

Music Week



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PRESENTS

IMS 2014 "THE TED OF MUSIC CONFERENCES"

FOUNDING PARTNER

Pioneer DJ



IBIZA INTERNATIONAL
MUSIC SUMMIT
FILTERING THE FUTURE

MAY 21-23, 2014

TEN INDUSTRY ICONS

PAUL MCGUINNESS (LONG-TERM MANAGER, U2)
DANIEL HAVER & MATE GALIC (FOUNDERS, NATIVE INSTRUMENTS)
HORST WEIDENMUELLER (FOUNDER, IK7 RECORDS)
ALISON WENHAM (FOUNDER, ASSOCIATION OF INDEPENDENT MUSIC)
EELKO VAN KOOTEN (CEO, SPINNIN RECORDS)
MILES LEONARD (CHAIRMAN, PARLOPHONE / WARNER BROTHERS UK)
BRUCE ESKOWITZ (COO, RED LIGHT MANAGEMENT)
BLAISE BELLVILLE (FOUNDER, BOILER ROOM)
JAMAL EDWARDS (FOUNDER, SBTV)
STEFFEN CHARLES (FOUNDER, OF TIMEWARP FESTIVAL)

TEN ARTISTS

GEORGE CLINTON
STEVE ANGELLO
ANNIE MAC
JAMIE JONES
SETH TROXLER
DANNY TENAGLIA
ANDREW SCHEPS
MK
ALFREDO
PACO OSUNA

TEN TOPICS

MEET TEAM AVICII
EL ROW: THE STORY THE ARNAU FAMILY AND THE SPANISH UNDERGROUND PRESERVING THE DJ CAREER
GROWING OLD GRACEFULLY: THE DISTRIBUTION DEBATE: WHAT GETS PLAYED GETS PAID - PRESENTED BY AFEM EDUCATION EDUCATION EDUCATION PRESENTED BY AFEM
INTRODUCING THE EDM PLAYBOOK PRESENTED BY YOUTUBE & AFEM
25 YEARS OF ELECTRONIC MUSIC FROM HOLLAND PRESENTED BY ADE & DUTCH IMPACT
OFF THE WALL: 20 YEARS OF WALL OF SOUND
TICKETING TO SUCCESS: DIRECT TICKETING
BRICK COUNTRIES: BRAZIL/RUSSIA/INDIA/CHINA/KOREA

TEN OTHER REASONS

IMS ANTHEM 2014 PRODUCED BY PRETTY LIGHTS AND REMIXED BY MK
IMS LEGENDS DINNER (WEDS MAY 21 RECIPIENT TO BE REVEALED SHORTLY)
INTRODUCING DAILY: TECHNOLOGY MASTERCLASSES WITH PIONEER & POINT BLANK
TWO IMS DALI VILA SPECTACULARS BEATPORT LABEL MEETING EMERGING ELECTRONIC LIVE ACTS PERFORMING DAILY
THE HARD ROCK HOTEL IBIZA INTRODUCING OUR NEW SUMMIT VENUE
INDUSTRY MEETING FOR AFEM THE ASSOCIATION FOR ELECTRONIC MUSIC
COCKTAIL RECEPTIONS FROM 6PM-8PM EVERY NIGHT
FREE ENTRY TO OPENING PARTIES PACHA, SANKEYS, USHUAIJA AND SPACE OPENINGS

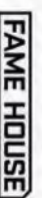
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ANNIE MAC
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NEWS

03 Indegoot

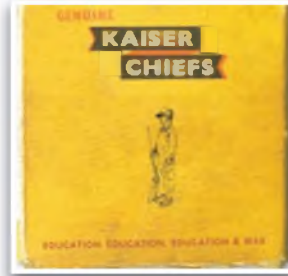
"The UK is increasingly important. We need a presence on the ground over here"



BIG INTERVIEW

10 Ed Sheeran

"Atlantic Records have given me all the space I need to make a record that I'm proud of"



REPORT

12 Label services

"Artists and labels will keep on getting more choice in the future"

Spotify surges forward in UK

MILLION USERS ADDED IN FOUR MONTHS ● 'KIESZA SINGLE PROVES ON AIR/ON SPOTIFY'

DIGITAL

BY TIM INGHAM

Spotify has added a million active UK users in just four months - as it claims it is "only a matter of time" before it starts making labels more money than iTunes.

The company has not announced an update to its user numbers since March 2013, when it said that it had six million paying subscribers and 24 million registered listeners. But it's obviously feeling confident about its next update.

Kevin Brown, Spotify's head of label relations (Europe), told *Music Week* that the company hopes streaming will claim around a third of the UK record industry's overall revenues by the end of 2014 - up from 10% last year. That pace of growth would match Holland, where streaming accounted for 29% of revenue in 2013, according to IFPI



figures - up from 12% in 2012.

"Some of our partners are saying Spotify is now generating more revenue each month across Continental Europe than iTunes," said Brown. "Given that download sales are declining and Spotify is growing rapidly, particularly in the UK, it is only a matter of time before Spotify is bigger than iTunes across

Europe as a whole."

Although he wouldn't give a more specific breakdown, Brown said that a "significant amount" of the new million UK users - accrued between December and March - were paying subscribers.

Spotify has launched two recent UK bundle partnerships: one with telco Vodafone and one via a co-promotion with *The*

"Some of our label partners say Spotify is now generating more EU revenue than iTunes"

KEVIN BROWN, SPOTIFY

Sunday Times. Brown said that both of these deals - in addition to the company's recent tie-up with the BBC Playlister app - had been vital in spreading awareness of the Spotify brand.

"Organic subscribers are coming to us in their droves as a result of the publicity from those initiatives," he said. "Streaming is growing so rapidly in the UK - we've got a perfect storm here."

At the time of going to press, dance track *Hideaway* by Kiesza - a Virgin EMI release - looked certain to claim the No.1 spot on the Official Singles Chart this Sunday. The song had been available to listen exclusively on Spotify for three weeks before

going on sale - a prime example, said Brown, of a record label making a wise decision to go 'On Air/On Spotify'.

He encouraged other labels to stop seeing Spotify as merely a commercial music platform, and instead to consider its power as a promotional and social media tool. "I'm agnostic about what a label does on iTunes," he said. "I don't see iTunes as our primary competitor - that's YouTube."

He added: "We've got more promotional [and] certainly more viral capabilities than YouTube for labels, plus we've got the social layer like you'd get from Facebook or Twitter. Working with [GM] Tom March at Virgin, we drove pre-orders of the Kiesza single - becoming an important part of a pre-release picture that's often just YouTube and radio. Yet we're still put in the same bucket as iTunes by some labels, whose [unreleased] music then appears on YouTube. That drives me nuts."

Sia Furler: I have absolutely no interest in fame

Hugely respected pop songwriter Sia Furler is making her comeback as an artist - but don't expect to see her face appearing in the mainstream media.

The Australian hit-maker made five studio albums as an artist before telling the world she was no longer "touring, being in videos or doing interviews anymore" in 2012.

She's now returning with a new single, *Chandelier*, issued via RCA. The track hit No.4 on

the ARIA chart in Australia last week - climbing six places - but isn't set for release in the UK until June 1. An album is due later this year.

"I'm only doing interviews that seem interesting to me and that will agree to not publish my face," she told *Music Week*. "I'm not going to appear in any music videos, although I will direct them. I'm attempting to create a brand which is just a blonde bob."

She added: "I'm tired and I

don't want to be famous. I want to be successful - it's validating to have people play your records on the radio. But the part I'm not interested in at all, which does not feed my ego, is fame. It creates real complications for me and my serenity."

Furler has written hits for the likes of Rihanna and Celine Dion, and collaborated with Eminem, Katy Perry and Flo Rida. She co-wrote and sung on David Guetta's 2011 worldwide

smash *Titanium*. She told *Music Week* she has no plans to tour her new record.

Added Furler: "Tabloid media is just a cycle: lift them up, drag them down. It's not personal, it's business. But I don't think anyone wants to be photographed all day every day in private situations - coming out of a yoga class with a sweaty crotch, things normal women get to do without having them discussed by middle America."



NEWS

EDITORIAL

Now you Sia...
but where on
earth is her music?



ONE OF THE STRONGEST arguments rolled out against On Air/On Sale (or indeed 'On Air/On Spotify') is the classic 'elastic band' theory.

It posits that to get the public really salivating about an artist's return, you need to tease them into submission; to whip up the perfect emotive cocktail of memories, consumerism and adrenal whooshes. Labels judiciously pull back on the elastic - see! - before their commercial potential goes 'ping' at the optimum moment. All roads lead to that ever-eroding Holy Land marked 'Buy'.

Radio play, obviously enough, plays a key role in this scientific endeavour, alongside its evil-hearted footsoldiers: press and promo.

Entertaining this pair of salacious soundbite circuses is a famously tiring escapade for artists. Even the most caffeinated Miley-in-the-box must develop disdain over their rapacious demands for grinning, genuflecting and oops-did-that-just-slip-off my shoulder lens-grabbing. And that's just when the media *likes* you.

Judging by the newly-released ABC UK newspaper circulation figures (read 'em and weep - online and for free, of course..) now even traditional media's shiniest currency - scandal, titillation and manufactured disgrace - is being decimated by our ability to punch our desires into a URL box. That, predictably enough, will simply spew up more desperately shameful and charmlessly blunt conversation-grabbers into our cultural parlance. And thus, Robin Thicke.

"Right now, Sia could have unleashed the next Royals, and you probably wouldn't have a Scooby. I'm not sure this makes very much sense at all"

In other less wordy words, bloody good on Sia for turning her back on the whole mucky affair. She told me this week that she's through with the scandal sheets' rigid and outmoded parameters for coverage - after all, they damage her muse, and that's her best asset - so this time round she's not playing ball. Who knows? In a world of mass overexposure - where 'celebrity' is diluted into meaningless pulp by the millions grasping at its tempting attainability - perhaps this might just get people talking about her.

I sincerely hope it does, because they sure as heck can't listen to her right now. In preparing to interview the eloquent Ms. Furler about why, this time, she wants people to concentrate on no other aspect of her life than her music, I could not listen to her music. Yes, over the devastating silence of my iTunes account, you heard that correctly.

Sia's imperious new single Chandelier is not released betwixt our borders for another month, despite currently being available for purchase in, to name a few, Holland, the US, New Zealand, Slovakia, Israel and Australia. Except, of course, it is: on YouTube, for starters, plus Grooveshark, The Pirate Bay, etc. etc..

You know how Lorde became a worldwide smash artist with *that* ear-seducingly brilliant single? Because an EP she released in Auckland was heard by Napster boogeyman Sean Parker and put on his influential Spotify Hipster International playlist. The world shared it, and, well, Lorde above.

Right now, Sia could have unleashed the next Royals slap-bang into our mundane existence, and most Brits wouldn't have a Scooby.

Surely this strict territorial approach makes even less sense when your star artist is refusing to run the promotional gauntlet?

I mean, call me unelasticated here, but if an act literally has a paper bag over their head, they might not be able to see the benefit.

Tim Ingham, Editor

Coca-Cola deal for Minder

BIGGEST SYNC IN PUBLISHER'S HISTORY SECURED

SYNC

BY TIM INGHAM

Independent UK publisher Minder Music Limited has secured the biggest sync in the company's history, with the use of its classic song You Dropped A Bomb On Me, originally recorded by The Gap Band, in the new US television campaign for Coca Cola's Minute Maid Drops.

The song was written by Charlie Wilson, Lonnie Simmons and Rudy Taylor.

The commercial will feature a re-recorded version of the song to fit in with the theme of the campaign. US syncs for Minder are handled out of its US office in Los Angeles by Patrick Fogarty, who said: "The Minute Maid sync should propel the song onto another level in the USA".

Songs from The Gap Band's catalogue have been featured in popular television shows like Jimmy Kimmel Live, Arsenio Hall Show, So You Think You Can Dance and The X Factor. Another major sync for one of the band's songs has just been secured for the upcoming major movie starring Bradley Cooper and Emma's currently titled Untitled Hawaii Project.

Meanwhile, in the UK, Hammer and Nails co-written by Aaron Schroeder with David



"The sync we've signed with Coca-Cola for Minute Maid should propel You Dropped A Bomb On Me onto another level in the USA"

PATRICK FOGARTY, MINDER MUSIC

Hess looks set for Sainsbury's nationwide Easter television and multi-media campaign. Minder Music has long looked after Schroeder's catalogue and are particularly pleased with the use of the Staples Singers' recording.

"Aaron Schroeder is overlooked in the pantheon of great songwriters" said Minder MD John Fogarty. "Schroeder wrote songs for Elvis Presley, Carl Perkins, Frank Sinatra, Perry Como, Cliff Richard and Barry White just to mention a few" he continued.

And another UK commercial featuring a Minder song is about to roll, with EDF Energy's new

commercial featuring Kool And The Gang's Fresh.

The song is co-published by Minder's associate company, Published By Patrick.

Elsewhere for Minder, The Jimmy Castor Bunch's It's Just Begun recently featured in the televised closing ceremony for the Sochi 2014 Winter Olympics Games, for which a commercial fee was secured.

And Groove Armada's recording of My Friend - which Minder co-publishes - was used in Russia, Moldova and Belarus for Jacobs Monarch, a Kraft Foods coffee brand.

"Major syncs are the new hit records" added Fogarty.

Raw Power makes board promotions

Artist management company Raw Power Management has appointed two senior members of staff to its board.

London-based commercial director Don Jenkins and head of the company's Los Angeles based North American operation Matt Ash have joined the executive board of the company and will take an active role in overseeing the organisation's strategy and growth moving forward.

They join the company's existing board members Craig Jennings, (CEO & Founder), Rod Smallwood and Andy Taylor.



As well as its core artist management activities Raw

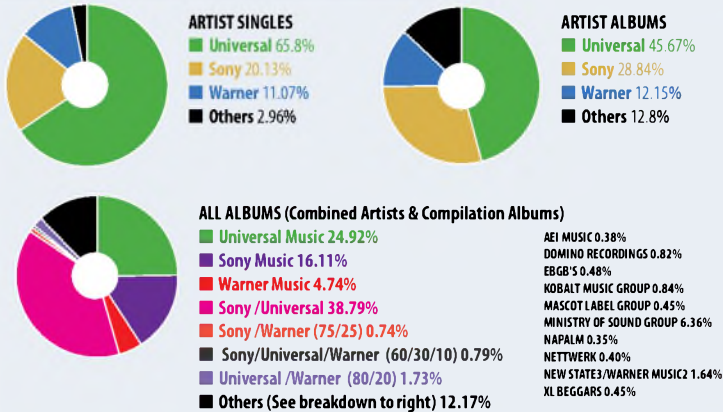
Power Management also has a successful label, Search and Destroy Records, and a growing music publishing operation, Raw Power Music, in partnership with BMG Rights.

Craig Jennings (pictured) said. "As Raw Power Management continues its upward trajectory it is important that we put in place a strong group of directors to help us navigate this exciting period of growth.

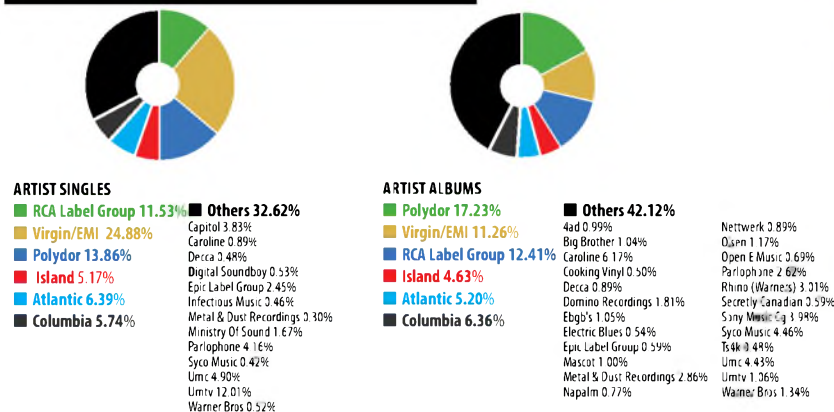
"Don and Matt have already played a very important part of the existing success of the company and both bring huge experience, creativity and wise counsel to our executive board."

