to pitch to represent George Michael Just because we've had [the catalogue] for an awfully long time doesn't necessarily give us advantages, it perhaps even puts us at a disadvantage. We have to prove ourselves every time with George. Obviously we feel very close to his songs as a company, and I'm not just speaking personally - all of our offices worldwide have people who have been working with, pitching and getting close to these songs for so long. So yes, it's very important for us to keep this relationship going but not easy at all. It was very hard fought right up to the last minute.

Has that been the case every time the question of a new George Michael deal came up? What's been the key for a long standing relationship considering you have to challenge for his signature each time?

George worked very early on with Dick Leahy as his publisher, his career evolved and the

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GEORGE MICHAEL RICHARD MANNERS INTERVIEW



Warner/Chappell relationship grew. Then everything reverted to George and he was in the position to take the songs wherever he wanted to.

No question, we have to do a very good job. We make sure that we collect every single penny worldwide for every single use of every George Michael song. If we don't do that then we don't get to renew deals. We have to do a good job, that is completely taken for granted. But we also have to bring these songs to new clients.

We have to continually prove to George that we're doing a very good job in synchronising his songs in films and advertising. George has always been very open to creative uses of his songs right around the world.

Often with the big hits, the brands who we work with with George's songs are important. The positioning is important for George, the value of the songs is important to him.

We don't have many catalogues that sync as successfully worldwide as George's do. From Spain, South America, Japan, North America, I think France has been a very good sync market for George... There aren't many places where we're not able to do really good creative things for George.

Ultimately at the end of all of this we have to bring a bit of love to the process. If we can't actively show George that we're doing that then we won't continue as his publishers, but I think that we do

How much involvement does George have? Is he involved in the business side of things?

ABOVE
Taking the lead:
Michael at
AIR Studios
during the
creation of
Symphonica

"George is very closely involved [in the business side]. Much more than I think is visible sometimes. He cares deeply about the uses that we get"

RICHARD MANNERS, WARNER/CHAPPELL UK

He's very closely involved, much more closely involved than I think is visible sometimes. He cares very deeply about the uses that we get. If there are uses that we're sure he won't like then we won't present them. That's one of the good things about having a long-standing relationship, we have a pretty good feel about the sort of ideas that are going to work well with George creatively and, secondly, about the value that should be attached to them.

Looking towards the future, what's the plan going forward? Is the strategy altered year-by-year? Or have you found an approach that works well for him? We like to keep it fresh - we have to keep our minds fresh and the ideas fresh. The one thing that we're actively doing at the moment is looking at unusual ideas for covers, like when Iron & Wine did One More Try. There are a lot of George songs that everybody thinks of as being untouchable, but they're such classic, great songs that they're robust enough to be used and interpreted in lots of different ways.

I'd love to see a really fantastic, great cover of Jesus To A Child, One More Try and maybe of some of the other less well known songs like To Be Forgiven or something like that.

I also think it's quite inspiring to look at the tracks that George chose to cover on the Songs From The Last Century album and some of the covers he has done on Symphonica, he has really good taste. I've always loved Let Her Down Easy, the Terence Trent D'Arby song – it's not a Warner/Chappell song but still - and George's interpretation of that song is absolutely breathtaking. I'd love to present George with an interpretation of one of his songs that does the same thing.

What is it that attracts such a calibre of artists to Warner/Chappell more generally?

We are a major publishing company in that we have global offices, but we have people on the ground in every single territory and we have this combination of absolutely world class collection combined with creatively staffed offices. We don't go out and acquire copyright by the yard, we're incredibly selective. What we do work with, and what we commit to, we really commit to working. We commit to doing a job that starts the day after we sign the contract. Getting the signature in some companies is where the work stops. You do all the work to get the signature and then have somebody else looking after your royalty and copyright department and doing everything else, that's not how we work. We can't work like that at Warner/Chappell, that's our competitive edge: we have enough great people, resources and energy to really bring love and attention to the songs that we work with. George is no exception.

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GEORGE MICHAEL SOLO DISCOGRAPHY





RELEASED: OCTOBER, 1987 LABEL: EPIC UK NO. 1; US NO.1 SINGLES: I WANT YOUR SEX, FAITH, FATHER FIGURE, ONE

MORE TRY, MONKEY, KISSING A FOOL.

There had been solo George Michael singles already, while Wham were still together, but Faith was the record that spectacularly introduced George as a solo. global superstar. It has so far sold over 25 million units. As breakouts from pure pop bands go, it hasn't been matched before or since. It spawned six singles. all of which went Top 5 in the US charts (four reaching No.1). It received a Grammy Award for Album of the Year and features in Rolling Stone's 500 Greatest Albums of all Time. George wrote and produced every track (with the exception of Look at Your Hands, which was co-written with David Austin). The sophistication and range that he had shown glimpses of in Wham were now to the fore and in a time of very, very big stars, George immediately pulled up a chair at the top table.



LISTEN WITHOUT PREJUDICE RELEASED: SEPTEMBER, 1990 LABEL: EPIC UK NO. 1; US NO. 2

SINGLES: PRAYING FOR TIME, WAITING FOR THAT DAY, FREEDOM! 90, HEAL THE PAIN, **COWBOYS AND ANGELS**

After Faith, expectations were high. Faith 2 (with a slightly more subtle title) would have been the obvious (and commercial) move. But Listen Without

Prejudice is as big a departure from Faith as Faith had been from Wham. It was largely acoustic, reflective, somber, mature. George famously declined to appear in any of the videos for the five singles released from the album. He also felt that Listen Without Prejudice wasn't promoted properly in the States, an accusation that formed part of an eventual court case and split with Sony. He wouldn't record an album for them again until 2004.



RELEASED: MAY, 1996 LABEL: VIRGIN UK NO. 1; US NO. 6 SINGLES: JESUS TO A CHILD, **FASTLOVE. SPINNING THE**

WHEEL, OLDER/I CAN'T MAKE YOU LOVE ME, STAR PEOPLE '97, YOU HAVE BEEN LOVED/THE STRANGEST THING 97

George's first post-Sony album is one of the fastestselling records in UK chart history, shifting nearly 300,000 copies in its first week and debuting, of course, at number one. It was just as popular across Europe, hitting the top spot in France, Holland, Austria, Hungary, Spain and Sweden. Older's success was complemented by six top three singles released from the album over a two year period - a sustained strike rate that is still a record for the UK charts. Stylistically it is yet another significant step forward from Listen Without Prejudice. Brass and strings feature prominently and there is a jazzy feel throughout. Lyrically it is a darker journey than previous collections, with George later explaining that much of the content was influenced by the death, in 1993, of his partner Anselmo Feleppa. Jesus to a Child is specifically about Feleppa and George regularly dedicates the track to him at his live shows



SONGS FROM THE LAST CENTURY RELEASED: DECEMBER 1999 LABEL: VIRGIN

UK NO.2; US NO. 157

SINGLES: ROXANNE, MISS SARAJEVO

George's first collection of covers was also his first collaboration with legendary producer Phil Ramone, a partnership that was revived for Symphonica. The lead single was a jazzy cover of The Police's Roxanne, but the album as a whole mostly sees George reinterpreting classics from the American songbook.



PATIENCE RELEASED: MARCH 2004 LABEL: SONY UK NO. 1; US NO. 12 SINGLES: FREEEK. SHOOT THE DOG, AMAZING, FLAWLESS

(GO TO THE CITY), ROUND HERE, JOHN AND ELVIS ARE DEAD

Whether or not the title is ironic remains a moot point, but there was certainly pent-up demand for the first original collection of George songs since 1996, with the album selling over 275,000 copies in week one and debuting at No.1 in the UK chart. The first two singles, Freeek and Shoot The Dog appeared on Polydor, and marked the first time George worked with David Joseph and Lucian Grainge, now, of course, heading up Universal, his new home. The album itself, however, saw an amicable return to Sony. Patience went top five in over 15 European countries and in Australia and New Zealand.

A FANTASTIC START HOW GEORGE MICHAEL AND ANDREW RIDGELEY KICKED-OFF WITH A WHAM!

In the beginning there was Wham. In fact, in the very beginning there was Wham Rap. And it was good.

In their very first single, George Michael and his best friend from school, Andrew Ridgeley, distilled the essence of suburban soul boy into a catchy as hell paean to the pleasures of leisure: specifically, life on the dole.

Second single, Young Guns, was even better, as George warned a hen-pecked friend that settling down was a road to nowhere, before concluding in the chorus that the best course of action would be to 'get back, hands off, go for it" - sager advice you'd be hard pressed to find in

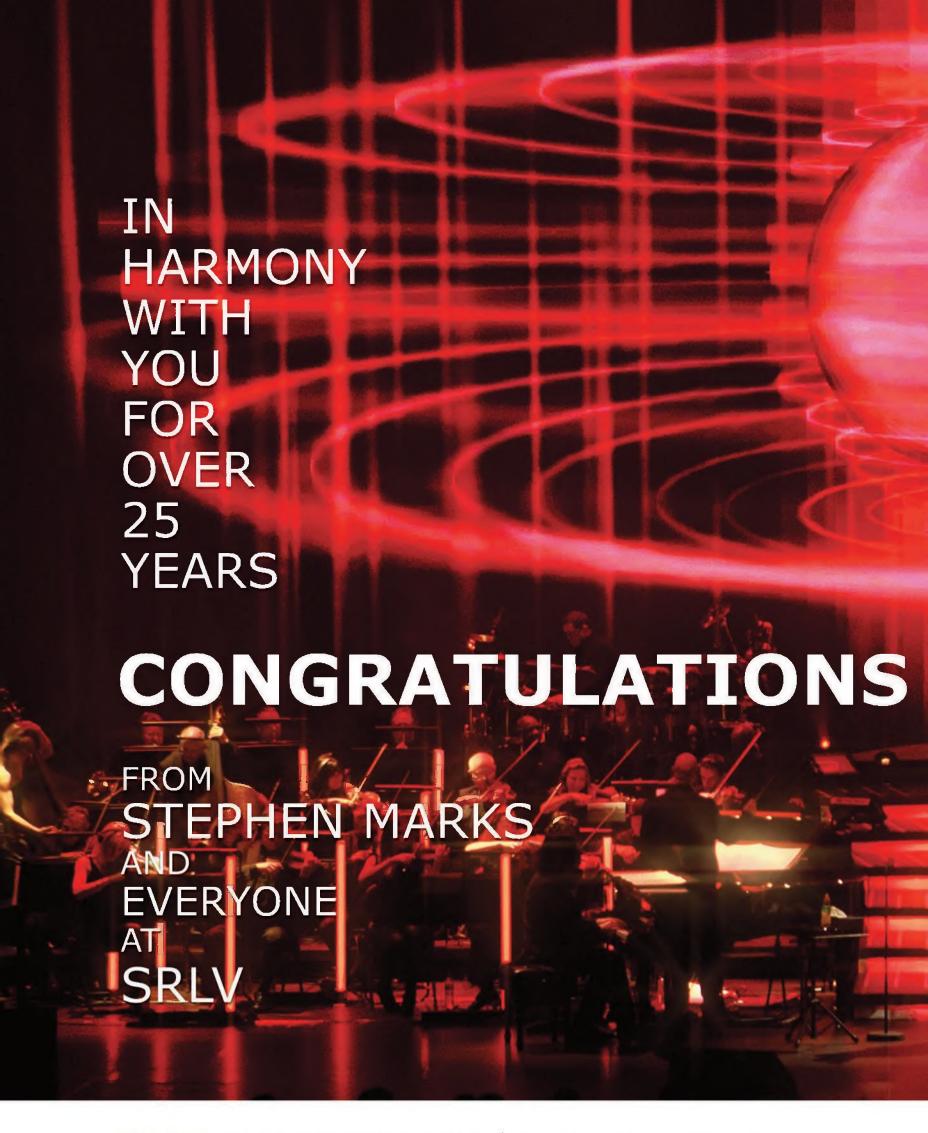
The template was set: pure pop, lyrics about being young, about being single, about being on holiday and about being horny.

Except George's songwriting was never about templates. Dotted through Wham's career were hints of the range and depth that were to mark out his solo career. Everything She Wants is worldly, languid, sophisticated, and then there were the two solo singles released while Wham were still together, Careless Whisper (1984) and A Different Corner (1986), perhaps the most significant

signposts to a future direction and a record-breaking career minus Sun-In and espadrilles.

There were only two full studio albums, Fantastic and Make It Big, and Wham's split, in 1986, was as amicable as it was inevitable. It was celebrated at a Wembley Stadium gig and with a compilation album, both called The Final.

Their achievements were subsequently eclipsed, critically and commercially, by George's solo work, but Wham deserve to be remembered in their own right, as one of the great pop groups in one of pop's greatest eras.





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Looking forward to the next twenty-eight...

Michael Lippman

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GEORGE MICHAEL PHIL RAMONE TRIBUTE

'I COULD NEVER HAVE DONE IT WITHOUT HIM'

George Michael and David Austin pay tribute to the legendary Grammy Award-winning producer Phil Ramone, who sadly passed away early last year after working on the Symphonica album



PRODUCTION

■ BY TOM PAKINKIS

iverse in terms of genre, medium and technique, the one thing that rarely changed over the late Phil Ramone's career of more than 50 years was the calibre of artists that he produced.

From Burt Bacharach, Frank Sinatra and Aretha Franklin to Rod Stewart and Elton John, to Madonna, Sinead O'Connor and Bono – it's hard to find a name in the Ramone discography that isn't iconic.

It's fitting then that the producer's last body of work was with an artist no less legendary than the multi-Grammy winning producer himself. "I knew I could never make Symphonica without Phil Ramone," George Michael tells *Music Week*. "It had been 12 years since we had made Songs From The Last Century together so I already knew he was a genius and I'd just had such fun with him."

The 1999 release must have provided a good blueprint for Symphonica: Michael's first album of covers, like his upcoming LP, was a homage to

Remembering Ramone: Phil Ramone was considered "a genius" by George Michael and many more

"What a great honour to be the last artist to have a piece of music released that was produced by Phil Ramone. I will always be so grateful"

GEORGE MICHAEL

great tracks in history with the addition of the star's own unique interpretation.

But, as the artist suggests, Ramone's long list of legendary collaborators or the fact that he had tackled a similar project before with Michael wasn't necessarily the main reason for his desire to work with the producer on the new LP.

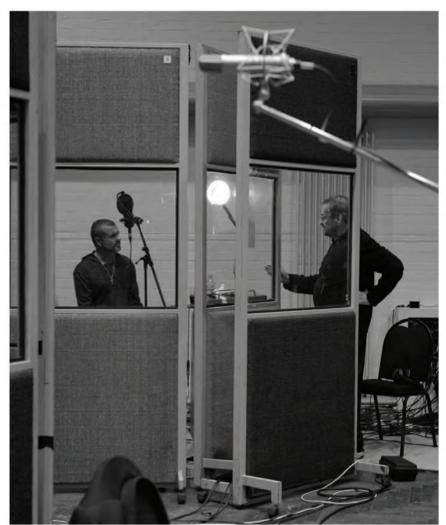
"Songs From The Last Century was the first time that George had let anyone take the reins and he loved the experience," says Symphonica executive producer and close friend of George Michael, David Austin. "He loved working with Phil because he trusted him.

"Initially when George and I went to see Phil, [about Symphonica] he was working at Abbey Road in London with Tony Bennett and Amy [Winehouse] for the last track that they did together. George and I had put a list of tracks that he wanted to include [on the Symphonica album] and we had these ideas of how we were going to do it. I just remember Phil saying, 'Whatever you want. Nothing's too much'. He was an old pro."

It was good for Michael to have such a veteran of the production world in his corner when approaching Symphonica. According to Austin, Michael and Ramone - along with Frank Filipetti and Niall Flynn on engineering duty - were taking on quite a feat of production, having to bring together multiple vocal performances with different symphony orchestras from shows all over the world.

"The volume of work was a challenge," Austin explains. "Obviously with it being a live album it was all recorded on the road, and to do that properly is always a test. If you're playing with a string section outdoors in Verona in 100 degrees of heat and all that humidity, things tend to slip out of tune – so there are all those kinds of challenges. But once the blueprint had been put into place and we knew what we were doing, it all just started

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happening even though there was a colossal amount of data and music on tapes.

"The biggest thing was the logistics afterwards the clearances and all that kind of stuff. But, from
an artistic point of view, it was just about Phil
getting his part right, which he did early on, and
George getting his part right, which he did early
but even more so later [in the tour] as he began to
warm up."

As with any artist at the top of their game, Ramone's "part" in producing the next George Michael album was more about understanding the artist's vision. From the very beginning, Ramone was able to relate to Michael's ambition at this stage in his career and act more as facilitator than a driver when working with the singer one-on-one.

"Phil was a lateral thinker, like George," explains Austin. "In our industry you get people who are lateral thinkers, and people who are linear thinkers. By that I mean people who can see the big picture and what it's about, and people who can only see as far as the end of their nose.

"When we embarked on this album, George always said, 'This is about the voice – this part of my career is about the voice.' But even before we had that conversation Phil got it. He understood exactly where this record was going to take George and because of that he gave George the room to do what he wanted.

"That's what a great producer does anyway," Austin adds. "He didn't sit down and say, I think you should sync this like that,' or, 'Watch your timing on this bit.' When you get to that level it's about understanding the bigger picture and that was the kind of communication and dynamic that they had."

"This man has done everyone from Louis Armstrong to Amy Winehouse: Sinatra, Ray Charles, The Rolling Stones, Paul McCartney... You realise the amount of albums he's made. It's not chance that somebody makes records like that"

DAVID AUSTIN, EXECUTIVE PRODUCER, SYMPHONICA

But Ramone also understood when it was time to take charge and, as far as the overall project was concerned, "Phil was on top of everything," says Austin: "He was a real producer - old school. A lot of producers today are just programmers but Phil was a proper producer: he understood structure, arrangement – proper A&Ring within production.

"He had a way of communicating with everybody as well. Whenever there was a bit of a panic going around and everyone was concerned about what was happening, Phil would just come out and calmly say, I think we need to do it this way."

"He was so on the ball as far as communication with the artist was concerned," Austin adds. "Giving the artist enough space but also understanding the psychology behind each and every step of the process as he went on."

Ramone had qualities that a producer can only develop over the number of years he had in the profession and the experience of having worked with so many musical legends – something that will be demonstrated in a special Symphonica documentary, set to be aired worldwide later this year, in which George Michael takes the audience through the number of records that Ramone has

ABOVE
AIR time:
Phil Ramone
and George
Michael working
together at
AIR Studios on
Symphonica

been a part of over the decades.

"It was supposed to be a little two-minute bit," Austin tells us. "But all of a sudden, the segment turned into 10 minutes of pictures – Sinatra, Ray Charles, Barbara Streisand, The Rolling Stones, Paul McCartney, Amy Winehouse... it just doesn't stop. You realise the amount of albums that he's made. It's not chance that somebody makes records like that."

