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14TH APRIL 2014





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Tuer backed for top Sony job

"SHE'S AN INCREDIBLY CAPABLE EXECUTIVE" - MODEST! MANAGEMENT BOSS GRIFFITHS

LABELS

BY TIM INGHAM

Nicola Tuer has won strong industry support to take the full-time position as the new boss of Sony Music UK.

Tuer was this week promoted to the role of COO, effectively becoming the interim chief of the company following Nick Gatfield's shock exit from the major on February 26.

"Nicola is an incredibly capable executive," Richard Griffiths, co-founder of One Direction management house Modest!, told *Music Week*.

"To a certain extent she's been the engine driving the machine there for the last few years. She's very organised and has done a great job."

Industry nose-tappers suggest that Tuer's recent success with Sony CMG - the legacy and compilations division recently nominated for a *Music Week* Award as Best Record Company - put her in a strong position to take the permanent top role at the major, and that she may



soon be supported at the apex of the firm by an exec with a creative or A&R background.

"She'll have to deal particularly with [US Sony label heads] Rob Stringer, Pete Edge and Tom Corson on their products, so that will be a slightly different relationship than it has been in the past," predicted Griffiths. "But she's

more than capable of doing that. I'm absolutely happy to see her take the job."

Other trade backing for Tuer, who joined Sony in 1995, came from Global Radio founder Ashley Tabor, who told *Music Week*: "I've known Nicola for some time and have worked with her before. She's a superb executive with deep operational

knowledge of both the industry and of course Sony specifically. I'm really looking forward to working with her and everyone at Global congratulates her on her new and well-deserved role."

BPI chairman Tony Wadsworth CBE added: "Nicola has had a long and successful career at Sony and is hugely respected both inside and outside the company.

"After Nick's departure Sony needs to keep its focus on the job in hand. There is no-one better qualified to make that happen than Nicola."

Hall Or Nothing founder Martin Hall said: "Nicola has a detailed and thorough understanding of every element of the Sony business, she's incredibly personable and very artist friendly.

"I've known and worked with her for 20 years, she's incredibly commercially savvy and I've no doubt she will be a huge success in the COO role."

And Vevo's SVP of international, Nic Jones, commented: "Nicola has always been a strong supporter of Vevo and in all my dealings with her I

have found her forward thinking and quick to embrace new ideas.

"Her depth of knowledge of the music industry and skill as an executive have made her an excellent business partner on every level. I wish her the greatest success in her new role - Sony is in excellent hands."

Discussing the impact that Nick Gatfield's departure and Tuer's promotion might have on One Direction's hugely successful international standing, Modest!'s Griffiths added: "I'm not worried at all. [The hiring of SVP of international] Mark Collen changed our life. He's brought incredible detail and focus to 1D's international campaign and we've reaped the benefits.

"Frankly, Nicola won't have to worry too much about that side of things because Mark's there with a great team of people."

He added: "From a Modest! point of view, we want a strong Syco. We would like to see Syco resourced more than it has been, because that has occasionally made life more difficult than it needs to be. I think a strong Syco is good for Sony."

'I WANT TO BUILD ON SONY'S LEGACY WITH THIS BRILLIANT TEAM'

Nick Gatfield's shock departure from Sony might have set tongues wagging across the industry, but the major's new COO, Nicola Tuer, says she's just keen to get on with the job in hand. Tuer told *Music Week*: "The culture of Sony Music has always been to place the artist at the heart of our vision and to operate at the highest level of quality in everything we do. I feel incredibly fortunate to have the opportunity to continue to build on that legacy together with our brilliant team of executives. Our frontline label MDs, Sonny Takhar at



Syco, Alison Donald and Mark Terry at Columbia, Colin Barlow at RCA, and Richard Connell at Epic/Associated are signing some of the best new creative talent. In our Commercial Music Group, Phil Savill and Simon Barnabas are leading the field by introducing our iconic legacy artists to a new generation of fans by creating fresh, innovative compilations and utilising new formats. With an outstanding team throughout the business, a stellar roster and fantastic new music talent, Sony Music UK has an exciting year ahead."

NICOLA TUER: CV

Beginning her career in music retail, Nicola Tuer became the youngest store manager in Our Price's history when she was 18. She was soon running ten stores around London and the South East before being head-hunted into Sony Music's sales team in 1995.

She was promoted to director of sales by 2000, VP of sales two years later and, when Sony and BMG merged in 2005, was promoted to SVP. She then became SVP of the newly-merged Commercial Sales department in 2008, with digital sales joining her remit the following year.

From 2008, she also ran Sony's catalogue activity, with a remit that included the company's sync and licensing functions, as well as oversight of Sony Music's media buying and Sony Music Ireland's operations.

NEWS

EDITORIAL

Gatfield exit could spell new Sony strategy



NICK GATFIELD'S SWIFT EXIT FROM SONY MUSIC UK last week was a shock to the industry, a shock to employees at the major and - by all accounts - a shock to Gatfield himself.

A popular figure and widely-respected for his A&R nous, there has, of course, since been plenty of rumour-mongering over the reason for the exec's sudden departure from the company.

Many have suggested that Gatfield's noble crusade to break credible long-term UK acts to a mainstream level had ultimately failed over his two-and-a-half-years in the hot seat, especially in the wake of both Laura Mvula and Tom Odell missing out at the BRIT Awards 2014.

Time will tell if this assumption is perhaps a little hasty, with a lot of buzz circulating around George Ezra in particular right now across Europe - and, naturally, some of Gatfield's incubated artists readying a comeback that may yet surprise snarkier commentators.

"Nicola Tuer's biggest challenge now might be one of balance: to apply the A&R energy of her predecessor to talent emerging from the TV"

Gatfield's mission during his tenure certainly seemed a brave one: to go toe-to-toe in the 'pure' A&R stakes with Universal and Warner by building genuine, platinum-selling career artists.

The exec suggested to reporters in February last year that this reputational shift was a seismic challenge laid down by none other than Sony supremo Doug Morris. "My mandate from my boss was, 'We've got to turn the UK back into a domestic repertoire powerhouse'," said Gatfield. "It had lost its way in terms of domestic A&R. We also needed to become a strong exporter of talent and fuel the Sony machine globally with British talent."

To Gatfield's credit, I'm told that prior to his appointment, many more people would dismissively refer to Sony as 'the house of X Factor' - a rather bland and obvious generalisation, yet one which paints a deliberately unexciting picture of a production line of singers who, once-upon-a-time, rarely built sustainable success.

However, if a CEO's biggest commercial triumphs then arise from that same source of talent, they risk drawing criticism that perhaps they haven't given due attention to its stars.

If Nicola Tuer now takes on the top job at Sony permanently - and the man guiding the major's most lucrative property, Richard Griffiths at Modest!, is certainly supportive of her highly impressive credentials - perhaps her greatest challenge will be one of balance; to adopt a slice of her predecessor's energy towards breaking long-term organic artists, and apply it to those performers graduating from Simon Cowell's annual TV properties.

Funnily enough, Tuer's arrival might just coincide with the emergence of a ready-made character who fits this mould nicely: 2012 X Factor finalist Ella Henderson has been kept conspicuously out of the limelight by Sony and Syco until now, suggesting that both parties are betting their A&R chips on her selling albums for decades, rather than just weeks, to come.

Of course, the sustained international triumph of One Direction and Little Mix has set some rather crazy sales precedents for X Factor alumni of late. If Tuer can skillfully emulate even some of their commercial magic with Henderson, she'll be off to a flyer.

Tim Ingham,
Editor

Big expectations for Yellow Brick Road reissue

UNIVERSAL UK GETS BEHIND ELTON JOHN RELEASE

CATALOGUE

■ BY TOM PAKINKIS

Universal expects the forthcoming reissue of Elton John's seminal 1973 LP *Goodbye Yellow Brick Road* to be "one of the biggest-selling album reissues in recent memory".

Set for retail on March 24 on Universal Music Catalogue/Mercury, the remastered version of *Yellow Brick Road* will be released on CD, vinyl and limited edition yellow vinyl.

A box set will also be released containing a recording of *Live At Hammersmith 1973*; a DVD of Brian Forbes' 1973 film *Elton John And Bernie Taupin Say Goodbye To Norma Jean And Other Things*; and a 100-page book of rare photos, memorabilia and interviews.

Meanwhile, a deluxe edition box set will include nine new cover versions of classic *Yellow Brick Road* tracks performed by Ed Sheeran, Emeli Sandé, Fall Out Boy, Hunter Hayes, Imelda May, John Grant, Miguel featuring Wale, The Band Perry and Zac Brown Band.

"This is a huge priority for



UMC," product manager Mark Wood told *Music Week*. "We've put together an extensive plan and have built a campaign that works on many levels from artist promo to media partnerships, fan engagement via Elton's huge fanbase and advertising across digital, TV and print."

Wood said that the release would target both existing fans and new audiences, with the latter hopefully being enticed not least by the contemporary cover versions in the deluxe edition.

"The artists who've covered the songs cross many genres and were all picked by Elton himself, who is a huge supporter of new music.

"These artists will bring their own audiences to experience the songs for the first time."

Creative consultant to Elton John, Tony King, agreed, saying that younger generations today are not aware of Elton as a musician: "To be honest, a lot of young people don't know that he had this career. The Elton they know is the celebrity - going to parties or whatever. They don't know about this whole body of work.

"The idea of doing some of these songs with current artists reminds you that they're just great songs and they're still relevant."

And producer Peter Asher added: "At no point did I go into this thinking, we're going to make better, newer or hipper versions or any of that crap, because the originals are perfect and we love them. It was really thinking in terms of putting a different perspective on the songs."

Distiller signs Goffey

Distiller Music Group has announced the signing of former Supergrass founder member Danny Goffey to a worldwide music publishing and artist agreement.

Ivor Novello award winner Goffey was the songwriter/drummer with the hugely successful British alternative rock trio. Goffey's solo album is due for release via Distiller this summer.

He has also scheduled a number of festival appearances throughout 2014.

Distiller MD Alan Pell said, "Danny is a top bloke who brings a wealth of proven hit writing



[L-R]: Distiller founder Sam Dyson, Danny Goffey and Alan Pell

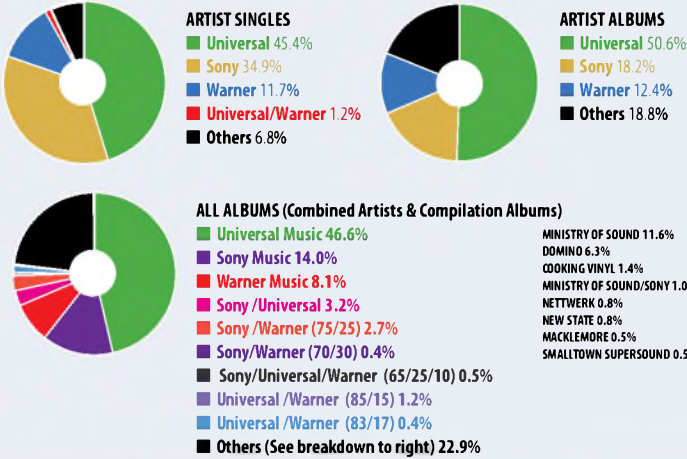
talent to our growing roster and I am extremely proud to represent his skills as both a writer and artist moving forward."

Danny Goffey said, "Alan and his team at Distiller have a really strong vision for what they want

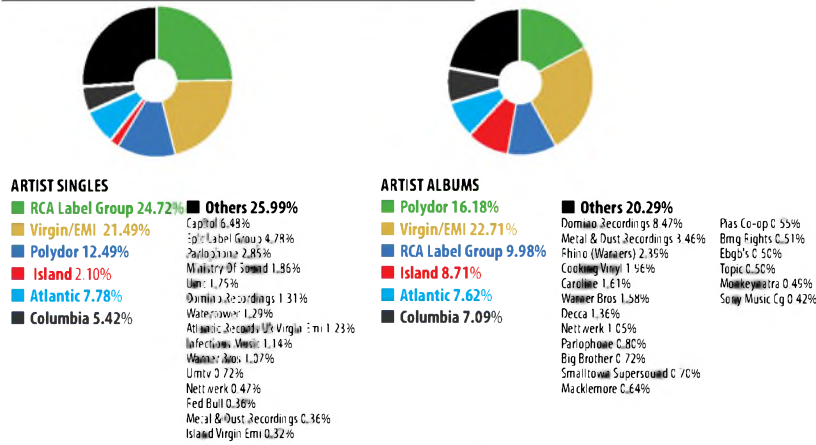
to achieve as a company and I am flattered that they see me as a part of that. I feel really at home there and look forward to having some fun with a really creative and knowledgeable group of like-minded people."

MARKET SHARES

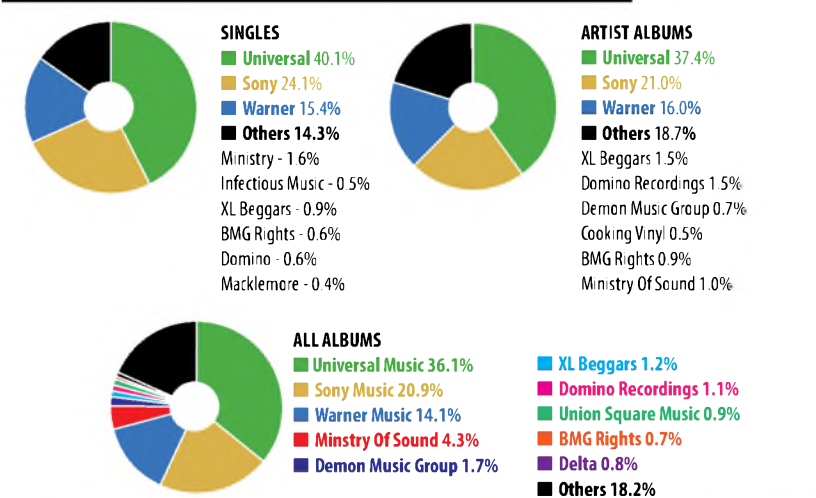
WEEK 9: TOP 75 SHARE BY CORPORATE GROUP



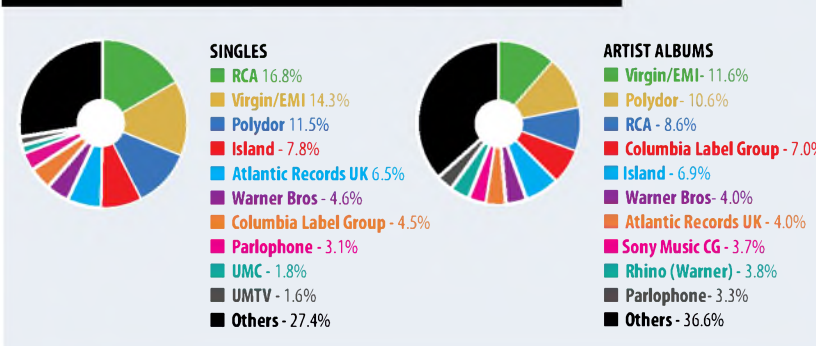
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YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



PRS FOUNDATION, UKTI AND MU PARTNER

Artists funded to SXSW

LIVE

PRS for Music Foundation has revealed the artists who will be funded through the International Showcase Fund – the music export programme, formerly known as British Music Abroad – for this year's SXSW music festival and conference in Austin, Texas (March 11th-16th).

They are: Alex Vargas, Anoushka, Bo Ningen, Cloud Boat, Forest Swords, Glass Animals, Kins, Petite Noir, PINS, Psychemagik, Slaves, SOPHIE, Teeth of the Sea, Fat White Family, The Heatwave, The Wytches (pictured), To Kill a King, Wolf Alice and Woman's Hour.



The 19 artists, all invited to perform official SXSW showcases, were selected by panel of independent music industry advisors. The final list was chosen on the basis of musical talent and strength of business case. It is estimated that more than 2,000 acts representing 55 countries will perform at this year's festival.

By renaming the scheme as the International Showcase Fund, PRS for Music Foundation and the Fund's partners - UKTI, Arts Council England, British Underground and the Musicians' Union - are making clear their focus on industry facing showcases where "export ready" artists can make crucial first steps into new international markets.

Since 2006, 82% of the 355 artists supported by this scheme reported that they secured new deals or bookings as a direct result of their funding.

Aside from SXSW, the International Showcase Fund has supported homegrown

artists to showcase at 32 different festivals and conferences worldwide, including Eurosonic, MIDEM, Miami Winter Music conference, CMJ, Canadian Music Week, WOMEX, Tallinn Music Week, MusExpo and Music Matters (Singapore).

The Fund's alumni include Mercury Music Prize nominees Eliza Carthy, Sway, Everything Everything, Sam Lee, Django Django and Bat for Lashes.

Laura Whitticase, PRS for Music Foundation's Industry and Export Fund Manager, said: "PRS for Music Foundation is incredibly proud to be the 'go to' funder for the best new talent, and to be supporting these fantastic artists. The panel agreed that they all have great potential to boost their career trajectories and secure new international deals following their showcase appearances, repeating the successful outcomes of artists we've funded previously for SXSW."

Imagem signs Circa Waves



Imagem Music UK has signed hotly-tipped act Circa Waves to a worldwide publishing agreement.

Over the past year the Liverpool based four-piece have been one of the most talked about breakthrough bands attracting attention across the media, twice being awarded BBC Radio 1's Zane Lowe's Hottest Record In The

World with the singles Get Away and Stuck In My Teeth. They are signed to Virgin EMI for recorded music.

Sam Mumford, A&R manager at Imagem Music UK commented: "Circa Waves are one of those one in generation bands that emerge - I know I speak for the whole of Imagem when I say how excited we are to be working with them."

NEWS

4AD BOSS REVEALS HIS FOUR RULES FOR RUNNING ICONIC INDIE LABEL AT BY:LARM FESTIVAL

Halliday: 'Don't do anything for the money'

LABELS

■ BY RHIAN JONES

After taking on 4AD in 2007, Simon Halliday was tasked with rebuilding the label's brand and expanding its reach. With a heritage spanning around 35 years and the likes of Cocteau Twins, The Pixies and Dead Can Dance on its roster, it was no easy task. However, after success with Department of Eagles, Deerhunter, Beirut, TV On The Radio, Blonde Redhead, Scott Walker, Bon Iver and Big Pink, the MD now has his feet firmly under the table. At by:Larm last week, he revealed the secrets to his success.

"There are four rules," Halliday explained. "No old people, no established acts, no easy money and don't do anything for the money. When signing acts, we always sign with our ears. There has been one decision in six years that's been a financial decision and it didn't come off. There's no such thing as a dead cert in the music industry anymore. What's good is good."

Early success has allowed him freedom to "cut the cloth according to whatever each deal



needs," he said, while earning trust from Beggars boss Martin Mills. The has changed from when Chris Sharpe took over as head of 4AD from founder Ivo Watts-Russell in 2000. "When you've got money in the bank, it gives you the confidence to sign other things and the accountants aren't on your backs. Success breeds success," said Halliday.

"I feel for Chris Sharpe because when he took over, 4AD had been run very badly with bad financial decisions, overpaying massively on some acts.

"We still have a lot of people saying we denigrate the past, but I don't give it much thought. That's not being disrespectful, I just think to try and emulate what has been is the wrong attitude. You've got to live in the moment and sign the best things in that moment" SIMON HALLIDAY

Supporting the artist has to come to an end if you're not successful.

"We still have a lot of people saying we denigrate the past, but I don't give it much thought. That's not being disrespectful, I just think to try and emulate

what has been is the wrong attitude. You've got to live in the moment and sign the best things in that moment.

"We're very artist friendly, very A&R led. We try and stay as pure to the music as possible;

if it excites you and you think that your taste is good, it will excite somebody else."

In 2012 4AD was honoured with an AIM Award for Best Label. Names like Grimes and Daughter have been notable signings of recent years. On what he looks for in new artists, Halliday said a DIY ethic was important. "I'm always impressed when the artist has already done some work, they need to want it more than the label. They shouldn't care about me and what I think."

Murphy confronts future of dance music

A highlight of by:Larm festival in Oslo last week was an appearance from LCD Soundsystem frontman James Murphy.

The DJ gave an insight into the influences behind his unique brand of electronica, what he's been up to since the band disbanded in 2010 and labelled today's dance music "repellent". The comments were made during an onstage interview as part of a Red Bull Music Academy session.

As lead vocalist and songwriter in LCD Soundsystem, Murphy was nominated for two Grammys for their second album, *The Sound Of Silver*. After three albums and a string of hits, the band came to an end. Since then, Murphy has established himself as a producer,



filmmaker and DJ.

On his early music taste, Murphy said: "When I grew up I was not into dance culture; I hated it, I hated dance music until I was about 30. Throughout the '90s I was into grunge and indie rock. It was when I met other people that switched it on.

"I read *Last Night a DJ Saved*

My Life and read about Larry Levan and all the early disco and house DJs. It was the punk-ist shit I've ever heard of. The dedication, playing eight hours a day, all the things I thought were turned upside down. I thought it would be a really good idea to play the music I loved growing up as dance music."

Discussing the future of dance

music and his opinion on the state of it in 2014, Murphy said he wasn't "so excited about new stuff anymore".

"What I see in the commercial side of it I find repellent. It makes me want to vomit," he explained. "I just don't like it, it's not for me but it's also not designed for me. I'm old and it's very maximalist and I'm not a maximalist guy. I'm sure there's great stuff happening but it's just not reaching me and it probably shouldn't. I'm not excited about new stuff that much.

"This past month I've been really hoping that there's two people DJing to a room full of 150 people that think what I did was stupid and are making something awesome and having

a great time. But I won't hear it until they do a shitty sell-out track and I never hear what's great about them."

Asked if he'd ever return to something so concentrated as LCD, Murphy said he was "excited" about returning to the life he was living before the band, "making things, having access to people who are creative".

His current projects include writing music for films and plays, setting up a studio in New York and heading a campaign to reconfigure the sounds of the New York underground.

LCD Soundsystem's final gig will be released on vinyl as *The Long Goodbye: LCD Soundsystem Live At Madison Square Garden for Record Store Day* on April 19.

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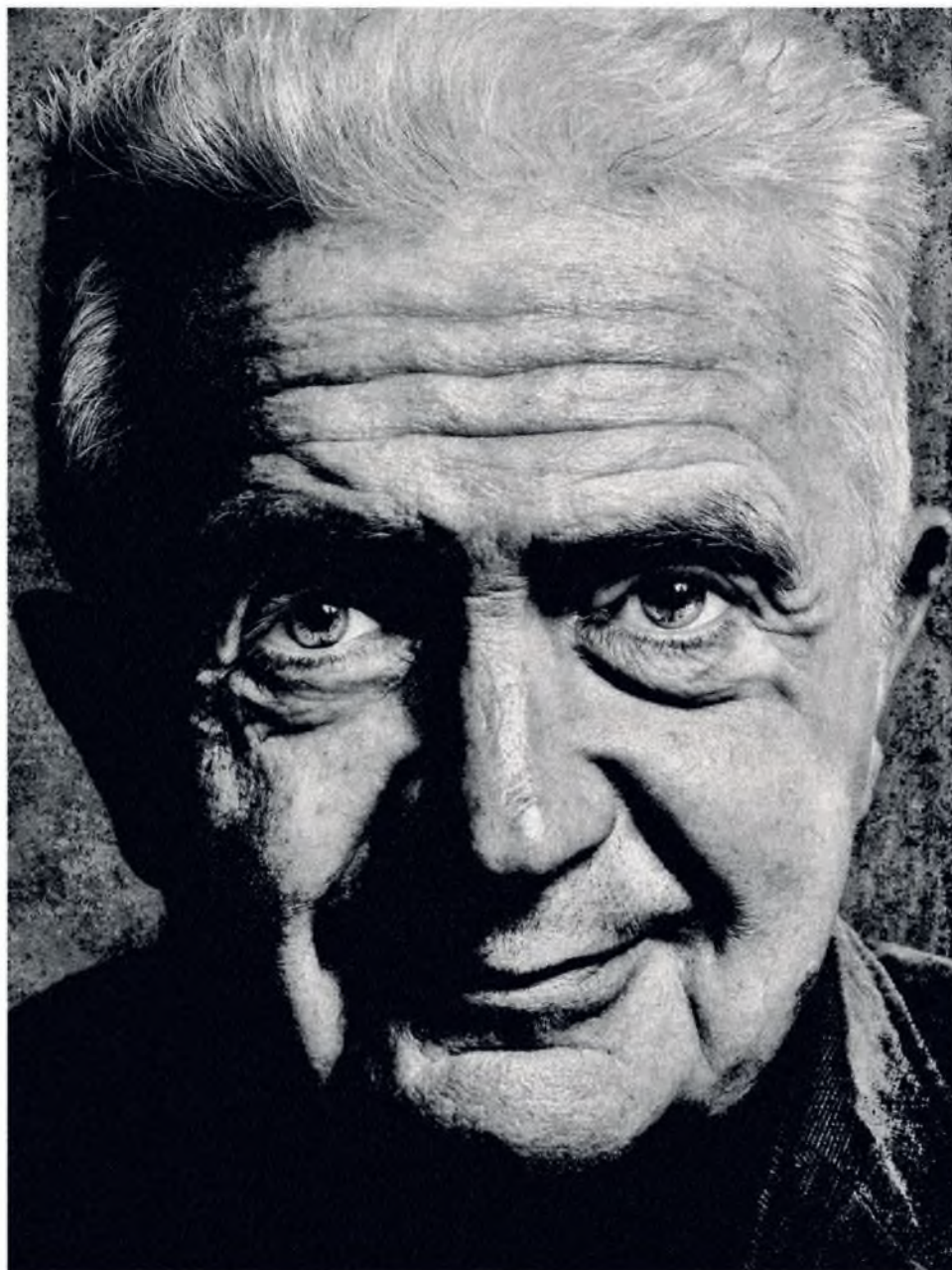
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Portrait: John Clarke

Farewell to the Silver Fox
George McManus

1944 - 2014

37 years a Polydor friend and colleague



NEWS

NEWS IN BRIEF

■ **BEATS MUSIC:** The streaming service has fully acquired music marketing and monetisation company Topspin Media. Founded in 2007 by Shamal Ranasinghe and ProTools co-creator Peter Gotcher, Topspin allows more than 55,000 musicians, comedians, labels, managers and filmmakers to sell music, video, merch and ticket bundles.

■ **WMG:** Warner Music Group has started the process of divesting some of its artist and catalogue in order to satisfy the deal it made with Impala and Merlin after acquiring Parlophone Records last year. The agreement was created to ensure that independent labels can leverage Warner assets to claim more market share in future - and close the gap between themselves and the majors. Less than one-third of the value of the Parlophone deal (£487m) will be sold, according to sources.

■ **EUROVISION:** Molly Smitten-Downes has been confirmed to represent the UK in the Eurovision Song Contest in May 2014. The 26-year-old Leicester-born artist will perform her self-penned track Children Of The Universe at the ceremony hosted at the B&W Hallerne at the Refshaleøen, in Copenhagen on May 10.

■ **SPOTIFY:** MØ and Foster The People are amongst the acts announced for Spotify's Spotlight Artists for 2014. The programme is an editorial and promotional platform that enables its users to discover new music, and for artists to connect to a mass audience. Regional campaigns will also take place for Frankie Ballard (US), As Animals (France), Marteria (Germany) and G-Eazy (US). Album releases from the artists will receive global marketing and promotional support from the streaming platform leading up to, and following, their official release dates.

■ **SFX ENTERTAINMENT:** The electronic music culture focussed live events and entertainment content company has completed the acquisition of B2S Holding BV, and now owns 100% of it. SFX completed the acquisition by bringing over the remaining 50% of the hard dance brand into its ownership. It acquired the first half as part of its October 2013 purchase of ID&T whose portfolio includes Tomorrowland amongst other assets.

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EX-POLYDOR MAN CREATED HUGELY SUCCESSFUL ABBA GOLD ALBUM

George McManus passes away aged 69

OBITUARY

■ BY PAUL WILLIAMS

Much-loved industry executive George McManus has died aged 69 after a long illness, having been a key part of Polydor UK's rich history for nearly four decades.

It says everything about his standing among his peers and the artists he worked with that when he retired from the Universal-owned company after 37 years in 2004 tributes to him came from the likes of Roger Daltrey, Robin Gibb and Andrew Lloyd Webber.

ABBA pair Benny Andersson and Bjorn Ulvaeus were rightly also among the tribute makers at the time as it was McManus, whose lengthy tenure at the company mixed the disciplines of A&R and marketing, who created the ABBA Gold – Greatest Hits compilation. Since its release in 1992 its sales are nudging 30 million copies worldwide, while in the UK it is only one of two albums to have shifted more than 5 million copies and outsold only by Queen's Greatest Hits.

McManus's tenure at the same company in an industry where longevity is a rare commodity was so long that it stretched from the vinyl era of the Summer of Love in 1967 to July 2004 when Apple's iTunes



had recently launched in the UK. Still, he knew all about format changes – when CD launched in 1983 he became the public face of the format and gave the first UK interview about it on Thames Valley Radio.

His first job at Polydor was assistant export manager in the international department under Wolfgang Reimer, who became the first of a dozen managing directors he worked under.