MARKET SHARES

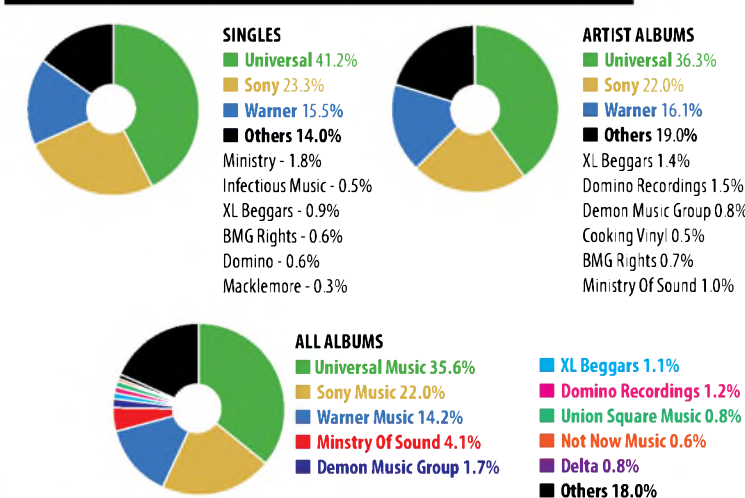
WEEK 15: TOP 75 SHARE BY CORPORATE GROUP



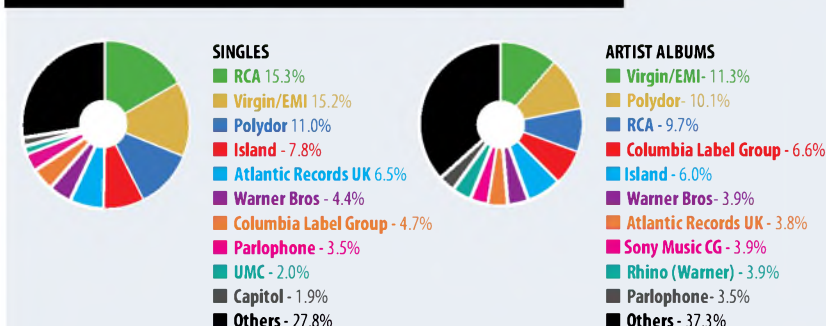
WEEK 15: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



US MANAGEMENT FIRM HOPS OVER ATLANTIC

Indegoot launches in UK



MANAGEMENT

BY TIM INGHAM

US based artist management company Indegoot Entertainment has announced that it is opening offices in London, which will act as a hub for all of its activities throughout continental Europe.

The company, which represents artists such as Halestorm, Black Stone Cherry and Neon Trees among others, has engaged independent consultant Wally Van Middendorp (pictured, above right) to oversee its operations in London.

Van Middendorp, a former senior VP of Roadrunner Records and a music industry veteran, will work closely with Indegoot's New York based team to help coordinate releases, touring schedules and other activity throughout the UK and Europe.

The new London office will also be looking to discover and develop European talent to add to the company's

growing roster.

Indegoot Entertainment founder and CEO Bill McGathy (pictured, above left) said: "The UK and continental Europe are increasingly important territories for our artists and it is important that we have a presence on the ground to make sure we maximise the opportunities available to them there. I have known and worked with Wally Van Middendorp for a long time and know that he has a great overview and deep understanding of the European marketplace, which makes him the perfect person to represent our interests in London."

Van Middendorp said: "Bill and his team at Indegoot Entertainment represent an amazing roster of artists, many of whom are starting to build real traction in Europe. Having a dedicated office in London will allow Indegoot to be right at the heart of all the activity surrounding those artists and I am delighted that Bill has asked me to be part of this new phase of the company."

SRD signs with Believe Digital

Believe Digital has struck a full distribution deal with established physical and digital distributor Southern Record Distributors (SRD), covering worldwide rights and all services.

Lee Morrison, general manager UK & SVP Rights Management, Believe Group, says of the deal: "We are extremely pleased a company as well-established as SRD have chosen to put their faith in Believe Digital and have partnered with us."

"Through much negotiation and due diligence, and considering the amount of research they've invested in this decision, we are honoured they've chosen to utilise Believe's extensive network. We are really looking forward to providing them and their labels with the full service and support they need to expand their digital business."

Andrew Slocombe, managing director at SRD, says: "Having used a delivery-only service until now with a small digital team, the need to react to the increasing

demands of labels and to exploit the additional services and revenue sources available was at the root of the decision to restructure and partner with Believe. The deal is a significant statement of intent for SRD; to not only retain the digital content already in the catalogue but also to compete for new business in that area. We're very excited about the opportunities this presents."

The account will be managed by Craig Evans, label manager at Believe Digital UK.

Founded in 1987, SRD works with over 150 active labels, operating from their office and warehouse premises in Dagenham, Essex. Believe Digital, founded in 2005, provides dedicated label management, trade marketing services, online digital marketing and social media strategy including a video management service, synchronisation, neighbouring rights and more.

NEWS

NEWS IN BRIEF

■ **THE AGENCY GROUP:** The live music firm has struck a new strategic partnership with pre-order/direct-to-fan specialist PledgeMusic. The Agency Group will refer select artists from its roster to PledgeMusic's platform, while Pledge's in-house team will provide dedicated support to artists during the campaign process.

■ **WARNER MUSIC:** Its headquarters at Wrights Lane in Kensington are to be sold by its owners KPMG for €66m. It is understood that this will not have an impact on Warner Music, who have a long-term lease on the building. The high-rise glass office was rebranded by Warner in July last year after Universal Music's buyout of EMI Music and has housed labels such as Virgin, EMI Classics and Parlophone.

■ **GLASTONBURY:** UK 4G network EE will return to the festival this year as its official technology partner. As part of the deal, the company will provide a 4G network on site as well as offering free phone charging and creating the official Glastonbury 2014 app.

■ **GLOBAL:** The commercial radio brand will relaunch Real Radio stations across North England, Scotland and South Wales under its Heart brand at the beginning of next month. It will see its listener base jump from 7.3 million to 9.3 million as a result of the switch in Scotland, South Wales, and the North West, North East and Yorkshire on May 6.

■ **MOMENTUM MUSIC FUND:** The latest wave of artists that will receive this funding between £5,000 and £15,000 have been revealed as Auntie Flo, Beth Jeans Houghton, East India Youth, Elephant, Ghostpoet, Glitches, Smiler, and Years & Years. The lottery-funded initiative from PRS for Music Foundation supported by Arts Council England in association with Deezer celebrates its first birthday next month.

■ **MTV UK:** As the official broadcast partner, MTV Music has extended its coverage of the UK's Official Charts with the launch of the first-ever Official Streaming Chart show. The industry-recognised chart is compiled by the UK's Official Charts Company, and is based on audio streams generated by a range of services serving the UK including Spotify, Deezer, Napster, Bloom FM and O2 Tracks.

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GLASSNOTE FOUNDER CONCERNED FOR OVER-TOURED YOUNG ARTISTS

Glass: Managers risk burnings acts out

MUSEXPO

■ BY TOM PAKINKIS

Glassnote founder Daniel Glass has warned young managers against working artists too hard.

Speaking during a keynote interview at last week's Muxexpo conference in Los Angeles, Glass said that the new generation of managers are touring their acts too much, suggesting that such a strategy is harmful to artist longevity.

"The lure of festivals all over the world means working artists 11 and a half months a year and not establishing bases," he told Radio 1 and 1Xtra boss George Ergatoudis who hosted the keynote interview.

"Then people ask, 'Where are the artists for The Staples Centre and The O2 and Madison Square Garden?' They're few and far between – we're still looking at The Eagles or U2. Very few artists like Muse or Mumford & Sons or Foo Fighters have come out of the last 20 years because they've been diluted all over the world.

"New management, for some reason, is travelling artists too much. In some ways they're burning their bands out, and they're never going to become great because they're always in the van, or the bus, or the motel."

Glass spoke about how he has invited new managers into the Glassnote offices over the years to give them an insight into the needs and workings of his label.

"When we opened our doors seven years ago, because I knew this generation of



'GRAINGE'S EMI PURCHASE WILL BE SEEN AS GENIUS'

Daniel Glass spoke about his relationship with Universal Music Group and its CEO and chairman Lucian Grainge after his label struck a worldwide distribution deal with them in February. He highlighted Grainge's decision to buy EMI Music in 2012 as "genius".

"I watched [Grainge] under the

heat, being criticised for the EMI acquisition but I thought it was like stealing EMI, it was so cheap," Glass told Ergatoudis. "He's going to be proven right in the next two years because of how streaming [revenue] will come up. I think when you look at Spotify, Beats or Deezer, he's going to be [seen as] a genius

because our income is going to go up. The value of music is already going up, the value of copyrights - both recording and writing - is going up. So it's a brilliant move. Being a UK fan, I love the fact that [EMI Music] is in the hands of stewards like Lucian Grainge and his team who will take care of it."

management needed help and inclusion, rather than disrespect them and disregard them, I brought them into meetings. I brought them into radio, video and artistic meetings so that they were more educated and informed."

Other topics discussed during the interview included the importance of radio considering the presence of a diverse set of digital music services in 2014.

"[Radio is] as important as ever, if not more," argued Glass,

"New management, for some reason, is travelling artists too much. In some ways they're burning their bands out, and they're never going to become great because they're always in the van, or the bus, or the motel"

DANIEL GLASS, GLASSNOTE

saying that it is still "very important for exposure".

The exec also suggested that traditional broadcast had actually been boosted by the competition from digital platforms: "The level of radio programming that we're dealing with now is fantastic. If

you take the US and see what has happened here, particularly satellite radio is fantastic. And the correlation to the sale of music is direct. SiriusXM has been incredible and I think it has forced terrestrial radio to get better."

BMG's Masuch: Majors face a tough future

BMG Rights Management CEO Hartwig Masuch has tipped a "tough future" for major labels while the wider music industry thrives, suggesting that the dominant players in the traditional record business "probably need a very good doctor right now".

Masuch's words came during a panel at Muxexpo last week in

Los Angeles, titled The State Of The Sonic Union and moderated by Larry King.

When asked by King about the health of the music industry in 2014, Masuch said, "If you look at the full picture it's actually astonishing how much the total pie grew over the last thirty years compared to the major music industry defined as record labels.

They are very different pictures and it really depends on your definition of the music industry.

"If you take the traditional definition of recorded music and you're still a shareholder of the big record companies you probably need a very good doctor right now. The recording industry, or the dominant players, will have a very tough future

because you have to fight a trend of artists looking for freedom and self-control," he added. "In a world where the label system is not protected by incredibly high production costs and very complicated distribution mechanics, they are very exposed.

"If people can take control they look for supporting services not for a mogul."

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MusicWeek The Playlist

10 tracks you need to hear...



LANA DEL REY
West Coast (Polydor Records)
(single, out May 18, taken from Ultraviolence album, details TBC)
Contact: Jemma Litchfield, Purple PR
jemma@purplepr.com



PASSENGER
Hearts On Fire (Black Crow/Island Records)
(single, out now, taken from Whispers album, out June 9)
Contact: Hugo Simpson, MBC PR
hugo@mbcpr.com



DUCK SAUCE
NRG (3Beat)
(single, out June 22)
Contact: Toni Tambourine, Listen Up
tonit@listen-up.biz



KATY PERRY
Birthday (Virgin EMI)
(single, impacts June 2, taken from Prism album, out now)
Contact: Janet Choudhury, Virgin EMI
janet.choudhury@umusic.com



GORGON CITY
Here For You ft. Laura Welsh (Virgin EMI)
(single, out June 16)
Contact: Beth Drake, Toast Press
beth@toastpress.com



ONE REPUBLIC
Love Runs Out (Mosley Music/Interscope Records)
(single, details TBC)
Contact: Mikey Abegunde, Edge Publicity
mikey.abegunde@edgepublicity.co.uk



ELLI INGRAM
All Caught Up (Island)
(single, out May 26, taken from The Doghouse EP, out now)
Contact: Shane O'Neill, Island
shane.oneill@umusic.com



KYLIE MINOGUE
I Was Gonna Cancel (Parlophone)
(single, out May 12, taken from the album Kiss Me Once, out now)
Contact: Sarah Pritchard, Murray Chalmers
sarah@murraychalmers.com



MERIDIAN DAN
German Whip ft. Big H & JME (PMR Records)
(single, out now)
Contact: Jon Wilkinson, Technique Publicity
jon@technique-pr.com



ARCADE FIRE
We Exist (Sonovox)
(single, out May 26, taken from the album Reflektor, out now)
Contact: Bridin Murphy Mitchell, RMP
bridin@rmpplondon.co.uk

DATA DIGEST

SALES STATISTICS



CHART WEEK 15 Compiled from Official Charts Company sales data by Music Week

| VS LAST WEEK | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
|----------------------|------------|---------------|--------------|--------------|
| SALES | 2,953,642 | 937,192 | 504,190 | 1,441,382 |
| PREVIOUS WEEK | 2,949,645 | 1,052,695 | 331,914 | 1,384,610 |
| | ⊖ | ⊖ | ⊕ | ⊕ |
| % CHANGE | -0.1% | -11% | +51.9% | +4.1% |
| YEAR TO DATE | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
| SALES | 46,294,000 | 16,951,456 | 5,054,213 | 22,005,669 |
| PREVIOUS YEAR | 52,007,336 | 20,322,386 | 4,999,412 | 25,321,797 |
| | ⊕ | ⊖ | ⊕ | ⊖ |
| % CHANGE | -11% | -16.6% | +1.1% | -13.1% |

APPOINTMENT TO VIEW



BBC YOUNG MUSICIAN OF THE YEAR 2014

Friday, April 18 - BBC Four, 7.30pm - 9pm
The biennial competition returns for 2014 to honour upcoming talent. This first episode sees five string players compete for a place in the semi-final. Violinist Alison Balsom and guitarist Miloš Karadaglić host and 2004's winner, classical violinist Nicola Benedetti, also appears.

LATER - WITH JOOLS HOLLAND

Friday, April 18 - BBC Two, 11pm - 12.05am
Back for its 44th series, the live music show features appearances from Elbow, Neneh Cherry, Engelbert Humperdinck and Clean Bandit. Also on the bill are Leeds band Eagulls and Danish singer/songwriter Agnes Obel.