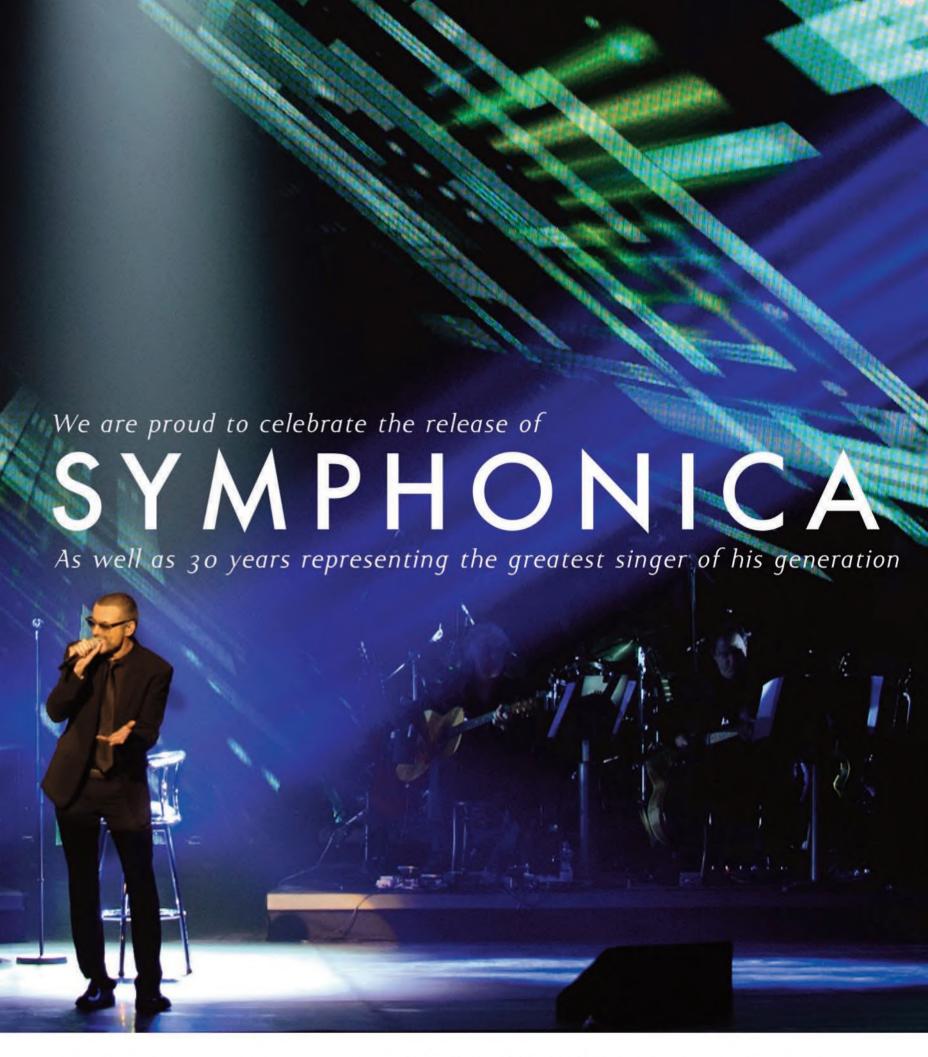
Austin recalls a time when he went to meet Ramone in New York years ago. The producer invited him to his studio and told him about one of the first records he worked on as an engineer in his youth – an early Louis Armstrong LP.

"It just made me sit back and think, 'God, this man has done everyone from Louis Armstrong to Amy Winehouse'," says Austin. "People normally have a five year spurt, a six year spurt, a 10 year spurt if they're a producer, a writer or an artist – shelf-life is short unless you're one of the greats. This guy had just been going forever and he'd been making records that were the soundtracks to our lives."

But even with his experience and technical ability put to one side, for George Michael, working with Phil Ramone was a pleasure simply because of his character: "He was one of those rare people that you get to meet in life, someone that you fall in love with instantly, apart from which he understood more about music than anyone I had ever met," he says.

"What a great honour to be the last artist to have a piece of music released that was produced by Phil Ramone. He treated me with such respect. We should never forget him. He brought the world so much great music and so much joy and I for one will always be so grateful."





Love and Congratulations from CHRIS ORGAN, SIMON ESPLEN And everyone at RUSSELLS SOLICITORS



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PROFILE GETTY

LET'S GETTY OUR ACT TOGETHER

Getty Images Music exec Melinda Lee explains why her company is at the forefront of licensing, and what lessons the music industry can learn from its straightforward approach

RIGHTS

■ BY RHIAN JONES

t's no secret that the music business is a minefield when it comes to licensing. One song often has a number of rights-holders and getting agreement to license a track for a sync from all parties involved has the potential to be a long and drawn out affair. But, making that process simpler could result in more money for all involved.

So how can this be achieved? Perhaps it's time to look elsewhere. Take the image industry for example. A scan of photo credits accompanying top news headlines points to one key player: Getty. The company has been at the forefront of multimedia content licensing for a good number of years, holding contracts with the biggest media outlets worldwide, providing a huge library of pictures, video and music – ready to use, licenses cleared.

In 2007, the company acquired crowd-sourced production music library Pump Audio. The service works with independent artists to get tracks placed in TV programmes and enabled Getty to use the music for traditional television, digital and mobile broadcasts worldwide. "That was really meaningful for us because at the time no one really knew where the digital space was going," explains GM at Getty Images Music Melinda Lee. "It allowed us the ability to take programming that was for TV and explore new platforms and new ways to monetise it."

Since then, music has been a key focus for the company and it's struck deals with the likes of Sony/ATV (for a portion of its catalogue), Tribe Of Noise and Indaba Music. And it's looking for more. But what's in it for the music industry?

"If labels aren't out there pitching their music to outlets it's just sitting on the shelf collecting dust," explains Lee. "Even if it's on their site, if no-one is coming to that site to license it then it's not going anywhere. By partnering with a company like Getty you actually have that traffic from those customers who just want a license."

Here Lee gives her top tips for how artists, labels and publishers can get their slice of the pie.

■ Bundle the rights

If a request comes in that asks for permission to use a piece of music, everybody involved has to be in agreement about whether they are happy to license that track out. Then, the rights needs to be packaged and bundled in a simple and accessible way, says Lee.

"You need to be able to take something that can be fragmented and say; 'Okay, this is what we're going to do, this is what the licenses are going to look like."

"That's the step the music industry needs to start to take rather than everybody fighting for their piece and that piece alone, it's standing in the way of progress. If it's just a piece of it - the master or the publishing - then it's really difficult to provide the type of service that our customers are used to getting."

■ Learn from examples

Companies like Tribe Of Noise are providing "really



good high quality music that has a home in any type of production," says Lee. Described as an online community that connects musicians online with businesses around the globe in need of original, all rights included music, the site sees musicians benefit from free promotion and licensing opportunities and "erases the burden for millions of media professionals and media buyers who are seeking all rights included music for their business."

Lee says working in partnership with Tribe Of Noise has been a dream; "The price points are in a good spot and the rights are there so you don't have to worry about backing payments to PROs. They've managed to really stand behind a simplified licensing model," she explains.

■ Champion the 'one-stop shop'

Income from sync saw a global increase of 2.1% in 2012 according to the TFPI's Recording Industry in Numbers 2013 report. Music used in TV, adverts, films and brand partnerships saw revenues hit \$337 million worldwide. The reason for that growth is down to a number of non-traditional producers making content online, says Lee.

However, those producers are looking for a simple solution to license their music, which often

Power player
Melinda Lee
leads Getty's
digital music
business. Since
joining in April
2011, she has
expanded the
company's
music offering
by 40% through
distribution
deals and
partnerships

doesn't exist. This leaves them with no choice but to use the track illegally, or abandon the idea entirely. If a one-stop shop did exist that revenue could grow even more.

"The music industry needs to work out technology first and then work out how to monetise it later," says Lee.

"In the early 2000's, our CEO gave a keynote speech at Midem and said that he's not even thinking about piracy, he's thinking about technology. It's about being on the frontline of where technology is and figuring out how to monetise later. That is a big reason why Getty is the market leader in content licensing today."









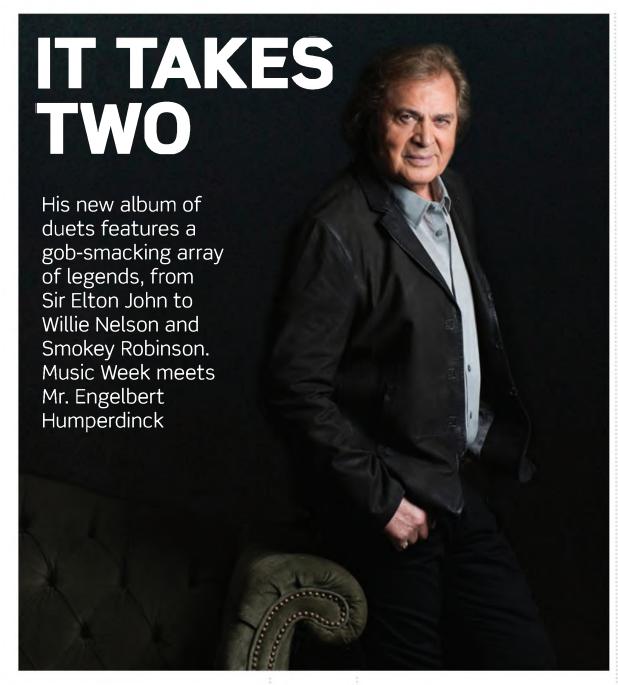






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INTERVIEW ENGELBERT HUMPERDINCK



TALENT

■ BY TOM PAKINKIS

he only thing that matches the size of Engelbert Humperdinck's discography is his Rolodex – as demonstrated by the veteran singer's upcoming double LP Engelbert Calling

It will be Humperdinck's 80th album, a staggering 45 years after his signature No.1 single Please Release Me. And what better way to celebrate such a milestone than with a slew of special guests, the phone numbers for which only the legendary Enge (as he prefers to be called) would have in his black book: Sir Elton John, Smokey Robinson, Dionne Warwick, Willie Nelson, Lulu, Olivia Newton John, Sir Cliff Richard and even Gene Simmons – it's an eclectic mix of music royalty.

We chatted to Enge about the new album - produced by Martin Terefe (Jason Mraz, KT Tunstall, James Morrison) and set for release on March 17 – and its powerful list of featured artists.

Where did the idea of doing such a star-studded duet album come from and how did it come together? It came from Elton. Elton said in one of his live shows, "In my old struggling days, I used to

Back in black: Engelbert Humperdinck's new album, Engelbert Calling, is released on March 17 via Conehead

"Having hits is wonderful but you have to maintain it. You must respect your position and your moment - and make sure you have a good manager"

ENGELBERT HUMPERDINCK

sit around with Bernie [Taupin] and wait for the phone to ring - wait for somebody like an Engelbert Humperdinck to come along and take one of my songs. Elton was the first. He answered immediately and was so thrilled to say, "Of course I will."

He's such a gentleman, a wonderful man. We were in the studio in Los Angeles and it was such an amazing experience to be there with a man like that. He's incredibly professional and a great, great personality. he makes you feel very relaxed in the studio, it's just wonderful.

As for the other collaborators, there's a long list of legendary names from all genres and eras...

The reasoning for that - between the record company and my manager, who happens to be my son - was to make it get [international] attention.

So we've got people who are worldwide legends that can cover every part of the globe. We've got Charles Aznavour for France and Europe, Johnny Mathis, Smokey Robinson, Sir Cliff, Olivia Newton-John and so on.

The album is not completely finished, we've been making last-minute changes to finish it off. Believe it or not, I am doing my first big hit with a country artist who is so well known – Wynonna Judd. She wants to do Release Me and put it out as a single. It's amazing.

It's all come together over nearly two years as a labour of love. Trying to get producers and artists together, it's quite an ordeal.

Over the years has your approach to making an album change?

Well, you know, it is difficult to know what to do in this day and age to have a hit album. I've never done a duets album before and this seems to be the way to go. We've already got the second album which is going to be called Redialled and there are many artists on there waiting to come on the second album. We haven't even released this one and we're already looking to the second, which is amazing. This has given me a kick-start to a great recording career again, which is wonderful.

From your perspective, how has the industry changed over the years?

I have been very fortunate with my recording career, I have gradually sold over 150 millions albums around the world. In today's market I don't think they can sell those kind of albums because of the downloads and all that sort of stuff. Having an array of gold and platinum albums from the '50s and '60s is quite stunning to see on the wall, but in this day and age I don't think it can happen.

Do you rely more on tours these days?

I'm very fortunate, I'm still travelling around the world doing my concerts in countries that don't even speak English. Like Russia and Singapore, they don't speak the language and it's amazing that they know my music. I know that some of the songs that made me famous came out of the '60s and '70s but that's what happens with recording artists in today's world. People want to hear the magical moments that took place over many years ago.

What would you say is the key to global longevity in the music industry?

First and foremost, you have to get lucky in order to be a world artist and Release Me made that possible for me – all my albums have been released around the world from then on. I think to stay in the business you have to tour and let the people in all of the different countries see the face that comes off that disc. That's what I do to keep the memory of the music and keep my face visible.

What would you tell a kid who was starting out in the industry as a singer, perhaps they've just signed a record deal?

Don't take immediate success for granted. Remember that it can go as fast as it came. Having hits is wonderful but you have to maintain it. Therefore, respect your position and your money and make sure you have a good manager that doesn't fleece you. Just work hard.



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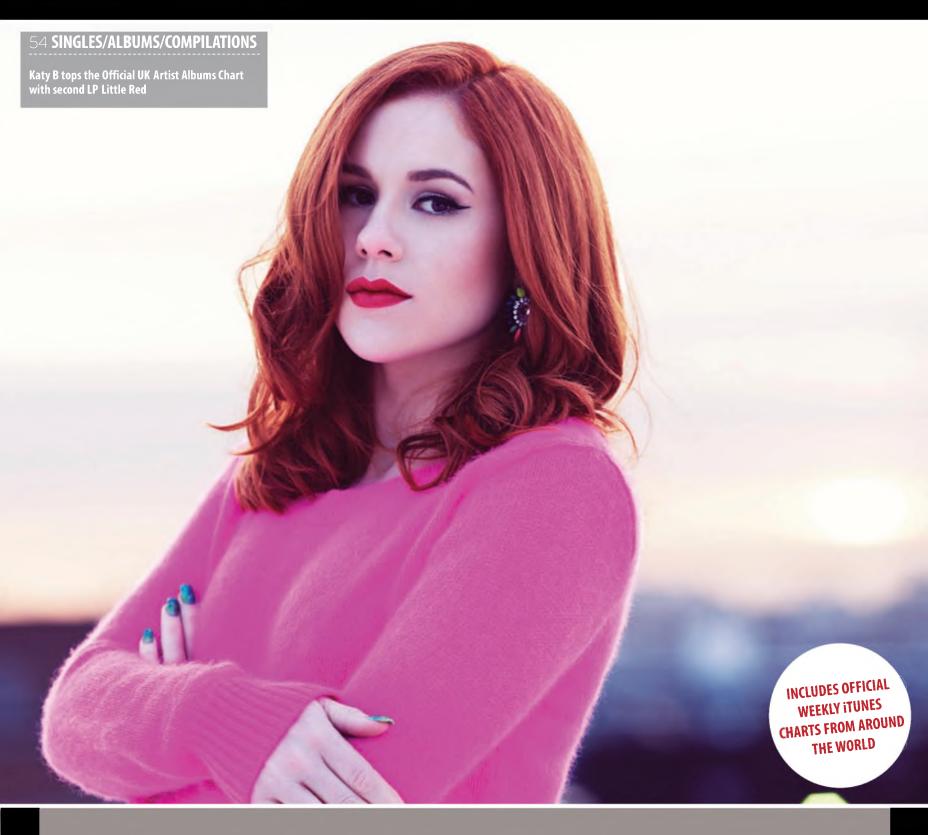
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MusicWeek CHARTS



56 UK AIRPLAY & EU AIRPLAY

Pharrell Williams could soon be knocked off the top of the radio airplay chart by Clean Bandit

58 STREAMING, SPOTIFY & VEVO

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

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London Grammar continue their reign atop the Indie Albums Top 20



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65 **CLUB**

Sam Smith is No.1 on both the Upfront and Commercial Pop charts with his debut solo track

