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# Let's get physical

UK INDUSTRY MUST GRASP THE CURRENT STRONG APPEAL OF THE FORMAT, SAY RETAILERS

## RETAIL

BY RHIAN JONES

The UK music business is being warned not to take its eye off physical product, as new research shows that declines in the CD market are slowing.

In 2013, the drop in physical album sales by value was less than half the decline seen in 2012, with physical formats accounting for 69.8% of the albums market. The figures come from the Entertainment Retailers Association's (ERA) newly-published 2014 Yearbook.

"The industry is so keen to embrace a digital future that it is in danger of neglecting a format which still accounts for two-thirds of the albums market," said ERA chairman Paul Quirk. "The music industry has done a pretty good job of embracing the



Music retailer HMV re-opened its original site at 363 Oxford Street last year

opportunities of streaming and independent record shops, but together these two sectors account for less than 15% of the market. We need to focus on that big mass-market opportunity – the mainstream which still buys CDs in their

tens of millions."

The estimated UK consumer spend on streaming subscriptions tipped £103.1 million in 2013, according to ERA, accounting for nearly 10% of the market – up from 7.3% in 2012. However, digital tracks saw their first

decline yet, down 1.7% by value in 2013. Digital albums showed growth of 7.6% compared with 19.3% the previous year.

"The industry must find a way to bridge the gap between physical and digital formats," said Quirk. "We should be cherishing the CD-buying generation, who can be forgiven for feeling a bit unloved at the moment."

HMV trading exec John Hirst told *Music Week* that the industry's "dash to digital" had "accelerated the decline" of physical music.

"Everyone's desire to move to a digital world so quickly meant a lot of people's eyes came off the ball on the physical side of things without really acknowledging that it's still a huge part of the market," he said. Head of trading at the retailer Melanie Armstrong agreed, adding: "The digital figures are more worrying

for the supplier at the minute. They need to invest in physical to make sure that stays buoyant while digital declines."

Last week, Napster SVP Thorsten Schliesche made headlines for telling *The Inquirer*: "[Music streaming] will never become the primary medium. Of course it will become more dominant over the next two years, but people have bought expensive equipment for their homes and will continue to buy CDs."

Standardising deluxe packages, spreading big releases across the year and avoiding release dates that clash with big games or technology releases, is the key to securing physical's future, said Hirst and Armstrong.

■ **Full HMV interview:** Pages 18 and 19  
■ **Analysis of new ERA stats:** Pages 12 and 13

# Roger Daltrey wins special Music Week Award

Roger Daltrey will be the recipient of the inaugural Outstanding Contribution To Charity Award at next month's Music Week Awards.

The legendary Who frontman was instrumental in the founding of the Teenage Cancer Trust in 1990 and has been at the forefront of the charity's fundraising efforts ever since, most notably through the annual Royal Albert Hall gigs, which have so far raised over £17

million for young people with cancer in this country.

The result has been the creation of 27 cancer treatment units in 18 cities across the UK. The charity plans to build a further five, so that all young people needing hospital treatment for cancer across the UK have access to the dedicated, specialist support they provide, no matter where they live.

This year's series of concerts,

featuring (amongst others) Ed Sheeran, Paolo Nutini, The Cure and Suede, takes place between March 24-30.

*Music Week* publisher Dave Roberts commented: "The music industry does an enormous amount of work for a wide variety of charities, with artists and executives alike leading the charge. Very few have been as tireless and successful as Roger and we're delighted that he will be

the first recipient of an award that I'm sure will become an established and popular part of this event over the years."

Teenage Cancer Trust is also the official charity partner of the Music Week Awards 2014. Details on how you can help raise funds on the night will be announced shortly.

The Music Week Awards take place at The Brewery, London, on Thursday, April 24.



## EDITORIAL

## Neil Young's Pono deserves credit as Sonos cleans up



IT'S BEEN A HUGE WEEK FOR acquisitions in music - and tellingly, one set a far distance from the kingdom of our industry's rights-holders. Over in digital land, Spotify bought The Echo Nest for \$100 million, rival Beats Music swooped for Topspin and, perhaps most intriguingly, The Orchard took control of online music television platform BalconyTV.com.

All three tell us something very illuminating about the ultimate windfall that investors believe will soon be coming music's way in the audio and video streaming markets. (Especially, when it comes to Spotify, who gave 90% of the Echo Nest's price to the sellers in equity. It's almost as if the Swedish company is anticipating a moneybags IPO or something...)

Such optimistic reading of music's digital future conjures the fantasy of an idyllic consumer base for music rights-holders by 2020, where bazillions of fans fritter £10 of their hard-earned each month on music - into mobile phone tariffs and home entertainment packages - with barely so much as a second thought.

But the monetary machinations of server-based music services weren't the end of the big music-related fiscal headlines this week. And the standout alternative story was one that - in my eyes - should have labels, managers and artists hopping mad.

**"Sonos turned over \$535 million in 2013, and was obliged to give none of it to artists. At least Apple has a content strategy that pays rights-holders"**

Sonos, the super-sleek wireless music hardware manufacturer, revealed its financials for the first time, announcing that it had doubled income in 2013, up to a whopping \$535 million.

Spotify might get publicly mauled by artists for not offering them massive recompense for the use of their music, but it is certainly paying out something; namely 70% of its income, or \$500 million in 2013 - roughly the same amount of cash that Sonos sucked through its doors. These hefty payouts, remember, are enough to ensure Spotify's continual annual losses - for now, at least.

The major labels are perpetually criticised for allowing devices firms such as Apple to take control of the distribution of their music; i.e. the end point between the consumer and the artist. And it's true that, thanks to iTunes, Apple has sold billions of devices, the key driver behind its eye-watering profits: it has morphed into an intergalactic behemoth, while setting a download price that's left the music industry scrabbling for over a decade.

But at least Apple has a content strategy, some way to generate revenue for the industry in return for building a business on its music. Sonos, meanwhile, has cut out the middleman, constructing a sterling reputation for being the finest way to play your favourite artists, without ever being obliged to pay them a penny.

The music industry's last chance to tap into the company's \$500m-plus business is surely through marketing audio quality itself - and marketing it hard - to Sonos' very own customers.

Neil Young may come across as a slightly fusty vinyl-head when he talks about Pono, his crowd-funded new platform for HD audio tracks. But at least he's responding to a clear consumer appetite.

Music missed its 'Blu-Ray' moment in physical media terms a few years ago. But the opportunity to take advantage of Sonos - just as it has taken relentless advantage of the music industry - remains.

Tim Ingham, Editor

## NEC Group optimistic over sale

MEAD WELCOMES COUNCIL'S DECISION TO CASH IN

## LIVE

BY TOM PAKINKIS

The sale of the NEC Group to private investors will ensure that Birmingham venues such as The LG Arena and the National Indoor Arena will continue to be leaders on a global stage.

That's according to NEC arenas MD Phil Mead, who welcomed a move by the company's majority shareholder of more than 30 years, the Birmingham City Council, to sell its stake on Wednesday last week.

"The LG Arena and NIA, Birmingham, are two internationally recognised and leading music arenas," Mead told *Music Week*.

"External investment will ensure we continue to attract world-class artists, acts and events through our doors. A private investor would bring an extensive range of benefits to the NIA, currently undergoing a £26m redevelopment and on track for re-launch in January 2015, and the LG Arena.

"Partnership deals with LG and Barclaycard have already shown the NEC Group's ability to secure third party funding to help [drive] investment in its venues and demonstrate their attractiveness and iconic status," Mead argued. "[Last week's] announcement will allow us to



**"This sale will allow us to take risks associated with developing a dynamic business"**

PHIL MEAD, NEC ARENAS

a private, rather than a council-owned company to enable the next stage of strategic development. In doing so, economic impact and job creation can be preserved and enhanced.

"An open sale process has been identified through an extensive strategic review process as the way to achieve full value for this internationally-renowned asset, whilst achieving the other principal objectives of enabling the Group to achieve its potential and growing economic impact," he added.

NEC Group chairman Martin Angle said that the company "has weathered the challenging economic environment and has a clear vision for its future growth".

"We look forward to working with Birmingham City Council in preparing the NEC Group for this major step forward and believe that its iconic status and portfolio of venues and businesses is likely to attract strong interest from potential buyers, from both the UK and overseas," he added.

take the risks associated with developing a dynamic privately-owned business and we welcome the new opportunities that private investment will bring."

The NEC Group claims to deliver £2 billion to the West Midlands economy per annum, supporting 29,000 jobs.

Reports in January predicted the company's sale, saying that Birmingham City Council needed the funds for legal settlements surrounding equal salaries for women over the years. It was suggested that the legal bills topped more than £1 billion.

However, upon announcing the intention to sell the NEC Group, leader of Birmingham City Council Sir Albert Bore said that "the NEC Group has reached a point in its evolution where it needs to be able to adopt the financial disciplines of

## Merger gives 'global footprint'



Veteran UK artist manager Peter Rudge has hailed his new partnership with US

firm Vector Management. Rudge's Proper Artist Management has merged with Vector, which is run by presidents Ken Levitan and Jack Rovner. The combined company will run under the Vector brand name.

Rudge previously held the position of global head of music at IPG owned Octagon Music. Over the course of his career he has managed or co-managed artists including The Rolling Stones, The Who, Roger Waters (Pink Floyd), Duran Duran, Lynyrd Skynyrd, 38. Special, Diana Ross, Sophie B Hawkins, Adam Ant, Pulp, Manic Street Preachers, Madness, Ray Davies, Anastacia, James and Il Divo.

"We are excited to be joining forces with Ken, Jack and the Vector team and adding to their

experience, wide ranging assets and infrastructure," said Rudge.

"In an industry where management companies are required to provide greater expertise in all areas of the business, Vector can now confidently offer existing and new clients a global footprint that is second to none.

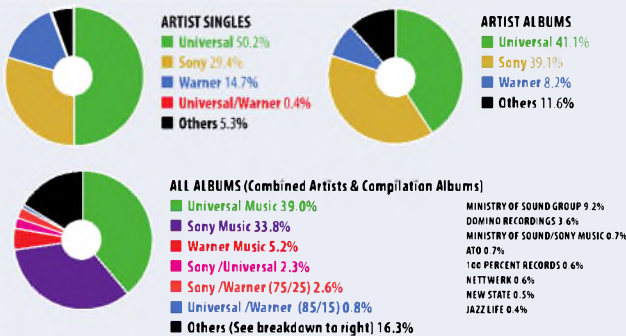
"Management can be a lonely game but finally, after many years, I feel we've found a home."

As with Proper and Vector formerly, the new company will become part of the Artist Nation group.

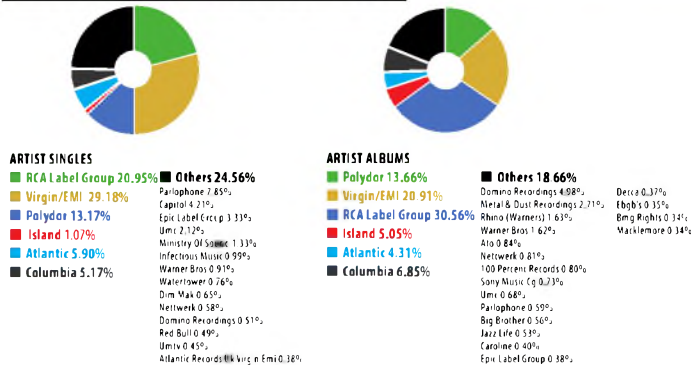


# MARKET SHARES

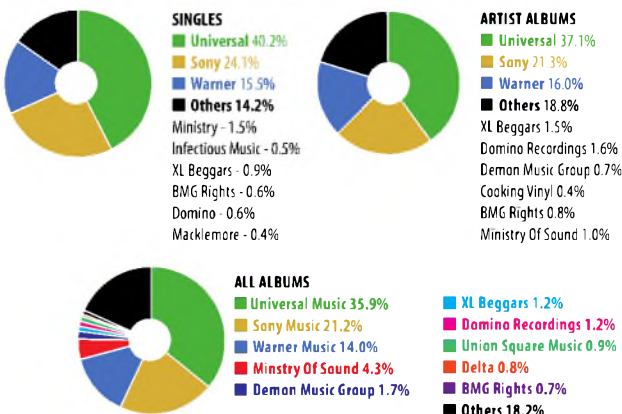
## WEEK 10: TOP 75 SHARE BY CORPORATE GROUP



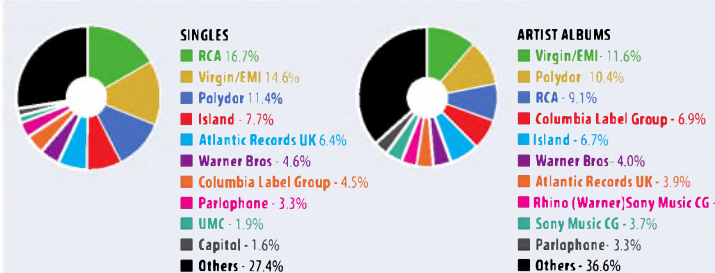
## WEEK 10: TOP 75 SHARE BY RECORD COMPANY



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



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



## DJ OFFERS 'ALTERNATIVE WORLD CUP ALBUM'

# Fatboy Slim: 'Brazil deserves better'

### TALENT

BY TINA HART

Fatboy Slim, aka Norman Cook, has scoffed at the official music of the World Cup 2014, and taken matters into his own hands

The tournament, which is being held in Brazil in June and July, looks certain to spawn plenty of Brazilian-themed musical efforts, both in the charts and on affiliated advertising. But, according to Cook, the previews he's heard simply don't cut the mustard.

"I was in Brazil talking to some natives about the World Cup a couple of years ago. We listened to the official theme tune and it was a dreadful cheesy German Euro house version of a very famous Brazilian song... and I got a bee in my bonnet, like, 'Brazil deserves better!' We're going to all be bombarded with so many clichés of Brazil and if there's one thing it has got, it's fantastic music. And I thought it needed to be represented, musically, better," he told *Music Week*.

The DJ has teamed up with record label Decca for his own World Cup-themed release. Now being touted as the 'unofficial ambassador', Cook has curated an alternative soundtrack for the occasion. Fatboy Slim Presents Bem Brasil features brand new tracks and remixes from the likes of DJ Fresh, Gregor Salto, Psychemagik, Eats Everything, Dimitri Vegas & Like Mike, Claude Von Stroke and Joey Negro.



"It seemed such a no-brainer because of my history with Brazilian dance culture that I should do something that bridges the gap between what I've discovered there and what I think might turn people on during their summer of all things Brazilian," he says.

"So we hit upon the idea of me getting remixers to update, not necessarily classics - we didn't want to do all the old, obvious stuff - [but] dig a little bit deeper into Brazilian music."

He added: "I'm very excited it's on Decca and that I've pulled the old logo out of semi-retirement, that's quite a big thing for us because it's got such a rich heritage with Brazilian music."

# Futura's Blue Note inspiration

Double platinum selling and Classic BRIT nominee Rhyddan will release his fifth solo album on brand new label Futura Classics, which aims to be 'the Blue Note of the classical-crossover genre.'

The label, a part of live music management and concert production company Neil O'Brien Entertainment, will focus on new, young classical artists and offers a 50/50 share of net receipts with acts.

"Both the label and artists contribute where appropriate to marketing expenditure," O'Brien told *Music Week*.

"The label is set up to consider any financial proposition and is funded to be able to pay for recording, marketing and manufacture if required. It has an ongoing relationship with Pledge Music and embarked on a campaign with Rhyddan in 2013 to fund the recording of the album which realised a fund of £40,000."

Futura Classics has partnered with Absolute for distribution and marketing of the new Rhyddan LP, titled *One Day Like This* and set for release on April 7.

"Taking its lead from influential jazz labels such as Blue Note and Impulse, Futura Classics will present its artists in a stylish, appealing way and will hopefully become the leading label in the genre," said O'Brien.

"My expectation for *One Day Like This* is to achieve a Classical Chart No.1 on the week of release, a Top 20 Official Chart entry and a nomination for a Classic BRIT in 2014. I will also be releasing the album outside of the UK, which is [a first for Rhyddan's music]."

"Classical music is developing into a lifestyle choice for many people," he added. "Futura Classics will release the best of this music physically and digitally and aims to be the leader in digitally delivered classical."

## NEWS

## NEWS IN BRIEF

■ **KOBALT:** The music group has secured a growth capital investment from an affiliate of MSD Capital. MSD's commitment consists of a primary investment and also the acquisition of a stake from SPARK Ventures plc, a founding investor in Kobalt. A representative of MSD Capital will join Kobalt's Board of Directors.

■ **WARNER:** Warner Bros. Records will premiere Linkin Park's new single on music discovery platform Shazam ahead of a full release. The new track Guilty All The Same, featuring Rakim, will be promoted on Shazam every time the app's users tag a new song.

■ **THE ORCHARD:** The firm has acquired online music channel BalconyTV with plans to develop its video catalogue, grow the platform and increase engagement across the channel. BalconyTV is a viral music show that features bands, musicians and other acts performing on balconies around the world.

■ **MAX HOLE:** The Universal Music Group International chairman and CEO has been confirmed as the opening keynote speaker at this year's Music Matters event. The Asian music conference will be held between May 21 - 23 at the Ritz Carlton Millenia Singapore, with Hole's keynote speech taking place at 10am on May 22.

■ **SPOTIFY:** The streaming service secured a \$200 million credit line from lenders at the beginning of the week, stoking speculation that the company is moving towards an initial public offering in the US. Spotify IPO rumours were fuelled towards the end of last month when the company placed a recruitment ad for a US financial reporting expert.

■ **SAMSUNG:** The technology company has launched an ad-free radio streaming service called Milk Music, available exclusively on Galaxy devices, in the US. The service is powered by online radio Slacker. Users are given access to radio stations that play topical songs in line with personal taste. Click-to-buy links directing to Samsung's Music Hub or the Google Play Store will be introduced in future.

■ **AZOFF MSG:** Azoff MSG Entertainment has acquired 50% of experiential marketing agency Pop2Life. Irving Azoff and the Madison Square Garden Company formed a JV in September last year.

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GUADALUPE PLATA BEAT JOHN GRANT, NICK CAVE AND AGNES OBEL

# Spanish act win IMPALA prize

## EVENTS

■ BY TIM INGHAM

Spanish band Guadalupe Plata's self-titled LP has won IMPALA's annual award for the best independent album in Europe.

A shortlist of 24 European independent releases from 2013 pitched Guadalupe Plata against a variety of artists representing various music genres and including Alborosie, Sigur Ros, Agnes Obel, John Grant, Nick Cave & The Bad Seeds, Junip, Elisa, Iceage, Milky Chance, Birdpen, Caro Emerald and Woodkid, as well as IMPALA's Outstanding Contribution Award winner, Armin van Buuren. The two previous winners of the gong, chosen by a jury of IMPALA Board members, have been The xx's *Coexist* and Adele's *21*.

The album from Guadalupe Plata (*pictured*) is the first they have released through Everlasting Records, the Madrid-based label that has also released material by EmERGE, Aaron Thomas, Los Punsetes and 2010 IMPALA Album of the Year Award nominee *El Guincho*.

Guadalupe Plata's members commented: "We're all big music fans and if you are really into music, you look around the records you have at home and most of them tend to have been produced by small, independent labels. So it's very pleasing that the people who



**"The shortlist was full of great albums and the result was close, but Guadalupe Plata is a deserving winner. When I heard this album I was sure it would be a top contender"**

HELEN SMITH, IMPALA

represent those labels are listening to our music and enjoying it. All the work we've done outside Spain has been in the Americas. It looks like we've got some new countries to visit now, in Europe!"

Everlasting Records founder Mark Kitcatt added: "I first came across Guadalupe Plata at the UFI awards, a couple of years ago. They played one song and it

was arresting - they are utterly compelling. If you listen to the record it has that sense of space, and of night, and that bounce that runs through all great rock'n'roll music. Like somehow, rock'n'roll had been invented by olive pickers in Jaén, Andalucía!"

Helen Smith, executive chair of IMPALA, commented: "The shortlist was full of great albums, and the result was close but

Guadalupe Plata is the well deserved winner. When I heard this album I was sure it would be one of the top contenders."

Guadalupe Plata takes their name from the Virgin patron of their town, Úbeda in Jaén, Andalucía. The award-winning album was recorded in three days at Ryan Anderson's studio in Austin with the help of Walter Daniels (*The Oblivians*, *The Revelators*) on harmonica, and mixed by Mike Mariconda (*Devil Dogs*, *Raunch Hands*) in Málaga. The album is on Spotify.

The Spanish band play around 100 live gigs a year in venues as unexpected as brothels and working men's clubs.

## AECG adds to growing company family

AECG, a 'community of companies and tastemakers' founded by CEO Alan Ett has added to its stable with a string of deals - including the acquisition of DJ Skee's Build Destroy Music.

BDM offers artist development, music production, sync licensing, and sonic branding. The company's roster is handpicked by DJ Skee and A&R'd in the Skee Lodge Studios in Hollywood.

In addition, AECG has partnered with music producer

Cory Rooney for new company The Famous Door. Tasked with finding and developing acts for the firm, the Grammy-nominated Rooney has previously written for, developed and produced artists like Mary J. Blige, Jennifer Lopez, Mariah Carey, Janet Jackson and Michael Jackson. Currently, he is the executive producer on Jennifer Lopez's new LP due out in spring 2014.

Also included in the new AECG family are the Opus 1 Music Library - whose clients

include Lucas Film Ltd, HBO, The Weinstein Company, Disney and Warner Brothers - and The Music Collective, which is a full-service music production company.

Ett (*pictured*) said: "I believe that the future of our companies will portray the new model of the all-encompassing studio.

"We are nimble enough to react to constant change and aggressively pursue the establishment of alliances with the best of the best.

"I am committed to the



growth not only of our companies, but also of the individuals who make up these strong forces in our industry."



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## NEWS

NORTH AMERICAN PLAN TO EMPOWER INDIE LABELS' MOVEMENT INTO GLOBAL PUBLISHING

# Cooking Vinyl US launches 'publishing services' model

## PUBLISHING

BY TIM INGHAM

With the industry's eyes on the US for SXSW week, Cooking Vinyl has launched what it is dubbing a new 'publishing services' model in the territory.

CV America, which is part of the Cooking Vinyl Group and launched in 2012, believes that year-on-year drops in record sales have presented an opportunity for independent labels to offer more services to clients - but that launching a publishing operation can require an off-putting amount of specialist know-how.

The CV America 'publishing services' model allows labels to continue to handle A&R, whilst the company oversees the operational side - mirroring the label services agreements some indie record companies have with firms such as Kobalt, Essential Music & Marketing, [PIAS] and more.

The first of CV America's alliances is with Cascine, an indie label from Brooklyn, New York,



whose current roster includes Chad Valley, Erika Spring, Jensen Sportag, Keep Shelly In Athens, Kisses, and Yumi Zouma.

Jeff Bratton, owner and founder of Cascine, commented

on the new venture: "We're excited to partner with CV America in launching a publishing division for the label.

"By leveraging CV's expertise in the space and Cascine's

relationships with artists, I'm confident the relationship will be both fun and fruitful."

Meanwhile, CV America has completed its first run of standard publishing signings, scoring worldwide deals with British singer/songwriter Mary Epworth and Scandinavian sunshine-pop group Postiljonen, who it has already procured three US sync deals for in Fox's *The Following*, HBO's *Looking*, and an Oakley internet commercial.

Also signing to CV America for the world are US electro-pop act The Frail and Belgian cosmic house duo Mugwump, whilst Coalition-signed Canadian three-piece The Balconies have joined for multiple territories, and French electronic musicians Team Ghost, led by M83 co-founder Nicolas Fromageau, for North America only.

In addition, CV America has launched an outsourced A&R network. Working internationally, these representatives - including Rich Thane (founder of influential online music mag *The Line Of*

Best Fit / independent record label Best Fit Recordings) and the US's Dan Koplowitz (founder of Friendly Fire Recordings) - are tasked with bringing potential publishing clients to the firm's attention.

CV America's CEO Erik Gilbert (pictured) said of the developments: "These are exactly the sorts of deals that we envisaged being able to make when we formed CV America, and we're very pleased to have secured such a strong roster of songwriters.

"Having a US publishing division has opened up a lot of exciting opportunities for the CV Group - not least our new label partnerships and A&R network - which we are continuing to explore."

Mary Epworth added: "I'm very happy to be joining the Cooking Vinyl US family, and working with Erik has been really exciting. It's great to know I'll have a team working on my behalf across the pond, and I'm looking forward to seeing what comes next."

## App helps Ghetts success

British MC Ghetts is enjoying early success with his new album *Rebel With A Cause*, released on start-up indie label Disrupt through services company Essential Music & Marketing.

Issued on Sunday (March 9), the LP claimed an Official Midweek Sales flash position of No.12 on Tuesday, after a Top 10 spot on the iTunes chart following release.

It arrives after a campaign that saw the creation of an album-themed mobile app that gained over 6,000 subscribers following a soft launch in late January and notched up over 60,000 track streams by the album's release date.

It allows fans to comment and interact with one another, share photos and acquire points based on their activity. Ghetts, who played Music Week's Radar night on March 5, maintains his own profile, enabling him to



communicate directly with fans, post updates and generate new content.

Data generated by the app is being used to directly reward key fans, and in turn gain a better understanding of the fanbase. Powered by Mobile Roadie, the *Rebel With A Cause* app is available to download for free on iOS and Android.

Matt Thorne of Disrupt said: "We created the Rebel app to cut through that noise and illusion conventional social media channels like Facebook and Twitter create."

Ghetts added: "I want to do something more than just chart, I want to leave a legacy - music that changed a demographic; changed the game.

"When I sat down with Disrupt they just got that. I saw this would be a good relationship. I was always the newcomer, now I see myself as the underdog - it's where I'm most at home."

## Navigator signs Bevan

Navigator Records, an imprint of Proper Records, has signed up British singer-songwriter Fiona Bevan in an exclusive license deal for the world excluding North America.

The agreement is for Bevan's forthcoming debut *Talk To Strangers*, released on April 28, with an option on a further album. Distribution is being handled by sister company Proper Distribution.

Produced by Shawn Lee (AM & Shawn Lee), *Talk To Strangers* was recorded in his Bloomsbury studio entirely on analogue equipment, before undergoing mastering in San Francisco by George Horn (Bob Dylan, Sly & The Family Stone, John Coltrane).

Bevan, who co-wrote One Direction's No 1 2013 hit *Little Things* with Ed Sheeran, said: "I'm delighted to be licensing my album 'Talk To Strangers' to Navigator Records as they love the record I've made with producer Shawn Lee, and they really understand what I do. It feels incredibly exciting to work with a team who are so passionate about the music and who want to make something truly special happen."



BEGGARS-BACKED LABEL'S FIRST GLOBAL CAMPAIGN WITH GROUP COMING THIS YEAR

# Matador unites for Belle & Sebastian

## LABELS

BY TIM INGHAM

**M**atador Records will release Belle & Sebastian's upcoming new LP across the world, after signing a UK deal with the band for the first time.

Previous LPs from the Scottish outfit have been signed to Rough Trade or Jeepster in the UK and licensed to Matador specifically for the US.

However, this time the group and their management at Red Light were impressed enough with Matador's UK setup to sign on the dotted line, particularly by the international success enjoyed by the company with Queens Of The Stone Age album ... Like Clockwork last year.

Having collected an Outstanding Contribution gong at the NME Awards in London last month, Belle & Sebastian are now recording their ninth studio album in Atlanta, Georgia with producer Ben Allen (Danger Mouse, Animal Collective). It is pencilled in for release in late 2014.

"Belle and Sebastian will be our biggest worldwide release this year," Matador UK label manager Natalie Judge told *Music Week*. "It's really exciting - they're open to new things and being represented in a new way."

"There's a real opportunity to introduce them to a new crowd of people, and maybe also reach fans that didn't 'get' the last couple of albums for whatever reason."

The as-yet-untitled new record will be the band's first studio LP since 2010's Belle & Sebastian Write About Love, and will arrive after another business shake-up amongst their ranks; the group recently signed a publishing deal with emerging



independent Polar Patrol, moving across from Sony/ATV.

Said band manager James Sandom from Red Light: "We obviously talked to a few different labels about the new album. Matador have a very longstanding relationship with Belle & Sebastian in North America - by a mile the group's most successful market. As we talked to potential partners, Matador's passion and desire to take some of the success they've achieved in America and move it onto a worldwide scale shone through. Like Polar Patrol, we loved their determination and their confidence in the band."

A series of reissues of Belle & Sebastian's previous eight studio albums are expected to be released in May or June, via a campaign targeting independent retail. The project is being



**"Belle & Sebastian will be our biggest worldwide release this year. There's a real opportunity here to introduce them to a new crowd of people"**

NATALIE JUDGE, MATADOR UK

handled by Matador in partnership with Rough Trade, Jeepster and Red Light.

