

NEWS

03 The Lexington

"If the opportunity came up we could operate a bigger venue. We're looking for sites"



BIG INTERVIEW

12 Defected

"We've survived by remaining focused on the music we love. The market has moved to us"



ANALYSIS

16 US in 2013

"What happens in the States is a template of what the UK can expect"

'The year of the record store'

ROUGH TRADE BOSSES ASSESSING EXPANSION OPTIONS AFTER A BUMPER CHRISTMAS

RETAIL

BY TIM INGHAM

Music retailer Rough Trade is exploring opportunities to expand in the UK after posting record revenues for the festive period.

The business has predicted that 2014 will be the year that "the record store returns to the UK cultural and retail landscape" - and having launched its first store outside of London in New York late last year, it could soon find itself leading the charge.

Rough Trade Retail Group posted a 20% like-for-like sales growth for the five weeks leading up to Christmas 2013. Online sales at RoughTrade.com saw a 47% increase year-on-year. Vinyl sales were up 45%, while CD sales were flat.

The business partly credited this growth to "unswerving strategy of adding value without resorting to discounting" - despite others in the music retail world, including Amazon and supermarkets, running 'bargain' offers to entice shoppers.



"There's no necessity or logic to price discounting when it's possible to faithfully convey the value of recordings in their artefact form," Rough Trade Retail co-owner Stephen Godfroy told *Music Week*. "The value of a sound file (download or stream) has rapidly matured, and as a result, overcoming digital format limitations is an increasingly prized purchase. This translates to independent music retailers like us being able



"The most exciting current example of a 'disruptive technology' in the music market is the independent record store"

STEPHEN GODFROY, ROUGH TRADE RETAIL

to confidently convey the value of a relatively more engaging, rewarding and enduring form of music - the owned, held and cherished artefact. Both artefact and sound file have a place in the public's evolving relationship with music, but increasingly less

at the expense of each other.

"The currency of competition for us is time, not money. The investment in taking time to visit us more often than not exceeds any monetary value we could return through price discounts."

Godfroy said that contrary to

pro-digital media-hype, "2013 illustrates how the most exciting example of a 'disruptive technology' in the music market is the independent record store".

He added: "Now that our NYC store is finally open, we're assessing opportunities to expand our presence across the UK.

"There are a number of UK cities that would welcome having an exciting music retail experience, so whether it's us or another retailer that responds to that demand, 2014 is set to become the year when the record store returns to the UK cultural and retail landscape."

His comments come in the week that HMV owner Hilco has shut a small run of stores, including the largest music shop in the world at 150 Oxford Street.

Godfroy was positive about his rival's continued existence.

"HMV's presence stabilises the market infrastructure through a period of market transition, where scale is best achieved digitally, and non-price values are best conveyed experientially," he said.

Ticketmaster to announce EU expansion



Ticketmaster will announce a further strengthening of its European operation this week, sources have told *Music Week* - as it calls on the industry to help it fight ticket-snaffling 'bots'.

It is understood that the Live Nation-owned company will announce news of an expansion into Belgium on Friday (January

17) as well as a new MD in the territory. The news will be delivered in more detail by Ticketmaster International president Mark Yovich (pictured) during his keynote on the future of ticketing at Eurosonic Noorderslag in the Netherlands, *Music Week* understands.

Yovich is also set to reveal

plans regarding the company's digital ticketing platform and raise the curtain on a campaign calling for tough new sanctions against bots - automated online programmes used to get ahead of genuine consumers when tickets go on-sale. Bot-purchased tickets are then resold for vast profits by 'scalpers' on the

secondary market. Some industry estimates suggest that as much as half of all tickets sold to some major music events are purchased by bots.

Ticketmaster announced last year that it was investing \$100 million over three years in its own technology, which would help throttle the activity of bots.

NEWS

EDITORIAL

BBFC age ratings:
certifiably tedious

MUMSNET'S MEDDLING MINIONS appear to have scored a victory for common decency everywhere. If by common decency, you mean patently pointless and certainly painful administration.

When we last enquired about the evolution of age ratings for online music videos, it appeared all was in hand. The Government itself praised the BPI's work over voluntary age ratings schemes in December, as it ushered in a slightly more stringent BBFC rating for music DVDs - meaning the largely meaningless 'E' rating could no longer be justified for adult concert and promo footage being sold to all comers. Fair enough.

But earlier this week, the British Board of Film Classification (BBFC) revealed its fuller plans for online content - and record labels aren't getting off as lightly as they may have first assumed.

The BBFC is currently working with the BPI and Google in a pilot project to see how online classification might work. Apparently, Google has already agreed that if the BBFC age rates videos, it will honourably carry such insignia on YouTube videos. Well how ruddy magnanimous - considering that doing so doesn't affect Google's business practice one iota. No such luck for record companies.

"What no-one's asking about BBFC ratings for online music videos is exactly what the point of them is. Who are they going to stop?"

According to insiders, labels will soon be expected to submit all videos that contain anything a wee bit risqué to the BBFC, who will then allocate a neat little age rating before permitting release online. Presumably, if labels repeatedly 'forget' to do so, they'll be fined. Each submission, we're told, will set them back £25 apiece.

Industry estimates put videos that contain anything over '12A' guidelines (and will therefore be in requirement of such a BBFC rating) at around 20% of the trade's output. Here's looking at you, Mr Thicke. So, roughly one in five videos coming out of UK labels may soon need to be sent to a third-party ratings body, with no current indication of how long it will take the BBFC to certify each video - nor who will be doing the certifying.

What no-one appears to be asking is quite what the point of all of this is. Yes, there are genuine concerns to be had around children accessing unsuitable content produced by the music industry. And yes, some kind of sensible vetting system is warranted: exactly like that **already used** by YouTube, which requires an adult profile to be logged in before you can view 'explicit' material.

But how, in reality, does an arbitrary age rating (from a company fully-funded by the film industry) help? Even if we entertain the Government's obsession with slapping coloured circles on music videos, shouldn't the music industry itself be doing the slapping?

We should all be concerned that despite the cavalcade of horrendous material accessible online, the music industry is becoming the focal point of a Government moralistic crusade. David Cameron and co. are 'doing something', merely because 'something must be done!' Labels will surely bear the brunt.

Laughably, all this could end up benefitting the very demons it seeks to censor. What's more exciting to a teenager than something which explicitly tells them they shouldn't be watching it?

BBFC ratings for online videos, then. A bit of a daft concept. But the greatest advert Miley Cyrus could ever dream of.

Tim Ingham, Editor

'Game-changing' synch platform built by UMPG

SYSTEM'S DESIGN INFLUENCED BY GETTY AND ITUNES

SYNCH

BY TIM INGHAM

Universal Music Publishing has launched a new digital platform for executives working in synch that it hopes could trump iTunes and Spotify for music supervisors and media agencies.

UMPG Songs (UMPGsongs.com) contains hundreds of thousands of tracks from the publisher's repertoire, from back catalogue to the latest releases. What sets it apart from rival systems, according to UMPG, is its music discovery mechanism, built specifically with synch in mind.

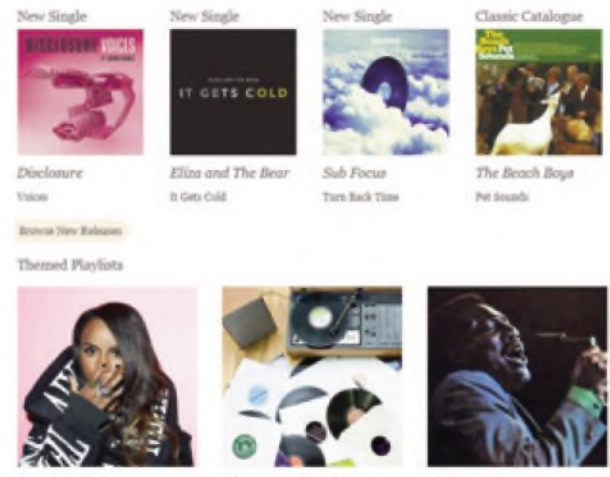
The site, built in-house by the publisher, allows users to search in granular detail, enabling a quick and accurate response to demanding briefs. Searches can be refined by artist, writer, genre and year, but also by instrument, specific lyric, the general lyrical theme - or even by a song's overall mood and atmosphere.

"All top publishers have something along these lines, but in most cases, they're merely competent or basic - I include our old system in that," said UMPG UK senior marketing manager Alice Greaves.

"Tagging by genre is the standard, and it's a good starting point. But we wanted to go a step beyond that - taking it to a more sophisticated level with software we control from this building and can keep improving."

An agency working for a car company may wish to use the platform to search for folk songs with 'driving' as a lyrical theme, explained Greaves, but containing something as specific as a flute part. Likewise, she said UMPG is anticipating agencies searching for instrumental version of songs with a 'Brazilian feel' in the lead-up to the football World Cup this summer.

"If you're a supervisor or agency and your current route to researching songs is browsing stuff on Spotify or iTunes or going to SoundsLike - which are



"Ease of use was at the forefront. We weren't trying to benchmark against publishers - we were benchmarking against iTunes"

ALICE GREAVES, UMPG

some of the tools available right now - I would really hope that having all of this in one place will now make that process quicker and easier," she said.

Users will be approved on different tiers of access to the site. Public users will only be able to stream songs for 30-seconds at a time, while top agencies and supervisors will be given clearance to unlimited streams and to download for free.

If an executive wishes to clear a piece of music, they can then open dialogue with UMPG by sending them a notification.

"Ease of use was at the forefront when we were building this site," added Greaves. "We weren't benchmarking against our old system or other publishers' systems - we were benchmarking against Getty Images, iTunes and Spotify. These are all platforms that our clients and our artists use on a daily basis."

The site has been in a period of closed Beta testing amongst some of the biggest names in London's creative ad agencies for the past two months.

David Bass of Platinum Rye Entertainment called it "incredibly useful for some of the fast-paced briefs we work on", while Paul Goodban, head of

search at Jeff Wayne Music, said it was "already proving an indispensable research tool".

Added Dan Neale, music supervisor at Native Jungle: "This is nothing short of a game-changer for music searches - I am sure others will look to follow, but UMPG Songs is currently the pace-setter."

UMPG staff will post playlists to the site each week, with synch executives in mind. These could range from 'surprising cover versions' to 'best of...' genre lists.

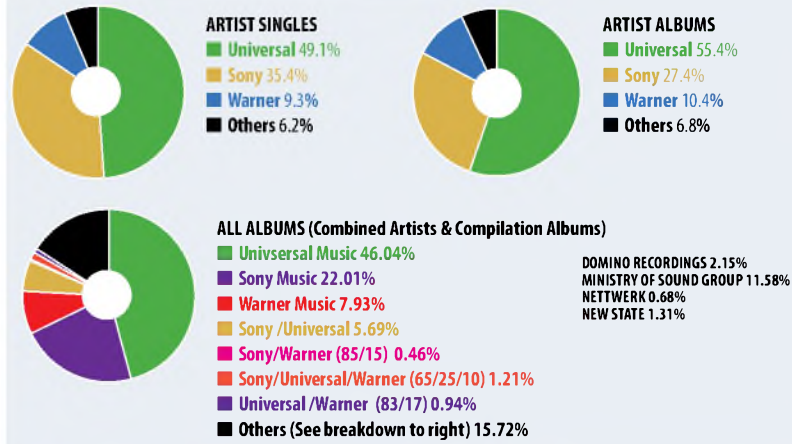
They will also be able to see user data via a dashboard, showing who's looking at what songs and when. "If someone's been playing a certain artist or track a lot, we might send them some gig tickets or follow up in another way," said Greaves.

The platform will launch in more territories including Germany, Scandinavia and The Netherlands soon, with the US expected to roll it out this summer. UMPG hopes to have launched it across the world by the end of 2014.

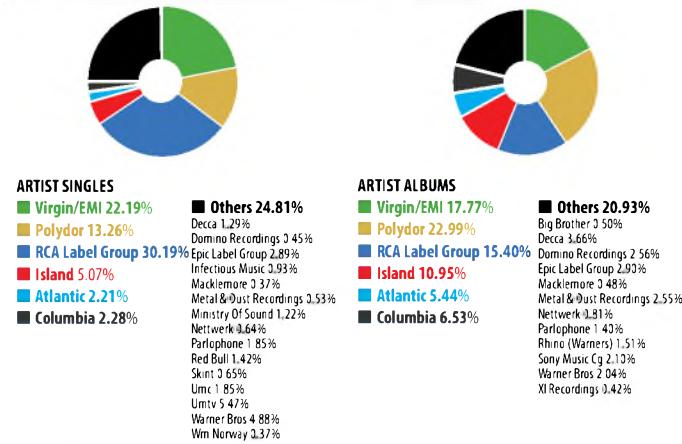
Future developments may include stipulating when a track is likely to be an 'easy clear' said Greaves - covering music which is unlikely to require a lengthy negotiation over its rights.

MARKET SHARES

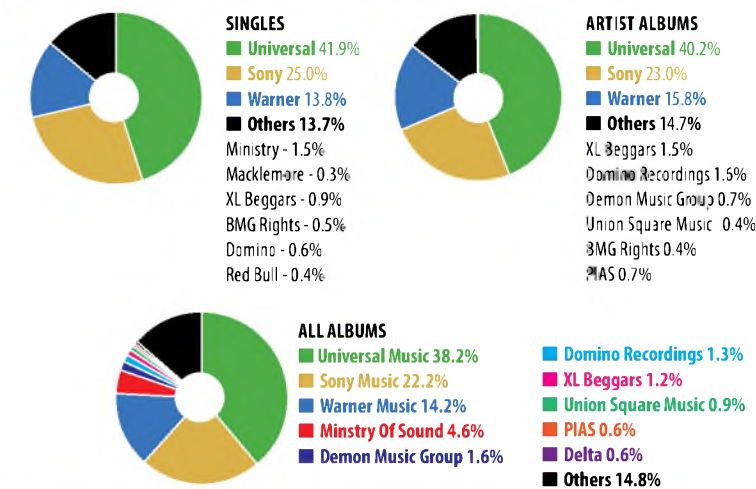
WEEK 2: TOP 75 SHARE BY CORPORATE GROUP



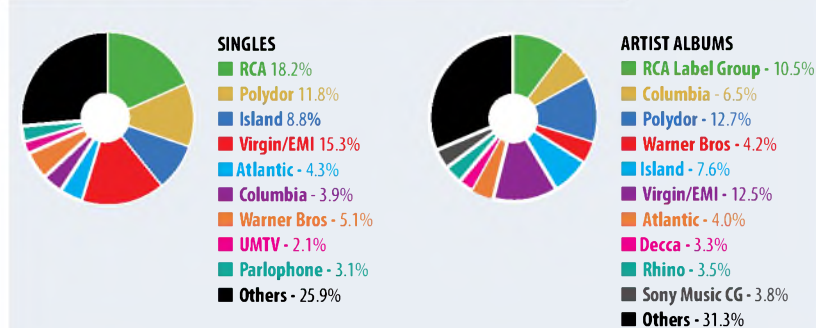
WEEK 2: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



ISLINGTON VENUE CELEBRATES FIVE YEARS

Lexington owner on new venue hunt



LIVE

BY TINA HART

The owner of popular London venue The Lexington, which celebrates its fifth year in 2014, has told *Music Week* that she is keen to add a new music and leisure space to her portfolio.

Stacey Thomas currently owns the 250-capacity Lexington and the 150-capacity Buffalo Bar, also in Islington, London.

Thomas was recently outbid by DHP Family in the battle to buy just-opened East London venue Oslo. But she says she's keeping her eyes on the capital while scouting for her new venture and drawing inspiration from her long-running success at The Lexington.

"We're looking for sites now in South and East London," she said. "I think the Lexington is a good business model. If the opportunity came up, we could operate a bigger venue - 500 or 1,000 capacity - we've got the capabilities to run it and book it, that's not a problem."

"If we can find a space we'll run a venue, if we find a pub we'll run a Lexington-style place; it's just a matter of what's on the market and what's out there."

In the five years of The Lexington's operating history it has been nominated in the Music Week Awards Venue of the Year category three times and hosted an abundance of acclaimed music acts, including Two Door Cinema Club, John Newman, Tame Impala, Kurt Vile, Dry The River, Yuck and Wire.

Commenting on the factors contributing to The Lexington's business success and strong relationships with the music industry, Thomas noted the "tens of thousands" invested in sound equipment and a staunch commitment to running a more music-friendly venue than competitors.

"It's about making sure you do it better

"For the size of venue we've got there's a serious level of investment [in sound equipment] - that's part of looking after a band, to make sure they sound amazing"

STACEY THOMAS, THE LEXINGTON

than anyone else - it's really simple," she said. "There are a lot of people out there who are actually not running venues very well. Especially with small-to-medium sized businesses, there's not a lot of people out there who really care about what they're doing or about the bands, and they'll put a shitty PA in."

"We've got a top-of-the-range PA and desk, we experimented for a long period of time to get the right [equipment]. For the size of venue we've got there's a serious level of investment - that's part of looking after a band, to make sure they sound amazing."

"It is about looking after the bands and that's really important to us, to make sure that they're having a good experience and are able to showcase themselves as well as they can. It's not just a money-making machine, that's an awful way to look at it, and you find that a lot of operators are like that."

"We're always learning new things and tweaking things as we get bigger and more popular. When we opened The Lexington, we hit the ground running and were booking in really great artists from day one. As soon as people found out what sort of system we had, we were there."

In addition to continuing the search for a new venue, Team Lexington are gearing up for SXSW and they're set to host their own stage for the third time at the renowned festival in Austin, Texas, in March.

NEWS

NEWS IN BRIEF

■ **GOOGLE:** IFPI chief executive Frances Moore has said Google needs to take more meaningful action to help curb online copyright infringement. The international music trade body has added yet more pressure to the online search giant, with Moore highlighting Google's role in "directing internet users to illegal sources of music" and suggesting that promises to up its efforts in the battle against piracy have not been met.

■ **SONY/ATV:** The publisher has reached a settlement with the family of Marvin Gaye that will ensure the company isn't implicated in a legal battle between the party and the team behind Robin Thicke's *Blurred Lines*.

■ **DELOITTE:** The financial services firm has forecast a rise in performance rights revenues to more than £600m (\$1 billion) for first time in 2014. "Performance rights should continue to grow over the next few years and are likely to be the fastest growing industry segment," said the company's lead media partner Neil Alcock. "Over time performance rights revenues should reach £1.2 billion (\$2 billion), although the timing for this is uncertain as yet."

■ **BRITS:** Kylie Minogue has been unveiled as the face of MasterCard's sponsorship of the BRIT Awards 2014. Laura Mvula will also be an ambassador for the company's 'Priceless' campaign. The partnership is now in its 16th successive year and has been extended for a further three.

■ **THE VOICE:** The BBC's talent show saw viewing figures for the opening programme of the third series rise 2 million year-on-year on Saturday night. BBC bosses have brought forward *The Voice* in 2014 after previous runs began around Easter. The earlier launch means that the BBC has avoided a repeat of the scheduling wars with Simon Cowell's ITV show *Britain's Got Talent*.

■ **BEATS MUSIC:** The streaming service will launch in the US on January 21 complete with an exclusive AT&T partnership. It will feature a catalogue of more than 20 million licensed songs from all the major labels as well as independent labels. Beats has said it is "committed to the principle that music has real value and will be acting accordingly by paying the same royalty rate to all content

C4 SHOW NOW UK'S SECOND LONGEST-RUNNING MUSIC PROGRAMME

Red Bull sticks with music TV

MEDIA

■ BY TIM INGHAM

Launched at Red Bull Studios is now the UK's second longest-running music series on terrestrial TV, after making a successful return to Channel 4 this year.

The programme is created in-house by the production team in Universal Music's Globe division.

It returned for a third series on Channel 4 earlier this month, with the first episode airing on January 4. Unlike the previous two series, which have offered ten 15-minute programmes, this year's effort is comprised of five half-hour shows.

The format of the programme sees successful artist 'ambassadors' who have played on the show before returning to support and praise new acts - who then perform live in the Red Bull London studios.

The emerging artists appearing include the BRIT Award-winning Sam Smith (pictured performing on the programme), as well as Ella Eyre, George Ezra and Amber Run. This week's episode showcases Royal Blood and Gorgon City.

Two artists are featured per



"You have to give credit to Red Bull. A lot of brands come to [music TV] and then disappear soon after"

IAIN FUNNELL, GLOBE PRODUCTIONS

episode, both performing and being interviewed by presenter Annie Mac, as well as receiving their due plaudits from their famous 'ambassador'.

With three series under its belt, the programme - which usually airs shortly after midnight on a weekday - is now only behind BBC2's *Later...* in terms of modern music show longevity on terrestrial TV.

"That's both good and quite scary at the same time," GM at Globe Productions Iain Funnell

told *Music Week*. "You have to give credit to Red Bull. A lot of brands come into music and they're here for a bit then disappear again."

"After we lost *PopWorld*, CD:UK and *Top Of The Pops* from TV, things still felt kind of okay [for music shows] because Vodafone stepped in with *TBA*, Nokia did *Green Room*, T-Mobile did *Transmission*. But they've all gone now, maybe moving on to film or sport. Red Bull have made a commitment to music - it's part of their brand."

The ambassadors on the current series include Rudimental, Rita Ora, Mark Owen, Yannis Philippakis (Foals), Malay, Guy Lawrence (Disclosure), Will Kennard (Chase & Status), Tom Odell and Bastille frontman Dan Smith.

Channel 4 ditched its long-running 'youth' entertainment series, *T4*, in 2012. It subsequently trialled two music-centred pilots on Friday nights last year: the Nick Grimshaw-fronted *That Music Show* and Rizzle Kicks vehicle *Smells Like Friday*.

Despite an initial plan to commission one of the shows for a full series, both pilots disappointed in terms of ratings and have not been commissioned.

Funnell told *Music Week* that he was hopeful that Channel 4 would eventually come good on its pledge to replace *T4* with a new series "a to provide a bigger platform for music".

He said: "Those pilots obviously went out far apart at different timeslots. Channel 4 probably felt there might still be something better out there."

"This year and next year will be really interesting, seeing what they come up with. Maybe [those pilot programmes] weren't a big enough leap."

David Joseph applauds a 'reinvigorated' EMI



Universal Music UK boss David Joseph has applauded his company's new guard after clocking up 26 nominations for the BRIT Awards 2014.

The nominees are spread across 18 artists - 10 of them new names - and across four of the company's frontline pop labels: Polydor, Island, Virgin EMI and Capitol Records UK.

Leading the list are two artists who only released their debut albums in 2013 - Island's *Disclosure* and Virgin EMI's *Bastille*.

Virgin EMI launched in 2013 following EMI's purchase by Universal Music. The company notched up the most BRIT nominations, with 11 in total.

Universal Music UK chairman David Joseph said: "I am very proud to see so much exciting new talent among our nominations for this year's BRITs and also to see the success of Virgin EMI."

"We came into 2013 facing scepticism about what the EMI purchase would mean for the labels' identities so it was great to see Virgin, reinvigorated as Virgin EMI, back on top in its 40th year."

Canada: Digital LPs grow

Digital albums sales rose 9% year-on-year in Canada in 2013, while digital singles were up 2%.

That's according to Nielsen SoundScan data, which shows an increase in digital album sales from 10.5 million in 2012 to 11.4 million last year, and digital singles moving from 114.3 million to 116.1 million.

The Canadian figures contrast to those in the US, where digital album sales dropped for the first time in 2013 as the overall albums sector declined by 8.4%.

Total album sales (physical and digital) in Canada were down 6% year-on-year from 31.3 million to 29.3 million, while overall album sales (all albums plus track equivalent

albums) were down 4% - from 42.7 million to 40.9 million.

Physical albums sales slumped 15%, with 17.6 million sold in 2013 compared to 20.6 million in 2012.

Eminem's *Marshall Mathers LP 2* was the top selling album in Canada, shifting 242,000 units, followed by Celine Dion's *Loved Me Back To Life* with 231,000 sales.

Robin Thicke's *Blurred Lines* was the top selling digital track with 692,000 sold, followed by Avicii's *Wake Me Up* with 519,000.

The best selling digital album of 2013 was *Imagine Dragons' Night Visions*, which sold 100,000 units, followed by Eminem's *Marshall Mathers LP2* with 87,000.

For all of the latest Music Industry news, bookmark

MusicWeek.com

CONGRATULATIONS TO ALL OUR NOMINEES

BASTILLE

Mastercard British Album Of The Year
British Breakthrough Act
British Group
British Single

DISCLOSURE

Mastercard British Album Of The Year
British Breakthrough Act
British Group
British Single

JOHN NEWMAN

British Male Solo Artist
British Single

ELLIE GOULDING

British Female Solo Artist
British Single

JAMES BLAKE

British Male Solo Artist

JAKE BUGG

British Male Solo Artist

LAURA MARLING

British Female Solo Artist

JESSIE J

British Female Solo Artist

NAUGHTY BOY FT SAM SMITH

British Single

SAM SMITH

Critics' Choice

ELLA EYRE

Critics' Choice

DRAKE

International Male Solo Artist

EMINEM

International Male Solo Artist

KATY PERRY

International Female Solo Artist

LADY GAGA

International Female Solo Artist

LORDE

International Female Solo Artist

ARCADE FIRE

International Group

HAIM

International Group

NEWS

INDUSTRY URGED TO TAP INTO "PHENOMENAL" PROMOTIONAL POWER OF RINGBACK TONES

Labels are 'missing out on billions of hours of airplay'

DIGITAL

BY TOM PAKINKIS

Labels and publishers are letting billions of hours of airplay go to waste by not fully embracing mobile ringback tones as a promotion channel.

Not to be confused with a phone's ring tone, the ringback tone is what a caller hears before the receiver picks up at the other end – often a classic 'ring ring' sound.

What few people realise is that this tone can be changed by the owner of a phone number via the mobile operator to play a different sound, a message or a music track.

Tech company RealNetworks launched the first global ringback tone service in 2002 and today boasts more than 33 million active subscribers. In November this year, it launched an app called 'Listen', which aims to "reinvigorate" the service for smartphone users, allowing them to easily set up and manage their ringback tone.

The company's head of global business development for



"Globally ringback tones are worth \$4 billion today, but I see it as promo time. Think of it as a radio station - you've got 2 billion minutes across the planet [daily]"

RICHARD JACKSON, REALNETWORKS

ringbacktones Richard Jackson (pictured) told *Music Week* that the potential of this sector for labels and publishers as a revenue driver is significant.

"For every 100,000 subscribers that are on the service, typically the mobile operator is generating

around £175,000 in gross revenue a month based on the current service. As people buy pieces of content and add to their library, they're paying a license charge and that's going back to the labels and PRS," he explained. "Globally ringback tones are worth about

\$4 billion today."

However, Jackson added that the potential of ringback tones as a promotional tool is even greater: "On any day on this planet there are about 12 billion inbound mobile calls, the typical hold time of the 'ring ring' sound is about 10 seconds. If you multiply 10 seconds by 12 billion, you've got 2 billion minutes of one-to-one air time.

"I see that as promo time. If a record label wants to promote a new band or a new release for an existing band, you've got 2 billion minutes across the planet. You have a phenomenal amount of time where you can get music played and promoted so that people can discover and share."

The Listen app charges a monthly subscription of £2.49 for the ringback tone service and individual tracks can be purchased by users for the equivalent of £1 in credits. RealNetworks is currently in discussions with labels for the service. *Music Week* understands that the key deals were expected to be done by the end of 2013.

"Record labels are aware of the service, although I think they probably feel that it could do with some reinvigoration, that it's gotten a bit stale over the last ten years and that the awareness of the product hasn't been what it could be," said Jackson. "The revenues that they get from it are ok - they could be better.

"But I'm saying that, while the revenues will improve as more people become aware of it, if we can get the record labels to embrace this service by pushing their content and using it as a promotional channel to get more airtime for the bands and music that they want, then all of a sudden more people will buy the music itself.

"The main thing we want to say to the industry is: here's a service that we can generate revenue from today by selling content, but actually just look at the volume of inventory here and think of it as a radio station, albeit when you ring me, I'm playing something I want you to hear. That's a one-to-one play. If we want to be viral and explore music, what better way to do it?"

RSD forms link with XFM 3DD mourns Matthews

Record Store Day will return on Easter Saturday - April 19 - and has signed XFM as its media partner for this year.

Record Store Day 2014 will see independent record shops the length and breadth of the UK and Ireland selling special limited edition records, released exclusively for the event.

XFM will broadcast the official launch event for 2014. Breaking away from the usual format of one launch, there will be two launches held simultaneously in record shops in both Manchester and London on Thursday, March 20. All of the releases for April will be announced at the launches, alongside some special in-store performances from artists releasing products for the event.

Record Store Day UK co-ordinator Spencer Hickman, said "We're really excited about our partnership with XFM. They understand

Record Store Day and have been avid supporters of independent record shops, and we're so pleased to have them involved."

Mike Walsh, head of music at XFM (pictured), said: "As long time enthusiasts and supporters of Record Store Day we are honoured to have XFM be in partnership with this vital and ever-growing initiative.

"Everyone at XFM has always been a huge fan of vinyl shopping and recognises the importance of celebrating the invaluable service that independent record retailers offer to both fan and artist."

Further details about the launch event will be announced at the end of February.



Andy Matthews, respected camera director of TV music shows, died suddenly on Monday (January 13) of cancer, aged 57.

His long-running employer, The 3DD Group, paid tribute to Matthews in a statement to *Music Week*, calling him "a gentleman and music TV director/vision mixer supreme".

Between 2005 and 2010, Matthews was the director of the first six seasons of Channel 4's Album Chart Show/London Live at the Camden venue Koko.

"Andy will be sadly missed by us all," said 3DD group CEO Dominic Saville. "He loved the artists: whether Lilly Allen or

Lady Gaga in the snow, Morrissey and Paul Weller, Stereophonics and Keane or Sugababes and Girls Aloud, he loved them all and they loved him.

"He was one of those rare men who was creative, humorous, experienced, down to earth and close to everyone, with no airs or graces.

"We had one final outing with Mark Knopfler at the Hurlingham Club – a mad night enjoyed by all. Then he found his spiritual home, following Iron Maiden around the world and up in the air - so he went out on a high (literally - 30,000 feet high)."

PUBLISHING VETERAN ALSO MAKES SIGNINGS TO HIS NETTWERK JOINT VENTURE

Synchtank hires Steve Lewis

SYNC

■ BY PAUL WILLIAMS

Stage Three founder Steve Lewis has become a non-executive director of software company Synchtank whose clients include Cooking Vinyl, The Orchard and Metropolis.

The seasoned music executive will sit on the board as a new investor of the London and New York-based start-up, which uses technology to help music companies drive their synchronisation businesses.

Lewis, whose four decades in the music industry have included executive roles at Virgin and Chrysalis as well as setting up indie publisher Stage Three, reckoned the software Synchtank used was what he had long been waiting for as a music publisher.

"It will enable publishers to do their job better. That's where I'm starting from," he said. "Songwriters would appreciate this and I can be an ambassador. They are tech guys basically, but they do know about music. They are music fans. I can give some context and give them a music publisher's perspective."

Since starting to trade in early



2011, Synchtank has attracted more than 75 clients, including Believe, Downtown, Fox Music, Silva Screen and Sub Pop. As part of its service, it builds individually tailored websites, which allow potential sync clients of a music company to check out repertoire online.

Lewis said: "You go to the site and you can then look at all the music. You can collaborate with

colleagues around the world, you can share information, you can share playlists and say, 'I think one of these four tracks might work,' and see if your New York office agrees with you, for example."

What Lewis said he particularly liked about Synchtank's technology was that publishers kept control of their rights, while it did not get in the

"[Synchtank] doesn't remove the human element. If you've got a great licensing executive it's equipping them to better do their job"

STEVE LEWIS

way of existing relationships between rights owners and their sync clients.

"It doesn't remove the human element," he added. "If you've got a great licensing executive it's equipping them better to do their job. It's not trying to automate the process. It's providing tools to enable the rights owner to do a better job for their writers and better represent their catalogue."

Synchtank founder Joel T Jordan said Lewis was joining the company at an exciting time.

"Not only do we now have over 75 clients across five continents and are growing at over 100% per annum, we also now have a significantly enhanced board. I am looking forward to working with Steve over the coming days, weeks and years."

Last year, Lewis teamed up with Nettwerk where he

is a non-executive director, a paid consultant for acquisitions and has a joint-venture publishing company whose roster includes veteran songwriter Andy Hill - who co-penned The Wanted's hit Walks Like Rihanna and is credited on Boyzone's BZ20 album, released last November.

The company has recently announced signing former Alisha's Attic member and hit songwriter Shelly Poole who was previously signed to Stage Three, which Lewis sold to BMG in 2010, and part of ASCAP international senior vice president Roger Greenaway's own catalogue.

Poole is currently in the band Red Sky July with her husband and Texas guitarist Ally McLerraine, as well as being credited on the last Boyzone album, and has been working with artists including The Voice UK first series runner-up Bo Bruce and Italian X Factor contestant Noëmi, who is now a coach on the Italian version of The Voice.

The administration deal with Greenaway includes his share of classic Sixties hits such as Lovers Of The World Unite, You've Got Your Troubles and I Was Kaiser Bill's Batman.

Kobalt Neighbouring Rights signs Macklemore

Kobalt Neighbouring Rights (KNR) has signed a swathe of top artists for collection of neighbouring rights income.

The roster includes five BRIT award nominees and four Grammy nominees, as well as past winners. Heading up the new additions is breakout pairing Macklemore and Ryan Lewis (pictured), alongside British singer-songwriters Passenger and Ben Howard, and producer Paul Epworth.

In a first for KNR, US rapper Macklemore and producer Ryan Lewis have been signed up alongside their label, Macklemore LLC.

As well as picking up seven Grammy nominations, the pair

last year became the first duo in the history of the Billboard 100 chart to reach No.1 with their first two charted singles, Thrift Shop and Can't Hold Us.

Other UK additions to the KNR roster are twice double-platinum singer-songwriter Paloma Faith, and multi-award winning chart topper Taio Cruz.

Up-and-coming talent that has signed to KNR includes British singer-songwriter Charli XCX, BBC Sound Of 2014 runner-up and BRIT nominee Ella Eyre, and 2012 Mercury Prize nominee Jessie Ware. John Newman, who last year entered the UK chart at No.1 with his debut album



Tribute, has also signed up to KNR. He is currently in the running for two BRIT awards.

Ann Tausis, managing director of Kobalt Neighbouring Rights, said: "In a relatively short time KNR has

built up a client list that blends established acts and emerging talent, from all different territories, and these new signings continue that trend.

"It's an honour to be working with so many world class artists,

and good luck to all our potential award winners!"