66 KEY RELEASES

Let Her Down Easy by George Michael is Track Of The Week

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ARTS UK SINGLES WEEK 7



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

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3 2	(DJ Fresh/Fay/The Invisible Men) Sony ATV/EMI/Universal/CC (Stein/Fagin/Caley/The Invisible Men)				MARTIN GARRIX Animals Positiva NLZS41300467 (Arvato)	
4 3	WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA & FRENCH MONTANA Feelin' Myself Intercope USUM/131. (DJ Mustard/Mikely Adam) BMG Rights/Warner Chaspell/Robalt/SMP//tb (Adams/Jean Baptiste/Thomaz/Kharbouth/McFarlane/M. Adam)	(8557 (Arvato)	45 45 10		KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman Walt Disney USWD11366364 (Arval (Lopez/Anderson-Lopez/tbc) Warner Chappell/Artemis/Wonderland (Lopez/Anderson-Lopez)	SALES INCREA
5 7	PITBULL FT KE\$HA Timber _/MR 305/Palo Graunds USRC11301595 (Arvato) Dic Luke/Lifkut/Serinstyle/Seeley) Sony AIV/BMG Chrysale/Warner Chappell/Prescription/Power Pen/Where Da Kazz At/Abuela y Iia/Kazz Money/Onerology/	/Artist 101 (various)	46 37 13		BASTILLE Of The Night Virgin GBUM71306498 (Arvato) (Smith/Crew) Universal/Warner Chappel/PeerMusir/Bug/Hanseatir/bir (Bastille/Benites/) Garrett III/Gaffey/Bontempi/Austin/Spagna/Go	ordon/Glenister)
6 3	GORGON CITY FT MNEK Ready For Your Love Virgin GBUM71307023 (Arvato) (Gargon City) EMI/CC (Emenike/Nobson-Scatt/Gitbon):		47 52 19		JAMES BLUNT Bonfire Heart Atlantic/Custard GRAHS1300301 (Arvato) (Redder) ENUNOBATION THE 21 IVE (Tedder/Blunt):	SALES INCREA
11 13		SALES INCREASE	48 26 7		MATRIX & FUTUREBOUND/MARSHALL Control 3 Beat/AATW GBSX51300165 (Arvato) (Quint/Collins) Universal (Quint/Collins/Havelork)	menen
New	LE YOUTH FT DOMINIQUE YOUNG UNIQUE Dance With Me Sign Of The Times/RCA GBARL 1301438 (Arvato)		49 35 9		BEYONCE XO Columbia USSM11307907 (Arvato)	
13 15	(James) EMI/Universal/Visimer Chappell/BMG Chrysals/Notting Hill/C (Lopes/Burnus/Cottle/Briggs/Blackmon/Leftenant/Singleton/Jenkins/Harris/Dupn/Tayks VANCE JOY Riptide Infectious AULIO 385760 (PIAS Arvata)		50 39 1		(Nash/Tedder/Knowles/Hit-Boy) to: (Nash/Tedder/Knowles) KID INK FT CHRIS BROWN Show Me 88 Classic/Alumnu/RCA USRC11301420 (Arvato)	
10 21	(Keogh/White/Castle) We Are unified PTY (Keogh) AVICII Hey Brother Positiva/PRMD (H3131340084 (Arvato) ●	SALES INCREASE	51 42 10		(DI Mustard) Sony AIV/EM/Universit/Peer Music/Tha Alumni/Mustard On the Bead/SMP/7/King/Decruse My Liquor/Ohaji/Song A Iron (Collins/D/M/Farlane/ DEMI LOVATO Let It Go Walf Disney/UM/CUSWD11356344 (Arvato)	'E ellinger/various)
8 9	(Bergling: Sony ATV:EMI/Universal (Bergling/Pournour/AT Fakir/Pontare/Maggio) ONEREPUBLIC If I Lose Mysel f Interscope USUM/1303190 (Arvato)		52 31 16		(Goldstein/Kiriakou) Warner Chappell/Arternis (Lopez/Anderson-Lopez)	
	(Tedder/E.Blanco/Kutzle/tbc) Universal/Sony ATV/Kobalt/Prescription/tbr (Tedder/Filkins/Levin/Kutzle/Undblad)				SUB FOCUS Turn Back Time EMIGBUM71305651 (Arvato) (Douw.ina) EMI/Universal/Kobalt/Lies's Freeze/Iwo Iwenty Four (Douw.ina/Quartey/Lerry/English/Heliciano)	
New	DAPPER LAUGHS Proper Moist 84 World GBKPL1373262 (AWAL) (DJ Moisturiser/O'Reilly) 84 World (Dapper Laughs/O'Reilly)		53 50 21		ELLIE GOULDING Burn Polydor GBUY71300563 (Arvato): 🖈 (Kurstin) EMI/Kobalt/Global Jalent/Acorinnan/Patriot Gaines/Blastionaut/Write 2 Live (Tedder/Goulding/Kurstin/Zancanella/Kutzle)	
9 4	NEON JUNGLE Braveheart RCAGB1101300531 (Arvato) (Baby/Snob Scnila) Sony ALV/Univers 1/Ego Frenzy (Cavis/Ray)		54 Re-entry		FATBOY SLIM & RIVA STARR FT BEARDYMAN Eat Sleep Rave Repeat Skint GBBMQ1300118 (Believe Digital (Fatboy Slim/Riva Starr/Harris) Universal/Phoenix M.1./A Songs/CC (Cook/Miele/Foreman)	aı)
12 14			55 53 28	8	DRAKE FT MAJID JÖRDAN Hold On We're Going Home Cush Money/Republic USCMS1300690 (Arvalc.) (Ordan/Nineteen85/Shebib) EMI/Rotalt/Nyan knoj/s Love And Above/CC (Graham Jeffenes/Shebib/Al-Maskat/Ullman)	
15 5	SHAKIRA FT RIHANNA Can't Remember To Forget You R:A USRC11301790 (Arvato)		56 43 21	6	AWOLNATION Sail Red Bull USP6L1000053 (PIAS Arvato)	
30 16		+50% SALES INCREASE	57 55 49	9	(Bruno) Sony ATV/Red Bull (Bruno) PASSENGER Let Her Go Nettwerk GBMQN1200012 (Essential GEM) ★	
14 9	(Alex Da Kid) Universal/Bluewater (Reynolds/McKee/Sermon/Grant/Mosser) BEYONCE FT JAY-Z Drunk In Love Columbia USSM11307900 (Arvato)	INCREASE S	58 48 15		(Vallejo/Rosenberg) Sony AIV (Rosenberg) LITTLE MIX Move Sycc GBHMU1300243 (Arvato)	
19 17	(Cetal/Knowlev/Timb s) and H smoon 80015/50ko) EMI/Warner Chappell/Oski and 13/Carter Boys/The Order/Jerome H smoon/VB Riving/The fisher Knowlev/C ELLIE GOULDING HOW LONG WILL LOVE YOU Polydar GBUM71304067 (Arvato)	Carter/Prortor/various)	59 46 18		(Duvall) Phrased Differently/IC (Nelson/Pinnock/Edwards/Ihiriwall/Cottone/Duvall) ONE DIRECTION Story Of My Life Syco GBHMU1300210 (Arvato) ■	
29 20	(Fartis) Sany ATV (Sratt)		60 41 14		(Bunetta/Hyan) EMI/Universal//Bob Erotik/The Family Songbook/PPM (Scott/Bunetta/Hyan/Styles/Horan/Malik/Tomlinson/Payne)	
	(Disclosure) Universal (Lawrence/Lawrence)	SALES INCREASE			LITTLE MIX Little Me Syco GBHMU1300329 (Arvoto) (1MS) Universal/Robalt/Eternal Dance (Barnes/Relleher/Rohn/Edwards/Nelson/Pinnork/Thirlwall/James/Cottone)	
20 10	(Lopez/Anderson-Lopez) Warner Chappell/Arteinis (Lopez/Anderson-Lopez)		61 74 5:		BASTILLE Pompeii Virgin GB1201200092 (Arvato) ★ (Smith/Crew) Universal (Smith)	SALES INCREA
17 7	FUSE ODG Million Pound Girl (Badder Than Bad) 3 Beut/AATW GBSXS1300244 (Arvuto) (Killbeatz) CC (Abiona)		62 67 33		JOHN NEWMAN LOVE ME Again Island GBUM71302815 (Arvata) * (Booker/Newman/Spencer) B-Unique/Universal (Newman/Booker)	SALES INCREA
16 7	TINIE TEMPAH FT LABRINTH Lover Not A Fighter Purlophone GB71P1300297 (Arvsto) (Labrnoth) EMI/Stellar/Sony A14 (Okogwu/McKenzie)		63 51 4	4	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky Columbia USQX91300909 (Arvato) *2 (Daft Funk) Imagem/Sony ATV/EMI (Bangalter/Homem-Christo/Williams/Rodgers)	
23 29	ONEREPUBLIC Counting Stars Interscope USUM71301306 (Arvato) ★		64 Re-entry	у	THE 1975 Girls Dirty Hit/Polydor GBK3W1000200 (Arvato)	
18 4	(Tedder/Zancanella/fbc) Sony ATV (Tedder): THE VAMPS Wild Heart EMI GBUM7 130 S892 (Arvato)		65 New		(crossey/The 1975) Good Soldier (Daniel/Healy/Hann/MacDonald) TEGAN & SARA FT LONELY ISLAND Everything Is Awesome Watertower/Warner Brothers 'JSNLR1300792 (Arv	vato)
72 5	(Espionage/Reynolds/Harrison/Asinar) EMI/Stellar/Global (Bjorklund/Lind/Harrison/Asinar/Stott/McVey/Evans/Simpson/Ball) JOHN LEGEND All Of Me Columbia USSM11303954 (Arvato)	НІСНЕСТ	66 61 38		(tbc) Universal/Drohnend (Patterson/Bartholomew/Harrnton) ROBIN THICKE FT T.I. & PHARRELL Blurred Lines Interscape USUM71302150 (Arvato) ★2	
38 4	(Tozer/Legend) BMG Rights/tbc (Gad/Stephens)	HIGHEST	67 44 64		(Pharrell) Universal/EMT (Williams/Thicke)	
	LORDE Team Virgin NZUM71300124 (Arvato) (Little) EML/Xobalt/SMP (O'Connor/Little)	SALES			IMAGINE DRAGONS Radioactive Interscope USUM/1201074 (Arvatc) ● (Irragine Dragons) Universal (Heynolds/Serinon/McKee/Grant/Mosser)	
27 9	MILEY CYRUS Adore You R:A USRC11301264 (Arvato) (Yoel) Universal (Barther/Yoel)		68 57 1!		ED SHEERAN I See Fire Decco USNLR1300728 (Arvato) (Sheeran) Sony AIV (Sheeran)	
32 31	AVICII Wake Me Up Posttru/PRMD SEUM7 (301326 (Arvato) ★2 (Avicii/Poumouri) Sony AV/Universal/EMI (Bergling/Poumouri/Blact/Enziger)		69 58 2:		STORM QUEEN Look Right Through Defected/MaS GBCF21205530 (Sony DADC UK) (Storm Queen) Hydroelectric/Waip (Geist)	
25 16	EMINEM FT RIHANNA The Monster Interscope USUM71314064 (Arvato) (https://www.frequency/Aalias) Sony AIV/EMI/Universal/CE (Mathers/bryze/IKIenstub/Athanasiou/Fenty/Bellion/Rexha)		70 Re-entry	у	LIIY ALLEN Somewhere Only We Know Parlophone GBAYE 1301770 (Arvato) (Beard) Universal (Rice-Oxley/Chaplin/Hughes)	
New	IRISH BRIGADE Roll Of Honour The Irish Brigade USCGH1452122 (CD Baby)		71 66 10	0	IDINA MENZE & KRISTEN BELL For The First Time In Forever Walt Disney/UMC USWD11366379 (Arvatc)	
68 7	(tbc) tbc (tbc) AMERICAN AUTHORS Best Day Of My Life Del Jam USUM71302187 (Arvato)	+50% SALES	72 62 13		(Lope://Anderson-Lopez) Warner Chappell/Artemis/Wonderland (Lope://Anderson-Lopez) GARY BARLOW Let Me Go Poydor GBUM/7305083 (Arvato) ■	
33 24	(Goodman/Accetta) Sony ATV/EMI April/Kassner/Round Hill (Barnett/Shelley/Rublin/Sanchez/Goodman/Accetta) KATY PERRY Roar Virgin USUM71308569 (Arvato) ★	INCKEASE 😜	73 73 10		(Power) Sany AIV (Barlow) ONE DIRECTION Midnight Memories 5 _{1/4} 0 GBHMU1300212 (Arvata)	
49 4	(Dr Luke/Mattin/Cirkut) Warner Chappel/Nobalt/Rasiner/Downtown/MXM Music AB/Oneirology/Prescription/Fulse (Perry/Gottwald/Martin ELLIE GOULDING Goodness Gracious Pojydor GBUM71304065 (Arvato)				(Bunetta/Kyan) EMI/Universal/BMG Rights/Bob Erotik/The Family Songbook/PPM (Scott/Bunetta/Kyan/Toinlinson/Payne)	
	(Kurstin) EMI/Bearvon/WB Music/FBR/Global Talent/Kurstin (Goulding/Kurstin/Ruess)	SALES INCREASE	74 69 19		MILEY CYRUS Wrecking Ball RCA USRC11301214 (Arvato) ● (0. Luke/Cirkut/tbc) Sony AIV/EMI/Univers/BMG Rights/Robalt/Oneirology/Prescription (Eyrus/Gottweld/McConald/Moccio/Skarbek/W.	alter)
28 5	MACKLEMORE & RYAN LEWIS FT SCHOOLBOY Q & HOLLIS White Walls Macklemore GMM881200028 (AD (Lewis) Kobalt/Inside Passage/CC (Lewis/Haggerty/Wear/Hanley)	GA Arvato)	75 56 1		LADY GAGA FT R. KELLY Do What U Want Interscope USUM71310775 (Arvatc) (Interscope USUM71310775 (Interscope USUM7131075 (Interscope USUM7131075 (Interscope USUM7131075 (Interscope USUM7131075 (Interscope USUM71	ICIDE'











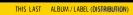
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RTS UK ALBUMS WEEK 7



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

	OFFICIAL UK ARTIST ALBUMS CHART						d (100,000) er (60,000)
LAST WKS (WK CHRT	N ARTIST /TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)		THIS LAS			PRODUCER	BIPI Recorded Music Inc
New	KATY B Little Red Rinse/Columbia 1BC (Arvato) (Katy B/The Invisible Men/Arcade/Geeneus/Fitzgerald/Joker/Route 94/Sisay/Greene/Largo/Smith)	HIGHEST A	39 3!	5 2		NDRE RIEU & THE JOHANN STRAUSS ORCHESTRA Love Letters Decca 3771386 (Arvato)	The second second
3 71	ELLIE GOULDING Halcyon Polydor 3/14241 (Arvoto) ★2 (Eliot/Goulding/MONSTM/Spence//Billboard/Forts/Parker/Starsmith/Harris)	SALES ON INCREASE	40 5	0 19		AILEY CYRUS Bangerz RCA 88883745232 (Arvoto) Wike Will Made-I/P-Nasty/Marz/Pharrell/Johnson/Dr Luke/Grkut/Afuni/McHenry/Edwards/tbc)	SALES
4 23	LONDON GRAMMAR If You Wait Metal & Dust MADARTI (Sony DADC UK) (undon Grammar/Bran/Kerr/Disclosure)	SALES INCREASE	41 3	6 15	T	INIETEMPAH Demonstration Parlophone 2564640435 (Arvatc)	
5 10	BEYONCE Beyonce (alumbia 88843032512 (Arvata) ★	SALES INCREASE	42 43	8 35	E	ELTON JOHN One Night Only - The Greatest Hits Mercury 5483342 (Arvata) ★	SALES INCREAS
2 22	(Ammo Beyonce/BODIS/Detail/Timbaland/Hamnon/Soko/Phamell/Poladnek/Dean/Wane/Hr. Boy/Proctor/Shebib/lordan/Brown/Nash/Tedder/Rey Reel) AVICII True Positiva/PRMD 3748460 (Arvoto)	INCREASE	43 4	5 16	66 T	Namone) THE CURE Greatest Hits Fiction 5894352 (Arvato) ★	SALES INCREAS
13 17	(Bergiling/Pournous/Rodges) JAMES BLUNT Moon Landing Atlantic/Custaid 2564641931 (Arvato) ●	SALES INCREASE	44 4	0 20	Н	talM Days Are Gone <i>Polydor</i> 3750814 (Arvato). ●	INCREA
New	(Blunt/Terefe/Rothrock/Tedder/Robopop/Mac/Robson/Hales/Wilson/Massie/Chambers/Som) TEMPLES Sun Structures Heavenly HYMLP100CD (PIAS Arvata)	INCREASE	45 49	9 14		CHarm/A Haim/E.Harm/Goransson/Rechtshard/Ford) THE KILLERS Direct Hits Vertigo 3755766 (Arvato) ●	CVIEC
1 2	(Bagshaw) BOMBAY BICYCLE CLUB So Long See You Tomorrow Teland 3761816 (Annata)		46 R	e-entry		The Killers/Saltzman/Flood/Moulder/Price/0'Brien/Taylor/Lillywhite/Gonzalez) 80YZONE BZ 20 Rhino 2564637293 (Arvato) ●	SALES INCREA
15 12	(Steadman/Allen) GARY BARLOW Since I Saw You Last Polydor 3757644 (Arvato) ★		47 5		(R	Ravling/Meehan/Furmidge/McCutcheon) ANA DEL REY BORN TO DIE Polydos/Stranger 2797091 (Arvato) **2	
11 50	(Power) BASTILLE Bad Blood Virgin (DV3097 (Arvato) *	SALES INCREASE	48 4		(H	Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)	SALES INCREA
	(Smith/Crew)				(1	ITTLE MIX Salute Syco 8888/3/89362 (Arvato) MS/Duvall/MNEK/Eletinc/Stannard/Howes/Ball/RyKey//D'Silva)	
14 23	ARCTIC MONKEYS AM Domino WIGCD317 (PIAS Arvato) ★ (Ford/Orton)	SALES ON INCREASE	49 R		(SI	PRAKE Nothing Was The Same <i>(ash Money/Republic 3752195 (Arvato)</i> ● https://bomas/JakeOne/MikeZombie/Dahi/Jordan/Nineteen85/H Mohawke/Boi 1da Boi/Ritter/Vinylz/Nineteen85/Sampha/Evans/Wan	ne)
8 16	LORDE Pure Heroine Viigin 3/51900 (Arvate) ■ (Uttle)		50 4		(P	PRINCE Ultimate Prince Warner Brothers 8122/33812 (Arvato) ★ Prince)	
New	LISA STANSFIELD Seven Monkeynatra TBC (Absolute Arvato) (Devaney/Hey/Mokran/Snowboy)		51 2	1 3		SHERYL CROW Feels Like Home Warner Brothers 9362494331 (Arvato) Crow/Mebank)	
47 44	MICHAEL BUBLE To Be Loved Reprise 9362494497 (Arvato) ★2	HIGHEST	52 6.	5 64		DLLY MURS Right Place Right Time Epic/Syco 88725416352 (Arvato) 4 University Place Right Place Right Time Epic/Syco 88725416352 (Arvato) 4 University Place Right Place Right Time Epic/Syco 88725416352 (Arvato) 4	SALES
18 18	JOHN NEWMAN Tribute Island 03/43662 (Arvato) (Newman/Whiting/Booker/Spencer)	SALES INCREASE	53 5	6 34	15 D	DIRE STRAITS Brothers In Arms Vertigo 8244992 (Arvato) ★13 (nopfler/Dorfsman)	SALES
16 62	BRUNO MARS Unorthodox Jukebox Atlantic 7567876285 (Arvato) ★2	SALES INCREASE	54 6	2	W	VITHIN TEMPTATION Hydra Dramatico DRAMCD0100 (ADA Arvato)	INCKE
6 13	(The Smeezingtons/Bhasker/Maynie/Ronson/B Blanco/Epworth/Chin-Quee/Diplo) JAKE BUGG Shangri La EM/3756055 (Arvato) ●	SALES INCREASE	55 R	e-entry	E	ibson) AGLES Selected Works 1972-1999 <i>Rhino</i> 8122/36233 (4: /alo)	
9 4	(Rubin) SOPHIE ELLIS-BEXTOR Wanderlust EBGBS EBGB(D002 (Essentian/Proper)	INCREASE	56 Re	-entry	-	Szymczyk/Johns/Eagles/Smith/Davis/Grago/tbc) IELINE DION Loved Me Back To Life <i>Columbia</i> 93622137152 (<i>Arvato</i>) ★	
29 42	(Harcourt) RUDIMENTAL Home Asylum 2564654475 (Arvato) ★	CALES (A)	57 1:	2 2	_	Sham/Motesart/Play/Kiriakou/Eg White/Mercer/Goldstein/Wilson/R Smith/Ne-Yo/Stewart/Pearce/Babyface/Afanasieff/O'Mile) BROKEN BELLS After The Disco (columbia 88843037) 72 (Arvatc)	
17 5	(Rudimental/Spencer) BRUCE SPRINGSTEEN High Hopes Columbia 88843015462 (Arvato) ■	SALES INCREASE	58 54			Cauger Mouse) **LEETWOOD MAC The Very Best Of WSM 8122/36552 (Arvato) ★5	
19 24	(Springsteen/Anne lo/C'Brien) THE 1975 The 1975 Durty Hat/Polyder DH00040 (Arvate) ●		59 6		(H	rleetwood Mac/Buckingham/Cloen/Dashut/Callist/Ladeny/Scheiner/Various) ROD STEWART Time (apriou/Decca 934/892 (Arvata) ★	
	(Crossey/The 1975)				(\$	Stewart/Savigar/Cregan/Kentis)	SALES INCREA
New	NEIL FINN Dizzy Heights Lester LRVF0011CD (Koball/Proper) (Finn/Fridmann)		60 3		(CI	AYLOR SWIFT Red Mercury 3/17/453 (Arvato): ★ hapman/Swift/Huff/Milkon (Mart in/Shellbark/Jarknife! ee/Bhasker):	
30 13	ROBBIE WILLIAMS Swings Both Ways Island 3756148 (Arvato) ★2 (Chambers)	SALES INCREASE	61 4	6 16	(1)	BRUNO MARS Doo-Wops & Hooligans Elektra 756/883325 (Arvata) ★5 the Struerangtons/NeedL/Ithe Supa Dups)	
23 105	EMELI SANDE Our Version Of Events <i>Virgin (DV3094 (Arvato)</i> ★7 (Spencer/Mayme/Naughty Boy/Mojam/Herman/Millard/Harnson/Craze/Moax/Keys/Sande/Stater/Aikins)		62 7	2	N	MAXIMO PARK Too Much Information Explighting DLGHT1CD (PLAS Arvate) Designal Maximo Park)	
New	ROSANNE CASH The River & The Thread Decca 3755911 (Arvato) (Leventhal)		63 Re	-entry		QUEEN Greatest Hits <i>Vingim 2761039 (Arvato)</i> ★11	
24 46	IMAGINE DRAGONS Night Visions Interscape 3722421 (Arvato) ● (Inagine Dragons/Alex Da Md/Darmer)		64 6:	2 14		ADY GAGA Artpop Interscope 3/54304 (Arvato) • Leby Gaga/Zedd/Infected Mushroom/Lectercy/D) White Shadow/Monson/Zoss/tunlort/will Lenn/Guetta/Rubin)	
22 12	ONE DIRECTION Midnight Memories Syco 888837/4062 (Arvata) ★2		65 63	3 45	6 G	SUNS N' ROSES Appetite For Destruction Geffen GFLD19286 (Arvato) ★3	
28 15	(Bunetta/Kadosevich/kyan/Scott/rietcher/Jones/Poynter/Falk/redder/Geger/Smith/Jacknife Lee) EMINEM The Marshall Mathers LP 2 Interscope 3/58811 (Arvato) ★	SALES INCREASE	66 5	2 70	J.	Uniki AKE BUGG Jake Bugg Mercury 3707053 (Arvoto) ★2	
3 31	(Eminem/S1/Streetrunner/Rubin/Resto/D) Khalil/Haymie/Alex Da kid/DVL P/Frequency/Aalias/Bhasker/Roams/Cardiak) ONEREPUBLIC Native Interscope 3719804 (Arvato)		67 5!	5 51	7 T l	krcher/Crossey/Prime/Hart/Hunt) (RACY CHAPMAN Tracy Chapman Rhino /559607/42 (Arvato) ★8	
32 2	(Tedder/Zancanella/Kutzle/Brown/Bhasker/Johnson/Hayme/Zdar/Boombass/Blanco/Cassius/Sprinkle) TINA TURNER Love Songs Rhino 2564633791 (Arvato)	SALES INCREASE	68 6	4 66	0	Kerohenbaum) DNE DIRECTION Take Me Horne Syco 887/254397/22 (Arvato) ★3	
27 35	(Turner/Hammond/Lyle/Davies/Walsh/Ware/Britten/Horn/Lewis/Davies/Hartman/Lord-Alge/Adams/Lange/Rawling/Taylor/Spector) KODALINE In A Perfect World B-Unique/RCA 88765442802 (Arvato)	SALES INCREASE	69 Ne	w		kamith-alk/Gosiling/Bunetta/Kyan/rogelmatk/Nedler/Shellback/Dr. Luke/KoOolk/OjAk/Cirkut/Kobson) UN KIL MOON Benji (aldo Verde CV00029 (Shelkhack SRD)	
34 37	(Harms) DISCLOSURE Settle PMR/Island 3/39492 (Arvato) ●		70 Re		(K)	REBECCA FERGUSON Freedom RCA 88883777102 (Arvato; ●	
	(Disclosure)	SALES INCREASE	71 6		(F.	Rogers/Eg White/Robson/TMS/Mr Hudson/Gad/Howes/Hales)	
10 3	YOU ME AT SIX Cavalier Youth BMG Rights 538012062 (Rom/Arvato) (Avian)				(A	IRCTIC MONKEYS Whatever People Say I Am That's What I'm Not Domino WIGCD162 (PIAS Arvato; ★5 https://myth)	
25 57	MACKLEMORE & RYAN LEWIS The Heist Macklemore / 54152229 (ADA Arvato) ● (Lewis)		72 68		(Pi	KINGS OF LEON Mechanical Bull RCA/Hand Me Down 88883/68222 (Arvuto). ■ Petraglia)	
51 34	TOM ODELL Long Way Down Columbia 88765439082 (Arvato) Grech-Marguerat/Egylhite/Odel/Whitton)	SALES 1NCREASE	73 Re	-entry		OHNNY CASH Ring Of Fire - The Legend Of Columbia/UM1V 9887850 (Arvato) ★2 Law/Jones)	
Re-entry	JOHN LEGEND Love In The Future Columbia 88725439942 (Arvato) Legend/Loca/HIT-80V/Wes/Camper/Boog/Nwabena/Da Interno/Bink/The Nuitle Cone/88 Keys/The Runners/J Anderson/D Anderson/Williams/O-Tip/Lev Legend/Loca/HIT-80V/Wes/Camper/Boog/Nwabena/Da Interno/Bink/The Nuitle Cone/88 Keys/The Runners/J Anderson/D Anderson/Williams/O-Tip/Lev		74 7:	2 21		ASON DERULO Tattoos <i>Warner Brothers 9362494189 (Arvato)</i> == kronon/Johnson/Redd/leberg/D) Frank E/I/ODAY/Bellion/Leo/D! Buddha/D) Noodles/Lean e Kizzo/RedCne/Rush/BeatGeek/The Cataras/Y/	acoub/Falk/Lor
	KATY PERRY Prism virgin 3/53232 (Arvato)	,	75 No	w	TI	HE GLITCH MOB Love Death Immortality Giass Air STK001CD (Essential/Proper)	
31 17	(Ur Luke/Martin/Cirkut/Ahlunc/Karlsson/StarCate/E.Blanco/Kurstin/Weil's/Ferry)					The Glitch Mob)	







