



# RECORD of the DAY

ISSUE 719 / 16 MARCH 2017

## TOP 5 MUST-READ ARTICLES

- **StubHub** Chief Executive calls for business to be more transparent around where tickets are distributed. ([FT](#))
- **Ticketmaster** introduces "Verified Fan" programme to tackle bots. ([Recode](#))
- Calls for "drastic rethink" of **OCC Singles chart**. ([Guardian](#))
- **Pandora** launches on-demand streaming service. ([Verge](#))
- **Online touts** who bulk buy tickets and sell them for inflated prices will face unlimited fines under government plans. ([RotD](#))

## record of the week

### Survive On Love Matt Gresham

Warner Music Germany [Europe only] / available for UK & US  
out now

With over 3.5 million Spotify streams under his belt across three singles, including two million for this tune alone, **Matt Gresham** is quietly building a solid reputation, and this excellent track sounds like a global breakout smash in the right hands. It's co-written with LA-based artist/producer Jaymes Young, who's worked with London Grammar, David Guetta and ZHU. Currently seeking a UK and US deal, Matt's signed to Warner Germany for Europe after his 2016 SXSW show, and relocated to Berlin from his native Australia, where he recently completed his own headline tour. He's currently making an impact supporting James Arthur on 16 sold-out UK dates and arrives in London at the Shepherd's Bush



See page 12  
for contact  
details

Empire on Monday (March 20). Press to date has included the Daily Telegraph and Rolling Stone, along with blog love from the likes of Hilly Dilly, The AU Review, Fortitude, Fame Magazine, Nu Music and Indietronica. Musically think Ed Sheeran meets fellow Aussie Jarryd James. Instantly appealing, brilliantly crafted, you'd be hard pressed to find a pop hit this durable anywhere in 2017, we suspect.



P2 Interview: Guy Moot



P8 Compass: Cat Burns



P11 Records of the week

## CONTENTS

- P2** Guy Moot discusses Sony/ATV's year and his promotion
- P5** Secondary ticketing and more discussed at ILMC
- P7** Compass: Compass, Van Zeller, Figmennt
- P8** Mongrel

Plus all the regulars including **Tweets**, **6am**, **Word On**, **Business News**, **Media Watch** and **Chart Life**

# interview

**Guy Moot**, Sony/ATV UK MD and President of Worldwide Creative

As of this afternoon, Guy Moot celebrates his 30th year in publishing with a promotion from President of European Creative to an upgraded Worldwide title. This is of course on top of his existing role as UK Managing Director at the world's leading music publisher, Sony/ATV. His long and successful career is well documented but most recently the company of which he is at the helm laid claim to publishing or co-publishing every UK No.1 for an entire year. It's a dream headline for most but in a 52-week period where only eight songs have songs have reach the summit, is it a bittersweet success? RotD speaks to Moot about landing his "dream job", the importance of thinking internationally, fixing the charts and why Drake is bang on the money with culture and storytelling.

## How will your new title as President of Worldwide Creative see your role change?

It evolves the role I've been doing somewhat. At the moment, I run the UK company but also coordinate European creatives alongside the best of our local teams but I think this just takes what I believe in that A&R is international. You've got to connect these people in multiple territories and this role just takes that around the world.

This allows me to do the two things I'm passionate about, one being A&R because that's been my life but it also allows me to remain deep in the operational side of the business in the UK.



Guy Moot

The other thing is that I love spending time in America and this role will allow me to spend more time there so I can cultivate even better relationships with the people I know there and take the best of the US into Europe and vice versa. It's a win win for me and it really is a dream job but I do think everyone has to think of themselves as an international executive now, you can't think solely of your territory.

## Outside of your role alone, how do you ensure Sony/ATV is consistently adapting to a global industry?

We really have to work together as a team now. We've got a fantastic set of people locally

"I don't want to see the chart rules changed to dramatically, or quotas or limits put in place, because that's in the realms of controlling it."

who all see the bigger picture; we all actually really like each other, respect one other and get along. It's a changing world and we all need each other to make sure we're signing the artists that matter. Global hit writers can be from Norway, Holland, the States, anywhere, and it's important as an international team that we sell ourselves and show them what we can deliver for them because someone from Norway is going to end up in LA in a few months. You have to sell yourself as an international team now wherever that artist chooses to be or wherever their career takes them.

## What are the main challenges when having to consistently think globally?

Making sure you present yourself and what your proposition as a company is very clearly, and then proving that. People get discovered very quickly so I think as the role of a publisher it's working very closely with them to help develop them as songwriters, put them in collaborative situations – being able to support media, work with streaming services locally, put them in record companies – it's not just purely the creative side that's the most important.

With artists, [success] is not specific to where

they're from, it's specific to where their music is most suited so having knowledge of every market is very important.

## What does it mean for Sony/ATV to have had a full year of No.1s?

You're always looking forward and thinking about what's next so I didn't really keep count of the weeks. Publishing is a bit like football management: you're hot one week and then you're not the next. Some of the hits were from newer artists, some older and there were some internationals in there too so it's not just about how clever we are in the UK, it's our international A&R efforts again and providing the right service to our international acts. Publishing is still about the hits, which these writers have, this isn't something I masterminded two years ago – if only I could!

I think we saw before a lot of people where the charts were going and that they were becoming more hit single orientated. I think international hits are crucial because in international terms it's often about performance and streaming numbers, one international hit single can make as much as a big selling album these days.

# interview (cont)

**Simultaneous to that success were a lot of conversations around the charts being 'broken', does that make the title bittersweet?**

I don't really connect the two, you can't deny that streaming data is real data.

The hits are there but people perhaps take longer to discover them and then they can play them more easily and more often. I don't want to see the chart rules changed too dramatically or quotas or limits put in place because that's in the realms of controlling it. I think there are definitely areas of concern around passive listeners on playlists because if you listen to something in the background then that's different to someone consciously deciding to listen to an artist or song.

**Do you think the way the charts are calculated needs to change?**

There isn't an easy answer to how to change the chart but I really don't like the idea of quotas and I don't like the idea of radio play because the public don't decide what gets played on radio. With the greatest of respect, I don't think the radio is the truest barometer of public opinion whilst streaming allows people access and that's a wonderful thing so as soon as you start to control that or contort it it lands in some weird ground.

I haven't got a clear answer and I'm not sure how it should be addressed but I think we need to be very careful how we control what is a free market and allowing people to express what they want to listen to.

**"Music in games is hugely important but I can't say I'm over the moon about the deals we have to suffer."**

**Off the back of a year of No.1s, do you think we're moving away from being an albums industry and into a singles one?**

Yes we are, there's no question about it. There was big shift four or five years ago and I think a lot of people will never access an album in the same way. At the same time, I think if an album is quality then even if people don't listen to the whole thing back to back they will listen to the vast majority and that's still good.

**You recently launched the urban expansion, what does that signify for Sony/ATV as a company?**

We want to be aware of urban music and how important that area is but to be honest, I think we always have been. There's a unique time for collaboration in the urban scene, look at Wizkid from Africa with Drake from Canada... I think there's this wonderful appreciation of culture now. People want culture and they want stories and I think that's often undervalued in the music process. There's a coming together of urban music and a real opportunity for it, we are very focused on that but not just jumping on any old bandwagon, it's an evolution of our roster here and what we've been strong in and we want to grow on that.

I always come back to culture, I think grime comes out of something where people have

created a culture, it's happened naturally and organically and there's a story, it's a product of its environment. If you look at my early Jamaican signings, they come with a story and cultural relevance. If you look at our African artists now they come with a story, something you can dig into. I think Drake is a guy who recognises this a lot, he works with people who are culturally diverse, culturally important. He discovers these people and collaborates.

We have a lot of music that sounds great from good looking people, but you have to ask yourself whether its compelling: do they come with something you can read about, can you wear the T-shirt, learn about the culture. A lot of newer stuff is quite sanitized, and if you try and break an album artist without that cultural relevance and story it's unlikely to work.

**There appears to be a real land-grab across the publishing landscape at the moment from emerging and newer companies, how has Sony/ATV adjusted in order to compete?**

There are a lot of competitors and there is a lot of cheap money in the world, a lot of people sitting on money, trying to make deals and buying everything left, right and centre. I can moan and bitch about that but that's

competition and that's life. It's great that people see publishing as such viable entity. Going forward I just hope they take a long-term view and aren't just trying to buy up assets; these things need working, developing, you need infrastructure, you need staff, you need a global view... That's not having a dig at anyone, I just hope they are looking long term and providing a service because that's what I believe in. Part of the fun of the job is working closely with artists, managers, record companies etc, I couldn't think of myself as the guy who cherry picks and buys assets.