His first venture in A&R and marketing put him in charge of folk and country music and he signed folk fusion band Planxty and later Billy Connolly whose comedy version of D.I.V.O.R.C.E topped the UK singles chart in 1975.

Former senior A&R manager

Dennis Munday first met him when he joined Polydor in 1973 and remembered McManus's early years at Polydor.

"We were both callow young men, who lived and breathed music, and had a burning desire to make something of ourselves. George worked for more than 30 years in the record business, and for the same company, something that will never be achieved in the modern record business," he said.

The acts he worked with at Polydor included ABBA, the Bees, Andrea Bocelli, Eric Clapton, The Jam, Andrew Lloyd Webber, Van Morrison, The Osmonds, Slade and The Who.

David Joseph, who was joint Polydor MD when McManus retired and is now

Universal Music UK chairman and CEO, said: "George worked with countless music industry legends but his phenomenal knowledge, charm and unmatched line in anecdotes were such that he became something of a legend himself."

"George was at the heart of Polydor for the best part of four decades, a true gentleman who forged incredibly close relationships with artists. It's an over-used expression but George was a one-off."

Now international sales and marketing VP at Bravado, Greg Sambrook first met McManus when he joined Polydor in 1992 and "very quickly became aware that he was a legend".

"He knew everyone and everyone knew him," he said.

"He was part of the fabric of the label and, for me, an example of how to conduct yourself as a man, both professionally and personally. It really is a truth to say that the world was a better place for having George McManus in it."

Fascination Management managing director Peter Loraine described McManus as "an unbelievable mine of knowledge".

He leaves behind wife Maureen and two daughters.

George's funeral details: Tuesday 18th March at 12 noon at the Church of the Sacred Heart in Mill Hill, NW7 2JB.

London Live to launch music show

A weekly music show is to be part of the initial offering from brand new TV channel London Live when it launches at the end of the month.

The station will debut in the city on March 31 with a mixture of local news, current affairs, sports, events and artist and entertainment programming. It is owned by ESTV whose parent company Lebedev Holdings owns The Independent and

Independent on Sunday and has a controlling stake in the London Evening Standard.

Among the shows confirmed before launch is SoundClash, a weekly one-hour music programme that will be made by 3DD Productions and go out in a 12-week run as part of the channel's 10pm Big Night In strand.

3DD has been making music TV shows in the UK since 2005 and its portfolio includes The

Album Chart Show and 360 Sessions for Channel 4. It is also behind Live Vibrations, which is now in its 10th year on MTV Live. SoundClash will begin on London Live in April hosted by 95.8 Capital FM mid-morning weekday presenter Pandora Christie and combine live performances, interviews and features about the London music scene. Acts already confirmed for the series

including Bastille and Ellie Goulding as well as US artists Kelis and Foster The People who will be playing in the capital.

London Live music programme commissioner Lorna Cole said: "London Live wants to bring the vibrancy of the scene in the capital to peak-time programming. If music is the heartbeat of the city, we hope fans and artists alike will view SoundClash as the pulse."

NEWS

RESPECTED COMMUNICATIONS VETERAN ACCEPTS CONSULTANCY POSITION AT COMPANY

Jonathan Morrish relinquishes PPL role

EXECUTIVES

■ BY TIM INGHAM

Jonathan Morrish has decided to relinquish his position of director, PR and corporate communications at PPL - but has accepted a new consultancy role working for the music rights organisation on a two-day-a-week basis.

A widely respected comms veteran, Morrish spent three years at The Outside Organisation as head of corporate PR before joining PPL in 2006.

Previously he had a long career at Sony Music in a variety of PR roles, working closely with many of the company's artists - including Michael Jackson - and on a variety of corporate issues.

He started in the industry as a freelance music writer in the seventies for a number of



L-R: Jonathan Morrish, Fran Nevkrkla and Peter Leatham

different titles.

"I have had exactly 40 years in this wonderful business, eight great years at PPL, and I felt, as I have discussed with Fran [Nevkrkla] and Peter [Leatham], that it was time at my age to shift gear a bit and do something different!" said Morrish. "I shall still be coming into PPL on a regular basis, but there's much

inquisitiveness left inside me and other things already beckon."

Morrish has significantly helped to raise the awareness of PPL amongst both members and licensees. Much of his work and the subsequent coverage have helped to raise overall awareness of PPL, and the necessary licensing requirements, to the point where an average of 600

voluntary applications for public performance licences are now received each month.

Morrish remains a governor of the BRIT School and a trustee of the BRIT Trust.

"I absolutely respect that Jonathan wants to re-consider his commitments," said Peter Leatham, CEO, PPL. "However I am delighted that he has agreed

to continue in a part time capacity, and bring his considerable ideas, energy and experience to PPL and that his many contacts are not lost to the company. He is a very good friend and colleague and I much look forward to continue working with him."

Added Fran Nevkrkla OBE, Chairman, PPL: "I consider myself very fortunate that eight years ago I persuaded Jonathan to join PPL. With his wide ranging experience and knowledge of the music industry, he quickly became one of the key members of the Executive Management team.

"His contribution to the success and high profile of PPL is enormous and he remains one of the most highly respected and admired individuals in the UK music industry. A man of absolute integrity."

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COMMENTARY PRS

A century of doing the rights thing

PRS FOR MUSIC IS CELEBRATING 100 YEARS OF ENSURING MUSIC CREATORS ARE PAID PROPERLY FOR THEIR WORK - PARTNERS AND PUBLISHERS WORLDWIDE PAY TRIBUTE



"PRS is home to many of the world's most successful songwriters and we are honoured to represent those songwriters in the Netherlands through the longstanding agreements between PRS and Buma/Stemra. At the same time, we entrust the songs of our members to PRS. PRS is one of the societies leading the strategy which will shape the international future of data management, rights licensing and distribution.

"We are proud to be joining PRS soon in ICE, the International Copyright Enterprise, in Stockholm. Collaboration between the copyright societies on all these issues is essential and will lead to benefits for songwriters and music publishers around the globe.

"100 years have passed since both PRS and Buma/Stemra were founded, resulting in tremendous growth in revenue for songwriters. Having said that, the challenges we now face should not be underestimated. Past results are no guarantee for the future for either of us!"
Hein van der Ree, CEO, Buma/Stemra



"As we know from the many accounts both in print and in the lyrics of various songs ("And I love the PRS cheques, that you bring" – Song For Whoever Heaton/Rotheray – Beautiful South) it is the welcome sound of the PRS cheque hitting the doormat that has kept many a young aspiring songwriter alive during their formative years. Having been a member of the PRS Board (serving six years as deputy chair – publisher) for over twenty years I am immensely proud of the organisation, its staff and for the service that it provides its members; both writers and publishers. I have been privileged to serve as a director alongside

some wonderfully passionate writers, composers and publishers and I have seen (and in many cases helped steer) PRS evolve from a mysterious, opaque organisation into a modern transparent society with a motivated management team and staff who work tirelessly on our behalf. As well as the collection and payment of royalties the Performing Rights Society plays an extremely important role in defending the rights of the creator and in aggregating rights in order to make it easier for users to negotiate and license our copyrights. The complexities of licensing has been one of our major challenges and through initiatives such as the PRS/MCPS IMPEL online licensing mandate we have now issued over 150 pan European licences to major on line service providers.

The PRS has certainly come a long way since 1914 from the days of licensing concert halls and a few broadcasting services and I have no doubt that we are well equipped to face the challenges of the digital age and the next 100 years!"
Nigel Elderton, European President, Peer Music



"Carlin Music are immensely proud to have been members of The PRS for over 60 years. Through a

combination of careful stewardship and progressive thinking, PRS continue to ensure the very best representation and protection for our rights and those of our Songwriters. We believe PRS set the standard for transparency and efficiency by which all international collection societies should be judged and we look forward to the next 60 years."

David Japp, CEO, Carlin Music
"For a century, PRS has been an invaluable resource for composers as well as the music loving community they serve. From The Beatles to Pink Floyd, from U2

to the Bee Gees, PRS for Music has been at the centre stage of the music business from the start and prepared the groundwork for some of the world's most beloved musicians to thrive. UBC deeply appreciates PRS's commitment and leadership in promoting and advancing author rights standards in Europe and around the world. We wish our colleagues at PRS a very happy hundredth!"
Marisa Gandelman, CEO, UBC – Brazilian Union of Composers



"Many congratulations to PRS on its 100th anniversary. PPL is itself 80

this year and there will not have been a time in our long histories when the two organisations will have enjoyed and benefitted from such a strong and friendly relationship as they do now. Robert and his team are working hard to ensure that PRS is meeting the challenges of the digital age and they have openly embraced co-operating with PPL on a whole range of matters moving forward. On behalf of our 75,000 record company and performer members my thanks go to Robert and his team for all of the great progress that we are making together."
Peter Leatham, CEO, PPL

"Happy Centenary PRS! SESAC is proud and honoured to have such an excellent partner in the UK. Throughout the many years of reciprocal representation, PRS has demonstrated a clarity of business rules and a transparency of operations that is unparalleled in the world of collection societies.

From the reform and simplification of its own business, to its leadership in championing worldwide change and improvement, PRS has set a standard for others to follow.

We hope the organisation continues its evolution and

we look forward to many more harmonious years of fruitful partnership.

Dr. Wayne Bickerton, Chairman, SESAC International

"PRS provides a vital service to songwriters and publishers alike. Their mission – to make sure that songwriters and publishers receive their royalties – is one that is very close to our hearts at Sony/ATV. They are at the centre of key projects to improve the collective licensing infrastructure such as the global repertoire database showing PRS to be a forward-thinking and ambitious society at the forefront of global copyright developments. Their continuing and tireless commitment to protecting and promoting the value of music in a rapidly evolving and increasingly challenging marketplace is something to celebrate. We look forward to working with them for many years to come."

William Booth, Deputy MD, Sony ATV



"For many years PRS had to squeeze out performance information from a limited number of users, nowadays

PRS for Music has a myriad of clients providing data of performances in their millions. "It's a brave new world out there. PRS has had its fair share of colourful CEOs, the current team is leaner and by far the most forward thinking. They are initiating and embracing new ideas regarding Society collaborations through 'Hubs' and GRD, simplifying licensing and distribution, whilst remaining accurate and transparent.

"The move to the new building in Kings Cross and the re-furbished Streatam site will ensure that PRS for Music will still be here in another 100 years."
Simon Platz, Managing Director, Bucks Music Group

"To our good friends at PRS for Music, JASRAC is proud to be part of the rich history of PRS for Music, and an integral part of the international network protecting the priceless works of the PRS for Music repertoire. Happy 100th anniversary!"
Mitsuo Sugawara, President, JASRAC



"All of us at ASCAP extend our heartfelt congratulations to PRS for Music on the occasion of our shared

anniversary of 100 years. For all that time, we have worked side by side to diligently safeguard the rights of songwriters, composers and music publishers and ensure that our members are properly compensated for their outstanding cultural contributions. It has been a long and bumpy ride, but it has always been a source of comfort to have a strong partner in the PRS. We thank and value the PRS team and wish you the best for the next 100 years – at least."
John A. LoFrumento, CEO, ASCAP



"The UK is blessed with exceptional music talent from the classical composers such as Benjamin

Britten and Edward Elgar to songwriters who shaped a generation, Lennon and McCartney, David Bowie and Adele. In all those years this music talent has been nurtured, supported and promoted by PRS for Music. In another 100 years British music will continue to rule the world and PRS will be by their side. Happy Birthday and thank you from UK Music to all at PRS for Music."

Jo Dipple, CEO, UK Music

■ A special supplement celebrating 100 years of PRS for Music is bundled with all subscriber copies of this issue of Music Week

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

SALES STATISTICS



CHART WEEK 9 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,032,571	1,018,025	316,809	1,334,834
PREVIOUS WEEK	3,109,916	1,034,038	315,124	1,349,162
% CHANGE	-2.5%	-1.5%	+0.5%	-1.1%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	28,742,761	10,488,536	2,933,329	13,421,865
PREVIOUS YEAR	31,946,624	12,890,287	2,927,116	15,817,403
% CHANGE	-10.0%	-18.6%	+0.2%	-15.1%



INDIANA

Solo Dancing (Sony)
(EP, out April 20)
Contact: Annabel Crowhurst, Toast
annabel@toastpress.com



DORNIK

Rebound (PMR)
(single, out March 10)
Contact: Kim Smith, Phoenix
kim@phoenix-pr.com



ROMAN REMAINS

Animals (H.O.T. Records)
(single, March 4)
Taken from *Zeal* album, out on March 4
Contact: Rachel Hendry
rachel@rachelhendry.com



BAND OF SKULLS

Nightmares
(Electric Blues Recordings)
(single and album *Himalayan* out March 31)
Contact: James Windle, Dawbell
james.windle@dawbell.com



BROKEN RECORDS

Toska EP (J Sharp)
(EP, out March 24)
Contact: Jenna Jones, 9PR
jenna@9pr.co.uk



JUSTIN NOZUKA

Right By You (Glassnote)
(single, out now)
Taken from *Ulysees* album, out March 31
Contact: Rowan Wilkinson, Dawbell
rowan.wilkinson@dawbell.com



ANNIE EVE

Southern (Young & Lost Club)
(single, out March 17)
Taken from *Feversome EP*, out March 31
Contact: Andy Neilson, DWL
andy@dwl.uk.net



PETRA MOR

I Can (Make It Better)
(Petra Records)
(single, out now)
Contact: Mark Loverush, Power Plugging
mark@power.co.uk



AMATORSKI

Hudson (Crammed Discs)
(single, out now)
Taken from *From Clay To Figures* album, out April 14
Contact: Aoife Kitt, Six07 Press
aoife@six07press.com



SUNSET SONS

Le Surfing EP (Unsigned)
(EP, out now)
Contact: Steve Milbourne, Foam London
steve.milbourne@foamlondon.com

APPOINTMENT TO VIEW

SONGBOOK

Saturday, March 8 - Sky Arts 1, 7.30pm - 8.30pm
Texas frontwoman Sharleen Spiteri and guitarist/songwriter Johnny McElhone discuss their musical roots in the programme that explores the inspiration behind some of the UK's best-known songs. The duo will also play hits from their back catalogue.

THE JONATHAN ROSS SHOW

Saturday, March 8 - ITV, 9.20pm - 10.20pm
For the last episode of this series, Elbow will perform material from their sixth album *The Take Off And Landing Of Everything* (out March 10). Singer and actress Jennifer Hudson will chat on the sofa alongside Richard Branson and *The Great British Bake Off*'s Sue Perkins.

THE VOICE UK

Saturday, March 8 - BBC One, 7pm - 9.10pm
Ending the last run of the battle rounds, the remaining contestants take to the stage to compete in head-to-head performances. Seven acts will be chosen by judges Kylie Minogue, Ricky Wilson, Tom Jones and will.i.am to take through to the next stage of the competition.

PIRATES' BAY

MUSO
Source: Muso.com

NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON MARCH 3 2014

383	BASTILLE	Bad Blood
175	ARCTIC MONKEYS	AM
136	THE CLOUTIER	advice
71	BECK	Morning Phase
542	BEYONCE	Beyonce
6	RUDIMENTAL	Home
211	DISCLOSURE	Settle
275	LONDON GRAMMAR	If You Wait
323	LORDE	Pure Heroine
16	WILD BEASTS	Present Tense

TAGGED

The latest most popular Shazam new release chart:

- CLEAN BANDIT - Rather Be
- WILL.I.AM - Feelin' Myself
- AMERICAN AUTHORS - Best Day Of My Life
- GORGON CITY - Ready For Your Love
- BUSTA RHYMES - Thank You

BPI SALES AWARDS: WEEK ENDING MARCH 3

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
ROD STEWART THE BEST OF (ALBUM) 8xPlatinum
KATY PERRY PRISM (ALBUM) Platinum
PRINCE CONTROVERSY (ALBUM) Gold
JONI MITCHELL LADIES OF THE CANYON (ALBUM) Gold
SHANE FILAN YOU & ME (ALBUM) Silver
PETE ROCK & CL SMOOTH MECCA & THE SOUL BROTHER (ALBUM) Silver
CLEAN BANDIT FT JESS GLYNNE RATHER BE (SINGLE) Platinum
RITA ORA HOW WE DO (PARTY) (SINGLE) Gold

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

The British Recorded Music Industry

For daily news visit musicweek.com

GIGS OF THE WEEK

LONDON



Who: Disclosure
Where: Alexandra Palace
When: March 8
Why: After big

success with their No.1 debut album *Settle* last year, the electronic duo come to London as part of a five date UK tour. Joey Bada\$\$ and \$ats Everything will support.

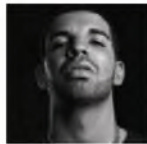
LIVERPOOL



Who: Ellie Goulding
Where: Liverpool Echo Arena, Liverpool
When: March 8
Why: Joined by

Liverpool-born soulstress Jetta, the now two-time BRIT Award-winning singer embarks on her first-ever arena tour of the UK. She comes to London's O2 Arena on March 9.

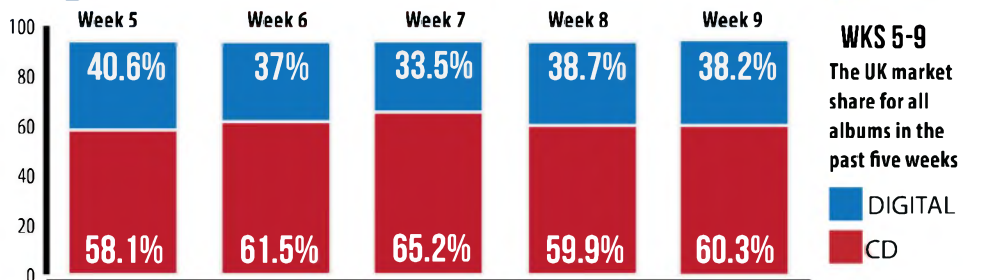
MANCHESTER



Who: Drake
Where: Phones 4u Arena, Manchester
When: March 11
Why: The rapper

plays the first night of his eight-date UK arena tour. It follows the release of his album *Nothing Was The Same* last year. Fellow Canadian native The Weeknd will play a sup-

DIGITAL vs PHYSICAL



MUSIC WEEK POLL

This week we asked...

Did the Oscars get its music prizes right?

Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's *Echoes* magazine, Lisa Stansfield is back after a 10-year



musical hiatus. Inside, the singer discusses running her own label Monkeynatra and the inspiration behind her new record *Seven* ("an unrequited, doomed or mismatched love").

Elsewhere, the five founding members of **UB40** are "outraged" at the plans of the band's three former members to record a new album under their original moniker. It's apparently a "desperate attempt to hijack UB40's brand name, business and legacy" and one which could "confuse and manipulate" their fans.

Kendra Morris is firmly opposed to illegal downloading. Piracy "stinks" says the singer, "because it is getting harder and harder for a musician to support themselves doing what they love." Another bugbear is *The X Factor*, which creates "pop stars as if they were a toy headed to the toy store".

In the reviews pages, Chris Wells is disappointed with *Queen Of The Night* by **Loleatta Holloway**. With two stars out of five, Holloway's "considerable talents" have been used to enhance "zippy Salsoul floor-fillers".



THE MAGIC NUMBERS

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

20th

Anniversary release of Oasis' 1994 album *Definitely Maybe* has been damned by Liam Gallagher.

"How can you remaster something that's already mastered. Don't buy into it. Let it be," said the singer via

Twitter on Friday, February 28

3,000

Capacity and **Studio 338** is London's biggest nightclub.

Based in Greenwich, musical director **Dan Perrin** promises "brands and artists that fanatical early-20s club kids would walk barefoot to Kent to see"

3rd

Million-selling single for **Pharrell Williams** in the UK within the space of eight months with *Happy*. The RCA-issued track follows **Daft Punk's** *Get Lucky* and **Robin Thicke's** *Blurred Lines* reaching the same landmark in 2013

19th

May will see **Coldplay** release their sixth album *Ghost Stories* via **Parlophone**

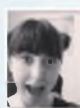
200m

Streams on **Spotify** and **Avicii's** *Wake Me Up* has become the most-played song of all time on the platform

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@benedicttransley Crazy - Blondie just opened their set with a One Direction cover #NME Awards (*Benedict Ransley, NME/Uncut*) Wednesday, February 26



@Connie_Me I'm behind a theatre group on the train and they're having a debate about feelings, this is truly, the worst. (*Connie Meade, Infectious Music*) Wednesday, February 26



@GeorgErgatoudis I've heard a bunch of tracks from **@PaoloNutini's** new album and it is incredible. It's destined to be one of this year's biggest sellers. (*George Ergatoudis, BBC Radio 1 & 1Xtra*) Friday, February 28



@Remzr0cks Wondering how many sore heads there are after last night's awesome NME Awards (*Holly Remzi, Academy Music Group*) Thursday, February 27



TWEET OF THE WEEK
@themike_p I was just an answer on Mastermind!!! How big is that! (*Mike Pickering, DJ*) Friday, February 28



@_MissChloe So *Insanity* girls night resulted in me falling asleep on the train home AGAIN. Me and the driver are now on first name terms. (*Chloe Roberts, Insanity Artists*) Friday, February 28



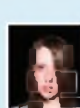
@Mike_Ajayi Joey Essex signs to Warners? Makes the "ultimate" dance album??? Back to bed for Mikey!! (*Mike Ajayi, Infectious Music*) Thursday, February 27



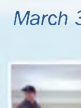
@OhShaun I managed to get a seat all by myself on the train. Now surrounded by 9 teenage girls talking about how they don't know who Kurt Cobain is. (*Shaun Mooney, Mitie*) Monday, March 3



@Pursehouse Just told that there was a strip club in Liverpool who did a student offer of a pint, a dance and steak & chips for £5 when I was at Uni. (*Simon Pursehouse, Sentric Music*) Thursday, February 27



@codeinedrums I would welcome the opportunity to never hear *Drunk In Love* ever again. (*Lauren Martin, UK Thump*) Thursday, February 27



@hwfm I wonder if an intern email address or a "this guy's assistant" email address is worse for the human condition. (*Joe Edwards, [PIAS]*) Monday, March 3

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

DATA DIGEST

PICTURE OF THE WEEK

CREATIVE THINKING

A music masterclass for students was hosted on Monday evening at Sony Music UK HQ, in conjunction with Creative Access, which has placed over 100 interns from ethnic backgrounds across a variety of TV, film and other media companies in the UK.

[L-R]: Bradley Cumberbatch (Creative Access intern at the BBC); Emma Pike, VP industry affairs Sony; Michael Foster (Creative Access founder); Obe Joshua (Creative Access intern at Zodiak TV); Matthew Hancock MP, minister for skills; Sade Lawson (Creative Access intern at Relentless/Sony Music); Genevieve Ampaduh (head of digital, Syco); Tyler Brown (Syco/Sony Music A&R executive)

TAKE A BOW TEAM BOMBAY BICYCLE CLUB

Label: Island Records
Publisher: Imagem Music
Marketing: Guillermo Ramos, Island
Managing director: Jon Turner, Island
A&R: Darcus Beese, Island
Manager: Jason Marcus, Wake Up Management
Legal: Penny Ganz
Agent: Scott Thomas, X-Ray Touring

National press: Rich Dawes, DawBell
Regional press: James Heward, Pomona
Online press: Matt Brown - Stay Loose
National radio: Ewan Hall - Peer Group Music
Regional radio: Charity Baker
TV: Karen Williams and Lizzie Dorney-Kingdon - Big Sister

THE LOWDOWN
 Album: So Long, See You Tomorrow
 Highest chart position: No.1

HE SAID / SHE SAID

“What I see in the commercial side of [dance music] I find repellent. It makes me want to vomit.”

James Murphy, frontman of US alt-dance outfit LCD Soundsystem and founder of DFA Records made the comments during an interview at by:Larm festival in a Red Bull Music Academy session

SIGNS O' THE TIMES

James have extended their relationship with **BMG Chrysalis UK** to release their 14th album through the company's Artist Services model in partnership with UK independent Cooking Vinyl. The multi-million selling Manchester rock group first signed their publishing catalogue, including hit single Sit Down, to BMG in April 2012. Details of the new album which was recorded over the past 12 months will be released soon.

St Vincent, also known as Annie Clark, has signed a new publishing agreement with **Big Deal Music**. Her self-titled fourth album was recently released via Loma Vista. She joins artists on the Big Deal Music roster including: My Morning Jacket, Jim James, The Black Angels, Ethan Johns, Wye Oak, Korey Dane and songwriters Brett Beavers, Tim James, Brad Tursi. Other new signings will be announced in the coming months.

SYNC STORY

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

- **Artist** Lily Allen
- **Track** L8 CMMR
- **Composer** Lily Allen and Greg Kurstin
- **Publisher** Universal Music Publishing Ltd, Kurstin Music / EMI April Music, Inc. (ASCAP)
- **Client** HBO
- **Campaign** Girls (television programme)
- **Usage** Series 3, episode 8
- **Key execs** Michael Penney (senior international licensing manager, Warner Music Group); Manish Raval (music supervisor, Aperture Music); Tom Foster (head of film & TV licensing, Universal Music Publishing)

The scene in the episode of HBO's Girls that includes the placement of the Lily Allen song L8 CMMR revolves around the central character Hannah.

She has just realised that she gets paid a lot more for her job than she thought and as she's walking down the street she sees a green and yellow dress in a shop. The shot then cuts to her wearing the dress. The song continues to play as she is walking around the city feeling empowered by her new found wealth.

Michael Penney (senior international licensing manager, Warner Music Group) said of the placement: "We're all really excited that one of Lily's brand new (and previously unheard) songs is featured on Girls, which is one of the hottest shows on TV. There's a real honesty and humour to Lily's music, which makes the track L8 CMMR a perfect fit for the true-to-life comedy."

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

ticketmaster®



ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	KINGS OF LEON	11	LITTLE MIX
2	TOM JONES	12	JAMES
3	MCBUSTED	13	BRUNO MARS
4	PRINCE	14	LADY GAGA
5	THE SPECIALS	15	DISCLOSURE
6	BASTILLE	16	ARCTIC MONKEYS
7	LEE EVANS	17	MICHAEL BUBLÉ
8	DRAKE	18	MILEY CYRUS
9	KATY PERRY	19	ED SHEERAN
10	JOHN NEWMAN	20	ELLIE GOULDING

TICKETWEB UK

POS	EVENT	POS	EVENT
1	CARTER USM	11	JOHN NEWMAN
2	DIMITRI VEGAS	12	ME FIRST AND THE GIMME GIMMES
3	ANDY C	13	STIFF LITTLE FINGERS
4	THE STRANGLERS	14	EMBRACE
5	FIELD DAY	15	PAUL HEATON
6	METRONOMY	16	SOULFLY
7	ECHO & THE BUNNYMEN	17	DROPKICK MURPHYS
8	SUB FOCUS	18	NEW FOUND GLORY
9	DE LA SOUL	19	THE GAME
10	WILD BEASTS	20	ALT-J

ON THE RADAR THE RAMONA FLOWERS

BRISTOL-BASED FIVE-PIECE

The Ramona Flowers are building an abundance of tastemaker praise in press and online, as well as being introduced to new audiences far and wide, thanks in part to very-well-timed tour support slots with Bastille and Bombay Bicycle Club – both acts that have achieved No 1 placings on the Official UK Albums Chart whilst TRF had been touring with them.

Lead vocalist Steve Bird spoke to *Music Week* about how special it was to have those experiences.

"It's been weird really," he said: "The Bastille one, just as we got that tour they took off and went to No 1 while we were with them. It was an amazing tour for us because it was their first one in the UK and every night the shows were amazing and we had a great time.

"The tour we've just done with Bombay was, again, just amazing every night. We got on very well with them and they're a band we're really big fans of, so it was a real privilege to be able to play with them."

The Ramona Flowers have been compared to the likes of Radiohead's Kid A, Lamb and even U2. Describing the band's sound, Bird explained: "It's a fusion of a lot of different things. There's rock



and pop elements. We mix a lot of electronic sounds and manipulate instruments we play by using Ableton. And that's different elements from what we all like because we all like different music."

They found their current label home, Distiller Records, through a random punt on sending a demo to one of their favourite producers, who has now produced their full-length debut.

"We got some demos together and sent them to Andy Barlow who's in Lamb," tells Bird. "His solo project LOWB is on the Distiller roster. He told the team at the label about our demo, sent

them our stuff and they liked it.

"The connection with him is brilliant. He's been a great mentor for us because he's been in the business a long time and we've been very lucky for him to work with us. Andy is the sole producer of the album and it's just us guys on the rest of it."

After almost a two-year journey of building the band, its sound and fan base, the album is currently being finalised and is due for release in the summer.

Bird said getting the album almost-finished is one of his highlights of being in the band so far: "It's exciting that it's finally going to be out there for the world

to hear. I'm looking forward to having the final piece of work in our hands that we're really proud of."

As for TRF's impressive touring credentials, they're going to be boosted by numerous festival performances, to be announced in the coming months, as well as a confirmed headline date at the Sebright Arms next month to coincide with the release of next single Tokyo.

Bird, who is chatting to us on a rare day off, speculates: "I think we're going to be very busy, which is good.