- 1 2 I'M EVERY WOMAN / Rhino/Sony Music CG (Arvato)
- NEW EAT SLEEP RAVE REPEAT / Mos (Sony DADC UK)
- FROZEN OST / Walt Disney/UMC (Arvato)
- THE TREVOR NELSON COLLECTION 2 / Sony Music CG (Arvato)
- DREAMBOATS & PETTICOATS TEENAGERS.../ Rhino/UMTV (Arvato)
- NEW BRIT AWARDS 2014 / UMTV (Arvato)
- ANTHEMS HIP-HOP 4 / MoS/Sony Music CG (Sony DADC UK)
- NOW THAT'S WHAT I CALL MUSIC 86 / Sony Music CG/Virgin EMI (Arvato)
- IT HAD TO BE YOU / Rhino/Sony Music CG (Arvato)
- 11 11 THE ANNUAL 2014 / MoS (Sony DADC UK)
- **12** 7 RADIO 1 DANCE ANTHEMS WITH DANNY HOWARD / MoS (Sony DADC UK)
- **13** 10 RUNNING TRAX 2014 / MoS (Sony DADC UK)
- 14 12 ANTHEMS TRANCE / MoS (Sony DADC UK)
- 15 NEW FOREVER LOVE SONGS FROM THE TWILIGHT / Rhino (Arvato)
- 16 17 GREATEST EVER LOVE SONGS / Greatest Ever USM (Arvata)
- 17 13 NOW THAT'S WHAT I CALL CLUB HITS / Sony Music (G/Virgin EMI (Arvato)
- **18** 14 HEART AND SOUL / UMTV (Arvato) 19 NEW LOVE SONGS / Sony Music (G (Arvato)
- PURE DEEP HOUSE THE VERY BEST OF / New State (New State Digital)

 20 15 BBC RADIO 1'S LIVE LOUNGE 2013 / Rhina/Sony Music CG/UMTV (Arvato)

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CHARTS UK AIRPLAY WEEK 7

Radio playlists are online at www.musicweek.com

CHARTS KEY

HIGHEST NEW ENTRY

HIGHEST CLIMBER

AUDIENCE INCREASE

■ AUDIENCE INCREASE +50%



UK RADIO AIRPLAY CHART TOP 50 PLAYS TREND 1 PHARRELL WILLIAMS Happy RCA 5653 **CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic** WMG 4425 +5% 183 64275160+2% **ONEREPUBLIC** If I Lose Myself Interscope 3154 +12% 47359181-12% UMG 165 4 PITBULL FT KESHA Timber J/MR 305/Polo Grounds SMF 3308 +0% 158 43250221-3% 29 LORDE Team Virgin UMG 1113 +8% 107 42510595+3% **ZEDD FT HAYLEY WILLIAMS** Stay The Night Interscope 1786 42048869 +18% A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something Epic 41823716+39% 16 SME 1869 +27% 149 8 KATY B Crying For No Reason Rinse/Columbia SME 2732 +10% 210 41780772 - 20% **ONEREPUBLIC** Counting Stars Interscope 9 UMG 3291 -9% 175 41293551+0% 10 SAM SMITH Money On My Mind Capito 18 UMG 1811 +17% 110 39572144+37% 11 GORGON CITY FT MNEK Ready For Your Love Virgin 1677 AVICII Hey Brother Positiva/PRMD 12 37332765 -15% 13 UMG 3658 -5% 178 JASON DERULO Trumpets Warner Brothers 13 9 17 WMG 2726 -7% 155 35474482 - 5% UMG 14 KATY PERRY Roar Virgin 2920 -4% 34494386-3% 35 177 15 45 AMERICAN AUTHORS Best Day Of My Life Def Jam 34 UMG 880 +19% 94 34253828+90% 10 31 AVICII Wake Me Up Positiva/PRMD UMG 32195347-11% 2310 -6% 162 17 BASTILLE Of The Night *virgin* 31400217-2% 46 UMG 2038 -5% 147 ELLIE GOULDING Goodness Gracious Polydon 35 36 UMG 1659 +50% 115 29980710+48% 19 24 69 STORM QUEEN Look Right Through Defected/MoS IND. +5% 26877827+7% 1812 20 KATY PERRY FT JUICY J Dark Horse virgin 1315 +29% 41 BOYZONE Light Up The Night Rhino 26487788+40% WMG 1188 +5% 134 22 JAMES BLUNT Heart To Heart Atlantic/Custard 42 WMG 2175 +1% 184 26355750-26% 23 20 32 **EMINEM FT RIHANNA** The Monster Interscape UMG 1218 -6% 130 25819280-7% IMAGINE DRAGONS Demons Interscope 40 UMG 613 71 25792893+35% 25 KYLIE MINOGUE Into The Blue Parlophon WMG 1106 +79% 101 DJ FRESH VS JAY FAY FT MS DYNAMITE Dibby Dibby Sound MoS 27 24440959 +7% IND. 921 +31% 126 27 63 Nev **BRUNO MARS** Young Girls Atlantic WMG 1502 +31% 116 22598191+70% 28 23 TINIE TEMPAH FT LABRINTH Lover Not A Fighter Parlophone 25 WMG 664 -8% 124 22487809-11% 29 GREGORY PORTER Liquid Spirit Blue Note 29 UMG 109 -17% 22232894+2% 30 19 12 VANCE JOY Riptide Infectiou IND 1980 +19% 174 21111033 - 26% 31 DAVID GUETTA FT SKYLAR GREY Shot Me Down Parlophone WMG 723 +37% 34 21021615 +85% WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA... Feelin' Myself Interscape 32 26 UMG 1113 +8% 125 20629647 - 10% 33 32 72 GARY BARLOW Let Me Go Poivde UMG 2332 -3% 186 20621462-1% ONE DIRECTION Story Of My Life Syco 34 17 1893 35 PAUL CARRACK Life's Too Short Carrack UK 86 Nev IND. 141 +74% 33 20163458+94% ELLIE GOULDING Burn Polydon 36 25 53 UMG 1834 -10% 132 19852389 -15% 37 22 58 LITTLE MIX Move Svco SME 1552 -7% 141 19399119-26% 38 LORDE Royals vira 36 43 UMG 1431 -5% 150 19386339-4% MARTIN GARRIX Animals Positiva 38 44 UMG 881 -1% 19386285+1% 40 MILEY CYRUS Adore You RCA 46 SME 18931732+6% 30 1305 +6% 159 41 CALVIN HARRIS & ALESSO FT HURTS Under Control Columbia 31 SME 1149 -12% 74 18284836-14% 42 406 CÉLINE DION Water And A Flame Columbia SMF 73 +128% 18219768 +509% 28 43 28 LADY GAGA FT R. KELLY Do What U Want Interscope UMG -19% 44 LE YOUTH FT DOMINIQUE YOUNG UNIQUE Dance With Me Sign Of The Times/RCA SME 320 +30% 18052262 +18% 45 THE VAMPS Wild Heart EMI 34 27 UMG 2505 -1% 163 17632973 -14% 46 **BOMBAY BICYCLE CLUB** Luna Island 70 New UMG 135 +3% 17 17546864 +44% DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky Columbia 47 37 17530631 -10% 63 SME 1485 -9% 48 BRUCE SPRINGSTEEN FT TOM MORELLO Just Like Fire Would Columbia 49 **NEON JUNGLE** Braveheart *RCA* 42 16 1436 -11% 17213416-8% SME 131 50 PASSENGER Let Her Go Nettwerk 43 IND. 1890 -1% 198 16882657 -9% Music Week's LIK and EU Racic Amplay than based on RadioMonitor data @

	AST	ARTIST / TITLE/LABEL	OWNER	DI AVC	TREND	CTAI
J3 LF		CLEAN BANDIT FT. JESS GLYNNE Rather Be / Atlantic				
	1	PHARRELL WILLIAMS Happy / RCA	WMG	896	-5% -11%	2
			SME	809		
	3	PITBULL FT KE\$HA Timber / J/MR 305/Polo Grounds	SME	772	-14%	2
	6	WILL.I.AM FT MILEY CYRUS Feelin' Myself / Interscape	UMG	770	-1%	1
ı	10	DJ FRESH VS JAY FAY FT MS DYNAMITE Dibby Dibby Sound / Mos	IND.		+18%	2
	4	GORGON CITY FT MNEK Ready For Your Love / Virgin	UMG	730	-10%	2
_	5	NEON JUNGLE Braveheart / RCA	SME	672	-17%	2
Į.	20	SHAKIRA FT RIHANNA Can't Remember To Forget You / RCA	SME		+42%	2
L	14	ONE DIRECTION Midnight Memories / syco	SME		+17%	- 1
0	12	ZEDD FT HAYLEY WILLIAMS Stay The Night / Interscope	UMG	646	+9%	- 2
1	7	BEYONCE FT JAY-Z Drunk In Love / Columbia	SME	637	-9%	- 2
2	9	KATY B Crying For No Reason / Rinse/Columbia	SME	630	-6%	
3	16	ONEREPUBLIC If I Lose Myself / Interscope	UMG	616	+14%	
1	8	AVICII Hey Brother / Positiva/PRMD	UMG	550	-19%	
5	11	EMINEM FT RIHANNA The Monster / Interscope	UMG	545	-13%	
6	18	SAM SMITH Money On My Mind / Capitol	UMG	511	+6%	
7	15	TINIE TEMPAH FT LABRINTH Lover Not A Fighter / Parlophone	WMG	509	-6%	
8	23	DVBBS & BORGEOUS Tsunami / Doorn	IND.	474	+19%	
9	13	JASON DERULO Trumpets / Warner Brothers	WMG	459	-23%	
0	New	JUSTIN BIEBER FT CHANCE Confident / Def Jam	UMG	450 -	+333%	
1	19	FUSE ODG Million Pound Girl (Badder Than Bad) / 3 Beat/AATW	IND.	405	-15%	
2	17	THE VAMPS Wild Heart / EMI	UMG	404	-22%	
3	24	ELLIE GOULDING Goodness Gracious / Po'ydor	UMG	393	+5%	
4	22	DISCLOSURE FT MARY J BLIGE F For You / PMR/Island	UMG	380	-8%	
5	35	FLO RIDA How Feel / Atlantic	WMG		+23%	
6	21	MACKLEMORE & RYAN LEWISWhite Walls / Macklemore				
_		KYLIE MINOGUE Into The Blue / Parlophone	WMG		-18%	
7	39		WMG		+51%	
8	31	FOXES Let Go For Tonight / Sign Of the Times/Epic	SME	324	-1%	
		JASON DERULO Stupid Love / Warner Brothers	WMG		+137%	
0	25	BUSTA RHYMES FT Q-TIP Thank You / Cash Money/Republic	UMG	316	-13%	
1	29	PIXIE LOTT Nasty / Mercury	UMG	300	-11%	
2	33	MILEY CYRUS Adore You / RCA	SME	292	-9%	
3	32	MARTIN GARRIX Animals / Positiva	UMG	273	-17%	
4	37	A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something /	Epic SME	262	+8%	
5	27	CALVIN HARRIS & ALESSO FT HURTS Under Control / Columbia	SME	262	-27%	
6	30	BEYONCE XO / Columbia	SME	258	-22%	
7	43	LE YOUTH FT DOMINIQUE Dance With Me / Sign Of The Times/RCA	SME	254	+28%	
В	26	SUB FOCUS Turn Back Time / EMI	UMG	249	-32%	
9	New	RUDIMENTAL FT BECKY HILL Powerless / Asylum	WMG	248	+51%	
0	New	LILY ALLEN Air Balloon / Parlophone	WMG	246 -	+531%	
1	36	KATY PERRY Roar / Virgin	UMG	242	-2%	
2	28	LITTLE MIX Little Me / Syco	SME	227	-33%	
3	40	VANCE JOY Riptide / Infectious	IND.	222	+3%	
4	34	MATRIX & FUTUREBOUND/MARSHALL Control / 3 Beat/AATW	IND.	218	-28%	
5	44	LORDE Royals / Virgin	UMG	201	+9%	
		PARAMORE Ain't It Fun / Atlantic/Fueled By Ramen	WMG		+105%	
7	38	KID INK FT CHRIS BROWN Show Me / 88 Classic/Alumni/RCA	SME	170		
8	47		UMG	163	-8%	
	47		UMG	153		
9					-12%	

UK AIRPLAY ANALYSIS

■ BY ALAN JONES

No.1 on the radio airplay chart for the eighth straight week, **Pharrell**'s smash hit Happy is finally showing signs of fatigue and may next week be eclipsed by **Clean Bandit**'s Rather Be, which knocked it off the top of the sales chart four weeks ago, and has served as its runner-up on the radio airplay chart for the last three weeks.

Although its plays are down only slightly - 2.03% from 5,770 to 5,653 in the week - Happy suffers a much bigger (21.44%) dip in audience, from 95.06m to 74.68m, while Rather Be grew its audience from 63.20m to 64.28m. With the chasing pack far behind, if it can retain the same level of support next week, Rather Be will go to No.1 even if

Happy halves its losses.

It has, of course, already toppled Happy from the top of the TV airplay chart, and increases its lead this week, with its promotional videoclip airing 896 times, while Happy - which stays at No.2 - was played 809 times. Rather Be's biggest TV supporters: Chart Show Dance (91 plays), Smash Hits TV (86) and Starz (83).

Three songs advance into the Top 10 of the radio airplay chart - Zedd's Stay The Night feat. Hayley Williams strides 13-6 while debuting at No.2 on the sales chart, Say Something leaps 16-7 for A Great Big World feat. Christina Aguilera, and Sam Smith's Money On My Mind powers 18-10. Of the three, Say

Something is the one showing most strength, increasing its plays from 1.474 to 1.869 and its audience from 30.06m to 41.82m - improvements of 26.80% and 39.12%, respectively. It increased from 11 to 19 plays on Radio One, and from 12 to 13 plays on Radio Two, earning 60.90% of its audience from these two stations alone, although its highest tallies of plays came from Radio Ceredigion (26 plays), Bridge FM (24 plays) and all six KMFM outlets, each of which also aired it 24 times. It is also increasing support rapidly on Heart (up from six plays to 16 at most of its stations) and The Capital Network, whose stations each doubled support from seven to 14 plays.

Only now being actively promoted, a year after it became



available in the UK, American Authors' Best Day Of My Life explodes 45-15 on the radio airplay chart, while leaping 68-34 on sales. Early supporters Fire Hit Radio (129 plays), Radio Jackie (113 plays) and XFM Manchester (92 plays) have played it more frequently than any other station in its lifetime but last week saw Real

Radio's Yorkshire and North West franchises topping the list of supporters, airing it 29 times, once more than Fire Hit Radio, and twice more than Absolute Radio. In audience terms, the track was most helped by a jump from four to 17 plays on Radio Two, where it shared most-played honours with Lorde's Team.

