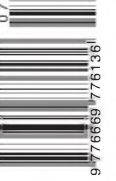


# MusicWeek



THE BUSINESS OF MUSIC [www.musicweek.com](http://www.musicweek.com)

14.02.14 £5.15

## “The relevance of the UK chart is decreasing every single day”



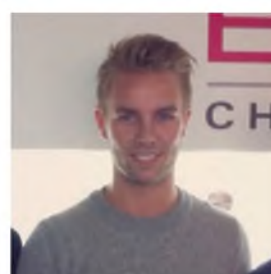
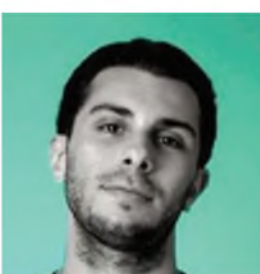
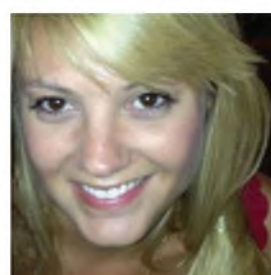
Universal Music UK boss David Joseph tells Music Week why he feels streaming representation in the Official Singles Chart “must happen now”: **Pages 8 and 9**



# WELCOME TO THE FUTURE



**Music Week's 30 Under 30 revealed: Pages 23 to 30**



## NEWS

## EDITORIAL

## Charting a future course



It's tough to argue with Universal Music UK boss David Joseph's assumption that when his own label heads are looking at the Official Chart with less and less interest, something pretty drastic needs to change.

Lowly sub-10k sales numbers might now be enough to take you to the top of the Official Albums Chart, but you'd hope at least the record industry was bothered enough to glance upon the detail of their triumphs.

To the credit of the Official Charts Company, many of the frustrations Joseph expresses today regarding the streaming blackout in the Singles Chart have been mulled over plenty of times within the firm's own ranks.

The problem that dare not speak its name is likely one of ownership: Joseph and Universal are a powerful voice on one side of the Charts Company's management - the BPI. But it's a bank of opinions landlocked against the whims of UK retailers - in the shape of the BPI's fellow 50% Official Charts funders, ERA.

As such, it's no fluke that UK retailers are well served by the Official Charts Company: witness the recent launch of a Record Store Chart to stimulate excitement around the sort of leftfield artists and releases that would usually fail to set alight the standard Top 5.

**“Joseph and Universal are a powerful voice on one side, but it's a bank of opinions landlocked against the whims of UK retailers”**

But retailers also have a history of resisting essential transformation of the UK's historic weekly singles rankings. (Most notably when they argued for the ridiculous-in-hindsight measure of insisting that in order for downloads to count in the Official Chart, a simultaneous physical single had to be on sale in stores).

For Joseph to overcome this resistance, he'll need to win the support of his fellow majors - who stand in uncomfortable commercial unity at the best of times. Who knows? Maybe he'll find an unlikely ally in Warner owner Len Blavatnik - himself, let's not forget, a major investor in streaming services.

Joseph's mission is surely made less arduous by the conspicuous iTunes-shaped void on ERA's board, as well as the recent sprouting up of membership amongst the retail body from Spotify, Deezer etc.

The factor I would encourage all sides of this impasse to think long and hard about isn't concerned with the intricacies of label sales targets, physical distributors or streaming/download equivalent metrics: it's the wishes of artists.

We operate in a fascinating era in which self-releasing acts now fight toe-to-toe with giant organisations in the weekly chart, and - as proven by the likes of You Me At Six and Nick Cave - do so with some success.

The Official Chart exists to certify the most popular artists in front of an international audience each week. It should serve no other primary agenda - something both labels and retailers must respect, both when making transformative decisions, and when taking self-serving stances.

Tim Ingham, Editor

# London Grammar are 'resonating with all ages'

IF YOU WAIT FLIES AFTER GRAHAM NORTON SHOW

## TALENT

■ BY TIM INGHAM

London Grammar are on the verge of a truly mainstream breakthrough after a TV appearance last week dramatically increased the sales of their debut LP.

The band, signed to Ministry Of Sound via their own Metal & Dust Recordings, performed Strong on the Graham Norton Show on BBC 1 on Friday (February 7). The song enjoyed a hugely positive reaction on Twitter, and was the crowning moment in a week where sales of LP *If You Wait* grew by a whopping 43%.

Promotion was also helped by a front-page showing for London Grammar in the Evening Standard last week - in which the group were described as 'the capital's hottest trio'.

"The timing [of the TV performance] couldn't have been better," Ministry Of Sound label MD David Dollimore told *Music Week*.

"The album sales have already surged to platinum in the UK, the band currently have a sold-out UK tour and we are going to radio with the next single *Hey Now* - then a Graham Norton performance was the icing on the cake.

"The key factor is that London Grammar are resonating with all ages - Graham Norton is perfect Friday night entertainment for all, and this, coupled with the emotional



connection that they deliver as a band, makes them truly captivating viewing."

London Grammar are managed by Big Life and recently undertook their first ever sold-out tour of the US, playing 500-cap venues.

Added Dollimore: "We are keeping our feet firmly on the ground. We know London Grammar are something very special indeed. It is starting to feel that we are really motoring internationally, and I for one can't wait to see where we end up."

As well as achieving the No.2 spot on the Australian and UK album charts when the album was released in September last year, *If You Wait* also enjoyed Top 30 showings in Denmark, France, Ireland, New Zealand and Switzerland.

It has been released digitally in the US, hitting No.11 on the Billboard Heatseekers list, with a physical release expected in the territory later this year.

The LP was also named iTunes' album of the year in December 2013.

Big Life founder Jazz Summers told *Music Week* of his decision to sign the band to MoS: "Ministry were dead keen. It was a bit of a gamble to go with them in a way, because they'd never had a band like this before, they're best-known for dance stuff. But when we went to them, I knew David [Dollimore] and Dipesh [Parmar, A&R] were really good A&R people. They know what they're doing - Ministry are a solid independent record company, they run a profitable business."

## MAMA launches summer camp festival

Live promoter MAMA is behind a new festival that combines music with "adventure and outdoor living".

Located on the Castle Hill estate, half an hour from both the North Devon coast and Exmoor, Somersault will be a five-day event from July 17-21. It will boast headline shows from Ben Howard and - in his only

UK festival appearance of 2014 - Jack Johnson.

Ticket buyers will be offered the chance to take surf trips to nearby Woolacombe, as well as trying their hands at handplaning, coasteering, wind surfing, kite surfing, sailing, canoeing and paddleboarding.

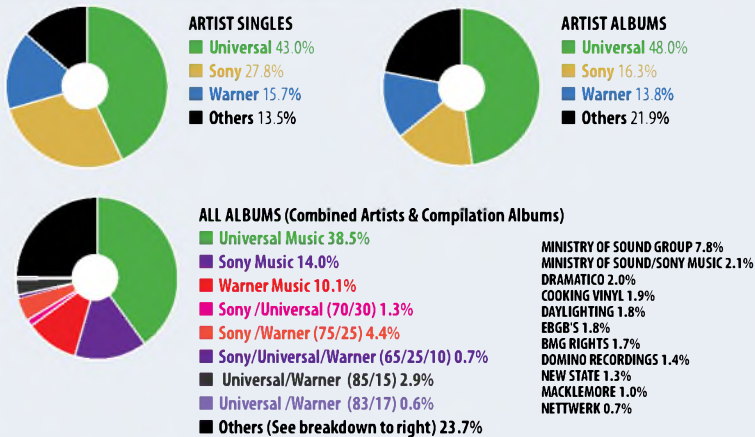
Other activities include horse riding, trekking, moor running

and mountain biking on nearby Exmoor, plus falconry, archery, yoga, circus skills and more.

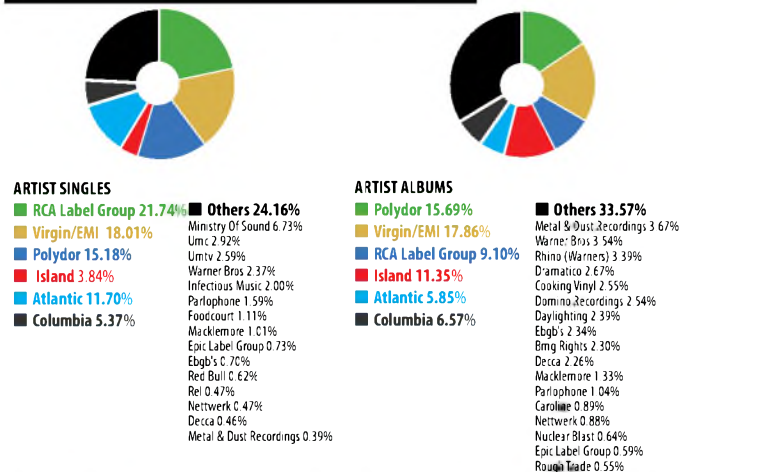
Festival organisers Tim Harvey and John Empson said: "We wanted to offer a completely new kind of summer festival experience. There's an amazing line-up of support artists still to announce and we can't wait to see the programme unfold."

# MARKET SHARES

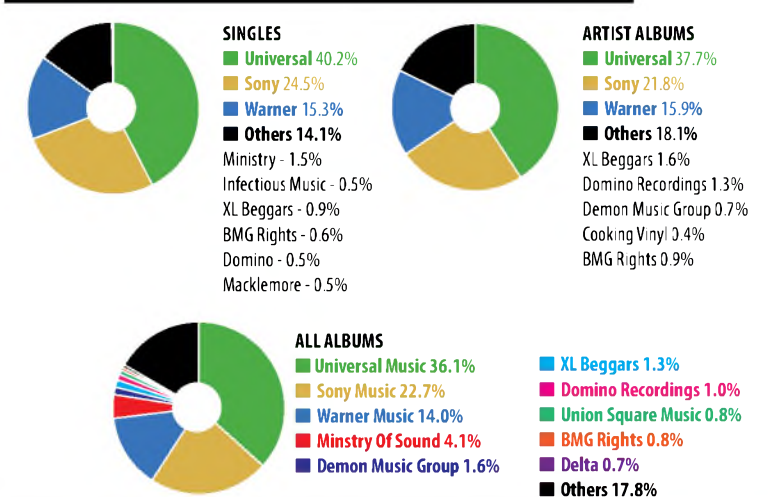
## WEEK 6: TOP 75 SHARE BY CORPORATE GROUP



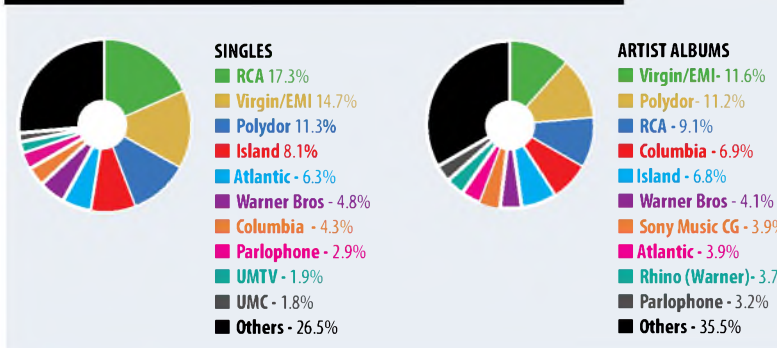
## WEEK 6: TOP 75 SHARE BY RECORD COMPANY



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



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



## BAND CLOCK UP 3M CHARITY DOWNLOADS

# Island's pride over free U2 comeback

### TALENT

BY TIM INGHAM

The first U2 release on Island Records for eight years has left the record company "hugely proud" - not just to be working with the band again on their music, but because it's raised millions for AIDs charity (RED).

U2's new song Invisible was released on February 2 and made available for free via iTunes for 36 hours.

For every download, Bank of America paid \$1 to (RED)'s Global Fund to fight AIDs, TB and Malaria.

Downloads totalled 3,138,470 - resulting in more than £1.9 million being raised for (RED) in little over one day.

Invisible has now been available to purchase on iTunes for 99p with all proceeds going to the Global Fund.

"To have more than three million downloads in one day across the world is incredible," Island Records MD Jon Turner told *Music Week*, "not just in terms of the money raised for (RED)'s Global Fund, but the awareness attached - you can't put a value on that. It's such a unique and interesting way to bring people's attention to an amazing charity."

Turner paid tribute to iTunes' role in the successful charity campaign, saying that the Apple music division had been "fantastic, not only technically but also for the promotion the track has received".

Invisible was given prime real estate on the front page of iTunes across the world when it was made available.

"With the track now available for 99p, the band, Island Records and iTunes are all giving their proceeds to (RED)," added Turner. "I can't understate iTunes' huge help not only in pulling this project



**"U2 are the biggest band in the world. This great new song is playing a huge role in raising awareness"**  
 JON TURNER, ISLAND RECORDS

together, but their financial support too."

Invisible was produced by Danger Mouse and mixed by Tom Elmhirst. A 60-second segment of the song's official video was shown during the Superbowl broadcast last Sunday.

"U2 are the biggest band in the world - and this is a great song," said Turner. "Both those factors play a huge role in raising awareness of (RED) and its work - you're getting something brilliant, fresh and new from a truly global band."

"Each member of U2 is a very compelling person. It's not a hard decision to want to get involved with them in something as meaningful as this project - and we're hugely proud to have been part of it."

Discussing the return of U2 to Island Records after the band left the label in 2006 to join fellow Universal company Mercury, Turner added: "We had a glorious moment at the back-end of last year when the band came into the office and we were played some new songs. It was certainly one of the most exciting moments of my career. I can't give anything away, but we're extremely excited."

"The band are in the studio and we'll know a lot more very soon. Just to have them back releasing a record this year is an essential moment for Island Records."

(RED) has already generated more than \$250 million for the Global Fund since being founded in 2006 by U2 lead singer Bono and Bobby Shriver.

### Wenham collects French honour

AIM CEO Alison Wenham was awarded the highly prestigious Ordre des Arts et des Lettres by the French Minister of Culture Aurelie Filippetti at The Palais des Festivals at Midem on Sunday Feb 2. The honour adds to Wenham's OBE.



## NEWS

## NEWS IN BRIEF

■ **TICKETING:** A cross-party group of politicians will be holding an inquiry into the touting of tickets for music gigs. Titled the All-Party Parliamentary Group (APPG) on Music, the collective aims to examine the problems caused for artists and fans by the secondary ticketing market.

■ **BEATS MUSIC:** Beats Music has signed a multi-year licensing deal with Merlin that will see indie labels get the same royalty rates as the majors. The organisation describes the new agreement, which became active at the launch of Beats Music on January 21, as a "benchmark" deal.

■ **SONY:** Sony's music business saw operating profit rise 32.5% and revenues increase by 14.4% year-on-year in its 2013 fiscal Q3, ended December 31. The financials, provided by Sony Corp for music, include the results of Sony Music Entertainment, Sony Music Entertainment Japan and its stake in Sony/ATV Music Publishing.

■ **4MUSIC:** 4Music and Rimmel London have announced a six-month partnership that will result in a new music, fashion and beauty TV series - Rock The Look With Rimmel London. Each episode will see one of the UK's most talked about music artists step into the studio. Lily Allen has been confirmed as the first guest.

■ **WARNER:** Warner Music Group filed a net loss of \$37 million in its fiscal Q1 ended December 31, 2013, compared to \$80 million over the following period in 2012. Meanwhile, revenues for the three-months to December 31, 2013 grew 6% (6.8% in constant currency) to \$815 million, driven by the July 1, 2013 acquisition of Parlophone Label Group.

■ **X FACTOR:** Simon Cowell's The X Factor has been canned by US television network Fox after three series - following the music mogul's decision to exit the show. Cowell will return to the UK version of the programme to appear as a judge on its 11th series, due to air later this year, leaving the USA edition behind.

■ **ARTIST AND MANAGER AWARDS:** The Artist and Manager Awards will return to London's Troxy on April 3 2014, sponsored by Spotify. It will be the event's third incarnation and Robbie Williams will attend as Guest of Honour to receive the Artists' Artist Award. Tickets will be available from Monday February 17.

## STRING OF SONY/ATV ARTISTS CLAIM CHART SUCCESS IN US AND UK

## Moot heralds 'golden' start to 2014

## PUBLISHING

■ BY DAVE ROBERTS

Clean Bandit, Passenger and Sam Smith are at the vanguard of a group of artists delivering a flying start to 2014 for Sony/ATV, in the UK and around the world.

Rather Be by Clean Bandit is the track of the year so far, breaking records on Shazam and Spotify, as well as holding the UK No.1 spot for three weeks and shifting around 500,000 copies.

Passenger, meanwhile, has now been in the Billboard Hot 100 for 27 weeks and recently climbed to a new peak of six following massive exposure as part of Budweiser's 'Puppy Love' Superbowl ad.

Sony/ATV's president of European creative & UK MD, Guy Moot, told *Music Week*: "It's been a golden start to the year: last week we were well represented on nine out of the top 10 UK singles; obviously we're very happy with Clean Bandit, who we're proud to have helped develop; we've just signed Gorgon City; Katy B's doing well; Avicii continues to grow and grow; and in America Passenger is No.1 on the US radio charts coming off the back of a massive Superbowl ad. Plus



**"People expect us to have significant market share, but I want to stress the importance of our A&R in this. Our A&R effort is bringing new talent and new success to the party. Hits can be a culmination not of months of work but of years of work"** GUY MOOT, SONY/ATV

we've got Sam Smith, who is a Naughty Words/Stellar Songs signing, with Money On My Mind, which I'm sure will look good towards the top of the charts next week.

"Because we're a big company, people expect us to have significant market share, but I want to stress the importance of our A&R in this, because you can't be complacent. We are lucky to have Arctic Monkeys, Calvin Harris, Gary Barlow etc. - but our

A&R effort is bringing new talent and new success to the party.

"Hits can be a culmination not of months of work but of years of work. We signed Clean Bandit in May 2012, before they'd got a record deal - I should give special mention to David Ventura [vice president of A&R Europe], who brought Clean Bandit in, signed Passenger, and others. They then signed with Max Lousada and Atlantic - a company I'm very

close to and who will give a project like this time to breathe and develop. They're unique, they're different, and here they are with this huge mainstream hit. The sales are incredible, the stats on Shazam and Spotify are incredible. They're breaking records. It's a pure joy for us to be in early, get a fair deal for everyone involved and put something into the project - not just buy it off the shelf."

He added: "With Passenger, the States is pretty much the last territory to come on board. [Let Her Go] is just a fantastic song from a great artist. It's a song you'll hear at weddings for decades to come - a timeless classic. Obviously [in the US] the Superbowl ad really helped because you only need to hear it once and you want to know who it is, you want to hear it again."

And discussing the hotly-tipped Sam Smith, Moot said: "I've heard a lot of Sam's album in its formative stages and obviously we're trying to put a lot of writing around him. He's a very accomplished writer himself, but he's worked with some well-chosen people. With Sam, as soon as you hear him, you know it's Sam - that's key. He's a very special talent. We're thrilled to be in business with him."

## BIMM backs Music Week RADAR event Parkinson's fundraiser launched

Music Week's industry showcase RADAR returns to Under The Bridge, London on March 5 - and will include a new 'Breaking' slot from partners, BIMM Group.

Held in conjunction with ILUVLIVE and MusicConnex, RADAR aims to give the best unsigned and newly-signed UK music acts an opportunity to perform in front of key music industry influencers.

March 5's event will include performances from Ayanna Witter-Johnson, Joel Baker, Rascals and more. The 'BIMM Breaking' slot will offer an exclusive opportunity for

BIMM Group's students and alumni to perform.

Future RADAR events will see new talent from Tech Music School London, BIMM Bristol and BIMM Manchester perform in front of a diverse industry crowd.

Vaseema Hamilton, principal of BIMM Brighton, Bristol and Manchester said, "We are committed to providing 'super-curricular' experiences. Working closely with *Music Week*, MusicConnex and ILUVLIVE is a really exciting new venture."

■ To apply for free industry tickets to RADAR, email Radar@intentmedia.co.uk.

A special fundraising event, hosted by Parkinson's UK, will take place at London's Royal Albert Hall on Wednesday, June 4.

Parkinson's UK presents: Symfunny, will combine performances from musicians and comedians to raise awareness of Young Onset Parkinson's and raise funds for vital research to find a cure. Stars already confirmed to perform are: Alfie Boe (pictured), Armstrong & Miller, Jason Manford, Julian Lloyd Webber and Rebecca Ferguson. Parkinson's UK presents: Symfunny is the result of the



shock diagnosis of James Morgan, conductor, composer and producer, who discovered he has Young Onset Parkinson's at the beginning of last year. Along with his partner, fellow composer, producer and soprano Juliette Pochin, he decided to raise money and awareness of the condition with Parkinson's UK. Tickets are priced from £25 and go on sale at 9:00am today.

For all of the latest Music Industry news, bookmark

MusicWeek.com

BOX TV  
THE UK'S #1  
MUSIC TV  
NETWORK\*

\* BARB 2013

Proud sponsor of the  
'Artist Marketing Campaign' award  
Music Week Awards 2014

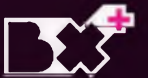


SMASHHITS

*magic*

heat

KERRANG!



[theboxplus.co.uk](http://theboxplus.co.uk)

## NEWS

RADIO 2'S SHENNAN UNWORRIED BY BRITS CLASH AS EVENT MOVES TO ROYAL ALBERT HALL

## Folk Awards pushing the boat out

## EVENTS

■ BY PAUL WILLIAMS

The Radio 2 Folk Awards is taking an unfortunate diary clash with the BRITs confidently in its stride as it prepares to fill the Royal Albert Hall next week.

The annual event will stylishly mark 15 years with a first ever appearance at the iconic Kensington Gore venue next Wednesday (February 19) – the same night a certain other more mainstream awards ceremony is being held across London at The O2 Arena.

For Radio 2 controller Bob Shennan (pictured, below right) attending the awards has been part of his job literally since day one. Having only started in the role that morning in February 2009, he headed off in the evening to The Brewery venue in the East End to witness what he remembered as a “great night” of first-class folk music.

“I absolutely loved it because it was a unique opportunity for this massive community of interest to gather together under the umbrella of the awards,” he said. “I realised how special it was, but in those days we pre-recorded inserts that went into the following week’s Folk Show. Now we are at the Royal Albert Hall. We’ve got four and a half thousand people. We’ve got a star-studded line-up. It’s live on Radio 2 and it’s on the Red Button, so it’s been transformed.”

This year’s ceremony will include live performances from the likes of Bellowhead, The Fisherman’s Friends (pictured



above) and Suzanne Vega, lifetime gongs for Martin Carthy and Clannad and will be hosted by Radio 2 Folk Show presenter Mark Radcliffe.

Radcliffe took over as host of the weekly Folk Show in January 2013 and faced a potential backlash from loyal followers of his predecessor Mike Harding who had been axed from the slot after 15 years. The programme started to go out live for the first time, something the current presenter said helped to attract a younger audience.

“We wanted to do it live, which we do most weeks, because anybody young expects immediate connectivity and interaction,” he said. “They can hear the programme and email, text, whatever straight away and

we’ve had a good response.

“This is not an impenetrable programme. One of the things I guard against is that kind of Nick Hornby, Hi-Fidelity record shop mentality where unless you’re an expert you’re not fit to listen.”

As for the awards night itself, even the fact it is taking place on the same evening as the Brit Awards does not seem to be an issue, at least according to station controller Shennan.

“It doesn’t really matter as far as I’m concerned,” he said. “They are such totally divergent events. Apart from a few guys in the press, for the public and the music lovers they act for such different tastes it doesn’t really matter. I love the Brits. It’s a great occasion, but this is one of Radio 2’s big days of the year



**“I love the BRITs. It’s a great occasion, but this is one of Radio 2’s big days of the year and I wouldn’t miss it for the world”**

RADIO 2'S BOB SHENNAN ON SCHEDULE CLASH BETWEEN THE BRITs AND RADIO 2 FOLK AWARDS

and I wouldn’t miss it for the world.”

There will be quite a contrast, too, between the glitz and glam of the O2 ceremony where performing superstars such as Bruno Mars and Katy Perry will be kept from their adoring public by a wall of security and the totally accessible artists at the Folk Awards. The huge difference between these two worlds was one not lost on Radcliffe.

“One of the real seductive

things I’ve found about the folk scene is the lack of ego, the lack of anyone doing it for the sake of celebrity,” he said. “Sure they want to earn a living, but at a show the artist wouldn’t shut themselves away in the dressing room. They would be at the bar before and after the gig. You can be in a very small place or go to a festival and you can be right next to world-class musicians and names and I don’t think that will ever happen with rock and roll.”

## RADCLIFFE: ‘IT’S BECOMING ACCEPTABLE TO LOOK LIKE A FOLKIE’



to Mark Radcliffe.

“There’s this question about multiculturalism and while Irish and Celtic music has always been quite well represented, in recent times there’s been a greater interest

in the music of England,” he said.

The Folk Show presenter also pointed to the influence of acts coming from the US like Fleet Foxes, Midlake and Band of Horses who, while not strictly part of the genre, “almost look like folk singers”.

“They have a traditional stereotype image of beards and plaid shirts and things like that. It’s become perfectly acceptable, in fact very fashionable to be a Llewyn Davis type,” he says. “That is a very identifiable link. In fact [Radcliffe’s co 6Music presenter] Stuart [Maconie] and I when we got news of a new

band playing on 6Music we didn’t know, we would play Beard Bingo. We would say, ‘How many is in the band?’ and we would guess how many of them had a beard, but we had to give up on that game because if you’ve got a new band from America and there’s five of them they will all have beards.”

Radio 2 itself has to be credited with helping to drive this new level of popularity for the genre, most obviously with these awards and Radcliffe’s specialist weekly show, but also increasingly during the day.

Radio 2 head of music Jeff Smith said

Bellowhead had been played on the station about 200 times over the past year, while other acts supported in daytime include Fishermen’s Friends, Kate Rusby, Seth Lakeman and Treacherous Orchestra who played last year’s Radio 2 Live in Hyde Park event.

“Our response to folk music has been pretty much across the board and consistent over the last couple of years,” added Smith. “You can always do more and we’re always looking for more folk acts to put in the mix whether in a live context or into the daytime playlist.”

AUSSIE FLUME AND JAGWAR MA LABEL MAPS OUT FUTURE AS IT HITS ANNIVERSARY

# Indie label Future Classic turns 10

## LABELS

■ BY RHIAN JONES

Influential Australian indie label Future Classic is celebrating a decade of operation, but has told *Music Week* it's in no hurry to expand outside of its homeland.

Founded in 2004 by Nathan McLay and wife Jay Ryves as a "hobby", the company now comprises seven full-time staff based in Sydney. Its offered services include management, touring, events, and bookings, bolstered by a recent merger with boutique touring company Brown Bear Entertainment and the launch of their own PR and branding collaborations agency Thinking Loud.

Alongside hotly-tipped dance act Flume (pictured, bottom right) - licensed to Transgressive in the UK - other notable acts on Future Classic's roster include Zane Lowe favourites Jagwar Ma, US production and DJ duo Classixx, DJ act Flight Facilities and electro four-piece Panama. The label also curates a stage for touring indie music festival St. Jerome's Laneway Festival.

"We've had quite a few offers to expand the label into Europe and North America but at this point we're pretty happy just taking it more slowly," McLay said. "We're likely to expand with management in mind first rather than the label. We'll do that



L-R: Tom Barkl (operations), Soner Sahar (booking), Ed Sholl (label), Chad Gillard (A&R/management), Nathan McLay (founder/management) and Jay Ryves (art director)

when we find the right people, but we don't want to unnecessarily grow just for the sake of it."

At 2013's Australian Independent Record Labels Association (AIR) Awards, Future Classic took home five out of a possible fourteen gongs, being named independent label of the year while it's shining star Flume (signed for management, publishing and recording worldwide) won best artist, album and best electronica single and album for his self-titled and platinum selling debut.

The label is proud to offer competitive deals to artists, including a streaming rate akin to that currently offered by Beggars Group in the UK.

"We do 50:50 splits on the label side all the time," added

**"We've had quite a few offers to expand the label into Europe and North America but we're likely to expand with management in mind first rather than the label. We'll do that when we find the right people"**

NATHAN MCLAY, FUTURE CLASSIC

McLay. "That means we're partners and we're both conscious of costs and quite frugal with what we spend. It's in both of our interests to spend money wisely and we've done that and it's been pretty effective. When we have a hit we don't make ridiculous amounts of money.

"We get a bit more of the roster cash positive rather than having a massively inverted business model where you make 100% of your money out of 1% of your acts and lose money on the rest of them. We see that as less healthy, especially as we're

managing a lot of these artists."

Recent signings include Chet Faker (pictured, top right) whose debut solo album is due for release soon. Future Classic has signed the artist to a label deal for the world excluding North America (where an existing deal is in place with Downtown) and licensed to Co-Op/PIAS.

Added McLay: "We've managed to keep afloat for 10 years by focusing on artists and defining careers. We're conscious of the fact that impermanence is pretty much the way the world works so sustaining the careers of



our artists is our longevity. Not every artist on our roster will do well, but by and large as long as we're able to sustain that roster then I think the company will continue to develop."

Discussing Flume's success in particular he said: "We appointed all the members of the team internationally - we licensed the records to partners in North America, Asia and the UK and Europe and appointed all the agents. While it was the music ultimately that created the initial spark, I think having all of our team there to collude and strategise together has been pretty pivotal in creating longevity out of it and giving it impact. We'd like to do more of that."

## Chelsea reaps benefits of Eminem connection

Chelsea Music Publishing landed a cut on Eminem's latest album thanks to a deal it signed a few years back to administer Sixties hit songwriter Clint Ballard Jr's catalogue.

One of the late American's most famous songs, *The Game Of Love*, which was a Brit Invasion Billboard Hot 100 No.1 for Wayne Fontana & The Mindbenders in 1965, was sampled by Eminem for the track *Love Game*. It crops up on the rapper's Interscope/Polydor-issued *The Marshall*

*Mathers LP 2* with Chelsea Music controlling the majority of the new song for the UK and Europe.

"It's one of those nice things to happen, a megastar sampling a song you represent," said Eddie Levy, who founded the UK independent publishing company 28 years ago having been a founding director of Beatles publisher ATV Music and then co-launching indie Heath Levy.

"That is the value of great copyright," he added. "People are

not great songwriters today. They have to use others' songs to create a copyright, but it's additional income to the publisher."

The Eminem album reached No.1 last November and was the 13th top artist title of 2013, while Chelsea is also represented on two other albums that topped the chart last year. It has a one-third share in the UK via guitarist Tommy Iommi of the Vertigo/Virgin EMI-released *13*, the first new Black Sabbath studio album featuring Ozzy

Osbourne in 35 years, and has a 50% stake in the evergreen *Come Dance With Me*, which Michael Bublé covered for his Reprise/Warner Bros studio set *To Be Loved*.

Chelsea copyrights also cropped up on 2013 albums by Alfie Boe, Susan Boyle and *Little Mix*, while it further handles superstar Dutch violinist, conductor and composer Andre Rieu's publishing. Rieu's Decca album *Music Of The Night* with the Johann Strauss Orchestra was

one of the 50 biggest artist albums of last year, according to the Official Charts Company.

Levy's company last year secured representation of the late Heatwave co-founder and lead vocalist Johnnie Wilder's catalogue, including *Mind Blowing Decisions*. Among its recent syncs are Garnier using Peggy Lee's *It's A Good Day, The Co-op* using *The Christmas Waltz* as performed by She & Him and Australian/British female string quartet's *Winter* for a Chrysler Jeep campaign in Italy.

## INTERVIEW DAVID JOSEPH

**‘WE NEED TO MAKE THIS STEP NOW’**

Universal Music UK boss David Joseph on why he believes streaming data must be folded into the Singles Chart - and how he envisages the UK's current setup changing in the future

**DIGITAL**

■ BY TIM INGHAM

**In your typical major label Monday morning meeting, how much do you and your team look at the Official Singles Chart?**

We talk about it for a matter of minutes. We talk about the streaming chart for probably four times that. There is a blend going on: there's great stuff happening in the physical market, in downloads and in streaming. We just need to put the whole thing together. We've done analysis here and I know what the [future] chart would look like: the data is there. We could do this tomorrow.

**Does the industry have to be careful of the message delivered to the public by the current chart?**

I keep thinking about this from an artist point of view. As streaming explodes, more people are spending time on those music services, listening to lots and lots of different and new music. That needs to be captured. Having looked at what [a combined streaming and sales chart] might look like, I think we'll also need a 'Breakers Chart' to be launched. So you'd have a chart with physical, download and audio streams, but also a new artists movers chart. That would be an amazing new story as a currency for new artists, managers and A&R. Inevitably, at the top end of the [combined chart] things are going to hang around for a little bit longer because of the long tail of the streaming market. If we wait for every single stakeholder to be comfortable, it's going to be too late. We need to move now, before any damage is done to the industry. Whatever [the Official Charts Company] needs from us, they can have. The data exists. It's a question of leadership. We are going to move into a world where streaming's included and where things are available day and date - it's going to happen. There will be a point where the industry looks back and says: 'What took us so long? It's what people wanted.' I'm excited to spark the debate. At Universal, people are starting to look at different metrics, which is beginning to make the Official Chart a little bit redundant. If I was running the Chart, I'd be worried about that.

**What about the Official Albums Chart?**

I think we should start with the Singles Chart, but then set a date on which all the Albums Charts [encompass streaming]. The definition of that will be very important - does, for example, seven consecutive listens of a minute of each song [count as an album stream]? That is important to the industry - but the fans just want to know what's at No.1, No.2 and No.3 etc.

**The US Billboard chart has folded in YouTube data. Would you look to do the same?**

My plan would be absolutely to include them. It's a massive part of consumption, so to ignore it would be completely wrong. We need to get into conversations with them. We know that Google is



**ABOVE**  
Joseph: Universal exec says that the current chart "suggests people are losing interest in music - when the real story is the opposite"

**“We could do this tomorrow. The data is there. Unless we do this by April or May, it's going to become a depressing story”**

DAVID JOSEPH, UNIVERSAL MUSIC UK

already part of reporting and accounting [as Google Play to the current Official Streaming Chart]. The charts must reflect the way people are listening to music, so YouTube has to be included at some point. But I think we should start off with audio streams only. A metric of around 100 audio streams to one download kind of works. Obviously we'd all have to agree on exactly what that ratio is. I keep saying to the BPI: unless we do this by April or May, this is going to end up being a depressing old story: 'Did the No.1 only sell X?' When actually, you've got billions of streams - *Music Week* just ran the story of Clean Bandit [claiming the most-streamed single week in Spotify history]. There's record-breaking consumption of music happening that's not being reflected. The chart as it is now says that people are losing interest in music and our artists. The real story is completely the opposite.