"I just want us to continue and keep improving, have a long career

ESSENTIAL INFO

RELEASES

2013

April - Lust and Lies (single)
September - Brighter (single)

2014

April - Tokyo (single)
July - Vultures (single)
July - Dismantle and Rebuild (album)

RECORD LABEL

Distiller Records

MANAGEMENT

Rob Anderson, Distiller

LIVE

Bombay Bicycle Club, European tour (recently completed)

April 24

Headline show, Sebright Arms



and for as many people as possible to hear our music. We're all very proud of it. You're in your own little bubble when writing your album but there's been such positive feedback so far, so hopefully that continues."

BUSINESS ANALYSIS BRIT AWARDS 2014**EDITORIAL**

Let the industry own the Brit Awards again



IT SOUNDS LIKE THE worst of all Brit Awards nightmares: hiring two artists as hosts and attempting some political satire.

But that is what happened at the CMA Awards in Nashville last November with Brad Paisley and Carrie Underwood fronting a show in which they dared to open with a skit about Obamacare. Somehow they pulled it off.

Like the Brits, last year's country music spectacular went out live on a national TV network and from a venue with a capacity of around 20,000 people. Squint your eyes and you could have been in the O2 - except the vibe and feel of the CMAs were poles apart from the London event.

In short, the Nashville show felt like an awards ceremony that belonged to the music industry and where the overwhelming consideration was musical excellence. It was not too obviously

"You don't need drunks on stage and politicians soaked with ice to thrill, but the industry needs to reclaim the soul of the event"

obsessed with trying to sell records - although still managed that - nor afraid of celebrating both younger and heritage acts. Most importantly, it came across as a live music event that happened to be televised, rather than a TV show taking place in a music venue. It is a very important distinction.

The CMA Awards were not alone in this. A musician - LL Cool J - also fronted this year's Grammy Awards, which came with its own mix of modern and vintage acts. That meant, for example, the unlikely grouping of Robin Thicke and Chicago, current country star Blake Shelton and three Nashville legends, and Stevie Wonder joining Daft Punk. There was even room for two Beatles. The Brits would never deliver such diversity in a million years.

That isn't to say this year's event didn't have its great moments. It certainly filled its quota of superstars, although had to rely on America for most of them. There was also the glorious opening performance from Arctic Monkeys, while the return of one-off collaborations was very welcome.

But the overwhelming feeling again was that the Brit Awards is afraid of itself, scared to upset ITV and the sponsor (just as well Johnny Vegas wasn't booked after his British Comedy Awards turn in which he publically ridiculed the sponsor). This resulted in a show with some undoubted highlights but much blandness. You don't need drunks on stage and politicians soaked with ice to thrill, but the industry needs to reclaim the soul of the event.

Key to the success is the host. James Corden is a very talented man and seems like a very pleasant one, but has nothing to do with music. Just because two musicians fronted a car-crash 25 years ago doesn't mean an artist shouldn't be considered for the job again. After all, the event didn't ditch comedians after Frank Skinner's terrible hosting.

Certainly having a musician in charge worked for the Grammy Awards this year. Some 28.5 million watched the TV broadcast, making it the week's top-rated show and the event's second highest in 21 years. The Brits' numbers, meanwhile, fell to an eight-year low. That may suggest we could learn a few lessons from the US.

Paul Williams,
Head of Business Analysis

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

TV DROP HITS BRITS SALES

pic: John Marshall (jmenternational.com)

Brits' impact on albums market declines as TV audience drops by 1.9 million for its lowest live broadcast yet

EVENTS

BY PAUL WILLIAMS

Brit Awards 2014 performers generated the fewest post-event sales this century as the ceremony's TV audience slumped to an eight-year low.

Despite acts who performed filling seven of the Top 10 slots on the Official UK artist chart published on the Sunday immediately after the ceremony, no Brits-related artist album managed to shift at least 20,000 copies during the week of the event for the first time since the millennium.

The best the event could produce was Bastille's *Bad Blood*, which returned to No.1 with weekly sales rising by 170.3% to 18,334 units, according to the Official Charts Company. This compares to fellow Virgin act Emeli Sande leading the charge of performers and winners last year with nearly 40,000 extra copies of *Our Version Of Events* shifted during Brits week, while the top Brits-related album in both 2011 and 2012 was XL act Adele's *21* with sales of 188,767 and 65,091 respectively in the week of the ceremony.

Since the millennium at least one artist album by a Brits performer or winner has sold more than 30,000 copies in the week of the event, so for the leading title to drop below 20,000 sales this year marks a significant dip.

Besides no one album managing to surpass this sales landmark, the collective pick-up in demand generated by the acts who performed and/or won at the O2-held event in London was also sharply down on previous years.

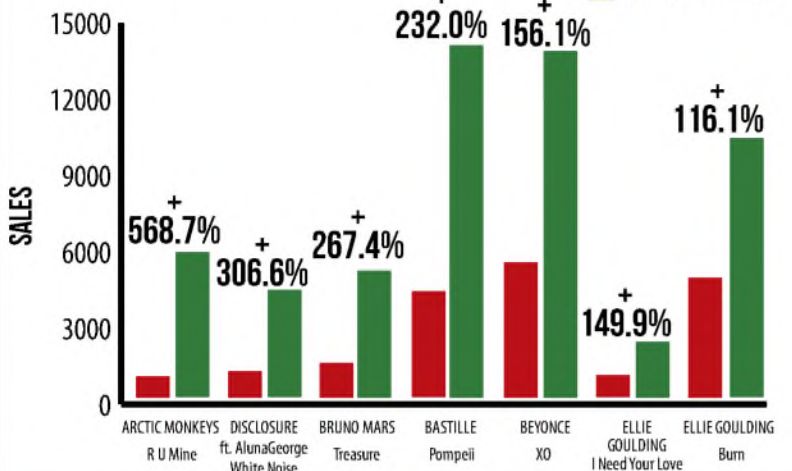
EXECUTIVE SUMMARY

- No Brits-related artist album managed to top 20,000 sales during event's week for first time this century
- Bastille's *Bad Blood* top post-event Brits artist title with 18,334 takers, while Disclosure's *Settle* had biggest percentage increase (268.8%)
- Official Brits compilation outsold all albums by Brits performers, winners and nominees for first time
- Current albums by performers and winners rose 60.5% week-on-week, compared to sales of equivalent albums lifting 74.0% in 2013
- Katy Perry's *Dark Horse* fastest grower in stream numbers of Brits-performed songs

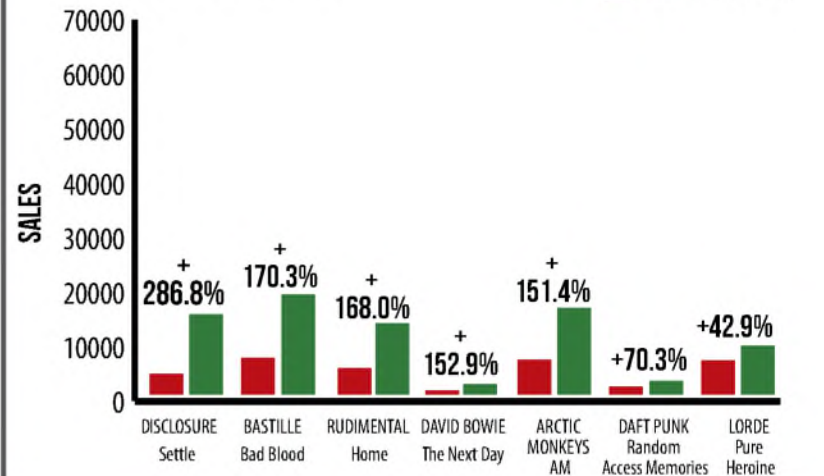
The 12 acts winning and/or performing this year with current albums out - Pharrell Williams' RCA-handled *G I R L* was not released until this week (March 3) - sold between them 115,824 units of their latest title in the week of the Brit Awards. This was 43,672 units more than the week before, a 60.5% rise. However, in 2013 the event's winners and performers saw their sales increase by 61,455 units, a 74.0% week-on-week surge, while demand for the latest albums by acts who played at the 2012 event was up 46.4% in the week of the Brits. Despite this lift, once albums by non-performing winning acts were factored in, sales by Brits-related acts actually dropped week-on-week that year, something at least the event avoided in 2014.

The pick-up in sales generated after the 2011 ceremony - the first at the O2 - remains a recent benchmark of how the annual bash can positively ignite the market with the performers and winners

Source: Official Charts Company

**THE BRITS EFFECT:
SINGLES SALES INCREASES**

Source: Official Charts Company

**THE BRITS EFFECT:
ALBUMS SALES INCREASES****DISCLOSURE MAKE NOISE AFTER BRITS PERFORMANCE**

Disclosure generated the greatest percentage pick-up in album sales of any of this year's Brits performers or winners after sharing the stage with Lorde.

Demand for their PMR/Island debut *Settle* rose by 286.8% week-on-week as it shifted another 14,796 copies, according to the Official Charts Company. This was its highest weekly sale since mid-June of last year, the week it dropped down to No.5 on the artist albums countdown having previously debuted at No.1.

Interest in the track *White Noise*, which they performed on the O2 stage with Lorde and Aluna Francis of AlunaGeorge, also rose sharply as a result of the ceremony with sales more than tripling (306.6%). This was on top of the live Brits version of the track itself shifting nearly 4,000 copies as part of a mash-up with Lorde's *Royals*.

Based on sales of the original studio track, *White Noise* had the second biggest retail pick-up of the songs performed at the February 19 gathering, beaten only by Domino act Arctic Monkeys' *R U Mine*. The event's opening track saw its sales rise by 568.7%, although it was outsold by the band's *Do I Wanna Know*, also part of their AM album and with its own sales lifting 236.3% on the week.

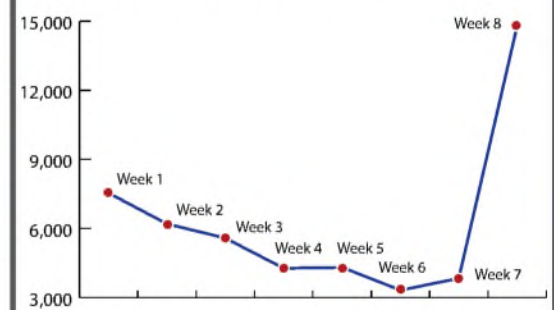
Performances of five other songs featured in the Brits prompted at least a doubling of sales with Bruno Mars' Atlantic single *Treasure* up 267.4%, the original version of Virgin act Bastille's *Pompeii* rising 232.0%, Beyonce's RCA-handled *XO* up 156.1% and Ellie Goulding's *I Need Your Love* and *Burn* up by 149.9% and 116.1% respectively.



As with Arctic Monkeys, the song Beyonce performed at the event was outsold in Brits week by another one of her tracks. While *XO*, which had its debut television performance during the ceremony, rose 49-23 on the following Sunday's singles chart, *Drunk In Love* featuring Jay Z picked up 20-12.

There were also notable rises in demand for some other Brits-featured songs that started from much bigger weekly sales bases. These included Katy Perry featuring Juicy J's Virgin-issued *Dark Horse* whose sales increased by 52.7% after her performance to lift it up four places to a new chart high of No.6, while Pharrell Williams' RCA-issued closing number *Happy* moved back up 3-2 with sales up 35.1% to edge it closer to a million UK purchases.

In all sales of the original versions of tracks performed at the awards rose collectively by 71.2% week-on-week in the week of the event. This was much lower than the rise in

DISCLOSURE'S 2014 WEEKLY ALBUM SALES

The above shows weekly 2014 sales figures for *Settle* by Disclosure in the UK
Source: Official Charts Company

demand of 169.7% experienced by songs a year ago from the 2013 ceremony when 128,140 additional unit sales were generated. This year an extra 83,541 downloads of the tracks performed were sold compared to the week before, not including two newly-issued mash-ups from the show. These mash-ups of respectively *Royals/White Noise* and *Pompeii/Waiting All Night* by Bastille, Rudimental and Ella Eyre between them sold nearly 18,000 units in the week of the Brits. If these sales are factored into our calculations then sales of Brits-related singles went up in the week of the event by 83.4%, rather than 71.2% when only considering sales of the original versions of Brits-performed tracks.

that year collectively increasing their weekly sales by 161,317 units. Much of the lift, though, could be put down to Adele.

One possible explanation as to why this year's ceremony failed to produce the kind of unit album sales the event has managed in the past could be down to the viewing figures. According to BARB, 4.6 million people watched the broadcast on the night, a figure that combines the live broadcast on ITV as well as the one-hour delayed airing on ITV+1. This was 1.9 million down on the previous year when the show hit a decade high and represented the smallest audience since 2006 when the event was still recorded and did not air until the following night, nor had the benefit of an ITV+1 broadcast to boost its overnight numbers.

The evidence of recent years, though, suggests pure audience numbers are not always an indicator of the kind of retail activity we can expect the Brits

to spark. In 2011 for example, the year of Adele's show-stopping performance of *Someone Like You*, the overnight TV audience was down by a million people to 4.8 million compared to the year before, but this did not prevent her and others seeing sizable lifts in sales of their latest albums after performing at the event. As Adele so clearly demonstrated that year, while the linear broadcast remains fundamental to the event, exposure of the show's performances via YouTube and elsewhere can also drive sales.

An inescapable fact of this year's ceremony is it took place in an environment in which the traditional part of the record industry continues to suffer steep declines. Total UK album sales in the year to date were down 14.7% year-on-year up to last week, compared to an annual rise of 1.8% at this stage in the calendar in 2013. The decline for artist albums is more severe, down 18.2% up to the

week after the Brits.

Against that backdrop it may be disappointing but less of a surprise that the UK record industry's most glittering event was unable to prompt as many people as previously to spend their money on recorded music. Clearly, some of the interest generated by the event manifested itself elsewhere with the 2014 gathering becoming the most-tweeted TV show in history with 4.17 million mentions. Tracks by acts involved in the ceremony also experienced a lift in demand on streaming services (see separate piece).

Even taking into account the pick-up in album numbers this year's ceremony did generate, it was still the case the market was smaller overall during Brits week than the week before. Sales fell by 7.8%, a not-untypical trend as the event usually comes the week after Valentine's Day, which usually manages to generate more retail activity than the Brits.

BUSINESS ANALYSIS BRIT AWARDS 2014

ARCTIC MONKEYS DRAW CATALOGUE INTEREST

Arctic Monkeys' Brits performance and double win sparked increased interest not only in current album AM but their entire back catalogue.

Although the group's latest set missed out on a return to No.1 on the UK artist albums chart after being beaten by fellow event winners Bastille, the Domino act generated more additional sales overall as all five of their albums enjoyed at least double-digit percentage increases.

AM alone saw its sales rise by 151.4% as it moved 11-2 on the Official Charts Company's weekly chart, its highest position since it spent its first two weeks at No.1 last September. However, there were also substantial sales rises for their four other albums as a result of Brits exposure with Favourite Worst Nightmare up by 180.6%, Humbug improving by 152.9%, Suck It And See by 137.3% and Whatever People Think I Am That's What I'm Not lifting by 50.0%.

The spread of interest across their entire album catalogue was similar to what happened when they played the Friday night headline slot at Glastonbury Festival last June. Then sales of their four albums (AM had not at that stage been released) increased collectively by 950.7% over the previous week.

The sales lifts enjoyed by Arctic Monkeys and Bastille yet again showed that the perfect retail Brits storm is an act both performing and winning at the ceremony. Others fitting this bill were PMR/Island's Disclosure (album sales up 268.8%), Virgin act Lorde (album up 42.9%) and Atlantic's Bruno Mars (current album Unorthodox Jukebox up 12.3%).

Usually, just performing, rather than just winning, is the



better recipe for lifting album sales, but it did not work for Ellie Goulding and only marginally benefitted Katy Perry. Sales of Goulding's second Polydor album Halcyon actually dropped in Brits week, declining 20.0%, while Perry's Virgin set Prism only rose 6.1% despite being subject to one of the most extravagant stage settings of the night. Both acts instead saw much more of a sales bounce on one-track downloads with demand for I Need Your Love and Burn more than doubling after combining them at the Brits, while Perry's Dark Horse was up 52.7%.

Columbia's non-shows Daft Punk won and had Pharrell Williams and Nile Rodgers perform Get Lucky, boosting sales of the track and its parent album.

BRIT COMPILATION OUTSELLS ARTIST TITLES FOR FIRST TIME

The official Brit Awards album achieved a new first this year as it outsold every performer, winner and nominee's current LP.

While the best sales number a Brits-related artist album could manage in the week of the event was 18,334 units, achieved by Virgin act Bastille's Bad Blood, the UMTV-issued Brit Awards 2014 compilation managed to attract a superior 22,306 takers.

Despite the compilation's victory, the triple album, which features 62 tracks by winners and nominees, was unable to come anywhere near to matching the sales of the event's albums for 2012 and 2013.

During its first two weeks on sale the 2014 souvenir album sold 34,217 copies, according to the Official Charts Company, 21.8% lower than what its 2013 equivalent sold over the same timeframe. The total was also 8.7% down on what the 2012 album achieved during its first fortnight. Out of the last 10 official Brit Awards albums, this year's effort is the sixth biggest seller based on two weeks' sales, beating the albums from 2005, 2009, 2009 and 2011. The top performer was the Rhino-issued Brit Awards 2010, which sold 43,982 copies over its first two weeks.

STREAMING: KATY PERRY'S DARK HORSE GALLOPS AHEAD ON SPOTIFY

Katy Perry's Dark Horse was the big streaming winner at this year's Brit Awards as its activity at Spotify alone shot up by 37.5%.

The Virgin single featuring Juicy J was streamed 566,100 times on the service, according to Spotify, in the week Perry performed it at the event, compared to 411,826 times the week before.

On the Official Charts Company overall streaming countdown Dark Horse was also the leading post-Brits riser, climbing six chart positions to No.5. It was one of three Brits-related songs to go up by as many places on the charts with the others being the Columbia single I Need Your Love by Calvin Harris featuring Ellie Goulding (up 73-67) and Atlantic-signed Bruno Mars' Treasure (up 84-78).

Virgin act Bastille's Pompeii was among the fastest-growing tracks on Spotify's service with its stream numbers up 25.0% on the week to 325,845. Other fast risers here included Beyonce's RCA-handled XO with its Spotify streams



for the week 17.9% higher than the week before after she used the platform of the Brit Awards for its television premiere performance. However, on the overall streaming chart it actually went in reverse, dropping 40-43, as its predecessor Drunk In Love with husband Jay Z was a non-mover at No.6.

BIGGEST POST-BRITS STREAMING CHART RISES

WEEK	SALES
+6 POSITIONS	(11-5) KATY PERRY PRISM
+6 POSITIONS	(73-67) CALVIN HARRIS FEAT. ELLIE GOULDING I NEED YOUR LOVE
+6 POSITIONS	(84-78) BRUNO MARS TREASURE
+5 POSITIONS	(16-11) BASTILLE POMPEII
+3 POSITIONS	(28-25) ELLIE GOULDING BURN
+2 POSITIONS	(39-37) DAFT PUNK FEAT. PHARRELL WILLIAMS GET LUCKY
NON-MOVER	(2-2) PHARRELL WILLIAMS HAPPY
NON-MOVER	(9-9) LORDE ROYALS
NON-MOVER	(47-47) RUDIMENTAL FEAT. ELLA EYRE WAITING ALL NIGHT
RE	(0-89) DISCLOSURE FEAT. ALUNAGEORGE WHITE NOISE
-1 POSITION	(20-19) ARCTIC MONKEYS DO I WANNA KNOW
-3 POSITIONS	(40-43) BEYONCE XO

Source: Official Charts Company

GRAMMYS THRIVES ON TELLY AS BRIT AWARDS SUFFER DIP

The Brits and Grammys had contrasting TV ratings fortunes this year with the UK show in decline and the LA ceremony heading northwards.

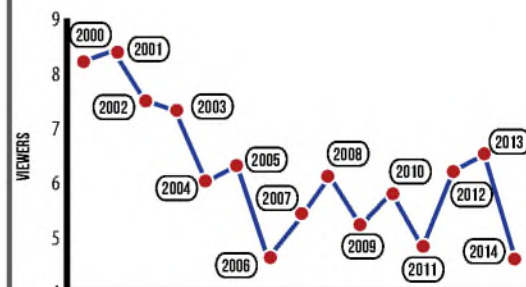
While the overnight BARB numbers for the Brit Awards broadcast on ITV and ITV+1 lost 1.9 million of its audience from a year ago to hit an eight-year low of 4.6 million, the Grammys attracted its second best numbers over the past two decades.

Some 28.5 million watched the CBS broadcast of the January 26 gathering at the Staples Center, according to Nielsen. This was 130,000 up on 12 months before and second only in the last 21 years to the 2012 show aired a

day after Whitney Houston's death.

As a result, the US music event was the most-watched show of the week, attracting almost double the reach of the second-most rated programme, CBS's 60 Minutes. By contrast The Brit Awards was not anywhere among the 40 biggest UK TV shows of the week, based on BARB data. Based on the UK having a population of around 63.2 million and the US one of 317.6 million, a US TV audience of 28.5 million would be proportionality equivalent to 5.7 million people watching in the UK. By contrast, a UK TV audience of 4.6 million, which the Brits attracted, would be equivalent to around 23 million people watching in the States.

BRITS OVERNIGHT AVERAGE TV VIEWING FIGURES



The above shows overnight average Brits viewing figures Source: BARB

THE BIG INTERVIEW MICHAEL RAPINO

'WE HAVE TO BE GREAT - WE WORK FOR THE ARTIST'

Since launching Live Nation nine years ago, Michael Rapino has built one of the global music industry's true powerhouses. Music Week asks him how he's done it - and what drives him

LIVE

■ BY TIM INGHAM

If you want a clear indication of the extraordinary power of Live Nation, try this for size: last year, the company turned over a gargantuan \$6.5 billion in revenue - close to double the UK music industry's entire annual worth.

Live Nation CEO Michael Rapino announced this head-bending figure early last week as part of the US company's FY financials, with total sales up by a chunky 11% to record levels. A couple of days later, Rapino - a man regularly voted the most powerful executive in the global entertainment business - was the special interview subject at the inaugural Music Week Evening Sessions in London.

Speaking live on stage at the capital's Barbican in front of an industry audience of 250 people, a relaxed Rapino looked back over his startling career. As well as covering the multiple tough decisions facing him every day, Rapino shed light on the journey that led to him effectively launch Live Nation in 2005, aged just 38, when the company was spun out of global giant SFX Entertainment.

Over the past nine years, Rapino has transformed Live Nation into the globe's leading live music promoter, as well as achieving heavy growth in areas such as ticketing, brand partnerships and artist management. In 2010, under his watch, the company acquired Ticketmaster, taking charge of a platform that now serves in excess of 400 million fans worldwide each year.

Rapino certainly has a lot on his plate: Live Nation annually puts on around 30,000 music concerts, and serves around 60 million gig goers. So we weren't exactly going to be short of things to ask him about his life, his career to date and his remaining ambitions...

How did you go from being a young guy in Thunder Bay, Ontario in Canada to running the world's biggest live music company by the age of 38?

I often wonder that myself. I looked up to characters that formed the business, like Marek Lieberberg in Germany, Donald K Donald in Montreal, and [longtime Rolling Stones promoter] Michael Cohl. [Ice hockey legend] Wayne Gretzky was once asked: 'What's your greatest asset - is it that you skate fast?' And he said: 'No, it's that at six years old, I knew the only thing I ever wanted to do was play hockey.' I was lucky like that. I always remember booking Jeff Healey [for a gig] at college, and something about that two-hour event, I fell in love with. I wanted nothing more in the world than to be that Michael Cohl character. I happened to know Robert Peters, who now works with me in Los Angeles - and we were sitting together in a bar when I was 20 years old. I had told him I wanted to



"When I left Labatt to set up my concert company, I told my boss: 'You know, I'm the young superstar here right now, but if I don't go today, soon I'll just be the old beer guy who never left'"

MICHAEL RAPINO, LIVE NATION

run the world's largest live entertainment company before I was 40, and on a napkin we sketched out all the things I needed to do to get there. I'm not the smartest guy in the room - I'm not Bill Gates and I haven't invented anything spectacular. But through my 20s and 30s, I knew what I wanted to achieve in life. I remember getting job offers to work at record labels in my 20s and I just had no interest. I was never in love with the record business - I was always in love with the live business.

You spent a long time at Canadian beer company Labatt before you entered the music industry. How has working for a business outside of music informed your approach at Live Nation?

When Robert Peters and I looked at that napkin, we realised that any president or CEO of any company in the world did one of four things to get to the top: they were an engineer, a CFO, a sales guy or a marketing guy. They are really the only core skills you can cross over into running a business. I was obsessed with marketing - convincing a casual [consumer] to

ABOVE
Evening Session: Michael Rapino (right) talks to Music Week Editor Tim Ingham at the Barbican last Thursday (February 27)

buy something. What was great was that at Labatt I could get those brand stripes, learn the science of marketing. And once you've learnt that, whether you're selling beer or concert tickets, it's all the same goal. Labatt gave me incredible big business exposure, it gave me a sense of scale, but what it really gave me was a lesson in making the complicated simple - that's really what business leadership is all about. Live Nation has 15,000 employees in 40 countries. My job is figuring out what's on the 'to do' list - but my hardest job is figuring out what's on the 'don't do' list.

What did leaving Labatt teach you?

When I ultimately left Labatt and started a concert company with Steve Herman [Core Audience, later acquired by SFX], I was lucky enough to notice that a lot of people in the music business had done great things, but they hadn't yet experienced scale. That was an advantage. The hardest part, and this may sound really simple, was leaving. Because nobody leaves Labatt; no-one tends to leave the big businesses. I was a young kid running Labatt Blue and all these brands, [overseeing] millions of dollars of marketing money. When I walked in to see the president and said: 'I'm leaving to start a concert company', he was like: 'What are you talking about?' Steve and I raised a million dollars and [launched with] six staff. I said to my boss: 'You know, I'm the young superstar at Labatt right now, but if I don't leave today, soon I'll just be the old beer guy that never left.'

THE BIG INTERVIEW MICHAEL RAPINO

One thing that perhaps doesn't get talked about enough by the music business is the huge financial contribution that live companies make to artist careers - obviously, we hear a lot more about the contribution of record companies. How important is Live Nation in that role?

The record labels were kind of the kings for 40 years and the promoters were down the food chain. But what most of the pros from the live business in this room know is that [executives] have all bought their mansions and Porsches thanks to the touring business. We're incredibly important to the holistic perspective of the artist. An artist releasing his [recorded] art is still as important as ever, regardless of the economics of the record label. But in terms of paying the bills, reaching fans, building an artist's brand, selling T-shirts... most of that will come from getting on the road.

I've read that you pay around \$3 billion in artist fees and show costs every year. Do you ultimately get enough credit from the business for that massive level of investment in artists?

Credit is relevant to your ego, I guess. Six or seven years ago, I [remember] having a board meeting and saying: 'The reason our company is going to continue to do well is that more and more artists and managers are stopping by our office to talk.'

For 20 years, it was irrelevant - they spent all their time at Sony. Whether [Music Week] and your peers write about [LN's contribution] enough is irrelevant to us. There is no debate on how important touring is to artists' business, their brand and their bank account - and the artists give us all the credit we need.

We've seen the emergence of 360 deals at labels. What's your view?

Ah, this famous question. Well, we dabbled in that little business [Live Nation experimented by signing 360 deals - including recorded music elements - with the likes of Madonna in 2007, before abandoning the strategy.] I don't think we are positioned to be in the 360 business. There is a strategy that says: 'Maybe we should be getting all the slices of the pie.' We've seen how well that's worked out for the banks and insurance companies... One of the pivotal things we did right was deciding we wanted to be great at one thing and not just good at a lot of things. As the record labels' main business declined, they had a few strategies they could pursue: one was to get into all those other pieces of the pie. But I don't think you can ask to get paid on merchandise and touring if you're not adding value. Nobody is going to be excited about paying for pieces of the pie unless they're getting perfect value back. I think you can convince an unsigned artist to do a lot of things. But an unsigned artist that then gets great doesn't like writing cheques [to labels] out of their touring money when they're the ones on the road earning it.

Do you see any evidence of the record labels earning their keep in 360 deals?

I'm not looking to get into 'what's wrong with the labels?' - whatever their economic model is, they have a huge role. Jimmy Iovine is brilliant; having mentors working with artists is needed and I think that role will continue to exist. I just don't think that the labels' value will be in anything other than finding great artists, building them and helping



ABOVE

Kid Rock: The singer/songwriter struck a unique deal with Live Nation that saw him take on board more risk for a share of more revenue, without an advance - not dissimilar to 'artist services' deals being struck in the label world

"All of us in this industry should figure out how to participate in ticket resale, own it and monetise it - because we're ultimately paying for the content"

MICHAEL RAPINO, LIVE NATION

them grow. I always look at the [role of the] promoter vs. the label: I think one of the strengths of the promoter is that their DNA says, 'I need to hunt every day in order to eat.' I wish I had seven-year contracts [like labels] in the touring business. We always joke that a sold-out show just means that the next day, an agent will figure out a way to make you pay more for it. Marek Lieberberg, Simon Moran and other great promoters; there's a DNA in these guys that says: 'I have to be great. I work for the artist. I have to make them want to work with me tomorrow.' I think that the labels, because they believe they own the artist, built the artist and have long-term contracts, have got themselves slightly in trouble. At the end of the day, Prince wrote Purple Rain. I think a lot of people helped [him] along the way. But a lot of people helped me along the way - it doesn't mean I'm going to give Michael Cohl any of my cheque today, or give anyone else a royalty. Artists are usually the ones with the greatness. Other people help, but the rest of us really just figure out how to monetise around their work. I don't think [any of us] should be owning their work.