Commented Sandom: "We're reissuing every record on deluxe vinyl and running a campaign alongside it, reminding everyone of the beautiful artwork."

"We're targeting indie retail. This isn't just about the music; the band have such a strong sense of aesthetic."

Judge added: "Belle & Sebastian's back catalogue is really important - when I was younger, Boy With The Arab Strap was 'my album', the album

that changed my life. It feels like people are embracing them more again now. Some people have bought into an unfair reputation of them being twee... there's so much darkness in the records that we think should be recognised."

Matador's success with last year's Queens Of The Stone Age LP included the band's first ever No.1 on the US Billboard charts, as well as a No.2 placing in the UK. The group were previously signed to Universal's Interscope in the US.

Sandom added: "Matador is

probably in the strongest shape of its existence. Queens was an amazing campaign from them, full respect to them.

"They managed to erase from memory a couple of campaigns that maybe didn't go as well as that band would have liked and remind everyone of the greatest attributes of Queens Of The Stone Age. They've now elevated that band to an all-time high. Obviously that was a factor in us signing with them."

Added Judge: "With Queens, I like to think we brought them something that was missing on previous records. Josh said they didn't have much of a relationship with their previous label. He loved the fact that we offer more of a family approach."

"That's what Matador have, and that's what Belle and Sebastian are - they're a family."

## SixtySix Productions sponsors Music Week Awards

Music manufacturing and designs specialist SixtySix Productions has signed up to sponsor the Independent Record Company category at the Music Week Awards 2014.

The ceremony will take place

on Thursday, April 24 in London, hosted by comedian Seann Walsh. The Independent Record Company category will be voted for by indie retailers in the UK's Record Store Day network. Finalists include Bella

Union, Matador, Nettwerk, Warp and Dirty Hit.

SixtySix is a 'one-stop-shop' for physical music product, specialising in design, mastering and manufacturing.

The company's MD Russell

Hodgskin said: "We have benefited from the resurgence in vinyl and the ongoing need to create a more bespoke but cost-effective end product, whether that be CD related, vinyl or both. The indies are the

driving force behind this and without them SixtySix probably wouldn't exist. So it is with great pleasure and pride that we are sponsoring an award recognising their achievements over the past year."

# MusicWeek The Playlist

10 tracks you need to hear.

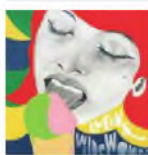
# DATA DIGEST

## SALES STATISTICS



**CHART WEEK 10** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,018,106	1,059,635	301,688	1,361,323
<b>PREVIOUS WEEK</b>	3,032,571	1,018,025	316,809	1,334,834
<b>% CHANGE</b>	-0.5%	+4.1%	-4.8%	+2.0%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	31,760,867	11,548,171	3,235,017	14,783,188
<b>PREVIOUS YEAR</b>	35,275,844	14,403,894	3,337,320	17,741,214
<b>% CHANGE</b>	-10.0%	-19.8%	-3.1%	-16.7%



### LUCIUS

**Turn It Around** (PIAS)  
(single, out now)  
Taken from debut album *Wildewoman*, out March 31  
Contact: Ruth Drake, Toast  
ruth@toastpress.com



### FLYTE

**We Are The Rain** (paradYse)  
(single, out April 28)  
Contact: James Windle, Dawbell  
james.windle@dawbell.com



### TELEMAN

**Lady Low** (Moshi Moshi)  
(free download, out now)  
Taken from debut album *Breakfast*, out March 26  
Contact: Aoife Kitt, Six07 Press  
aoife@six07press.com



### JAVEON

**Intoxicated** (Virgin/EMI)  
(single, out March 30)  
Contact: Ash Collins, Virgin EMI  
ash.collins@umusic.com



### PORTER ROBINSON

**Sea Of Voices**  
(Astralwerks/Virgin EMI)  
(single, out now)  
Contact: Janet Choudhury, Universal  
janet.choudhury@umusic.com



### PETITE MELLER

**Backpack** (Nightbeach)  
(single, April 28)  
Contact: Stuart Clarke, Golden Arm  
stuart@goldenarm.me



### STYLE OF EYE

**Kids** (Sony RCA)  
(single, April 7)  
Contact: Sinead Mills, Bleached  
sinead@bleachedcommunications.com



### THE KOOKS

**Down** (Virgin/EMI)  
(single, April 20)  
Contact: Fred Mellor, MBC  
fred@mbcpr.com



### JOHN MARTIN

**Anywhere For You** (Island)  
(single, March 30)  
Contact: Ashlea Mackin, Twist  
ashlea@thisistwist.com



### KIESZA

**Hideaway** (Lokal Legend)  
(EP, out April 13)  
Contact: Charlotte Sweeney, Your Army  
charlotte@your-army.com

## APPOINTMENT TO VIEW



### THE BEATLES' PLEASE PLEASE ME - REMAKING A CLASSIC

Friday, March 14 - BBC Four, 11.30pm - 12.30am  
Celebrating 50 years since the making of the Fab Four's debut album, a host of stars gather to recreate the 12-hour recording session at Abbey Road Studios. Featuring Stereophonics, Joss Stone, Graham Coxon, Gabrielle Aplin, Chris Difford and Mick Hucknall.

### GUITAR STORIES: MARK KNOPFLER

Saturday, March 15 - Sky Arts 1, 10pm - 11pm  
Joined by former bandmate John Illsley, the ex-Dire Straits frontman discusses the six guitars that have had the biggest impact on his sound. Visiting Newcastle, New York, Yorkshire and London, the duo also meet influential figures including blue musician Steve Phillips

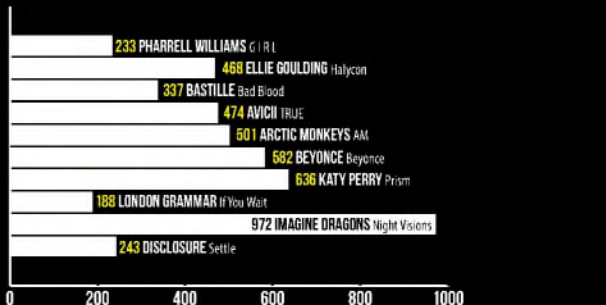
### THE VOICE UK

Sunday, March 16 - BBC One, 7.45pm - 9pm  
The final stage of the singing competition starts with the line-up for the live shows revealed. Judges Kylie Minogue, Tom Jones, Will.i.am and Ricky Wilson pick the three acts they'll take through to the quarter finals.

## PIRATES' BAY



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



**SHAZAM TAGGED**

The latest most popular Shazam new release chart:

- 1 DUKE DUMONT *I Got U*
- 2 KIESZA *Hideaway*
- 3 SIGMA *Nobody To Love*
- 4 JOHN LEGEND *All Of Me*
- 5 FAUL & WAD AD & PNAU *Changes*

## BPI SALES AWARDS: WEEK ENDING MARCH 10

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
KATY PERRY <i>TEENAGE DREAM</i> (ALBUM) <i>4x Platinum</i>
MUSE <i>ABSOLUTION</i> (ALBUM) <i>3x Platinum</i>
BASTILLE <i>BAD BLOOD</i> (ALBUM) <i>2x Platinum</i>
ARCTIC MONKEYS <i>AM</i> (ALBUM) <i>2x Platinum</i>
VARIOUS ARTISTS <i>ANTHEMS - TRANCE</i> (ALBUM) <i>Platinum</i>
CHASE AND STATUS <i>BRAND NEW MACHINE</i> (ALBUM) <i>Gold</i>
VARIOUS ARTISTS <i>THE BEST ROCK ANTHEMS EVER</i> (ALBUM) <i>Silver</i>
RIZZLE KICKS <i>ROARING 20S</i> (ALBUM) <i>Silver</i>



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



» For daily news visit [musicweek.com](http://musicweek.com)

## GIGS OF THE WEEK

### LONDON



**Who:** Ghetts  
**Where:** O2 Academy Islington  
**When:** March 14  
**Why:** Fresh from

playing Music Week's Radar event on March 5, the British MC plays a headline date. His new album *Rebel With A Cause* is out now. Fleur, Mercston and Adian Coker will also play.

### LEEDS



**Who:** Ella Eyre  
**Where:** The Cockpit, Leeds  
**When:** March 17  
**Why:** After a No.1

chart spot as featured vocalist on Rudimental's *Waiting All Night*, the singer is now launching her solo career. Signed to Virgin/EMI, details of her debut album are TBC.

### GLASGOW



**Who:** NME Awards Tour 2014  
**Where:** O2 Academy Glasgow  
**When:** March 18

**Why:** Catch headliners Interpol debuting new material, alongside breakthrough bands Temples, Royal Blood and Crca Waves for the first date of the magazine brand's annual tour.

## INK SPOTS

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

On the front of this month's *Uncut* magazine, David Bowie's *Diamond Dogs* album is revisited



40 years since its release. Inside, the story of "Ziggy's last stand and the Dame's crazy year" is revealed by "a cast of brave Apollos, seedy young knights and hot tramps".

Elsewhere, Johnny Cash's "weirdest decade" in the '80s details Ostrich attacks, pill addiction, Bible studies, Muppet duets, Elton John costumes and extraordinary music. "This period shows that he wasn't afraid to take risks, he would go anywhere his heart led him creatively," says the late musician's son John Carter Cash.

Peter Gabriel reckons "the music biz is dead" but "there's lots of interesting things crawling out of the corpse". Discussing his stance on Spotify, the former Genesis frontman says: "It's a great service, but someone's making money out of it and it's not the people who create the content."

In the reviews pages, Blood Red Shoes' self-titled fourth album gets seven out of ten from Fiona Sturges. With "smart hooks and spiky lyrics" it's a "marriage of fuzz-filled alt.rock and classic pop," says the critic.



## THE MAGIC NUMBERS

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

**\$200m**

Credit line extended to Spotify from lenders this week, fuelling speculation that the streaming service is headed for an IPO in the US

**90%**

Of the \$100m fee paid by Spotify for The Echo Nest was delivered in equity

**600**

Years that East London music pub The George Tavern has been in operation. It's currently under threat of closure, following plans to build property nearby

**\$20m**

Raised by Shazam in yet another round of funding. The company confirmed the investment last week

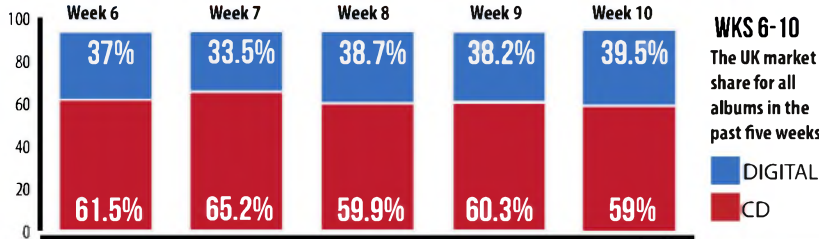
**4**

Weeks until *Kill Your Friends* - the movie of the John Niven novel about music industry excess - begins shooting

**No.1**

Midweek position in both the Official Singles and Compilations chart for Ministry Of Sound: *Tsunami (Jump)* by DVBS & Bourgeois (feat Tinie Tempah) and Eat Sleep Rave Repeat, respectively

## DIGITAL VS PHYSICAL



## MUSIC WEEK POLL

This week we asked...

Beats Music bought Topspin, Spotify bought The Echo Nest. Who made the wiser investment?

Vote at [www.musicweek.com](http://www.musicweek.com)



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

**@adrian\_read** I'M "EDITOR-IN-CHIEF" OF A TUMBLR WITH A STAFF HEADCOUNT OF ONE CAN I PLEASE HAVE RIGHTS TO THE SINGER'S FIRSTBORN (*Adrian Read, Inside/Out*) Wednesday, March 5

**@Nardenescott** Pixie I think you'll find Christina did all that a decade ago and better (*Nardene Scott, RWD magazine*) Friday, March 7

**@laurenlaverne** Celebrating #InternationalWomensDay with a hangover, courtesy of @caitlinmoran. (*Lauren Laverne, BBC 6Music*) Saturday, March 8

**@jenlong** Terrible news about The Fly Magazine. A real loss for new bands and writers alike. CAN EVERYTHING PLEASE STOP STOPPING. (*Jen Long, BBC Radio 1*) Friday, March 7

**@russellAnna** I can't believe the Snoop Dogg / Money Supermarket TV ads. Least likely brand partnership ever? (*Anna Russell, AR Management*) Saturday, March 8

### TWEET OF THE WEEK

**@jj\_dunning** Feeling very empty and sad today. If someone out there wants to help me, @ben\_home-wood and @alex\_denney carry on the magazine, get in touch (*JJ Dunning, The Fly*) Friday, March 7

**@Nat\_Jamieson** Neil Young launches his high sound quality music player on weds - pono player - pono is Hawaiian for righteous in case you were wondering! (*Natalie Jamieson, BBC Radio 1*) Monday, March 10

**@Popjustice** Joey Essex is currently failing a quiz about his own compilation album on Radio 1 (*Popjustice*) Tuesday, March 11

**@\_Jhas\_** All the best stuff happened when I left. "@LaraKBaker: Just had a massage at work." (*James Farrelly, Believe Digital*) Tuesday, March 11

**@thomasahannan** Remember my advice from last year, guys. You can just use Twitter to pretend you're at SXSW. Nobody checks. (*Thomas Hannan, The Line Of Best Fit*) Tuesday, March 11

**@Claregoldie** 'I'm not a drama queen, he's an arsehole.' #universalfemaletruth (*Clare Goldie, EMEA/Beats*) Tuesday, March 11

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

# DATA DIGEST

## PICTURE OF THE WEEK



### GRIME (FOR THE LAST) TIME

**Monday, March 10 - Kiss FM London**

DJ Logan Sama poses with Ghetts on Monday night on what turned out to be his last show on Kiss FM. Sama announced the next day he would be leaving the station after 10 years on its schedule.

## TAKE A BOW TEAM WARPAINT



### THE LOWDOWN

Album: Warpaint  
Highest chart position: No.9

**Label:** Rough Trade

**Publisher:** Beggars Publishing

**General manager / Marketing:**  
Ruth Patterson, Rough Trade

**A&R:**  
Paul Jones / Jeannette Lee /  
Geoff Travis

**Manager:**  
Cedric Lemoyne / Craig Newman /  
Jonny Dawson, ATC

**Agent:** Rob Challice, Coda

**National press:**  
Jamie Woolgar, Rough Trade

**Regional and online press:**  
Camille Augarde, Rough Trade

**National radio:**  
Chris Bellam / Joe Dodson,  
Beggars

**Regional radio:**  
Robert Cannell, Beggars

**TV:**  
Chris Bellam, Beggars

## SYNC STORY

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



- Artist Nordic Giants
- Track Through A Lens Darkly
- Composer Dai Borthwick, George Laycock
- Publisher Sentric Music
- Client BBC
- Campaign Winter Olympics Coverage
- Usage UK TV
- Key execs Simon Pursehouse (Sentric Music), Hanne Davis (BBC)

After having their music featured previously during winter sports coverage on Ski Sunday, it was a natural fit for Brighton-based duo Nordic Giants to have a track placed on the BBC's Winter Olympic coverage.



Sentric Music's Simon Pursehouse (pictured) said of the pairing: "As a band who are gaining a strong reputation for their live shows which sees them perform each song in the set to a video accompaniment, it only reinforces how well their music works to picture."

"They are hands down one of the most 'syncable' acts I have the pleasure to work with here at Sentric and I hope we'll be seeing a lot more of their music used in various placements throughout 2014."

## HE SAID / SHE SAID

“There is significant, credible evidence emerging that online piracy is primarily an availability and pricing problem.”



A statement from Google in a recommendation to the Australian Government on anti-piracy policy.

## SIGNS O' THE TIMES



L-R: Jenny Maxwell (Strangefruit), Lance Freed (President, Rondor Music International, a Universal Music Group Company), Jamie Perrett (Strangefruit)

Rondor Music International (a Universal Music Company) has signed an exclusive worldwide songwriting and music publishing agreement with Jenny Maxwell and Jamie Perrett of UK music group Strangefruit. They are pictured left at the Universal Music Publishing London office and join a roster that includes Billy Joel, Mark Knopfler, Brian Wilson and Emmylou Harris.

Toronto four-piece band Greys have signed to Carkpark Records (worldwide) and Buzz Records (Canada). After the release of three EPs in as many years - 2011's Ultra Sorta, 2012's Easy Listening and 2013's Drift - they will release their debut LP If Anything on June 17. They're set to play three dates at SXSW, in between touring the US and Canada with Roomrunner.



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

ticketmaster®

ticketweb



## TICKETMASTER UK

POS	EVENT	POS	EVENT
1	DRAKE	11	LADY GAGA
2	JOHN MAYER	12	TOM JONES
3	KATY PERRY	13	THE VAMPS
4	MCBUSTED	14	EELS
5	BASTILLE	15	PARKLIFE
6	V FESTIVAL	16	YOU ME AT SIX
7	LITTLE MIX	17	MILEY CYRUS
8	GARY BARLOW	18	ED SHEERAN
9	JUSTIN TIMBERLAKE	19	KINGS OF LEON
10	MICHAEL BUBLE	20	PAUL WELLER

## TICKETWEB UK

POS	EVENT	POS	EVENT
1	SNOOP DOGG	11	BONFEST
2	COURTNEY LOVE	12	JOHN O'CALLAGHAN
3	DIMITRI VEGAS	13	THE STRANGLERS
4	NOEL FIELDING	14	GUILTY PLEASURES
5	KIDS IN GLASS HOUSES	15	WILD BEASTS
6	KATY B	16	METRONOMY
7	CHARLIE SIMPSON	17	STIFF LITTLE FINGERS
8	FIELD DAY	18	SNARKY PUPPY
9	PLANET CIRCUS	19	DROPKICK MURPHYS
10	A PLAY, A PIE AND A PINT	20	STEVE AOKI

## ON THE RADAR ELLI INGRAM

After gaining recognition with her Sober EP, released via MTA, and performing on massive live dates with label bosses Chase and Status, 20-year-old singer/songwriter Brighton born Elli Ingram is continuing the journey towards her debut LP with momentum and the backing of her new label home, Universal's Island Records.

Speaking to *Music Week*, Ingram told of the transition to Island: "Towards the end of my Sober EP project, Island spotted me and got involved. When I first heard that they were interested I was gobsmacked, it was always the dream label for me.

"It's nice because I toured with Chase and Status, we got to do that whole thing and have such a strong relationship. I definitely got to have the best of both worlds."

Whilst accompanying Chase and Status on their live jaunts, Ingram got to perform in Ibiza and, amongst other huge festivals, at Glastonbury.

"The Chase and Status thing was ridiculous. Before Glastonbury I'd performed to a maximum of 500 people and I had to step out in front of thousands... it was the scariest thing. But I'll never forget that moment. I'm so lucky and very thankful for who I've met and the journey I've been on. It's just been crazy."

This month, Ingram releases five-track 'album-ette' *The Doghouse* as a taster whilst she starts work on her full-length album.

She's been working with Brighton buddies Felix Joseph and Aston Rudi who have been producing her music up to now.

"I've worked with Felix and Aston non-stop for the last two years," she said. "I feel really lucky to have found them, to have created our own sound for this amount of time, build it and progress. It took me a while to be confident in the studio at first and they're basically like my brothers now.

"Hopefully, for the album there may be some collaborations - I really want to try get over to America. I'd like to discover younger underground producers that haven't done too much but have amazing music, I kind of want to try and find a Felix and Aston in America - that would be cool."

She describes her current sound as "very real and raw music."

"It's more like an emotion than a genre, it's just how I feel put into music, sometimes it might sound a bit soulful or R&B and sometimes it might sound a bit ballady. I can't really put it in a box, I think when you do do that or put a stamp on it people get a bit scared of it and



maybe go 'I don't listen to R&B' or whatever and dismiss it. I just make what makes me happy and is true and real to me."

Ingram also has in her arsenal an acclaimed video director, fan, and colleague Emil Nava (credits include videos for Ed Sheeran, Tinie Tempah and Jessie J) who has worked with her on a couple of occasions now, including on the video for track *When It Was Dark*, taken from *The Doghouse* EP. She explained: "He heard one of my older tunes *Mad Love* and liked it. He heard we were very open to

ideas and wanted to do something a bit crazy, he was up for being involved in that and being a bit free [creatively] - I think he felt it was cool he could just go totally nuts. "He would just instantly understand what's going on and the image was in my head, and translate it to video. It was madness. I couldn't believe it when we first got him in."

For now, Ingram is getting into the flow of recording her debut LP and is looking forward to getting on the road again, with her name in the spotlight. "We've just had our first session.

## ESSENTIAL INFO

### RELEASES

#### 2014

March EP: *The Doghouse*  
May Single: *All Caught Up*  
TBC summer/autumn Singles 3 and 4  
TBC autumn Album

**LABEL** Island Records

**MANAGEMENT** Rob Brown

### LIVE

Apr 2 Ronnie Scott's, London  
May 9 *The Great Escape*, Brighton  
May TBC London  
July 18 *Lovebox*, Victoria Park, London



Getting back in the studio and working towards an album is exciting.

"I did a Brighton show and a London show last month after not having done any for a little while, playing my new material was amazing and to play with my band is the best part really. I've never been to America so it's a dream to go and do shows there. The main goal is to be successful from being myself and doing what makes me happy."

# BUSINESS ANALYSIS ENTERTAINMENT RETAIL

## EDITORIAL

### Music faces internal battle at supermarkets



At one stage the other week Beck looked like he was heading for his first ever UK No 1, only for Bastille to overturn a midweek deficit and take the crown themselves.

The American should not have been too disappointed – Morning Phase's No 4 debut delivered him his best chart position yet – but he was at a huge disadvantage to the British band and the other two titles above him. Not a single supermarket in the land was stocking his album.

Despite it being the week's leading new artist album, the likes of Tesco, Sainsbury's and Asda decided against giving their customers the chance to buy it. The result was a big fat zero in the supermarkets column for Beck's first-week sales, while Bastille shifted 4,105 copies among the grocers, more than enough for them to see off Beck.

**"The risk remains that supermarkets' music ranges will continue to get smaller, which would impact the fragile market even more"**

Although these stores presumably have nothing against Beck personally, their decision not to stock an album that might have been at No 1 underlines a policy where ever-decreasing space is devoted to music and fewer and fewer releases are selected to sell.

Besides Beck, the next four highest chart entries that week also had no supermarket presence, while seven of the Top 40 artist albums were missing. They included Bombay Bicycle Club's So Long See You Tomorrow, which last month reached No 1 without any supermarket support whatsoever. It meant as far as those doing their weekly shop were concerned the album did not exist.

What is true is that even when supermarkets were backing music in a big way, there was always a limited stocking policy. But now even fewer titles are benefitting from being in front of millions of supermarket shoppers, hardly helpful at a time when the decline of the albums sector has this year sharply picked up a pace.

Some albums continue to profit from Tesco and their rivals. In the same week Beck was missing 45% of the sales of Ellie Goulding's Halcyon happened through the supermarkets, while one in four Bastille albums were bought this way. But even some obvious crossover acts can't make it, including John Legend despite him having performed on Jonathan Ross's ITV show a few weeks before.

We really should not be surprised at all about this. Unlike with the likes of HMV and the independents whose fates are tied to those of the record labels supplying them, supermarkets can pick and choose what kind of products they support. All the while CDs were flying out the door music happily occupied places in their racks. Now that is no longer the case they start to eat up space more-profitable items could inhabit.

The risk remains that the ranges will continue to get smaller, which would impact the fragile market even more. But in contrast to that ERA's Yearbook 2014 suggests more supermarkets last year stocked music than ever before, only presumably with very limited ranges. In this world it really is about the very select few and poor Beck is definitely not among them.

**Paul Williams,  
Head of Business Analysis**

Do you have views on this column? Feel free to comment by emailing [paul.williams@intentionmedia.co.uk](mailto:paul.williams@intentionmedia.co.uk)

# A DIFFICULT GAME TO PLAY

How does music's worth stack up against movies and video games in the UK's High Street stores?



## RETAIL

BY PAUL WILLIAMS

Music's best year-on-year retail comparisons in a decade could not prevent it emerging as the poor relation in an expanding entertainment market.

Combined figures for music, video and games show the sector experienced its best results since 2009 with UK sales up 4.0% to £5.296bn. Games shot up 6.6% to £2.193bn and video rose 3.7% to £2.060bn, but music suffered a 0.5% drip to £1.043bn, according to data collated by the Entertainment Retail Association (ERA) for its Yearbook 2014.

Led by three Now! titles and Syco act One Direction's Midnight Memories, music's share of the overall retail pie was also down, contributing 19.7% compared to a split of 41.4% for games and 38.9% for video. In 2012 music accounted for 23.9% of entertainment sales, video 38.2% and games 37.9%.

The trade organisation has no hesitation in blaming the quality of releases for music being out of step with video and games by declining, observing in its Yearbook: "Had its release schedule been better, music too would have achieved an increase." However, it also noted even a 0.5% decline added up to music's best result in a decade in terms of year-on-year comparisons.

While that was unquestionably the case, two tables in the Yearbook looking at physical and digital sales separately provide further evidence of

## EXECUTIVE SUMMARY

- UK entertainment retail sales up 4.0% last year, the best result since 2009
- Games sales up 6.6% and video increasing 3.7%, but music down by 0.5%
- Digital made up 48.0% of music revenue with sales rising 8.6%
- Music revenue from access models such as streaming up 33.7% to £103.1m
- Online retailers accounted for 63.6% of total music sales and were worth £663.8m

how music was outgunned by the other two entertainment sectors.

In the former music was responsible for the steepest percentage drop and in the latter the smallest rise, although it held up a bit better when it came to the revenue growth of what are called "access" models, such as streaming services.

On the physical side of the retail business sales of music dropped year-on-year by 7.7%, slightly worse than a 6.8% dip for video, while games held up the best, falling 2.9% in a market boosted by the launches of the new Xbox One and PS4 platforms.

At £542.6m, physical music sales last year were only around half of those achieved by games (£1.02bn), while were 37.7% of what the video sector (£1.44bn) managed. Across all entertainment retail sales, physical revenue dipped by 5.7% last year, a much slower rate than the 17.7% drop suffered over the 12 months before.

Digital music sales reached a new landmark



## NUMBER OF MUSIC OUTLETS

Shrinking physical music sales are not preventing a record number of outlets now stocking music on the UK high street. Despite the headline grabbing closures of big name chain stores such as Music Zone, Woolworths and Zavvi over the last decade, plus this year Blockbuster, there were more places selling music last year than ever before.

According to figures at the time by ERA predecessor BARD (British Association of Record Dealers), 6,002 destinations sold music in 2003, including Virgin and HMV at its height. But in 2013 ERA calculates that number stood at 8,580, a 43.0% rise. Part of the reason for this surprising increase in the face of a music retail market where sales have increasingly headed online and continued to drop overall is the arrival of new players into the market. Long-established retail brands such as Marks & Spencer, BHS, Matalan and Primark all now have some kind of music range, filling at least part of the gap left on high streets by the likes of Woolworths disappearing. The number of supermarkets stocking music also continues to rise amid concerns that those doing so are scaling back the space they devote to it, leading to ever-smaller ranges. In 2007

2,895 of them sold music and this went up to 4,541 in 2012, only to increase again last year by nearly 800 to 5,337. This accounts for 62.2% of all the bricks and mortar music places

Although the number of independents operating has fallen sharply this century, that decline has steadied in recent years and actually turned into an increase last year, albeit a tiny one. Their ranks increased from 293 to 296 with the doubling in vinyl sales last year, initiatives such as Record Store Day and the disappearance of some rivals surely playing a part. The only retail sector to experience a drop were specialist chains such as HMV and Blockbuster.

### PHYSICAL MUSIC OUTLETS IN UK

	2012	2013
Specialist chains	238	141
Multiples	2,605	2,806
Supermarkets	4,541	5,337
Independents	293	296
<b>Total</b>	<b>7,677</b>	<b>8,580</b>

Source: Millward Brown/Official Charts Company/ERA

### BRICKS AND MORTAR VERSUS ONLINE BY VALUE (£m)

	2012	2013	SHARE MARKET
<b>Music:</b>			
Bricks and mortar	432.3	379.2	36.4%
online	616.1	663.8	63.6%
<b>Video:</b>			
Bricks and mortar	1,118.2	1,019.5	49.5%
Online	867.9	1,040.1	50.5%
<b>Games:</b>			
Bricks and mortar	752.9	719.3	32.8%
Online	1,340.1	1,473.7	67.2%
<b>Total entertainment:</b>			
Bricks and mortar	2,203.3	2,118.0	40.0%
Online	2,788.2	3,177.6	60.0%

Source: Official Charts Company/GfK/Chart-Track/IHS

during the year by surpassing the half-a-billion pound mark (£500.4m) for the first time, an 8.6% year-on-year rise. However, this lift was less than half the one enjoyed by the whole of the entertainment sector – up 20.0% – while significantly outshone by video, whose digital sales grew by 40.2% thanks in large part to the rapid rise of subscription services such as Lovefilm and Netflix. Games digital revenue also expanded at a much faster rate than music, up 16.4% on the year.