In total, eight KNR clients are nominated for awards at the 2014 BRITs, and 13 are in the running at the 2014 Grammys, some in multiple categories.

The new signings bring KNR's total client roster to more than 100.

The full run of new KNR signings are: Ben Howard, Charli XCX, Ella Eyre, Family Of The Year, Flume, Icona Pop, Jessie Ware, John Newman, Josh Homme (Queens Of The Stone Age), Kevin Parker (Tame Impala), Macklemore and Ryan Lewis, Neil Finn, Paloma Faith, Passenger, Paul Epworth, Taio Cruz and Zedd.

MusicWeek The Playlist

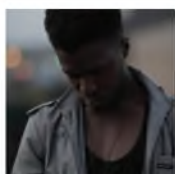
10 tracks you need to hear...



GALANTIS
Smile (Atlantic)
(single, March 2)
Contact: Ashley Townley, Atlantic
ashley.townley@atlanticrecords.co.uk



TOM THE LION
Sleep (Decca)
(single, out now)
Taken from forthcoming debut album,
out on February 3
Contact: Renata Chagrin, Decca UK
renata.chagrin@umusic.com



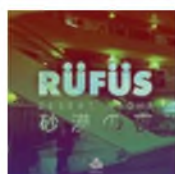
KWABS
Wrong Or Right (Atlantic)
(single, February 3)
Taken from forthcoming debut album
Contact: Taponewa Mavunga, Atlantic
taponewa.mavunga@atlanticrecords.co.uk



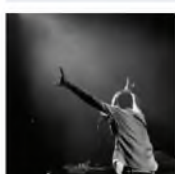
CHROMEO FT. TORO Y MOI
Come Alive (Parlophone)
(single, out now)
Taken from White Women album,
out Spring 2014
Contact: Morad Khokar, Warner Music
morad.khokar@warnermusic.com



ANUSHKA
Never Can Decide
(Brownswood)
(single, out now)
Contact: Seb Burford, WSF
seb@worldwidefriendlysociety.com



RUFUS
Desert Night (Columbia)
(single, February 24)
Taken from debut album Atlas,
UK release date TBC
Contact: Billy Williams-Burrell, 9PR
billy@9pr.co.uk



FRANK TURNER
Polaroid Picture (Polydor)
(single, February 3)
Taken from fifth album Tape Deck
Heart, out now
Contact: Louise Goodliffe, Partisan PR
louise@partisanpr.com



THE 1975
Settle Down
(Dirty Hit/Polydor)
(single, February 24)
Taken from debut album, out now
Contact: Jamie Osborne, All On Red
jamie@allonred.org



NINA NESBITT
Selfies (Island)
(single, February 10)
Taken from debut album Peroxide,
out February 17
Contact: Alix Wenmouth, Wasted Youth
alix@wastedyouthpr.com

Want a track featured?
Get in touch with Rhian Jones at
rhian.jones@intentmedia.co.uk

DATA DIGEST

SALES STATISTICS



CHART WEEK 02 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,136,253	1,255,732	296,863	1,552,595
PREVIOUS WEEK	3,953,065	1,683,381	402,859	2,086,240
% CHANGE	-20.7%	-25.4%	-26.3%	-25.6%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	7,089,318	2,939,113	699,722	3,638,835
PREVIOUS YEAR	7,661,297	3,106,069	681,608	3,787,677
% CHANGE	-7.5%	-5.4%	+2.7%	-3.9%

APPOINTMENT TO VIEW



THE GRAHAM NORTON SHOW

Friday, January 17 - BBC One, 10.35pm - 11.25pm
Keane provide the music as the chat show host is joined by acting talent Michael Fassbender, Idris Elba, Olivia Colman and Lena Dunham.

THE JONATHAN ROSS SHOW

Saturday, January 18 - ITV, 9.45pm - 10.45pm
Ross is joined by James Blunt, who performs in the studio, stand-up comedian and actor Russell Brand, the X Factor's Dermot O'Leary, who discusses his role presenting The National Television Awards 2014, and Birds of a Feather star Linda Robson.

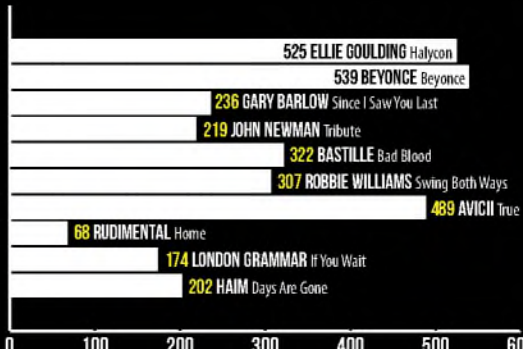
THE VOICE UK

Saturday, January 18 - BBC One, 7pm - 8.20pm
Emma Willis and Marvin Humes front the second episode of the competition's third series to find the nation's best new vocal talent. New coaches Kylie Minogue and Kaiser Chiefs' Ricky Wilson return to their spinning seats alongside Will.i.am and Tom Jones to battle it out for the best contestants.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JANUARY 13 2014



shazam TAGGED

The latest most popular Shazam new release chart:

- CLEAN BANDIT**
Rather Be
- WILL.I.AM**
Feelin' Myself
- NEON JUNGLE**
Braveheart
- GORGON CITY**
Ready For Your Love
- DJ FRESH VS. JAY FAY**
Dibby Dibby Sound

BPI SALES AWARDS: WEEK ENDING JAN. 13

- ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
- VARIOUS ARTISTS**
BBC RADIO 1'S LIVE LOUNGE 2013 (ALBUM) *Platinum*
 - ELTON JOHN THE DIVING BOARD**
(ALBUM) *Silver*
 - PHARRELL WILLIAMS HAPPY**
(SINGLE) *Gold*
 - 2 CHAINZ FT WIZ KHALIFA WE OWN IT (FAST & FURIOUS)**
(SINGLE) *Silver*
 - JASON DERULO TRUMPETS**
(SINGLE) *Silver*
 - PITBULL FT KESHA TIMBER**
(SINGLE) *Silver*



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

For daily news visit musicweek.com

GIGS OF THE WEEK

LONDON



Who: Blitz Kids
Where: The Barfly, London
When: January 20
Why: On the day of their third album release *The Good Youth*, the four-piece rock band play the second date of a six date UK tour. They'll also visit Carlisle, Manchester and Leeds.

BIRMINGHAM



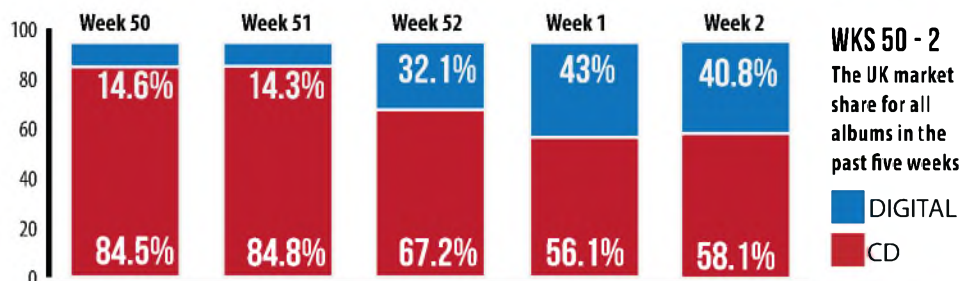
Who: Connan Mockasin
Where: Hare & Hounds, Birmingham
When: January 23
Why: The New Zealand psych-funk singer is joined by indie trio Teleman during a UK tour. He comes to O2 Shepherd's Bush Empire in London on the 28th.

SHEFFIELD



Who: Dan Le Sac vs. Scroobius Pip
Where: Plug, Sheffield
When: January 23
Why: The hip-hop duo perform at various venues around the UK after releasing their third album *Repent Replenish Repeat* at the end of last year.

DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending January 13

- 01** Official: Ministry Of Sound nightclub is saved *Tuesday, January 7*
- 02** BRIT Awards 2014: All the nominees *Thursday, January 9*
- 03** Lily Allen: 'Record labels are terrified of taking risks' *Thursday, January 9*
- 04** John Cale and Thurston Moore to keynote Liverpool Sound City 2014 *Thursday, January 9*
- 05** UK Music to launch music manager video game *Thursday, January 9*

MUSIC WEEK POLL

This week we asked...
 Are record labels to blame for a lack of experimental music reaching the mainstream?
 Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's *Uncut* magazine are **The Kinks**. Celebrating 50 years in rock, the Davies



brothers hint at a reunion, which is, according to Ray Davies, "as close as it's ever been to happening".

Elsewhere Dublin singer-songwriter **James Vincent McMorrow** says his second album *Post Tropical* is, inspired by classic R&B, a far cry from the 'lo-fi, round-the-campfire' vibe of his debut. "A lot of people who liked the first album will probably be surprised," he explains.

David Crosby gives a no-holds-barred interview before releasing his first solo album in over 20 years. The reason he got 'booted out of The Byrds' in 1967 was "mostly to do with my ego," he explains. "[I wanted] a bigger share of the pie."

In the reviews pages, **Bruce Springsteen's** *High Hopes* gets nine out of ten from Richard Williams. The twelve songs bring together "the failure of conventional belief systems and the blight of spiritual poverty". Sharon O'Connell praises Grass Punks from "Dakotan Troubadour" **Tom Brosseau**. It's a "wry, beautifully finger-picked set, that recalls Woody Guthrie and Pete Seeger."



THE MAGIC NUMBERS

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

8.4

Million viewers for the first episode of the third series of BBC's *The Voice UK*. The number is up two million from last year's debut show

15

Years after leaving Fleetwood Mac, Christine McVie will be officially rejoining. A 2014 tour featuring the reunited line-up will reportedly be announced soon

11

Oasis albums are now available to stream on Spotify, Deezer and Rdio. The band join Pink Floyd, Led Zeppelin and Metallica, who have all brought their catalogues to the sites in the last year

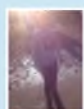
8

Years since their last album and Embrace are to release a sixth. The self-titled LP is out on February 28. The band have clocked up five top ten albums and six top ten singles since forming in the mid-'90s

20th

Anniversary of OutKast's 1994 debut album will be celebrated by a 40-date world festival tour. Andre 3000 and Big Boi will make their live comeback headlining Coachella Festival in April

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@SeanBHill An ex-professional footballer revealing he is gay is one of the top news stories on @BBCNews. This is why there is a problem in society (Sean Hill, *ATM Artists*) *Wednesday, January 8*



@ShazAllSaints HEELLLLLLOOO GOOD MORNING!!!! I've been watching and checking this out. My first tweet! Thank you for your lovely messages made me smile xx (Shaznay Lewis) *Saturday, January 11*



@Rickontour Only 1 hour to go until the start of #TheVoiceUK And don't forget guys, if it's not 'for you' then you don't have to watch! So it's win win. (Ricky Wilson, *Kaiser Chiefs*) *Saturday, January 11*



@NICKIMINAJ Wow at Universal takin down that boss ass bitch sound cloud link. ITS.A.FREESTYLE - smfh. (Nicki Minaj) *Friday, January 10*



TWEET OF THE WEEK
@MRSSELAZE Looking for intern who is interested in music publishing, not a Hoorah Henry wanting to 'work in the music industry' - ian@perfectsongs.com (Ian Usher, *Perfect Songs*) *Tuesday, January 7*



@alt_J With regret, Gwil is leaving alt-J. This is purely a personal decision and as our best friend we support him completely. (Alt-J) *Saturday, January 11*



@allymccrae Playing records on probably the biggest stage I ever have tonight - definitely just put a bit of plastic bag in my shoes to plug the hole. (Ally McCrae, *BBC Radio One*) *Friday, January 10*



@TheCSullivan Just cast vote for Best British Single in the Brit Awards. There was a choice of 10 - all completely dispiriting examples of dimbo dance-pop. (Caroline Sullivan, *The Guardian*) *Monday, January 13*



@agent_jedwards When you get to the e-mail in your inbox from your mother with the subject "One D Tickets" it's truly hard to carry on. (Jason Edwards, *13 Artists*) *Friday, January 10*



@jamieosman You know this whole "defend pop punk, pop punks not dead" thing? What are we defending it from? Better lyrics and song structures? (Jamie Osman, *Red Light Management*) *Saturday, January 11*



@inekedaans is any one EVER going to suggest a meeting during Eurosonic in Groningen at the Pannekoekenboot ? any one? ever? #pancakeboat (Ineke Daans, *PIAS*) *Monday, January 13*

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

DATA DIGEST

STORE NO MORE

Sunday, January 12

HMV's once-flagship store at 150 Oxford Street - the largest music shop in the world - officially closed its doors for the final time on Sunday. HMV's largest store in the UK will now be at 363 Oxford Street, the site of its first shop.

PICTURE OF THE WEEK



TAKE A BOW TEAM BOYZONE



Label: Rhino

General manager: Dan Chalmers - Rhino
A&R: Ric Salmon - Harvest Entertainment
Manager: Mark Plunkett - MP Music Services

Legal: Richard Bray at Bray & Kraiss

Agent: John Giddings - Solo

Marketing: Julie Eldridge - Rhino
Online Marketing: Hannah Dudley and Brian Shanahan - Rhino

National press: Katherine Bawden/Phoebe Sinclair - Warner Music
Regional press: James Heward - Pomona Press
Online press: Stuart Freeman - Warner Music

National radio: Heidi Jacob and Jane Arthy - Warner Music
Regional radio: Carrie Curtis - Atlantic

TV: Sam Wright and Jessica Brandon - Seesaw PR

THE LOWDOWN

Album: BZZO
 Highest chart position: No.6

SIGNS O' THE TIMES



Photo credit - Tim Saccenti

Baltimore trio **Future Islands** have signed to **4AD**. On March 24 they'll release *Singles* (their debut album on the label and their fourth overall) which the group created with producer Chris Coady (Beach House, Yeah Yeah Yeahs, Grizzly Bear). They'll head out on a short tour in February, including sold-out shows lined up in L.A., New York, London and Baltimore before an extensive North American tour throughout

March and April, with more international dates to follow.

Danish dance music act **Tomas Barfod** has signed to **Secretly Canadian**. His new single *Pulsing* (featuring Nina Kinert) is due for release on February 17 - the B-side *Happy* features Eddie Chacon, formerly of Charles & Eddie. Barfod released his solo debut album *Salton Sea* in 2012. The follow-up is planned for release in late spring.

SYNC STORY

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



- **Artist** French Wives
- **Track** Younger
- **Composer** Christopher Barclay
- **Publisher** Sentric Music
- **Client** The CW (TV station)
- **Campaign** Reign (US TV show)
- **Usage** Season 1, episode 8
- **Key execs** Simon Pursehouse (Sentric Music, pictured), Josh Kessler (Downtown Music Services)



"This is a really interesting sync as it's quite a different direction from the rest of the music used throughout this popular US TV series about the life of Mary Queen Of Scots. For almost the entire track [French Wives' Younger] to be used on the concluding scenes of the first series is a major spot to land.

"On first hearing, the track has obvious and immediate sync potential due to the rather brilliant build, outro and lyrical hook of 'I wish I had started younger' and on this occasion works really well with the picture."

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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ED SHEERAN	11	AVICII
2	ROD STEWART	12	MILEY CYRUS
3	ROLLING STONES	13	SUSAN BOYLE
4	GARY BARLOW	14	HAIM
5	DRAKE	15	JAKE BUGG
6	LITTLE MIX	16	FALL OUT BOY
7	BASTILLE	17	ELLIE GOULDING
8	KATY PERRY	18	JUSTIN TIMBERLAKE
9	THE 1975	19	RUDIMENTAL
10	MCBUSTED	20	KINGS OF LEON

ticketweb



TICKETWEB UK

POS	EVENT	POS	EVENT
1	RUDIMENTAL	11	KODALINE
2	WARPAINT	12	LESS THAN JAKE
3	PROPAGANDA	13	KILLSWITCH ENGAGE
4	JOHN NEWMAN	14	ANNIE MAC
5	LONDON GRAMMAR	15	FIELD DAY
6	REEL BIG FISH	16	KERRANG! TOUR
7	TOM ODELL	17	STROMAE
8	BOMBAY BICYCLE CLUB	18	THE GAMES
9	LAMB OF GOD	19	SONISPHERE
10	RIZZLE KICKS	20	EDWARD SHARPE AND THE MAGNETIC ZEROS

ON THE RADAR ÁSGEIR

At the age of 21, Icelandic born singer-songwriter Ásgeir Trausti Einarsson, better known simply as Ásgeir, is one of Iceland's most successful homegrown talents and is releasing the English language version of his debut. *In The Silence*, at the end of this month.

In 2012, he released the album - its original name *Dýrð í dauðapögn* - in his homeland, and it shot to the top of the country's music charts. Soon after, it became Iceland's fastest and biggest-selling debut album by a homegrown artist, eclipsing the likes of Björk and Sigur Rós in the process. Such is the popularity of Ásgeir's debut that it is thought that 1 in 10 Icelanders now own a copy of the album.

Speaking to *Music Week*, Ásgeir describes how surprised he was at his debut's success: "I never expected anything because I wasn't planning on doing anything with my music at all! One night I went to a friend's house and we were listening to some of the demos I had recorded. He really believed in them. So I went for it and called the producer the same night. My life took a turn that night."

Ásgeir defines his sound as a "mixture of electronic and folk". The lyrics for his English-language album are a direct translation of the original Icelandic record, with the translation process carried out by American musician John Grant. Ásgeir knew that Grant, "a language genius" fluent in Russian, Spanish and German, was living in Iceland while making *Pale Green Ghosts* and decided that he was "the perfect guy to help."

This working relationship was extended when Grant picked Ásgeir to support him on tour even though the Icelandic reveals "my name was actually not on the list, but [Grant] just told them that he wanted me". It was on this tour that Ásgeir was given his first exposure to UK audiences. He has since headlined Bush Hall and even appeared in the latest series of TV show *Made In Chelsea*.

Ásgeir will next appear in London as part of his headline UK tour in April 8, marking the end of a cycle of touring that takes him around Asia and Europe.

Amongst his growing list of accolades, Ásgeir has four Icelandic Music Awards from 2012, including Album Of The



Year, and has been given the 2014 European Border Breakers Award (EBBA) by the European Commission.

However, when asked to pick his ultimate career highlight, he was far more modest in his choice: "It was a huge thing for me just getting my first radio play in Iceland. It's also a privilege to be able to travel the world and play your own music and just do

what you want to do."

And whilst he admits that comparisons between himself and his boyhood idols Sigur Rós are musically accurate, he is quick to quash any notion that he is planning to become as famous as Iceland's biggest band: "I don't have any plans on where I want to be. If nothing else happened from now I would be happy."

ESSENTIAL INFO

RELEASES

2013

May 14
Free Download EP: *The Toe Rag Acoustic Sessions*
August 12
Single: *King and Cross*
December 16
Single: *Torrent*

2014

January 27
Album: *In The Silence*
April 7
Single: *Going Home*

LABEL

One Little Indian

MANAGEMENT

María Rut Reynisdóttir
maria.reynis@gmail.com

LIVE

2014

January 25 XFM X-Posure All Dayer:
Barfly
Headline UK tour including April 8 at Union Chapel, London



THE BIG INTERVIEW DEFECTED RECORDS

THE HOUSE THAT SIMON BUILT

Defected Records is one of the UK's most respected house music pioneers, with its founder Simon Dunmore a hugely passionate supporter of the scene. Now, just as the independent label turns 15, its preferred genre is crashing back into the mainstream - in a big way...



LABELS

■ BY TIM INGHAM

Defected Records founder Simon Dunmore doesn't have to cast his mind back too far to remember when house music was being rather shortsightedly spurned by the mainstream.

The label was created during the heady days of 1999, when the likes of Armand Van Helden, Basement Jaxx and Cassius were ruling British music radio playlists, and packing out superclubs across the world. The pedigree of Dunmore, previously an A&R for the uber-cool AM:PM label, meant that Defected wasn't going to be excluded from this commercial house explosion for long. Sure enough, the firm's debut single release, Soulsearchers' *I Can't Get Enough*, hit No.5 on the UK Singles Chart. Then came the biggest smash in the company's history, Roger Sanchez's genre-defining *Another Chance*, which swept to the top of the chart in 2001.

But the success or failure of Defected, which now boasts management, live events and publishing arms in addition to its label - as well as a recently-launched merchandise division - was never predicated on having huge chart hits. Dunmore's closeness to the house scene meant that when the genre became a more underground affair in the mid-Noughties - indie rock and urban/R&B largely taking its place at radio - so too did Defected.

The business survived by doing something rather smart: signing and promoting acts it loved for sensible money. Each in turn became an ambassador of the Defected brand, whose sterling reputation continued to grow amongst hardcore fans - especially through its regular club nights at Ministry of Sound. Then the industry's fashion sphere turned fatefully once more - 'EDM' started to happen.

Thanks to the likes of David Guetta and Avicii, this omnipresent, in-your-face brand of dance music has now been welcomed into the glow-stick-enveloping bosom of the world; crucially, even in the US, where embracement of dance culture had previously remained at best 'uncommitted' - a hangover from the daft and dour 'Disco Sucks' movement of the late 1970s.

Dunmore and Defected have continued to quietly cultivate credible house music away from the pop charts throughout this 'EDM' wave - that is, until last year, when a new, energetic audience of mainstream dance music fans caught up with it.

Look Right Through by Storm Queen (aka American DJ Morgan Geist) became Defected's first UK No.1 for over 12 years in November 2013. The track originated in 2010, but a remix by MK (DJ/producer Marc Kinchen) - released through Defected, in partnership with Ministry of Sound - was a smash, both in the tastemaking clubs and on the most commercial of radio outlets.

EDM fans, it appears, have begun developing a hunger for dance music with a groove, as further

born out by the growing popularity of Disclosure, Duke Dumont and Chris Malinchak on both sides of the Pond.

Music Week caught up with Dunmore to discover why the label may now be set for its second truly golden commercial era - and how the global rebirth of house music could set one of 2014's most defining trends...

House wasn't popular in the mainstream just a couple of years ago. What's changed?

Radio became very focused on global ['EDM' DJ] superstars, which made it more difficult to penetrate radio. Obviously the investment you have to make when going for mainstream records meant we entrenched ourselves in house music - the main focus of what we do as a label. After a period of time, it made the business very defined. We knew exactly where we were aiming and with social media and the internet our natural audience was able to find us more easily than they were in previous years. As a business we've found it much easier to survive by being focussed musically, not necessarily looking for crossover success. We became much more stable financially by doing that, because we understood our market. What's happened in the past 18 months is that the market has moved towards us - there are a number of records considered house tracks, whether it's the Chris Malinchak record or the Duke Dumont record or even Disclosure, they're all obtaining crossover status, and youth culture is all-of-a-sudden identifying with house. [Look Right Through] was just one of those records on the underground that the kids related to and embraced.

Do you worry that the major labels, promoters and other big businesses will increasingly move into your territory now?

That's happened already, certainly in the past 12 months. What we have to do as a label is not get too carried away by the fact we've had a crossover success, just continue doing what we've been doing. That in turn means there's a likelihood we'll source records that have the potential to get radio play and crossover. Some people see the fact that something's entering the mainstream as a negative, but I always think we should celebrate it. People make music because they want other people to hear it and enjoy it. Having slugged it out in the trenches for seven or eight years, there's now an opportunity for [house DJs] to be rewarded properly again for making great music.

The 'EDM' scene has famously erupted in the US - is it affecting house music and Defected?

There's always an entry point for dance music. Sometimes that's in the mainstream; once people associate themselves with dance and their tastes mature or look for an alternative, people generally find their way to labels like us and the producers we're associated with. For me, this was where we were always going to end up after the huge successes of your Guettas and your Avicii's etc. People just become more inquisitive. I can see a very positive four or five years ahead of us.

How do you assess the value of the 'new industry'?

We're not just a record label, but I don't believe that the '360' model works because every artist requires different kinds of facilities to maximise their



“Some people see something entering the mainstream as a negative, but I always think we should celebrate it. Having slugged it out in the trenches, there's now an opportunity for house DJs again”

SIMON DUNMORE, DEFECTED

potential. Sometimes we're able to provide that across the board, but sometimes they're better off with a certain agent who's more relevant etc. But now if you have a record that draws 5 million views on YouTube but only sells 5,000 copies, it's a hit in a different way - and we can use that in a different way to book gigs or get on compilations.

It means that you don't have to sell 200,000 singles to have a 'hit'. There are many more ways that you can define a popular record these days. Music has become much more of a democracy, where people make their own choices, rather than having to listen to radio and relying on playlists that have been quite restrictive over the past decade.

The big question is how you best monetise an audience coming to your music online...

I'm not a massive fan of the Spotify model, but it does introduce people to new music, as does YouTube, radio, SoundCloud and other services. We're reaching a much bigger audience now than at any point in our existence. My experience and that of people I work with, is that Spotify doesn't stimulate sales. The streaming model obviously works for some people. But if you're an ardent fan of a genre, act or band, if you get it on Spotify, the chances of you then going to buy the music are greatly diminished. We're on Spotify but we tend to make the music available after our community has moved on from it - when we'll get a more passive dance music fan coming across it, who can then hopefully be converted into a fan who'll buy music.

ABOVE
Dennis Ferrer:
One of
Defected's
artist roster
who could
cross over
into the
mainstream
in 2014.
Others include
DJ/producer
Nick Curly.
(Far left)
Defected
founder Simon
Dunmore

After Storm Queen, how much focus are you now giving the mainstream and those big chart hits?

For us to stop everything we do as a business in order to have a possible hit meant we might jeopardise other areas of what we do. So we approached Ministry, who were really into the record and they absolutely took the opportunity by the scruff of the neck and delivered. It was a really good example of a partnership working together. With us underlining the credibility and them taking it to the mainstream, it was a very effective two-pronged attack. That's something we're keen to do into 2014: not to change because we've had this commercial success, but due to a belief that the market has moved towards us, keep doing what we're good at. Opportunities will naturally emerge.

Can you recap the journey of the Storm Queen record to such success?

The unique thing about it is that it was released two years ago. It had loads of love [in the clubs] when it was first released, and because of that it's probably the first true punter record for many a year. There was a time a few years back when records would come out, not be successful and then be given a new lease of life by becoming DJs' turntable hits on the underground, and then grow. Look Right Through is definitely a record in that mould. Maybe we're going to see a return to those days where records are allowed to grow and create their own audience rather than being fast-tracked, as they have over the past ten years, and go straight to radio. It will become a good feeding ground for mainstream music.

Can we read anything into the fact that it was Ministry of Sound you partnered with - a rival, but also a fellow independent?

Not really. There's always going to be competition in whatever you do, but we have an excellent relationship with Ministry of Sound. We do our own nights [at the club] six times a year, which are hugely successful - every one in 2013 has been a

THE BIG INTERVIEW DEFECTED RECORDS

sell-out and they've provided a great facility for us to do that. We also have a good relationship with them and they help our music get to a broader audience. It was the right home for us to take the Storm Queen record. The cornerstone of everything we do is still releasing music. An artist needs records: to market yourself and get credibility, it all comes down to the music. Primarily we're a record label and that's the main income into the company. But off that we have a publishing company, an events business, a DJ management business, we've just launched merchandise that we've invested in really heavily and has got off to a very satisfying start. We're a rounded music company rather than just a record label, but the label is the cornerstone of our ability to trade in all of those areas.

Are you worried about the lack of artist album sales at the moment, or are you a bit insulated from it?
No, I'm not concerned about it at all. In the main, dance operates on a singles basis. Obviously there are artists that produce albums with big success, but it's the compilations side of this business, especially in dance music, where things have been thriving in the last two years. Ministry have been quoted as saying their business is 30% or 40% up on last year [FY2012] in terms of digital sales, and our figures basically reflect that as well.

Traditionally, when a genre blows up like 'EDM' has in recent years, the major labels up their game - sometimes via company acquisitions. If you took a call from a big firm like that interested in buying you, what would your reaction be?

[Laughs] This discussion comes up on a regular basis - what would we do if we were made an offer. I'm still really enjoying being involved in dance music. I've just turned 50 and I still get very passionate. Some people when they get to this age seem to lose their enthusiasm, but for me it's still very much within me. I love discovering new talent and listening to new music. This is a moment I've worked really hard for 15 years to get to, but of course your head can always be turned by the right offer. It's not something I would never consider. Life is pretty good at the moment, I'm enjoying it. So far, no-one's made me an offer that I've not been able to refuse.

Which global territories are you seeing growth in your business and the dance genre more generally?
This may or may not be true: I think the house scene has been allowed to flourish [in the UK]

RIGHT
Raise your hands: Defected's regular club nights at Ministry Of Sound included a New Year's Eve special in 2013, featuring sets from MK, Nick Curly and Simon Dunmore



"I'm still really enjoying dance music. I just turned 50 and I still get very passionate about it. So far, no-one's made me an offer [for Defected] I haven't been able to refuse"

SIMON DUNMORE, DEFECTED

because a lot of the mainstream, the 'EDM' artists, have been camped out in America for the past two or three years. They're being paid very healthy fees in places like Las Vegas and Miami. That means that they haven't really been playing that extensively in Europe, especially in clubs. So the house scene has blossomed in front of a younger audience in those territories. There are a few [house] records that are hitting the mainstream, but there are tens of thousands of records released every month that don't. That's going to be a springboard for us to sell more music in places like Australia - where we've seen a lot more interest in the past six months - as well as Japan. More widely in Asia, we're doing more events after a quiet five years, and in the US, as people look to the UK and Europe for different genres, which I think we'll really benefit from in the next couple of years.

How reliant are you on Radio 1 in particular?

From a specialist point of view, we enjoy great support from the dance shows on Radio 1 and 1Xtra. There's two sides to what they do on Radio 1, they hit the mainstream with playlist records but they also do a lot of amazing work on a specialist level. Their dance presenters are real tastemakers, but if we're going to crossover, then obviously Radio 1 is super-important. But our business isn't dependent on it.

What do you think or hope the Defected brand means to people?

Just because of the music I grew up on, which was soul, funk and disco, I like to have a vocal and emotional element in my dance music. Tracks come and go but songs seem to have much more longevity. That's our calling card: the sound may evolve, but the song element of what we do is really key. We also need consistency: we have high standards, and if you maintain that, there's no reason why you can't continue over a long period of time. We've got a great team here, we've spent 15 years learning from our mistakes as well as our successes. With the history we've built up, we have the benefit of hindsight, which not a lot of [modern] labels have.

DEFECTED'S ONES TO WATCH IN 2014: A 'SPELLBINDING' DANE AND SOME DIVINE INSPIRATION

NOIR



Danish DJ and producer Noir is one of his home country's most renowned house music exports. An A&R expert from his own specialist label Noir Music, Defected calls his recent mix for the label's In the House series "spellbinding". He has played the company's residency at Pacha in Ibiza on a number of occasions.

SONNY FODERA



DJ/producer's work incorporates many original and live elements with jazz, funk and hip-hop influences.

Born and raised in Australia, Fodera now lives between the UK and Ibiza. Having played alongside the likes of Mark Farina, Derrick Carter, Jay-J, Inland Knights, Audio Jack and James Curd he has made a fast-rising name for himself on the house circuit. The

SAM DIVINE



ambassador for Breast Cancer Research.

A long-term Defected client as a live DJ, Sam Divine's stock is rising as 2014 arrives. Having made her name through sets like her three-year residency at Ushuaia, Ibiza, Defected now calls her an "icon for inspiration" - because of both her musical ability and her admirable work as an

miPRO

MUSICAL INSTRUMENT PROFESSIONAL • FOR EVERYONE IN THE MI BUSINESS

Looking for a new retail channel?

While many retail markets are in decline, the musical instrument sector has fared extremely well, due to a combination of face-to-face sales techniques and diversification.

If you're a merchandising or ticket company in a shrinking retail market, or a distribution company looking for a new area to explore, there could be a new opportunity opening up for you...

MI Pro magazine is the hub for the musical instrument market. Delivered each month to over 3,000 retail premises it has been the respected voice of the trade for over 20 years.

By working with the team here at MI Pro we can deliver your trade message through print, online or social media platforms direct to thousands of potential new business leads.

Drive your business forward through 2014...

Contact us now Darrell.Carter@intentmedia.co.uk
or call Darrell Carter 01992 535647



BUSINESS ANALYSIS US MARKET IN 2013

EDITORIAL

UK mustn't lose sight of realistic US achievements



Fifty years ago this month The Beatles' *I Want To Hold Your Hand* climbed to No 1 on the Hot 100, changing the face of music forever and the prospects of UK acts trying to break America.

Before then the States was largely a no-go area for British acts with the occasional hit heavily outweighed by UK pop royalty like Cliff Richard failing to make any real impact there.

The Fab Four's breakthrough, though, made everything possible. Suddenly the door opened and countless other Brits were able to follow The Beatles' example and become superstars in the home of rock 'n' roll.

Five decades on, making it in the US remains the ultimate test of whether an act has truly achieved global stardom. In 2012 plenty of British ones did, supplying four of the year's five biggest sellers Stateside, but the pedal eased off the gas over the following 12 months.

"Although British music could certainly improve its present position in the US, we need to keep in check what can reasonably be achieved"

That isn't to say there were no Brit successes in the States in 2013. Mumford & Sons won Grammy Album of the Year, One Direction scored a third Billboard No 1 and new acts such as Bastille made their first encouraging steps. All great then, but we should also bear in mind that what occurred over the two years before was exceptional, driven by the mega sales of Adele's 21, which not only transformed UK fortunes in the US but those of the entire record business.

So it is important we should handle carefully the CBI's newly-published *The Creative Nation* report in which it suggests the UK music industry has the potential to double its share of US album sales by 2025.

That share hit a 21st Century high of 13.6% in 2012, but even using a modest annual share of 10% as a starting point means the CBI's ambitions indicate within the space of little more than a decade we would have to grow our stake in the market to around 20%.

Although British music could certainly improve its present position, we need to keep in check what can be reasonably achieved. After all, the US is one of the most indigenous music markets on the planet and large parts of it are almost exclusively homegrown.

Country and rap, for example, two genres almost entirely about North American artists, accounted for around 20% of all US album sales in 2013. Add in the likes of Latin and that leaves about 75% of the market left realistically open to the UK to penetrate. Based on the CBI's aims, British acts by 2025 would need to control more than a quarter of that.

The early signs for 2014 are encouraging with the likes of Arctic Monkeys, Bastille, Passenger and John Newman all climbing the main Billboard charts, raising the prospect this could be a great year for British music in the US. Yet while it is always good to "think big", as the CBI report suggests, it is equally important not to get too carried away.

Paul Williams,
Head of Business Analysis

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

DOWNLOADS DIP OVER THE POND



Streaming up in key territory, but digital sales are down

SALES

BY PAUL WILLIAMS

The US sent out a clear message to the UK record industry about what it might face in the near future as streaming hit record new highs in 2013, but download sales started to fall.