**Germany is accounting for streaming in its main singles list - are we falling behind?**

That worries me. In the past, I was hugely proud that the Official Charts Company had a reputation as the envy of the world. A chart representing British music has to lead. I don't want to sound like a politician, but we should be leading creatively, in terms of A&R, and we have to be representing that. If I was running the Official Charts Company now, I'd be setting a date, going round to all stakeholders telling them that this is happening and getting

them excited about it. If you try to please every single stakeholder... well, I can't imagine how any successful business is led like that. We need to make this step forward, and we need to make it now.

**A word on On Air/On Sale. It's a battle you've been fighting for a long time. How close do you feel you are in getting enough industry support to make it an achievable market standard?**

The chart is a relevant factor, obviously, because when you include audio streams, that's a big part of it. I'll be depressed if it only happens towards the end of this year. I would like to see it happen before, but we know there are certain companies taking a stance against it, that's a matter of public record. I don't think we'll necessarily get them to change their mind. But all of the conversations I'm having with our new artists and our new managers suggest they're incredibly excited about it. They want to get their music out there on as many channels as possible, and they know the 'old' system [doesn't allow them to do that]. It would be different if the industry had broken 30 artists last year. The whole thinking behind all of this is that I want more recognition for new artists breaking and how their music is being spread. Right now, people are looking at SoundCloud and YouTube [for new music]. Everyone here [at Universal] is accepting of On Air/On Sale, but one can't do it alone in a market. I'm a little nervous that there's occasionally a position where when we support something, someone else in the market has to come out and say the opposite of it. I just tell people to think about the fact that the lifeblood of our industry is breaking new artists. We're not breaking enough of them, so let's look at changing the model. It's going to happen at some point, so let's get on with it.

**What are you hearing from managers and artists?**

All the artists say: 'I just want my music out there.' For a lot of them, their first port of call before radio or [other services] is to head to SoundCloud or YouTube. So if it's on there, why's it not on Deezer, Spotify and iTunes? It's as simple as that for me.

**Is there a discussion to be had around moving the chart away from a Sunday?**

I'm okay with it - I still like that slot, and we shouldn't do anything to move that right now. On a macro level, we're big fans of a global Friday release date. However, that has to have a lot of analytics around it in terms of the impact it will have on countries with a strong physical retail presence. Digital global services like Spotify and iTunes say: 'Can you please explain why this doesn't happen?' They want to [make music available] with one switch everywhere around the world. And when an artist comes out of the studio and the record's done, it's exciting. They want to deliver the record around the world to the fans at the same time too. But you don't want to do it and see it accelerate the decline of physical. It needs some consultation.



## NEWS

STREAMING MUST NOW BE INCLUDED IN OFFICIAL SINGLES CHART, SAYS UNIVERSAL BOSS

# Joseph: Charts are becoming outdated

## LABELS

BY TIM INGHAM

Universal Music UK boss David Joseph has told *Music Week* that Britain's charts run the risk of irrelevance if they don't begin counting audio streaming data immediately.

The UK's Official Singles Chart is still compiled using sales alone, almost entirely in the form of digital track downloads, while the Official Charts Company currently runs a separate streaming list - which takes into account data from the likes of Spotify, Deezer, Blinkbox Music and Napster.

The equivalent 'Singles' chart in Germany now includes streaming data, and Joseph feels that by not following suit, the UK risks both falling behind the rest of the world - and actually damaging the potential of new artists.

"We're going to end up in a great space, but this needs some leadership," he told *Music Week*. "It feels like [the Official Charts Company] are waiting for the perfect opportunity to do this, but if we do that we could be waiting 25 years.

"All the dialogue I've had with my entire [label] team here

A stream sweep: Clean Bandit, are currently No.1 on the Official Singles Chart - but also No.1 on the Official Streaming Chart, after breaking records on Spotify



[at Universal] is that the Official Chart is effectively no longer the No.1 metric for measuring the success of our artists. That's a fact. Our team are looking at lots of different things: the chart, YouTube views, Shazam and Twitter."

The Billboard Hot 100 in the US has gone one further than Germany - taking into account downloads, audio streams, terrestrial radio airplay and video streams on YouTube.

Joseph, a former chairman of the Official Charts Company, added: "I was always proud that the UK always led the world in being the most relevant chart.

"Now I look at Germany, who include streaming in their singles chart.

"If we let it slide further, it's going to be unforgivable given everything that's gone into making the Official Chart such an amazing and respected brand in recent years.

"I've told my [label heads]: the relevance of the chart we're looking at is decreasing every single day. Having a music chart without streaming is like having an animation chart without Pixar. That's how substantial I think it is."

Speaking to *Music Week*, the CEO of the Official Charts

Company Martin Talbot called for patience from the trade.

He said: "Yes, of course, we are beginning to look at this, as every market is - but we have a lot of due diligence to do before making what would be a significant jump in the UK.

"The UK Official Singles Chart has the kind of cultural significance which the singles chart doesn't command in pretty much every other market around the world.

"It means a huge amount to a great many people - including music fans/consumers, artists, the music industry and also media partners such as Radio 1, MTV

**"Of course we are beginning to look at this, as every market is - but we have a lot of due diligence to do before making what would be a significant jump for the UK market"**

MARTIN TALBOT, OFFICIAL CHARTS

and others, all of whom we want to be part of the decision.

"Effectively, we are currently working out the 'how' before deciding on the 'when', taking into account the views of various stakeholders and partners. There are lots of considerations, including what kinds of streams should be counted and what multipliers should be applied (to equate each stream to a download). We also need to have our eyes open regarding what impact adding streams would have on new or British talent, independent repertoire and the general pace of the Official Singles Chart.

"We have always said that adding streams was more likely a question of 'when' than 'if'.

"It seems that we are closer to "when" now than at any point in the past."

## Matt Allard promoted to Universal streaming role

David Joseph's dedication to new digital models is certainly apparent within Universal Music UK: in an industry first, the record company has appointed its own dedicated head of streaming.

Matt Allard takes the new role, leading a specialist streaming team and reporting to Universal Music UK's director of digital Paul Smernicki.

According to BPI figures at the end of last year, the UK market for streaming broke through the £100 million barrier in 2013, up 34% year on year.

Joseph said: "Given the growing importance of streaming and subscription to our artists and labels, this new dedicated approach is essential. Matt and his team will ensure that we

can lead the market in how we work with our streaming partners, engaging many more music fans whilst innovating to bring new streaming services to market."

Brian Rose, MD of Universal Music UK's commercial division said, "Given the fantastic work that Matt has done since he joined us from Sony three years ago, doing an excellent job of managing our digital business partners including iTunes, I know this move will be good for all of our artists and labels."



## Geoff Harris moves to US to join Capitol Music Group

In another high-profile Universal move this week, the company's Capitol Music Group has hired Geoff Harris as its new CFO.

A popular and long-standing figure in the UK industry, Harris will now move from London to Los Angeles for the new role, leaving behind his position as CFO of UK labels for Universal Music in London.

He said: "Having been with Universal Music for many years, the opportunity to join Steve [Barnett] and his team in shaping CMG's future is one that excites me, both professionally and personally.

"I thank Steve and Boyd [Muir] for welcoming me to the US and I'm thrilled to get started."



# MusicWeek The Playlist

10 tracks you need to hear...

# DATA DIGEST

## SALES STATISTICS



**CHART WEEK 6** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,032,986	1,072,733	319,686	1,392,419
<b>PREVIOUS WEEK</b>	3,280,230	1,083,958	306,908	1,390,866
<b>% CHANGE</b>	-7.5%	-1.0%	+4.2%	+0.1%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	19,610,100	7,356,272	1,918,748	9,275,020
<b>PREVIOUS YEAR</b>	21,527,586	8,958,531	1,909,569	10,868,100
<b>% CHANGE</b>	-8.9%	-17.9%	+0.5%	-14.7%



**MØ**  
Don't Wanna Dance (Sony)  
(single, out now)  
Taken from debut album No Mythologies To Follow, out on March 10  
Contact: Adrian Read, Inside/Out  
adrian@insideslashout.com



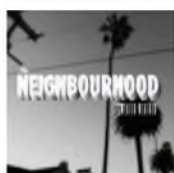
**HIGHASAKITE**  
Leaving No Traces (Propeller)  
(single, out February 24)  
Taken from debut album Silent Treatment, out March 3  
Contact: Sinead Mills, Bleached  
sinead@bleachedcommunications.com



**BANKS**  
Brain (Good Years)  
(single, out now)  
Taken from debut album, due out later this year  
Contact: Annabel Crowhurst, Toast press  
annabel@toastpress.com



**GEORGE EZRA**  
Cassy O' (Sony)  
(from EP, out March 16)  
Contact: Adrian Read, Inside/Out  
adrian@insideslashout.com



**THE NEIGHBOURHOOD**  
Sweater Weather (Columbia)  
(single, impact date March 17)  
Taken from I Love You. album, out now  
Contact: James Penycate, Ooh Brilliant  
james@oohbrilliant.com



**BAD SUNS**  
Cardiac Arrest (Communion)  
(single, March 24)  
Taken from debut EP Transpose  
Contact: Rachel Hendry  
rachel@rachelhendry.com



**PAOLO NUTINI**  
Scream (Warner)  
(single, out March 30)  
Taken from third album Caustic Love, out April 14  
Contact: Fred Mellor, MBC PR  
fred@mbcpr.com



**JACK SAVORETTI**  
Sweet Hurt (Lanza Records)  
(EP, out March 24)  
Contact: Fred Mellor, MBC  
fred@mbcpr.com

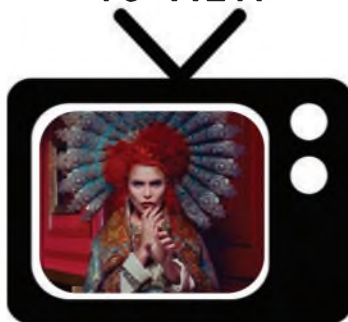


**THUMPERS**  
Galore (Sony Red)  
(single, end of February)  
Taken from debut album, due out in May  
Contact: Aoife Kitt, Six07 Press  
aoife@six07press.com



**RAGLANS**  
Lady Roll Back The Years (Independent Records)  
(single, out February 28)  
Taken from debut self-titled album  
Contact: Steve Rose, Emms Publicity  
steve@emmspublicity.com

## APPOINTMENT TO VIEW



### THE GRAHAM NORTON SHOW

Friday, February 14 - BBC One, 10.35pm - 11.25pm  
Ahead of the release of her third album A Perfect Contradiction on March 10, the UK singer performs her latest single Can't Rely On You on the popular chat show. Acting talent Matt Damon, Hugh Bonneville and Jean Dujardin talk about their latest film The Monuments Men.

### BRIT AWARDS 2014

Wednesday, February 19 - ITV, 8pm - 10.15pm  
Live from London's O2 Arena. James Corden returns to host the UK music industry's biggest night of the year. Expect performances from Arctic Monkeys, Bastille, Rudimental, Bruno Mars, Disclosure, Ellie Goulding, Lorde, Katy Perry and Pharrell Williams.

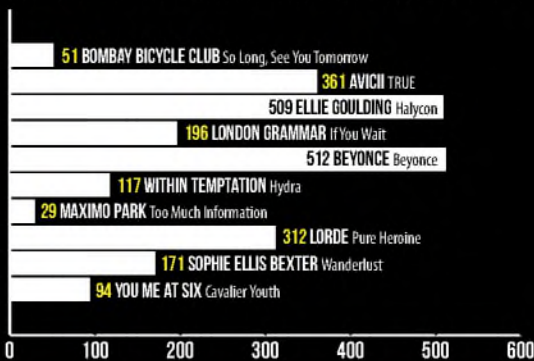
### THE BIG REUNION

Thursday, February 20 - ITV2, 9pm - 10pm  
The third episode of the second series promises "big drama, big confessions and a big emotional journey" from the pop stories of yesteryear. Set to appear are A1, Eternal, Damage, 3T, Girl Thing and 5th Story.

## PIRATES' BAY



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



- The latest most popular Shazam new release chart:
- SAM SMITH**  
Money On My Mind
  - KATY PERRY**  
Dark Horse
  - DUKE DUMONT**  
I Got U
  - A GREAT BIG WORLD**  
Say Something
  - DAVID GUETTA**  
Shot Me Down

## BPI SALES AWARDS: WEEK ENDING FEB. 10

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM THAT'S WHAT I'M NOT (ALBUM) <b>5x Platinum</b>
LAURA MVULA SING TO THE MOON (ALBUM) <b>Gold</b>
DEPECHE MODE EXCITER (ALBUM) <b>Gold</b>
FALL OUT BOY BELIEVERS NEVER DIE - GREATEST HITS (ALBUM) <b>Silver</b>
TAME IMPALA LONERISM (ALBUM) <b>Silver</b>
CLEAN BANDIT FT JESS GLYNNE RATHER BE (SINGLE) <b>Gold</b>
CELINE DION IT'S ALL COMING BACK TO ME NOW (SINGLE) <b>Gold</b>
NEIL YOUNG HEART OF GOLD (VIDEO) <b>Platinum</b>



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](http://musicweek.com)

## GIGS OF THE WEEK

### LEEDS



**Who:** Lauren Aquilina  
**Where:** Wardrobe, Leeds  
**When:** February 15  
**Why:** The young singer/songwriter is described as "a songstress armed with melancholic piano-driven melodies". Signed to Island, she'll release her third EP *Liars* on March 10.

### LONDON



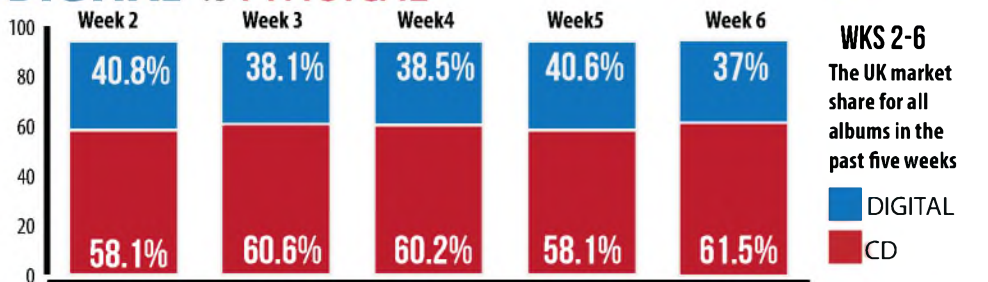
**Who:** Foals  
**Where:** Alexandra Palace, London  
**When:** February 14  
**Why:** The Oxford band play a special Valentine's gig as part of a six-date UK tour. Support comes from US alt rock five-piece Cage The Elephant. Foals' third album *Holy Fire* is out now.

### BRIGHTON



**Who:** Parquet Courts  
**Where:** Concorde 2, Brighton  
**When:** February 14  
**Why:** After being named The Fly Awards' Album of 2013 for their debut *Light Up Gold*, the US punk rock band play a string of UK dates. They come to London's Electric Ballroom on February 16.

## DIGITAL vs PHYSICAL



## MUSIC WEEK POLL

This week we asked...  
 Is Midem still a key date in your diary?  
 Vote at [www.musicweek.com](http://www.musicweek.com)



## INK SPOTS

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

On the front of this month's *DIY* magazine, **Warpaint** tear "up the otherwise peaceful Joshua Tree" in California to create their self-titled second album. Inside, the four piece discuss their newly found electronic sound.

Elsewhere, **Broken Bells'** James Mercer says working with Brian Burton aka Danger Mouse instilled a newfound confidence in The Shins' frontman. "I was a bit co-dependent on my bandmates when we started out, working with Brian changed everything," he explains. Their new album *After The Disco* is out on February 3 via Sony.

**Against Me!** frontwoman Laura Jane Grace (formerly known as Tom Gabel) says she doesn't mind the media's focus away from the band's music after announcing in 2012 that she was to live openly as a woman. "[Talking about] transition and transgender issues is a lot more worthwhile than talking about what label we're releasing the album on," she says.

In the reviews pages, **Bombay Bicycle Club's** fourth album *So Long, See You Tomorrow* gets four stars out of five from El Hunt. The LP is "a realisation," capturing the band's "most experimental moments".



## THE MAGIC NUMBERS

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

**\$5.2m**

Gross for the South African leg of Bruce Springsteen's High Hopes tour. Launching on January 26, 79,358 tickets were sold for four shows

**3**

Year ban for countries found guilty of vote rigging in the Eurovision Song Contest.

The decision comes after the European Broadcasting Union discovered evidence of attempts to influence the vote in past years

**115.3m**

Viewers for Bruno Mars' Super Bowl show on February 2. It's the most-watched halftime performance of all time, according to Nielsen

**1**

Year Premium subscription to Spotify for The Times and Sunday Times annual subscribers. The exclusive offer is worth £119.98 and it's the first time that the streaming service has entered into a partnership of this kind

**\$702m**

In taxes and fines requested by the Internal Revenue Service from the estate of Michael Jackson for undervaluing the late singer's holdings. The difference is around \$71.7m

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

**@o2academybris** Yeah. We go through a fair bit of shit roll in the venue! #shitroll #toiletroll #firstworldproblems...<http://instagram.com/p/KE0Gzdxno0/> (O2 Academy Bristol) Thursday, February 6

**@ChristopheSlade** tell me more about schlepping to Camden during a tube strike only to be turned away from a 1k cap venue with a million people outside. (Christopher Slade, Parlophone/Warner Bros Records) Wednesday, February 5

**@rywalter** Stepping foot in Universal was THE dream at Uni. Only prob was the only person I knew in 'music' was a friend working on CD singles in Tesco (Ryan Walter, Interlude Artists) Thursday, February 6

**@Laurieleeaboutet** Arrogant music tastemakers who destroy young musicians by posting reviews whose sole purpose is to put shame to albums should be burned. (Laurie Lee, Virgin EMI) Thursday, February 6

**@KIKITkiran** Just got home! What a night! 2 shows in 1 night at the Electric Ballroom. Thanx every1 who came 2 our house party :) Where next? @3RDEYEGIRL (Kiran Sharma, music manager) Thursday, February 6

### TWEET OF THE WEEK

**@sahilv** Prince was unbelievable. Just the five encores tonight. He kept waving at a white suited, wiggling out George Clinton on the balcony. (Sahil Varma, 679 Recordings) Sunday, February 9

**@jj\_dunning** Well, that was better than we could ever have hoped for at #TheFlyAwards. Met Thurston Moore and Richard Hell, too. Thanks, life. (JJ Dunning, The Fly) Friday, February 7

**@HoareTom** Temples in-store at Rough Trade East. Nodding industry crowd at the back, excited teens at the front. Excited teens, and @jasonrackham. (Tom Hoare, PIAS) Monday, February 10

**@raemorrismusic** holy shit, congratulations @BombayBicycle. such an honour to be a small part of one the most inspiring and creative albums I've ever heard. (Rae Morris, singer/songwriter) Monday, February 10

**@CraigDavid** Off to the place where magic truly happens....in the Studio! #NewMusic (Craig David) Monday, February 10

**@Alastair\_Webber** Diplo's Instagram is getting more random by the day. Love it (Alastair Webber, Island Records) Tuesday, February 11

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

# DATA DIGEST

## PICTURE OF THE WEEK



### PAINTING THE TOWN RED

**Tuesday, February 4 - The O2 Arena, London**  
Taylor Swift sashays down the stage in one of her many red outfits as she wows crowds across the nation during the UK leg of her Red World Tour spectacular.

## TAKE A BOW TEAM MOGWAI



### THE LOWDOWN

Album: Rave Tapes  
Highest chart position: No.10

**Label:** Rock Action Records  
**Publisher:** Tomorrow Hits/Kobalt Music Publishing  
**General manager:** Craig Hargrave  
**A&R:** Mogwai  
**Legal:** Helen Searle - Searlelaw  
**Agent:** Mick Griffiths - Art and Industry  
**Marketing:** Rock Action in house  
**National press:** Adrian Read - Inside/Out  
**Regional press:** Simon Blackmore - Black Arts PR  
**Online press:** Stacey Walton - Red Villa, No Name  
**National radio:** Ewan Hall - Peer Group  
**Regional radio:** - Jess Kangalee - Peer Group  
**TV:** Karen Williams - Big Sister

## SYNC STORY

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



- **Artist** Diplo (feat. Lazerdisk Party Sex)
- **Track** Set It Off - TheFatRat Remix
- **Publisher** Because / Copyright Control
- **Label** [PIAS] Cooperative / Mad Decent
- **Campaign** Coke Zero - Just Add Zero
- **Usage** Cinema / TV / Radio / Internet / Mobile
- **Key execs** Charles FitzGerald & Louis Coulot [PIAS]; Olivier Altmann, Steve O'Leary, Méric Settembre, Cécile Lejeune, Philippe Martin-Davies, Andrei Cojocar (Publicis Conseil); Pierre Marcus, Guillaume Delmas, Boris Jeanne, Elodie Siliart, Carlos Serrano (TV production), Verena Nabrotzky, Olivier Geyer, Shelley Macintyre, Aoife Hall (Coca Cola); Aurelien Viot (publisher)

The Coca-Cola Company launched a new campaign for Coke Zero, named Just Add Zero. At the heart of this integrated marketing campaign is a new TVC directed by Nima Nourizadeh, the critically-acclaimed British film, commercial and music video director.

Shot in South Africa, the spot shows the protagonist navigating a series of situations where he experiences more by 'adding zero'. Adding 'zero' to his two sisters produces 20 of their attractive friends, while a party of 100 people becomes a festival of 1,000. The twist in the plot comes when the protagonist's romantic interest turns the perspective on its head and gets more by adding zero - from one hot guy to 10. The TVC demonstrates the broadening of Coke Zero's target market with the aim of appealing to both men and women. It features TheFatRat remix of the Diplo track Set It Off, chosen for its high energy and pumping house beats, which set the pace for the action on screen.

## HE SAID / SHE SAID

“The next time you're listening to some overproduced piece of pop crap, don't blame the artist. If pop music is the aural equivalent of a sausage, most singers are nothing more than a clear casing ready to be stuffed.”

Rapper Spose recounts his A&R-led collaborative songwriting experience when signed to a US major label in an article for Cracked.com. Needless to say, he didn't get much input.



## SIGNS O' THE TIMES



Left to right: Al Webber (A&R Scout), Annie Christensen (senior A&R manager), Louis Bloom (head of A&R), Darcus Beese (president), Lauren Aquilina, Ryan Walter (Lauren's manager), Ed Weidman (lawyer), Jackie Aquilina (Lauren's Mum)

Island Records UK has signed 18-year-old singer/songwriter Lauren Aquilina to a three-album worldwide deal. This follows the success of Aquilina's series of self-released EPs, that achieved UK and US chart success. She is currently on a UK tour that will stop off at Islington Academy on February 20.

Truelove Music has signed a deal with 120

Publishing - a division of Ministry of Sound Australia. The agreement covers the UK and the whole of continental Europe (including the Russian Federation). Part of the catalogue in the deal includes the track Changes by Faul & Wad Ad's vs Pnau. Composers included in the publishing deal are Sam Littlemore (also known as Sam La More), DJ Angger Dimas, and Tom Piper.

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

## ticketmaster®



### TICKETMASTER UK

POS	EVENT	POS	EVENT
1	GARTH BROOKS	11	MCBUSTED
2	LADY GAGA	12	ERIC CLAPTON
3	THE CURE	13	ARCTIC MONKEYS
4	ROD STEWART	14	KATY PERRY
5	PRINCE	15	LITTLE MIX
6	ED SHEERAN	16	BASTILLE
7	SUEDE	17	TAYLOR SWIFT
8	DRAKE	18	PAOLO NUTINI
9	BRING ME THE HORIZON	19	MILEY CYRUS
10	LONDON GRAMMAR	20	BRUNO MARS

## ticketweb



### TICKETWEB UK

POS	EVENT	POS	EVENT
1	LONDON GRAMMAR	11	JANELLE MONAE
2	KODALINE	12	ONEREPUBLIC
3	SCHOOLBOY Q	13	NEWTON FAULKNER
4	JASON DERULO	14	LESS THAN JAKE
5	FIELD DAY	15	THE FRAY
6	REEL BIG FISH	16	PAUL HEATON AND JACQUI ABBOTT
7	BOMBAY BICYCLE CLUB	17	STROMAE
8	ELBOW	18	EDWARD SHARPE AND THE MAGNETIC ZEROS
9	RIZZLE KICKS	19	TOM ODELL
10	SUB FOCUS	20	FIVE FINGER DEATH PUNCH

## ON THE RADAR ROYAL BLOOD

THEY'RE BEING TIPPED AS *THE* awesome new twosome in British rock, and after signing to Warner Bros. Records UK with an abundance of praise from label co-chairman Miles Leonard, Royal Blood's schedule has just become even more exciting.

Earlier this week, the BBC Sound Of 2014 nominees' major label debut single, Little Monsters, premiered on Zane Lowe's BBC Radio 1 show, and the gigs are racking up too, with a headline UK tour, support slots with Arctic Monkeys, and Reading and Leeds festivals in the pipeline.

Speaking to *Music Week*, vocalist and bassist Mike Kerr seems relatively unphased at the sudden burst of activity - apart from trying to keep up with running the duo's social media.

"It has gone a little bit mental," he admits. "It's gone from having one tweet a day to so much that I can't even keep up now - it's quite full on.

"We're about to experience our first headline tour where dates are selling out and that's the thing that excites me most out of all of this really."

Kerr, and drummer Ben Thatcher have drawn comparisons to the likes of The Black Keys, The

White Stripes and Queens Of The Stone Age after their track Out Of The Black was released on the band's own label Black Mammoth Records last year.

Kerr tells the story of label courtship that occurred before they finally signed to Warner: "Miles [Leonard] came down to our rehearsal room and saw us play and we got on really well. We were seeing lots of labels at that stage and it's a bit like going on lots of first dates, then you only get two dates and you've got to decide who you've got to marry. It's quite full-on.

"Luckily for us it was an easy decision, it felt right and we knew we were making the right decision."

And despite their relatively fledgling beginnings, Royal Blood has already gained international attention, as Kerr tells: "Apparently we've been selling quite a lot of songs in America, which is cool. And apparently we've had a lots of radio play which is exciting."

Vocalist/bassist Kerr - a long-term pianist who only found his new musical talents in the last few years after 'blagging' bass-player skills in a session his bandmate was hired to play in - explained the Royal Blood's sonic philosophy:



"The ethos of the band is to make the biggest sound that we can live without cheating, without using any backing tracks or loop pedals, or any extra musicians and just doing it for real.

"And that's what we do on record as well, we don't add anything that we can't do live. I guess it's just about being as primitive as possible with our songwriting as well, and fast-paced... that kind of comes with the nature of two pieces, it makes things a lot quicker - you embrace what isn't there."

For those anticipating the album, Kerr said he doesn't want to rush putting it out but is hoping

for a summer release and has revealed who else has been involved in the recording process. "When it's done we'll put it out. We're working hard on it and I think it's not far away..."

"It's been me and Ben working on it - we've even produced it. Our friend Tom Dalgety, who's been engineering, has done a bit of co-production as well. So this whole recording process has been three people in Rockfield studio on Monmouth, Wales, where Bohemian Rhapsody was recorded. Black Sabbath went there, loads of amazing records were made there."

### ESSENTIAL INFO

#### RELEASES

Feb 11 Single: Little Monster

#### MANAGEMENT

Wildlife Management

**LABEL** Warner Bros.

#### LIVE

#### February

Thu 13 Southampton, The Cellar  
Fri 14 Cardiff, The Globe  
Sat 15 Exeter, Cavern  
Mon 17 Leicester, The Musician  
Tue 18 Norwich, Waterfront Studio  
Thu 20 Sheffield, The Harley  
Fri 21 Hull, Fruit  
Sat 22 Bedford, Esquires  
Mon 24 Tunbridge Wells, Forum  
Tue 25 Reading, Face Bar  
Wed 26 Oxford, Art Bar

**March** 18-29 NME Awards Tour

**May** 8-10 The Great Escape  
Fri 23 - Sat 24 Supporting Arctic Monkeys at Finsbury Park

**July** 12 Supporting Arctic Monkeys Dublin Marlay Park

**Aug** 22-24 Reading and Leeds Festivals

ROYAL BLOOD



LITTLE MONSTER

**BUSINESS ANALYSIS** RAJARS**EDITORIAL**

Radio enjoying exciting new era



PUT ASIDE NOSTALGIA for one moment: we are living through a golden age of music radio in the UK.

If that sounds like a bold statement to make, given the past included such greats as John Peel, Kenny Everett and Roger Scott, just think of the choice and range now available to listeners compared to even at the turn of the century.

We can all wax lyrical for days about the immense contributions individuals like Peel and Everett made, but that was in an era when few radio stations existed and certain genres of music were lucky to get one programme a week. Now there are whole services dedicated to them.

Although the radio network had been rapidly growing since the early Eighties with new FM services launching and stations leaving AM to free up frequencies for new players, what has really pushed this change is digital. It is not long ago the whole concept of digital broadcasting was questioned, not least by the radio industry itself with Global Radio predecessor GCap pulling

**“Commercial radio now offers a whole range of services that would not be able to exist on analogue and is allowing fans of certain types of music to listen around the clock”**

its interests in 2008, while four years ago next month the BBC confirmed plans to axe 6 Music and the Asian Network.

The music industry at the time famously threw its weight behind opposing those closures, especially 6, and time has proven that the BBC reversing its decision was spot on. Both stations hit new audience highs in the closing quarter of 2013 with 6 on the brink of an historic 2 million breakthrough, while the Asian Network added more than 200,000 listeners in just a year.

1Xtra is also regularly hitting a million listeners, but it is not just the BBC spreading the choice via digital platforms.

Commercial radio now offers a whole range of services that would not be able to exist on analogue and, as with 1Xtra, 6 and the Asian Network, is allowing fans of certain types of music to listen around the clock rather than just getting a weekly fix via a specialist show.

Again, the audience numbers for some of these stations are extraordinary. Absolute 80s, Kerrang! and Planet Rock are all beyond the million mark and Kisstory is almost at that level, despite having only launched last May and currently available just online and on Freeview.

The digital drive hardly seems to be coming at the expense of traditional analogue stations. Radio 2 hit record figures in Q4 and its breakfast show host Chris Evans is nudging ever closer to 10 million listeners, an incredible achievement at any time, but especially so given how many stations there are now.

As for Radio 1, it is no longer the force it once was in pure Rajar terms, but it is doing vital work trying to reach a generation who are not natural radio listeners. The news last month it had become the first station in the world to secure a million subscribers to its YouTube channel speaks volumes about how the sector is reinventing itself to remain relevant. Such developments make this era not only golden, but revolutionary, too.

**Paul Williams, Head of Business Analysis**

# EVANS ABOVE: RADIO 2 HITS 15.5M REACH



Chris Evans breakfast show continues to thrive as total radio listenership grows

**MEDIA**

■ BY PAUL WILLIAMS

Chris Evans' breakfast show stands on the brink of an extraordinary 10 million audience breakthrough, but for Radio 2 controller Bob Shennan it is just one of a number of stats to relish.

Evans (*pictured, above*) attracted an incredible 9.82 million people to his programme during the last three months of 2013, according to Rajar, up 471,000 on the previous quarter and helping to take the BBC station to another all-time high with a record 15.51 million tuning in.

Shennan is rightfully really proud of what Evans has managed to achieve since taking over from Terry Wogan at the beginning of 2010 and there is every chance he will ultimately get to 10 million.

“It sounds absurd to even contemplate the thought of it, but he is actually only about 180,000 shy of 10 million,” says Shennan. “If I know Chris he would have clocked that and he'll probably want

**EXECUTIVE SUMMARY**

- 48.38 million people listened to radio in Q4, up from 47.66 million the quarter before and a rise from 47.02 million in the same period last year
- Weekly reach rose year-on-year from 89.8% to 90.9% and was up from 89.6% the previous quarter
- Radio 2 hit new Rajar high of 15.51 million and there were also record scores for 6 Music and BBC Asian Network
- Radio 2's Chris Evans at new 9.82 million high, while Radio 1's Nick Grimshaw wins back 709,000 listeners
- Capital London's top commercial station in both reach and share terms (the latter jointly with LBC 97.3)

to make it his mission. We should not expect him to be Superman. He has achieved stunning success in his time at Radio 2, but I can't imagine anything in his extraordinary career to eclipse this at breakfast.”

But Radio 2's record reach is far from being down to one presenter – Shennan is spoilt for choice in who to praise in his line-up as so many of them in Q4 achieved new audience highs. They included all

## LONDON: RIVALS BACK CAPITAL XTRA AFTER NEW BRAND'S CHALLENGING START

Global Radio's controversial decision to ditch its historic Choice urban brand and replace it with Capital XTRA has delivered a difficult first set of listening figures.

The UK's leading commercial radio group faced a backlash when it announced last October it was axing the 23-year-old Choice to make way for a sister service for its big mainstream London station with a line-up including Tim Westwood (pictured). The MOBO organisation described the move as "a shocking change of events", while Communities and Local Government Minister Stephen Williams MP questioned whether the change breached the station's licence conditions.

So it is likely opponents of the move will find some satisfaction in the rebranded station's audience dropping by 17.3% annually in Q4, according to Rajar, while down 15.0% year-on-year to 470,000.

However, rivals within the radio industry have offered supportive words to Capital XTRA's first Rajar figures, including Kiss group programme director Andy Roberts whose London-based Kiss 100 is one of the Global station's main rivals.

"I'm not going to knock those guys one bit," he says. "It's always hard when you transition something and they've got a good set of platforms. To their credit they've put a bit of marketing behind it and for Capital this is just the beginning of them building up that brand. It's going to take a while to shake off all that Choice stuff."

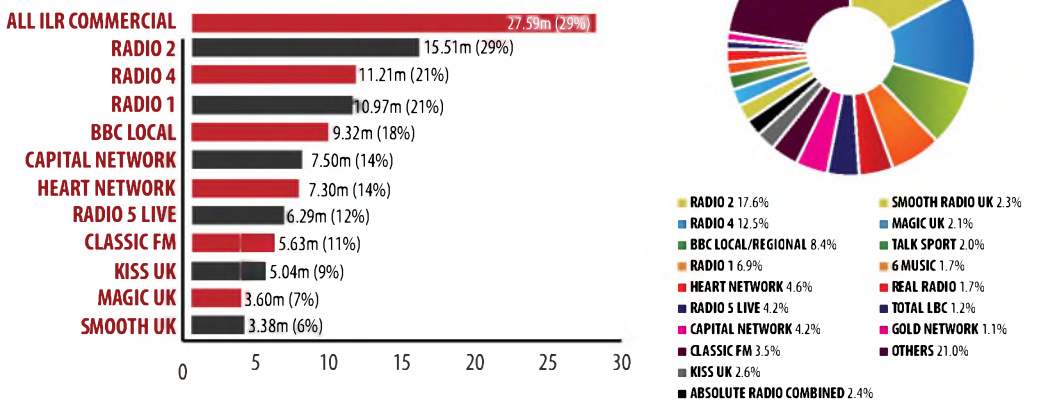
Absolute Radio content director Tony Moorey knows all about the difficulties of ditching a long-established brand. His main station endured a long period of challenging audience figures as some listeners struggled to take on board the rebranding from Virgin Radio.