**How do you think the relationship between publishers and streaming services should evolve?**

Having current artists that are as well known for being writers as they are for their recording careers means it allows for a far more direct relationship with streaming companies now and I enjoy the relationship I have with Spotify and Apple where I can talk to them directly.

When I first joined the publishing world we had a radio promo guy who worked with us and it seemed odd but he was for performance income and with the streaming world we can help take our catalogue and our artists and put them on the right lists, be in contact with those services and then when there's an anniversary or a big sync we can maximise the exploitation of that on streaming services. I'd like to say we're innovating in that area and Lettice's (Summerscale, Head of Marketing, PR & Comms) job has become more and more solely about promoting our repertoire to streaming services, and I think



## interview (cont)

“People want culture and they want stories and I think that’s often undervalued in the music.”

they encourage that. I’m not trying to be a record company or radio plugger but it’s our job that if it’s new stuff, to make them aware very early and if it’s catalogue to generate as much interest as possible so they get streamed a lot.

### **With so much new technology coming through what does sync look like for you now?**

We have 14/15 people focused on the sync side and the different segments of it and I think the market and ad spend seems quite buoyant at the moment, although Brexit may have some effect.

It’s very early in the VR world and we have licensed a few games but I think it’s very important that we set off on the right terms and get the right deals. We have to create value and underpin how important music is. Music in games is hugely important but I can’t say I’m over the moon about the deals we have to suffer.

In any new area it’s our job to be at the forefront of that and be setting the terms and conditions. We want to work with these people, we want them to know the importance in music and that there’s a sync license but we want to work with them and bring our writers to work with them too. I don’t want them to see us as the guys at the end of the process who demand a lot of money, we want to be at the beginning making deals that make sense for our songwriters. It’s an education

and sometimes we are having to make them aware that there is a sync license in music.

### **This is your 30th year in publishing, with your knowledge of the business, what do you see as being the biggest disruptor going forward?**

Some of the challenges we have in the future will be the amount of data that’s flying around in the publishing industry and how it’s reported. Dealing with so much data is a real challenge for everybody, every publisher, every collecting society. There has to be some simpler solutions to how the industry is licensed and how the collections all work together - which is still country by country – with new technology people want to license globally.

### **What are your main challenges in publishing this year/ at the moment?**

Being successful in the charts is great and wonderful but I still go home at night and worry about the ones that we’re developing. Not worrying in a bad way but more worrying about how we work with those people in order to make them successful. It’s always a challenge to try and keep delivering a service. Coming up with the right deals with streaming services when they come up for renewal is going to be a challenge. Competition has always been there and is a constant challenge. The biggest challenge though comes from yourself, you can’t rest on your laurels.

## news



### **Music Week**

- Praise for Ed Sheeran as ‘Divide’ surpasses streaming records and passes double platinum in week one. (P1)
- Sync Story – Skott – Glitter & Gloss – for Huawei P1 smartphone. (P9)
- Big Interview – Dan Chalmers, President of Rhino, East West and ADA at Warners, discusses their success so far. (P10-12)
- Report – Piracy Prevention. Music Week delve into the protections needed in conjunction with PRS for Music and YouTube. (P13-17)
- Profile – James Blunt. (P18-19)
- Profile – Mistajam. (P20-21)
- Radar at Under The Bridge. (P22)
- Amazon and Tape announced as Music Week Awards 2017 sponsors. (P1)
- Iagem Music UK has appointed Sara Lord as Global Head of Creative Services, with the aim of competing with the majors in 2017. (P2)
- Box Plus and PPL are also sponsoring the Music Week Awards 2017. (P2)
- The xx make history with their seven-night sold out run at the O2 Academy Brixton. (P3)
- GM of East West Records, Angie Somerside, reveals plans for digital strategy and new roles. (P4)
- Public Service Broadcasting have signed a licensing deal with PIAS. (P4)
- On The Radar – Zak Abel. (P8)



**Sam Shemtob** looks back at the key issues discussed at this year's International Live Music Conference, including secondary ticketing, VIP festival options and heightening social engagement

The 29th edition of ILMC opened with Greg Parmley, in his third year as MD, leading a State of the Nation discussion with the great and the good, including Biffy Clyro's manager Paul Craig and CAA's Emma Banks, in one of the most packed rooms that we've seen since early noughties era Midem. This was ILMC's first year in a mid-week slot, and a run through the numbers – 1,000 passes sold to delegates from 56 countries – suggested the move resonated with attendees.

Despite the November '15 Bataclan attacks, 2016 proved a good year for everyone from stadium fillers through to newer acts on the block. The panel noted the rising cost of touring, with Paradigm's Marty Diamond bemoaning the \$19K needed to get visas for nine musicians to play New York in May – and that's before considering the effects of the latest travel ban. Emma Banks optimistically noted that if UK acts were soon going to need some kind of Schengen carnet to play on the continent, the bureaucracy might hopefully be limited to just one new 'thing'. Moving onto secondary ticketing, Paul Craig, was outspoken: "We are vehemently opposed to secondary – we think it's totally wrong. I've heard lots of arguments for it at ILMC over the years, I think they're rubbish."

Little surprise then that the ticketing panel was one of the busiest of the event. Starting with discussions on promoter/performer revenue splits and moving on to whether prices should be 'all in' including booking fee

– a policy that new entrant Amazon sticks to to make it simpler for consumers – the panel explored the development of the primary market. Ticketmaster UK's MD Andrew Parsons made some interesting comments about adopting a more dynamic approach, with more instances of higher pricing at the front and lower at the back.

On resale, he stated: "We do have a resale business, they're a small part of our overall live entertainment business." You wouldn't think from his words that these small parts are among Live Nation's most profitable divisions, driving the parent company's overall growth in 2016. Asked by ATC Live's Alex Bruford how he could justify a £60 booking fee for two Coldplay tickets on sale

"Red bull are essentially going to festivals trying to get rights for free; it's a worrying trend and something I'm not going to buy into without a ruck."

*Ruth Barlow,  
Head of Live, Beggars Group*



on Seatwave for £160, Parsons answered "delivery fees" to derision from much of the audience, going onto explain that "cost of acquisition within that marketplace is huge for google A dwords."

We later caught up with Italian promoter Claudio Trotta, who hosted a conference on curtailing the secondary market in Milan earlier in the year. He suggested the key to criminalising secondary for profit across Europe lay in creating legislation in one European state, before taking it to the European Commission: something he's working on in Italy with Italian parliamentarians and the Guardia di Finanza (finance police).

Whether European legislation might impact a Brexiting UK is anyone's guess.

This year's event also saw an extended focus on festivals and venues, with each having their own summits – a series of branded panels interspersed across the Wednesday and Thursday of last week.

A workshop on VIP ticketing considered the latest ideas for adding to the bottom line of a festival's balance sheet, with AEG Live's Jacqui Harris walking through the options available at British Summertime. These included everything from a £10 "speedy boarding" option, enabling people to arrive an hour before general admission to bag

## review (cont)



Paul Craig (Nostromo Management), Marty Diamond (Paradigm), Emma Banks (CAA)

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“Festivals better have a professional presence on socials, or accept the reality of being represented by some shitty footage uploaded by a fan.”

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the best areas, to golden circles, premium views, a Barclaycard guest area with its own separate bar, a special terrace, through to full VIP, coming with food vouchers, unlimited alcohol and a T-shirt.

Download Festival boasted 13 different accommodation areas and described working closely with Donington Park to partially clear a wooded area next to the main stage, leaving a handful of trees and creating a great VIP area. VIP Nation's Sarah Woodhead noted that while many festivals and artists didn't like the idea of golden circles and viewing platforms, some people do who want those privileges, so if you build it, they'll buy it.

Over in Franchises & New Formats, panelists shared their top tips for a good festival, noting that giving people a special experience should be a promoter's overriding priority. Authenticity, honest communications, continual evolution and charming surprises

all help with building a brand, which in some cases might grow over generations. Commenting on Brexit, moderator Natasha Bent explained she now tries to receive offers in dollars as sterling isn't working, meanwhile the wider panel bemoaned the lack of talent at headline level and people questioned whether Europe's festival bubble might finally burst.

In Streaming & Artist Engagement, panelists discussed the 'amazing' production values of Tomorrowland's YouTube Aftermovie (14.5m views and counting), noting that festivals better have a professional presence on socials, or accept the reality of being represented by some shitty footage uploaded by a fan. The conversation moved to media rights and the need for brands to pay for what they get, with Beggars' Ruth Barlow noting "Red Bull are essentially going to festivals trying to get rights for free; it's a

worrying trend and something I'm not going to buy into without a ruck."