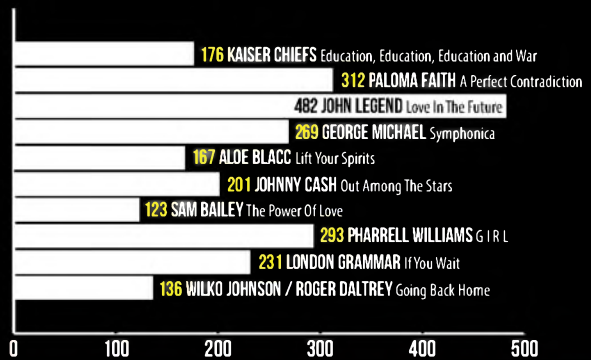
POP GOES BBC TWO

Saturday, April 19 - BBC Two, 10.30pm - 12am
Featuring a selection of 50 live performances, excerpts from documentaries and clips of iconic presenters, this documentary details the journey of popular music. Starting in 1964, expect to see memorable moments from Joy Division, The Stone Roses, Amy Winehouse and more.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON APRIL 14 2014



shazam TAGGED



The latest most popular Shazam new release chart:

- 1 MR.PROBZ Waves
- 2 TOVE LO Stay High
- 3 CHRIS BROWN Loyal
- 4 ED SHEERAN Sing
- 5 CALVIN HARRIS Summer

BPI SALES AWARDS: WEEK ENDING APRIL 14

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION

- ORIGINAL SOUNDTRACK** PITCH PERFECT (ALBUM) *Gold*
- SAM BAILEY** THE POWER OF LOVE (ALBUM) *Gold*
- JOHN LEGEND** LOVE IN THE FUTURE (ALBUM) *Gold*
- STONE ROSES** SECOND COMING (ALBUM) *2x Platinum*
- BRUNO MARS** UNORTHODOX JUKEBOX (ALBUM) *3x Platinum*
- LEONARD COHEN** LIVE IN LONDON (ALBUM) *Silver*
- BLACK EYED PEAS** JUST CAN'T GET ENOUGH (SINGLE) *Gold*
- IDINA MENZEL** LET IT GO (SINGLE) *Silver*



The British Recorded Music Industry

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

For daily news visit musicweek.com

GIGS OF THE WEEK

BRISTOL



Who: Agnes Obel
Where: St Georges
When: April 18
Why: The PIAS signed singer/songwriter is

touring in support of her latest album *Aventine*. The LP is a blend of beautifully arranged, enchanting and intimate sounds and the live show shouldn't disappoint.

GLASGOW



Who: Brody Dalle
Where: Glasgow Garage
When: April 21
Why: Back after a

hiatus from music, the former Distillers frontwoman plays a few UK dates. Her debut solo album *Diploid Love* is out on April 28. She'll be joined by Toronto band *The Beaches*.

LONDON



Who: Gary Barlow
Where: Royal Albert Hall
When: April 22
Why: In aid of music

therapy charity *Nordoff Robbins*, the *Take That* singer headlines this sold out gig, joined by *Eliza Doolittle*. His latest solo album *Since I Saw You Last* was released last year.

INK SPOTS

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

On the front of this month's *DIY* magazine is **Sky Ferreira** who is "so quiche right now". Inside, the young singer



explains the inspiration behind her new favourite buzzword: comedian *Chris Lilley*'s satirical TV series on spoilt posh teenage girls - *Ja'mie: Private School Girl*.

Elsewhere, New York band *Skaters* reveal their disorganised approach to touring. Past plans include booking last minute gigs without the knowledge of their long-suffering tour manager.

Mac Demarco details his childish sense of humour - pulling jokes about breaking wind and making out with bandmates on stage are some of his finest moments, apparently. Though the musician admits the charade gets tiring eventually. "The whole antics and persona of the live show got so played out that it wasn't fresh to me at all," he says. His latest album *Salad Days* ups the charm.

In the reviews pages, **Damon Albarn**'s *Everyday Robots* gets four stars out of five from *Stephen Ackroyd*. "Understated beats, steel drums and picked guitars sit alongside introverted lyrics and sleepy, soulful deliveries," says the critic.



THE MAGIC NUMBERS

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

29

April is the day that Spotify is expected to announce a new telco deal in the US with mobile carrier *Sprint*

66m

Euros is the amount that the famous *Wright's Lane* HQ in Kensington - EMI's former home - is set to be sold for by owner *KPMG*.

Current residents from Warner Music are expected to stay put

1

Series of *The Voice* in which *Kylie Minogue* appeared before quitting. She won't stay for a second series due to the timing of her European tour

75

Is the first week UK chart position of *And I'm Telling You I'm Not Going* - the debut single of *Voice UK* winner *Jermain Jackman*. We didn't even know it was out

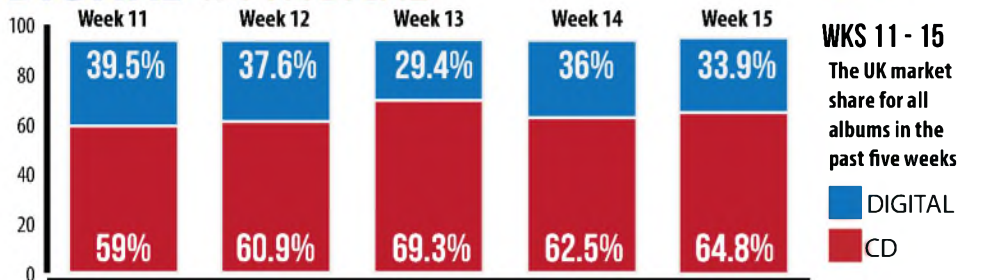
\$5.75m

Raised on *Kickstarter* by *Neil Young*'s HD audio system *Pono* - the third most-funded project in the site's history

3

Years as CEO of *Syco Entertainment* and *Charles Garland* is leaving. His next move is yet to be revealed

DIGITAL vs PHYSICAL

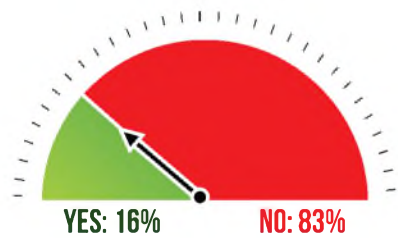


MUSIC WEEK POLL

This week we asked...

Is the new Culture Secretary *Sajid Javid* the right person for the job?

Vote at www.musicweek.com



LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@stevenackerman Difficult to see how *Maria Miller* can hang on. But then again, has there ever been a more anonymous Culture & Media Minister? (*Steve Ackerman, Somethin' Else*) Tuesday, April 8

@NathanCHubbard Anthony Kiedis eating sushi, *Ben Affleck* coaching little league, *Eric Estrada* in bifocals wearing a *CHP* pin on a leather vest. I <3 LA. (*Nathan Hubbard, Twitter*) Saturday, April 12

@DotComSista So far today my 6YO has managed to leave 2 VMs, send a blank tweet and purchase 3 *Monster High* games while I have a bath #phoneabuse (*Genevieve Ampaduh, Sony Music*) Sunday, April 13

@timjonze A sad day as *@MichaelCragg* hangs up his New Music blog gloves (he always worked in gloves, strange) (*Tim Jonze, The Guardian*) Friday, April 11

TWEET OF THE WEEK
@EarlsJohn *Ian Anderson* is No 5 in the album mid-weeks. This is more unsettling for the state of modern music than any *Pitbull* single. (*John Earls, freelance journalist*) Tuesday, April 15

@_Jhas_ The new *Moz* album has a track called 'Kick The Bride Down The Aisle'. I love him so much. (*James Farrelly, Believe Digital*) Monday, April 14

@stefanatical Is it *Katy Perry*'s plan to release almost every song on her album as a single again but get the worst ones out of the way early this time? (*Stefan Jackson, Warner Music UK*) Friday, April 11

@adoniawasson Sunny day, short working week and a pre-release stream of the new *Kelis* album? YES PLEASE (*Adonia Wasson, Samsung*) Sunday, April 13

@heliennne *Paolo Nutini*'s new album is one of the best new soul albums I've heard in a long time. Early contender for next year's *Ivor Novello*s? (*Heliennne Lindvall, freelance journalist*) Tuesday, April 15

@naoise_ It's quite amazing how I can sit at my desk alllll day and still be upset if I don't get a seat on the tube. (*Naoise Ryan, Universal Music UK*) Friday, April 11

@libertywilson Happy birthday little April buddy *@elizadoolittle* every year you'll always be the day before me. #birthday #april (*Liberty Wilson, Atlantic Records*) Tuesday, April 15

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

DATA DIGEST



PICTURE OF THE WEEK

LIFTING A FINGER
Wednesday, April 9 – Spotify Offices, London: Lily Allen flips the bird as she plays a stripped-down set at the streaming platform's UK HQ

TAKE A BOW TEAM METRONOMY



THE LOWDOWN
 Album: Love Letters
 Highest chart position: No.7

| | |
|--|---|
| Label: Because Music Ltd | National press: Laura Martin, Real Life PR |
| Publisher: UMP | Regional press: Rob Kerford, Sonic PR |
| General manager and A&R: Jane Third | Online press: Naomi Williams, Totem PR |
| Manager: Stephen Bass | National radio: Ewan Hall, Peergroup Music |
| Legal: Mike Hall, IPS | Regional radio: Jess Kangalee, Peergroup Music |
| Agent: Matt Bates, Primary Talent | TV: Mike Byrne, Chief Music |
| Marketing: Johnny Brocklehurst | |

SYNC STORY

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



- **Artist** Jaws, Kowalski, Labyrinth Ear, Red Kite, Paris Opera House, Hurricane Love, Goodbye Chanel & Coasts
- **Tracks** Gold, Sunroom, Humble Bones, Montreal, DRAGNDROP, Only Human, California, Oceans
- **Composers** Lots
- **Publisher** Sentric Music
- **Client** Channel 4 (Broadcaster), Monkey Kingdom (Production Company)
- **Campaign** Made In Chelsea The Game iOS & Android App
- **Usage** In Game
- **Key execs** Simon Pursehouse (Sentric Music), Andrew Jackman (Monkey Kingdom) and Colin Macdonald (Channel 4)

HE SAID / SHE SAID

“I'm not sorry it's late, I'd be sorry if it was shit, there's no coming back from that. No one ever released a great album late – albums are done when they're done, there is in fact no such thing as a late album – so there.”



Professor Green is frank about his delayed album and tour in a statement on his website. He embarks on an academies tour in November

SIGNS O' THE TIMES




Cherub have signed to **Columbia Records** and will release their debut single Doses And Mimosas on June 16. The track has already clocked up accolades including Shazam chart No.1 in Los Angeles and Top 5 in San Francisco and sold over 100,000 units in the US. Cherub will embark on a UK tour in May and have been added to The Great Escape line-up. More festival dates are to be announced.

Superball Music has signed **Amplifier** for the release of their forthcoming fifth album *Mystoria* later this year. The band recently began the recording process, and vocalist and guitarist Sel Balamir said: “We are delighted to be teaming up with Superball... We really can't wait to get stuck into the new Amplifier record and see where we travel with our new friends. Hopefully it will be a long journey and we'll have lots of adventures along the way.”

Last week saw the new series of E4 flagship show *Made In Chelsea* begin broadcasting its seventh series.

To coincide with this, an updated version of *Made In Chelsea: The Game* was released. The app will feature eight tracks all published by Sentric Music.



Sentric's director of music services Simon Pursehouse (pictured) said: “To have a number of our most exciting emerging artists soundtrack the game of a TV show which is revered for its music is simply ace. “Six of the eight artists have already seen their music used on the show itself and this extra level of exposure should hopefully result in a number of new fans for those involved as the app has been downloaded close to half a million times to date.”

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

ticketmaster®



TICKETMASTER UK

| POS | EVENT | POS | EVENT |
|-----|-------------------|-----|----------------|
| 1 | MICHAEL BUBLÉ | 11 | KATY PERRY |
| 2 | PALOMA FAITH | 12 | GARY BARLOW |
| 3 | KYLIE MINOGUE | 13 | ED SHEERAN |
| 4 | KATE BUSH | 14 | BLACK SABBATH |
| 5 | JUSTIN TIMBERLAKE | 15 | MCBUSTED |
| 6 | KENDAL CALLING | 16 | RICHIE SAMBORA |
| 7 | THE VAMPS | 17 | KASABIAN |
| 8 | THE SATURDAYS | 18 | ELBOW |
| 9 | DAVID GRAY | 19 | KINGS OF LEON |
| 10 | BRYAN ADAMS | 20 | DEMI LOVATO |

ticketweb



TICKETWEB UK

| POS | EVENT | POS | EVENT |
|-----|----------------|-----|------------------|
| 1 | STEVE ANGELLO | 11 | PLANET CIRCUS |
| 2 | FUTURE ISLANDS | 12 | ALKALINE TRIO |
| 3 | SAM SMITH | 13 | HYPER JAPAN |
| 4 | FIELD DAY | 14 | BLACKBERRY SMOKE |
| 5 | RICHIE SAMBORA | 15 | KATY B |
| 6 | WALTER TROUT | 16 | WARPAINT |
| 7 | USED & ABUSED | 17 | GARAGE NATION |
| 8 | THE SMYTHS | 18 | COURTNEY LOVE |
| 9 | JAMES | 19 | DE LA SOUL |
| 10 | DIMITRI VEGAS | 20 | FLUX PAVILION |

ON THE RADAR KIESZA

HER SINGLE HIDEAWAY, AT THE time of writing, is sitting atop the iTunes chart after clocking up almost three million views on YouTube and building up impressive pre-order figures. Kiesza's now in London for promo, including a sold-out date at Electrowerkz.

The Canadian was previously residing in New York with her regular producer and label boss Rami Samir Afuni – their chance pairing of which came about through an introduction by a teacher at Berklee College of Music in Boston, that they both attended.

"I worked with Rami on [track] Hideaway," she tells *Music Week*. "Recently I've been working on my album as well as well as preparing my live show. For the album we have a lot of stuff that we like but we're going to continue working on it whilst we're out here in London."

As for the runaway success of Hideaway – including cult video status and a broken rib in the process, Kiesza said: "I can't even believe that. The funny thing is that I don't entirely know but I think in the rehearsals the guy who was lifting me up, my rib got damaged then I kept dancing on it. I just have this 'I'm gonna do this' all or nothing mentality which works for

and against you at times.

"It's amazing how people are receiving the record, even the video. I created it entirely in the studio with Rami but it was more just out of passion and for fun. For the video I rounded up friends and we didn't have any expectations, we didn't really know what the potential of the record was. I felt very strongly about it but you never know how people are going to receive the music and the fact that it was received so quickly... I'm just really grateful for it and excited."

She reveals that the video was completed last summer but with partner-in-crime Rami they decided to wait to launch the project in the New Year as he set up the label Lokal Legend whilst she was in Norway writing.

Speaking about the sonic influences that are forming her debut LP, Kiesza said: "Hideaway is definitely an ode to early nineties dance music. It has a very modern twist to it, combining the old with the new, and both myself and Rami are really inspired by that era - I think that that was one of the best times for dance music. I love the soul and the tempo and the simplicity of the music but the whole album varies with different



tempos. You're going to get a lot of variety on the album.

"We always start from scratch together in the studio. There has been times where people have brought me tracks but with this project we've just been going in fresh every day. Usually the producers will work on the music and I'll tend to focus on the melody and lyrics but we criss

and cross - there's absolutely no limits in the studio."

A former ballerina, Kiesza's remit of talent as an artist includes a lot of dancing – will she be performing the entire infamous Hideaway routine during her live shows?

"That's a lot [to do] in a live show," she exclaims. "I dance on quite a few of the songs but the

ESSENTIAL INFO

RELEASES

April 13 EP Hideaway
July Single 2
Album TBC 2014

LABEL

Lokal Legend

MANAGEMENT

Rami Samir Afuni, Lokal Legend
Mark Sudak, SMAC Entertainment

LIVE

2014

May 22 May Electrowerkz, Islington

Festivals:

Lovebox, Wireless, Love Saves The Day, Bestival and more...



show has variety as well. I have a busy schedule this summer throughout the UK and different parts of Europe. I'll definitely be in the UK often, and at many really cool festivals. There's a lot in the schedule but I'm just really excited because I love performing."

