



RECORD of the DAY

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TOP 5 MUST-READ ARTICLES

- ▶ Details announced for **BBC Music's Biggest Weekend** event. (BBC)
- ▶ **state51 Music Group** restructures component businesses. (RotD)
- ▶ **US Copyright Royalty Board** sets improved streaming rates for songwriters. (FT)
- ▶ Live Nation's **Michael Rapino** tops Billboard's annual influence list. (Billboard)
- ▶ Coalition of rightsholder organisations appeals to find solution to **Value Gap**. (IFPI)

record of the week

Summer Light Tample

Yotanka Records

out now

Tample are a fantastic quartet from Bordeaux who create addictive pop music with an indie shuffle and a heavy dose of soul. Their latest single, *Summer Light*, starts with extended synth-strings and a driving beat before layering in hooky guitars, shimmering vocals and a rippling baseline, leading to a magnificently dreamy chorus reminiscent of iconic french duo Air. With over 230k plays already, the track is quickly ramping up on streaming services whilst the video is currently on rotation on MTV and W9 in France. Their new album, which is also called *Summer Light*, was released just last Friday (26 January) and has seen a bounty of great



reviews including Rolling Stone France, Causette, KR Mag, FIP and Soul Kitchen. Their infectious sound can easily transport outside of their homeland and they have a KEXP session already set for April. Get on *Summer Light* and explore their album now as it won't be long before this hot band's sound starts to emigrate overseas.

See page 10 for contact details



P4 Jareth – Compass



P9 Y.O.U.N.G – Records of the Week



P15 Songs of Praise – Word On

CONTENTS

P2 Interview: **Ritch Esra**, producer of the **Music Business Registry**, discusses his views on the role of major labels, A&R and artist development

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

interview

Ritch Esra, producer of the **Music Business Registry**, discusses his views on the role of major labels, A&R and artist development

Since 1992, Ritch Esra has been running the **Music Business Registry**, producing up to the minute contact books for A&Rs, publishers, attorneys, managers and the sync world. Previous to that he spent the '80s as Director of West Coast A&R for Arista Records and promotion coordinator for A&M. Somewhat nostalgically looked back on as the 'glory days' by many, Esra worked extensively with the publishing and songwriting communities for material for Whitney Houston, Aretha Franklin, Dionne Warwick, Melissa Manchester, Tanya Tucker, Jennifer Warnes and Jermaine Jackson. Still meeting with executives regularly, consulting and teaching, we discuss his observations on the current US market.

We're seeing more artists carve careers on their own terms now, how does that affect the landscape for the majors? The major labels used to have total control over the artistic, financial and marketing process and today that's not the case. I don't think the major labels are in the business of signing, nurturing and developing talent any more. They claim they are and they will give

examples of things that they've done but I think the criteria nowadays is looking for the natural forces in the marketplace to find and develop talent for them. In the US, you can use Macklemore and Chance the Rapper as examples of those who have done it themselves and found themselves good places in the industry. Some may use major label services but they're independent.

I believe major labels do have a role today though, and there is a very good reason why there aren't 30 or 40 examples of Chance or Macklemore and that's because if you stop and take a look at who those people are, they're very hardworking and dedicated artists. So many artists don't take the time to educate themselves on the business when they're starting out. In the past, there was an infrastructure in the industry that supported new talent and now all of those systems are gone.

I think if you want to be an artist that lasts now it's about authenticity, social mastery, innovation, leadership and strength of personal narrative. Labels used to take artists from zero to 50, now they want to discover talent at 50. It's not just the A&R that has changed, it's what is required to be a successful artist and the inner strength. I look at major labels as amplifiers now, they simply amplify what the artist has already started to build.

Do you think artist development is still happening effectively?

Lots of the early stage development nowadays is being done by the artists themselves and their teams. The role of the manager for unsigned artists today is so much more significant than ever before. Artists of the past had industry infrastructure to support them [label, touring, financial], so who's doing it now? The artists and the managers. The managers have so much more power in the stable but what they lack is the resources.



We're seeing a rise in 'non-traditional' A&R, what does that add to the market? I think the reason for the burst in non-traditional A&R is because labels don't take on the responsibility of developing talent, whereas lawyers, managers and producers really do.

On the producer side, it's much less expensive for them to develop talent now. The financial pressure on a producer to be able to take on talent is much lower, so are the costs of actually making records – and that's the key. In a world where everyone can make music,

what becomes valuable? The most valuable commodity is the ability to get people's attention.

We talk about a renewed optimism for the business in the UK now, how do you see that changing how the industry plays out in the US? Label side, people are very, very excited now. We've seen the demise of record income and the traditional business and now we're seeing a growth, and that's very significant. I say label side, because the part that's still troubling to a lot of people is what ►►

“In a world where everyone can make music, what becomes valuable? The most valuable commodity is the ability to get people's attention.”

▶▶ they pay publishers and songwriters. The publishers aren't as happy as the labels because they're not seeing the windfall that their label compatriots are. It's a very complex problem that I don't think will ever be fixed because the giant publishers are controlled by the same corporations that run the record labels, so they're not going to screw one division to help another. However, I don't think we're out of the water yet.

The problem is, we're having successful hit records but we're not developing many successful artists and that's a problem. We keep seeing people who have big streaming hits but no one wants to see them live. That's not a problem that's easily solved, that's a longterm, development issue.

What's going wrong in the development of new acts? Breaking new acts comes down to a skillset level. At the moment, I see a lot of development getting the record to the right place, having a hit and then thinking that the job is done. Either it's a skillset that they don't know how to develop an act

beyond that or they're taking talent too early.

There's a reason music talent shows aren't creating talent and that's because a lot of them focus strictly on thinking that if they make a great TV show then of course they'll have a career. That's not the case. The reality of developing a music career has nothing to do with producing a good television show, it's a whole different set of development. These acts need to put in the time to be interesting live, that's the bottom line. Look at Lady Gaga's ascent, she would perform everywhere all the time in order to prove herself and build her live audience. To this day that audience serves her, to the point where she can have two albums in a row without massive pop hits on them and still sell out a massive worldwide tour, which is virtually unheard of.

“I look at major labels as amplifiers now, they simply amplify what the artist has already started to build.”

How have you seen labels adjust the way they work?

Monte Lipman [CEO of Republic Records] has said that it's the inability of record labels to break more than one single off a record that has become increasingly difficult. Previously you had the timing, the inertia, the momentum all going for you and the more albums you sold the more hits you had, maybe now everything on singles exists in its own silo. A massive hit at the top of the charts for five weeks doesn't necessarily mean the second single will do anything.

Labels have changed because they want to see that there are hits before moving forward. There is so much talent signed that never sees the light of day, they are signing things more in the vein of pop because it's easier to market versus the development process.

A&Rs need evidence that an act has what it takes to be amplified by the label.

I don't think majors are willing to take on talent from the get-go, that moment when you instantly recognise talent in a club. At Arista, we spent two years making the Whitney Houston record and there are very few situations you can point to that are like that these days. I think what's also interesting is that they have more tools at their disposal to track the growth of talent now yet I'm not so sure their track record has gone up in terms of breakthrough talent. It used to be 10-12% of your signings broke through and I'm not sure it's any better now.

What do you think will happen next? The big question is which major is going to be the first label to get out of the frontline business? Who will go to an artist who has a mixed, mastered, recorded album and offer to put it out? Who will be the first to stop signing artists and paying thousands of pounds to produce records and start being marketing and promotion teams? I think that day is coming.