As the world's most mature post-physical music market, what happens in the States is usually a template of what the UK and other leading music territories can expect to happen to them eventually so Nielsen SoundScan and Billboard's 2013 report makes particularly interesting reading.

It is no surprise to see streaming forging ahead with 118.1 billion tracks streamed in the States last year across platforms including YouTube/Vevo, Spotify, Rdio and Rhapsody. That's a 32% year-on-year rise with the leading track, Baauer's (*pictured, above*) Harlem Shake, attracting nearly 490 million plays.

This was nearly 210 million streams ahead of the year's second-biggest track, PSY's Gangnam Style, with Macklemore & Ryan Lewis (*pictured, right*) featuring Wanz's Thrift Shop around 23

EXECUTIVE SUMMARY

- US album sales down 8.4% in 2013 to 289.4m units
- Digital album and one-track markets dropped annually for first time with latter falling 5.7%
- Justin Timberlake's *The 20/20 Experience* top album with 2.4 million units sold
- Robin Thicke's *Blurred Lines* leading single with 6.5 million copies sold
- Vinyl sales up 33% year-on-year to 6.1 million units

million plays further behind.

However, the gains made by streaming were accompanied by the first year-on-year falls in the market for both digital album and one-track sales. In the UK digital album sales continued to grow in 2013, up 6.8% annually despite dropping by around 3% over the last three months of the year, but in the US they started going in reverse. This was only by 0.1% with 117.6 million albums bought this way during the year, but compared to a 14.1% rise in 2012.

One notable trend in the drop was that the fall was happening only on catalogue. There were 3.8% fewer back catalogue digital albums bought

US SALES STATISTICS 2013

Source: Nielsen SoundScan

SALES PERIOD	SINGLES	TOTAL ALBUMS	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS
2013	1.26bn	289.4m	165.4m	117.6m	6.1m
2012	1.34bn	316.0m	193.3m	117.7m	4.6m
% CHANGE	-5.7%	-8.4%	-14.5%	-0.1%	+33%



last year, but demand for current download titles actually rose – up 3.5% – with 62.3 million purchases. This trend was reflected in both the physical market and overall album sales. The total albums market dropped by 8.4% last year to 289.4 million units with catalogue down by a sharper 11.1%, but current album sales fell a less steep 5.8%. Similarly, the physical album market's 14.5% annual drop was made up of an 11.3% fall for frontline albums, but a much-worse 15.5% drop for catalogue.

Also heading downwards for the first time was the one-track download market with an annual fall of 5.7% to 1.259 billion units, compared to a rise of 5.1% the year before to a new record high of 1.336 billion units. Sales of current tracks almost matched their peak achieved in 2012 with this part of the

sector down by 1.5%, but catalogue sales fell 9.2%, which may indicate a maturing of the market with some consumers having already purchased most of the oldies they wanted and also the potential transfer of business to streaming services.

Certainly sales of the year's biggest one-track downloads were on a par with what was achieved in 2012 with 2013's No 1, Robin Thicke featuring TI and Pharrell Williams' Blurred Lines, shifting 6.5 million units compared to 6.8 million for leading 2012 title Somebody That I Used To Know by Gotye featuring Kimbra.

There were two tracks over the course of the year that shifted more than 6 million copies with Thrift Shop (6.1 million) also joining this party, compared to one hitting the same level in 2012. The past year also included another track above 5

TOP DIGITAL SONGS 2013

POS ARTIST TITLE LABEL SALES

- 1 ROBIN THICKE** Blurred Lines *Star Track/Interscope* 6.5 million
- 2 MACKLEMORE & RYAN LEWIS** Thrift Shop *Macklemore* 6.1 million
- 3 IMAGINE DRAGONS** Radioactive *Kidinakorner/Interscope* 5.5 million
- 4 FLORIDA GEORGIA LINE** Cruise *Republic Nashville* 4.7 million
- 5 LORDE** Royals *Lava/Republic* 4.4 million
- 6 KATY PERRY** Roar *Capitol* 4.4 million
- 7 PINK FEAT. NATE RUESS** Just Give Me A Reason *RCA* 4.3 million
- 8 MACKLEMORE & RYAN LEWIS** Can't Hold Us *Macklemore* 4.3 million
- 9 BRUNO MARS** When I Was Your Man *Atlantic* 3.9 million
- 10 RIHANNA FEAT. MIKKY EKKO** Stay *SRP/Def Jam* 3.9 million

Source: Nielsen SoundScan

TOP ALBUMS 2013

POS ARTIST TITLE LABEL SALES

- 1 JUSTIN TIMBERLAKE** The 20/20 Experience *RCA* 2.4 million
- 2 EMINEM** The Marshall Mathers LP 2 *Interscope* 1.7 million
- 3 LUKE BRYAN** Crash My Party *Capitol Nashville* 1.5 million
- 4 IMAGINE DRAGONS** Night Visions *Kidinakorner/Interscope* 1.4 million
- 5 BRUNO MARS** Unorthodox Jukebox *Atlantic* 1.4 million
- 6 FLORIDA GEORGIA LINE** Here's To... *Republic Nashville* 1.4 million
- 7 DRAKE** Nothing Was The Same *Young Money/Cash Money* 1.3 million
- 8 BEYONCE** Beyonce *Parkwood Entertainment/Columbia* 1.3 million
- 9 BLAKE SHELTON** Based On A... *Warner Bros Nashville* 1.1 million
- 10 JAY Z** Magna Carta Holy Grail *Roc-A-Fella/Roc Nation* 1.1 million

Source: Nielsen SoundScan

million sales – Imagine Dragons' Radioactive with 5.5 million takers – while hits by Florida Georgia Line, Lorde, Katy Perry, Pink featuring Nate Ruess and another by Macklemore & Ryan Lewis (Can't Hold Us) shifted more than 4 million copies. This meant six tracks in all sold 4 million or more units, compared to four in 2012.

US VINYL MARKET GROWS AGAIN IN 2013

Fewer than a million vinyl albums were bought in the US in 2007, but since then the market has expanded more than six-fold.

After reaching 0.99 million units six years ago, sales rose in 2008 to what was a new high in the Nielsen SoundScan era dating back to 1991 of 1.9 million units. However, in each of the five subsequent years that record has been smashed annually and another new benchmark was reached in 2013 with 6.1 million 12-inch albums having been purchased.

The 33% year-on-year increase meant that vinyl represented around 2% of the entire US albums market last year, an incredible turnaround for a format that back in 2007 was deemed of so little importance that it did not even warrant a mention in Nielsen SoundScan's annual music sales report to the media.

Reflecting the huge increase in demand for vinyl across the pond, sales of the individual leading titles last year were far higher than the numbers the biggest albums attracted even a few years ago. In 2008 the top-selling 12-inch album was Radiohead's In Rainbows with 25,800 copies sold while the band's 1997 classic OK Computer was ranked at No 10 with 9,300 sales. Five years later Daft Punk's Random Access Memories needed to shift 49,000 copies to finish as 2013's top seller, while Justin Timberlake's The 20/20 Experience sold 21,000 vinyl albums to sit at No 10 on the year-end chart.

Two other albums sold more than 30,000 copies on vinyl last year with Vampire Weekend's Modern Vampires

Of The City attracting 34,000 purchases and Arcade Fire's Reflektor 31,000.

Similar to the UK, what was notable about the top vinyl sellers in the US was how many of them were released by independent labels. Outside of Daft Punk and Justin Timberlake's albums, the rest of the year-end Top 10 was exclusively made up of albums released independently in the States. Four of these were albums handled by Universal in the UK but on indies in the US, led by Arcade Fire's Reflektor, which was released by Merge there, but also taking in Mumford & Sons' two studio albums through Glassnote and The Lumineers' self-titled debut on Dualtone.

The indie showing included a trio of albums that came out through UK-owned Beggars Group with XL act Vampire Weekend at No 2 joined at No 6 by Queens Of The Stone Age with their Matador debut... Like Clockwork and 4AD act The National's Trouble Will Find Me at No 9. The Top 10 was completed by Bon Iver's For Emma Forever Ago, released by 4AD in the UK and Jagjaguwar in the US, at No 7.

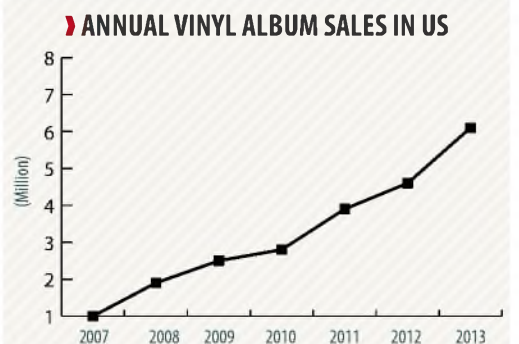
One other notable development of the top vinyl sellers in the US is how the leading titles annually have changed from being dominated by classic albums to more recent releases taking away. In 2008 the year-end vinyl Top 10 included such enduring titles as The Beatles' Abbey Road and Pink Floyd's The Dark Side Of The Moon, but the oldest albums in last year's Top 10 were the Bon Iver set from 2007 and Mumford & Sons' Sigh No More from 2009 with the rest of the chart from 2012 or 2013.

TOP VINYL ALBUMS OF 2013

POS ARTIST TITLE LABEL SALES

- 1 DAFT PUNK** Random Access Memories *Daft Life/Columbia* 49,000
- 2 VAMPIRE WEEKEND** Modern Vampires Of The City *XL* 34,000
- 3 ARCADE FIRE** Reflektor *Merge* 31,000
- 4 MUMFORD & SONS** Babel *Gentleman Of The Road/Glassnote* 27,000
- 5 MUMFORD & SONS** Babel *Gentleman Of The Road/Glassnote* 27,000
- 6 QUEENS OF THE STONE AGE** ...Like Clockwork *Matador* 27,000
- 7 BON IVER** For Emma Forever Ago *Jagjaguwar* 23,000
- 8 THE LUMINEERS** The Lumineers *Dualtone* 22,000
- 9 THE NATIONAL** Trouble Will Find Me *4AD* 22,000
- 10 JUSTIN TIMBERLAKE** The 20/20 Experience *RCA* 21,000

Source: Nielsen SoundScan



The above shows annual unit sales of vinyl albums in the US

source: Nielsen SoundScan

BUSINESS ANALYSIS US MARKET IN 2013

Although 2013's biggest singles could more than match the demand attracted by the equivalent leading sellers in 2012, this was not true in the albums market. Only one album during the year sold above 2 million copies, Justin Timberlake's 20/20 Experience with 2.4 million purchases, compared to two the year before with Adele's 21 and Taylor Swift's Red shifting 4.1 million and 3.1 million units respectively during 2012. In 2011 four albums sold more than a couple of million units, while back in 2007 nine reached the landmark.

The nearest album to Timberlake's total was Eminem's The Marshall Mathers LP 2 with 1.7 million copies sold, but below the top two titles sales of the rest of the year's Top 10 sellers compared favourably with the corresponding titles in 2012. Bruno Mars' Unorthodox Jukebox was 2013's fifth most popular album with 1.4 million copies sold, around 60,000 units more than One Direction's Take Me Home managed to finish in the same position in 2012, while Jay Z's Magna Carta Holy Grail was 10th for 2013 with 1.1 million sales, 75,000 above 2012's 10th top seller Night Train by country star Jason Aldean.

A further indication that even in this era of one-track dominance and ever-rising streaming activity an album can still deliver big is illustrated by Beyoncé's self-titled set. Despite only being released 18 days before the end of the year and initially just available on iTunes, it shifted enough copies (1.3 million) to finish as the year's eighth top seller and has since already outsold its 2011's predecessor 4. By the end of last year it had also incredibly worked its way to ninth position on Nielsen's chart of the biggest-selling digital albums of all time, a list headed by three British albums – Adele's 21 (3.0



ABOVE
High once more: Mumford & Sons were one of the biggest UK acts in the US in 2013

million sales) and Sigh No More (1.7 million) and Babel (1.3 million) by Mumford & Sons.

Beyoncé alone, of course, could do little to prevent what was a further acceleration of the decline of the US albums market with the 8.4% overall fall compared to one of 4.4% in 2012 and sales remarkably going up by 1.3% in 2011 thanks in large part to Adele's 21 attracting 5.8 million buyers.

The 2013 sales fed into what Nielsen and Billboard call overall album sales with TEA (track equivalent sales). This combines the albums and singles market with every 10 one-track downloads

sold counted as an album and here sales dropped year-on-year by 7.7% to 415.3 million units, compared to a far lighter fall of 1.8% in 2012.

Where the decline may have steadied is in the CD market with sales down by around 14.5% in 2013 to 165.4 million units compared to a 13.5% fall in 2012. Even in the US the format continued to make up the majority of album numbers last year, commanding a 57.2% share with digital accounting for 40.6% and vinyl around 2% with 12-inch album sales up 33% to another record high in the SoundScan era dating back to 1991.

UK ACTS MAKE POSITIVE IMPACT ON US CHART

UK acts were behind a record four of the five biggest albums in the US in 2012. But 12 months later they were completely absent from the year-end Top 10.

It was their first barren year from the top table in six years, since when at least one of the 10 biggest annual sellers had been British. Coldplay flew the flag in 2008, Susan Boyle in 2009 and 2010 when she was then joined by Sade, while Adele and Mumford & Sons made appearances in 2011 and 2012 with the latter year's showing further boosted by a double One Direction onslaught.

Mumford & Sons just missed out on making the cut for a third successive time in the year just gone, providing the highest-ranking British album on 2013's annual best sellers with Babel finishing in 11th position. The fourth best seller of 2012 with nearly 1.5 million sales, it sold a further 1.1 million copies the following year as it was named Grammy Album of the Year and returned to the top of the weekly Billboard 200 chart. All this took its cumulative US sales to just short of 2.6 million units, according to Nielsen SoundScan.

Just behind Mumford & Sons in the 2013 rankings were One Direction whose Midnight Memories sold nearly 1.1 million copies in five weeks to sit as No 12 for the year. Their third album to debut at No 1 in the US out of their first three releases – a new record for a group – it followed debut Up All Night sitting at No 3 on the 2012 annual chart and follow-up Take Me Home at No 5.

One Direction were also the biggest-selling UK album

artists overall in the States last year with nearly 2 million sales, made up of Midnight Memories (1.1 million), Take Me Home (around 555,000) and Up All Night (312,000). This meant they were only outsold during the course of the year by Justin Timberlake (3.4 million sales), country star Luke Bryan (2.7 million) and Eminem (2.5 million) with Mumford & Sons ranked ninth after selling 1.5 million albums.

As with albums, no UK acts appeared on the year's Top 10 singles chart for the first time since 2007, although several tracks produced some impressive numbers, including Passenger's Let Her Go with 2.0 million sales by the end of 2013 when it was still in the weekly Billboard Hot 100 chart. Other UK successes included I Need Your Love by Calvin Harris featuring Ellie Goulding, Goulding's Burn and One Direction smashes Story Of My Life and Best Song Ever, which all sold around a million copies during the year. Although British artists were absent, the UK was represented in the year-end singles Top 10 by songwriter Justin Parker who co-penned the year's 10th top seller Stay by Rihanna and its co-writer Mikky Ekko. It was also 2013's third favourite radio track behind Robin Thicke's Blurred Lines and Justin Timberlake's Mirrors, while LA-based UK songwriter Alex da Kid's co-written and co-produced Radioactive by Imagine Dragons was the year's third top seller and seventh on the year-end airplay chart.

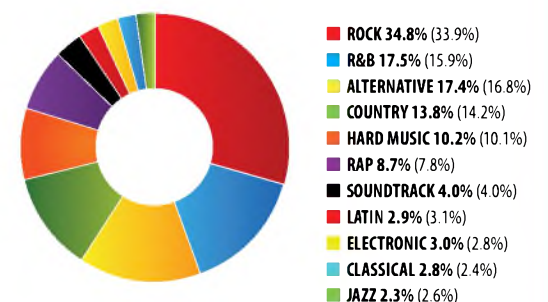
Among specialist radio, Mumford & Sons' I Will Wait was 2013's ninth favourite track on adult contemporary stations and 10th on alternative/mainstream rock where Muse's Madness ranked at No 5.

BIGGEST-SELLING ALBUMS BY UK ACTS IN US

YEAR	ARTIST	TITLE	LABEL	(POSITION IN ANNUAL CHART)
2005	COLDPLAY	X&Y	Capitol	(5)
2006	JAMES BLUNT	Back To Bedlam	Custard/Atlantic	(6)
2007	THE BEATLES	Love	Apple/Capitol	(14)
2008	COLDPLAY	Viva La Vida Or Death And All His Friends	Capitol	(2)
2009	SUSAN BOYLE	I Dreamed A Dream	Syco/Columbia	(2)
2010	SUSAN BOYLE	The Gift	Syco/Columbia	(2)
2011	ADELE	21	XL/Columbia	(1)
2012	ADELE	21	XL/Columbia	(1)
2013	MUMFORD & SONS	Babel	Gentleman Of The Road/Glassnote	(11)

Source: Nielsen SoundScan

2013 US ALBUM SALES BY GENRE



The above shows share of 2013 US albums market by genre with 2012 figures in brackets.

source: Nielsen SoundScan



Making History

Entertainment
manufacturing
and distribution
since **1898**

CD, DVD & Blu-ray
Manufacturing

Special Packaging

Logistics

E-commerce

Call our UK office on + 44 (0) 189 2670 490
Or visit us at www.edc-gmbh.com

EDC 
Independent & proud

PROFILE BOMBAY BICYCLE CLUB

'WE'VE NEVER RECYCLED THE SAME IDEAS'



They've released three gold-selling albums in three years via the same major record company – and now look set for the next step. Bombay Bicycle Club explain why their label can 'afford to be patient with us, quite literally' ahead of their fourth album release

TALENT

BY RHIAN JONES

Some say UK major labels are too fickle to grow a band and show them the patience they need to blossom. Bombay Bicycle Club's story tests that theory.

Since signing to Island in 2008 then releasing their debut album in 2009, the band have produced three more with the record company – including the latest, next month's *So Long, See You Tomorrow*.

With fans in the likes of BBC Radio One's Zane Lowe and Huw Stephens, a steady burn of hype has grown as the four-piece have been allowed precious time to develop. And develop they have: their fourth album is for the first time self-produced and features a blend of melodies built around loops, offbeat rhythms, soaring strings and Bollywood movie samples.

Inspired by sights and sounds experienced while touring around India, Japan, Turkey and the Netherlands, the album was recorded over 18 months in the band's own studio and engineered and mixed by Mark Rankin (*QOTSA*, *AlunaGeorge*).

BBC's Jack Steadman (songwriter and lead vocals, guitar, piano), Jamie MacColl (guitar), Suren de Saram (drums) and Ed Nash (bass) met aged 15.

ABOVE

Priority act: The band remain one of "the most important acts" on Island six years after first signing a deal

"Early reviews tipped us as four middle class guys from London making very twee indie music. We've matured so much since then and want to be taken seriously" JACK STEADMAN

They signed with manager Jason Marcus after one of their first gigs in their school assembly hall and spent a few years playing low-key venues - Marcus encouraging them to finish college before leaping into the music biz full-time.

Their debut LP, *I Had The Blues But I Shook Them Loose*, was finished before then-Island A&R execs Chris McCourt (now Atlantic) and Dan Keeling offered them a deal and the label has granted them freedom to steer their own direction ever since.

"Ever since Bombay Bicycle Club signed to Island in 2008, they have consistently been one of the most important acts on the label," explains Island's MD Jon Turner. "To be here in 2014 on the eve of their fourth album is testament to the evolution of the band on each of their albums. They have managed to do this on their own terms and have never compromised."

These days, the band says their label's

predominant A&R input comes from Mr. Island himself, Darcus Beese – who, according to Steadman, "Visits the recording studio once in a while, injects a lot of energy into the room and then leaves."

Here Steadman and MacColl discuss the dangers of big major label record advances, negative stereotypes and industry nepotism...

First things first, the new album *So Long, See You Tomorrow* - what's different to your previous three?

Jack Steadman: The biggest difference is that we produced it ourselves. Part of the reason we decided to do that is because in the past we just wanted to recreate the demos with another producer and that was ironic - if you want to recreate them then just do it yourself. When you're starting out and don't have a lot of confidence you feel like there is a right way to do things and you have to conform to it because you don't know enough about the studio or technologies. We recorded our first EP when we were 16 or 17 so we've got a lot of experience of being in a studio.

Before we always ended up with a record that we liked but were left with things that we would have done differently. Maybe it was a case of not having the confidence at the time to say 'I don't agree' because there you are with an incredibly experienced



producer like Jim Abbiss who we really looked up to - his word was usually the last word because we just respected it. This is the first time that we're 100% happy.

Jamie MacColl: In my mind it's the most Bombay Bicycle Club-sounding album and that's purely because of the fact that we have full control of it. Whenever you work with a producer to some extent they put their own stamp on it.

Do you feel with this one you've 'found your sound' - that it's your defining record?

JS: In terms of production maybe, but in terms of the sound of the songs and the samples that's always going to be ever-changing. If you look at our past it's been very schizophrenic with lots of different sounds and I think it's almost expected of us to come up with something new every time.

You've done very well, with an Ivor Novello nomination and support from lots of influential people, but haven't had masses of chart success. Do you feel underrated as band?

JS: I don't think that chart success has anything to do with that; I'd be kidding myself if I said that [ours was] incredible poppy music that should go to the top of the charts. But I do feel that there are a lot of people that have decided on their impression of us and stuck with it for a long time.

What is that impression?

JS: The first time they probably heard us was when we were very young and the music was indie guitar rock and sometimes it was very twee. There were these four middle class guys from London making this very twee indie music and there was a lot of that [stereotype] in the press. With bands like Mumford And Sons, who have chosen a style of music that comes from a very rural and maybe poor background, when they sing it you can't really believe them and that's probably where people's frustrations come from. Whereas with us I don't see how it has anything to do with the style of music that we're making. I feel like we've matured so much and made a really interesting sounding album with many layers. There's going to be a lot of people that just see that Bombay have a new album out and say 'oh well I'm not really a fan of them'. What we want to do now is convince people that we should be taken seriously.

Do you feel that chart success is important?

JS: For personal reasons it opens doors, so if I wanted to produce something [for someone else] and had this very successful album I could and that would be interesting artistically. But as long as I can keep going to places across the world and play to people and have an audience that's the main thing for me.

"There are a lot of bands that get awards but can't pay their bills or have chart success but are probably quite creatively unfulfilled. We're able to make a good living from the music we want to make" JAMIE MACCOLL

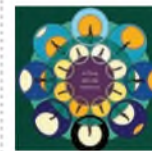
JM: We're never going to be a band that sells loads of singles, the goal is to sell albums and our live performance has always outstripped music sales. There are a lot of bands that get awards that aren't able to pay their bills and there's a lot of bands that have chart success that are probably quite creatively unfulfilled. I think we're in the middle. We're able to make a very good living from the band and we get to make the music we want to make.

You're one of the few young guitar bands that have been given space and time from a major label, how have you built that trust?

JS: We have always tried something new on each record. We've never just recycled the same ideas, which a lot of bands do. We had a first album that did pretty well and then immediately went and made a completely acoustic album and from then on the pressure was just off because no one was expecting anything. There wasn't that second album syndrome for us where a band enjoys a bit of success with one particular sound and then feels pressure to repeat it and the label wants more. We've enjoyed the freedom to experiment a bit but that wouldn't work if at the core there weren't tuneful songs with melody.

In general, do you feel a lack of patience in the wider music industry?

JS: It depends what kind of band you are or what type of deal you sign. When we signed our first record deal we were quite young and were wanting to compare it to deals that other bands had got, like 'oh they got this, so why is ours quite small?' - it was about £80K or something. Our very wise manager Jason Marcus just said 'the smaller deal you get, the better it is going to be for you in the long run' because the label aren't so pushy on instant results and they can afford, quite literally, to be a bit more patient with you. That's exactly what's happened and it was such a smart idea. I'd always advise bands starting out to go as small as possible and not get too excited about the big event and signing a deal for loads of money. You're going to regret it when you realise that the label want an album next week and you can't argue with them because they've poured loads of money into you and you owe them.



ABOVE
So Long, See You Tomorrow: Bombay Bicycle Club's fourth album is out on February 3

Is streaming and the likes of Spotify the future of the music industry?

JM: At the moment it looks like it, but artists - particularly artists on major labels - get a pretty shitty deal out of it. I know on the Beggars Group they share 50/50 with their artists from streaming but I think the [major] labels get six or eight times more than what artists get. [We get] the general Universal deal where [Universal gets] about eight times more than what we earn because it's split the same way as a record deal. It's treated as a third party licensing thing as they would with it being radio or an advert but it needs to be separated from the recording contract. I've read stuff that says in Sweden 10% of the population subscribe to [streaming services] and around 70% of the music revenue comes from streaming but it seems that artists there aren't any happier than they are in the UK or the US. I thought the Spotify model was that the more people we get streaming, the better it will be for the artists but it doesn't really seem to be the case there.

JS: £10 a month to stream lots of music [is a fair price] but it can't be fair to pay artists the current royalty rate [\$0.007 per stream]. But if Spotify hadn't been invented people would just be downloading illegally or ripping music off YouTube and for me I'd rather they get a good quality version of your song with artwork and presented as an album on Spotify.

In terms of other revenue sources, commercial opportunities like branding and syncs, is that something you get involved with?

JM: We've had quite a few [sync] opportunities but none that we've taken [because of] disagreements within the band as to whether we should. Because we're very young we don't feel there's a great drive for us to get a paycheque, we'd rather do things our own way if we can.

What would you change about the music industry and why?

JS: Stop hiring people out of nepotism. I've only recently experienced this first hand - people that know someone in Island Records gets a job as an intern or an assistant and they don't know anything about what they are doing and they make their way up, it's really surprising how far they can go.

Also, people rant on about how [major labels] should be supporting smaller artists but if I wanted to change the music industry I'd try and get more independent labels - all the independent labels that were famous have now become pretty much major labels. It's difficult to experiment when you've got a label that is looking at how much money it's spending and I feel like there's not really that room for experimentation anymore.

PROFILE ABSOLUTE MARKETING & DISTRIBUTION**ABSOLUTE CONVICTION**

It's been 15 years since Absolute became one of the first companies in the industry to offer a 'services' setup to indie labels. And as the firm explains to Music Week, it believes that its experience and success with a diverse range of projects make it attractively unique

SERVICES

■ BY TIM INGHAM

It was certainly a busy Christmas period for Absolute Marketing & Distribution.

The firm's impressive run of end-of-year success began with the return of McFly to the Top 10 of the UK's Official Singles Chart. Piggybacking on the hysteria surrounding the announcement of 'supergroup' McBusted, the company issued *Love Is On The Radio* via the band's own label, directing a predominantly digital marketing campaign that helped propel the track to No.6 and draw more than a million YouTube views in just three weeks.

Then, just days after the New Year fireworks had ceased exploding over the Thames, it celebrated two of its artists achieving simultaneous Top 20 singles – urban act Fuse ODG and drum & bass stalwarts Matrix & Futurebound.

The diversity of all three acts goes to show one of the founding principles of Absolute, which offers services such as promo, marketing, PR, neighbouring rights and royalty administration on top of the essentials of sales marketing and distribution: it isn't bothered how achingly hip you are – it leaves that to the A&R departments of the UK's leading labels. It's more interested in ensuring its clients use their funds wisely and make money.

This focus on profitability has combined with some impressive direct-to-fan work to yield massive results in recent times. Take, for example, Matt Cardle. The former *X Factor* winner looked on a bit of a downer when he parted ways with Columbia in 2012 – but Absolute knew better. In tandem with manager Will Talbot – and via Cardle's own label – the company laser-targeted the singer/songwriter's remaining sizeable fanbase, securing his third album a chart placing at No.11 (*Porcelain*).

On the promotional side, the firm's sustained belief in Cardle's enduring appeal paid dividends – with a string of Radio 2 A-list additions. When helping Cardle make his post-major comeback, Absolute drilled down into making each fan feel special enough to part with their cash.

It sold 500 vinyl units of one of Cardle's albums in 24 hours alone – each copy signed by the artist, numbered and with the fans' name on the back.

Maximising an artist's potential in this way, of course, is impossible without the ability to concentrate. Absolute is proud of its slim release schedule for this reason – allowing it to hone a campaign and continue to push an artist long after their record's impact date.

"So long as we understand the market space we're trying to aim at, we can work your project," explains Absolute MD Henry Semmence. "What we won't do is have 50 releases in a month to get big numbers on the wall. We want to bring something valuable to each of our projects.



ABOVE
Absolute-ly in charge: MD Henry Semmence (left) and director Simon Wills

"Everything we do for our clients, whether that's marketing spend or advising on a manufacturing or product plan, has to be meticulous"

SIMON WILLS, ABSOLUTE

"I understand why the majors and the bigger labels grab lots of things as they come through, but that's not our model. Not all so-called label services businesses can offer a full range. We do everything from dry boring registrations to massive TV campaigns and everything in-between. And we do it without putting your project in a sausage machine of release after release after release."

Clients of Absolute's in recent times have ranged from legends in all kinds of genres from rock (Deep Purple) to pop (George Michael), folk (John Martyn) and even light entertainment legends (Shirley Bassey).

However, the calibre of a given artist is strangely unimportant to Absolute, as is the scale of their chart potential: both are secondary considerations compared to an act's ability and willingness to

honour their side of a campaign which will bring a monetary return to all sides.

Most deals see artists sign a straight percentage deal for sales and distribution – much more competitive than the major labels' equivalent, says Semmence. Then, should they wish to add services to the agreement, these are paid for on a fee basis.

Some established acts with bazillions in the bank can afford to do so upfront, while for those artists who can't pay without selling some records, cashflow agreements are a possibility – with the bill recouped via record sales.

Absolute's flexibility with its model has allowed it to help build careers for emerging artists such as James Vincent McMorrow and Crystal Fighters, whose latest album was recently shortlisted for Zane Lowe's LP of the year. Crucially, every deal setup results in the artists owning 100% of their masters copyrights, something which Semmence says ensures he sleeps well at night.

"We have a fiscal and moral responsibility to our clients," explains Semmence. "This model means we really are in it together, a proper partnership with both sides benefitting from fighting towards the same goal."

In its quest to maximize the value of every



MCFLY-ING UP THE CHART



McFly's barnstorming return to the Top 10 of the Official Singles Chart in December wasn't without quick-thinking on behalf of Absolute.

Explains the company's Simon Wills: "While making sure we complied with Official Chart rules, we put together a single bundle that was direct-to-fan, which included three CDs and a download. That counted as four chart sales from one purchase. Then we broke out the various versions we had into different bundles and staggered the releases to make sure we were getting optimum buy at time of release.

"Finally, we had a McBusted version, on which Busted featured on the single – that gave us a really good boost. And then just for good measure Tom from the band recorded a version with his wife Giovanna.

"McFly and their management have a fair reputation for being industry nice guys, and they were really strong with us from the start that their fans had to be getting something of value, something worthwhile. Hats off to them - they cut back on a lot of additional ideas we put forward, which we respected."

pound an artist invests in a campaign, Absolute has never scrimped on its digital department, which director Simon Wills believes is one of the most forward-thinking in the entire industry.

Absolute specifically targeted the post-Christmas Day consumer with a raft of YouTube advertising at the end of 2013, looking to reach music fans who had been given new devices and iTunes gift vouchers.

It offered clients the chance to sign up to a bundle, which targeted fans watching their act's videos and videos from similar artists with a 15 second pre-roll on YouTube, whilst there was also a mobile-friendly bundle that also featured a strong spend on Ad Maxim – reaching fans using mobile apps and enabling clients to target them by location, age, gender, platform and more.

"We can get real value for money in a spend sense marketing-wise through online," Wills tells *Music Week*. "We know how and when to focus on YouTube advertising, pre-rolls, skyscrapers – we know how to deal with Twitter, when to advertise at the right time, how to target the right demographics – whether that's on a mobile device or not. It's fantastic for clients.

"We can tell them: 'You might only have £500 to spend, but we can convert that into X amount of clicks, sales or engagement.'"

And in promising to maximise artist income, Absolute has zoned in on royalty collection and claiming online, especially from a platform as accessible in Outer Mongolia as it is in Isleworth.

"YouTube is a huge growth area for Absolute. It's moving past Spotify in terms of income for us now. There are so many music copyrights on there that aren't registered properly"

HENRY SEMMENCE, ABSOLUTE

Adds Semmence: "YouTube is a huge growth area. It's moving past Spotify in terms of income for us now. There are so many copyrights on there that are unregistered properly. And it's not just YouTube but all digital platforms: I see the PPL unclaimed list every year and it always contains some huge names. Why the management companies or labels haven't registered those tracks correctly in the first place is, in my view, criminal.

"When clients come out of deals with labels and sign a deal with us, we trawl [their catalogues]. When we say: 'There's loads of money here,' they say: 'Really?' That's for both digital and neighbouring rights around the world."

Despite this digital upkeep, Absolute remains one of the industry companies most involved in physical product. And for good reason – it's helped it claim some major victories in recent years.

Semmence notes that a physical release can form an integral part of an Absolute marketing campaign, as it allows the company to create an item with "touchy feely appeal" that can be personalised by an artist to make other fans envious.

ABOVE
Absolute artists: In recent years, the company has worked with artists such as (clockwise from top left) Dame Shirley Bassey, Crystal Fighters, Sparks and Matt Cardle. All projects have focused on profitability and revenue-per-user (RPU) rather than chart placings

"We look at the finer detail of putting a record to market and physical is vital in that – the limited edition vinyl runs, getting it signed, numbered limited editions, all of those little elements," says Absolute director Mark Dowling.

"Selling 500 copies of a vinyl might not change the world, but combined with an extra track on the iTunes version, maybe something special for CD, can have a big impact."

Adds Wills: "McFly is a beautiful example of how a strategy for physical releases can benefit all parties. By doing a physical single for *Love Is On The Radio* – something I believe a major record company wouldn't have entertained – we'd gained substantial extra sales."

This year, Absolute's schedule includes releases from Lisa Stansfield, James Vincent McMorrow, Rhydian, Dexys, Darren Hayes, Foreigner and The Hoosiers. Sticking to its pragmatic approach of maximising revenue-per-user (RPU) for its clients, the firm is anticipating one of its best years yet.

"Everything we do for our clients, whether that's marketing spend or advising them on a manufacturing and product plan, has to be meticulous," says Wills. "We can't turn round to an artist at the end of the day and say: 'Well done everybody, that was great, but you've spent all your money.'"

"We have the ability to put out an album that sells a million copies and makes a profit for us, the label and the artist – and we have the ability to put out an album that sells 3,000 copies that does the same."