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CHARTS EU AIRPLAY WEEK 7 (Mon 03 - Sun 09 Feb 2014)



POS	LAST	ARTIST / TITLE			OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Pharrell Williams	Нарру	RCA	SME	21,243	0%	1,018	773.15m	+3%
2	2	Avicii	Hey Brother	Virgin EMI		14,865	-8%	810	586.27m	-12%
3	3	Klingande	Jubel	Klingande	Ind.	8,444	+1%	428	499.18m	-2%
4	4	Pitbull feat. Ke\$ha	Timber	Sony Music	SME	14,167	-5%	685	464.46m	-8%
5	8	Shakira feat. Rihanna	Can't Remember To Fo	•		10,667	+8%	687	456.74m	+17%
6	5	Imagine Dragons	Demons	Polydor	UMG	6,628	+7%	492	454.73m	+7%
7	6	Lorde	Royals	Virgin Records	UMG	8,476	-8%	745	388.57m	-4%
8	7	OneRepublic	Counting Stars	Polydor	UMG	10,490	-3%	726	384.97m	-3%
9	9	Milky Chance	Stolen Dance	Pias	Ind.	5,484	+2%	297	381.63m	-2%
10	10	Faul & Wad Ad vs. Pnau		Sony Music	SME	6,259	+6%	308	341.72m	+4%
11	11	One Direction	Story Of My Life	Sony Music	SME	7,230	-12%	593	286.83m	-10%
12	12	Eminem feat. Rihanna	The Monster	Universal Music	UMG	8,864	-9%	517	278.05m	-11%
13	14	Avicii	Wake Me Up	PRMD/Positiva	UMG	6,881	-4%	670	277.19m	-3%
14	13	Lily Allen	Hard Out Here	Parlophone Music	WMG		0%	370	271.57m	-12%
15	17	Passenger	Let Her Go	Embassy Of Music	SME	5,344	-5%	726	245.48m	-6%
16	16	Ellie Goulding	Burn	Polydor	UMG	7,068	-6%	616	241.92m	-9%
17	19	Sunrise Avenue	Lifesaver	Universal Mus	UMG	2,125	-13%	156	240.03m	-6%
18	20	James Blunt	Bonfire Heart	Atlantic	WMG		-7%	572	237.51m	-4%
19	26	James Blunt	Heart To Heart	Atlantic	WMG	'	+6%	456	229.37m	+5%
20	15	Katy Perry	Unconditionally	Virgin EMI	UMG	5,238	-15%	429	224.76m	-20%
21	18	Bastille	Things We Lost In Th	Virgin Records	UMG	2,982	+2%	260	222.89m	-14%
22	25	Katy Perry	Roar	Virgin EMI	UMG	6,917	-4%	665	222.17m	+1%
 23	24	U2	Ordinary Love	Island	UMG	4,172	-16%	422	221.90m	0%
24	22	Adel Tawil	Lieder	Polydor	UMG	2,321	-15%	153	204.58m	-13%
25	46	Clean Bandit feat. J	Rather Be	Atlantic	WMG		+23%	524	203.39m	+42%
26	31	Lorde	Team	Virgin EMI	UMG	4,538	+15%	495	198.97m	+7%
27	23	Bastille	Of The Night	Bastille Music	Ind.	6,039	-5%	501	197.60m	-13%
28	21	Miley Cyrus	Wrecking Ball	RCA	SME	4,889	-13%	545	190.27m	-19%
29	28	Olly Murs	Dear Darlin'	Epic	SME	3,964	-10%	454	190.08m	-6%
30	29	Capital Cities	Safe And Sound	Capitol Records	UMG	3,541	-8%	428	189.03m	-4%
31	33	Pink	Just Give Me A Reason	RCA	SME	3,286	-7%	581	187.72m	+4%
32	27	Lady Gaga feat. R. K	Do What U Want	Interscope	UMG	6,898	-13%	485	182.58m	-11%
33	43	Sam Smith	Money On My Mind	Capitol Records	UMG	5,230	+17%	412	178.49m	+20%
34	44	Cris Cab	Liar Liar	Island Def Jam	UMG	4,002	+18%	272	175.32m	+22%
35	52	Avicii	Addicted To You	Virgin EMI	UMG	4,197	+34%	303	171.10m	+31%
36	39	Tom Odell	Another Love	Columbia	SME	1,962	+5%	262	166.10m	+1%
37	47	Ed Sheeran	I See Fire	Universal Music	UMG	2,946	0%	287	164.93m	+16%
38	36	Naughty Boy feat. Sa	La La La	Virgin Records	UMG	4,554	-4%	570	163.06m	-3%
39	30	Family Of The Year	Hero	Universal	UMG	1,819	-17%	221	162.46m	-14%
4 0	41	Zedd feat. Hayley Wi	Stay The Night	Universal Music	UMG	5,895	+10%	413	160.43m	+3%
41	34	John Newman	Love Me Again	Island	UMG	5,515	-8%	657	154.92m	-12%
42	40	A Great Big World fe	Say Something	Epic	SME	4,376	+16%	398	153.85m	-6%
+2 43	35	Daft Punk feat. Phar	Get Lucky	Columbia	SME	4,907	-6%	837	150.50m	-12%
43 44	69	Katy Perry feat. Jui	Dark Horse	Virgin EMI	UMG	5,355	+27%	430	150.50m	+50%
		· · · · · · · · · · · · · · · · · · ·		•						
45 46	37	Jason Derulo feat. 2	Talk Dirty	Warner Music	WMG		-6% 5%	379	150.42m	-9%
46 4 7	32	Imagine Dragons	On Top Of The World	Polydor	UMG	2,743	-5%	348	150.34m	-18%
4 7	48	James Arthur	Impossible	Syco	SME	2,284	-8%	354	148.47m	+5%
48	42	Robin Thicke feat. T	Blurred Lines	Polydor	UMG	4,364	-6%	661	146.95m	-2%
49 50	45	Martin Garrix	Animals	News	Ind.	4,173	-4%	389	138.06m	-3%
50	49	Lumineers, The	Ho Hey	Dualtone	UMG	2,082	-3%	498	132.10m	-5%













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CHARTS STREAMING - OFFICIAL WEFK 7















OFFICIAL UK STREAMING CHART TOP 75

- CLEAN BANDIT FT JESS GLYNNE Rather Be Atlantic
- PHARRELL WILLIAMS Happy Columbia
- PITBULL FT KESHA Timber JMr 305/Polo Grounds
- WILL I AM/CYRUS/KHALIFA Feelin' Myself Interscope
- AVICII Hey Brother Positiva/PRMD
- BEYONCE FT JAY-Z Drunk In Love Columbia
- JASON DERULO Trumpets Warner Bros
- VANCE JOY Riptide Infectious Music
- LORDE Royals Virgin
- 10 **EMINEM FT RIHANNA** The Monster Interscope
- **11** 21 KATY PERRY FT JUICY J Dark Horse Virgin
- 12 11 **ONEREPUBLIC** Counting Stars Interscope
- 13 KATY B Crying For No Reason Rinse Recordings
- 14 GORGON CITY FT MNEK Ready For Your Love Virgin
- 12 15 AVICII Wake Me Up Positiva/PRMD
- 16 14 BASTILLE Pompeii Virgin
- **17** 13 BASTILLE Of The Night virgin
- 18 32 IDINA MENZEL Let It Go Walt Disney
- 19 KATY PERRY Roar Virgin
- 17 ARCTIC MONKEYS Do I Wanna Know Domino Recordings
- SHAKIRA FT RIHANNA Can't Remember To Forget You RCA 21
- 22 DRAKE FT MAJID JORDAN Hold On We're Going Home Cash Money/Republic Records
- NEON JUNGLE Braveheart RCA
- 24 PASSENGER Let Her Go Nettwerk
- 29 25 IMAGINE DRAGONS Radioactive Interscop
- 26 27 FUSE ODG Million Pound Girl (Badder Than Bad) 3 Beat/AATW
- 27 MARTIN GARRIX Animals Positiva/Virgin
- 22 28 **ELLIE GOULDING** Burn Polydo
- **29** 18 AWOLNATION Sail Red Bull
- 30 ONEREPUBLIC & ALESSO If I Lose Myself Interscope
- 31 28 ELLIE GOULDING How Long Will I Love You Polydor
- 32 34 ED SHEERAN I See Fire Decco
- 33 19 CALVIN HARRIS/ALESSO/HURTS Under Control Columbia
- 26 34 VAMPS Wild Heart EMI
- 43 35 IMAGINE DRAGONS Demons Interscope
- 36 KID INK FT CHRIS BROWN Show Me 88 Classic/Alumni/RCA
- 37 ONE DIRECTION Story Of My Life Syco Music
 - 42 LORDE Team Virgin 37

38

- 39 DAFT PUNK FT PHARRELL WILLIAMS Get Lucky Columbia
- 40 **BEYONCE** XO Columbia
- 41 38 JASON DERULO FT 2 CHAINZ Talk Dirty Warner Bros
- 42 39 ROBIN THICKE/TI/PHARRELL Blurred Lines Interscope
- 43 44 JOHN NEWMAN Love Me Again Island 47
- 44 TINIE TEMPAH FT LABRINTH Lover Not A Fighter Parlaphone
- 45 45 MILEY CYRUS Wrecking Ball RCA
- 49 **BOMBAY BICYCLE CLUB** Luna Island
- 47 52 RUDIMENTAL FT ELLA EYRE Waiting All Night Asylum
- 48 50 LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness Polydon
- 49 MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us Macklemore 50 MILEY CYRUS Adore You RCA
- 41 51 MATRIX & FUTUREBOUND/MARSHALL Control 3 Beat/AATW
- 52 NEW ZEDD FT HAYLEY WILLIAMS Stay The Night Interscope
- 53 56 **1975** Chocolate Dirty Hit 51 54
- LADY GAGA & R KELLY Do What U Want Interscope
- **55** 53 AVICII You Make Me Positiva/PRMD
- 56 MACKLEMORE/LEWIS/SCHOOLBOY Q White Walls Macklemore
- **57** 59 IMAGINE DRAGONS On Top Of The World Interscope
- 58 63 RIHANNA What Now Def Jam
- 59 48 SUB FOCUS Turn Back Time EMI
- 58 60 ARCTIC MONKEYS R U Mine Domino Recordings
- 61 57 ARCTIC MONKEYS Why'd You Only Call Me When You're High Domino Recordings
- 62 TOM ODELL Another Love Columbia
- 63 61 WILKINSON Afterglow Ram/Virgin
- 64 71 ELLIE GOULDING Goodness Gracious Polydon
- 65 65 LUMINEERS Ho Hey Decca
- 66 BUSTA RHYMES/O-TIP/KANYE WEST Thank You Cosh Money/Republic Records
- 67 69 IDINA MENZEL & KRISTEN BELL For The First Time In Forever Walt Disney
- 68 64 MILEY CYRUS We Can't Stop RCA
- **69** 67 NAUGHTY BOY FT SAM SMITH La La La Virgin
- 70 62 CHASE & STATUS FT JACOB BANKS Alive FMI
- **71** 70 KILLERS Mr Brightside Vertigo
- 72 75 EMINEM Rap God Interscope
- 73 77 CALVIN HARRIS/ELLIE GOULDING | Need Your Love Columbia
- 74 78 JAMES BLUNT Bonfire Heart Atlantic/Custant
- 88 KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman Walt Disney











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CHARTS STREAMING - SPOTIFY WEEK 7



GLOBAL

- **PHARRELL WILLIAMS** Happy (from Despicable Me 2)
- KATY PERRY Dark Horse
- **PITBULL** Timber
- **ONEREPUBLIC** Counting Stars
- 5 **EMINEM** The Monster
- 6 JASON DERULO Talk Dirty - feat. 2 Chainz
- **LORDE** Royals
- 8 AVICII Hey Brother
- **ED SHEERAN** I See Fire
- 10 AVICII Wake Me Up
- 11 BEYONCÉ Drunk in Love
- 12 SHAKIRA Can't Remember to Forget You
- 13 IMAGINE DRAGONS Demons
- 14 BASTILLE Pompeii
- 15 LORDE Team
- 16 ELLIE GOULDING Burn
- 17 IMAGINE DRAGONS Radioactive
- 18 ONE DIRECTION Story of My Life
- 19 A GREAT BIG WORLD Say Something
- 20 KATY PERRY Roar

NETHERLANDS

- 1 KATY PERRY Dark Horse
- 2 JOHN LEGEND All of Me
- 3 **ONEREPUBLIC** Counting Stars
- 4 **PITBULL** Timber
- PHARRELL WILLIAMS Happy (from Despicable Me 2)
- **ED SHEERAN** I See Fire
- 7 JASON DERULO Trumpets
- ጸ STROMAE formidable
- 9 EMINEM The Monster
- 10 AVICII Hey Brother



- PHARRELL WILLIAMS Happy (from Despicable Me 2)
- **PITBULL** Timber
- KATY PERRY Dark Horse
- **ED SHEERAN** I See Fire
- **EMINEM** The Monster
- **AVICII** Hey Brother 6
- **ONEREPUBLIC** Counting Stars
- SHAKIRA Can't Remember to Forget You
- LORDE Royals
- 10 AVICII Wake Me Up
- 11 JASON DERULO Talk Dirty feat. 2 Chainz
- 12 CLEAN BANDIT Rather Be feat. Jess Glynne
- 13 KLINGANDE Jubel Radio Edit
- 14 IMAGINE DRAGONS Demons
- 15 BEYONCÉ Drunk in Love
- 16 JASON DERULO Trumpets
- 17 CALVIN HARRIS Under Control
- 18 ONE DIRECTION Story of My Life
- 19 ELLIE GOULDING Burn
- 20 MILEY CYRUS Wrecking Ball

NORWAY



- 1 ED SHEERAN I See Fire
- KATY PERRY Dark Horse
- KLINGANDE Jubel Radio Edit
- **KAVEH** Snufs
- PHARRELL WILLIAMS Happy (from Despicable Me 2)
- SHAKIRA Can't Remember to Forget You
- **PITBULL**Timber
- 8 TIESTO Red Lights
- **ONEREPUBLIC** Counting Stars
- 10 EMINEM The Monster



- Rather Be feat, Jess Glynne PHARRELL WILLIAMS Happy (from Despicable Me 2)
- **PITBULL** Timber

1

- WILL.I.AM Feelin' Myself
- 5 **AVICII** Hev Brother
- BEYONCÉ Drunk in Love
- **VANCE JOY** Riptide
- **LORDE** Royals
- JASON DERULO Trumpets
- 10 KATY PERRY Dark Horse



FRANCE

- PHARRELL WILLIAMS Happy (from 1 Despicable Me 2)
- LORDE Royals
- PITBULL Timber
- **ONEREPUBLIC** Counting Stars
- INDILA DerniÃ"re Danse
- MAITRE GIMS 7ombie
- **AVICII** Hey Brother
- **BEYONCÉ** Drunk in Love
- SHAKIRA Can't Remember to Forget You
- 10 DAFT PUNK Instant Crush

GERMANY

- PHARRELL WILLIAMS
- 1 Happy (from Despicable Me 2)
- **ED SHEERAN** I See Fire
- **PITBULL** Timber
- KATY PERRY Dark Horse
- MARTERIA Kids (2 Finger an den Kopf)
- 6 Waves - Robin Schulz Radio Edit
- **MARTERIA** OMG!
- **EMINEM** The Monster
- FAUL & WAD AD Changes Original Mix
- 10 MILKY CHANCE Stolen Dance







- PHARRELL WILLIAMS Happy (from Despicable Me 2)
- 2 LEIVA Terriblemente Cruel
- 3 **AVICII** Hey Brother

SPAIN

- PITBULL Timber
- SHAKIRA Can't Remember to Forget You
- **DAVID BISBAL** Diez Mil Maneras
- JASON DERULO Talk Dirty feat. 2 Chainz
- **ONEREPUBLIC** Counting Stars
- **EMINEM** The Monster
- 10 AVICII Wake Me Up

SWEDEN

- 1 ED SHEERAN I See Fire
- KATY PERRY Dark Horse
- **PITBULL** Timber
- KLINGANDE Jubel Radio Edit
- PHARRELL WILLIAMS Happy (from Despicable Me 2)
- **EMINEM** The Monster
- SHAKIRA Can't Remember to Forget You
- IMAGINE DRAGONS Demons
- AVICII Wake Me Up
- 10 ONEREPUBLIC Counting Stars



Netherlands:



- 1 KATY PERRY Dark Horse
- 2 JASON DERULO Talk Dirty feat. 2 Chainz
- PHARRELL WILLIAMS Happy (from Despicable Me 2)
- BEYONCE Drunk in Love **BASTILLE** Pompeii
- PITBULL Timber
- 7 LORDE Team
- 8 LORDE Royals
- **ONEREPUBLIC** Counting Stars
- 10 PASSENGER Let Her Go

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CHARTS STREAMING - MUSIC VIDEO WEEK 7





NEW ARTISTS - UK

POS ARTIST/ SINGLE/ LABEL

- 1 NEON JUNGLE Braveheart
- 2 AVICII Hey Brother (Lyric)
- 3 ZEDD FT. HAYLEY WILLIAMS Stay The Night
- 4 LORDE Royals
- UFT
- 5 SAM SMITH Money On My Mind
- 6 GORGON CITY FT MNEK Ready For Your Love
- 7 AVICII Wake Me Up
- 8 AVICII Hey Brother
- 9 NAUGHTY BOY FT SAM SMITH La La La
- **10** MIKE WILL MADE IT FT MILEY CYRUS 23
- **11** JOHN NEWMAN Love Me Again



- **12 WILKINSON** Afterglow
- 13 THE VAMPS Wild Heart
- 5 SECONDS OF SUMMER –
 She Looks So Perfect (Lyric)
- **15 ROUTE 94** My Love
- **16** BASTILLE Of The Night



- **17** BASTILLE Pompeii
- -
- **18** IMAGINE DRAGONS Radioactive
- 19 SECONDS OF SUMMER She Looks So Perfect (Lyric)
- 20 LORDE Team



ITALY

POS ARTIST/ SINGLE

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



WORLDWIDE

POS ARTIST/SINGL

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



UK

POS ARTIST/SINGLE

- 1 PITBULL Timber ft. Ke\$ha
- 2 SHAKIRA Can't Remember to Forget You ft. Rihanna
- **3** WILL.I.AM Feelin' Myself f. Miley Cyrus, French Montana & Wiz Khalifa
- 4 BEYONCÉ Drunk in Love (Explicit) ft. JAY Z
- 5 ONEREPUBLIC Counting Stars
- 6 KATY PERRY Roar (Official)
- 7 DEMI LOVATO Let It Go (from "Frozen") [Official]
- 8 KATY PERRY Dark Horse (Audio) ft. Juicy J
- 9 KID INK FEAT. CHRIS BROWN Show Me (Explicit)
- 10 EMINEM The Monster (Explicit) ft. Rihanna



FRANCE

OS ARTIST/ SINGLE

- 1 SHAKIRA Can't Remember to Forget You ft. Rihanna
- 2 INDILA Dernière Danse (Clip Officiel)
- 3 MAÎTRE GIMS Zombie (Official Video)
- 4 KAARIS S.F.V.R.A.N
- 5 TEAM BS Team BS (Clip Officiel)
- 6 INDILA Tourner Dans Le Vide
- 7 MAÎTRE GIMS Zombie (audio)
- 8 VITAA Game Over ft. Maître Gims
- 9 STROMAE Papaoutai
- **10 STROMAE** Tous Les Mêmes



POLAND

S ARTIST/ SINGLE

- 1 SHAKIRA Can't Remember to Forget You ft. Rihanna
- 2 PITBULL Timber ft. Ke\$ha
- 3 BEYONCE Drunk in Love (Explicit) ft. JAY Z
- 4 ONEREPUBLIC Counting Stars
- 5 JAMES ARTHUR Recovery
- 6 MILEY CYRUS Wrecking Ball
- 7 AVICII Wake Me Up (Official Video)
- 8 ONEREPUBLIC Something I Need
- 9 JUSTIN BIEBER Confident ft. Chance The Rapper
- 10 LORDE Royals (US Version)



AUSTRALIA

POS ARTIST/ SINGLE

- 1 SHAKIRA Can't Remember to Forget You ft. Rihanna
- **2 BUCK 22** Achy Breaky 2 ft. Billy Ray Cyrus
- 3 A GREAT BIG WORLD & CHRISTINA AGUILERA Say Something
- 4 JOHN LEGEND All of Me
- 5 BEYONCE Drunk in Love (Explicit) ft. JAY Z
- 6 **DEMI LOVATO** Let It Go (from "Frozen") [Official]
- 7 MAGIC! Rude
- 8 PITBULL Timber ft. Ke\$ha
- 9 KATY PERRY Roar (Official)
- 10 EMINEM The Monster (Explicit) ft. Rihanna



David Bisbal

SPAIN

ADTIST/ SINICI E

- 1 SHAKIRA Can't Remember to Forget You ft. Rihanna
- 2 DAVID BISBAL Diez Mil Maneras (pseudo)
- 3 PITBULL Timber ft. Ke\$ha
- 4 DADDY YANKEE La Nueva y La Ex
- ROMEO SANTOS Propuesta Indecente
- 6 MILEY CYRUS Wrecking Ball
- **7 PRINCE ROYCE** Darte un Beso
- 8 AVICII Hey Brother (Lyric)
- ONEREPUBLIC Counting Stars
- 10 ONE DIRECTION Story of My Life

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CHARTS INDIES WEEK 7



INDIE SINGLES TOP 20 DJ Fresh DJ FRESH VS JAY FAY FT MS DYNAMITE Dibby Dibby Sound / Mos (Sony DADC UK) 1 1





Vance Joy Indie Singles (2)



Caitlin Hart Indie Singles Breakers (2)

SOMETHING

FATBOY SLIM & RIVA STARR FT BEARDYMAN Eat Sleep Rave Repeat / Skint (Believe Digital)

AWOLNATION Sail / Red Bull (PIAS Arvato)

VANCE JOY Riptide / Infectious (PIAS Arvato, 3 NEW DAPPER LAUGHS Proper Moist / 84 World (AWAL)

4 NEW IRISH BRIGADE Roll Of Honour / The Irish Brigade (CD Baty)

9 8 PASSENGER Let Her Go / Nettwerk (Essential GEM)

2 2

5 4

6 10

10 NEW TEGAN & SARA FT LONELY ISLAND Everything Is Awesome / Watertower/Warner Brothers (Arvato)

MACKLEMORE & RYAN LEWIS FT SCHOOLBOY Q & HOLLIS White Walls / Macklemore (ADA Arvato)