Music Week

- The Big Story: Warner/Chappell MD Mike Smith adds the Manic Street Preachers to his growing publishing roster. (P4-5)
- Feedback so far on the return of Britney. (P6)
- Rising Star: Saquib B – A&R, GRM Daily & Parlophone. (P7)
- PPL signs Rita Ora as global collections surge. (P8)
- On the Radar: Jessie Reyez. (P11)
- Sync Story: Britannia OST – Neil Davidge – Soy/ATV. (P12)
- Making Waves: Moaning. (P12)
- Cover Story: Music Week meets new UK Music CEO Michael Dugher. (P16-20)
- Special Report: Music Week meets label services. (P22-27)
- Art On Ice – the importance of music to the long-running Swiss show. (P29)
- Interview: Rising rock band Marmozets talk 2018. (P30-32)
- Hitmakers: Paul Williams, Chairman of ASCAP & Oscar-winning songwriter discusses his biggest hit. (P34-35)
- Viewpoint: Pay equality – Stephen McGowan, partner at law firm TLT. (P36)
- The Aftershow – Suggs. (P54)



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



↑ Jareth

You may recognise **Jareth**'s vocal from previous collaborations with Bashy, Lioness and Ghetts amongst others, but on *Kaleidoscope*, the debut single from her forthcoming EP *Moonchild*, Jareth is finally centre stage. Working with Charlie J Perry on production (Jorja Smith, Maverick Sabre), Jareth has created an otherworldly track in which to lose yourself, her distinctive soulful tone drawing you into the depths of her story. We're told that "...music is a form of therapy for Jareth, and by channelling all of her negative thoughts into creativity she's discovered a newfound clarity." Whatever process it is that she uses, *Kaleidoscope* is a wonderful introduction to Jareth as an artist. The EP should be available later this year – keep your eyes on her socials for more information.

Facebook, Twitter, Instagram.

Contact: info@moonshotgroup.com



← PEAKES

PEAKES are a trio based in Leeds who have won many a fan since emerging last year with debut track *Waves*. Clocking up over 50k [Spotify streams](#) on that track alone, PEAKES went on to sell out their show at Servant Jazz Quarters, get great support from BBC Introducing, and receive plenty of positive press for debut EP *Space*.

Currently in the studio with Richard Formby (Wild Beasts), PEAKES are recording what will be their next two singles, more on which you can [read here](#). (We've had a sneaky listen to one of them and it's genuinely exciting). As well as some upcoming shows in Leeds and London, the band is one of six new artists to be involved in a new project from Mahogany – certainly something to look out for. Catch PEAKES playing at Hyde Park Book Club for Come Play With Me on Friday Feb 2, [tickets here](#). They play London on Feb 14 at [Shacklewell Arms](#) and will be back north for Live At Leeds in May too. Hit their [Facebook](#) for more details and head to their [YouTube channel](#) to watch the video for *Space*.

Contact: peakesband@hotmail.com / info@practicisemusic.co.uk

← YUKON

This track came to us at the best possible time this week – a gentle, accomplished nudge in the right direction for the end of January. *Take It Easy On Yourself* is the debut single from **YUKON**, another up-and-coming wonderkid from south London, an apparent breeding ground for new producers. There's not much else to know about YUKON as yet, other than his efforts to make us all feel better via this [oddly endearing video](#) and of course the timely lyrics within. You can find YUKON's [Facebook](#) and of course [Twitter](#) too.

Contact: yukon.ykn@gmail.com





LUCIA

Ones to watch

BAD MIDI, Children of Zeus, Tamino, LUCIA, Great News, The Homesick, Elder Island, Conrad, SHAILAN, Lady Bird, Horsey, Oscar Jerome, Puma Blue, Abi Ocia, Aadae, Malaika, Arlo, Empathy Test, Ellis, Millie Go Lightly, Rose Gray, Easy Life, Jordan Hunt, Children of Zeus, Clive Mercury, Rachael Foxx, I am Lion, Corey Bowen, Bad News Club, Hak Baker, Sunken, TianaMajor9, A2, Felivand, Freddie Freeloader, Col3trane, Gabriel Black, Bakar, IMOGEN, Skinny Pelembe, Dylan Cartlidge, Berry Blacc, Millie Turner, [K S R], Stella Donnelly, whenyoung, Ojika, Celeste, Sports Team, Gaffa Tape Sandy, Porridge Radio, Yazmin Lacey, Yiigaa, Yizzy, The Howl & The Hum, Ellie Bleach, Vinyl Staircase, Caro, A Sunbeam, I am Lion.

Signing news

- **Reservoir** has signed songwriter **James Fautleroy** to a worldwide publishing deal.
- South London's **Khalil Devonne** has signed with **Relentless Records**.
- **Chris Clark**, better known by his stage mononym Clark, has signed a long-term, global deal with the newly launched **Decca Publishing**.
- **Rita Ora** has moved to **PPL** for the administration of her international neighbouring rights collections outside the US.
- The **Recordings and Musical Editions Company** (known by its Spanish acronym EGREM) and **Sony/ATV Music Publishing** have signed a global licensing agreement.
- **Middle Kids** have signed to **Lucky Number Records**.
- Country music songwriter and producer **Luke Laird** has signed a worldwide publishing agreement with **Sony/ATV and Creative Nation**.
- Electronic publishing company **Minds On Fire** has signed **Sasha** to its roster.



The least banal stories from the week's pop press

- ▶ **Lorde** has taken out a full-page advert in her home country's largest newspaper thanking readers for "believing in female musicians" after she was overlooked at this week's Grammys awards. (*Guardian*)
- ▶ **Paul Simon** will perform what's billed as a "farewell performance" at this year's **British Summer Time Hyde Park** gigs. (*iNews*)
- ▶ A judge has tossed out a lawsuit against **U2** and **Universal**, alleging the band copied parts of a relatively unknown song to create a guitar solo on *The Fly*. (*Billboard*)
- ▶ **David Bowie** will be remembered with a symphonic celebration by **Philip Glass** at the Southbank Centre May 2019. (*Standard*)
- ▶ **Justin Timberlake** is to headline the **BRIT Awards** next month. (*Sun*)
- ▶ **Arctic Monkeys** have announced their first live dates since 2014. (*Guardian*)
- ▶ **The Libertines** have named their new hotel, due to open in Margate this summer, *The Albion Rooms*. It will also feature a bar, restaurant and recording studio. (*Guardian*)
- ▶ Future Islands, The Flaming Lips and The Chemical Brothers are to headline **Bluedot 2018**. (*Dork*)
- ▶ The **Tina Turner** musical has been extended to run until October 20, with another 100,000 tickets going on sale. (*Mail*) Box office takings are said to be between £4m and £6m.
- ▶ Music industry figures will wear white roses to this year's **Grammy awards** in solidarity with the #TimesUp movement. (*Independent*)
- ▶ **Erykah Badu** in controversial interview says: 'I saw something good in Hitler'. (*Independent*)
- ▶ **Printworks** is expanding its London offering by opening a new live music venue. (*Mixmag*) During the week the new venue will host live music, but the weekends will be saved purely for the electronic music programme.
- ▶ **Lovebox** and **Citadel** festivals will be held at Gunnersbury Park in west London this year, having originally been announced to be at Brockwell Park in south-east London. (*BBC*) Field Day has been confirmed for Brockwell Park, having spent 10 years at Victoria Park. (*BrixtonBuzz*)
- ▶ Liam Gallagher, Skepta and the xx to headline Manchester's **Parklife festival**. (*Guardian*)
- ▶ Vampire Weekend, St Vincent and Feist to headline **End of the Road festival**. (*Guardian*)
- ▶ Knebworth House is to host **Cool Britannia**, a new three-day Britpop-centred event at the end of August. (*IQ*)



Billboard interviewed **Jody Gerson**, arguably the highest ranked woman in the music industry, just before the Charlie Walk story broke. Did she say that sexual harassment isn't a problem in the industry? Not as far as we can read, although the headline makes it seem that way. She *did* say she wouldn't knowingly sign an artist who'd committed a violent crime, and that's a big statement, if you think about it.