Over in Security & Safety, Prodis's Aline Renet explained that following a concerted campaign to get fans back out following the Bataclan tragedy, 75% of French concert goers now feel safe at a show, while accepting the need for occasional delays for checks. Pointing out that the UK terrorism threat is currently higher than it was during the Olympics, an experienced panel shared tips including increasing the number of emergency exits, making sure access to the site or venue is closed when there's no performances, keeping security equipment monitored, making sure communications with relevant authorities are good, looking at queues around the site, having trained spotters camping with the crowd and conducting background checks on security staff. On the performance side, advice

centred on contingency planning when travelling, so considering possible border delays when booking, and sharing travel details with venues to enable loading in to be done as early as possible.

A tidy event all told. A European promoter noted that the two person approval process helped ensure a professionally focused event. The frankness of the discussions made you momentarily forget the seniority of the delegates, only to be reminded by panelists talking about getting their artists a cameo appearance on Game of Thrones. Panels aside, there was plenty of other events to ease the networking, from table football tournaments, Texas Hold'em and karaoke, to free food, alcohol and showcases hosted by Dutch Impact, Switzerland, and others. Based on 2017's edition, ILMC is going to stay relevant for some time to come.



The hottest unsigned acts of the moment from **RotD** Music Consultant **Ruth Kilpatrick**



## ↑ Cat Burns

16-year-old **Cat Burns** is one of our new favourite finds. We came across her SoundCloud page and paid particular attention to *Falling For You*, one of the most exciting tracks on there. With its off-key, non-traditional production from EyeAm, the added depth lifts the track into something much bigger than your average love song. Cat's vocals are incredibly sweet yet still with an edge, harmonies juxtaposed with more jagged sounds, all making for a compelling listen. *Drunk Thoughts* is a darker take on modern romance, with tracks like *I Don't Need You* showing more of her R&B / modern soul leanings. You can find Cat on [Facebook](#), or better yet, buy her brand new EP *Adolescent* on [iTunes](#) - whilst wallowing in the knowledge that for most of us, our teenage years were wasted in comparison to her super-productive work to date. An incredibly promising debut, we can't wait to hear where she goes next.

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## ↑ Van Zeller

If you're not yet aware of the wonderful work of *Flying Vinyl* and their releases to date, then you'd be wise to catch up quick. This month sees Bristol band **Van Zeller** commit their new single to 7", mixed and mastered by Tarek Musa of Spring King and available to [buy here](#). A double a-side featuring *You Cant Lose* and the 'woah-oh' filled *All Or Nothing*, Van Zeller have been winning new fans all across the UK for the past year or so, most recently helped along by coverage from *DIY* and airplay through BBC Introducing West. There's a small, decent run of shows this summer to see them at, including a support slot with the mighty Cloud Nothings in Manchester, amongst others. Specialising in massive sing-a-long choruses and the type of sound that keeps all indie discos in business, expect to see and hear much more from Van Zeller throughout 2017 - *All Or Nothing* is certainly the only time we've ever shouted the words 'take me back to Maidenhead' and enjoyed it.

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## ↓ Figmennt

Self-releasing their debut EP this Friday (17 March), four-piece **Figmennt** have raised the bar in the North East for a more delicate brand of post-rock befitting of 2017 and beyond. Gone are the overzealous feedback drenched six minute tracks of your trad post-rockers, and in their place are bittersweet lyrics, delicate teenage dream vocals and a pop verse or two. You can hear their last single *Home* via Bandcamp, and [pre-order](#) the debut EP via their store on [MusicGlue](#).

Figmennt have been announced to play Evolution Emerging festival on May 27, and will announce more dates across the summer. Keep your eyes on their [Facebook](#) and [Twitter](#) for the most up to date news, and while you're at it why not follow them on [Spotify](#) too.

**Contact:** Their [Facebook](#) page.



## Signing news

- **Westerman** has signed to Ellie Giles at Various Artists Management.
- **Reptaliens** sign to Captured Tracks.
- **REM** have signed a deal with performance rights organisation SESAC in the US.
- Public Service Broadcasting have signed a licensing deal with PIAS.

## Ones to watch

- Sarah Meth, Bakar, Lotto Boys, ItsNate, Cat Burns, Gender Roles, The Night Café, Harry Pane, Count Counsellor, Cauls, MATA, Figmennt, Haus, IMOGEN, Kudu Blue, Its Nate, Celeste, Abi Ocia, AADAE, Westerman, Nashe xx, Polo, Pleasure Complex, LVNA, Vinyl Staircase, Van Zeller, Them Blends, The Old Pink House, WEIRDS, Vulgarians, White Kites, Blesh, Bearcubs, Chaos Jigsaw, Monroze, Penguin, Xaatu, Wu-Lu, Pelicandy, Karmacoma, Lumen, HORSEY, FEET, Ella Frank, Zico MC, Childcare, Medicine, Cassia, Venture Lows, Nico Cara, Hers, Girl20, Husky Loops, Callum Pitt, Felivand, Plaza.





◉ “The chart is broken”, apparently. We’ve read little else this past week with **Ed Sheeran**’s sales domination prompting calls from Jon Webster at the MMF amongst others to change the Top 40 rules, almost every tabloid and broadsheet offering up their own view of the situation, and think pieces asking where we go from here. Apparently one ‘insider’ told **The Sun** that things were indeed about to change as a result of *Divide*’s annihilation of everything in its path. But we bet that no decision has even been considered so quickly, and that’s simply newspaper mischief making to fill column inches. Certainly, Mongrel believes the most-measured view and robust defense of the status quo comes courtesy of **James Masterton**, who knows a thing or two on the subject, having written his weekly Top 40 column since the early 1990s. He’s seen it ebb and flow for better and for worse, back when that Week 1 position was everything, through to where we are today, as we try to make some sort of

sense of the weird mish-mash of sales and streams that now forms the basis of any artist’s chart career. Personally, regular readers will know we’re still not fans of the way the chart is compiled in 2017. As we’ve said many times before, it feels like we’re adding together weekly single unit sales of apples with the public’s daily consumption of 150 oranges and somehow giving them an equal billing. We hate the way ‘sales’ are quoted, with many ‘million-sellers’ being nothing of the sort and would dearly love some sort of other terminology to be used. But we have no idea what that should be. We’d have preferred to have kept the streaming and sales charts separate and let the public decide which one they felt was more relevant to them. But putting all that aside, we’re with James when he says we should leave the Official Singles chart computations and formulas exactly as they are right now for the foreseeable future. It ain’t perfect, but they only changed three months ago, after all. Had they not, Sheeran’s current

streaming tallies would actually be 50% higher. So, we urge you to listen to James’s **excellent podcast here** this week, especially from the 16’20’ mark, when he tackles every current argument for change head on, and does so in a level-headed totally-considered way. He’s absolutely right, of course – Ed isn’t going to dominate forever. Fatigue will eventually set in, the popularity of the tracks from *Divide* will diminish and another superstar (possibly Justin Bieber, Drake, Taylor Swift or even Harry Styles) will come along and bang a load of their songs high into the chart too. OK, so Ed’s almost-total takeover is unprecedented for now, but as he points out, it’s not a new phenomenon we’re seeing here. Bieber lodged eight songs in the Top 40 at the same time less than 18 months ago (where was the outcry from Universal’s rivals then?), and Michael Jackson had 13 in there in the week following his death. On the early charts in 1952/53, crooner Frankie Laine had four of the Top 10 songs. Mongrel’s heard

every concern this week, but strongly urges against kneejerk reactions. The chart right at this very moment is doing a grand job of reflecting what the public at large are genuinely consuming, loving and buying, probably more so than it has done for a long, long time. Ed is king on a gold-plated throne. You may not agree with the way we’ve arrived here, you may be watching it all unfold from a rival label and cursing Warner’s incredible market share right now, but as James says, the way to stop Sheeran is to simply release something bigger and better that captures the public’s attention (and their wallets) on an even larger scale. Mongrel argued against the Top 40 changes two years ago and warned of situations like this occurring even then. But arguing now that the chart needs to behave ‘like it used to’ (and whenever that happens to be is totally age-dependent on the period you inevitably consider were the glory days of your own youth) is utterly futile. We are where

we are, because that’s the way the industry wanted it to be. Let’s not forget that. The UK music biz wanted the chart to be compiled in this odd, misshaped way, not the public. New acts aren’t breaking through because there really aren’t that many that deserve to right now. To his credit, Ed’s seen all that, run rings against his rivals and played an absolute blinder.