There's a growing paranoia in the agent world over your direct relationships with managers. How much do you value agents' role in the food chain?

We have our hands full being a great promoter. The reality is that whether it's the agents, promoters, lawyers or business managers, we've all

been squeezed over time. I hear agents talk about their commission rate; well, the promoter's rate used to be 50/50, then it was a 60/40, 80/20, 90/10... They have had no problem squeezing our business dramatically! Everyone in the chain has been squeezed, and most of us have had to figure out how to create other businesses to generate value. 99.9% of our 30,000 shows are bought through an agency. We support the agents - we have no strategy that says, 'Let's get to the manager direct and cut the agent out.' What would be the benefit to me? What the band pays the agent is irrelevant to me. We want to spend our time building a great concert business, a great advertising business and reinventing our ticketing business.

The promotions business has famously tight margins, but as you say, you also run sponsorship and ticketing operations to help pull in revenues. Can you explain the Live Nation business model?

I'm not doing anything innovative, or that Simon Moran or Denis Desmond aren't doing. Nine years ago, I used to say: 'I don't know exactly what the future looks like, but I do know that artists, athletes and actors are going to get paid more in the future. It's not coming backwards.' Content will always work out how to extract more value from distribution. The artist is going to make a lot of money at the door, so you have to figure out all your ancillary businesses at scale. It's not unique, a lot of businesses do it; it's not like Apple is making a ton of money on selling records or that Gillette's getting rich from its stick vs. the blade. Having 30,000 shows driving 60 million consumers [a year] gives us incredible scale. In the US, that's bigger than the NBA, NFL or NHL, which is why we have 400-plus advertising/sponsorship [employees] generating great returns. The one thing I was paranoid about - thanks to the record labels, actually - was I knew you never wanted to give the front door away. Two people make money in art: the creator and whoever sells to the consumer. I was obsessed with never just being the promoter, letting Ticketmaster or whoever else shake the consumers' hands - like the labels let everyone else do.

... so you bought Ticketmaster in 2010. There's been a lot of modernisation and investment needed in that business. Where are you up to now?

The technology at Ticketmaster was old - and when you take on a business that big, it's not just a case of changing a couple of servers. We had to re-engineer the entire company DNA. We had to shake up the management and the tech. Ticketmaster believed for many years that it was a fabulous transaction site. We needed people there to understand it was a consumer portal, servicing the fan. You don't change a 30-year-old company culture overnight, but I'm very proud that over the last three years we've hired 500 engineers that have come into our business from companies such as Amazon and Apple. We've also re-energised the entire technology team, which now understands that we're in the same business as Amazon - this is about converting consumers, and about giving them features and functions.

How do you justify having a resale side to Ticketmaster - especially considering there are others operating in the secondary ticketing market



that don't put any of their income back into the music industry. Some people in this room are in favour of a 10% cap on the resale of tickets, achieved through legislation...

There are two sides to this. If I was just worried about my own agenda, I could say: 'Let's legislate the hell out of this and keep the world flat.' But I tend to believe that less government and free enterprise is the best way, and that great products win in the end. The reality of the business is that there would be no secondary [ticketing market] if we priced the product to meet the market demand. This is an industry, unlike any other in the world, that has decided to [deliberately under-price their product]. Most companies in the world find out what the secondary value is and prices its primary product accordingly. Rolex employs people to monitor the price of their watches on eBay for that reason. But Bruce Springsteen and his fellow artists are truly the best brand managers in the world; rightly so, they want to make sure their prices are reflective of their fans' [budget]. So we're never going to get to the perfect market. We can't just solve it by saying: 'The front row of the Coldplay show is [worth] \$2,000, let's charge it.' If I was Chris Martin, I'd never want that piece of marketing out there. So we'll always have an inefficient reality: the price the artist wants to charge is probably not going to reflect the supply/demand of the marketplace, so there will be a secondary business created. I'm past debating whether it will exist - that train left the station long ago. But the consumer doesn't care about [this issue] - they just want to get to Coldplay. If we all play by the rules [and not reselling on Ticketmaster], there's a whole bunch of people out there who will service our fans really well [on the secondary market]. After

"We support the agents. We have no strategy that says: 'Let's go to the managers direct and cut them out!' What would be the benefit of that?"

MICHAEL RAPINO, LIVE NATION

10.01am [when primary tickets have sold out], I'm basically saying: 'I'm sorry, no more tickets available to the Beyonce show.' Stubhub and others love that idea. So, we decided we needed to serve our fans in a holistic way. Because really what Stubhub, Viagogo or Seatwave are doing is just being very opportunistic. Forget whether they invest their income in the music industry or not. The fan wants to go to the Beyonce show, and they're serving that need. We've also done a lot of dynamic pricing with artists, with VIP Platinum and other ways to price the show [more efficiently on the primary market]; pricing seats at the front of the house a little higher and seats at the back a little lower.

We've seen other promoters implicated in cordoning off primary tickets and selling them direct on third-party secondary sites at a premium. I guess by having your own resale platform that helps stamp out that temptation?

Absolutely. For 20 years, [resale] existed, but it was just on the corner. Then it came to the internet and exploded and we all went: 'Oh, it's bad, bad, bad.' Ten years from now I don't believe there will be a gigantic secondary market; it has to come together. The reason it will - and the sports leagues will help it - is that billions of dollars cannot live outside of content's balance sheet. [The sports industry] is going to figure out ways to bring it this side of things, just as you or I would if we owned a football, basketball or hockey team and we'd spent a ton of

money on buildings, suites and salaries. Sunlight is the greatest disinfectant, once you start seeing how big this is [you can take action] - that's why the NBA, the NHL and soccer leagues are starting to do their own [ticket] exchanges... I think generally if you're working with content, resale is a reality of the marketplace. All of us in this industry should figure out how to participate in it, own it and monetise it - because we're all ultimately paying the content to be part of it.

Your deals with artists are changing in an interesting way. I recently read about a different deal you did with Kid Rock: cheaper ticket prices, but you split profits from everything - from the beer to the food at the venue - with no money upfront. That's opposed to the more traditional setup of you paying a big guarantee - or advance - to a superstar. Are you finding yourself becoming more flexible with the deals you strike with artists?

Kid Rock is truly one of the brilliant brand managers. I give him full credit, that was 100% his doing. We were having dinner with him, his manager and his agent and talking about the upcoming tour. He was smart enough to ask: how do I make sure the room is full? And every idea seemed to be costing me money! Then [we realised] we had the same motive: we want 18,000 people at the show. Two days later Kid Rock called me and said: 'I've got the idea. It will be a \$20 ticket, we're partners, I'll take the risk with you, let's put it all in the pot.' Ticket sales for that tour were up 400%. We basically sold every building out. Are there a lot of artists that will take the risk off the table like that? I don't think it will be an overnight wave - they tend to want the [guaranteed money]. But there's a lot of talk of, 'How does [an act] go from 7,000 tickets to 12,000?' - we and the agents spend a lot of energy on that question, when really it's simple: just lower the price. We do a lot of things to work out how to sell an over-priced ticket. Generally now most artists, agents and managers all understand that a show with a big guarantee and half a crowd doesn't keep you employed. Pricing is the key reality in helping sell the ticket. I'd love a lot more artists to think like Kid Rock. I give him full credit for having the balls to do it - and more importantly, achieving a beautiful validation.

Live Nation has a relationship with management companies through your Artist Nation division. When Irving Azoff - an infamous manager himself, of course - left his post as executive chairman of Live Nation the other year, some speculated that your interest in the management game might go with him. Where are you at now? It's a good business. When Irving left, we had 15 management companies - he took his, Frontline, and his artists. I have a great relationship with him. We re-signed with the other 15. Being in business with 200 artists and a bunch of great managers is a natural fit. If we have a sister [management] company that we're helping grow, which also helps us gain market share in the concert world and [boosts] our position in sponsorship, then they're great side benefits. You've got to pay market value and you've got to prove to people like [Quest Management founder] Scott Rodger that we're the best people for his bands. But it's a good high-margin business and it feeds our other operations.

ABOVE
Catching up:
 Michael Rapino
 chats to ITB
 co-founder Rod
 MacSween
 ahead of the
 Music Week
 Evening
 Sessions
 last Thursday

INTERVIEW PALOMA FAITH**ALL IN GOOD FAITH**

Paloma Faith returns with third album *A Perfect Contradiction*, a host of world-renowned collaborators and serious potential for international crossover

**TALENT**

■ BY TINA HART

How do you follow two double-platinum selling albums? Call in the big guns, unless they're already calling you, in the case of Paloma Faith.

For her third studio album *A Perfect Contradiction*, she was approached by production and writing powerhouses Pharrell Williams and Diane Warren, and the result is a confident, soul-influenced collection but, in her own words, "with sad lyrics and an up-tempo, celebratory, slightly hopeful thing".

Music Week caught up with the British artist to talk about her new-found confidence, fighting with the legendary Diane Warren, and the fear of "going back to being skint".

Your collaborators list on this album is very impressive. Did those pairings mark the creative

ABOVE**Be Faithful**

Paloma Faith hopes to invite new listeners into her sonic world on album number three but continues to recognise the loyalty of her original fan base

starting point for the album?

No, I'd done some writing already and also had one song I really liked called *Trouble With My Baby* that I'd written for my old album. It didn't fit that and is now on *A Perfect Contradiction*.

When I was last on tour my favourite moments were always when it got up-tempo. I was channeling Chaka Khan and really enjoyed being that person, so I was like 'Okay, I'm going to go more towards that ilk.' It's more that kind of Candi Staton vibe - sad lyrics with an up-tempo, celebratory, slightly hopeful thing. That's why it's called *A Perfect Contradiction* because of the contradiction of the last record. This [album] is quite reflective of my personality. People always used to say to me before, 'It's a very sad album but you don't seem like a sad person' and I suppose it was time that I did something that reflected what I project, like 'Yeah, some bad things have happened but I still laugh in the face of adversity'.

"It gave me confidence that Pharrell and Diane [Warren] wanted to work with me, it made me think 'Why shouldn't I ask other people that I put on a pedestal?'"

PALOMA FAITH

So that's what I wanted to do, celebrate life and all of the things that make it - some of them are joyful and some are painful.

You've said that the release of your last album was a bit of a slow process. Did you manage to combat that this time around?

It was very fast, the writing of this one. I had all these ideas and references of what vibe I wanted it to be. I was very sure about who I wanted to work with and I felt that I'd earned a place. It gave me confidence that Pharrell and Diane wanted to work with me so it made me think 'Okay, if they



want to work with me then why shouldn't I ask other people that I put on a pedestal like Raphael [Saadiq] and John Legend and Plan B? It just happened that they said yes. It was a good confidence boost.

But then I had difficulty with the production. I had a moment with my record company where they were like 'We're ready to release this, now' and I was like 'No, it's got to be right'. It became a bit stressful and I'm not very good with that pressure. I really dug my heels in and my label were so brilliant because they were so desperate for it to come out when they wanted it to come out, that they really facilitated me and now the final product I'm really pleased with. I feel confident to go out and sort of sell it, whereas in the past I found there were bits about my albums that have been strengths and bits that have been weaknesses, and this time I was determined. I'd rather go down on a sinking ship that was mine than go down on a sinking ship that was like a hired one. I feel really loyal to [this album], and if it doesn't do great, I still feel loyal to it. I just wanted to have that confidence.

Have you found that now, being on your third album, you're steering the direction more?
I steered it completely. In the past I'd been very adamant that I wouldn't sing songs that were written by other people and this time around there are two songs on there that I didn't write - but I wouldn't have done them if I didn't think they felt like mine already.

Diane [Warren] doesn't co-write. She called me and was like 'I've written this song and there's only one person in the world that I can imagine singing this, and it's you'. I was like 'Well, I don't sing songs by other people' and she was really annoyed. She said, 'You've got to at least listen to it', I said no. Then she got my phone number and started calling me and playing it to me down the phone. She was like 'Just listen, you can still reject it' and I was like 'Okay'.

She played it to me down the phone on Boxing Day and I said 'Fuck. You.' She was like 'You're going to do it aren't you?' and I was like 'I have to do it, don't I?' It sounds like a song that's written for me... So I did do it and I love it and it's everyone's favourite, I'm told.

"My ambition is to be as successful as I can possibly be, and on my own terms as well. I would like to get success, stand up and say I did it my way, like Frank [Sinatra]"

PALOMA FAITH

Did you choose Can't Rely On You as the first single to coincide with Pharrell's UK solo release?
I didn't know about that when I recorded it. I chose it because I felt like I wanted to illustrate what I've done which is that I've made an album that's a change for me. What I wanted to do for my first single was invite people that had maybe already written me off as something they don't like to listen to. My next single is going to be one that pleases my old fan base more. I feel like the album is very mixed but it does somehow make sense. It's sort of a history of Sixties, Seventies and Eighties soul and I'm bringing them all together.

Do you have any particular ambitions for the record?
My ambition is to be as successful as I can possibly be, and on my terms as well. I'm not prepared to do certain things that could help me get there quicker. I definitely would like to get success and stand up there and say I did it my way, like Frank [Sinatra].

I'd like to maintain the position and lifestyle. I've been fortunate enough to get and I'm scared of going back to being skint. I see myself as somebody that's got a bit of longevity in that I'm quite creative and I don't think I could ever stop.

Do you think at any point you might change your creative path and go and be a songwriter for others, behind the scenes?

I would like to but I'm not sure if I'm good enough. I enjoy it but I'm not very confident really. I sort of pretend I am. I'm good at acting. I always go to my label meetings and talk to Colin [Barlow]. He's so nice to me and I'm always like, 'I really don't know what to do, please don't drop me'. He's the most amazingly positive person, which I think definitely influenced the fact that I've written a very positive-sounding album. It's the first one I've done completely under him and his positivity just radiates.

BELOW
Single Can't Rely On You debuted at No.10 on the Official UK Singles Chart. Album A Perfect Contradiction is out March 10 via RCA



MANAGER JAMIE BINNS: 'WE'VE MADE A GLOBAL RECORD'



Paloma Faith has been managed by Jamie Binns of Lateral Management since the beginning of her career in music.

Talking to *Music Week*, she praised her "amazing"

manager and his unfaltering belief in her. Here, he talks frankly about the journey of album number three.

Paloma's artistic development

It's always surprised me with Paloma, how many people wanted to work her. And everybody loves her.

Musically, she's just got better and better. When we made the first album I think as a songwriter she was probably a four out of 10. Now she's more of an eight out of 10 - she's developed. She's a complete professional in trying to refine her skills so that she can turn the visual into a reality.

On the first and second album she always felt like she was a little bit off, not quite there. On this one, we've spent so much time - even down to working on perfecting mixing and mastering - and she's so happy with it.

International plans

We've always had the ambition to make a global record. I think we're fully loaded but, firstly, we need to expand on what we've always had with Paloma which is UK. We've never really had any European traction. We've tried but I don't think we've had the right record for it - this time we do.

We'll go for the UK and Europe first and once we're solid, or 50% along, then we'll go and have the conversations with America because they're gagging at the bit to go, without a doubt. We just need to be strategic about making sure our foundations are solid before we start jumping over there.

Ambitions for the album

We are so happy with the end product. Lateral as a company, we've got more about the XL way of doing things, where you get it right to the point where you're all sitting there, you're all happy and then whatever happens, happens but you know you did your best and put out the best record you could.

It sounds like a cliché but we feel like this is the best album Paloma's ever done and if any one is going to go global, it's this one. I'm so proud of her and the fact that she works herself to death - she really deserves it. I hope that we can crack it open but if we don't this time, we'll come out with another one, we'll just keep going!

REPORT MAKING MONEY IN THE DIGITAL AGE**HOW TO TURN FREELOADERS INTO VALUABLE SUPERFANS**

Expert advisor to the creative industries Nicholas Lovell claims to have found the ultimate business model for creators in the digital age. Could it work for the music industry?

DIGITAL

■ BY RHIAN JONES

It's been well over a decade since music fans figured out how to get hold of their favourite artists' music for free.

Napster launched as a free service 15 years ago - but if you want to know how times have changed, you only have to look at Metallica. Eighteen months ago - 12 years after the band began a landmark legal feud with the peer-to-peer site - they made their entire back catalogue available for free on Spotify.

So what have we learnt in this time? 1) Suing fans because they are pirating files just isn't feasible and 2) If you can't beat them, join them.

But this still leaves the question of how to fund the future of high-quality art. Live, merchandise, branding partnerships and a wealth of other revenues count, but there are still ways to get fans to part with real, hard cash while the large majority continue to get what they want for free. That's according to Nicholas Lovell (*pictured*), who explained how creators can sustain a long-term living from a small number of high spenders at last week's by:Larm festival in Oslo.

For 15 years, Lovell has been involved in technology, media and finance. A former investment banker turned web entrepreneur, he's now a writer, consultant and founder of Gamesbrief, a blog dedicated to the business of games.

Titled *The Curve*, his business model is inspired by the games industry. In a list of the top 30 grossing iPhone apps, 22 of those are games are free. Just five are making money from being paid.

"We are seeing again and again that free does not mean no revenues," said Lovell. "Creators have to flip their thinking. If you think your fans are freeloaders, you're in trouble. They provide the most important base for which everything happens. They are listening to your music, embrace that.

"The Curve peers inside the head of every customer and asks: 'How much do you value what I do?' Nearly everyone values what you do at zero. We used to say everybody has to value what I do at \$10 for an album, whether they love it or hate it. That had two problems: firstly, a whole bunch of people didn't want to pay that much so turned to piracy, and the other problem is that some people love what you do so much that they would pay 10 or 1000 times that amount.

"The challenge facing the industry is not piracy. It's competition. How do you respond to the massive changes the internet has brought to the world? Find people to build those expensive relationships with."

That's people who love what the creator does so much, that they are willing to pay 10 times the cost



"Free does not mean no revenues. Creators have to flip their thinking. If you think your fans are freeloaders, you're in trouble. They provide the most important base for which everything happens" NICHOLAS LOVELL

of a CD for that something special: be it signed artwork, a limited edition t-shirt or a personal handwritten note.

This is nothing new of course; US artist Amanda Palmer raised \$1.2m via crowdsourcing platform Kickstarter in 2012 to fund the release of her solo album. Nearly 25,000 fans backed the campaign, from as little as \$1 for a digital download of the album, to \$300 for an invite to an exclusive party and \$10,000 to have a dinner date and a portrait painted by Palmer herself.

Then Björk tried to have a go. The Icelandic singer wanted to create an Android app for her album *Biophilia* and launched a crowdfunding

campaign in January 2013 asking fans for £375,000. However, the idea was scuppered 10 days later after reaching a just £15,370. So what was the difference between the two? Emotional connection, said Lovell. "Björk's Twitter and Facebook feeds aren't personalised, she hadn't built a relationship with her fans. It was all a one-way broadcast. She'd done nothing to make her fans feel like friends."

Read on to find out how Lovell's three-step approach could work for artists by building one-to-one relationships with fans via the internet.

■ **No publisher? No problem**

If artists haven't yet built up a fanbase à la Amanda Palmer, they need to first earn the right to be paid for their work. New and emerging acts need to accept that they must first give their work away for free, spend time making sure people are hearing it and start the slow process of building an audience online, said Lovell. "The more people that listen to your music, the more people will listen to your music. Resulting in a greater chance of converting more people to superfans," he explained.

■ **Use technology to talk to them again**

After that relationship has been built, and a fanbase established, give them a reason to return. Give them enough free quality material that they want to come back again and again and then end up paying. Ask for an email address, not to send out endless update emails ("No-one wants a newsletter"), but to send them things they want: be it music or behind the scenes content, creating a mechanism to talk to them again on your own terms.

Lovell explained: "Find that 20% in your fanbase that have the potential to turn into superfans, and take them up *The Curve*. Take them out of a retailer's database, and into your own."

■ **Enable superfans**

Test what your fans want. "Kickstarter is not a solution for everything but it is an amazing place for showing the creativity of artists. People are asking; 'What is it that my fans might value?'" said Lovell.

"Let people who love what you do spend lots of money on things they really value. Nobody needs music, we have music because it's important to us in many ways. You have to say: 'You might not need this, but you love what I do.' Then you need to let them spend lots of money. If 90% of people get your music for free all you need is 10% to pay \$100.

"In order to make this work you have to love your freeloaders, they are the people who provide the context for everything to happen. They are your audience, they are your fans. You have to love the superfans because without them you can't afford to keep making stuff and you have to love everybody in-between."

ABOVE
Expert advice: Nicholas Lovell spoke at by:Larm festival last week on how creators can profit from accepting that millions of people now expect their content for free

PROFILE ALEX DA KID

NOT KIDDING AROUND

Producer-turned-label-owner Alex Da Kid isn't just your average hitmaker, he means business too, with his successful multi-disciplinary music empire and award-winning artists

TALENT

BY TINA HART

His discography includes Eminem's best-selling single *Love The Way You Lie* and he drops the names of industry mogul Jimmy Iovine, Dr. Dre and Marshall Mathers (better known as Eminem) as friends and collaborators in life and work.

Alexander Grant has come a long way since his 'normal' uni days in West London, establishing himself as a go-to producer for the likes of Diddy, T.I, Christina Aguilera and Rihanna under the moniker Alex Da Kid, as well as becoming a record industry exec to be reckoned with as the founder of the ever-growing KIDinaKORNER empire.

Established in 2011, it now encompasses a label imprint associated with Interscope and publishing business associated with Universal, boasting the likes of recent Grammy winners and chart record-breaking band Imagine Dragons, together with Skylar Grey, X Ambassadors and Jamie N Commons on its roster.

Music Week caught up with the Los Angeles based executive in a rare morning away from the studio to talk about the evolution of his business.

How has KIDinaKORNER developed since 2011?

It's been amazing, I've learnt so much. I've been getting really involved in the business side in the last two and a half years. Being around great people like Jimmy [Iovine] and [Dr Dre] and seeing how they conduct their business is really eye-opening.

Do you find you're more actively steering the ship yourself, do you ask for advice or do you soak it up in the background?

Whenever I meet anybody that I admire I ask them a million personal questions about their career. I'm probably super annoying with Jimmy, I ask him so many questions like what he did, when he was doing this, when this happened... I'm never afraid to ask - that's how you learn. He only lives 10 minutes from me so we see each other quite a lot. He's super, super helpful.

You tweeted recently about the lack of new music signings in the industry - do you think it relies on established artists too much?

Certain people do. The business is changing so rapidly because of the internet and technology and some people are still stuck in the CD age... With blog culture, things are happening so quickly and there are so many amazing artists online everyday... it's a great thing. We're going into a new era and we have to really figure out the business model around that. There's so much talent and it's easy for us to find that now. I love where it's going, the whole new artist thing, how easy it is to access new music.

What forthcoming activity do you have for your artists?

Jamie N Commons is moving to L.A. and we're going to be starting on his album. We're getting



ABOVE

Nobody puts Alex in a Korner: Carving his own path in the music business, Alex Grant has branched out as a record executive in his own right

"Everything on my label is active. I don't tolerate things just sitting there"

ALEX DA KID, KIDinaKORNER

started on Skylar [Grey's] second album - Eminem is involved. Skylar's written so much for so many types of people and as a result she's got a lot of support from them. Her album's definitely going to be eclectic so we're just trying to figure out the direction for now.

I also signed a band called X Ambassadors - alternative R&B/rock kind of stuff. Everything on my label is active. I don't really tolerate things just sitting there.

Do you think you'll be signing any more new acts in the next year or so?

I might sign one more thing, I'm pretty involved with the music; I'm not just a label owner, I'm in the studio as well. It's a lot for me to take on and I want to make sure that whatever I do take on, I have enough time to really give it the correct attention. That's something I learnt from Dre, he told me 'Make sure you don't over-extend yourself'. A lot of people do that when you first get a deal because you're kind of spending other people's money so you just go crazy. On the publishing side, I'm always on the look-out for writers and producers, there's less of a cap on that.

Being more self-centred, do you think you'll ever do a Timbaland-style 'Shock Value' album at all?

Haha, I doubt it. My main focus is my artists - I wouldn't want them to look at me like 'Oh look, this guy spends all his time on himself'. When I sign somebody, I take it as a massive responsibility, you've

BELOW

The Grammys 2014: Alex and signings Imagine Dragons on the Grammys red carpet after finding out they'd won Best Rock Performance for Radioactive



got somebody's career in your hands and I would never want to take any focus away from that. But I see what Naughty Boy is doing in England, it's really cool. Things are changing - you can just put songs out online now and see how people react. It's a possibility, who knows? But not right now.

What are your future plans and ambitions for KIDinaKORNER?

I definitely want to break more things on a global level. And not compromise what my initial goals were, which were to make music that had no restrictions, stuff I really connected to and liked... not get trapped into doing things for money. I want to continue to sign things I like, and if other people like them too that's great and if they don't then that's not going to determine whether I do it or not. I just want to keep on learning from great people, expand the business slowly and take on more staff - do it in the right way.

PROFILE ITB**BOOKING UP A STORM**

London-based international live music agency ITB prides itself on sticking with its artists for their long-term careers - and is keen for others working in the industry to follow suit

LIVE

BY TIM INGHAM

When *Music Week* is invited into ITB's offices in London's West End, we're greeted by four of the company's most popular and dynamic characters: Lucy Dickens, Steve Zapp, Mike Dewdney and Percy the English bulldog.

Dickens' pet seems a natural (if slightly slobbery) guest at an HQ with a home-from-home atmosphere, where company founders Barry Dickens and Rod MacSween are on hand to offer advice pruned from almost a century of shared live industry experience.

All three agents sitting in front of *Music Week* agree on the core principle which helps define ITB: a belief in long-termism and an aim to work with artists and managers for their whole careers.

"We want to be talking to our acts in 20 years - we're not in this for the quick fix," explains Zapp, whose roster includes Biffy Clyro, Rival Sons, Soul Fly, Twin Atlantic, Editors and Courteeners.

"Clients are very important to us, but so are promoters. At some agencies, there's a feeling of the agents versus the promoters - it's all about getting as much money as you can. But for us and our wish for longevity with artists, it's important the

ABOVE
Team ITB:
(Left to right)
Mike Dewdney,
Steve Zapp and
Lucy Dickens

"We want to be talking to our acts in 20 years' time - we're not in this for the quick fix. At some agencies there's a feeling of 'agents vs. promoters'. But for us, it's important promoters are there with us to build these acts"

STEVE ZAPP, ITB

promoters are there with us to build the acts."

The evidence for this durability at ITB is not only shown in the length of time that each agent remains with their acts, but also in the permanence of the staff in their own field. Dewdney, who works with acts such as Kasabian, John Mayer, Tori Amos and Deftones, has been an agent for more than quarter of a century. Meanwhile Dickens, whose looks after clients such as Adele, Mumford & Sons, Hot Chip, James Blake, Laura Marling and Jagwar Ma, has been at ITB for over 15 years.

"I've never taken an act on that isn't new - I like building them up," she says. "Adele was 16 when I started working with her, Mumford & Sons weren't even Mumford & Sons, Hot Chip were playing to 20 people at the Borderline. I just do things I like, and I've been lucky to discover that other people like them too."

Despite the key ethos of longstanding artist relationships at ITB, there's plenty of room for new projects, too. Dickens is currently working with up-and-coming acts such as Vance Joy, Boy & Bear, Broods, Tourist, Bear's Den and Real Lies. She says that the responsibility on an agent's shoulders to help boost a fresh act's career has increased considerably in recent years: "In terms of the agent's role in the order of who an artist works with first, it's changed a lot. Forget labels or promoters, recently I've even put managers onto new acts.

"The role of an agent within the record companies has also become more pivotal. It took us forever to get record companies to see how important live was. But now they pretty much all look to us to help set a campaign underway."

Dewdney, whose newer acts include Lower Than Atlantis and Cambridge rockers Lonely The Brave, says that label margins becoming squeezed over the past decade has had a detrimental effect on the "A&R mavericks" working in the recorded music sector. This, in turn, has meant ITB agents have become one of the more reliable lynchpins in an artist's professional life.

"Labels now love bands that already have a fanbase and have pretty much written or recorded most of their first record," he says. "It's all about risk. Give the labels their due: they still invest



significant amounts of money to break artists. The big issue is that many bands quickly get dropped because they don't sell enough on their first album; whereas when I first started doing this they could wait until the second or third record for that big marketing push."

He says that this short-termism at certain labels has placed all-the-more importance on an agent's responsibility to be more pragmatic and patient with artists: "Breaking new bands takes a lot of time - it could take two years, three years. You've got to be committed. And to do that, you have to 100% like it, 100% believe in it, and trust that it can go far."

Overcoming this challenge of hastiness in other sectors of the business is not easy, especially when it's not just labels that can go cold on an act before they have a chance to produce their best material. Steve Zapp says that an agent's international perspective is vital to ensure an artist is given the time they need to thrive - and to not over-work them in certain territories.