THE BIG INTERVIEW ED SHEERAN

GO FORTH AND MULTIPLY

Young Asylum/Atlantic Records breakout and now international star Ed Sheeran is back with a new album, a new perspective and what looks like a hit lead single in the making



PHOTO CREDIT: Christie Goodwin

TALENT

BY TINA HART

The man who never seems to stop touring is back with a new record boasting a lead single that's already received rave reviews upon its recent radio premiere – even from those who were not formerly fans of his.

Ed Sheeran is sitting in the dressing room of a cramped central London music venue and, chatting to *Music Week*, is just as down-to-earth and humble as the last time we spoke in 2012 at BBC Radio 1's Hackney Weekend. Only back then, he spoke about ambitions to break America, and now he's got some cool new stories to tell about accomplishing just that.

In the few years that have passed since the release of his debut album + (*Plus*), the Suffolk native has clocked up a fair few impressive achievements: a six-times platinum-selling album, 2.8 million combined single sales in the UK and two prestigious BRIT Awards as well as an Ivor Novello to his name.

In the process of building his stellar status across the Pond (seeing *Plus* achieve the highest-ever debut for a UK male artist in the US) and

ABOVE

Ed, plus multiply, equals...?

Will Ed Sheeran emulate the success of his six-times platinum-selling debut album?



"We're in a very strong position to further the success of *Plus*. A lot of doors have opened for us internationally and we look forward to taking Ed to new markets"

STUART CAMP, ROCKET MUSIC

recording his second album, x (*Multiply*), Sheeran resided in Nashville, Los Angeles and New York, working with some of his original writing, production and touring partners from home, as well as a swathe of international creative icons.

"I lived in Nashville for five months and wrote a lot there in a house by a lake. It was beautiful," he says. "I lived with Johnny McDaid from Snow Patrol there, who I struck up a friendship with when I previously went on tour with the band. We did a lot of the [new] record together. I also worked with Rick Rubin, Benny Blanco, and Jake Gosling [who he collaborated with on *Plus*]."

With Benny Blanco, Sheeran wrote a song, originally intended for himself, that ended up with upcoming US-conquering UK band Rixton –

a rare offer, Sheeran reveals: "Benny and I originally wrote that song for me and he said, 'Can I give it to Rixton?'. I've made a conscious decision not to write for anyone for a long time because I want to do my own records now. The acoustic thing is obviously 'in' at the moment and everybody needs an acoustic song... I'd rather not give away mine."

Speaking more about his 2013 US jaunt, Sheeran said: "It was fun. I did my own tours and I did the [Taylor Swift, Red tour]. I did a lot of promo, a lot of TV, I worked with and met a lot of interesting people and had a lot of experiences that I think I needed to have as a young kid in the music industry. Then I ended the year with three Madison Square Garden [shows]. And that was that."

Sheeran's easing into the US market may, to the untrained eye, look gradual compared to the runaway success of his debut LP at home, but the artist is keen to remind us that his UK profile has been years in the making.

"Both my UK and US [success] has been gradual," he says. "I know it looks like America took a lot longer but it actually took less time



than the UK. People forget that I was touring the UK for a long time before Atlantic ever picked me up - it definitely took longer to break the UK than it did to break the US."

But time has been on Sheeran's side since signing to the Warner-housed outfit. Defying the idea that record labels are constantly pushing artists to finish albums according to strict, pre-scheduled deadlines, Sheeran says that his Asylum/Atlantic team encouraged him to do the opposite.

"I was meant to have finished [Multiply] by [September 2013], as soon as the Taylor tour was over, and I ended up finishing it [in mid-March]," he admits. "I was done. They were saying more, more, more. I'm thankful to Atlantic for giving me the space and drive to make a record that I'm really proud of. I've had a blast and really enjoyed all the success and the touring. The [new] album is really fucking good and I like it."

And it's Sheeran's experiences since seeing both critical and commercial success that has informed the overall concept and sound of his new LP. Covering his last three years ("It's definitely not about one girl anymore") the singer/songwriter sees the record as a step forward.

"Everyone says it's a more mature record and it genuinely is," he says. "The first record was mostly written when I was 17 and most of this one was written in the past six months. I've just had more life experiences and more musical experiences - I've played with cooler people, made music with some fantastic musicians and experienced a few more things, so it's moved on. It doesn't feel like too much of a departure though, some of it leans towards the left side of things but I think that's healthy."

Multiply's lead single - a signature Pharrell Williams production called Sing - has been very well received but the track almost didn't see the light of day.

"Pharrell took me way outside of my comfort zone," Sheeran says. "He locked the comfort zone door, sat me down, put a gun to my head and said 'Right'. He didn't literally put a gun to my head but he definitely took me out of my comfort zone, which was very, very helpful."

"When he first played me the Sing beat, it wasn't as formed as it is now, it was just the main riff and I was like 'Nah,' and he was like 'Okay, let's move on'. Then I started playing the riff on the guitar without knowing it and he said, 'You sure you're ready to move on?' I was like, 'Oh, this is the song, isn't it?' So that almost didn't happen, if I hadn't played that riff I wouldn't have done

that song. I always make sure I can play the tracks live on my own, without a band."

Speaking of playing solo, Sheeran's now looking to take his one-man-performing-machine to a stadium level. "I want to play a stadium with a loop pedal on my own," he enthuses. "No one's ever played a stadium solo with nothing else on stage. That's my goal."

For an artist who's achieved so much during a debut album campaign, looking back over the past few years, there's a slew of highlights he could pick from. But rather than stats and sales, Sheeran notes times that have touched him as an awestruck music fan.

"Doing [the I See Fire track for the recent Hobbit movie] was a pretty big moment for me. I got an email from Peter Jackson [the film's director] asking me to create the song, and that was one of the moments when I was like, 'My job is fucking cool'."

"Pharrell took me way outside my comfort zone. He locked the comfort zone door, sat me down, put a gun to my head - not literally - and said 'Right!' It was very, very helpful"

ED SHEERAN

Elaborating on the occasion, Sheeran's manager Stuart Camp from Rocket Music says travelling to New Zealand at a moment's notice to work on music for the Hobbit film was a special moment for both he and Ed. "On a broader scale though, the three Madison Square Garden shows at the tail end of last year were a highlight," he adds. "It showed just how far we'd travelled since Plus's release, that one man and a guitar can command a venue like that, and that nothing holds any fear for Ed - it's just a challenge to overcome."

Despite the gruelling international schedule, Sheeran appears to be keeping his feet on the ground. A visit to his parents' house helped him reflect on just what he has accomplished.

"I had a 'pinch yourself' moment when I walked into the living room and there was a picture of me with Paul McCartney," he says. "Underneath that there was a picture of me and the Queen, and under that a picture of me and Elton John playing at the Grammys. That was crazy because my dad and I used to listen to Elton John records and dad took me to see him and Paul McCartney. Things like that are very surreal."

LEFT
New releases:
Lead single
Sing will be
released on
June 1 and
album x
(Multiply) will
follow on
June 23

HIGH HOPES: ATLANTIC RECORDS UK PRESIDENT BEN COOK ON SHEERAN'S NEXT CHAPTER



"Ed has made an incredible record in x: an album written and recorded in hotel rooms, backstage and in snatched sessions with collaborators over the last three years of unremitting touring. It retains the intimacy and cathartic honesty of + but shows huge growth - vocally, musically and lyrically. On x, tender ballads are balanced by mature and muscular tracks. It's an album of immense depth and great ambition."

"We have very high hopes for what Ed can achieve with this very special record. The journey of artist development over the last three years, not to mention sheer hard graft - no more so than by Ed himself - has earned him a loyal and global fanbase and we look forward to making this an even bigger chapter in Ed's career."

What's next for the singer/songwriter extraordinaire? Manager Camp reveals that their forthcoming globe-trotting schedule is as manic as ever: "Up until mid-August, when we start touring full-time, we're on a heavy promotional itinerary. We also have various European festival appearances and will be in Australia and New Zealand at the end of April/beginning of May."

There's also the not-so-small feat of four headline nights at London's O2 Arena looming as part of Sheeran's October 2014 UK tour, which all sold out in less than 24 hours.

The pair might have already had an incredible amount of success, but Camp expresses even more ambition for the campaign ahead: "We want to further the success of Plus, obviously," he says. "I think we're in a very strong position to achieve that. A lot of doors have opened for us internationally since Ed's debut and we look forward to taking him to new markets for us like South America, South East Asia and Eastern Europe, where we didn't get the chance to visit last time."

"We largely have a global release date [for Multiply], which presents some challenges, but it's very exciting that the everyone will get to hear the record at the same time. We can't wait for people to hear it."

LABEL SERVICES ANALYSIS 2013

EDITORIAL

Two decades of change



By the time you read this column I shall be gone, having cleared my desk and headed off to pastures new after nearly 18 years at *Music Week*.

Just to put that timeframe into some kind of context, it's 126 in dog years and more than twice as long as The Beatles needed to record their entire EMI output. In the context of the music industry it spans a period of time that has been so radical it is like trying to compare life in Britain before and after the Industrial Revolution.

Life certainly seemed a whole lot simpler in the week I rolled up to *Music Week* for the first time in July 1996. Clive Calder and Zomba had just bought 75% of Pinnacle, XFM was pressing for a full-time FM licence and some group called the Spice Girls were about to hit No.1 with Wannabe.

"It is a totally different business now with the record companies no longer sat right in the middle, but the artists themselves"

Big deals like the Pinnacle one were to dominate the publication's headlines over the rest of my stay as six majors eventually turned into three, a drastic change that would have been unimaginable then when all anybody knew were revenues rising to record levels every year and physical was the only recorded music currency.

Certainly, the likes of the artist and label services deals that have sent both You Me At Six and Kaiser Chiefs to No.1 this year would have been a totally alien concept. Record companies were the Masters of the Universe and with the biggest album blockbusters effortlessly selling 10 or 20 million copies and sometimes even more worldwide, who would not want to sign up to that? The whole business revolved around the labels; everything else seemed secondary and there was no reason to believe that would not go on forever.

Of course, by the end of the Nineties Napster turned up uninvited and the business we had known for decades suffered what could have been a fatal blow. It will never live down its disastrous original response, sticking its fingers in its ears and hoping the monster would go away, but it eventually got its act together and reinvented. The wider world has never really acknowledged that, but the industry deserves credit for the way it has reconfigured. Sure the revenues are a lot smaller, but it has survived and there is no reason to believe it cannot prosper.

In so many ways it is a totally different business now with the record companies no longer sat right in the middle, but the artists themselves. That is surely how it should be given this is an industry built on artistic talent; without it there is no industry.

However, as our analysis shows, while some have successfully taken full control of their recordings in a way inconceivable 18 years ago, most of the biggest hits still go through a very traditional system, albeit one increasingly made up of downloads and streaming rather than CD and tapes when Wannabe zigzag ha'd to No.1. There has been immense change, but in other ways much is still like 1996.

**Paul Williams,
Head of Business Analysis**

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

THE DIY SPIRIT KEEPS GROWING



Services deals were responsible for a greater share of the UK market in 2013

LABELS

■ BY PAUL WILLIAMS

Around 600,000 more albums were sold via a non-conventional label route in the UK in 2013 compared to the year before as DIY acts grabbed a record share of the market.

Music Week research reveals more than 1.9 million album units were shifted last year by acts who had decided not to be part of a traditional record company set up. This was up from about 1.3 million units in 2012 and was achieved in a variety of ways from artists putting out albums on their own labels through one of a multitude of label service partners now available to licensing their material to a company but retaining ownership of the masters.

The sales achieved this way represented around 2.7% of the total artist albums market, based on *Music Week* analysing the Official Charts Company's Top 5,000 titles of the year. This share was up sharply from 1.6% the year before, a rise coming from a mixture of far more sales occurring in this manner and at the same time the overall artist albums sector shrinking in unit size by 9.1% year-on-year.

What was also an interesting development from 2012 was the emergence of two acts in Macklemore & Ryan Lewis (pictured) and Passenger who had never previously had any notable commercial success under a typical label set-up, but broke through in 2013 with six-figure album tallies. It showed that it was possible to put out music in your own way and achieve decent sales numbers, even if you had not had the benefit of previously building up a fanbase via a more conventional record company deal.

The trend was certainly a move on from 2012

EXECUTIVE SUMMARY

- **Around 2.7% of 2013's UK artist albums market down to releases not issued via a conventional label route**
- Sales of such albums up by around 600,000 units on the previous year against overall artist albums market declining 9.1%
- **Passenger's *All The Little Lights* biggest non-traditionally-issued seller of last year with around 370,000 sales**
- Sales of Stereophonics' first album on own label 50% higher than those achieved by their last Universal release
- **Acts from Nineties most active with non-traditional albums, followed by those from Eighties and Noughties**

where the vast majority of the very biggest non-traditionally-released albums came from acts who had previously established themselves with a label. The list here included Noel Gallagher via the High Flying Birds moniker on his Sour Mash label with Ignition and what was then EMI Label Services, and veterans Madness who had done a label services deal with Cooking Vinyl.

This market in 2013 was still heavily dominated by already-established acts, but Macklemore & Ryan Lewis and Passenger proved it was not essential to have a proven track record behind you if you want to take more control of your recording career. The respective routes the two acts took were quite different with Macklemore & Lewis's releases coming out on their own Macklemore label and linking with Warner's ADA in a services deal, while Passenger has an international services deal with his management company 1E's partner company Inertia Music, which then licenses his music to labels worldwide.

Their stories demonstrated in the clearest possible terms that there is far from a one-size-fits-

TOP NON-TRADITIONALLY-RELEASED ALBUMS 2013

POS ARTIST TITLE LABEL (LABEL SERVICE/DISTRIBUTOR USED)

| | | | |
|----|------------------------------------|------------------------------------|---|
| 1 | PASSENGER | All The Little Lights | Nettwerk (Essential) |
| 2 | STEREOPHONICS | Graffiti On The Train | Stylus (ADA Arvato) |
| 3 | MACKLEMORE & RYAN LEWIS | The Heist | Mackleore (ADA Arvato) |
| 4 | NICK CAVE & THE BAD SEEDS | Push The Sky Away | Bad Seed (Kobalt/Proper) |
| 5 | MADNESS | Oui Oui Si Si Ja Ja Da Da | Cooking Vinyl (Cooking Vinyl/Essential) |
| 6 | ALSION MOYET | The Minutes | Cooking Vinyl (Cooking Vinyl/Essential) |
| 7 | PET SHOP BOYS | Electric X2 | (Kobalt/Proper) |
| 8 | JOHNNY MARR | The Messenger | Warner Bros (ADA Arvato) |
| 9 | STATUS QUO | Bula Quo – OST | Fourth Chord (ADA Arvato) |
| 10 | SUEDE | Bloodsports | Suede (ADA Arvato) |
| 11 | PRIMAL SCREAM | More Light | First International (PIAS) |
| 12 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Noel Gallagher's High Flying Birds | Sour Mash (ADA Arvato) |
| 13 | TRAVIS | Where You Stand | Red Telephone Box (Kobalt/Proper) |
| 14 | BILLY BRAGG | Tooth & Nail | Cooking Vinyl (Cooking Vinyl/Essential) |
| 15 | PUBLIC SERVICE BROADCASTING | Inform Educate Entertain | Test Card Recordings (Cargo) |
| 16 | SIMPLY RED | 25 – The Greatest Hits | Simplyred.com (ADA Arvato) |
| 17 | MOGWAI | Les Revenants – OST | Rock Action (PIAS) |
| 18 | I AM KLOOT | Let It All In | Shepherd Moon (ADA Arvato) |
| 19 | MATT CARDLE | Porcelain | Matt Cardle (Absolute) |
| 20 | DEAD HAVANA | Old Souls | BMG Rights (BMG Rights) |

The above shows the 20 biggest-selling albums of 2013 in the UK not released via a conventional label route
source: Official Charts Company data/Music Week research

all route to market for acts who decide to give signing a usual record company deal a miss, but all are united in having more control over this part of their career than otherwise. However, it is also true some have thrived much better outside the safety of a traditional label environment than others.