◉ Incidentally **Drake**’s delayed ‘project’ (whatever that means) *More Life* drops this Saturday evening (March 18). We hear it’s possibly an Apple exclusive, at least initially. He’s unlikely to dethrone Ed from his lofty perch, but it’s not inconceivable that the Canadian rapper could see several of his own tracks and collaborations taking a strong foothold on the chart next week, especially if one killer song emerges from the collection. But then again, could Ed have the last laugh next Friday? He’s teasing a Comic Relief video collaboration with the **Kurupt FM** crew from spoof BBC3 mockumentary *People*

Just Do Nothing **here**, which is seemingly set to be released on the night (March 24).

◉ A few new **Ed Sheeran** stats you might have missed – this coming weekend, *Divide* should crash through the one-million sales mark here in the UK. That means he’ll have sold as many copies over this past fortnight as the combined totals of the two biggest-selling new album releases of 2016 from **David Bowie** (approx. 440k) and **Michael Ball & Alfie Boe** (approx. 580k) across their entire lifespans to date. Oh, and 2014’s *Multiply* slipped though the three-million UK sales mark a few days ago, helped by another 100,000 sales alone since the start of this calendar year. On Thursday’s latest sales flashes, he still has 12 of the top 16 songs on the Official Singles chart, including the entire Top 3 and nine out the Top 10. He’s done alright for himself since we first featured him six years ago **here** on the track *Lately* featuring Devlin, hasn’t he?







▶ Ed's crossover dominance is seemingly happening the world over. Our Music Editor Lee Thompson was on a tourist bus on Italy's Amalfi coast last week, sat in front of a bunch of local surly teens who insisted on playing some pretty hardcore indigenous rap rather loudly on their mobile devices. But in amongst the mix (and getting the best reaction from all eight of the kids) was Ed's **Shape Of You**, which prompted the entire crew to all sing along with the 'I'm in love with your body' hook. Now that's when you know he's created a monster.

◉ **Take That** grace the cover of the Radio Times this week, plugging their Comic Relief Carpool Karaoke which airs that evening too. It's also the same day that their album is released, rather conveniently. And expect an announcement soon that they're this year's headliners for Radio 2's annual Hyde Park festival event in mid-September,

following Elton John last year, Rod Stewart in 2015 and Jeff Lynne's ELO in 2014. Incidentally most of Jeff's band shares the same session musicians as Barlow and his mates.

◉ Could Islington music venue **The Lexington** be at risk of closure later this year, all because of the imminent business rates hike that comes into action from April 1? Stacey Thomas, who runs things there, told Time Out magazine on Tuesday that the rateable value of the property has been re-calculated, and her new annual bill could be about to jump by as much as £70,000. Last week's Budget included £1,000 rates discount for some pubs, but Stacey told reporter James Manning "we can't claim anything. And even if we could, what's £1,000? It's not going to help us stay open". Worrying news. Especially as there are many more London venues in the same boat with the new financial year on the horizon.

◉ Global has seen the success of Absolute 80s on DAB (the UK's biggest commercial station on digital, and second only to BBC 6 Music overall) for their rivals at Bauer, so have tried to take a piece of the action for themselves. **Heart 80s** launched on Tuesday with a much-more streamlined, somewhat safe and predictable musical output on the evidence of what we've heard briefly. Womack and Womack, James Ingram and Hall & Oates are appealing in short bursts but we prefer the richer, more diverse selection of songs that Absolute's service offers. You're unlikely to find indie and rock being played on the Heart option. Still, it's only a few days old, but expect it to become quite a big noise as the marketing kicks in, especially now that Absolute 80s can't use the strapline 'the UK's only 80's radio station' anymore. We won't see its initial effect on Rajar though until their first set of survey results are released on August 3.

◉ Falling off Radio 1's playlists this week: **Kings Of Leon** and **Major Lazer** & chums (both A List), **The 1975**, **Blossoms**, **Declan McKenna**, **Zara Larsson ft Ty Dolla \$ign** (all previously on B List) and **Maggie Rogers** (C List last week). Zara is back however as the featured artist on Clean Bandit follow-up to *Rockabye*, titled *Symphony*, which should be up there challenging Ed's supremacy on the singles chart from tomorrow (March 17). No wonder Atlantic Records' Director of Promotions Damian Christian *tweeted* a month ago "The hand we have been given this year is ridiculous..." – it looks like he obviously knew exactly what was coming. Also, Ed Sheeran's *Shape Of You* has been swapped over for *Galway Girl* on the A List, following the same addition from Capital (who now have three Ed songs on their playlist) and Radio 2 who've also moved the tune onto rotation in the wake of its huge punter appeal.

And to think the label never even wanted it on the album. True story, or a clever bit of spin that we've all fallen for?

◉ We're still assessing all the final national selections for Eurovision this year but Sweden have pulled out yet another corker with the brilliant *I Can't Go On* by **Robin Bengtsson** sounding like an international monster in the making, whatever its success in the competition. And he's cleaned up the 'I can't go on when you look this fucking beautiful' chorus hook to 'freaking', after dropping a dozen f-bombs during the national heats on primetime TV. Our own entry *Never Give Up On You* from **Lucie Jones** has had a bit of a makeover and is sounding stronger than ever. Reaction to the song in the comments section on YouTube is overwhelmingly positive, with many people saying how impressed they are that the UK is taking thing seriously this year.

Which was always the intention from Hugh Goldsmith and the team involved, of course. And the perhaps-unexpected runaway favourite right now is Italy's entry from **Francesco Gabbani**. *Occidentali's Karma* has already knocked up almost 61m views on YouTube. BMG have a global smash on their hands with this one. It's game over for everyone if he brings the dancing gorilla on stage with him on the night.

◉ Mongrel will be reporting back next week from this year's **RadioDays Europe** conference taking place in Amsterdam this coming Monday and Tuesday. The full programme is *here* but highlights include a session with Scott Mills and Tony Blackburn discussing Radio 1's imminent 50th birthday this September, Jeff Smith mulling over Radio 2's current output in a music programming masterclass, and BBC Radio boss Bob Shennan in conversation.

6am



The least banal stories  
from the week's pop press

- ▶ Merseyside music prize, **The GIT Award**, has announced the 12 shortlisted artists for the 2017 edition. (RotD)
- ▶ **Tommy LiPuma**, the five-time Grammy-winning record producer and chairman of Verve Music Group from 1998 to 2004, has died aged 80. (Billboard)
- ▶ **John Lever**, drummer for the Manchester post-punk band **the Chameleons**, has died. (Billboard)
- ▶ **The Who** have announced a six date residency in Las Vegas, although a statement described it as a "first run". (Guardian)
- ▶ **New Order** reworking their back catalogue with a 12-member synthesiser ensemble is among the highlights of this summer's **Manchester International Festival (MIF)**. (Guardian)
- ▶ **AB Original** has become the first Indigenous act to win the \$30,000 **Australian Music prize**. (Guardian)
- ▶ For **Record Store Day** on April 22, Parlophone will be releasing two limited edition **David Bowie** albums (DavidBowie)
- ▶ **Jarvis Cocker's** book on creativity heads for six-figure deal, while Suede's **Brett Anderson** memoir is also signed at London book fair. (Guardian)

## tweets we liked



Follow us at @recordoftheday

@Stormzy1

(Stormzy, artist)  
@NME They've used me on their cover without my permission. Depression is a very very sensitive issue and it's something I've spoken about. You lot know I don't rant or open my mouth up for no reason but serious @NME magazine are the biggest bunch of sly, foul PAIGONS.

@CalvinHarris

(Calvin Harris, artist)  
Ed Sheeran just beat my UK record top 10s from 1 album in ONE WEEK congrats Ed but also fuck you I love you but also fuck you  
@edsheeran

@AnewBandADay

(Joe Sparrow, New Band A Day)  
Cyber attacks are obviously wrong, but I am 100% behind a tool that lets me see what my friends listen to in Spotify Private Session mode

@simon\_price01

(Simon Price, journalist)  
Ed Sheeran's publicist will surely win some sort of award for #sheeranalbumparty by the end of the year. Stroke of genius.

@steve\_aatw

(Steve Ripley, AATW)  
There is no linear x:1 relationship between consumption and sales, its apples and oranges and impossible to equate with the available info.

Count streams by unique people, when they stream song more than 5 times in a week, count them as a sale in that week, and that week only.

As for albums - count them as a sale when they've listened to more than x% of the album, from the album.

If I listen to 1 song from an album 1000 times, I have not listened to the album, yet currently I can count as doing so + 10 single sales.