On Billboard's controversial 'Power 100' list of industry figures, she explained "I never wanted to mirror the way men have been executives. Let's change it. Let's change the definition of power. Especially for this Power 100 issue, what is 'power'? Power is different for me than other people. Since day one, I've said that power is the ability to empower other people. So, let's empower other people". Brilliantly said.

BMG took an advert in the same Billboard issue. Titled 'The Power 733', it listed every single BMG employee worldwide, questioning

whether "power" is really the thing to aspire to? They say the reaction has been overwhelming, which we trust is true. We're hugely impressed.

The first ever **podcast from Spotify's Who We Be urban brand** starts with credible British rapper **Dave** raving about, and singing along to, one of the naftest hits of 2007, *Goodbye Mr A* by The Hoosiers. We love how little today's young artists care for old definitions of genre and cool, and how big a source of music discovery games like FIFA were for them.



ABBA spent just 60 or 70 days on the road in the 10 years they were together because, **says Benny**, "we knew, Björn and I knew, that we needed time to write. It takes so long, to sit and wait it out, until [the magic of a great song] happens." No writer-artist of recent decades has a hit rate anything close to what Benny and Björn managed – perhaps because they spend too much time touring and not enough time writing songs.

The modern emphasis on the live part of the music industry is reflected

in the BBC's **Hits, Hype & Hustle: An Insider's Guide to the Music Industry**, with the first episode being presented by an agent (**Emma Banks**) and the second by a promoter (**John Giddings**). We thought Emma did a good job, but felt a little sorry for her clients Stereo Honey who had to follow golden era Whitney Houston in the edit. Other editing quirks included introducing Clive Davis with *Since U Been Gone* by Kelly Clarkson, who has since criticised Clive in strong terms, and captioning Warner/Chappell MD Mike Smith as "A&R Manager".

Our favourite ever BBC music documentary is **How Pop Songs Work**, [still on YouTube here](#). If you've never seen it, prepare to fall in love with pop music afresh.

Best wishes to IQ magazine's **Gordon Masson**, who's recovering from a heart attack at far too young an age. He assures us it's nothing to do with Arsenal's patchy season.

The line-up for **Wireless festival**, which contains virtually no women, was rightly criticised by social media users last week. Given someone produces an amended poster showing just how few females are on almost any bill, wouldn't bookers want to avoid the backlash and book appropriately? (**NME**)

British Summer Time in Hyde Park is being headlined by Roger Waters this 6 July. Support comes from Richard Ashcroft, Seasick Steve and Squeeze, all of whom feel like uncomfortable fits.

Last week, the **Classically Smiths** concerts were scrapped after drummer **Andy Rourke** denied involvement. This week, the **Guardian followed up** the story, saying Rourke claims he was never officially confirmed. Sometime-bassist Craig Gannon claimed that the core trio (with Mike Joyce) had confirmed their involvement five months ago, but that Rourke's alleged last-minute withdrawal came too late

to amend the marketing materials, and the press launch went ahead.

Wow, **Michael Stipe** has no idea **what his best songs are**, but then we suppose that's true of a lot of artists.

Like stupid overblown watches and **Depeche Mode**? We have just the thing for **you**.



The Who, Where and Why of this week's chart, by **Simon Ball**

WHO won all the Grammys? It was **Bruno Mars** who grabbed all the headlines for his retro disco-funk set *24K Magic*, taking best Album, and Record and Song of the year for the title track and *That's What I Like* respectively. Both songs were co-written with Christopher Brody Brown and Philip Lawrence (*That's What I Like* also co-written by one James Fautleroy, subject of this column two weeks ago). Both writers already have a stellar chart history, with Lawrence one of the team behind **Cee-Lo Green's** *F**k You*, **Travis McCoy's** *Billionaire*, and both contributing to **Adele's** *All I Ask*, as well as countless prior hits by Mars himself, including his No.1 singles *Grenade* and *Just The Way You Are*.

WHERE are the class of 2014? Some of the acts that scored chart hits with their debut albums that year have gone on to great success

with subsequent albums - **Royal Blood**, **The Vamps** and **Catfish And The Bottlemen** being great examples. Others have released follow-ups to more muted success - **Temples**, **Foxes**, **Nick Mulvey**, **5 Seconds Of Summer**, **Lonely The Brave** and **Banks** have all registered moderate chart successes with their second efforts. But what of those who have yet to make that second release? Well we're unlikely to see much more from **Neon Jungle** after their dissolution and member Shereen Cutkelvin's more recent incarnation with her siblings as **The Cutkelvins**. **Nina Nesbitt** is still putting out singles and gaining some success on the Sales chart. **Hozier's** Twitter feed is peppered with 'in the studio' posts, and **Ella Henderson** seems to be finally on the verge of getting something out for public consumption more than a year after claiming her second album was

'almost finished'. We can only hope that the artists behind two of 2014's most intriguing debuts - **Jungle** and **FKA Twigs** - have got something coming that's been kept well under wraps up to this point.

WHY are the OCC counting sales of **Drake's** *Scary Hours EP* as if they were sales of the lead track *God's Plan*? It certainly was a tricky thing to manage in the days where physical releases contributed significantly to the chart. One example (there are many) being **Leona Lewis's** follow-up to her global smash *Bleeding Love* in 2007/8. Upon the album *Spirit's* release, *Footprints In The Sand* briefly charted as a cherry-picked album cut. When it was announced that the next single would be a double A-side comprising *Better In Time* and *Footprints In The Sand* (known hereon in as BITFITS), *Better In Time* charted as an album cut

for a fortnight (reaching No.23) ahead of the release of the BITFITS double A-side. When BITFITS entered at No.2, *Footprints In The Sand* re-entered simultaneously at No.25 as an album cut. All very confusing for the chart-watching public. Fast forward 10 years, and we have a situation where physical sales for **Drake's** new track are nil. So, nobody is buying one track because they like it, and getting the other by default due to its presence on an indivisible physical product. Everyone who buys or streams the EP is doing so because they want both tracks in their ears, otherwise, one assumes, they would choose only the track they prefer. So why are sales of the EP counting only towards the chart success of *God's Plan* and not to sales of *Diplomatic Immunity*, the (apparently) less popular track? To borrow the title of **Drake's** main contender for the top spot this week: *Barking*.

Recommended London gigs

Friday

○ **Rae Morris**,
Rough Trade
East E1

Monday

○ **Favela**,
St Pancras Old
Church NW1
○ **Jerry Williams**,
The Lexington
N1

Tuesday

○ **Ezra Furman**,
The Lexington
N1
○ **Annabel Allum**,
Camden
Assembly NW1

Wednesday

○ **Bilk**,
Birthdays N16
○ **Our Girl**,
St Pancras Old
Church NW1

Thursday

○ **Cabbage**,
100 Club W1
○ **Khruangbin**,
Electric Brixton
SW2

tweets we liked



Follow us at [@recordoftheday](#)

[@cheriehu42](#)

(Cherie Hu, Billboard)
More and more artists seem to be announcing “festival dates,” rather than tour dates. This puzzles me because I understand festivals as “live playlists” - ie. you pay a fixed price for a buffet-style listening experience in which you can jump easily from one act to the next. Therefore to me, announcing festival dates is like announcing a series of playlist placements - sure, it may get you more streams, larger audience and more money (a little birdie told me that festivals tend to overpay), but it doesn't really mean much for the artists' true fans. Especially considering that artists probably aren't playing for their most devoted audiences at festivals, but rather for casual, socially- rather than musically-motivated listeners with various levels of intoxication. playlists and festivals are both discovery & bookmarking tools for casual fans, and directing social audiences to them seems a bit incongruous with meaningful, strategic audience development - but maybe some artists after a certain point in their career don't need that anymore? Also this might be related to how I think there's still so much opportunity to identify and follow up one-to-one with festival-goers who engage with certain artists after the festival is over.