Out of the Blue

The Oasis Photographs



A collection of iconic artworks
from the lens of
Michael Spencer Jones

the limited edition box set also includes a 192 page large format book
with previously unseen photographs of Oasis

For more information or to order one of the last remaining copies please visit:

www.spellboundpublications.com

MUSIC WEEK AWARDS 2014

HOW TO WIN A MUSIC WEEK AWARD



They say, and they're right, that there's no more exciting industry out there than music. What they don't tell you is how bloody hard you'll have to work to be part of it.

That's why we're quite so proud to host the Music Week Awards each year, rewarding those who give up the best part of their waking (and most of their should-really-be-sleeping) life to bring artists the glory and adulation they deserve.

After a 2013 ceremony that saw the likes of Island Records, Decisive Management, SJM Concerts, BBC 6 Music, Virgin Records and Atlantic Records walk away with well-deserved gongs, we're back - better than ever.

Once again, we'll be operating by using a transparent voting system that allows hundreds of top-level music industry executives to vote on the most important prizes. And once again, we're coming to you in association with Spotify.

Nominating for the Music Week Awards 2014 is free - and simple. Just email your nomination to mwawards@intentmedia.co.uk.

Include: the category, who you are nominating and briefly what for - one side of A4 in terms of explanation is plenty. Organisers will come back to you if further exposition is required.

The closing date for submissions is end of play on Tuesday, February 18. Don't forget, you can also lobby on behalf of a supplier, customer or even a rival (yes, believe it or not, it has been known).

On the following pages you'll find all the categories and criteria for the Music Week Awards 2014 ceremony on April 24: don't miss it.

KEY DATES

LOBBYING OPEN NOW

- **February 18:** Lobbying closes
- **February 28:** Finalists announced in Music Week
- **April 24:** Music Week Awards night



MUSIC WEEK AWARDS 2014: CATEGORIES

- Live Music Venue
- Live Music Promoter (Company)
- Live Music Agent (Individual)
- Music & Brand Partnership
- A&R Award
- Manager of the Year
- Publisher of the Year – Albums
- Publisher of the Year – Singles
- Independent Publisher
- Retail Brand
- Independent Retailer
- Streaming Music Platform
- Radio Station
- Radio Show
- Promotions Team
- Sales Team
- Label Services Company
- Artist Marketing Campaign
- Catalogue Marketing Campaign
- PR Campaign
- Independent Record Company
- Record Company
- The Strat

TICKETS & SPONSORSHIP

This year's Music Week Awards ceremony takes place on **Thursday, April 24** at The Brewery in London.

All purchased tables at the Music Week Awards seat 10 people and include a complimentary drinks reception, a three-course dinner, wine and beer plus an invite to the After Party.

Book your table or seats anytime before **Monday, March 10** to take advantage of the Earlybird prices below:

Earlybird prices (* all ticket and table prices exclude VAT)

PLATINUM POSITION TABLES	£2,995
GOLD POSITION TABLES	£2,795
SILVER POSITION TABLES	£2,595
INDIVIDUAL SEATS	£295

For tickets or to find out more about sponsorship opportunities:

Tel: 020 7354 6001

Email: sarah.harris@intentmedia.co.uk

MUSIC WEEK AWARDS 2014

LIVE MUSIC VENUE

WHO IS ELIGIBLE?

This award is open to leading live venues of all sizes, from town venues to the biggest players competing on a national and international scale.

JUDGING CRITERIA

- Innovation
- Sound quality
- Facilities
- Atmosphere

PREVIOUS WINNERS

2013: The O2 Arena, London
2012: Shepherd's Bush, London
2011: Concorde 2, Brighton

LIVE MUSIC PROMOTER (COMPANY)

WHO IS ELIGIBLE?

This award is open to any live music company hosting and/or promoting UK gigs and festivals throughout the year.

JUDGING CRITERIA

- Event popularity
- Event profile achieved
- Profitability of events
- Collaboration with wider industry

PREVIOUS WINNERS

2013: SJM Concerts (Simon Moran)
2012: N/A

LIVE MUSIC AGENT (INDIVIDUAL)

WHO IS ELIGIBLE?

This award is open to any individual representing artists as an associated agent in the live music sector.

JUDGING CRITERIA

- Tour/festival success
- Artist profile achieved
- Collaboration with wider industry

PREVIOUS WINNERS

N/A: New award

MUSIC & BRAND PARTNERSHIP

WHO IS ELIGIBLE?

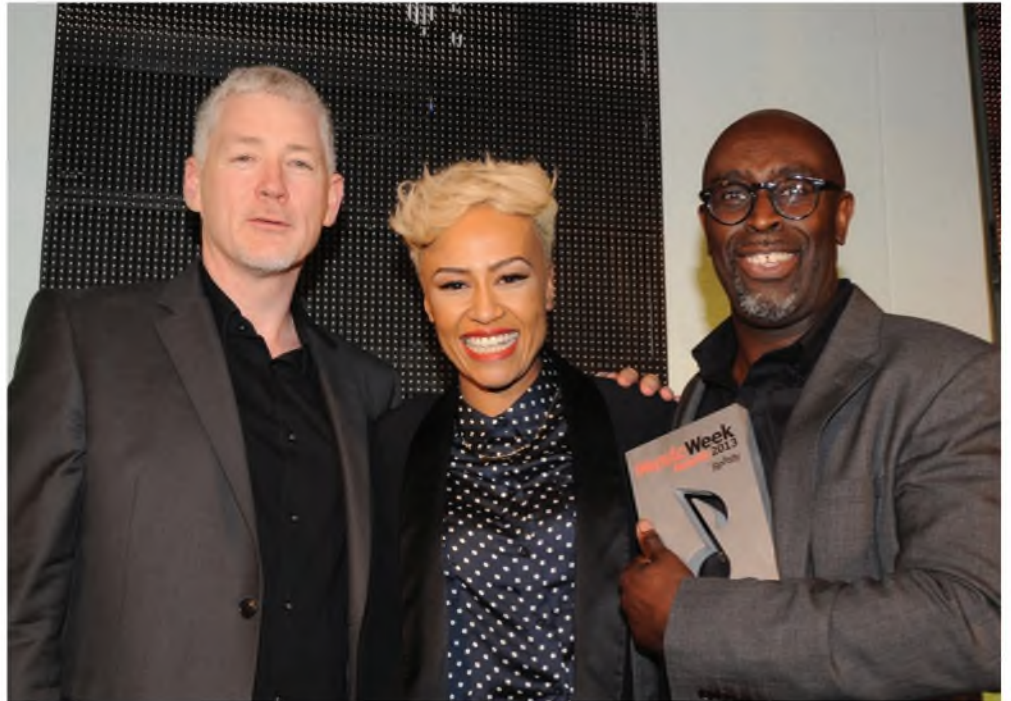
This award is open to music companies and brands who have come together to create collaborations of lasting value.

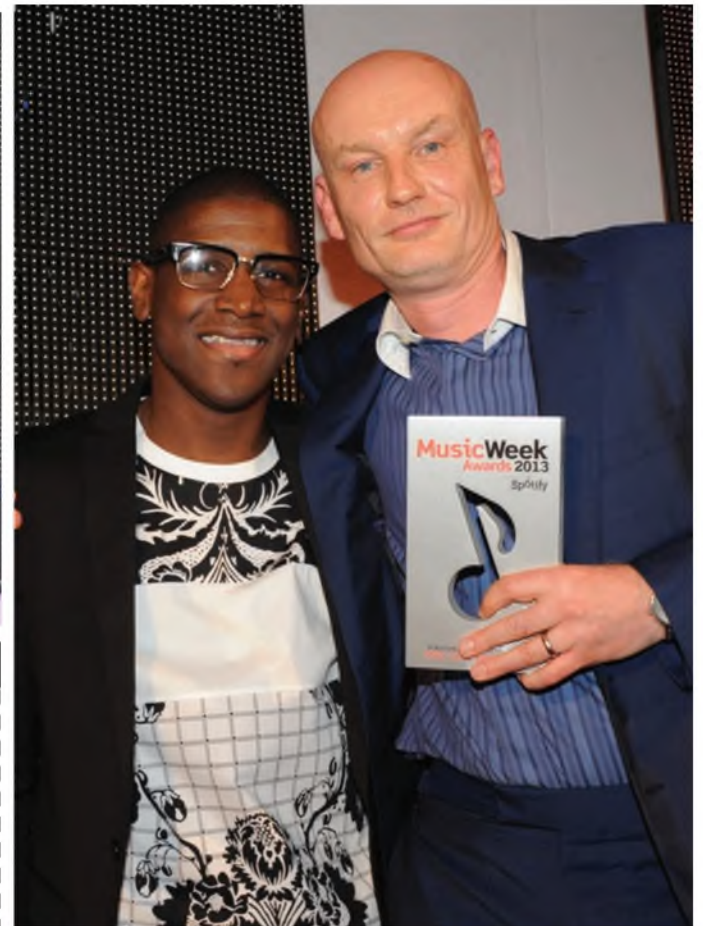
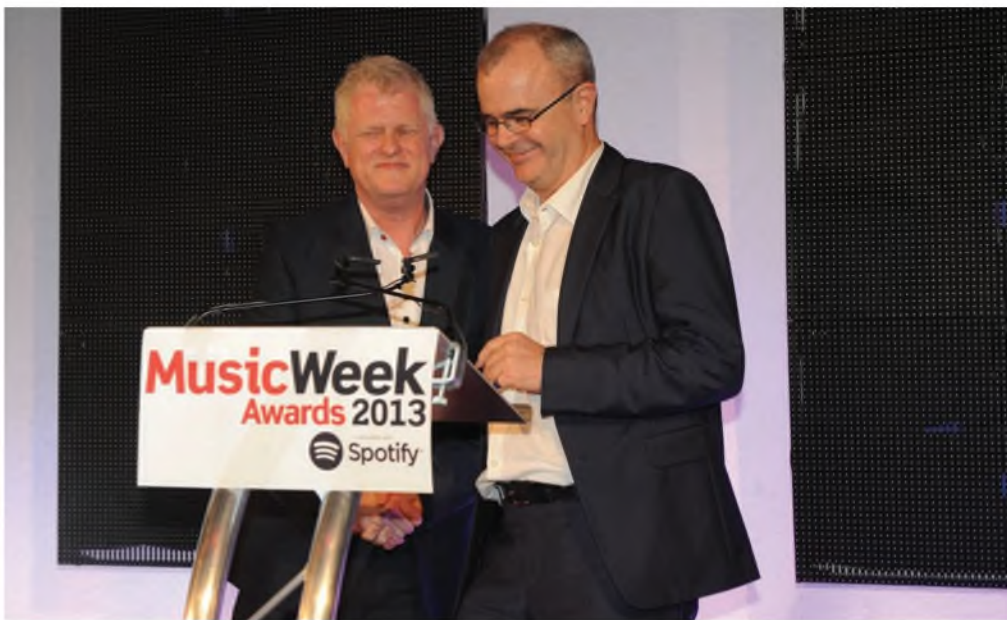
JUDGING CRITERIA

- Credibility
- Popularity
- Defined audience
- Mutual benefit

PREVIOUS WINNERS

2013: Converse Represent
2012: Converse & The 100 Club
2011: Universal Music & SEAT UK – On Track





TICKETS & SPONSORSHIP

This year's Music Week Awards ceremony takes place on Thursday, April 24 at The Brewery in London.

For tickets or to find out more about sponsorship opportunities:

Tel 020 7354 6001

Email sarah.harris@intentmedia.co.uk



A&R AWARD

WHO IS ELIGIBLE?

This award is open to any A&R teams or individuals working to discover, break and develop new artists.

JUDGING CRITERIA

- Artist success
- Artist evolution
- Ongoing relationship

PREVIOUS WINNERS

2013: Island Records

2012: XL Recordings

2011: Parlophone

MANAGER OF THE YEAR

WHO IS ELIGIBLE?

This award is open to any successful artist manager, from those steering the career of veteran megastars to those delivering new acts the relationships, deals and profile they require.

JUDGING CRITERIA

- Artist success
- Industry dealings
- Multi-faceted partnerships

PREVIOUS WINNERS

2013: Adrian Sykes & Greg Castell, Decisive Management

2012: Jonathan Dickins, September

2011: Adam Tudhope, Everybody's

INDEPENDENT PUBLISHER

WHO IS ELIGIBLE?

This award is open to all non-major publishers operating in the UK.

JUDGING CRITERIA

- Determined by publishing shares of the Official Charts Company's Top 100 singles and Top 50 albums of 2013

PREVIOUS WINNERS

2013: Kobalt

2012: Kobalt

2011: Kobalt

PUBLISHER OF THE YEAR (ALBUMS/SINGLES)

WHO IS ELIGIBLE?

These two awards are open to all major music publishers, given for both singles and albums performance – determined by annual market shares.

JUDGING CRITERIA

- Singles award decided by publishing shares of Official Charts Company's Top 100 singles of 2013
- Albums award decided by publishing shares of Official Charts Company's Top 50 albums of 2013

PREVIOUS WINNERS

2013: Sony/ATV & Sony/ATV

2012: EMI & Universal Music Publishing

2011: Universal Music Publishing

MUSIC WEEK AWARDS 2014

RETAIL BRAND

WHO IS ELIGIBLE?

This award is open to any UK stockist and vendor of physical or digital music products on a sale basis.

JUDGING CRITERIA

- Customer experience
- Marketing and promotion of music
- Product knowledge
- Range and merchandising

PREVIOUS WINNERS

2013: Rough Trade
2012: N/A

INDEPENDENT RETAILER

WHO IS ELIGIBLE?

This award is open to all independent-orientated bricks and mortar music outlets – be they individual stores or small chains.

JUDGING CRITERIA

- Customer service
- Product knowledge
- Range and merchandising

PREVIOUS WINNERS

2013: Banquet Records
2012: Sound It Out
2011: Resident Music Ltd.

RADIO STATION

Sponsored by:



WHO IS ELIGIBLE?

This award is open to all local and national radio stations operating in the UK where music is a key part of the offering.

JUDGING CRITERIA

- Quality of output
- Audience growth
- Creative programming
- Digital innovation

PREVIOUS WINNERS

2013: BBC 6Music
2012: BBC 6Music

RADIO SHOW

Sponsored by:



WHO IS ELIGIBLE?

This award is open to all individual shows on local and national radio stations operating in the UK where music is a key part of the offering.

JUDGING CRITERIA

- Quality of output
- Audience engagement
- Content innovation
- Co-operation with industry

PREVIOUS WINNERS

2013: Lauren Laverne
2012: Steve Lamacq





WHO'S DECIDING WHAT?

Five finalists will be announced for each category in February. Winners are mostly decided by our 150-strong Industry Judging Panel, who vote confidentially but are named after the event. There are, however, a handful of notable exceptions, including:

- **Independent Retailer** – voted for by independent labels (AIM members)
- **Independent Record Company** – voted for by the UK's network of Record Store Day retailers
- **Sales Team** – voted for by leading UK retailers (ERA members)
- **Live Venue** – voted for by a panel of managers and A&Rs
- **The Strat** – decided by the Music Week editorial team



TICKETS & SPONSORSHIP

This year's Music Week Awards ceremony takes place on Thursday, April 24 at The Brewery in London.

For tickets or to find out more about sponsorship opportunities

Tel 020 7354 6001

Email sarah.harris@intentmedia.co.uk



STREAMING MUSIC PLATFORM

WHO IS ELIGIBLE?

This award is open to any 'access' based digital music service.

JUDGING CRITERIA

- Quality of experience
- Value to rights-holders
- Audience growth
- Artist promotion

PREVIOUS WINNERS

N/A – New Award

PROMOTIONS TEAM

WHO IS ELIGIBLE?

This award is open to music promotion teams who can boast of cross-media breakthroughs with artists in 2013.

JUDGING CRITERIA

- Artist exposure
- Variety of media
- Quality of coverage
- Chart impact

PREVIOUS WINNERS

2013: Atlantic
2012: Atlantic
2011: Atlantic

LABEL SERVICES COMPANY

WHO IS ELIGIBLE?

This award is open to all UK-based label or artist services companies who offer all essential services required for a sustained artist album campaign.

JUDGING CRITERIA

- Domestic and global sales success
- Quality of service
- Overall experience of partners

PREVIOUS WINNERS

N/A - New Award

SALES TEAM

WHO IS ELIGIBLE?

This award is open to all music sales teams operating in the UK.

JUDGING CRITERIA

- Breadth of distribution
- Adaptation to new avenues to market
- Forecasting success
- Commercial performance

PREVIOUS WINNERS

2013: EMI
2012: [P/AS]
2011: Sony

MUSIC WEEK AWARDS 2014



CATALOGUE MARKETING CAMPAIGN

WHO IS ELIGIBLE?

This award is open to any team working to generate interest in classic or re-released musical works – including Greatest Hits/Best Of's.

JUDGING CRITERIA

- Innovation in re-release
- Engagement of both loyal and new fans
- Commercial performance
- Reactivation of media interest

PREVIOUS WINNERS

2013: Rhino – Fleetwood Mac, Rumours
2012: Rhino – The Smiths boxset
2011: EMI – David Bowie, Station-To-Station

ARTIST MARKETING CAMPAIGN

WHO IS ELIGIBLE?

This award is open to all marketing teams tasked with giving artists and releases impactful reach both across the UK and internationally.

JUDGING CRITERIA

- Exploitation of multimedia
- Audience engagement
- Content innovation

PREVIOUS WINNERS

2013: Virgin – Emeli Sande, Our Version Of Events
2012: XL – Adele, 21
2011: Parlophone – Tinie Tempah, Disc-Overy

PR CAMPAIGN

WHO IS ELIGIBLE?

This award is open to all public relations teams tasked with giving music exposure through multiple media channels.

JUDGING CRITERIA

- Ability to build perpetual interest
- Use of multiple media formats
- Digital innovation
- Overall coverage

PREVIOUS WINNERS

2013: Murray Chalmers – The Stone Roses
2012: Purple – Adele, 21
2011: Dawbell – Take That, Progress





INDEPENDENT RECORD COMPANY

WHO IS ELIGIBLE?

This award is open to any independent record label operating in the UK market.

JUDGING CRITERIA

- A&R prowess
- Commercial performance
- PR, marketing and promo
- Ability to build audiences

PREVIOUS WINNERS

2013: 4AD
2012: Bella Union
2011: XL

RECORD COMPANY

WHO IS ELIGIBLE?

This award is open to any record label operating in the UK market.

JUDGING CRITERIA

- A&R prowess
- Commercial performance
- PR, marketing and promo
- Ability to build audiences

PREVIOUS WINNERS

2013: Island Records
2012: XL
2011: Atlantic

THE STRAT

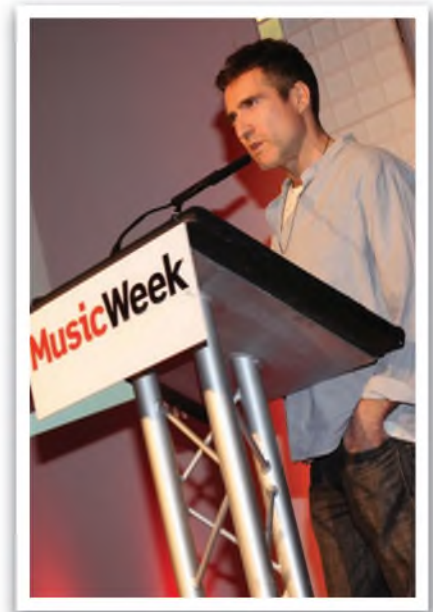
WHO IS ELIGIBLE?

The Strat recognises more than just a successful year in music; it is a celebration of a life's work to date.

Past Strat awards have been given to individuals who have single-handedly changed the shape, direction and thinking of the entire music market. This year's gong will be no different.

PREVIOUS WINNERS

2013: Richard Griffiths & Harry Magee
2012: Richard Russell
2011: Fran Nevkla



TICKETS & SPONSORSHIP

This year's Music Week Awards ceremony takes place on Thursday, April 24 at The Brewery in London.

For tickets or to find out more about sponsorship opportunities

Tel 020 7354 6001

Email sarah.harris@intentmedia.co.uk



VIEWPOINT PATRICK WALKER

DON'T GET LOST IN THE NOISE

How can emerging artists find their voice on YouTube? The global platform's former senior director of content partnerships reveals his top tips for standing out on a crowded site

DIGITAL

■ BY PATRICK WALKER,
CHIEF CONTENT OFFICER, BASE79

YouTube has transformed the playing field for aspiring musicians becoming a global platform for emerging artists to grow their fanbases in a way that busking on a high street, or performing in the local pub, never could. Thanks to the world's most popular video sharing site, a simple video can be all it takes for an artist to make the big time and reach an audience of millions.

Whilst creating and uploading a video on YouTube is very simple, it is almost impossible for artists to achieve success off the back of this alone.

Thousands of aspiring artists have uploaded their videos onto YouTube since it launched in 2005 and every day, countless videos are added. With so much music content being uploaded, it is increasingly difficult for emerging artists to find and grow their audience. A music video seen by the right person, DJ, or magazine can be the ticket that allows a talented musician to move beyond the webcam and into the recording studio, but how can talented musicians prevent their music from being lost in the noise?

From my experience launching YouTube throughout Europe, and developing its music strategy for the region, success on the platform should not be viewed in the same way as taking part in a lottery – just uploading a video and hoping for the best. There are tangible ways to ensure you are reaching the right audiences and steadily growing channel subscribers while earning money on the way. Artists should strive to create great content, both in quality and quantity but an understanding of the YouTube community is also essential. The artists who make it on YouTube are the ones who take the time to engage with their fans by making themselves a part of the community.

Understanding YouTube is a social platform and community is important, and at Base79 we work with hundreds of artists and labels to help them collaborate with one another to grow audiences. A great example of this is when The Brett Domino Trio were first starting out on YouTube. We paired them up with Ministry of Sound who were marking their 20th Anniversary to film a Ministry of Sound medley at the club. This was co-promoted through both the Brett Domino channel and the Ministry channel, helping both reach a wider audience – collaboration and cross-promotion is key!

You will also improve your chances of success if you have a solid understanding of how the YouTube platform really works. Warning: it's not easy and it changes constantly! Every day we work with artists to build and nurture their online fanbase through advanced audience development techniques. This includes help with all of the technical aspects on YouTube and improving revenue by employing staff specialized in ad sales dedicated to selling packages and sponsorship around an artist and labels content.

If artists want to be successful you need a strong



ABOVE
Patrick Walker: YouTube's former senior director of content partnerships joined video content network Base79 last year

“At the end of the day, the YouTube audience wants to connect with you personally, and know you are aware of their comments and reactions”

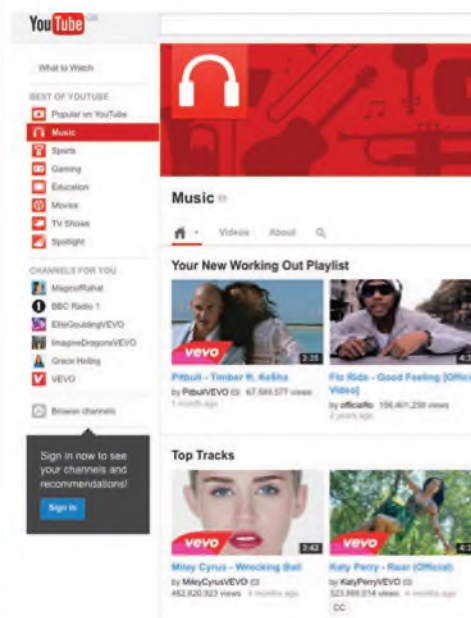
PATRICK WALKER, BASE79

content strategy that focuses on growing your audience with variety of material uploaded regularly. If someone subscribes to your channel, give them a reason to come back again and again, or you may

lose them. Consider content such as live or off the cuff acoustic sets, behind the scenes exposés, interviews and videos showing your fans what you're like as a person.

At the end of the day, the YouTube audience wants to connect with you, personally, and know you are aware of their comments and reactions. You must work to build this audience one fan at a time, and you will likely find if you get it right, that 10's can turn to 100's and 100's can turn to 1,000's in no time. The most important thing is to get started – your audience is waiting for you!

PATRICK WALKER'S TOP TIPS FOR MUSIC ARTISTS ON YOUTUBE



1. Upload regularly and consistently. Give people a reason to subscribe and come back to your channel.
2. Take time to engage with fans. Build up your subscriber base by responding to comments, liking videos, asking your fans questions and responding to them and their interests in your own videos.
3. Collaborate with other musicians and channels on YouTube with similar styles or audiences. Promote your collaborations on social media.
4. Keep your channel active. You don't need to make new videos to have an active channel and gains subscribers - also subscribe to other's videos and make playlists of videos you like.
5. Understand the platform; read the YouTube creator playbook to get a real understanding of how the platform works and how to optimise your videos for search discovery.

34 SINGLES/ALBUMS/COMPILATIONS

Pharrell Williams tops The Official UK Singles Chart with Happy



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



36 UK AIRPLAY & EU AIRPLAY

Topping the radio airplay chart for the third straight week is Pharrell Williams with Happy

38 STREAMING, SPOTIFY & VEVO

Pitbull continues his reign atop the UK streaming charts with Timber

41 INDIES & ITUNES

Awolnation is No.1 on the Indie Singles Top 20 with Sail



44 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

45 CLUB

The Upfront club chart is headed by Swedish dance DJ Axwell for the eighth time in his career

46 KEY RELEASES & PRODUCT

Album of the Week is The Temples' debut Sun Structures, out on February 10

CHARTS UK SINGLES WEEK 2



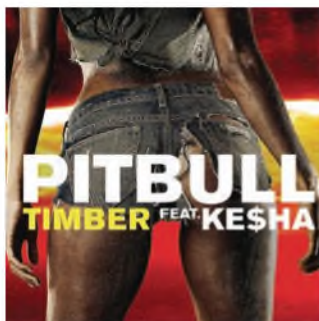
For all charts and credits queries email isabelle.nesman@intentionmedia.co.uk. Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

THE OFFICIAL UK SINGLES CHART

Key
 ★ Platinum (600,000)
 ● Gold (400,000)
 ● Silver (200,000)

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	2	8	PHARRELL WILLIAMS Happy Back Lot JS04E130596 (Back Lot) ●	39	29	14	MILEY CYRUS Wrecking Ball R: A USR: 11301214 (Arctico) ●
2	1	2	PITBULL FT KESHA Timber iWR 305/Pala Gr Jnds USRC11301595 (Arctico) ●	40	37	14	JAMES BLUNT Bonnie Heart Attention/Custard GBAHS1300301 (Arctico) ●
3	3	16	AVICII Hey Brother Positra/PRMD CH3131340084 (Arctico) ●	41	32	46	BASTILLE Pompeii Virgin GB1201200092 (Arctico) ★
4	4	9	JASON DERULO Trumpets Warner Brothers USWB11302794 (Arctico) ●	42	New		TINIE TEMPAH FT LABRINTH Lover Not A Fighter Parlophone GB7TP1300287 (Arctico)
5	14	2	FUSE ODG Million Pound Girl (Badder Than Bad) 3 Beat/AATW GBSXS1300244 (Arctico)	43	40	12	KATY PERRY Unconditionally Virgin USUM71311295 (Arctico)
6	5	12	ELLIE GOULDING How Long Will I Love You Pojdr GBUM71304067 (Arctico) ●	44	25	17	RIZZLE KICKS Skip To The Good Bit Island GBUM71302509 (Arctico)
7	18	2	MATRIX & FUTUREBOUND/MARSHALL Control 3 Beat/AATW GBSXS1300165 (Arctico)	45	New		BEYONCE XO Columbia USMM11307807 (Arctico)
8	6	11	EMINEM FT RIHANNA The Monster Interscope USUM71314064 (Arctico) ●	46	38	15	THE VAMPS Can We Dance EMI GBUM71300979 (Arctico) ●
9	8	9	MARTIN GARRIX Animals Positra NL2541300467 (Arctico) ●	47	28	33	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines Interscope USUM71302150 (Arctico) ★2
10	27	4	BEYONCE FT JAY-Z Drunk In Love Columbia JSSM11307800 (Arctico)	48	43	23	DRAKE FT MAJID JORDAN Hold On We're Going Home Cash Money/Republic US:MS 1300590 (Arctico) ●
11	12	8	BASTILLE Of The Night Virgin GBUM71305498 (Arctico) ●	49	51	11	FATBOY SLIM & RIVA STARR FT BEARDYMAN Eat Sleep Rave Repeat Skint GBMMQ1300118 (Believe Digital)
12	23	9	LADY GAGA FT R. KELLY Do What U Want Interscope USUM71310776 (Arctico)	50	41	44	PASSENGER Let Her Go Nettwerk GBMMQ1200012 (Essential GEM) ★
13	10	24	ONEREPUBLIC Counting Stars Interscope USUM71301306 (Arctico) ★	51	58	12	SHOWTEK FT. WE ARE LOUD & SONNY WILSON Booyah Pojdr N:DD61300077 (Arctico)
14	20	9	LITTLE MIX Little Me Syco GBHMU1300328 (Arctico)	52	50	7	AFROJACK FT SPREE WILSON The Spark PM:AM: Island:VA221300030 (Arctico)
15	45	9	SUB FOCUS Turn Back Time EMI GBUM71305651 (Arctico)	53	49	6	JOHN NEWMAN Losing Sleep Island GBUM71305318 (Arctico)
16	15	26	AVICII Wake Me Up Positra/PRMD SEUM71301326 (Arctico) ★2	54	39	39	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky Columbia USQX91300809 (Arctico) ★2
17	31	21	AWOLNATION Sail Red Bull USPL700053 (PIAS Arctico) ●	55	75	12	RIHANNA What Now Def Jam/Virgin USUM71214747 (Arctico)
18	New		HARDWELL FT MATTHEW KOMA Dare You Relentless NL524124134 (Arctico)	56	52	17	AVICII You Make Me Positra/PRMD CH3131340083 (Arctico) ●
19	11	19	KATY PERRY Roar Virgin USUM71308569 (Arctico) ★	57	47	8	JESSIE J Thunder Lava/Republic Island USUM71311075 (Arctico)
20	9	11	ONE DIRECTION Story Of My Life Syco GBHMU1300210 (Arctico) ●	58	53	30	LANA DEL REY VS CEDRIC GVERAIS Summer's Sadness Pojdr/Stranger GBUM/1111565 (Arctico) ●
21	17	12	LORDE Royals Virgin NZUM71200331 (Arctico) ●	59	Re-entry		LONDON GRAMMAR Nightcall Metal & Dust GBCEM1300610 (Sony DADC UK)
22	13	8	GARY BARLOW Let Me Go Pojdr GBUM71306083 (Arctico) ●	60	46	25	ONE DIRECTION Best Song Ever Syco GBHMU1300102 (Arctico) ●
23	7	4	SAM BAILEY Skyscraper Syco GBHMU1300327 (Arctico) ●	61	56	34	NAUGHTY BOY FT SAM SMITH La La La Virgin GBAA1300148 (Arctico) ★
24	30	10	ED SHEERAN I See Fire Decca USNLR1300728 (Arctico)	62	66	5	DEMI LOVATO Let It Go Walt Disney/Universal USWD11365344 (Arctico)
25	35	9	CHASE & STATUS FT JACOB BANKS Alive EMI GBUM71306111 (Arctico)	63	70	21	BEN PEARCE What I Might Do MIA/Virgin EMI GBUM71205952 (Arctico) ●
26	26	7	CALVIN HARRIS & ALESSO FT HURTS Under Control Columbia GBARL1301189 (Arctico)	64	New		KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman Walt Disney USWD11366364 (Arctico)
27	19	22	ELLIE GOULDING Burn Pojdr GBUM71306063 (Arctico) ★	65	57	30	ARCTIC MONKEYS Do I Wanna Know? Domino GBCEL1300332 (PIAS Arctico) ●
28	24	16	STORM QUEEN Look Right Through Defected/MoS GB:FZ1206530 (Sony DADC UK) ●	66	New		AMERICAN AUTHORS Best Day Of My Life Def Jam USUM71302187 (Arctico)
29	21	10	LITTLE MIX Move Syco GBHMU1300243 (Arctico) ●	67	36	328	THE KILLERS Mr Brightside Vertigo GBFFP0300052 (Arctico) ★
30	16	9	LILY ALLEN Somewhere Only We Know Parlophone GBAYE1301770 (Arctico) ●	68	Re-entry		TOM ODELL Another Love Columbia GBARL1201887 (Arctico) ●
31	34	13	WILKINSON Afterglow Rumu/Virgin GBZHT1391803 (Arctico)	69	New		KID INK FT CHRIS BROWN Main Chick 88 Classic/Alumni/RCA USRC11302090 (Arctico)
32	60	9	KID INK FT CHRIS BROWN Show Me 88 Classic/Alumni/RCA USRC11301420 (Arctico)	70	72	59	IMAGINE DRAGONS Radioactive Interscope USUM71201074 (Arctico) ●
33	42	7	BREACH FEAT. ANDREYA TRIANA Everything You Never Had (We Had It All) Atlantic GBAHS1300408 (Arctico)	71	54	39	RUDIMENTAL FT ELLA EYRE Waiting All Night Asylum GBAHS1300115 (Arctico) ★
34	22	28	JOHN NEWMAN Love Me Again Island GBUM71302815 (Arctico) ★	72	New		ELLA EYRE Deeper Virgin GBUM71301684 (Arctico)
35	New		VANCE JOY Riptide Infectious AULIO1385760 (PIAS Arctico)	73	55	23	MILEY CYRUS We Can't Stop R: A USRV81300235 (Arctico) ●
36	44	5	IDINA MENZEL Let It Go Walt Disney/Universal USWD11366376 (Arctico)	74	63	44	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us Macklemore GMMB2010002 (ADA Arctico) ★
37	Re-entry		BUSTA RHYMES FT Q-TIP, KANYE WEST & LIL WAYNE Thank You Cash Money/Republic USCMS1300940 (Arctico)	75	62	17	YLVIS The Fox WM harwcy W0AGW1300374 (Arctico)
38	33	17	JASON DERULO FT 2 CHAINZ Talk Dirty Warner Brothers JSWB11302549 (Arctico) ●				