Or 6.66666667 singles under the new regime. I'm either listening to an album or a single, that distinction needs to be clear.

Other option is ditch sales chart and move to consumption chart, but that will a/ much slower changing b/ impossible whilst downloads exist.

@MusicAlly

(MusicALLY, publication)  
Congratulations to Ed Sheeran on his guest spot in Game of Thrones. He's playing 16 out of 20 characters in the first episode, right?

@JonesJourn

(Rhian Jones, journalist)  
Perspective: The Christmas tree business in Germany (fourth biggest music market in the world) is twice the size of its music business.

@PaulLambert

(Paul Lambert)  
I didn't hear people complaining when The Beatles occupied the top 5 spots on the Billboard Hot 100 in 1964. Mainly because I wasn't born until 1981.

@MichaelAHann

(Michael Hann, The Guardian)  
If you never pay for your media, you have no justification for complaining when your chosen outlet cuts something you like.

And there is a real dichotomy between writing for the industry and writing for the readers.

The fact is, a lot of culture coverage (especially reviews) is read by very few people. And is of most use for supplying PR quotes. It's an insoluble issue. Yes, I believe culture suffers when coverage is cut. But who really benefits from a piece read by 250 people?

It is awful that commissioning is now done with one eye on numbers (wasn't the case 10 years ago, even). But media needs numbers to survive.

I honestly don't know how this dilemma can be resolved. But I do know that if all the people who \*say\* they want to read leftfield stuff actually did read it, it would be easier to commission it.



From RotD Music Editor **Lee Thompson**

## What If Adam Friedman

BackTrack Music

single: March 24 / EP: out now



When LA-based songwriter **Adam Friedman** performed *What If* on US TV's *The Bachelor*, Shazam went nuts with almost twice as many tags as other songs performed on that same show. We're sure this rock-solid mass-appeal pop gem will react in the

same way whenever it's heard here in the UK and beyond. Adam's first dalliances of music making came through his fascination with a tape machine he used as a kid to help overcome reading and writing issues. Now he's landing major syncs for his songs including one as the theme to *Rock Dog*, Luke Wilson's upcoming animated movie. Adam's EP *Green* includes *Lemonade*, a collaboration with *I Took A Pill* hitmaker Mike Posner. *What If* is currently hitting over 90,000 Spotify plays a day, debuted at No.6 on the iTunes Pop Chart, No.14 on Billboard's Heatseeker Chart and shifted over 12,000 units in its opening week, but things are just warming up. UK promo kicks in soon to add to Billboard, Glamour, People, Fuse, Earmilk, and Bustle already. Insanely catchy, totally addictive, prepare to fall for its charms on your very first play.

## Brother Anna Pancaldi

Unsigned

out now



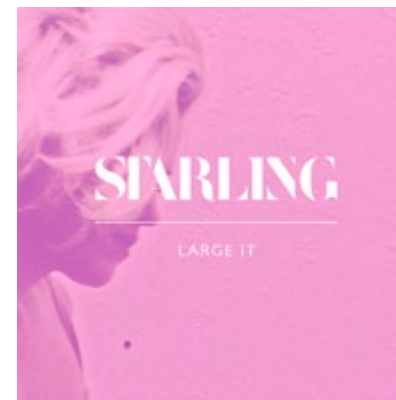
We last featured **Anna Pancaldi** this time two years ago with her stunning track *Out Ahead*. Since then she's been busy setting up stateside having toured around playing NYC, Nashville and LA and performed live on CBS TV

LA. Her songwriting, sound and voice have been audibly honed over the past 24 months and she's now readying the release her latest EP *Sweet Charity* later this month on March 22. Highlighting her crisp voice here on *Brother* it's evident that the copious gigging has boosted her confidence and powerful vocal, catching the attention of 6 Music, Radio 2 and BBC Introducing London. Following three sold out London headline shows she's steadily gathering press attention with features from the likes of The 405, Spindle, The Line of Best Fit and others, as well as being featured on a British Airways unsigned playlist that is on every flight worldwide for a year. She'll next be live in London on March 22 at The Victoria in Dalston accompanied by a full band and string section - one not to be missed.

## Large It Starling

Distiller Records

Single: out now / EP: March 31



We first featured **Starling** at the end of 2015 with her sublime song *Take It Down*. Recently she's begun to musically evolve in a different direction, with lyrics that show a new defiance in her work. Now with a new EP *The Body* due at the end of this month, she

follows up her recent strong single *No Rest For The Wicked* (which was supported by Radio 1 and Radio X) with this bold and confident song, co-written with the legendary Eg White, who's noted for his recent work for Adele and Florence & The Machine among others. Clash recently premiered the song and other online support for her music to date has included The Line of Best Fit, Wonderland Magazine, Disco Naiveté, The Most Radicalist, Kick Kick Snare, When The Gramophone Rings and more. There's a London headline gig on the way at The Waiting Room on May 9, where you'll see a very different artist to the one that first emerged 18 months ago. Gone is the timid performer, still finding her feet, and in comes a liberated lady seemingly much more at ease about opening up her world to us all, warts and all. Watch her closely.

See page overleaf for all contact details



# records of the week



## ►► **Waiting For Your Love** **The Blame**

unsigned

out now



“Sounding confident, they brandish cool retro jangly-guitar influences, and vocals that draw hints of early John Lennon, Liam Gallagher at his peak and even a young James Skelly from The Coral all into the blend,”

Hailing from Liverpool, **The Blame** are a four-piece band who formed 18 months ago and are already showing enormous potential with their early recordings to date. Last year, they set about recording their debut EP *Ward 9*, and gained the attention of producer and acclaimed singer/songwriter

Scott Matthews. He ended up working with them on three tracks during the summer, including this great debut single. Sounding confident, they brandish cool retro jangly-guitar influences, and vocals that draw hints of early John Lennon, Liam Gallagher at his peak, and even a young James Skelly from The Coral all into the blend. The song has been added to Spotify's playlist *The Liverpool Scene* and their fan base continues to grow, building on support slots for Pigeon Detectives and The Spitfires. They've just finished a new session at Liverpool's Motor Museum Recording Studio and we look forward to hearing the fruits of their labour in the coming months. Currently seeking label and publishing interest, watch their reputation and sound grow in stature as the year progresses. This is a fine start.

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#### Anna Pancaldi



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#### The Blame



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both available

Management:

Simon Gibson

Generate! Generate! Management

+44 (0)7913 913 554

# tv/radio



## Highlights for the coming week

### FRIDAY TV

19:00 Sky Arts  
Classic Albums  
- U2, The Joshua  
Tree

19:30 BBC4  
Top of the Pops:  
1983

20:00 Sky Arts  
Discovering  
Music - Leonard  
Cohen

20:30 Sky Arts  
Discovering  
Music - The  
Doors

22:30 BBC4  
The Shires: New  
Country

23:00 Sky Arts  
Deep Purple:  
From Here to  
Infinity

23:30 BBC4  
Country at the  
BBC

### FRIDAY RADIO

06:30 Radio 1  
The Radio 1  
Breakfast Show  
with Nick  
Grimshaw - with  
Kasabian

06:30 Radio 2  
The Chris Evans  
Breakfast Show  
- featuring  
Jennifer Hudson  
and Mike + The  
Mechanics

10:00 1Xtra  
Ace - with  
Ashanti

10:00 6 Music  
Lauren Laverne  
- Moon Duo live  
in session

16:00 6 Music  
Steve Lamacq -  
live from South  
By Southwest

00:00 6 Music  
Nemone's  
Electric Ladyland  
- with Nina  
Kraviz

### MONDAY TV

19:00 Sky Arts  
Andy Williams:  
My Favourite  
Duets

### MONDAY RADIO

09:30 - 05:00  
Radio 2 Sounds  
of the 80s

22:00 Radio 1  
Huw Stephens  
- SXSW tips  
special

### TUESDAY TV

20:00 Vintage TV  
Live At The  
Water Rats -  
Blancmange

### TUESDAY RADIO

13:00 6 Music  
Radcliffe and  
Maconie - with  
Guy Garvey

19:00 6 Music  
Marc Riley -  
Slowcoaches in  
session

19:00 Radio 2  
Jamie Cullum  
- Kadhja Bonet in  
session

20:00 Radio 2  
Jo Whaley -  
Imelda May in  
session

21:00 Radio 1  
BBC Radio 1 and  
1Xtra's Stories  
- Could a Robot  
Replace Ed  
Sheeran?