"It takes a while," he says. "We're in a fantastic position now. You go through a certain amount of pain in the first few quarters, so I actually think that is a decent performance [by Capital XTRA]."

Unfortunately, no one from Global Radio was available to offer their views to *Music Week* about the audience numbers for Capital XTRA or any of their other stations. A few hours after the Q4 Rajars were publicly announced last Thursday it was revealed the group had sold eight stations to Irish telecoms billionaire Denis O'Brien's media company Communicorp. Global had been forced to sell these by competition regulators following its £70m purchase of GMG Radio and the resultant sell-on to Communicorp meant Global's executives were suddenly too busy to talk Rajar.

However, there would have been plenty of issues to discuss about the group's performance, especially in London. Its main Capital station can once again be hailed as the city's number one commercial outlet in terms of both reach and share. It has constantly led the reach league table and did so again in Q4 with its audience rising 8.7%

### NATIONAL REACH AND SHARE



year-on-year to 2.16 million, while down just 0.6% between quarters. But the station also took top honours in terms of listening share (albeit jointly with fellow Global station LBC 97.3) having in the previous quarter been behind Magic and LBC 97.3 and level-pegging with Kiss.

The quasi-national Capital Network was also strongly up on the year, rising 9.7% annually to 7.50 million, but in London sister Global brand Heart continues to have a tougher time. The 106.2 FM station saw its audience scaled back by 10.6% between quarters, while dropped 8.8% annually to 1.56 million listeners. This fed into a 0.8% yearly drop for the Heart Network to 7.30 million.

Heart rival Magic had an even tougher time in the London market with its reach falling by 10.7% on the quarter and 13.5% on the year to 1.76 million, meaning 275,000 fewer people were listening compared to the same period in 2012.

Bauer Radio London managing director Steve Parkinson says Magic was "the one we expected to take a hit".

"We've been saying internally the scaffolding is up around

Magic at the moment whilst we are trying a few new things. We've brightened the music, which meant going a little bit pacier. It was time that Magic moved on as a product and what might have happened is we've lost some of the 65-plus and it looks like Heart and Magic's loss is Radio 2's gain in London. Radio 2 I would have to say are the winners overall," he notes.

Fellow Bauer service Kiss was steady at 1.83 million for the year, but down 7.5% on the quarter, and its group programme director Andy Roberts says the station has more listening hours than similarly-targeted Capital and Radio 1.

"People are spending more time to listen to us than the competition," he adds. "My head is down working on continuing to do that and making sure we've got points of engagement throughout the day."

Global-owned XFM dropped back below half a million listeners as its reach fell 14.2% quarter-on-quarter, though only 1.1% on the year to 440,000, while there were encouraging London figures for both Radio 3 and Classic FM. Although the BBC's classical station was down 3.3% in reach nationally in Q4, in the capital it expanded 18.5%, while Global's rival service rose 4.9% nationally but 7.7% in London.

Around the regions highlights included Bauer's Manchester-based Key 103 scoring its best figures since the start of 2006, Newcastle's Metro Radio up 9% and in Solent Wave 105's reach shot up annually by 27%.

"Key seems to have had a great one," says Bauer's Parkinson. "[Place North West content director] Ande Macpherson has been installed at Key now for four or five months and has just managed to stabilise the shop. Metro continues to be back on track, TFM has done OK and Wave down on the south coast has had its best numbers since launch."

the weekday daytime presenters with mid-morning man Ken Bruce up to 8.37 million, Jeremy Vine at lunchtime on 7.30 million, Steve Wright's afternoon slot delivering 8.02 million and Simon Mayo at drivetime attracting 6.14 million listeners.

"They really are numbers to dream of," says Shennan whose station's reach rose 3.9% on the quarter and 2.7% on the year. "It's a real testament to their enduring popularity that they've done so well, but they are not the only ones. Some of the weekend shows have been really, really pleasing, not least Graham Norton. Graham Norton having 4 million listeners to one single show on a Saturday morning I'm stunned about. It just shows how quality can cut through."

For Shennan the quarter's figures got even better as both 6 Music and the BBC Asian Network, which he additionally looks after, also enjoyed record audiences. The reach for 6 was up 13.3% quarter-on-quarter and 3.8% annually to put it on the brink of a 2 million landmark at 1.96 million, while the Asian Network added 215,000 listeners across the year – a 47.5% rise – to take its numbers to 668,000.

Shennan says 6 Music's total demonstrated a "greater appetite of the audience to listen than ever before". "The station is in incredibly good, rude health at the moment and it's good to know the audience is finding it so. There have been some really great performances, but I pick out particularly

some programmes that aren't always in the public eye. Marc Riley's programme has done astonishingly well, up to 542,000 listeners between 7 and 9 o'clock four days a week."

Like 6, the Asian Network had previously faced the axe and after surviving went through "a radical transformation", according to Shennan, with investment drastically cut and its entire schedule changed. "Half the budget has gone and here it is offering some of its most distinctive output it's ever produced and it's obviously starting to really work for the audience," he says.

After a few challenging periods, Shennan's Radio 1 opposite number Ben Cooper had some more encouraging figures to grasp in Q4, not least with

# BUSINESS ANALYSIS RAJARS

breakfast show host Nick Grimshaw. Celebrating his first anniversary in the job during the quarter, Grimmy lost nearly 400,000 listeners year-on-year, but he grew his numbers by 709,000 between quarters to take his reach back up to 6.29 million.

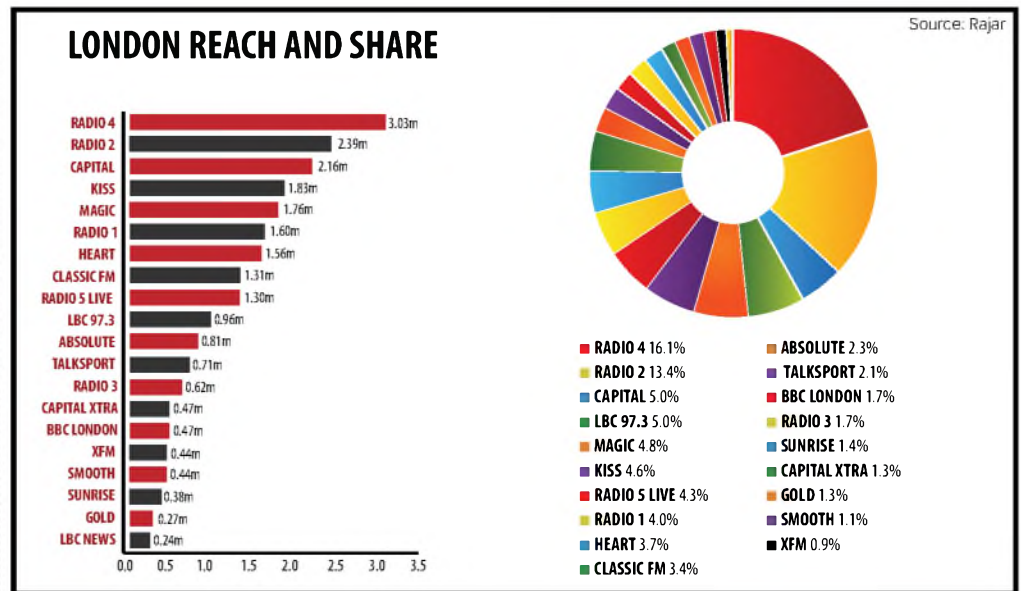
"We've changed the breakfast show after eight-and-a-half years of one person having a very successful breakfast show. That's going to take some time and we are only a year into Nick being on breakfast and he's just added 700,000 listeners quarter-on-quarter," says Cooper. "That's a brilliant set of results."

Cooper replacing Moyles with Grimshaw was the most blatant example of him trying to meet a BBC Trust edict to bring down the average listening age of the station's listeners. However, despite his efforts, it remains stubbornly stuck at 32, leading to the controller to increasingly conclude defining a radio station by age is not the best way to go about things.

"Those are the metrics I've been given to work with, but age is a very blunt instrument," he says. "I would much rather look at an atmosphere, a culture, a feel, an attitude. With Radio 1 it's an attitude of being young in the UK. Now there are some people who are well into their older years of life, but are remaining young in terms of their attitude and I don't think there is any issue with them still listening."

Like many other stations, especially those aimed at a youth market, Radio 1 is so much more now than just the linear broadcast and this was reflected by it last month reaching 1 million subscribers to its YouTube channel.

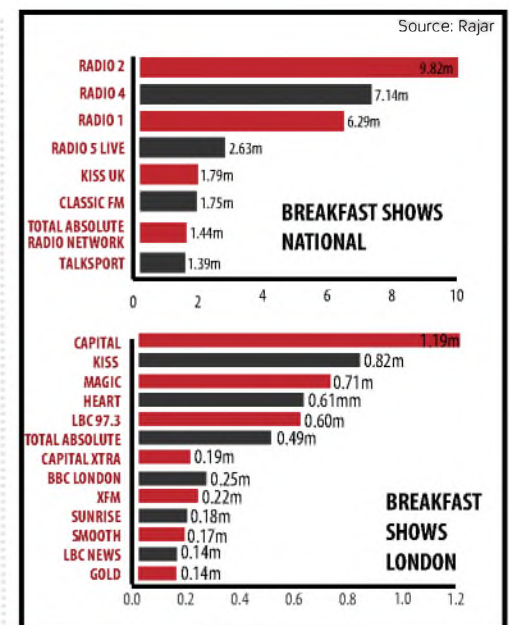
"We're performing strongly as a traditional radio station, but we are also future-proofing ourselves by making sure we have great short-form video content and that with YouTube was what the whole of last year was about," says Cooper. "We're the first ever radio station in the world to get a million subscribers on YouTube and it is therefore no



coincidence we are looking forward to launching the Radio 1 iPlayer channel in BBC iPlayer later on this year. That will be a huge moment in our history because we will no longer be seen as just a radio station or brand. We will officially be seen as an audio and visual youth brand."

While Radio 1's audience rose across the UK by 1.3% on the quarter to 10.97 million and was reduced annually by just 1.1%, in London it had a particularly torrid time, dropping by 16.3% annually in the capital. Cooper points to the challenges of a national service competing with London-focused stations in the city, but believes there is an opportunity there for his other network 1Xtra. It grew in total 4.8% on the year to 1.09 million, while dropping 8.0% quarterly.

"1Xtra is where we can make some real inroads in terms of London audience and we are developing up some thoughts and ideas about how 1Xtra can have much more of an effect in London," he says.



## DIGITAL: ABSOLUTE HARMONY AT BAUER TOWERS

Bauer's ownership of Absolute Radio is still only weeks old, but the one-time rivals have already found plenty of common ground in their approach to digital.

The Office of Fair Trading approved the German media giant's takeover of the Golden Square operation just days before Christmas and already the once-separate entities are pointing to digital strategies that seem perfectly in tandem. "In many ways the strategy is pre-aligned if you like," says Absolute Radio content director Tony Moorey (pictured), whose group has been commercial radio leaders in driving digital with the main station accompanied by six non-analogue services that in Q4 posted yet another set of remarkable listening figures.

"It was a new record for Absolute 90s both in terms of reach and hours. For the third quarter Absolute 80s has now been on or around 1.2million and the number one digital commercial station. It's great to see those two are performing really well and the 80s is established," says Moorey whose main station's audience grew by 7.9% between quarters to 1.77 million.

But new Absolute Radio owner Bauer has hardly been slacking either in pushing the digital message prior to the takeover and this is reflected in the Q4 Rajars with Planet Rock (1.11 million) and Kerrang! (1.02 million) posting million-plus audiences, while Kisstory is already up to



927,000 despite only launching last May and being available just on Freeview and as an app.

"It's fair to say commercially Bauer dominate digital now in terms of share of listening," says Moorey. Absolute Radio's stations attract 76.2% of their audiences digitally compared to a 36.1% digital listening share for all UK radio.

Bauer Radio London managing director Steve Parkinson, whose responsibilities include Absolute Radio, believes Absolute Radio's growth "shows the strength of where digital radio is going".

He is also delighted about the audience numbers for Kerrang! and Planet Rock, which after being taken over by Bauer acquired the FM frequency in the West Midlands

previously occupied by the other rock brand.

"Given the changes we did last year the fact they are both over a million is a pleasant surprise to us because we thought Kerrang! might be dented, but what [Bauer Radio music and content director] Ric Blaxill has done is define more smartly what Planet Rock stands for and what Kerrang! stands for," says Parkinson.

Like Absolute Radio, Kiss now has its own set of digital-only stations to complement the main service with Kisstory's audience rising 8.5% on the quarter (there is no year-on-year comparative figure), while Kiss Fresh posted a reach of 387,000 having replaced Bauer's Smash Hits station. Kiss group programme director Andy Roberts is delighted with the early progress of the two stations, which only launched last May, but is conscious they could be achieving much bigger audiences if they were available beyond their current platforms of just Freeview and online.

"It would be great if we could get Kisstory to more places and that's certainly what I'm pushing for as with Kiss Fresh as well," he says. "You can't knock people like Global for putting all their brands in the right places and doing a good job. I'm glad we get to do what we do, but it's less about relying on the audience coming to you, but you putting it where the audience hang out. If there is a demand for something we need to put it in all the right places."





## 20 YEARS OF FIERCE PANDA

### FEBRUARY 12TH @ CAMDEN JAZZ CAFÉ

MAMA PRESENTS

I LIKE TRAINS + HER NAME IS CALLA  
+ LILY OAKES

### FEBRUARY 18TH @ KINGS CROSS LEXINGTON

PARALLEL LINES PRESENT

HATCHAM SOCIAL + FELT TIP  
+ DOG IN THE SNOW

### FEBRUARY 27TH @ ISLINGTON OLD QUEENS HEAD

CLUB FANDANGO & GREEN TAPE PRESENT

FELDSPAR + HOSHAL PATRICK  
+ ALBERT GOLD + GEORGIA MASON

### MARCH 6TH @ CAMDEN BLACK HEART

CLUB FANDANGO PRESENTS 'RISING'

(SUPPORTED BY MUSIC WEEK)

MANFLU + CUT + LONGFELLOW

### MARCH 7TH @ KINGS CROSS LEXINGTON

CLUB FANDANGO & FIERCE PANDA PRESENT

GOLDHEART ASSEMBLY + THE HOSTS

### MARCH 11TH @ DALSTON SHACKLEWELL ARMS

FIERCE PANDA & DISORDER PRESENT

I AM IN LOVE + DEATH RATTLE + EMILE BERNARD

### MARCH 14TH @ KINGS CROSS LEXINGTON

DISORDER PRESENTS

THE TRAPS + FELT TIP

### MARCH 20TH @ OXFORD STREET 100 CLUB

ULTRASOUND + FLASH BANG BAND

### MARCH 29TH @ CHARING CROSS BORDERLINE

DHP PRESENTS

MELANIE PAIN + GUESTS

### APRIL 21ST @ DALSTON SHACKLEWELL ARMS

FIERCE PANDA & DISORDER & CLUB FANDANGO PRESENT

CLUB FANDANGO 12TH BIRTHDAY PARTY ALL-DAYER  
LINE UP ANNOUNCED SOON...

### APRIL 29TH @ CAMDEN DINGWALLS

KILIMANJARO PRESENTS

THE CROOKES + HIGH HAZELS + FELT TIP



# MusicWeek Awards 2014

Thursday, April 24th



**NOMINATIONS END FEBRUARY 18TH**

[mwawards@intentmedia.co.uk](mailto:mwawards@intentmedia.co.uk)

## CATEGORIES

Live Music Venue


Live Music Promoter (Company)

Live Music Agent (Individual)

Music & Brand Partnership *sponsored by*



A&R Award *sponsored by* 

Manager of the Year *sponsored by* 

Publisher of the Year – Singles

Publisher of the Year – Albums

Independent Publisher

Retail Brand

Independent Retailer

Streaming Music Platform

Radio Station *sponsored by*



Radio Show *sponsored by*

Promotions Team

Sales Team

Label Services Company

Catalogue Marketing Campaign

Artist Marketing Campaign *sponsored by*



PR Campaign

Independent Record Company

Record Company

The Strat

## Venue

The Brewery  
EC1Y 4SD

## Tables and tickets

Please contact

[Sarah.Harris@intentmedia.co.uk](mailto:Sarah.Harris@intentmedia.co.uk)  
or call her on 020 7354 6001

## Sponsorship opportunities

Please contact

[Darrell.Carter@intentmedia.co.uk](mailto:Darrell.Carter@intentmedia.co.uk)  
or call him on 020 7226 7246

## Drinks Reception

Sponsored by



Hosted By  
Seann Walsh



# THE BIG INTERVIEW THE BPI

## BRIT AND DETERMINATION

Whether it's battling online piracy, boosting the country's music abroad or bringing our younger generation closer to the industry, the BPI is fighting for British music on all fronts. But it's also now attempting to reach music fans directly - in the UK and around the world

### TRADE BODIES

■ BY TOM PAKINKIS

The last decade has been uncertain and exciting in equal measure for record labels. While the impact of the internet may have seen the value of physical sales diminish in the face of piracy, it's also opened up new revenue streams and direct routes to consumers.

Helping UK labels navigate the choppy waters is the BPI, the industry trade body that has grabbed headlines for both battling piracy and bargaining with Westminster - as it bids to cultivate a fertile environment where British music companies can thrive.

In 2014, the scope of its mission is greatly increased. While the association's chairman Tony Wadsworth CBE, CEO Geoff Taylor and team might be in constant conversation with No.10 regarding music's positioning, they've also managed to secure direct Government support for the industry: in September, the global potential of the country's independent labels was boosted by the welcome launch of the £3 million Music Export Growth Scheme.

The BRITs looks like it will similarly get an international boost this year, with a new YouTube deal promising to stream the famous ceremony live around the world - all part of the BPI's endeavour to promote British music. Also under that remit is Transmitter, the YouTube channel driven by the trade body which aims to provide a visual platform for artists and labels. It was launched in response to traditional TV broadcasters turning their spotlights away from music.

Wadsworth, who is also chairman of the BRIT Awards Ltd., suggests that there's been more change in the UK music industry over the last decade than there was in the 70 years preceding. If the BPI's ever-widening operation is any indication, he's not wrong.

#### What's the role of the BPI in 2014?

**Geoff Taylor:** When we plan internally, we have three main objectives: the first is to promote British music and help the labels sell records; the second is explaining the value of music to fans, what the music industry does and how it works; and the third is trying to make sure that the UK is the best place in the world to run a record company and has the best environment to run a legal digital music service.

When it comes to promoting British music, there are four main efforts that we focus on: the BRITs, Transmitter, the Export Scheme and the charts.

#### Transmitter was launched last year. Why did you do it and how much early support has there been?

**Tony Wadsworth:** We did it because there aren't enough music opportunities on TV. It's something that we've spent a lot of time talking about to the



**"In 2013 it dawned on the Government that technology without content is empty. I wish they'd gotten there earlier because we'd be in a better place"**

TONY WADSWORTH, BPI

people that own the means of distribution of TV and we're still not happy, specifically with the coverage of pop music. We can't take away from the quality stuff that we get on things like BBC Four but coverage of the progress of new artists in the pop world is not there week in, week out anymore. That's where it started - nobody else was doing it and where better to do it than online?

**GT:** I think TV commissioners have become risk-averse with music but we had various conversations with the BBC trying to tell them that it's part of their responsibility as a public body to showcase popular culture, and they're failing to do that. That's still our view, but the audience obviously has moved on to mobile and online and we felt that, while YouTube is incredible and artists have very successful channels, there's not an awful lot of aggregation. Channels like Noisey and Vice have done really well, but there's nothing really mainstream, so we felt like there was an opportunity there to create a destination for music fans, where you might be drawn by Jessie J or an established artist but you'll also get introduced to newer artists.

We're really encouraged by the support that we've had from the labels so far but growing something like this is going to take time so we're

**ABOVE**  
At the helm:  
BPI chairman  
Tony Wadsworth  
(left) and CEO  
Geoff Taylor

realistic. It's an organic thing where we have to gradually bring more people to the channel.

We're really pleased with the quality of the content, we're really pleased with the artists that we've been able to feature so far and we've got great artists coming up for the months ahead. We announced a live weekly show this month, which we're excited about, and we're going to be doing more with both the charts and the BRITs.

#### Do you hope to be able to turn to TV execs and say, 'You can't ignore this anymore, there's clearly still a demand for visualised music'?

**GT:** We really hope so. We hope that it will increase their confidence. But we've also had early discussions with broadcasters and I think there's the possibility for some kind of broadcast hook-up if the channel performs as we hope. It's about establishing a brand and a destination. If we can do both of those things then I think it may be attractive to broadcasters.

**TW:** It may, but to be honest with you that's not the main reason for doing it. If Transmitter does well - and the commitment from the labels is for a long time so it's very early days - I actually don't necessarily think conventional TV will say, 'Oh we should do that,' because the big issue with conventional TV is that the people who are in charge with the mass-market channels have convinced themselves that music doesn't work on television, and that people don't watch television as a family anymore. My reaction to that is, 'Isn't that your job? To change it?' But it seems to be that

# THE BIG INTERVIEW THE BPI

they've accepted that to be true, so it will continue to be true, regardless of however successful Transmitter might be, until someone with the courage actually decides to really stick their neck out and cover music properly on TV at peak time.

**GT:** And I think when we introduce a live element you're seeing a bit of the passage of YouTube. It's one of YouTube's ambitions to become more of a destination for live programming and we'll be a part of that journey. I think that's a wake-up call for TV commissioners as well, that online channels will be real competition for live content.

**The BRITs return this month: what's the long-term plan and how does that satisfy your remit of promoting British music?**

**GT:** It's linked in a way. Part of the reason we've done Transmitter is because the BRITs isn't a year-long platform - it's an awards ceremony, a concentrated spurt of activity. Then there's the Classic BRITs in a different window. We wanted to have something all year round.

We've got big ambitions for the BRITs. The first and possibly most important thing is that we want to establish it as a global entertainment brand - that's our key objective going forward. We'll be live-streaming the awards globally on YouTube for the first time this year. Again, it's a test - we haven't set ourselves clear targets in terms of viewers, the important thing is to give people the opportunity to watch it in other territories and to start building the brand in those territories. We've got some great international acts as well as a great British line-up so we think that can do well.

The second element of the BRITs strategy is to add excitement by having a live vote via Twitter during the show. It will be a new award that will be voted for on the night by fans around the world - that's a reasonably bold thing for us to do but we want fans to feel like they're part of the BRITs and we want to hear what they have to say. We had amazing figures for the BRITs last year - we had many millions of tweets and we think that adding a live vote will explode that.

**TW:** It's exactly the right thing to do. The fact that there's only really the Grammys up there as music show competition in terms of stature and quality gives you the idea that there's huge potential. And it isn't just on major terrestrial channels either, we've always licensed the BRITs around the world with syndication but that has its limitations. Being able to [live stream] gives us a lot more control and cements this relationship of British music and other music coming out of the UK having an impact around the world.

The other challenge for the BRITs that I think we've risen to is continuing to make it relevant and maintaining that connection with each generation of pop fans that come along while still keeping a connection with older generations as well. The audience figures over the last few years have underlined the fact we're managing to do that.

It's a constant re-evaluation of what we do: without changing everything radically, we spend a lot of time looking at what's good, what could be better and so on to make it as relevant as possible. To be able to engage in some of the social media has been great.

**RIGHT**

**Present and correct:** James Corden (*left*), clutching 2014's BRIT Award statuette, will host the ceremony for the final time this year, while successful YouTuber James Hill takes on presenting duties for Transmitter



**"We haven't reached out to fans enough in the past. It's part of our job to explain how the industry works and remind consumers of the value of music"**

GOEFF TAYLOR, BPI

There was criticism from some people after 2013's BRITs that it was lacking the excitement of years gone by. Specifically, they seemed to be referring to a missing element of controversy...

**TW:** What's great about those kinds of conversations is that when you are successful, as the BRITs is, everyone's got an opinion. That's great, you're part of the conversation, but in the years when people were being pulled off the stage and so on, there was huge criticism about it being a disgrace and a bad example. Then in other years when it's been more professional, I suppose, it's been 'Where's the chaos?' In the years when big established names kept appearing year-in, year-out in the nominations list, people complained that there was nothing new and then the one criticism about this year's nominations, which is hilarious, is 'There are too many new names on the list!' The minute people stop having an opinion about the BRIT Awards is when we should start worrying.

**How much uptake was there for the Music Export Growth Scheme and when will we see the first beneficiaries getting their investment?**

**GT:** The decision has been made - we just haven't announced it yet. We had more than a hundred applications in the first round, which we were pleased with. We're going to have four more rounds of grants given out this year. We're pleased with the quality and diversity of the applications.

Personally I was very keen for us to do something specifically for the indie sector to help with international. Majors have very developed structures internationally and are doing very well, but indies don't always have the same infrastructure and financial resources to invest in marketing an act who may be connecting in the UK. I felt that the Music Export Growth Scheme was a really practical way that we could help boost the indie sector and one

that was totally consistent with our dialogue with Government, which is framed upon the following: we're a tremendously successful British industry, we're having enormous export success, but actually the creative industries and music in particular are going to be one of the most important areas of growth going forward - and digital only expands our potential for growth. The opportunity with the English language, the expertise that labels have in digital marketing in the UK - where I think we're ahead of a lot of other territories - means that we should be growing our export share.

**TW:** This isn't taken lightly, it's a huge thing. These grants are going to make a big difference to whoever gets them and it's a big responsibility to make sure they go to places where they will be used properly.

It's really early days and we've got a three-year commitment, so I think we'll also refine the way that we do it [over the years] as well. It's a difficult balance making sure that you give it to people that are probably going to get results while at the same time spreading the grants so that they benefit as many as possible, without going too thin so that the amounts of money don't make a difference.

**Where do the Official Charts fit into the BPI's overall mission?**

**GT:** BPI co-owns the charts with the entertainment retailers. Clearly it's a vital filter for music fans and Martin [Talbot, CEO] at the Official Charts Company has done a great job of establishing it as a consumer brand. We're fully aware of the importance of the charts and we're determined to keep it relevant for music fans.

**It seems that in terms of dialogue, and to some extent action, there was quite a bit of progress with Government last year...**

**GT:** Last year was a strong year for the industry's relations with Government, I think there had been a frustration that No.10 wasn't really listening previously and we were delighted that the Prime Minister in particular got quite closely involved in some of our issues - we had a breakfast meeting where we discussed all the major policy issues of concern to the industry. The Export Scheme was a



part of that and a whole series of other issues where Government is being quite supportive. But, as ever, they need to do more – there are many more things they could do to support the British music industry. A number of those relate to making the UK the most successful digital economy in Europe and that's about making it the best place to find legal entertainment content, in particular music.

**TW:** The fact that the BPI anti-piracy unit has sent out 50 million takedown notices is an incredible achievement in one way, but you just wish it didn't have to be the case. The repeat offenders in there are many and obvious, and nobody Google-side is seemingly doing anything about it despite soft words coming back for the last four years.

**GT:** They said they were going to fix it in August 2012 and we'd like to see proper action to back that up. As with all of these things, we would much rather have a positive dialogue where we can take steps together than rely on Government to fix the problem. But Government is very sympathetic to this issue, they agree that it is wrong that when you search for music online you are swamped with illegal results and websites. Government wants to see that fixed, we want to see that fixed and we hope that can be done through constructive dialogue but if that doesn't happen then Government needs to think about how it can take measures to encourage positive steps.

**TW:** I think in 2013 it finally dawned on the Government that technology without creative content is empty. I just wish they'd gotten there about two or three years earlier because we would be in a much better place.

**Are you moving the BPI closer to music fans as an over-arching strategy - how conscious is that move?**

**GT:** We haven't reached out to fans enough in the past. We're conscious that it's part of our job to explain how the music industry works, remind consumers of the value of music and there are lots of young people who'd like to work in the business

**“The indies are an absolutely vital part of the BPI. We're here for everyone, so we deal with all the issues that we believe affect all labels”**

TONY WADSWORTH, BPI

of music - we'd like to connect with them and offer opportunities. One thing we're very excited about for the next year is The Big Music Project, which aims to get young people involved in playing or working in music. We've been granted £1.5 million from the National Lottery and we're working through the delivery of this project now.

The Music Matters campaign will be a big part of the Big Music Project, as is The Next BRIT Thing - our talent competition for 11-19-year-olds, encouraging kids to make music and to have the confidence to compete and market themselves to a wide audience.

We'll also be running Big Music Project days in England, Scotland, Wales and Northern Ireland, where thousands of young kids will come along and have the opportunity to see everything that goes into putting on the BRIT Awards and all the different jobs that there are in music. Hopefully it will inspire them to take on some of the internship opportunities that we're going to be offering. We already run internships in independent record labels that we fund from the BRIT Trust, and we'll be expanding that, offering internships at the BRIT Awards.

**Does a BPI rebrand or change in image come with that mission to reach out to music fans?**

**GT:** This has been on the agenda for a while. Many organisations will tell you that changing logo and/or name is not a simple thing because there's quite a lot of recognition and brand equity. Lots of people argue that consistency is sometimes a positive thing. But yes it is something that we're seriously looking at, that has been discussed with the members quite a lot, and may happen.

**TW:** The whole thing about reaching out to consumers is market driven, in a way, because in

the same way labels have had to learn how to deal directly with their consumers. That's a 21st century thing. Before that you would shift a whole load of records to stores – and the stores owned the consumer relationship. In the last 10 years, the story with record labels has been about forming that relationship with consumers, and I think that's what's made labels a much more exciting and interesting place to be. If they have to do that, in the same way, the BPI has to do that as their trade association.

There's also more change that's happened in the last 10 years in the marketplace and how it works, than in the seven decades before. So there is an education process that's absolutely crucial and we have to explain all the different ways you can enjoy music, the way our industry is changing and the way you can work in it with a particular set of skills.

It doesn't feel like a major re-brand to me, it feels like an organic thing. If that means that we change our logo slightly or a few colours on the letterhead, that's the least important part – it's about what we actually do.

**The BPI seems to be doing more for indie labels these days. Is that a conscious effort?**

**GT:** The indies are an absolutely vital part of the BPI. We're here for everyone, so we deal with all the issues that we believe affect all labels. The Export Scheme is about exporting music successfully and we managed to get some targeted help for the indies, which is great, but they've always had half of the bodies and votes on the council. They're incredibly forward-thinking and challenge the majors at times on what we should be doing as an industry strategically. They're very engaged and we're lucky to have them.

**TW:** I think it's working better than it's ever done and I don't really know what to put my finger on there. There's a really good group of independents around the council table. Having [Dramatico founder] Mike Batt as deputy chairman, coming from the indie community, I think makes a real difference and they've found a voice in the BPI which is very effective. There's also a huge willingness within the BPI to support independents as well as majors. Maybe sometimes in the past that hasn't been properly understood or indicated.

**Where does that leave AIM?**

**GT:** We work together very well. I've got a very good relationship with Alison [Wenham, AIM CEO], most of the time we get on great! Obviously we're both members of UK Music which is doing a great job at that higher level. We'll always have our commercial debates but overall we're working together in a uniform fashion, and maybe the music industry has grown up a bit in that respect.

**TW:** The birth of AIM happened because a certain part of the indie community way back when didn't feel like they were being properly listened to within the BPI. It's a pity that happened but, having said that, it's an incredibly strong organisation that has its own values and works incredibly well. Our main task over the last few years has been to make sure that we work together and there's been nothing but a willingness to do that. As long as everyone's talking to each other we're a stronger industry.

**ABOVE**  
Made in Britain: Columbia-signed Chloe Howl on the set of the BPI's YouTube channel, Transmitter



ASSOCIATION OF  
INDEPENDENT MUSIC

# CONGRATULATIONS LARA



## 30 UNDER 30

Dear Lara,

Since you came to work at AIM as an intern, you have always been our star, now you are everyone's star!

Many Congratulations

With a whole lot of love from Team AIM.

*The Home of Independent Music Companies.*  
020 8994 5599 // [musicindie.com](http://musicindie.com) // [info@musicindie.com](mailto:info@musicindie.com)

# FEATURE 30 UNDER 30

in association with



Music Week has been inundated with nominations for our annual 30 Under 30 feature. It's no easy task to choose the most brilliant young music executives working in the UK right now - and this year we had a particularly amazing crop of hundreds to pick from. So who made the cut? Professionals from across management, live, labels and more - read on to meet them....



**ALEX LE ROUX**  
FOUNDER, ALR MUSIC  
Age: 26

Alex Le Roux set up ALR Music 18 months ago and employs over 100 freelance musicians and DJs on a monthly basis. He has a client list that includes Microsoft, Hugo Boss and Net-A-Porter. He is also director of music at The Arts Club, Mayfair, where he books a large entertainment schedule and produces numerous 10-piece bands that perform four nights a week. In the last 12 months he has booked Sam Smith, Friendly Fires and Kid Creole to perform at the club. As a side project, he also produces some interesting dance music under the pseudonym The Neon Lights. Recommendations came from The Arts Club, Sefton Woodhouse and ROAR Global boss Jonathan Shalit.



**ALEX MCCLOY**  
HEAD OF DIGITAL, NOW!  
THAT'S WHAT I CALL...  
Age: 25

Alex McCloy has developed and executed a strategy which is successfully moving Now! from a physical CD brand into the digital world. Nominated by Now! co-MD Peter Duckworth amongst others, McCloy's achievements include establishing a streaming strategy for Now! and pioneering the Now! Video-On-Demand app, powered by VEVO and pre-loaded on Samsung Smart TVs. Elsewhere, he's developed Now!'s social presence, attracting over 670k Facebook fans and 28k Twitter followers. He's pushed Now! into new areas of digital marketing - including mobile, social and new display formats - and overseen the launch of Now! Music TV, a new music television station broadcasting on the Sky platform.



**ANYA JONES**  
A&R MANAGER, SYCO  
Age: 26

Anya Jones began her career at Syco in marketing, working with Westlife, Leona Lewis and Susan Boyle. She came up with the idea for Susan Boyle to cover The Rolling Stones' Wild Horses, which became the lead track on her debut album, I Dreamed A Dream - which went on to sell 10 million copies worldwide. She can claim joint A&R responsibilities for Little Mix, working with them from X Factor series eight until now, achieving two No.1 singles, a Missy Elliott duet and a No.4 debut album in the US. Jones has also A&R'd several albums for Leona Lewis, including the artist's latest Christmas, With Love. A&R's with Biff Stannard, it featured the Top 3 charting and Top 3 airplay Christmas hit, One More Sleep.