11 9 STORM QUEEN Look Right Through / Defected/MoS (Sony DADC UK)

LONDON GRAMMAR Strong / Metal & Dust (Sony DADC UK)

- 12 5 SOPHIE ELLIS-BEXTOR Young Blood / EBGB's (Essential)
- 13 NEW BIG SECRET SOUND/ANDREW JAMES Soldier On / The Big Secret Sound (Tunecore)
- MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore (ADA Arvato) 14 12
- 15 14 ARCTIC MONKEYS Do I Wanna Know? / Domino (PIAS Arvato)
- 16 NEW CAITLIN HART FT COREY GRAY Say Something / Keep Your Soul (Tunecore)
- THE 1975 Chocolate / Dirty Hit (Ingrooves)
- 18 NEW METRIC Help I'm Alive / MMI (PIAS Arvato
- **19** 13 MACKLEMORE & RYAN LEWIS FT MARY LAMBERT Same Love / Macklemore (ADA Arvata)
- LONDON GRAMMAR Nightcall / Metal & Dust (Sony DADC UK)



INDIE SINGLES BREAKERS TOP 20





- 1 NEW BIG SECRET SOUND/ANDREW JAMES Soldier On / The Big Secret Sound (The Big Secret Sound)
- CAITLIN HART FT COREY GRAY Say Something / Keep Your Soul (Keep Your Soul)
- METRIC Help I'm Alive / MMI (MMI)
- RED HOT CHILLI PIPERS Wake Me Up / Rel (Rei)
- CHOIR OF YOUNG BELIEVERS Hollow Talk / Ghostly International (Ghostly International)
- EDWARD SHARPE & MAGNETIC ZEROS Home / Rough Trade (XL Beggars) 6 6
- SEVAN Tsunami / Black Crystal (Black Crystal)
- 8 NEW BECAUSE I'M ME Happy / Because I'm Me (Because I'm Me)
- 9 NEW CHAINSMOKERS Selfie / Dim Mak (Dim Mak)
- THE HEAVY What Makes A Good Man / Counter (Nir. ja Tune)
- KI THEORY Stand By Me / Kringer (Kringer) **11** 4
- BY LINE Happy / By Line (By Line) **12** 18
- 13 NEW CHARLIE HEDGES FT JB Best Night OML / Kidology (Kidology)
- 148 SAINT RAYMOND Young Blood / National Anthem (National Anthem)
- **15** 17 CAMPFIRES Say Something (I'm Giving Up On You) / Ma Chiato (Ma Chiato)
- RICHIE SOSA Step It Up / 2NX (2NX)
- 17 NEW TODD TERJE Delorean Dynamite / Olsen (Olsen)
- GORGON CITY FT YASMIN Real / Black Butter (Black Butter) **18** 13 19 NEW JO LI Everything Is Awesome / Watertower (Watertower)
- 20 NEW LEVI VALENTINO Freddie's Song / Levi Valentino (Levi Valentino)



Glitch Mob Indie Albums Breakers (2)



Crosses Indie Albums Breakers (3)

INDIE ALBUMS TOP 20



- LONDON GRAMMAR If You Wait / Metal & Dust (Sony DADC UK) 1 1
- 2 NEW TEMPLES Sun Structures / Heavenly (PIAS Arvato)
- ARCTIC MONKEYS AM / Domino (PIAS Arvato)
- 4 NEW LISA STANSFIELD Seven / Monkeynatra (Absolute Arvato)
- **SOPHIE ELLIS-BEXTOR** Wanderlust / EBGB's (Essential/Proper) NEIL FINN Dizzy Heights / Lester (Kobalt/Proper)
- YOU ME AT SIX Cavalier Youth / BMG Rights (Rom/Arvato) MACKLEMORE & RYAN LEWIS The Heist / Macklemore (ADA Arvata)
- PASSENGER All The Little Lights / Nettwerk (Essential/Proper) 9 10
- 10 2 WITHIN TEMPTATION Hydra / Dramatico (ADA Arvato)
- MAXIMO PARK Too Much Information / Daylighting (PIAS Arvato)
- 12 NEW SUN KIL MOON Benji / Caldo Verde (Shellshock SRD)
- ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvata)
- 14 NEW GLITCH MOB Love Death Immortality / Glass Air (Essential/Proper)
- **SETH LAKEMAN** Word Of Mouth / Cooking Vinyl (Essential/Proper) **15** 7
- 16 20 ADELE 21 / XL (PIAS Arvato)
- CARO EMERALD The Shocking Miss Emerald / Dramatico/Grand Mono (ACA Arvato) 17 RE
- WARPAINT Warpaint / Rough Trade (PIAS Arvato)
- 19 NEW CROSSES Crosses / Sumerian (Essential/Proper)
- MOGWAI Rave Tapes / Rock Action (PIAS Arvato

INDIE ALBUMS BREAKERS TOP 20



- 1 NEW SUN KIL MOON Benji / Caldo Verde (Caldo Verde)
- NEW GLITCH MOB Love Death Immortality / Glass Air (Glass Air)
- NEW **CROSSES** Crosses / Sumerian (Sumerian)
- NEW TNARIWEN Emmaar / Wedge (Wedge)
- 5 NEW NINA PERSSON Animal Heart / Lejinx (Lejinx)
- 6 NEW MARISSA NADLER July / Bella Union (PIAS) 7 NEW CHEATAHS Cheatahs / Wichita (Wichita Recordings)
- NEW MARK MOTHERSBAUGH The Lego Movie OST / Watertower (Watertower,
- **BEHEMOTH** The Satanist / Nuclear Blast (Nuclear Blast)
- 10 NEW DAVIES/KING'S CONSORT Handel/Your Tuneful Voice / Vivat (Vivat)
- **CHOIR OF YOUNG BELIEVERS** This Is For The White In... J Ghostly International (Ghostly International) **11** 5
- METRIC Fantasies / MMI (MMI) 12 17
- ABOVE & BEYOND Acoustic / Ar.junabeats (Ar.junabeats) 13 4
- COURTNEY BARNETT The Double EP A Sea Of Split Peas / House Anxiety (House Anxiety) 14 RE
- 15 RE EDWARD SHARPE & MAGNETIC ZEROS Up From Below / Rough Trade (XL Beggars)
- 16 NEW HOSTS Softly Softly / Fierce Panda (Fierce Panda)
- SHARON JONES & THE DAP-KINGS Give The People What They Want / Daptone (Daptone)
- SUNN O & ULVER Terrestrials / Southern Lord (Southern Lord) GLOAMING The Gloaming / Real World (Real World) 19 12
- 20 NEW FANFARLO Let's Go Extinct / New World (New World)

Temples



OFFICIAL RECORD STORE CHART TOP 20

- 1 New TEMPLES Sun Structures Heavenly
- KATY B Little Red Rinse Recordings
- BOMBAY BICYCLE CLUB So Long See You Tomorrow Island
- MAXIMO PARK Too Much Information Daylighting
- MOGWAI Rave Tapes Rock Action **5** 6
- LONDON GRAMMAR If You Wait Metal & Dust Recordings 6 8
- 7 New CHEATAHS Cheatahs Wichita Recordings
- BROKEN BELLS After The Disco Columbia
- ROSANNE CASH The River & The Thread Decca
- 10 New SUN KIL MOON Benji Caldo Verde

THIS LAST ARTIST / ALBUM / LABEL

- 11 New TINARIWEN Emmaar Wedge
- WARPAINT Warpaint Rough Trade **12** 5
- 13 7 BRUCE SPRINGSTEEN High Hopes Columbia
- **ARCTIC MONKEYS** Am Domino Recordings **14** 9
- DISCLOSURE Settle Pmr **15** 18
- NEIL FINN Dizzy Heights Lester 16 New
- SETH LAKEMAN Word Of Mouth Cooking Vinyl **17** 4
- MARISSA NADLER July Bella Union **18** New
- ELLIE GOULDING Halcyon Polydon
- **GASLIGHT ANTHEM** The B-Sides Side One Dummy

CHARTS ITUNES SINGLES WEEK 7

UNITED KINGDOM POS ARTIST/ ALBUM

09/02/2014 - 15/02/2014

- 1 **CLEAN BANDIT** Rather Be
- 2 ZEDD Stay The Night
- 3 PHARRELL WILLIAMS Happy
- 4 DAVID GUETTA Shot Me Down
- 5 KATY B Crying For No Reason
- 6 JAY FAY, DJ FRESH Dibby Dibby Sound
- 7 WILL.I.AM Feelin' Myself
- 8 PITBULL Timber (feat. Ke\$ha)
- 9 GORGON CITY Ready For Your Love
- 10 KATY PERRY Dark Horse (feat. Juicy J)

DENMARK

10/02/2014 - 16/02/2014



FOS ARTIST/ ALD

- 1 MEDINA Jalousi
- 2 PHARRELL WILLIAMS Happy
- 3 MR. PROBZ Waves
- 4 BO EVERS Fred
- 5 STINE BRAMSEN Prototypical
- 6 SHAKA LOVELESS 2 Mod Verden
- 7 PITBULL Timber (feat. Ke\$ha)
- 8 DAVID GUETTA Shot Me Down
- 9 RASMUS SEEBACH Øde Ø
- 10 LONDON GRAMMAR Nightcall

FRANCE



10/02/2014 - 16/02/2014

- 1 PHARRELL WILLIAMS Happy
- 2 INDILA Dernière Danse
- 3 DAVID GUETTA Shot Me Down
- 4 CATS ON TREES Sirens Call
- 5 DAFT PUNK Instant Crush
- 6 MAÎTRE GIMS Zombie
- 7 ONEREPUBLIC Counting Stars
- 8 SHAKIRA Can't Remember To Forget You
- 9 LORDE Royals
- 10 BEYONCÉ Drunk In Love (feat. Jay Z)

GERMANY





- 1 MR. PROBZ Waves
- 2 PHARRELL WILLIAMS Happy
- 3 ED SHEERAN I See Fire
- 4 HELENE FISCHER Atemlos Durch Die...
- 5 CLEAN BANDIT Rather Be
- 6 LILY ALLEN Hard Out Here
- 7 CRIS CAB Liar Liar
- 8 ZEDD Stay The Night
- 9 AVICII Addicted To You
- 10 SAM SMITH Money On My Mind

ITALY

POS ARTIST/ ALBUM

06/02/2014 - 12/02/2014

- PHARRELL WILLIAMS Happy
- 2 KLINGANDE Jubel
- 3 IMAGINE DRAGONS Demons
- 4 PASSENGER Let Her Go
- 5 AVICII Hev Brother
- 6 U2 Invisible (RED) Edit Version
- 7 PITBULL Timber (feat. Ke\$ha)
- 8 ONEREPUBLIC Counting Stars
- 9 GEORGE EZRA Budapest
- 10 JAMES BLUNT Heart To Heart

Denmark: Medina







07/02/2014 - 13/02/2014

- 1 JOHN LEGEND All Of Me
- 2 KATY PERRY Dark Horse (feat. Juicy J)
- 3 PHARRELL WILLIAMS Happy
- 4 MR. PROBZ Waves
- 5 STROMAE Formidable
- 6 AVICII Addicted To You
- 7 AFROJACK Ten Feet Tall (feat. Wrabel)
- 8 AVICII Hey Brother
- 9 PITBULL Timber (feat. Ke\$ha)
- 10 ONEREPUBLIC Counting Stars

RUSSIA





10/02/2014 - 16/02/2014

- 1 THERR MAITZ Make It Last
- 2 СИМФОНИЧЕСКИЙ Вальс...
- 3 НЮША Только
- 4 ПАУЛИНА АНДРЕЕВА Оттепель
- 5 GLENN MORRISON Goodbye
- 6 IMANY You Will Never Know
- **7 SEREBRO** Я тебя не отдам
- 8 PHARRELL WILLIAMS Happy
- 9 PNAU, FAUL & WAD AD Changes
- 10 MILKY CHANCE Stolen Dance





SPAIN

OS ARTIST/ ALBUM



- L PHARRELL WILLIAMS Happy
- 2 DAVID BISBAL Diez Mil Maneras
- 3 PITBULL Timber (feat. Ke\$ha)
- 4 ONEREPUBLIC Counting Stars
- 5 AVICII Hey Brother
- 6 BIRDY Wings
- **7 ONE DIRECTION** Story Of My Life
- 8 SHAKIRA Can't Remember To Forget You
- 9 DAVID GUETTA Shot Me Down
- 10 LEIVA Terriblemente Cruel



SWEDEN

POS ARTIST/ ALBUM



05/02/2014 - 11/02/2014

- 1 ED SHEERAN I See Fire
- 2 PHARRELL WILLIAMS Happy
- 3 ZLATAN Du Gamla Du Fria (feat. Day)
- 4 U2 Invisible (RED) Edit Version
- 5 PITBULL Timber (feat. Ke\$ha)
- 6 KATY PERRY Dark Horse (feat. Juicy J)
- 7 AVICII Addicted To You
- 8 DVBBS, BORGEOUS Tsunami
- 9 SHAKIRA Can't Remember To Forget You
- 10 KLINGANDE Jubel

SWITZERLAND

07/02/2014 - 13/02/2014



2 PHARRELL WILLIAMS Happy

ED SHEERAN I See Fire

- 4 ANNA ROSSINELLI Shine In The Light
- 5 SHAKIRA Can't Remember To Forget You
- 6 PNAU, FAUL & WAD AD Changes
- 7 AVICII Hey Brother
- 8 PITBULL Timber (feat. Ke\$ha)
- MILKY CHANCE Stolen Dance
- 10 IMAGINE DRAGONS Demons

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CHARTS ITUNES ALBUMS WEEK 7



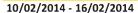
UNITED KINGDOM POS ARTIST/ALBUM

09/02/2014 - 15/02/2014

- 1 KATY B Little Red
- 2 LONDON GRAMMAR If You Wait
- 3 AVICII True
- 4 VARIOUS ARTISTS Frozen
- 5 VARIOUS ARTISTS The BRIT Awards 2014
- 6 VARIOUS The Trevor Nelson Collection 2
- 7 BOMBAY BICYCLE CLUB So Long, See...
- 8 BEYONCE Beyonce
- 9 VARIOUS Now That's What I Call Music! 86
- 10 VARIOUS Anthems Hip-Hop 4...

DENMARK

POS ARTIST/ ALBUM



- 1 L.O.C. Sakrilegium
- 2 RASMUS SEEBACH Ingen Kan Love...
- 3 SHAKA LOVELESS Det Vi Sku' Miste
- 4 VARIOUS ARTISTS Frost
- 5 BEYONCÉ Beyoncé
- 6 VARIOUS ARTISTS More Music 2013
- 7 CARPARK NORTH Phoenix
- 8 D-A-D Disn30land Af30r D30k
- 9 VOLBEAT Outlaw Gentlemen...
- 10 CODY Windshield

FRANCE

LBUM

10/02/2014 - 16/02/2014

- 1 STROMAE Racine Carrée
- 2 DAFT PUNK Random Access Memories
- 3 VARIOUS ARTISTS Nova Tunes 2.9
- 4 FAUVE VIEUX FRÈRES Partie 1
- 5 MAÎTRE GIMS Subliminal La Face Cachée
- 6 CATS ON TREES Cats On Trees
- 7 MISTER YOU Le Prince
- 8 LORDE Pure Heroine
- 9 IBRAHIM MAALOUF Illusions
- 10 MULTI-INTERPRÈTES NRJ 200% Hits...

GERMANY

POS ARTIST/ ALBUM

07/02/2014 - 13/02/2014

- 1 BUSHIDO Sonny Black (Deluxe Edition)
- 2 BROILERS Noir
- 3 HELENE FISCHER Farbenspiel
- 4 MARTERIA Zum Glück In Die Zukunft II
- 5 VARIOUS ARTISTS Club Sounds, Vol. 68
- 6 VARIOUS ARTISTS We Love Fitness
- 7 HELENE FISCHER Atemlos Durch Die...
- 8 JUDITH HOLOFERNES Ein Leichtes...
- 9 WITHIN TEMPTATION Hydra (Premium)
- 10 PETER MAFFAY Wenn Das So Ist

Italy: Elisa

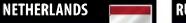
ITALY

POS ARTIST/ ALBUM

06/02/2014 - 12/02/2014

- **ELISA** L'anima Vola
- 2 MIKA Songbook, Vol. 1
- 3 TWO FINGERZ Two Fingerz V
- 4 LIGABUE Mondovisione
- 5 IMAGINE DRAGONS Night Visions
- 6 JAMES BLUNT Moon Landing
- 7 NEGRAMARO Una Storia Semplice
- 8 VALERIO SCANU Lasciami Entrare
- DAFT PUNK Random Access Memories
- 10 VARIOUS Inside Llewyn Davis...







07/02/2014 - 13/02/2014

- **1 VA** 538 Hitzone 68
- 2 CHEF'SPECIAL Passing Through
- 3 STROMAE Racine Carrée
- 4 VA 538 Hitzone Best Of 2013
- 5 THE CHILD OF LOV The Child Of Lov
- 6 WITHIN TEMPTATION Hydra
- 7 JAKE BUGG Jake Bugg
- 8 AVICII True
- 9 ILSE DELANGE After The Hurricane
- 10 BEYONCÉ Beyoncé

RUSSIA

POS ARTIST/ ALBUM



10/02/2014 - 16/02/2014

- 1 МОРАЛЬНЫЙ КОДЕКС Зима
- 2 VA Eat, Sleep, Rave, Repeat -MOS
- 3 THE GLITCH MOB Love Death Immortality
- 4 VA Top Music Non Stop, Vol. 3
- **5 VA** Официальный альбом...
- **6 VA** Музыка любимого кино: Воспоминание
- 7 МАКС БАРСКИХ По Фрейду
- 8 VA Rock Ballads
- **9 ГРИГОРИЙ ЛЕПС** The Best
- 10 мелодия Владимир Высоцкий



- 1 LEIVA Pólvora
- 2 FITO Y FITIPALDIS Fito y Fitipaldis
- 3 LAURA PAUSINI Laura Pausini
- 4 SOBER Letargo
- 5 AVICII Irue
- 6 DANI MARTÍN Dani Martín
- **7 VA** Mujeres y Hombres y Viceversa, Vol. 5
- 8 ESTOPA Esto Es Estopa (Directo Acústico)
- **9 GUNS N' ROSES** Greatest Hits
- 10 ALEJANDRO FERNÁNDEZ Confidencias

SWEDEN POS ARTIST/ ALBUM

05/02/2014 - 11/02/2014

- 1 VA SOS Barnbyar En resa för livet EP
- 2 5 SECONDS OF SUMMER She Looks...

STIKO PER LARSSON Bröder.