Working alongside label [PIAS] Recordings, Zapp managed the live campaign tied to the launch of the latest Editors record last year.

"Taking a global view helps bring a bit of patience all round," he says. "Editors were already big in the UK and huge in Belgium and Holland - but now we're about to see Italy and other territories really go for the band. Building an act in other countries helps you relax a bit and not overplay the markets you're traditionally big in."

He adds: "You often hear just the labels being blamed for being too short-termist, but many more people can be guilty of similar immediate expectations. Some festivals jump off bands way too early - they're only interested in the next big thing. Bands that are selling 1,800 tickets [at their own gigs] during their second album phase need to play to new people to keep building their fanbase, but it's quite hard to keep festivals interested in them."

"It's a similar problem with radio. When the first single off the album charts midweek at No.4, then you go back with a second single, you hear: 'This didn't test well with our listeners', you think: 'You haven't even given the listeners a chance to connect with more than one song.'"



This fleeting attention from certain key industry quarters is a core driver behind one of the biggest issues facing the UK music sector: a lack of new 'festival headline'-calibre bands emerging each year.

ITB's agents are not hugely concerned that the next generation of world-straddling acts won't eventually come to light - but Dewdney jokingly suggests that enforcing a 70% domestic repertoire playlist policy at the BBC could greatly help.

"Labels love signing bands that have already built a fanbase and written or recorded most of their debut album. Give them their dues, they still invest significant amounts of money - but too many bands get dropped too quickly"

MIKE DEWDNEY, ITB

As for venues, Dickins says that - in London at least - there is an unhelpful lack of the sort of cosy theatre venues where bands traditionally become stage-ready by the Brixton Academys and Royal Albert Halls, especially if an agent wants to be inventive where their roster plays.

"At the top of the scale you've got The O2, which I think is great - even though everyone plays there so it's not really a statement to do it now" she says. "There are plenty of other great venues at the top, and the bottom end is also brilliant - when I started 18 years ago it was really bad."

"But the middle, between the 1,000 - 2,000 capacity level, you've got pretty much four venues: The Coronet, The Forum, Shepherd's Bush Empire and Koko. I get bored of playing the same ones and you do end up feeling a bit stuck."

To get the most out of any live plot, ITB obviously has to work closely with the promoters. According to Dickins, when it comes to her roster, there is a special kinship with promoters

ABOVE
Mumford & Sons: One of the acts on Lucy Dickins' roster at ITB (ITB.co.uk), alongside the likes of Adele, Hot Chip and James Blake

LABELLED WITH LOVE?

Working with labels has become an increasingly important part of any live music agent's job, especially since the dawn of '360' deals meant record companies began regularly participating in an act's live revenues.

Lucy Dickins says that on the whole she enjoys working with record companies, but that there's probably a reason why she especially clicks with certain labels: "Some labels are really creative and fantastic to work with... They're the ones that want to excite the fanbase and 'get' the artist - they just refuse to make everything f*cking generic. When labels understand the artistic side of an act, they can market them in a really clever way."

Adds Mike Dewdney: "Personally, I'd love labels to just go back to purely selling records. There are a lot of great people and a lot of great labels out there - they're not devils. But one big problem is that new people are always coming into their ranks. That [high staff turnover] means people who don't have a relationship with our bands showing up - then treading on eggshells because their new MD is in the meeting."

The collaboration between agents and labels is regularly close, but perhaps not always close enough, according to Zapp: "One of the things I'm very surprised by is, even when you're talking about a priority project, how few [label] planning meetings agents are invited to these days."

"Obviously a lot of press and radio people are in-house at majors, so perhaps they sometimes don't think about inviting outside people in, apart from management. But you always end up with a better plan when you have a voice from the live side of things in those meetings."

He adds: "One thing I'm not a fan of is when labels say to managers, 'If you go with our connected promoter, we'll make the act a priority.' You're probably talking about a difference of a couple of thousand in marketing spend there, which is very attractive to managers. But it means that even if an act has been with a promoter who's done a great job for years, managers are under pressure to move. Chances are, in a year the band might not even be with the label, but then it's too late: the promoter who's been with them for their entire career has been stiffed."

who have proven an ITB-style, long-term commitment to artists in the past.

"There are a lot of amazing small independent promoters I like working with," she says, particularly praising those operators who have climbed "to the big leagues without ever losing sight of what they are - still being able to work with acts from a low level all the way to the top".

Despite the obstacles faced in pushing ahead with a patient approach to artists, there's plenty of optimism in ITB towers - both about the company's core philosophy and the talent that continues to emerge in the UK music scene.

"There's no rulebook here - every day, new situations arise that I have no idea about," says Dewdney. "That's why it's great that Barry and Rod will offer you the back-up."

"They give us the freedom to try lots of new stuff out and sign things that excite us - but we also all know there's some wise words available whenever we really need to hear them."

PEOPLE

PERSONNEL LONG RISES TO CHARMFACTORY COMMS DIRECTOR

■ CHARMFACTORY

The music PR, social media and digital marketing services

company has promoted **LORRAINE LONG** (pictured) to director of communications



and brought on board **HEATHER SWAINE** as senior PR & brand manager (former head of digital PR at Warner Bros. Records).

Over the past 12 months the company has worked with the likes of No.1 album artists John Newman and Ellie Goulding, Kodaline's platinum-selling debut album, label signings of Amber Run (RCA) and Daniel James (Capitol) and the Barclaycard Mercury Prize.

■ KOBALT NEIGHBOURING RIGHTS

KNR has appointed **JESSE WILLOUGHBY** as business development manager. He will represent KNR in the US, managing and further developing relationships with existing clients, as well as identifying and adding new clients to the KNR roster. Based in LA, he will report to KNR's managing director Ann Tausis in London.

Willoughby brings with him over eight years of experience in performing rights from various roles at the American Society of Composers, Authors and Publishers (ASCAP). Most recently this was as director for the pop/rock membership and, prior to that, the associate director for the Nashville membership.

■ NEIL READING PR

AMY WHITTOW has joined the company as entertainment publicist.



She was previously events coordinator for Harrods, before moving on to become media assistant at The Outside Organisation, working primarily on the Channel 5 account. Next came a role as music publicist for Guesty PR where she worked with The Beach Boys, Danny and Marie Osmond, Olivia Newton John, Perez Hilton and Steps.

Whittow also served a four-week stint at the Edinburgh Fringe Festival before moving to Neil Reading, where she works with clients across entertainment, consumer and lifestyle sectors including comedy, theatre and entertainment campaigns, clients such as Jason Manford, Spamalot, Paul McKenna, Torvill & Dean, as well as the Dancing on Ice UK Tour.

■ SOUND PERFORMANCE

Independent UK CD and vinyl manufacturer Sound Performance Ltd has made two key appointments.

RICHARD HUDSON has joined as sales account director and will head up new business development and key account management. Prior to joining Sound Performance he worked at Sony Music and more recently at Omnibus Press/Music Sales.

BEVERLY MOSS joins as general manager of the Telford manufacturing site. She has previously held key positions in manufacturing covering

operations, quality control and customer services.

MD Chris Marksberry said: "Richard and Beverley are both great additions to our group's management structure. They instinctively understand the service industry and have a wealth of experience that will help us to further develop the business."

■ COPMEDIA

KASIA ROMANCZUK has been promoted to head of specialist regional radio promotions at the company.



Steve Tandy, managing director Copmedia said: "Kasia has been with Copmedia nearly a year, she is a real find and worked her way up after entering as an intern last year. With our ever-expanding roster of alternative, indie and rock artists, her role is vital in the expansion of the Copmedia group."

Romanczuk worked as a radio producer and presenter for a regional branch of AntyRadio (national radio station in Poland) and Roundhouse Radio on London. She also interned at Republic Media and worked part-time as an events assistant at SJM.

■ ACADEMY MUSIC GROUP

The company has made two major internal staff appointments.

NIKKI MILES has moved from Academy Music Group's South Coast venue, O2 Academy Bournemouth, to become general manager of O2 Academy Oxford. She has worked in operations across bars and venues in

Bournemouth for several years prior to joining AMG in 2009 as bars manager and more recently, venue manager.

WILL DORE-DENNIS has moved from O2 Academy Leicester to take up his position as general manager of O2 Academy Bournemouth. Prior to Leicester, and over the last five years, he has held management positions within the Group at O2 Academy venues in Oxford and Birmingham; and has previously worked at The Old Fire Station, Bournemouth University's Student's Union venue, with whom AMG has an existing management agreement.

Also within AMG, **SEAN FLANAGAN** has become assistant general manager at O2 ABC Glasgow and O2 Academy Glasgow, with **KERYN WARD** now bars manager across both Scottish venues.

■ SOCIAL LIFE

ALISTAIR PARRINGTON and **LAURA-MAY COOPE** have left BBC Radio 1 and 1Xtra to form their own social media agency.

Following working at BBC Radio in digital, the pair have now signed Xenomania and will be working on its digital re-launch and YouTube channel creation and curation.

Parrington, who worked across the stations for eight years, was awarded the Sony Golden Headphones award for video-based show, Dan and Phil's Interactive Request Show, and introduced the strategy that

recently saw Radio 1's YouTube channel hit 1 million subscribers.

Coope led social media at BBC Radio 1 and 1Xtra for four years - bringing Radio 1's social platforms from a few thousand to over 1.5 million followers on Facebook and Twitter whilst launching Instagram, Snapchat, Tumblr and SoundCloud accounts. She was named amongst The Radio Academy's 30 under 30 for 2012, was awarded a Sony Radio Academy Award for her digital launch of the Radio 1 Breakfast Show and was a regular voice on-air alongside Nick Grimshaw.

■ THE HIT HOUSE



The music production company has expanded its creative team by hiring music supervisor **DANNY EXUM** (pictured left) as director of music supervision and business development, and **DAN DIAZ** (pictured right) has become an in-house composer. They will work closely with creative director Scott Miller (pictured centre) and join the existing Hit House creative team, which is comprised of three-time Emmy Award nominated sound designer Chad Hughes, and composers Bill Conn and William Hunt.

Got any personnel news you'd like to share? Think your big break might inspire others? Send your info to Tina.Hart@intentmedia.co.uk



Some featured Artists, DJ's and speakers at BMC include:

Dave Clarke, DJ Pierre, DJ Spen, Eats Everything, Steve Bicknell Lost, Tony Andrews founder Funktion One, Jano Grant Above & Beyond, Mobilee Records with AND.ID, Sebo K and Ralf Kollmann, Judge Jules, Nikhil Shah Founder Mix Cloud, James Thomson Head of Distribution Juno Distribution, Freemasons Jim McNulty Director Last Night a DJ Saved My Life, John Truelove of Truelove Music, Adam Shelton Mark Williamson Director Artist Services Spotty, Jon Lee Head of Traktor Marketing Native Instruments, Bill Brewster Chris Goss MD Hospital Records, Booker T, Carl Loben Contributing editor DJ Mag, Lisa Lashes, Terry Francis Rik Parkinson Product Planning Specialist Pioneer DJ Europe, John Oo FlemingPsychatron, Nathan Coles, Terry Weerasinghe Vice President Beatport LLC, Dave Seaman, Phil Asher, Alex Knight Fat Cat, Juno Reactor Steve Mac, Mal Playford, Dean Marsh Creative Law & Business, Declan McGlynn Social Media Manager Point Blank Mark Lawrence Department Director PRS for Music, Martin Carvell MD DJ Magazine, Matt Hodson Head of Music BMM Mike Hollingbery MD Boz Boz, Simon Beesley Product Management Sennheiser UK Ltd plus many many more.....



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28 SINGLES/ALBUMS/COMPILATIONS

Pharrell Williams' Happy returns to No.1 on the Official Singles Chart



INCLUDES OFFICIAL
WEEKLY ITUNES
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS

30 UK AIRPLAY & EU AIRPLAY

Pharrell Williams' Happy enjoys its 10th straight week atop the radio airplay chart

32 STREAMING, SPOTIFY & VEVO

Clean Bandit, Pharrell Williams and Katy Perry rule the UK Streaming Chart

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DJ Fresh, Jay Fay and Ms Dynamite take the No.1 spot on the Indie Singles Top 20

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39 CLUB

DVBBS (pictured) and Borgeous rise to the top of the Upfront Club chart

40 KEY RELEASES & PRODUCT

The fourth single from Arctic Monkeys' AM album Arabella is Track Of The Week



CHARTS UK SINGLES WEEK 9



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

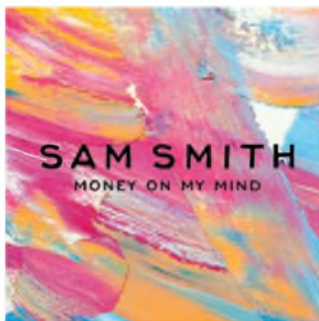
THE OFFICIAL UK SINGLES CHART

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



THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	2	15	PHARRELL WILLIAMS Happy RCA US04E1300686 (Arvato) ★	39	39	37	ARCTIC MONKEYS Do I Wanna Know? Columbia GBCEL1300332 (PIAS Arvato) ●
2	1	2	SAM SMITH Money On My Mind Capital GBUM71309252 (Arvato)	40	28	3	LE YOUTH FT DOMINIQUE YOUNG UNIQUE Dance With Me Sign Of The Times/RCA GBAR1301439 (Arvato)
3	3	6	CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic GB4H71300596 (Arvato) ★	41	38	9	FUSE ODG Million Pound Girl (Badder Than Bad) 3 Beat/AATW GBXS1300244 (Arvato)
4	6	15	KATY PERRY FT JUICY J Dark Horse Virgin USUM7131296 (Arvato)	42	36	19	LORDE Royals Virgin NZUM7120031 (Arvato) ●
5	4	2	A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something RCA USSM21302290 (Arvato)	43	41	26	KATY PERRY Roar Virgin USUM71309669 (Arvato) ★
6	New		TIESTO Red Lights Virgin CYA111300030 (Arvato)	44	40	33	AVICII Wake Me Up Postiva/PRMD SEUM71301326 (Arvato) ★2
7	New		FOXES Let Go For Tonight Sign Of The Times/Epic GBAR1200418 (Arvato)	45	47	46	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky Columbia USQX91300909 (Arvato) ★2
8	5	3	ZEDD FT HAYLEY WILLIAMS Stay The Night Interscope USUV71302229 (Arvato)	46	71	5	JUSTIN BIEBER FT CHANCE Confident Def Jam USUM71319306 (Arvato)
9	29	7	JOHN LEGEND All Of Me Columbia USSM11303954 (Arvato)	47	48	18	EMINEM FT RIHANNA The Monster Interscope USUM71314064 (Arvato) ●
10	New		PALOMA FAITH Can't Rely On You RCA GB1101300944 (Arvato)	48	44	19	RIHANNA What Now Def Jam/Virgin USUM71214747 (Arvato)
11	7	3	DAVID GUETTA FT SKYLAR GREY Shot Me Down Parlophone GB2BK1400001 (Arvato)	49	42	46	RUDIMENTAL FT ELLA EYRE Waiting All Night Asylum GBAS1300115 (Arvato) ★
12	9	5	KATY B Crying For No Reason Riiss/Columbia GBAR1301425 (Arvato)	50	33	35	JOHN NEWMAN Love Me Again Island GBUM71302915 (Arvato) ★
13	8	9	PITBULL FT KE\$HA Timber JMR 305/Polo Grounds USRC11301695 (Arvato) ●	51	49	15	BASTILLE Of The Night Virgin GBUM71306499 (Arvato)
14	11	5	WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA & FRENCH MONTANA Feelin' Myself Interscope USUM71319557 (Arvato) ●	52	50	9	TINIE TEMPAH FT LABRINTH Lover Not A Fighter Parlophone GB7TP1300297 (Arvato)
15	12	11	BEYONCE FT JAY-Z Drunk In Love Columbia USSM11307900 (Arvato)	53	55	33	ARCTIC MONKEYS R U Mine Columbia GBCEL1200091 (PIAS Arvato)
16	26	6	ELLIE GOULDING Goodness Gracious Psycora GBUM71304065 (Arvato)	54	53	7	JAMES BLUNT Heart To Heart Atlantic/Custard GB4H51300393 (Arvato)
17	37	9	AMERICAN AUTHORS Best Day Of My Life Def Jam USUM71302197 (Arvato)	55	43	51	PASSENGER Let Her Go Nettwerk GBWQM1200012 (Essential GEM) ★
18	10	4	DJ FRESH VS JAY FAY FT MS DYNAMITE Dibby Dibby Sound MoS GBCE11301043 (Sony DADC UK)	56	New		WILKINSON FT DETOUR CITY Too Close Ram/Virgin GB2H1391305 (Arvato)
19	13	18	IMAGINE DRAGONS Demons Interscope USUM71201071 (Arvato)	57	New		JULIO BASHMORE Peppermint Boardwalk GBAR1301334 (Arvato)
20	16	5	GORGON CITY FT MNEK Ready For Your Love Virgin GBUM71307023 (Arvato)	58	45	6	THE VAMPS Wild Heart EMI GBUM71305882 (Arvato)
21	14	23	AVICII Hey Brother Postiva/PRMD CH3131340094 (Arvato) ●	59	56	21	JAMES BLUNT Bonfire Heart Atlantic/Custard GB4H51300301 (Arvato) ●
22	23	11	BEYONCE XO Columbia USSM11307907 (Arvato)	60	46	5	SAM SMITH Lay Me Down Capital GBUX71300111 (Arvato)
23	19	7	SHAKIRA FT RIHANNA Can't Remember To Forget You RCA USRC11301790 (Arvato)	61	58	16	MARTIN GARRIX Animals Postiva NLZ541300467 (Arvato) ●
24	17	3	TEGAN & SARA FT LONELY ISLAND Everything Is Awesome Warner Bros USNR130792 (Arvato)	62	62	40	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines Interscope USUM71302150 (Arvato) ★2
25	21	2	BASTILLE/RUDIMENTAL/ELLA EYRE Pompeii/Waiting All Night Asylum/Virgin GB5141400002 (Arvato)	63	52	12	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman Walt Disney USWD11366344 (Arvato)
26	Re-entry		STARSHIP We Built This City RCA USRC10900778 (Arvato)	64	New		AVICII Addicted To You Postiva/PRMD CH3131340095 (Arvato)
27	15	17	VANCE JOY Riptide Infectious AU10138576 (PIAS Arvato)	65	51	41	NAUGHTY BOY FT SAM SMITH La La Le Virgin GB4441300149 (Arvato) ★
28	25	19	ELLIE GOULDING How Long Will I Love You Psycora GBUM71304067 (Arvato) ●	66	Re-entry		D:REAM Things Can Only Get Better Atlantic GB4H50500255 (Arvato) ●
29	22	16	JASON DERULO Trumpets Warner Brothers USWB11302794 (Arvato) ●	67	65	14	BUSTA RHYMES FT Q-TIP, KANYE WEST & LIL WAYNE Thank You Cash Money/Republic USCM51300940 (Arvato)
30	20	53	BASTILLE Pompeii Virgin GB1201200092 (Arvato) ★	68	54	26	LONDON GRAMMAR Strong Metal & Dust GBCE11300609 (Sony DADC UK)
31	18	12	IDINA MENZEL Let It Go Walt Disney/UMC USWD11366376 (Arvato)	69	74	12	ONE DIRECTION Midnight Memories Syco GBHMU1300212 (Arvato)
32	24	11	ONEREPUBLIC & ALESSO If I Lose Myself Interscope USUM71303190 (Arvato)	70	Re-entry		AWOLNATION Sail Red Bull USPL1000053 (PIAS Arvato) ●
33	31	6	LORDE Team Virgin NZUM71300124 (Arvato)	71	70	30	DRAKE FT MAJID JORDAN Hold On We're Going Home Cash Money/Republic USCM51300690 (Arvato) ●
34	30	6	NEON JUNGLE Braveheart RCA GB1101300631 (Arvato)	72	Re-entry		YG FT. RICH HOMIE QUAN & JEEZY My N*** A Def Jam USUM71308285 (Arvato)
35	75	16	KID INK FT CHRIS BROWN Show Me 99 Cassy/AI/Umni/RCA USRC11301420 (Arvato)	73	Re-entry		STORM QUEEN Look Right Through Deflecta/MoS GBCE1206530 (Sony DADC UK) ●
36	34	31	ONEREPUBLIC Counting Stars Interscope USUM71301306 (Arvato) ★	74	60	12	DEMI LOVATO Let It Go Walt Disney/UMC USWD11366344 (Arvato)
37	27	22	DISCLOSURE F For You PMR/Island GBUM71302619 (Arvato)	75	72	2	DISCLOSURE, ALUNAGEORGE & LORDE White Noise/Royals FMR/Virgin GB3C1400004 (Arvato)
38	35	29	ELLIE GOULDING Burn Psycora GBUX71300663 (Arvato) ★				

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CHARTS EU AIRPLAY WEEK 9 (Mon 24 Feb - Sun 02 Mar 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Pharrell Williams Happy	RCA	SME 21,879	+1%	1,074	796.11m	+3%
2	2	Avicii Hey Brother	Virgin EMI	UMG 13,571	-5%	820	557.33m	+3%
3	3	Klingande Jubel	Klingande	Ind. 9,038	+3%	477	549.92m	+6%
4	5	Imagine Dragons Demons	Polydor	UMG 7,622	+8%	568	489.19m	+7%
5	6	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 11,559	+2%	729	472.33m	+4%
6	4	Pitbull feat. Ke\$ha Timber	Sony Music	SME 13,307	-4%	679	440.92m	-5%
7	7	Milky Chance Stolen Dance	Pias	Ind. 6,165	+4%	343	417.90m	+5%
8	10	OneRepublic Counting Stars	Polydor	UMG 9,950	-2%	719	363.68m	+4%
9	9	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 6,672	+3%	349	360.18m	+0%
10	12	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 11,584	+20%	676	342.31m	+22%
11	8	Lorde Royals	Virgin Records	UMG 7,291	-9%	719	330.37m	-11%
12	24	Cris Cab Liar Liar	Island Def Jam	UMG 5,192	+15%	332	282.92m	+31%
13	19	Avicii Addicted To You	Virgin EMI	UMG 6,683	+23%	428	278.98m	+16%
14	11	One Direction Story Of My Life	Sony Music	SME 6,450	-9%	611	268.09m	-11%
15	16	Bastille Things We Lost In Th..	Virgin Records	UMG 2,829	-2%	237	260.84m	+5%
16	18	James Blunt Heart To Heart	Atlantic	WMG 4,839	-2%	483	249.35m	+3%
17	13	Avicii Wake Me Up	PRMD/Positiva	UMG 6,059	-6%	707	247.61m	-4%
18	28	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 8,724	+20%	545	245.46m	+21%
19	17	Passenger Let Her Go	Embassy Of Music	SME 5,042	-5%	722	242.76m	-2%
20	23	Lorde Team	Virgin EMI	UMG 6,251	+13%	554	233.54m	+7%
21	14	Lily Allen Hard Out Here	Parlophone Music	WMG 5,228	-8%	360	233.52m	-8%
22	15	Eminem feat. Rihanna The Monster	Universal Music	UMG 7,797	-5%	566	227.15m	-9%
23	29	Sam Smith Money On My Mind	Capitol Records	UMG 7,494	+20%	549	225.76m	+13%
24	20	James Blunt Bonfire Heart	Atlantic	WMG 4,407	-6%	530	216.87m	-7%
25	21	Ellie Goulding Burn	Polydor	UMG 6,190	-6%	627	207.91m	-6%
26	53	Mr. Probz Waves	Sony Music	SME 3,824	+36%	292	206.06m	+68%
27	27	Katy Perry Roar	Virgin EMI	UMG 5,890	-8%	670	203.41m	+0%
28	30	U2 Ordinary Love	Island	UMG 3,906	-3%	460	196.70m	+1%
29	22	Sunrise Avenue Lifesaver	Universal Mus..	UMG 1,942	-2%	170	195.80m	-11%
30	25	Bastille Of The Night	Bastille Music	Ind. 5,668	-6%	438	189.57m	-9%
31	35	Family Of The Year Hero	Universal	UMG 1,747	-10%	209	189.23m	+5%
32	32	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 7,204	+10%	469	188.31m	+1%
33	38	Capital Cities Safe And Sound	Capitol Records	UMG 3,224	-1%	440	180.53m	+6%
34	39	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 4,594	-5%	845	178.07m	+10%
35	33	Ed Sheeran I See Fire	Universal Music	UMG 3,221	+0%	315	176.74m	-3%
36	26	Katy Perry Unconditionally	Virgin EMI	UMG 3,851	-17%	401	175.07m	-14%
37	37	Miley Cyrus Wrecking Ball	RCA	SME 3,999	-6%	532	171.65m	-3%
38	40	A Great Big World fe.. Say Something	Epic	SME 6,041	+18%	443	165.83m	+6%
39	36	Pink Just Give Me A Reason	RCA	SME 3,155	-6%	583	163.90m	-7%
40	42	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 4,162	-6%	545	157.62m	+2%
41	49	George Ezra Budapest	Columbia	SME 2,124	+25%	183	150.96m	+14%
42	46	Tom Odell Another Love	Columbia	SME 2,604	+14%	321	150.03m	+9%
43	34	Olly Murs Dear Darlin'	Epic	SME 3,537	-7%	440	148.48m	-18%
44	47	John Legend All Of Me	Columbia	SME 3,490	+16%	378	147.79m	+10%
45	31	Adel Tawil Lieder	Polydor	UMG 1,684	-21%	157	146.34m	-22%
46	43	John Newman Love Me Again	Island	UMG 5,134	-5%	650	137.46m	-10%
47	45	Martin Garrix Animals	News	Ind. 3,754	-7%	308	136.31m	-1%
48	44	Imagine Dragons On Top Of The World	Polydor	UMG 2,276	-12%	354	135.33m	-10%
49	50	Jason Derulo feat. 2.. Talk Dirty	Warner Music	WMG 3,785	-9%	377	127.27m	-4%
50	55	Lumineers, The Ho Hey	Dualtone	UMG 1,987	-2%	454	123.34m	+3%



CHARTS STREAMING – OFFICIAL WEEK 9



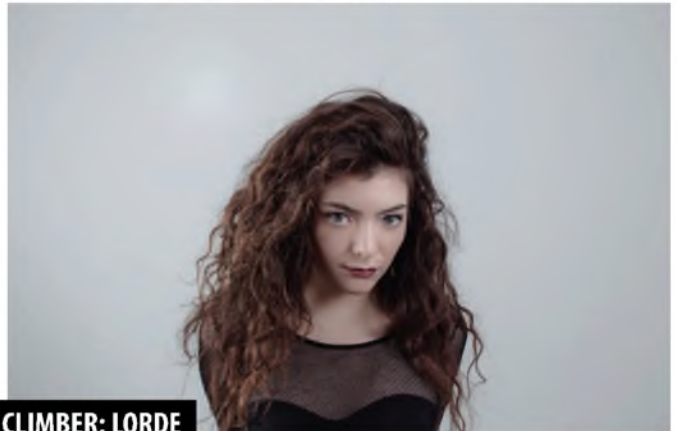
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OFFICIAL UK STREAMING CHART TOP 75