In the case of Passenger, whose last album was licensed to Nettwerk in the UK and distributed by Essential (and he has linked up with Island for his next album), this control has enabled him to finally achieve real commercial success after years of making little headway. His *All The Little Lights* sold 367,356 copies in the UK last year, according to the Official Charts Company, making it the top-selling album released via a non-traditional route. Macklemore & Ryan Lewis slotted into third place on this list with their album *The Heist* with 122,657 sales by year's end, while, like Passenger, they were also represented elsewhere among the year's Top 5,000 sellers with far less successful albums.

Sitting between Passenger and the two Americans, Stereophonics more typically represented a DIY market where, for the most part, those achieving the highest album sales still tend to be acts who had the benefit of being able to build up a fanbase while in a traditional label deal, in some cases over many decades.

Stereophonics are an interesting case study because their albums output, which dates back to debut *Word Gets Around* in 1997, has been with both independents and majors, most recently with Universal after it bought their label V2 in 2007.

Kelly Jones and his band colleagues have thrived in this new environment, achieved on their own label Stylus through a set-up with Ignition, with the 2013-issued *Graffiti On A Train* now up to around 270,000 UK sales – 51.2% more than their last Universal studio set *Keep Calm And Carry On* achieved and 28.2% higher than the album before that, 2007's *Pull The Pin*.

Nick Cave & The Bad Seeds have also found themselves in a similar position after parting with their long-time home of Mute, both in its

independent and EMI-owned incarnations, becoming the first success for Kobalt's Label Services division. Their album *Push The Sky Away* on their Bad Seed label had a fantastic start, going Top 10 in a number of markets around the world, while in the UK has sold around 65,000 copies since its release in February 2013. This is actually down by about 10,000 units compared to what the group's last studio set *Dig, Lazarus, Dig!!!* sold over a similar timeframe, but that came out in 2008 when the overall albums market was far bigger.

Cave and Stereophonics' releases were among around 200 albums within the year's Top 5,000 artist sellers *Music Week* identified as coming out through a non-traditional route with more than half of these by acts who had previously been commercially successful in a conventional label deal. These already-proven names dominate 2013's top DIY sellers, making up 16 of the Top 20 titles with acts present including Madness, Alison Moyet, Pet Shop Boys and Suede.

Like Cave, Pet Shop Boys left a long-time label home – Parlophone – for Kobalt with their first album there *Electric* having to date sold 26.2% more copies in the UK than their parting studio effort *Elysium* with the erstwhile EMI label managed. However, *Electric*'s sales of around 36,000 copies to date are less than half enjoyed by the duo's penultimate Parlophone studio title, 2009's *Yes*.

A third Kobalt-linked act, Travis on their Red Telephone Box label, were among the year's 20 biggest non-traditionally-issued albums, while long-time label services operator Cooking Vinyl was represented by releases from Madness, Alison Moyet and an early act it signed in this way, Billy Bragg.

Ignition's Stereophonics album was joined by releases it handled from Noel Gallagher and Primal Scream, while Warner's ADA spread of titles in our non-traditional Top 20 includes albums by Johnny Marr and Suede, as well as Macklemore & Lewis' breakthrough.

Like Cooking Vinyl, Absolute has been offering a variety of label services deals for a long time and is

**TIED TO THE '90S:
RETURN OF THE FORMER
SUPERSTARS**

Acts whose commercial peak was in the Nineties appear to be the most prevalent in pursuing a non-traditional route to market.

They were behind more than a third of the albums by already-established acts that were released in an unconventional manner and finished among the Official Charts Company's Top 5,000 sellers of 2013.

The Nineties class includes Suede who, more than a decade after their last studio album on Sony, returned with *Bloodsports* on their own eponymous label via Warner-owned ADA. They were joined in the year-end chart by contemporaries such as Primal Scream, Noel Gallagher, Travis and the Backstreet Boys whose own comeback with the album *In A World Like This* was issued on the group's own K-Bahn label through Absolute.

Artists most associated with the Eighties and the Noughties were also strongly represented with each behind around 25% of the non-traditionally-issued albums by established acts in the Top 5,000. Those from the 1980s included Alison Moyet whose *The Minutes* went Top 10 and sold just shy of 40,000 copies after coming out in a labels services deal with Cooking Vinyl, while Adam Ant returned with his first new album since 1995 on his own Blueback Hussar Records. Adam Ant's *The Blueblack Hussar In Marrying The Gunner's Daughter* has sold around 12,000 copies so far in the UK and peaked at No.25 in the weekly chart. The speed at which some acts have moved from being major label priorities to following own path to market is reflected by a spread of acts whose sales heyday was in the 2000s joining the DIY party. They include former Universal UK acts The Fratellis and The Feeling as well as one-time Sony-signed Glasvegas with all three last year bringing out albums via services deals with BMG. Also following a similar route was Moby who was part of then EMI-owned Mute when his album *Play* reached No.1 in 2000 and whose 2013 effort *Innocents* was on his own Little Idiot label.

Acts from the Sixties and Seventies had less of a presence but those making it did include Bryan Ferry, Gary Numan and Status Quo. At the other end of the history books, a select few acts who broke through in the current decade are now following a non-traditional route, including Matt Cardle whose first and only Sony album came out just two-and-a-half years ago and has since then issued two further albums.

represented in our Top 20 by one-time X Factor champ Matt Cardle whose second album since leaving Sony came out via the company on his own Matt Cardle label.

BMG Rights claim the bottom rung on the chart with *Old Souls* by Deaf Havana who followed a series of totally self-issued albums with a period on A Wolf At Your Door Records and now three BMG releases. In 2014 the company has had its biggest success yet with its release model, scoring a first UK No.1 with *You Me At Six's Cavalier Youth* and to date selling around 50,000 copies.

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LABEL SERVICES REPORT

A DISRUPTIVE INFLUENCE

The popularity of services companies is on the rise, with No.1 records and a growing market presence. But with the UK's major labels now increasing their activity in the area and others adding the 'services' description to their business, what does the future hold?

SERVICES

BY TIM INGHAM

It's been a big year in the world of label and artist services. Not only has the sector's UK market share crept up significantly, but two serious new players - spawned from the hearts of major labels Sony Music and Universal - have entered the fray.

The latter of these fledgling companies, Caroline International, has already produced a UK No.1 album: The Kaiser Chiefs' *Education, Education, Education & War* currently perches atop the Official Albums Chart, the second 'services'-released LP to hit the No.1 spot in 2014 after the BMG-issued *Cavalier Youth* by You Me At Six.

Success levels for the sector might be edging skywards, but it's looking mighty crowded. With Caroline and Sony's Red now competing with established companies such as [PIAS], Republic Of Music, Absolute, ADA, Believe Digital and Essential Music, can the market continue to thrive with sufficient competition - or will the outcome be an inevitable period of consolidation?

[PIAS] Artist & Label Services is one of the most established and respected companies in the sector, working with labels such as Red Bull Records, Domino and Stolen Recordings. It also services two sister companies: internal label [PIAS] Recordings - boasting artists such as Texas and Editors - and independent label group [PIAS] Co-Operative, which works on a licensing basis with labels such as Infectious and Heavenly, and was purchased by [PIAS] from Universal last year.

[PIAS] Group MD Edwin Schroter says that the biggest impact of new players entering the market has "been an escalation of the commercial terms offered to artists/labels as an inducement to signing to a majors service".

However, he warns: "There will be more choice and a very congested market which no doubt will mean that, as this is a low margin business, there will be sacrifices amongst either the players operating in this market or on the service quality they can or will be offering moving forward."

[PIAS] Artist & Label Services MD Adrian Pope is confident that the company can continue to thrive despite these competitive terms being offered elsewhere. "There's a great difference between perception and reality," he says.

"Short term cash incentives can get in the way of working with a service that allows the potential for a label or artist to develop. [PIAS] offers a depth of service that focuses on enabling labels to build their business and artist careers for the long term."

One of Caroline's strongest selling points is its connection to Universal Music Group's worldwide sales force - although its rivals are quick to question where its own 'services' releases will sit in terms of global priority against a superstar such as Eminem or Rihanna. For now, however, Caroline is probably



"Short-term cash incentives can sometimes get in the way of working with a services company that allows a label or artist to properly develop"

ADRIAN POPE, [PIAS] ARTIST AND LABEL SERVICES

too busy celebrating its first UK No.1 album. The Kaiser Chiefs LP, which has claimed two weeks at the top of the Official Chart, was released on the band's own label in conjunction with Red Light Management and Caroline, who tapped into some services from sister Universal label Fiction.

When asked what effect he thinks the entry of Caroline and Red into the market might have, the company's co-MD Jim Chancellor tells *Music Week*: "Hopefully it will have a positive effect, by offering a whole new slew of ways to get music into the world, rather than everyone having to either do it themselves or rely on a traditional record company to put their hand up."

But doesn't the industry need to be careful of the overall reputation of its 'services' companies now that such a range of companies are operating under its label? "I think that's definitely a danger, but all I want for Caroline is to be brilliant," he responds. "Offer a great service and as such be the go-to service company out there."

Caroline, of course, isn't the first attempt by a major label to enter the label services sector. Indeed, the first attempt has been going rather well.

Like many in the field, Warner Music's ADA

ABOVE
Education of a new release model: Kaiser Chiefs have delivered a No.1 album - with the help of a major label's services division

has long been distributing records for independent label partners - but in recent years it's added services such as press, promo and marketing to its arsenal.

In the UK it works with labels such as Dramatico, Good Soldier, Epitaph and Because Music - but the biggest smash in its recent history came from a self-releasing artist. Macklemore & Ryan Lewis' issued worldwide hit singles such as Thrift Shop and Same Love last year, whilst album *The Heist* has now comfortably sailed passed the million global sales milestone.

"There are now a number of label service offerings in the market, so the independent community could benefit from the increased competition," says ADA president Dan Chalmers. "ADA is the longest running label service from a major, by a long way. We've spent decades adapting and developing our extensive global infrastructure and as a result we have an incredibly strong offering and track record. Today ADA is well established as a leading distributor of independent music, having first launched in the US 20 years ago."

"This is a business we continue to invest in, both in the UK and around the world, to ensure we are providing exceptional talent and services across every discipline."

His opinion is echoed by Henry Semmence, the founder of Absolute Marketing & Distribution - one of the longest-running services organisations in the world. Celebrating its 15 year anniversary in 2013, the company has issued successful records from the likes of Blue, McFly, Lisa Stansfield and George Michael.

LABEL SERVICES REPORT

DOES THE SPRAWLING SERVICES SECTOR NEED TO BE CAREFUL OF ITS REPUTATION?

Edwin Schroter, MD, [PIAS] Group

"Absolutely. We've been doing this a long time. We try to stay focused on what we do, not what others say they do. When we say 'service' we know we mean it. We've invested a huge amount of time, money and effort in building systems and processes to support independent labels and artists and the way they partner with [PIAS]."

Henry Semmence, MD, Absolute

"There are already several companies who call themselves 'label services' but do not offer the full range of services, nor do they have a full understanding of the changing market place. This is the record industry - so there will always be companies looking to jump on the bandwagon. It is down to us and the other true label services businesses to ensure we offer a professional and reliable service that meets the full needs of our labels."

Dan Chalmers, President, ADA

"Labels need to consider what support they need and look to established companies who have a history of

success. We've specifically designed our services to be flexible and provide the strategic global capabilities of a major label to maximise the opportunities for all types of releases."

Lee Morrison, GM, Believe Digital UK

"Absolutely. Label services has become a big 'buzz' word in 2013 and everyone seems to have jumped on the bandwagon. Lots of clients come to us from other companies where they were promised a lot in the way of label services but then did not actually receive that much. People need to understand that with such low distribution fees, high levels of services cannot be provided. You get what you pay for. [Clients] need to do their homework; they need to see what's on the market before committing."

Mike Chadwick, MD, Essential Music

"Each company will stand or fall based on the service it delivers. And to do that properly, you need to have direct control over the teams involved, so that the people working a campaign can really understand its nuances."

Matt Burns, COO, InGrooves

"Yes, of course. To us, each record is an individual release and that type of framework allows for that flexibility. We are in an age now where every partner label or artist should be able to demand full transparency."

Paul Hitchman, MD, Kobalt Label Services

"Kobalt is the most trusted brand in music today and over the last 12 years we have established ourselves as the music industry leader in both transparency and quality of service. We therefore set the bar by which other companies should be measured."

Mark McQuillan, MD, Republic Of Music

"Label Services' is definitely an overused term. We have been offering these services under our standard sales and distribution deals for years but we are now finding that we need to label it as 'label services' to compete effectively. At the end of the day a good distributor is one that can deliver a whole number of 'services', but has an ultimate focus on sales and distribution. That is the real key point."

"The label services sector of the market is expanding and developing at a great rate, and as with the older models, there is space for both independents and majors," says Semmence.

"There will always be labels/acts/managers who would rather work with independent companies. If anything, the new entrants into the market are raising the profile of this sector and bringing more labels/acts towards it."

Will managers and labels really turn away from major label offerings just to maintain a 'pure' independent services relationship with a partner? Semmence's belief is backed up by Lee Morrison, general manager of Believe Digital UK - whose company has partnered with labels such as Xtra Mile, Black Butter Records, One Little Indian and Hospital Records. It's also helped self-releasing artists and runs its own label, Believe Recordings.

Morrison acknowledges that the birth of Sony and Universal's UK services divisions will "give labels more choice" and encourage existing services providers to "ramp up their efforts to sign new business". But he adds: "A lot of independent record companies are sick of bolstering major market shares and want to look at a fully independent solution where possible."

"Majors aren't just creating their own offerings - they are also still buying and/or investing in digital distribution companies. It's a great way for them to keep market share when the indies are doing so well. We are still growing and signing great new clients though, so I am not overly worried."



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Essential Music & Marketing, another independent UK-based business, is a sister company to Cooking Vinyl. Its partner labels include Silva Screen, Cherry Red, Wall Of Sound and Nettwerk - with whom it managed a platinum-selling record last year with Passenger's *All The Little Lights*.

While acknowledging the increased competition he must now navigate, founder and MD Mike Chadwick share [PIAS]'s concerns over the entry of majors into the services field, commenting that it will "distort the market in terms of advances and deals being offered". He adds: "We have all areas of sales covered in-house, so we can offer a full service and are completely in charge of everything. I think that's a huge differential between us and the major-backed service companies."

Kobalt Label Services, which was born out of the highly competitive rights company in 2012 knows what it is to enjoy worldwide success out of the blocks. Specialising in the artist self-releasing model, it has issued records from the likes of Travis, Band Of Skulls, Neil Finn, Steel Panther and Nick Cave & The Bad Seeds - whose 2013 release *Push The Sky Away* topped charts in countries such as Australia, Belgium, The Netherlands, New Zealand and Portugal. KLS has form in signing artists who previously released through majors - notably Pet Shop Boys, who left Parlophone after 28 years in 2013 before striking a services deal with Kobalt.

When questioned about the majors' expanding presence in the services market, KLS MD Paul Hitchman says: "The music business model is

BMG: ALL ABOUT THE ARTIST

BMG's Artist Services division primarily works directly with acts and their management to help them self-release - although it has teamed with independent labels such as Cooking Vinyl on certain records. Designed as 'an artist-friendly alternative to the traditional record deal', the model sees both BMG and artists/managers mutually agree on a project budget - which includes costs related to manufacturing, marketing, sync, administration and promotion.