22:00 Radio 1  
Huw Stephens  
- Goat Girl in  
session

### WEDNESDAY TV

22:30 Vintage TV  
Live With - Ella  
Shaw

22:45 Sky Arts  
Queen Rock  
Montreal

### WEDNESDAY RADIO

19:00 6 Music  
Marc Riley -  
Blaha in session

19:00 Radio 2  
The Folk Show  
with Mark  
Radcliffe - Tim  
Edey in session

# features



## Artist features this week

Why the music industry  
is finally taking **podcasts**  
seriously. (**Forbes** -  
Cherie Hu)

If Number 1 Angel is a **mix-  
tape**, why do you have to  
pay for it? The hit-generating  
songwriter-for-hire **Charli  
XCX** is taking a strange,  
tortuous route to stardom.  
(**Guardian** - Michael Cragg)

As live versions of a diverse  
**streaming service**, are  
**music festivals** helping to kill  
live **music venues**?  
(**NationalPost**)

Former U2 manager **Paul  
McGuinness** talks 'greedy'  
**YouTube**, streaming and the  
live business at ILMC. (**Bill-  
board**)

**Ed Sheeran** has 16 songs in  
the Top 20 – and it's a sign  
of how sick the charts are.  
(**Guardian** - Laura Snapes)

**Ed Sheeran** rules the charts:  
Where can he go next?  
(**BBC**)

Why one of rock's most pro-  
lific songwriters, **Ty Segall**,  
doesn't need Spotify or Apple  
Music. (**Esquire**)

Now Ed Sheeran is dominat-  
ing almost all of the top 10,  
it's clear the pop charts are  
dead, says David Barnett. (**I**)  
Five ways the **singles chart**  
can be fixed. (**BBC**)

**Ed Sheeran**: "Illegal fire  
**sharing** was what made me.  
It was students in England  
going to university, sharing  
my songs with each other."  
(**CBS**)

The remarkable **resurgence**  
of **vinyl** shows there's life in  
the LP yet. (**Spectator**)

**Reprezent Radio** – Brixton  
youth putting the show on  
right there. (**Observer**)

The gatekeepers that control  
the placement of **music in  
commercials**. (**Forbes**)

25 songs that tell us **where  
music is going**. (**NYTimes**)

Aystar, Bugzy Malone and  
Levelz are some of the  
names that have helped the  
UK hip-hop scene flourish.  
The biggest regional talents  
explain why each city has its  
own voice.

(**Guardian2** - Paul MacInnes)

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## In the news

**Warner Music UK** *tweeted*:

Just 10 days after going on sale, **@edsheeran's** Divide has shifted over 4m copies worldwide & we're still waiting on data coming in! Amazing!

Following **Ed Sheeran's** dominance, an insider is claiming that there may be a limit put in place on the number of songs from an album that can enter the **Singles Chart** at any one time. (*Sun Bizarre* - scroll down)

**Ed Sheeran's** record-breaking success has prompted calls for a "drastic rethink" of the **UK singles chart**. (*Guardian*) Among commentators, MMF president Jon Webster said "You should be looking at two different things: what's happening in streaming, and what's happening in sales. You can't mix them. It ends up in two different metrics and that's the problem".

In Australia, **Ed Sheeran** albums take three of the top five slots, with Adele in the other two. (*Billboard*, *TheMusic*) He has five singles in the top ten.

**Highlight stats from Ed Sheeran's ÷ album:**

- makes global streaming history by breaking the Spotify record for the highest first week streams with almost 375m streams.
- third biggest opening week in UK Official Album Chart history with sales of 672,000 units (physical 62%, downloads 25% and 12% streaming equivalents)
- tops the iTunes albums chart in 97 countries
- Singles occupy a record-breaking nine places in the UK Top 10 Chart. (*RotD*, *OCC*)
- It sold more than the rest of the Top 500 albums put together.
- online plays accounted for 79,000 copies, shattering the record set by Stormzy just seven days ago.

A week after the release of his new album, **Ed Sheeran** has 16 of the top 20 slots in the Official Singles Chart, including nine in the top ten, thanks to the inclusion of streaming figures. (*Times*)

**Sony/ATV** says **Paul McCartney** lawsuit over Beatles songs is "unripe". (*Billboard*)

**Sony/ATV Music Publishing** has published or co-published the No.1 single in the UK each week for an entire year. (*RotD*)

**Online touts** who bulk buy tickets and sell them for inflated prices will face unlimited fines under government plans. (*BBC*, *Guardian*) An amendment to the Digital Economy Bill means it will be illegal to use "bots" to bypass limits on the maximum amount of tickets that can be bought.

**FanFair Alliance** has welcomed a range of Government measures to crackdown on the activities of online ticket touts and curb abuses in the secondary ticketing market. (*RotD*)

**Ticketmaster** is rolling out a "Verified Fan" programme that's supposed to cut down on automated ticket scalping by profiling ticket buyers and determining if they're humans or machines. (*Recode*)

Performance rights in **pre-1972 sound recordings** issue taken up by California Supreme Court. (*Billboard*)

**Scott Cutler**, Chief Executive of **StubHub** has said: "The business as a whole needs to be a lot more transparent around where the tickets are distributed... Very little is actually being sold at the 'on-sale' to the public". (*FT*) He said that there was a 50:50 split on the platform of people selling on their own tickets and "professional" traders.

New trademarks give **Taylor Swift** the license to launch a wide variety of products and services under a new brand. (*Billboard*) Despite an initial report, she is not said to be launching her own streaming service.

**UK Music** has launched **Measuring Music**, its latest industry-wide survey to gain in-depth information about the state of the music sector. (*RotD*)

**Joni Sledge**, member of the group **Sister Sledge**, has died aged 60. A cause of death has not been determined. (*Guardian*)

**The BRIT Awards 2017** engaged with a wider audience than ever before by expanding digital partnerships. (*RotD*)

In Ireland, the **Choice Music Prize** for Album of the Year went to **Let The Dead Bury The Dead** by **Rusangano Family**. Song of the Year was **Take my Hand** by **Picture This**.

**Vevo** announces new European headquarters at the Lighthouse building in London's Kings Cross. (*RotD*) The office includes a performance space to support live events for key franchises dscvr and Lift, an editing suite, a café bar and rooftop terrace for entertaining.

**PRS for Music's** Member **Anti-Piracy System** (MAPS) has located five million infringing URLs and removed over 80% of reported links in year one. (*M*)

**PRS for Music** has launched a new online tool to help music creators at every stage of their careers better manage their royalties earned from live performances around the world. (*RotD*)



## Digital

- ▶ French music and books retailer **Fnac** and **Deezer** have unveiled a strategic alliance, which could see Fnac becoming a Deezer shareholder within three years. ([Reuters](#)) Fnac's Jukebox streaming service will be shut before the end of the first half of the year, and Deezer will take over its subscribers.
- ▶ **Spotify** and Google-owned navigation app **Waze** have partnered so that users of the Waze app can listen to Spotify playlists from within the app, and Spotify users can continue to get their Waze navigation instructions while in the music app. ([TechCrunch](#)) There's no mention of partnering with Google's own Play Music platform.
- ▶ Teased late last year, the new **Songkick** integration allows Shazam users to access concert dates as part of the app's recently launched Discover feature. ([Hypebot](#))
- ▶ How **Spotify's Director of Social Impact** is connecting music lovers with causes. ([AdWeek](#))
- ▶ **Unlocked** has launched Unlocked Stream, a service that gives streaming media content providers the ability to offer their customers discounted or free access to premium content in exchange for viewing relevant ads, content and offers when they unlock their smartphones. ([RotD](#)) **MTV TRAX**, developed by MTV licensee **MusicQubed**, is the first platform to sign up.
- ▶ 15 months after **Pandora** acquired key assets from Rdio, and three months after it announced its plans, the company is ready to launch its full-fledged on-demand music service, **Pandora Premium**, in the US. It offers a combination of radio-like listening as well as the option to search and play any track and create your own playlists. ([Verge](#), [TechCrunch](#)) Chief executive Tim Westergren said "we intend to be profitable this year" in an interview. ([CNBC](#))
- ▶ DJs and producers who create sets, remixes and other forms of creative works will now be invited to join the **SoundCloud Premier program**, and earn revenue for the tracks they share on SoundCloud. ([SoundCloud](#))