**BEN RIMMER**  
SENIOR LABEL MANAGER,  
BELIEVE DIGITAL  
Age: 29

One of the most popular nominees for this year's 30 Under 30, Believe's Ben Rimmer won support from the likes of Stranger Records, Queen Productions, One Little Indian and Believe itself. Rimmer looks after key clients at Believe like Mute, One Little Indian, Absolute, Future Classic and also works projects like Stranger Records, Labyrinth Ear and Little Comets. His boss, Believe's UK GM Lee Morrison, told *Music Week*: "Ben's knowledge of all areas of the music industry both locally and internationally for a relatively young person is second-to-none and I think he really deserves to make this list. He stands out not only for his ability to spot a good record or label, but also his ability to sign and manage it."



**CHRIS CAREY**  
GLOBAL INSIGHT DIRECTOR,  
UNIVERSAL MUSIC GROUP  
Age: 29

Chris Carey earned a stellar reputation for his insight work at PRS For Music between 2008 and 2010, alongside Will Page. He then moved to EMI, where he created two new areas to the major's business: (i) Partner Insight: Analysing how people engaged with music and artists, using data from digital partners (Spotify and iTunes); (ii) Country Insight: Analysing the changing market for the creative industries (Music, TV, Film, Games) and technology (Broadband and Mobile) in 30 territories markets. Both were retained by Universal Music Group after it bought EMI Music. Carey also procured six-figure funding for a new technology project, securing sign off from the Group CEO, CFO and CTO, to starting the first 'Big Data' team at EMI.



**COLIN ROBERTS**  
BIG LIFE MANAGEMENT &  
FOUNDER, WORK IT MEDIA  
Age: 28

A former editor of music site *DrownedInSound.com*, Colin Roberts is now responsible for working with two of 2014's brightest acts: London Grammar and Chloe Howl. Under Jazz Summers at Big Life Management, Roberts has ascended from a position of talent scout to become the full-time frontline manager of Howl, one of Sony Music's big hopes for this year. In addition, he operates his own digital marketing company, Work It Media, which Summers has credited with leading the hugely successful London Grammar campaign online. The Big Life boss recently told *Music Week*: "[Work It Media] really has an impact. You used to break acts on the street, then in the clubs - now you do it on social media."

CONGRATULATIONS  
**BEN RIMMER**  
ON MAKING MUSIC WEEK'S  
**30 UNDER 30 LIST**  
AND ON YOUR PROMOTION TO  
HEAD OF UK LABEL MANAGEMENT

*from all at Believe*



020 7036 8720 // [helpme@believedigital.com](mailto:helpme@believedigital.com) // [in/company/believe-digital](https://www.linkedin.com/company/believe-digital)



**KARTEL**

MUSIC MANAGEMENT

[kartelcreative.com](http://kartelcreative.com)

[info@kartelcreative.co.uk](mailto:info@kartelcreative.co.uk)

+44 (0) 207 241 0286





in association with



**ED POSTON**  
A&R/CREATIVE,  
GLASSNOTE UK  
Age: 28

Responsible for A&R, sync and publishing for Glassnote in the UK, former BMI exec Ed Poston joined the indie label at the end of last year, hired by new boss Sam Rumney. At BMI, Poston was tasked with finding and developing new acts, and brought in talent such as Ed Sheeran, Gotye, Ellie Goulding, Avicii, Example and many others. Previously he founded, designed and ran the popular A&R tipping site TheLiveList, read by more than 3,000 industry subscribers. He was also US copyright manager & live performance co-ordinator at Kobalt Music, where he headed up a team concentrating on top clients for the key territories. At Kobalt, he also designed and implemented a new system for tracking live performance.



**FAYE DONALDSON**  
SENIOR MARKETING  
MANAGER, SONY CMG  
Age: 29

Faye Donaldson's career started as an intern for Sony 10 years ago. Her first major release for the company was Whitney Houston – The Ultimate Collection, which to date has sold over 900k. She was also instrumental in the 2011 Steps reunion and worked alongside Live Nation and ITV2 to make sure that the release, The Ultimate Collection, brought the band back with a bang. In 2012 she led the Neil Diamond 'The Very Best Of' campaign, which culminated in a Top 5 release. Last year she spearheaded successful artist and compilation campaigns including the Richard and Adam LP, which went straight in at No.1, as well as running the UK strategy for Celine Dion's first new album in seven years.



**HANNAH DUDLEY**  
HEAD OF DIGITAL,  
RHINO/WMALS  
Age: 29

Hannah Dudley joined EMI in 2008 before becoming digital manager a year later, working across releases including the Now! brand, Disney Records (Tron Legacy, Hannah Montana), Queen, Beach Boys, David Bowie, Iron Maiden, Beastie Boys and The Beatles. She was the digital marketing lead behind global campaigns including The Beatles on iTunes and Pink Floyd's Dark Side... 40th Anniversary campaign. After Warner's buyout of Parlophone Label Group, she became head of digital for Rhino and Warner Music Artist Label Services (WMALS), overseeing digital for the combined Warner and Parlophone catalogues, new artist releases - including Boyzone's gold-selling BZ20 album - compilations, streaming and playlist strategy, as well as artist campaigns through WMALS.



**JAMES PASSMORE**  
FOUNDER, PLUGGED IN PR  
& NATIONAL ANTHEM  
Age: 28

As founder of Plugged In, James Passmore is one of the youngest radio pluggers on the playlist appointment schedule at Radio 1. His roster includes Haim, Chvrches, Banks, The Orwells, Josh Record, Joey Bada\$\$ and Grouplove. The company enjoyed huge success last year with Haim's No.1 album as well as other standouts. Passmore's own label, National Anthem, has been responsible for debut releases from Haim, Chvrches, The Orwells and Josh Record. Nominations came from Absolute's James Curren, Virgin EMI president Ted Cocker, Polydor boss Ferdy Unger-Hamilton and Columbia US president Ashley Newton, as well as top lawyers Nicky Stein (Clintons) and Russell Roberts (Sheridans).



**JO HORTON**  
MARKETING MANAGER (UK  
'NATIONAL), SONY MUSIC  
Age: 29

Jo Horton joined the Sony UK International team in 2013, and has enjoyed real success breaking artists internationally. She has particularly driven Olly Murs releases, including Right Place Right Time, which has sold 1.61 million worldwide - going gold in Australia and platinum in Ireland. Sales of Murs single Troublemaker sales have hit 2.8 million worldwide, going double-platinum in Denmark and Canada, platinum in the US and New Zealand and gold in Germany, Mexico, Sweden, Italy, Austria and Switzerland. In Germany, thanks to major TV appearances (Wetten Das, Fernsehgarten, RTL) and support on Robbie Williams' tour, Dear Darlin' reached No.2 in the single chart and No.3 in airplay. Troublemaker was No.1 airplay for five weeks and charted at No.2.



**LARA BAKER**  
MARKETING & EVENTS  
MANAGER, AIM  
Age: 29

Lara Baker is responsible for launching the hugely popular annual AIM Awards, which enter their fourth year in 2014. The previous three events received superb feedback from attendees, nominees, judges and award winners. Elsewhere, she has delivered other events and programmes with top-notch content, notably IndieCon 2013 in London. Before all of this, Baker graduated from Bucks University with a first, and the highest grades ever achieved by any student on the Music Business Management Degree Course. AIM CEO Alison Wenham told *Music Week*: "Lara has demonstrated excellence at every level as well as developing and delivering first class events for AIM. She has been a fantastic, loyal, hard working and committed team member."



**LIZZIE DICKSON**  
MUSIC COMMUNITY  
MANAGER, GOOGLE+  
Age: 29

Described by those who nominated her as "a very bright and creative music industry executive who has earned the trust and admiration of many of artists", Lizzie Dickson has utilised her knowledge of the music biz from her five years at Universal to great effect at Google. At Mercury (now Virgin EMI), she worked as head of digital strategy, building campaigns for high profile artists including Pixie Lott, Iggy Azalea, Justin Bieber and Noah & The Whale. Last year she was head-hunted by Google's relatively new social media platform, Google +, to bring her industry expertise to their music strategy. Ben Karter, director of James Grant Music Management called her "pretty much a genius and, rather annoyingly, very young too".



**JAMES BESSELL**  
ACCOUNT MANAGER, PPL  
Age: 28

James Bessell started his career at PPL within the Pubs and Clubs department as a general licensing coordinator. His gold standard customer service was recognised when he was asked to join a newly-formed team dealing with the UK's highest profile companies in the sector. This team revolutionised the way PPL related to the Pubs and Clubs industry - a critical revenue stream for PPL's members. In a time for the music industry when revenue streams are rapidly changing and PPL's members are ever-more reliant on the growing revenue the company collects, Bessell's hunger, dedication and ability to connect with its high value licensees shows a real passion and commitment to generating income for the UK's music rights-holders.

in association with



**JAMIE OSMAN**  
MANAGER, RED LIGHT  
Age: 25

Described by the Agency Group's Geoff Meall as a "really smart new manager with buckets of potential to make it into the big leagues", Jamie Osman has garnered much industry respect for his work with Deaf Havana. Back in 2011, in his early twenties, Osman was brave enough to turn his back on a traditional album release model to help the band issue their album *Fools And Worthless Liars* via a then-experimental Artist Services division at BMG. Last year, the band's follow-up, also released through BMG, went Top 10 - allowing the band to hold onto their copyrights. Ian Dutt, GM at Sony's Red Music, said: "Jamie is undoubtedly one of the brightest and talented young managers I have come across over the last year."



**JOHNNY BROCKLEHURST**  
HEAD OF SALES &  
MARKETING, BECAUSE MUSIC  
Age: 29

Following a stint as label assistant at Bella Union, Johnny Brocklehurst made his name at Co-Operative Music where he worked with artists such as Fleet Foxes, Black Keys, Phoenix, Interpol, My Morning Jacket, Cherry Ghost and John Grant. He joined Jane Third at Because Music last year, where he's juggled sales and marketing campaigns for Major Lazer, Connan Mockasin, Daniel Avery, Metronomy and Little Dragon. Nominated by the likes of Third and John Grant manager Fiona Glyn-Jones, Brocklehurst was also put forward for 30 Under 30 by Rough Trade Retail director Nigel House, who said: "He's a joy to work with, passionate, organised and always full of enthusiasm, with great ideas. And he's a lovely man too."



**LISA WARD**  
LABEL MANAGER,  
FICTION RECORDS  
Age: 29

As label manager at Fiction Records, Lisa Ward works within the Polydor structure on a roster that includes White Lies, The 1975, Elbow, Willy Mason, Nick Mulvey, Kaiser Chiefs and The Maccabees. She also product managed Haim's No.1 debut LP last year. Nominated by execs from both inside and outside Universal, her most vocal supporter was her boss, Jim Chancellor. He told *Music Week*: "Lisa Ward is and will be possibly the best at whatever she does in the world. Charming, calm, industrious, creative, understanding, commanding without being demanding, music loving, passionate, fun, loyal, erudite in both online and physical spaces and a good friend. It is an honour to work with her."



**MARKELL CASEY**  
A&R SCOUT, VIRGIN  
Age: 25

Nominated by Senior Vice President of A&R at Virgin, Nick Burgess, Markell Casey has really made a name for himself within Universal Music UK since joining from Warner in 2012. Born into a musical family and writing and producing for local artists in West London in his teens, by 19 he was offered a publishing deal, which led him to develop an interest in the business side of the industry. Following university, Casey began composing music for TV before landing an internship at Warner and going on to take a full-time A&R position. In July 2012 he joined Virgin Records as their A&R scout working under Burgess and Virgin EMI president Ted Cocker. Acts he has brought into the label include Circa Waves, Chvrches and Josh Record.



**MIKE AJAYI**  
A&R, INFECTIOUS MUSIC  
Age: 26

Having started out at Sony Music, popular A&R exec Mike Ajayi crossed over to join the team at Infectious Music to work under the pupillage of - and this is in the label team's words - industry legend Korda Marshall. Since Ajayi joined Infectious, the label has had great success with the debut albums by Drengé and Alt-J, the latter of which won both an Ivor Novello and the Mercury Prize in 2012. This year Infectious will release the first albums by two hotly-tipped artists: Superfood and The Acid. In addition to these achievements, Ajayi has worked closely with Infectious boss Marshall to be heavily involved with the A&R process on albums for These New Puritans, Local Natives and Cloud Control.



**MIKEY MALAK**  
AGENT, CODA  
Age: 28

An agent at Coda, Mikey Malak has represented artists like LMFAO, Will.i.am (DJ), Far East Movement, Kelis, Macy Gray, Kavinsky and Stromae. A telling factor in his inclusion in Music Week's 30 Under 30 was the number of artists who anonymously tipped him for the list. Malak is also co-founder of The Network Group with Ian Fletcher and Dante Santiago - a boutique management company representing LMFAO. He began working with Black Eyed Peas at the age of 17, starting as an intern/assistant and working his way up to representing Will and Apl in their DJ careers. He also worked for Will.i.am's Dipdive company, before going on to work for Steve Aoki & Joachim Garraud management.



**ROSIE JENNINGS**  
MANAGER, RAW POWER  
Age: 24

Working on a string of Raw Power acts in an office in which talented 'Under 30s' are not in short supply, Rosie Jennings stood out because of her attachment to the successful campaign for Bring Me The Horizon's album *Sempiternal*. The LP came out in April 2013 and has passed 300,000 sales worldwide, going silver in the UK and gold in Australia. BMTH are halfway through a world tour in support of the album, having played Australia, South East Asia, Japan, the UK and Europe already. They leave for a 40-date US tour next month. Jennings also assists on two other acts, While She Sleeps and Cancer Bats, both of whom will be releasing albums in the second half of this year.



**SIAN ANDERSON**  
MARKETING MANAGER,  
ATLANTIC UK  
Age: 23

For an exec in her early 20s, Sian Anderson's achievements are nothing short of remarkable. Independently, she project managed Ed Sheeran's No.5 Collaborations EP before he signed to Atlantic Records, and founded the PR company SighTracked. Between 2010 and 2013, she worked at Warner Bros. as a PR/promotions coordinator, becoming marketing manager for Wiley's three singles (*Can You Hear Me?*, *Reload*, *Lights On* and album *The Ascent*). In 2013 she became marketing manager for All About She, Jacob Banks, Jess Glynne, Mahalia and all US urban acts at Atlantic Records. She's also radio presenter on Rinse FM, and next month will host a show on Radio 1 and 1Xtra.



# CONGRATULATIONS

## To all the 30 under 30 nominees



*"We have worked with The Music Market on many roles at all levels across our business, and I am always delighted at the breadth of the networks and knowledge that The Music Market have in finding real talent within our industry."*



*"We love working with The Music Market team. They have always delivered the highest quality personnel - even when it's been extremely short notice. Helen and her team understand our business inside out, it's a pleasure to work with them."*



*"We have worked with The Music Market for over 15 years. They always put forward candidates of the highest calibre because they really understand our industry and culture"*



*"TAG have used The Music Market exclusively for the past few years to source many of our outstanding staff. They understand the business and the specialist requirements and work within the spec provided to them. We have no hesitation in recommending them."*

[www.artsandmedia.org](http://www.artsandmedia.org)  
[www.themusicmarket.co.uk](http://www.themusicmarket.co.uk)  
0207 486 9102

# BLACKBERRY SMOKE

## FIRE IN THE HOLE TOUR

FEBRUARY  
 FRI 29 GLASGOW 02 ABC  
 MARCH  
 SAT 1 NOTTINGHAM **SOLD OUT** 300004  
 SUN 2 MANCHESTER 700004  
 MON 3 LONDON **SOLD OUT** 100004  
 WED 5 WOLVERHAMPTON 700004  
 WOLFRUN HALL



PRE ORDER 'THE WHIPPOORWILL' (3 BONUS TRACK EUROPEAN EDITION)



SIGNED DIGIPACK CD



GATEFOLD DOUBLE VINYL

LIMITED COLOURS AVAILABLE



PRE ORDER NOW!

OUT 17 FEB

[WWW.EARACHE.COM/BBS](http://WWW.EARACHE.COM/BBS)



PRE ORDER ON ITUNES  
 'THE WHIPPOORWILL'  
 (5 BONUS TRACK EUROPEAN EDITION)  
**AND RECEIVE**  
 SHAKIN' HANDS WITH THE HOLY GHOST  
**FREE INSTANTLY**



[youtube.com/earacherecords](http://youtube.com/earacherecords) YouTube

[earache.com/webstore](http://earache.com/webstore)

[earache.com/uswebstore](http://earache.com/uswebstore)

# NOAH FRANCIS JOHNSON LIVE

@ BUSH HALL  
 SHEPHERDS BUSH  
 Plus Special guest - Gallows Ghost

TO CELEBRATE THE RELEASE OF THE CRITICALLY ACCLAIMED DEBUT ALBUM:

## Life & Times

OUT 24TH FEBRUARY

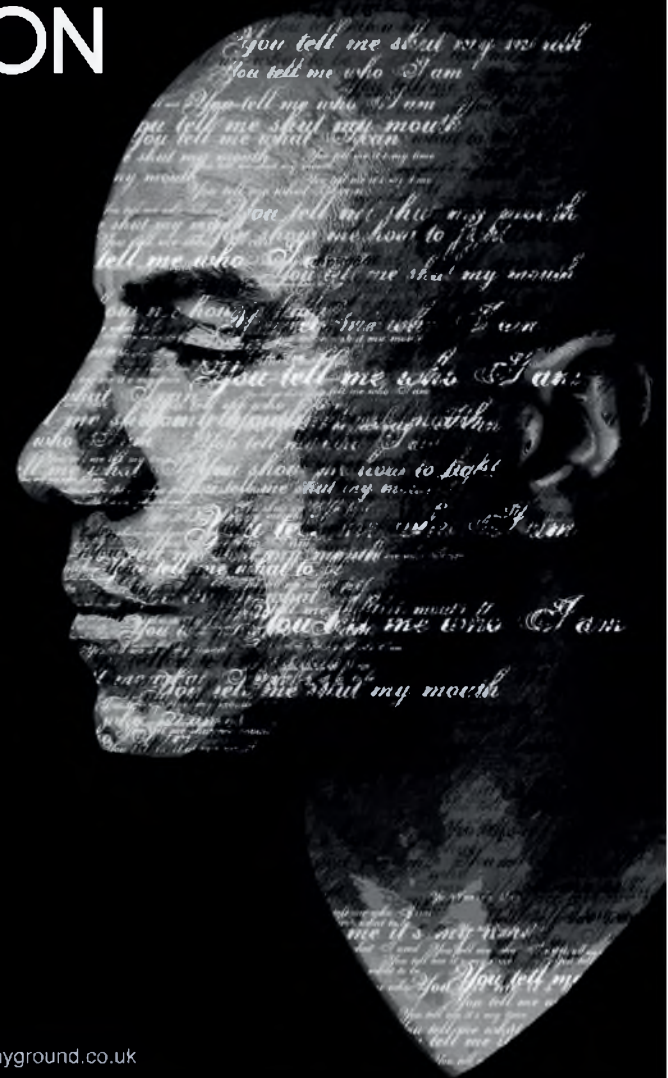
"Noah's voice is in perfect harmony with the integrity and honesty of his songs"  
 Quincy Jones

"An exceptional debut... this album deserves to be heard"  
 Daily Express

"Try is Genius"  
 Q magazine

Wednesday 26th Feb 2014  
 Doors open 7pm, on stage 7:30pm

£10 - BUSH HALL . 310 Uxbridge Road London W12 7LJ T: 020 8222 6955  
 Tickets available from: [www.bushhallmusic.co.uk](http://www.bushhallmusic.co.uk) for press and invitations contact PR:michael@theplayground.co.uk



in association with



**SOPHIE HALL**  
LABEL MANAGER,  
MTA RECORDS  
Age: 27

30 Under 30 nominations for Sophie Hall came from all corners - management, artists, live execs and senior types within labels. Her myriad successes at MTA Records - co-owned by Chase & Status - have included a No.1 single and album with Nero, as well as breaking new artists like Ben Pearce and Moko. She's now working with another 'one to watch' at MTA, Knytro, already heavily supported by Zane Lowe. Artist manager Jho Oakley said: "I have worked with Sophie for a number of years and found her to be extremely passionate about music, and brilliant at executing ground-breaking strategies. In a very short time MTA has become a widely respected label, that will not allow itself to be pigeon-holed."



**SUMMER MARSHALL**  
AGENT, CAA  
Age: 27

Summer Marshall works with artists such as Paloma Faith, The Temper Trap and The Midnight Beast. CAA's Emma Banks told *Music Week*: "Summer is loved by the acts that she works with. Career development is key with the strategy that she takes with each and every client. She cares deeply about music and her background in A&R is clearly visible in the time that she takes listening to new music." 2014 should be a big year for Marshall: she is also the agent for BRIT Critics' Choice winner Sam Smith. She has been part of CAA London since 2008, after cutting her teeth in A&R at Gut Records and Warner Music. Maria May from CAA said: "Summer works tirelessly to ensure the best opportunities for her clients, she is a real asset to CAA."



**SHAHID KHAN**  
FOUNDER, NAUGHTY  
WORDS/HOTEL CABANA  
Age: 29

Best known as an artist and writer, Shahid Khan is becoming a respected industry exec in his own right. He started his own publishing company JV with Sony/ATV, Naughty Words, five years ago. Speaking about Khan and his musical partner Emeli Sande, Sony/ATV's Janice Brock said: "Their publishing rosters include Sam Smith, Chasing Grace, Prose... plus most of the writers of Our Version Of Events and Hotel Cabana [albums] - Mojam, Craze & Hoaz, Blazin Beats and Shaqa Khan. They have both now also started their own record labels through Universal. They are two of the youngest and most successful global young execs in our industry, which is easy to overlook, as they are hugely successful artists themselves."



**SIMON JONES**  
SENIOR MANAGER, MUSIC  
AEG LIVE  
Age: 28

Simon Jones was a key player in booking and promoting AEG's British Summer Time in Hyde Park last year - which saw performances from the likes of The Rolling Stones, Ray Davies and The Beach Boys - as well as continuing his booking roles at popular Scottish festivals Belladrum and Rockness. In addition, Jones has headed up live promotion of gigs and tours for artists including Tom Odell, Ed Sheeran, Lucy Rose, Camera Obscura, London Grammar, Emeli Sandé, John Newman, Tyga, StooShe, Lindsey Stirling, and many others. Paperhouse Music's Matt Harvey called Jones "one of the first to a lot of breaking acts as well as being a very popular figure amongst the artists, managers and agents he works with".



**THOMAS WILLDRIDGE**  
ARTIST SERVICES,  
TICKETMASTER INTERN'L  
Age: 29

Thomas Willdridge has played an instrumental role in the development of the Artist Services division across the Ticketmaster International business and has successfully helped to launch Platinum ticketing in 14 new markets. He has co-ordinated Platinum campaigns on major international tours including Robbie Williams, Rihanna, One Direction, Fleetwood Mac and Michael Buble. Platinum Tickets enable market-based pricing (adjusting prices according to supply and demand) for live event tickets. The goal is to give fans access to the best tickets, while enabling artists to price tickets closer to their true value - all while keeping this additional revenue within the UK music industry.



**TOM OVERBURY**  
A&R, BMG RIGHTS  
Age: 26

Tom Overbury joined BMG Rights Management (now BMG Chrysalis) in 2010 as an intern and has since made signings that have achieved stellar chart success. Most recently he claimed a UK No.1 album with You Me At Six, signing the group to BMG for masters and publishing. Overbury also signed rock band Deaf Havana to the company, also for masters and publishing, who have released two LPs with him as part of their team. The first was a breakthrough album in 2011 with four Radio 1 A-list singles. The second record was a recent Top 10 album, released shortly before the band capped off a tour at a sold out Roundhouse. He was nominated by Distiller Music's Alan Pell, amongst others.



**WILL NICHOLS**  
SENIOR VISUAL CONTENT  
MANAGER, PARLOPHONE  
Age: 29

Over the past five years, Will Nichols has played a crucial role in developing visual content into a central and essential part of every artist campaign. He has commissioned and produced content and videos for Blur, Tinie Tempah, Emeli Sande, Gabrielle Aplin, Damon Albarn, Bastille and many more. From live concert films and longform documentaries to serialised online content, his work has helped put EMI and now Warner artists at the centre of the visual creative world. Nichols now oversees visual content across both Warner and Parlophone labels. He also runs the in-house audio visual team and is currently producing and commissioning the video and artwork creative for the Damon Albarn campaign.



**ZEON RICHARDS**  
DIRECTOR/MANAGER,  
RENOWNED MANAGEMENT  
Age: 28

Manager to Wretch 32, Jacob Banks, George The Poet and Knox Brown, Zeon Richards is a director of Renowned Group. His achievements include selling over a million records with Wretch 32. Amazingly, last year he signed three artists to three different majors in three days: Jacob Banks to Atlantic Records, George The Poet to Island Records and Knox Brown to Virgin Records. Nominated for Breakthrough Manager at the Artist and Manager Awards in 2013, one of his most impressive feats is securing Jacob Banks and George The Poet slots on Later... with Jools Holland before any label deal. He now runs his management company in partnership with senior industry figures Roger Ames and Scott Rodger.

in association with



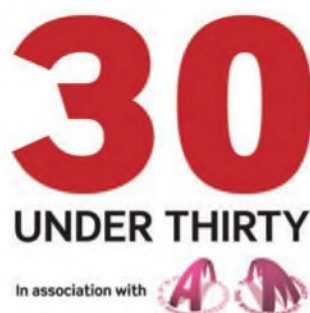
# THE BEST OF THE REST

Unfortunately, not every great young music executive can make it into our 30 Under 30 - but Music Week has been impressed with a host of professional talent this year. Here are just some of the young people operating in the industry that have come to our attention...

ADAM BULLEID - IPC  
 ADETOKUNBO "T" OYELOLA - Black Grape Global  
 ALEXANDER FEFEFGHA - AFMC  
 ALEX BURFORD - Warner Bros  
 ALEX DARLING - Atlantic  
 ALICE BEAL - Virgin  
 ALISON LAMB - So Recordings  
 ALI TANT - Red  
 ANDREW HOWELL - Roc Nation UK  
 ANDREW SMITH - Kendal Calling  
 ANDY DANIELL - Defected  
 ANGELA MASTRONARDI - One Direction  
 ANDREW STAFFORD - Big Sync Music  
 ANYA STRAFFORD - Caroline International  
 ARCHIE LAMB - ROAR Global  
 ASHLEY SYKES - Stellar Songs  
 BARRY BURT - Lost Ones  
 BEN DUNCAN - Hackford Jones  
 BHAVESH PATEL - BlackJack London  
 BILLY WOOD - WME  
 CATIE DEAR - 7Stars  
 CHARLIE ARME - Tileyard Music  
 CHRIS FRASER - Brace Yourself PR  
 CHARLES GADSON - QE Company  
 CHARLOTTE SWEENEY - Your Army  
 CHRIS SLADE - Parlophone  
 CLEMENTINE BUNEL - 2 For The Road  
 CLEO RUSSELL - Burberry  
 CLAIRE COSTER - Atlantic  
 CONNIE MEADE - Infectious  
 CRAIG GRIEVE - Sony Music  
 DANIELLE RUSSELL - Wembley  
 DANNY DESAI - Virgin EMI/ Young Guns  
 DANNY JUNIOR ROBERTS - Decca  
 DAN PARKER - 84 World  
 DAVE MELHADO - MBM Firm  
 DAVE PHILPOT - Believe  
 DAVID HEATH - Decca  
 DAVID RYAN JORDAN - ASCAP  
 DAVID MELHADO - MBM Firm  
 DAVID RILEY - Signature Brew  
 DAVID SMITH - Sapien  
 EDD BLOWER - Columbia  
 ED LEWIS - Mother City Music  
 ELIZABETH DOONAN - Sony Music  
 GEORGE DAVID - Geoma Records  
 GEORGE EASON - Showcase Live  
 GEORGE SIMPSON - Parlophone  
 GREGORY MEAD - MusicMetric  
 HAMISH BAILEY - Columbia  
 HARI ASHURST - Double Denim  
 HARRI DAVIES - Bucks  
 HARRIET HINES - Bauer  
 HENRY VILLAGE - StackHouse  
 HOLLY BOTT - Syco  
 ISLA MISKELLY - DHP  
 JACK FOSTER - Manager

JACK LIGHTFOOT - Blindeye Films  
 JACK SHANKLY - Domino  
 JACK STREET - Method Music  
 JACK THOMAS - Double Denim  
 JAMES MACK - Listen Up PR  
 JAMES WALLACE - Pomona PR  
 JAMIE THEAKER - Simons, Muirhead & Burton  
 JAMIE WADE - X-Ray Touring  
 JAMILA SCOTT - A&R Manager at Polydor and Outsiders  
 JASON EDWARDS - Coda  
 JASON MABBLEY - Sony Music  
 JAMES RICHARDSON - UMG/Soundwave  
 JASON WARNER - Sony Music  
 JENN NIMMO-SMITH - Chapel Collective  
 JOE IDDISON - RCA  
 JOE OGDEN - X-Ray Agency  
 JORDAN JAY - Karma Artists  
 JOSH BRANDON - Insanity Group  
 JULIA HUIE-MARTIN - IMC  
 KANE DANSIE - Coda

MEL RUBEN - Outpost  
 MICHAEL DANN-JOSEPH - Future Writers  
 MICHAEL WHITHAM - Parlophone  
 MOLLY LADBROOK-HUTT - Decca  
 MURRAY GRAY - Reprise  
 NATASHA ARICO - Sticky Lips  
 NICK HOLROYD - Primary Talent  
 NICK LONG - Atlantic  
 OLLIE ROSENBLATT - Senbla  
 PATRICK FOGARTY - Minder Music  
 PATRICK MARSDEN - Lout Promotions  
 PHIL SIMPSON - Regent Music  
 PHILIP LAWLOR - Big Sync Music  
 RACHEL COOMBER - Quest  
 RENE SYMONDS - TAO  
 ROB CHUTE - Partisan PR  
 RORY WOODBRIDGE - Google Play  
 ROSS GAUTREAU - Karma Artists  
 RUSSELL CRANK - Bad Life  
 RUSS TANNEN - Deadly Management  
 RYAN J BRUCE - Glocal World Entertainment  
 RYAN WALTER - Manager  
 SAM AJILORE - That Grape Juice  
 SAM BUSH - AEG Live  
 SAM DENNISTON - Verdigris  
 SAM LAURENCE - DHP  
 SARAH RICHARDSON - Bleached Comms  
 SCOTT O'NEILL - DHP Family  
 SHARON MATHESON - InGrooves  
 SIMON PURSEHOUSE - Sentric Music  
 SIM ROLLISON - Columbia  
 SIMON DRAKE - Naim Label Group  
 SIMON WALSH - Music & Merchandise  
 SINEAD MILLS - Bleached Comms  
 STELLA FABINYI - TAP Management  
 STEPH SEAGER - Stellar PR  
 STEPHANIE CLIVE - Coda  
 STEPHEN FRASER - Virgin EMI  
 STEVE MARSH - Mascot  
 STUART WHEELEY - Rhino  
 SYD LAWRENCE - WMAS  
 TASHA ANDERSON - House of 27  
 TIM BOARDMAN - The Old Lion Touring  
 TIM DELLOW - LoveLive  
 TOBY ANDREWS - Sony International  
 TOM HOARE - [PIAS]  
 TOBY L - Transgressive/LoveLive  
 TOM LOVETT - SOFAR  
 TOM NICOLI - Sony Music  
 TOM PAUL - Capitol UK  
 TOM QUILLFELDT - Name PR  
 UMONG SHAH - Manager  
 WILL PUXLEY - 27 - Hart Media  
 WILL STREET - RCA  
 WILLEM WARD - PMR Records  
 WILL BEARDMORE - Parlophone/Warner  
 ZENA ZERA - 27 - Hart Media



KELLY FOLEY - Adastra  
 KIERAN THURGOOD - Capitol Music Group  
 KIRSTY JONES - Freelance (HR)  
 LAILAH O'DONNELL - Spinefarm  
 LAURA MOAT - ADA  
 LAURA NEWTON - CAA  
 LAURA WHITTICASE - PRS For Music Foundation  
 LAUREN DOWN - TLOBF/Dog Day  
 LAWRENCE MCKAY - Aagsyncmusic  
 LEAH ELLIS - Warp  
 LEIGH MORGAN - Believe  
 LEX BORRERO - 1916 Enterprises  
 LILY CROCKFORD - Manager  
 LIZ STOKES - Record Of The Day  
 LOUISA RAINBIRD - BSKYB  
 LOUISA WORSKETT - MBC PR  
 LUKE FERRAR - Virgin EMI  
 LUCY MARRIOT - ROAR  
 LUCY WATSON - TLF  
 MARK DENNIS - DHP  
 MARIK LEVIN - BMG Chrysalis  
 MARK MURDOCH - Mahogany  
 MARK ORR - LAB Records  
 MARTHA KINN - Machine  
 MATT GALLE - Photo Finish / Paradigm

CONGRATULATIONS TO

**KENSALTOWN STUDIOS**

**AND**

**MARTIN TEREFE**

**ON 10 YEARS**



FROM ALL OF YOUR FRIENDS AT

**UNIVERSAL MUSIC  
PUBLISHING GROUP**

# TRIBUTE 10 YEARS OF KENSALTOWN STUDIOS

## 'I BUILT KENSALTOWN BASED UPON WHAT HAPPENED TO THE INDUSTRY'

Prolific producer and songwriter Martin Terefe reflects on a decade at his sprawling West London studio and the slew of famous names that have called it home over the years

### STUDIOS

■ BY TOM PAKINKIS

Discovered as both a musician and songwriter at the age of 15 by EMI Music Publishing's Roffe Persson, Martin Terefe has since become a stalwart of the co-writing circuit and the go-to producer for some of the most successful singer/songwriters and bands over recent years.

Sony/ATV's Charlie Pinder signed both Martin Terefe and KT Tunstall at the same time and Terefe co-wrote three songs on Scot's debut record, 2004's *Eye To The Telescope* including *Other Side Of The World*, which continues to receive radio airplay and licenses for film/TV syncs worldwide today.

The Tunstall collaboration was enough for Colin Barlow, then at Polydor, to give Terefe a one-song try out on new signing James Morrison, whose 2006 debut album *Undiscovered* became Terefe's first major success as producer.

The Swede marks his work with both Tunstall and Morrison as turning points for Kensaltown Studios, his West London facility and now one of the most popular among artists in the country. But the list of names in the building's guestbook shows a consistently strong client base throughout its 10-year history, with everyone from Martha Wainwright and Ron Sexsmith to Jason Mraz and Train, to name just a few, having called it home.

With iconic tracks like Mraz's *I'm Yours*, and Train's *Hey Soul Sister* now a part of the Kensaltown tapestry, there's surely more hits to come. At the time of writing, the building is playing host to a number of creative heavyweights including songwriters Sacha Skarbek and Cass Lowe, producers Glen Scott, engineer Craig Silvey, composers Matt Travis and Lucinda Bell and artist Lowell

Now Terefe has his sights set overseas. He's just signed a deal with Universal Music Publishing in the US and is setting up a small studio in the company's New York HQ on Broadway. Planning to split his time between here and the US, Terefe says that Kensaltown Studios will now be more open projects that don't have his own direct involvement.