VA Absolute Workout 2014

- WINA DEDCCON A : III
- 5 NINA PERSSON Animal Heart
- 6 BEYONCE Beyonce
- 7 VA Absolute Love Songs
- 8 RAUBTIER Pansargryning
- 9 WITHIN TEMPTATION Hydra
- 10 VA Absolute Dance Winter 2014

SWITZERLAND



- 1 Bosinibo sonny black (belake Edite
- VA Club Sounds, Vol. 68
- 3 SINPLUS Up To Me
- 4 IRA MAY The Spell (Bonus Track Version)
- STROMAE Racine Carrée
- TRAUFFER Alpentainer
- HELENE FISCHER Farbenspiel
- ANNA ROSSINELLI Marylou Two
- 9 WITHIN TEMPTATION Hydra
- 10 FAUVE Vieux Freres Partie 1

CHARTS ANALYSIS WEEK 7



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



- SAM SMITH Money On My Mind (Capitol)
- A GREAT BIG WORLD FEAT. CHRISTINA
- AGUILERA Say Something (Epic)

 MAD Fame & TV (Geoma)
- KATE NASH Foundations (Polydor)
- THE FRAY How To Save A Life (Epic)
- PIANO GUYS Beethoven's 5 Secrets
- (Sony Classical)
- NAUGHTY BOY FEAT. SAM SMITH La La La (Virgin)
- JUSTIN BIEBER FEAT. CHANCE Confident (Def Jam)
- CHRISTINA PERRI A Thousand Years (Atlantic)

UK ARTIST ALBUMS CHART

- NINA NESBITT Peroxide (Island)
- WE ARE THE IN CROWD Weird Kids (Hopeless)
- BLACKBERRY SMOKE The Whippoorwill (Earache)
- OYSTERBAND Diamonds On The Water (Navigator)
- KARADAGLIC/LPO/NEZET-SEGUIN Aranjuez (Decca)
- ISSUES Issues (Rise Records)
- ANGEL OLSEN Burn Your Fire For No Witness (Jagjaguwar)
- JEZABELS The Brink (Play It Again Sam)
- ED SHEERAN + (Asylum)
- JONAS KAUFMAN Schubert/Winterreise (Sony Classical)
- ONE DIRECTION Up All Night (Syco)
- ZEDD Clarity (Interscope)
- MATT SCHOFIELD Far As I Can See (Provoque)
- ADELE 21 (XL)
- MARK MOTHERSBAUGH The Lego Movie –
 OST (Watertower)
- MUMFORD & SONS Babel (Gentlemen Of The Road/Island)

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

SINGLES

■ BY ALAN JONES

fter four weeks at No.1, Clean Bandit's Rather Be (feat. Jess Glynne) is likely to be dethroned this weekend by Money On My Mind, the debut solo hit of singer/songwriter Sam Smith who enjoyed his first taste of chart success as vocalist on Disclosure's 2012 No.11 hit Latch, and was subsequently featured vocalist on Naughty Boy's No.1, La La La.

The first single to spend more than three weeks at No.1 since Robin Thicke's Blurred Lines last June, Rather Be had to overcome a midweek deficit to fight off the challenge of Zedd's Stay The Night (feat. Hayley Williams) last Sunday. Although it managed to do so with some ease, its sales dipped 22.91% to 79,050, bringing to an end the run of seven straight weeks in which the No.1 has sold upwards of 100,000 copies.

Nearly 7,000 sales ahead on the first of the week's sales flashes last Tuesday, Stay The Night managed to remain at the summit until being overhauled on Saturday. Russian dance



musician Zedd's second hit - debuting a year to the week after Clarity (feat. Foxes), which reached No.29 - Stay The Night sold 70,882 copies in the week to claim runners-up spot. Its release effectively killed the chart career of a soundalike cover by DJ Stay The Night, which slumped 24-128.

Based around a sample from Nancy Sinatra's version of Cher's 1966 hit Bang Bang, David Guetta's new smash Shot Me Down debuted at No.4 (36,248 sales). The previously extremely fecund Guetta's first new hit since December 2012, Shot Me Down is his 31st Top 75 entry, and his 18th Top 10 hit. It also featured vocals from Skylar Grey, who had two Top 10 hits in 2011, guesting on Diddy's Coming Home and Dr. Dre's I Need A Doctor.

Katy Perry scored her 13th Top 10 hit in all, and second from current album Prism, with Juicy J collaboration Dark Horse cantering 11-10 (23,258 sales).

The album cools 31-37 (3,095 sales) but extends its Top 40 stay to 17 weeks, while increasing overall sales to 265,338.

On track to become his third million seller in less than three weeks time, Pharrell Williams' Happy slipped 2-3 (63,427 sales), extending its stay in the top three to nine weeks.

Other Top 10 hits not mentioned elsewhere: DJ Fresh's Dibby Dibby Sound (feat. Jay Fay and Ms. Dynamite, 3-6, 33,590 sales), Will.I.Am's Feelin' Myself (feat. Miley Cyrus, Wiz Khalifa, French Montana and DJ Mustard, 4-7, 32,524 sales), Pitbull's Timber (feat. Ke\$ha, 5-8, 31,062 sales) and Gorgon City's Ready For Your Love (feat. MNEK, 6-9, 23,883 sales).

American dance musician Le Youth took five weeks to reach No.26 with debut hit Cool last September but follow-up Dance With Me (feat. rapper/model Dominique Young Unique and sampling TLC's No Scrubs) instantly topped that on Sunday, debuting at No.11 (20,446 sales).

Overall singles sales were down 1.41% week-on-week at 2,990,174 - 12.41% below same week 2013 sales of 3,413,851.

ALBUMS

■ BY ALAN JONES

iming is important when it comes to No.1 albums, and for the fourth week in a row a British act could secure pole position on the chart with a less than scorching opening frame. 19 year old Scottish singer/songwriter Nina Nesbitt is the artist in the frame this time, with her debut album Peroxide opening up a 63.51% lead on Tuesday's midweek sales flashes over Katy B, who topped the chart on Sunday with her second album Little Red. Nesbitt's chances of hanging on, however, are likely to be affected enormously by public reaction to this week's Brit Awards. Her latest single - Selfies - debuted at No.40 last Sunday (6,316 sales) but looks like it's dipping out of the Top 75 this week.

Opening with a sale of 22,892 - little more than half of the 44,228 copies that Katy B's debut album, On A Mission, sold when entering at No.2 in April 2011 - Little Red was preceded two hit singles - the No.14 hit 5AM, and



current single Crying For No Reason, which opened and peaked at No.5 a fortnight ago, and revisited that peak on Sunday, bouncing 7-5 (33,798 sales).

Neo-psychedelic quartet
Temples from Northampton
have attracted positive comments
from the likes of Noel Gallagher,
Bobby Gillespie and Johnny
Marr. None of their four singles
thus far has charted but an
avalanche of good press, well
received tour dates with Suede

and Kasabian, and celebrity endorsements helped their first album, Sun Structures - which contains all the singles - to a No.7 debut on Sunday on sales of 7,725 copies.

Elsewhere in the Top 10, there were increased sales and one place climbs for Ellie Goulding's Halcyon (3-2, 18,033 sales), London Grammar's While You Wait (4-3, 15,958 sales) and Beyonce (5-4, 11,177 sales) at the expense of Avicii's

True (2-5, 10.433 sales); a 1-8 slump (7,614 sales) for Bombay Bicycle Club's So Long, See You Tomorrow; and re-entries for James Blunt's Moon Landing (13-6, 8,959 sales), Gary Barlow's Since I Saw You Last (15-9, 6,820 sales) and Bastille's Bad Blood (11-10, 6,783 sales).

Seven is a lucky number for Lisa Stansfield, whose new album of that title is indeed her seventh studio solo album, and far surpassed her previous 21st century efforts Face Up (No.38, 2001) and The Moment (No.57, 2004) by debuting at No.13 (5,930 sales).

Last in the chart in 2009, when his charity album The Sun Came Out (credited to 7 Worlds Collide) reached No.58, Crowded House and former Split Enz veteran Neil Finn, now 58, debuted at No.22 (4,485 sales) with new solo album Dizzy Heights.

Valentine's Day has little impact on sales nowadays. Last week, it helped sales improve just 5.06% to 1,462,849 - 16.87% below same week 2013 sales of 1,759,750.

21.02.14 Music Week 65 www.musicweek.com

CHARTS CLUB WEEK 7



UPFRONT CLUB TOP 40 1 SAM SMITH Money On My Mind / Capital GOTSOME FEAT. GET ALONG GANG Bassline / Defected DISCLOSURE FEAT. MARY J. BLIGE F For You / PMR/Island PAUL RUDD FEAT. CHLOE MILLS Searching / Globotracks 4 22 4 18 4 CAZZETTE Run For Cover / PRMD/Positiva PETRA MOR I Can! (Make It Better) / Petra/Ozni DANSSON & MARLON HOFFSTADT Shake That / ffrr VANOUISH Damn / Non Stop 9 20 4 TIESTO Red Lights / Pm:Am/Virgin/EMI 10 DVBBS & BORGEOUS FEAT. TINIE TEMPAH Tsunami (Jump) / MoS FOXES Let Go For Tonight / Sign Of The Times **11** 13 3 DAVID GUETTA FEAT, SKYLAR GREY Shot Me Down / lack Back/Parlaphone **12** 29 2 **13** 21 2 ALLA RAY On Fire / White Label **14** 10 6 PAUL WOOLFORD Untitled (Call Out Your Name) / Relentless **15** 4 4 **EXAMPLE** Kids Again / Foice 16 NEW WORLD SOUND & THOMAS NEWSON Flute / 3 Beat FAUL & WAD AD VS. PNAU Changes / Relentless **17** 23 4 KYLIE Into The Blue / Parlophone **18** 0 ALESSO VS.ONEREPUBLIC If I Lose Myself / Polydor 19 16 6 DUKE DUMONT FEAT. JAX JONES | Got U / Blase Boys Club/Virgin/EMI **20** 9 CLEAN BANDIT FEAT. JESS GLYNNE Rather Be / Atlantic ROUTE 94 FEAT. JESS GLYNNE My Love / Rinse/Virgin/EMI 22 17 TENSNAKE FEAT. NILE RODGERS & FIORA Love Sublime / Virgin/EMI **23** 15 6 24 LUNDE BROS. I Wanna Rock It / Mutants **25** 26 5 SHOWTEK & JUSTIN PRIME... Cannonball (Earthquake) / Polydor/Spinnin YOUNGHEART FEAT. MATINA Rise / Coast **26** 27 3 GORGON CITY FEAT. MNEK Ready For Your Love / Black Butter/Virgin/EMI 27 25 10 MARTIN GARRIX & JAY HARDWAY Wizard / Positiva LE YOUTH FEAT. DOMINIQUE YOUNG UNIQUE Dance With Me / Sign Of The Times 29 19 8 A3 Come With Me / Wonderth 30 31 **31** 8 12 DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS 37 THE DISCO FRIES Parachutes / One Love RHYTHM ON THE LOOSE Suitcase At The Door (Break Of Dawn 2013) / Plastik Philosophy **33** 32 2 **34** 40 2 THE RELOUD Breathless / Circle Rainbow NATHASSIA DEVINE Alien Eyes / Inter-Dimensiona 35 TUJAMO & PLASTIC FUNK FEAT. SNEAKBO Dr Who / 3 Beat **36** 35 2 **37** 38 3 REEGL I've Got Nothing Left To Give / Danger **38** 0 KLINGANDE Jubel / One More Tune KATY B Crying For No Reason / Rinse/Columbia BOYA Boya (EP): Olympics/Story Of A Kid / White Label





Sam Smith's debut solo track rules Upfront and Commercial Pop

ANALYSIS

■ BY ALAN JONES

ashing 7-1 on the Upfront Club Chart and 5-1 on the Commercial Pop chart immediately ahead of its commercial release, Sam Smith's debut Capitol single Money On My Mind is a worthy victor on both charts, with winning margins of 9.46% (Upfront) and 18.18% (Commercial Pop). In mixes by MK, Le Youth and Salute, the track defeated GotSome's

Bassline - which surges 9-2 on the Upfront chart, while taking on and beating Can't Forget To Remember You which remains No.2 for a second straight week - on the Commercial Pop chart.

Although Money On My Mind will become Smith's first solo hit on the OCC sales chart later this week, he actually topped that chart as a featured vocalist on Naughty Boy's La La La last June. Disclosure could dethrone him a week hence with their latest smash F For You

featuring Mary J. Blige rocketing to No.3 on both charts this week

Money On My Mind is Smith's first No.1 club hit but he made his Top 10 debut in 2008, when his song Bad Day All Week reached No.8 on the Commercial Pop chart and No.9 on the Upfront chart.

Dr Who by German producer Tujamo, German house duo Plastik Funk and South London rapper Sneakbo jumps 7-1 on the Urban Chart. It is the first No.1 hit for all concerned.

COMMERCIAL POP TOP 30

	7111		
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	4	SAM SMITH Money On My Mind / Capital
2	2	3	SHAKIRA FEAT. RIHANNA Can't Remember To Forget You / RCA
3	16	2	DISCLOSURE FEAT. MARY J. BLIGE F For You / PMR/Island
4	12	4	BEYONCE/BEYONCE FEAT. JAY-Z XO/Drunk In Love / Columbia
5	14	3	PIXIE LOTT Nasty / Mercury
6	26	2	PRIS MAVERICK One World One Nation / Dauman
7	11	5	MATRIX & FUTUREBOUND FEAT. MAX MARSHALL Control / 3 Beat/Metro/Viper
8	27	2	PAUL RUDD FEAT. CHLOE MILLS Searching / Globotracks
9	21	2	BUSTA RHYMES FEAT. Q-TIP, KANYE WEST Thank You / Cosh Money/Republic
10		2	TIESTO Red Lights / Pm:Am/Virgin/EMI
11	_	5	CLEAN BANDIT FEAT. JESS GLYNNE Rather Be / Atlantic
12		3	LE YOUTH FEAT. DOMINIQUE YOUNG UNIQUE Dance With Me / Sign Of The Times
13	-	1	DAVID GUETTA FEAT. SKYLAR GREY Shot Me Down / Jack Back/Parlophone
	22	2	DVBBS & BORGEOUS FEAT. TINIE TEMPAH Tsunami (Jump) / MoS
15		3	ZENDAYA Replay / Hollywood
16		4	DANSSON & MARLON HOFFSTADT Shake That / tftr
17	_	1	THE FIERCE COLLECTIVE Fierce Angel Presents - Spring 2014 Sampler / Fierce Angel
	24	3	A3 Come With Me / Wonderty
19		6	DUKE DUMONT FEAT. JAX JONES I Got U / Blasé Bays Club/Virgin/EMI
20	-	1	DARIO G FEAT. DAME SHIRLEY BASSEY We Got Music / Transmission
21	-	1	KYLIE Into The Blue / Parlophone
22		-	FOXES Let Go For Tonight / Sign Of The Times
23	,	6	NEW WORLD SOUND & THOMAS NEWSON Flute / 3 Beat
	30		LISA STANSFIELD Can't Dance / Monkeynatra
25		1	ANTONIA K FEAT. SUSIE AHERN Let Your Love / Akoos Independent
26		4	VANQUISH Damn / Non Stop
27		1	DISCLOSURE Settle (Album Sampler) / PMR/Island
28		3	
	17		
30	0	1	LEA MICHELE Cannonball / Columbia

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	7	3	TUJAMO & PLASTIC FUNK FEAT. SNEAKBO Dr Who / 3 Beat
2	5	4	TINIE TEMPAH FEAT. LABRINTH Lover Not A Fighter / Parlophone
3	2	9	BUSTA RHYMES FEAT. Q-TIP, KANYE WEST Thank You / Cash Money/Republic
4	8	2	SHAKIRA FEAT. RIHANNA Can't Remember To Forget You / RCA
5	4	8	STYLO G Move Back / 3 Beat
6	1	6	JENNIFER HUDSON FEAT. T.I. I Can't Describe (The Way I Feel) / RCA
7	12	8	ANTIX Bad Dreams / Global Antix
8	6	6	KANE FEAT. SNEAKBO Turn It Up / Urban Hit Factory
9	10	3	DJ SNAKE & LIL' JON Turn Down For What / Columbia
10	17	4	BRASSTOOTH Pleasure 2014 / White Label
11	16	4	SHOW N PROVE FEAT. SHAKKA If Only / AATW
12	3	6	BEYONCE/BEYONCE FEAT. JAY-Z XO/Drunk In Love / Columbia
13	13	3	PUSHA T FEAT. KENDRICK LAMAR Nosetalgia / G.O.O.D/Virgin/EMI
14	25	2	SAM SMITH Money On My Mind / Capital
15	9	3	SEAN PAUL FEAT. KONSHENS Want Dem All / VP/Atlantic
16	19	3	MAX MARSHALL Your Love Is Like / Fudge
17	14	7	PREETESH FEAT. KYIA Life / Preetesh
18	11	8	VANQUISH Damn / Non Stop
19	0	1	RICK ROSS FEAT. JAY-Z The Devil Is A Lie / Def Jam
20	20	3	MERIDIAN DAN German Whip / Pmr/Virgin/EMI
21	27	2	ROUTE 94 FEAT. JESS GLYNNE My Love / Rinse/Virgin/EMI
22	15	7	THE DEALER No Dubs / AATW
23	0	1	BEYONCE Blow / Columbia
24	0	1	WHYTEPATCH FEAT. ANDRIAH ARRINDELL See You Dance, Dance / Afrcjapa
25	18	18	KID INK FEAT. CHRIS BROWN Show Me / Epic
26	0	1	CASHTASTIC In The Party / Team Winning
27	22	14	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS
28	23	11	PUSHAT FEAR. CHRIS BROWN Sweet Serenade / G.O.O.D/Virgin/EMI
29	21	8	WILL.I.AM Feeling Myself / Interscope
30	26	2	FAST LANE Illusion / Ega

COOL CUTS TOP 20

1 DAVID GUETTA FT SKYLAR GREY Shot Me Down

CHASE & STATUS FT ED THOMAS Blk + Blu

3 DISCLOSURE FT MARY J BLIGE F For You

4 KIESZA Hideaway

5 ARCHES There's A Place

JOHN MARTIN Anywhere For You

7 REDLIGHT FT LOTTI 36

8 SECOND CITY I Wanna Feel

9 ABOVE & BEYOND Hello

10 KOVE Gobble

11 DEORRO Five Hours

12 KANT Ey Yo

13 SGT SLICK Got To Love Somebody

14 AFROJACK FT WRABEL Ten Feet Tall

15 MØ Don't Wanna Dance

16 KAMALIVA I Wanna Hurt You

17 TOM STAAR Rocket

18 ANYBODY Good Meet Evil Evil Meet Good

19 LENNY FONTANA FT KEVA THE DIVA

I Don't Want You Back

20 WALDEN Zilent



listen to the Cool Cuts with Andi Durrant every Friday right from midnight across the Capital FM Network www.capitalfm.com/aridi

@ Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Poul, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 73rd Precinct (Clasgow), : Beat (Liverpoul), The Ulsc (Bradford), Crish (Leeds), Global Groove (Stoke), Catapuit (Cardfif), Hard to Find (Birmingham), Plastic Music (Brighlon), Power (Wigan), Streetwise (Cambridge), The Ulsc (Bradford) Kahoa (Middlesborough) Bassdivision (Beifast), Beatport, Juno, Unique & Dynamic

INDUSTRY EVENTS DATES FOR YOUR DIARY



February

26

NME Awards
02 Brixton, London
nme.com/awards

27

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



27

by:Larm Various locations Oslo, Norway bylarm.no

March

5

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

7
ILMC
Royal Garden Hotel,
London
ilmc.com

SXSW
Austin Convention Center,
Texas, US
SXSW.com

April

7-16

6

MUSExpo Hollywood Roosevelt Hotel, Los Angeles

24

Music Week Awards 2014
The Brewery, London



Following the launch of the Official Christian & Gospel chart last year we'll talk to labels, publishers and managers working in the genre in a special feature on March 21.