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	5	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>
4	3	PITBULL FT KESHA Timber <i>Mr 305/Polo Grounds</i>
5	23	SAM SMITH Money On My Mind <i>Capitol</i>
6	4	WILL I AM/CYRUS/KHALIFA Feelin' Myself <i>Interscope</i>
7	17	ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope</i>
8	6	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>
9	11	BASTILLE Pompeii <i>Virgin</i>
10	7	AVICII Hey Brother <i>Positiva/PRMD</i>
11	8	VANCE JOY Riptide <i>Infectious Music</i>
12	9	LORDE Royals <i>Virgin</i>
13	19	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
14	13	ONEREPUBLIC Counting Stars <i>Interscope</i>
15	52	A GREAT BIG WORLD/AGUILERA Say Something <i>RCA</i>
16	10	JASON DERULO Trumpets <i>Warner Bros</i>
17	12	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>
18	18	SHAKIRA FT RIHANNA Can't Remember To Forget You <i>RCA</i>
19	15	KATY B Crying For No Reason <i>Rinse Recordings</i>
20	14	EMINEM FT RIHANNA The Monster <i>Interscope</i>
21	16	AVICII Wake Me Up <i>Positiva/PRMD</i>
22	26	IMAGINE DRAGONS Demons <i>Interscope</i>
23	33	DAVID GUETTA FT SKYLAR GREY Shot Me Down <i>Parlophone</i>
24	21	BASTILLE Of The Night <i>Virgin</i>
25	43	BEYONCE Xo <i>Columbia</i>
26	25	ELLIE GOULDING Burn <i>Poljordan</i>
27	24	PASSENGER Let Her Go <i>Netzwerk</i>
28	30	LORDE Team <i>Virgin</i>
29	20	IDINA MENZEL Let It Go <i>Walt Disney</i>
30	53	ELLIE GOULDING Goodness Gracious <i>Poljordan</i>
31	22	KATY PERRY Roar <i>Virgin</i>
32	31	IMAGINE DRAGONS Radioactive <i>Interscope</i>
33	27	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
34	37	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
35	29	ONEREPUBLIC & ALESSO If I Lose Myself <i>Interscope</i>
36	32	MARTIN GARRIX Animals <i>Positiva/Virgin</i>
37	49	ARCTIC MONKEYS R U Mine <i>Domino Recordings</i>
38	34	ELLIE GOULDING How Long Will I Love You <i>Poljordan</i>
39	38	JOHN NEWMAN Love Me Again <i>Island</i>
40	35	ED SHEERAN I See Fire <i>Decca</i>
41	39	KID INK FT CHRIS BROWN Show Me <i>88 Classics/Alumni/RCA</i>
42	72	JOHN LEGEND All Of Me <i>Columbia</i>
43	28	NEON JUNGLE Braveheart <i>RCA</i>
44	41	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
45	55	ARCTIC MONKEYS Why'd You Only Call Me When You're High <i>Domino Recordings</i>
46	45	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
47	46	AWOLNATION Sail <i>Red Bull</i>
48	47	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
49	69	DISCLOSURE F For You <i>PMR</i>
50	36	FUSE ODG Million Pound Girl (Badder Than Bad) <i>3 Beat/AATW</i>
51	48	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Poljordan</i>
52	57	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard</i>
53	42	ONE DIRECTION Story Of My Life <i>Syco Music</i>
54	40	CALVIN HARRIS/ALESSO/HURTS Under Control <i>Columbia</i>
55	56	1975 Chocolate <i>Dirty Hit</i>
56	66	ARCTIC MONKEYS Arabella <i>Domino Recordings</i>
57	44	VAMPS Wild Heart <i>EMI</i>
58	54	BOMBAY BICYCLE CLUB Luna <i>Island</i>
59	50	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
60	60	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
61	51	MILEY CYRUS Wrecking Ball <i>RCA</i>
62	61	IMAGINE DRAGONS On Top Of The World <i>Interscope</i>
63	65	BASTILLE Things We Lost In The Fire <i>Virgin</i>
64	83	AMERICAN AUTHORS Best Day Of My Life <i>EMI</i>
65	84	DISCLOSURE FT SAM SMITH Latch <i>PMR</i>
66	59	AVICII You Make Me <i>Positiva/PRMD</i>
67	92	LE YOUTH FT DOMINIQUE YOUNG Dance With Me <i>Sign Of The Times</i>
68	71	TOM ODELL Another Love <i>Columbia</i>
69	78	BRUNO MARS Treasure <i>Atlantic</i>
70	67	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
71	62	RIHANNA What Now <i>Def Jam</i>
72	RE	BASTILLE Flaws <i>Virgin</i>
73	63	MILEY CYRUS Adore You <i>RCA</i>
74	73	LUMINEERS Ho Hey <i>Decca</i>
75	95	ARCTIC MONKEYS One For The Road <i>Domino Recordings</i>



CLIMBER: SAM SMITH



CLIMBER: LORDE



CLIMBER: DAFT PUNK

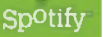


CLIMBER: ARCTIC MONKEYS



CLIMBER: BRUNO MARS

CHARTS STREAMING – SPOTIFY WEEK 9



GLOBAL

POS	ARTIST/ ALBUM
1	PHARRELL WILLIAMS Happy (from Despicable Me 2)
2	KATY PERRY Dark Horse
3	PITBULL Timber
4	CLEAN BANDIT Rather Be feat. Jess Glynne
5	ONEREPUBLIC Counting Stars
6	AVICII Hey Brother
7	LORDE Royals
8	JASON DERULO Talk Dirty (feat. 2 Chainz)
9	SHAKIRA Can't Remember to Forget You
10	ED SHEERAN I See Fire
11	BEYONCÉ Drunk in Love
12	AVICII Wake Me Up
13	IMAGINE DRAGONS Demons
14	BASTILLE Pompeii
15	EMINEM The Monster
16	LORDE Team
17	JOHN LEGEND All of Me
18	ELLIE GOULDING Burn
19	IMAGINE DRAGONS Radioactive
20	MR. PROBZ Waves - Robin Schulz Radio Edit

EUROPE

POS	ARTIST/ ALBUM
1	PHARRELL WILLIAMS Happy (from Despicable Me 2)
2	KATY PERRY Dark Horse
3	CLEAN BANDIT Rather Be feat. Jess Glynne
4	PITBULL Timber
5	ED SHEERAN I See Fire
6	AVICII Hey Brother
7	SHAKIRA Can't Remember to Forget You
8	ONEREPUBLIC Counting Stars
9	EMINEM The Monster
10	LORDE Royals
11	AVICII Wake Me Up
12	IMAGINE DRAGONS Demons
13	MR. PROBZ Waves - Robin Schulz Radio Edit
14	KLINGANDE Jubel - Radio Edit
15	JASON DERULO Trumpets
16	BEYONCÉ Drunk in Love
17	JASON DERULO Talk Dirty (feat. 2 Chainz)
18	BASTILLE Pompeii
19	ZEDD Stay The Night - Featuring Hayley Williams Of Paramore
20	AVICII Addicted To You

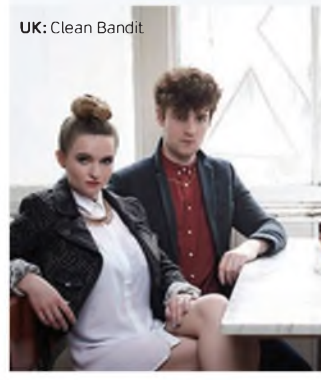
UK

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be feat. Jess Glynne
2	PHARRELL WILLIAMS Happy (from Despicable Me 2)
3	KATY PERRY Dark Horse
4	PITBULL Timber
5	SAM SMITH Money On My Mind
6	WILL.I.AM Feelin' Myself
7	BEYONCÉ Drunk in Love
8	ZEDD Stay The Night - Featuring Hayley Williams Of Paramore
9	BASTILLE Pompeii
10	AVICII Hey Brother



FRANCE

POS	ARTIST/ ALBUM
1	PHARRELL WILLIAMS Happy (from Despicable Me 2)
2	INDILA DerniÈre Danse
3	LONDON GRAMMAR Wasting My Young Years
4	KATY PERRY Dark Horse
5	LORDE Royals
6	PITBULL Timber
7	ONEREPUBLIC Counting Stars
8	BEYONCÉ Drunk in Love
9	DAFT PUNK Instant Crush
10	SHAKIRA Can't Remember to Forget You



GERMANY

POS	ARTIST/ ALBUM
1	MR. PROBZ Waves - Robin Schulz Radio Edit
2	PHARRELL WILLIAMS Happy (from Despicable Me 2)
3	KATY PERRY Dark Horse
4	CLEAN BANDIT Rather Be feat. Jess Glynne
5	ED SHEERAN I See Fire
6	PITBULL Timber
7	NICO & VINZ Am I Wrong
8	MARTERIA Kids (2 Finger an den Kopf)
9	FAUL & WAD AD Changes - Original Mix
10	MARTERIA OMG!



NETHERLANDS

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be feat. Jess Glynne
2	KATY PERRY Dark Horse
3	JOHN LEGEND All of Me
4	ONEREPUBLIC Counting Stars
5	MILKY CHANCE Stolen Dance
6	PITBULL Timber
7	AVICII Addicted To You
8	PHARRELL WILLIAMS Happy (from Despicable Me 2)
9	ED SHEERAN I See Fire
10	GEORGE EZRA Budapest

NORWAY

POS	ARTIST/ ALBUM
1	ED SHEERAN I See Fire
2	KATY PERRY Dark Horse
3	PHARRELL WILLIAMS Happy (from Despicable Me 2)
4	KLINGANDE Jubel - Radio Edit
5	TIÀSTO Red Lights
6	JASON DERULO Trumpets
7	KAVEH Snufs
8	PITBULL Timber
9	SHAKIRA Can't Remember to Forget You
10	CLEAN BANDIT Rather Be feat. Jess Glynne

SPAIN

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

SWEDEN

POS	ARTIST/ ALBUM
1	ED SHEERAN I See Fire
2	KATY PERRY Dark Horse
3	ACE WILDER Busy Doin' Nothin'
4	PHARRELL WILLIAMS Happy (from Despicable Me 2)
5	PITBULL Timber
6	KLINGANDE Jubel - Radio Edit
7	AVICII Wake Me Up
8	IMAGINE DRAGONS Demons
9	TIÀSTO Red Lights
10	SHAKIRA Can't Remember to Forget You

UNITED STATES

POS	ARTIST/ ALBUM
1	KATY PERRY Dark Horse
2	PHARRELL WILLIAMS Happy (from Despicable Me 2)
3	JASON DERULO Talk Dirty (feat. 2 Chainz)
4	BASTILLE Pompeii
5	BEYONCÉ Drunk in Love
6	LORDE Team
7	PITBULL Timber
8	ONEREPUBLIC Counting Stars
9	JOHN LEGEND All of Me
10	LORDE Royals

CHARTS STREAMING – MUSIC VIDEO WEEK 9



NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	SAM SMITH - Money On My Mind
2	YG - My Nigga (Remix) (Explicit)
3	5 SECONDS OF SUMMER - She Looks So Perfect
4	ZEDD - Stay The Night
5	AVICII - Hey Brother (Lyric)
6	ROUTE 94 - My Love (Official Video)
7	LORDE - Royals (US Version) LIFT
8	DUKE DUMONT - I Got U (Official video)
9	AVICII - Wake Me Up (Official Video)
10	NEON JUNGLE - Braveheart
11	NAUGHTY BOY - La La La
12	BASTILLE - Pompeii LIFT
13	THE VAMPS - Last Night
14	GORGON CITY - Ready For Your Love
15	SAM SMITH - Money On My Mind (Lyric Video)
16	HAIM - If I Could Change Your Mind
17	JOHN NEWMAN - Love Me Again LIFT
18	MIKE WILL MADE-IT - 23 (Explicit)
19	IMAGINE DRAGONS - Demons (Official)
20	YG - My Nigga (Explicit)

ITALY

POS	ARTIST/ SINGLE
1	ROCCO HUNT - Nu giorno buono
2	FRANCESCO RENGÀ - Vivendo adesso
3	SHAKIRA - Can't Remember to Forget You ft. Rihanna
4	PITBULL - Timber ft. Ke\$ha
5	KATY PERRY - Dark Horse (Official) ft. Juicy J
6	IMAGINE DRAGONS - Demons (Official)
7	STROMAE - Tous Les Mêmes
8	NOEMI - Bagnati dal sole
9	BEYONCÉ - Partition (Explicit Video)
10	ONEREPUBLIC - Counting Stars



WORLDWIDE

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	BEYONCÉ - Partition (Explicit Video)
3	SHAKIRA - Can't Remember to Forget You ft. Rihanna
4	PITBULL - Timber ft. Ke\$ha
5	KATY PERRY - Roar (Official)
6	MILEY CYRUS - Wrecking Ball
7	ONEREPUBLIC - Counting Stars
8	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
9	ROMEO SANTOS - Propuesta Indecente
10	LORDE - Royals (US Version)



POLAND

POS	ARTIST/ SINGLE
1	SHAKIRA - Can't Remember to Forget You ft. Rihanna
2	KATY PERRY - Dark Horse (Official) ft. Juicy J
3	BEYONCÉ - Partition (Explicit Video)
4	PITBULL - Timber ft. Ke\$ha
5	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
6	ONEREPUBLIC - Counting Stars
7	IMAGINE DRAGONS - Demons (Official)
8	MILEY CYRUS - Wrecking Ball
9	AVICII - Addicted To You
10	JAMES ARTHUR - Recovery



UK

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	BEYONCÉ - Partition (Explicit Video)
3	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
4	PITBULL - Timber ft. Ke\$ha
5	WILL.I.AM - Feelin' Myself f. Miley Cyrus, French Montana & Wiz Khalifa
6	SHAKIRA - Can't Remember to Forget You ft. Rihanna
7	SAM SMITH - Money On My Mind (Official Video)
8	KATY PERRY - Roar (Official)
9	KATY PERRY - Dark Horse (Audio) ft. Juicy J
10	ONEREPUBLIC - Counting Stars



AUSTRALIA

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	BEYONCÉ - Partition (Explicit Video)
3	5 SECONDS OF SUMMER - She Looks So Perfect
4	KATY PERRY - Roar (Official)
5	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
6	SHAKIRA - Can't Remember to Forget You ft. Rihanna
7	A GREAT BIG WORLD & CHRISTINA AGUILERA - Say Something
8	YG - My Nigga (Remix) (Explicit) ft. Lil Wayne, Rich Homie Quan, Meek Mill, Nicki Minaj
9	DEMI LOVATO - Let It Go (from "Frozen") [Official]
10	JOHN LEGEND - All of Me



FRANCE

POS	ARTIST/ SINGLE
1	INDILA - Dernière Danse (Clip Officiel)
2	KATY PERRY - Dark Horse (Official) ft. Juicy J
3	SHAKIRA - Can't Remember to Forget You ft. Rihanna
4	TEAM BS - Team BS (Clip Officiel)
5	BEYONCÉ - Partition (Explicit Video)
6	MAÎTRE GIMS - Zombie
7	INDILA - Tourner Dans Le Vide
8	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
9	VITAA - Game Over ft. Maître Gims
10	MAÎTRE GIMS - Zombie (audio)



SPAIN

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	SHAKIRA - Can't Remember to Forget You ft. Rihanna
3	DANI MARTIN - Emocional
4	PITBULL - Timber ft. Ke\$ha
5	BEYONCÉ - Partition (Explicit Video)
6	ROMEO SANTOS - Propuesta Indecente
7	SHAKIRA - Nunca Me Acuerdo de Olvidarte
8	PRINCE ROYCE - Darte un Beso
9	DAVID BISBAL - Diez Mil Maneras (pseudo)
10	AVICII - Hey Brother (Lyric)

CHARTS INDIES WEEK 9



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



DJ Fresh

- 1 DJ FRESH VS JAY FAY FT MS DYNAMITE *Dibby Dibby Sound / MoS (Sony DADC UK)*
- 2 TEGAN & SARA FT LONELY ISLAND *Everything Is Awesome / Watertower/Warner Brothers (Arvato)*
- 3 VANCE JOY *Riptide / Infectious (PIAS Arvato)*
- 4 ARCTIC MONKEYS *Do I Wanna Know? / Domino (PIAS Arvato)*
- 5 ARCTIC MONKEYS *R U Mine / Domino (PIAS Arvato)*
- 6 PASSENGER *Let Her Go / Nettwerk (Essential GEM)*
- 7 LONDON GRAMMAR *Strong / Metal & Dust (Sony DADC UK)*
- 8 AWOLNATION *Sail / Red Bull (PIAS Arvato)*
- 9 STORM QUEEN *Look Right Through / Defected/MoS (Sony DADC UK)*
- 10 FATBOY SLIM & RIVA STARR FT BEARDYMAN *Eat Sleep Rave Repeat / Skint (Believe Digital)*
- 11 ARCTIC MONKEYS *Whyd You Only Call Me When You're High / Domino (PIAS Arvato)*
- 12 THE 1975 *Chocolate / Dirty Hit (Ingrooves)*
- 13 ARCTIC MONKEYS *Arabella / Domino (PIAS Arvato)*
- 14 CHAINSMOKERS *Selfie / Dim Mak (The Orchard)*
- 15 JME *Taking Over (It Ain't Working) / Bcy Better Know (Essential)*
- 16 MACKLEMORE & RYAN LEWIS FT SCHOOLBOY Q & HOLLIS *White Walls / Macklemore (ACA Arvato)*
- 17 MACKLEMORE & RYAN LEWIS FT. RAY DALTON *Can't Hold Us / Macklemore (ADA Arvato)*
- 18 LONDON GRAMMAR *Nightcall / Metal & Dust (Sony DADC UK)*
- 19 THE PRETTY RECKLESS *Heaven Knows / Cooking Vinyl (Essential/Proper)*
- 20 ARCTIC MONKEYS *I Bet You Look Good On The Dancefloor / Domino (PIAS Arvato)*

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Chainsmokers

- 2 CHAINSMOKERS *Selfie / Dim Mak (Dim Mak)*
- 1 WILL FERRILL *Happy / Will Ferrill (Will Ferrill)*
- 0 ANGIE BROWN *I'm Gonna Get You / WGIC (WGIC)*
- 0 FLY BY *Happy / Fly By (Fly By)*
- 23 HANDSOME FAMILY *Far From Any Road / Loose (Loose)*
- 29 JUNGLE *Busy Earnin' / XL (XL Beggars)*
- 1 EDWARD SHARPE & MAGNETIC ZEROS *Home / Rough Trade (XL Beggars)*
- 4 SEVAN *Tsunami / Black Crystal (Black Crystal)*
- 27 DJ HIT N MIX *There's No Place I'd Rather Be / E.J. Hit N Mix (E.J. Hit N Mix)*
- 0 LITTLE COMETS *Little Italy / The Smallest Label (The Smallest Label)*
- 0 JEREMY SASSOON *The Things We've Handed Down / Jeremy Sassoon (Jeremy Sassoon)*
- 6 CHOIR OF YOUNG BELIEVERS *Hollow Talk / Ghostly International (Ghostly International)*
- 0 BURY TOMORROW *Man On Fire / Nuclear Blast (Nuclear Blast)*
- 3 JO LI *Everything Is Awesome / Watertower (Watertower)*
- 0 JAZZY B & POPY *Singhan Diyan Gadiyan / Moviebox (Moviebox)*
- 0 PENTATONIX *Say Something / Madison Gate (Madison Gate)*
- 20 DAN CROLL *From Nowhere / Rocquet (Rocquet)*
- 0 MANNI SANDHU FT MANJIT PAPPU *Friday / Collab Creations (Collab Creations)*
- 0 LITTLE SHOES BIG VOICE *Nightfall / Aardvark Sound (Aardvark Sound)*
- 32 DJ IN DA HOUSE *Because I'm Happy / DJ In Da House (DJ In Da House)*

Wild Beasts



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- New WILD BEASTS *Present Tense Domino Recordings*
- New BECK *Morning Phase EMI*
- New ST VINCENT *St Vincent Loma Vista*
- 2 TEMPLES *Sun Structures Heavenly*
- New NENEH CHERRY *Blank Project Smalltown Supersound*
- 4 ARCTIC MONKEYS *Am Domino Recordings*
- 9 LONDON GRAMMAR *If You Wait Metal & Dust Recordings*
- New GNARWOLVES *Chronicles Of Gnarnia Pure Noise*
- 8 BASTILLE *Bad Blood Virgin*
- 6 BOMBAY BICYCLE CLUB *So Long See You Tomorrow Island*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Arctic Monkeys

- 1 ARCTIC MONKEYS *AM / Domino (PIAS Arvato)*
- 2 LONDON GRAMMAR *If You Wait / Metal & Dust (Sony DADC UK)*
- 0 WILD BEASTS *Present Tense / Domino (PIAS Arvato)*
- 0 REVEREND & THE MAKERS *Thirtytwo / Cooking Vinyl (Essential/Proper)*
- 3 PASSENGER *All The Little Lights / Nettwerk (Essential/Proper)*
- 0 NENEH CHERRY *Blank Project / Smalltown Supersound (Rom/Arvato)*
- 8 ARCTIC MONKEYS *Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)*
- 7 MACKLEMORE & RYAN LEWIS *The Heist / Macklemore (ACA Arvato)*
- 6 TEMPLES *Sun Structures / Heavenly (PIAS Arvato)*
- 9 YOU ME AT SIX *Cavalier Youth / BMG Rights (Rom/Arvato)*
- 10 SOPHIE ELLIS-BEXTOR *Wanderlust / EBGB's (Essential/Proper)*
- 14 THE FULL ENGLISH *The Full English / Topic (Proper)*
- 11 LISA STANSFIELD *Seven / Monkeytrain (Absolute Arvato)*
- 15 ADELE *21 / XL (PIAS Arvato)*
- 156 BAND OF HORSES *Acoustic At The Ryman - Live / Brown (Kobalt/Proper)*
- 5 BLACKBERRY SMOKE *The Whippoorwill / Earache (ACA Arvato)*
- 18 ARCTIC MONKEYS *Favourite Worst Nightmare / Domino (PIAS Arvato)*
- 17 MARK MOTHERSBAUGH *The Lego Movie - OST / Watertower (The Orchard)*
- 19 WITHIN TEMPTATION *Hydra / Dramatico (ADA Arvato)*
- 0 JOHN HARLE & MARC ALMOND *The Tyburn Tree - Dark London / Sospira Noir (Proper Note/Proper)*



Tegan & Sara Indie Singles (2)



Angie Brown Indie Singles Breakers (3)



London Grammar Indie Albums (2)



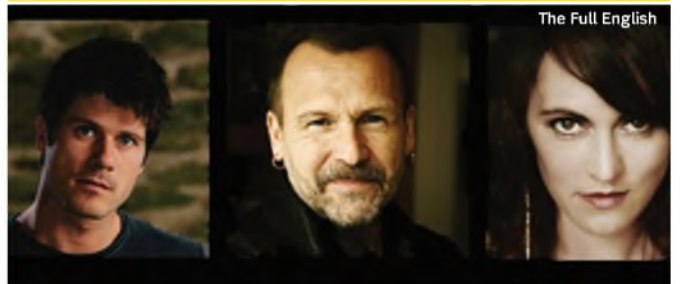
Mark Mothersbaugh Indie Albums Breakers (2)



Julie Fowlis Indie Albums Breakers (3)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



The Full English

- 3 THE FULL ENGLISH *The Full English / Topic (Topic)*
- 5 MARK MOTHERSBAUGH *The Lego Movie - OST / Watertower (Watertower)*
- 0 JULIE FOWLIS *Gach Sgeul - Every Story / Machair (Machair)*
- 0 EMILY SMITH *Echoes / White Fall (White Fall)*
- 2 ANGEL OLSEN *Burn Your Fire For No Witness / Jagjaguwar (Jagjaguwar)*
- 0 VANDENBERG'S MOONKINGS *Moonkings / Mascot (Mascot Label Group)*
- 7 SUN KIL MOON *Benji / Caldo Verde (Caldo Verde)*
- 1 OYSTERBAND *Diamonds On The Water / Navigator (Navigator)*
- 0 2NE1 *Crush / YG Ent. (YG Entertainment)*
- 0 MARK MORRIS *A Flash Of Darkness / Acid Jazz (Acid Jazz)*
- 0 HOUSE OF LORDS *Precious Metal / Frontiers (Frontiers)*
- 0 WET *One Live - In Stockholm / Frontiers (Frontiers)*
- 16 PENGUIN CAFE ORCHESTRA *Jeffes/The Red Book / Penguin Cafe (Penguin Cafe)*
- 4 ISSUES *Issues / Rise (Rise Records)*
- 11 JON HOPKINS *Immunity / Domino (Domino Recordings)*
- 6 THE JEZABELS *The Brink / Play It Again Sam (PIAS)*
- 42 DRENGE *Drenge / Infectious (Infectious Music)*
- 9 TINARIWEN *Emmaar / Wedge (Wedge)*
- 10 CROSSES *Crosses / Sumerian (Sumerian)*
- 29 LPO/PARRY *The 50 Greatest Pieces Of Classical / XS (XS)*

THIS LAST ARTIST / ALBUM / LABEL

- 7 DISCLOSURE *Settle PMR*
- 3 ANGEL OLSEN *Burn Your Fire For No Witness Jagjaguwar*
- 12 ROSANNE CASH *The River & The Thread Decca*
- 11 MOGWAI *Rave Tapes Rock Action*
- 25 HAIM *Days Are Gone Polydor*
- 18 BLACKBERRY SMOKE *The Whippoorwill Earache*
- 10 WARPAINT *Warpaint Rough Trade*
- New BAND OF HORSES *Acoustic At The Ryman - Live Brown*
- New ARTHUR BEATRICE *Working Out Polydor*
- New AGAINST ME *Transgender Dysphoria Blues Xtra Mile*

CHARTS iTUNES SINGLES WEEK 9

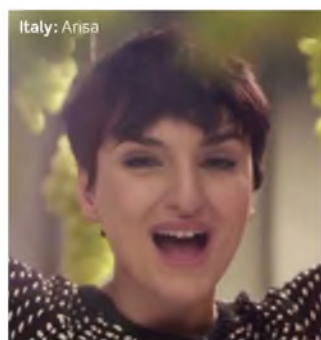
UNITED KINGDOM 	
POS	ARTIST/ ALBUM
23/02/2014 - 01/03/2014	
1	PHARRELL WILLIAMS Happy
2	SAM SMITH Money On My Mind
3	CLEAN BANDIT Rather Be
4	KATY PERRY Dark Horse (feat. Juicy J)
5	TIËSTO Red Lights
6	CHRISTINA AGUILERA... Say Something
7	FOXES Let Go for Tonight
8	ZEDD Stay the Night
9	JOHN LEGEND All of Me
10	DAVID GUETTA Shot Me Down

DENMARK 	
POS	ARTIST/ ALBUM
21/02/2014 - 27/02/2014	
1	PHARRELL WILLIAMS Happy
2	MEDINA Jalousi
3	JAY Z John Hitler
4	MR. PROBZ Waves
5	BO EVERS Fred
6	KATY PERRY Dark Horse
7	SHAKA LOVELESS 2 Mod Verden
8	KLINGANDE Jubel
9	RASMUS SEEBACH Ode Ø
10	JAY Z Holy Grail

FRANCE 	
POS	ARTIST/ ALBUM
24/02/2014 - 02/03/2014	
1	PHARRELL WILLIAMS Happy
2	LONDON GRAMMAR Wasting My...
3	INDILA Dernière danse
4	DAFT PUNK Instant Crush
5	CATS ON TREES Sirens Call
6	MAÎTRE GIMS Zombie
7	KATY PERRY Dark Horse (feat. Juicy J)
8	KLINGANDE Jubel
9	AVICII Addicted To You
10	BEYONCÉ Drunk in Love (feat. Jay Z)

GERMANY 	
POS	ARTIST/ ALBUM
21/02/2014 - 27/02/2014	
1	PHARRELL WILLIAMS Happy
2	MR. PROBZ Waves
3	NICO & VINZ Am I Wrong
4	CLEAN BANDIT Rather Be
5	ED SHEERAN I See Fire
6	HELENE FISCHER Atemlos durch die Nacht
7	KATY PERRY Dark Horse
8	AVICII Addicted To You
9	CRIS CAB Liar Liar
10	MACKLEMORE & RYAN LEWIS White Walls

ITALY 	
POS	ARTIST/ ALBUM
20/02/2014 - 26/02/2014	
1	ARISA Controvento
2	FRANCESCO RENGA Vivendo adesso
3	PHARRELL WILLIAMS Happy
4	ROCCO HUNT Nu juorno buono
5	NOEMI Bagnati dal sole
6	KLINGANDE Jubel
7	STROMAE Tous les mêmes
8	GEORGE EZRA Budapest
9	AVICII Hey Brother
10	GIUSY FERRERI Ti porto a cena con me



NETHERLANDS 	
POS	ARTIST/ ALBUM
21/02/2014 - 27/02/2014	
1	CLEAN BANDIT Rather Be
2	ANOUK You & I
3	JOHN LEGEND All of Me
4	KATY PERRY Dark Horse (feat. Juicy J)
5	PHARRELL WILLIAMS Happy
6	AVICII Addicted To You
7	DAVID GUETTA Shot Me Down
8	GEORGE EZRA Budapest
9	SIDNEY SAMSON... Celebrate The Rain
10	W&W Bigfoot

RUSSIA 	
POS	ARTIST/ ALBUM
24/02/2014 - 02/03/2014	
1	IMANY You Will Never Know
2	НЮША Только
3	PHARRELL WILLIAMS Happy
4	ВЕРА БРЕЖНЕВА Доброе утро
5	ЭДУАРД АРТЕМЬЕВ Финал
6	PNAU, FAUL & WAD AD Changes
7	SEREBRO Я тебя не отдам
8	MARTIN GARRIX Animals
9	БИ-2 Хипстер
10	MILKY CHANCE Stolen Dance

SPAIN 	
POS	ARTIST/ ALBUM
24/02/2014 - 02/03/2014	
1	PHARRELL WILLIAMS Happy
2	PACO DE LUCÍA Entre Dos Aguas
3	VICTOR MANUEL... Hoy Puede Ser...
4	BIRDY Wings
5	DAVID BISBAL Diez Mil Maneras
6	AVICII Hey Brother
7	DAVID BISBAL Tú y Yo
8	PITBULL Timber (feat. Ke\$ha)
9	VETUSTA MORLA Golpe Maestro
10	CLEAN BANDIT Rather Be

SWEDEN 	
POS	ARTIST/ ALBUM
19/02/2014 - 25/02/2014	
1	ALCAZAR Blame It On the Disco
2	PHARRELL WILLIAMS Happy
3	SANNA NIELSEN Undo
4	ACE WILDER Busy Doin' Nothin
5	ANTON EWALD Natural
6	ED SHEERAN I See Fire
7	THE FOOO King of the Radio
8	OSCAR ZIA Yes We Can
9	HELENA PAPARIZOU Survivor
10	LORDE Royals