We caught Terefe to look back on Kensaltown Studio's rich history.

**What brought you to the UK and what was the spark that created Kensaltown Studios?**

I started making records in Sweden and when I came here in 1996 it was largely because there wasn't a lot going on in Sweden apart from really straightforward pop music. All my favourite bands or artists were English or American.

In the first 10 years of working here I did a lot of records both as a writer and producer with people like Ron Sexsmith, Martha Wainwright – critically acclaimed artists who weren't in the mainstream.

I made so many records that I needed more space than the studio I had across the road so I



**ABOVE**  
**Pick up and play:** Terefe has featured on multi-platinum selling records as a songwriter, producer and performer

**"We set up when times were clearly not as good as they had been. Big studios were closing down, it was pretty scary, but actually worked out for us"**

MARTIN TEREFE, KENSALTOWN STUDIOS

moved here. There was a space here before this studio had been built so I took over that, got to know the people who owned it quite well and started thinking that I should try to move my places into one. So I took out a lease and we built this building from the ground up really.

**What did you have to consider when building a studio from scratch? What key philosophies was this one based on?**

Back then I wasn't particularly keen on working in most ordinary studios, I thought they were really close, dark spaces where everyone was separated in little booths and the artist wasn't in the same room as the producer and so on. So I tried to build a place that's more of a space to be creative rather than a traditional music studio. The general idea was to get back to the way of recording where everyone plays in the same room. I've been to places like Sarm Studios or Motown where back in the day there wasn't that kind of separation. As a producer and a songwriter I just found it much easier to collaborate with people in the same room.

Some of the first artists that we recorded when we opened were KT Tunstall and James Morrison,

and I didn't see those projects as any different to Martha [Wainwright] or Ron Sexsmith, the big difference was that they became much more successful in the pop mainstream. That led to the next chapter of my journey, which has seen a lot of the UK music scene having passed through these doors over the last 10 years in different ways.

The studio has never been commercial, it's always been private - it hasn't been advertised.

**Has the role of a studio or a producer been hurt by technology and the bedroom DIY capabilities it allows? Has the music suffered at all?**

I think the combination of the digital revolution and the ease with which people could download music and have access to it alongside people not wanting to pay £16 for a CD generated a challenging time for the music industry.

But now everything's open. Back then people recorded in big studios and major labels would use major studios – that was the way you made records. Now there are no rules at all really. Has people's ability to make music in their bedrooms hurt? I don't think so, I think it's on the contrary – it's possible now for anyone with a great creative idea to reach their audience. But at the same time I think there's a need for big, established studios where bigger sessions can happen.

**You've mentioned KT Tunstall and James Morrison, who else have been stand-out Kensaltown visitors for you?**

Back then, when we started out I was working with



## CONGRATULATIONS KENSALTOWN: INDUSTRY EXECS AND ARTISTS FROM THROUGHOUT THE STUDIO'S HISTORY PAY TRIBUTE

### SIMON BANKS SB MANAGEMENT

"Martin was one of the first people KT worked with after signing her publishing deal and you could see it was the opposite of a baptism of fire! Just a warm, welcoming environment where KT was able to be herself, no pressure. They then recorded her first EP together which was really the start of the journey for KT's success."

### CRAIG KALLMAN CHAIRMAN, ATLANTIC RECORDS

"Martin has the gift of being able to translate great songs into great records. I witnessed his genius first-hand when we worked together on Jason Mraz's I'm Yours. Jason had written an amazing song that touched a nerve with everyone who heard it, but there was something about the drum track that just wasn't clicking. Martin got up from the board, went into the studio, sat at the drum kit, and said, 'How's this?' It was exactly the groove that the track needed, and we had a massive hit record."

### PAUL MCDONALD MANAGER, CLOSER ARTISTS

"It's been a pleasure to work with Martin and all the Kensaltown team on James Morrison since the Undiscovered album. The whole environment and results from the studio and all concerned are consistently great. We wish them continued success for the next 10 years!"

### KT TUNSTALL

"Martin, I'll always be grateful that you were one of the first people I met when I first came down to London. I caught things just at the genesis of Kensaltown and the great vibe and crazy abundance of positive energy was something you dream about finding in the big city. I remember such great

days and nights of prolific creativity, and excellent stupidity! Our work together has been a constant soundtrack for me over the last 10 years of my career, and I feel more excited than ever to get in the studio together. I just love ringing that buzzer... My creativity has always felt so safe here."

### TONY MASERATI PRODUCER/MIXER, MIRRORBALL ENTERTAINMENT

"Martin is one of those rare individuals who has a massive musical knowledge and ability, but never forces or imposes it on his collaborators. He is in a category where only a select few music makers I've worked with reside; a master at choosing musicians and production team members, not only on their ability in their particular discipline, but in how their dynamic will blend with the direction and scope of the project he's working on. For me, a call from Martin to work at Kensaltown is like an invitation to a vacation or retreat, where my talent and artistic sensibilities will be challenged but revered."

### DAVID DAVIDSON STRING ORCHESTRATOR, VIOLINIST

"Martin Terefe has the extraordinary talent of finding the essence of a song and producing it in a way that is timeless. Always fresh and inspired, a perfect pallet for strings. I always get excited when I get to work with Martin. Congratulation on 10 years of big hit music at Kensaltown!"

### MICHAEL DIXON SODA ROCK MUSIC

"Martin continues to dream and achieve as he opens a new studio in New York City on Broadway. He has a special way of connecting and relating to artists digging deep for unique creativity. The musical genius of Martin Terefe will shine even brighter in the months and years to come!"

### COLIN BARLOW PRESIDENT, RCA

"The first James Morrison album we recorded with Martin in Kensaltown was one of the most inspiring recording sessions I've ever been involved in. Recording virtually live, it truly was a magical moment."

### MAGNE FURUHOLMEN (A-HA)

"I believe I was the first artist ever to record in the newly opened Kensaltown studios 10 years ago. Since then I have been back numerous times with different projects, and it is quite simply the vibiest studio in the world - and my favourite place to record."

### JASON MRAZ

"Kensaltown is a retreat centre for songwriters and musicians. And so you could say Terefe is a guru. He gives you the space to dive deep and capture what it is you seek. I spent a lot of time there, and I learned much about my life there. I revere Kensaltown as a sacred temple, but not so sacred that you can't have a smoke on the balcony while contemplating life."

### JAMES MORRISON

"Kensaltown is where it started for me, and many others. When I think of Martin and the vibe at Kensaltown, I think of summer sunshine a lush breeze and laughing and piss-taking. It's like a little music haven where you can be who you are and it's enough. I've seen many artists that I love walk through Kensaltown with the same look on their face as me and it says 'I like it here'"

### PAT MONAHAN (TRAIN)

"One our favourite and most successful times in our 20 years has been working at Kensaltown. Great vibe. Great people. Great times. Thanks, guys and happy 10th anniversary!"

A-ha a lot, along with KT and James. I've always gone back and forth to the US and some of the American acts that I worked with came to record here like Jason Mraz and Train.

We made a record with Train called Save Me, San Francisco, which was a real comeback record for them in America. It had a song on it called Hey Soul Sister, which turned out to be a really massive hit. And we recorded [Jason Mraz's] I'm Yours here, which I think is still the longest-running song on the Billboard chart ever. In a commercial respect those records were defining but they never felt like they were made in any different way.

**Has much changed when it comes to running a studio over the years?**

Luckily we set up when times were already clearly not as good as they had been. A lot of big studios were closing down. And again we've always been private so it's always been about my own productions or the productions of other producers or writers here.

We kind of built this place around what happened in the music industry. It was a big undertaking when all other studios were closing down, it was pretty scary. But it actually worked out really well for us.

**What do you mean when you say you built it around the state of the music industry at that time?** I think it's really hard to build a commercial studio



without basing it around a couple of people. Traditionally there were studios that were just studios, which is harder because you have to cater for so many tastes when it comes to equipment and the space itself, and you have to constantly upgrade things. There are insane investment costs in equipment to make sure everyone has what they need in that studio at any given time. But if you base a studio around a producer or a songwriter, it's going to be more of an individual setup.

I'd say that's changed: studios that are just

**ABOVE  
Artist  
appreciation:**  
A regular visitor at Kensaltown, KT Tunstall recorded debut LP Eye To The Telescope with Terefe at the studio

commercial studios for hire are struggling and there are very few that have survived.

**Who's coming into the studio in the near future?** I've been working on a new James Morrison project, I've been doing a lot of writing actually, and it's been exciting to reconnect with him. I worked a little bit on all of his records but I haven't worked as intensely with him as I did for the first record he made, until now. So that's really exciting, I think he's really one of the super unique voices of this country.

Sacha Skarbek is here at the moment, he's had really big success with the likes of Adele, Lana Del Rey and recently Miley Cyrus with Wrecking Ball. Craig Silvey is downstairs, he's the go to mix engineer for rock music.

**Tell us more about your new deal with Universal...**

I've just agreed a contract with Universal Music Publishing in the US. Over the next couple of years, I'm going to focus more on writing than I have in a while. I've always done both but I've produced so much stuff over the last seven or eight years that I felt I needed to rebalance it a bit. So I'm setting up a studio in the Universal building on Broadway in New York, which will be a small studio great for writing and doing minor recording. I'll split my time between here and New York and that also means that this space will be more available than it has for quite a few years for outside projects that I'm not involved in.



**“Martin, we’ve been working together almost 20 years.**

**Over 25 Million Albums Sold Worldwide.**

**It’s an honour, privilege and pleasure to work with you. The best is yet to come!**

**Proud to be your Manager!”**

Sincerely

Michael Dixon

[www.SodarockMusic.com](http://www.SodarockMusic.com)



**REPORT** MADE IN CHELSEA**THE SLOANE RANGER**

Made In Chelsea might not be full of instantly loveable characters, but thanks to its music supervisor it's the most Shazam'd show on British TV - and a vital outlet for the UK business

**SYNC**

■ BY TIM INGHAM

**W**hat is it about Made In Chelsea that makes it so relentlessly watchable? Its plummy-voiced protagonists - Spencer, Millie, Ollie, Phoebe-Lettice *et al* - certainly create an impressively histrionic TV world, one awash with temper and tribulations as well as their trademark shout-at-the-telly opinions.

Whatever they do, it works: the E4 show inspires hundreds of thousands of tweets every time it's aired and even won a BAFTA Award in May last year for Best Reality/Constructed Factual Programme.

But it can also claim a more cutting-edge crown, for which the UK music business loves it dearly: by some distance, it's the most Shazam'd programme on telly, having stuffed all six of its series with emerging and often leftfield new music.

The individual responsible for this stuffing - and music's pride of place during MIC's must-watch moments - is Andrea Madden, the show's musical supervisor and as such a key contact for labels and publishers. Unlike many other major TV brands in the sync world, MIC doesn't merely rely on the Mr. Blue Skys and Tiny Dancers of yore - much bolder risks are taken. Of late, it has showcased fledgling uber-cool acts such as CHVRCHES, Lewis Watson, Deap Valley, Young Kato, Kodaline and FryArs to its million-plus weekly audience.

"Made In Chelsea has a strong visual identity and it needs a soundtrack to match," Madden tells *Music Week*. "The show's execs really wanted to make a statement with fresh music from the start and that has become more and more important as the show has developed.

"Keeping the soundtrack fresh makes my job very exciting - and it seems to go down really well with our viewers. And anyway, why would we stick to the usual suspects and chart music? It's much more fun trying something new."

MIC's status as an addictive show for Shazam lovers hasn't gone unnoticed by the UK music industry, which has extended its fruitful relationship with the show into more untypical areas. Projects steered by Madden have included two soundtrack compilations released through Universal and even a series of live charity gigs called 'Played In Chelsea', streamed online via 4OD last November. These live gigs featured bands on the show's playlist including Don Broco, Deaf Havana and Young Kato.

"I am a massive music fan, so I spend a lot of time actively searching for music, whether that's listening to radio shows from around the world, reading blogs or magazines, listening to new releases on iTunes and Spotify or listening to recommendations from viewers who tweet me," says Madden.

"I'm also on a ton of label mailing lists, so get updated on new releases, and get tweets from new bands and unsigned bands who send me links to their music. [Twitter] means unsigned



**"The number of outlets for new music on TV is woeful. If we can do our part in promoting talent, I'm happy"**

ANDREA MADDEN, MADE IN CHELSEA

bands like Outside Central - who I have used on the show - have a direct link to me should they want me to hear them."

One reason other TV shows stick to a more conservative musical backdrop than MIC is because of the industry's blanket licence with broadcasters.

Madden says she's previously worked on productions that have banned any 'non-blanket' tracks, limiting the amount of undiscovered material used. "I guess [MIC] is different to most television productions in that we will do direct licences with bands or labels if we love a track and it isn't covered by the UK blanket agreement," she says. "Our music industry contacts help us as much as they can to make this happen."

Made In Chelsea's commitment to new music is ably demonstrated by its official website, which features iTunes links to tracks played on the latest episode - a trend which will continue when MIC returns for its seventh series in April.

Adds Madden, who chooses a mix of music from independent, major label and unsigned acts for the show: "I have been told that once a band is played on Made in Chelsea there is a positive effect on record sales. Some bands have even joked about

**ABOVE**  
Made In Chelsea:

The structured reality show's famously posh cast from series six. The seventh series is due to air later this year

**MIC: THE KING OF SHAZAM**

Made In Chelsea's status as the most Shazam'd show on UK television is well known - and appreciated - within labels and publishers.

Andrea Madden says: "It tells me that

there is a hunger for something different.

Our audience might not be avid radio listeners or buy the music press but with Made In Chelsea they get a crash course in new music and are actively embracing it!

"I guess when you look at our audience you couldn't get a more perfect target audience for the bands we play, and if we find some new fans for these bands then that's amazing.

"I love reading the tweets as the show airs - there is always a real buzz around the music. In addition the E4 Spotify playlist containing all the music on the series gets updated after each show and is incredibly popular."



becoming part of the 'MIC Club'. For me it's just great that I can use tracks I love and that the executives on the show and the channel [E4] are happy for us to use new music.

"There is a woeful amount of outlets on television for new music. If we can do our little part in bringing some of this talent into people's living rooms on a Monday night, then I'm happy."

**BRITS 2014** MASTERCARD**THINKING OF A MASTER PLAN**

MasterCard's UK head of brand, sponsorship, digital and music marketing Shaun Springer discusses how the firm's long term partnership with the BRITs is continuing to evolve in 2014

**EVENTS**

■ BY DAVE ROBERTS

**M**asterCard renewed its long-standing deal with the BRIT Awards at the end of last year.

The company has been supporting the BRITs since back in the 1990s, throwing the might of its brand behind popular music artists. Its Priceless campaign has spawned multiple unique, intimate musical moments, from Pet Shops Boys playing in a bedroom to Jessie J duetting with a fan.

*Music Week* caught up with MasterCard's Shaun Springer to discover why the company keeps on supporting the UK music industry's big night - and its brightest stars...

**Can we start by talking about the Priceless concept? Because obviously it's part of what you do in association with the BRITs, but it's also a standalone campaign.**

Priceless has been running for 17 years, pre-dating our BRITs partnership. It came about because we realised that what matters to the consumer is not what they purchase, but the enjoyment they get from it. It's not about the roast chicken you purchase, it's about the Sunday dinner round the table with the family.

The concept has evolved over the years and in 2014 it's about Priceless Surprises, it's about understanding what matters to our consumers and delivering it in a way which delights and surprises, giving them priceless experiences. It launched during The Grammys (another event with whom we partner), with a 45-second slot featuring Justin Timberlake. So we've developed it from Priceless, to Priceless Moments to Priceless Surprises over time.

**And how have you woven the Priceless concept into your BRITs sponsorship?**

Well, the first thing to say is that the BRITs is the jewel in the crown in music for MasterCard in the UK. We're very proud to now be in our 16th year of sponsorship, the longest running music sponsorship in Europe. Music is obviously something that plays a role in everyone's lives, it matters to a lot of us.

It motivates and inspires me and millions of others. So the BRITs is great for us to be able to, through music, bring those moments of surprise and delight to our consumers.

For the last four years, we've tried to align our campaign to what the BRITs is about, about the special moments and performances and artists. One year that meant we had the Pet Shop Boys turning up at a fan's house. We worked with Tinie Tempah and gave away a pair of his special Ray Bans, which he used in his show, so they were priceless to him.

In 2012 we did Priceless Duets, working with Emeli Sande, Jessie J and Labrinth. Last year we introduced Priceless Remakes, which was about our consumers living the life of the stars. They made the

**RIGHT**  
Shaun Springer: MasterCard exec calls the BRITs the 'jewel in the crown' of the company's music relationships in the UK



**"The Priceless campaign came about when we realised that what matters to the consumer is not their purchase, but the enjoyment they get from it"**

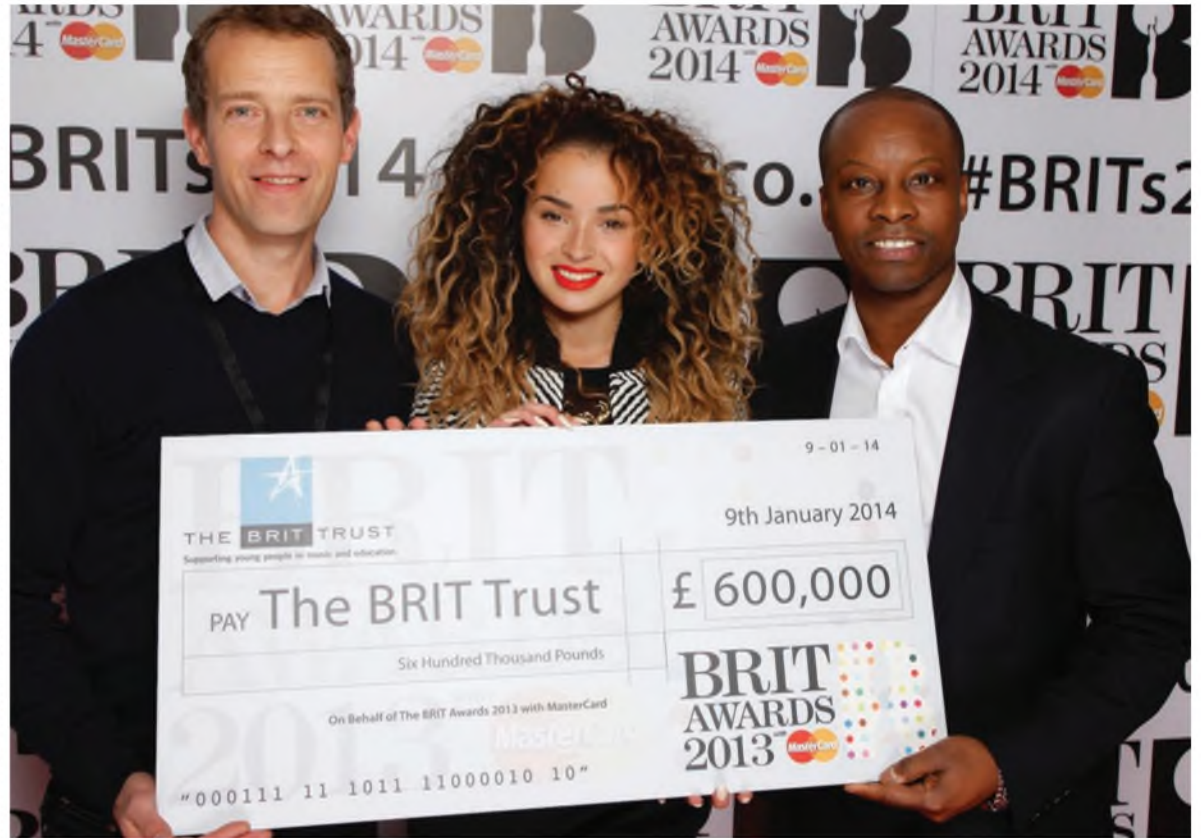
SHAUN SPRINGER, MASTERCARD

same video, with the same hair stylists, same makeup artists etc. And this year it's Priceless Surprises, working with Kylie, Laura Mvula and, as we announced last week, Pharrell Williams.

**Do you try and work with young British talent, or with artists that have been especially associated with the BRITs in some way?**

It's a bit of both. In the last four years we've been working with emerging British artists, including, this year, Laura Mvula. And now, since the BRIT Awards are being broadcast to a more global audience [via YouTube], we're working with global artists, like queen of pop Kylie Minogue and pop culture icon Pharrell Williams - global names for what is becoming a global event.

**What is the structure of this year's campaign?**  
It started with Laura shouting out to her social media networks, her fans, saying that she's partnered with MasterCard and will be part of the BRITs campaign. We supported the launch programme on the 9th of January and we



showcased the artists who have been part of our Priceless Surprises campaign with footage that was part of the adverts and it was great to see those moments back on TV.

Post-launch, we started concentrating on being able to attend a Priceless gig with Laura, at the Kensington Roof Gardens, exclusive to MasterCard customers, and 400 of our consumers did exactly that. That content is then used on the BRIT Awards website, on our website and around the BRITs themselves. We also create a Priceless Surprise at the gig itself, for instance, Laura gave her tambourine to a fan, and allowed ten fans backstage, which was an incredibly special moment.

We then move from Laura to Kylie, and again she will provide a Priceless Surprise for a handful of fans and a Priceless gig, to be announced very soon. And the same with Pharrell Williams, leading up to a Priceless gig.

**What sort of capacity are we talking about for Kylie's Priceless gig?**

We want it to be special, I want it to be what I call a 'goosebumps gig', so it'll be between 400-500.

**And will you utilise footage from these gigs, and from the Priceless Surprises that Laura, Kylie and Pharrell share with their fans in the ads and break bumpers on the night of the BRITs themselves?** That's going to be a surprise on the 19th. What I can say is that it will be all about allowing an artist and a fan to connect. How that's executed is what you will see exclusively on the night.

**How do you see your relationship with the BRITs now? Presumably after 16 years it's gone beyond a mere 'sponsor'?**

From my point of view, I see it as a true partnership. The BRITs relationship is the longest-standing in our music portfolio and it's one we're very proud of. It's the longest sponsorship/partnership in Europe. And it's just been re-signed for another three years, taking us up to the 2016 event. So a great

**"Our relationship with the BRITs is a true partnership... Not only are we showcasing the music, we're also looking behind the curtain, interacting with artists and bringing fans closer to them"**

SHAUN SPRINGER, MASTERCARD

partnership is set to continue. We will continue to be collaborative and to help showcase not only what we can do for our card holders but also to showcase great music and great artists. That's why we do our campaigns the way we do them. It is so, so far beyond being just a badging exercise.

**What do you see as the main points of progress for the event this year, as opposed to your campaign?**

Well I think the quality of acts continues to evolve, the way they showcase new and established talent gets better and better. We're also working with the BRITs team to amplify the event in the digital space more than ever before, and that will intrinsically make it more global.

**I guess the event is vastly different to the event you first worked with over 15 years ago...**

Yeah, it is, and I think it has developed alongside the changes in how people consume music. So, before, it was a great event, to just sort of experience, but now people have more access to their idols than ever before, so now not only are we showcasing the music, but we're also looking behind the curtain, interacting with the artists, bringing the fans closer to the artists.

**What's it like for you at the main event?**

For me it's always a very proud moment. Every year, from the tube to the door and in the arena, you will see how we amplify our presence, we feel part of a very special night, we see it coming to life, we know our cardholders are in the audience, and sharing the night and the special moments with us.

**ABOVE**  
**A winning combination:** (Left) Emeli Sande collects her MasterCard British Album of the Year gong at the BRITs last year; (Right) The BPI's Geoff Taylor with Ella Eyre and Shaun Springer presenting a cheque to The BRIT Trust

**And can you enjoy it personally or are you as crazily busy as the BRITs team themselves?**

The starting point is, I'm a music fan and I've been given a great opportunity to be part of this. So I have the same excitement and the same butterflies as everybody, in the crowd and behind the scenes. I want to see how it's all coming together, I want to see who's going to do what, but, yes, I'm probably biting my nails as much as Maggie [Crowe OBE, director of BRIT events and charities], which is testament to this being a true partnership. And also, when it finishes, we don't just get up and walk away, we think immediately about how we utilise what's just happened, and how do we evolve it next year. It's a very special night for me.

**What does your research tell you about the impact the BRITs partnership has had on your brand over the years?**

We track the impact on the brand closely, of course, and it has had a tremendous effect on brand preference, on credibility amongst 16-30 year-olds, people know the association, and see that we give back and support British music generally. It's definitely working.

## AND FINALLY, A RARE WORD FROM THE PUBLICITY-SHY BRITs EVENT DIRECTOR MAGGIE CROWE OBE...



"It's a completely unique and very special relationship we have with our sole sponsors, MasterCard. We work on this all year with Shaun and his team, making sure they are part of the whole process. We are constantly driving each other mad with different ideas and pushing each other, seeing what we can do next to make the next one special. I'm

very proud of the partnership and I know everyone on the BRITs Committee and in the UK music industry feels the same. This is the longest music awards partnership and the reason for that is because it works. Like the perfect marriage sometimes you agree to disagree, but regardless, you have pride in and respect for your fellow partner."

**INTERVIEW** THE O2 ARENA**KANE... AND ABLE**

The O2 in London had a record-breaking 2013, and the woman in charge says the venue can offer the music industry plenty more where that came from this year

**LIVE**

■ BY TINA HART

**E**ven when judged its own unmatched standards, 2013 was a spectacular year for The O2.

In a record 12 months for the complex, it hosted 185 events in the 'world's highest-grossing' arena and saw more than 9 million visitors through the main door. And in an age where social media data is all-important, over the course of 2013, The O2 was the number one most checked-in destination in the UK on Facebook.

According to general manager, Rebecca Kane, the majority of this success - in the musical sphere - at the venue was homegrown, with 51% of such events in 2013 starring UK talent.

With an official capacity of 20,000, playing the Music Week Award-winning main arena remains a crucial point in the career of any artist shooting for the big time.

*Music Week* caught up with Kane to discuss the year that has passed under (and over) the iconic Greenwich venue's roof, and why there's much more in store...

**How has 2013 been overall for music business in The O2 complex?**

We had a record-breaking year in 2013 with a variety of the globe's biggest acts, ranging from Michael Bublé and Beyoncé to Pink and One Direction gracing our [arena's] stage. The O2 was fortunate enough to be part of the touring schedules, and in some cases the only UK stop for the majority of acts that toured in 2013 - this contributing to more than 1.7 million people attending music events in our arena.

This was complemented by a strong programme of concerts in indigO2, which included sold-out events for Nile Rodgers, So Solid Crew and Lil' Kim; a programme of masterclasses and exhibitions in the British Music Experience; and the opening of Building Six as a high-profile club venue, which hosted sold-out events for Speakerbox, Skrillex and Cocoon.

Last time we spoke you said that 'it's during times of austerity that creative ideas are born' - are there any significant changes you implemented last year and what were the results?

We are constantly looking to evolve our offerings across The O2 campus, keep up-to-date with trends and continue to provide a world-class service, and facilities. A lot of time and creativity was invested last year into areas that have just come into fruition including Brooklyn Bowl [see boxout], our newest music venue with an 800-standing capacity that was previously used as an exhibition space.

Event-wise, we launched our first country music festival, Country To Country, which took place in the arena but also included a number of

**RIGHT**  
Yes we Kane 2013 was a blockbuster year for The O2 and ambitions for 2014 are as lofty as ever for its GM Rebecca Kane



**"Every year is a challenge in the music industry by the very nature of the business... it's these challenges that make it such an exciting industry"**

REBECCA KANE

pop-up stages and a country-themed market across other parts of The O2 campus. This brought a new demographic of fan to The O2, and showed the venue's diversity. After the festival's success, and to meet the demand for country music, we decided to extend the festival to Ireland this year on the same weekend [14/15 March, Ireland and 15/16 March, London] where the artists will swap venues overnight. We would love to expand the festival even more and are looking at the possibility of an additional European territory in 2015.

Other significant changes included a refresh of the VIP walkway, the suites, creation of a new guest relations department and the opening of Building Six, which offers a diverse range of high-profile club nights. All of this helped create a record year for The O2.

**Did 2013 serve up any particular challenges? If so, how did you work to overcome them?** Every year is a challenge in the music industry by the very nature of the business. Whether it be an act that postpones their show for a host of different reasons or an act that comes on stage more than hour late.. it's these challenges that make it such an exciting industry. A combination of strong teams with an understanding of clients' and fans' needs helps to overcome most issues that arise at The O2.



## BROOKLYN BOWL: 'THERE ARE SO MANY DIFFERENT PROGRAMMING OPTIONS'

Brooklyn Bowl is the newest events space within The O2. It opened last month and encompasses 12 bowling lanes, a 120-seat restaurant and a live music space with a capacity of 800-1000. It first opened in New York and there are plans for a Vegas site launch in March too.

Peter Shapiro, owner of the Brooklyn Bowl, spoke to *Music Week* about his ambitions for the London site.

"Look at the list of bands we've had in the US - everything from Elvis Costello to Snoop Dogg to The Gossip, Haim, Yeah Yeah Yeahs - a little bit of everything. London is London - it's the city that is most like New York and has the vibe and culture of Brooklyn. They're like cousins," he said.

As well as emulating the level of high-profile performers its original HQ has hosted, Shapiro wants to cater for various incarnations of music-related fun at BB London, and of course he's keen to take advantage of artists passing through the neighbouring arena.

"We want to work with various promoters and do all types of different things from hosting bands to DJs, to different types of parties. The room can really turn quickly from being live music event to a DJ event because the DJ booth is across from the stage," he noted.

"Sometimes, if there's a big show on in the arena, we'll put a DJ on and have a dance party. Maybe support bands opening in the arena will play again after the headliner in Brooklyn Bowl or just come hang out in those VIP lanes.

"Some nights we'll programme based on what's in the arena, and when there's not something on in the arena we'll



try and book shows that stand on their own. We're open to everything at the moment."

There's also talk of streaming the concerts from the main arena into Brooklyn Bowl, as Shapiro explains: "It's fibre wired from the soundboard of the arena into our soundboard. I don't think any venue has [that facility] because there's no venue connected to an arena. We have to get permission rights from the band. We haven't done it yet as we've just started but it's another thing we'll be able to do. There are so many different programming options. We want to try everything and become a cool venue that can do many different things."

Richard Southall t/as Emphasis Photography.

What new acts did you see rise to arena level last year?

They are not technically new acts but Two Door Cinema Club, will.i.am and Vampire Weekend all made the step up to arena level with aplomb and critical acclaim. For 2014, the biggest two acts to make the step up will be Ed Sheeran and Ellie Goulding, who are both making their arena debuts later this year.

It's reported that The O2 Arena in London is the world's highest-grossing arena - what elements have been key in striking the balance to achieve that?

Providing a venue that goes above and beyond the expectations of the acts, their promoters and managers, and provides world-class service and facilities for its fans.

To achieve this, we have to ensure we are constantly evolving and understanding our fans' and clients' needs. We are privileged to have an A-class bookings team who work tirelessly with promoters to ensure we secure the best talent for the longest runs possible, coupled with the enviable position of being based in the world's number one city, London. It's all a potent cocktail for success but we're never complacent and push ourselves as a team every year to improve.

Where does music stand currently in comparison to other business in the arena (comedy, sport, etc.) - is it, as you said previously, still the 'bread and butter of arena content'? How much share does music take up of the complex's overall business in terms of number of shows, income and footfall? Yes absolutely, music is our bread and butter and has the majority share with 59% of our business equating to 1.7 million people attending music events. We had almost 800,000 people attend

non-music events in the arena in 2013; 14% family entertainment, 8% sports, 9% comedy and 10% other events. In total, 195 events took place in the arena last year.

Do you have any new brand partnerships you can tell us about?

Our newest brand partnerships are with the Royal Marsden Cancer Charity and E-Lites. However, we do have a number of interesting and exciting partnerships on the horizon that we should be able to reveal later on in the year. Unfortunately I have to remain tight-lipped about them right now.

How has the AXS ticketing platform performed over the last year?

It was a fantastic 12 months for AXS.com as it firmly established itself as a serious player in the ticketing sector. We surpassed all of the targets we set ourselves and sold in excess of 1.4 million tickets for The O2 and over 2.3 million in total across the UK.

Are there any misconceptions at all about The O2 that you'd like to comment on?

The biggest misconception is that The O2 is simply a music venue. We are actually a premier entertainment destination that houses 28 bars and restaurants; a cinema with 11 screens including the Sky Superscreen - Europe's largest; two live music spaces; the British Music Experience; Up At The O2 - an experience walking across the roof of The O2 - and most recently Brooklyn Bowl.

A lot of consumers also get confused about who owns and operates The O2 - we're very proud to be part of AEG who have a stake in over 100 venues worldwide. Having said that it's an absolute pleasure to have O2 Telefonica as a very

**ABOVE LEFT**  
Just how they roll  
The Rolling Stones grace the stage of The O2 Arena

## MAGIC NUMBERS - THE O2 ARENA IN 2013

- Michael Bublé sold out 10 nights in July.
- One Direction completed an 11-night stint in April.
- Beyoncé sprung up with a brand new tour selling out six nights in record timing.
- JLS performed their final-ever concert here and broke the record for the most ever concerts performed by a British boy band with 12 shows.
- The most amount of wine consumed was at the Fleetwood Mac show on Sept 27 with 2,031 bottles sold compared to 1,729 at Rolling Stones in 2012.
- One Direction fans helped to secure chips as the most popular food sold with 1,359 portions sold on Feb 24.
- Jay Z's shows on October 11 and 12 make up two of the Top 5 events that sold the most food and beverages.

active and supportive naming rights partner so we cherish the venue name.

Do you know of, or foresee, any expansion plans in terms of music business within The O2 or taking The O2 venue brand further regionally and/or internationally?

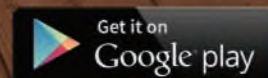
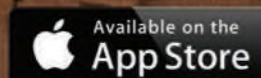
Not at the moment. We're busy keeping The O2 in pole position, building a hotel [opens autumn 2015], supporting our new business ventures [Brooklyn Bowl and Building Six] and building an even better calendar of events for 2014. Plus we're keen to keep investing back into the building. That'll keep us busy for now...

# WE JUST GOT LOUDER! MUSIC AT YOUR FINGERTIPS

GET YOUR FAVORITE MAGAZINE  
ON YOUR FAVORITE DEVICE



AVAILABLE ON:



»» **SUBSCRIBE NOW**

[STORE.GUITARWORLD.COM/PAGES/DIGITAL-SUBSCRIPTIONS](http://STORE.GUITARWORLD.COM/PAGES/DIGITAL-SUBSCRIPTIONS)



# PROFILE SUZANNE VEGA

## 'I CAN NOW ARGUE WITH MYSELF'

The respected singer-songwriter on self-releasing and her history with the music industry



Pic: George Holz

### TALENT

■ BY PAUL WILLIAMS

Like so many other artists of her generation Suzanne Vega has had to adjust to a new reality. First at A&M and then Blue Note, she spent more than two decades as part of a traditional record company structure where budgets seemed endless and she thrived with global hits such as *Luka* and *Tom's Diner*.