The revenue rises for video, games and music resulted in digital yet again increasing its share of overall entertainment sales to record levels, making up 43.4% of the market in 2013. In the case of video the market continued to be dominated by physical product, which accounted for nearly 70% of its sales, but in games digital is already responsible for the majority of sales (53.7%) and music is not far behind (48.0%).

The continuing shift from physical to digital is also partially illustrated by a table in the Yearbook looking at how sales in each sector break down between bricks-and-mortar and online retailers. Although online, of course, includes retailers such as Amazon selling physical product, it is telling about the changing way the public now consumes entertainment products that across video, games and music more revenue was generated on online platforms last year than from the high street.

Games and music had similar breakdowns between bricks and mortar and online with high



### ENTERTAINMENT RETAIL SALES BY VALUE (£m)

	2012	2013	YEAR-ON-YEAR CHANGE
<b>Music</b>	<b>1,048.4</b>	<b>1,043.0</b>	<b>-0.5%</b>
<b>Video games</b>	<b>2,057.0</b>	<b>2,193.0</b>	<b>+6.6%</b>
<b>Video</b>	<b>1,986.1</b>	<b>2,059.6</b>	<b>+3.7%</b>

Source: Official Charts Company (music and physical videos); IHS (digital videos and games); GfK Chart-Track (physical games)

Note: Videogames includes mobile data for first time, music video is now in video, video does not include physical video rental and music includes subscription streaming. Figures before 2013 have also been restated to include revenues from additional services such as mobile and tablet games and video subscription services.

street making up 32.8% of games sales and online 67.2%, while the music split was 36.4% and 63.6%. However, in the case of video the sales split was almost 50:50 with online (50.5%) just ahead, marking in 2013 the first time this had happened in the sector.

Online destinations were responsible for 60.0% of all entertainment sales last year, up from 51.4% only two years earlier, a rise driven not just by downloads but increasingly by mobile and

## AVERAGE ALBUM PRICES

The days of heavy-discounting supermarkets seem to be long over as they look to maximise revenue out of selling smaller ranges of entertainment product

Once upon a time undercutting the opposition on the price of CDs, DVDs and games was the strategy, but figures in ERA's Yearbook 2014 show they are now the most expensive sector across nearly all entertainment disciplines.

In the case of CD the average price supermarkets charge went up from £8.18 to £8.38 last year, a 2.4% rise. This was slightly more than what home delivery players such as Amazon charged with average prices here going up by more than £1 to £8.34. Average sales prices of digital albums also moved up, rising 0.8% to £7.14, while the only place where prices fell were among specialists, generalists and independents with mark-ups typically dropping by 1.7% to £7.98.

Across all retailers, the average price of an album last year was £7.85, slightly up, but the level has hardly fluctuated in recent years, having been £7.75 in 2011 and £7.65 in 2012, according to ERA's latest figures

Supermarkets also topped the average price league table for DVD, charging £7.05 last year, although only just above the total market level of £7.03.

However, in the case of Blu-ray supermarkets were £1.65 higher than the market average of £12.29, but on games had more competitive pricing than specialists, generalists and independents. While the supermarkets charged £28.53 on average, the other retail sector managed to bring in £31.04. Games were subject to by far the biggest rises in price last year, up 11.3% across the market, compared to music rising by 2.6%, DVD by 2.9% and Blu-ray by just 0.2%.

### AVERAGE ALBUM PRICES IN UK

	2012	2013	YEAR-ON-YEAR CHANGE
<b>Specialists, generalists, independents</b>	<b>£8.12</b>	<b>£7.98</b>	<b>-1.7%</b>
<b>Supermarkets</b>	<b>£8.18</b>	<b>£8.38</b>	<b>+2.4%</b>
<b>Home delivery</b>	<b>£7.26</b>	<b>£8.34</b>	<b>+14.9%</b>
<b>Digital</b>	<b>£7.08</b>	<b>£7.14</b>	<b>+0.8%</b>
<b>Total market</b>	<b>£7.65</b>	<b>£7.85</b>	<b>+2.6%</b>

Source: Millward Brown/Official Charts Company/ERA

streaming services

An even more far-reaching shift occurred in the retail landscape with streaming and here music grew at a similar rate to games, but accounted for a fraction of the volume. So-called access revenue for music rose 33.7% in 2013 to £103.1m compared to games sales in this area up by 31.1%, but the money it generated here was more than seven times higher (£779.0m) than what music brought in.

Video delivered the sharpest rises in revenues from the likes of streaming, up 43.9% on the year to £494.9m, as the amount of retail money spawned from access models across entertainment rose by 35.6% year-on-year.

Games boasted the greatest share of revenue generated from access models with 35.5% of its money brought in that way last year, compared to 24.0% for video and just 9.9% for music.

ABOVE Shop all night: One Direction's *Midnight Memories* was 2013's top artist album seller

**PROFILE** LONDON LIVE**IT'S A LONDON THING**

The Big Smoke is about to get its own dedicated TV channel - with music given a good showing

**MEDIA**

■ BY PAUL WILLIAMS

London Live will deliver the capital a brand new TV channel at the end of the month and music will be a big part of its offer.

SoundClash, made by 3DD Productions, will air in a 12-week run on the station, which debuts on March 31 with a diet of local news, current affairs, sports, events and artist and entertainment programming. Bastille and Ellie Goulding are among the acts already confirmed for the music series as are visiting US artists Kelis and Foster The People.

Ahead of the launch of the channel, which is owned by ESTV - whose parent company Lebedev Holdings owns The Independent and Independent on Sunday and a controlling stake in the London Evening Standard - *Music Week* talked to commissioning editor Lorna Cole about its plans.

**What can we expect London Live to deliver that does not already exist in the market?**

I'm very excited about the fact that London Live TV truly represents the city. Both behind the scenes and in what we'll see on screen, the channel will reflect the vibrancy and diversity of the city. The channel will also be a platform for new TV content creators. We are genuinely opening the door to new producers who might not get a look-in at other terrestrials. Look out for our comedy pilots and Raw strand showcasing fresh talent. What I also love about the prospect of London Live is the output has to be London specific. Our location and potential audience means we can have more of an edge. Londoners famously don't stand for any nonsense so we have scope to be more challenging than a national channel.

**SoundClash will be part of the line-up from launch, so what should that tell us about the importance London Live is attaching to music?**

London is known for having one of the best music scenes in the world. For us to capture the energy of what's going on here, music should be a part of the fabric of the channel. SoundClash will be appearing in several slots across the schedule as we'd like as many different audiences to see it as possible. It's a big part of our Big Night In strand, which aims to bring the energy of live events in the capital, including comedy and cabaret.

**There has been a lack of music programming on mainstream terrestrial TV in recent years, so are you looking to fill a gap with SoundClash?**

SoundClash has already started to create a buzz. I hope this will spark a trend and we'll start seeing more music-related content as high up the EPG as us on Freeview 8.

**Can you give us some kind of flavour of what the show will be like in terms of the range of music it will cover and its approach?**



**ABOVE**  
Ellie Goulding: Polydor-signed star will be one of the first music acts featured on London Live



**"Now there's more than just Jools Holland for the music industry. London Live will cover a broad spectrum of music, from Stylo G to Katy Perry"**

LORNA COLE, LONDON LIVE

It's a mix of interviews, live performances happening in the city and great archive footage of artists on the stage, too. In one episode you'll get to see a recent secret Kelis gig performing her latest Ninja tunes material, as well as a bit of Ricky Wilson in the Kaisers pre The Voice makeover. It gives you a different dynamic to a straight-up video-based show. We want to cover as broad a spectrum as possible with genres, going from Stylo G to Katy Perry.

**How much will the fact this is a London TV**

**channel reflect in the show?**

London is the backbone of the show. It's filmed in London venues, reflecting who's performing in town, presented by Pandora Christie of Capital FM, one of the voices of young London. The acts talk about their connection to the city, too, whether it's sharing their most debauched London memories or their favourite London inspired lyrics.

**3DD is making the show. Why did you end up going with them?**

They're a great team and they all have an infectious passion for music and what they do. Their credentials speak for themselves having produced shows for the international market including MTV. They totally get the London Live ethos, too.

**Can we expect music to feature in the schedules beyond SoundClash? If so, what can we anticipate?**

There are lots for music lovers to look forward to at launch and beyond. Keep an eye out for Spit TV, part of our Raw strand where freestyle MCs have one take to impress with their lyrical skills, and Balcony TV - stripped-back indie band performances shot on a Westminster roof top against an iconic skyline backdrop. I'm glad to say there's a healthy pipeline of new shows and ideas, but we're always looking for more.

**How much has the music industry been engaged so far in London Live? What message would you want to give to them about the potential benefits it could deliver them?**

Lately there have been so few opportunities to showcase acts, especially in such a good spot on the EPG. The team at 3DD say SoundClash has already piqued the interest of the music industry bods who realise this. Now there'll be more than just Jools Holland to go to as a destination for live music performance on terrestrial TV.

**London Live's owner also has The Independent and Independent on Sunday as well as a controlling stake in the London Evening Standard. How much will they be used as vehicles to promote the television channel?**

There's already a great synergy between the TV and print within the group. Even though our audiences are potentially very different, we'll all be benefiting from the link. In the lead-up to the launch you can find out more about London Live in the Evening Standard.

**What's it like to be at the start of a new adventure like this and what's the anticipation of the impact it can have on the market?**

We're working at breakneck speed and there are lots of plates to spin, but I'll never forget this very unique opportunity to be part of the launch of a channel that Londoners can be proud of. I have a feeling London Live TV is really going to shake things up.



**THE BIG INTERVIEW** ROCKET MANAGEMENT

# ROCKET LOVE

With a roster boasting some of the UK music's biggest names in pop including Lily Allen and Ed Sheeran, what does this year hold for Elton John's company Rocket Music? Now in its third year of existence, Music Week chats to the firm's CEO Todd Interland to get the inside track

**LEFT**

**Top talent:** Todd Interland has history in A&R at London Records, Polygram and Island Records. He's headed up Rocket since the company launched in 2011

**MANAGEMENT**

■ BY RHIAN JONES

**E**lton John launched Rocket Music in response to his frustration with a lack of patience from the music industry when it comes to developing new acts - and the company has spent the last three years providing a solution.

Set up in 2011, names that have grown into their own under the guidance of Rocket CEO Todd Interland include one of the UK's biggest success stories of recent years: the two-time BRIT Award and Ivor Novello winning Ed Sheeran. Recently, one of 2013's buzz bands The Strypes enjoyed a successful breakthrough. This year the company has Lily Allen's comeback album *Sheezus* and Sheeran's highly anticipated follow up to his debut + to concentrate on.

Given Rocket's philosophy, it's no surprise that Interland is a former A&R man with history at London Records, Polygram and Island. The CEO was first recruited by John to the Universal-owned Rocket Records in 1995 as a "young and hungry" exec. As a result of the merger with PolyGram and Seagram in 1999, Rocket was absorbed into Island Def Jam in the US. John then launched Twenty-First Artists, and Interland moved over to work in the new company's UK office.

In 2005, Sanctuary bought Twenty-First Artists and both were bought by Universal in 2007. Three years later, John made his third foray into management and Rocket Music Entertainment Group was born, with chairman Frank Presland heading up operations alongside Interland.

Today, Rocket encompasses a record label and a music publishing division and remains totally independent. Other artists of note on its books include James Blunt, Pnau, Maverick Sabre and Elton John himself.

Rocket acts to look out for in 2014 include Fiction-signed singer, producer and film composer Meanwhile, London duo Whilk & Misky, The Strypes' with their second album and the debut solo launch of Rudimental singer Anne Marie.

**What do you think separates Rocket from other management groups?**

Firstly, we're founded by a legendary artist, Elton John. Elton talks to all the managers here if not daily, weekly. He speaks to all of the artists all the time. He's extremely pro-active. This company is his baby and he takes it as seriously as his own career. The company was set up based on his ethos of creating a haven for new artists and to help ensure they have longevity in their careers. What you'll see now compared to 25 years ago is that the careers of new artists seem to have a much shorter life span;

# THE BIG INTERVIEW ROCKET MANAGEMENT

some are lucky to go to two or three albums. That's always been the case, but there just seems to be far fewer now that have really long careers. Elton felt that we need to give acts whatever support they need with resources and guidance to try to extend their career paths. We also consider ourselves to be a breeding ground for developing new managers as well. We put as much value into our managers as we do with the artist roster.

**How much of your A&R background do you use in your day-to-day role at Rocket?**

For all of the managers here, A&R is a skill set that's absolutely required. The only instance where we actually sign an artist that has a record deal already is when they've decided to change management. We find it easier to get in on the ground floor with a new artist and help them hone their skills and develop. That goes all the way from songwriting to recording to performing live. The first phase of an artist's career before they get signed is maybe 80% A&R, 20% live. That ratio begins to change slightly as they develop.

**Do you have a specific timeframe in which each act stays with you in development before you start looking for a record deal?**

I would hate to put a cap on it in terms of time. I put a budget to each new artist which is my guideline. It might take anywhere from a year to three years to develop an artist, it just depends on their own experience and where they came from. Some artists might only require anywhere between £5,000 and £10,000 during their development phase, but there are others where it goes quite a bit higher.

**A common complaint is that record labels are becoming less involved with artist development and that management companies are picking up the buck. Would you agree?**

Yes and no. A record company might argue that they are developing the act as soon as they sign them because they do have a hand in actually putting together a campaign. They are responsible for the recording of an album and then setting up the campaign for release. That in itself is development. Every A&R person I know seems to have a couple of things that they are developing themselves. Publishers develop artists before they actually get taken to management or the labels too.

Yes, I think record labels are doing it less just by the sheer quantity or volume of artists that are out there now, but does that mean they don't have the responsibility anymore? I wouldn't think so. They argue that they do and I see certain cases where they are doing a really good job of it. However, every year for the past 15 years the responsibility of artist development upon management has increased. The pendulum has been swinging towards the management side in terms of their hand with it. I'm not saying that it's taking it away from the labels, but it just means that we have more of a role in doing that, just like they do.

**Ed Sheeran has been one of your big success stories in recent years. How is he progressing in the US?** He's just finished recording his new album and is putting the final touches on it. That will be out spring/summer this year; it's going to be very exciting. He's put in a lot of time in America, at the



**ABOVE** High hopes: Ed Sheeran's second album will be out in spring/summer 2014. The singer has spent the past year making waves in the US

end of last year he played several shows at Madison Square Garden, but prior to that he spent months and months on the road opening up for Taylor Swift. Together with the efforts of Atlantic Records USA, that's really helped bring him to a much larger audience.

**"360 deals should definitely be up for renegotiation if an artist's career takes off. I have no qualms about approaching labels for those discussions and have found them to be very co-operative"**

TODD INTERLAND, ROCKET

**What are your thoughts on 360 deals?**

They can add value to a certain type of deal. But the labels still have their own development to work on with regards to that. I don't necessarily believe that an artist should have publishing and recording rights all in one house. But a record company having a hand in merchandise and live, I think that's all pretty much part and parcel for these current deals. It's very rare that you're going to find much different, unless you go in at the indie level.

**Is it fair for labels to get a share in all those revenues?**

It depends on the artist. These types of deals should always be reviewed, especially as an artist's career progresses. The lay of the land will change if an artist becomes an absolute global superstar and the terms of a 360 deal will definitely be up for discussion in terms of renegotiation.

**Do you find it easy to have those renegotiations with labels?**

I have no qualms at all about approaching labels, it's a business for us as well as for the artist. I wouldn't hesitate for a second to have that conversation with any MD or business affairs department and we've found them to be very co-operative.

As well as Ed Sheeran's second album, you've got

**Lily Allen's comeback and third LP release this year. What are your hopes for her in 2014?**

That her new music and new album will be well received by her fans and her peers. We can't wait to get it out there at the end of May. She's worked with Greg Kurstin and Shellback and lots of other people. The time difference between Lily's first and second albums was only around two or three years, aged between 19 and 22. Now she's 28 and a mum so she's grown as an artist and I don't think that process will ever cease with Lily. She'll continue to evolve. You'll know when you hear this new album is that it's definitely a Lily Allen record. I still think that she's probably Britain's greatest lyricist at the moment. In terms of production there's going to be some interesting surprises.

**She famously called quits on her career in music after her second album, before changing her mind. Do you envisage a fourth album?**

Yes. Motherhood has been really good to her but I think she really missed being in the game. She missed that creative edge.

**She seems to have a love/hate relationship with her career as a recording artist...**

As much as she's at the forefront in terms of being a player, Lily's also very much a spectator like the rest of us in terms of being a music fan. It's interesting because the dichotomy between the two will show different voices, she'll have an opinion on one side as being a spectator but then she'll have a different opinion as an artist. That's not to say it's contradictory, but I think she's not afraid to voice the other side.

**Do you think she could break the US with this next album?**

Yes, I think she's poised to do extremely well in America. During her time out she still featured on two tracks, the first was with T-Pain and the second was with Pink so [the Americans] didn't actually know that she went away. The US is a huge focus for her. Warner US is taking this very seriously; it's a big priority for them.





There has been a wealth of technological developments over the course of your career, not least the rise in streaming services. What are your thoughts on Spotify?

I love Spotify. You can't change technology and streaming services are very much part of our culture now. I do urge more territories to take a closer look at making streaming data chart eligible, that's crucial and we're starting to see that happen now slowly. Streaming services are what MTV was back in the '80s when it first came along. You have to accept it and embrace it; I think it's fantastic.

Where do you stand on the issue of how much those services pay back to artists?

There needs to be a little bit of work done there. We've made great strides in the last 18 months but I do think it could be improved on the behalf of the artist. The royalty calculation cannot be quantified in the same way as recordings can be quantified. We're dealing with new media and the new ways that music is disseminated to the consumer. You can't use old formulas to quantify that - that's my beef with it.

Jazz Summers recently suggested that despite the fact that record sales have gone down, executive salaries have gone up. Would you agree?

I would disagree slightly. Let me put it this way; I don't think certain record company salaries have decreased as a result of a decrease in market share. But the record companies have downsized, they are one third of what they were seven years ago, so he might be pointing at what the senior executives make while overall revenue streams have shrunk. Should the senior execs' packages change? I think that remains to be seen.

A big revenue stream to have shrunk in the last ten years is recording income. How much of a percentage of your artists' overall income do record sales bring in?

It depends on the scale of the artist. If it's a newly signed artist, it's all about recouping, but even some of the bigger ones will never see any royalty income. There are others that do recoup significant amounts but it is decreasing rapidly. For most of our artists I would say recording represents less than 20% of their income. There are other sectors of the industry - live, branding opportunities, corporate events - where the revenue streams exist. At which point will recorded music income be completely saturated? I think we just have to watch this space.

**“What's being created this side of the Atlantic right now is hugely exciting. The UK seems to be moving at lightning speed in terms of what's trendy”**

TODD INTERLAND, ROCKET

Is that the biggest change you've experienced over the last decade?

Live has always been huge revenue stream but I've been working in the industry since the early '90s so everything is significantly different now. It was a lot easier to be successful as an artist in terms of finances back then than it is now. It's a struggle.

A new model introduced in recent years is label services. Do you think it can compete with what the major labels can do for launching new acts?

As long as you have the right brains in the room and the right experience, absolutely. Label services

**ABOVE**  
Priority acts: Rocket managed artists The Strypes and Lily Allen both have hotly-anticipated albums out this year



organisations work closely with management and the sum of the parts equal what a record company offers.

Are you generally optimistic about the future of the record industry?

I think we're entering another really exciting period of music, especially for the UK. What's being created this side of the Atlantic right now is hugely exciting. The UK seems to be moving at lightning speed in terms of what's trendy. For a while it seemed we were in a consecutive period where it was predominately female, then last year we saw the pendulum swing back to males. I'm hoping that we're going to see more bands pull through, it's been very pop focused in the last 24 months. There are bands popping up throughout the entire country and that to me says there might be a hunger for it.

You've got a New York office. Do you have any more US expansion plans?

Time will tell. We have a couple of exciting things happening over there. Expansion happens in spurts and we had quite a big expansion in the last two years. Right now we're continuing to grow the business but you have to have a couple of domestic hits over there before the next level of expansion will take place.

We just want to offer the best management services to our clients, and prospective clients that we can. Do we want to be bigger? Not necessarily, no. There are dangers in being too big, and artists are a particular breed of talented people who require close attention all the time. If you have too much on your roster something is going to fall through the cracks, someone is going to feel a little bit neglected and I want to make sure that never happens.

**INTERVIEW** HMV**'WHO ELSE IS PUTTING OUT ANIMAL COLLECTIVE ALBUMS IN KETTERING?'**

HMV music bosses Melanie Armstrong and John Hirst have tackled a wealth of obstacles over the past few years – not least their company going bust in 2013. Thankfully, administrators Hilco saved the chain and has since re-launched the historic retail brand. So what's next?

**RETAIL**

BY RHIAN JONES

**M**elanie Armstrong and John Hirst don't have an easy job. Heading up trading for retail giant HMV, it's their task to make sure that physical sales stay as buoyant as possible whilst contributing to the digital modernisation of the business. Faced with the company's fall into administration in 2013, it's been a rocky few years.

Both started their careers in store at the turn of the millennium. Armstrong has since risen the ranks to head of trading, while Hirst is category trading manager. During those fourteen years, they've seen the departure of three CEOs – first Alan Giles who left in 2006, followed by Simon Fox who resigned in 2012. Former Jessops exec Trevor Moore was made redundant in February of last year after HMV fell into administration with a net debt of £176.1m in the six months to the end of October 2012.

Since then, a slimmer and re-focused HMV has emerged. No longer a publicly held company, the pressure to report to hundreds of shareholders and all their vested interests has gone. 250 stores have been trimmed to 132, while a flagship Oxford Street site has re-located to the original smaller store down the road at No 363. Focus has moved away from technology and video games and back to

**ABOVE**

**It takes two:** Melanie Armstrong and John Hirst have both worked at HMV for fifteen years, starting their careers on the shop floor. Armstrong was last year honoured with a Retail Ambassador award

a core business of music and film.

Here Armstrong and Hirst discuss working behind the scenes during the turbulent years and what lies ahead for the physical market, as well as dishing out some sound advice for record label execs.

**Kantar figures for Q4 last year showed physical represented 68% of generated revenue for the UK recorded music sales market. However, everyone seems obsessed with digital. Is there a future for physical?**

**John Hirst:** There's obviously still a future for physical, that's why we're still here. It would be naive to suggest that it wasn't a declining market but I think that decline is slowing down. The key for HMV is just making sure that we manage our estate in line with the declining market, but it's going to level off at some point.

The dash to digital has accelerated the physical decline somewhat as well. Everyone's desire to move to a digital world so quickly meant a lot of people's eyes came off the ball on the physical side of things without really acknowledging that it's still a huge part of the market. You're not going to give somebody a download for Valentines Day, Mothers Day, Fathers Day, Easter, Christmas – these are all the tent poles of the music industry's year and they are all driven by physical sales – digital props it up

for the rest of the year to some extent.

**Melanie Armstrong:** The digital figures are probably more worrying for the suppliers at the minute. They need to invest in physical to make sure that stays buoyant while digital declines. We're committed to physical and we should rinse it as much as possible. Friends of mine outside of this business think that digital is around 80 - 90% of the market. When you tell them it's half and half, they are shocked. [The end of physical] has been a great story but it's not actually true.

**Lots of people are saying that deluxe packages and limited editions are the future for physical, would you agree?**

**JH:** The mix of week one sales for a new release three or four years ago would have been 10% on deluxe and 90% on standard. It's almost 50/50 now, certainly for us anyway. Credit has to go to the labels there because they've standardised their deluxe editions. It's a lot clearer to the consumer now what they are getting for that extra £3 or £4.

**What kind of attitude towards HMV have you felt from the industry historically? From its days as a big retail behemoth in the '90s...**

**JH:** In the last 18 months, the industry has been



overwhelmingly supportive. In terms of being seen as a huge juggernaut by the indies, it's inevitable. At one point we had this 250-store estate so it's always going to be a struggle for indies to compete, but the way they do compete is by offering a point of difference and having extremely passionate staff behind the counter. They serve a different purpose and there's room for both. The music industry would be in a torrid state if there wasn't a vibrant indie shop scene out there. That's where most of the new music comes from. A lot of the time we're riding on the coattails of the job that the indies do in breaking new acts. They are extremely important; I still buy half my records from indie record shops.

**Yet HMV does stock the same leftfield releases as those indie stores, do you feel appropriately credited for doing so?**

**JH:** It's always been a bugbear of mine. Yes, Rough Trade, Avalanche in Edinburgh and Jumbo in Leeds do a fantastic job but we're the ones that are putting Animal Collective albums out in Bury St Edmunds, Kettering and Blackpool. We're doing it in 150 shops around the country. There's a network of indies that are doing the same but there are an awful lot of gaps out there.

**Your biggest story of the past few years has been the fall into administration. What do you think were the factors behind HMV's decline?**

**JH:** We used to be really good at music in the '90s but in the noughties, we lost our way. We lost a few of our values on the core categories like music and DVD. Pre-administration, the business was focused on other areas - technology, games, we turned into an entertainment superstore. One of the things we've wanted to do was get back to our specialist roots, focus on new music again and on having a deeper range. Through all the problems we had, and the accompanying news stories, we were never 'beleaguered entertainment or DVD retailer HMV', we were 'beleaguered music retailer HMV'. It just shows the public perception of what HMV is and I think Hilco recognised that and realised the importance of taking it back to what built the business in the first place.

**What has the leadership been like under Hilco so far?**

**MA:** Very positive, very supportive

**JH:** They set some internal sales targets for when we came out of administration to achieve throughout Christmas, we've hit those so they are happy and we're happy.

**Going back to pre-Hilco days, what was Simon Fox like as a CEO?**

**JH:** The less said about the last few years, the better. We're not a public company anymore so the leadership dynamic has changed a lot. Put it this way; the atmosphere around here is a lot more positive than it was a year ago.

**MA:** The powers that be spent a lot of time doing bank presentations whereas now it's very much focused on just our trading and what the plans are.

**Last year ended with ERA criticising labels holding back all of their best releases until Q4. Have you**



**seen any inclination from labels to spread releases across the year?**

**MA:** I've been really frustrated by this in the past but this year it feels like we might be getting somewhere. We went to see Warner a few weeks ago and they presented their release schedule. They are releasing three or four big albums in April and May so for us it's fantastic - we've got the whole of the summer and then into Christmas with them. To press all releases back to the end of November is just a nightmare. It's about working those albums really hard and you don't get a chance when they come out in November. If an album that comes out at the end of the year doesn't quite do the number the record company thought it would, they just leave it there.

**"The less said about the last few years, the better. The atmosphere around here is a lot more positive than it was a year ago"**

JOHN HIRST, HMV

**JH:** The big story was that nothing sold a million copies, but the albums that did sell a million in the two years before, like Emeli Sandé and Adele, both came out at the start of the year. If One Direction had come out in March rather than at Christmas it probably would have done a million copies.

**ERA also said that Q4 suffered from an 'underwhelming' release schedule...**

**JH:** It wasn't that bad a year for releases, especially in comparison to the couple of Christmases we had prior to 2013. If there was a problem with Q4 last year it came from the earlier part of the year being weaker. It was a Q1, Q2 and Q3 release problem.

**MA:** It wasn't as bad as everyone was making out, there were problems with [physical distributor] Arvato [which suffered serious delays in stock delivery at the beginning of December], that didn't help. It was mainly down to ramming all the releases in at the end of the quarter and not working albums hard enough. September time just felt poor. If we'd had a couple of these big albums that came out at Christmas in September it might have been a very different Q4.

**ABOVE**  
**Up close and personal:** Nina Nesbitt recently performed an intimate set for fans at HMV's newly opened flagship store at No.363 Oxford Street

**Will there be a million selling album this year?**

**JH:** There's potential for two or three. Coldplay, Ed Sheeran, Take That, Lily Allen, Pharrell and fingers crossed there will be an Emeli Sandé album [out] at Christmas. If there's an Adele album, God knows what that can do. We're quietly confident about Q4 this year on the names that are being floated about and the strength of the releases earlier in the year.