SWITZERLAND 	
POS	ARTIST/ ALBUM
21/02/2014 - 27/02/2014	
1	PHARRELL WILLIAMS Happy
2	LENNON & MAISY Love
3	ED SHEERAN I See Fire
4	MR. PROBZ Waves
5	CLEAN BANDIT Rather Be
6	ANNA ROSSINELLI Shine In the Light
7	AVICII Hey Brother
8	IMAGINE DRAGONS Demons
9	LONDON GRAMMAR Wasting My Young Years
10	PNAU, FAUL & WAD AD Changes

CHARTS iTUNES ALBUMS WEEK 9



UNITED KINGDOM

POS ARTIST/ ALBUM

23/02/2014 - 01/03/2014

1	ARCTIC MONKEYS AM
2	BEYONCÉ BEYONCÉ
3	VARIOUS ARTISTS The BRIT Awards 2014
4	BASTILLE All This Bad Blood
5	RUDIMENTAL Home
6	PHARRELL WILLIAMS GIRL
7	BECK Morning Phase
8	DISCLOSURE Settle
9	JOHN LEGEND Love In the Future
10	LONDON GRAMMAR If You Wait

DENMARK

POS ARTIST/ ALBUM

21/02/2014 - 27/02/2014

1	BECK Morning Phase
2	POUL KREBS Asfalt
3	LORD SIVA 100 - EP
4	PHARRELL WILLIAMS GIRL
5	RASMUS SEEBACH Ingen Kan Love Dig...
6	MARWAN Marwan
7	ST. VINCENT St. Vincent
8	L.O.C. Sakrilegium
9	BEYONCÉ BEYONCÉ
10	VARIOUS ARTISTS More Music 2013

FRANCE

POS ARTIST/ ALBUM

24/02/2014 - 02/03/2014

1	INDILA Mini World
2	LONDON GRAMMAR If You Wait
3	JUL Dans ma paranoïa
4	PHARRELL WILLIAMS GIRL
5	TEAM BS Team BS
6	STROMAE Racine Carrée
7	DAFT PUNK Random Access Memories
8	SKIP THE USE Little Armageddon
9	FAUVE VIEUX FRÈRES - Partie 1
10	VARIOUS ARTISTS NRJ Snow Hits 2014

GERMANY

POS ARTIST/ ALBUM

21/02/2014 - 27/02/2014

1	DIE DREI Folge 167: und das blaue Biest
2	BUSHIDO Sonny Black
3	DIE DREI Das Rätsel der Sieben
4	VARIOUS ARTISTS Bravo Hits, Vol. 84
5	HELENE FISCHER Farbenspiel
6	PHARRELL WILLIAMS GIRL
7	SÖHNE MANNHEIMS ElyZion
8	UDO JÜRGENS Mitten im Leben
9	THE NOTWIST Close To the Glass
10	VARIOUS ARTISTS Future Trance, Vol. 67

ITALY

POS ARTIST/ ALBUM

20/02/2014 - 26/02/2014

1	STROMAE Racine Carrée
2	ARISA Se vedo te
3	LIGABUE Mondovisione
4	NOEMI Made in London
5	CAT STEVENS The Very Best of Cat Stevens
6	RENZO RUBINO Secondo Rubino
7	PHARRELL WILLIAMS GIRL
8	RICCARDO SINIGALLIA Per tutti
9	FRANCESCO RENGA Tempo reale
10	DAMIEN RICE O



NETHERLANDS

POS ARTIST/ ALBUM

21/02/2014 - 27/02/2014

1	VARIOUS ARTISTS 538 Hitzone 68
2	AVICII True
3	BECK Morning Phase
4	VA 538 Hitzone Best of 2013
5	JOHN LEGEND Love In the Future
6	STROMAE Racine Carrée
7	DANIÉL LOHUES D
8	PHARRELL WILLIAMS GIRL
9	BEYONCÉ BEYONCÉ
10	WITHIN TEMPTATION Hydra

RUSSIA

POS ARTIST/ ALBUM

24/02/2014 - 02/03/2014

1	СПЛИН Резонанс, Часть 1
2	ЖАРА Жара
3	PHARRELL WILLIAMS GIRL
4	JANINE JANSEN Vivaldi: The Four Seasons
5	ЛЯПИСТРУБЕЦКОЙ Матрёшка
6	ЛЕНИНГРАД Ленинград: Лучшее!
7	VA Chilled House Session 2014 - MOS
8	ГРИГОРИЙ ЛЕПС The Best
9	ОКЕАН ЕЛЬЗИ Избранное
10	IMANY The Shape of a Broken Heart

SPAIN

POS ARTIST/ ALBUM

24/02/2014 - 02/03/2014

1	DAVID BISBAL Tú y Yo
2	PACO DE LUCÍA Nueva Antología
3	ROMEO SANTOS Fórmula, Vol. 2
4	NACH Los Viajes Inmóviles
5	ESTOPA Esto Es Estopa
6	RUSSIAN RED Agent Cooper
7	PACO DE LUCÍA Entre Dos Aguas
8	PACO DE LUCÍA... Concierto de Aranjuez
9	LEIVA Pólvora
10	SHAKIRA Shakira

SWEDEN

POS ARTIST/ ALBUM

19/02/2014 - 25/02/2014

1	BEYONCÉ BEYONCÉ
2	VA Absolute Workout 2014
3	SANNA NIELSEN Undo - EP
4	ORGANISMEN Alla kungar bär inte krona
5	VA Absolute Running
6	5 SECONDS OF SUMMER She Looks...
7	NINA PERSSON Animal Heart
8	AVICII TRUE
9	VA SOS Barnbyar - En resa för livet - EP
10	VARIOUS ARTISTS Absolute Music 74

SWITZERLAND

POS ARTIST/ ALBUM

21/02/2014 - 27/02/2014

1	DIE DREI Folge 167: und das blaue Biest
2	LONDON GRAMMAR If You Wait
3	RITSCHI Öpfelboum u Palme
4	BECK Morning Phase
5	SEAN PAUL Full Frequency
6	PHARRELL WILLIAMS GIRL
7	BUSHIDO Sonny Black
8	DIE DREI ??? Das Rätsel der Sieben
9	STROMAE Racine Carrée
10	SÖHNE MANNHEIMS ElyZion

CHARTS ANALYSIS WEEK 9



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



- ROUTE 94 FEAT. JESS GLYNNE My Love (Virgin)
- LILY ALLEN Air Balloon (Parlophone)
- COLDPLAY Magic (Parlophone)
- NICK MULEY Cucurucu (Fiction)
- LANA DEL REY Young And Beautiful (Polydor)
- STYLO G Move Back (3 Beat/AATW)
- OLLY MURS Dear Darlin' (Epic)
- ROBERTA FLACK The First Time Ever I Saw Your Face (Atlantic)
- KODALINE High Hopes (B-Unique/RCA)
- IMAGINE DRAGONS Radioactive (Interscope)
- CHAINSMOKERS Selfie (Dim Mak)
- BEYONCE Partition (Columbia)

UK ARTIST ALBUMS CHART

- PHARRELL WILLIAMS G I R L (Columbia)
- MIKE OLDFIELD Man On The Rocks (Mercury)
- ROCK ROSS Mastermind (Def Jam)
- A GREAT BIG WORLD Is There Anybody Out There (RCA)
- WE ARE SCIENTISTS TV En Francais (100 Percent Records)
- DRIVE-BY TRUCKERS English Oceans (ATO)
- BLOOD RED SHOES Blood Red Shoes (Jazz Life)
- REAL ESTATE Atlas (Domino)
- RUFUS WAINWRIGHT Vibrate - The Best Of (Polydor)
- THE FRAY Helios (Columbia)
- RS Loud (Hollywood)
- OLLY MURS Right Place Right Time (Epic)
- T-REX T-Rex (Polydor)
- PALOMA FAITH A Perfect Contradiction (RCA)
- ED SHEERAN + (Asylum)
- REBECCA FERGUSON Freedom (RCA)
- BEYONCE I Am Sasha Fierce (Columbia)
- EAGULLS Eagulls (Partisan)

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

Source: Official Charts Company

SINGLES

BY ALAN JONES

No.1 recently for four weeks as guest vocalist on Clean Bandit's *Rather Be*, Jesse Glynne fills an identical role on *Route 94*'s club smash *My Love*, which is set to debut atop the singles chart this weekend. Tuesday's midweek sales flashes show it selling more than twice as many copies as Pharrell Williams' *Happy*. Last week was another phenomenal one for Williams, with *Happy* returning to the top of the singles chart, while notching its millionth sale.

Originally made available for purchase last June, *Happy* sold only 96 copies the week it was released, and took exactly six months to make the Top 200. By then, it had been featured in the movie *Despicable Me 2*, and was on its way to being the monster hit it has become. It reached the top of the chart nine weeks ago, dipped to No.2, and then spent two more weeks at No.1. It has now climbed to the top three times in a single chart run, something only two records have



MIDWEEK NO.1
Route 94: My Love

done in chart history, and never since the 1950s. The first, *I Believe*, did so in 1953 for Frankie Laine, and the second, *Singing The Blues*, for Guy Mitchell in 1957.

Selling 83,982 copies last week, *Happy* increased its cumulative sales to 1,040,606, making it the third hit by Williams to exceed a million sales in less than a year, following Daft

Punk's *Get Lucky* on which he is the featured vocalist, and Robin Thicke's *Blurred Lines*, on which he and T.I. are both featured. For the record, *Get Lucky* climbed 47-45 on its 46th chart week, with sales of 5,948 raising its career tally to 1,362,429 this week, while *Blurred Lines* held at No.62, with 4,151 sales in the week increasing its 40 week cumulative tally to 1,526,598.

Dutch trance deity Tiesto has charted 13 previous songs in the Top 75 and 27 in the Top 200 - 16 Top 75 and 44 Top 200 if we count his releases as *Allure* and *Vimana* and collaborations with Ferry Corsten as *Gouryella*, but only made his Top 10 debut on Sunday with *Red Lights*, which opened at No.6 (40,313 sales).

Enjoying her fourth chart hit in little more than a year, Foxes continues to make progress in the right direction, and lands in the Top 10 for the first time, debuting at No.7 (34,036 sales) with *Let Go For Tonight*.

Meanwhile, Paloma Faith scores her ninth Top 75 entry and her second Top 10 hit with *Can't Rely On You* (No.10, 24,053 sales). It is the first single from her third album *A Perfect Contradiction*, which is released next Monday (10th).

After debuting last week at No.1, Sam Smith's *Money On My Mind* eased to No.2 (60,317 sales).

Overall singles sales were down 2.49% week-on-week at 3,032,571 - 13.68% below same week 2013 sales of 3,513,028.

ALBUMS

BY ALAN JONES

No.1 on the singles chart for 13 weeks in the last year, Pharrell Williams will top the album chart for the first time with *Girl*, his second solo album, outselling every other album by a margin of more than five to one in the first of the midweek sales flashes on Tuesday. *Girl* will bring a vitality to an albums market that has been running on empty for the past few weeks.

The album *Girl* will replace at No.1 will be Bastille's *Bad Blood*, which celebrated its first birthday and continued its Brits-fuelled revival on Sunday, topping the chart for the second week in a row, and third time in all, on sales of 16,548 copies. *Bad Blood*'s sales were the fourth lowest for a No.1 album in the 739 weeks that have thus far elapsed in the 21st century, and the lowest since Rihanna's *Talk A Talk* plumbed the depths, selling just 9,578 copies as it jumped 7-1 some 81 weeks ago.

The eclectic genius that is Beck made all the early running in last week's midweek sales flashes with *Morning Phase*, his first album



MIDWEEK NO.1
Pharrell Williams: Girl

for six years. Although unable to hold onto its early lead, the album debuted at No.4 (13,819 sales) to become the highest charting album of his career.

Kendal indie band *The Wild Beasts* debuted at No.10 (7,500 sales) with fourth album, *Present Tense*. It is their highest charting album to date: Their 2008 debut *Limbo*, Panto failed to chart and sold 11,591 copies, 2009 follow-up *Two Dancers* peaked at No.68 and sold 50,919 copies, and 2011 release *Smother* reached No.17 and sold 34,396 copies.

After departing from the top

five for the first time, Beyoncé's eponymous album bounced 7-5, with sales up 10.03% week-on-week at 13,433, as her tour dates stimulated interest. The album has been in the Top 10 continuously since its release 12 weeks ago. *Drunk In Love*, the first hit from the album, drifted 12-15 (16,415 sales) but the single *XO* reached a new peak, climbing 23-22 (13,648 sales).

Elsewhere in the Top 10, Arctic Monkeys' *AM* held at No.2 (15,436 sales), Ellie Goulding's *Halcyon* climbed 4-3 (14,598 sales), Rudimental's

Home dipped 5-6 (10,691 sales), Disclosure's *Settle* declined 3-7 (10,453 sales), London Grammar's *If You Wait* fell 6-8 (10,183 sales) and Lorde's *Pure Heroine* held at No.9 (7,547 sales).

Partly fan-funded, Reverend & The Makers' fourth album, *Thirty Two*, emulated its predecessors by making the Top 20, though with fewer sales (5,788) as it debuts at No.13.

American indie singer/songwriter Annie Clark trades as St Vincent, under which name she made her first solo chart foray on Sunday, debuting at No.21 (4,743 sales) with an album called simply *St Vincent*.

Rapper Schoolboy Q has likewise failed to chart hitherto with a trio of albums but collaborated with Macklemore & Ryan Lewis for the hit single *White Walls*, which reached No.26 a few weeks ago. His latest album, *Oxymoron* - which includes contributions from Raekwon, 2 Chainz, Kendrick Lamar and Pharrell Williams - debuted at No.23 (4,332 sales).

Overall album sales were down 1.06% week-on-week at 1,334,834 - 18.57% below same week 2013 sales of 1,639,325.

CHARTS CLUB WEEK 9

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	8	DVBBS & BORGEIOUS FEAT. TINIE TEMPAA Tsunami (Jump) / MoS
2	8	3	KYLIE Into The Blue / Parlophone
3	4	4	DAVID GUETTA FEAT. SKYLAR GREY Shot Me Down / Jack Back/Parlophone
4	2	6	TIESTO Red Lights / Pm Am/Virgin/EMI
5	10	3	ZEDD FEAT. HAYLEY WILLIAMS Stay The Night / Polydor
6	20	3	KATY B Crying For No Reason / Rinse/Columbia
7	14	6	LUNDE BROS. I Wanna Rock It / Mutants
8	11	6	EXAMPLE Kids Again / Epic
9	25	2	JAMES ARTHUR Get Down / Syco
10	28	4	RHYTHM ON THE LOOSE Suitcase At The Door (Break Of Dawn 2013) / Plastik Philosophy
11	18	4	MARTIN GARRIX & JAY HARDWAY Wizard / Positiva
12	17	6	FAUL & WAD AD VS. PNAU Changes / Relentless
13	13	8	PAUL WOOLFORD Untitled (Call Out Your Name) / Relentless
14	12	5	PETRA MOR I Can! (Make It Better) / Petra/Qui
15	1	4	DISCLOSURE FEAT. MARY J. BLIGE F For You / PMR/Island
16	RE	7	BOYA Boya (EP): Olympics/Story Of A Kid / White Label
17	16	4	NATHASSIA DEVINE Alien Eyes / Inter-Dimensional
18	7	8	GOTSOME FEAT. GET ALONG GANG Bassline / Defected
19	26	4	TUJAMO & PLASTIC FUNK FEAT. SNEAKBO Dr Who / 3 Beat
20	24	9	DUKE DUMONT FEAT. JAX JONES I Got U / Blase Bcys Club/Virgin/EMI
21	29	2	FEDDE LE GRAND & DI-RECT Where We Belong / Polydor
22	31	3	KLINGANDE Jubel / One More Tune
23	23	2	GALANTIS Smile / Atlantic
24	NEW	1	R3HAB & NERVO & UMMET OZCAN Revolution / 3 Beat
25	33	4	THE RELOUD Breathless / Circle Rainbow
26	19	6	SAM SMITH Money On My Mind / Capitol
27	37	5	REGL I've Got Nothing Left To Give / Danger
28	38	2	LONDON GRAMMAR Hey Now / Metal & Dust
29	NEW	1	KASKADE & PROJECT 46 Last Chance / Ultra
30	NEW	1	NEON JUNGLE Braveheart / RCA
31	40	2	VENSUN (DAVID VENEDTTA & SYLVIA TOSUN) The Dragon Flies / Sea To Sun
32	NEW	1	FELIX LEITER FEAT. PENNY FOSTER Paradise / Mutants
33	NEW	1	SPANKY MONKEY The Vampire Disco / Mighty Moog
34	27	7	CLEAN BANDIT FEAT. JESS GLYNNE Rather Be / Atlantic
35	NEW	1	PARACHUTE YOUTH Runaway / Sweat It Out
36	36	7	SHOWTEK & JUSTIN PRIME...Cannonball (Earthquake) / Polydor/Spinnin'
37	NEW	1	KAMALIYA Never Wanna Hurt You / AATW
38	22	13	DANSSON & MARLON HOFFSTADT Shake That / Ifrr
39	NEW	1	TUBE & BERGER FEAT. JULIET SIKORA Come On Now (Set It Off) / Ifrr
40	NEW	1	MARK BRICKMAN Deep Disco (EP) / Rambunctious



UPFRONT

DVBBS



Kylie

COMMERCIAL POP

DVBBS and Borgeous rise to top of Upfront Club chart with Tsunami

ANALYSIS

BY ALAN JONES

Riding the crest of a wave all the way to number one on the Upfront Club chart, Tsunami (Jump) is an irresistible EDM track fusing the original instrumental by DVBBS - Canadian brothers Alex and Chris Andre - and American DJ John 'Borgeous' Berger with a new vocal from Tinie Tempah. With the original mixes being supplemented by variations from Bill & Will, Tapesch, Looks & Hltr\$kltr and

Friction, the track has been a slow burner, entering the Top 100 of the Upfront chart last September, and serving a 14-week stint in the unpublished (41-100) section of the chart and a further eight weeks in the Top 40 before finally reaching number one. The first-ever club chart entry for the North American contingent, it is Tempah's first trip to the summit since Drinking From The Bottle in January 2013.

Tsunami (Jump) got a 6.58% stronger reaction Upfront than new runner-up Kylie Minogue's

Into The Blue - but on the Commercial Pop club chart, the positions are reversed with the latter trouncing its opponent with a 27.29% better reaction from DJs. The first effort from Ms. Minogue's upcoming album Kiss Me Once, Into The Blue is Minogue's first number one since Timebomb in June 2012.

Finally, four weeks after topping the Urban Club chart with a promo of her current sales hits, Drunk In Love and XO, Beyonce returns to top the list with Blow from her eponymous album.

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	3	KYLIE Into The Blue / Parlophone
2	11	4	DVBBS & BORGEIOUS FEAT. TINIE TEMPAA Tsunami (Jump) / MoS
3	15	2	JAMES ARTHUR Get Down / Syco
4	3	4	TIESTO Red Lights / Pm Am/Virgin/EMI
5	21	2	KATY PERRY FEAT. JUICY J Dark Horse / Virgin/EMI
6	9	3	DAVID GUETTA FEAT. SKYLAR GREY Shot Me Down / Jack Back/Parlophone
7	22	2	SEAN PAUL FEAT. KONSHENS Want Dem All / VP/Atlantic
8	2	5	PIXIE LOTT Nasty / Mercury
9	16	2	ENRIQUE IGLESIAS FEAT. PITBULL I'm A Freak / Island
10	12	5	ZENDAYA Replay / Hollywood
11	17	2	KATY B Crying For No Reason / Rinse/Columbia
12	NEW	1	CINDY VALENTINE Wicked Ways / Dauman
13	27	2	BRIAN CID FEAT. RES On The Radio / Dauman
14	1	4	DISCLOSURE FEAT. MARY J. BLIGE F For You / PMR/Island
15	29	2	GALANTIS Smile / Atlantic
16	23	2	NEON JUNGLE Braveheart / RCA
17	25	4	LISA STANSFIELD Can't Dance / Monkeynatra
18	24	3	LEA MICHELE Cannonball / Columbia
19	7	5	SHAKIRA FEAT. RIHANNA Can't Remember To Forget You / RCA
20	NEW	1	BEYONCE Blow / Columbia
21	NEW	1	MARTIN GARRIX & JAY HARDWAY Wizard / Positiva
22	NEW	1	FEDDE LE GRAND & DI-RECT Where We Belong / Polydor
23	NEW	1	R3HAB & NERVO & UMMET OZCAN Revolution / 3 Beat
24	NEW	1	SHOW N PROVE FEAT. SHAKKA If Only / AATW
25	13	6	SAM SMITH Money On My Mind / Capitol
26	NEW	1	EXAMPLE Kids Again / Epic
27	26	8	DUKE DUMONT FEAT. JAX JONES I Got U / Blase Bcys Club/Virgin/EMI
28	NEW	1	LITTLE MIX Word Up! / Syco
29	5	5	LE YOUTH FEAT. DOMINIQUE YOUNG UNIQUE Dance With Me / Sign Of The Times
30	NEW	1	JORDAN MORRIS FEAT. DAPPY Taking Your Side / IQMG

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	4	BEYONCE Blow / Columbia
2	14	5	SEAN PAUL FEAT. KONSHENS Want Dem All / VP/Atlantic
3	1	6	TUJAMO & PLASTIC FUNK FEAT. SNEAKBO Dr Who / 3 Beat
4	10	3	IGGY AZALEA FEAT. CHARLI XCX Fancy / Virgin/EMI
5	8	6	MAX MARSHALL Your Love Is Like / Fudge
6	2	5	SHAKIRA FEAT. RIHANNA Can't Remember To Forget You / RCA
7	6	11	STYLO G Move Back / 3 Beat
8	3	7	SHOW N PROVE FEAT. SHAKKA If Only / AATW
9	9	7	BRASSTOOTH Pleasure 2014 / White Label
10	7	12	BUSTA RHYMES FEAT. Q-TIP, KANYE WEST... Thank You / Cash Money/Republic
11	4	7	TINIE TEMPAA FEAT. LABRINTH Lover Not A Fighter / Parlophone
12	18	2	LITTLE MIX Word Up! / Syco
13	20	2	NABIHA Bang The Drum / Disco/Wax
14	NEW	1	MARIAH CAREY You're Mine (Eternal) / Island Def Jam MG/Universal
15	15	3	WHYTEPATCH FEAT. ANDRIAH ARRINDELL See You Dance, Dance / Africjapa
16	19	4	SAM SMITH Money On My Mind / Capitol
17	26	5	MERIDIAN DAN German Whip / Pm/Virgin
18	11	6	DJ SNAKE & LIL' JON Turn Down For What / Columbia
19	22	2	GHETTYS Rebel / Disrupt
20	12	8	BEYONCE/BEYONCE FEAT. JAY-Z Xo/Drunk In Love / Columbia
21	16	8	KANE FEAT. SNEAKBO Turn It Up / Urban Hit Factory
22	21	3	RICK ROSS FEAT. JAY-Z The Devil Is A Lie / Def Jam
23	13	8	JENNIFER HUDSON FEAT. T.I. I Can't Describe (The Way I Feel) / RCA
24	24	10	WILL.I.AM Feeling Myself / Interscope
25	28	20	KID INK FEAT. CHRIS BROWN Show Me / Epic
26	NEW	1	RUDIMENTAL FEAT. BECKY HILL Powerless / Asylum
27	NEW	1	JASON DERULO Stupid Love / Warner Bros.
28	27	16	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS
29	17	10	ANTIX Bad Dreams / Global Antix
30	23	2	KELLY PEPPER Drop The Bomb / Grimm'

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	KIESZA Hideaway
2	CHASE & STATUS FT ED THOMAS Blk + Blu
3	ABOVE & BEYOND Hello
4	AVICII Addicted To You
5	ARMAND VAN HELDEN & HERVE Power Of Bass
6	SHOWTEK & JUSTIN PRIME FT MATHEW KOMA Cannonball
7	GORGON CITY FT LIV No More
8	SHIFT K3Y Touch
9	GRUM Tears
10	ARMIN VAN BUUREN Ping Pong
11	W&W Bigfoot
12	THE ALEXANDERS FT ANNA LUNOE Don't Miss
13	NABIHA Bang That Drum
14	HOT NATURED Benediction
15	THE CUBE GUYS La Verite
16	MARTIN GARRIX & FIREBEATZ Helicopter
17	HENRY FONG Stand Up
18	ESSES FT BRENDAN REILLY Just Friends
19	MILK AND SUGAR Canto Del Pilon
20	CALIPPO Back There



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March

7 - 9

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London
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7 - 16

SXSW
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Texas, US
sxsw.com

April

3

Artist and Manager Awards
The Troxy, London
amawards.org

6

MUSEXPO
Hollywood Roosevelt Hotel,
Los Angeles
musexpo.net

11

Brighton Music Conference
Various venues,
Brighton
brightonmusicconference.co.uk

12

LEME
Rich Mix,
Shoreditch
londonelectronicmusicevent.com

24

Music Week Awards 2014
The Brewery,
London
musicweekawards.com

30

AIM's Music Connected
Glaziers Hall,
London
musicindie.com



You Me At Six have recently given BMG Rights Management the first official No.1 album to be released through its Artist Services model

Label services deals have become commonplace in recent years, producing increasingly successful releases. We'll talk to the key players in a special feature on April 4.