[@Inclusionists](#)

(Annenberg Inclusion Initiative)
How do women “step up” in music when only 22% of artists, 12% of writers and 2% of producers are female? You tell me [@Recordingacad](#) ... what is the composition of your membership and how are YOU stepping up to counter bias?

[@louisvirtel](#)

(Louis Virtel, Crooked Media)
The problem with the Grammys is there's too damn many of them. Win four Oscars and you're Katharine Hepburn's career, win four Grammys and you're Lady Antebellum in 2011.

[@sisario](#)

(Ben Sisario, journalist)
The Rolling Stones just won best traditional blues album. Also known as the “somebody named Marley wins best reggae album” effect.

[@producerjacob](#)

(Jacob Rickard, Radio 1)
I was just on a 24-seater plane to Shetland. one of our fellow passengers was Wagner from X Factor. you'll be pleased to know we've landed safely

[@realjahwobble](#)

(Jah Wobble, artist)
So many great musicians and performers have passed away this last couple of years. When I'm gone it will truly be an end of an era. I'm the last international recording artist who also knew how to operate the old London Underground (air fuelled) Westinghouse Brake system.

[@Dorianlynskey](#)

(Dorian Lynskey, journalist)
Only Grammy voters still can't believe that a hip hop album - even the most commercially successful and critically acclaimed 2017 album in any genre - could deserve Album of the Year.

[@liamgallagher](#)

(Liam Gallagher, artist)
I see somebody's had a bit of plastic surgery slippin n a slidin as you were LG x

[@MasMusicMadness](#)

(Claire Mas, Island)
Now Claire, remember with superglue, be very careful, whatever you do, do not, under any circumstances... ok great I've permanently stuck tissue paper to my finger.

business



- Independent rock label **Frontiers Music** is opening a UK office, which will be headed by international executive **Wally van Middendorp**. ([RotD](#))
- The **state51 Music Group** has announced a restructure of its component businesses that sees them coming together as a unified entity under a new operating board. ([RotD](#))
- Tom Overbury** has been appointed Senior A&R Manager at **Syco Music**. ([RotD](#)) He was previously Senior A&R Manager at Warner/Chappell.
- Kieron Donoghue**, former VP of Global Playlists Strategy at Warner Music, has launched **Humble Angel Records**, a streaming-first independent label. ([Billboard](#))
- Music licensing platform **Songtradr** has raised a round of \$4m to support expansion, bringing total funding to \$9m. ([Hypebot](#))
- Chinese streaming and tech giant **Tencent Music Entertainment** has joined with **Sony Music Entertainment** to create a new Asia-based dance music label named **Liquid State**. The imprint will focus on emerging Asian artists, but also sign worldwide. ([Billboard](#))
- LA Reid**, the former CEO of Epic Records in the US, has partnered with **Charles Goldstuck**, the former executive chairman of TouchTunes Interactive Networks, and are expected to launch **Hitco**, a music and publishing company. ([NYPost](#))



From RotD Music Editors **Ian Greaves** and **Kevin Marston**

Lockdown LINES

300 Entertainment
out now



Lockdown, is the latest single from **LINES**, a four-piece from Stockholm who formed after decamping to Berlin for a hedonistic and transformative long weekend in the city's nightlife. Recorded in their self-built studio, the track blends

chaotic synths, pulsing beats, and uplifting gang vocals to produce a euphoric dose of high adrenaline pop. Premiered by The Fader last Thursday, it has since featured in nine Spotify New Music Friday playlists and been added to four of their editorial playlists, including Electric Heart, Cool Tracks, and Hot New Dance. Signed to American label 300 Entertainment (Young Thug, Anna of the North) after long time friend of the band, Tove Lo, shared the video of their self released debut to her Facebook page, they have now clocked up over 5m combined streams on Spotify (with over 4.6m of those plays coming from their previous single, *You*). Addictive and full of energy, *Lockdown* is a tune for the masses.

Lights in the Dark Carla J. Easton

Carla J. Easton
Out Now



Carla J. Easton is a singer-songwriter from Glasgow and this exquisite alt-pop gem is the first single from her forthcoming solo album. Having previously released albums with indie-pop group TeenCanteen and as Ette, her new album was inspired by and written during a singer-songwriter

residency at The Banff Centre in Canada last spring. Produced by former Arcade Fire drummer, Howard Bilerman, at his Hotel2Tango studio in Montreal, *Lights in the Dark*, is a gorgeous mix of synths, layered guitars parts and Korg drum patterns that build in intensity with Carla's Kate Bush-esque vocals. Released Monday (29 January), the track has already been named as Single of the Week on Janice Forsyth show on BBC Radio Scotland, and she performed live on Marc Riley's BBC 6 Music last Tuesday. She is currently on tour and will be performing at The Sebright Arms in London on Friday (2 February). If that is not enough, then you will also be able to hear Carla on Belle & Sebastian's *How to Solve Our Human Problems – Part 3* EP that will be released in February, where she co-wrote and sings lead vocals on *Best Friend*.

Far From Home The Other End

The Other Label

Single: out now / EP: 16 March 2018



Far From Home, is the chillingly beautiful debut track from Norwegian duo, **The Other End**. Hailing from the same city that has brought us Sigrid and Aurora, the Bergen-based duo, comprising of Ida Knoph-Solholm and Alexander Breidvik,

have created an utterly mesmerising and heart-wrenching gem. With its subtle use of echoing guitars, minimal instrumentation, and slow tempo, the song allows Ida's haunting and fragile vocals about almost losing a loved one take centre stage. Recorded at Solslottet Studio last summer with renowned producer Iver Sandøy (Enslaved, Kraków etc.), the track has received national radio plays on NRK P3 in their native Norway, as well as garnering online praise from over 20 blogs worldwide, including High Clouds and Mp3hugger. For fans of London Grammar, Daughter and Julien Baker, this majestic dark ballad is the perfect introduction to this talented duo who will be releasing their debut EP in March. Simply spellbinding.

See overleaf for all contact details

records of the week



► Lazy Y.O.U.N.G

Beautiful Noise

out now



Hailing from Manchester, **Y.O.U.N.G** are a five-piece who formed just over a year ago and are gaining considerable momentum with an online fanbase fast approaching 150k combined followers. Their new single, released 26 January, blends chilled hip-hop

“Their new single, released 26 January, blends chilled hip-hop beats and mellow reggae guitars with a bleary-eyed flow and a ‘90s tinged production to create an infectious laid-back anthem.”

beats and mellow reggae guitars with a bleary-eyed flow and a ‘90s tinged production to create an infectious laid-back anthem. Previous singles, *What I Gotta Do*, a social media only release, clocked up over 1.2m Facebook plays, whilst *Exposure*, has amassed over 250k on YouTube, entered the top ten in Music Week’s club charts and gained plays on BBC Introducing and Radio X. Comprising of Chez Davies (vocals/guitar), Ben James (rapper), James Skehan (guitar/production), Tom Whitehead (bass) and Graeme Smith (drums), the group are preparing to play their first ever UK headline tour in association with Live Nation through February and March, including a show at London, Camden Assembly on 4 March.