This is then recouped according to an agreed revenue split, with responsibility shared across both parties. Artists benefit from an enhanced revenue split compared to traditional label deals as well as investment from BMG, but do so without a significant advance.

To be considered for the masters setup, artist/writers are usually asked if they can also sign a publishing deal with BMG. The company's publishing outfit boasts more than a million copyrights under its control.

This week it signed an Artist Services deal with what may be its biggest band yet - Smashing Pumpkins (*pictured*) - which comes off the back of its first ever UK No.1 with You Me At Six's *Cavalier Youth*, released in January.

"Historically the record business has only offered one kind of deal - the traditional record deal - and increasingly we have seen an appetite from artists for more control and a more a *la carte* approach," says BMG Chrysalis A&R director Thomas Haimovici. "That's why we launched our new model five years ago. From a BMG perspective the fact that so



many players are now piling into the market is a vindication of our analysis that artists do want an alternative. Artists will inevitably have to ask themselves, however, whether some of these newcomers really have their heart in it. Is this a defensive move? Wouldn't some of these companies really rather get artists on a 360 deal? If the bulk of your business is in traditional record deals which offer a lot more upside for the company, is your heart really going to be in it?

"At BMG we only do new releases through the Artist Services model. We have no such conflict of interest."

Discussing the recent entrants to the market, Haimovici adds: "We are seeing a lot of newcomers to the market with varying levels of commitment. Not all will succeed. We think it will quickly become clear who is in this for the long-term and who is doing the fashionable thing or the defensive thing. BMG is committed to building a long-term music business active both in recordings and publishing, and Artist Services is we believe the modern way to release records."

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|  |  |  |  |  |  |  |  |  |  |
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LABEL SERVICES REPORT

rapidly changing and this is impacting on the relationship between artists and labels in multiple ways. It's therefore no surprise to see the major labels reacting to these changes. Let's just say that the leopard doesn't change its spots."

He adds: "We at Kobalt are very happy to be at the forefront of change and to be working for the benefit of artists and labels, enabling them to retain ownership and control of their recordings whilst at the same time receiving the best possible service on a worldwide basis."

In addition to its established distribution operation, Republic Of Music's Label Services division offers options to partners, which include promotion, royalty accounting tools, web design and more. It has worked campaigns for the likes of Tame Impala, M83 and Chilly Gonzales. Managing director Mark McQuillan observes that the "label services and distribution market is now more competitive than ever" but, he says, that doesn't mean every current player will be in it for the long-term: "Labels and artists will have more choice who to go with for their releases, which can only be a good thing for artists, so I encourage that."

"These two UK major labels have entered the market being very aggressive with pitches. They seem to be throwing a lot of money and advances around, and I'm not sure personally how long that will prove to be sustainable."

Republic recently inked a new deal with InGrooves which sees it draw closer to the US



ABOVE
Sophie Ellis-Bextor: The British artist's Wanderlust album was released via Essential on a services basis in January

company. InGrooves taps into Republic for physical distribution outside of North America, adding to its own services business - which last year successfully issued Mazzy Star's *Seasons Of Your Day* in 20 territories around the world, resulting in career-high chart positions for the band.

"For pop music's global brands, the superstars, the major label structure still works really, really well," says InGrooves COO Matt Burns.

"But I struggle with this idea that they're going to work a record that's not necessarily huge as hard as they possibly can in Switzerland or wherever. They have a good sales pitch, but I wonder if you're paying for a lot of services that you're not necessarily going to get full value from."

Seasons Of Your Day was self-released on

Mazzy Star's own Rhymes Of An Hour label - indicative of a growing trend in the services world. Just as distribution companies evolved into 'label services' groups - working with A&R hubs and offering them essential operations to release a record - now an increasing number seem to be partnering direct with managers. InGrooves services this requirement with its own artist-centric InResidence division.

"The emergence of artists releasing on their own labels is fantastic for our business, it's the No.1 thing we're happy about right now and we hope it continues rapidly," says Burns. "You don't need a huge company. Three guys running a label or an artist working with their manager can now have a comparative infrastructure as Universal Music Group. That's pretty exciting."

It's a similar story across the board at the likes of Essential, which has recently worked directly with Sophie Ellis-Bextor and Tinchy Stryder - Kobalt, Absolute and more. In tandem with satisfying artist requirements, [PIAS] suggests that services companies may also have another responsibility to bear in mind: helping the next generation of strong independent record labels emerge.

"Label services has been going a long time," says Adrian Pope. "As with artists, the challenge is always to develop some of these small labels into the next big independent labels of the future."

"Independent labels have always been, and will remain, the core of our business."

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LABEL SERVICES PROFILES

SO WHAT DO YOU OFFER?

Label services companies break down some of the key operations they can offer clients, and explain what differentiates them from their competition in a notoriously crowded market



[PIAS] Artist & Label Services
Adrian Pope,
MD

"We're flexible according to our labels' needs. Some need relatively simple deals whilst others need a greater level of input. "We strongly believe that if we're sharing in a revenue

stream then we have to deliver a service that contributes significantly to that income generation.

"We offer a huge amount of insight and strategic advice when it comes to product plans, release strategies, building promo teams and building marketing plans around releases, often across multiple markets.

"We take care and consideration over what we take on and we're continuously investing in our resources and systems so that we can offer all our labels the service they need and expect.

"As a service provider we can't and don't want to force labels into deals or packages that don't work for them; we constantly have to show that we can add value to the 'package' they give us.

"Unlike the new entrants to the market, servicing

independent labels has always been, and will remain, at the heart of [PIAS]'s business.

"It is not an activity we do on the side or draw upon resource from other businesses. This is what we do and we do it with dedicated resource, depth, integrity and for the long term.

"The scale of service and the depth of expertise within our team; in the UK we have by far the biggest and most experienced sales & distribution team that is fully dedicated to providing services to independent labels. We also work with many of the finest labels around and that both inspires and drives all those involved to do the best we can.

"Our international network allows us to offer territory-by-territory services as well as internationally co-ordinated deals; no other service company in the UK, major or independent has its own sales and distribution operation internationally.

"Finally, I would point at the investments [PIAS] has made in its underlying systems and IT infrastructure – this provides the foundation of our service and the ability to be as transparent and flexible as possible for our labels. Our [PIAS] Portal analytics and centralised finance solutions enable artists and labels to see a level of detail that's critical in managing a business in this market.

"Also, with [PIAS] Cooperative we now also have a clearly defined and self-contained label licensing division that sits alongside our services division which offers sales & distribution based deals to independent labels.

"One size does not fit all so depending on the needs of a label we will and can offer both service and license deals –and sometimes a combination of the two-through dedicated specialist teams."



Absolute Marketing & Distribution
Henry Semence, MD

"All our deals are tailor made to suit the unique requirements of every release/client.

"We offer the full range of services - distribution, sales, digital, marketing, administration neighbouring rights management and anything that needs

to be undertaken to maximise the potential and revenue for any release.

"We have a VERY 'hands-on' approach and a select client base which allows us to spend time working through each project alongside the label to ensure every release is given its best opportunity of success.

"We are constantly striving to stay at the forefront of the ever-changing digital marketplace to ensure our clients are at the 'cutting edge'.

"We were first to market and created the first label services company over ten years ago and as such have a huge wealth of experience and a total understanding of how to ensure our labels succeed in this area."



BMG Chrysalis UK Artist Services
Thomas Haimovici,
A&R Director

"In a real sense BMG can claim to have invented the modern Artist Services model. It is at the core of what we do. We are the only company in the sector which really works internationally with a service team across eight core markets

We allow our clients to choose the marketing or promotion partners who can support their project best and who they trust in contrast to some players. We are financially strong and commit to projects long-term. Uniquely, we can offer services in complementary media through the Bertelsmann group network, such as Penguin Random House and Fremantle Media

"The whole point of our model is flexibility. We enable artists to work with the teams which best work for them so we don't oblige artists to do anything they don't want to.

"What we do offer as part of our service is project management and coordination, and the power of our extensive IT platform and sync and administration services to ensure we can license and collect their money all over the world.

"I worked in the traditional record business for many years, but the fact is that a lot of artists don't want to work in the old way any more.

"They want ownership of their record. They want control of their campaign. They want transparency on the numbers. And they want international reach.

"We offer all these things – and a new more collaborative relationship with the artist.

"The integration of publishing and records at BMG makes perfect sense, certainly far more sense than the 360 model for most artists."

"You Me At Six entering the charts at Number One was a real milestone for BMG in the UK, and we're now seeing traction in the US. This is a team which is now on fire.

"The integrated way we work with our international offices around the world is a real plus.

"We think internationally from day one and artists don't suffer foreign territory breaks. It is important to note that we are still working You Me At Six and Deaf Havana - we are committing to our projects long-term."



Believe Digital
Lee Morrison,
General Manager UK

"The services we offer at Believe are all bespoke, from distributors down to the smallest labels; we look at each deal independently and see what we can offer that best suits them.

"We offer

distribution, trade marketing, sync, online PR & social media strategy, neighbouring rights, video services and most importantly dedicated label management. We have partnerships in place to provide both physical and D2C solutions worldwide so we really can tick all the boxes.

"We A&R everything and do not take on just anyone either, we select what we think is the best fit for the services we offer.

"Our own in-house technology is the best on the market and is constantly expanding, our international infrastructure means localised knowledge for our labels and our dedicated one-to-one account management is second to none.

"Again, we want to work with the best labels in each genre and as we entered the UK market later than some of our competitors, it means we are not left with tens-of-thousands of labels to support. We have around 300 key labels that we proactively manage."

LABEL SERVICES PROFILES



ADA

Dan Chalmers, President

"What defines us is that we're artist and record people who genuinely care about great music. What differentiates us is our established infrastructure and expertise. We're very hands-on in the way we creatively manage our partnerships, we offer a truly global business - ADA is deeply integrated into Warner's structure around the world, plugging into

local marketing and promotional teams to provide the best-in-class support for label partners. We offer a truly bespoke approach when it comes to deal-making and team formation so one size doesn't fit all.

"We don't offer a package - we offer tailor made solutions for each label to best support each release. We give independent musicians and labels the opportunity to leverage Warner Music's international distribution, marketing and promotions expertise.

"They can choose to work with a range of specialist support functions, including: physical and digital sales and distribution, digital marketing, promotion, publicity, manufacturing, brand partnerships, media planning and buying, sync and licensing.

"For the likes of Macklemore & Ryan Lewis and Johnny Marr we have been involved in on-going album campaigns, with a focus on both domestic and international marketing and promo, and we've seen fantastic results around the world.

"Over the last year we've helped indie labels and artists get 40 albums in the Top 40 in the UK alone."

Johnny Marr (ADA)



Caroline International

Jim Chancellor, co-MD

"Caroline offers every possible service a small label could possibly need: sales, distribution, product management, promo

(radio, online, PR etc), sync, branding etc and, excitingly, access to the rest of the world. They don't have to 'take' anything. It's a service, and the choice is theirs to make.

"Our advantage is in the incredible people who work for us; therefore the labels and artists and the fact Universal have the best and biggest commercial teams here and all around the world."

LOCAL TEAMS, GLOBAL COORDINATION

International promotion coordination, release management, execution of international marketing campaigns, project management, label management.

ISOLMUSIC.COM

The Prodigy (Essential)



Essential Music & Marketing
Mike Chadwick,
Managing Director

"Our core service is physical and digital sales and marketing across Europe. On top of that we offer end-to-end product management and services around a release

campaign. We're currently doing this for Sophie Ellis-Bextor and Tinchy Stryder and their respective labels. With Sophie Ellis-Bextor, we worked very closely with management to build a marketing team coordinated by Essential. We also put together an international marketing network across Europe, and developed a TV advertising campaign in the UK.

"The campaign has been hugely successful in terms of profile - the record really connected with radio, with two tracks getting on the A-list on Radio 2 - and it has gone Silver in the UK, spending three consecutive weeks in the Top 10 from release (the first Independent UK artist to achieve that this year).

"It is a similar story with Tinchy Stryder, where we are doing full product management for the upcoming album - this involves elements of A&R (choosing singles etc.), working together with management on artwork and imagery, assembling and coordinating the marketing team including

social media, online and print PR, website design and D2C, national and specialist radio pluggers, urban and club promotion, TV plugging and all YouTube management.

"On top of the project management, we also offer services including third party licensing and sync, building D2C stores, social media and online sales data analytics, manufacturing, registrations (OCC, ISRC etc), neighbouring rights administration and commissioning remixes.

"Essential has been around since 2003, and had a head start in digital distribution through digital service provider Uploader, which [Chadwick] co-founded [and was subsequently sold to Ioda].

"Also, our track record speaks for itself, with successful campaigns for Nettwerk/Passenger, Scroobius Pip, The Prodigy, The Hold Steady, Ghetts and Nadine Shah.

"Our independence means we can choose the best and most cost-effective options for each label, rather than be forced to use certain partners regardless of their suitability or rates and our extensive, trusted network means we know exactly who to use in which country - both for distribution but also for project management and marketing.

"We enjoy close label relationships through our in-house workshops helping labels understand how to get the best out of services like Spotify and YouTube. We're also known for our TLC, as labels, artists and management get a hands-on, focused team that understands the nuances of each campaign."



Kobalt Label Services
Paul Hitchman, MD

"Kobalt is both a music company and a technology company. That gives us a huge advantage in today's market, and means we are built for both the present and the future of the business.

"We offer labels digital distribution and sales through our AWAL service, which has been established in the market as a world class digital distributor for nine years.

"Beyond this core service, we selectively offer label clients the

ability to tap into a broad range of Kobalt label services, including all the key areas in which the business is growing.

"For example, Kobalt Label Services is a YouTube-certified company and we are maximising revenue collection for our clients from this increasingly important source.

"Kobalt is also well known for its commitment to transparency and its very high quality reporting and accounting. We are therefore the perfect partner for both artists and labels because it takes a transparent company that excels in technology to maximise revenues in the modern music industry.

"Our AWAL digital distribution service offers very friendly terms at highly competitive rates. For labels that tap into our broader label services, we offer the flexibility to meet the individual needs of label partners which may vary from release to release."



InGrooves
Alex Branson, SVP & MD, International

"There are three principles that InGrooves stands for: transparency, flexibility and technology. Those three are even more relevant in a streaming world. With the amount of data that's coming through from streaming partners - hundreds of millions of transactions a

month - you need fantastic technology to handle it. Our technology is industry-leading, and we have very strong physical links after [buying] the Fontana business in the US and our recent strategic coming together with Republic Of Music in Europe.

"We've also just recently launched a publishing business, alongside all our other service offerings. Publishing and the masters side are colliding online. For example, with YouTube: if you can't clear both sides, they can't sell ads next to your content. We can deliver that efficiency. If you're an indie who doesn't have your publishing [registered] and then a video of yours explodes and it's not getting monetised, that's a travesty.

"We want to make sure when you come to us we can collect everywhere with total transparency. There are no hidden fees or crazy weirdness. You know what you're getting paid."



Republic Of Music
Mark McQuillan, Founder

"Our advantage is that we are a small Independent boutique company that is incredibly passionate about the labels and releases we work with, and we have some real music enthusiasts within Republic Of Music who put music first. I think another key factor is that if you work

with Republic Of Music you work directly with myself - I am still actively involved in every aspect of the campaign including sales and marketing. I think artists and labels respect that [personal connection]. It doesn't happen in many companies - you get farmed off to other people once a deal is done. We are a small but perfectly formed team!