- ▶ **SoundCloud** responded to yesterday's story that it may consider bids for just the amount it had raised to date, saying "we are actively speaking with a variety of potential investors" and that "we expect to see 2.5x year-over-year revenue growth in 2017, driven in part by SoundCloud Go". ([Billboard](#))
- ▶ **SoundCloud** is now at a point where it may sell for less than the \$700m investors thought it was worth a few years ago. One source thinks it will consider bids, as long as they're above the total investment it has raised to date — about \$250m. ([Recode](#))
- ▶ **Vertigo Music** blends live video with **Spotify** and **Apple Music**. ([MusicAlly](#))
- ▶ Former Beatport CEO **Matthew Adell's** new company **MetaPop** has converted more than 20,000 illegal remixes into legit revenue streams for 8,000 clients. ([Billboard](#))

## Radio, Television, Publishing and PR

- ▶ **Vernon Kay** is leaving his mid morning show on Global's **Radio X** after 18 months. ([RadioToday](#))
- ▶ **Wisebuddah** has appointed **Tim Hammond** as Managing Director. ([RotD](#))
- ▶ Retail advertisers helped **commercial radio** record its highest-ever ad revenues in 2016, up 5.4% year on year to reach £645.8m. ([RadioToday](#), [Campaign](#))

## Recommended London gigs

### Friday

- ◉ **Leo Stannard**, Omeara SE1

### Monday

- ◉ **Weirds**, Old Blue Last EC2

### Tuesday

- ◉ **London O'Connor**, The Montague Arms SE15
- ◉ **Formation**, XOYO EC2
- ◉ **Isaac Gracie**, The Kings Head E2
- ◉ **X&Y + Callum Stewart**, Hoxton Bar & Kitchen N1
- ◉ **Max Frost**, Birthdays N16

### Wednesday

- ◉ **Joe Fox**, Shacklewell Arms E8
- ◉ **Our Girl**, The Waiting Room N16
- ◉ **Laurel**, Hoxton Bar & Kitchen N1
- ◉ **Anna Pancaldi**, The Victoria E8

### Thursday

- ◉ **Ray Blk + Alma + Cosima**, Jazz Café NW1
- ◉ **Declan McKenna**, The Garage N4
- ◉ **Car Seat Headrest**, Electric Ballroom NW1
- ◉ **Bruce O'Yates**, The Montague Arms SE15



## **Spoon** **Hot Thoughts**

**ADM Rating: 7.5**

**Label: Matador**

**Release date: 17/03/2017**

### **9.1 | Consequence Of Sound**

Each song bursts out of its box and adds to Britt Daniel's growing legacy

[Read Review](#)

### **8.0 | Uncut**

Finds Spoon at the peak of their considerable powers, their ninth album effortlessly unfolding and revealing its mysteries as they cement their place in the firmament of undeniably great rock bands.

*Print edition only*

### **8.0 | Q**

Spoon are a band who are impossible to second-guess, and one deserving of much more attention.

*Print edition only*

### **8.0 | Onlike**

Sonically, Hot Thoughts might not be as in-your-face or immediate as 2014's They Want My Soul, but without a doubt it's another excellent addition to Spoon's already superb discography

[Read Review](#)

### **8.0 | The Skinny**

While this may not be the most cohesive record that Spoon have ever produced, it is one brimming with ideas

[Read Review](#)

### **8.0 | The Music**

There is an indiscernible drive that keeps Hot Thoughts ticking along at a not-too-fast-but-not-too-slow pace

[Read Review](#)

### **8.0 | PopMatters**

The album strikes almost the perfect balance between traditional songs and adventurous sounds, which makes it stand out in Spoon's extensive catalog of great albums

[Read Review](#)

### **6.0 | Mojo**

The main feeling it provokes is sincere admiration at a job well done, but a raised pulse, unfortunately, is something Spoon can't craft from scratch.

*Print edition only*

### **6.0 | The Independent**

At its most appealing when Spoon sticks to what they know how to do best

[Read Review](#)



## **Depeche Mode** **Spirit**

**ADM Rating: 7.4**

**Label: Columbia**

**Release date: 17/03/2017**

### **8.0 | The Arts Desk**

If it doesn't provide the grippingly coherent listen Delta Machine did, Spirit nonetheless has plenty to reward even the mildly curious

[Read Review](#)

### **8.0 | The Line Of Best Fit**

They're the last of their 80s contemporaries standing, are managing to keep their artistic integrity intact, and more importantly, have not become U2

[Read Review](#)

### **8.0 | Q**

They sound as if they've been rattled by the world's current critical situation.

*Print edition only*

### **7.0 | Uncut**

Delta Machine saw Ben Hillier help them access their mid-life pain in dark post-dubstep. This stint with James Ford, though, has effected a more overt compromise

*Print edition only*

### **7.0 | Clash**

The kind of album that is necessary for shining a light on our basest traits and for encouraging us to think differently all over again; in that sense, for the first time in a long time, Depeche Mode have judged this just right

[Read Review](#)

### **8.0 | Mojo**

Blow by blow, it all adds up to Depeche Mode's best album in years.

*Print edition only*

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## covers

The covers of the current music magazines

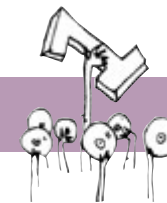


## business



- Imagem Music** has appointed **Sara Lord** as Global Head of Creative Services. (RotD)
- United Talent Agency** (UTA) has appointed **Mike "Mike G" Guirguis**, **Bex Majors** and **Billy Wood** as agents. (RotD)
- Spirit Music Group** has launched **Spirit Production Music** following its acquisition of the production music division of Alan Ett Creative Group. (Billboard)
- 7digital** has agreed heads of terms to acquire European rival **24-7 Entertainment** from its current owner **MediaMarktSaturn**. (MusicAlly, Midia) Preliminary full-year results for 2016, already trailed in a January trading update, showed the company's revenues rising 15% to £11.9m after currency gains. There are plans to raise up to £3m from new and existing shareholders.
- AIM** has appointed **Gee 'Genia' Davy** as Legal & Business Affairs Manager. (RotD) She was previously Legal & Business Affairs Manager at **Cooking Vinyl**.





## RADIO 1 TRACKS OF THE DAY

Adele Roberts - Mon-Fri 0400-0630  
**Muna** I Know A Place  
 Nick Grimshaw - Mon-Fri 0630-1000  
**Franky Rizardo** Same Man  
 Clara Amfo Mon-Fri 1000-1300  
**Glass Animals** Pork Soda  
 Scott Mills - Mon-Fri 1300-1600  
**Black Saint** Could You Love Me  
 Greg James - Mon-Thu 1600-1900  
**Will Joseph** Cook Beach (I Wanna Make You Mine)  
 Mistajam - Mon-Thu 1900-2100  
**J Hus** Did You See  
 Huw Stephens - Mon-Wed 2200-0100  
 N/A N/A  
 Tune Of The Weekend - Sat-Sun  
**Stargate featuring P!nk & Sia** Waterfall

## RADIO 1'S SPECIALIST CHART

13 March 2017  
 1 **Sub Focus** featuring **Stylo G** Lingua  
 2 **J Hus** Did You See  
 3 **Riton** featuring **Kah-Lo, Mr Eazi & Davido** Money  
 4 **Stormzy** Cold  
 5 **Little Dragon** Sweet  
 6 **Just Us** Cloudbusting  
 7 **Icarus** King Kong  
 8 **Ghetts** featuring **Shakka** Know My Ting  
 9 **offaiah** Run  
 10 **Grim Sickers** featuring **JME** Kane

## RADIO 1 PLAYLIST ADDITIONS

**Ed Sheeran** Galway Girl / Shape Of You A List  
**Clean Bandit** featuring **Zara Larsson** Symphony B List  
**The Big Moon** Sucker C List  
**Catfish And The Bottlemen** Oxygen C List  
**Ghetts** featuring **Shakka** Know My Ting C List  
**Louis Berry** She Wants Me C List  
**The Weeknd** Party Monster C List  
**Zedd** featuring **Alessia Cara** Stay C List  
**The Shimmer Band**  
 Jackknife And The Death Call Introducing

## 6 MUSIC PLAYLIST ADDITIONS

**British sea power** Keep On Trying (Sechs Freunde) A list  
**Depeche mode** Tracks From 'Spirit' A list  
**Fleet foxes** Third of May / Ōdaigahara A list  
**Ride** Charm Assault A list  
**Car seat headrest** Unforgiving Girl (She's Not An) B list  
**Soulwax** Missing Wires B list  
**Anna meredith** Dowager C list  
**Cabbage** Gibraltar Ape C list  
**Jesca hoop** Memories Are Now C list

## 6 MUSIC RECOMMENDS

**Cotton Wolf** Avalon

## 6 MUSIC ALBUMS OF THE DAY

Monday **Depeche Mode** Spirit  
 Tuesday **Real Estate** In Mind  
 Wednesday **The Delgados** The Great Eastern (classic)  
 Thursday **Chilly Gonzales & Jarvis Cocker**  
 Room 29  
 Friday **The Jesus and Mary Chain**  
 Damage And Joy