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



CHARTS UK ALBUMS WEEK 2



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

THE OFFICIAL UK ARTIST ALBUMS CHART				Key			
THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	1	66	ELLIE GOULDING Halcyon <i>Poljordan 3714241 (Arvato)</i> ★2 (Eliot/Goulding/MORSTA/Spencer/Billboard/Fortis/Parker/Starmith/Harris)	39	39	10	TINIE TEMPAH Demonstration <i>Parlophone 2564647435 (Arvato)</i> ● (SH/Diplo/DJA/Baistiq/Rick Rock/Chase & Status/Rovfunds/Mex da Kid/abninth/Craze & Hoax/Mojam/Crada/Loco/Lowe/tbc)
2	3	5	BEYONCÉ Beyoncé <i>Columbia 88813732512 (Arvato)</i> ● (Ammo/Beyoncé/BODIS/Detali/Imbaland/Harmon/Soko/Farrell/Felachek/Dean/Wane/Hit-Boy/Proctor/Shebib/Jordan/Brown/Wash/Tedder/Rey/Leel)	40	36	12	KATY PERRY Prism <i>Virgin 3753232 (Arvato)</i> ● (Dr Luke/Martin/Cirkut/AhLund/Karissan/StarGate/B Blanco/Kurstin/Wells/Perry)
3	2	7	GARY BARLOW Since I Saw You Last <i>Poljordan 3757644 (Arvato)</i> ★ (Power)	41	42	9	CELINE DION Loved Me Back To Life <i>Columbia 88597137152 (Arvato)</i> ● (Sham/Motesart/Play/Krakou/Eg White/Mercer/Goldstein/Wilson/R Smith/Ne-Yo/Stewart/Pearce/Babyface/Afaness/eff/D'Mile)
4	5	13	JOHN NEWMAN Tribute <i>Island 93743562 (Arvato)</i> ● (Newman/Whitney/Baxter/Spencer)	42	38	7	BOYZONE BZ 20 <i>Rhino 2564637293 (Arvato)</i> ● (Rawling/Meehan/Furmidge/McCutcheon)
5	6	45	BASTILLE Bad Blood <i>Virgin 3753997 (Arvato)</i> ★ (Smith/Crew)	43	44	16	JASON DERULO Tattoos <i>Warner Brothers 9362494189 (Arvato)</i> ● (Ammo/Johnson/Reed/Jeborg/DJ Frank E/TODAY/Bellon/Lea/DJ Buddha/DJ Noodles/Teane Kirzo/RedOne/Rush/BeatGeek/The Cataracs/Yacoub/Falk/London)
6	4	8	ROBBIE WILLIAMS Swings Both Ways <i>Island 3756149 (Arvato)</i> ★2 (Chambers/Power)	44	41	14	CHASE & STATUS Brand New Machine <i>EMI 3759926 (Arvato)</i> ● (Kennard/Milton/Jeffenes)
7	9	17	AVICII True <i>Postiva/PRMD 3748450 (Arvato)</i> ● (Berghling/Pommour/Rodgers)	45	46	46	PASSENGER All The Little Lights <i>Network 379552 (Essential/Proper)</i> ★ (Vallejo/Rosenberg)
8	7	37	RUDIMENTAL Home Asylum <i>2564554175 (Arvato)</i> ★ (Rudimental/Spence)	46	45	69	PINK The Truth About Love <i>RCA 88725452422 (Arvato)</i> ★2 (Kurstin/Basker/Walker/Hill/Hayne/Martin/She/Back/Mann/Schulter/DJ Khalil/Chin Injeti/TrackMatters/Wilson/tbc)
9	8	18	ARCTIC MONKEYS AM <i>Dynasty WISC0317 (PIAS Arvato)</i> ★ (Ford/Otton)	47	47	6	REBECCA FERGUSON Freedom <i>RCA 88883777122 (Arvato)</i> ● (Rogers/Eg White/Robson/TMS/Mr Hudson/Gad/Hoves/Hales)
10	11	18	LONDON GRAMMAR If You Wait <i>Metal & Dust MADARF1 (Sany DADC UK)</i> ● (London Grammar/Span/Kest/Disclosure)	48	48	9	KEANE The Best Of <i>Island 3751846 (Arvato)</i> ● (Green/Keane/Spike Stent/Grech/Marguerat/Sanger)
11	13	15	HAIM Days Are Gone <i>Poljordan 3752814 (Arvato)</i> ● (D.Haim/A.Haim/E.Haim/Gamson/Rechtshaid/Ford)	49	43	10	ELVIS PRESLEY The Nation's Favourite Elvis Songs <i>RCA 88837790142 (Arvato)</i> ● (Moman/Jarvis/Newman/Sholes/Atkins/Vanous)
12	10	7	ONE DIRECTION Midnight Memories <i>Syco 8883774752 (Arvato)</i> ★2 (Banetta/Radosevich/Kyan/Sott/Fletcher/Jones/Poynter/Tedder/Gelger/Smith/JacknifeLee)	50	56	90	BOYZONE Back Again - No Matter What <i>Poljordan 1785357 (Arvato)</i> ★ (Hedges/Rogers/Lipson/Mac/Webber/Stenman/Wright/Sturken/Absolute/Mexander/Nowe/s)
13	12	29	TOM ODELL Long Way Down <i>Columbia 88765437082 (Arvato)</i> ● (Grech/Magne/Eg White/Ode/Whitton)	51	50	61	ONE DIRECTION Take Me Home <i>Syco 88725439722 (Arvato)</i> ★3 (Ram/Falk/Gosling/Banetta/Ryan/Fogelmark/Nieder/She/Back/Dr Luke/KoDaL/DJAK/Cirkut/Robson)
14	15	10	EMINEM The Marshall Mathers LP 2 <i>Interscope 3759811 (Arvato)</i> ★ (Eminem/S1/Streetrunner/Rubin/Leaton/DJ Khalil/Hayne/Alex Da Kid/DJ.W.P.Frequency/Rallas/Shaker/Koams/Gardak)	52	51	10	ANDRE RIEU & THE JOHANN STRAUSS ORCHESTRA Music Of The Night <i>Decca 3754560 (Arvato)</i> ● (Rieu)
15	20	19	THE 1975 The 1975 <i>Dirty Hit/Poljordan 0H00040 (Arvato)</i> ● (Crossey/The 1975)	53	60	326	FLEETWOOD MAC The Very Best Of <i>WSM 8122736352 (Arvato)</i> ★5 (Fleetwood/Mac/Buckingham/D.Sen/Dashut/Caitlin/Ladany/Scheiner/Various)
16	19	100	EMELI SANDE Our Version Of Events <i>Virgin 3753994 (Arvato)</i> ★6 (Spencer/Dayne/Wangilly/Soy/Mojam/Arman/Millard/Hawson/Craze/Hoax/Keys/Sande/Pater/Alkass)	54	52	16	DRAKE Nothing Was The Same <i>Cash Money/Republic 3752186 (Arvato)</i> ● (Shabazz/Thomas/Jake One/Mike Zombie/Dahl/Jordan/Kineteen/5/H.Mohawke/Boi 1da/Boi/Ritter/Vinylz/Kineteen/5/Sampha/Evans/Wane)
17	14	59	OLLY MURS Right Place Right Time <i>Epic/Syco 88725416352 (Arvato)</i> ★4 (Phillips/Cutler/Sosa/Marmony/Kelly/Eliot/TMS/Muzmar/Chebanetta/Ryan/Secor/The Fearless/Arampton/Opne/Argyle/Siamme/Piavne)	55	49	930	ABBA Gold - Greatest Hits <i>Poljordan 2752259 (Arvato)</i> ★14 (Andersson/Ulvaeus)
18	16	63	CALVIN HARRIS 18 Months <i>Columbia/Hy E 9697859232 (Arvato)</i> ★2 (Harris/Romero/Rojas/Dids/Singh/Francis)	56	53	26	ONEREPUBLIC Native <i>Interscope 3719874 (Arvato)</i> ● (Tedder/Zancanella/Kutler/Brown/Basker/Johnson/Hayne/Zdar/Boombass/Bianco/Cassus/Sprinkle)
19	18	11	LORDE Pure Heroine <i>Virgin 3751909 (Arvato)</i> ● (Little)	57	69	102	LANA DEL REY Born To Die <i>Poljordan/Stranger 2787091 (Arvato)</i> ★2 (Haynie/Parker/Berger/Robopop/Basker/Daly/Sneddon/Bauer-Mein/Novels/Braide/Shux/Skarbek/Howe)
20	21	41	IMAGINE DRAGONS Night Visions <i>Interscope 3722421 (Arvato)</i> ● (Imagine Dragons/Alex Da Kid/Jarner)	58	57	112	ONE DIRECTION Up All Night <i>Syco 88697843642 (Arvato)</i> ★3 (Mac/Falk/Yacoub/Rawling/Meehan/Squire/Solomon/Weredth/Stannard/Hoves/Gad/Robson/RedOne/BeatGeek/Jimmy Joker/Rawling/Gaudino/Rooney)
21	17	9	THE KILLERS Direct Hits <i>Vertigo 3755766 (Arvato)</i> ● (The Killers/Saltzman/Hood/Moulder/Price/D.Sen/Rajan/L.L.Wy/White/Gonzalez)	59	59	289	EMINEM Curtain Call - The Hits <i>Interscope 9887893 (Arvato)</i> ★5 (Eminem/Dr.Dre/Resto/The 45 King & Louie/DJ Head/Mel-Man/Eizondo/tbc)
22	33	32	DISCLOSURE Settle <i>PMR/Island 3739492 (Arvato)</i> ● (Disclosure)	60	70	147	OASIS Time Flies - 1994-2009 <i>Big Brother RKIDCD66 (PIAS Sony DADC UK)</i> ★ (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
23	23	16	KINGS OF LEON Mechanical Bull <i>RCA/Hand Me Down 88883769222 (Arvato)</i> ● (Petraglia)	61	67	573	QUEEN Greatest Hits <i>Virgin 2761039 (Arvato)</i> ★11 (Various)
24	25	8	JAKE BUGG Shangri La <i>EMI 3756355 (Arvato)</i> ● (Robbin)	62	58	351	MICHAEL JACKSON Number Ones <i>Epic 5138002 (Arvato)</i> ★7 (Jenes/Jackson/Various)
25	29	65	THE LUMINEERS The Lumineers <i>Decca 3712589 (Arvato)</i> ★ (Kadack)	63	72	35	GABRIELLE APLIN English Rain <i>Parlophone P7397182 (Arvato)</i> ● (Spencer)
26	22	39	MICHAEL BUBLE To Be Loved <i>Reprise 9352494497 (Arvato)</i> ★2 (Rock)	64	54	16	JESSIE J Alive <i>Lava/Republic/Island 3752173 (Arvato)</i> ● (Ammo/O.C.Figs/Dr.Luke/Cirkut/StarGate/B Blanco/Harmony/Kelly/Abraham/Digee/Jon Jon/Jenkins)
27	28	35	ROD STEWART Time <i>Capitol/Decca 9347892 (Arvato)</i> ★ (Stewart/Sawiger/Cregan/Kentis)	65	63	9	ALFIE BOE Trust <i>Decca 3744298 (Arvato)</i> ● (Mlen/Ferris)
28	30	34	DAFT PUNK Random Access Memories <i>Columbia 88883715862 (Arvato)</i> ★ (Bangalter/De Homem-Christo)	66	61	52	MACKLEMORE & RYAN LEWIS The Heist <i>Macklemore 754152229 (ADA Arvato)</i> ● (Lewis)
29	26	10	JAMES ARTHUR James Arthur <i>Syco 88883757322 (Arvato)</i> ● (TMS/Mojam/Craze & Hoax/Saia/Armani/Stack/Furmidge/Stannard/Hoves/Eliot/Adam/Ritson/Carvalho/Naughty Boy/Rudman/Da Intem/Douglass/Robson/Hakam/Shakave'l)	67	68	13	SUB FOCUS Torus <i>EMI 3750801 (Arvato)</i> ● (Douwma/Pountney)
30	31	12	JAMES BLUNT Moon Landing <i>Atlantic/Custard 2564541731 (Arvato)</i> ● (Blunt/Telefele/Arbaci/Tedder/Robopop/Mac/Rod/Sosa/Males/Wilson/Massie/Boombass/Som)	68	Re-entry		ED SHEERAN + Asylum <i>524986452 (Arvato)</i> ★6 (Gosling/Huggall/Sheeran/No I.D.)
31	24	9	LADY GAGA ArtPop <i>Interscope 3754374 (Arvato)</i> ● (Lady Gaga/Zedd/infected.Musicroom/electroc/DJ White Snake/Wassoul/Exis/Fainfor/will.kam/Guesta/Roan)	69	55	45	LAURA MVLVA Sing To The Moon <i>RCA 88765421752 (Arvato)</i> ● (Brown)
32	27	68	MUMFORD & SONS Bad Soul <i>Gentlemen Of The Road/Island 3712787 (Arvato)</i> ★3 (Dravs)	70	64	6	IL DIVO A Musical Affair <i>Syco 8888377452 (Arvato)</i> ● (Quintero/Patrick/Stressand/Landers)
33	32	9	LITTLE MIX Salute <i>Syco 8883789362 (Arvato)</i> ● (TMS/Duval/MINEK/Alecnic/Stannard/Hoax/Balmain/Keyz/D'Silva)	71	Re-entry		PHIL COLLINS Hits <i>Virgin CDV2870 (Arvato)</i> ★6 (Padgham/Dudley/Babyface/Collins/Dozier/Martin/Various)
34	0	1	KID INK My Own Lane <i>88 Classics/Alumni/RCA 88843027072 (Arvato)</i> ● (The Futuristic/Danja/McFarlane/DD/The Runners/Sak Pase/Hams/PK OneDay/McArthur/Conn/Sofry/Nus/Cardiak/Cameron/The Optimist/Sounds/Various)	72	Re-entry		THE CURE Greatest Hits <i>Fiction 5894352 (Arvato)</i> ★ (tbc)
35	34	57	BRUNO MARS Unorthodox Jukebox <i>Atlantic 7567875285 (Arvato)</i> ★2 (Tae Smezinglons/Basker/Hayne/Ronson/B Blanco/Tip/Armani/Gain-Quee/Diggle)	73	Re-entry		VAMPIRE WEEKEND Modern Vampires Of The City <i>XL XLCD556 (PIAS Arvato)</i> ● (Batmangly/Rechtshaid)
36	37	65	JAKE BUGG Jake Bugg <i>Mercury 3707053 (Arvato)</i> ● (Anker/Crossey/Frime/Hart/Hum)	74	Re-entry		BON JOVI Greatest Hits <i>Mercury 2752881 (Arvato)</i> ★2 (Fairbairn/Bon Jovi/Ebbin/Sambora/Shanks/Rock/Collins/Benson)
37	40	30	KODALINE In A Perfect World <i>B Unique/RCA 88755442802 (Arvato)</i> ● (Harris)	75	65	64	TAYLOR SWIFT Red <i>Mercury 3717453 (Arvato)</i> ★ (Chapman/Swift/Huff/Wilson/Martin/She/Back/Jacknife Lee/Basker)
38	35	14	MILEY CYRUS Bangerz <i>RCA 88883745252 (Arvato)</i> ● (Mike Will Made-it/P.Nasty/Marz/Pharrell/Watson/Dr.Luke/Cirkut/Afumi/McHenry/Edwards/tbc)				

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

COMPILATION CHART TOP 20

THIS LAST ALBUM / LABEL (DISTRIBUTION)



- 1 1 **NOW THAT'S WHAT I CALL MUSIC 86** / Sony Music CG/Virgin EMI (Arvato)
- 2 NEW **RADIO 1 DANCE ANTHEMS WITH DANNY...** / MoS (Sony DADC UK)
- 3 4 **RUNNING TRAX 2014** / MoS (Sony DADC UK)
- 4 2 **THE ANNUAL 2014** / MoS (Sony DADC UK)
- 5 3 **ANTHEMS - TRANCE** / MoS (Sony DADC UK)
- 6 NEW **THIS IS DANCE 2014** / UMTV (Arvato)
- 7 7 **PURE DEEP HOUSE - THE VERY BEST OF** / New State (New State Digital)
- 8 5 **BBC RADIO 1'S LIVE LOUNGE 2013** / Rhina/Sony Music CG/UMTV (Arvato)
- 9 10 **FROZEN OST** / Walt Disney/Universal (Arvato)
- 10 6 **POP PARTY 12** / Rhina/UMTV (Arvato)

- 11 9 **THE SOUND OF TRAP** / MoS (Sony DADC UK)
- 12 8 **NOW THAT'S WHAT I CALL CLUB HITS** / Sony Music CG/Virgin EMI (Arvato)
- 13 11 **NOW THAT'S WHAT I CALL MOVIES** / Sony Music CG/Virgin EMI (Arvato)
- 14 NEW **PUMP IT UP - THE NEW YOU WORKOUT** / MoS (Sony DADC UK)
- 15 12 **THE PETE TONG COLLECTION** / Sony Music CG (Arvato)
- 16 13 **CLASSICAL VOICES** / Rhina/Sony Classical (Arvato)
- 17 18 **NOW THAT'S WHAT I CALL DISNEY PRINCESS** / Sony Music CG/Virgin EMI (Arvato)
- 18 15 **NOW THAT'S WHAT I CALL DISNEY** / Sony Music CG/Virgin EMI (Arvato)
- 19 NEW **NOW THAT'S WHAT I CALL RUNNING** / Sony Music CG/Virgin EMI (Arvato)
- 20 14 **DECADE 2000-2009** / MoS (Sony DADC UK)

CHARTS UK AIRPLAY WEEK 2

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50									
POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	1	PHARRELL WILLIAMS Happy Back Lot	SME	5264	+30%	236	95.5	+22%
2	2	3	AVICII Hey Brother <i>Positiva/PRMD</i>	UMG	4002	+20%	179	57.6	+6%
3	3	19	KATY PERRY Roar <i>Virgin</i>	UMG	3665	-3%	180	50.9	+2%
4	10	2	PITBULL FT KESHA Timber <i>/MR 305/Polo Grounds</i>	SME	2507	+58%	150	47.0	+22%
5	5	13	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	3950	+4%	178	45.1	+0%
6	6	8	EMINEM FT RIHANNA The Monster <i>Interscope</i>	UMG	1675	+11%	128	42.6	+2%
7	7	43	KATY PERRY Unconditionally <i>Virgin</i>	UMG	2552	+22%	159	38.1	-8%
8	11	26	CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia</i>	SME	2058	+4%	133	34.7	-5%
9	15	12	LADY GAGA FT R. KELLY Do What U Want <i>Interscope</i>	UMG	3161	+11%	153	34.6	+5%
10	4	11	BASTILLE Of The Night <i>Virgin</i>	UMG	2441	+4%	159	34.5	-23%
11	16	4	JASON DERULO Trumpets <i>Warner Brothers</i>	WMG	2347	+34%	152	34.1	+7%
12	13	27	ELLIE GOULDING Burn <i>Po'ydor</i>	UMG	2325	-1%	158	31.9	-9%
13	20	29	LITTLE MIX Move <i>Syco</i>	SME	1915	-3%	134	30.8	+3%
14	17	21	LORDE Royals <i>Virgin</i>	UMG	2415	+5%	163	30.4	-2%
15	19	23	SAM BAILEY Skyscraper <i>Syco</i>	SME	2960	+3%	197	29.2	-5%
16	18	28	STORM QUEEN Look Right Through <i>Defected/MoS</i>	IND.	1734	-2%	134	29.1	-6%
17	8	16	AVICII Wake Me Up <i>Positiva/PRMD</i>	UMG	2347	-11%	172	28.8	-27%
18	38		GARY BARLOW & ELTON JOHN Face To Face <i>Polydor</i>	UMG	1450	+46%	155	28.8	+50%
19	21	22	GARY BARLOW Let Me Go <i>Po'ydor</i>	UMG	3340	+2%	213	27.7	0%
20	67		CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	671	+142%	75	27.0	+106%
21	142		ALESSO VS ONEREPUBLIC If I Lose Myself <i>Po'ydor</i>	UMG	649	+121%	77	26.1	+301%
22	24	20	ONE DIRECTION Story Of My Life <i>Syco</i>	SME	2758	+4%	209	26.0	-1%
23	23	38	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Brothers</i>	WMG	1232	-2%	127	25.0	-6%
24	117	45	BEYONCE XO <i>Columbia</i>	SME	765	+65%	81	24.7	+216%
25	28		VAMPS, THE Wild Heart <i>Virgin</i>	UMG	1618	+26%	111	23.7	+6%
26	27		ELYAR FOX Do It All Over Again <i>RCA</i>	SME	1759	+27%	98	23.7	+4%
27	96		ROD STEWART Beautiful Morning <i>Capitol/Decca</i>	UMG	112	+115%	17	23.5	+152%
28	14	54	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	SME	1975	-21%	219	23.5	-30%
29	30		WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA... Feelin' Myself <i>Interscope</i>	UMG	568	+23%	45	23.1	+11%
30	59	7	MATRIX & FUTUREBOUND/MARSHALL Control <i>3 Beat/AATW</i>	IND.	537	+278%	122	23.0	+53%
31	31		KEANE Won't Be Broken <i>Island</i>	UMG	559	+233%	89	22.8	+10%
32	22	47	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>Interscope</i>	UMG	1806	-18%	165	22.6	-17%
33	26	6	ELLIE GOULDING How Long Will I Love You <i>Po'ydor</i>	UMG	2690	+9%	222	22.2	-4%
34	9	14	LITTLE MIX Little Me <i>Syco</i>	SME	1487	+51%	147	20.6	-47%
35	12	30	LILY ALLEN Somewhere Only We Know <i>Parlophone</i>	WMG	2354	-10%	219	20.4	-43%
36	32		NELL BRYDEN All You Had <i>157</i>	IND.	478	+24%	64	20.4	-1%
37	74	5	FUSE ODG Million Pound Girl (Badder Than Bad) <i>3 Beat/AATW</i>	IND.	656	+302%	122	20.3	+73%
38	82		NEON JUNGLE Braveheart <i>RCA</i>	SME	1253	+46%	41	19.9	+86%
39	46		DRAKE FT MAJID JORDAN Hold On, We're Going Home <i>Island</i>	UMG	1211	+3%	135	19.9	+14%
40	36	57	JESSIE J Thunder <i>Lava/Republic/Island</i>	UMG	2217	+13%	158	19.9	+2%
41	79		KATY B Crying For No Reason <i>Rimse/Columbia/Columbia</i>	SME	847	+63%	102	19.3	+73%
42	55		ROBBIE WILLIAMS Dream A Little Dream Of Me <i>Island</i>	UMG	904	-4%	128	19.2	+17%
43	40	50	PASSENGER Let Her Go <i>Netwerk</i>	IND.	1741	-12%	185	19.0	+2%
44	1286		JAMES BLUNT Heart To Heart <i>Atlantic/Custard</i>	WMG	236	+687%	71	18.2	+1,130%
45	43	34	JOHN NEWMAN Love Me Again <i>Island</i>	UMG	1597	+2%	160	17.9	-2%
46	63	15	SUB FOCUS Turn Back Time <i>EMI</i>	UMG	199	+43%	12	17.9	+21%
47	45	9	MARTIN GARRIX Animals <i>Positiva</i>	UMG	896	+21%	124	17.5	+0%
48	92	80	SOPHIE ELLIS-BEXTOR Young Blood <i>EBGB's</i>	IND.	689	+123%	73	17.4	+79%
49	29	61	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>	UMG	1506	-13%	186	17.0	-19%
50	51		CHER I Walk Alone <i>Warner Bros</i>	WMG	88	+175%	11	16.8	-1%

Music Week's UK and EU Radio Airplay Chart based on 17 radio stations. Data ©

UK TV AIRPLAY CHART TOP 50									
POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS			
1	2	PITBULL FT KESHA Timber <i>/MR 305/Polo Grounds</i>	SME	894	+76%	20			
2	1	PHARRELL WILLIAMS Happy <i>/ Back Lot</i>	SME	856	+56%	21			
3	4	AVICII Hey Brother <i>/ Positiva/PRMD</i>	UMG	771	+69%	18			
4	5	JASON DERULO Trumpets <i>/ Warner Brothers</i>	WMG	652	+56%	18			
5	7	EMINEM FT RIHANNA The Monster <i>/ Interscope</i>	UMG	609	+54%	18			
6	13	BEYONCE FT JAY-Z Drunk In Love <i>/ Columbia</i>	SME	570	+70%	17			
7	10	WILL.I.AM FT MILEY CYRUS, WIZ...Feelin' Myself <i>/ Interscope</i>	UMG	546	+56%	17			
8	3	CALVIN HARRIS & ALESSO FT HURTS Under Control <i>/ Columbia</i>	SME	533	+14%	17			
9	15	DJ FRESH VS JAY FAY FEAT. MS DYNAMITE Dabby Dibby Sound <i>/ MoS</i>	IND.	528	+59%	20			
10	9	MARTIN GARRIX Animals <i>/ Positiva</i>	UMG	521	+41%	18			
11	6	ONE DIRECTION Story Of My Life <i>/ Syco</i>	SME	460	+13%	15			
12	38	NEON JUNGLE Braveheart <i>/ RCA</i>	SME	444	+105%	19			
13	44	LITTLE MIX Little Me <i>/ Syco</i>	SME	441	+119%	14			
14	18	KATY PERRY Unconditionally <i>/ Virgin</i>	UMG	435	+41%	14			
15	36	BEYONCE XO <i>/ Columbia</i>	SME	405	+84%	18			
16	8	STORM QUEEN Look Right Through <i>/ Defected/MoS</i>	IND.	404	+6%	20			
17	51	TINIE TEMPAH FT LABRINTH Lover Not A Fighter <i>/ Parlophone</i>	WMG	398	+109%	15			
18	49	GORGON CITY FT MNEK Ready For Your Love <i>/ Virgin EMI</i>	UMG	381	+97%	18			
19	17	SAM BAILEY Skyscraper <i>/ Syco</i>	SME	368	+18%	16			
20	33	VAMPS, THE Wild Heart <i>/ Virgin</i>	UMG	366	+61%	13			
21	127	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>/ Atlantic</i>	WMG	347	+460%	16			
22	30	BASTILLE Of The Night <i>/ Virgin</i>	UMG	341	+43%	14			
23	73	FUSE ODG Million Pound Girl (Badder Than Bad) <i>/ 3 Beat/AATW</i>	IND.	327	+160%	17			
24	12	KATY PERRY Roar <i>/ Virgin</i>	UMG	314	-8%	17			
25	20	RIHANNA What Now <i>/ Del Jam/Virgin</i>	UMG	295	+5%	16			
26	27	ONEREPUBLIC Counting Stars <i>/ Interscope</i>	UMG	291	+17%	18			
27	455	MILEY CYRUS Adore You <i>/ RCA</i>	SME	289+1,421%	15				
28	53	ELLIE GOULDING How Long Will I Love You <i>/ Po'ydor</i>	UMG	285	+57%	15			
29	91	MATRIX & FUTUREBOUND/MARSHALL Control <i>/ 3 Beat/AATW</i>	IND.	280	+164%	16			
30	58	KID INK FT CHRIS BROWN Show Me <i>/ Spic</i>	SME	274	+77%	12			
31	52	UNION J Loving You Is Easy <i>/ RCA</i>	SME	269	+45%	13			
32	34	LORDE Royals <i>/ Virgin</i>	UMG	267	+19%	16			
33	19	ELLIE GOULDING Burn <i>/ Po'ydor</i>	UMG	262	-6%	17			
34	14	AVICII Wake Me Up <i>/ Positiva/PRMD</i>	UMG	253	-24%	19			
35	31	BREACH FEAT. ANDREYA TRIANA Everything You Never... <i>/ Atlantic</i>	WMG	251	+7%	18			
36	96	SUB FOCUS Turn Back Time <i>/ EMI</i>	UMG	250	+158%	11			
37	70	HARDWELL FT MATTHEW KOMA Dare You <i>/ Relentless</i>	SME	249	+92%	11			
38	295	ZEDD FT. HAYLEY WILLIAMS Stay The Night <i>/ Interscope</i>	UMG	247	+888%	12			
39	11	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>/ Columbia</i>	SME	243	-30%	21			
40	26	LITTLE MIX Move <i>/ Syco</i>	SME	237	-6%	14			
41	47	GARY BARLOW Let Me Go <i>/ Po'ydor</i>	UMG	229	+18%	17			
42	16	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>/ Interscope</i>	UMG	224	-31%	21			
43	90	KATY B Crying For No Reason <i>/ Rimse/Columbia/Columbia</i>	SME	223	+110%	12			
44	75	ELYAR FOX Do It All Over Again <i>/ RCA</i>	SME	221	+81%	11			
45	21	JASON DERULO FT 2 CHAINZ Talk Dirty <i>/ Warner Brothers</i>	WMG	221	-20%	19			
46	32	JESSIE J Thunder <i>/ Lava/Republic/Island</i>	UMG	219	-6%	13			
47	133	CHASE & STATUS FT JACOB BANKS Alive <i>/ EMI</i>	UMG	218	+269%	14			
48	41	JUSTIN BIEBER All That Matters <i>/ Del Jam</i>	UMG	218	+7%	11			
49	35	DRAKE FT MAJID JORDAN Hold On, We're Going Home <i>/ Island</i>	UMG	208	-6%	17			
50	56	WILKINSON Afterglow <i>/ Ram/Virgin</i>	UMG	207	+20%	17			

UK AIRPLAY ANALYSIS

BY ALAN JONES

Topping the radio airplay chart for the third straight week, with the biggest audience enjoyed by any track for 15 weeks, Happy is another smash for Pharrell Williams, who was featured vocalist on two of last year's three biggest radio hits - Daft Punk's Get Lucky, which was the 2013 champ with an audience of 2.057bn, and Robin Thicke hit Blurred Lines, which ranked third with 1.639bn, just behind Justin Timberlake's Mirrors (1.668bn). Get Lucky spent eight weeks at number one on the radio airplay chart, and Blurred Lines four.

Happy increased its plays on the Radio Monitor panel by more than 30% to a heady 5,264 last week, while improving its audience

22% to 95.46m. It also moved into a clear lead atop Radio One's most-played list, with 28 spins, one more than nearest challenger, Rather Be by Clean Bandit feat. Jess Glynne. It shared most-played honours at Radio Two with Keane's Won't Be Broken and Rod Stewart's Beautiful Morning, all three being aired 18 times. Overall, Radios One and Two provided 40.63% of its audience. In terms of plays, its biggest supporters were The Hits Radio (84 plays), Capital Yorkshire (80 plays) and Capital East Midlands, Manchester and London, each of which played it 78 times.

Happy now has a massive audience lead of 65.70% over nearest challenger Avicii's Hey

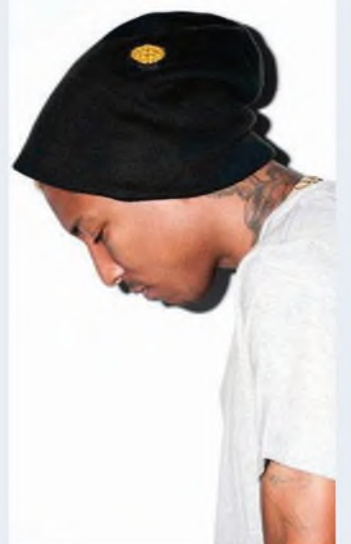
Brother, which preceded it atop the chart, and has served as its runner-up for the last three weeks.

The track which replaced Happy atop the The Official Charts Company sales chart, only to be dethroned by it again on Sunday, Pitbull's Timber is the biggest growing track on radio. Jumping 10-4 this week, the track - which also features Kesha - enjoys a 58% surge in plays to 2,507, while improving its audience by 22% to 46.98m. 21 plays on Radio One contributed a 25.56% slice of its audience - but the Capital Network provided an even chunkier 40.58% share, with 724 plays from its nine stations, each of which played Timber between 82 and 78 times. Timber has already dethroned Williams' track on the TV airplay chart, where it moves 2-1 this week with a total of 894 airings for

its promotional videoclip, swapping places with Happy (856 plays). Timber's biggest supporters: StarzTV (83 plays), Capital TV (79 plays) and Smash Hits TV (76 plays)

Drunk In Love (Feat. Jay-Z) is in the Top 10 of the sales chart but the official first single from Beyonce's self-titled new album is XO, which explodes 117-24 on the radio airplay chart, with plays up 65% week-on-week at 765, and audience soaring 216% to 24.69m. Aired just once on each station the previous week, XO was played 14 times on Radio One and nine times on Radio Two last week, which provided a combined 66.32% share of her audience - but its biggest supporters were the KISS Network (38 plays on each of its three regular outlets), KISS Fresh (37 plays) and Juice FM (35 plays).