**Do you think the main thing that the music industry can do to reverse the decline in physical is better manage their release schedules?**

**JH:** It would really help. A bigger spread of releases is going to encourage sales throughout the year.

**MA:** The other thing about Q4 is the hardware that was released. The PS4 and the Xbox, two new consoles, take a lot of money out of the market. The music industry just looks in on itself; we have to look out for other areas. Especially those big launches; Apple releases and big games releases. When Grand Theft Auto came out, the DVD and music market just went poof and we had people ringing us up going; 'What happened last week?'. We've got to look at that more this year. Everyone is so obsessed with digital vs. physical and streaming vs. physical, but what else is taking the money out of music?

**You've had a few high profile in store appearances, Paul McCartney at No.363 most notably. How much is HMV focusing on acting as a hub for fans to come and meet new bands?**

**JH:** It's massively important. We're also committed to a regional spread of these appearances. You Me At Six did 11 in-store appearances around the country. The week their album [Cavalier Youth] came out we sold 3,500 units from those appearances. It wasn't the difference between them being No.1, but 3,500 sales is not to be sniffed at.

**Historically supermarkets racked music, but that's nearly non-existent now - perhaps it's just not profitable for them. How does music do internally at HMV?**

**JH:** It's a lot bigger than it was this time last year. The order goes: visual, music, then everything else.

**Are supermarkets still a problem in terms of competition?**

**MA:** Pricing a new release at £6.99 was the problem. The more people that sell music, the better but we started to look expensive.

**JH:** They didn't make a profit; they just put a penny on a can of beans the week that JLS was out and that funds JLS selling at a £2 loss. When it's not a core part of your business, it's a sexy part of your business and you can do what you want with it. We don't want to be complacent about it but you only have to walk into the supermarket to see that there's less space committed to it than there was before.

**Final question, future plans for HMV?**

**JH:** There's not much thinking outside the box going on, it's very much back to basics at the minute. We're trying to get back our specialist credentials and hope to be seen as the reliable cornerstone of the physical area of the market

## PROFILE THE JOCKEY CLUB LIVE

# JOCKEYING FOR POSITION

The likes of Live Nation, AEG and SJM will face an unlikely new competitor in the promotion world this summer: the in-house team at racecourse gig specialist The Jockey Club Live

### LIVE

■ BY TIM INGHAM

**B**e honest: what sort of music acts would you expect to see playing a racecourse? A bootleg ABBA tribute, perhaps? A rejuvenated Hot Chocolate heading up a Best of The '70s hit parade?

Such hackneyed assumptions are due to get a bit of a hammering this summer, when 2014's first string of acts to play The Jockey Club's 15 UK courses hit the stage.

Contemporary names such as Dizzee Rascal, Little Mix, The Kaiser Chiefs and Jessie J will showcase hit-packed sets at the likes of Kempton, Newmarket and Sandown. Their appearance is the result of a new music promoter behind the scenes - one on a mission to rejuvenate the reputation of racecourses amongst the British music industry.

The Jockey Club Live is a partnership between racecourse owner The Jockey Club and newly-launched entertainment specialist Live at the Races. The latter has been established by Andrew Wilkinson and Simon Halden, who between them share decades of worldwide experience in tour production and outdoor media - having worked with major artists such as Elton John, Rolling Stones, Robbie Williams, Pink Floyd, Take That and Kylie Minogue.

The pair won the long-term tender to promote music at The Jockey Club's racecourses late last year, against fierce competition in the shape of Live Nation and AEG. Rather than go toe-to-toe with these industry giants for the contract, Halden and Wilkinson instead extended the offer of a joint venture to The Jockey Club, giving it more input into its own entertainment events.

A string of 30 evening music dates will take place across the company's courses between May and September this year, in front of an average crowd capacity of 15,000 people.

Although more predictable stalwarts of musical heritage are present and correct - there will be turns from The Beach Boys, Tom Jones and, yes, a 1980s hits package - the overall prestige of the roster is inarguable. And according to Wilkinson, this is just the first step in The Jockey Club Live's plan to gallop its way onto the touring schedule of plenty more big-name acts in future.

"We have to rid these courses of a certain amount of stigma from the past," he says. "I don't know how true this is, but I'm told that when some acts played racecourses in years gone by, they deliberately didn't advertise it - not even on their own website. This year all of our artists are promoting their gigs with us. We're working hard to change the perception of what these racecourses can offer. We're making sure they measure up in all ways compared to any other outdoor venue in the UK."

The Jockey Club Live says it has invested particularly heavily in improving the production of its 2014 gigs, as it looks to convince artists to



**ABOVE**  
Furlong and dance men: The Jockey Club Live co-founders Simon Halden (left) and Andrew Wilkinson

**"We're working hard to change the perception of racecourses amongst the music industry. We're making sure that they measure up as venues"**

ANDREW WILKINSON, THE JOCKEY CLUB LIVE

seriously consider its venues as vital future stops on their national tours. The firm's founding duo certainly have some impressive stats in their arsenal.

"Six million people go to see horse racing every year, making it the second biggest spectator sport in the UK," explains Wilkinson, who created concert tour production and management company KingStreet Tours in 1987.

"We want to tell managers, agents and artists that there is a real opportunity here to access some of that largely untapped audience - and that there's an infrastructure here now that is specifically set up to support live music."

The Jockey Club's racecourses invariably already boast security, car parking, local rail links and - as you'd expect from the sport of kings - exemplary hospitality. The company also runs its own ticketing operation, powered by a platform from SeeTickets.

"We want to say to the music industry: 'These are really amazing facilities, they're great venues to put on live music,'" says Simon Halden, who recently worked with IE Music on Robbie Williams' digitally-ticketed UK tour. "Kempton Park, for example, has got its own train station, 7,500 car park places, 40 acres of secure land and the most incredible hospitality facilities. That sort of line-up is replicated all over the UK."

A cursory analysis of annual ticket sales figures would already place Jockey Club Live - with its expected 250,000-plus approximate annual attendance - as the sixth largest music promoter in the UK. However, the company clearly differs to AEG, SJM et al due to the fact its events are tied to racing: if you want a ticket to see Dizzee Rascal this





summer, you'll have to buy one that also gives you the opportunity to have a flutter earlier in the day.

"Loosely speaking, the racing finishes around 8.15pm is then followed by an artist at 9.15pm playing a 90-minute set," explains Halden.

"The punters get a dual ticket that lets them participate in the afternoon racing, then they get to see the concert as well. They can, of course, just come for the concert if they wish - the average ticket price is less than £30 anyway."

So how will the production values of a Little Mix gig at a Jockey Club venue stand up next to, say, The O2 Arena?

"It would be a little sad if The O2 didn't have a slightly more sophisticated production level than us," says Wilkinson. "But we are rapidly improving - all stages will be 16 metres [square], for instance."

"A key objective is to make the experience for the artist and the fan better than it has been at racecourses in the past - and improving production is a very big part of that. That will help us attract better artists, and it will hopefully make fans more loyal to the racecourses as gig venues."

If the line-up for The Jockey Club Live's first summer is a gentle shift away from the slightly stolid racecourse bookings we're used to, the future could spell a more revolutionary modernisation.

The company is keen to bring its musical expertise to British racecourses not owned by the Jockey Club, such as those in York and Hamilton Park. And further expansion could see it move into territories outside of the UK and even into different sporting arenas.

"We'd definitely love to consider the opportunity of putting on support acts for these racecourse concerts," says Wilkinson. "That would really help the music industry to put more emerging acts on stages in front of big crowds."

"As we progress this, and we hopefully persuade the music industry we can put on a good show, we could move towards standalone music events. That's certainly where we want to go. The facilities are

**"Kempton Park has 7,500 car park spaces, 40 acres of secure land and incredible hospitality. That line-up is replicated at courses across the UK"**

SIMON HALDEN, THE JOCKEY CLUB LIVE

there for us to showcase new artists. I've spoken to record labels, and we know they're becoming more interested in 360 deals with younger acts. We could offer them some real opportunities."

Adds Halden: "It's true that we are in detailed discussion with other sporting venues, particularly in the world of cricket, rugby and football - and we're not consigned just to the UK. Cricket has got a history of putting on music events, so that's really exciting, especially with recent [youthful] developments in the game like 20/20."

The Jockey Club Live says it is open to the prospect of adding half a dozen extra shows to its concert bill in 2015, but it's cautious about overstretching - instead operating on a policy of 'quality over quantity' and gradual growth.

For now, however, all attention is being directed towards this summer's line-up of gigs - and vastly improving the reputation of racecourses amongst both the British public and the music industry.

"We're trying to attract better audiences and better artists, and ultimately put on a better show," says Halden. "In five or ten years, I hope we're looked on as a proper venue for a number of truly great touring artists."

He adds: "We're getting some unbelievable talent asking to be part of this, which is very exciting. The Jockey Club Live is a fresh start, a fantastic new brand that can extinguish a bit of what came before."

"Irrespective of the past, this is all about going forward; we have to establish ourselves as a great platform for great artists to play to a big crowd - and have some fun."

ABOVE

**Dizzee Rascal:** Rapper will play two Jockey Club Live shows this summer, at Newmarket and Kempton Park

## BUILDING BRANDS



The Jockey Club Live's commercial ambition in music doesn't stop at sell-out gigs - it's also looking to bring in brand support for its entertainment events.

Co-founder Simon Halden has some major experience in this area, having previously built two successful companies in the sector: Sports & Outdoor Media and Frontiers Group.

The latter was focused on developing long-term commercial rights and sponsorship opportunities in sport, entertainment and media across the world. It secured the exclusive advertising rights to all UK Test match grounds, which enabled the rapid growth of the business. However, its greatest achievement in music was using its international contacts to benefit talent.

"It was in China in 2003 that we first got involved in the music side," he says. "We generally thought that people who love sport tend to love music as well. We raised some money for Cameron Mackintosh's Phantom Of The Opera and for Lloyd Webber's Greatest Hits to tour in China. We brought in brands like Motorola to underwrite those tours because the normal ticket model in China didn't work."

This success led to Frontiers Group working with IE Music to take Robbie Williams to India and China. "Our research showed that he was one of the biggest stars [in these territories] never to have been there," says Halden. "With Tim Clark at IE, we then developed a whole lot of sponsorship opportunities for Robbie and developed a long-term contract working on all of his tours."

Frontiers Group was sold to an AIM-listed company in 2007 for £8 million - now Halden believes his new venture, The Jockey Club Live, offers plenty of branding opportunities of its own: "This is a great platform to bring more brands into music. It's attractive: you've got the longevity of our Jockey Club contract, 30-odd acts each year, and access to around 300,000 people [each summer]."

"The music consumer differs from the sport consumer in that they don't want to see big brands come and take something over. But allowing a brand to be positioned as a benefactor, putting something back into music is a great message - we could look at developing a programme specifically for young up-and-coming bands with a sponsor behind it."



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- In-house barrier
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## REPORT UNIVERSITY VENUES

## UNIVERSITY CHALLENGE

As the drinking habits of UK students change, so must the live music offering on campus

## LIVE

BY TOM PAKINKIS

The university live circuit was once the starting block for the global superstars of tomorrow. For fledgling bands with potential, the students' union provided access to a large, somewhat captive audience who tended to prioritise CDs and gig tickets over textbooks and proper nutrition.

In 2014 universities are playing a much more understated part in the live music sector as they adapt to the new touring habits of acts and changing drinking habits of students. But that doesn't mean that student venues can't be a decent launch pad for emerging artists or a useful part of a wider touring plan.

The Forum is The University of Hertfordshire's flagship venue. Capable of hosting everything from intimate 320-capacity gigs to 2,000-strong concerts or even full-blown 9,000-capacity festivals, it's more than a humble drinking hole for students. With state-of-the-art sound and visual tech, it's no slouch in terms of facilities either. In fact, when it comes to marketing, The Forum's entertainment and events manager Lee Welsh has little concern about standing alongside local venues aimed at the general public.

"We have two ways of facing people: we have the students who are our bread and butter audience but we do also have quite a lot of customers from the local community," he tells *Music Week*. "Our marketing strategy, especially on the website, is more geared towards advertising a venue rather than a student union or the university."

Unfortunately, the standard of university venues isn't consistent, according to Welsh, and that's where most of the challenges for union establishments that do want to provide a competitive music offering stem from.

"There's not really a university touring circuit anymore," suggests Welsh. "There just aren't the venues - things are run so differently between each union that the standards aren't the same everywhere. "Four or five years ago the National Union of Students tried to set up a university touring circuit and it failed really badly because they were getting different standards everywhere."

The impact on manager and agent perceptions of union venues has been significant, but Welsh says those that can be persuaded to actually visit The Forum are often impressed with what they see.

"It's a mistake to tar everyone with the same brush because there are five or six unions in the country that are run really well from an events point of view," he explains. "But the agents and management don't always go to those venues - it takes us to chase them to get the shows in."

The change that has affected the live music scene at a university level most, however, is the drinking habits of students themselves. Coalition Talent MD Guy Robinson explains that football in bars and pubs is falling because, paradoxically,



**"Don't tar all unions with the same brush. There are five or six with really well run events"**

LEE WELSH, THE FORUM

students are spending a higher portion of their nights out at home: "They're now pre-drinking at home and turning up to clubs at midnight drunk," he explains. "When you're drunk, the last thing you want at 12:30 at night is a brand new artist on the stage where you don't know any of the tracks."

It's for this reason that many universities have had to take a fresh approach to how they present live music to students. Taking inspiration from the culture in the US, Robinson set up The Coffee House Sessions, which puts gigs on in university coffee shops up and down the country earlier in the day.

"Students still have loads of disposable income, it's just that the lifestyle has changed," he says. "The uni coffee shops are packed and we've got an office in LA that does coffee house sessions all the time, so I picked up on that and thought, 'Why don't we do live music in the coffee houses here?'"

Crucially, Coalition engages both the union commercial teams and the student media with The Coffee House Sessions, but because of the way it's funded, managers and artists have to look beyond revenues to understand the benefits of this new model. "Getting the student media to buy in meant that we could charge the artist [label and/or management] to go on tour and that's the way it would be funded, as a promotional tour for their music," explains Robinson. "It's not pay for

## ABOVE

**Open Forum:** The University of Hertfordshire venue is fighting to get the attention of promoters, managers and artists who are too often reluctant to consider campus venues.



**"Students still have loads of disposable income, but their lifestyle has changed. Coffee houses are packed"**

GUY ROBINSON, COALITION TALENT

play, it's very much about a PR campaign: you test new music, increase your social media, it's all about building that core audience."

While The University of Hertfordshire is one of many to host The Coffee House Sessions, Lee says The Forum can generate profits for acts as well: "We've got the capacity, the production team, the sound and light already in. So if acts are just wanting to add a tour date or an overspill show there's no real production cost"

Ultimately, Robinson describes the UK university landscape at the moment as one of 'haves and have nots', with artists, managers and promoters having to pick their venues depending on what they are hoping to achieve and where their act is in terms of career at that point. While a handful of union venues are still able to generate good ticket revenues, now many of them have to be seen as supplements for wider tours or promotion opportunities. "If you can sell tickets but you're not quite at the theatre level, there are a number of universities on the circuit that still pull in really good revenues," says Robinson. "But live music nights are generally poorly attended and it goes back to a brand thing [with students], if they don't know it they just won't engage with it."

"The Coffee House Sessions have worked because the students have latched on to that brand rather than the individual artists, they feel like they're attending something positive."

## PROFILE LISTEN UP

## ON THE UP



Specialist promotions company Listen Up is riding the EDM wave but, as it continues to grow, it will always have its eyes and ears on the clubs

## PROMOTION

■ BY TINA HART

Dance music, electronic music, EDM... whatever you call it, in the last few years underground music trends in the clubs have built in a big way and crossed over into mainstream charts around the world.

Since 2009, Listen Up has rooted itself at the beating heart of this scene and culture. The 360 promotions company – offering radio, club, online and print campaigns in the UK and worldwide – was established with two people on the plugging side and, coupling hard work and opportune timing, has expanded to house some 22 full-time staff in its London offices. It has capitalised on growth opportunities in this current EDM boom time, now encompassing press and events – and there seems to be no letting up.

As head of press Toni Tambourine puts it: “EDM has become part of the fabric of UK pop culture. It’s not like we’ve jumped on a bandwagon, as a company we were there and as everything has grown, we’ve grown with it.”

Listen Up has swiftly established itself as a dance music promoting powerhouse to be reckoned with, all in a few short years.

But the company’s directors, Luke Neville and James Mack, both have solid and lengthy experience in the promoting of dance music. They have a veritable who’s who of brands, labels, clubs and artists on their collective CVs, even before they created the hub they now call their working home.

Neville has worked campaigns such as Café Del Mar (executive producer), spent eight years as director of A&R at dance music label Universal/Manifesto and had a DJing career that led him to play clubs and festivals across the globe for 20 years. Mack served as head of press and online promotion for London venue Fabric and developed its record label releases worldwide, and curated Electron and Mapping festivals before setting up his own promotions company that joined forces with Neville’s fledgling Listen Up set-up in 2011.

They’re joined by former Defected exec Toni Tambourine, who spent almost a decade at the label as well as working at US-based Strictly Rhythm. He has history and ‘legendary status’ as an underground club promoter in London spanning the the Nineties and Noughties.

The final piece of the puzzle at the top flight of Listen Up is Jacko – also known as James Jackson – who heads up specialist radio and club activity and brings to the table seven years of experience as promotions manager at Defected Records and 15 years of London DJ residencies at venues including The Cross, Turnmills and Pacha, as well as being



ABOVE

**Ear to the clubs:** James Mack and Luke Neville have decades of experience within the dance music promotions business between them

**“A big job of ours is that the biggest acts are relevant across the board - from the coolest tastemaker blogs, DJs on a club level, through to newspapers and radio too”**

JAMES MACK, LISTEN UP

executive producer for the Defected Radio Show.

With numerous active clients, Listen Up’s Neville explains that they work with the ‘cream of the crop’ – the quality of that crop being so undeniable that BBC Radio 1’s George Ergatoudis has taken note: at the time of going to press, there are seven Listen Up-worked dance music tracks on the station’s sought-after A-list.

“We have a selection of good clients. But we basically go after the best in every genre,” says Neville. “Whether drum and bass, EDM, house, techno, we just try and target them and get the top of each thing, but we also try and work with and nurture the best new emerging talent.”

“The key thing for us is making sure we’re on top of trends and the A&R side of things; that’s where Luke’s background comes in,” adds Mack.

“Obviously knowing what records are bubbling in the clubs, what kids are Shazaming, what’s going up the charts, what the coolest specialist blogs are picking up, Hype Machine No.1s – it’s about taking the record from that and hopefully it becoming this chart monster. That’s what really gets us passionate in terms of the records that we work”

Some of Listen Up’s biggest clients have been with them since way before their rise to relative superstardom and throughout the evolution of EDM culture and its boom around 2010. Tambourine notes progress on the live side of EDM as well, with the genre moving to accessible big room dance music tours, and artists graduating from 2000-capacity clubs to Academy venues and onto main stages at festivals.

Axwell, of Swedish House Mafia, is one of Neville’s long-term affiliates. From working with him on Top 10 hit I Found U in 2007 to SHM performing at the Milton Keynes Bowl in 2012 and releasing their forthcoming film, he’s been an integral part of the journey of The Swedes’ worldwide takeover. “One was a game changer,” Neville recalls of the 2010 SHM hit that featured Pharrell. “Then Miami 2 Ibiza with Tinie [Tempah] I remember we did Radio 1 in Ibiza, with him and SHM, and the first time I heard the record was Tinie during soundcheck in the day. I thought ‘fuck!’. [Swedish House Mafia’s Axwell, Steve Angello and Sebastian Ingrosso] are three very big talents and stars in their own right and the combination of all of them combined worked massively.”

Another big client Neville has worked with since “the early days” is David Guetta. “We did When Love Takes Over [featuring Kelly Rowland] and that just sent him into superstardom,” he notes.

Tambourine tells *Music Week* that not long prior





**“EDM has become part of the fabric of UK pop culture. We’ve not jumped on a bandwagon, as a company we were there and as it’s grown, we’ve grown with it”**  
TONI TAMBOURINE, LISTEN UP

to Guetta’s move over to Parlophone, he brought his press activity under the remit of Listen Up’s James Mack – a massive show of confidence from one of the biggest modern dance music breakout acts.

“A big job of ours is that acts such as Guetta are relevant across the board,” Mack explains. “It’s important that those from the coolest tastemaker blogs are into their release, even if they’re having these big chart successes and selling out stadiums globally. We’ve got to make sure the right DJs on a club level are playing those tracks, all the way through to broadsheets and national daily newspapers, as well as lifestyle press being interested, and radio too.”

“It’s key that wherever these artists start and whatever their career journey, they still have a basis with the cool kids and where they started off – and they don’t let go of that. It’s still so crucial and something that we actively, consciously push when we’re working a client like David or The Swedes.”

Neville adds: “Especially having worked with these guys for so long, it’s not just about getting that one hit record, we’re trying to push that little small window – everything we look at is a long-term view. Touring is getting represented properly, cool little trendy blogs, it’s not always about the big one hit then career over. We want to be working with these guys for a long time and that’s why a lot of them have been around a long time because, for instance with David, it’s important for him being No.1 in a DJ poll and to have Beatport hits.”

Tambourine points to a comparative new kid on the block that Listen Up has been working with – 22-year-old Alesso.

“We work with artists from the beginning all the way through their development until they become superstars. Take Alesso just now,” he says. “We’ve watched him get stronger and he just had a No.1 with Calvin Harris [Under Control]. His album coming up is going to be huge, and we think mirrors the success of The Swedes. We’ve been with him since his very first record and chipped away at his profile and the rest of the world.”

“We’ve worked very closely with the management and the artist, not just the label,” adds Neville. “We get a lot of clients within majors because majors want to work with us but generally they sign a deal and management will be like, ‘We want to continue



working with Listen Up because they understand our act and know what our view and messaging is’. And I think that’s why we’ve done so well.”

Since Listen Up has an astonishing amount of active clients they’re working across multiple platforms at any one time – how do they keep up? “We’ve all got wrinkles!” says Tambourine.

“We’ve got a lot of really good staff and a really good team of people,” adds Neville. “It’s an open office and there’s constant banter, playing tunes and sharing things. We’re always exchanging ideas and talking about opportunities, it’s an open forum.”

Adds Mack: “Everyone helps each other, whether it’s radio guys filling in press guys, or we’ve got a real buzz at club level and the reactions we’re getting in from DJs we’re servicing can be easily passed on and used at press. Same with press; a YouTube video they’ve just pushed out gets x millions of views in two days and that becomes great ammunition for radio guys to push on their end for more coverage and playlist spots.”

“There’s a lot of benefits from being able to be across so many different parts of what’s important for an electronic act these days and we do it globally too,” Neville notes.

“Everything we’ve done with Listen Up is little steps... and finding the right people,” he adds. “In terms of new business, I’m always seeking it, I love the chase. There are some artists we identify that we’d love to work with and we kind of chip away over a long period of time until we get an opportunity to work with them. First and foremost we’re music fans.”

“And we’re still clubbers,” says Mack. “You’ll still see us in the middle of a room with our phones up, Shazaming a track like ‘What is this?’”

“It’s the buzz of just hearing those records, whether it’s some trendy little underground thing that just gets a bit of blog love or it’s this big EDM banger from Avicii – we still have this passion for music,” Neville adds. “Whether it’s a Beatport No.1 or a UK Official Charts No.1, the love is still there from the underground to the top really.”

**ABOVE**  
**EDM superstars:** (clockwise from top left) Swedish House Mafia, Avicii, MK and David Guetta have all graduated from specialist successes to Official UK Singles Chart No.1 acts

## CHART SUCCESS OF LISTEN UP CLIENTS IN 2013 AND 2014

### No.1s

Avicii, *Wake Me Up* / Storm Queen, *Look Right Through* (MK remix) / Martin Garrix, *Animals* / Alesso and Calvin Harris, *Under Control* / Nicky Romero and Avicii, *I Could Be The One*

### Top 10s

Avicii *Hey Brother* (No.2), *You Make Me* (No.5) / Zedd, *Stay The Night* (No.2) / Tiësto, *Red Lights* (No.6) / Showtek, *Booyah* (No.5) / Ben Pearce, *What I Might Do* (No.7) / Armin Van Buuren, *This Is What It Feels Like* (No.4) / Sebastian Ingrosso & Tommy Trash, *Reload* (No.3) / David Guetta, *Shot Me Down* (No.4), *She Wolf* (No.8), *Playhard* (No.6)

### Coming Up from Listen Up

Albums: David Guetta, Tiësto, Porter Robinson

Single: *#selfie* by The Chainsmokers – an of-the-moment hit single in the making with an impact date of April 28. “It will really catch the imagination of the public. It’s already happening... the majors have had a major battle on it.” Tambourine tells us.

### Other

Deamau5 – just announced for SW4  
Steve Angello’s label Size Records giving away its entire back catalogue for free

### Diary

Miami Music Conference, SXSW, Ibiza opening parties in May, Ibiza season, EDM Biz in Vegas around EDC festival in July, ADE in October

## NOT JUST PRESS

Listen Up does much more than just plugging and promoting tracks, mainly in two areas:

### EVENTS

Listen Up has recently expanded its events department, becoming involved with a number of major festivals. And it always has its eye and ear on Ibiza, as Tambourine notes: “We reflect a great deal of what’s happening in Ibiza and look after a lot of activity there as it’s a really important barometer for everyone in dance music.”

Mack added: “In general, our artists are coming through the island on a weekly basis and their own residences... So there are opportunities on a press and radio tip to eke out there too.”

### RADIO SHOWS

Run in part by Luke Neville,



The Noisehouse

produces audio including radio shows and podcasts. Neville explains: “Between [himself and partners] we do radio shows for Avicii, Guetta, Eric Prydz, Seb Ingrosso, Afrojack and more. The Creamfields radio show for instance is No.1 on iTunes today as they’ve just announced their line-up.”

“That’s a separate company but it all connects to everything we do because we can look after their press – so when we put out a radio show, we’re promoting their record via another piece of content they can use. We have an office in New York too.”

**REPORT** COUNTRY TO COUNTRY**'WE ARE SPREADING THE HILLBILLY GOSPEL'**

With a long weekend of activity coming up, including London and Dublin festivals, the country music genre is experiencing the biggest push that it's had in the UK in years

**EVENTS**

■ BY PAUL WILLIAMS

As country music's most powerful record executive Mike Dungan admits to having had a good few "bloody noses" down the years trying to sell the virtues of the genre in the UK. But times are now a-changing and the Universal Music Group Nashville chairman and CEO is finally ready to use the "c word" again on this side of the pond.

What appears to be significantly improving fortunes for country here has been enough to persuade Dungan to be part of a powerful line-up of Nashville music executives, artists and songwriters heading to the UK this week for a long weekend centred on the C2C Country To Country music festival in London and Dublin.

"I have to be honest with you," he explains to Music Week. "I have had my nose bloodied more than a few times trying to export my music into the UK and because of those experiences I have really been adverse to using the C word, country word, when positioning or trying to promote my artists in the UK. I found that when you say that it will attract a very small group that appreciates American country music very much, but really more classic country music than anything else."

That previously resulted in Dungan and his colleagues and rivals when trying to break their acts in the UK doing everything they could to position them away from a country branding and "let them stand on their own and the merits of the music stand on its own". However, he reckons the success of the first C2C festival in London last March, headlined by Carrie Underwood and Tim McGraw and featuring his own acts Little Big Town and Vince Gill in the line-up, has helped to change all of that.

"They're saying out loud 'country music' so if it's working then I need to change my mindset completely so I'm really coming over to observe and investigate," he says.

Hit Nashville country songwriter Bob DiPiero, whose songs have been recorded by the likes of Faith Hill, George Strait and Tim McGraw, will also be part of a visiting pack that will include Taylor Swift record company Big Machine Label Group founder and CEO Scott Borchetta, recently-installed Country Music Association (CMA) CEO Sarah Trahern, artist managers, live music executives and stars acts such as Zac Brown Band (pictured, opposite page) and Brad Paisley, who will respectively headline C2C's two nights.

DiPiero has an advantage over Dungan having already been part of fact-finding missions over the past few years in the UK and Europe by CMA



**ABOVE LEFT** Saying the 'C-word' again: Universal Nashville's Mike Dungan is visting the UK to find out himself if country has lost its negative connotations.

**ABOVE RIGHT** Nashville comes to town: CMA CEO Sarah Trahern is among a top-notch delegation of country artists, songwriters and executives visting London this weekend.

**"Taylor Swift has done a lot of the groundwork to make country music cool in countries that previously didn't think it was"**

**ARTIST MANAGER MARION KRAFT**

whose involvement this time will not only include helping to stage C2C but hosting an international marketing summit and another one of its Songwriter Series sessions. This puts together a group of top Nashville songwriters, including DiPiero for this session, in front of an audience to discuss and play some of their songs.