But then the decline came. Her albums started charting lower and after 18 years she was dropped by A&M, only to suffer the same fate at then EMI-owned Blue Note. It was a real shock to the system for someone who had become accustomed to selling healthy quantities of records and was now living in a new world order where the public's demand for albums continued to shrink.

"When the record sales started plummeting I started to feel that I had lost something, but then I realised it wasn't just me," she tells *Music Week*. "It was everyone. No one is selling records and with every year the CD sales are getting lower and lower."

Vega's response has been a back-to-basics approach, launching her own record label called Amanuenis Productions, firstly to issue re-recordings of the singer-songwriter's glorious back catalogue and now in *Tales From The Realm of the Queen of Pentacles* her first studio album since 2007. In the UK it has come out via a label services deal with Cooking Vinyl and delivered her a first chart album in 18 years.

"That was the heartening thing about having my own record label being able to make a living," adds Vega who will perform at the BBC Radio 2 Folk Awards at London's Royal Albert Hall on February 19. "I have my albums and people buy them at the shows and I sign them and it's more meaningful than a free download, so that's worked for me. If you set your sights a little more practically and you're not in [the budget of] the \$200,000 video or the outfits you can make a living."

It has also meant living her life now in a more modest, realistic way in New York City where she grew up, but in 2014 she can say with confidence: "I'm feeling more secure. I went through a period where I had huge success and had a big house and a lot of clothes and a lot of junk over the years, but now I'm doing things on my own terms."

Those own terms include a new album, which she has been able to write and record over several years and in locations including London, Chicago, LA, New York City and Prague. As she explains to *Music Week*, that freedom has been made possible by having her own label. "I can now argue with myself," as she puts it.

**Starting your own record label has presumably given you a lot more artistic freedom as you are now the boss.**

The thing is I always had artistic control. I always had a pretty good relationship with whoever was the record company president of the moment. I could always walk into their offices and say, "Hi, do you like what I'm doing?" Most of the time the answer came back, "Yes" except when they don't like you and then they drop you. That's the only bad part when you get to the end of that relationship and then you have to start all over. I always had artistic control, now I feel that I have longevity. I can look at the project from a long period of time

# PROFILE SUZANNE VEGA

instead of feeling like, "This doesn't stick. Let's just move on," which tends to be the way a big record company thinks. If it hasn't caught fire in a few months then they will just move on to the next project, whereas I feel I'm in it for the long run.

Your mum was a computer systems analyst, so has that influenced you in your approach to technology? Only that I'm comfortable with it and I think of it as a friend. It's not the alienating thing some people think it is.

Obviously since you started technology has played an ever greater part in the industry and how people listen to music, including now streaming. Do you have a view on that?

I do. I told my manager I didn't want to do streaming. I tried Pandora for a while and I said, "I don't want to do this", but he pointed out as the record company I would actually make money that I wouldn't make as the artist so he urged me to reconsider and I guess I have because I know it provides a certain amount of exposure. But it's only because I have my own record company and therefore I can get a bit more of the profit. Other than that I agree with David Byrne. I think it's an unfair system that doesn't reward the artist in the way it should.

The new album features the unlikely prospect of you sampling 50 Cent's Candy, which is on the track Don't Uncork What You Can't Contain. Who's idea was that?

It was [album producer] Gerry [Leonard]'s idea. I kept talking about 50 Cent and the productions of Scott Storch and the Arabic strings he favours and I spoke to Gerry and I said, "Do you think we could do something like this?" He said, "Not only could we do something like it we could just take that" and it hadn't occurred to me we could just take it so we tried it out and it worked really well.

Your use of Candy Shop made me think of DNA taking your a cappella recording of Tom's Diner and completely reworking it as a dance track in what initially was a bootleg. In what circumstances did you first hear that?

I was backstage at a show back in 1990 and my manager said, "I need to speak to you about this because some boys have taken your song and they have put this beat to it and they have violated the copyright law and A&M is really upset with them, but you better listen to it." So I listened to it expecting to hear this mutilation and instead it was, "Wow, I really like this. This is really cool." I thought it grooved and I liked it that they didn't change the song. They weren't making fun of it, so I said, "Let's get it and release it and just see what happens." I thought it would be played in some dance clubs, but it was a huge, massive hit.

Did you then get free dinners for life at the actual Tom's Diner in New York?

I did not get free dinners for life. I go there from time to time and I still have to pay. They still keep me waiting 20 minutes to get a cup of coffee and my name is on the menu but they've misspelled it so it's a humbling experience and the whole place is filled up with clippings from Seinfeld [which used a shot of the outside as the diner where the TV



Pic: George Holz



**ABOVE Solitude kneeling:** Suzanne Vega's first album of new material since 2007 is on her own label

comedy's main characters Jerry and George would meet] and just one or two of me. As ever New York puts you in your place.

There is a song on the new album called Song of the Stoic, which you've suggested maybe Luka now grown up. When you were writing it did you have that in mind or did you only think that afterwards? Afterwards. Afterwards I looked back on the song, "Oh, the two songs are connected", but I hadn't started with that idea.

Luka was back in your early days at A&M when it was still independent and presumably founders Herb Alpert and Jerry Moss were running the show. Very much.

**"I did not get free dinners for life [at Tom's Diner]. They still keep me waiting 20 minutes to get a cup of coffee and they've misspelled my name on the menu"**

SUZANNE VEGA, ON THE NEW YORK RESTAURANT SHE IMMORTALISED

That must have been quite an attraction for you, those two guys heading the label.

Yeah, they were great. [Vega's then manager] Ron Fierstein said, "Let's target A&M. They're the smallest of the big labels. They're a real artist company. They stand by their artists." Back then I think they had Joan Armatrading, Joe Jackson. They kept saying, "No" [to me]. They said no twice and they finally signed me on the third go round after I got a great review in *The [New York] Times*.

Did you notice a big difference with the company when PolyGram bought it and it eventually became part of Universal?

Yeah. Each shift you could feel change in the atmosphere and sometimes you're a favourite, sometimes you're not a favourite. Sometimes there was a lack of communication between offices. Sometimes you were a priority. Sometimes you were not.

The music industry when you first signed a deal with A&M three decades ago to what it is now is completely different. It makes it hard now to appreciate the money flowing around in the industry back then, the extravagances.

That's the thing when I remember being signed to A&M thinking, "This is crazy." Some of the budgets. Even some dinners we would go out to were so reckless and so extravagant. Then we would have videos and you would spend \$200,000. You could buy a house for that amount of money for just this thing that was going to be used a few times. It was so out of proportion, but that has been corrected with a crash. You just have to adjust.

A&M let you go and then the same thing happened to you at Blue Note [which released Vega's 2007 album *Beauty & Crime*].

It was a shock because I really like [then Blue Note president and CEO] Bruce Lundvall and he was very warm and very sincere. I gave him a demo tape and he called me up at home one Sunday afternoon going, "I really love this. It's great. It's everything we want. It's got poetry", so I felt we were a good fit to get together so it was a shock when I heard the news [of being dropped]. "Well that was short" and I've seen him since then and he actually bowed down in front of me, which was kind of embarrassing and he apologised and said it wasn't him that had done the deed, but if you work with a major label you always have that possibility the big fish is going to eat the little fish and you will be cut out.

Would you ever go back to a traditional label deal?

It really depends. I guess I would think about it depending what they offered and who it was. I do look at someone like Bob Dylan who is on Columbia and his situation is amazing. They put out all his old stuff. They put out his new stuff. Everybody benefits. He has the backing of the label and it works all round. It would be great if there were others, especially women. I don't notice women being treated that same way. Joni Mitchell should have a deal like that where she is protected. She did a deal with Starbucks, but for a woman of that stature a record label such as Columbia would have been the way to go for her.

What do you make then of how women are represented in the music industry now, both as artists and executives? With all that twerking stuff and Miley Cyrus some might argue we have gone backwards.

I don't think we've gone backwards, but I don't think people are still really feeling the variety that women are and what they can be. There are more women making music. There are more women executives, I guess. But there's this idea that sexuality is empowering. OK, fair enough, but not all the time. Sexuality is empowering with men as well, but you have a variety of men. You have men who deliberately act sexy like David Bowie or you have men who are intellectual and sexy like Bob Dylan and there's a whole range of people in between. It should be the same with women. I don't see why it has to all be all young girls showing off their bodies. That doesn't work for some people.

## 44 SINGLES/ALBUMS/COMPILATIONS

Clean Bandit spend a third week at the top of The Official UK Singles Chart with Rather Be



INCLUDES OFFICIAL  
WEEKLY iTunes  
CHARTS FROM AROUND  
THE WORLD

# MusicWeek CHARTS



## 46 UK AIRPLAY & EU AIRPLAY

Pharrell Williams' Happy is No.1 on the radio airplay chart for the seventh straight week

## 48 STREAMING, SPOTIFY & VEVO

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

## 51 INDIES & ITUNES

London Grammar are No.1 on the Indie Albums Top 20 with If You Wait



## 54 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

## 55 CLUB

Dansson & Marlon Hoffstadt lead the Upfront chart with Shake That

## 56 KEY RELEASES & PRODUCT

Powerless - the final single to be taken from Rudimental's debut LP Home - is Track Of The Week

# CHARTS UK SINGLES WEEK 6



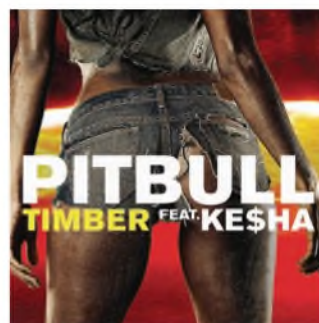
For all charts and credits queries email [isabelle.nesmon@intentionmedia.co.uk](mailto:isabelle.nesmon@intentionmedia.co.uk). Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

## THE OFFICIAL UK SINGLES CHART

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

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	1	3	<b>CLEAN BANDIT FT. JESS GLYNNE</b> Rather Be <i>Atlantic</i> GBAS1300596 (Arvato) ●	39	35	13	<b>KID INK FT CHRIS BROWN</b> Show Me <i>88 Classics/Alumina/RC4</i> USRC11301420 (Arvato)
2	3	12	<b>PHARRELL WILLIAMS</b> Happy <i> RCA</i> USA04E1300686 (Arvato) ★	40	34	5	<b>SOPHIE ELLIS-BEXTOR</b> Young Blood <i>EBG's</i> GB70Y1300233 (Essential)
3	New		<b>DJ FRESH VS JAY FAY FT MS DYNAMITE</b> Dibby Dibby Sound <i>MoS</i> GBCE1301043 (Sony DADC UK)	41	37	13	<b>LITTLE MIX</b> Little Me <i>Syco</i> GBHMU1300328 (Arvato)
4	2	2	<b>WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA &amp; FRENCH MONTANA</b> Feelin' Myself <i>Interscope</i> USUM71318557 (Arvato)	42	45	9	<b>DEMI LOVATO</b> Let It Go <i>Walt Disney/UMC</i> USWD11356344 (Arvato)
5	6	6	<b>PITBULL FT KE\$HA</b> Timber <i>JMR 305/Polo Grounds</i> USRC11301595 (Arvato) ●	43	39	25	<b>AWOL NATION</b> Sail <i>Red Bull</i> US6L1000053 (PIAS Arvato) ●
6	4	2	<b>GORGON CITY FT MNEK</b> Ready For Your Love <i>Virgin</i> GBUM71307023 (Arvato)	44	32	53	<b>IMAGINE DRAGONS</b> Radioactive <i>Interscope</i> USUM71201074 (Arvato) ●
7	5	2	<b>KATY B</b> Crying For No Reason <i>Rinô</i> Columbia GBARL1301425 (Arvato)	45	47	9	<b>KRISTEN BELL/AGATHA LEE MONN</b> Do You Want To Build A Snowman <i>Walt Disney</i> USWD11355354 (Arvato)
8	11	8	<b>ONEREPUBLIC</b> If I Lose Myself <i>Interscope</i> USUM71303190 (Arvato)	46	41	15	<b>ONE DIRECTION</b> Story Of My Life <i>Syco</i> GBHMU1300210 (Arvato) ●
9	7	3	<b>NEON JUNGLE</b> Braveheart <i>RA</i> GB1101300631 (Arvato)	47	Re-entry		<b>JAMES BLUNT</b> Heart To Heart <i>Atlantic/Custard</i> GBAS1300388 (Arvato)
10	8	20	<b>AVICII</b> Hey Brother <i>Pesitwa/PRMD</i> CH3131340084 (Arvato) ●	48	44	14	<b>LITTLE MIX</b> Move <i>Syco</i> GBHMU1300243 (Arvato) ●
11	19	12	<b>KATY PERRY FT JUICY J</b> Dark Horse <i>Virgin</i> USUM71317296 (Arvato)	49	New		<b>ELLIE GOULDING</b> Goodness Gracious <i>Polydor</i> GBUM71304055 (Arvato)
12	10	13	<b>JASON DERULO</b> Trumpets <i>Warner</i> USWB11302794 (Arvato) ●	50	50	25	<b>ELLIE GOULDING</b> Burn <i>Polydor</i> GBUM71300563 (Arvato) ★
13	14	14	<b>VANCE JOY</b> Riptide <i>Infectious</i> AULI01385760 (PIAS Arvato)	51	42	43	<b>DAFT PUNK FT PHARRELL &amp; NILE RODGERS</b> Get Lucky <i>Columbia</i> USX91300809 (Arvato) ★2
14	9	8	<b>BEYONCÉ FT JAY-Z</b> Drunk In Love <i>Columbia</i> USSM11307800 (Arvato)	52	55	18	<b>JAMES BLUNT</b> Bonfire Heart <i>Atlantic/Custard</i> GBAS1300301 (Arvato) ●
15	38	4	<b>SHAKIRA FT RIHANNA</b> Can't Remember To Forget You <i>RCA</i> USRC11301790 (Arvato)	53	51	27	<b>DRAKE FT MAJID JORDAN</b> Hold On We're Going Home <i>Cash Money/Rap-a-lot</i> USCM1300990 (Arvato) ●
16	18	6	<b>TINIE TEMPAH FT LABRINTH</b> Lover Not A Fighter <i>Parlophone</i> GB71P1300287 (Arvato)	54	New		<b>RED HOT CHILLI PIPERS</b> Wake Me Up <i>Rel</i> GBAB71400101 (Ingrooves)
17	13	6	<b>FUSE ODG</b> Million Pound Girl (Badder Than Bad) <i>3 Beat/AATW</i> GBXSX1300244 (Arvato)	55	53	48	<b>PASSENGER</b> Let Her Go <i>Network</i> GBMOM1200012 (Essential GEM) ★
18	12	3	<b>THE VAMPS</b> Wild Heart <i>EMI</i> GBUM71305882 (Arvato)	56	45	13	<b>LADY GAGA FT R. KELLY</b> Do What U Want <i>Interscope</i> USUM71310775 (Arvato) ●
19	15	16	<b>ELLIE GOULDING</b> How Long Will I Love You <i>Polydor</i> GBUM71304067 (Arvato) ●	57	48	14	<b>ED SHEERAN</b> I See Fire <i>Decca</i> USNLR1300728 (Arvato)
20	20	9	<b>IDINA MENZEL</b> Let It Go <i>Walt Disney/UMC</i> USWD11356376 (Arvato)	58	54	20	<b>STORM QUEEN</b> Look Right Through <i>Dale</i> USA04E13005510 (Sony DADC UK) ●
21	53	16	<b>RIHANNA</b> What Now <i>Def Jam/Virgin</i> USUM71214747 (Arvato)	59	43	11	<b>CALVIN HARRIS &amp; ALESSO FT HURTS</b> Under Control <i>Columbia</i> GBARL1301189 (Arvato) ●
22	16	11	<b>BUSTA RHYMES FT Q-TIP, KANYE WEST &amp; LIL WAYNE</b> Thank You <i>Cash Money/Republic</i> USCMS1300940 (Arvato)	60	23	2	<b>CHRIS MALINCHAK</b> If U Got It <i>Real Gone Music</i> GBARL1301124 (Arvato)
23	24	28	<b>ONEREPUBLIC</b> Counting Stars <i>Interscope</i> USUM71301306 (Arvato) ★	61	55	37	<b>ROBIN THICKE FT T.I. &amp; PHARRELL</b> Blurred Lines <i>Interscope</i> USUM71302150 (Arvato) ★2
24	57	3	<b>DJ STAY THE NIGHT</b> Stay The Night <i>Foodcourt</i> SEWDL6021469 (XS)	62	50	12	<b>GARY BARLOW</b> Let Me Go <i>Polydor</i> GBUM71305083 (Arvato) ●
25	22	15	<b>EMINEM FT RIHANNA</b> The Monster <i>Interscope</i> USUM71314064 (Arvato) ●	63	51	19	<b>THE VAMPS</b> Can We Dance <i>EMI</i> GBUM71300979 (Arvato) ●
26	17	6	<b>MATRIX &amp; FUTUREBOUND/MARSHALL</b> Control <i>3 Beat/AATW</i> GBXSX1300155 (Arvato)	64	55	5	<b>HALF MOON RUN</b> Full Circle <i>Commu</i> USA04E13005510 (Sony DADC UK) ●
27	30	8	<b>MILEY CYRUS</b> Adore You <i>RCA</i> USRC11301264 (Arvato)	65	New		<b>U2</b> Invisible <i>Island</i> GBUM71400512 (Arvato)
28	26	4	<b>MACKLEMORE &amp; RYAN LEWIS FT SCHOOLBOY Q &amp; HOLLIS</b> White Walls <i>Macklemore</i> GMM881200028 (ACA Arvato)	66	75	9	<b>IDINA MENZEL &amp; KRISTEN BELL</b> For The First Time In Forever <i>Walt Disney/UMC</i> USWD11366379 (Arvato)
29	Re-entry		<b>DISCLOSURE</b> F For You <i>PMR/Island</i> GBUM71302519 (Arvato)	67	59	32	<b>JOHN NEWMAN</b> Love Me Again <i>Island</i> GBUM71302815 (Arvato) ★
30	52	15	<b>IMAGINE DRAGONS</b> Demons <i>Interscope</i> USUM71201071 (Arvato)	68	Re-entry		<b>AMERICAN AUTHORS</b> Best Day Of My Life <i>Def Jam</i> USUM71302187 (Arvato)
31	21	13	<b>SUB FOCUS</b> Turn Back Time <i>EMI</i> GBUM71305651 (Arvato)	69	69	18	<b>MILEY CYRUS</b> Wrecking Ball <i>RCA</i> USRC11301214 (Arvato) ●
32	33	30	<b>AVICII</b> Wake Me Up <i>Pesitwa/PRMD</i> SEUM71301325 (Arvato) ★2	70	Re-entry		<b>LONDON GRAMMAR</b> Strong <i>Metal &amp; Dust</i> GBCE1300609 (Sony DADC UK)
33	36	23	<b>KATY PERRY</b> Roar <i>Virgin</i> USUM71308669 (Arvato) ★	71	52	17	<b>WILKINSON</b> Afterglow <i>Ram/Virgin</i> GBZH1391803 (Arvato) ●
34	25	16	<b>LORDE</b> Royals <i>Virgin</i> NZUM71200031 (Arvato) ●	72	New		<b>JOHN LEGEND</b> All Of Me <i>Columbia</i> USSM11303954 (Arvato)
35	27	8	<b>BEYONCÉ XO</b> <i>Columbia</i> USSM11307807 (Arvato)	73	Re-entry		<b>ONE DIRECTION</b> Midnight Memories <i>Syco</i> GBHMU1300212 (Arvato)
36	28	13	<b>MARTIN GARRIX</b> Animals <i>Pesitwa</i> NLZ541300467 (Arvato) ●	74	72	50	<b>BASTILLE</b> Pompeii <i>Virgin</i> GB1201200092 (Arvato) ★
37	29	12	<b>BASTILLE</b> Of The Night <i>Virgin</i> GBUM71306498 (Arvato) ●	75	71	21	<b>JASON DERULO FT 2 CHAINZ</b> Talk Dirty <i>Warner</i> USWB11302548 (Arvato) ●
38	70	3	<b>LORDE</b> Team <i>Virgin</i> NZUM71300124 (Arvato)				

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







# CHARTS EU AIRPLAY WEEK 6 (Mon 03 - Sun 09 Feb 2014)

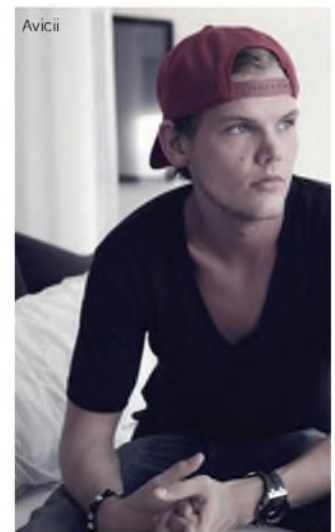


## EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Pharrell Williams Happy	RCA	SME 21,338	+3%	1,007	747.70m	+4%
2	2	Avicii Hey Brother	Virgin EMI	UMG 16,187	-2%	827	663.60m	0%
3	4	Klingande Jubel	Klingande	Ind. 8,339	+3%	427	507.43m	+1%
4	3	Pitbull feat. Ke\$ha Timber	Sony Music	SME 14,936	+1%	675	504.64m	-2%
5	7	Imagine Dragons Demons	Polydor	UMG 6,182	+7%	423	426.52m	+6%
6	6	Lorde Royals	Virgin Records	UMG 9,209	-10%	758	404.11m	-3%
7	5	OneRepublic Counting Stars	Polydor	UMG 10,837	-4%	733	396.42m	-10%
8	15	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 9,914	+17%	666	391.50m	+28%
9	8	Milky Chance Stolen Dance	Pias	Ind. 5,395	+2%	284	387.70m	+8%
10	11	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 5,895	+5%	295	327.24m	0%
11	12	One Direction Story Of My Life	Sony Music	SME 8,232	-7%	644	320.23m	-2%
12	9	Eminem feat. Rihanna The Monster	Universal Music	UMG 9,725	-7%	580	314.01m	-11%
13	10	Lily Allen Hard Out Here	Parlophone Music	WMG 6,010	+1%	378	309.68m	-7%
14	16	Avicii Wake Me Up	PRMD/Positiva	UMG 7,141	-7%	691	287.02m	-2%
15	13	Katy Perry Unconditionally	Virgin EMI	UMG 6,141	-15%	480	282.34m	-10%
16	14	Ellie Goulding Burn	Polydor	UMG 7,536	-7%	603	266.14m	-14%
17	24	Passenger Let Her Go	Embassy Of Music	SME 5,634	+3%	774	260.78m	+5%
18	23	Bastille Things We Lost In Th..	Virgin Records	UMG 2,923	+8%	253	259.05m	+4%
19	20	Sunrise Avenue Lifesaver	Universal Mus..	UMG 2,434	+3%	166	256.01m	+1%
20	17	James Blunt Bonfire Heart	Atlantic	WMG 5,547	-8%	579	247.18m	-12%
21	18	Miley Cyrus Wrecking Ball	RCA	SME 5,644	-13%	568	234.95m	-11%
22	22	Adel Tawil Lieder	Polydor	UMG 2,724	-10%	156	234.89m	-7%
23	27	Bastille Of The Night	Bastille Music	Ind. 6,351	+1%	506	226.62m	+12%
24	19	U2 Ordinary Love	Island	UMG 4,939	-9%	476	222.60m	-13%
25	21	Katy Perry Roar	Virgin EMI	UMG 7,237	-4%	692	220.16m	-13%
26	36	James Blunt Heart To Heart	Atlantic	WMG 4,402	+25%	428	217.70m	+31%
27	25	Lady Gaga feat. R. K.. Do What U Want	Interscope	UMG 7,971	-11%	522	205.58m	-15%
28	29	Olly Murs Dear Darlin'	Epic	SME 4,382	+5%	467	201.91m	+3%
29	26	Capital Cities Safe And Sound	Capitol Records	UMG 3,844	-9%	445	197.93m	-6%
30	33	Family Of The Year Hero	Universal	UMG 2,203	-1%	220	189.98m	+4%
31	50	Lorde Team	Virgin EMI	UMG 3,955	+25%	422	185.13m	+38%
32	30	Imagine Dragons On Top Of The World	Polydor	UMG 2,902	-5%	358	182.66m	-5%
33	28	Pink Just Give Me A Reason	RCA	SME 3,523	+2%	587	179.78m	-9%
34	35	John Newman Love Me Again	Island	UMG 5,973	+1%	660	175.36m	+4%
35	31	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 5,228	-11%	857	170.75m	-9%
36	38	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 4,749	-7%	578	168.49m	+3%
37	32	Jason Derulo feat. 2.. Talk Dirty	Warner Music	WMG 4,716	-11%	407	165.33m	-12%
38	34	Beyoncé XO	RCA	SME 5,475	-3%	440	165.00m	-8%
39	37	Tom Odell Another Love	Columbia	SME 1,865	+8%	250	164.30m	-1%
40	41	A Great Big World fe.. Say Something	Epic	SME 3,778	+17%	367	163.46m	+14%
41	47	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 5,359	+19%	406	155.56m	+14%
42	45	Robin Thicke feat. T.. Blurred Lines	Polydor	UMG 4,633	-3%	701	149.75m	+8%
43	53	Sam Smith Money On My Mind	Capitol Records	UMG 4,462	+25%	363	148.51m	+16%
44	73	Cris Cab Liar Liar	Universal Music	UMG 3,405	+21%	253	144.01m	+51%
45	46	Martin Garrix Animals	News	Ind. 4,353	-2%	424	143.04m	+4%
46	61	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 6,581	+34%	438	142.91m	+34%
47	52	Ed Sheeran I See Fire	Universal Music	UMG 2,957	+15%	283	142.20m	+8%
48	42	James Arthur Impossible	Syco	SME 2,487	-2%	363	141.49m	-1%
49	48	Lumineers, The Ho Hey	Dualtone	UMG 2,155	-8%	497	138.88m	+3%
50	39	Calvin Harris & Ales.. Under Control	Columbia	SME 5,322	-12%	363	135.18m	-15%



Pharrell



Avicii



Pitbull



Lorde



Imagine Dragons



Klingande

# CHARTS STREAMING – OFFICIAL WEEK 6



© Official Charts Company 2014



## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
2	2	PHARRELL WILLIAMS Happy <i>Columbia</i>
3	3	PITBULL FT KESHA Timber <i>Mr 305/Polo Grounds</i>
4	4	AVICII Hey Brother <i>Positiva/PRMD</i>
5	6	BEYONCÉ FT JAY Z Drunk In Love <i>Columbia</i>
6	5	JASON DERULO Trumpets <i>Warner Bros</i>
7	38	WILL.I.AM/CYRUS/KHALIFA Feelin' Myself <i>Interscope</i>
8	7	LORDE Royals <i>Virgin</i>
9	8	EMINEM FT RIHANNA The Monster <i>Interscope</i>
10	13	VANCE JOY Riptide <i>Infectious Music</i>
11	9	ONEREPUBLIC Counting Stars <i>Interscope</i>
12	10	AVICII Wake Me Up <i>Positiva/PRMD</i>
13	11	BASTILLE Of The Night <i>Virgin</i>
14	12	BASTILLE Pompeii <i>Virgin</i>
15	15	KATY PERRY Roar <i>Virgin</i>
16	14	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
17	18	ARCTIC MONKEYS Do I Wanna Know? <i>Domino Recordings</i>
18	17	AWOLNATION Sail <i>Red Bull</i>
19	19	CALVIN HARRIS/ALESSO/HURTS Under Control <i>Columbia</i>
20	27	NEON JUNGLE Braveheart <i>RCA</i>
21	44	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>
22	16	ELLIE GOULDING Burn <i>Polydor</i>
23	81	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>
24	20	ONE DIRECTION Story Of My Life <i>Syco Music</i>
25	21	MARTIN GARRIX Animals <i>Positiva/Virgin</i>
26	26	VAMPS Wild Heart <i>EMI</i>
27	22	FUSE ODG Million Pound Girl (Badder Than Bad) <i>3 Beat/AATW</i>
28	23	ELLIE GOULDING How Long Will I Love You <i>Polydor</i>
29	29	IMAGINE DRAGONS Radioactive <i>Interscope</i>
30	40	SHAKIRA FT RIHANNA Can't Remember To Forget You <i>RCA</i>
31	25	PASSENGER Let Her Go <i>Netwerk</i>
32	30	IDINA MENZEL Let It Go <i>Walt Disney</i>
33	51	KATY B Crying For No Reason <i>Rinse Recordings</i>
34	28	ED SHEERAN I See Fire <i>Decca</i>
35	24	BEYONCÉ XO <i>Columbia</i>
36	33	KID INK FT CHRIS BROWN Show Me <i>88 Classic/Alumni/RCA</i>
37	32	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
38	36	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
39	31	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
40	71	ONEREPUBLIC If I Lose Myself <i>Interscope</i>
41	34	MATRIX & FUTUREBOUND/MARSHALL Control <i>3 Beat/AATW</i>
42	46	LORDE Team <i>Virgin</i>
43	43	IMAGINE DRAGONS Demons <i>Interscope</i>
44	37	JOHN NEWMAN Love Me Again <i>Island</i>
45	35	MILEY CYRUS Wrecking Ball <i>RCA</i>
46	39	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
47	61	TINIE TEMPAH FT LABRINTH Lover Not A Fighter <i>Parlaphone</i>
48	42	SUB FOCUS Turn Back Time <i>EMI</i>
49	91	BOMBAY BICYCLE CLUB Luna <i>Island</i>
50	45	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
51	41	LADY GAGA & R KELLY Do What U Want <i>Interscope</i>
52	50	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
53	47	AVICII You Make Me <i>Positiva/PRMD</i>
54	62	MACKLEMORE/LEWIS/SCHOOLBOY Q White Walls <i>Macklemore</i>
55	60	MILEY CYRUS Adore You <i>RCA</i>
56	53	1975 Chocolate <i>Dirty Hit</i>
57	57	ARCTIC MONKEYS Why'd You Only Call Me When You're High? <i>Domino Recordings</i>
58	55	ARCTIC MONKEYS R U Mine? <i>Domino Recordings</i>
59	56	IMAGINE DRAGONS On Top Of The World <i>Interscope</i>
60	48	BUSTA RHYMES/Q-TIP/KANYE WEST Thank You <i>Cash Money/Republic Records</i>
61	52	WILKINSON Afterglow <i>Ram/Virgin</i>
62	49	CHASE & STATUS FT JACOB BANKS Alive <i>EMI</i>
63	76	RIHANNA What Now <i>Def Jam</i>
64	63	MILEY CYRUS We Can't Stop <i>RCA</i>
65	66	LUMINEERS Ho Hey <i>Decca</i>
66	67	TOM ODELL Another Love <i>Columbia</i>
67	68	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
68	54	LITTLE MIX Move <i>Syco Music</i>
69	65	IDINA MENZEL & KRISTEN BELL For The First Time In Forever <i>Walt Disney</i>
70	73	KILLERS Mr Brightside <i>Vertigo</i>
71	96	ELLIE GOULDING Goodness Gracious <i>Polydor</i>
72	NEW	BOMBAY BICYCLE CLUB Carry Me <i>Island</i>
73	64	KATY PERRY Unconditionally <i>Virgin</i>
74	NEW	BOMBAY BICYCLE CLUB It's Alright Now <i>Island</i>
75	70	EMINEM Rap God <i>Interscope</i>



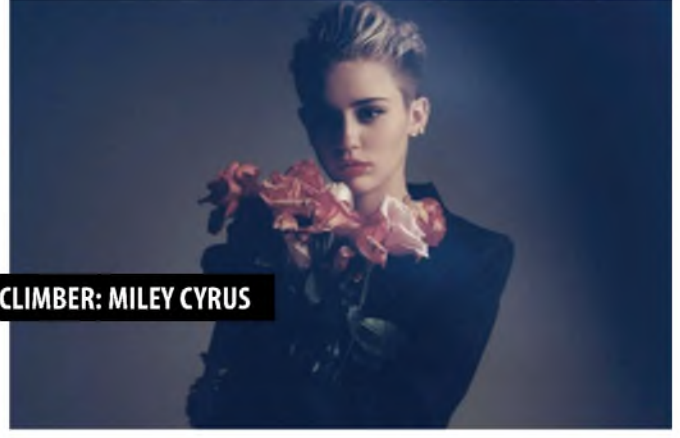
CLIMBER: WILL.I.AM



CLIMBER: GORGON CITY



CLIMBER: ONEREPUBLIC



CLIMBER: MILEY CYRUS



NEW: BOMBAY BICYCLE CLUB



# CHARTS STREAMING – SPOTIFY WEEK 6



## GLOBAL

POS	ARTIST/ ALBUM
1	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
2	<b>PITBULL</b> Timber
3	<b>KATY PERRY</b> Dark Horse
4	<b>ONEREPUBLIC</b> Counting Stars
5	<b>EMINEM</b> The Monster
6	<b>LORDE</b> Royals
7	<b>AVICII</b> Hey Brother
8	<b>JASON DERULO</b> Talk Dirty - feat. 2 Chainz
9	<b>ED SHEERAN</b> I See Fire
10	<b>AVICII</b> Wake Me Up
11	<b>BEYONCÉ</b> Drunk in Love
12	<b>SHAKIRA</b> Can't Remember to Forget You
13	<b>IMAGINE DRAGONS</b> Demons
14	<b>BASTILLE</b> Pompeii
15	<b>ELLIE GOULDING</b> Burn
16	<b>ONE DIRECTION</b> Story of My Life
17	<b>LORDE</b> Team
18	<b>IMAGINE DRAGONS</b> Radioactive
19	<b>KATY PERRY</b> Roar
20	<b>MILEY CYRUS</b> Wrecking Ball

## EUROPE

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

## UK

POS	ARTIST/ ALBUM
1	<b>CLEAN BANDIT</b> Rather Be feat. Jess Glynne
2	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
3	<b>PITBULL</b> Timber
4	<b>AVICII</b> Hey Brother
5	<b>BEYONCÉ</b> Drunk in Love
6	<b>LORDE</b> Royals
7	<b>JASON DERULO</b> Trumpets
8	<b>WILL.I.AM</b> Feelin' Myself
9	<b>VANCE JOY</b> Riptide
10	<b>ONEREPUBLIC</b> Counting Stars