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

PRODUCT KEY RELEASES







► DRIVE -BY TRUCKERS English Oceans 03.03

FEBRUARY 24

SINGLES

- THE 1975 Settle Down (Dirty Hit/Polydor)
- BECK Blue Moon (Virgin/Emi)
- JAKE BUGG A Song About Love (Emi)
- DARIO G & DAME SHIRLEY BASSEY We

Cot Music (Transmission

DUMB Super Sonic Love Toy/Two Bottles

(One Beat)

- ERASURE Make It Wonderful (Mute)
- ELLIE GOULDING Goodness Gracious

(Polydor,

- GROOVE ARMADA Pork Soda (Moda Black)
- ELTON JOHN Can't Stay Alone Tonight (Emi)
- LITTLE COMETS The Gentle Ep

The Smallest Laber)

- MOBY & DAMIEN JURADO Almost Home
 (Little Idiot)
- PALOMA FAITH Can't Rely On You (Epic)
- RICK ROSS FT JAY 2 The Devil Is A Lie

(Virgin/Emı)

- RUFUS Desert Night Ep (Columbia)
- SHAKIRA FT. RIHANNA Can't Remember To
 Forget You (Reg):
- EDWARD SHARPE & THE MAGNETIC

ZEROS Let's Get High (Islana)

• SKATERS Miss Teen Massachusetts

Warner Brothers)

- LISA STANSFIELD Carry On (Munkeynatra)
- HOBBIE STUART FT GHETTS Still Here

(Phonogenic)

- T-PAIN FT B.O.B Up Down (Rca)
- TIESTO. Red Lights (Virgin/Emi)
- WILKINSON FT DETOUR CITY Too Close

(Virgin/Emi)

- ARTHUR BEATRICE Working Out (Polydor)
- BAND OF HORSES Acoustic At The Ryman (Kobalt)
- BECK Morning Phase (Virgin/Emi)
- BRAD MELDHAU & MARK GIULIANA

Mehliana: Taming The Dragon (Nunesuch)

- CHAMPS Down Like Gold (Play It Again Sum)
- NEWTON FAULKNER Live In London 2012

 (Dela Teath)
- LO-FANG Blue Film (4/a)
- NOAH FRANCIS JOHNSON Life & Times
- THE NOTWIST Close To The Glass (City Slung)
- REVEREND & THE MAKERS Thirtytwo

(Cooking Vinys)

- SCHOOLBOY Q Oxymoron (Interscope)
- SKATERS Manhattan (Wurner Brothers)
- ST VINCENT St Vincent (Luma Vista/Caroline)
- STROMAE Racine Carre (Islana)
- VANDENBERG'S MOONKINGS Moonkings

(Mascot)

WILD BEASTS Present Tense (Domina)

MARCH 3

SINGLES

DAMON ALBARN Everyday Robots

Parlophone)

- LILY ALLEN Air Balloon (Regul/Purluphone)
- AMERICAN AUTHORS Best Day Of My Life

'Del Jam)

- BASTILLE Flaws (Virgin)
- BLOOD RED SHOES An Animal (Jazz Lite)
- EAGULLS Possessed (Partisan)
- REBECCA FERGUSON All That I've Got (Aca)
- THE FISHERMAN'S FRIEND John Kanaka

Islana)

- JOSE GONZALEZ Stay Alive (Islana)
- KYAN Rosetta (Virgin/Emi)
- LETTHEMUSICPLAY FT KATE TEMPEST Our

Town (Greco-Roman)

- NICK MULVEY Cucurucu (Fiction)
- MIKE OLDFIELD Sailing (Mercury)
- PEARL JAM Getaway (Virgin Emil)
- CHRISTINA PERRI Human (Atlantic)
 R5 Loud (Polydor)
- RAINY MILO Bout You (Virgin/Emi)
- ROUTE 94 FT JESS GLYNNE My Love

(Virgin/Emi)

- SPACE Fortune Teller (Hug)
- SUPERFOOD Mam Ep (Infectious)
- WE WERE EVERGREEN Daughters (Island)

AI RIIMS

- A GREAT BIG WORLD is There Anybody Out There? (Rca):
- BLOOD RED SHOES Blood Red Shoes

uzz Life)

 THE BLUE NILE Peace At Last Re-Issue (Virgin/Em)

BOB DYLAN 30th Anniversary Concert
 Celebration (Columbia Legacy)

CARNIFEX Die Without Hope (Nucleur Blust)

DRIVE-BY TRUCKERS English Oceans

(New West)

■ EAGULLS Eagulls (Fartisan)

LORELLE MEETS THE OBSOLETE Chambers

(Sonic Cathedrai)

MADONNA I'm Going To Tell You A Secret

(Warner Brothers

 MOBY Almost Home – Live From The Fonda L.A. (Little Idiot)

MIKE OLDFIELD Man On The Rocks

- (Virgin Em.)
 RAINY MILO This Thing Of Ours (Limey/Em.)
- RICK ROSS Mastermind (Def Jam)
- WE ARE SCIENTISTS To En Français (160%)

THE TAKE OFF AND LANDING OF EVERYTHING elbow

► **ELBOW** The Take Off And Landing Of...10.03



► SKY FERREIRA Night Time, My Time 17.03



▶ JOHNNY CASH Out Amongst The Stars 24.03



► BAND OF SKULLS Himalayan 31.03



► ARC IRIS Arc Iris 31.03

MARCH 10

SINGLES

- LAUREN AQUILINA Liars Ep (Islana)
- JAMES ARTHUR Get Down (Syco)
- CAGE THE ELEPHANT Come A Little Closer
- CHASING GRACE Free (Island)
- CHLOE HOWL Rumour (Columbia)
- CHVRCHES Recover (Virgin)
- DISCLOSURE FT MARY J BLIGE F For You

(Island)

- DORNIK Rebound (Islana)
- DVBBS & BORGEOUS FT. TINIE TEMPAH

Tsunami (Mos)

- FAMY Donkey Ep (Transgressive)
- SKY FERREIRA You're Not The One (Polydor)
- FLO-RIDA How | Feel (Atlantic)
- ENRIQUE IGLESIAS FEAT. PITBULL

I'm A Freak (Island

- JHENE AIKO The Worst (Virgin/Emil.)
- LEA MICHELE Cannonball (Rca)
- LOLO Gangsters (Islana)
- PIXIE LOTT Nasty (Mercury)
- KYLIE MINOGUE Into The Blue (Parlophone)
- MO Don't Wanna Dance (Rcg)
- NATIVES Can't Say No (Transmission)
- NEW POLITICS Harlem (Rca)
- TOM ODELL | Know (Culumbia)
- PY Swimming Slow (181_Rcrds)
- REDLIGHT FT LOTTI 36 (Polydor)
- RON POPE Lick My Wounds (Ron Pope Music)
- THE SPECTORS The Spectors (Pras)
- SUNDARA KARMA Cold Heaven (Chess Club)
- TENSNAKE FT NILE RODGERS & FIORA Love Sublime (Virgin/Emi)

ALBUMS

DISCLOSURE Settle (D) (Islana/Pmr)

- **ELBOW** The Take Off And Landing Of Everything (Fiction)
- GARETH GATES The Best Of Gareth Gates
- GHETTS Rebel With A Cause (Disrupt)
- JOAN AS POLICE WOMAN The Classic (Pras)
- LUNE Music & Sports (Retune)
- METRONOMY Love Letters (Because)
- MO No Mythologies To Follow (Rca)
- PALOMA FAITH A Perfect Contradiction (Rea):
- TENSNAKE Glow (Virgin Emil)
- YOUNG MONEY The Rise Of An Empire

MARCH 17

SINGLES

ANGEL HAZE FT SIA Battlecry (Islana)

- BEAR HANDS Agora (Warner Brothers)
- DIANE BIRCH All The Love You Got (Warner)

Brothers)

- COLBIE CAILLAT Hold On (Universal Republic)
- CHASE & STATUS FT ED THOMAS BIk & Blu

(Emi)

- CHILDISH GAMBINO Crawl (Glassnote/Islana)
- COVES (ast A Shadow (Nettwerk))
- DUKE DUMONT FT JAX JONES | Got U

(Bluse Boys Club/Virgin/Emi)

- ELLI INGRAM When It Was Dark (Islana)
- EXAMPLE Kids Again (Epic)
- FOSTER THE PEOPLE Coming Of Age

(Columbia)

- LITTLE MIX Word Up! (Syco)
- GEORGE MICHAEL Let Her Down Easy (Emi)
- NICHOLAS MCDONALD Answerphone (Rea)
- SHAKIRA Empire (Rco)
- HUDSON TAYLOR Weapons (Polydor)

• YG My Hitta (Virgin/Emi)

ALDIIMC

AMERICAN AUTHORS Oh What A Life

(Det Jam)

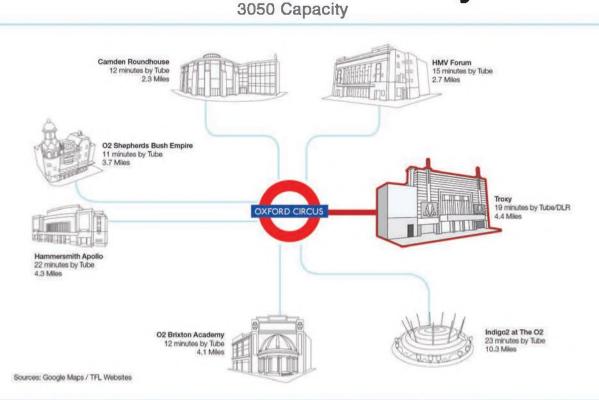
- BELINDA CARLISLE The Collection (Dmg Tv)
- ELLI INGRAM The Doghouse (Island)
- SKY FERREIRA Night Time, My Time (Polydon)
- ENRIQUE IGLESIAS Sex + Love (Island)

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

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

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

Not As Far As You May Think



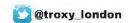
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Forthcoming shows to include:

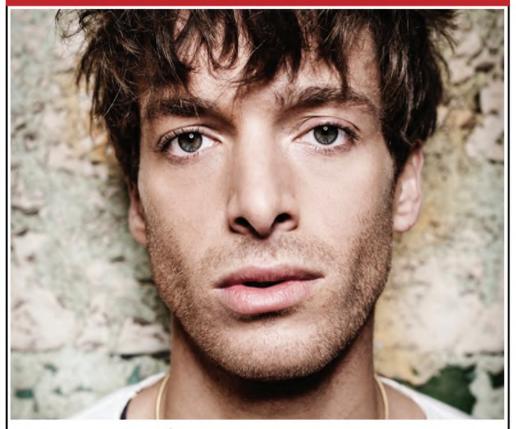
London Grammar / Foster The People / Brand New

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PRODUCT RECOMMENDED

ALBUM OF THE WEEK



PAOLO NUTINI Caustic Love

(Atlantic Records)



April 14

Paolo Nutini returns with a new album almost five years after the release of his second LP, Sunny Side Up.

Caustic Love is made up of 'stripped-down soul and cast-iron funk – showcased with the recent premiere of lead single Scream (Funk My Life Up), which gets its official release on March 30.

Caustic Love has been largely produced by Nutini and Dan Castelar and recorded across Valencia, London, Glasgow and the US.

Nutini originally came to prominence with 2006 album These Streets, which went on to sell 1.5 million units in the UK. He went on to become a BRIT Award nominee, Ivor Novello winner and the biggest-selling UK male artist of 2009 and 2010.

He performed at The Boston Arms on February 11 to rave reviews and has further headline tour dates across Europe in March as well as a Teenage Cancer Trust gig at the Royal Albert Hall.

TRACK OF THE WEEK



GEORGE MICHAEL

Let Her Down Easy

(Virgin EMI)



March 17

Produced by George Michael and the late Phil Ramone, track Let Her Down Easy is taken from forthcoming album Symphonica – both to be released on March 17.

The song was written and originally performed by Terence Trent D'Arby. The re-worked George Michael version will be accompanied by a video directed by Vaughan Arnell who previously produced the video for George's 1998 hit Outside.

A TV special documenting George's historic performance at Palais Garnier Opera House in Paris will be aired worldwide to accompany the release of the Symphonica album.

Ramone died in March 2013 and the album is his final work.

Let Her Down Easy is George Michael's first release since 2012's White Light single and Symphonica is his first newly-recorded album since 2004's Patience.

INCOMING ALBUMS

THE FRAY Helios

(Sony Musi



Multi platinum-selling Denver four-piece The Fray release their fourth studio album Helios next month

It's produced by Stuart Price (The Killers, Madonna, Keane) and sees the band combining their instruments with Price's electronic touches.

Lead singer Isaac Stade notes: "This record is all about running to the front lines of what we've done and pushing our borders even farther."

Love Don't Die is the first single from the new record and is produced by Price and Ryan Tedder (Adele, One Republic). The percussion-driven track combines. Slade's vocal, looped guitars and 'a stadium-sized chorus.

The Fray's debut album How To Save A Life achieved worldwide success, going double-platinum in the US
They will perform at London's Scala on March 3

VARIOUS ARTISTS Svengali — Official Soundtrack (*Universal Music UK*)



Universal Music UK have announced details of the release of the soundtrack to the forthcoming film,

Svengali. The compilation features tracks from The Stone Roses, Miles Kane, Small Faces, The Fall, The Coral and Big Star, alongside a track by The Prems - the fictitious band featured in the film

Svengali, described by Irvine Welsh as "one of the coolest and funniest British movies in ages," will be out in cinemas and available for digital download from March 21 and DVD and Blu-ray on April 7

The film features actors including
Martin Freeman, Katy Brand and Matt
Berry, along with the likes of Alan
McGee and Carl Baråt, and is written
by Jonny Owen, who stars as Dixie. It's
based on Owen's webisodes of the
same name.

MARCH 17

SHIT ROBOT We Got A Love

FA. Records/[PIASj)



Shit Robot aka Marcus Lambkin is soon to release his second album We Got A Love -

a nime-track collection that features singles Feels Real and the title track it follows 2010's From The Cradle To The Rave.

The album was recorded in Germany and New York and features guests LCD Soundsystem alumina Nancy Whang, Reggie Watts (on the title track and The Secret), Museum Cf Love, The Rapture's Luke Jenner, Lidell Townsell and Australian singer Holly Backler. Its artwork was created in collaboration with irish graffiti artist Maser.

Single Do That Dance, featuring Nancy Wharig, is out this month. A free Paul Woolford dub of We Got A Love track is available now.

MARCH 17

STAFF PICK: TANYEL GUMUSHAN, WORK EXPERIENCE



VANCE JOY
God Loves You When You're
Dancing
(Infectious)

Vance Joy could soon join the ranks of Australian artists who've found international success if his debut EP is anything to go by. After being released last year, God Loves You When You're Dancing gained instant

success down under. The hype has made its way over to the UK and should be the sound to everyone's summer.

Vance Joy aka James
Keogh is a natural storyteller,
poetically expressing an evolving tale over
the these five-tracks in a way that can be
described as both undeniably sweet and
honestly sad.

Heart-breaking opening track
Emmylou is followed by infectiously catchy
chart-topper Riptide. Play With Fire
secures the genre as indie/folk/pop with

charismatic rhythm. All backed with repetitive chords played on the ukulele, scraping the edge off the heavier folk finish Jov is inspired by.

Drawing inspiration for lyrics from everyday practices, it's almost compulsory for listeners to relate to Joy and feel a personal connection. Whether it's a whirl of unrequited love, seeing the truth about somebody, or noticing

the person that you love has a snaggletooth.

God Loves You When You're Dancing will have you toetapping from start to end. While the acoustic tearjerker angle has been covered many

times before, the stripped-back sound with Joy's wavering vocals ensures his confessions aren't sickeningly pathetic. A consistent delivery of beauty accompanied by smooth instrumentals proves that music doesn't have to be inyour-face to provoke a tear or two when you're in that sort of mood.

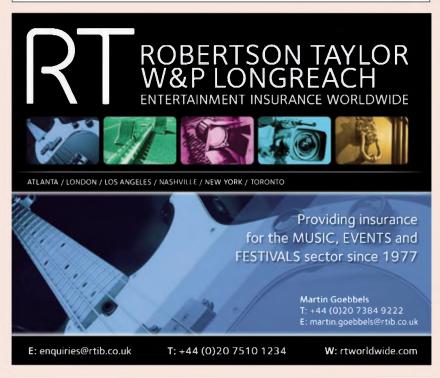
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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



A PERFECT GRAMMAR

London Grammar and Ministry of Sound celebrated the band's debut LP If You Wait smashing the 300,000 sales mark in the UK and earning platinum certification. Pictured [L-R top] Dipesh Parmar (A&R director), Nicola Spokes (marketing director), Penny Darbyshire (senior product manager), Dave Dollimore (managing director), [bottom] Dan Rothman, Hannah Reid and Dot Major (London Grammar).



▲ CHIEF ENCOUNTER

Music Week accompanied Fiction Records and Red Light Management to the Kaiser Chiefs' first gig in eight months at Gorilla in Manchester last week, ahead of the premiere of new track Coming Home. We also accompanied them to the bar afterwards, where we bumped into Phoenix manager Chris Gentry. Despite a storming show from Ricky Wilson and co, the biggest talking point in the boozer was Fiction/Caroline boss Jim Chancellor's recent removal of his trademark bushy 'tache. We're pleased to report he's lost none of his magical powers. [L—R, front] Jessica Lord (Red Light), Ricky Wilson (Kaisers), Jim Chancellor (Fiction), Chris Gentry; [back row] James Sandom (Red Light) and Simon Rix (Kaisers)

■ PUTTING IN THE TIME

John Craig received a special disc last week in recognition of serving a whopping 25 years on the BPI Council as well as his outstanding contribution to the British music industry as chairman of the BRIT Trust and a governor of the BRIT School. He's pictured with BPI CEO Geoff Taylor, chairman Jony Wadsworth CBE, and fellow **BPI** Council members The Orchard's Scott Cohen, Cherry Red founder lain McNav. Dramatico boss and BPI deputy editor Mike Batt and Infectious' Korda Marshall



MUSIC INC.

▲ GAME ON

UK Music and the Intellectual Property Office took their new video game app Music Inc. to students at Burlington Danes Academy following its official launch at The London Edition. The game hopes to give younger generations a better idea of how the music industry works. Pictured [L-R]: Dan Efergan, (creative director, Aardman Animations), Lord Younger (copyright and IP minister), Jo Dipple (CEO, UK Music), Oritse Williams (formerly of JLS Dame Sally Coates (headteacher, Burlington Danes Academy)

KEY SONGS IN THE LIFE OF



MD, Distiller Music Group

What's the first record you remember buying?
My Dad had a copy of Pipers At The Gates Of Dawn by Pink Floyd. I made him buy me my own copy.

What was (or would be) the 'first dance' at your wedding? God only knows! I'd already had kids when we finally got married so it was probably something like Stop by the Spice Girls!

Which track would you like played at your funeral? Psalm by Roxy Music.

What's your karaoke specialty? Never done Karaoke, way too shy!

What was the best artist meeting of your life?
Did some work with Mick Jones and Joe Strummer years ago. As The Clash (pictured) were the reason I moved to London that's a pretty special memory for me.



Recommend a track
Music Week readers may
not have heard.
Check out The Moon Is Blue by
Colourbox on their album
release on 4AD.

What's your favourite single/track of all time... If forced White Man In Hammersmith Palais by the wonderful Clash!



▲ VIDEO BOOSTS THE RADIO STARS

Radio 1 DJs and Ben Cooper were presented with a special YouTube plaque last week as the station became the first in the world to reach the 1 million subscriber milestone. Pictured [L-R] are Dan Howell, Phil Lester, Richard Lewis (YouTube), Greg James, Fearne Cotton, Chris Stark, Scott Mills and Ben Cooper (Controller, BBC Radio 1 and 1Xtra).





AWARD-WINNING PRODUCTION

The great and the good of music production gathered at the Park Plaza Riverbank Hotel in London last Thursday along with the wider industry for the MPG Awards 2014. A handful of the night's winners are dotted around the page including Flood and Alan Moulder who picked up the prize for Producer of the Year, Trevor Horn who was honoured with the Outstanding Contribution prize - sponsored by PPL and presented by Nigel Godrich and Seal - and Tony Visconti who picked up the MPG Innovation Award for David Bowie's The Next Day.

- 1. Flood and Alan Moulder
- 2. PPL CEO Peter Leathem, producer Nigel Godrich, Outstanding Contribution winner Trevor Horn and PPL chairman Fran Nevrkla OBE
- 3. Trevor Horn and Fran Nevrkla with Seal
- 4. Tony Visconti and Jarmo Masko from award sponsor Genelec



www.musicweek.com

Top-notch tunesmiths on their history with songs

Gary Nock



Published by Polar Patrol Publishing, artists written for include Carey Willetts and Conor Scott

What was the first song you ever wrote?

It was about a girl and was pretty rubbish!

And the last song you wrote? It's called Big City, Little Girl and is going to be on my second album, set for release in 2014.

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

Dynamite. It's about someone very close to me and I put a lot in to it emotionally.

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

I'm a big fan of oldies; A Case Of You by Joni Mitchell, Famous Blue Raincoat by Leonard Cohen, Northern Sky by Nick Drake. I could go on..



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

At home in my mini studio and mostly on my acoustic guitar or piano. I always use Logic Pro on Mac to record demos.

Who is your favourite songwriter of all time?

Bob Dylan, Joni Mitchell and Leonard Cohen. I would also have to say Damien Rice (pictured), he's written some unbelievably beautiful songs.

And your favourite songwriter of the moment?

Bon Iver is the great songwriter of our time.



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

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"Don't get any big ideas, they're not gonna happen/You paint yourself white and till up with noise"

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