Pharrell Williams

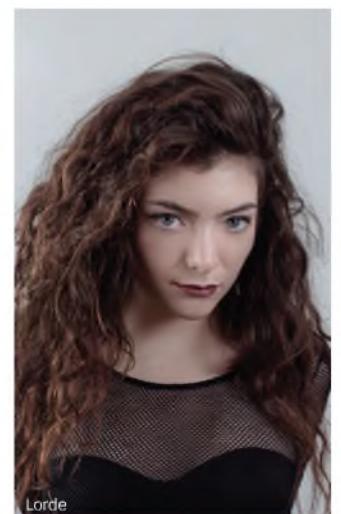


CHARTS EU AIRPLAY WEEK 2 (Mon 06 - Sun 12 Jan 2014)

EU AIRPLAY CHART TOP 50

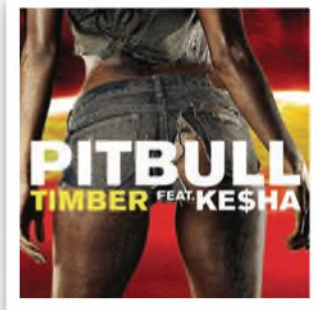


POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Avicii Hey Brother	Virgin EMI	UMG 16,845	+5%	771	667.45m	+2%
2	3	Pitbull feat. Ke\$ha Timber	Sony Music	SME 13,217	+9%	607	507.18m	+5%
3	2	Lorde Royals	Virgin Records	UMG 11,745	-3%	748	493.36m	-3%
4	11	Pharrell Williams Happy	RCA	SME 15,085	+25%	879	467.60m	+21%
5	6	Eminem feat. Rihanna The Monster	Universal Music	UMG 11,722	+4%	575	448.86m	+6%
6	4	Miley Cyrus Wrecking Ball	RCA	SME 9,407	-1%	682	436.01m	+1%
7	8	Klingande Jubel	Klingande	Ind. 6,582	+4%	355	435.78m	+8%
8	7	OneRepublic Counting Stars	Polydor	UMG 11,439	+1%	724	404.88m	-1%
9	10	Katy Perry Unconditionally	Virgin EMI	UMG 9,672	+7%	602	396.00m	+2%
10	5	Ellie Goulding Burn	Polydor	UMG 10,198	-3%	659	393.06m	-8%
11	12	Lady Gaga feat. R. K.. Do What U Want	Interscope	UMG 10,320	+4%	603	376.69m	+0%
12	9	Avicii Wake Me Up	PRMD/Positiva	UMG 8,733	-10%	719	355.80m	-12%
13	13	Katy Perry Roar	Virgin EMI	UMG 10,024	-7%	737	344.40m	-8%
14	14	James Blunt Bonfire Heart	Atlantic	WMG 7,353	+0%	653	319.34m	+3%
15	15	Milky Chance Stolen Dance	Pias	Ind. 4,602	+2%	231	298.94m	+0%
16	19	Adel Tawil Lieder	Polydor	UMG 2,992	+8%	155	291.47m	+8%
17	16	Passenger Let Her Go	Embassy Of Music	SME 5,920	-3%	770	288.45m	-1%
18	20	Olly Murs Dear Darlin'	Epic	SME 5,380	-1%	495	275.24m	+3%
19	23	Imagine Dragons Demons	Polydor	UMG 3,467	+16%	273	273.95m	+10%
20	17	One Direction Story Of My Life	Sony Music	SME 8,946	+1%	665	271.11m	-5%
21	29	Lily Allen Hard Out Here	Parlophone Music	WMG 4,881	+6%	345	259.59m	+10%
22	21	Jason Derulo feat. 2.. Talk Dirty	Warner Music	WMG 7,014	-4%	422	258.34m	+2%
23	22	John Newman Cheating	Island	UMG 3,988	-4%	384	254.64m	+1%
24	25	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 3,761	+7%	225	251.27m	+2%
25	18	Capital Cities Safe And Sound	Capitol Records	UMG 4,948	-8%	477	251.03m	-10%
26	31	Sunrise Avenue Lifesaver	Universal Mus..	UMG 2,606	+4%	155	240.06m	+4%
27	30	Family Of The Year Hero	Universal	UMG 2,758	+7%	223	237.54m	+2%
28	27	Robbie Williams Go Gentle	Island	UMG 5,106	-8%	509	233.74m	-4%
29	28	Imagine Dragons On Top Of The World	Polydor	UMG 3,950	-1%	409	225.33m	-5%
30	26	John Newman Love Me Again	Island	UMG 7,213	-6%	693	220.47m	-9%
31	36	U2 Ordinary Love	Island	UMG 4,756	+11%	423	216.01m	+13%
32	24	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 6,681	-8%	642	215.74m	-13%
33	33	Pink Just Give Me A Reason	RCA	SME 3,673	-9%	620	208.30m	-3%
34	35	Bastille Things We Lost In Th..	Virgin Records	UMG 2,704	+7%	230	205.91m	+3%
35	38	Calvin Harris & Ales.. Under Control	Columbia	SME 6,724	0%	442	193.97m	+4%
36	32	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 5,684	-21%	785	180.85m	-18%
37	39	Bastille Pompeii	Virgin Records	UMG 2,608	-17%	475	178.87m	-3%
38	37	Martin Garrix Animals	News	Ind. 5,021	-13%	418	177.08m	-5%
39	41	James Arthur Impossible	Syco	SME 2,759	-2%	379	176.96m	+4%
40	51	Beyoncé XO	RCA	SME 3,691	+46%	379	174.19m	+42%
41	34	Robin Thicke feat. T.. Blurred Lines	Polydor	UMG 5,379	-19%	675	172.96m	-18%
42	40	Tom Odell Another Love	Columbia	SME 1,921	-5%	246	159.92m	-8%
43	42	Bastille Of The Night	Bastille Music	Ind. 5,852	+1%	492	159.00m	-5%
44	43	Macklemore And Ryan .. Can't Hold Us	Atlantic	WMG 3,026	-17%	357	152.28m	-7%
45	45	Passenger Holes	Sony Music	SME 2,413	+6%	290	146.11m	-3%
46	44	Lumineers, The Ho Hey	Dualtone	UMG 2,371	-7%	499	141.94m	-13%
47	46	Birdy Wings	Atlantic	WMG 3,424	-5%	362	135.79m	+0%
48	49	Gotye Somebody That I Used..	Island	UMG 2,455	-5%	710	132.70m	+2%
49	53	Pink Try	RCA	SME 1,921	-3%	446	118.70m	+4%
50	64	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 3,000	+5%	233	118.12m	+13%



CHARTS STREAMING – OFFICIAL WEEK 2

© Official Charts Company 2014



OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	14	PITBULL FT KESHA <i>Timber</i> Mr 305/Polo Grounds
2	1	PHARRELL WILLIAMS <i>Happy</i> Columbia
3	2	AVICII <i>Hey Brother</i> Positiva/PRMD
4	3	EMINEM FT RIHANNA <i>The Monster</i> Interscope
5	4	JASON DERULO <i>Trumpets</i> Warner Bros
6	5	LORDE <i>Royals</i> Virgin
7	6	ONEREPUBLIC <i>Counting Stars</i> Interscope
8	8	BASTILLE <i>Of The Night</i> Virgin
9	7	AVICII <i>Wake Me Up</i> Positiva/PRMD
10	9	ONE DIRECTION <i>Story Of My Life</i> Syco Music
11	10	KATY PERRY <i>Roar</i> Virgin
12	12	ELLIE GOULDING <i>Burn</i> Polydar
13	11	MARTIN GARRIX <i>Animals</i> Positiva/Virgin
14	19	BASTILLE <i>Pompeii</i> Virgin
15	15	DRAKE FT MAJID JORDAN <i>Hold On We're Going Home</i> Cash Money/Republic Records
16	23	BEYONCE FT JAY-Z <i>Drunk In Love</i> Columbia
17	13	CALVIN HARRIS/ALESSO/HURTS <i>Under Control</i> Columbia
18	16	MILEY CYRUS <i>Wrecking Ball</i> RCA
19	21	AWOLNATION <i>Sail</i> Red Bull
20	20	ROBIN THICKE/TI/PHARRELL <i>Blurred Lines</i> Interscope
21	18	ELLIE GOULDING <i>How Long Will I Love You</i> Polydar
22	25	ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino Recordings
23	27	PASSENGER <i>Let Her Go</i> Nettwerk
24	17	LILY ALLEN <i>Somewhere Only We Know</i> Parlophone
25	26	JASON DERULO FT 2 CHAINZ <i>Talk Dirty</i> Warner Bros
26	28	JOHN NEWMAN <i>Love Me Again</i> Island
27	22	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
28	29	LADY GAGA & R KELLY <i>Do What U Want</i> Interscope
29	24	LITTLE MIX <i>Move</i> Syco Music
30	33	KATY PERRY <i>Unconditionally</i> Virgin
31	31	AVICII <i>You Make Me</i> Positiva/PRMD
32	37	IMAGINE DRAGONS <i>Radioactive</i> Interscope
33	30	GARY BARLOW <i>Let Me Go</i> Polydar
34	43	1975 <i>Chocolate</i> Dirty Hit
35	32	LANA DEL REY VS CEDRIC GERVAIS <i>Summertime Sadness</i> Polydar
36	34	MACKLEMORE/RYAN LEWIS/DALTON <i>Can't Hold Us</i> Macklemore
37	36	WILKINSON <i>Afterglow</i> Ram/Virgin
38	50	BEYONCE <i>Xo</i> Columbia
39	35	SAM BAILEY <i>Skyscraper</i> Syco Music
40	41	CHASE & STATUS FT JACOB BANKS <i>Alive</i> EMI
41	42	ARCTIC MONKEYS <i>R U Mine</i> Domino Recordings
42	39	MILEY CYRUS <i>We Can't Stop</i> 3t4
43	53	EMINEM <i>Rap God</i> Interscope
44	40	NAUGHTY BOY FT SAM SMITH <i>La La</i> Virgin
45	45	RIHANNA <i>What Now</i> Def Jam
46	51	ARCTIC MONKEYS <i>Why'd You Only Call Me When You're High</i> Domino Recordings
47	44	KILLERS <i>Mr Brightside</i> Vertigo
48	48	JAMES BLUNT <i>Bonfire Heart</i> Atlantic/Custard
49	38	ONE DIRECTION <i>Best Song Ever</i> Syco Music
50	55	TOM ODELL <i>Another Love</i> Columbia
51	47	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> Asylum
52	74	KID INK FT CHRIS BROWN <i>Show Me</i> 88 Classic/Alumni/RCA
53	46	CALVIN HARRIS/ELLIE GOULDING <i>I Need Your Love</i> Columbia
54	54	LUMINEERS <i>Ho Hey</i> Decca
55	58	1975 <i>Girls</i> Dirty Hit/Polydar
56	64	IMAGINE DRAGONS <i>On Top Of The World</i> Interscope
57	70	LITTLE MIX <i>Little Me</i> Syco Music
58	57	BASTILLE <i>Things We Lost In The Fire</i> Virgin
59	56	EMINEM <i>Berzerk</i> Interscope
60	NEW	VANCE JOY <i>Riptide</i> Infectious Music
61	97	HAIM <i>Forever</i> Polydar
62	60	ARCTIC MONKEYS <i>One For The Road</i> Domino Recordings
63	72	IMAGINE DRAGONS <i>Demons</i> Interscope
64	78	HAIM <i>The Wire</i> Polydar
65	81	HAIM <i>Falling</i> Polydar
66	52	LADY GAGA <i>Applause</i> Interscope
67	90	1975 <i>Sex</i> Dirty Hit/Polydar
68	63	MUMFORD & SONS <i>I Will Wait</i> Gentlemen Of The Road/Island
69	62	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
70	NEW	IDINA MENZEL <i>Let It Go</i> Walt Disney
71	80	EMINEM <i>Survival</i> Interscope
72	65	RIHANNA <i>Diamonds</i> Def Jam
73	NEW	FUSE ODG <i>Million Pound Girl (Badder Than Bad)</i> 3 Beat/AATW
74	59	JAY-Z FT JUSTIN TIMBERLAKE <i>Holy Grail</i> Roc/A&T
75	88	MACKLEMORE/LEWIS/LAMBERT <i>Same Love</i> Macklemore



NON-MOVER: BASTILLE



CLIMBER: JOHN NEWMAN



CLIMBER: EMINEM

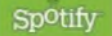


CLIMBER: LITTLE MIX



NEW: FUSE ODG

CHARTS STREAMING – SPOTIFY WEEK 2



GLOBAL

POS	ARTIST/ ALBUM
1	PITBULL Timber
2	EMINEM The Monster
3	ONEREPUBLIC Counting Stars
4	LORDE Royals
5	AVICII Hey Brother
6	AVICII Wake Me Up - Radio Edit
7	ED SHEERAN I See Fire
8	ONE DIRECTION Story of My Life
9	MILEY CYRUS Wrecking Ball
10	PHARRELL WILLIAMS Happy (from Despicable Me 2)
11	ELLIE GOULDING Burn
12	JASON DERULO Talk Dirty - feat. 2 Chainz
13	KATY PERRY Roar
14	CALVIN HARRIS Under Control
15	DRAKE Hold On, We're Going Home
16	A GREAT BIG WORLD Say Something
17	KATY PERRY Dark Horse
18	BEYONCÉ Drunk in Love
19	BASTILLE Pompeii
20	LADY GAGA Do What U Want

NETHERLANDS

POS	ARTIST/ ALBUM
1	PITBULL Timber
2	JOHN LEGEND All of Me
3	EMINEM The Monster
4	AVICII Hey Brother
5	STROMAE formidable
6	JASON DERULO Trumpets
7	ONEREPUBLIC Counting Stars
8	PHARRELL WILLIAMS Happy (from Despicable Me 2)
9	YELLOW CLAW Shotgun
10	MAITRE GIMS J'me tire

EUROPE

POS	ARTIST/ ALBUM
1	PITBULL Timber
2	EMINEM The Monster
3	AVICII Hey Brother
4	ED SHEERAN I See Fire
5	ONEREPUBLIC Counting Stars
6	LORDE Royals
7	AVICII Wake Me Up - Radio Edit
8	PHARRELL WILLIAMS Happy (from Despicable Me 2)
9	ONE DIRECTION Story of My Life
10	CALVIN HARRIS Under Control
11	JASON DERULO Talk Dirty - feat. 2 Chainz
12	MILEY CYRUS Wrecking Ball
13	ELLIE GOULDING Burn
14	KATY PERRY Roar
15	KLINGANDE Jubel - Radio Edit
16	LADY GAGA Do What U Want
17	DRAKE Hold On, We're Going Home
18	JASON DERULO Trumpets
19	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
20	AVICII You Make Me

NORWAY

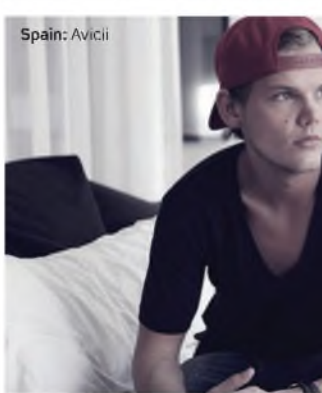
POS	ARTIST/ ALBUM
1	ED SHEERAN I See Fire
2	PITBULL Timber
3	EMINEM The Monster
4	ONEREPUBLIC Counting Stars
5	AVICII Hey Brother
6	LORDE Royals
7	CALVIN HARRIS Under Control
8	AVICII Wake Me Up - Radio Edit
9	NICO & VINZ In Your Arms
10	LADY GAGA Do What U Want

AUSTRIA

POS	ARTIST/ ALBUM
1	MILKY CHANCE Stolen Dance
2	PITBULL Timber
3	ED SHEERAN I See Fire
4	AVICII Hey Brother
5	LORDE Royals
6	EMINEM The Monster
7	FAUL & WAD AD Changes - Original Mix
8	ADEL TAWIL Lieder
9	AVICII Wake Me Up - Radio Edit
10	IMAGINE DRAGONS Demons



Austria: Milky Chance



Spain: Avicii

FRANCE

POS	ARTIST/ ALBUM
1	PHARRELL WILLIAMS Happy (from Despicable Me 2)
2	STROMAE tous les mÃmes
3	LORDE Royals
4	PITBULL Timber
5	EMINEM The Monster
6	AVICII Hey Brother
7	STROMAE formidable
8	STROMAE papaoutai
9	MAITRE GIMS Zombie
10	ONEREPUBLIC Counting Stars



France: Pharrell Williams

GERMANY

POS	ARTIST/ ALBUM
1	PITBULL Timber
2	ED SHEERAN I See Fire
3	MILKY CHANCE Stolen Dance
4	EMINEM The Monster
5	MARTERIA Kids (2 Finger an den Kopf)
6	PHARRELL WILLIAMS Happy (from Despicable Me 2)
7	AVICII Hey Brother
8	FAUL & WAD AD Changes - Original Mix
9	DVBBS Tsunami
10	CALVIN HARRIS Under Control



US: Katy Perry

SPAIN

POS	ARTIST/ ALBUM
1	AVICII Hey Brother
2	PITBULL Timber
3	EMINEM The Monster
4	ONEREPUBLIC Counting Stars
5	AVICII Wake Me Up - Radio Edit
6	MILEY CYRUS Wrecking Ball
7	JASON DERULO Talk Dirty - feat. 2 Chainz
8	ONE DIRECTION Story of My Life
9	LORDE Royals
10	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton

SWEDEN

POS	ARTIST/ ALBUM
1	ED SHEERAN I See Fire
2	PITBULL Timber
3	EMINEM The Monster
4	KLINGANDE Jubel - Radio Edit
5	AVICII Hey Brother
6	AVICII Wake Me Up - Radio Edit
7	ONEREPUBLIC Counting Stars
8	LORDE Royals
9	DVBBS Tsunami - Original Mix
10	ONE DIRECTION Story of My Life

UNITED STATES

POS	ARTIST/ ALBUM
1	PITBULL Timber
2	KATY PERRY Dark Horse
3	ONEREPUBLIC Counting Stars
4	LORDE Royals
5	A GREAT BIG WORLD Say Something
6	EMINEM The Monster
7	LORDE Team
8	PASSENGER Let Her Go
9	BASTILLE Pompeii
10	AVICII Wake Me Up

CHARTS STREAMING – MUSIC VIDEO WEEK 2



Avicii

NEW ARTISTS - UK

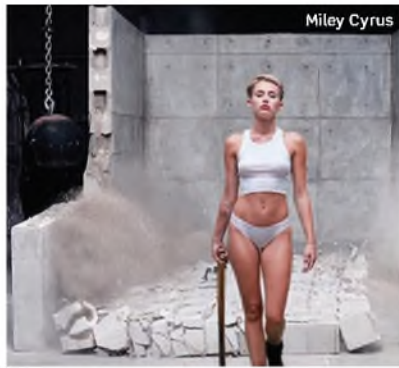
POS ARTIST/ SINGLE/ LABEL

- 1 AVICII – Hey Brother (Lyric)
- 2 LORDE – Royals (US Version) **LFT**
- 3 AVICII – Wake Me Up
- 4 AVICII – Hey Brother
- 5 NAUGHTY BOY FT SAM SMITH – La La La
- 6 JOHN NEWMAN – Love Me Again **LFT**
- 7 MIKE WILL MADE IT FT MILEY CYRUS – 23
- 8 BASTILLE – Of The Night **LFT**
- 9 WILKINSON – Afterglow
- 10 BASTILLE – Pompeii **LFT**
- 11 THE VAMPS – Wild Heart
- 12 NEON JUNGLE – Braveheart
- 13 YG FT JEEZY, RICH HOMIE QUAN – My Nigga (Explicit)
- 14 AVICII – Wake Me Up (Lyric)
- 15 IMAGINE DRAGONS – Radioactive
- 16 THE VAMPS – Can We Dance
- 17 ZEDD FT HAYLEY WILLIAMS – Stay The Night
- 18 JOHN NEWMAN – Losing Sleep **LFT**
- 19 ELYAR FOX – Do It All Over Again
- 20 SAGE THE GEMINI – Gas Pedal

ITALY

POS ARTIST/ SINGLE

- 1 MILEY CYRUS - Wrecking Ball
- 2 PITBULL - Timber ft. Ke\$ha
- 3 ELLIE GOULDING - Burn
- 4 EMINEM - The Monster (Explicit) ft. Rihanna
- 5 ONEREPUBLIC - Counting Stars
- 6 ONE DIRECTION - Story Of My Life
- 7 KATY PERRY - Roar (Official)
- 8 KATY PERRY - Unconditionally (Official)
- 9 EMMA - L'Amore Non Mi Basta
- 10 AVICII - Wake Me Up (Official Video)



Miley Cyrus

WORLDWIDE

POS ARTIST/ SINGLE

- 1 MILEY CYRUS - Wrecking Ball
- 2 KATY PERRY - Roar (Official)
- 3 PITBULL - Timber ft. Ke\$ha
- 4 ONEREPUBLIC - Counting Stars
- 5 LORDE - Royals (US Version)
- 6 AVICII - Wake Me Up (Official Video)
- 7 EMINEM - The Monster (Explicit) ft. Rihanna
- 8 ONE DIRECTION - Story Of My Life
- 9 PRINCE ROYCE - Darte Un Beso
- 10 BEYONCÉ - Drunk In Love (Explicit) ft. Jay Z



One Republic

POLAND

POS ARTIST/ SINGLE

- 1 PITBULL - Timber ft. Ke\$ha
- 2 MILEY CYRUS - Wrecking Ball
- 3 AVICII - Hey Brother (Lyric)
- 4 ONEREPUBLIC - Counting Stars
- 5 AVICII - Wake Me Up (Official Video)
- 6 EMINEM - The Monster (Explicit) ft. Rihanna
- 7 ONE DIRECTION - Story Of My Life
- 8 BEYONCÉ - Drunk In Love (Explicit) ft. Jay Z
- 9 LORDE - Royals (US Version)
- 10 KATY PERRY - Roar (Official)



Pitbull

UK

POS ARTIST/ SINGLE

- 1 PITBULL - Timber ft. Ke\$ha
- 2 BEYONCÉ - Drunk In Love (Explicit) ft. Jay Z
- 3 KATY PERRY - Roar (Official)
- 4 ONEREPUBLIC - Counting Stars
- 5 WILL.I.AM - Feelin' Myself f. Miley Cyrus, French Montana & Wiz Khalifa
- 6 AVICII - Hey Brother (Lyric)
- 7 EMINEM - The Monster (Explicit) ft. Rihanna
- 8 MILEY CYRUS - Wrecking Ball
- 9 ONE DIRECTION - Story Of My Life
- 10 LORDE - Royals (US Version)



Vitaaa

FRANCE

POS ARTIST/ SINGLE

- 1 VITAA - Game Over ft. Maître Gims
- 2 MAÎTRE GIMS - Zombie (audio)
- 3 STROMAE - Tous Les Mêmes
- 4 STROMAE - Papaoutai
- 5 INDILA - Dernière Danse (Clip Officiel)
- 6 MAÎTRE GIMS - Changer
- 7 MILEY CYRUS - Wrecking Ball
- 8 TEAM BS - Team BS (Clip Officiel)
- 9 MAÎTRE GIMS - Bella
- 10 PITBULL - Timber ft. Ke\$ha



Katy Perry

AUSTRALIA

POS ARTIST/ SINGLE

- 1 KATY PERRY - Roar (Official)
- 2 PITBULL - Timber ft. Ke\$ha
- 3 MAGIC! - Rude
- 4 JOHN LEGEND - All Of Me
- 5 EMINEM - The Monster (Explicit) ft. Rihanna
- 6 MILEY CYRUS - Wrecking Ball
- 7 LORDE - Royals (US Version)
- 8 ONE DIRECTION - Story Of My Life
- 9 ONEREPUBLIC - Counting Stars
- 10 DEMI LOVATO - Let It Go (from Frozen) [Official]



One Direction

SPAIN

POS ARTIST/ SINGLE

- 1 MILEY CYRUS - Wrecking Ball
- 2 AVICII - Hey Brother (Lyric)
- 3 PITBULL - Timber ft. Ke\$ha
- 4 ONE DIRECTION - Story Of My Life
- 5 KATY PERRY - Roar (Official)
- 6 ROMEO SANTOS - Propuesta Indecente
- 7 ONEREPUBLIC - Counting Stars
- 8 PRINCE ROYCE - Darte Un Beso
- 9 AVICII - Wake Me Up (Official Video)
- 10 ABRAHAM MATEO - Girlfriend

CHARTS INDIES WEEK 2



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Awolnation

- 1 2 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 2 1 **STORM QUEEN** Look Right Through / Defected/MoS (Sony DADC UK)
- 3 8 **VANCE JOY** Riptide / Infectious (PIAS Arvato)
- 4 4 **FATBOY SLIM & RIVA STARR FT BEARDYMAN** Eat Sleep Rave Repeat / Skint (Believe Digital)
- 5 3 **PASSENGER** Let Her Go / Nettwerk (Essential GEM)
- 6 9 **LONDON GRAMMAR** Nightcall / Metal & Dust (Sony DADC UK)
- 7 5 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 8 6 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (ACA Arvato)
- 9 7 **LONDON GRAMMAR** Strong / Metal & Dust (Sony DADC UK)
- 10 NEW **SOPHIE ELLIS-BEXTOR** Young Blood / EBG's (Essential)
- 11 10 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 12 NEW **MIKE HOUGH** Better / Marillion (Ditts)
- 13 12 **DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE** Earthquake / MoS (Sony DADC UK)
- 14 13 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / Macklemore (ACA Arvato)
- 15 NEW **ELO** Long Black Road / Big Tril'ly (Big Tril'ly)
- 16 NEW **SAMPHA** Too Much / Young Turks (Kompakt)
- 17 11 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / Macklemore (ACA Arvato)
- 18 RE **ADELE** Make You Feel My Love / XL (PIAS Arvato)
- 19 14 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / Domino (PIAS Arvato)
- 20 16 **RY X** Berlin / Infectious (PIAS Arvato)



Storm Queen Indie Singles (2)



Sampha Indie Singles Breakers (2)



London Grammar Indie Albums (2)



Sampha Indie Albums Breakers (2)



Jon Hopkins Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 2 2 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 3 3 **PASSENGER** All The Little Lights / Nettwerk (Essential/Proper)
- 4 4 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (ACA Arvato)
- 5 6 **VAMPIRE WEEKEND** Modern Vampires Of The City / XL (PIAS Arvato)
- 6 7 **CARO EMERALD** The Shocking Miss Emerald / Dramatico/Grand Mono (ACA Arvato)
- 7 NEW **STEPHEN MALKMUS & THE JICKS** Wig Out At Jagbags / Domino (PIAS Arvato)
- 8 5 **QUEENS OF THE STONE AGE** Like Clockwork / Matador (PIAS Arvato)
- 9 8 **THE NATIONAL** Trouble Will Find Me / 4AD (PIAS Arvato)
- 10 10 **ADELE** 21 / XL (PIAS Arvato)
- 11 13 **KATIE MELUA** Ketevan / Dramatico (ACA Arvato)
- 12 9 **STEREOPHONICS** Graffiti On The Train / Stylus (ACA Arvato)
- 13 17 **AWOLNATION** Megalithic Symphony / Red Bull (ACA Arvato)
- 14 12 **DAUGHTER** If You Leave / 4AD (PIAS Arvato)
- 15 15 **JOHN GRANT** Pale Green Ghosts / Bella Union (Ran/Arvato)
- 16 16 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)
- 17 14 **DANIEL O'DONNELL** A Picture Of You / DMG TV (Sony DADC UK)
- 18 11 **JOHNNY CASH** The Rebel / Musi: Digital (Delta/Sony DADC)
- 19 19 **ALT-J** An Awesome Wave / Infectious (PIAS Arvato)
- 20 18 **SAVAGES** Silence Yourself / Matador (PIAS Arvato)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Stephen Malkmus & The Jicks

- 1 NEW **STEPHEN MALKMUS & THE JICKS** Wig Out At Jagbags / Domino (Domino Recordings)
- 2 NEW **SAMPHA** Dual / Young Turks (Young Turks)
- 3 2 **JON HOPKINS** Immunity / Domino (Domino Recordings)
- 4 1 **WE THE KINGS** Somewhere Somehow / We The Kings (We The Kings)
- 5 20 **COURTNEY BARNETT** The Double EP - A Sea Of Split Peas / House Anxiety (House Anxiety)
- 6 3 **TOY** Join The Dots / Heavenly (PIAS)
- 7 4 **PIERCE THE VEIL** Collide With The Sky / Fearless (Fearless)
- 8 NEW **PATTERNS** Waking Lines / Melodic (Melodic)
- 9 7 **WHITE DENIM** Corsicana Lemonade / Downtown (PIAS)
- 10 15 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 11 NEW **FULL ENGLISH** The Full English / Topic (Topic)
- 12 8 **VOLCANO CHOIR** Repave / Jagjaguwar (Jagjaguwar)
- 13 9 **DANIEL AVERY** Drone Logic / Because (Because Music)
- 14 5 **BILL CALLAHAN** Dream River / Drag City (Drag City)
- 15 6 **KURT VILE** Wakin on a Pretty Daze / Matador (XL Beggars)
- 16 NEW **CHOIR OF YOUNG BELIEVERS** This Is For The White In... / Ghostly International (Ghostly International)
- 17 17 **NILS FRAHM** Spaces / Erased Tapes (Erased Tapes)
- 18 NEW **WORKOUT MASTERS** Top 40 Running Tracks 2014 - 40 / Power Fitness (Power Fitness Music)
- 19 NEW **RON POPE** Calling Off The Dogs / Ron Pope (Ron Pope Music)
- 20 NEW **FRITH/ULSTER ORCHESTRA/FALLETTA** Moeran/In The Mountain Country / Naxos (HNH)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Mike Hough

- 1 NEW **MIKE HOUGH** Better / Mike Hough (Mike Hough)
- 2 11 **SAMPHA** Too Much / Young Turks (Young Turks)
- 3 6 **SAGE THE GEMINI FT IAMSU** Gas Pedal / Black Money (Black Money Music)
- 4 4 **COLLEGE FT ELECTRIC YOUTH** A Real Hero / Valerie (Valerie)
- 5 NEW **CHOIR OF YOUNG BELIEVERS** Hollow Talk / Ghostly International (Ghostly International)
- 6 7 **TC** Get Down Low / OWSLA (OWSLA)
- 7 NEW **RICHIE SOSA** Step It Up / 2NX (2NX)
- 8 NEW **KAVINSKY** Nightcall / Record Makers (Record Makers)
- 9 8 **MK FT ALANA** Always / Defected (Defected)
- 10 NEW **SAMPHA** Happens / Young Turks (Young Turks)
- 11 NEW **LITTLE SHOES BIG VOICE** Little Things Mean A Lot / Aardvark Sound (Aardvark Sound)
- 12 NEW **HARDWELL FT AMBA SHEPHERD** Apollo / Revealed (Revealed Recordings)
- 13 NEW **BANKS** Warm Water / Good Years (Good Years Recordings)
- 14 NEW **ROYAL BLOOD** Out Of The Black / Black Mammath (Black Mammath)
- 15 NEW **WATERCOLOR** Stick Around / Watercolor (Watercolor Music)
- 16 NEW **SAINT RAYMOND** Young Blood / National Anthem (National Anthem)
- 17 15 **SEVAN** Tsunami / Black Crystal (Black Crystal)
- 18 28 **GORGON CITY FT YASMIN** Real / Black Butter (Black Butter)
- 19 9 **THE HEAVY** Short Change Hero / Counter (Nir,ja Tune)
- 20 NEW **SHADOW CHILD FT TAKURA** Friday / New State (New State)

Stephen Malkmus & The Jicks



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **STEPHEN MALKMUS & THE JICKS** Wig Out At Jagbags Domino Recordings
- 2 1 **ARCTIC MONKEYS** Am Domino Recordings
- 3 2 **HAIM** Days Are Gone Polydor
- 4 3 **JOHN GRANT** Pale Green Ghosts Bella Union
- 5 4 **LONDON GRAMMAR** If You Wait Metal & Dust Recordings
- 6 5 **TOY** Join The Dots Heavenly
- 7 New **BRUCE SPRINGSTEEN** High Hopes Columbia
- 8 12 **ELLIE GOULDING** Halcyon Polydor
- 9 7 **BASTILLE** Bad Blood Virgin
- 10 New **EAST INDIA YOUTH** Total Strife Forever Stolen

THIS LAST ARTIST / ALBUM / LABEL

- 11 14 **NICK CAVE & THE BAD SEEDS** Live From KCRW Bad Seed
- 12 32 **DAVID BOWIE** The Next Day RCA
- 13 18 **WILLIAM ONYEABOR** World Psychedelic Classics 5 Luaka Bop
- 14 10 **BEYONCE** Beyonce Columbia
- 15 9 **NICK CAVE & THE BAD SEEDS** Push The Sky Away Bad Seed
- 16 22 **DISCLOSURE** Settle Pmr
- 17 21 **JOHN NEWMAN** Tribute Island
- 18 11 **SAVAGES** Silence Yourself Matador
- 19 20 **JON HOPKINS** Immunity Domino Recordings
- 20 6 **JAKE BUGG** Shangri La EMI

CHARTS iTUNESSINGLES WEEK 2

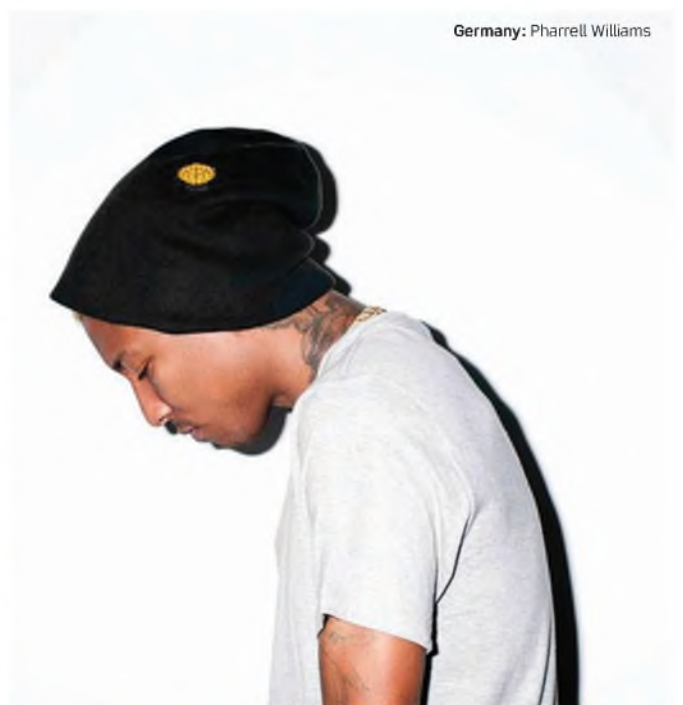
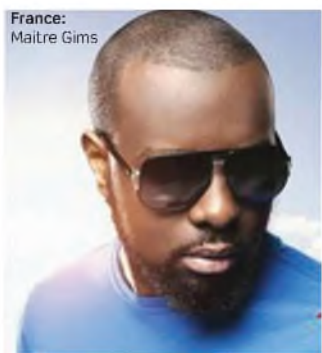
RUSSIA	
POS	ARTIST/ ALBUM
06/01/2014 - 12/01/2014	
1	A-STUDIO Пана, Мама
2	ПИЦЦА Оружие
3	ТИМАТИ London (feat. Grigoriy Leps)
4	ГРИГОРИЙ ЛЕПС Я Счастливый
5	LANA DEL REY Young And Beautiful
6	ED SHEERAN I See Fire
7	НАТАЛИ О Боже, какой мужчина!
8	ABBA Happy New Year
9	ADELE Skyfall
10	AVICII Wake Me Up

DENMARK	
POS	ARTIST/ ALBUM
06/01/2014 - 12/01/2014	
1	L.O.C. Marquis
2	PITBULL Timber (feat. Ke\$ha)
3	ED SHEERAN I See Fire
4	PHARRELL WILLIAMS Happy
5	AVICII Hey Brother
6	CARPARK NORTH 32
7	EMINEM The Monster (feat. Rihanna)
8	LADY GAGA Do What U Want
9	RASMUS SEEBACH Sandstorm
10	CHRISTOPHER Told You So

FRANCE	
POS	ARTIST/ ALBUM
06/01/2014 - 12/01/2014	
1	PHARRELL WILLIAMS Happy
2	INDILA Dernière Danse
3	MAÎTRE GIMS Zombie
4	STROMAE Tous Les Mêmes
5	STROMAE Formidable
6	AVICII Hey Brother
7	LORDE Royals
8	PITBULL Timber (feat. Ke\$ha)
9	LILY ALLEN Somewhere Only We Know
10	THOMAS NEWSON... Flute

GERMANY	
POS	ARTIST/ ALBUM
03/01/2014 - 09/01/2014	
1	PHARRELL WILLIAMS Happy
2	ED SHEERAN I See Fire
3	PITBULL Timber (feat. Ke\$ha)
4	IMAGINE DRAGONS Demons
5	PNAU, FAUL & WAD AD Changes
6	ADEL TAWIL Lieder
7	DVBBS, BORGEOUS Tsunami
8	MILKY CHANCE Stolen Dance
9	EMINEM The Monster (feat. Rihanna)
10	HELENE FISCHER Atemlos Durch Die...