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

PRODUCT KEY RELEASES

THE TAKE OFF AND LANDING OF EVERYTHING
elbow



► ELBOW The Take Off And Landing Of...10.03

► SKY FERREIRA Night Time, My Time 17.03

MARCH 10

SINGLES

- JAMES ARTHUR Get Down (*Syco*)
- CAGE THE ELEPHANT Come A Little Closer (*Relentless/Virgin*)
- CHASING GRACE Free (*Island*)
- CHVRCHES Recover (*Virgin*)
- DISCLOSURE FT MARY J BLIGE F For You (*Island*)

- DORNIK Rebound (*Island*)
- DVBB&S & BORGEIOUS FT. TINIE TEMPAH Tsunami (*Mos*)

- FAMY Dankey Ep (*Transgressive*)
- SKY FERREIRA You're Not The One (*Polydor*)
- FLO-RIDA How I Feel (*Atlantic*)
- 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*)
- MO Don't Wanna Dance (*Rca*)
- NATIVES Can't Say No (*Transmission*)
- NEW POLITICS Harlem (*Rca*)
- PY Swimming Slow (*181_Records*)
- REDLIGHT FT LOTTI 36 (*Polydor*)

- REND COLLECTIVE My Lighthouse (*Integrity*)
- RON POPE Lick My Wounds (*Ron Pope Music*)
- SUNDARA KARMA Cold Heaven (*Chess Club*)
- TENSNAKE FT NILE RODGERS & FIORA Love Sublime (*Virgin/Emi*)

ALBUMS

- CHAMPS Down Like Gold (*Play It Again Sam*)
- DEEP PURPLE Stockholm 1970 (*Ear Music*)
- ELBOW The Take Off And Landing Of Everything (*Fiction*)

- SARA EVANS Slow Me Down (*Sony*)
- GARETH GATES The Best Of Gareth Gates (*Sony*)

- GHETTYS Rebel With A Cause (*Disrupt*)
- JOAN AS POLICE WOMAN The Classic (*Pias*)
- LUNE Music & Sports (*Relune*)
- METRONOMY Love Letters (*Because*)
- MO No Mythologies To Follow (*Rca*)
- PALOMA FAITH A Perfect Contradiction (*Rca*)
- RHYDIAN. One Day Like This (*Futura Classics*)
- TENSNAKE Glow (*Virgin Emi*)
- YOUNG MONEY The Rise Of An Empire (*Island*)

MARCH 17

SINGLES

- ANGEL HAZE FT SIA Battlecry (*Island*)
- B.O.B FT PRISCILLA John Doe (*Atlantic*)

- BEAR HANDS Agora (*Warner Brothers*)
- DIANE BIRCH All The Love You Got (*Warner Brothers*)
- CHASE & STATUS FT ED THOMAS Blk & Blu (*Emi*)
- COVES Cast A Shadow (*Netwerk*)
- DIZZEE RASCAL FT FEKKY Still Sitting Here (*Island*)
- DUKE DUMONT FT JAX JONES I Got U (*Blase Boys Club/Virgin/Emi*)
- ELLI INGRAM When It Was Dark (*Island*)
- EXAMPLE Kids Again (*Epic*)
- FOSTER THE PEOPLE Coming Of Age (*Columbia*)
- LITTLE MIX Word Up! (*Syco*)
- GEORGE MICHAEL Let Her Down Easy (*Emi*)
- KYLIE MINOGUE Kiss Me Once (*Parlophone*)
- NICHOLAS MCDONALD Answerphone (*Rca*)
- RALEIGH RITCHIE Stronger Than Ever (*Columbia*)
- TREY SONZG Na Na (*Atlantic*)
- HUDSON TAYLOR Weapons (*Polydor*)
- THEATRE ROYALE Doubt (*Meddlar/Vacilando/66*)
- WE WERE EVERGREEN Daughters (*Island*)
- YG My Hitta (*Virgin/Emi*)

ALBUMS

- AMERICAN AUTHORS Oh What A Life (*Del Jam*)
- BELINDA CARLISLE The Collection (*Dmg Tv*)
- CRIPPLED BLACK PHOENIX White Light Generator (*Cool Green/Mascot Lg*)
- ELLI INGRAM The Doghouse (*Island*)
- SKY FERREIRA Night Time, My Time (*Polydor*)
- GAMMA RAY Empire Of The Undead (*Ear Music*)
- ENGELBERT HUMPERDINCK Engelbert Calling (*Conehead/Nova*)
- ENRIQUE IGLESIAS Sex + Love (*Island*)
- LEA MICHELE Louder (*Rca*)
- GEORGE MICHAEL Symphonica (*Emi*)
- MY SAD CAPTAINS Best Of Times (*Bella Union*)
- NATIVES Indoor War (*Transmission*)
- NEW POLITICS A Bad Girl In Harlem (*Rca*)
- NICHOLAS MCDONALD In The Arms Of An Angel (*Rca*)
- THE PRETTY RECKLESS Going To Hell (*Cooking Vinyl*)
- REND COLLECTIVE The Art Of Celebration (*Integrity*)
- SHIT ROBOT We Got A Love (*Dia/Pias*)
- SPACE Attack Of The Mutant 50Ft Kebab (*Hug*)
- THE WAR ON DRUGS Lost In The Dream (*Secretly Canadian*)
- YG My Crazy Life (*Virgin/Emi*)



▶ **JOHNNY CASH** Out Amongst The Stars 31.03



▶ **BAND OF SKULLS** Himalayan 31.03



▶ **ARC IRIS** Arc Iris 31.03



▶ **ALOE BLACC** Lift Your Spirit 7.04



▶ **BLACK LABEL SOCIETY** Catacombs Of... 7.04

MARCH 24

SINGLES

- **SARA BAREILLES** Brave (Epic)
- **BLOOD ORANGE FT SAMANTHA URBANI** You're Not Good Enough (Domino)
- **MICHAEL BUBLE** To Love Somebody (Reprise)
- **CHILDISH GAMBINO** Crawl (Glassnote/Island)
- **JASON DERULO** Stupid Love (Warner Brothers)
- **DRAKE** Started From The Bottom/Worst Behaviour (Cash Money/Island)
- **EDITORS** Sugar (Pias)
- **FAUL & WAD AD VS. PNAU** Changes (Epic)
- **GHOST BEACH** Been There Before (Nettwerk)
- **HAIM** If I Could Change Your Mind (Polydor)
- **KIMBERLY ANNE** Hard As Hello Ep (Polydor)
- **KREPT & KONAN** Don't Waste My Time (Virgin/Em)
- **MARTIN GARRIX FT JAY HARDWAY** Wizard

(Positive)

- **MY CHEMICAL ROMANCE** Fake Your Death

(Reprise)

- **THE DRWELLS** The Righteous One

(Canvasback/Atlantic)

- **THE OVERTONES** Superstar (Warner Music Ent)

- **KATY PERRY** Dark Horse (Virgin/Em)

- **ROYAL BLOOD** Little Monster (Warner Brothers)

- **SIVU** Can't Stop Now (Atlantic)

- **THE STRYPES** Hard To Say No (Virgin/Em)

- **TWENTY ONE PILOTS** Car Radio (Fbr/Atlantic)

- **THE WANTED** Glow In The Dark (Global

Talent/Island)

- **ROBBIE WILLIAMS** Shine My Shoes (Island)

- **YEAH BOY** Can't Get Enough Ep (Warner Brothers)

ALBUMS

- **AGES AND AGES** Divisionary (Partisan)

- **THE DARCYs** Warring (Arts & Crafts)

- **FOSTER THE PEOPLE** Supermodel (Columbia)

- **FUTURE ISLANDS** Singles (4As)

- **GHOST BEACH** Blonde (Nettwerk)

- **BETH HART & JOE BONAMASSA** Live In Amsterdam (Provogue/Mascot)

- **JACK BRUCE** Silver Rails (Esoteric Antenna)

- **KILLING JOKE** In Dub (Tbr)

- **LIARS** Mess (Mute)

- **MY CHEMICAL ROMANCE** May Death Never Stop You - Greatest Hits (Reprise)

- **PANTERA** Far Beyond Driven - 20 Years Anniversary (Rhino)

- **CHUCK RAGAN** Till Midnight (Sideonedummy)

- **SAM BAILEY** The Power Of Love (Syco)

- **SHAKIRA** Shakira (Rca)

- **GLENN TILBROOK** Happy Ending (Quixotic)

- **TOKYO POLICE CLUB** Forcefield (Memphis Industries)

- **VOLUNTARY BUTLER SCHEME** A Million

Ways To Make Gold (Split)

- **WE ARE CATCHERS** We Are Catchers (Domino)

MARCH 31

SINGLES

- **ALOE BLACC** The Man (Polydor)

- **BROODS** Broods Ep (Polydor)

- **COLBIE CAILLAT** Hold On (Universal Republic)

- **J COLE** She Knows (Rca)

- **GOSSLING** Harvest Of Gold Ep (Polydor)

- **GOTSOME FT THE GET ALONG GANG** Bassline (Deflecta)

- **HOZIER** From Eden Ep (Island)

- **JOHN MARTIN** Anywhere For You (Island)

- **PAUL MCCARTNEY** Save Us (Virgin/Em)

- **MERIDIAN DAN** German Whip (Virgin/Em)

- **PAOLO NUTINI** Scream (Funk Up My Life)

(Atlantic)

- **AGNES OBEL** Aventine (Play It Again Sam)

- **THE PIERCES** Believe In Me Ep (Polydor)

- **PRIDES** The Seeds You Sow (Island)

- **SUB FOCUS FT MNEK** Close (Virgin/Em)

- **RUSSELL WATSON** Homeground Anthem (Sain)

- **THE WEEKND** Wanderlust (Republic/Island/Xc)

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

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

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

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PRODUCT RECOMMENDED

ALBUM OF THE WEEK



RODRIGO Y GABRIELA 9 Dead Alive

(Rubyworks/Because Music)



April 28

Rodrigo y Gabriela are back with their self-produced new album: 9 Dead Alive that was recorded at their studio in Ixtapa, Mexico. Mixing was handled by Andrew Scheps (Black Sabbath, Adele, Metallica, Lana Del Rey) in Los Angeles.

9 Dead Alive sees Rodrigo y Gabriela both playing guitar, face-to-face. Each song on the album is a personal celebration of individuals who have passed on, but through their deeds and words still resonate in the 21st century. Going as far back as Eleanor of Aquitaine (1122 – 1204) to Viktor Frankl (1905 – 1997), and including a tribute to one of the duo's enduring touchstones – animals and nature. This promises to strike a chord with anyone familiar with the twosome's passion for human rights, literature, history and philosophy.

Rodrigo y Gabriela's last album of all new music was 2009's 11:11. Since then they've collaborated on the soundtracks to both Pirates Of The Caribbean: On Stranger Shores and Puss N' Boots and visited Havana to record the Area 52 album with a Cuban orchestra.

Rodrigo y Gabriela return to the UK in May for two shows at the Royal Albert Hall, the first night of which sold out within a few days.

TRACK OF THE WEEK



ARCTIC MONKEYS

Arabella

(Domino)

March 10

Following their double BRIT Award win last month in the British Group and MasterCard British Album of the Year, Arctic Monkeys are set to release their single Arabella.

Arabella is taken from the band's fifth No.1 album, the Mercury Music Prize and BRIT-nominated AM which was released last September.

The group recently embarked on their sold-out US tour and will be back in the UK in May to perform their biggest ever shows in the capital - two dates at London's Finsbury Park on May 23-24.

They will also perform a special outdoor show at Marley Park, Dublin, Ireland on July 12, supported by special guests Jake Bugg, Miles Kane and Royal Blood.

INCOMING ALBUMS

VARIOUS ARTISTS Joey Essex Presents Essex Anthems (WMTV)



The Only Way Is Essex television personality Joey Essex is set to release Essex Anthems, a triple CD

compilation of current and classic popular dancefloor-filler tunes. The album exclusively features Rather Be by Clean Bandit and Shot Me Down by David Guetta featuring Skylar Grey, as well as massive hits from Breach, Rudimental, Swedish House Mafia, Duke Dumont and many more.

Essex Anthems will be released to coincide with Joey's new TV show, Educating Joey Essex, which launches on ITV2 soon. He said of the project: "I'm really excited about this record deal. It's amazing to be making the ultimate dance album based on the tunes we play at Sugar Hut. Me and the label have spent loads of time choosing the tracks, mixing up new hits with classic dance floor bangers."

MARCH 17

HOLLIE COOK Twice

(Mr Bongo)



Hollie Cook is set to release her second studio album Twice, produced by Prince Fatty, in May.

It follows her eponymous 2011 debut album, that the BBC dubbed "one of the most enjoyable reggae albums of 2011".

Looking For Real Love is the first single to be taken from the new album and will be released on May 5.

In 2012 a dub version of the debut album was released - Prince Fatty Presents Hollie Cook In Dub. The same year Ian Brown asked Cook to support The Stone Roses on one of their reunion shows at Manchester's Heaton Park.

Her new album sees Cook's love of reggae joined by other influences including Bond-like strings, Brazilian percussion, dark disco and shades of Giorgio Moroder.

Cook will perform at the Electric Brixton in support of Ziggy Marley. MAY 12

ENRIQUE Sex+Love

(Island)



Enrique Iglesias' tenth full-length studio album is released in the UK this month and will include his

Cataracs-produced single I'm A Freak (which has 10 million views on YouTube) featuring Pitbull (the fourth track they have worked on together), that follows their previous hit I Like It. The album also features Kylie Minogue collaboration track, Beautiful.

Since 1995, Enrique has become a Grammy Award-winning, multi-platinum icon. He remains one of the best-selling Spanish artists in history with sales exceeding 100 million worldwide. He is the only male artist to have 13 singles reach No.1 in the Billboard dance charts which is a record he recently extended with his latest US single Turn Up The Night. In the UK, new album Sex+Love follows his previous offering Euphoria reaching No.6 on the Official Album Chart. MARCH 17

STAFF PICK: DARRELL CARTER, SALES MANAGER



BECK

Morning Phase

(Virgin EM.)

If there was ever an artist on a musical journey, it's Beck Hanson. From blues-sampling, hip hop wonder kid on Odelay to the Prince inspired, jazz funk Odyssey on Midnight Vultures, you're never quite sure what each new album will bring. Early reports of new record Morning Phase linked it to the excellent Sea Changes, reuniting Beck with the same band and down-tempo vibe of the earlier 2002 album, finding him in a more contemplative, psych-folk mood than 2008's more upbeat Modern Guilt record.

Morning Phase is exactly that, a selection of tracks stripped bare, showcasing Beck's extraordinary songwriting and musicianship. Indeed, it's a musician's album, in every sense of the word; slow songs played beautifully,

each complementing each other. Much has been made of the tempo of the album, any musician will tell you that writing and playing a song slowly with such emotion and as much conviction as Beck manages on Morning Phase is more skilful than playing a mediocre song fast. The stunning orchestration from Beck senior (David Campbell), and the records' soulful melancholy, envelope and radiate. Stand out track Wave is the album's epicentre and



recalls Radiohead's Pyramid song, beautiful and intense, with Beck's coda Isolation reverberating long after the song finishes. Blackbird Chain hints at the seminal Ambulance LTD track Anecdote, psych-folk at its absolute best.

This is Beck's finest work in many years, cementing him as one of the 21st century's finest songwriters and proving that he's never ever been a loser, baby.

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

THE ALAN PARSONS PROJECT - The Complete Albums Collection (Arista/Legacy 88697890552)

Alan Parsons made the leap from being a Beatles backroom boy to being a recording act in his own right, although the melodic, progressive rock band that bore his name was really a collaboration between himself, Scots songwriter Eric Woolfson and an ever-changing cast of top-notch vocalists and studio musicians. Although successful in the UK, The Alan Parsons Project were enormously more popular in Germany and The USA, releasing 10 albums between 1976 and 1987. They, and the previous unreleased *The Sicilian Defence* - a notoriously experimental 1981 album that was shelved at the time - have been dressed in facsimile vinyl replica wallet sleeves and housed in a deluxe library box alongside a booklet featuring notes by Parsons and previously unissued illustrations for this release. The integrity of the original works - each a beautifully constructed concept album - is preserved by the absence of bonus tracks. The first album, *Tales Of Mystery & Imagination*, is based around the horror stories of Edgar Allan Poe, and is suitably dark and suspenseful, with a spoken intro by Orson Welles and a stellar collection of songs with vocals from Arthur Brown, Terry Sylvester of The Hollies and John Miles, who shares vocals with Jack Harris on the album's top track, *(The System Of) Dr. Tarr & Professor Feather*. Follow-up *I Robot*, released barely a year later, was a space-age project loosely based on the work of Isaac Asimov and established the Alan Parsons Project as a major act, with another collection of top-notch tunes sung by a roster of gifted vocalists that included the sonorous Jaki Whitren - a more full-voiced Joni Mitchell - Allan Clarke and Lenny Zakatek, who sings the hit *I Wouldn't Wanna Be Like You*. Later albums saw Colin Blunstone, Lesley Duncan and Chris Rainbow, among others, providing vocals, with the latter making a sweetly melancholic contribution to the haunting title track of 1980's *The Turn Of A Friendly Card*. Everything was done with great attention to detail, and the albums hold up - sonically, lyrically and instrumentally - remarkably well.

VARIOUS - The Tabu Records Box Set (Tabu 1ABJBCX 0001)

Hot on the heels of *Demon's* excellent upgrading of key Tabu albums in expanded, case-bound editions, the label is about to

release this ambitious and sprawling box set, which includes almost every track of note issued on Tabu between its inception in 1977 and its 1993 subordination to Motown. A mixed media collection, it features 93 recordings made for the label - which was founded by Clarence Avant, and dealt primarily with soul, funk and dance - accommodated on six CDs. A DVD collects together the promotional video clips for 15 of the tracks, and adds interview footage, while an exclusive 7-inch pairs Sharon Ridley's rare classic *Changin'* with Manfredo Fest's jazz-funk classic *Jungle Kitten*. The label's best-known acts - The SOS Band, Alexander O'Neal and Cherrelle - and naturally much in evidence, with familiar blockbusters penned by Jimmy Jam & Terry Lewis for all three providing the majority of Tabu's hits, although The SOS Band were hitmakers before they joined the label. This is evidenced by the excellent *Take Your Time (Do It Right)* but it was Jam & Lewis who created the irresistible *Just Be Good To Me*, *Just The Way You Like It* and *The Finest*, to name but three. They also helmed O'Neal hits like *Fake* and *Hearsay* and Cherrelle collaborations *Saturday Love* and *Never Knew Love Like This*, although associate Monte Moir was wholly responsible for O'Neal's sublime *If You Were Here Tonight*. All sound great, and as fresh as ever here. Where this set really scores though, is in making available again, and drawing attention to, *Brainstorm's* 1977 funkier *Stormin'* (the label's first hit), Argentinian pianist and composer Lalo Schifrin's jazzily propulsive *Enchanted Flame*, *Woods Empire's* sophisticated, string-driven jam *Universal Love* and Kathy Mathis' terrifically torchy *Now That You're Gone*. Sealing the deal, the set also comes with a comprehensive 60-page booklet full of biographical information, discographies, pictures and insights from the set's compiler, the estimable Ralph Tee.

ORIGINAL SOUNDTRACK - The Deep (Hot Shot HSRX 005)

Making its CD debut 37 years after it was originally released, this is a hitherto hard-to-find companion to *Jaws* writer Peter Benchley's subsequent water-based tale of terror *The Deep*, and includes one of composer John Barry's most absorbing soundtracks, with his 24-minute ballet suite *Return To The Sea 2033 AD* at turns stirring and soothing, with pleasing motifs, evocative passages and

serene episodes aplenty. The main attraction here, however, is the film's main theme, *Down, Deep Inside*, breathily intoned by Donna Summer, with her confident vocal enlivened by the sort of pleasurable groans that made her debut hit *Love To Love You Baby* and subsequent success *I Feel Love* so controversial. The regular version of *Down, Deep Inside* is one of four on the album, alongside a slowed-down version, an extended vocal version and a purely instrumental effort from Barry. The album is completed by West Indian singer Beckett's strangely compelling *Disco Calypso* - which does exactly what it says on the tin, combining disco and calypso - and Barry's extremely rare B-side *The White House Years*, an elegant, sweeping, majestic piece that dips into Dvorak's *New World Symphony*, and has nothing at all to do with *The Deep*, having been penned for the TV movie *Eleanor and Franklin*, about America's 32nd president (Roosevelt) and his wife.

RACHEL SWEET - B-A-B-Y - The Complete Stiff Recordings 1978-1980 (RPM RETROD 935)

RPM generally specialises in recordings from the 1960s through to the mid-1970s, so it's a little outside its comfort zone for this double-disc distillation of Rachel Sweet's Stiff recordings. Hailing from the industrial city of Akron, Ohio - which was also home to fellow Stiff acts Devo, *The Waitresses* and *Jane Aire* - the precociously talented Sweet was 12 when she first started making records in America, and just 16 when she signed for Stiff. Her pleasing pop-slanted cover of *Irma Thomas' US 1966 hit B-A-B-Y* gained her a toehold on the chart, although she wasn't able to repeat the feat, charting only once more, in a duet with Rex Smith after her Stiff days were over. Nevertheless, the material she recorded for the label - backed by *The Rumour* and *The Blockheads* - was well received by critics, and deservedly so. This compilation contains both of her Stiff albums - *Fool Around* (1978) and *Protect The Innocent* (1980) - in their entirety and adds live tracks, B-sides, 12-inch mixes and songs issued only on compilations. The result is a pleasant listening experience, with Sweet's pop sensibilities to the fore on covers of *I Go To Pieces* (Del Shannon) and *Stay Awhile* (Dusty Springfield) and *B-A-B-Y*, dovetailing nicely with spikier, more challenging material like *The Damned's New Rose* and *Graham Parker's Fool's Gold* and the surprisingly mature, self-assured Sweet composition *Lover's Lane*.

OTIS REDDING - The King Of Soul

Atlantic/Rhino 8122796065

ARETHA FRANKLIN - The Queen Of Soul (8122796065)

More 'fatpack' fabulosity, this time featuring the regal rulers of sixties soul, King Otis and Queen Aretha. The Redding set - loosely tied to Black History Month and the 50th anniversary of the release of his first album, *Pain In My Heart* - revisits highlights from throughout Redding's far too short reign, which was abruptly curtailed when he died in a plane crash in 1967. Among the 92 tracks on the four-CD set are breathtaking originals like *I Can't Turn You Loose* and the posthumous chart-topper (*Sittin' On*) *The Dock Of The Bay*; and his incendiary and distinctive interpretations of songs written by others, including *The Rolling Stones' Satisfaction* and the incredible *Try A Little Tenderness*, which sounds like a Redding original but was actually a rather tame 1930s composition before he got his hands on it. Also here are his collaborations with Carla Thomas, including *Tramp*, and powerful live renditions of *Mr Pitiful*, *I've Been Loving You Too Long* and many more. The Franklin set covers her 1967-1976 tenure at Atlantic, with 87 songs across four CDs. Among them are 16 songs that topped the R&B chart in America, and a huge body of evidence supporting her claim to the throne. *Chain Of Fools*, *Rock Steady*, *Save Me*, *I Never Loved A Man (The Way I Love You)* and *Respect* are among them, and all prove that at the time her abilities as a singer and interpreter were unmatched within any popular music genre.

VARIOUS - Hello Everyone - Popsike Sparks From Denmark Street 1968-70 (Grapefruit GRSEG 026)

Set up by publishers Southern Music in 1968, Spark Records released some of the more interesting and obscure psychedelic pop songs of the era over the next couple of years. Primarily recorded in the basement of the company's Denmark Street offices on a limited budget, they naturally relied heavily on writers, musicians and studio operatives already in the company's employ, and therefore have a lot of crossover. *The Sutherland Brothers - Gavin and Ian* - were signed as writers but released singles for the label as both *A New Generation* and *Baby*. In the former guise, the pair - who went on to have hits with CBS in the 1970s and penned *Rod Stewart's Sailing* - even provided an

early chart hit for the label in the form of *Smokey Blues Away* which - like *Dolphin's Carry Me Away* - borrowed its melody of *Dvorak's New World Symphony*. Latterly very popular in pop/psych circles, *Timothy Blue's Room At The Top Of The Stairs* and its flipside *She Won't See The Light* are superb, particularly the former, which opens with sweeping strings and chiming piano before the sweet-voiced Mr. Blue relates a fast-paced tale about *The Room At The Top Of The Stairs* which is accessed by passing *Queen Anne chairs* and 'a Chinaman selling his wares'. The tune is a belter, and writer Eric Woolfson wisely recycled it in a slower form years later to form the basis of the Alan Parsons Project song *The Cask Of Amontillado*. Among the most surreal tracks are wiggled-out versions of *Donovan's Wear Your Love Like Heaven* and *The Hurdy Gurdy Man* by *Eartha Kitt* who was presumably looking to update her image. The only tracks not recorded in *Denmark Street* among the 27 here, they alone are worth the price of admission.

RONNIE LANE & SLIM CHANCE - Ooh La La - An Island Harvest

Island 0600753454244



Previously with *The Small Faces* and *The Faces*, *Ronnie Lane* retreated to the Shropshire countryside after he left the latter and eventually formed *Slim Chance* with a view to writing 'a new type of British folk music'. *Slim Chance* stayed together for three albums - all of which are long out of print. *Lane* eventually succumbed to multiple sclerosis in 1997 but remains revered by former colleagues, fellow musicians and fans, his posthumous stature growing every time the BBC air the excellent 2006 *Lane* documentary, *The Passing Show*. This new compilation should appeal to all of the above. Concentrating on the rich, rustic material that *Lane* and his band recorded at the time, it includes 37 tracks across two CDs, with a plethora of alternate takes and BBC *In Concert* recordings. The first *Slim Chance* album, and the hit singles *How Come* and *The Poacher*, were both released on the independent GM label and don't appear to have been available to the compilers. In their stead, there is however *Take 2 of The Poacher* - a less-fluent but richly-textured and melodic alternative - and a rousing live version of *How Come*. Elsewhere, gems abound, with the lovely *Burnin' Summer*, the down-homey waltz style of *Bottle Of Brandy* and a jazzily retro take on *Buddy Can You Spare A Dime*, all laced with melodic flavourings from mandolins, violins and the like.

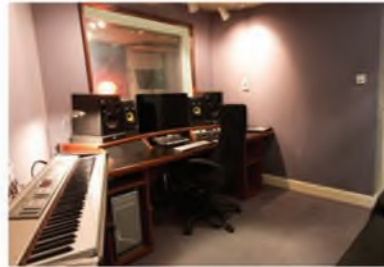
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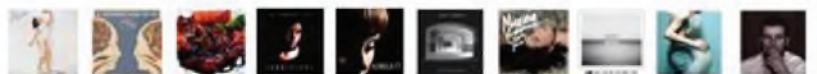
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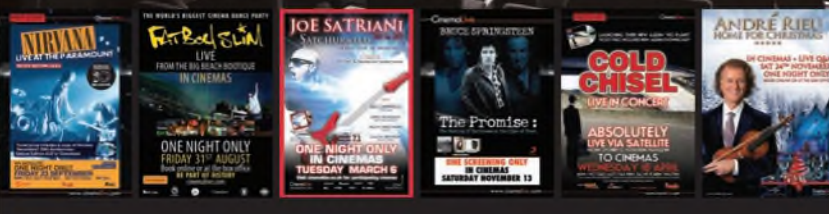


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ENJOYING A SESSION

Music Week launched its inaugural Evening Sessions event last Thursday (February 27). The sold-out shindig at London's Barbican welcomed Live Nation's Michael Rapino and John Reid as its centrepiece - a live executive Q&A. But it wasn't all serious chat about the business; there were a few drinks going down as well. Dotted around this page you'll find industry luminaries such as Glassnote's Ed Poston, ITB's Rod MacSween, agent extraordinaire Carl Leighton-Pope and Borkowski PR founder Mark Borkowski. Our next Evening Sessions event will be announced soon.



KEY SONGS IN THE LIFE OF

Paul Hourican



Head of Talent and Music, MTV Networks UK & Ireland

What was the first record you remember buying?

The first album I bought was 'London O Hull 4' by the Housemartins; an interesting choice at the time for a 6 year old.

Which song was (or would be) the first dance at your wedding?

That's still TBC and the subject of fierce debate at the moment.

Which track would you like played at your funeral?

It would have to be a toss-up between Public Enemy's 'Can't Do Nuttin' For Ya Man', or Jean Carne's 'Was That All It Was'.

What's your karaoke speciality?

I'm not actually a huge karaoke fan, however I did once drop a mean (very drunken) rendition of 'What Is Love' by Haddaway at an EMA after party in Copenhagen.

What was the best artist meeting of your life?

That's a really hard one to answer as through my job I've been lucky enough to meet and spend time with some fantastic, interesting artists. As a lifelong Hip Hop fan though, shooting with the Pharcyde last year was a personal highlight.

Recommend a track Music Week readers may not have heard?

Old: Larry Young's Fuel 'Turn Off The Lights'.
New: Outside of the amazing artists that made up our MTV Brand New for 2014 List, check out Kiesza 'Hideaway'.

What's your favourite single/track of all time?

This changes constantly, Chic are my favourite band of all time, so take your pick from their catalogue.

ARCHIVE

MUSIC WEEK February 21, 1994

HEADLINE NEWS

The Government has dramatically scrapped plans that would have dealt a crippling blow to the UK live circuit. Last week it decided to drop proposals to ban student union funding of college gigs. The decision is being seen as a victory for the music business and the National Union of Students. All areas of student life – including music – can continue to be funded using public money. Concert Promoters' Association chairman Harvey Goldsmith said: "The civil servants were wrong because they did not do their homework properly. This is now an opportunity for the NUS to put its house in order and live within its budgets."

ALSO

A massive increase in CD shipments made 1993 a record year for the music industry. According to the latest BPI figures, CD shipments in 1993 increased by almost a third to 92.2m, making CD the UK's most popular format ever. The previous record was held by vinyl, which notched up shipments of 91.6m units in 1975. Although shipments of cassettes and vinyl decreased last year, the combined revenue from all formats rose by 13.5% to £785.7m.

NEW RELEASES RECOMMENDED 21.02.94



DEEP FOREST DEEP FOREST INSPIRAL CARPETS I WANT YOU

Deep Forest's self titled album features "haunting vocal samples from the Cameroon, Senegal, Burundi and South America" with "fragile, synth-washed ambient settings" all "underpinned by a shuffling restrained dance beat". It's "a million miles from anything else on offer," says Alan Jones. Single of the Week is I Want You by Inspiral Carpets. The track turns "a messily energetic performance in late Seventies punk style". Although it's "over-amplified and undermixed in parts" it's an "invigorating workout and another easy hit."

AD WATCH

Sub Pop are so pleased with the service from a Julie Cox at *Music Week* that their ad in the classified section is printed as a letter to the mag itself. "The response was amazing, our inbox was overflowing. We will think of *Music Week* the next time we have a position to fill," gushes Toi Phillips.



SINGLES TOP 10 21.02.94

POS	ARTIST	SINGLE
1	MARIAH CAREY	Without You
2	D:REAM	Things Can Only Get Better
3	TONI BRAXTON	Breathe Again
4	ENIGMA	Return To Innocence
5	CELINE DION	The Power Of Love
6	ARETHA FRANKLIN	A Deeper Love
7	CAPPELLA	Move On Baby
8	BRYAN ADAMS	All For Love
9	2 UNLIMITED	Let The Beat Control Your Body
10	REEL 2 REAL FEAT. THE MAD	I Like To Move It

ALBUMS TOP 10 21.02.94

POS	ARTIST	SINGLE
1	ENIGMA	Cross Of Changes
2	TORI AMOS	Under The Pink
3	MARIAH CAREY	Music Box
4	GARTH BROOKS	In Pieces
5	THERAPY?	Troublegum
6	CHAKA DEMUS & PLIERS	Tease Me
7	ROBERTA FLACK	Softly With These Songs – The Best Of
8	DIANA ROSS	One Woman – The Ultimate Collection
9	CHICAGO	The Heart Of Chicago
10	MARILLION	Brave

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Claire Rodrigues



Published by Notting Hill Music, artists written for include Big Ali, Hatty Keane and Lisa Yamaguchi

What was the first song you ever wrote?

It was called Release Me and I was about 10 years old. It must be a winner because I still remember the words and the melody.

And the last song you wrote?

Firecracker. I was sent some tracks from this new production team I met and worked with in Paris. It's just one of those songs that makes me smile and want to dance.

Which song do you wish you'd written and why?

Charlie Chaplin's Smile. From the moment it starts, I cry. If you can write a song that moves people in such a way, then you possess the most powerful gift in the world.



Who is your favourite songwriter of all time?

Stevie Wonder (pictured) and Nile Rodgers. It's all thanks to my mum for bringing me up on the great music of Motown and Chic. Undeniable catchy, memorable melodies and great stories in each song.

And your favourite songwriter of the moment?

Will.i.am. He's always current and bringing something fresh to the listeners.

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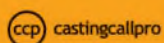
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