He describes the first C2C festival last year as an "eye-opening event" for both the artists and the fans "who may have just been curious more than fans" as well as for the artist managers and label heads. The strength of the Nashville contingent travelling over this year suggests to him how seriously the country music industry is now taking the UK as a market.

"Something is going on and they want to be



part of it," says DiPiero of the likes of Dungan and Borchetta joining the party. "It was not always that way I've been on the board of the CMA for quite some time now and there were not supporters even for our Songwriter Series shows.

"I always said we just like spreading the hillbilly gospel. We're winning one fan at a time and so now in the past three years there has been a reality check on what is happening over there and shouldn't we be investigating it because we've got great music? We've got world music now. In the past it may have been a little too provincial, but now we are speaking the language of the world so it's a good time to connect."

Artist manager Marion Kraft used a Songwriters Series event around last year's C2C to test the water for her act Chris Young. Such was the positive response that this year he has moved from an acoustic appearance in the Series to the main festival and will also be supporting headliner Brad Paisley on other European tour dates.

"C2C will be the second step as we are coming



## NASHVILLE: THE TV SHOW THAT'S CHARMING THE UK

The award-winning Nashville TV show appears to be playing a big part in changing the perception and increasing the popularity of country music in the UK.

The second season of the drama, which is set in the US's so-called Music City, is currently being screened on E4 and Nashville songwriter Bob DePiero believes the show's impact on music fans globally cannot be underestimated.

"Just a very small microcosm of our community is a club in Nashville called the Bluebird, which is part of the Nashville [TV show] storyline," he says. "Up until the show aired it would be full or almost full. Since the advent of the TV show it is impossible to get tickets to. It has become the quintessential get-the-ticket venue. I played a show there this weekend and the tickets were sold out in three minutes."

Clarence Spalding, who manages country stars Jason Aldean and Rascal Flatts, also believes the TV series is showcasing the musical diversity of modern country music.

"There is something out there for everyone. You've got to give it a chance and if you think it's your father's country music you're dead wrong," he says. "It's not. There's something out there if you are more into the pop side of it we've got that. If you are more into the traditional side of it we've got that and we pretty much have everything in between."



with a full band to see if there is a viable market and does he want to come back? If he gets a reaction from the fans that he feels is encouraging and positive he's going to want to come back," she says.

Clarence Spalding is both an old and recent hand in making trips to the UK. Back in the Seventies he was tour manager of the group Exile, who scored a big hit here with Kiss You All Over, managed country superstars Brooks & Dunn and now has on his books in Rascal Flatts and Jason Aldean two of the genre's current leading acts.

He was last over in the UK in 2013 with Rascal Flatts and saw for himself when the group played a show at London's Shepherd's Bush Empire the new appetite for country.

"We were sold it out, but I was anxious to see what the make-up of the audience looked like and how they reacted to Rascal Flatts," he remembers. "We lean more on the pop side of it definitely. We're loud. We're raucous and it's a fun show and I couldn't tell the difference between the audience there and the audience here every night. It's fantastic."

Kraft, who also manages Miranda Lambert, praises Taylor Swift for her part in spreading country music in the UK.

"She has gone overseas and came through the country format and is a country artist. It is just at the other side of the spectrum," she says. "She has done a lot of the groundwork to make country music cool in countries that previously didn't

### COUNTRY MUSIC: UK/IRELAND TAKEOVER, MARCH 14 TO 17

■ **CMA Songwriters Series** - March 14 at O2's IndigO2 with Bob DiPiero, Martina McBride, Brett James, Striking Matches

■ **C2C Country To Country To Festival** - March 14 to 15 at O2 in Dublin and March 15 to 16 at O2 in London headlined by Brad Paisley and Zac Brown Band and also including Dierks Bentley, Dixie Chicks, Martina McBride, Rascal Flatts, Chris Young

■ **Panel discussions** - March 15 at **British Music Experience (BME)** in London's O2 featuring songwriters and music executives

■ **CMA International Marketing Summit** - March 17 at BME and including new research and keynote interview with Big Machine Label Group's Scott Borchetta

■ **Songwriter Series show for later BBC broadcast** - March 17 in London's **New Broadcasting House** headlined by Brad Paisley

■ **BBC reception** - March 17 in New Broadcasting House  
Visit [www.cmaworld.com/london](http://www.cmaworld.com/london) for more details

think it was. A lot of credit goes to her for that because she kept going back."

While Swift is now a bona fide superstar in British eyes, for other country acts sometimes attitude adjustments have to be made as they may be superstars back in the US but are little known here.

"They know they are going to start from scratch," says Universal's Dungan whose roster of

## THE US MARKET: COUNTRY POPULARITY SURGES IN HOMELAND

Nashville's big UK push comes as country music enjoys a new surge of popularity in its American heartland.

"We are at an all-time high," suggests Universal Music Group Nashville chairman and CEO Mike Dungan. "It's really become America's music and we're attracting the attention of a new, young audience and partnerships. Now is the time to see if we can make this go beyond our own borders."

According to Nielsen SoundScan data, two of the US's five biggest-selling album acts last year were country acts with Luke Bryan and Blake Shelton, while three of the year's Top 10 albums came from the genre. Although this was down from a record-breaking five of the Top 10 titles in 2012, it still highlighted a genre in incredibly rude health.

The CMA will be using the country music weekend to host its second annual International Marketing Summit where new stats and research on the genre will be presented.

Artist manager Clarence Spalding, whose act Jason Aldean had the second biggest country music tour in the US, came up with more than 20 different acts from the genre undertaking headlining tours this coming year.

"We're just in that good spot where we have a lot of artists who are very popular with the younger demos," he says. "The shows have come such a long way. That's the thing people can't steal. They can't experience it anywhere else, but going to a live show. That's why we are experiencing here record numbers of people coming to what I consider a record number of headliners in the format."

artists includes Lady Antebellum, Kacey Musgraves and Keith Urban. "They know they are going to be giving up a big pay cheque in the US to go do that, but that's OK."

Musgraves has been one of a number of new and heritage country acts to win strong support from the BBC, most especially via Radio 2, and the corporation will play a big part in the forthcoming weekend. It will broadcast highlights of C2C, while a special Songwriters Series show will be taped at the BBC Radio Theatre for a future radio and TV broadcast and a country music reception will be hosted at New Broadcasting House Ealing Village enjoys a lively community life, with a busy schedule of social activities. Residents regularly organise social events in the clubhouse, including quiz nights, dance classes, community Big Breakfasts, Royal Wedding events and an annual Christmas party this coming Monday.

All this and the other elements of the long country music weekend will give the visiting industry execs plenty of scope to assess the opportunities for their genre in the UK. In the case of Dungan, if he likes what he sees this will only be just the start.

"I would like to see that what is happening in America is starting to happen in the UK, especially that younger audience who have been marketed to since the minute they came out of the womb," he says.

"That audience is pretty sick of marketing. They don't want guys like me telling them what they should like and branding things. They just know if they like it or they don't. Some of it is rock and some of it is pop and now maybe some of it is country and I am hoping that is what happening in the UK. I am going to do everything I can to look at that, evaluate that and if it's real I am going to come charging back with a big push."

## VIEWPOINT JO DIPPLE, UK MUSIC

## WORKING WONDERS

UK Music has placed 30 young apprentices into some of Britain's top music companies over the past year via its Skills Academy. Here, the organisation's CEO Jo Dipple explains the importance of skills-based learning after hosting a breakfast event during National Apprentice Week



## EMPLOYMENT

■ BY JO DIPPLE, UK MUSIC

Skills is a modern buzzword – one of the few things that politicians of all parties agree is important. Which is a double-edged sword. On the one hand, it's great that a long-neglected poor relation is finally getting the priority it deserves. The UK can only compete internationally on quality. We can never compete with emerging economies on price. And quality means the quality of our workforce. It means that our edge is our ingenuity, creativity, our in-depth technical expertise in specialist areas. It means that the British genius does actually mean something, that it's no more a coincidence that we still design and build some of the world's most sought-after cars (Jaguars and Range Rovers, for instance) than that we are, along with the much bigger USA, the most successful music-producing nation on the planet.

The dangerous side of the double-edged blade, though, is that just as we tend to take our talent and our success for granted, we end up, as an industry, mouthing the words about the vital importance of skills, without ever embracing their meaning.

That's why this week's UK Music Apprentice Breakfast with Skills Minister Matthew Hancock was more than just PR. We haven't just woken up to skills because it's National Apprentice Week – it's the fastest growing area of what we do as an organisation. Two years ago we didn't do it at all, now it's nearly half our (admittedly small) headcount.

Last year we launched the UK Music Skills Academy, bringing together different strands of skills and training to help young people get work in the music industry. Since then, UK Music has placed 30 young people into some of the UK's top music companies including Beggars Music, Mute Records, PRS for Music, PPL and CODA. Apprenticeships have ranged from royalty



[L-R] Matthew Hancock MP, Jo Dipple and Neil Carberry, director of employment and skills, CBI

**ABOVE**  
Early risers: Skills Minister Matthew Hancock MP spoke at a breakfast meeting last week to give music companies a chance to hear from young apprentices placed as part of UK Music's Skills Academy

**"The music industry tends to take our talent and success for granted. We end up mouthing the words about the vital importance of skills without ever embracing their meaning"** JO DIPPLE, UK MUSIC

administration to music publishing. We can draw on government grants of up to £3,500 to employers who take on an apprentice through the scheme.

For a long time, there is a perception that the music industry has been bad at this. Traditionally, music industry apprenticeships scarcely existed and we were marred by unpaid internships. Access to music industry jobs was not as broad or as open as it should have been. All that is changing. And that

change is coming from within us. Government can help, but ultimately it takes the industry itself to make it happen. Already, right across the industry great things are being done to provide real opportunities including traineeships, well paid internships and apprentices; from labels to publishers, studios to managers, we are seeing some fantastic job possibilities becoming available for young people.

It's a very straightforward case of "be the change you want to see". I'm proud that at UK Music we're doing our bit – hiring our own apprentice this week even though we're a very small organisation. But any stable employer can do it and we encourage other music companies to do the same – it makes sense for the young person and it can make sense for your business too.

## SNAP APPY: ANTI-PIRACY APP ATTRACTS 80,000 PLAYERS IN FIRST MONTH OF LAUNCH

UK Music's free app that allows players to take on the role of managing an aspiring musician launched last month with roaring success.

The result of a collaborative effort between UK Music, the Intellectual Property Office and Aardman Animations, Music Inc is designed to give young music fans an insight into the modern music industry and to 'let them experience the challenges encountered by artists in the digital age'.

In the first month, nearly 80,000 unique users played the game for an average time of 18 minutes. Over 75% of those players made positive piracy choices. Minister for Intellectual Property, Lord Younger commented: "The UK has a world leading music industry with globally recognised artists, something we should be proud of. But

getting the protection of their work, and its value right, is vital for a vibrant and successful future.

"Young people have an important role to play in this success. We must make sure they understand and respect copyright. Music Inc is an exciting and engaging collaboration with UK Music and Aardman Animations that will help capture their imagination and encourage them to think about copyright and its importance to the creative industries."

The game allows players to select an aspiring artist from a list of hopefuls, shape the image of the artist, compose tracks from a roster of song-writers, producers and studio technicians and balance the books by keeping an eye on how radio play, streaming and piracy impact on profits.

It puts players in the driving seat guiding emerging



artists through the challenges and opportunities of a successful music career in the 21st century. Taking control of everything from song writing and styling to recording and releasing songs to market, players see the impact every managerial decision has on their artists' career development.



30 SINGLES/ALBUMS/COMPILATIONS

Pharrell's second solo LP *Girl* debuts at No.1 on The Official UK Artist Albums Chart



INCLUDES OFFICIAL  
WEEKLY iTunes  
CHARTS FROM AROUND  
THE WORLD

# MusicWeek CHARTS



## 32 UK AIRPLAY & EU AIRPLAY

Pharrell Williams' *Happy* enjoys its 11th straight week atop the radio airplay chart

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

## 37 INDIES & ITUNES

Arctic Monkeys remain at the No.1 spot on the Indie Albums Top 20



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Alan Jones crunches the crucial numbers from the Official UK Charts

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David Guetta returns to form at the top of the Upfront and Commercial charts

## 42 KEY RELEASES & PRODUCT

The new double A side single from Drake is Track Of The Week







# CHARTS UK ALBUMS WEEK 10



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

## THE OFFICIAL UK ARTIST ALBUMS CHART

Key  
 ◆ Platinum (300,000)  
 ● Gold (100,000)  
 ● Silver (60,000)

**BPI**  
 The British Recorded Music Industry

THIS LAST WKS ON				ARTIST / TITLE / LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS LAST WKS ON				
WK	WK	CHRT	CHRT		WK	WK	CHRT	CHRT	
1	New			PHARRELL WILLIAMS <i>GIRL</i> Columbia 8884305072 (Arvato)	HIGHEST NEW ENTRY	39	New	RUFUS WAINWRIGHT <i>Vibrate - The Best Of</i> Polydor 3765155 (Arvato)	
2	3	74		ELLIE GOULDING <i>Halcon</i> Polydor 3714241 (Arvato) ★2		40	10	2	WILD BEASTS <i>Present Tense</i> Domino WIGCD279 (PIAS Arvato)
3	1	53		BASTILLE <i>Bad Blood</i> Virgin CDV3997 (Arvato) ★2		41	38	169	THE CURE <i>Greatest Hits</i> Fiction 5894352 (Arvato) ★
4	12	25		AVICII <i>True</i> Positiva/PRMD 3748460 (Arvato)	+50% SALES INCREASE	42	32	34	ONEREPUBLIC <i>Native</i> Interscope 3719804 (Arvato)
5	2	26		ARCTIC MONKEYS <i>AM</i> Domino WIGCD317 (PIAS Arvato) ★2		43	New		REAL ESTATE <i>Atlas</i> Domino WIGCD320 (PIAS Arvato)
6	5	13		BEYONCÉ <i>Beyoncé</i> Columbia 88843032512 (Arvato) ★		44	36	110	LANA DEL REY <i>Rom To Die</i> Polydor/Stranger 2787091 (Arvato) ★2
7	24	20		KATY PERRY <i>Prism</i> Virgin 3753232 (Arvato) ★	+50% SALES INCREASE	45	37	334	FLEETWOOD MAC <i>The Very Best Of</i> WSM 8122736352 (Arvato) ★5
8	8	26		LONDON GRAMMAR <i>If You Wait</i> Metal & Dust MADART1 (Sony DADC UK) ★		46	35	18	TINIE TEMPAH <i>Demonstration</i> Parlophone 2564640435 (Arvato)
9	18	49		IMAGINE DRAGONS <i>Night Visions</i> Interscope 3722421 (Arvato)	+50% SALES INCREASE	47	40	155	OASIS <i>Time Flies - 1994-2009</i> Big Brother RMCDD66 (PIAS Sony DADC UK) ★
10	7	40		DISCLOSURE <i>Settle</i> PMR/Island 3739492 (Arvato)		48	Re-entry		FLEETWOOD MAC <i>Rumours</i> Rhino 8122796778 (Arvato) ★11
11	New			RICK ROSS <i>Mastermind</i> Def Jam 3761747 (Arvato)		49	New		BLOOD RED SHOES <i>Blood Red Shoes</i> Jazz Live JAZZLIFE01CD (PIAS Arvato)
12	New			MIKE OLDFIELD <i>Man On The Rocks</i> Mercury 3760695 (Arvato)		50	39	8	BRUCE SPRINGSTEEN <i>High Hopes</i> Columbia 88843015462 (Arvato)
13	15	14		JOHN LEGEND <i>Love In The Future</i> Columbia 88725439942 (Arvato)	SALES INCREASE	51	New		THE FRAY <i>Helios</i> Columbia 88843025892 (Arvato)
14	6	45		RUDIMENTAL <i>Home</i> Asylum 2564654475 (Arvato) ★		52	52	17	THE KILLERS <i>Direct Hits</i> Vertigo 3755766 (Arvato)
15	22	23		HAIM <i>Days Are Gone</i> Polydor 3750814 (Arvato)	SALES INCREASE	53	51	15	EAGLES <i>Selected Works 1972-1999</i> Rhino 8122736239 (Arvato)
16	New			A GREAT BIG WORLD <i>Is There Anybody Out There?</i> RCA 8888370552 (Arvato)		54	44	16	ROBBIE WILLIAMS <i>Swings Both Ways</i> Island 376148 (Arvato) ★2
17	42	42		DAFT PUNK <i>Random Access Memories</i> Columbia 88883716862 (Arvato) ★	+50% SALES INCREASE	55	55	38	ELTON JOHN <i>One Night Only - The Greatest Hits</i> Mercury 5483342 (Arvato) ★
18	4	2		BECK <i>Morning Phase</i> EMI 3764975 (Arvato)		56	46	37	TOM ODELL <i>Long Way Down</i> Columbia 88765439082 (Arvato)
19	Re-entry			PINK <i>The Truth About Love</i> RCA 8872545272 (Arvato) ★2		57	50	69	ONE DIRECTION <i>Take Me Home</i> Syco 8975439722 (Arvato) ★3
20	11	4		KATY B <i>Little Red</i> Rise/Columbia 88883743952 (Arvato)		58	43	240	ARCTIC MONKEYS <i>Whatever People Say I Am That's What I'm Not</i> Domino WIGCD162 (PIAS Arvato) ★5
21	9	19		LORDE <i>Pure Heroine</i> Virgin 3751900 (Arvato)		59	57	24	CHVRCHES <i>The Bones Of What You Believe</i> Virgin CDV3116 (Arvato)
22	17	27		THE 1975 <i>The 1975</i> Dirty Hit/Polydor 0400040 (Arvato)		60	48	73	JAKE BUGG <i>Jake Bugg</i> Mercury 3707053 (Arvato) ★2
23	14	21		JOHN NEWMAN <i>Tribute</i> Island 03743662 (Arvato)		61	Re-entry		ALANIS MORISSETTE <i>Jagged Little Pill</i> Maverick 9362459012 (Arvato) ★10
24	20	20		JAMES BLUNT <i>Moon Landing</i> Atlantic/Custard 2564541931 (Arvato)		62	56	120	ONE DIRECTION <i>Up All Night</i> Syco 8897843642 (Arvato) ★3
25	28	5		BOMBAY CYCLE CLUB <i>So Long See You Tomorrow</i> Island 3761816 (Arvato)	SALES INCREASE	63	54	17	LITTLE MIX <i>Salute</i> Syco 88883789362 (Arvato)
26	19	16		JAKE BUGG <i>Shangri La</i> EMI 3756055 (Arvato)		64	21	2	ST VINCENT <i>St Vincent</i> Loma Vista/Caroline 3767247 (Arvato)
27	16	65		BRUNO MARS <i>Unorthodox Jukebox</i> Atlantic 7567876285 (Arvato) ★2		65	73	24	KINGS OF LEON <i>Mechanical Bull</i> RCA/Hand Me Down 8893762522 (Arvato)
28	26	15		ONE DIRECTION <i>Midnight Memories</i> Syco 8888374062 (Arvato) ★2		66	Re-entry		OLLY MURS <i>Right Place Right Time</i> Epic/Syco 88725416352 (Arvato) ★4
29	27	15		GARY BARLOW <i>Since I Saw You Last</i> Polydor 3757644 (Arvato) ★		67	62	5	ANDRE RIEU & THE JOHANN STRAUSS ORCHESTRA <i>Love Letters</i> Decca 3771386 (Arvato)
30	25	108		EMELI SANDE <i>Our Version Of Events</i> Virgin CDV31094 (Arvato) ★7		68	Re-entry		CHASE & STATUS <i>Brand New Machine</i> EMI 3750926 (Arvato)
31	47	22		MILEY CYRUS <i>Bangerz</i> RCA 88883745232 (Arvato)	+50% SALES INCREASE	69	23	2	SCHOOLBOY Q <i>Oxymoron</i> Interscope 3770561 (Arvato)
32	34	38		KODALINE <i>In A Perfect World</i> b-Unique/RCA 88765442802 (Arvato)	SALES INCREASE	70	61	7	SOPHIE ELLIS BEXTOR <i>Wanderlust</i> EMI 3765442802 (Essential/Proper)
33	29	47		MICHAEL BUBLE <i>To Be Loved</i> Reprise 9362494497 (Arvato) ★2		71	74	24	JASON DERULO <i>Tattoos</i> Warner Brothers 9362494189 (Arvato)
34	New			DRIVE-BYTRUCKERS <i>English Oceans</i> ATO ATO0226CD (PIAS Arvato)		72	Re-entry		ED SHEERAN <i>+ Asylum</i> 5249864652 (Arvato) ★6
35	31	54		PASSINGER <i>All The Little Lights</i> Netwerk 309652 (Essential/Proper) ★		73	59	6	YOU ME AT SIX <i>Cavalier Youth</i> BMG Rights 538012062 (Roni/Arvato)
36	New			WE ARE SCIENTISTS <i>Tv En Français</i> 100 Percent 100CD35 (Roni/Arvato)		74	45	60	MACKLEMORE & RYAN LEWIS <i>The Heist</i> Macklemore 754152229 (ADA Arvato)
37	30	18		EMINEM <i>The Marshall Mathers LP 2</i> Interscope 3758811 (Arvato) ★		75	Re-entry		MOTION PICTURE CAST RECORDING <i>Les Misérables</i> Polydor 3724585 (Arvato) ★
38	75	17		CELINE DION <i>Loved Me Back To Life</i> Columbia 88697137152 (Arvato) ★	HIGHEST CLIMBER				

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## COMPILATION CHART TOP 20

THIS LAST		ALBUM / LABEL (DISTRIBUTION)			
1	3	FROZEN OST / Walt Disney/UMC (Arvato)	11	10	ANTHEMS - HIP-HOP 4 / MoS/Sony Music CG (Sony DADC UK)
2	1	EAT SLEEP RAVE REPEAT / MoS (Sony DADC UK)	12	11	NOW THAT'S WHAT I CALL CLUB HITS / Sony Music CG/Virgin EMI (Arvato)
3	2	BRIT AWARDS 2014 / UMTV (Arvato)	13	NEW	BOB DYLAN - 30TH ANNIVERSARY CONCERT / Columbia/Legacy (Arvato)
4	4	I'M EVERY WOMAN / Rhino/Sony Music CG (Arvato)	14	13	THE ANNUAL 2014 / MoS (Sony DADC UK)
5	5	NEW CLUBBING 2014 / Sony Music CG (Arvato)	15	NEW	RADIOACTIVE / UMTV (Arvato)
6	5	SIMON MAYO'S DRIVETIME / UMTV (Arvato)	16	NEW	THE BIG REUNION 2014 / UMC (Arvato)
7	6	THE TREVOR NELSON COLLECTION 2 / Sony Music CG (Arvato)	17	15	RUNNING TRAX 2014 / MoS (Sony DADC UK)
8	7	NOW THAT'S WHAT I CALL MUSIC 86 / Sony Music CG/Virgin EMI (Arvato)	18	14	PURE DEEP HOUSE - THE VERY BEST OF / New State (New State Digital)
9	8	DEEP HOUSE EUPHORIA / MoS (Sony DADC UK)	19	16	ANTHEMS - TRANCE / MoS (Sony DADC UK)
10	9	DREAMBOATS & PETTICOATS - TEENAGERS... / Rhino/UMTV (Arvato)	20	12	POP PRINCESSES 4 / UMTV (Arvato)

# CHARTS UK AIRPLAY WEEK 10

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

CHARTS KEY  
 ■ HIGHEST NEW ENTRY  
 ■ HIGHEST CLIMBER  
 ■ AUDIENCE INCREASE  
 ■ AUDIENCE INCREASE +50%



## UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STMS	IMPACTS	TREND
1	1	2	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	5480	0%	247	78.8	+4%
2	2	3	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	4784	+3%	215	63.4	-5%
3	3	5	SAM SMITH Money On My Mind <i>Capitol</i>	UMG	3452	+6%	164	58.2	+3%
4	7	32	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	3087	0%	171	45.3	+7%
5	9	4	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>	UMG	2539	+13%	147	44.6	+8%
6	5	15	ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope</i>	UMG	3017	+7%	153	43.7	-1%
7	12	17	AMERICAN AUTHORS Rest Day Of My Life <i>Def Jam</i>	UMG	2023	+27%	184	42.7	+13%
8	8	12	PITBULL FT KESHA Timber <i>JMR 305/Polo Grounds</i>	SME	3011	-4%	152	41.5	0%
9	11		KYLIE MINOGUE Into The Blue <i>Parlophone</i>	WMG	2113	+3%	143	37.8	-6%
10	10	13	KATY B Crying For No Reason <i>Rinse/Columbia</i>	SME	3464	-5%	215	37.2	-9%
11	4	6	A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something <i>RCA</i>	SME	3324	+7%	177	37.0	-24%
12	34	1	ROUTE 94 FEAT. JESS GLYNNE My Love <i>Rinse</i>	UMG	1120	+139%	131	34.9	+73%
13	6	35	ONEREPUBLIC & ALESSO If I Lose Myself <i>Interscope</i>	UMG	3112	-9%	161	34.9	-19%
14	13	21	ELLIE GOULDING Goodness Gracious <i>Polydor</i>	UMG	1952	-5%	161	31.8	-3%
15	25	9	TIESTO Red Lights <i>Virgin</i>	UMG	1270	+98%	130	31.7	+32%
16	14	14	DAVID GUETTA FT SKYLAR GREY Shot Me Down <i>Parlophone</i>	WMG	1271	-2%	123	30.5	-4%
17	18	11	FOXES Let Go For Tonight <i>Sign Of The Times/Epic</i>	SME	2086	+32%	161	30.1	+14%
18	16	24	AVICII Hey Brother <i>Postiva/PRMD</i>	UMG	3071	-6%	170	29.9	-4%
19	15	33	JASON DERULO Trumpets <i>Warner Brothers</i>	WMG	1866	-7%	135	28.7	-9%
20	23	8	JOHN LEGEND All Of Me <i>Columbia</i>	SME	1609	+56%	163	28.7	+17%
21	33		GEORGE MICHAEL Let Her Down Easy <i>EMI</i>	UMG	1222	+1%	145	28.6	+40%
22	24		CHRISTINA PERRI Human <i>Atlantic</i>	WMG	1437	+28%	107	28.1	+15%
23	22	7	LILY ALLEN Air Balloon <i>Parlophone</i>	WMG	1586	+64%	194	27.4	+12%
24	19	43	KATY PERRY Roar <i>Virgin</i>	UMG	2475	0%	177	25.8	+0%
25	21	20	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>	UMG	1401	+0%	134	25.3	+3%
26	43		DVBBS & BORGEIOUS Tsunami <i>Daorn</i>	IND.	726	+20%	55	24.6	+38%
27	27		BRUCE SPRINGSTEEN FT TOM MORELLO Just Like Fire Would <i>Columbia</i>	SME	399	+31%	48	23.6	+3%
28	NEW		U2 Invisible <i>Island</i>	UMG	312	+20%	53	23.5	+200%
29	36	16	WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA... Feelin' Myself <i>Interscope</i>	UMG	1048	+11%	121	23.0	+23%
30	40		ENGELBERT HUMPERDINCK FT CLIFF RICHARD Since I Lost My Baby <i>Conethead</i>	IND.	278	+52%	57	22.5	+24%
31	RE		MIKE OLDFIELD Sailing <i>Mercury</i>	UMG	506	+80%	75	22.1	+62%
32	31		GARY BARLOW Let Me Go <i>Polydor</i>	UMG	2258	-4%	205	20.5	-3%
33	44		BRAD PAINLEY The Mona Lisa <i>Anista Nashville</i>	SME	72	-15%	15	20.2	+17%
34	NEW		ENRIQUE IGLESIAS FEAT. PITBULL I'm A Freak <i>Island</i>	UMG	1266	+96%	72	20.2	+45%
35	26	59	BASTILLE Of The Night <i>Virgin</i>	UMG	1463	-8%	86	20.0	-15%
36	28	41	AVICII Wake Me Up <i>Postiva/PRMD</i>	UMG	1661	-6%	154	19.7	-11%
37	42		BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	WMG	1264	-6%	142	19.4	+8%
38	37	23	IMAGINE DRAGONS Demons <i>Interscope</i>	UMG	942	+6%	134	19.1	+4%
39	NEW		DUKE DUMONT FT JAX JONES I Got U <i>Virgin</i>	UMG	801	+24%	66	18.9	+48%
40	NEW		ARCTIC MONKEYS Arabella <i>Domino</i>	IND.	248	+25%	28	18.5	+29%
41	39	54	EMINEM FT RIHANNA The Monster <i>Interscope</i>	UMG	894	+5%	124	18.0	0%
42	RE		DISCLOSURE FT MARY J BLIGE F For You <i>PRM/Island</i>	UMG	494	-22%	55	17.7	+29%
43	38	49	ELLIE GOULDING Burn <i>Polydor</i>	UMG	1564	-1%	162	17.4	-6%
44	RE	19	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>	SME	688	0%	116	16.8	+7%
45	17		BRUNO MARS Young Girls <i>Atlantic</i>	WMG	1788	-8%	137	15.9	-42%
46	RE	47	PASSENGER Let Her Go <i>Netwerk</i>	IND.	1737	+3%	191	15.8	+5%
47	RE	52	LORDE Royals <i>Virgin</i>	UMG	1049	-9%	151	15.6	+5%
48	RE	60	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard</i>	WMG	1233	-4%	137	15.5	+11%
49	NEW		THE PIERCES Believe In Me <i>Polydor</i>	UMG	60	+40%	27	15.5	+662%
50	NEW		HAIM If I Could Change Your Mind <i>Polydor</i>	UMG	361	+76%	58	15.4	+224%

Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©.

## UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STMS
1	4	SAM SMITH Money On My Mind <i>Capitol</i>	UMG	878	+2%	19
2	3	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	827	-6%	21
3	1	ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope</i>	UMG	800	-14%	21
4	2	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	789	-13%	19
5	8	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>	UMG	764	+13%	18
6	24	TIESTO Red Lights <i>Virgin</i>	UMG	661	+50%	18
7	7	SHAKIRA FT RIHANNA Can't Remember To Forget You <i>RCA</i>	SME	614	-11%	19
8	15	DVBBS & BORGEIOUS Tsunami <i>Daorn</i>	IND.	613	+14%	20
9	6	PITBULL FT KESHA Timber <i>JMR 305/Polo Grounds</i>	SME	589	-15%	19
10	12	ONE DIRECTION Midnight Memories <i>Syco</i>	SME	583	0%	15
11	11	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>	SME	582	-1%	21
12	33	ROUTE 94 FEAT. JESS GLYNNE My Love <i>Rinse</i>	UMG	571	+82%	17
13	5	WILL.I.AM FT MILEY CYRUS... Feelin' Myself <i>Interscope</i>	UMG	566	-19%	20
14	9	KATY B Crying For No Reason <i>Rinse/Columbia</i>	SME	553	-11%	20
15	14	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>	UMG	543	-3%	21
16	10	ONEREPUBLIC & ALESSO If I Lose Myself <i>Interscope</i>	UMG	533	-14%	20
17	26	FOXES Let Go For Tonight <i>Sign Of The Times/Epic</i>	SME	499	+19%	19
18	16	A GREAT BIG WORLD FT. CHRISTINA A... Say Something <i>RCA</i>	SME	476	-8%	18
19	NEW	DAVID GUETTA FT SKYLAR GREY Shot Me Down <i>Parlophone</i>	WMG	464+5,056	16	
20	13	DJ FRESH VS JAY FAY FT MS DYNAMITE Dibby Dibby Sound <i>MoS</i>	IND.	463	-18%	21
21	20	LILY ALLEN Air Balloon <i>Parlophone</i>	WMG	462	+2%	15
22	17	NEON JUNGLE Braveheart <i>RCA</i>	SME	442	13%	21
23	38	DUKE DUMONT FT JAX JONES I Got U <i>Virgin</i>	UMG	436	+77%	16
24	42	S SECONDS OF SUMMER She Looks So Perfect <i>Capitol</i>	UMG	432	+103%	12
25	18	FLO RIDA How I Feel <i>Atlantic</i>	WMG	431	-14%	21
26	25	AVICII Addicted To You <i>Postiva/PRMD</i>	UMG	430	-1%	13
27	21	EMINEM FT RIHANNA The Monster <i>Interscope</i>	UMG	429	-5%	18
28	19	JUSTIN BIEBER FT CHANCE COFFIDENT <i>Def Jam</i>	UMG	416	-14%	18
29	23	ELLIE GOULDING Goodness Gracious <i>Polydor</i>	UMG	406	-8%	14
30	28	JASON DERULO Stupid Love <i>Warner Brothers</i>	WMG	365	0%	18
31	NEW	THE VAMPS Last Night <i>EMI</i>	UMG	349	+429%	11
32	22	AVICII Hey Brother <i>Postiva/PRMD</i>	UMG	330	-2%	16
33	NEW	LITTLE MIX Word Up! <i>Syco</i>	SME	324	+913%	13
34	27	DISCLOSURE F For You <i>PRM/Island</i>	UMG	323	15%	19
35	32	EXAMPLE Kids Again <i>Epic</i>	SME	316	-3%	16
36	NEW	THE SATURDAYS Not Giving Up <i>Polydor</i>	UMG	296	+79%	14
37	31	BEYONCE XO <i>Columbia</i>	SME	294	-14%	19
38	30	ENRIQUE IGLESIAS FEAT. PITBULL I'm A Freak <i>Island</i>	UMG	291	-15%	14
39	29	JASON DERULO Trumpets <i>Warner Brothers</i>	WMG	287	-20%	15
40	NEW	JOHN LEGEND All Of Me <i>Columbia</i>	SME	246	+85%	15
41	36	KYLIE MINOGUE Into The Blue <i>Parlophone</i>	WMG	222	-12%	16
42	34	TINIE TEMPAH FT LABRINTH I over Not A Fighter <i>Parlophone</i>	WMG	213	-25%	16
43	37	PIXIE LOTT Nasty <i>Mercury</i>	UMG	201	-19%	13
44	45	MARTIN GARRIX FT JAY HARDWAY Wizard <i>Postiva</i>	UMG	198	+3%	8
45	NEW	TUJAMO & PLASTIK FUNK VS SNEAKRO Dr. Who / 3 Beat <i>AATW</i>	IND.	189	+200%	9
46	44	ELLIE GOULDING Burn <i>Polydor</i>	UMG	185	-9%	16
47	NEW	AMERICAN AUTHORS Rest Day Of My Life <i>Def Jam</i>	UMG	175	+2%	12
48	RE	KATY PERRY Roar <i>Virgin</i>	UMG	171	+1%	15
49	NEW	JOHN MARTIN Anywhere For You <i>Island</i>	UMG	167	+3%	6
50	35	LE YOUTH FT DOMINIQUE... Dance With Me <i>Sign Of The Times/RCA</i>	SME	161	-36%	16

## UK AIRPLAY ANALYSIS

BY ALAN JONES

Every time it looks as though Pharrell's Happy is going to lose leadership of the radio airplay chart, it rallies. It does so again this week, somehow growing its audience 4.41% to 78.77m - its highest for four weeks - as it spends its 11th straight week at No.1. The last record to spend this long at No.1 was Maroon 5 and Christina Aguilera's 2011 smash, Moves Like Jagger.

It isn't just on audience that Happy is holding up well - its tally of plays, as monitored and reported by Radio Monitor, dip just one week-on-week to 5,480, with top tallies of 87 on The Hits Radio, 75 on Capital Manchester and Capital North East. It has had

upwards of 5,000 plays for the last nine weeks.

Its resilience is once again bad news for Clean Bandit's Rather Be which achieves the simultaneously rare and frustrating feat of spending its sixth straight week as runner-up. Its chances of ever becoming No.1 seem increasingly less likely - while Happy adds to its audience, Rather Be suffers a 5.45% diminution in listenership to 63.37m.

Sam Smith's Money On My Mind - which was emerging as a threat to both Happy and Rather Be - remains at the bottom of the triangle that forms a frozen top three and its previous huge gains have moderated - it adds 5.92% more plays and only 2.76% more

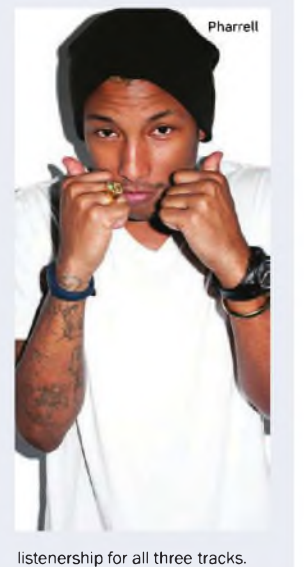
listeners week-on-week, and still has a big gap to bridge, with 3,452 plays earning it an audience of 58.15m last week.

Smith has no such problem on the TV airplay chart, with Money On My Mind jumping 4-1 with its promotional videoclip being aired 878 times during the week. That's 51 more than Happy, which is runner-up for the seventh time in its career, having spent only one week at the top of the list, despite its incredible run atop the radio airplay chart.

Rather Be vocalist Jess Glynne, meanwhile, has another smash on her hands with My Love - the Route 94 club banger on which she is featured vocalist - sprinting 34-12 on the radio airplay chart, with a huge 139.32% increase in plays - from 468 to 1,120 - generating a 72.59% leap in audience, from

20.21m to 34.88m. The fact it also debuted atop The Official Charts Company sales chart at No.1 on Sunday should sway more cautious supporters and ensure it leaps again next week. 26 of its plays last week - and a chunky 46.78% of its audience - came from Radio 1, which only aired the aforementioned Sam Smith smash Money On My Mind more frequently, and even then only once more.

Meanwhile, Radio 2 bestowed most-played honours last week jointly on new releases by a trio of veteran acts who are all the wrong side of 50: U2's Invisible, which jumps 102-28 on the overall airplay chart; Since I Lost My Baby by Engelbert Humperdinck and Cliff Richard (40-30); and Sailing by Mike Oldfield (60-31). It provided upwards of 86% of total



listenership for all three tracks.



# CHARTS EU AIRPLAY WEEK 10 (Mon 24 Feb - Sun 02 Mar 2014)



## EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	SINS	IMPACTS	TREND
1	1	Pharrell Williams Happy	RCA	SME 22,354	+2%	1,105	810.50m	+2%
2	2	Avicii Hey Brother	Virgin EMI	UMG 12,816	-6%	815	556.30m	0%
3	3	Klingande Jubel	Klingande	Ind. 9,377	+4%	487	540.49m	-2%
4	4	Imagine Dragons Demons	Polydor	UMG 8,012	+5%	571	505.56m	+3%
5	5	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 11,290	-2%	713	460.41m	-3%
6	7	Milky Chance Stolen Dance	Pias	Ind. 6,460	+5%	349	439.42m	+5%
7	6	Pitbull feat. Ke\$ha Timber	Sony Music	SME 12,716	-4%	695	420.12m	-5%
8	10	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 13,242	+14%	723	414.49m	+21%
9	8	OneRepublic Counting Stars	Polydor	UMG 9,714	-2%	725	364.35m	+0%
10	9	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 6,839	+3%	355	363.65m	+1%
11	13	Avicii Addicted To You	Virgin EMI	UMG 7,609	+14%	552	318.52m	+14%
12	12	Cris Cab Liar Liar	Island Def Jam	UMG 5,560	+7%	362	308.04m	+9%
13	18	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 10,039	+15%	567	302.35m	+23%
14	11	Lorde Royals	Virgin Records	UMG 6,672	-8%	682	291.17m	-12%
15	14	One Direction Story Of My Life	Sony Music	SME 5,719	-11%	579	265.28m	-1%
16	23	Sam Smith Money On My Mind	Capitol Records	UMG 8,156	+9%	564	259.43m	+15%
17	16	James Blunt Heart To Heart	Atlantic	WMG 4,515	-7%	446	257.01m	+3%
18	26	Mr. Probz Waves	Sony Music	SME 4,748	+24%	311	248.19m	+20%
19	15	Bastille Things We Lost In Th..	Virgin Records	UMG 2,567	-9%	250	235.64m	-10%
20	17	Avicii Wake Me Up	PRMD/Positiva	UMG 5,675	-6%	679	230.10m	-7%
21	19	Passenger Let Her Go	Embassy Of Music	SME 5,173	+3%	757	228.71m	-6%
22	21	Lily Allen Hard Out Here	Parlophone Music	WMG 4,807	-8%	351	199.35m	-15%
23	22	Eminem feat. Rihanna The Monster	Universal Music	UMG 7,177	-8%	453	197.48m	-13%
24	20	Lorde Team	Virgin EMI	UMG 6,339	+1%	563	197.40m	-15%
25	25	Ellie Goulding Burn	Polydor	UMG 5,586	-10%	598	197.01m	-5%
26	29	Sunrise Avenue Lifesaver	Universal Mus..	UMG 1,966	+1%	170	191.15m	-2%
27	27	Katy Perry Roar	Virgin EMI	UMG 5,782	-2%	681	189.29m	-7%
28	28	U2 Ordinary Love	Island	UMG 3,742	-4%	399	188.05m	-4%
29	New	Coldplay Magic	Parlophone	WMG 2,849	-	632	182.91m	-
30	32	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 7,060	-2%	456	179.60m	-5%
31	30	Bastille Of The Night	Bastille Music	Ind. 5,610	-1%	449	177.96m	-6%
32	35	Ed Sheeran I See Fire	Universal Music	UMG 3,362	+4%	312	176.47m	0%
33	31	Family Of The Year Hero	Universal	UMG 1,704	-2%	229	176.44m	-7%
34	33	Capital Cities Safe And Sound	Capitol Records	UMG 2,851	-12%	437	172.50m	-4%
35	24	James Blunt Bonfire Heart	Atlantic	WMG 3,956	-10%	512	165.22m	-24%
36	60	Nico & Vinz Am I Wrong	Parlophone Music	WMG 2,596	+42%	267	162.63m	+49%
37	34	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 4,581	0%	862	162.22m	-9%
38	41	George Ezra Budapest	Columbia	SME 2,214	+4%	192	157.00m	+4%
39	39	Pink Just Give Me A Reason	RCA	SME 3,122	-1%	623	156.40m	-5%
40	43	Olly Murs Dear Darlin'	Epic	SME 3,519	-1%	428	155.43m	+5%
41	40	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 4,001	-4%	568	154.75m	-2%
42	37	Miley Cyrus Wrecking Ball	RCA	SME 3,804	-5%	504	152.89m	-11%
43	45	Adel Tawil Lieder	Polydor	UMG 1,651	-2%	146	146.44m	+0%
44	38	A Great Big World fe.. Say Something	Epic	SME 6,201	+3%	467	142.94m	-14%
45	44	John Legend All Of Me	Columbia	SME 4,114	+18%	426	142.40m	-4%
46	36	Katy Perry Unconditionally	Virgin EMI	UMG 2,983	-23%	385	141.53m	-19%
47	48	Imagine Dragons On Top Of The World	Polydor	UMG 2,191	-4%	335	135.99m	+0%
48	42	Tom Odell Another Love	Columbia	SME 2,360	-9%	308	133.17m	-11%
49	55	U2 Invisible	Island	UMG 2,981	-1%	354	131.56m	+11%
50	49	Jason Derulo feat. 2.. Talk Dirty	Warner Music	WMG 3,733	-1%	363	128.56m	+1%



Pharrell



Avicii



Pitbull



Imagine Dragons



Shakira



Klingande



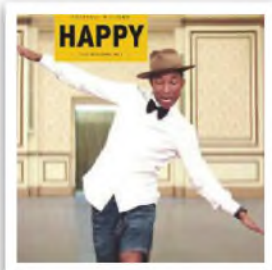
# CHARTS STREAMING – OFFICIAL WEEK 10



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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	<b>CLEAN BANDIT FT JESS GLYNNE</b> Rather Be <i>Atlantic</i>
2	2	<b>PHARRELL WILLIAMS</b> Happy <i>Columbia</i>
3	3	<b>KATY PERRY FT JUICY J</b> Dark Horse <i>Virgin</i>
4	5	<b>SAM SMITH</b> Money On My Mind <i>Capitol</i>
5	4	<b>PITBULL FT KESHA</b> Timber <i>J/Mr 305/Polo Grounds</i>
6	6	<b>WILL I AM/CYRUS/KHALIFA</b> Feelin' Myself <i>Interscope</i>
7	15	<b>A GREAT BIG WORLD/AGUILERA</b> Say Something <i>RCA</i>
8	9	<b>BASTILLE</b> Pompeii <i>Virgin</i>
9	8	<b>BEYONCE FT JAY-Z</b> Drunk In Love <i>Columbia</i>
10	7	<b>ZEDD FT HAYLEY WILLIAMS</b> Stay The Night <i>Interscope</i>
11	10	<b>AVICII</b> Hey Brother <i>Positiva/PRMD</i>
12	11	<b>VANCE JOY</b> Rip Tide <i>Infectious Music</i>
13	12	<b>LORDE</b> Royals <i>Virgin</i>
14	14	<b>ONEREPUBLIC</b> Counting Stars <i>Interscope</i>
15	13	<b>ARTIC MONKEYS</b> Do I Wanna Know <i>Domino Recordings</i>
16	22	<b>IMAGINE DRAGONS</b> Demons <i>Interscope</i>
17	16	<b>JASON DERULO</b> Trumpets <i>Warner Bros</i>
18	17	<b>GORGON CITY FT MNEK</b> Ready For Your Love <i>Virgin</i>
19	20	<b>EMINEM FT RIHANNA</b> The Monster <i>Interscope</i>
20	NEW	<b>COLDPLAY</b> Magic <i>Parlophone</i>
21	18	<b>SHAKIRA FT RIHANNA</b> Can't Remember To Forget You <i>RCA</i>
22	19	<b>KATY B</b> Crying For No Reason <i>Rinse Recordings</i>
23	23	<b>DAVID GUETTA FT SKYLAR GREY</b> Shot Me Down <i>Parlophone</i>
24	21	<b>AVICII</b> Wake Me Up <i>Positiva/PRMD</i>
25	27	<b>PASSENGER</b> Let Her Go <i>Network</i>
26	29	<b>IDINA MENZEL</b> Let It Go <i>Walt Disney</i>
27	25	<b>BEYONCE</b> XO <i>Columbia</i>
28	26	<b>ELLIE GOULDING</b> Burn <i>Polydor</i>
29	42	<b>JOHN LEGEND</b> All Of Me <i>Columbia</i>
30	32	<b>IMAGINE DRAGONS</b> Radioactive <i>Interscope</i>
31	83	<b>TIESTO</b> Red Lights <i>Virgin</i>
32	24	<b>BASTILLE</b> Of The Night <i>Virgin</i>
33	28	<b>LORDE</b> Team <i>Virgin</i>
34	31	<b>KATY PERRY</b> Roar <i>Virgin</i>
35	34	<b>DAFT PUNK FT PHARRELL WILLIAMS</b> Get Lucky <i>Columbia</i>
36	33	<b>DRAKE FT MAJID JORDAN</b> Hold On We're Going Home <i>Cash Money/Republic Records</i>
37	30	<b>ELLIE GOULDING</b> Goodness Gracious <i>Polydor</i>
38	41	<b>KID INK FT CHRIS BROWN</b> Show Me <i>88 Classic/Alumni/RCA</i>
39	38	<b>ELLIE GOULDING</b> How Long Will I Love You <i>Polydor</i>
40	36	<b>MARTIN GARRIX</b> Animals <i>Positiva/Virgin</i>
41	96	<b>FOXES</b> Let Go For Tonight <i>Sign Of The Times</i>
42	44	<b>ROBIN THICKE/TI/PHARRELL</b> Blurred Lines <i>Interscope</i>
43	37	<b>ARTIC MONKEYS</b> R U Mine <i>Domino Recordings</i>
44	39	<b>JOHN NEWMAN</b> Love Me Again <i>Island</i>
45	46	<b>JASON DERULO FT 2 CHAINZ</b> Talk Dirty <i>Warner Bros</i>
46	51	<b>LANA DEL REY VS CEDRIC GERVAIS</b> Summertime Sadness <i>Polydor</i>
47	55	<b>1975</b> Chocolate <i>Dirty Hit</i>
48	49	<b>DISCLOSURE</b> F For You <i>PMR</i>
49	47	<b>AWOLNATION</b> Sail <i>Red 3y!</i>
50	43	<b>NEON JUNGLE</b> Braveheart <i>RCA</i>
51	52	<b>JAMES BLUNT</b> Bonfire Heart <i>Atlantic/Custard</i>
52	35	<b>ONEREPUBLIC &amp; ALESSO</b> If I Lose Myself <i>Interscope</i>
53	48	<b>RUDIMENTAL FT ELLA EYRE</b> Waiting All Night <i>Asylum</i>
54	45	<b>ARTIC MONKEYS</b> Why'd You Only Call Me When You're High <i>Domino Recordings</i>
55	NEW	<b>PHARRELL WILLIAMS</b> Marilyn Monroe <i>Columbia</i>
56	40	<b>ED SHEERAN</b> I See Fire <i>Decca</i>
57	56	<b>ARTIC MONKEYS</b> Arabella <i>Domino Recordings</i>
58	50	<b>FUSE ODG</b> Million Pound Girl (Badder Than Bad) <i>3 Beat/AATV</i>
59	54	<b>CALVIN HARRIS/ALESSO/HURTS</b> Under Control <i>Columbia</i>
60	59	<b>MACKLEMORE/RYAN LEWIS/DALTON</b> Can't Hold Us <i>Macklemore</i>
61	53	<b>ONE DIRECTION</b> Story Of My Life <i>Syco Music</i>
62	64	<b>AMERICAN AUTHORS</b> Best Day Of My Life <i>EMI</i>
63	62	<b>IMAGINE DRAGONS</b> On Top Of The World <i>Interscope</i>
64	61	<b>MILEY CYRUS</b> Wrecking Ball <i>RCA</i>
65	NEW	<b>ROUTE 94 FT JESS GLYNNE</b> My Love <i>Rinse Recordings</i>
66	60	<b>NAUGHTY BOY FT SAM SMITH</b> La La La <i>Virgin</i>
67	63	<b>BASTILLE</b> Things We Lost In The Fire <i>Virgin</i>
68	66	<b>AVICII</b> You Make Me <i>Positiva/PRMD</i>
69	68	<b>TOM ODELL</b> Another Love <i>Columbia</i>
70	65	<b>DISCLOSURE FT SAM SMITH</b> Latch <i>PMR</i>
71	70	<b>CALVIN HARRIS/ELLIE GOULDING</b> I Need Your Love <i>Columbia</i>
72	58	<b>BOMBAY BICYCLE CLUB</b> Luna <i>Island</i>
73	72	<b>BASTILLE</b> Flaws <i>Virgin</i>
74	74	<b>LUMINEERS</b> Ho Hey <i>Decca</i>
75	69	<b>BRUNO MARS</b> Treasure <i>Atlantic</i>





# CHARTS STREAMING – SPOTIFY WEEK 10



## GLOBAL

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

## EUROPE

POS	ARTIST/ ALBUM
1	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
2	<b>CLEAN BANDIT</b> Rather Be feat. Jess Glynne
3	<b>KATY PERRY</b> Dark Horse
4	<b>PITBULL</b> Timber
5	<b>ED SHEERAN</b>   See Fire
6	<b>AVICII</b> Hey Brother
7	<b>ONEREPUBLIC</b> Counting Stars
8	<b>SHAKIRA</b> Can't Remember to Forget You
9	<b>EMINEM</b> The Monster
10	<b>MR. PROBZ</b> Waves - Robin Schulz Radio Edit
11	<b>IMAGINE DRAGONS</b> Demons
12	<b>AVICII</b> Wake Me Up
13	<b>LORDE</b> Royals
14	<b>JASON DERULO</b> Trumpets
15	<b>KLINGANDE</b> Jubel - Radio Edit
16	<b>ACE WILDER</b> Busy Doin' Nothin'
17	<b>SAM SMITH</b> Money On My Mind
18	<b>COLDPLAY</b> Magic
19	<b>BEYONCÉ</b> Drunk in Love
20	<b>JASON DERULO</b> Talk Dirty (feat. 2 Chainz)

## UK

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



Netherlands: Katy Perry



## FRANCE

POS	ARTIST/ ALBUM
1	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
2	<b>INDILA</b> DerniÃ"re Danse
3	<b>KATY PERRY</b> Dark Horse
4	<b>PITBULL</b> Timber
5	<b>LONDON GRAMMAR</b> Wasting My Young Years
6	<b>ONEREPUBLIC</b> Counting Stars
7	<b>LORDE</b> Royals
8	<b>PHARRELL WILLIAMS</b> Marilyn Monroe
9	<b>DAFT PUNK</b> Instant Crush
10	<b>BEYONCÉ</b> Drunk in Love



UK: Clean Bandit

## GERMANY

POS	ARTIST/ ALBUM
1	<b>MR. PROBZ</b> Waves - Robin Schulz Radio Edit
2	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
3	<b>CLEAN BANDIT</b> Rather Be feat. Jess Glynne
4	<b>KATY PERRY</b> Dark Horse
5	<b>NICO &amp; VINZ</b> Am I Wrong
6	<b>ED SHEERAN</b>   See Fire
7	<b>PITBULL</b> Timber
8	<b>MACKLEMORE &amp; RYAN LEWIS</b> White Walls - feat. Schoolboy Q, Hollis
9	<b>MARTERIA</b> OMG!
10	<b>FAUL &amp; WAD AD</b> Changes - Original Mix



Spain: Pitbull

## NETHERLANDS

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

## NORWAY

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

## SPAIN

POS	ARTIST/ ALBUM
1	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
2	<b>PITBULL</b> Timber
3	<b>AVICII</b> Hey Brother
4	<b>CLEAN BANDIT</b> Rather Be feat. Jess Glynne
5	<b>SHAKIRA</b> Can't Remember to Forget You
6	<b>DAVID BISBAL</b> Diez Mil Maneras
7	<b>JASON DERULO</b> Talk Dirty (feat. 2 Chainz)
8	<b>ONEREPUBLIC</b> Counting Stars
9	<b>KATY PERRY</b> Dark Horse
10	<b>LEIVA</b> Terriblemente Cruel

## SWEDEN

POS	ARTIST/ ALBUM
1	<b>ACE WILDER</b> Busy Doin' Nothin'
2	<b>LINUS SVENNING</b> Broder
3	<b>SANNA NIELSEN</b> Undo
4	<b>PHARRELL WILLIAMS</b> Happy (from Despicable Me 2)
5	<b>ED SHEERAN</b>   See Fire
6	<b>KATY PERRY</b> Dark Horse
7	<b>PANETOZ</b> Efter solsken
8	<b>PITBULL</b> Timber
9	<b>CLEAN BANDIT</b> Rather Be feat. Jess Glynne
10	<b>KLINGANDE</b> Jubel - Radio Edit

## UNITED STATES

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

# CHARTS STREAMING – MUSIC VIDEO WEEK 10



## NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	SAM SMITH - Money On My Mind
2	IGGY AZALEA - Fancy (Explicit) <span>LFT</span>
3	ROUTE 94 - My Love (Official Video)
4	A GREAT BIG WORLD, CHRISTINA AGUILERA - Say Something
5	ZEDD - Stay The Night
6	AVICII - Hey Brother (Lyric)
7	YG - My Nigga (Remix) (Explicit)
8	LORDE - Royals (US Version) <span>LFT</span>
9	THE VAMPS - Last Night
10	DUKE DUMONT - I Got U (Official video)
11	5 SECONDS OF SUMMER - She Looks So Perfect
12	AVICII - Wake Me Up (Official Video)
13	GORGON CITY - Ready For Your Love
14	NAUGHTY BOY - La La La
15	NEON JUNGLE - Braveheart
16	BASTILLE - Pompeii <span>LFT</span>
17	IMAGINE DRAGONS - Demons (Official)
18	SAM SMITH - Money On My Mind (Lyric Video) <span>LFT</span>
19	MIKE WILL MADE-IT - 23 (Explicit)
20	DJ CASSIDY - Calling All Hearts

## ITALY

POS	ARTIST/ SINGLE
1	ROCCO HUNT - Nu Juorno Buono
2	PITBULL - Timber ft. Ke\$ha
3	SHAKIRA - Can't Remember to Forget You ft. Rihanna
4	KATY PERRY - Dark Horse (Official) ft. Juicy J
5	FRANCESCO RENGA - Vivendo Adesso
6	IMAGINE DRAGONS - Demons (Official)
7	STROMAE - Tous Les Mêmes
8	BEYONCÉ - Partition (Explicit Video)
9	ONEREPUBLIC - Counting Stars
10	AVICII - Hey Brother (Lyric)



## WORLDWIDE

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



## POLAND

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



## UK

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	PITBULL - Timber ft. Ke\$ha
3	BEYONCÉ - Drunk In Love (Explicit) ft. Jay Z
4	SHAKIRA - Can't Remember To Forget You ft. Rihanna
5	BEYONCÉ - Partition (Explicit Video)
6	WILL.I.AM - Feelin' Myself f. Miley Cyrus, French Montana & Wiz Khalifa
7	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
8	SAM SMITH - Money On My Mind (Official Video)
9	ROUTE 94 - My Love (Official Video) ft. Jess Glynne
10	A GREAT BIG WORLD & CHRISTINA AGUILERA - Say Something