"Because we work with far fewer releases per month than nearly all of our competitors we can work far more closely with our artists and labels, not just in the initial setup and run in to release but also post-release - helping to maximise sales around activity after the album is released and beyond. We can react quickly and dynamically to help artists achieve their goals.

Finally we work very closely on innovative retail

initiatives to help releases chart as highly as possible, as demonstrated when we charted You Me At Six album Cavalier Youth at #1 this year. That didn't happen by chance but rather as a result of six months hard work, planning and execution between Republic Of Music, BMG Rights (the label) and the band / management.

"At Republic Of Music we are very flexible in terms of how much or little new labels (large and small) buy into our label services on offer. We can handle everything from putting the whole promo team in place (radio, press, online, club etc), sorting all co-ordinating all manufacturing, MCPS accounting, running marketing campaigns to simply linking in with partners that the label already has in place and working with them."



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Post Tropical

James Vincent McMorrow

"A richly textured second album...stunning" - Observer ★ ★ ★ ★



Believe Recordings

Only Run

Clap Your Hands Say Yeah

"Stadium-ready intentions" - This Is Fake DIY

"[a] hard-charging new track" - Spin



Xtra Mile Recordings

War Room Stories

Breton

"A bit like Bastille; but barrels more interesting" - Fake DIY



Believe Recordings

Toumani & Sidiki

Toumani Diabaté & Sidiki Diabaté

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LABEL SERVICES GENERO.TV

'MUSIC VIDEO HAS BECOME TOO COSTLY FOR ARTISTS'

Genero.tv has pioneered a new way of making music videos: allowing a global community of more than 250,000 exciting filmmakers to take control of an artist or label's vision

MEDIA

■ BY TIM INGHAM

Genero.tv was created to solve two pressing dilemmas for all artists and managers: do we really need to spend quite so much money on making videos - and how do you really know that the director you've picked is the best person out there for the job?

The community-driven company works by introducing music rights-holders to a network of more than 250,000 filmmakers - all of whom are trying to make their mark in a competitive, cutthroat industry. (Sound familiar, music biz types?) These creatives are given the chance to work with a submitted music track. Those interested then send back their completed draft music video, and the best of the bunch is chosen by the artist, manager or label.

Alternatively, directors can pitch a prospective 'treatment' to rights-holders' draft project ideas. And there's even an off-the-peg option for artists: buying a video from a library of more than 6,000 pieces - then asking a skilled director to re-edit it to suit their music - from just \$500.

Of course, this process could theoretically become a pain for managers - potentially wading through thousands of sub-par submissions - unless they offer a great standard of quality. And according to US star Moby, that's exactly what Genero's got up its sleeve. "I was hoping to have 30 or 40 submissions, but we received around 500, and honestly 95% of them were pretty amazing," he says.

The company has worked with brands including Saatchi & Saatchi, MTV, Gillette and Vevo, as well as Red Light Management. Artists who have tapped into its offering include Muse, M83, Keane, Moby, and Duran Duran. *Music Week* chats with Genero.tv co-founder Mick Entwistle to find out more about the concept...

What have been some of Genero's biggest success stories in music of late?

We recently generated our 6,000th video for clients and we're getting close to a community size of 300,000 filmmakers. In the last few months our community has made official music videos for Moby, M83, Aretha Franklin, Otis Redding, Axwell and Tricky to name just a few. Our biggest recent project though, which has just closed, was with Tribeca Film Festival, where our community made interactive music videos for Damon Albarn, Ellie Goulding and Aloe Blacc. The winning films are being screened at Tribeca in April and the directors will be flying over to attend the festival and some special events. We've got directors from over 180 countries so we can find directors, get creative ideas and generate video content from every corner of the globe.



"We can generate over 100 videos for less than most labels are used to paying for one of them"

MICK ENTWISTLE, GENERO.TV

What makes you unique in this marketplace, and how are you suited to the economic realities of the modern music biz?

With the massive shift of audiences online and in particular on social media, as well as the growing importance of YouTube as a revenue stream for many artists, there are obvious benefits to having a promo video to accompany as many songs on a release as possible, because of the power of video in generating social reach and engagement and to drive YouTube monetisation. But more broadly there is also a growing need for an effective content strategy as part of any artist campaign or release strategy, with video playing a key role.

To get enough video content to support these objectives though has often been cost prohibitive for many artists and labels unless they have fairly deep pockets. By connecting artists and labels with the biggest community of music video directors in the world, via a range of innovative services that generate a lot of high quality video content quickly and affordably, Genero is set up to help with that challenge.

Why should a music rights-holder turn to you rather than nipping down to Soho and hiring an

ABOVE
Moby: The US artist is full of praise for Genero.tv

expensive video company?

I guess there are a few advantages we think we offer to that traditional approach and why we'd encourage artists and labels to get in touch to find out more or to try our services for themselves.

Firstly if they're looking for new directors to work with we've got some of the best up and coming directors in the world.

Cost is another big benefit - we often generate over 100 videos via our Video Projects for less than they're used to paying for one video. As well as also being able to see the fully finished videos before selecting their video, they also get huge global promo via our community and their social networks, who watch and share the videos.

Our Video Marketplace also lets them see fully complete videos to find one that suits their song and have it re-edited by the director. That's unique globally and there are some incredible videos available that were originally made for other video projects but not selected by that artist. They're very affordable and they can get an amazing video for their track within a few days!

Into which areas can we expect to see you expand into in the coming years?

We've got a lot of exciting new things in the works that will deliver even more benefits to our artist and label clients, but we can't talk about any of them yet unfortunately! Apart from our current plans we'll also be guided heavily by the needs of our clients and partners to make sure we're continuing to improve our services and evolving in line with where the industry is heading.

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LABEL SERVICES COPMEDIA

CATCHING THE AIRWAVES

Why should a label consider working with an external regional radio promotions company?

MEDIA

■ BY TIM INGHAM

When a label or artist decides to push their records independently through a services company, they often have a couple of options: either to go 'all in' and utilise every service on offer from one firm or to pick various partners from around the industry.

CopMedia is a beneficiary of the latter tactic, specialising in the plugging a wide range of artists at regional radio. Company founder Steve Tandy (*pictured inset*) says this sector needs to be approached carefully, as only true experienced specialists can maximise a campaign's potential.

"In this day and age, with cuts in station staff, getting your hit artist and tunes to the right ears to be considered at playlist is sometimes the hardest but still the most important first step," he says.

"There are fewer playlist committees at regional radio than at national radio - therefore decisions can be made by just one or two people. There is also not the specialist show route to approach first, to gain support from presenters or producers who can influence playlist meetings."



Tandy warns artists releasing their records via any kind of 'services' setup that they may have to educate radio power players. "Many radio staff think that if a release is not on a major or traditional label it cannot succeed," he says.

"This situation is now at last improving and with the many successful singles and albums Cop have worked, we are proving that this can be achieved. But the big test will come when - as needs to happen - label services start to sign and break new artists, as there are only so many 'legends' that will be returning to the market place with new material."

Artists that have worked with Cop while releasing their records through a services structure include Boy George (Kobalt, *pictured*), Lisa Stansfield and Blue (Absolute) and Sophie Ellis Bextor (Essential). Tandy says that being picked by any artist or label team always motivates Cop to do the best job in its power.

"All independents like us are running a business and need to show results and help achieve success to enable our business to grow and survive," he says. "We are not just there because we are part of the label and are being paid anyway, we have all been handpicked. It also means we can co-ordinate what our volume of work is at any one time."

In terms of the future of plugging, Tandy notes the consolidation and centralisation of a lot of once-independent local radio stations. But he encourages rights-holders to consider the growth of DAB and online networks.

"The role of the radio pluggers is more important than ever," he says. "Although you are obviously committed to the release you are working, you are seen by radio as a independent third party for the benefit for all sides. Remember, it is not a one way street."

"Often we are working for radio to get them the artist talent they want for their events and interviews. Radio know we are the 'way in' to those stars, both existing and the ones for the future."



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LABEL SERVICES INTERNATIONAL SOLUTIONS

'LABELS NEED A GLOBAL PRESENCE'

When should labels hire a specific marketing and promotions team in territories abroad?

INTERNATIONAL

■ BY TIM INGHAM

Anyone still operating in the music industry thinking solely about their domestic market is asking for trouble.

International Solutions argues that to maximise an artist's potential across the world, they should consider local specialists around the globe to champion their music, rather than relying on a territorially-restricted partner.

Offering hands-on marketing and promotion services across Europe, North America and Australia, IS manages a large network of local promotions teams in each territory. Services offered include press, radio and online.

"We believe in maximum flexibility," says the company's Holland-based CIO, Paolo d'Alessandro (pictured). "That's why our clients range from small labels to majors and managers. We build and manage international campaigns in one country or many territories. Our teams work with every distribution company, pushing the promotion and marketing results to the sales teams. We work with every local promotion team whether they are indies we've hired *ad hoc* or affiliated companies of our client or their licensee."

International Solutions has partnered with companies such as PledgeMusic, Razor & Tie and Live Nation in



the past, and left a good impression. Shane Bourbonnais, president, talent & international music, Live Nation recently worked with the company on Nickelback's international tour and praises it for doing "an incredible job putting together a well thought out market and PR plan that has been a driving force behind Nickelback's most successful international tour to date".

Adds d'Alessandro: "Many [other] companies are really good distributors but when it comes to marketing or promotion it's an added service on a menu - easy to offer, harder to deliver. They need to ingest large volumes of product because distribution is a low margin business

that only works with large quantities. With large volume comes loss of focus and a necessary shift in priorities to the benefit of the bigger sellers to ensure higher yields deriving from their distribution percentage. We don't have to do that. Every individual project we take on is our priority - we follow [our clients'] internal priority list, not their distributors'."

International Solutions is currently expanding, adding to its headcount in its Amsterdam office as a result of its European label deal with Razor & Tie.

"It's not just the small labels that are looking for an international support system," adds d'Alessandro. "There are sizeable labels operating in one of the main markets, the US for example, who really want to develop their international presence, who want to have direct control over their projects. These companies are faced with the difficult choice of investing substantial funding in opening foreign offices, hiring staff, setting up shop.

"Most of them can't do that. We provide the infrastructure for these companies to have offices in London, Amsterdam, Cologne - or for Canadian and European companies in New York where we have our US office - and a team of international product managers and promotion specialists who will be an extension of their staff, their operation in Europe with all the benefits of a local presence but without the overhead."



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LABEL SERVICES DIGITAL SPECIALISTS

GETTING UP TO DATA

Some are improving music rights-holders processes online - and helping to get them organised

DIGITAL

BY TIM INGHAM

Labels used to rely on a pretty simple equation when it came to music retail: a CD or track was sold a certain number of times, and that spawned the manageable number they had to pop into their database.

Yet in the modern age, what was once thousands of sales have become potentially hundreds of millions of lines of data from myriad streaming services.

So how best to deal with this sudden influx of intimidating and potentially confusing commercial information?

One option is to continue using old software built for a sales-driven world - but many small labels are now looking into tools created specifically for the new retail landscape. And it's this need that's being served by analytics app OTTO. An alternative way of processing sales files in a simplified way, it was born from an independent label - Diogenes Music - which itself became frustrated with outmoded digital processes.

"OTTO was designed to help streamline the sales reporting process from digital services back to rights-owners," explains co-founder Eric Namour (pictured). "In a few words: a label



"The labels that are in the space of direct delivery and reporting know that it can be a tedious manual process"

ERIC NAMOUR, OTTO

or distributor which deals directly with online retailers (i.e. iTunes, Amazon, Spotify etc) has to manage and consolidate an increasing amount of single files in order to report back to sub-labels or artists by providing them with statements and data analytics.

"Although the primary focus is for record labels or distributors and aggregators, artists will be able to access and view their own

data and graphs."

OTTO aims to both reduce the internal operations within labels dealing with streaming and download services, and also increase the management's visibility by providing data analysis, trends and internal management reports.

"OTTO wants to change part of the game by being more transparent and flexible than others and not trying to do it all

at once but rather focus on key issues and connect to other service providers to scale," says Namour. "Labels should have their wishes from a reporting system satisfied; a rapid development cycle and responsive support team - on top of the intuitive interface which is constantly evolving based on suggestions."

He adds: "The labels that are in the space of direct delivery and reporting know that it can be a very tedious and manual process to manage the entire flow from retrieving a file to generating statements.

"For example, anyone manually processing a few months of Spotify statements knows the time it takes and potential room for error.

"Our idea was to build a scalable and flexible system for achieving the arduous task in the most simple and efficient way whilst being aware of the problems behind some of the current systems on offer.

"We are continuously adding productivity modules and tools. As our tagline suggests, we aim to be "a smart and elegant online tool" - an alternative to other systems built on the basis of a thorough knowledge of the workflow and the industry's evolving requirements."

COUNTERPOINT SYSTEMS: 'YOU NEED WELL-ORGANISED DATA'

Counterpoint Systems, part of the Vistex Group, provides specialist rights and royalties management software for the entertainment and brand licensing industries.

It has modernised in recent years to accommodate all forms of new entertainment media.

"As a reputable company - over 25 years in the business, clients trust our solutions," head of sales Phil Bird tells *Music Week*.

"The investment we are making into our product range for the music industry is substantial, particularly in the areas of cloud solutions, data management and content delivery.

"Efficiency is probably our key difference as well as reporting i.e. metrics and sales information. In addition, Counterpoint can provide a configurable royalty payment structure which can manage the ever complex deal structures now employed by record labels.

"The sheer number of exploitation channels has grown considerably in recent years, which means it is more important than ever to have data well organised and accessible.

"Counterpoint delivers each of these requirements and provide in-house expertise, knowledge and a support infrastructure that's the envy of our rivals."

FUGA LAUNCHES WHITE LABEL SOLUTION

One company making moves to help labels with their digital B2B needs is music rights expert Fintage House.

The company has extended its digital music business platform FUGA to incorporate a white label service.

This now enables labels, distributors and aggregators to issue branded accounts to their clients, who can then upload and create content.

It also allows sub-labels and partners to upload their audio files and release information, and submit them for review before



acceptance into a right-holder's master FUGA catalogue -

then deliver to a network of master stores.

"We received constant feedback from our labels, distributors and aggregators that the process of receiving, polishing, QCing and managing content before uploading into FUGA was taking up to 30% of their resources, so we knew we had to act to streamline the 'data in' component of digital distribution for those dealing with large volumes of content from multiple sources," says the director of the platform, Dave Driessen (pictured).

"During Beta testing this has allowed our developing

partners to allocate up to two full time employees towards other areas of their business such as marketing and A&R, while at the same time, giving greater control over digital content creation, and helping to educate their sub-labels and artists on better digital practice.

"You can utilise our White Label software module whether you use FUGA as a technical partner to deliver content through your own deals, if you use FUGA Aggregation, or, typically, a combination of both for 100% market coverage."

VIEWPOINT NICK LAWRENCE

FESTI-FAIL OR THE SOUND OF SUCCESS?

Why a tight control of finances is key for festival organisers in the run up to summer

ACCOUNTANCY

■ BY NICK LAWRENCE, CEO, BLUE SQUARED

The festival season is nearly upon us. Whether it's the local 'village pump get-together' or the full-blown mud and guts of Glasto, WOMAD or Rewind, organisers are once again gearing up for the nail-chewing, nerve-shredding, adrenaline-rushing process of trying to please as many people as possible in a very short time.

Whatever the scale, there is a fine line between a banging success and festi-fail; and it largely boils down to the boring bits – financial planning and astute management.

Whatever the date, organisers should already be a long way down the road with their financial planning for this year's events. Ticket sales, merchandise, concession licences and band contract monitoring should be in place and being reviewed on a monthly basis at the very minimum. Weekly forecasts are essential at least two months out from opening the gates and daily updates should be kicking off in the final month. If things are starting to look wobbly, these reviews should pick up problems early.