Contact details



Temple

Label & Publishing
Radio, TV, Online, Press & Club
Live
Management

Vivien Gouery, Yotanka
Vincent Bazille
Fred Lomey
Vivien Gouery

Yotanka
Melodyn
Yotanka



LINES

Label
Publishing
Press & Online
Management

Lallie Jones
Jonny Kaps
Victoria Tsigonis
Jonny Kaps
Tomas Jernberg

300 Entertainment
+1 Records
Weapon Of Choice
+1 Records
+1 (919)606 1895
+1(917) 658 2183
+44 (0)7463 093627
+1(917) 658 2183 /
+46 700 01 98 98



Carla J. Easton

Label
Publishing
Management & all
other enquiries

Self Release via Awal
Copyright Control
Murray Buchanan

MUY Artists
+44 (0)7803 160320



The Other End

All enquiries

Alexander Breidvik
Ida Knoph-Solholm

The Other Label
+47 41301450 /
+47 93815160



Y.O.U.N.G

Label
Campaign Manager
Publishing, Copyright Control
National Radio
Regional Radio
National & Online Press

David Cameron-Pryde
Matt Dixon
Mark Murphy
Jessica Hall
William Luff
David Sullivan
Warren Higgins / Simon Neal
Emma Guirao
Tracey Webb
Chris Smith / Kieran Wilkinson
Tom Roberts
Maddy Endrighi
Toby Johnson
David Cameron-Pryde /
Den Davis

Beautiful Noise Records
band2market
Dawn Promotions
Radio Active
Wilful Publicity
Wilful Publicity
Chuff Media
G Force
Power Promotions
Renegade Music
Shoot Promotions
PIAS
Cuffe & Taylor (Live Nation)
Republic Music Management
+44 (0)7968 156503
+44 (0)7909 907913
+44 (0)7711 592455
+44 (0)7788 922960
+44 (0)7909 998123 /
+44 (0)7975 725519
+44 (0)7445 256291
+44 (0)7909 997998
+44 (0)7971 577963
+44 (0)7831 613165
+44 (0)20 7471 2700
+44 (0)7427 634285
+44 (0)7968 156503

tv/radio



Highlights for the coming week

FRIDAY TV

19:30 BBC4
Top of the
Pops: 1985

20:00 Sky Arts
Live from the
Artists Den -
Sheryl Crow

21:00 BBC4
Hits, Hype &
Hustle: An
Insider's Guide
to the Music
Business

22:00 Sky Arts
Classic Albums -
Phil Collins,
Face Value

22:00 BBC4
Biggest Band
Break Ups and
Make Ups

22:35 BBC1
The Graham
Norton Show -
Will.i.am
guests and
George Ezra
performs

23:00 BBC4
Agnetha:
Abba and After

23:00 Sky Arts
Soul Power!

FRIDAY RADIO

05:00 6 Music
Chris Hawkins -
Celebrating
Independent
Venue Week

06:30 Radio 2
The Chris
Evans
Breakfast
Show -
featuring
Simple Minds

10:00 6 Music
Lauren Laverne -
with Bryan Ferry

10:00 1Xtra
Ace - featuring
J Balvin

16:00 6 Music
Steve Lamacq -
Independent
Venue Week
with BBC Music:
Liverpool

19:00 6 Music
Iggy Pop -
Manic Street
Preachers
sit in

19:00 Radio 1
Annie Mac -
Mella Dee
Mini Mix

21:00 Radio 1
Pete Tong -
Rampa and
Dee Montero

21:00 6 Music
Tom
Ravenscroft -
Blood Wine
or Honey
guest mix

23:00 Radio 1
Danny Howard -
with Pirate Copy

MONDAY TV

23:00 Sky Arts
The South
Bank Show
Originals -
Bee Gees

23:15 BBC1 The
Graham Norton
Show - Will.i.am
guests and
George Ezra
performs

MONDAY RADIO

13:00 6 Music
Radcliffe and
Maconie - with
Martin Carr

00:00 Radio 2
Johnnie
Walker's
Sounds of
the 70s - with
Rick Buckler

TUESDAY TV

21:00 Vintage TV
Nicky Horne's
Rock Show
Special

22:30 Vintage TV
Needle Time -
Joss Stone

TUESDAY RADIO

10:00 6 Music
Lauren Laverne -
with Ezra
Furman

20:00 Radio 2
Jo Whiley -
live music
from Lissie

WEDNESDAY TV

22:30 Vintage TV
Live With - Big
Boy Boloater

WEDNESDAY RADIO

09:30 Radio 2
Ken Bruce -
Eurovision:
You Decide

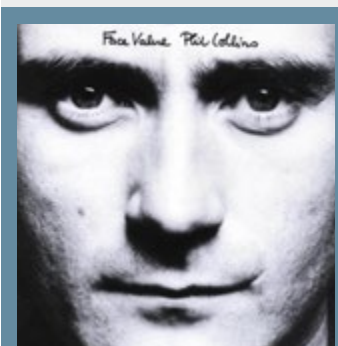
10:00 6 Music
Lauren Laverne -
with Field Music

13:00 6 Music
Radcliffe and
Maconie -
featuring
Nightmares
On Wax

16:00 6 Music
Steve Lamacq -
Franz Ferdinand
in session

19:00 Radio 2
The Folk Show
with Mark
Radcliffe -
Folk Awards
nominations

22:00 Radio 2
Brad Paisley -
This is Country



Classic Albums:
Phil Collins, Face Value
Sky Arts, Friday 22:00

media watch

Digital

▶ **Spotify** is testing 'Stations', an Android-only app, in Australia. ([TechCrunch](#)) Moving into Pandora's space, it plays music instantly when opened with stations easily changed by scrolling inside the app.

▶ On **Spotify**, streams of remixes will now count toward the **remixer's** monthly listeners. The update applies to all songs with a remix credit dating back to the beginning of 2015. Remixes are also now eligible to appear in the Popular and Latest Releases sections of the remixer's artist profile. ([Billboard](#))

▶ **Drake's God's Plan** had 66m worldwide streams in its first week, beating **Spotify's** previous record, held by Ed Sheeran's Shape of You, with 64m.

▶ **Spotify** has launched a ten-part podcast, **Who We Be**, inspired by their popular grime and hip hop playlist of the same name. It's hosted by DJ Semtex and the first guest is the artist Dave. Listen [here](#).

▶ Why **dance music** stars are crazy about cryptocurrency, and may make a killing. ([Billboard](#))

▶ The world's fifth largest telco **VEON** (250m subscribers across 13 markets) argues that TelCos need to start providing better content to keep their subscribers. The company has a deal with Deezer and is set to announce some big music deals shortly. ([TotalTele](#))

▶ **Yonder** is building a music subscription business in places most other streaming services have failed to make a dent. ([Midia](#))

▶ **Pandora** announced it is implementing a restructuring that will reduce its work force by 5% and take other cost-saving measures to generate annualised savings of about \$45m. ([Billboard](#), [TechCrunch](#))

In the nine-month period ended September 2017, the company posted a net loss of \$506m.