## AUSTRALIA

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
3	BEYONCÉ - Partition (Explicit Video)
4	KATY PERRY - Roar (Official)
5	SHAKIRA - Can't Remember To Forget You ft. Rihanna
6	DEMI LOVATO - Let It Go [Frozen Soundtrack] (Official Video)
7	BEYONCÉ - Drunk in Love (Explicit) ft. JAY Z
8	PITBULL - Timber ft. Ke\$ha
9	A GREAT BIG WORLD & CHRISTINA AGUILERA - Say Something
10	5 SECONDS OF SUMMER - She Looks So Perfect



## 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	MAÎTRE GIMS - Zombie
6	INDILA - Tournier Dans Le Vide
7	BEYONCÉ - Partition (Explicit Video)
8	BEYONCÉ - Drunk in Love (Explicit) ft. Jay Z
9	YANNICK NOAH - Ma Colère
10	STROMAE - Papaoutai



## SPAIN

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



# CHARTS INDIES WEEK 10



## INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



DJ Fresh

- 1 DJ FRESH VS JAY FAY FT MS DYNAMITE *Dimby Dimby Sound / Mo's (Sony DADC UK)*
- 3 VANCE JOY *Riptide / Infectious (PIAS Arvato)*
- 2 TEGAN & SARA FT LONELY ISLAND *Everything Is Awesome / WaterTower/Warner Brothers (Arvato)*
- 4 THE CHAINSMOKERS *Selfie / Dim Mak (Dim Mak)*
- 14 PASSENGER *Let Her Go / Network (Essential/Proper)*
- 6 ARCTIC MONKEYS *Do I Wanna Know? / Domino (PIAS Arvato)*
- 8 AWOLNATION *Sail / Red Bull (PIAS Arvato)*
- 9 STORM QUEEN *Look Right Through / Defected/Mo's (Sony DADC UK)*
- 9 ARCTIC MONKEYS *Arabella / Domino (PIAS Arvato)*
- 10 LONDON GRAMMAR *Strong / Metal & Dust (Sony DADC UK)*
- 15 ARCTIC MONKEYS *R U Mine / Domino (PIAS Arvato)*
- 12 THE PRETTY RECKLESS *Heaven Knows / Cooking Vinyl (Essential/Proper)*
- 13 FATBOY SLIM & RIVA STARR FT BEARDYMAN *Eat Sleep Rave Repeat / Skit (Believe Digital)*
- 14 THE 1975 *Chocolate / Dirty Hit (Ingrooves)*
- 15 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON *Can't Hold Us / Macklemore (ADA Arvato)*
- 16 ARCTIC MONKEYS *Why'd You Only Call Me When You're High / Domino (PIAS Arvato)*
- NEW WILL FERRILL *Happy / Will Ferrill (Tunecore)*
- NEW HANDSOME FAMILY *Far From Any Road / Loose (PIAS Arvato)*
- NEW JUNGLE *Busy Earnin' / XL (PIAS Arvato)*
- NEW LONDON GRAMMAR *Hey Now / Metal & Dust (Sony DADC UK)*

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



The Chainsmokers

- 1 THE CHAINSMOKERS *Selfie / Dim Mak (Dim Mak)*
- 2 WILL FERRILL *Happy / Will Ferrill (Will Ferrill)*
- 5 HANDSOME FAMILY *Far From Any Road / Loose (Loose)*
- 6 JUNGLE *Busy Earnin' / XL (XL Beggars)*
- 7 EDWARD SHARPE & MAGNETIC ZEROS *Home / Rough Trade (XL Beggars)*
- NEW LITTLE SHOES BIG VOICE *Little Things Mean A Lot / Aardvark Sound (Aardvark Sound)*
- 8 SEVAN *Tsunami / Black Crystal (Black Crystal)*
- 9 DJ HIT N MIX *There's No Place I'd Rather Be / DJ Hit N Mix (DJ Hit N Mix)*
- NEW CATFISH & THE BOTTLEMEN *Kathleen / Communion (Communion)*
- 10 DAN CROLL *From Nowhere / Raquet (Raquet)*
- NEW AGNES OBEL *Riverside / PIAS (PIAS)*
- 4 FLY BY *Happy / Fly By (Fly By)*
- NEW KAREN O & EZRA KOENIG *The Moon Song / WaterTower (WaterTower)*
- NEW JACK & JACK *Flights / Jack & Jack (Jack & Jack)*
- NEW MOUNTAIN GOATS *Up The Wolves / 4AD (XL Beggars)*
- CHOIR OF YOUNG BELIEVERS *Hollow Talk / Ghostly International (Ghostly International)*
- RE PBN & RAJ BAINS *Phatte Chuk Di / Playback (Playback Records)*
- RE THE HEAVY *What Makes A Good Man / Counter (Ninja Tune)*
- NEW THE WAR ON DRUGS *Red Eyes / Secretly Canadian (Secretly Canadian)*
- RE GORGON CITY FT YASMIN *Real / Black Butter (Black Butter)*

Blood Red Shoes



Vance Joy Indie Singles (2)



Handsome Family Indie Singles Breakers (3)



London Grammar Indie Albums (2)



Blood Red Shoes Indie Albums Breakers (2)



Eagulls Indie Albums Breakers (3)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 ARCTIC MONKEYS *AM / Domino (PIAS Arvato)*
- 2 LONDON GRAMMAR *If You Wait / Metal & Dust (Sony DADC UK)*
- NEW DRIVE BY TRUCKERS *English Oceans / ATO (PIAS Arvato)*
- 5 PASSENGER *All The Little Lights / Network (Essential/Proper)*
- NEW WE ARE SCIENTISTS *TV En Francais / 100 Percent (Rani/Arvato)*
- 3 WILD BEASTS *Present Tense / Domino (PIAS Arvato)*
- NEW REAL ESTATE *Atlas / Domino (PIAS Arvato)*
- NEW BLOOD RED SHOES *Blood Red Shoes / Jazz Life (PIAS Arvato)*
- 9 ARCTIC MONKEYS *Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)*
- 10 SOPHIE ELLIS-BEXTOR *Wanderlust / EBG's (Essential/Proper)*
- 10 YOU ME AT SIX *Cavalier Youth / BMG Rights (Rani/Arvato)*
- 8 MACKLEMORE & RYAN LEWIS *The Heist / Macklemore (ADA Arvato)*
- 9 TEMPLES *Sun Structures / Heavenly (PIAS Arvato)*
- 14 ADELE *21 / XL (PIAS Arvato)*
- NEW EAGULLS *Eagulls / Partisan (PIAS Arvato)*
- RE CARO EMERALD *The Shocking Miss Emerald / Dramatica/Grand Mono (ADA Arvato)*
- 13 LISA STANSFIELD *Seven / Monkeynatra (Absolute Arvato)*
- 4 REVEREND & THE MAKERS *Thirtytwo / Cooking Vinyl (Essential/Proper)*
- 16 BLACKBERRY SMOKE *The Whippoorwill / Enache (ADA Arvato)*
- 17 ARCTIC MONKEYS *Favourite Worst Nightmare / Domino (PIAS Arvato)*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- NEW REAL ESTATE *Atlas / Domino (Domino Recordings)*
- NEW BLOOD RED SHOES *Blood Red Shoes / Jazz Life (Jazz Life)*
- NEW EAGULLS *Eagulls / Partisan (Partisan)*
- 1 THE FULL ENGLISH *The Full English / Topic (Topic)*
- 2 MARK MOTHERSBAUGH *The Lego Movie - OST / WaterTower (WaterTower)*
- NEW FRISCO *British Nights / Boy Better Know (Boy Better Know)*
- NEW LAIBACH *Spectre / Mute (Mute)*
- NEW ALBERT LEE & HOGANS HEROES *Fretting Behaviour / Herac (Herac)*
- NEW STEVEN PRICE *Gravity - OST / WaterTower (WaterTower)*
- 20 LPO/PARRY *The 50 Greatest Pieces of Classical / XS (XS)*
- NEW EDMUND BUTT *An Adventure In Space And Time - OST / Silva Screen (Silva Screen)*
- RE JAGWAR MA *Howlin' / Marathon Artists (Marathon Artists)*
- 5 ANGEL OLSEN *Burn Your Fire For No Witness / Jagjaguwar (Jagjaguwar)*
- 7 SUN KIL MOON *Benji / Caldo Verde (Caldo Verde)*
- NEW HILLSONG UNITED *The White Album - Remix Project / Hillsong Music (Hillsong Music)*
- NEW COMEBACK KID *Die Knowing / Victory (Victory)*
- 8 OYSTERBAND *Diamonds On The Water / Navigator (Navigator)*
- NEW MEN *Tomorrow's Hits / Sacred Bones (Sacred Bones)*
- NEW ROBERT ELLIS *The Lights From The Chemical Plant / New West (New West)*
- NEW BABYMETAL *Rabymetal / Toy's Factory (Toy's Factory)*

## OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 NEW BLOOD RED SHOES *Blood Red Shoes Jazz Life*
- 2 BECK *Morning Phase Emi*
- 3 PHARRELL WILLIAMS *Girl Columbia*
- 4 NEW REAL ESTATE *Atlas Domino Recordings*
- 5 WILD BEASTS *Present Tense Domino Recordings*
- 4 TEMPLES *Sun Structures Heavenly*
- NEW DRIVE-BY TRUCKERS *English Oceans Ato*
- 8 NEW MIKE OLDFIELD *Man On The Rocks Mercury*
- 9 NEW EAGULLS *Eagulls Partisan*
- 10 6 ARCTIC MONKEYS *Am Domino Recordings*

THIS LAST ARTIST / ALBUM / LABEL

- 11 NEW WE ARE SCIENTISTS *TV En Francais 100 Percent Records*
- 7 LONDON GRAMMAR *If You Wait Metal & Dust Recordings*
- 3 ST VINCENT *St Vincent Loma Vista*
- 10 BOMBAY BICYCLE CLUB *So Long See You Tomorrow Island*
- 5 NENEH CHERRY *Blank Project Smalltown Supersound*
- 11 DISCLOSURE *Settle Pnr*
- 22 ELLIE GOULDING *Halycon Polydor*
- 9 BASTILLE *Bad Blood Virgin*
- 16 BLACKBERRY SMOKE *The Whippoorwill Enache*
- 20 NEW MEN *Tomorrow's Hits Sacred Bones*



# CHARTS iTUNESSINGLES WEEK 10

## UNITED KINGDOM

POS ARTIST/ ALBUM

02/02/2014 - 08/03/2014

- 1 **ROUTE 94** My Love (feat. Jess Glynne)
- 2 **PHARRELL WILLIAMS** Happy
- 3 **CLEAN BANDIT** Rather Be
- 4 **KATY PERRY** Dark Horse (feat. Juicy J)
- 5 **SAM SMITH** Money On My Mind
- 6 **A GREAT BIG WORLD** Say Something
- 7 **LILY ALLEN** Air Balloon
- 8 **TIËSTO** Red Lights
- 9 **JOHN LEGEND** All of Me
- 10 **FOXES** Let Go for Tonight

## DENMARK

POS ARTIST/ ALBUM

03/03/2014 - 09/03/2014

- 1 **PHARRELL WILLIAMS** Happy
- 2 **BASIM** Cliche Love Song
- 3 **MEDINA** Jalousi
- 4 **MR. PROBZ** Waves
- 5 **KATY PERRY** Dark Horse (feat. Juicy J)
- 6 **BO EVERS** Fred
- 7 **COLDPLAY** Magic
- 8 **CLEAN BANDIT** Rather Be
- 9 **MICHAEL RUNE** Wanna Be Love
- 10 **RASMUS SEEBACH** Øde Ø

## FRANCE

POS ARTIST/ ALBUM

03/03/2014 - 09/03/2014

- 1 **PHARRELL WILLIAMS** Happy
- 2 **INDILA** Dernière Danse
- 3 **LONDON GRAMMAR** Wasting My...
- 4 **DAFT PUNK** Instant Crush
- 5 **KATY PERRY** Dark Horse (feat. Juicy J)
- 6 **KLINGANDE** Jubel
- 7 **AVICII** Addicted To You
- 8 **COLDPLAY** Magic
- 9 **MAÏTRE GIMS** Zombie
- 10 **CATS ON TREES** Sirens Call

## GERMANY

POS ARTIST/ ALBUM

28/02/2014 - 06/03/2014

- 1 **MR. PROBZ** Waves
- 2 **PHARRELL WILLIAMS** Happy
- 3 **HELENE FISCHER** Atemlos Durch Die...
- 4 **NICO & VINZ** Am I Wrong
- 5 **CLEAN BANDIT** Rather Be
- 6 **KATY PERRY** Dark Horse (feat. Juicy J)
- 7 **AVICII** Addicted To You
- 8 **ED SHEERAN** I See Fire
- 9 **MACKLEMORE & RYAN...** White Walls...
- 10 **CRIS CAB** Liar Liar

## ITALY

POS ARTIST/ ALBUM

27/02/2014 - 05/03/2014

- 1 **PHARRELL WILLIAMS** Happy
- 2 **ARISA** Controvento
- 3 **KLINGANDE** Jubel
- 4 **STROMAE** Tous Les Mêmes
- 5 **CLEAN BANDIT** Rather Be
- 6 **AVICII** Hey Brother
- 7 **GEORGE EZRA** Budapest
- 8 **BIAGIO ANTONACCI** Ti Penso...
- 9 **IMAGINE DRAGONS** Demons
- 10 **FRANCESCO RENGA** Vivendo Adesso



## NETHERLANDS

POS ARTIST/ ALBUM

28/02/2014 - 06/03/2014

- 1 **CLEAN BANDIT** Rather Be
- 2 **KATY PERRY** Dark Horse (feat. Juicy J)
- 3 **PHARRELL WILLIAMS** Happy
- 4 **JOHN LEGEND** All of Me
- 5 **AVICII** Addicted To You
- 6 **GEORGE EZRA** Budapest
- 7 **COLDPLAY** Magic
- 8 **MILKY CHANCE** Stolen Dance
- 9 **SIDNEY SAMSON** Celebrate The Rain...
- 10 **DAVID GUETTA** Shot Me Down

## RUSSIA

POS ARTIST/ ALBUM

03/03/2014 - 09/03/2014

- 1 **IMANY** You Will Never Know
- 2 **PHARRELL WILLIAMS** Happy
- 3 **COLDPLAY** Magic
- 4 **НЮША** Только
- 5 **ЮША** Улыбайся
- 6 **MARTIN GARRIX** Animals
- 7 **PNAU, FAUL & WAD AD** Changes
- 8 **GLENN MORRISON** Goodbye (feat. Islove)
- 9 **LANA DEL REY** Young and Beautiful
- 10 **SEREBRO** Я тебя не отдам

## SPAIN

POS ARTIST/ ALBUM

03/03/2014 - 09/03/2014

- 1 **PHARRELL WILLIAMS** Happy
- 2 **BIRDY** Wings
- 3 **COLDPLAY** Magic
- 4 **RICKY MARTIN** Adrenalina
- 5 **CLEAN BANDIT** Rather Be
- 6 **DAVID BISBAL** Diez Mil Maneras
- 7 **PNAU, FAUL & WAD AD** Changes
- 8 **PITBULL** Timber (feat. Ke\$ha)
- 9 **PNAU, FAUL & WAD AD** Changes
- 10 **INDIA MARTINEZ** 90 Minutos

## SWEDEN

POS ARTIST/ ALBUM

26/02/2014 - 03/04/2014

- 1 **SANNA NIELSEN** Undo
- 2 **ACE WILDER** Busy Doin' Nothin
- 3 **LINUS SVENNING** Bröder
- 4 **PHARRELL WILLIAMS** Happy
- 5 **ALCAZAR** Blame It On The Disco
- 6 **HELENA PAPANIZOU** Survivor
- 7 **ED SHEERAN** I See Fire
- 8 **MARTIN STENMARCK** När Änglarna...
- 9 **PANETOZ** Efter solsknen
- 10 **KATY PERRY** Dark Horse (feat. Juicy J)

## SWITZERLAND

POS ARTIST/ ALBUM

28/02/2014 - 06/03/2014

- 1 **PHARRELL WILLIAMS** Happy
- 2 **CLEAN BANDIT** Rather Be
- 3 **ED SHEERAN** I See Fire
- 4 **MR. PROBZ** Waves
- 5 **KATY PERRY** Dark Horse (feat. Juicy J)
- 6 **HELENE FISCHER** Atemlos Durch Die...
- 7 **PNAU, FAUL & WAD AD** Changes
- 8 **LENNON & MAISY** Love
- 9 **MILKY CHANCE** Stolen Dance
- 10 **COLDPLAY** Magic



# CHARTS iTUNES ALBUMS WEEK 10



## UNITED KINGDOM

POS ARTIST/ ALBUM

02/02/2014 - 08/03/2014

- 1 PHARRELL WILLIAMS GIRL
- 2 COLDPLAY Ghost Stories
- 3 RICK ROSS Mastermind (Deluxe Version)
- 4 ARCTIC MONKEYS AM
- 5 BEYONCÉ Beyoncé
- 6 JOHN LEGEND Love In the Future
- 7 VARIOUS ARTISTS The BRIT Awards 2014
- 8 BASTILLE All This Bad Blood
- 9 LONDON GRAMMAR If You Wait
- 10 VARIOUS ARTISTS Frozen

## DENMARK

POS ARTIST/ ALBUM

03/03/2014 - 09/03/2014

- 1 PHARRELL WILLIAMS GIRL
- 2 VARIOUS ARTISTS More Music 8
- 3 COLDPLAY Ghost Stories
- 4 RASMUS SEEBACH Ingen Kan Love Dig...
- 5 VARIOUS Dansk Melodi Grand Prix 2014
- 6 WHOMADEWHO Dreams
- 7 I.O.C. Sakrilegium
- 8 D-A-D Disn30land Af30r D30k
- 9 BECK Morning Phase
- 10 MEDINA Tæt På (Live)

## FRANCE

POS ARTIST/ ALBUM

03/03/2014 - 09/03/2014

- 1 PHARRELL WILLIAMS GIRL
- 2 KAARIS Or noir, pt. 2
- 3 INDILA Mini World
- 4 STROMAE Racine Carrée
- 5 LONDON GRAMMAR If You Wait
- 6 JUL Dans Ma Paranoïa
- 7 COLDPLAY Ghost Stories
- 8 DAFT PUNK Random Access Memories
- 9 DISIZ Transe-Lucide
- 10 RICK ROSS Mastermind

## GERMANY

POS ARTIST/ ALBUM

28/02/2014 - 06/03/2014

- 1 PHARRELL WILLIAMS GIRL
- 2 HELENE FISCHER Farbenspiel
- 3 DIE DREI ??? Folge 167: und das blaue...
- 4 MIGHTY OAKS Howl (Bonus Track)
- 5 COLDPLAY Ghost Stories
- 6 BUSHIDO Sonny Black (Deluxe Edition)
- 7 VARIOUS ARTISTS Bravo Hits, Vol. 84
- 8 BECK Morning Phase
- 9 MALTERIA Zum Glück in die Zukunft II...
- 10 SIDO 30-11-80 (Special Version)

## ITALY

POS ARTIST/ ALBUM

27/02/2014 - 05/03/2014

- 1 PHARRELL WILLIAMS GIRL
- 2 STROMAE Racine Carrée
- 3 COLDPLAY Ghost Stories
- 4 LE LUCI DELLA... Costellazioni
- 5 VARIOUS ARTISTS Sanremo 2014
- 6 VARIOUS ARTISTS La Grande Bellezza
- 7 LIGABUE Mondovisione
- 8 ARISA Se Vedo Te
- 9 ROCCO HUNT Nu giorno buono - EP
- 10 FIORELLA MANNOIA A Te...



## NETHERLANDS

POS ARTIST/ ALBUM

28/02/2014 - 06/03/2014

- 1 PHARRELL WILLIAMS GIRL
- 2 VARIOUS ARTISTS 538 Hitzone 68
- 3 DE DIJK... Dijkers & Strijkers
- 4 COLDPLAY Ghost Stories
- 5 MISS MONTREAL Irrational
- 6 LONDON GRAMMAR If You Wait (Deluxe)
- 7 AVICII True
- 8 BECK Morning Phase
- 9 VARIOUS 538 Hitzone Best of 2013
- 10 STROMAE Racine Carrée

## RUSSIA

POS ARTIST/ ALBUM

03/03/2014 - 09/03/2014

- 1 ГРИГОРИЙ ЛЕПС Гангстер №1
- 2 СПЛИМ Резонанс, Часть 1
- 3 PHARRELL WILLIAMS GIRL
- 4 COLDPLAY Ghost Stories
- 5 ЛЯПИС ТРУБЦЕКОЙ Матрёшка
- 6 TATI Tati
- 7 МОВУ Play
- 8 ЛЕНИНГРАД Ленинград. Лучшее!
- 9 MOT Azbuka Morze
- 10 CAFÉ DEL MAR Café Del Mar East

## SPAIN

POS ARTIST/ ALBUM

03/03/2014 - 09/03/2014

- 1 DAVID BARRULL Sueños Cumplidos
- 2 FITO Y FITIPALDIS Fito y Fitipaldis...
- 3 COLDPLAY Ghost Stories
- 4 PHARRELL WILLIAMS GIRL
- 5 MIKE OLDFIELD Man On the Rocks
- 6 DANI MARTIN Dani Martin
- 7 ESTOPA Esto Es Estopa (Directo Acústico)
- 8 DAVID BISBAL Tú y Yo
- 9 MALÚ Si
- 10 VARIOUS ARTISTS Keep Calm & Relax

## SWEDEN

POS ARTIST/ ALBUM

26/02/2014 - 03/04/2014

- 1 VARIOUS ARTISTS Melodifestivalen 2014
- 2 WEEPING WILLOWS The Time Has Come
- 3 ISON & FILLE Länge Leve Vi
- 4 PHARRELL WILLIAMS GIRL
- 5 VARIOUS Absolute Workout 2014
- 6 COLDPLAY Ghost Stories
- 7 JAMES BLUNT Moon Landing
- 8 BEYONCÉ BEYONCÉ
- 9 AVICII True
- 10 2NE1 Crush

## SWITZERLAND

POS ARTIST/ ALBUM

28/02/2014 - 06/03/2014

- 1 PHARRELL WILLIAMS GIRL
- 2 COLDPLAY Ghost Stories
- 3 BANDIT Für Immer
- 4 BLIGG Service Publigg
- 5 MIGHTY OAKS Howl (Bonus Track Version)
- 6 VARIOUS House 2014 - The Hit-Mix...
- 7 HURTS Happiness
- 8 FRAUI Danke
- 9 HELENE FISCHER Farbenspiel
- 10 LONDON GRAMMAR If You Wait (Deluxe)

**CHARTS ANALYSIS** WEEK 10**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**

- **DVBBS & BORGEIOUS/TINIE TEMPAH** Tsunami (Jump) (Ministry of Sound)
- **ENRIQUE IGLESIAS FEAT. PITBULL** I'm A Freak (Republic Records)
- **FLO RIDA** How I Feel (Atlantic)
- **PIXIE LOTT** Nasty (EMI)
- **KYLIE MINOGUE** Into The Blue (Parlophone)
- **CHRISTINA PERRI** Human (Atlantic)
- **LEA MICHELE** Cannonball (Columbia)
- **DVBBS & BORGEIOUS** Tsunami (Doorn)
- **LAUREN AQUILINA** Lovers Or Liars (Island)
- **CHLOE HOWL** Rumour (Columbia)
- **JAY Z FEAT. JUSTIN TIMBERLAKE** Holy Grail (Roc Nation)
- **REDLIGHT 36** (Polydor)
- **PINK FEAT. NATE RUESS** Just Give Me A Reason (RCA)
- **DAVID BOWIE** Rebel Rebel (Rhino)

**UK ARTIST ALBUMS CHART**

- **ELBOW** The Take Off And Landing Of Everything (Fiction)
- **PALOMA FAITH** A Perfect Contradiction (RCA)
- **METRONOMY** Love Letters (Because Music)
- **ARCHITECTS** Lost Forever/Lost Together (Epitaph)
- **GHETTYS** Rebel Without A Cause (Disrupt)
- **ROOM 94** No Strings Attached (Shipwreck)
- **DR HOOK** Timeless (UMTV)
- **DAN CROLL** Sweet Disarray (Deram)
- **JOAN AS POLICE WOMAN** The Classic (Play It Again Sam)
- **THE TWANG** Neontwang Jump (The Cut)
- **RONNIE LANE & SLIM CHANCE** Ooh La La - An Island Harvest (Island)
- **MO** No Mythologies To Follow (RCA Victor)
- **BLACK SUBMARINE** New Shores (Black Submarine)
- **DON WILLIAMS** Reflections (Welk)
- **OVERTONES** Saturday Night At The Movies (Warner Music Entertainment)
- **T-REX** Tanx & Zinc Alloy (Edsel)
- **TENSHAKE** Glow (Virgin)
- **FALL OUT BOY** Save Rock And Roll (DefJam)
- **PALOMA FAITH** Fall To Grace (RCA)
- **DRAKE** Nothing Was The Same (Cash Money/Republic Records)

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

With five debuts in the top seven on Tuesday's midweek sales flashes, the Top 10 of the singles chart looks set for a major shake-up this weekend. Pursued by new releases from Enrique Iglesias feat Pitbull, Flo Rida, Pixie Lott and Kylie Minogue, the track most likely to take the chart crown is club banger Tsunami (Jump) by DVBBS & Borgeous feat. Tinie Tempah. It opened up a 51.51% lead over former incumbent My Love - by Route 94 feat. Jess Glynne - on Tuesday.

We're barely into March but Glynne is shaping up to be the breakthrough artist of the year, grabbing her second No.1 single as featured vocalist a mere three weeks after her first ended a four week run at the top.

The 24 year old North Londoner - who is set to start her solo career with Home in the spring - fronted Clean Bandit's Rather Be which stormed to the top of the chart in January, and



performs the same duty on Route 94's My Love, which debuted atop the chart on Sunday on sales of 120,770 copies.

Dethroning Happy - which lost leadership of the chart for the third time for Pharrell Williams, who storms to the top of the album chart by way of compensation - My Love is the first ever hit for Glynne's recording partner, 20 year old

Londoner Rowan Jones, aka Route 94. He has had at least four previous releases, of which the biggest, Tell You Why, has sold just 2,003 copies. Rather Be is Glynne's only previous release, and has sold a rather more impressive 653,110 copies (including 49,052 as it held at No.3 on Sunday).

Eight years into her chart career, Lily Allen puts together

her first ever run of three consecutive Top 10 hits, with latest single Air Balloon debuting at No.7 (30,993 sales). She reached No.1 with her Keane cover Somewhere Only We Know and No.9 with Hard Out Here last November. All three tracks are expected to be on Allen's upcoming album - her third - Sheezus, which drops in May.

14 years to the week after making their chart debut with Shiver, Coldplay's surprise single Magic - from newly-announced sixth album Ghost Stories - debuts at No.10 (26,655 sales). Their 18th Top 75 entry - all but one of which have made the Top 40 - it is also their 13th Top 10 hit.

All Of Me climbed 9-8 (28,481 sales) to reach a new peak for John Legend. His album Love In The Future is likewise at a new high, improving 15-13 (6,284 sales), six months after its release.

Overall singles sales were down 0.48% week-on-week at 3,018,106 - 9.34% below same week 2013 sales of 3,329,220

**ALBUMS**

■ BY ALAN JONES

Elbow and Paloma Faith both reached No.2 with their last album - but one of them will score their first No.1 this weekend. Tuesday's midweek sales flashes show Elbow's The Taking Off And Landing Of Everything to be well ahead, with a 31.56% lead over Faith's A Perfect Contradiction - but either could take the prize, with Pharrell Williams' Girl likely to complete the top three.

After spending 13 weeks atop the singles chart in the last year, Williams turned his attention to the album chart, where his second solo set, Girl (also styled G I R L) debuted in pole position last Sunday on sales of 69,213 copies - the highest for a No.1 album for 10 weeks.

Williams' only previous solo set, In My Mind, debuted and peaked at No.7, with first week sales of 25,462 in 2006. He also charted three albums as a member of N\*E\*R\*D, with a highest debut/peak of No.4 for 2004's Fly Or Die, on first week sales of 57,027.

Ellie Goulding's Halcyon



climbed 3-2 on Sunday but with just 13,573 sales, it sold less than a fifth as many copies as Girl - 19.61%, to be precise. It is the biggest percentage gap between the top two for more than three years. The last greater disparity was in week 46, 2010 (sales week ending 20 November 2010) when Rihanna's Loud debuted at No.2 on sales of 91,916 - 17.72% of the total of 518,601 sales, with which Take That's Progress made its debut at No.1.