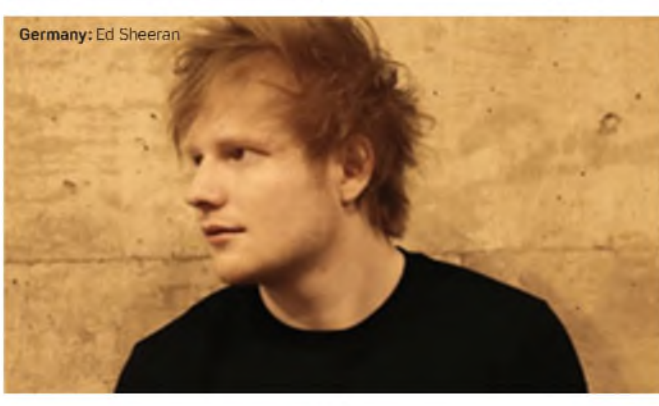
## FRANCE

POS	ARTIST/ ALBUM
1	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
2	<b>LORDE</b> Royals
3	<b>PITBULL</b> Timber
4	<b>ONEREPUBLIC</b> Counting Stars
5	<b>INDILA</b> DerniÃre Danse
6	<b>MAITRE GIMS</b> Zombie
7	<b>AVICII</b> Hey Brother
8	<b>EMINEM</b> The Monster
9	<b>STROMAE</b> tous les mÃmes
10	<b>DAFT PUNK</b> Instant Crush



## GERMANY

POS	ARTIST/ ALBUM
1	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
2	<b>ED SHEERAN</b> I See Fire
3	<b>PITBULL</b> Timber
4	<b>MARTERIA</b> Kids (2 Finger an den Kopf)
5	<b>MARTERIA</b> OMG!
6	<b>KATY PERRY</b> Dark Horse
7	<b>EMINEM</b> The Monster
8	<b>MILKY CHANCE</b> Stolen Dance
9	<b>FAUL &amp; WAD AD</b> Changes - Original Mix
10	<b>LILY ALLEN</b> Hard Out Here



## NETHERLANDS

POS	ARTIST/ ALBUM
1	<b>KATY PERRY</b> Dark Horse
2	<b>JOHN LEGEND</b> All of Me
3	<b>ONEREPUBLIC</b> Counting Stars
4	<b>PITBULL</b> Timber
5	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
6	<b>JASON DERULO</b> Trumpets
7	<b>STROMAE</b> formidable
8	<b>ED SHEERAN</b> I See Fire
9	<b>AVICII</b> Hey Brother
10	<b>EMINEM</b> The Monster

## NORWAY

POS	ARTIST/ ALBUM
1	<b>ED SHEERAN</b> I See Fire
2	<b>KLINGANDE</b> Jubel - Radio Edit
3	<b>KATY PERRY</b> Dark Horse
4	<b>KAVEH</b> Snufs
5	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
6	<b>PITBULL</b> Timber
7	<b>SHAKIRA</b> Can't Remember to Forget You
8	<b>EMINEM</b> The Monster
9	<b>ONEREPUBLIC</b> Counting Stars
10	<b>AVICII</b> Hey Brother

## SPAIN

POS	ARTIST/ ALBUM
1	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
2	<b>LEIVA</b> Terriblemente Cruel
3	<b>AVICII</b> Hey Brother
4	<b>PITBULL</b> Timber
5	<b>SHAKIRA</b> Can't Remember to Forget You
6	<b>DAVID BISBAL</b> Diez Mil Maneras
7	<b>JASON DERULO</b> Talk Dirty - feat. 2 Chainz
8	<b>ONEREPUBLIC</b> Counting Stars
9	<b>EMINEM</b> The Monster
10	<b>AVICII</b> Wake Me Up

## SWEDEN

POS	ARTIST/ ALBUM
1	<b>ED SHEERAN</b> I See Fire
2	<b>PITBULL</b> Timber
3	<b>KATY PERRY</b> Dark Horse
4	<b>KLINGANDE</b> Jubel - Radio Edit
5	<b>EMINEM</b> The Monster
6	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
7	<b>SHAKIRA</b> Can't Remember to Forget You
8	<b>AVICII</b> Wake Me Up
9	<b>AVICII</b> Hey Brother
10	<b>ONEREPUBLIC</b> Counting Stars

## UNITED STATES

POS	ARTIST/ ALBUM
1	<b>KATY PERRY</b> Dark Horse
2	<b>JASON DERULO</b> Talk Dirty - feat. 2 Chainz
3	<b>BEYONCÉ</b> Drunk in Love
4	<b>PITBULL</b> Timber
5	<b>BASTILLE</b> Pompeii
6	<b>LORDE</b> Team
7	<b>LORDE</b> Royals
8	<b>PASSENGER</b> Let Her Go
9	<b>ONEREPUBLIC</b> Counting Stars
10	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)

# CHARTS STREAMING – MUSIC VIDEO WEEK 6



## NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	AVICII – Hey Brother (Lyric)
2	LORDE – Royals (US Version) <span>LFT</span>
3	NEON JUNGLE – Braveheart
4	AVICII – Wake Me Up
5	AVICII – Hey Brother
6	GORGON CITY FT MNEK – Ready For Your Love
7	THE VAMPS – Wild Heart
8	WILKINSON – Afterglow
9	MIKE WILL MADE IT FT MILEY CYRUS – 23
10	NAUGHTY BOY FT SAM SMITH – La La La
11	ZEDD FT HAYLEY WILLIAMS – Stay The Night
12	JOHN NEWMAN – Love Me Again <span>LFT</span>
13	SAM SMITH – Money On My Mind
14	BASTILLE – Of The Night <span>LFT</span>
15	YG FT JEEZY, RICH HOMIE QUAN – My Nigga (Explicit)
16	BASTILLE – Pompeii <span>LFT</span>
17	SAM SMITH – Money On My Mind (Lyric)
18	IMAGINE DRAGONS – Radioactive
19	DAPPY – No Regrets
20	ELYAR FOX – Do It All Over Again

## ITALY

POS	ARTIST/ SINGLE
1	SHAKIRA - Can't Remember to Forget You ft. Rihanna
2	PITBULL - Timber ft. Ke\$ha
3	MILEY CYRUS - Wrecking Ball
4	EMINEM - The Monster (Explicit) ft. Rihanna
5	ONE DIRECTION - Story of My Life
6	AVICII - Hey Brother (Lyric)
7	ONEREPUBLIC - Counting Stars
8	KATY PERRY - Unconditionally (Official)
9	IMAGINE DRAGONS - Demons (Official)
10	EMMA - L'Amore Non Mi Basta



## WORLDWIDE

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



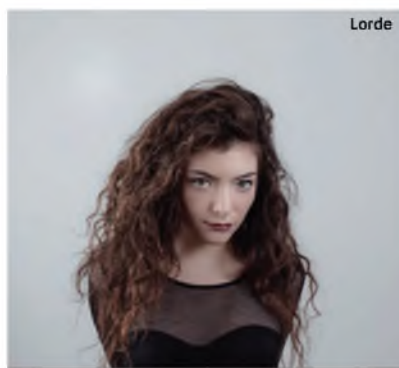
## POLAND

POS	ARTIST/ SINGLE
1	SHAKIRA - Can't Remember to Forget You ft. Rihanna
2	PITBULL - Timber ft. Ke\$ha
3	WITHIN TEMPTATION - Whole World is Watching
4	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
5	ONE DIRECTION - Story of My Life
6	SHAKIRA - Can't Remember To Forget You (Audio) ft. Rihanna
7	AVICII - Hey Brother (Lyric)
8	ONEREPUBLIC - Counting Stars
9	MILEY CYRUS - Wrecking Ball
10	JAMES ARTHUR - Recovery



## UK

POS	ARTIST/ SINGLE
1	SHAKIRA - Can't Remember to Forget You ft. Rihanna
2	PITBULL - Timber ft. Ke\$ha
3	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
4	WILL.I.AM - Feelin' Myself
5	KATY PERRY - Roar (Official)
6	ONE DIRECTION - Story of My Life
7	ONEREPUBLIC - Counting Stars
8	AVICII - Hey Brother (Lyric)
9	ONE DIRECTION - Midnight Memories
10	KID INK FEAT. CHRIS BROWN - Show Me (Explicit)



## AUSTRALIA

POS	ARTIST/ SINGLE
1	SHAKIRA - Can't Remember to Forget You ft. Rihanna
2	LORDE - Royals (US Version)
3	A GREAT BIG WORLD & CHRISTINA AGUILERA - Say Something
4	ONE DIRECTION - Midnight Memories
5	KATY PERRY - Roar (Official)
6	PITBULL - Timber ft. Ke\$ha
7	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
8	MAGIC! - Rude
9	DEMI LOVATO - Let It Go (from "Frozen") [Official]
10	JOHN LEGEND - All of Me



## FRANCE

POS	ARTIST/ SINGLE
1	SHAKIRA - Can't Remember to Forget You ft. Rihanna
2	INDILA - Dernière Danse (Clip Officiel)
3	MAÎTRE GIMS - Zombie (audio)
4	VITAA - Game Over ft. Maître Gims
5	TEAM BS - Team BS (Clip Officiel)
6	MAÎTRE GIMS - Changer
7	STROMAE - Papaoutai
8	PITBULL - Timber ft. Ke\$ha
9	MAÎTRE GIMS - Bella
10	STROMAE - Tous Les Mêmes



## SPAIN

POS	ARTIST/ SINGLE
1	SHAKIRA - Can't Remember to Forget You ft. Rihanna
2	DAVID BISBAL - Diez Mil Maneras (pseudo)
3	PITBULL - Timber ft. Ke\$ha
4	ROMEO SANTOS - Propuesta Indecente
5	AVICII - Hey Brother (Lyric)
6	MILEY CYRUS - Wrecking Ball
7	ONE DIRECTION - Story of My Life
8	PRINCE ROYCE - Darte un Beso
9	ONE DIRECTION - Midnight Memories
10	SHAKIRA - Can't Remember To Forget You (Audio) ft. Rihanna

# CHARTS INDIES WEEK 6



## INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- NEW DJ FRESH VS JAY FAY FT MS DYNAMITE Dabby Dabby Sound / MoS (Sony DADC UK)
- 1 VANCE JOY Riptide / Infectious (PIAS Arvato)
- 6 DJ STAY THE NIGHT Stay The Night / Foodcourt (XS)
- 2 MACKLEMORE & RYAN LEWIS FT SCHOOLBOY Q & HOLLIS White Walls / Macklemore (ACA Arvato)
- 3 SOPHIE ELLIS-BEXTOR Young Blood / EBG's (Essential)
- 4 AWOLNATION Sail / Red Bull (PIAS Arvato)
- NEW RED HOT CHILLI PIPERS Wake Me Up / Rel (Ingrooves)
- 8 PASSENGER Let Her Go / Nettwerk (Essential GEM)
- 5 STORM QUEEN Look Right Through / Defected/MoS (Sony DADC UK)
- 16 LONDON GRAMMAR Strong / Metal & Dust (Sony DADC UK)
- 14 CHOIR OF YOUNG BELIEVERS Hollow Talk / Ghost'y International (The Orchard)
- 10 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore (ACA Arvato)
- 7 MACKLEMORE & RYAN LEWIS FT MARY LAMBERT Same Love / Macklemore (ACA Arvato)
- 11 ARCTIC MONKEYS Do I Wanna Know? / Domino (PIAS Arvato)
- 9 YOU ME AT SIX Lived A Lie / BMG Rights (ROM)
- NEW PRINCE & 3RDEYEGIRL Pretzelbodylogic / NPG (Kobalt/AWAL)
- 13 FATBOY SLIM & RIVA STARR FT BEARDYMAN Eat Sleep Rave Repeat / Skint (Believe Digital)
- 15 MACKLEMORE FT RYAN LEWIS & WANZ Thrift Shop / Macklemore (ACA Arvato)
- RE ADELE Skyfall / XL (PIAS Arvato)
- 20 THE 1975 Chocolate / Dirty Hit (Ingrooves)



Vance Joy Indie Singles (2)



Help I'm Alive

Metric Indie Singles Breakers (2)



Within Temptation Indie Albums (2)



The John Butler Trio Indie Albums Breakers (2)



Grand Magus Indie Albums Breakers (3)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



London Grammar

- 3 LONDON GRAMMAR If You Wait / Metal & Dust (Sony DADC UK)
- NEW WITHIN TEMPTATION Hydra / Dramatica (ACA Arvato)
- NEW MAXIMO PARK Too Much Information / Daylighting (PIAS Arvato)
- 2 SOPHIE ELLIS-BEXTOR Wanderlust / EBG's (Essential/Proper)
- 1 YOU ME AT SIX Cavalier Youth / BMG Rights (Rom/Arvato)
- 4 ARCTIC MONKEYS AM / Domino (PIAS Arvato)
- NEW SETH LAKEMAN Word Of Mouth / Cooking Vinyl (Essential/Proper)
- 8 MACKLEMORE & RYAN LEWIS The Heist / Macklemore (ACA Arvato)
- NEW SUZANNE VEGA Tales From The Realm Of The Queen Of Pentacles / Cooking Vinyl (Essential/Proper)
- 9 PASSENGER All The Little Lights / Nettwerk (Essential/Proper)
- NEW BEHEMOTH The Satanist / Nuclear Blast (PIAS Arvato)
- RE ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)
- 12 WARPAIN Warpaint / Rough Trade (PIAS Arvato)
- 11 MOGWAI Rave Tapes / Rock Action (PIAS Arvato)
- 5 OF MICE & MEN Restoring Force / Rise (ACA Arvato)
- NEW EDDI READER Vagabond / Reveal (Proper Music)
- 6 THE RIFLES None The Wiser / Cooking Vinyl (Essential/Proper)
- NEW THE JOHN BUTLER TRIO Flesh & Blood / Because (ACA Arvato)
- 10 ASGEIR In The Silence / One Little Indian (PIAS Arvato)
- 20 ADELE 21 / XL (PIAS Arvato)

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Behemoth

- NEW BEHEMOTH The Satanist / Nuclear Blast (Nuclear Blast)
- NEW THE JOHN BUTLER TRIO Flesh & Blood / Because (Because Music)
- NEW GRAND MAGUS Triumph And Power / Nuclear Blast (Nuclear Blast)
- 1 ABOVE & BEYOND Acoustic / Arjunabeats (Arjunabeats)
- 9 CHOIR OF YOUNG BELIEVERS This Is For The White In... / Ghost'y International (Ghostly International)
- NEW SUNN O & ULVER Terrestrials / Southern Lord (Southern Lord)
- NEW YOUNG FATHERS Dead / Big Dada (Nirja Tune)
- 2 SNOWBIRD Moon / Bella Union (PIAS)
- NEW BRETON War Room Stories / Believe (Believe Digital)
- NEW ROBBERN FORD A Day In Nashville / Provogue (Moscat Label Group)
- 13 SHARON JONES & THE DAP-KINGS Give The People What They Want / Daptone (Daptone)
- 17 GLOAMING The Gloaming / Real World (Real World)
- RE BILL CALLAHAN Dream River / Drag City (Drag City)
- 14 DUM DUM GIRLS Too True / Sub Pop (Sub Pop)
- 6 EAST INDIA YOUTH Total Strife Forever / Stolen (Stolen)
- 16 JON HOPKINS Immunity / Domino (Domino Recordings)
- NEW METRIC Fantasies / MMI (MMI)
- 15 LPO/PARRY The 50 Greatest Pieces Of Classical / XS (XS)
- NEW PETER HAMMILL/GARY LUCAS Other World / Esoteric Antenna (Cherry Red)
- RE CATE LE BON Mug Museum / Turnstile (Turnstile)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- NEW RED HOT CHILLI PIPERS Wake Me Up / Rel (Rel)
- 2 CHOIR OF YOUNG BELIEVERS Hollow Talk / Ghost'y International (Ghostly International)
- NEW METRIC Help I'm Alive / MMI (MMI)
- NEW KI THEORY Stand By Me / Kringer (Kringer)
- 6 THE HEAVY What Makes A Good Man / Counter (Nirja Tune)
- RE EDWARD SHARPE & MAGNETIC ZEROS Home / Rough Trade (XL Beggars)
- 11 CAITLIN HART Say Something / Keep Your Soul (Keep Your Soul)
- 3 SAINT RAYMOND Young Blood / National Anthem (National Anthem)
- 15 SEVAN Tsunami / Black Crystal (Black Crystal)
- NEW KIDNAP KID So Close / Black Butter (Black Butter)
- 4 RICHIE SOSA Step It Up / 2NX (2NX)
- NEW BILLY LOCKET Pathways / Selfish (Selfish)
- 8 GORGON CITY FT YASMIN Real / Black Butter (Black Butter)
- NEW GARETH EMERY FT BO BRUCE U / Garuda (Garuda)
- 7 SAMPHA Too Much / Young Turks (Young Turks)
- 18 DUKE DUMONT The Giver / Turbo (Turbo Recordings)
- NEW CAMPFIRE Say Something (I'm Giving Up On You) / Ma Chiato (Ma Chiato)
- NEW BY LINE Happy / By Line (By Line)
- NEW ARIJIT SINGH Tum Hi Ho / T-Series (Super Cassettes)
- NEW GHETTOS Rebel / Disrupt (Disrupt)

### Bombay Bicycle Club



## OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- New BOMBAY BICYCLE CLUB So Long See You Tomorrow Island
- New MAXIMO PARK Too Much Information Daylighting
- New BROKEN BELLS After The Disco Columbia
- New SETH LAKEMAN Word Of Mouth Cooking Vinyl
- 4 WARPAIN Warpaint Rough Trade
- 2 MOGWAI Rave Tapes Rock Action
- 6 BRUCE SPRINGSTEEN High Hopes Columbia
- 13 LONDON GRAMMAR If You Wait Metal & Dust Recordings
- 9 ARCTIC MONKEYS Am Domino Recordings
- 5 GASLIGHT ANTHEM The B-Sides Side One Dummy

THIS LAST ARTIST / ALBUM / LABEL

- 1 YOU ME AT SIX Cavalier Youth Bmg Rights
- 21 JOHN GRANT Pale Green Ghosts Bella Union
- New FAMILY RAIN Under The Volcano Vertigo
- 24 SHARON JONES & THE DAP-KINGS Give The People What They Want Daptone
- 16 HAIM Days Are Gone Polydor
- 17 SHERYL CROW Feels Like Home Warner Bros
- 11 DAMIEN JURADO Brothers And Sisters Of The Eternal Son Secretly Canadian
- 22 DISCLOSURE Settle Pnr
- 19 EAST INDIA YOUTH Total Strife Forever Stolen
- New SUZANNE VEGA Tales From The Realm Of The Queen Of Cooking Vinyl

# CHARTS iTUNESSINGLES WEEK 6

## UNITED KINGDOM

POS ARTIST/ ALBUM

02/02/2014 - 08/02/2014

- CLEAN BANDIT** Rather Be
- PHARRELL WILLIAMS** Happy
- JAY FAY, DJ FRESH** Dibby Dibby Sound
- WILL.I.AM** Feelin' Myself
- PITBULL** Timber (feat. Ke\$ha)
- GORGON CITY** Ready For Your Love
- KATY B** Crying for No Reason
- ONEREPUBLIC, ALESSO** If I Lose Myself
- NEON JUNGLE** Braveheart
- KATY PERRY** Dark Horse (feat. Juicy J)

## DENMARK

POS ARTIST/ ALBUM

03/02/2014 - 09/02/2014

- MEDINA** Jalousi
- PHARRELL WILLIAMS** Happy
- STINE BRAMSEN** Prototypical
- CHRISTOPHER** Crazy
- PITBULL** Timber (feat. Ke\$ha)
- SHAKA LOVELESS** 2 Mod Verden
- ED SHEERAN** I See Fire
- KLINGANDE** Jubel
- LIGA** Julia
- STROMAE** Tous les mêmes

## FRANCE

POS ARTIST/ ALBUM

03/02/2014 - 09/02/2014

- PHARRELL WILLIAMS** Happy
- INDILA** Dernière danse
- MAÎTRE GIMS** Zombie
- DAFT PUNK** Instant Crush
- BOOBA** La mort leur va si bien
- SHAKIRA** Can't Remember To Forget You
- U2** Invisible (RED) Edit Version
- CATS ON TREES** Sirens Call
- DAFT PUNK** Get Lucky
- ONEREPUBLIC** Counting Stars

## GERMANY

POS ARTIST/ ALBUM

31/01/2014 - 06/02/2014

- PHARRELL WILLIAMS** Happy
- ED SHEERAN** I See Fire
- LILY ALLEN** Hard Out Here
- HELENE FISCHER** Atemlos durch die...
- AVICII** Addicted To You
- EMINEM** The Monster (feat. Rihanna)
- BASTILLE** Of the Night
- PITBULL** Timber (feat. Ke\$ha)
- SHAKIRA** Can't Remember To Forget You
- SAM SMITH** Money On My Mind

## ITALY

POS ARTIST/ ALBUM

30/01/2014 - 05/02/2014

- TWO FINGERZ** Two Fingerz V (Special)
- MIKA** Songbook, Vol. 1
- NEGRAMARO** Una storia semplice...
- DAFT PUNK** Random Access Memories
- CESARE CREMONINI** 1999-2010...
- GIORGIA** Senza paura (Special Edition)
- DENTE** Almanacco del giorno prima ...
- BRUCE SPRINGSTEEN** High Hopes
- LIGABUE** Mondovisione
- JAMES BLUNT** Moon Landing



## NETHERLANDS

POS ARTIST/ ALBUM

31/01/2014 - 06/02/2014

- JOHN LEGEND** All of Me
- PHARRELL WILLIAMS** Happy
- KATY PERRY** Dark Horse (feat. Juicy J)
- CLAUDIA DE BREIJ** Mag ik dan bij jou
- STROMAE** Formidable
- U2** Ordinary Love
- RACCOON** Shoes of Lightning
- MAÎTRE GIMS** J'me tire
- KLINGANDE** Jubel
- PITBULL** Timber (feat. Ke\$ha)

## RUSSIA

POS ARTIST/ ALBUM

03/02/2014 - 09/02/2014

- НЮША** Только
- U2** Invisible (RED) Edit Version
- ИВАН ДОРН** Танец пингвина
- IMANY** You Will Never Know
- MILKY CHANCE** Stolen Dance
- SEREBRO** Я тебя не отдам
- ЗМЕЙ, ЁЛКА** У неба есть мы
- PNAU, FAUL & WAD AD** Changes
- PHARRELL WILLIAMS** Happy
- СИМФОНИЧЕСКИЙ** Вальс ...

## SPAIN

POS ARTIST/ ALBUM

03/02/2014 - 09/02/2014

- PHARRELL WILLIAMS** Happy
- DAVID BISBAL** Diez Mil Maneras
- U2** Invisible (RED) Edit Version
- PITBULL** Timber (feat. Ke\$ha)
- AVICII** Hey Brother
- LEIVA** Terriblemente Cruel
- ONEREPUBLIC** Counting Stars
- SHAKIRA** Can't Remember To Forget You
- ONE DIRECTION** Story of My Life
- PASSENGER** Let Her Go

## SWEDEN

POS ARTIST/ ALBUM

29/01/2014 - 04/02/2014

- ZLATAN** Du gamla du fria (feat. Day)
- PHARRELL WILLIAMS** Happy
- ED SHEERAN** I See Fire
- ALVARO ESTRELLA** Bedroom
- PITBULL** Timber (feat. Ke\$ha)
- KLINGANDE** Jubel
- AVICII** Addicted To You
- MANDO DIAO** Black Saturday
- SHAKIRA** Can't Remember To Forget You
- DVBBS, BORGEOUS** Tsunami

## SWITZERLAND

POS ARTIST/ ALBUM

31/01/2014 - 06/02/2014

- PHARRELL WILLIAMS** Happy
- ED SHEERAN** I See Fire
- LENNON & MAISY** Love
- SHAKIRA** Can't Remember To Forget You
- MILKY CHANCE** Stolen Dance
- AVICII** Hey Brother
- PITBULL** Timber (feat. Ke\$ha)
- PNAU, FAUL & WAD AD** Changes
- MARTIN GARRIX, JAY HARDWAY** Wizard
- ADEL TAWIL** Lieder

# CHARTS iTUNES ALBUMS WEEK 6



UNITED KINGDOM 	
POS	ARTIST/ ALBUM
02/02/2014 - 08/02/2014	
1	AVICII True
2	BOMBAY BICYCLE CLUB So Long...
3	5 SECONDS OF SUMMER She Looks So...
4	LONDON GRAMMAR If You Wait
5	VARIOUS ARTISTS Frozen
6	VARIOUS The Trevor Nelson Collection 2
7	BEYONCÉ BEYONCÉ
8	LORDE Pure Heroine
9	VARIOUS Now That's What I Call...! 86
10	YOU ME AT SIX Cavalier Youth

DENMARK 	
POS	ARTIST/ ALBUM
03/02/2014 - 09/02/2014	
1	L.O.C. Sakrilegium
2	RASMUS SEEBACH Ingen Kan Love Dig...
3	SHAKA LOVELESS Det Vi Sku' Miste
4	5 SECONDS OF SUMMER She Looks So...
5	VARIOUS ARTISTS More Music 2013
6	BEYONCÉ BEYONCÉ
7	CARPARK NORTH Phoenix
8	VARIOUS ARTISTS Frost
9	D-A-D Disn30land Af30r D30k
10	VOLBEAT Outlaw Gentlemen & Shady...

FRANCE 	
POS	ARTIST/ ALBUM
03/02/2014 - 09/02/2014	
1	FAUVE VIEUX FRÈRES - Partie 1
2	STROMAE Racine Carrée
3	DAFT PUNK Random Access Memories
4	MULTI-INTERPRÈTES NRJ 200% Hits ...
5	FAUVE BLIZZARD - EP
6	DEEN BURBIGO Fin d'après-minuit
7	MAÎTRE GIMS Subliminal la face cachée
8	BRUNO MARS Unorthodox Jukebox
9	BEYONCÉ BEYONCÉ
10	CASCADEUR Ghost Surfer

GERMANY 	
POS	ARTIST/ ALBUM
31/01/2014 - 06/02/2014	
1	MARTERIA Zum Glück in die Zukunft II..
2	HERBERT GRÖNEMEYER Schiffsverkehr..
3	WITHIN TEMPTATION Hydra (Premium)
4	HELENE FISCHER Farbenspiel
5	VARIOUS ARTISTS Urban Dance, Vol. 7
6	EMINEM The Marshall Mathers LP2
7	VARIOUS ARTISTS We Love Fitness
8	P.A. SPORTS H.A.Z.E (Deluxe Edition)
9	VARIOUS Kontor Top of the Clubs 2014.01
10	PETER MAFFAY Wenn das so ist

ITALY 	
POS	ARTIST/ ALBUM
30/01/2014 - 05/02/2014	
1	PHARRELL WILLIAMS Happy
2	KLINGANDE Jubel
3	PASSENGER Let Her Go
4	IMAGINE DRAGONS Demons
5	AVICII Hey Brother
6	GEORGE EZRA Budapest
7	PITBULL Timber (feat. Ke\$ha)
8	ONEREPUBLIC Counting Stars
9	U2 Ordinary Love
10	KLINGANDE Jubel



NETHERLANDS 	
POS	ARTIST/ ALBUM
31/01/2014 - 06/02/2014	
1	WITHIN TEMPTATION Hydra (Premium)
2	VARIOUS De Vrienden van Amstel LIVE!...
3	VARIOUS ARTISTS 538 Hitzone 68
4	VARIOUS 538 Hitzone Best of 2013
5	STROMAE Racine Carrée
6	5 SECONDS OF SUMMER She Looks So ...
7	CHEF'SPECIAL Passing Through
8	BEYONCÉ BEYONCÉ
9	YOUP VAN 'T HEK Wigwam
10	DOTAN 7 Layers

RUSSIA 	
POS	ARTIST/ ALBUM
03/02/2014 - 09/02/2014	
1	VARIOUS Официальный альбом...
2	МЕЛОДИЯ...Владимир Высоцкий....
3	TONI BRAXTON... Love, Marriage...
4	КАСПИЙСКИЙ ГРУЗ Пиджакикостюмы..
5	VARIOUS ARTISTS Rock Ballads
6	IMANY The Shape of a Broken Heart
7	VARIOUS ARTISTS Fitness Beats...
8	VARIOUS ARTISTS This Is Bass 2014...
9	ГРИГОРИЙ ЛЕПС The Best
10	BRAINSTORM The Best Of

SPAIN 	
POS	ARTIST/ ALBUM
03/02/2014 - 09/02/2014	
1	LEIVA Pólvora
2	AVICII True
3	5 SECONDS OF SUMMER She Looks So...
4	LA HABITACIÓN ROJA La Moneda en...
5	LAURA PAUSINI Laura Pausini - 20...
6	VARIOUS Running Hits Winter Mix
7	BRUNO MARS Unorthodox Jukebox
8	VARIOUS Frozen: El Reino del Hielo
9	DANI MARTÍN Dani Martín
10	VARIOUS Mujeres y Hombres y...

SWEDEN 	
POS	ARTIST/ ALBUM
29/01/2014 - 04/02/2014	
1	NINA PERSSON Animal Heart
2	BEYONCÉ BEYONCÉ
3	VARIOUS Absolute Workout 2014
4	WITHIN TEMPTATION Hydra (Premium)
5	VARIOUS Absolute Dance Winter 2014
6	AVICII True
7	VARIOUS ARTISTS Absolute Running
8	VERONICA MAGGIO Handen i fickan...
9	VARIOUS ARTISTS Absolute Music 74
10	BRUCE SPRINGSTEEN High Hopes

SWITZERLAND 	
POS	ARTIST/ ALBUM
31/01/2014 - 06/02/2014	
1	TRAUFFER Alpentainer
2	MARTERIA Zum Glück in die Zukunft II
3	WITHIN TEMPTATION Hydra (Premium)
4	FAUVE Vieux Freres - Partie 1
5	STROMAE Racine Carrée
6	HELENE FISCHER Farbenspiel
7	IRA MAY The Spell (Bonus Track Version)
8	DAFT PUNK Random Access Memories
9	BROKEN BELLS After the Disco
10	P.A. SPORTS H.A.Z.E (Deluxe Edition)

# CHARTS ANALYSIS WEEK 6



## CHARTBOUND

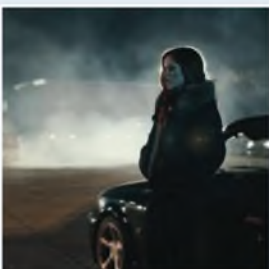
Based on midweek sales, the following releases are expected to debut in or around the Official Charts Company Top 75 singles and artist albums charts this Sunday.

### UK SINGLES CHART



- **ZEDD FEAT. HAYLEY WILLIAMS** *Stay The Night* (Interscope)
- **LE YOUTH FEAT. DOMINIQUE YOUNG** *Dance With Me* (Sign Of The Times)
- **NINA NESBITT** *Selfies* (Island)
- **THE IRISH BRIGADE** *Roll Of Honour* (The Irish Brigade)
- **THE BIG SECRET SOUND FEAT. ANDREW JAMES** *Soldier On* (The Big Secret Sound)
- **PETER ANDRE** *Kid* (Andre Music)
- **LILY ALLEN** *Somewhere Only We Know* (Parlophone)

### UK ARTIST ALBUMS CHART



- **KATY B** *Little Red* (Rinse Recordings)
- **TEMPLES** *Sun Structures* (Heavenly)
- **LISA STANSFIELD** *Seven* (Monkeynatra)
- **NEIL FINN** *Dizzy* (Heights)
- **ROSANNE CASH** *The River & The Thread* (Decca)
- **JOHN LEGEND** *Love In The Future* (Columbia)
- **SUN KIL MOON** *Benji* (Caldo Verde)
- **FRANKIE GOES TO HOLLYWOOD** *Frankie Said* (Salvo)
- **BEN HOWARD** *Every Kingdom* (Island)
- **NINA PERSSON** *Tattoos* (Lojinx)
- **EAGLES** *Selected Works 1972-1999* (Rhino)
- **PINK FLOYD** *Wish You Were Here* (Parlophone)
- **TINARIWEN** *Emmaar* (Wedge)

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

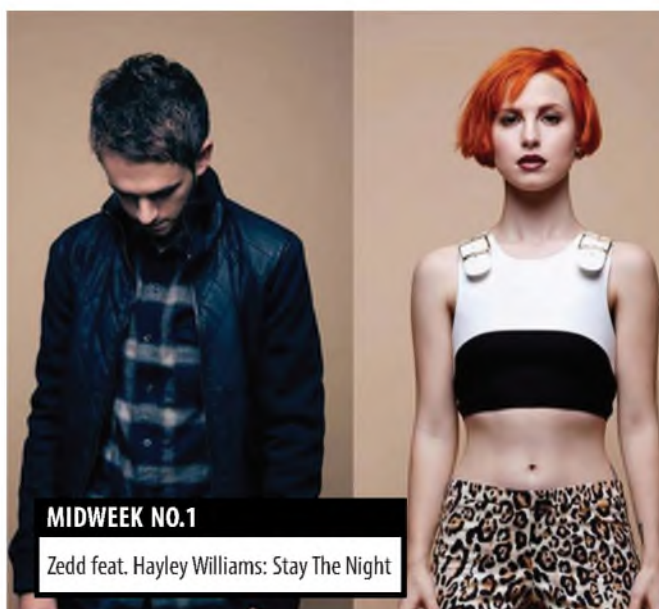
Source: Official Charts Company

## SINGLES

■ BY ALAN JONES

After a long time coming to the UK market, Zedd's *Stay The Night* - with vocals from Paramore's Hayley Williams - topped the midweek sales flashes on Tuesday, nearly 7,000 sales ahead of *Rather Be* by Clean Bandit - but it is less than certain of debuting at No.1, and denying *Rather Be* a fourth straight victory. Available elsewhere around the globe five months ago, a lot of its initial impact is due to pre-release sales, and by Tuesday it was already selling fewer copies per day than *Rather Be*. Its first impact was also likely impacted by the successful soundalike release of the track by DJ Stay The Night which leapt 57-24 (10,686 sales) last week, spurring away many potential sales.

Featuring a vocal from Jess Glynne, *Rather Be* topped the singles chart for the third week in a row on Sunday, selling a further 102,542 copies to raise its career tally to 402,296. It increased its lead as the week



MIDWEEK NO.1  
Zedd feat. Hayley Williams: *Stay The Night*

progressed, ending up 47.31% ahead of Pharrell Williams' *Happy*, which bounced 3-2 on its ninth week in the top five on sales of 69,610 copies, increasing its overall tally to 807,533.

Dibby Dibby Sound debuted at No.3 on Sunday for DJ Fresh featuring Jay Fay and Ms. Dynamite, on sales of 60,573 copies. It's DJ Fresh's fifth Top

10 entry, Ms. Dynamite's fourth (and highest) and Jay Fay's first.

Propelled by Alesso's mix, OneRepublic's *If I Lose Myself* jumped 11-8 (26,043 sales) to become the band's fourth Top 10 hit and their second in a row from current album *Native*, following the No.1 hit *Counting Stars*. Even so, the album dips 30-33 (3,353 sales).