Radio, Television, Publishing and PR

▶ Taylor Swift, Ed Sheeran and Noel Gallagher are among the first acts to be announced for the **BBC's Biggest Weekend** in May. ([BBC](#), [Guardian](#)) Four events will take place in Coventry, England and Perth, Scotland for Radio 2 and 3; Swansea, Wales for Radio 1, 1Xtra and the Asian Network; and Belfast, Northern Ireland for 6 Music. The one-off event takes place during one of Glastonbury's fallow years. **Ticketmaster** provide the ticketing. ([RotD](#))

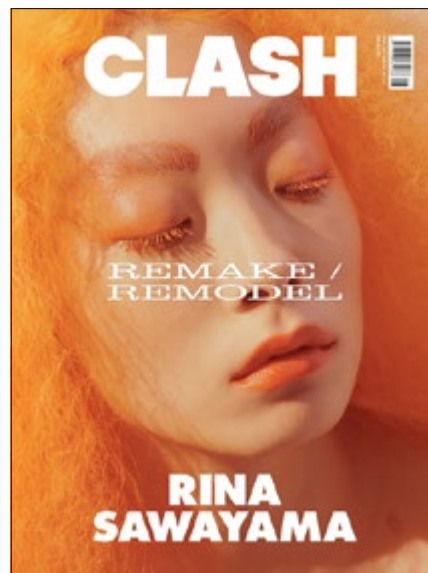
▶ **Absolute Radio 90s** is now available nationally on digital radio. ([RotD](#))

▶ Amazon's **Alexa** can be asked to request **Radioplayer** to play thousands of podcasts and catch-up programmes from across UK radio. ([RotD](#))

▶ **Tony Blackburn** has signed a two-year deal with **BBC Radio 2** to host The Golden Hour and Sounds of the 60s. ([Mirror](#))

covers

The covers of the current music magazines



CONTACT US

Send your music and news to:

Record of the Day
PO Box 49554
London E17 9WB

www.recordoftheday.com

Publisher/MD

Paul Scaife
paul@recordoftheday.com
020 8233 1224

Editor

Liz Stokes
liz@recordoftheday.com
020 8233 1224

Music Editor

Kevin Marston
kevin@recordoftheday.com

Music Consultants

Ruth Kilpatrick
ruth@recordoftheday.com

Ian Greaves

ian@recordoftheday.com

Joe Taylor

joe@recordoftheday.com

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In the news

A huge coalition of international rightsholder organisations has appealed to the new presidency of the European Council to find an effective solution to the **'Value Gap'**. The authors are calling for an end to safe harbours and compulsory licensing for sites like YouTube. (IFPI, [TorrentFreak](#), [M](#))

Jamie Arlon, MD of Arlon Music & Arlon Songs, has passed away from an aggressive form of cancer aged 47. ([Songlink](#))

Songwriters will now earn at least a 15.1% share of the revenues from **streaming** in the US, a 44% rise from the 10.5% rate that was set in 2012. The revenue will be split between the mechanical and performance royalties to publishers and songwriters. The Copyright Royalty Board sets the rate every five years. Songwriters had pushed to be paid a flat rate per stream of a song, which would simplify what has been a complicated calculation for royalty payouts. ([Billboard](#), [FT](#))

Grammy Awards: Bruno Mars won all six of the awards he was nominated for, including album, record and song of the year. Jay-Z, who had been nominated for eight, won none. Ed Sheeran won in the two categories for which he was nominated (pop solo performance and pop vocal album). Kendrick Lamar won four awards.

Among the talking points were **Kesha** performing, **Lorde**, who was said to have been offered a performance slot with others rather than solo, and U2's **Bono** saying "Blessed are the Sh-thole Countries, for they gave us the American Dream". ([Guardian](#), Full list: [Billboard](#))

In response to the strong backlash over his claims that women need to "step up" if they want to be more creatively involved in the music business, **Recording Academy President/CEO Neil Portnow** issued a statement clarifying his previous comments. ([Billboard](#), [Guardian](#))

A petition for **Portnow** to leave his role for telling female musicians to 'step up' has reached 11,000 signatures. ([TPS](#))

BASCA has become embroiled in a major row with four members who quit the songwriters' organisation in the wake of a bullying enquiry. ([MusicWeek](#))

Independent labels accounted for over 40% of wins at the **Grammys**. ([A2IM](#))

Producer **Quincy Jones** wants to create a music stock index fund. ([Music3.0](#))

Charlie Walk, now president of **Republic Records** in the US, has been accused of sexual misconduct in an open letter written by a former employee. ([LifeLab](#), [Variety](#))

In a follow-up to the announcement of how rates will be determined for on-demand subscription services, the **Copyright Royalty Board** has explained how the rate increases would be implemented. ([Billboard](#))

Billboard publishes its annual ranking of **industry influence**. Live Nation's **Michael Rapino** tops the list, with **Lucian Grainge** second and **Daniel Ek** third. UK or UK-based executives include Sony's Rob Stringer at 5, Warner's Max Lousada at 6, Ed Sheeran manager Stuart Camp at 35, Merlin's Charles Caldas at 73 and Sarah Stennett of First Access at 89. Women make up 17% of the list.

100 more artists have been added to the **Great Escape festival line-up** in Brighton this May. ([TGE](#))

Vinyl World Congress, a series of international B2B conferences bringing the Vinyl Manufacturing industry together, will launch in Brighton this May. ([RotD](#))

features



Artist features this week

Michael Rapino on the future of concert ticket pricing and responding to terrorism. ([Billboard](#))

During his profile with Chris Heath, **Quincy Jones** spoke on his tumultuous childhood, and why he's not a big Taylor Swift fan "We need more songs, man. F—king songs, not hooks". ([GQ](#))

Three former members of the Smiths were due to reunite for a series of gigs that fell apart as soon as they were announced. **Mike Joyce** and **Craig Gannon** explain why they tried to make it happen. ([Guardian](#) - David Barnett)

The fascinating rise of YouTube music reaction videos. ([Pigeons&Planes](#))

Talking with [Billboard](#) about her inclusion in their Power 100 issue, UMPG's **Jody Gerson** said: "Power is different for me than other people. Since day one, I've said that power is the ability to empower other people".

AEG owner **Philip Anschutz** gave to dozens of groups with extremely conservative views on homosexuality, immigration, marijuana legalisation, and more. ([Pitchfork](#))

How to be a responsible music fan in the age of **streaming**. ([Pitchfork](#))

Met police **form 696**, which once required club promoters to detail the ethnicity of their clientele, has been removed. But discrimination is cropping up in other ways. ([Guardian](#))

Atlantic's Julie Greenwald on celebrating the label's 13 Grammy wins: 'I haven't felt this way since college'. ([Billboard](#))

Things we learnt at the **Grammy awards**. ([Times2](#) - Ed Potton)

The Grammys set **Kendrick Lamar** up to fall - we'll be lucky if he chooses to return, says **Roisin O'Connor**. ([Independent](#))

Most marketers believe organic reach on Facebook is dead. But **Claire Mas**, head of digital at music label **Island Records**, believes augmented reality could give Facebook organic reach a new lease on life. ([DigiDay](#))

The **Fall** frontman **Mark E Smith** remained combative and funny to the last. Here is his final [Guardian](#) interview, conducted last autumn by **Daniel Dylan Wray**.

My terrifying nights with **Mark E Smith**, the most problematic – and personable – man in rock. ([Telegraph](#) - Andrew Perry)

Time travel, amphetamines and **Virgin Trains**: the story of **the Fall** in 20 songs. ([Guardian](#) - Alexis Petridis)

Mark E Smith kept swinging to the end. ([Guardian2](#))

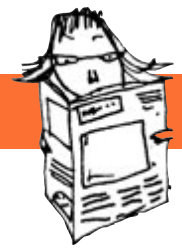
Craig David went from being music's hot new thing to a figure of fun, but is now hip all over again. **Alice Vincent** meets pop's comeback king. ([Telegraph](#))

Started in December by **Help Musicians UK**, help line **Music Minds Matter** aims to provide a caring ear to the large proportion of people in the music industry with mental health problems. ([NYTimes](#))

Behind the artist: **Jo Morris, Beggars Group** ([Message](#)) Messenger bots, marketing strategies & the music industry.