## RADIO 2 RECORD OF THE WEEK

**Steps** Scared of the dark

## RADIO 2 ALBUM OF THE WEEK

**Take That** Wonderland

## MISTAJAM'S HOTTEST RECORD

Thurs 9th Mar **Circa Waves** Goodbye  
 Fri 10th Mar n/a  
 Mon 13th Mar **Frank Ocean** Chanel  
 Tues 14th Mar n/a  
 Wed 15th Mar n/a

## RADIO 2 PLAYLIST ADDITIONS

**Gavin James** I Don't Know Why A List  
**Lorde** Green Light A List  
**Steps** Scared Of The Dark A List  
**Ed Sheeran** Galway Girl B List  
**Lady Antebellum** You Look Good B List  
**Mike + The Mechanics**  
 Don't Know What Came Over Me B List  
**London Grammar** Big Picture C List

## ITUNES MUSIC STORE TOP SONGS

1 **Ed Sheeran** Galway Girl  
 2 **The Chainsmokers & Coldplay**  
 Something Just Like This  
 3 **Ed Sheeran** Shape Of You  
 4 **Martin Jensen** Solo Dance  
 5 **Katy Perry** Chained To the Rhythm  
 6 **Zedd & Alessia Cara** Stay  
 7 **Anne-Marie** Ciao Adios  
 8 **Ed Sheeran** Castle on the Hill  
 9 **Rag'n'Bone Man** Human  
 10 **Martin Garrix & Dua Lipa** Scared to Be Lonely

## ITUNES MUSIC STORE - USA

1 **Ed Sheeran** Shape Of You  
 2 **Bruno Mars** That's What I Like  
 3 **The Chainsmokers & Coldplay** Something Just  
 Like This  
 4 **Sam Hunt** Body Like A Back Road  
 5 **ZAYN & Taylor Swift** I Don't Wanna Live Forever  
 6 **Clean Bandit** Rockabye  
 7 **The Weeknd** I Feel It Coming  
 8 **Maroon 5** Cold  
 9 **Imagine Dragons** Believer  
 10 **Nicki Minaj, Drake & Lil Wayne** No Frauds

## ITUNES MUSIC STORE - AUSTRALIA

1 **Ed Sheeran** Shape Of You  
 2 **The Chainsmokers & Coldplay**  
 Something Just Like This  
 3 **Ed Sheeran** Castle on the Hill  
 4 **Stargate** Waterfall  
 5 **Lorde** Green Light  
 6 **Zedd & Alessia Cara** Stay  
 7 **Kygo & Selena Gomez** It Ain't Me  
 8 **Jax Jones** You Don't Know Me  
 9 **Bruno Mars** That's What I Like  
 10 **Julia Michaels** Issues

## POPJUSTICE BIG SONG

source: www.popjustice.com  
 13th Mar 2017 **Lorde** Green Light

## CAPITAL FM PLAYLIST

Playlist for week commencing 16 March  
**Clean Bandit** feat. **Zara Larsson** Rockabye  
**Ed Sheeran** Galway Girl  
**Jon Bellion** feat. **Stormzy** All Time Low  
**Martin Solveig** feat. **Ina Wroldsen** Places

## DEEZER POP TOP 10

1 **Ed Sheeran** Shape Of You  
 2 **Ed Sheeran** Galway Girl  
 3 **Ed Sheeran** Castle On The Hill  
 4 **Ed Sheeran** New Man  
 5 **Jax Jones** You Don't Know Me  
 6 **Ed Sheeran** Happier  
 7 **Ed Sheeran** Perfect  
 8 **Rag 'n' Bone Man** Human  
 9 **The Chainsmokers & Coldplay**  
 Something Just Like This  
 10 **Ed Sheeran** Dive

## SPOTIFY MOST SHARED VIRAL

1 **Stargate, P!nk, Sia** Waterfall  
 2 **Frank Ocean** Chanel  
 3 **Clement Marfo** Breath of Fresh Air  
 4 **Steps** Scared of the Dark  
 5 **Emma Watson, Luke Evans** Belle  
 6 **Alt-J** 3WW  
 7 **SYPS** Four Walls  
 8 **Dan Stevens** Evermore  
 9 **Manuel Turizo** Una Lady Como Tu  
 10 **Mai Kino** The Waves

## HYPE MACHINE TOP 5 ARTISTS

http://hypem.com/  
 1 **Soulwax** Missing Wires  
 2 **Young Galaxy** Stay For Real  
 3 **Do Make Say Think** Bound And Boundless  
 4 **Dream Wife** Somebody  
 5 **Downtown Boys** Somos Chulas (No Somos Pendejas)

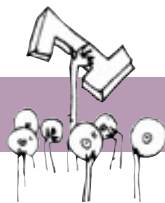
## GUARDIAN - NEW BAND OF THE WEEK

source: music.guardian.co.uk/newbands  
 13 Mar 2017 **The Physics House Band**

## AMAZING RADIO CHART

1 **Young Fathers** Only God Knows  
 2 **Superfood** Double Dutch  
 3 **Clock Opera** Closer  
 4 **Run The Jewels** Call Tickertron Super  
 5 **Maggie Rogers** On & Off

# chart life



## AMAZON PRE-RELEASE ALBUMS

- 1 **Vera Lynn** Vera Lynn 100
- 2 **Depeche Mode** Spirit (Deluxe)
- 3 **Pet Shop Boys** Undertow (Vinyl)
- 4 **Take That** Wonderland CD
- 5 **Depeche Mode** Spirit CD
- 6 **Jamiroquai** Automaton
- 7 **Various Artists** Moana
- 8 **Various Artists** Now That's What I Call Music 96
- 9 **Steps** Tears On The Dancefloor
- 10 **James Blunt** The Afterlove

## SHAZAM NEW RELEASE CHART USA

- 1 **The Chainsmokers & Coldplay**  
Something Just Like This
- 2 **Kygo & Selena Gomez** It Aint Me
- 3 **Zedd & Alessia Cara** Stay
- 4 **Maroon 5** Feat **Future** Cold
- 5 **Calvin Harris** feat **Frank Ocean & Migos** Slide
- 6 **DJ Khaled** feat **Beyonce & Jay Z** Shining
- 7 **Linkin Park** feat **Kiiara** Heavy
- 8 **Nicki Minaj & Drake & Lil Wayne** No Frauds
- 9 **Future** Feat **Rihanna** Selfish
- 10 **Lorde** Green Light

## SHAZAM NEW RELEASE CHART UK

- 1 **Calvin Harris** feat **Frank Ocean & Migos** Slide
- 2 **Anne-Marie** Ciao Adios
- 3 **Martin Jensen** Solo Dance
- 4 **The Chainsmokers & Coldplay**  
Something Just Like This
- 5 **Kygo & Selena Gomez** It Aint Me
- 6 **Zedd & Alessia Cara** Stay
- 7 **Ed Sheeran** Galway Girl
- 8 **Maroon 5** feat **Future** Cold
- 9 **Ed Sheeran** Perfect
- 10 **Julia Michaels** Issues (Confidential)

## AMAZING RADIO

Amazing Record Co. Presents:

### A List

**Howling Phases**

**Pale Waves** There's A Honey

### B List

**Clean Cut Kid** Leaving You Behind

**IDER** Face On

**PINS** All Hail

**Snapped Ankles** I Want My Minutes Back

**Two Islands** Heaven

### C List

**Abi Ocia** Konfyt

**Ash Jerona** Take Them

**Dream Wife** Somebody

**Fake Laugh** Silence

**King Nun** Hung Around

**Palace Bitter**

**QTY** Dress/Undress

### Specialist Spot Plays

**Spectre** Neck

**The Tates** Electric Girl (Audition Winner)

**Vulgarians** Hands Around The Waste

### Key

**New Additions**

## TV Shows

### US TV SHOWS

	Friday	Monday	Tuesday	Wednesday	Thursday
<b>Seth Meyers</b>	n/a	n/a	Hey Violet	Aquilo	n/a
<b>Jimmy Fallon</b>	Run The Jewels	Julia Michaels	Gary Clark Jr.	n/a	Kate Tempest
<b>James Corden</b>	n/a	Bea Miller	The Band Perry	Maggie Rogers	n/a
<b>Conan O'Brien</b>	n/a	n/a	n/a	n/a	n/a
<b>Stephen Colbert</b>	n/a	n/a	n/a	n/a	n/a