Bastille's Bad Blood retreated 1-3 (11,849 sales) a year to the week after debuting at No.1,

Arctic Monkeys' AM fell 2-5 (11,041 sales), Beyonce dipped 5-6 (10,319 sales), London Grammar's If You Wait held at No.8 (9,241 sales), Disclosure's Settle descended 7-10 (7,762 sales) and there were powerful resurgences for a trio of 2013 albums by Avicii, Katy Perry and Imagine Dragons.

With fourth single Addicted To You climbing 64-36 (7,865 sales), Avicii's debut album True bounced 12-4 (11,400 sales). The first three singles from the album made the top five. The album was also helped by being

temporarily reduced to 99p on mp3 as part of Google Play's birthday celebrations, price-matched by Amazon.

Dark Horse (feat. Juicy J), the latest single from Katy Perry's current album Prism held at No.4 (43,424 sales) while the album itself leapt 24-7 (9,531 sales) to resume its Top 10 career after an absence of 17 weeks. It was another Google Play 99p album, albeit for just a day.

Imagine Dragons' Night Visions jumped 18-9 (7,878 sales), achieving its highest chart position for 28 weeks. Like Avicii's album it was helped by a 99p double whammy from Google Play and Amazon.

Rick Ross will score his fifth No.1 album in America later this week with his sixth studio album, Mastermind destined to deny Pharrell Williams the throne. 38 year old Ross from Florida has a more modest track record in the UK and Mastermind just failed to make it back-to-back Top 10 albums for Ross on Sunday, debuting at No.11 (7,056 sales).

Overall album sales were up 1.98% week-on-week at 1,361,323 - a massive 29.24% below same week 2013 sales of 1,923,810.



**CHARTS CLUB** WEEK 10
 Club charts are available on MusicWeek.com every Friday
**UPFRONT CLUB TOP 40**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	5	DAVID GUETTA FEAT. SKYLAR GREY Shot Me Down / Jack Back/Parlophone
2	5	4	ZEDD FEAT. HAYLEY WILLIAMS Stay The Night / Polydor
3	8	7	EXAMPLE Kids Again / Epic
4	2	4	KYLIE Into The Blue / Parlophone
5	6	4	KATY B Crying For No Reason / Rinse/Columbia
6	23	3	GALANTIS Smile / Atlantic
7	11	5	MARTIN GARRIX & JAY HARDWAY Wizard / Positiva
8	12	7	FAUL & WAD AD VS. PNAU Changes / Relentless
9	31	3	VENSUN (DAVID VENDETTA & SYLVIA TOSUN) The Dragon Flies / Sea To Sun
10	19	5	TUJAMO & PLASTIC FUNK FEAT. SNEAKBO Dr Who / 3 Beat
11	21	3	FEDDE LE GRAND & DI-RECT Where We Belong / Polydor
12	33	2	SPANKY MONKEY The Vampire Disco (Ep): Vampire Disco / Mighty Moog
13	25	5	THE RELOUD Breathless / Circle Rainbow
14	13	9	PAUL WOOLFORD I Intitiled (Call Out Your Name) / Relentless
15	1	9	DVBBS & BORGEIOUS FEAT. TINIE TEMPAH Tsunami (Jump) / MoS
16	16	8	BOYA Boya (Ep): Olympics/Story Of A Kid / White Label
17	24	2	R3HAB & NERVO & UMMET OZCAN Revolution / 3 Beat
18	28	3	LONDON GRAMMAR Hey Now / Metal & Dust
19	15	5	DISCLOSURE FEAT. MARY J. BLIGE F For You / PMR/Island
20	18	9	GOTSOME FEAT. GET ALONG GANG Bassline / Defected
21	30	2	NEON JUNGLE Braveheart / RCA
22	14	6	PETRA MOR I Can! (Make It Better) / Petra/Omi
23	4	7	TIESTO Red Lights / PmAm/Virgin/EMI
24	22	4	KLINGANDE Jubel / One More Tune
25	20	10	DUKE DUMONT FEAT. JAX JONES I Got U / Blase Boys Club/Virgin/EMI
26	32	2	FELIX LEITER FEAT. PENNY FOSTER Paradise / Mutants
27	NEW	1	DOMINIQUE YOUNG UNIQUE Throw It Down / Epic
28	29	2	KASKADE & PROJECT 46 Last Chance / Ultra
29	7	7	LUDE BROS. I Wanna Rock It / Mutants
30	NEW	1	NIKICE VS. POLINA GOUDIEVA Believe / White Label
31	35	2	PARACHUTE YOUTH Runaway / Sweat It Out
32	17	5	NATHASSIA DEVINE Alien Eyes / Inter-Dimensional
33	10	5	RHYTHM ON THE LOOSE Suitcase At The Door (Break Of Dawn 2013) / Plastik Philosophy
34	37	2	KAMALIYA Never Wanna Hurt You / AATW
35	26	7	SAM SMITH Money On My Mind / Capital
36	NEW	1	GARETH EMERY FEAT. BO BRICE II / Garuda
37	38	14	DANSSON & MARLON HOFFSTADT Shake That / Hfr
38	40	2	MARK BRICKMAN Deep Disco (Ep) / Rambunctious
39	34	8	CLEAN BANDIT FEAT. JESS GLYNNE Rather Be / Atlantic
40	RE	3	ZINC Show Me / Rinse

**COMMERCIAL POP TOP 30**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	4	DAVID GUETTA FEAT. SKYLAR GREY Shot Me Down / Jack Back/Parlophone
2	5	3	KATY PERRY FEAT. JUICY J Dark Horse / Virgin/EMI
3	1	4	KYLIE Into The Blue / Parlophone
4	10	6	ZENDAYA Replay / Hollywood
5	26	2	EXAMPLE Kids Again / Epic
6	9	3	ENRIQUE IGLESIAS FEAT. PITBULL I'm A Freak / Island
7	15	3	GALANTIS Smile / Atlantic
8	11	3	KATY B Crying For No Reason / Rinse/Columbia
9	30	2	JORDAN MORRIS FEAT. DAPPY Taking Your Side / IQMG
10	16	3	NEON JUNGLE Braveheart / RCA
11	20	2	BEYONCE Blow / Columbia
12	18	4	LEA MICHELE Cannonball / Columbia
13	4	5	TIESTO Red Lights / PmAm/Virgin/EMI
14	28	2	LITTLE MIX Word Up! / Syco
15	22	2	FEDDE LE GRAND & DI-RECT Where We Belong / Polydor
16	21	2	MARTIN GARRIX & JAY HARDWAY Wizard / Positiva
17	NEW	1	MILEY CYRUS VS. CEDRIC GERVAIS Adore You / RCA
18	8	6	PIXIE LOTT Nasty / Mercury
19	23	2	R3HAB & NERVO & UMMET OZCAN Revolution / 3 Beat
20	NEW	1	VENSUN (DAVID VENDETTA & SYLVIA TOSUN) The Dragon Flies / Sea To Sun
21	2	5	DVBBS & BORGEIOUS FEAT. TINIE TEMPAH Tsunami (Jump) / MoS
22	NEW	1	TAJA Little Diva / Dauman
23	NEW	1	FAUL & WAD AD VS. PNAU Changes / Relentless
24	NEW	1	TUJAMO & PLASTIC FUNK FEAT. SNEAKBO Dr Who / 3 Beat
25	14	5	DISCLOSURE FEAT. MARY J. BLIGE F For You / PMR/Island
26	25	7	SAM SMITH Money On My Mind / Capital
27	24	2	SHOW N PROVE FEAT. SHAKKA If Only / AATW
28	NEW	1	ELLIE GOULDING Goodness Gracious / Polydor
29	19	6	SHAKIRA FEAT. RIHANNA Can't Remember To Forget You / RCA
30	27	9	DUKE DUMONT FEAT. JAX JONES I Got U / Blase Boys Club/Virgin/EMI

**UPFRONT & COMMERCIAL POP**

David Guetta

**URBAN**

Beyonce

**David Guetta returns to form at top of Upfront and Commercial charts****ANALYSIS**

■ BY ALAN JONES

After topping both the Upfront and Commercial Pop club charts six times in 2012, David Guetta paused for breath last year, sending just Play Hard (feat. Ne-Yo & Akon) and Right Now (feat. Rihanna) to No.1 - but he is back on form and on top of both charts with latest effort Shot Me Down, which boasts a

Skylar Grey vocal, and reached No.4 on the OCC sales chart three weeks ago.

On the Upfront chart, Guetta had 11.77% more DJ support than nearest competitor, Russian DJ Zedd and his Hayley Williams collaboration, Stay The Night. Guetta has a smaller (3.67%) margin on the Commercial Pop chart, where Katy Perry's latest effort, Dark Horse galloped hard but didn't quite make the photo finish.

With a rap from Juicy J, Dark Horse is in mixes by Manhattan Clique, Goldhouse, 4Frnt and Johnson Somerset, and may yet become Perry's 11th straight No.1 on the list.

No change on the Urban club chart, with Beyonce's Blow enjoying a second week at the summit, though Aussie rapper Iggy Azalea's latest hit Fancy is chasing hard, and jumps 4-2 while reducing its arrears from 60% to 13.41%.

**URBAN TOP 30**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	5	BEYONCE Blow / Columbia
2	4	4	IGGY AZALEA FEAT. CHARLI XCX Fancy / Virgin/EMI
3	3	7	TUJAMO & PLASTIC FUNK FEAT. SNEAKBO Dr Who / 3 Beat
4	8	8	SHOW N PROVE FEAT. SHAKKA If Only / AATW
5	19	3	GHETTYS Rebel / Disrupt
6	7	12	STYLO G Move Back / 3 Beat
7	13	3	NABIHA Bang The Drum / Discos Wax
8	9	8	BRASSTOOTH Pleasure 2014 / White Label
9	2	6	SEAN PAUL FEAT. KONSHENS Want Dem All / VP/Atlantic
10	15	4	WHYTEPATCH FEAT. ANDRIAH ARRINDELL See You Dance, Dance / Afrojapa
11	14	2	MARIAH CAREY You're Mine (Eternal) / Def Jam/Island
12	12	3	LITTLE MIX Word Up! / Syco
13	17	6	MERIDIAN DAN German Whip / PMR/Virgin
14	11	8	TINIE TEMPAH FEAT. LABRINTH Lover Not A Fighter / Funhouse
15	27	2	JASON DERULO Stupid Love / Warner Bros.
16	16	5	SAM SMITH Money On My Mind / Capital
17	6	6	SHAKIRA FEAT. RIHANNA Can't Remember To Forget You / RCA
18	NEW	1	ALOE BLACC The Man / Interscope
19	5	7	MAX MARSHALL Your Love Is Like / Fudge
20	18	7	DJ SNAKE & LIL' JURN Turn Down For What / Columbia
21	10	13	BUSTA RHYMES FEAT. Q-TIP, KANYE WEST... Thank You / Cash Money/Republic
22	NEW	1	KAMALIYA Never Wanna Hurt You / AATW
23	24	11	WILL.I.AM Feeling Myself / Interscope
24	25	21	KID INK FEAT. CHRIS BROWN Show Me / Epic
25	NEW	1	KID INK Money And The Power / Epic
26	20	9	BEYONCE/BEYONCE FEAT. JAY-Z Xo/Drunk In Love / Columbia
27	30	3	KELLY PEPPER Drop The Bomb / Grinnin'
28	26	2	RUDI MENTAL FEAT. BECKY HILL Powerless / Asylum
29	22	4	RICK ROSS FEAT. JAY-Z The Devil Is A Lie / Def Jam
30	NEW	1	SHIFT K3Y Touch / Columbia

**COOL CUTS TOP 20**

POS	ARTIST / TRACK
1	AVICII Addicted To You
2	KIESZA Hideaway
3	SIGMA Nobody To Love
4	CHROMEO Jealous (I Ain't With It)
5	ARMIN VAN BUUREN FT LAUREN EVANS Alone
6	GORGON CITY FT LIV No More
7	CHAINSMOKERS Selfie
8	ARLISSA You're Not Alone
9	GREGOR SALTO Samba Do Mundo
10	MARTIN GARRIX & FIREBEATZ Helicopter
11	HOT NATURED Benediction
12	WILKINSON Midnight
13	WAYNE & WOODS Ghetto Funk
14	JOHN NEWMAN Out Of My Head
15	DAVE PEARCE VS DOMINATOR FT EMIL Deep Water
16	INDIANA Solo Dancing
17	MILK AND SUGAR Canto Del Pilon
18	KLAXONS There Is No Other Time
19	SHIT ROBOT FT NANCY WHANG Do That Dance
20	MY DIGITAL ENEMY Change



Listen to the Cool Cuts with Andi Durrant every Friday night from midnight across the Capital FM Network [www.capitalfm.com/andi](http://www.capitalfm.com/andi)



# INDUSTRY EVENTS DATES FOR YOUR DIARY

# April <sup>3</sup>

Artist and Manager Awards, The Troxy London

Robbie Williams will attend the third incarnation of the event as Guest of Honour. The singer will be awarded with the Artists' Artist Award for his "outstanding creative output, innovative business models and support for artist rights"



## April

**3**  
Artist and Manager Awards  
The Troxy, London  
[amawards.org](http://amawards.org)

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

**11**  
Brighton Music Conference  
Various venues,  
Brighton  
[brightonmusicconference.co.uk](http://brightonmusicconference.co.uk)

**12**  
LEME  
Rich Mix,  
Shoreditch  
[londonelectronicmusicsevent.com](http://londonelectronicmusicsevent.com)

**24**  
Music Week Awards 2014  
The Brewery,  
London  
[musicweekawards.com](http://musicweekawards.com)

**30**  
AIM's Music Connected  
Glaziers Hall,  
London  
[musicindie.com](http://musicindie.com)

## May

**1-3**  
Liverpool Sound City  
Various locations,  
Liverpool  
[liverpoolsoundcity.co.uk](http://liverpoolsoundcity.co.uk)

**1**  
BVA Awards  
Old Billingsgate,  
London  
[bva.org.uk](http://bva.org.uk)



# MusicWeek Awards 2014



The deserving recipients of Music Week Awards will be revealed in a special issue on April 25. Expect a tribute to The Strat Award winner, who will be announced on the night of the ceremony on April 24.

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

# PRODUCT KEY RELEASES



▶ SKY FERREIRA Night Time, My Time 17.03



▶ JOHNNY CASH Out Amongst The Stars 31.03

## 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 Bik & Blu (*Emi*)
- COVES Cast A Shadow (*Nettwerk*)
- DUKE DUMONT FT JAX JONES I Got U (*Blaze Boys Club/Virgin/Emi*)
- EXAMPLE Kids Again (*Epic*)
- FOSTER THE PEOPLE Coming Of Age (*Columbia*)
- LITTLE MIX Word Up! (*Syco*)
- GEORGE MICHAEL Let Her Down Easy (*Emi*)
- NICHOLAS MCDONALD Answerphone (*Rca*)
- TREY SONGZ Na Na (*Atlantic*)
- HUDSON TAYLOR Weapons (*Polydor*)
- THEATRE ROYALE Doubt (*Meddlar/Vacillando '68*)
- WE WERE EVERGREEN Daughters (*Island*)
- YG My Hitta (*Virgin/Emi*)

### ALBUMS

- AMERICAN AUTHORS Oh What A Life (*Def Jam*)
- BELINDA CARLISLE The Collection (*Dmg Tv*)
- CRIPPLED BLACK PHOENIX White Light Generator (*Cool Green/Mascot Lg*)
- SKY FERREIRA Night Time, My Time (*Polydor*)
- ENGELBERT HUMPERDINCK Engelbert Calling (*Onehead/Nova*)
- ENRIQUE IGLESIAS Sex + Love (*Island*)
- LEA MICHELE Louder (*Rca*)
- GEORGE MICHAEL Symphonica (*Emi*)
- KYLIE MINOGUE Kiss Me Once (*Parlophone*)
- MO No Mythologies To Follow (*Rca*)
- 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 (*Dla/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*)

### SINGLES

- SARA BAREILLES Brave (*Epic*)
- BLOOD ORANGE FT SAMANTHA URBANI You?Re Not Good Enough (*Damna*)
- MICHAEL BUBLE To Love Somebody (*Reprise*)
- CHILDISH GAMBINO Crawl (*Glassnote/Island*)
- DANSSON & MARLON HOFFSTADT Shake That (*Parlophone*)
- 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*)
- JUDITH OWEN I've Never Been To Texas (*Twanky*)
- KIMBERLY ANNE Hard As Hello Ep (*Polydor*)
- KREPT & KONAN Don't Waste My Time (*Virgin/Emi*)
- MARTIN GARRIX FT JAY HARDWAY Wizard (*Postiva*)
- MY CHEMICAL ROMANCE Fake Your Death (*Reprise*)
- NICK BREWER & GEORGE THE POET In The Quiet (*Island*)
- THE ORWELLS The Righteous One (*Canvasback/Atlantic*)
- THE OVERTONES Superstar (*Warner Music Ent*)
- KATY PERRY Dark Horse (*Virgin/Emi*)
- ROYAL BLOOD Little Monster (*Warner Brothers*)
- SIVU Can't Stop Now (*Atlantic*)
- THE STRYPES Hard To Say No (*Virgin/Emi*)
- 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 DARCY'S Warring (*Arts & Crafts*)
- ELLI INGRAM The Doghouse (*Island*)
- FOSTER THE PEOPLE Supermodel (*Columbia*)
- FUTURE ISLANDS Singles (4Ad)
- GHOST BEACH Blonde (*Nettwerk*)
- BETH HART & JOE BONAMASSA Live In Amsterdam (*Provogue/Mascot*)
- JACK BRUCE Silver Rails (*Esoteric Antenna*)
- BARB JUNGR Hard Rain - The Songs Of Bob Dylan & Leonard Cohen (*Kristalyn*)
- KILLING JOKE In Dub (*Tbc*)
- LIARS Mess (*Mute*)
- MY CHEMICAL ROMANCE May Death Never Stop You - Greatest Hits (*Reprise*)
- PANTERA Far Beyond Driven - 20 Years Anniversary (*Rhino*)

## MARCH 24



▶ **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▶ **IN THE VALLEY BELOW** The Belt 7.04

- **CHUCK RAGAN** Till Midnight (*Sideonedummy*)
- **SAM BAILEY** The Power Of Love (*Syco*)
- **SHAKIRA** Shakira (*Rca*)
- **GLENN TILBROOK** Happy Ending (*Quintic*)
- **TOKYO POLICE CLUB** Forcefield (*Memphis Industries*)
- **TOSELAND** Renegade (*S2*)
- **VOLUNTARY BUTLER SCHEME** A Million Ways To Make Gold (*Split*)
- **WE ARE CATCHERS** We Are Catchers (*Dominia*)

## MARCH 31

### SINGLES

- **ALOE BLACC** The Man (*Polydor*)
- **BROODS** Broods Ep (*Polydor*)
- **COLBIE CAILLAT** Hold On (*Universal Republic*)
- **J COLE** She Knows (*Rca*)

- **DIZZEE RASCAL FT FEKKY** Still Sitting Here (*Island*)
- **GOSSLING** Harvest Of Gold Ep (*Polydor*)
- **GOTSOME FT THE GET ALONG GANG** Bassline (*Delected*)
- **HOZIER** From Eden Ep (*Island*)
- **JOHN MARTIN** Anywhere For You (*Island*)
- **PAUL MCCARTNEY** Save Us (*Virgin/Emi*)
- **MERIDIAN DAN** German Whip (*Virgin/Emi*)
- **MO** Don't Wanna Dance (*Epic*)
- **PAOLO NUTINI** Scream (Funk Up My Life) (*Atlantic*)
- **AGNES OBEL** Avertine (*Play It Again Sam*)
- **THE PIERCES** Believe In Me Ep (*Polydor*)
- **PRIDES** The Seeds You Sow (*Island*)
- **SUB FOCUS FT MNEK** Close (*Virgin/Emi*)
- **RUSSELL WATSON** Homeground Anthem (*Sain*)
- **THE WEEKND** Wanderlust (*Republic/Island/Xo*)

### ALBUMS

- **ANETTE OLZON** Shine (*EarMusic*)
- **ARC IRIS** Arc Iris (*Bella Union*)
- **BAND OF SKULLS** Himalayan (*Electric Blues*)
- **JOHNNY CASH** Out Among The Stars (*Columbia/Legacy*)
- **CLOUD NOTHINGS** Here And Nowhere Else (*Wichita*)
- **COVES** Soft Friday (*Netwerk*)
- **ROBERT CRAY** In My Soul (*Provogue/Mascot*)
- **GAMMA RAY** Empire Of The Undead (*EarMusic*)
- **CYNDI LAUPER** She's So Unusual: A 30th Anniversary Celebration (*Legacy*)
- **NICKEL CREEK** A Dotted Line (*Manesuch*)
- **OST** Divergent (*Polydor*)
- **CHRISTINA PERRI** Head Or Heart (*Atlantic*)
- **STRATOVARIUS** Nemesis 2014 Edition (*Ear Music*)

- **TIMBER TIMBRE** Hot Dreams (*Full Time Hobby*)
- **WHITE HINTERLAND** Baby (*Dead Oceans*)

## APRIL 7

### SINGLES

- **LAUREN AQUILINA** Liars Ep (*Island*)
- **ARCADE FIRE** We Exist (*Sonavox/Virgin/Emi*)
- **DJ CASSIDY FT ROBYN THICKE & JESSE J** Calling All Hearts (*Rca*)
- **IGGY AZALEA FT CHARLI XCX** Fancy (*Mercury*)
- **IN THE VALLEY BELOW** Peaches (*Ignition*)
- **JOSH RECORD** For Your Love (*Virgin/Emi*)
- **MIKE WILL MADE IT** 23 (*Polydor*)
- **JOHN NEWMAN** Out Of My Head (*Island*)
- **PHANTOGRAM** The Day You Died (*Island*)
- **THE ROYAL CONCEPT** On Our Way (*Island*)

- **THE SATURDAYS** Not Giving Up (*Polydor*)
- **SPECIAL REQUEST** Hackney Parrot (*Parlophone*)
- **STYLE OF EYE FT SOSO KIDS** Kids (*Rca*)
- **TOVE LO** Truth Serum Ep (*Polydor*)

### ALBUMS

- **ALOE BLACC** Lift Your Spirit (*Polydor*)

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](mailto:isabelle.nesmon@intentmedia.co.uk)

A more extensive release schedule is available at [www.musicweek.com](http://www.musicweek.com) located in the charts section

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Joel Baker



Glass City Vice

**ONES TO WATCH**

MusicWeek's RADAR night, held in conjunction with ILUVLIVE and MusicConnex, returned for its storming second event last Wednesday (March 5). The night was kicked off by Brighton four-piece Glass City Vice, who played the new Breaking slot sponsored by BIMM. They were followed by singer/songwriter Joel Baker, hip-hop collective Rascals and MOBO-nominated solo act Ayanna Witter-Johnson. Capping off the night were the infectiously energetic The Lottery Winners and a man tipped for big things – grime artist Ghetts. RADAR will return on Thursday, June 5.



The Lottery Winners



Ayanna Witter-Johnson



Ghetts



Rascals

**KEY SONGS IN THE LIFE OF DIDIER GOSSET**



Communication and Membership Manager, IMPALA

**What was the first record you remember buying?**  
Aged 7, I pestered my dad to buy me a second-hand copy of the Fraggles Rock theme song on 7 inch. I still own it.

**Which song was (or would be) the first dance at your wedding?**  
It would have to be Wedding Song by I Got You On Tape.

**Which track would you like played at your funeral?**  
I guess you can only go for the very best at a funeral, so... Fugazi (I'm So Tired).

**What's your karaoke speciality?**  
Hiding! I am usually the guy on the phone, placing orders at the bar or having a smoke outside.

**What was the best artist meeting of your life?**  
US talk-rock band Listner (pictured). One of my favourite bands and also a bunch of lovely people.



**Recommend a track Music Week readers may not have heard?**  
Altars, the first single from Billions of Comrades' debut album Grain. An exciting band from Brussels.

**What's your favourite single/track of all time?**  
If I am only allowed one, I'll go for Dig For Fire by Pixies.





**CELEBRATING A CENTURY**

On the eve of PRS for Music's centenary, the society - which represents around 100,000 songwriters, composers and music publishers - welcomed some of its most prolific members to help it turn 100 in style. Held at the Getty Images Gallery in central London, guests attended a VIP preview of a photography exhibition celebrating the best songwriting talent of the last century. Dotted around this page you'll find PRS chair Guy Fletcher, PRS for Music chief executive Robert Ashcroft - both of whom said a few words about the organisation's achievements - Dramatico boss Mike Batt, legendary producer and promoter Harvey Goldsmith, and artist and songwriter Joan Armatrading. Other star names in attendance on the night included Spandau Ballet's Gary Kemp, Live Aid founder Bob Geldof and prolific pop songwriters Cathy Dennis and Guy Chambers, as well as James Bond composer David Arnold, Soul II Soul's Jazzie B, classical composer George Benjamin, and Chris Difford and Glenn Tilbrook of Squeeze.



# WRITER'S NOTES

Top-notch tunesmiths on their history with songs

## Rolo McGinty



Published by *Cherry Red*, artists written with include *Gary Lucas, Déjà Vu and The Woodentops*

**What was the first song you ever wrote?**

The first to be released was *Do It Anyway* for *The Woodentops*.

**And the last song you wrote?**

*Traversing Heartbreak*. I was staying in *Traverse City Michigan* and going through a break up. Most days I would go to the lakeside with a guitar and that's where the song came together.

**What is the song you're proudest of and why?**

*Why Why Why*, partly because it was *The Woodentops* favourite song to play. It became a dance floor sensation at the end of the '80s despite being a live recording.

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

*Push The Sky Away* by *Nick Cave*, mainly for the lyrics in the chorus. For all of us who know how hard it is to keep on trying at times, it's beautiful.

**Where do you write and what do you write on/with?**

I have no rules. It all starts with a drumbeat, a keyboard, guitar or lyrics.



**Who is your favourite songwriter of all time?**

As we just lost him, I'd have to say *Lou Reed* (pictured).

**And your favourite songwriter of the moment?**

*Nick Cave*.

# MusicWeek

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

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*"And I'm swimming in the night, chasing down the moon / The deeper in the water, the more I long for you"*

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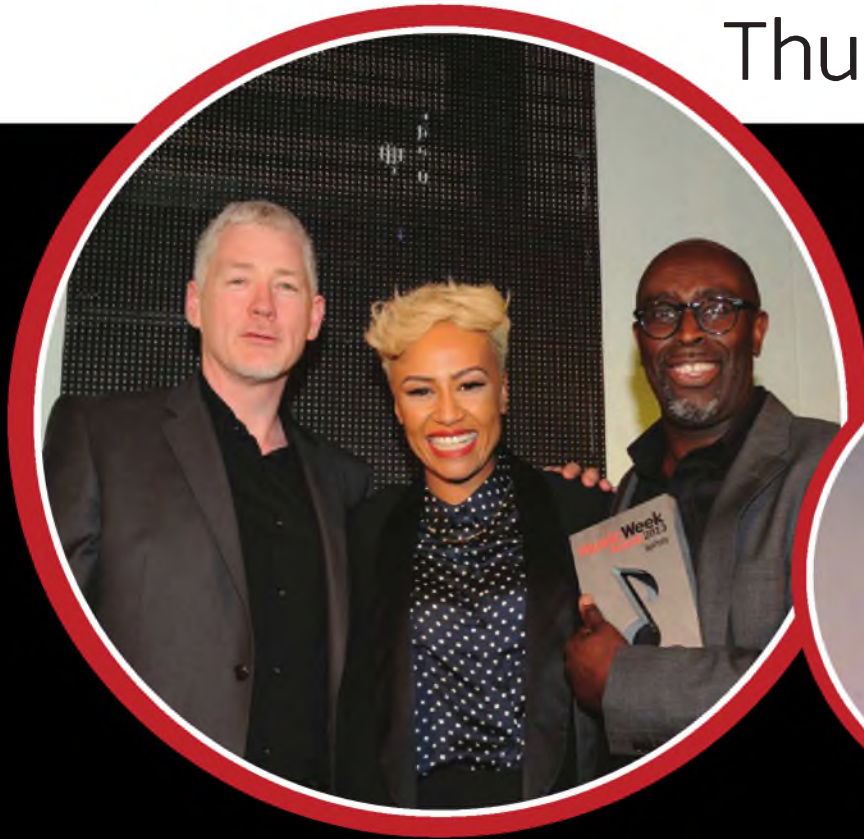


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