ITALY	
POS	ARTIST/ ALBUM
02/01/2014 - 08/01/2014	
1	KLINGANDE Jubel
2	PASSENGER Let Her Go
3	MIKA Stardust (feat. Chiara)
4	U2 Ordinary Love
5	PHARRELL WILLIAMS Happy
6	AVICII Hey Brother
7	EMINEM The Monster (feat. Rihanna)
8	MILEY CYRUS Wrecking Ball
9	PITBULL Timber (feat. Ke\$ha)
10	KLINGANDE Jubel



NETHERLANDS	
POS	ARTIST/ ALBUM
03/01/2014 - 09/01/2014	
1	PHARRELL WILLIAMS Happy
2	JOHN LEGEND All Of Me
3	STROMAE Formidable
4	DVBBS, BORGEOUS Tsunami
5	RIVA STARR, FATBOY SLIM Eat Sleep...
6	MAÎTRE GIMS J'me Tire
7	AVICII Hey Brother
8	PITBULL Timber (feat. Ke\$ha)
9	MR. PROBZ Waves
10	AVICII Wake Me Up

SPAIN	
POS	ARTIST/ ALBUM
06/01/2014 - 12/01/2014	
1	AVICII Hey Brother
2	ENRIQUE IGLESIAS Loco
3	ONE DIRECTION Story Of My Life
4	PITBULL Timber (feat. Ke\$ha)
5	MILEY CYRUS Wrecking Ball
6	MARTIN GARRIX Animals
7	EMINEM The Monster (feat. Rihanna)
8	PHARRELL WILLIAMS Happy
9	JAMES ARTHUR Impossible
10	AVICII Wake Me Up

SWEDEN	
POS	ARTIST/ ALBUM
01/01/2013 - 07/01/2013	
1	PITBULL Timber (feat. Ke\$ha)
2	DVBBS, BORGEOUS Tsunami
3	ED SHEERAN I See Fire
4	KEVIN WALKER Belong
5	KLINGANDE Jubel
6	AVICII Hey Brother
7	LORDE Royals
8	EMINEM The Monster (feat. Rihanna)
9	ONE DIRECTION Story Of My Life
10	AVICII Wake Me Up

SWITZERLAND	
POS	ARTIST/ ALBUM
03/01/2014 - 09/01/2014	
1	PHARRELL WILLIAMS Happy
2	AVICII Hey Brother
3	PITBULL Timber (feat. Ke\$ha)
4	MILKY CHANCE Stolen Dance
5	ED SHEERAN I See Fire
6	EMINEM The Monster (feat. Rihanna)
7	ADEL TAWIL Lieder
8	AVICII Wake Me Up
9	STROMAE Papaoutai
10	MARTIN GARRIX Animals

UNITED KINGDOM	
POS	ARTIST/ ALBUM
05/01/2014 - 11/01/2014	
1	PHARRELL WILLIAMS Happy
2	PITBULL Timber (feat. Ke\$ha)
3	AVICII Hey Brother
4	JASON DERULO Trumpets
5	FUSE ODG Million Pound Girl
6	MATRIX & FUTUREBOUND Control
7	ELLIE GOULDING How Long Will I...
8	EMINEM The Monster (feat. Rihanna)
9	BEYONCÉ Drunk In Love (feat. Jay Z)
10	MARTIN GARRIX Animals

CHARTS iTUNES ALBUMS WEEK 2



RUSSIA	
POS	ARTIST/ ALBUM
06/01/2014 - 12/01/2014	
1	BEYONCÉ BEYONCÉ
2	VARIOUS В лесу родилась ёлочка
3	ГРИГОРИЙ ЛЕПС The Best
4	ЗЕМОФИРА Жить в твоей голове
5	МЕЛОДИЯ... Владимир Высоцкий...
6	AVICII True
7	A-STUDIO Волны
8	ОКЕАН ЕЛЬЗИ Избранное
9	БАСТА Баста 4
10	MICHAEL JACKSON Number Ones

DENMARK	
POS	ARTIST/ ALBUM
06/01/2014 - 12/01/2014	
1	L.O.C. Sakrilegium
2	RASMUS SEEBACH Ingen Kan Love...
3	BEYONCÉ BEYONCÉ
4	VARIOUS ARTISTS More Music 2013
5	MIKAEL SIMPSON Overspring (Samlet)
6	JUSTIN BIEBER Journals
7	ABBA ABBA Gold
8	VARIOUS ARTISTS Bass Power 12
9	PHIL COLLINS ...Hits
10	MARIE KEY De Her Dage

FRANCE	
POS	ARTIST/ ALBUM
06/01/2014 - 12/01/2014	
1	STROMAE Racine Carrée
2	MAÏTRE GIMS Subliminal la face cachée
3	BEYONCÉ BEYONCÉ
4	VARIOUS ARTISTS La reine des neiges
5	KID INK My Own Lane
6	DAFT PUNK Random Access Memories
7	VARIOUS ARTISTS NRJ Music Awards
8	JULIEN DORÉ LOVE
9	LORDE Pure Heroine
10	YOANN FREGET Quelques heures...

GERMANY	
POS	ARTIST/ ALBUM
03/01/2014 - 09/01/2014	
1	KID INK My Own Lane
2	VARIOUS ARTISTS Kontor Top of the...
3	MAX HERRE MTV Unplugged - Kahedi...
4	HELENE FISCHER Farbenspiel
5	GREGORY PORTER Liquid Spirit
6	BEYONCÉ BEYONCÉ
7	IMAGINE DRAGONS Night Visions
8	VARIOUS ARTISTS Bravo the Hits 2013
9	VARIOUS Boom 2014 - The First
10	ROBBIE WILLIAMS Swings Both Ways

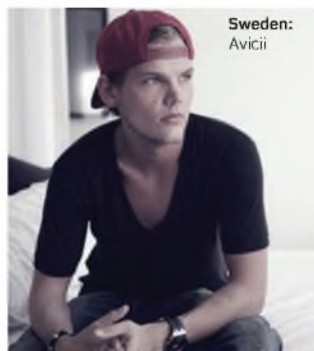
ITALY	
POS	ARTIST/ ALBUM
02/01/2014 - 08/01/2014	
1	LAURA PAUSINI 20 the Greatest Hits
2	GIORGIA Senza paura (Special Edition)
3	LIGABUE Mondovisione
4	MIKA Songbook, Vol. 1
5	MAX PEZZALI Max 20
6	VARIOUS Hot Party Winter 2014
7	AVICII TRUE
8	VARIOUS RDS insieme a te, voglia di ...
9	ELISA L'anima vola
10	PASSENGER All the Little Lights



Netherlands: Beyoncé



Spain: Dani Martín



Sweden: Avicii



Switzerland: Stromae

NETHERLANDS	
POS	ARTIST/ ALBUM
03/01/2014 - 09/01/2014	
1	BEYONCÉ BEYONCÉ
2	VARIOUS 538 Hitzone Best of 2013
3	STROMAE Racine Carrée
4	ILSE DELANGE After the Hurricane...
5	VARIOUS Spinnin' Records Dance Top...
6	MARCO BORSATO Duizend Spiegels
7	JOHN LEGEND Love In the Future
8	VARIOUS 538 Dance Smash Hits of...
9	VARIOUS Slam Fm Presents Clubbin' ...
10	ARMIN VAN BUUREN Intense

SPAIN	
POS	ARTIST/ ALBUM
06/01/2014 - 12/01/2014	
1	VARIOUS Los Nº1 de 40 Principales ...
2	BEYONCÉ BEYONCÉ
3	DANI MARTÍN Dani Martín (Deluxe)
4	MICHAEL JACKSON Number Ones
5	MECANO Mecano: Grandes Éxitos
6	VARIOUS ARTISTS Frozen: El Reino...
7	AVICII TRUE
8	WIENER...New Year's Concert 2014...
9	VARIOUS Las 100 mejores canciones...
10	ABBA ABBA Gold

SWEDEN	
POS	ARTIST/ ALBUM
01/01/2013 - 07/01/2013	
1	BEYONCÉ BEYONCÉ
2	VARIOUS Songs for the Philippines
3	AVICII True
4	VARIOUS ARTISTS Absolute Hits 2013
5	JUSTIN BIEBER Journals
6	VARIOUS ARTISTS Absolute Running
7	ABBA ABBA Gold
8	VARIOUS Så mycket bättre - Säsong 4
9	SIMON & GARFUNKEL Simon and...
10	AGNES Collection

SWITZERLAND	
POS	ARTIST/ ALBUM
03/01/2014 - 09/01/2014	
1	STROMAE Racine Carrée
2	KID INK My Own Lane
3	VARIOUS Kontor Top of the Clubs...
4	VARIOUS ARTISTS NRJ Hits 2014
5	AVICII TRUE
6	IMAGINE DRAGONS Night Visions
7	BEYONCÉ BEYONCÉ
8	ELLIE GOULDING Halcyon Days
9	MILKY CHANCE Sadnecessary
10	VARIOUS ARTISTS Bravo the Hits 2013

UNITED KINGDOM	
POS	ARTIST/ ALBUM
05/01/2014 - 11/01/2014	
1	BEYONCÉ BEYONCÉ
2	VARIOUS Now That's What I Call...! 86
3	VARIOUS BBC Radio 1's Dance...
4	VARIOUS Running Trax 2014...
5	AVICII True
6	ELLIE GOULDING Halcyon Days
7	RUDIMENTAL Home
8	LONDON GRAMMAR If You Wait
9	TOM ODELL Long Way Down
10	HAIM Days Are Gone

CHARTS ANALYSIS WEEK 2



CHARTBOUND

Based on midweek sales, the following releases are expected to debut in or around the Official Charts Company Top 75 singles and artist albums charts this Sunday.

UK SINGLES CHART



- ELYAR FOX *Do It All Over Again* (RCA)
- SHAKIRA FEAT. RIHANNA *Can't Remember To Forget You* (RCA)
- RIHANNA FEAT. MIKKY EKKO *Stay* (Def Jam)
- MILEY CYRUS *Adore You* (RCA)
- LONDON GRAMMAR *Strong* (Metal & Dust Recordings)

UK ARTIST ALBUMS CHART



- BRUCE SPRINGSTEEN *High Hopes* (Columbia)
- JAMES VINCENT MCMORROW *Post Tropical* (Believe Recordings)
- CANTEBURY *Dark Days* (Hassle)
- NECK DEEP *Wishful Thinking* (Hopeless)
- MOTION PICTURE CAST RECORDING *Les Miserables* (Polydor)
- MARK LANEGAN *Has God Seen My Shadow? An Anthology 1989-2011* (Light In The Attic)
- RIZZLE KICKS *Roaring 20s* (Island)
- KAISER CHIEFS *Souvenir - The Singles 2004-2012* (B-Unique/Polydor)
- JUSTIN TIMBERLAKE *The 20/20 Experience - 2 Of 2* (RCA)
- MIKE OLDFIELD *Tubular Bells* (Mercury)
- EAST INDIA YOUTH *Total Strife* (Forever Stolen)
- GREGORY PORTER *Liquid Spirit* (Blue Note)



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

Source: Official Charts Company

SINGLES

BY ALAN JONES

Tying Rihanna as the artist with most weeks at No.1 in the 2010s, Pharrell Williams returned to pole position with *Happy* on Sunday, and looks set to remain there this weekend. No.1 for four weeks with Daft Punk collaboration *Get Lucky* last April/May and for five weeks with Robin Thicke and T.I. alliance *Blurred Lines* last June/July, Williams is on his second non-consecutive week atop the chart with *Happy*, though its sales were off for the first time in eight weeks, falling marginally (0.82%) week-on-week to 107,427.

After laying down markers last week with their third hits debuting in the teens, 3 Beat recording acts *Fuse ODG* and *Matrix & Futurebound* soared into the Top 10 on Sunday to secure their biggest hits yet. *Fuse ODG's* *Million Pound Girl* (*Badder Than Bad*) vaulted 14-5 (29,449 sales) to eclipse the pole position of his debut hit *Antenna* (follow-up *Azonto* got



MIDWEEK NO.1
Pharrell Williams: *Happy*

to No.30). Meanwhile, *Matrix & Futurebound's* *Control* dashed 18-7 (23,136 sales). It was already their highest charting hit beating *All I Know*, a No.29 hit with vocals from Luke Bingham, and *Magnetic Eyes*, a No.24 single sung by Baby Blue. *Control* features vocals from 22 year old London singer/songwriter Max Marshall.

In contrast with *Fuse ODG*

and *Matrix & Futurebound*, the only other song to debut inside the Top 40 last week is in decline - *Pitbull's* *Timber* was top of the tree last week but suffered a wooden 35.87% dip in sales to 89,069 as it fell to No.2.

Elsewhere in the Top 10, *Avicii's* *Hey Brother* held at No.3 (44,791 sales), *Jason DeRulo's* *Trumpets* remained at No.4 (39,166 sales), *Eminem's* *The*

Monster (feat. Rihanna) dipped 6-8 (22,794 sales) and *Martin Garrix's* *Animals* retreated 8-9 (13,847 sales).

Another new version of *Do What U Want* released in America last week adds *Rick Ross* to the original *Lady Gaga & R. Kelly* credit. It isn't available here yet - but *Do What U Want* jumps 23-12 albeit with sales down 1.60% at 16,878 in a shrinking market. The turnaround is due to the new duet version of the track featuring *Gaga* and *Christina Aguilera*.

After stumbling 19-20 last week, *Little Mix's* *Little Me* resumed its upward momentum, climbing to No.14 (16,206 sales). The song credits *Little Mix* as writers alongside *Iain James* and *TMS*, but it is based on the melody of *Pavane*, written 125 years ago by classical composer *Gabriel Faure*. It isn't the biggest hit based on the tune - *S Club 7's* *Natural* was similarly indebted, and reached No.3 in 2000.

Overall singles sales were down 20.66% week-on-week at 3,136,253 - 11.00% below same week 2013 sales of 3,523,765.

ALBUMS

BY ALAN JONES

The Boss is back - now a sprightly 64, Bruce Springsteen has more than *High Hopes* that his new album of that name will top the album chart - it is outselling nearest challenger, *Ellie Goulding's* *Halcyon*, by a margin of four to one on Tuesday's midweek sales flashes, and is a racing certainty to top the album chart this weekend.

With Christmas and New Year over, the bleak midwinter sales climate has really kicked in, with *Ellie Goulding's* otherwise notable feat of topping the chart last Sunday for the second time with her 66 week old album *Halcyon* tempered somewhat by the fact it sold just 26,456 copies last week - the lowest tally for a No.1 album for 19 weeks. *Goulding's* current hit *How Long Will I Love You* - from the expanded *Halcyon Days* version of the album - moved 5-6 (24,316 sales) in an equally dreary singles chart and has now been in the Top 10 for eight weeks, longer than any of her previous hits.

Reaching a new positional



MIDWEEK NO.1
Bruce Springsteen: *High Hopes*

peak for the third straight week while posting its lowest sale for the fourth straight week, *Beyonce's* eponymous new album climbed 3-2. It sold 21,771 copies last week. The album's first hit, *Drunk In Love* (feat. Jay Z), bounded 27-10 (13,212 sales). It is *Beyonce's* 29th Top 10 hit (12 of them with *Destiny's Child*), and her first since 2011's *Best Thing I Never Had*. It is husband *Jay Z's* 11th Top 10 hit. The pair previously made the Top 10 together with '03 *Bonnie & Clyde* (No.2, 2003, *Jay Z* feat. *Beyonce Knowles*) and *Deja Vu*

(No.1, 2006, *Beyonce* feat. *Jay Z*).

Four more songs from *Beyonce* are climbing the Top 200 - *XO* becomes her 46th Top 75 hit (14 of them with *Destiny's Child*) by sprinting 84-45 (6,813 sales), *Drake* collaboration *Mine* bounces 97-37 (2,931 sales), *Pretty Hurts* strides 110-97 (2,653 sales) and *Partition* enters the Top 200 for the first time at No. 192 (1,301 sales).

The only change to the Top 10 came with the 10-12 fall (10,066 sales) of *One Direction's* *Midnight Memories*, which is replaced in the top tier by

London Grammar's debut album *If You Wait*. Climbing for the seventh week in a row, *If You Wait* moved 11-10 with sales of 10,946 last week raising its 18 week gross to 247,016. The album debuted and peaked at No.2 last September and has remained in the Top 40 ever since.

Elsewhere in the Top 10: *Gary Barlow's* *Since I Saw You Last* dipped 2-3 (17,069 sales), *John Newman's* *Tribute* climbed 5-4 (15,321 sales), *Bastille's* *Bad Blood* recovered 6-5 (14,441 sales), *Robbie Williams' Swings Both Ways* fell 4-6 (12,456 sales), *Avicii's* *True* jumped 9-7 (12,300 sales), *Rudimental's* *Home* faded 7-8 (11,897 sales) and *Arctic Monkeys' AM* faltered 8-9 (10,991 sales). All - whatever direction they are moving - suffer falls in sales in the range 37.80%-51.70%.

Now *That's What I Call Music!* 86 topped the compilation chart for the eighth straight week, selling 21,750 to lead a top five which otherwise comprises entirely of *Ministry Of Sound* releases.

Overall album sales were down 25.58% week-on-week to 1,552,595 - 7.37% below same week 2013 sales of 1,676,116.

CHARTS CLUB WEEK 2

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	3	SICK INDIVIDUALS & AXWELL FEAT TAYLR RENEE I Am / Positiva
2	14	4	HAIM Forever / Polydor
3	3	5	GORGON CITY FEAT. MNEK Ready For Your Love / Black Butter/Virgin/EMI
4	12	7	STEVE AOKI, CHRIS LAKE & TUJAMO Boneless / Ultra
5	15	5	RAY FOXX FEAT. J WARNER Fireworks (Bang Bang) / Strictly Rhythm
6	13	5	PATRICK HAGENAAER FEAT. MOISES MODESTO My Love / Colour Code
7	1	10	CHRIS MALINCHAK If U Got It / Relentless
8	18	3	WILKINSON FEAT. DETOUR CITY Too Close / Ram/Virgin
9	19	6	DANSSON & MARLON HOFFSTADT Shake That / Ifrr
10	8	8	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS
11	20	3	ANDREW BAYER Perth/Mirth Mobile / Arjunabeats
12	21	4	DIM CHRIS Sh!T Up / Mutants
13	25	2	DUKE DUMONT FEAT. JAX JONES I Got U / Virgin/EMI
14	23	3	DON DIABLO & MATT NASH Starlight (Could You Be Mine) / Axtone
15	16	9	NATALI YURA Scream For Love / Now & Then
16	30	2	JOSH BUTLER Got A Feeling / Relentless
17	27	2	NEW WORLD SOUND & THOMAS NEWSON Flute / 3 Beat
18	29	3	JOHN NEWMAN Losing Sleep / Island
19	NEW 1		BOYA Boya (Ep): Olympics/Story Of A Kid / White Label
20	24	3	MONKEY SAFARI Coming Down (Hi-Life) / MoS
21	34	2	DENZAL PARK Animal Heart / Neon
22	2	4	HARDWELL FEAT. MATTHEW KOMA Dare You / Relentless/Revealed
23	38	3	LE YOUTH FEAT. DOMINIQUE YOUNG UNIQUE Dance With Me / Sign Of The Times
24	NEW 1		SHIFT K3Y Make It Good / Columbia
25	NEW 1		JUST IVY FEAT. AKON Paradise / Black Pearl
26	10	6	SUB FOCUS Turn Back Time / Ram/Virgin/EMI
27	NEW 1		TENNAKE FEAT. NILE RODGERS & FLORA Love Sublime / Virgin/EMI
28	36	3	DEORRO Yee / AATW
29	NEW 1		GOTSOME FEAT. GET ALONG GANG Bassline / Defected
30	NEW 1		PAUL WOODFORD Untitled / Relentless
31	26	3	CLASSROOM BATTLES This Week's Question (Ep) / Library Notes
32	6	6	CHASE & STATUS FEAT. JACOB BANKS Alive / Virgin/EMI
33	40	5	SIA FEAT. THE WEEKND & DIPLO Elastic Heart / Universal
34	28	3	ROUTE 94 FEAT. JESS GLYNNE My Love / Virgin/EMI
35	NEW 1		DVBBS & BORGEIOUS FEAT. TINIE TEMPAH Tsunami (Jump) / MoS
36	22	6	AVICII Hey Brother / PRMD/Positiva
37	NEW 1		ALESSO VS. ONEREPUBLIC If I Lose Myself / Polydor
38	NEW 1		DROX FEAT. EVA ALORDIAH Mercy / Helicopter
39	17	4	DISCLOSURE FEAT. SASHA KEABLE Voices/Apollo / PMR/Island
40	NEW 1		DEPECHE MODE You Should Be Higher / Columbia

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	12	3	SICK INDIVIDUALS & AXWELL FEAT TAYLR RENEE I Am / Positiva
2	4	4	HAIM Forever / Polydor
3	16	4	STEVE AOKI, CHRIS LAKE & TUJAMO Boneless / Ultra
4	9	3	BASTILLE Of The Night / Virgin
5	8	4	FUSE ODG Million Pound Girl (Badder Than Bad) / 3 Beat
6	17	3	GORGON CITY FEAT. MNEK Ready For Your Love / Black Butter/Virgin/EMI
7	14	3	LITTLE MIX Little Me / Syco
8	30	2	SASH! FEAT. TONY T Summer's Gone / Tokapi
9	25	2	WILKINSON FEAT. DETOUR CITY Too Close / Ram/Virgin
10	NEW 1		KIRAN With You / Grinnin
11	20	2	JOHN NEWMAN Losing Sleep / Island
12	15	5	TANIKA Bad4u / Tim & Danny/Virgin/EMI
13	19	3	THE VAMPS Wild Heart / Virgin/EMI
14	1	4	KATY PERRY Unconditionally / Virgin/EMI
15	7	6	PITBULL FEAT. KESHA Timber / J/Mr 305/Polo Grounds
16	26	2	RAY FOXX FEAT. J WARNER Fireworks (Bang Bang) / Strictly Rhythm
17	22	2	ARIANA GRANDE FEAT. BIG SEAN Right There / Republic
18	NEW 1		DUKE DUMONT FEAT. JAX JONES I Got U / Virgin/EMI
19	NEW 1		SHIFT K3Y Make It Good / Columbia
20	NEW 1		DON DIABLO & MATT NASH Starlight (Could You Be Mine) / Axtone
21	NEW 1		ALESSO VS. ONEREPUBLIC If I Lose Myself / Polydor
22	27	2	CHERWIN FEAT. BOY FACE Love Me / White Label
23	NEW 1		TEDDY MUSIC Out Of Control / Soko
24	NEW 1		KID INK FEAT. CHRIS BROWN Show Me / Epic
25	13	6	AVICII Hey Brother / PRMD/Positiva
26	2	4	CHER Take It Like A Man / Warner Brothers
27	NEW 1		NEW WORLD SOUND & THOMAS NEWSON Flute / 3 Beat
28	NEW 1		CHRIS MALINCHAK If U Got It / Relentless
29	NEW 1		JUST IVY FEAT. AKON Paradise / Black Pearl
30	5	3	DISCLOSURE FEAT. SASHA KEABLE Voices/Apollo / PMR/Island



UPFRONT Axwell



COMMERCIAL POP Sick Individuals



URBAN Sway

Axwell lands Upfront for 8th time

ANALYSIS

BY ALAN JONES

Swedish dance DJ Axwell tops the Upfront club chart for the eighth time in his career, thanks to I Am, his uplifting collaboration with Sick Individuals and Taylr (sic) Renee. It is the first chart entry as artists for Sick Individuals, though they have contributed mixes to a hatful of hits in the past couple of years, including Rihanna & David Guetta's Right Now, Conor Maynard's Vegas Girl, Flo Rida's Good

Feeling, Lost Witness' Our Sun's Rising and Victoria Aitken's Weekend Lover. It is also the first charted single for singer Renee, an American.

I Am had an Upfront chart victory margin of 8.93% over Californian pop/rock sister act HAIM, whose Forever barely bothered singles chart compiles a year ago, when it peaked at No.73, but is now reborn into a club-friendly monster by the attentions of Patrick Hagenaar, TCTS and the legendary Giorgio Moroder.

I Am and HAIM also lead the Commercial Pop chart in the same order, though Haim almost pulled this one out of the bag, trailing by just 2.39%.

Sway scores his third No.1 Urban chart hit with Back Someday jumping 4-1 to deny 3 Beat labelmate Stylo G's Move Back top billing. Sway spent five weeks atop the chart with Still Speedin' in 2011, and a fortnight at the summit with 2012's Level Up. Last July, he was on Mark Knight's No.1 Upfront hit Alright.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	4	SWAY Back Someday / 3 Beat
2	5	3	STYLO G Move Back / 3 Beat
3	3	9	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS
4	9	3	LITTLE MIX Little Me / Syco
5	2	8	FUSE ODG Million Pound Girl (Badder Than Bad) / 3 Beat
6	14	3	WILL.I.AM Feeling Myself / Interscope
7	8	5	NELLY FEAT. TREY SONGZ All Around The World / Island
8	18	2	THE DEALER No Dubs / AATW
9	6	13	KID INK FEAT. CHRIS BROWN Show Me / Epic
10	1	6	PUSHA T FEAT. CHRIS BROWN Sweet Serenade / G.O.O.D/Virgin/EMI
11	12	6	DROX FEAT. EVA ALORDIAH Mercy / Helicopter
12	20	4	A.M. SNIPER The Party Don't Stop / 3Fifty7
13	NEW 1		BEYONCE/BEYONCE FEAT. JAY-Z Xo/Drunk In Love / Columbia
14	7	8	SIGMA FEAT. DOCTOR Rudeboy / 3 Beat
15	NEW 1		JENNIFER HUDSON FEAT. T.I. I Can't Describe (The Way I Feel) / RCA
16	13	8	TANIKA Bad4u / Tim & Danny Music/Virgin/EMI
17	21	3	ANTIX Bad Dreams / Global Antix
18	16	4	BUSTA RHYMES FEAT. Q-TIP, KANYE WEST... Thank You / Cash Money/Republic
19	17	3	VANQUISH Damn / Non Stop
20	15	7	DONAE'O FEAT. D DOUBLE E & SNEAKBO House Party / Zephran
21	24	2	WILKINSON FEAT. DETOUR CITY Too Close / Ram/Virgin
22	10	3	CHASE & STATUS FEAT. JACOB BANKS Alive / Virgin/EMI
23	NEW 1		MAX MARSHALL Lala Life / White Label
24	25	6	ARIANA GRANDE FEAT. BIG SEAN Right There / Republic
25	11	5	PITBULL FEAT. KESHA Timber / J/Mr 305/Polo Grounds
26	28	2	PREETESH FEAT. KYIA Life / Preetesh
27	29	8	SIA FEAT. DIPLO & WEEKND Elastic Heart / Universal
28	26	9	EMINEM FEAT. RIHANNA The Monster / Interscope
29	22	9	DIZZEE RASCAL FEAT. TEDDY SKY Love This Town / Dirty Stank/Island
30	NEW 1		KANE FEAT. SNEAKBO Turn It Up / Urban Hit Factory

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	ALESSO VS ONE REPUBLIC If I Lose Myself
2	CHRIS MALINCHAK If You Got It
3	RUDIMENTAL FT BECKY HILL Powerless
4	FOXES Let Go For Tonight
5	SANDER VAN DOORN Right Here Right Now
6	ARMIN VAN BUUREN Save My Night
7	KLINGANDE Jubel
8	CLEAN BANDIT Rather Be
9	EXAMPLE Kids Again
10	TENNAKE FT NILE RODGERS & FLORA Love Sublime
11	SHOWTEK We Like To Party
12	KATHY BROWN & AI Somebody To Love
13	OLIVER HELDENS Gecko
14	OZARK HENRY I'M Your Sacrifice
15	PAUL WOOLFORD Untitled
16	THOMAS SCHUMACHER Hush
17	SYN COLE FT MADAME BUTTONS Miami '82
18	MARLON HOFFSTADT & DANSSON Shake That
19	HAIM Forever
20	DAVID VENDETTA & SYLVIA TOSUN The Dragon Flies



Listen to the Cool Cuts with Andy Dorian every Friday night from midnight across the Capital iFM Network www.capitalfm.com/and

© Music Week. Compiled by DJ feedback and data collected from the following sources: online sites and distributors: 3MR Records, CD Pool, Know How, Phonicz, Pure Groove, Trax (London), Baseline 310, (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bedford), Crash (Leeds), Global Groove (Stoke), Capital (Cardiff), Head To Head (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bedford), Xanax (Middlesex/Barnham), Bassdivision (Belfast), 3 Beat, Ram, Unique & Dynamic.

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



TEMPLES Sun Structures

(Heavenly)



FEBRUARY 10

The 100th release on the Heavenly Recordings label is set to be the debut album from acclaimed UK psychedelic rock band The Temples – Sun Structures.

The 12-track collection was recorded in the boxroom of the band's singer-guitarist James Bagshaw's house in Kettering and mixed by Claudius Mittendorfer (The Mars Volta, Muse, Franz Ferdinand). It will be available on CD, download and 12" double vinyl and has been preceded by single Mesmerise, which was released on January 13.

The band have picked up fans including Johnny Marr and Noel Gallagher, and were invited on tour with Suede.

Temples performed at Latitude, Reading & Leeds and Festival No.6 last summer, and more recently completed an extensive sold-out UK headline tour, culminating in an appearance at London's Electric Ballroom. They will head out across the UK again for 10 dates across February and March 2014, ending with London's Shepherd's Bush Empire on the 8th.

TRACK OF THE WEEK



PALOMA FAITH Can't Rely On You

(RCA)



February 23

The lead single from Paloma Faith's forthcoming album A Perfect Contradiction is Can't Rely On You, featuring backing vocals from current Official Singles Chart No.1 artist Pharrell Williams, who also produced the track.

The pair reportedly met when Paloma attended the Met Ball at New York's Metropolitan Museum and Pharrell approached her by singing her song New York to her before putting his number in her phone. They ended up recording the track in Miami.

Her upcoming third studio album, Perfect Contradiction is said to see the British artist return to her 'soul-girl roots' with influences as diverse as classic Stax, Phil Spector, sixties girl groups, seventies disco and early eighties soul.

It follows 2009's Do You Want The Truth Or Something Beautiful and 2012's Fall To Grace - both of which achieved 2 x platinum status in the UK.

INCOMING ALBUMS

WILD BEASTS Present Tense

(Domino)



The fourth album from Wild Beasts, Present Tense, will be released next month, on the same day as lead single Wanderlust.

The band, Hayden Thorpe, Tom Fleming, Chris Talbot and Ben Little, took a year away from touring to create the 11-track set. Using Konk Studios in London and at The Distillery in Bath, the band collaborated with co-producers Lexxx and Brian Eno protégé Leo Abrahams.

Present Tense will be available on CD, digital, LP and deluxe LP with bonus 12". Some pre-orders will provide Wanderlust as an instant grat track, alternatively it will be available as a four-track digital bundle with a new song, Byzantine, plus remixes.

Wild Beasts will be on tour from February 19 through to April 15, with numerous shows across Europe, the US, UK and Europe – stopping off at London's Brixton Academy on April 1. FEBRUARY 24

CHRISTINA PERRI Head Or Heart

(Atlantic)



Single Human (out on March 2) will serve as a taster for the new album Head Or Heart from Christina Perri –

to follow a week later on March 10.

The new LP features production from Martin Johnson (Taylor Swift, Jason Derulo), Jake Gosling (Ed Sheeran, One Direction), John Hill (Pink, Santigold), and Butch Walker (Panic! At The Disco, Fall Out Boy) and was mixed by Grammy Award-winning engineer Manny Marroquin.

The iTunes Breakthrough Pop Artist of 2011, Perri saw her track Jar Of Hearts become certified 4x platinum. It's taken from her internationally-successful 2011 debut album Lovestrong.

Perri had another 4x platinum-certified hit single, A Thousand Years, featured on The Twilight Saga: Breaking Dawn – Part 1 & 2 – Original Motion Picture Soundtracks. MARCH 10

DOLLY PARTON Blue Smoke

(Sony Masterworks)



In a partnership between her own label Dolly Records and Sony Masterworks, country music star Dolly Parton will release her new album Blue Smoke.

The LP will be available in advance of her international Blue Smoke World Tour hitting the UK and Europe, following its New Zealand and Australia stint.

Parton is the most honoured female country performer of all time with 25 RIAA gold, platinum and multi-platinum awards and 25 No.1 songs on the Billboard Country charts, a record for a female artist. She also has 41 career Top 10 country albums – a record for any artist – and 110 career charted singles over the past 40 years. Her all-inclusive music sales have reportedly topped 100 million units worldwide. She has 7 Grammys, 10 CMA Awards and 5 Academy of Country Music Awards. MAY 2014

STAFF PICK: PATRICK SCOTT, WORK EXPERIENCE



BOMBAY BICYCLE CLUB

So Long, See You Tomorrow

(Island)

Bombay Bicycle Club are a rare thing among British bands in that they have a pleasing tendency to recalibrate their sound from album to album.

From their indie rock origins via a folk outing on second album Flaws, the band have expanded once again on fourth LP So Long, See You Tomorrow, this time dipping their toes into the dance genre.

Looping is a staple on the album with the entire record turning back on itself. The album's eponymous closing track shares a melody with Overdone, it's opener, and the closing lyric, 'Keep going round and round', emphasises this effect.

Helped out by vocalists Lucy Rose and Rae Morris, songs like Eyes Off You provide a delicate counterpoint to the more up-tempo numbers and demonstrate that frontman, songwriter and now producer Jack Steadman still possesses an admirable melodic touch.



For a band who still have as much collective youth as Bombay Bicycle Club – all their members are under 25 – their musical output has a broadness that most bands will fail

to achieve in their entire careers. So Long, See You Tomorrow only adds another string to their bow and once again demonstrates why Bombay Bicycle Club are one of Britain's most underrated bands.