Elsewhere in the Top 10: *Feelin' Myself* fell 2-4 (48,020 sales) for Will.I.Am, Miley Cyrus, Wiz Khalifa, French Montana and DJ Mustard, Timber rallied 6-5 (38,102 sales) for Pitbull feat. Ke\$ha, *Ready For Your Love* dipped 4-6 (35,604 sales) for Gorgon City feat. MNEK, *Crying For No Reason* shrank 5-7 (34,591 sales) for Katy B, *Braveheart* ebbed 7-9 (25,072 sales) for Neon Jungle and Hey Brother retreated 8-10 for Avicii.

Debuting within or on the Top 40: Katy Perry's *Dark Horse* (feat. Juicy J, 19-11, 20,549 sales), Tinie Tempah's *Lover Not A Fighter* (feat. Labrinth, 18-16, 15,325 sales), *What Now* by Rihanna (53-21, 11,431 sales), *Adore You* by Miley Cyrus (30-27, 9,866 sales), *Demons* by Imagine Dragons (52-30, 8,672 sales) and *Team* by Lorde (70-38, 7,045 sales).

Overall singles sales were down 7.54% week-on-week at 3,032,936. That is their lowest tally for eight weeks, and 13.12% below same week 2013 sales of 3,491,066.

## ALBUMS

■ BY ALAN JONES

Katy B reached No.2 with her 2011 debut album *On A Mission*, but could go one place higher this weekend with follow-up, *Little Red*, which topped Tuesday's midweek sales flashes with nearly twice as many sales as any other album.

However, it does so with extremely lacklustre sales, even compared to the 19,646 copies that Bombay Bicycle Club's fourth album - *So Long, See You Tomorrow* - sold to debut at No.1 last week. That was the lowest tally for any artist No.1 album since Richard & Adam's *The Impossible Dream* was No.1 for the fourth and final time 24 weeks earlier on sales of 17,664.

None of more than a dozen singles released by Bombay Bicycle Club have breached the Top 40 but the London-based quartet have moved beyond cult status, with their first three albums each selling six figures quantities.

Dutch symphonic rock/metal band Within Temptation have an unbroken record of charting higher with each and every release, and made the Top 20 for the first time in their career last Sunday, when sixth studio



MIDWEEK NO.1  
Katy B: *Little Red*

album *Hydra* debuted at No.6 (8,226 sales).

Geordie rockers Maximo Park's career reached its zenith in 2007, when their second album, *Our Earthly Pleasures*, sold 39,595 copies in a week to debut at No.2 behind Kings Of Leon's *Because The Times*. Their career has gone into reverse since then, with 2009's *Quicken The Heart* getting to No.6, and 2012's *The National Health* peaking at No.13 - but the slide was arrested, with new album *Too Much Information* debuting at No.7 (7,386 sales).

Swedish phenomenon Avicii's debut album *True* returned to its

peak of No.2, some 20 weeks after debuting in that position. It has had an unprecedentedly smooth chart career hitherto, with eight straight declines followed by 12 straight improvements in chart position, moving 2-6-9-13-26-30-40-51-60-57-54-48-41-34-19-9-7-6-5-4-2. Its opening week sale of 31,623 remains its best, while the 13,458 copies it sold last week represent its sixth highest weekly tally, and raise its overall sales to 223,641.

Eschewing the opportunity to perform their last single *Nightcall*, which reached a lowly No.53 last December, or upcoming single *Hey Now*, which

dashed 698-181 on the radio airplay chart, London Grammar used their appearance on *The Graham Norton Show* on BBC1 last Friday to revisit the mellow magnificence of their biggest hit *Strong*, which reached No.16 last September. It triggered an 84.10% increase in sales of the single, which vaulted 111-70 (3,781 sales) and a 47.31% jump in sales of their debut album *If You Wait*. Climbing 7-4 (11,331 sales), the album is at its highest position since it debuted 21 weeks ago at No.2.

After debuting at No.1 last week, *You Me At Six's* *Cavalier Youth* dives to No.10 (7,095 sales). Elsewhere in the Top 10, Ellie Goulding's *Halcyon* retreated 2-3 (13,217 sales), Beyonce declined 3-5 (10,803 sales), Lorde's *Pure Heroine* held at No.8 (7,254 sales) and Sophie Ellis-Bextor's *Wanderlust* ebbed 5-9 (7,231 sales).

*Broken Bells* debuted at No.12 (6,299 sales) with their second album, *After The Disco*, nearly four years after their eponymous first album reached No.47. It has sold 46,785 copies to date.

Overall album sales were up just 0.11% week-on-week at 1,392,418 - 20.78% below same week 2013 sales of 1,757,494.





# INDUSTRY EVENTS DATES FOR YOUR DIARY

## February 19 BRIT Awards, London



Sam Smith has been announced as this year's winner of the BRITs Critics' Choice Award

### February

**19**  
BRIT Awards  
O2 Arena,  
London  
[brits.co.uk](http://brits.co.uk)

**26**  
NME Awards  
O2 Brixton, London  
[nme.com/awards](http://nme.com/awards)

### 27

Music Week  
Evening Sessions  
The Barbican, London  
[musicweek.com/events](http://musicweek.com/events)

### March

**5**  
Music Week Radar  
Under The Bridge, London  
[musicweek.com/events](http://musicweek.com/events)

### 7

ILMC  
Royal Garden Hotel,  
London  
[ilmc.com](http://ilmc.com)

### 7-16

SXSW  
Austin Convention Center,  
Texas, US  
[sxsw.com](http://sxsw.com)

### April

**6**  
MUSEXPO  
Hollywood Roosevelt Hotel,  
Los Angeles  
[musexpo.net](http://musexpo.net)

### 24

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

**FORTHCOMING FEATURES**



The O2 Arena

Look out for a special feature on the UK's top arenas on March 14. We'll talk to key execs from the sector about the past, present and future of the country's biggest venues and the wider live business.

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

# PRODUCT KEY RELEASES



▶ NINA NESBITT Peroxide 17.02



▶ CHAMPS Down Like Gold 24.02

## FEBRUARY 17

### SINGLES

- **A GREAT BIG WORLD & CHRISTINA AGUILERA** Say Something (*Rca*)
- **BLUES PILLS** Live At Rockpalast (*Nuclear Blast*)
- **BOMBAY BICYCLE CLUB** Luna (*Island*)
- **CAGE THE ELEPHANT** Come A Little Closer (*Relentless/Virgin*)
- **CHROMED FT TORO Y MOI** Come Alive (*Parlophone*)
- **CLOUD CONTROL** Moonrabbit (*Infectious*)
- **EMBRACE** Refugees Ep (*Cooking Vinyl*)
- **CARO EMERALD** One Day (*Dramatico/Grand Mono*)
- **IMAGINE DRAGONS** Demons (*Interscope*)
- **KODALINE** One Day (*B-Unique/Rca*)
- **LORDE** Team (*Virgin/Em*)
- **BRUNO MARS** Young Girls (*Atlantic*)
- **PHANTOGRAM** Phantogram Ep (*Island*)
- **RALEIGH RITCHIE** Middle Child Ep (*Columbia*)
- **SHY NATURE** Lie Back (*Kissability*)
- **SAM SMITH** Money On My Mind (*Capitol*)

### ALBUMS

- **ANGEL OLSEN** Burn Your Fire For No Witness (*Jagjaguwar*)
- **BALTHAZAR** Applause (*Pias*)
- **BAYSIDE** Cult (*Hopeless*)
- **BLACKBERRY SMOKE** The Whippoorwill (*Earache*)
- **DAVID GRUBBS/ANDREA BELFI/STEFANO PILIA** Dust & Mirrors (*Drag City*)
- **GROUPLOVE** Spreading Rumours (*Canvasback/Atlantic*)
- **THE JEZABELS** The Brink (*Play It Again Sam*)
- **MACH7NE** Voice Of A Lifetime (*H.E.W. Prod. Ab/Absolute*)
- **MURPHY'S LAW** Back With A Bong! (*I Scream*)
- **NINA NESBITT** Peroxide (*Island*)
- **NEW BUMS** Voices In A Rented Room (*Drag City*)
- **SEAN PAUL** Full Frequency (*Atlantic*)
- **PHILLIP PHILLIPS** The World From The Side Of The Moon (*Interscope*)
- **SIMON FISHER TURNER** The Epic Of Everest Ost (*Mute*)
- **SOLIDS** Blame Confusion (*Fat Possum*)
- **THE STEVE MORSE BAND** Live In Baden-Baden, Germany 1990 (*Earmusic/Absolute*)
- **SUN ARAW** Belomancie (*Drag City*)
- **WE ARE THE IN CROWD** Weird Kids (*Hopeless*)
- **THE YOUNG PUNX** All These Things Are Gone (*Mofahiti*)

## FEBRUARY 24

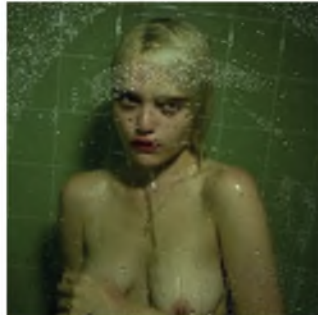
### SINGLES

- **THE 1975** Settle Down (*Dirty Hit/Polydor*)
- **BECK** Blue Moon (*Virgin/Em*)
- **JAKE BUGG** A Song About Love (*Em*)
- **DARIO G & DAME SHIRLEY BASSEY** We Got Music (*Transmission*)
- **DUMB** Super Sonic Love Toy/Two Bottles (*One Beat*)
- **ERASURE** Make It Wonderful (*Mute*)
- **FOXES** Let Go For Tonight (*Sign Of The Times/Epic*)
- **ELLIE GOULDING** Goodness Gracious (*Polydor*)
- **HARDWELL FT MATTHEW KOMA** Dare You (*Epic*)
- **ELTON JOHN** Can't Stay Alone Tonight (*Em*)
- **MOBY & DAMIEN JURADO** Almost Home (*Little Idiot*)
- **PALOMA FAITH** Can't Rely On You (*Epic*)
- **RICK ROSS FT JAY-Z** The Devil Is A Lie (*Virgin/Em*)

### ALBUMS

- **RUFUS** Desert Night Ep (*Columbia*)
- **SHAKIRA FT. RIHANNA** Can't Remember To Forget You (*Rca*)
- **EDWARD SHARPE & THE MAGNETIC ZEROS** Let's Get High (*Island*)
- **SKATERS** Miss Teen Massachusetts (*Warner Brothers*)
- **LISA STANSFIELD** Carry On (*Monkeytrix*)
- **HOBBIE STUART FT GHETTYS** Still Here (*Phonogenic*)
- **WILKINSON FT DETOUR CITY** Too Close (*Virgin/Em*)
- **ARTHUR BEATRICE** Working Out (*Polydor*)
- **BAND OF HORSES** Acoustic At The Ryman (*Kobalt*)
- **BECK** Morning Phase (*Virgin/Em*)
- **BRAD MELDHAU & MARK GIULIANA** Mehliana: Taming The Dragon (*Nonesuch*)
- **CHAMPS** Down Like Gold (*Play It Again Sam*)
- **NEWTON FAULKNER** Live In London 2012 (*Ugly Truth*)
- **NOAH FRANCIS JOHNSON** Life & Times (*Last Ten Records*)
- **LO-FANG** Blue Film (*4Aa*)
- **THE NOTWIST** Close To The Glass (*City Slang*)
- **REVEREND & THE MAKERS** Thirtytwo (*Cooking Vinyl*)
- **SCHOOLBOY Q** Oxymoron (*Interscope*)
- **SKATERS** Manhattan (*Warner Brothers*)
- **ST VINCENT** St Vincent (*Loma Vista/Caroline*)
- **STROMAE** Racine Carre (*Island*)
- **VANDBERG'S MOONKINGS** Moonkings (*Mascot*)



▶ **DRIVE-BY TRUCKERS** English Oceans 03.03▶ **ELBOW** The Take Off And Landing Of... 10.03▶ **SKY FERREIRA** Night Time, My Time 17.03▶ **JOHNNY CASH** Out Amongst The Stars 24.03▶ **BAND OF SKULLS** Himalayan 31.03

- **WILD BEASTS** Present Tense (Domino)

### MARCH 3

#### SINGLES

- **DAMON ALBARN** Everyday Robots (Parlophone)
- **LILY ALLEN** Air Balloon (Regal/Parlophone)
- **AMERICAN AUTHORS** Best Day Of My Life (Def Jam)
- **BASTILLE** Flaws (Virgin)
- **BLOOD RED SHOES** An Animal (Jazz Life)
- **EAGULLS** Possessed (Partisan)
- **REBECCA FERGUSON** All That I've Got (Rca)
- **THE FISHERMAN'S FRIEND** John Kanaka (Island)
- **JOSE GONZALEZ** Stay Alive (Island)
- **KYAN** Rosetta (Virgin/Emi)
- **LETTHEMUSICPLAY FT KATE TEMPEST** Our

#### Town (Greco-Roman)

- **LITTLE NIKKI** Yo Yo (Columbia/Desconstruction)
- **NICK MULVEY** Cucurucu (Fiction)
- **MIKE OLDFIELD** Sailing (Mercury)
- **PEARL JAM** Getaway (Virgin/Emi)
- **CHRISTINA PERRI** Human (Atlantic)
- **RS** Loud (Polydor)
- **RAINY MILO** Bout You (Virgin/Emi)
- **ROUTE 94 FT JESS GLYNNE** My Love (Virgin/Emi)
- **SPACE** Fortune Teller (Hug)
- **SUPERFOOD** Mam (Infectious)
- **WE WERE EVERGREEN** Daughters (Island)

#### ALBUMS

- **A GREAT BIG WORLD** Is There Anybody Out There? (Rca)
- **AMERICAN AUTHORS** Oh What A Life (Def Jam)

- **BLOOD RED SHOES** Blood Red Shoes

#### (Jazz Life)

- **THE BLUE NILE** Peace At Last Re-Issue (Virgin/Emi)
- **BOB DYLAN** 30th Anniversary Concert Celebration (Columbia Legacy)
- **CARNIFEX** Die Without Hope (Nuclear Blast)
- **DRIVE-BY TRUCKERS** English Oceans (New West)
- **EAGULLS** Eagulls (Partisan)
- **SARA EVANS** Slow Me Down (Sony)
- **LORELLE MEETS THE OBSOLETE** Chambers (Sonic Cathedral)
- **MIKE OLDFIELD** Man On The Rocks (Virgin/Emi)
- **RAINY MILO** This Thing Of Ours (Limey/Emi)
- **RICK ROSS** Mastermind (Def Jam)

### MARCH 10

#### SINGLES

- **ANGEL HAZE FT SIA** Battlecry (Island)
- **ARCADE FIRE** We Exist (Sonovox/Virgin/Emi)
- **JAMES ARTHUR** Get Down (Syco)
- **CHASING GRACE** Free (Island)
- **CHLOE HOWL** Rumour (Columbia)
- **DISCLOSURE FT MARY J BLIGE** F For You (Island)
- **DORNIK** Rebound (Island)
- **DVBBS & BORGEOS FT. TINIE TEMPAH** Tsunami (Mos)
- **SARA EVANS** Slow Me Down (Sony)
- **FAMY** Donkey Ep (Transgressive)
- **SKY FERREIRA** You're Not The One (Polydor)
- **FUTURE & MILEY CYRUS FT MR HUDSON** Real And True (Epic)
- **KYLA LA GRANGE** Cut Your Teeth (Epic)
- **ENRIQUE IGLESIAS FEAT. PITBULL** I'm A Freak (Island)

- **JHENE AIKO** The Worst (Virgin/Emi)

- **LEA MICHELE** Cannonball (Rca)
- **LOLO** Gangsters (Island)
- **PIXIE LOTT** Nasty (Mercury)
- **KYLIE MINOGUE** Into The Blue (Parlophone)
- **NATIVES** Can't Say No (Transmission)
- **NEW POLITICS** Harlem (Rca)
- **TOM ODELL** I Know (Columbia)
- **ONE DIRECTION** Midnight Memories (Syco)
- **REDLIGHT FT LOTTI** 36 (Polydor)
- **RON POPE** Lick My Wounds (Ron Pope Music)
- **THE SPECTORS** The Sectors (Pias)
- **STYLE OF EYE FT SOSO** Kids (Rca)
- **TENNAKE FT NILE RODGERS & FIORA** Love Sublime (Virgin/Emi)

#### ALBUMS

- **PLACIDO DOMINGO** Placido Domingo At The Met (Sony Classical)

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

# Music Week 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

# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### IMELDA MAY

Tribal

(Decca)

June 2014

Imelda May is set to return to music this spring with some UK gigs and a new album in the summer, following 2010's *Mayhem LP*.

The Decca-signed artist, dubbed 'Ireland's reigning queen of rockabilly', is set to release album *Tribal* in June and play dates across the UK in March, including a night at The Roundhouse in Camden on St. Patrick's Day (March 17).

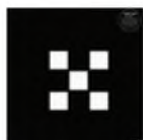
May has been championed by the likes of Jools Holland, Jeff Beck and Bono and garnered mainstream recognition with her 2009 album *Love Tattoo*. That was soon followed by *Mayhem*, which went on to achieve double gold-selling status.

In March, she will perform at Tunbridge Wells Assembly Hall, Bristol Jazz Festival (Colston Hall) and The Roundhouse in Camden, London - further details of an autumn tour will be revealed in due course.

## INCOMING ALBUMS

### VARIOUS ARTISTS Chess Club Volume 1

(Chess Club Records)



Chess Club Records Chess Club Volume 1 is a compilation made up of original and rare tracks from the

label's alumni, some of which have not been available to buy since their first release. The release coincides with its seventh anniversary celebrations and will be available on a limited run of 12" gatefold vinyl only.

Starting out from humble beginnings as a DJ at London's Astoria, Chess Club founder Will Street moved into the live scene in 2005 when he started to put on monthly club nights at The Social; booking early shows for the likes of Bon Iver, The Vaccines, MGMT, Yeasayer, Lykke Li, The XX, Mumford & Sons, Laura Marling and many more. He then started the label in November 2007 with the first release from Jay Jay Pistolet, also known as Justin from The Vaccines.

MARCH 3

### BLACKBERRY SMOKE The Whippoorwill

(Earache Records/Warner)



Atlanta southern rock/outlaw country act Blackberry Smoke are set to release their album

*The Whippoorwill* in Europe, following its US release in 2012.

The European edition of the album includes three exclusive bonus tracks - an original *Country Side of Life*, as well as live versions of the tracks *Pretty Little Lie* and *Six Ways to Sunday*. It's also available on digipak CD, limited edition signed digipak CD, limited edition coloured vinyl LP, plus an ultra-limited pine box hand-stencilled by the band themselves which includes the album on exclusive white vinyl signed by the band, an album cover t-shirt, Blackberry Smoke playing cards and two Blackberry Smoke shot glasses.

The band will play their first-ever London gig at The Barfly on March 3.

FEBRUARY 17

### RÜFÜS Atlas

(Columbia)



Atlas is the debut album from Australian trio RÜFÜS, who came to national recognition last year with a No.1 album in their home country.

Atlas was recorded in Sydney and was produced by the band, who split their time between two DIY studios - a remote farmhouse and a hollowed out water tank under one of their parent's houses.

RÜFÜS was formed by Sydney-based Tyrone Lindqvist (vocals/guitar/keyboards), James Hunt (drums) and Jon George (backing vocals/keyboards/percussion) in 2010 with their musical influences including Radio 1 Essential Mixes and tracks by the likes of Booka Shade, Trentemøller and The Chemical Brothers.

Live, they've supported the likes of Royksopp and Yusek, and played Big Day Out and Parklife festivals.

APRIL 28

## TRACK OF THE WEEK



Powerless is the final track to be taken from Rudimental's platinum-selling debut album *Home* and features the vocals of Becky Hill - the voice of Wilkinson's 2013 smash *Afterglow*.

This next instalment showcases the Hackney group's signature blend of soulful vocals and empowering lyrics over an energetic and gritty beat. This time the band employ harmonic strings as an alternative.

### RUDIMENTAL

Powerless  
ft. Becky Hill

(Asylum)



February 17

2013 was a triumphant year for Rudimental as they amassed a list of critical and commercial accolades including two sold-out headline tours, a YouTube award for best video, a MOBO Award for Best Album and a spot on the Mercury Prize shortlist.

Rudimental have three BRIT Award nominations for Best British Group, Best Album and Best Single (for *Waiting All Night*) and will perform at the ceremony later this month.

As part of their current headline tour they will play three consecutive sold-out nights at Brixton Academy.

## STAFF PICK: DARRELL CARTER, SALES MANAGER



### ANNA CALVI

One Breath

(Domino)

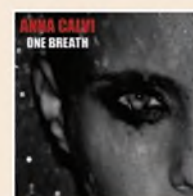
Few artists can create such a sense of drama and atmosphere than Anna Calvi. If her self-titled debut was an indication to her peers of the talent that she bestows, *One Breath* throws down the gauntlet and sets a benchmark for all of her contemporaries to follow.

The LP has significant differences to Calvi's select titled debut; there's an air of darkness to the new record and maturity in the writing, nurtured by John Congleton's excellent production skills.

Tracks such as *Eliza* and *Piece By Piece* still retain the familiar theatrical qualities of previous songs, but it's not until you hear the album's title track and Calvi's lyrical delivery 'I've got one second

to live, before I say what I've got to give' that you realise this is a significant departure from her previous work.

Standout track *Love Of My Life* is a sprawling alt-rock anthem, channelling the spirit of PJ Harvey and Siouxsie Sioux. Starting like a low-fi, disjointed Quasi record, it mutates and pulsates



before exploding into a middle eight that not only showcases Calvi's impressive guitar playing but her adventurousism with melody, harmony and dynamics.

That said, for all its grandeur and impressive production the album lacks a proper 'biggie' to propel it even further. You can't help but feel that if there was ever an artist born to sing a *Bond* theme it would have to be Calvi - her rich voice and sense of theatrics would be a perfect fit.

Agree? Tweet me @musicweekdazza

OUT NOW

# MW MARKETPLACE



Some Bizzare Stevo looking for a worldwide Some Bizzare Label Deal.  
Contact Stevo on 07415267979.  
Email: [stevo@somebizzare.com](mailto:stevo@somebizzare.com)

## DLM DISPLAY

[www.dlmdisplay.com](http://www.dlmdisplay.com)

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



[sales@dlmdisplay.com](mailto:sales@dlmdisplay.com)

Tel: 023 8028 3824

# 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

Martin Goebbels  
T: +44 (0)20 7384 9222  
E: [martin.goebbels@rtib.co.uk](mailto:martin.goebbels@rtib.co.uk)

E: [enquiries@rtib.co.uk](mailto:enquiries@rtib.co.uk) T: +44 (0)20 7510 1234 W: [rtworldwide.com](http://rtworldwide.com)

## RECORD COMPANY AND MAIL ORDER COMPANY FOR SALE

RECORD COMPANY INCLUDING 4 LABELS AND  
OVER 130 TITLES. INCLUDES ACTIVE MAIL ORDER  
WITH LARGE DATABASE . ON LINE SHOP AND  
DISTRIBUTION TO UK SHOPS AND ABROAD.

ESTABLISHED 1989.

[ptm@hydecorporatefinance.com](mailto:ptm@hydecorporatefinance.com)

QUOTING REFERENCE RECORD COMPANY

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](mailto:mba@henley.ac.uk)  
**+44 (0)1491 418 803** [www.henley.com/mbamusic](http://www.henley.com/mbamusic)

# ★ 10TH ANNUAL ★

A&R WORLDWIDE'S

# MUSE XPO

## UNITED NATIONS OF MUSIC

# HOLLYWOOD

**APRIL 6-9, 2014**  
**HOLLYWOOD ROOSEVELT HOTEL**  
Hollywood, California USA  
[WWW.MUSEXPO.NET](http://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)

# ravenscourt studios



**West London recording Studios**  
recording/mixing/songwriting

**Pro Tools & Logic Pro** great songwriting rooms, plenty of instruments to bash about with, great engineers and dry hire available

0208 354 7486

[www.ravenscourtstudios.com](http://www.ravenscourtstudios.com)

[sam@ravenscourtstudios.com](mailto:sam@ravenscourtstudios.com)

We use and recommend [www.londonstudioengineers.com](http://www.londonstudioengineers.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](mailto:mw@991.com)

991.com answer the call



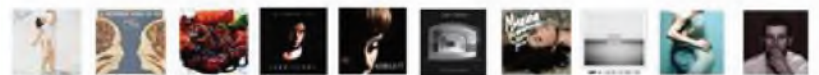
## This Much Talent



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

This Much Talent  
[www.thismuchtalent.co.uk](http://www.thismuchtalent.co.uk)  
[contact@thismuchtalent.co.uk](mailto:contact@thismuchtalent.co.uk)  
0208 208 5660

Producers. Artists. Songwriters.



## 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](mailto:jonny@cinemalive.com) [www.cinemalive.com](http://www.cinemalive.com)



## 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](mailto:R.Salmon@londonmet.ac.uk)  
[www.londonmet.ac.uk/mim](http://www.londonmet.ac.uk/mim)

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

**IMAGEM AT MIDEM**

Here's a smattering of snaps from Imagem's Midem party with a slew of top music publishers and friends of the company from around the world in attendance. Imagem Group's chief executive André de Raaff and Imagem UK CEO John Minch spoke on the night as well as having a good old mingle.

1. Jaime Gough (Native Tongue - Australia), Kim Frankiewicz (Imagem UK), Bobby Sukhraj (Imagem NL).
2. Peter Barnes (Pink Floyd Music Publishers), John Minch (Imagem UK).
3. André de Raaff (Imagem).
4. André de Raaff (Imagem), Chris Butler (Music Sales - UK).
5. Federico Monti Arduini (Café Concerto Italia), André de Raaff (Imagem), Emmanuel de Buretel (Because Editions - France), Luigi Monti Arduini (Café Concerto Italia).
6. John Minch (Imagem UK).



**KOBALT IN CANNES**

Executives from a cross-section of publishing, performing and neighboring rights societies, labels and distribution companies from around the world gathered with Kobalt staff at the firm's private cocktail event at the Carlton Hotel in Cannes during Midem. Kobalt's Willard Ahdritz announced the company's new deal to administer the publishing rights of the Miles Davis Catalogue, as well as toasting its partnership with STIM. Pictured right [L-R] are Paul Hitchman (managing director of Kobalt Label Services), Hans van Berkel (executive chairman of Kobalt Neighbouring Rights), Willard Ahdritz (founder and CEO of Kobalt Music Group) and Richard Sanders (president of Kobalt Music Group).



**FINTAGE IN THE HOUSE**

Fintage House's Midem party had it's own title and everything! Held at Villa Mystique, the bash was dubbed 'Making Music Flow, From Creation To Consumption'. Below, you can see Fintage House's co-CEO Niels Teves and FUGA CEO Martijn Tjho; pictured bottom left is Rights Agency Limited's Hanna Grzeszczyk with Mojo Concerts' Leon Ramakers; and to the left is Fintage House's marketing and communications executive Marian O'Hanlon with singer/songwriter Lisa Millett.



**KEY SONGS IN THE LIFE OF ALEX VLASSOPULOS**



**What was the first record you remember buying?**  
Smooth Criminal by Michael Jackson on vinyl. I still have it to this day.

**Which song was (or would be) the first dance at your wedding?**  
I got married a few years ago and we had our first dance to Lovely Day by Bill Withers.

**Which track would you like played at your funeral?**  
Call Me At by Paul Simon. Would hopefully cheer everybody up.

**What's your karaoke speciality?**  
Warren G's Regulate - A karaoke classic!

**What was the best artist meeting of your life?**  
I went to a Velvet Revolver album signing in Leicester Square once and met Slash.



**Recommend a track Music Week readers may not have heard?**  
There's an epic track called Deadly Sinners by a Canadian heavy metal band called 3 Inches Of Blood. I'd be surprised if anybody has heard that through your regular channels!

**What's your favourite single/track of all time?**  
Without a doubt, Let There Be Rock by AC/DC.

**UNIVERSAL MASTERCLASS**

Chairman and CEO of Universal Music Group Lucian Grainge hosted a Global Leadership Conference in Santa Monica, CA on January 27-29... Apologies for the delay getting the photos developed - someone opened our dark room door. As part of the conference, Grainge led a panel discussion about UMG and entrepreneurship, while UMG's chairman and CEO Max Hole moderated a panel about the future of artist development with fellow UMG executives. Pictured below [L-R] are Darcus Beese (president, Island Records UK), David Foster (chairman, Verve Records), Max Hole, Rick Rubin (co-founder, Def Jam Recordings and founder, American Recordings) and John Janick (president and chief operating officer, Interscope Geffen A&M). Pictured to the right is [L-R] Jimmy Iovine (chairman and CEO, Interscope Geffen A&M), Chris Blackwell (founder, Island Records), Lucian Grainge and Russell Simmons (co-founder, Def Jam Recordings).



**BATT AT BUCKINGHAM**

Dramatico founder Mike Batt attended the Investiture at Buckingham Palace on Friday, February 7 to receive the Lieutenant of the Royal Victorian Order (LVO) - a personal gift of The Queen recognising distinguished service to the Royal Household. "I was completely shocked - in a great way - to be told of this honour," said Batt. "I have obviously done something that has been recognised, but I can't think exactly what! All I can say is wherever I have been in contact with the Royal Household or been asked to compose or perform pieces for Royal Occasions it has always been an honour in itself." Batt was accompanied by his wife, actress Julianne White, and son, singer/songwriter Luke Batt.



**2014 STARTS HERE**

Sony/ATV celebrates with its first signing of the year, Gorgon City, below. Pictured [L-R] are: Henry Village (Stack House Management), David Ventura (VP A&R, Sony/ATV), Matt Robson-Scott & Kye Gibbon (Gorgon City), Daniel Lloyd Jones (VP A&R, Sony/ATV), Guy Moot (Sony/ATV president, European creative, MD UK).



**WRITER'S NOTES**

Top-notch tunesmiths on their history with songs

**Miranda Cooper**



Published by Warner Chappell, artists written for include Girls Aloud, Sugababes and Kylie

**What was the first song you ever wrote?**

I was about eight. It had the lyric: 'The sun was as big as a yellow balloon'.

**And the last song you wrote?**

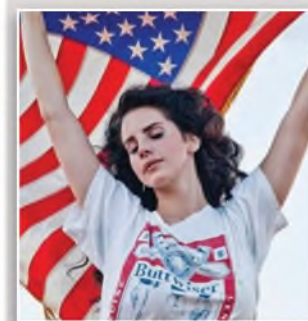
Brian [Higgins] and I wrote some just before Christmas that I'm very excited about.

**What is the song you're proudest of and why?**

I love Call The Shots [Girls Aloud]. We started it in Hotel Costes in Paris and finished it in LA, two years later.

**Which song do you wish you'd written and why?**

Video Games by Lana Del Rey (pictured) and Royals by Lorde. Actually, all the international smash hits! Go figure.



**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

**SUBSCRIPTION SALES EXECUTIVE Jack Dodd**

Jack.Dodd@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.

*"With weak hearts we tired in the dark on your unmade bed"*

Music Week is published 50 times a year by Intent Media London, 1st floor, Suncourt House, 18-26 Essex Road, London, N1 1BL, 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.

**IntentMedia**

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



**Where do you write and what do you write on/with?**

I mainly write to track using my iPhone and then transfer the ideas to my laptop. I write mostly down at Xenomania, but also dance around the kitchen writing at home sometimes.

**Who is your favourite songwriter of all time?**

Robert Smith from The Cure.

**And your favourite songwriter of the moment?**

Lorde. She has a brilliant pop sensibility and great rhythm.

# MusicWeek Evening Sessions

6.30pm till late

Date – 27th Feb 2014 Venue – The Barbican, Silk Street, London, EC2Y 8DS

## The UK music industry's essential new networking night

For information or to book your  
tickets, please contact:  
sarah.harris@intentmedia.co.uk  
or call +44 (0)207 354 6001

For details on sponsorship  
opportunities, please contact:  
darrell.carter@intentmedia.co.uk  
or call on +44 (0)20 7226 7246

Event partner



PRESENT

## RADAR under the bridge

Sponsored by



The industry's newest showcase for the hottest  
unsigned and just-signed acts.

A limited number of free tickets are available to  
Music Week subscribers.

Please visit: [www.musicconnex.ticketabc.com/events/radarmar14/](http://www.musicconnex.ticketabc.com/events/radarmar14/)  
Use the code: MWVIP

To discuss a range of sponsorship opportunities contact  
Darrell Carter - [darrell.carter@intentmedia.co.uk](mailto:darrell.carter@intentmedia.co.uk) - 0207 226 7246



Joel



Lottery Winners



Ayanna



The Rascals



Ghetts

## KENSALTOWN RECORDING STUDIOS - CELEBRATING 10 YEARS!



One our favorite and most successful times in our 20 years has been working at Kensaltown. Great vibe. Great people. Great times. Thanks, guys and Happy 10th Anniversary!

- Pat Monahan (Train)



Kensaltown is a retreat center for songwriters and musicians. And so you could say Terefe is a guru. He gives you the space to dive deep and capture what it is you seek. I spent a lot of time there, and I learned much about my life there. I revere Kensaltown as a sacred temple, but not so sacred that you can't have a smoke on the balcony while contemplating life.

- Jason Mraz



Kensaltown is where it all started for me, and many others. When I think of Martin and the vibe at kensaltown, I think of summer sunshine a lush breeze and laughing and piss takin it's like a little music haven where you can be who you are and it's enough... I've seen many artists that I love walk through Kensaltown with the same look on their face as me and it says "I like it here".

- James Morrison



I believe I was the first artist ever to record in the newly opened (and almost finished) kensaltown studios 10 years ago. Since then I have been back numerous times with different projects, and it is quite simply the vibiest studio in the world and my favorite place to record.

- Magne Furuholmen (A-Ha)



Martin Terefe and the team at Kensaltown would like to say THANK YOU to all of the artists, songwriters and producers that have been part of making Kensaltown Recording Studios a unique creative space! **Thank you** KT Tunstall, James Morrison, A-Ha, Sacha Skarbek, Train, Coldplay, Craig Silvey, Glen Scott, Lowell, Jason Mraz, Adele, Train, Cass Lowe, Arcade Fire, Yusuf Islam (Cat Stevens), Goldfrapp, Lana Del Rey, Cee Lo Green, The National, Third Eye Blind, Travis, The Horrors, Beck, Matt Travis, Lucinda Belle, Flo, Beck, Luis Fonsi, Mary J Blige, Jamie Cullum, Martha Wainwright, James Bryan, Scouting For Girls, Kelly Pribble, Andreas Olsson, The Suppliers, Beverley Knight, James Blunt, Ron Sexsmith, Alex Cuba, Zaz, Jamie Cullum, Ed Harcourt, Shane Filan, Engelbert Humperdinck, Jesse and Joy, Craig David, Corinne Bailey Rae and everyone else that has been our client, guest and friend through an amazing decade!

For enquiries please contact: [linnea@kensaltownstudios.com](mailto:linnea@kensaltownstudios.com) OR [sam@kensaltownstudios.com](mailto:sam@kensaltownstudios.com)