Roxy Music, **Suede**, **Blur**: Why do **partnerships** fizzle out? ([Independent](#) - Chris Mugan)

Why you should listen to Norwegian pop star **Sigrid**. ([NewStatesman](#) - Anna Leszkiewicz)



Shame
Songs Of Praise
ADM Rating: 8.1
Label: Dead Oceans
Release date: 12/01/2018

10.0 | NME

This is a band with a real sense of showmanship, as those who have witnessed Shame's sweat-slicked live shows will know. It's this that makes 'Songs Of Praise' utterly invigorating

[Read Review](#)

10.0 | DIY

A vicious, sarcastic barrage, Shame's outstanding debut makes their claim to be Britain's best new band

[Read Review](#)

9.0 | The Line Of Best Fit

There's something dangerously exciting about music that feels like careering into the darkness at breakneck speed on a rusty mine cart with faulty breaks

[Read Review](#)

9.0 | Clash

One of the most daring, scorching, seethingly intelligent, and at times downright funny British guitar albums to come our way in years

[Read Review](#)

8.5 | The Quietus

An ambitious, ferocious debut

[Read Review](#)

8.0 | Q

A fabulously cathartic antidote to the triple-dip recessionary blues.

Print edition only

7.5 | The 405

Just sounds like a bunch of young men looking to blow off steam, and that is what makes it such an enjoyable romp

[Read Review](#)

7.5 | Pitchfork

On their debut album, the UK rock group separates themselves from their peers, imbuing their post-adolescent rage with wit and, crucially, a self-effacing awareness that they may never succeed

[Read Review](#)

6.0 | The FT

Fast, precise guitar riffs, meaty bass and vocals switching between calm voiceover and impassioned shouting

[Read Review](#)

5.0 | Drowned In Sound

It is, ultimately, an unimaginative album from a promising band. Better records may lie ahead for them, but for now they will struggle to reach far beyond their existing fanbase

[Read Review](#)



Craig David
The Time Is Now
ADM Rating: 5.5
Label: Insanity Records
Release date: 26/01/2018

7.0 | music OMH

Reaffirms Craig David's standing as a fine and flexible pop songwriter with all sorts of hooks up his sleeve

[Read Review](#)

6.0 | The Irish Times

The Time Is Now is no Born to Do It, but it shows that his comeback is resting on more than just nostalgia

[Read Review](#)

6.0 | Evening Standard

It's a comeback that's going to keep adding followers

[Read Review](#)

6.0 | Q

The surprising second wind of UK garage smoothie continues.

Print edition only

6.0 | The Observer

A glossily one-note album

[Read Review](#)

6.0 | Clash

Hangs together relatively well and achieves what it sets out to do

[Read Review](#)

6.0 | The Guardian

David may have worked hard to rejoin the pop firmament, but he seems slightly lost now that he's arrived

[Read Review](#)

5.5 | Pitchfork

Follows up his 2016 comeback by fishing for current trends to keep him relevant

[Read Review](#)

4.0 | The Independent

Wearily repetitive and almost aggressively underwhelming

[Read Review](#)

4.0 | The Arts Desk

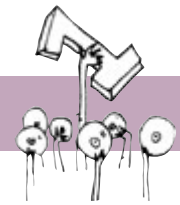
The album's best songs are those that don't take themselves too seriously

[Read Review](#)

Brought to you by:



- **Spotify** has filed a registration statement with the **US Securities and Exchange Commission** to publicly list its shares. However, it is not proposing to raise any capital by selling its shares in an IPO. (FT)
- It's a miracle of the age, but **Spotify's** suspect 'playlists', shaky finances and low pay are bad for music fans and creators alike. (Guardian - John Harris)
- What **Spotify's** direct listing could mean. (Times) "Staff have share awards rather than high salaries and a direct listing would allow them to sell some or all of them without new shares being issued to dilute their holdings."
- **Spotify's** biggest advantage doubles as its greatest weakness. (Billboard)
- **SoundCloud's** uncertainty. (Berklee MBJ)
- **China** and the monopoly of music streaming. (Berklee MBJ)
- Why building more **rights databases** won't solve the music industry **metadata** problem. (Hypebot - Niclas Molinder, Auddly)
- **The Grammys** may yoke itself to issues like #MeToo and Black Lives Matter, but when it comes to actual awards, women and hip-hop continue to be overlooked. (Guardian - Laura Snapes)
- The sunseting of the **existing music industry**, lead by the Grammys. (LinkedIn - Dave Allen)
- **UK Music's Michael Dugher** on why we need the new changes to planning law to protect grassroots music venues. (BBC Radio 4 - from 15min)
- **US digital revenue** grew 15% in 2017 to \$6.5bn from \$5.65bn, driven largely by a 53% increase in streaming to \$3.4bn from 2016's total of \$2.2bn. (Billboard)
- A new academic paper published in the **Information Economics and Policy journal** shows that piracy can help many artists to sell more music. (TorrentFreak)
- Musician and writer **Damon Krukowski** explains how streaming services are failing artists and listeners, and what we can do to fight back. (Pitchfork)
- Do **loot boxes**, the gaming mechanism by which users pay real money for a randomised selection of virtual rewards, have a place in the music industry? (Cherie Hu)



AMAZON PRE-RELEASE ALBUMS

- 1 **Justin timberlake** Man of the Woods
- 2 **The Temperence Movement** A Deeper Cut
- 3 **Simple Minds** Walk Between Worlds
- 4 **SAXON** Thunderbolt
- 5 **Various Artists** Smooth Love Songs
- 6 **George Ezra** Staying at Tamara's
- 7 **Simple Minds** Walk Between Worlds CD
- 8 **Various Artists** Fifty Shades Freed
- 9 **Kylie Minogue** Golden (Deluxe)
- 10 **Various Artists** Soul Woman

SHAZAM NEW RELEASE CHART USA

- 1 **Drake** God's Plan
- 2 **Bruno Mars & Cardi B** Finesse Remix
- 3 **Justin Timberlake** Filthy
- 4 **Kendrick Lamar & SZA** All The Stars
- 5 **Justin Timberlake** Supplies
- 6 **Jason Aldean** You Make It Easy
- 7 **Jay Rock & Kendrick & Future** King's Dead
- 8 **Zedd, Maren Morris & Grey** The Middle
- 9 **Remy Ma** Melanin Magic (Pretty Brown)
- 10 **Migos ft. Drake** Walk It Talk It

SHAZAM NEW RELEASE CHART UK

- 1 **Drake** God's Plan
- 2 **Dua Lipa** IDGAF
- 3 **Bruno Mars & cardi b** Finesse Remix
- 4 **Rudimental ft. Jess Glynne, Macklemore & Dan Caplen** These Days
- 5 **G-Eazy & Halsey** Him & I
- 6 **Mabel & Not3s** Fine Line
- 7 **Liam Payne & Rita Ora** For You (Fifty Shades Freed)
- 8 **Calvin harris & SZA** The Weekend (Funk Wav Remix)
- 9 **B Young** Jumanji
- 10 **The PropheC** Vibe

AMAZING RADIO

Amazing Record Co. Presents:

- B List**
- Akido** Forever
 - Demob Happy** Loosen It
 - Garden City Movement** Foreign Affair
 - Tom Misch** Water Baby (ft. Loyle Carner)
 - Unknown Mortal Orchestra** American Guilt
 - The Orielles** Blue Suitcase (Disco Wrist)

- C List**
- Bilk** Give Up
 - Club Kuru** Memory Junkie
 - Fenne Lily** On Hold
 - Great News** Told
 - Lucia** Melted Ice Cream
 - Nathaniel Rateliff & The Night Sweats** You Worry Me
 - Wild Front** When We Were Young