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

ELVIS PRESLEY - The Movie**Soundtracks** (RCA/Sony 38843015642)

Issued to mark what would have been Elvis Presley's recent 79th birthday, this box set is an

almost completely exhaustive compilation of the soundtracks from Presley's movies, with 238 songs on 20 discs, each of them in replica mini cardboard sleeves which are collectively housed in a sturdy cube alongside a chunky 36-page booklet with brief descriptions of each album, writer/producer credits and illustrations. In terms of presentation and price (less than £2 a CD) it could barely be better, with recently remastered recordings providing largely pristine recordings belying their age - which range from 56 to 45 years old. Presley was a movie-making machine at this point, and the albums were churned out with as much haste as the films, so they are rather a mixed bag, with some fabulous material, including *Wooden Heart*, *Blue Suede Shoes*, *Return To Sender*, *Viva Las Vegas* and *Guitar Man*. On the other hand, songs

created purely for contrived movie situations - abominations like *There's No Room To Rhumba In A Sports Car*, *It's Eats The Bullfighter Is A Lady* and *Yoga Is As Yoga Does* - helped to tarnish Presley's image. However, they do have a period charm at this distance, and are doubtless loved by legions of Presley fans. Finally, although the albums are presented without bonus tracks to preserve their original integrity, they are at times woefully short, with playing times ranging from barely 20 minutes to 32 minutes.

ICEHOUSE - The Best Of

(Repertoire REPUK 1155)/12 Inch Versions & Remixes Volume 1 (REPUK 1176)/12 Inch Versions & Remixes Volume 2 (REPUK 1176)/Primitive Man (REPUK 1171)/White Heat (REPUK 1190)



coalesced around the commanding figure of Iva Davies and released a series of albums throughout the eighties and early nineties. The best known of those,

Arguably Australia's finest contribution to the new wave/synth-pop movement, Icehouse

1982 release *Primitive Man*, has now been remastered and expanded, and is the sole original album release here alongside a quartet of compilations. *Primitive Man* was a masterful excursion paced by the excellent *Street Cafe*, the evocative and lengthy *Trojan Blue* and the hypnotic elegance of *Hey Little Girl* - their only UK Top 20 hit. The rest of their career is covered in varying styles by the remainder of the albums, with the 20 track single disc *Best Of* collecting together many hard-to-find (and, seemingly, dubbed from disc) single versions, with the fabulous *No Promises* and their US smash *Crazy* prime amongst them. *White Heat* offers a more comprehensive overview of the band, with 30 select recordings on 2 CDs, and a further 33 - among them rare regional alternate versions of their material - on an audio DVD. The 12 Inch Versions & Remixes sets, are both 2 CD compilations full of sonically satisfying extended and largely more substantial mixes, most of them intended for the dancefloor. All are housed in smart digipacks, with booklets including extensive essays and introductions by Iva Davies.

DAN HARTMAN - Relight My Fire

(Hot Shot HSR 007)



Previously the bass player in the rock-slanted Edgar Winter Group, Dan Hartman pursued a

different direction when he went solo in 1976 and produced two of disco music's most revered albums in *Instant Replay* (1978) and *Relight My Fire*, a 1980 gem that has now been remastered and issued in expanded form by *Hot Shot*. The title track - later a smash for *Take That & Lulu* - is a heady feel-good anthem prefaced by the instrumental *Vertigo* and vocalised partly by Hartman himself in excellent blue-eyed soul style and, more searingly, by *Loleatta Holloway*. The five other tracks on the original album contain some fabulous period pieces too. The soaring *Free Ride* - an inspired remake of an Edgar Winter Top 20 US hit penned by Hartman - brings the original proceeding to a joyous close, though there are a further six bonus tracks here, more than doubling the album's playing time to 75 minutes.

VARIOUS - 1960 British Hit Parade - Britain's Greatest Hits Volume 9 - The B Sides Part 1:

January-May (Acrobat ACQCD 7063), **Part 2: May-September** (ACQCD 7064), **Part 3: September-December** (ACQCD 7065)



Having anthologised every British hit in the first decade of the chart's existence, *Acrobat* have now started to delve deeper and following the success of previous box sets dedicated to the B-Sides of hits from 1962 and 1961, take the next logical (backwards) step, and do the same for 1960. B-side collections are a wonderful way to capture the style and flavour of an era without having to resort to the more familiar, and often overplayed, hits - and informative 32-page booklets with each set provide 12,000 words of background information. Among the musical highlights are Frank Sinatra's *Brazil*, fellow rat-packer *Sammy Davis Jr's* rendition of *Baby It's Cold Outside*, *Elvis Presley's* *Shoppin' Around* and *The Drifters'* soulful *Nobody But Me*.

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

MusicWeek
Presents

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

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



INDUSTRY EVENTS DATES FOR YOUR DIARY

January ²⁶

Grammy Awards,
Staples Centre, LA



January

26
Grammy Awards
Staples Centre, LA
grammy.org

February

1-4
Midem
Palais des Festivals, Cannes
midem.com

6

The Fly Magazine Awards
The Forum, London
mamacolive.com/thefly

13

MPG Awards
Park Plaza Riverbank,
London
mpgawards.com

19

BRIT Awards
O2 Arena,
London
brits.co.uk

26

NME Awards
O2 Brixton, London
nme.com/awards

March

5

Music Week Radar
Under The Bridge, London
[musicweek.com/events/
musicweek](http://musicweek.com/events/musicweek)

April

24

Music Week Awards 2014
The Brewery, London
musicweekawards.com

**FORTHCOMING
FEATURES**



Next week's issue will include Music Week's preview guide to Midem 2014. Taking place in Cannes from February 1 - 4, Jean Michel Jarre and Lyor Cohen (pictured) will both be speaking at the event.

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

PRODUCT KEY RELEASES



▶ BLITZ KIDS The Good Youth 20.01



▶ SHERYL CROW Feels Like Home 27.01

JANUARY 20

SINGLES

- BUSTA RHYMES FT Q TIP, KANYE WEST AND LIL WAYNE Thank You (Island)
- CLEAN BANDIT FT JESS GLYNNE Rather Be (Atlantic)
- FRANZ FERDINAND Bullet (Domino)
- GARY BARLOW & ELTON JOHN Face To Face (Polydor)
- KEANE Won't Be Broken (Island)
- MODERAT Last Time (Monkeytown)
- NEON JUNGLE Braveheart (Rca)
- SAINT RAYMOND Young Blood Ep (National Anthem/Atlantic)
- THE VAMPS Wild Heart (Em)
- YOU ME AT SIX Fresh Start Fever (Bmg Rights)

ALBUMS

- AGAINST ME! Transgender Dysphoria Blues (Xtra Mile)
- BILLY JOE + NORAH Foreverly (Reprise)
- BLITZ KIDS The Good Youth (Red Bull Records)
- CHROME DIVISION Infernal Rock Eternal (Nuclear Blast)
- THE DARCYS Warring (Arts & Crafts)
- DEL AMITRI Walking Hours/Change Everything/Twisted (Umc)
- DOUG PAISLEY Strong Feelings (No Quarter)
- ED HARCOURT Time Of Dust (Cock)
- BILLY JOEL The Complete Albums Collection (Sony)
- DAMIAN JURADO Brothers And Sisters Of The Eternal Son (Secretly Canadian)
- MOGWAI Rave Tapes (Rock Action)

JANUARY 27

SINGLES

- BEAR HANDS Agora (Warner Brothers)
- SHERYL CROW Easy (Warner Brothers)
- GORGON CITY FT MNEK Ready For Your Love (Virgin/Em)
- HALF MOON RUN Full Circle (Island/Common/Glassnote)
- KATIE MELUA Where Does The Ocean Go? (Dramatica)
- PAUL THOMAS SAUNDERS Good Women Ep (Atlantic)
- BRITNEY SPEARS Perfume (Kemosabe Kids/Rca)

ALBUMS

- ACTRESS Ghettoville (Werkdiscs/Nirja Tune)
- BEAR HANDS Agora (Warner Brothers)
- SHERYL CROW Feels Like Home (Warner Brothers)

- GIRL THING Girl Thing (Sony)
- RED DRAGON CARTEL Red Dragon Cartel (Frontiers)
- SNOWBIRD Moon (Bella Union)
- SUPREME CUTS Divine Ecstasy (Memphis Industries)
- TEDESCHI TRUCKS BAND Made Up Mind (Sony)
- YOU ME AT SIX Cavalier Youth (Bmg Rights)

FEBRUARY 3

SINGLES

- DIANE BIRCH All The Love You Got (Warner Brothers)
- BROKEN BELLS Holding On For Life (Columbia)
- THE FAMILY RAIN Trust Me I'm A Genius (Em)
- MIKE DELINQUENT PROJECT FEAT WILEY Wiggle (Movin' Her Middle) (Bad Boys)
- PAUL RUDD FT CHLOE MILLS Searching (GlobeTracks)
- PUSHA T Nostalgia (Virgin/Em)
- SEAN PAUL FT KONSHENS Want Dem All (Atlantic)
- TENNIS Small Sound Ep (Communion)
- TINIE TEMPAH FT LABRINTH Lover Not A Fighter (Parlophone)
- FRANK TURNER Polaroid Picture (Xtra Mile/Polydor)
- YOLANDA BE COOL FT SYF & FRITZ HELDER All That She Wants (Dim Mak)

ALBUMS

- THE APRIL MAZE The April Maze (The April Maze)
- BLACK SUBMARINE New Shores (Kobalt)
- BROKEN BELLS After The Disco (Columbia)
- THE FAMILY RAIN Under The Volcano (Em)
- FOREIGNER I Want To Know What Love Is - The Ballads (Earmusic)
- KATY B Little Red (Columbia/Rinse)
- DEAN MARTIN The Very Best Of Dean Martin (Sony)
- MAXIMO PARK Too Much Information (Dyslighting)
- PAT METHENY Kin (Nonstop)
- PAROV STELAR The Art Of Sampling 2 Cd (Dramatica)
- RON POPE Calling Off The Dogs (Absolute)
- TINA TURNER Love Songs (Capitol/Parlophone)
- TONI BRAXTON & BABYFACE Love, Marriage & Divorce (Virgin)
- WESTLIFE Westlife The Love Songs (Sony)
- XIU XIU Angel Guts: Red Classroom (Bella Union)

► **THE FAMILY RAIN** Under The Volcano 03.02► **ARIANA GRANDE** Yours Truly 17.02► **NINA NESBITT** Peroxide 17.02► **CHAMPS** Down Like Gold 24.02► **DRIVE-BY TRUCKERS** English Oceans 03.03

- **YOUNG FATHERS** Dead (Big Dada)

FEBRUARY 10

SINGLES

- **BOYZONE** Light Up The Night (Rhino)
- **CAGE THE ELEPHANT** Come A Little Closer (Relentless/Virgin)
- **CHROMEO FT TORO Y MOI** Come Alive (Parlophone)
- **SELENA GOMEZ** Slow Down (Hollywoood/Polydor)
- **GROUPOVE** Ways To Go Ep (Canvasback/Atlantic)
- **LE YOUTH** Dance With Me (Sign Of The Times/Epic)
- **MAXIMO PARK** Leave This Island Ep (Daylighting)
- **NEIL FINN** Flying In The Face Of Love (Lester/Kobalt)
- **NINA NESBITT** Selfies (Island)
- **TONI BRAXTON & BABYFACE** Hurt You (Virgin)
- **ZEDD FT HAYLEY WILLIAMS** Stay The Night (Polydor)

ALBUMS

- **BRAD MELDHAU & MARK GIULIANA** Mehlana: Taming The Dragon (Nonesuch)
- **CAGE THE ELEPHANT** Melophobia (Relentless/Virgin)
- **ILLUM SPHERE** Ghosts Of Then And Now (Nirja Tune)
- **MARISSA NADLER** July (Bella Union)
- **NEIL FINN** Dizzy Heights (Lester/Kobalt)

- **LISA STANSFIELD** Seven (Monkeyntra)
- **TEMPLES** Sun Structures (Heavenly)
- **GLENN TILBROOK** Happy Ending (Quixotic)
- **TINARIWEN** Emmaar (Pias/Co Op)

FEBRUARY 17

SINGLES

- **AMBER RUN** Noah (Rca)
- **BOMBAY BICYCLE CLUB** Luna (Island)
- **ARIANA GRANDE** The Way (Republic/Island)
- **KODALINE** One Day (B-Unique/Rca)
- **LORDE** Team (Virgin/Em)
- **SHY NATURE** Lie Back (Kissability)

ALBUMS

- **ANGEL OLSEN** Burn Your Fire For No Witness (Jagjaguwar)
- **BLACKBERRY SMOKE** The Whippoorwill (Roadrunner)
- **ARIANA GRANDE** Yours Truly (Republic/Island)
- **GROUPOVE** Spreading Rumours (Canvasback/Atlantic)
- **THE JEZABELS** The Brink (Play It Again Sam)
- **NINA NESBITT** Peroxide (Island)
- **SEAN PAUL** Full Frequency (Atlantic)
- **PHILLIP PHILLIPS** The World From The Side Of The Moon (Interscope)

FEBRUARY 24

SINGLES

- **THE 1975** Settle Down (Dirty Hit/Polydor)
- **JAKE BUGG** A Song About Love (Em)

- **ERASURE** Make It Wonderful (Mute)
- **FOXES** Let Go For Tonight (Sign Of The Times/Epic)
- **LEA MICHELE** Cannonball (Rca)
- **MOBY & DAMIEN JURADO** Almost Home (Little Idiot)
- **NONONO** Pumpin Blood (Warner Brothers)
- **EDWARD SHARPE & THE MAGNETIC ZEROS** Let's Get High (Island)
- **SKATERS** Miss Teen Massachusetts (Warner Brothers)
- **HOBBIE STUART FT GHETTYS** Still Here (Phonogenic)
- **WILKINSON FT DETOUR CITY** Too Close (Virgin/Em)

ALBUMS

- **ARTHUR BEATRICE** Working Out (Polydor)
- **BAND OF HORSES** Acoustic At The Ryman (Kobalt)
- **CHAMPS** Down Like Gold (Play It Again Sam)
- **SKATERS** Manhattan (Warner Brothers)
- **ST VINCENT** St Vincent (Loma Vista/Caroline)
- **VANDBERG'S MOONKINGS** Moonkings (Mascot)
- **WILD BEASTS** Present Tense (Domino)

MARCH 3

SINGLES

- **ARCHES** There's A Place (Columbia)
- **BASTILLE** Flaws (Virgin)
- **JAMES BLUNT** Heart To Heart (Atlantic)
- **CHASE & STATUS FT ED THOMAS** Blk & Blu (Em)

- **REBECCA FERGUSON** All That I've Got (Rca)
- **ELLIE GOULDING** Goodness Gracious (Polydor)
- **LITTLE NIKKI** Yo Yo (Columbia/Deconstruction)
- **LOLO** Gangsters (Island)
- **CHRISTINA PERRI** Human (Atlantic)
- **RAINY MILO** Bout You (Virgin/Em)

ALBUMS

- **BLOOD RED SHOES** Blood Red Shoes (V2/Cooperative Music)
- **DRIVE-BY TRUCKERS** English Oceans (New West)
- **EAGULLS** Eagulls (Partisan)
- **SARA EVANS** Slow Me Down (Sony)
- **HOWIE B** Down With The Dawn (Hb)
- **JOAN AS POLICE WOMAN** The Classic (Pias)
- **LEA MICHELE** Louder (Rca)
- **MIKE OLDFIELD** Man On The Rocks (Virgin/Em)

MARCH 10

SINGLES

- **CHILDISH GAMBINO** Sweatpants (Glassnote/Island)
- **COVES** Cast A Shadow (Nettwerk)
- **DVBBS & BORGEOUS FT. TINIE TEMPAH** Tsunami (Mos)
- **FUTURE & MILEY CYRUS FT MR HUDSON** Real And True (Epic)
- **KYLA LA GRANGE** Cut Your Teeth (Epic)
- **NEW POLITICS** Harlem (Rca)
- **PY** Swimming Slow (181_Records)

ALBUMS

- **COVES** Soft Friday (Nettwerk)
- **METRONOMY** Love Letters (Because)
- **CHRISTINA PERRI** Head Or Heart (Atlantic)

MARCH 17

SINGLES

- **EXAMPLE** Kids Again (Epic)
- **ENRIQUE IGLESIAS FEAT. PITBULL** Let Me Be Your Lover (Island)
- **PANTEROS666** Baby F-16 (Parlophone)
- **THE WEEKND** Wanderlust (Republic/Island/Xo)

MARCH 24

SINGLES

- **AMBER RUN** Spark (Rca)
- **BIG SEAN** You Don't Know (Def Jam)
- **DANSSON & MARLON HOFFSTADT** Snake That (Parlophone)

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

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

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

► **BLOOD RED SHOES** Blood Red Shoes 03.03

MW MARKETPLACE

contact: VICTORIA DOWLING Tel: 020 7226 7246 victoria.dowling@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)

essential music & marketing

POSITION VACANT


Head of Digital Strategy & Marketing

The Head of Digital Strategy & Marketing will be the lead digital strategist representing distributed labels and artists. You will craft and execute digital campaigns for select projects, spanning promotion, social strategy, community engagement, D2C, and partnership opportunities.

You will have a comprehensive understanding of digital product flow and the challenges that certain product configurations present at the DSP/store level. You will have demonstrated a complete understanding of how to manage and exploit rights on platforms such as YouTube, be conversant about the opportunities the platforms represent, and be able to educate labels, artists and other departments on best practices for audience engagement, content creation and management - especially metadata for reporting purposes.

Experience of a number of B2B content management systems, both partners and competitors, in order to be able to sympathetically interact with clients and colleagues alike in order to assist meaningfully with development of propriety B2B interface.

Please send a C.V., and covering letter to jobs@essential-music.com



Glassnote UK office seeks candidates for the following positions.

Digital Marketing
Candidates must have expert knowledge of all digital aspects of a campaign & a strong understanding of social media.

Product Manager
Candidates must be able to coordinate and manage the successful release and marketing of all Glassnote projects.

All applicants should have an inherent musical passion. These positions will span across both UK & EU territories.

Please see online advert for more details.

or send your CV to:
jobs@glassnotemusic.com

do you have a record collection to sell?

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

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

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

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

01474 815 099
mw@991.com



991.com answer the call

RT

ROBERTSON TAYLOR W&P LONGREACH

ENTERTAINMENT INSURANCE WORLDWIDE



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

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

Paul Twomey T: +44 (0)20 7510 1285 E: paul.twomey@rtib.co.uk	Martin Goebbels T: +44 (0)20 7384 9222 E: martin.goebbels@rtib.co.uk
--	--

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

Learn more about the Henley MBA for the Music Industry




Through practice-based learning our MBA develops relevant skills that will help you fulfil your potential as an influential entrepreneur within the music industry. Get in touch to discover more about our unique MBA: mba@henley.ac.uk

+44 (0)1491 418 803 www.henley.com/mbamusic

DLM DISPLAY

www.dlmdisplay.com

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



sales@dlmdisplay.com Tel: 023 8028 3824



Cooking Vinyl

Sync and Licensing Manager

Cooking Vinyl records and publishing is looking for an experienced Sync and licensing manager with extensive contacts in film, advertising and videogame companies.

You must be a passionate music lover with at least 3 years previous experience of planning and managing high profile sync campaigns and have a good understanding of the current digital landscape.

Cooking Vinyl is an innovative and artist friendly independent label and publisher representing both new and established artists.

Please apply by sending your CV and a covering letter with your current salary to jobs@cookingvinyl.com
Deadline January 17. 2014.



Management Assistant required for London based established Artist Management Company. Candidates must have a minimum of 3 years proven management, promotion or label experience.

Role will include providing support to Artist Managers for release campaigns, promotion and touring, co-ordinating day to day activities for Artists including general administrative duties and personal assistant duties.

Email full CV and covering letter to info@wildlife-entertainment.com
Deadline by 10th Feb.



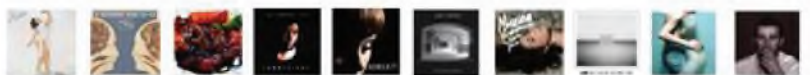
This Much Talent



Producers. Artists. Songwriters.

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

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



WE ARE YOUNG PEOPLE

WINNERS OF 'INNOVATION OF THE YEAR'
EVENT PRODUCTION AWARDS 2012

- EVENT PRODUCTION
- ARTIST & VIP LIAISON
- CAREER AND CV ADVICE
- YOUTH RECRUITMENT
- UNIVERSITY TOURS
- NETWORKING SHOWCASES

STEPLADDERWORLD.COM [STEPLADDERWORLD](https://twitter.com/STEPLADDERWORLD) 020 7288 6842

STEPLADDERWORLDWIDE
INSPIRING YOUR FUTURE

★ 10TH ANNUAL ★ A&R WORLDWIDE'S MUSEXPO UNITED NATIONS OF MUSIC HOLLYWOOD

APRIL 6-9, 2014
HOLLYWOOD ROOSEVELT HOTEL
Hollywood, California USA
WWW.MUSEXPO.NET

MW MARKETPLACE

contact: VICTORIA DOWLING Tel: 020 7226 7246 victoria.dowling@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)



London Metropolitan Business School

WANT TO SUCCEED IN THE MUSIC INDUSTRY?

Get ahead with an MA in Music Industry Management.

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

CinemaLive

LEADERS IN PREMIUM EVENT CINEMA

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

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



ADVERTISE IN MARKETPLACE* AND GET A FREE MUSIC WEEK SUBSCRIPTION WORTH

£235!



Listing guarantees editorial focus
(200-300) words in Music Week Marketplace section
For more information please call
Victoria 020 7226 7246
or email victoria.dowling@intentmedia.co.uk

*Minimum three month booking

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



▲ PERFECT SIGNING

Perfect Songs signed 21-year-old artist, songwriter and producer Secaina Hudson at the end of 2013. A co-writing credit on A*M*M's first single City Lights with MNEK launched Hudson into the spotlight after support from 33C Radio 1Xtra. She's also picked up writing cuts with the likes of Jacob Banks (Atlantic Records) and has been in the studio writing with Cutfather (XL/Reverb), HyGrade (Kobalt), DaWood (Universal) and Perfect Songs' own Fear Of Tigers and Anita Blay. Hudson is also working on her debut album with Frankmusik and Horror Stories. Pictured (L-R): Stephen Flannery (Perfect), Mel Redmond (Perfect), Ally Horn (Perfect), Ian Usher (Perfect), Secaina Hudson, Aaron Horn (Perfect), Tom Carter (Perfect), Wayne Russell (Hudson's manager).



◀ GOLDEN TRIBUTE

John Newman will want to pick up where he left off in the New Year, and early indications are he's doing just that. His debut album Tribute has now sold over 300,000 copies worldwide with gold certification in the UK. Here he is with the appropriate commemorative plaque, flanked by Island's Natasha Mann (senior product manager) and Dillie Clueit. Newman is currently 'doing America': Tribute leapt to No.5 on the US iTunes Chart after its release in the territory last Tuesday and he played a sold out show at New York's Bowery Ballroom last Thursday.

▶ CLASS ACT

Renowned songwriter Wayne Hector (Westlife, One Direction, Nicki Minaj, Britney Spears and more) dropped into The BRIT School before the Christmas break to give a masterclass in his craft. He's pictured here with some very appreciative BRITs School students.



KEY SONGS IN THE LIFE OF

Alan Hunt



Director of Retail and Head of Purchasing, Musicroom

What was the first record you remember buying?
The Tears Of A Clown - Smokey Robinson & The Miracles.

Which song was (or would be) the first dance at your wedding?
My Love Is Your Love - Whitney Houston. It seemed like a good idea at the time!

Which track would you like played at your funeral?
Enjoy Yourself - The Specials.

What's your karaoke speciality?
Angels. Although it's really to be avoided at all costs.

What was the best artist meeting of your life?
Paul Weller - I was very excited; probably more than he was.



Recommend a track Music Week readers may not have heard?
You Keep Running Away - The Four Tops

What's your favourite single/track of all time?
Can't be done, there are too many to choose from, and it depends on my mood! However, if I had to go for just one, it would be Jackie Wilson - Sweetest Feeling.



BRITISH PRIDE

Celebrating both the musical stars set for a nail-biting night on February 19 at The O2 Arena, and a highly commendable charitable effort for The BRIT Trust, music industry execs, artists and sponsor Mastercard gathered at the BRIT launch in London last week where nominations for the 2014 awards were announced.

1. Tony Wadsworth (BPI), Ella Eyre (Virgin/EMI Critics' Choice nominee), Christian Tattersfield (BRITs chairman), Shaun Springer (MasterCard).
2. Stuart Bell (DawBell), Rich Dawes (DawBell), Christian Tattersfield (BRITs chairman), Geoff Taylor (BPI), Maggie Crowe (BRITs event director) and Tony Wadsworth (BPI).
3. Mark Terry (Columbia) and Pete Black (Sony)
4. Ben Cook (Asylum), Jack Melhuish (Atlantic) and Max Lousada (Warner Music UK)
5. Alanna Blake, Shaun Springer and Fiona Edmondson (MasterCard)



ARCHIVE

MUSIC WEEK January 15, 1994 HEADLINE NEWS

The year has started on a high note as album sales look set to have increased in volume in 1993 - at almost double the rate for total UK retail sales. Initial Gallup figures indicate album sales last year were up 6.9% in the 52-week period ending on January 1, representing around an extra 5.5m units. CBI economist Robert Francis says the figures prove the music industry is coming out of recession. Some multiples have reported sales figures much higher than the Gallup total. Tower Records MD Ken Sockolov says sales in the first half of 1993 were up as much as 30% before tailing off to end the year up 17%.

ALSO

The decision to invite the whole music industry to vote in this year's Brit Awards has thrown up an exciting list of nominations, with half of all artists shortlisted having released just one or two albums. The finalists include few of the big names of previous years. Instead leading nominees include Jamiroquai, Apache Indian and Suede.

SINGLES TOP 10 15.01.94

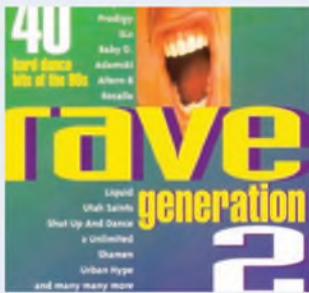
POS	ARTIST	SINGLE
1	CHAKA DEMUS & PLIERS	Twist And Shout
2	D:REAM	Things Can Only Get Better
3	EAST 17	It's Alright
4	K7	Come Baby Come
5	CULTURE BEAT	Anything
6	DINA CARROLL	The Perfect Year
7	BRYAN ADAMS...	All For Love
8	BEE GEES	For Whom The Bell Tolls
9	MR BLOBBY	Mr Blobby
10	TAKE THAT	Babe

ALBUMS TOP 10 15.01.94

POS	ARTIST	SINGLE
1	BRYAN ADAMS	So Far So Good
2	DINA CARROLL	So Close
3	TAKE THAT	Everything Changes
4	M PEOPLE	Elegant Slumming
5	BJORK	Debut
6	DIANA ROSS	One Woman - The Ultimate Collection
7	MEAT LOAF	Bat Out Of Hell II - Back To Hell
8	PHIL COLLINS	Both Sides
9	WET WET WET	End Of Part One (Their Greatest Hits)
10	MARIAH CAREY	Music Box

© Official Charts Company

NEW RELEASES RECOMMENDED 15.01.94



VARIOUS ARTISTS Rave Generation 2
DEPECHE MODE In Your Room
Rave Generation 2 is Album of the Week. The 40-track double CD is a mix of house, hardcore, rave and techno hits from various artists together with big pop tracks like Ebenezer Goode and Workaholic. "With TV and radio support, it's bound to be a hit," says Alan Jones. Single of the Week is In Your Room by Depeche Mode. Despite being "fairly dark" the track is "quite commercial". With "dense guitar work" and a "pleasant chorus", it's likely to reach the Top 10.

AD WATCH

Sony Music takes the cover wrap to boast their new building at No.10 Great Marlborough Street in London's Soho. The page says 'When the pressure builds...it's released here'. The site is home to Epic, Sony Classical, SMV Enterprise and Sony's S2 Records.



WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Joe Killington



Published by Notting Hill Music, artists written for include Stacey Solomon and Dominique Young Unique

What was the first song you ever wrote?
A garage track called Music For The People which I released via a Hackney based label called E8 Records.

And the last song you wrote?
One with Lauren Goodger from [TV reality series] The Only Way Is Essex called More Than Glamorous.

What is the song you're proudest of and why?
I co-wrote the smash My My My by Armand Van Helden - I'm very proud of that.

Which song do you wish you'd written and why?
I Will Always Love You by Dolly Parton. It's straight from the heart like a song should be.



Where do you write and what do you write on/with?
I write in little bedroom studios or big plush ones over Skype. I'm old school - it's pen and paper for me.

Who is your favourite songwriter of all time?
Diane Warren. She's from another planet, her songs hit me every time.

And your favourite songwriter at the moment?
Fellow Hackney lad Labrinth because his production and writing is groundbreaking.

MusicWeek

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

CONTACTS
EDITORIAL AND SALES 020 7226 7246

- EDITOR Tim Ingham**
Tim.Ingham@intentmedia.co.uk
- HEAD OF BUSINESS ANALYSIS Paul Williams**
Paul.Williams@intentmedia.co.uk
- DEPUTY EDITOR Tom Pakinkis**
Tom.Pakinkis@intentmedia.co.uk
- STAFF WRITER Tina Hart**
Tina.Hart@intentmedia.co.uk
- STAFF WRITER Rhian Jones**
Rhian.Jones@intentmedia.co.uk
- CHART CONSULTANT Alan Jones**
- DESIGNER Nikki Hargreaves**
Nikki.Hargreaves@intentmedia.co.uk

- CHARTS & DATA Isabelle Nesmon**
Isabelle.Nesmon@intentmedia.co.uk
- SALES MANAGER Darrell Carter**
Darrell.Carter@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER Rob Baker**
rob.baker@intentmedia.co.uk
- SALES EXECUTIVE Victoria Dowling**
Victoria.Dowling@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER Matthew Tyrrell**
Matthew.Tyrrell@intentmedia.co.uk

- SENIOR PRODUCTION EXECUTIVE Alistair Taylor**
Alistair.Taylor@intentmedia.co.uk
- CIRCULATION MANAGER Craig Swan**
Craig.Swan@intentmedia.co.uk
- CORPORATE ACCOUNT MANAGER Karma Bertelsen**
Karma.Bertelsen@intentmedia.co.uk
- OFFICE MANAGER Lianne Davey**
Lianne.Davey@intentmedia.co.uk
- PUBLISHER Dave Roberts**
Dave.Roberts@intentmedia.co.uk

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

UK £235; Europe £275; Rest of World Airmail (1) £350; Rest of World Airmail (2) £390. Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

"You used to laugh about / Everybody that was hangin' out / Now you don't talk so loud"

Music Week is published 50 times a year by Intent Media London, 1st Floor, Suncourt House, 18-26 Essex Road, London, N1 6LN, England

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

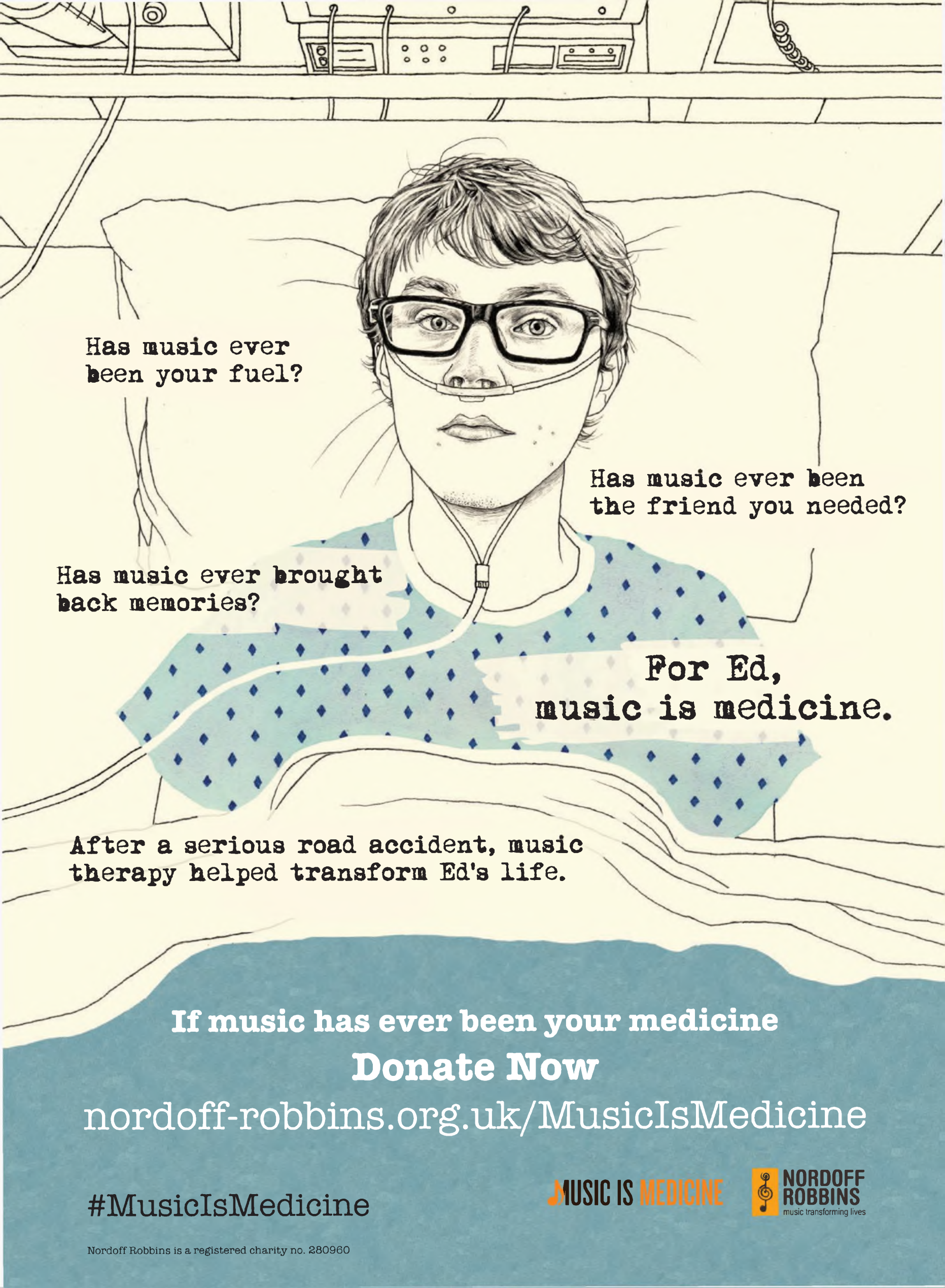
Intent Media
A NewBayMedia Company

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

© Intent Media 2014
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

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





Has music ever
been your fuel?

Has music ever been
the friend you needed?

Has music ever brought
back memories?

For Ed,
music is medicine.

After a serious road accident, music
therapy helped transform Ed's life.

If music has ever been your medicine

Donate Now

nordoff-robbins.org.uk/MusicIsMedicine

#MusicIsMedicine

MUSIC IS MEDICINE