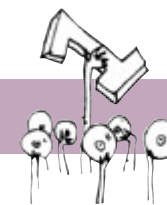
Specialist Spot Plays
MellorArms Length

Key
New Additions

TV Shows

US TV SHOWS

	Friday	Monday	Tuesday	Wednesday	Thursday
Seth Meyers	n/a	n/a	n/a	n/a	n/a
Jimmy Fallon	n/a	n/a	n/a	n/a	n/a
James Corden	n/a	Lo Moon	MAX	Jamie Lee	Rich Brian
Conan O'Brien	n/a	n/a	n/a	n/a	Albert Hammond Jr.
Stephen Colbert	n/a	n/a	n/a	n/a	n/a



RADIO 1'S TUNE OF THE WEEK

Adele Roberts – Mon-Fri 0400-0630
BTS ft. Designer MIC Drop (Steve Aoki Remix)
 Nick Grimshaw – Mon-Fri 0630-1000
Drake God's Plan
 Clara Amfo – Mon-Fri 1000-1300
Mabel & Not3s Fine Line
 Scott Mills – Mon-Fri 1300-1600
HRVY Personal
 Greg James – Mon-Thu 1600-1900
George Ezra Paradise
 Annie Mac – Mon-Thu 1900-2100
Tom Misch ft. Loyle Carner Water Baby
 Charlie Sloth – Mon-Thu 2100-2300
Sneakbo ft. S Wavy, M Dargg, J.Boy & Bellzey F It
 Ollie Winiberg – Mon-Wed 2200-0100
Rolling Blackouts Coastal Fever Mainland
 Tune Of The Weekend – Sat-Sun
CHVRCHES Get Out

RADIO 1'S SPECIALIST CHART

29 January 2018

- George FitzGerald ft. Lil Silva** Roll Back
- Drake** God's Plan
- Riton & Kah-Lo** Fake ID
- Michael Calfan** On You
- Tom Misch ft. Loyle Carner** Water Baby
- JayKae** Moscow
- CASisDEAD** Pat Earrings
- Mabel & Not3s** Fine Line
- Four Tet** Lush
- Rejje Snow ft. Aminé** Egyptian Luvr

RADIO 1 PLAYLIST ADDITIONS

CLiQ ft. Alika Wavy C List
The Hunna Flickin' Your Hair C List
Mabel & Not3s Fine Line C List
The Sherlocks Casting Shadows C List
Tonight Alive ft. Lynn Gunn Disappear C List
Hannah Jane Lewis Raincheck BBC Introducing

ANNIE MACS'S HOTTEST RECORD

Wed 31 Jan **CHVRCHES** Get Out
 Thu 25 Jan **MIST** Game Changer

RADIO 2 PLAYLIST ADDITIONS

Noel Gallagher's High Flying Birds It's a Beautiful World A List
Elkie Brooks Running To The Future B List
Franz Ferdinand Feel The Love Go B List
Hailee Steinfeld & Alesso ft. Florida Georgia Line & Watt et Me Go B List

RADIO 2 RECORD OF THE WEEK

Noel Gallaghers High Flying Birds It's a Beautiful World

RADIO 2 ALBUM OF THE WEEK

Craig David The Time Is Now

6 MUSIC PLAYLIST ADDITIONS

The Breeders All Nerve A List
Unknown Mortal Orchestra American Guilt A List
James Blake If the car beside you moves ahead B List
Noel Gallaghers High Flying Birds It's a Beautiful World B List
Raf Rundell Sweet Cheeks B List
Riton x Kah-Lo Fake I.D. B List
Superorganism Everybody Wants to be Famous B List
TY ft. Rootz and Deborah Jordan Eyes Open B List

6 MUSIC RECOMMENDS

Ty Segall Every 1's A Winner (Marc Riley)

6 MUSIC ALBUMS OF THE DAY

Monday **Hookworms** Microshift
 Tuesday **Phobophobes** Miniature World
 Wednesday **Simple Minds** Walk Between Worlds
 Thursday **Franz Ferdinand** Always Ascending
 Friday **Beastie Boys** To The 5 Boroughs (classic)

LYRIC FIND CHART UK

31 January 2018

1 **Imagine Dragons** Rise Up
 2 **Fall Out Boy** Bishops Knife Trick
 3 **Imagine Dragons** Demons
 4 **Fall Out Boy** Stay Frosty Royal Milk Tea
 5 **Fall Out Boy** The Last of the Real Ones
 6 **Fall Out Boy** Church
 7 **Dua Lipa** IDGAF
 8 **Portugal. The Man** Feel It Still
 9 **NF** Let You Down
 10 **Rita Ora** Anywhere

ITUNES MUSIC STORE TOP SONGS

- Rudimental** These Days
- Sigrid** Strangers
- Portugal. The Man** Feel It Still
- Craig David** I Know You
- Ramz** Barking
- Drake** God's Plan
- Jax Jones** Breathe
- Jason Derulo** Tip Toe
- Dua Lipa** IDGAF
- Camila Cabello** Never Be The Same

ITUNES MUSIC STORE - USA

- Justin Timberlake** Say Something
- Jason Aldean** You Make It Easy
- Zedd, Maren Morris & Grey** the Middle
- Drake** God's Plan
- Bruno Mars & Cardi B** Finesse
- Ed Sheeran** Perfect
- Bebe rexha** Meant To Be
- Camila Cabello** Havana
- Kesha** Praying
- Imagine Dragons** Thunder

ITUNES MUSIC STORE - AUSTRALIA

- Bebe Rexha** Meant to Be
- Rudimental** These Days
- Keala Settle & The Greatest Showman Ensemble** This Is Me
- Eminem** River
- Sheppard** Coming Home
- Camila Cabello** Never Be The Same
- Bruno Mars** Finesse
- Post Malone** I Fall Apart
- Drake** God's Plan
- Pnau** Go Bang

POPJUSTICE BIG SONG

source: www.popjustice.com
 October 19th 2017 **LOOP** Maybe I'm a liar

CAPITAL FM PLAYLIST

Playlist for week commencing 2 February
Justin Timberlake ft. Chris Stapleton Say Something
Kojo Funds ft. Raye Check
Rudimental ft. Jess Glynne, Macklemore & Dan Caplen These Days

DEEZER POP TOP 10

- Jason Derulo** Tip Toe
- Camila Cabello** Havana
- Rita Ora** Anywhere
- Dua Lipa** IDGAF
- Selena Gomez & Marshmello** Wolves
- Dua Lipa** New Rules
- Sam Smith** Too Good at Goodbyes
- Ed Sheeran, Beyonce** Perfect Duet
- Camila Cabello** Never Be The Same
- Bruno Mars & cardi B** Finesse Remix

SPOTIFY MOST SHARED VIRAL

- Mike Shinoda** Over Again
- Drake** God's Plan
- Tom Misch, Loyle Carner** Water Baby
- MIST** Game Changer
- anais nina**
- Bazzi** Mine
- James Blake** If The Car Beside You Moves Ahead
- SDJM, Conor Maynard** That way
- Rudimental, Jess Glynne, Dan Caplen, Macklemore** These Days
- Justin Timberlake** Say Something

HYPE MACHINE TOP 5 ARTISTS

<http://hypem.com/>

- A\$AP ROCKY** MONEY BAGS FREESTYLE (DEAN BLUNT MEDITATION)
- Swimming Girls** Back Of Your Car
- Annabel Allum** Beat the Birds
- Wet Leather** IWMU
- Sal Dulu** Tyko

AMAZING RADIO CHART

- TUSKA** Suck On Your Mind
- Ea Kaya** Remedy
- Madison Beer** Say It To My Face
- Bearcubs** Do You Feel
- Spector** Untitled in D