Being aware of ways to boost funds or mitigate tax will also help. The Chancellor's Spring Budget reinforced the Enterprise Investment Scheme – which allows investors to put money into events and arts projects using a tax efficient investment



ABOVE
Festival spirit: It might not be as exciting as booking big headliners, but Nick Lawrence says managing the books is just as important for festivals

structure (good for them and good for the events) – but these take time to set up. Then there's TOMS. The Tour Operators' Margin Scheme is a special application of VAT that festivals may need to get into if they are providing travel and/or accommodation. In the past, some festivals haven't used the scheme, or used it incorrectly, and the VAT inspectors are picking up on this.

Although times they are a-changing, with digital systems and cashless technology becoming a reality even in the furthest-flung fields of Blighty, most festivals still rely on cash as the currency for survival. This, more than anything, makes the threshold

between success and failure hard to predict.

With cash involved, it can be very easy to lose control (and even physically lose the money) and it can happen very fast. Reducing the number of contracts or concessions that involve cash payments will certainly help – as will restrictions on the number of staff allowed to handle cash before, during and after the festival. If, like Standon Calling, you can become almost entirely cashless, then Nirvana is but a contract away. But, in the end, it's the level of pre-planning and post-event learning that will really make the difference.

■ Nick Lawrence is CEO of NWN Blue Squared, specialist accountants for the music industry. nick.lawrence@nwnbluesquared.com

CASHLESS AND CONNECTED

Event tech includes everything from Radio Frequency Identification (RFID) to redeeming electronic vouchers, crew accreditation, access control, social photo booths and, for the really posh events, electronic cloakrooms. There's even electronic reward schemes for collecting litter. Most importantly, the miracles of modern technology are helping festivals stay in control of their finances.

According to co-founder of UK-based IVS, Paul Pike: "Cashless payments mean event owners can have an 'audit trail' of payment transactions. Information can be in 'real-time' so that event organisers can view the status of sales at any time. There are also stock control benefits too."

With accountants or financial controllers often on-site as trusted advisors, the immediacy of this kind of information is vital. But, it also has an impact on longer-term festival success. According to Pike, "sponsorship is key to event development in many cases. The use of technology to assist brand partners to get the best out of their investment is enhanced through elements such as brand activation, direct promotions and social media profile updates." Keeping sponsors onside certainly makes for happy accountants.

IVS has introduced this technology to big events such as the Isle of Wight Festival, Goodwood Festival of Speed and WOMAD, but the smaller independents are benefitting from it too. Standon Calling 2014 is expecting some 10,000 visitors this year. In 2013, it became the UK's first fully-cashless festival, using RFID wristbands. Festival-goers can top up with debit/credit cards or cash on entry and use them to pay at point of sale locations.

"There are so many benefits", claims promoter Alex Trenchard. "The bars no longer need a £20k cash float; prices can be adjusted incrementally by five or ten pence; we know the real-time value of sales and we can make sure stock or staff are in the right place to meet demand. We also have proper partnerships with our food traders because it has removed pricing suspicion and allowed us to introduce a pitch fee based on percentage of sales. It's fairer for them and the festival."

NICK'S FESTIVAL CHEAT SHEET: TIPS TO KEEP YOUR FINANCES UNDER CONTROL

Concrete Contracts

It's vital to minimise the number of 'informal' contracts between the festival and its suppliers. Set up a purchase order system that is integrated into the rest of your accounts. A PO is a binding contract between a supplier and client so you'll know exactly what you're getting billed, when and what for.

Eyes On

Six months out, it's easy to sit in Festival HQ and peer knowingly at a spreadsheet on your mahoosive 27" monitor. Not so simple when needing to see cashflow projections with just two days to go before the punters arrive and you're up to your Artic Monkeys in mud round the back of the burger vans. Find an accountancy system that's portable – cloud-based is best – and gives you real-time access to the really important financial information. Make sure any members of the team with financial responsibilities are trained and well-used to interrogating the system long before things get busy.

Spread The Love (And The Budget)

With clear, regular monitoring of income, outgoings and forecasts, budgets can be flexible. That doesn't mean spending what you don't have. However, if the hot towels for the VIP loos are coming in over budget, but there's some money left over from installing the security fence, there's no harm in moving things around. Providing budget changes and decisions are clearly recorded on the system, having flexible budgets makes for a meaner, leaner music machine.

Work Your Body

Whatever the size of the festival, there's always plenty of room for advice from people that have been there, done it and not only worn the t-shirts, but printed them as well. The Association of Independent Festivals (AIF) is crammed full of experts and also acts as a networking and lobby group for the industry. It's a not for profit organisation that can put festival organisers in touch with industry specialists – from lawyers to accountants, agents to production houses – as well as just providing a shoulder to cry on if contract negotiations get too much. Industry bodies are often a vital resource for smaller organisations that don't have a large infrastructure. You can find the AIF at aiforg.com or call them on 0208 994 5599.

Cash Out

Cash may be king, but it's also the court jester when it comes to making a fool of your finances. Too much cash washing around a festival – particularly during the event itself – is a recipe for disaster. Credit/debit card bookings and online purchasing linked to your accounts system will help before the gates open. Cashless systems (top-up wristbands, mobile phone money, etc) will also be a major asset during the event and will dramatically reduce the amount of cash that can 'go missing'. The more electronic transactions, the easier the accounting process and cashflow monitoring becomes.

Nick's Festival Cheat Sheet is brought to you with a bit of help from Xero - accountancy software with its head in the clouds



32 SINGLES/ALBUMS/COMPILATIONS

Kaiser Chiefs lead The Official UK Artist Albums Chart with Education Education Education & War



INCLUDES OFFICIAL
WEEKLY iTUNES
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS

UK AIRPLAY & EU AIRPLAY P34 - STREAMING, SPOTIFY & VEVO P36 - INDIES & ITUNES P39 - ANALYSIS P42 - CLUB P43 - KEY RELEASES - P44

CHARTS UK SINGLES WEEK 15



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

THE OFFICIAL UK SINGLES CHART

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



| THIS WK | LAST WK | CHRT | ARTIST / TITLE / LABEL C/P (PRODUCER) PUBLISHER (WRITER) (DISTRIBUTOR) | WKS ON CHRT | LAST WK | CHRT | ARTIST / TITLE / LABEL C/P (PRODUCER) PUBLISHER (WRITER) (DISTRIBUTOR) |
|---------|----------|------|--|-------------|---------|------|--|
| 1 | New | | SIGMA Nobody To Love 3 Beat/AATW GBFZ1400054 (Arvato) (Lenze/Edwards) EMI/Universal/Warner Chappell/10/Face The Music (Dean/Dukes/Jones/Massey/McKenzie/Pope/Rutberg/Sandfer/Self/Stephens/various) | | | | HIGHEST NEW ENTRY |
| 2 | New | | THE VAMPS Last Night EMI GBUM71400930 (Arvato) (TMS) Universal/Warner Chappell/BMG Chrysalis (Hector/Banner/Keller/Koht/Thilck) | | | | |
| 3 | 1 | 2 | ALOË BLACC The Mic In Interscope USUM7112880 (Arvato) (El Khalil/Aloe Blacc/Frank; Universal/Aloe Blacc/Barth/HH/ Ike A Strip (Fahrmar/Tauglin/Lehr/Cawkins III/Barth/Snef) | | | | |
| 4 | 2 | 13 | JOHN LEGEND All Of Me Columbia USSM11303954 (Arvato) ● (Tozer/Legend) BMG Rights/Abc (Ged/Stephens) | | | | SALES INCREASE |
| 5 | New | | IGGY AZALEA FEAT. CHARLI XCX Fancy EMI GBUM71400597 (Arvato) (The Ink!/E-Mer/Lat Town OffK) Sony ATV/EMI/Universal/Kobalt/Blacksmith/Lateral/Peak Paper/Roc Nation (Azalea/Char XCX/Arzoo/Pebworth/Shaw/Mckenzie/Dye/Milk) | | | | |
| 6 | 3 | 4 | DUKE DUMONT FT JAX JONES I Got U Biscuits Virgin FMI GBUM71308555 (Arvato) ● (Duke Dumont/Jones) Sony ATV/EMI/BMG Rights/CC (Fupless/Jean/Cymone/Aluo) | | | | |
| 7 | 6 | 21 | PHARRELL WILLIAMS Happy RCA USQ4E1300686 (Arvato) ★2 (Pharrell) EMI/Universal (Williams) | | | | SALES INCREASE |
| 8 | 4 | 6 | ROUTE 94 FT JESS GLYNNE My Love Rinse GBGOW1300145 (Arvato) ● (Route 94) EMI (Jones) | | | | |
| 9 | 8 | 12 | CLEAN BANDIT FT. JESS GLYNNE Rather Be JLT Intic GSAHS1300596 (Arvato) ★ (Patterson/Chatto; Universal/Salli Isak/EMI (Patterson/Patterson/Marshall) | | | | |
| 10 | 11 | 21 | KATY PERRY FT JUICY J Dark Horse Virgin USUM7131296 (Arvato) ● (Dr Luke/Martin/Cirkut) Warner Chappell/Decca/Taliesin Doit Better/Kaz Money/MXX/Kobalt/Onerology/Prescription/When In Ruh (Perry/Housour/Gottwald/Hudson/various) | | | | |
| 11 | 17 | 18 | IDINA MENZEL Let It Go Walt Disney/UMC USWD11366376 (Arvato) ● (Lopez/Anderson-Lopez) Warner Chappell/Artemis (Lopez/Anderson-Lopez) | | | | SALES INCREASE |
| 12 | 33 | 5 | TOVE LO FT HIPPIE SABOTAGE Stay High Payday SEUM71400257 (Arvato) (Hippie Sabotage) Green Rose/Warner Chappell Scandinavia/Wolf Cousins (Tove Lo/Jerlström/Söderberg/J Saurer/K Saurer) | | | | +50% SALES INCREASE |
| 13 | 5 | 3 | FAUL & WAD AD VS. PNAU Changes Relentless DEQ321300420 (Arvato) (Faul & Wad Ad; Universal/TrueLove (N.L.)/Hemmer/Mayer/S.L./Lemore) | | | | |
| 14 | 9 | 5 | ENRIQUE IGLESIAS FT PITBULL I'm A Freak Republic/Island GBUM71309658 (Arvato) (The Cataracs) Sony ATV/EMI (Iglesias/Hollow-Lair/Garçon Jr/Fernandez/Peréz) | | | | |
| 15 | 10 | 3 | 5 SECONDS OF SUMMER She Looks So Perfect Capital GBUM71400499 (Arvato) (tbc) Sony ATV/tbc (Travis/Clifford/S. Miller) | | | | |
| 16 | 14 | 8 | SAM SMITH Money On My Mind Capital GBUM71308252 (Arvato) ● (Two Inch Punch) Sony ATV/Naughty Words/EMI/Stellar (Smith/Ash) | | | | SALES INCREASE |
| 17 | 13 | 6 | CHRIS BROWN FT LIL WAYNE Loyalty RCA USRC11302353 (Arvato) (Nick Naito) EMI/Universal/Warner Chappell/BMG Chrysalis/ImageRight/S. Dupuy/Young Money/Envyce My French/Faeva Afia/HoodZGo/Srard (Balding/Krager/Brown/various) | | | | |
| 18 | 35 | 7 | PALOMA FAITH Can't Rely On You RCA GB1101300944 (Arvato) (Pharrell) EMI (Williams) | | | | +50% SALES INCREASE |
| 19 | New | | THE SATURDAYS Not Giving Up Payday GBUM71305781 (Arvato) (Ryden) EMI/Bucks/Tenor/Notting Hill (Ryden/Williams/Musumeci/Egizui/Martin) | | | | |
| 20 | 15 | 8 | AVICII Addicted To You Positiva PRMD CH3131340095 (Arvato) (Bergling) Sony ATV/EMI/Universal/BMG Rights/CC (Bergling/Pourmouni/E.avis/Krajcik) | | | | |
| 21 | 16 | 7 | THE CHAINSMOKERS #Selfie Dim Mak/ID USDM11400016 (Arvato) (The Chainsmokers) CC (Pall/Taggart/tbc) | | | | |
| 22 | New | | DAVID GUETTA & SHOWTEK FT. VASSY Bad Luck Back Parlophone GB28K1400007 (Arvato) (Guetta/Showtek/Sultan/Shepard/Reeder) EMI/What A Pub/BMG Rights/Bucks/Piano/Talpa/Downtown/tbc (Guetta/W & S Janssen/Tunford/Al Sarral/Shepard/Reeder/Vassy/Turpin) | | | | |
| 23 | 22 | 6 | COLDPLAY Magic Parlophone GBAYE1400220 (Arvato) (Coldplay/Epworth/Green/Simpson) Universal (Berryman/Buckland/Champion/Martin) | | | | SALES INCREASE |
| 24 | 18 | 5 | DVBBS & BORGEOS FT TINIE TEMPAH Tsunami (Jump) M&S GBCE1301227 (Fuga) (DVBBS/Borgeos) Sony ATV/EMI/Musik All Star (A van den Hoef/C van den Hoef/Berger Jr/Hollowell/Char/Dkogwu) | | | | |
| 25 | 23 | 15 | PITBULL FT KE\$HA Timber JMR 305/Polo Grounds USRC11301695 (Arvato) ★ (Dr Luke/Cirkut/Semstley/Seely) Sony ATV/BMG Chrysalis/Warner Chappell/Prescription/Power Pen/Where Da Kasz At/Abuela Y Tia/Kasz Money/various) | | | | SALES INCREASE |
| 26 | 7 | 2 | JOHN MARTIN Anywhere For You Island GBUM71400370 (Arvato) (John Martin/Kobalt/Kasz Money/Lateral/Three Six Zero (Martin/Zitron/Pontare/Baptiste/Lake/Gottwald/Walter) | | | | |
| 27 | 21 | 8 | A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something RCA USSM21302290 (Arvato) ● (Former) Universal/ST Music (Avel/Vaccaro/Campbell) | | | | |
| 28 | 12 | 2 | PAOLO NUTINI Scream (Funk My Life Up) JLT Intic GSAHS1400002 (Arvato) (Santay/Castelar/Nutini) Warner Chappell (Nutini) | | | | |
| 29 | 19 | 5 | CHRISTINA PERRI Human JLT Intic USA721304202 (Arvato) (Johnson) EMI/Martini/Miss Penn Lane (Johnson/Perrin) | | | | |
| 30 | 40 | 18 | KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman Walt Disney/UMC USWD11355354 (Arvato) (Lopez/Anderson-Lopez/tbc) Warner Chappell/Artemis/Wonderland (Lopez/Anderson-Lopez) | | | | SALES INCREASE |
| 31 | 45 | 2 | KAISER CHIEFS Coming Home Fiction/Caroline GBUM71308330 (Arvato) (B.H.Allen) ImageRight (Wilson/White/Rux/Baines) | | | | SALES INCREASE |
| 32 | 24 | 11 | WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA & FRENCH MONTANA Feelin' Myself Interscope USDM71318557 (Arvato) ● (DJ Mustard/Miley/Adam) BMG Rights/Warner Chappell/Kobalt/SMP/tbc (Adams/Jean Baptiste/Thomaz/El/Kharbouh/McFarlane/M. Adam) | | | | |
| 33 | 28 | 11 | GORGON CITY FT MNEK Ready For Your Love Virgin GBUM71307023 (Arvato) ● (Gorgon City) Sony ATV/EMI (Emenike/Robson-Scott/G. Eban) | | | | |
| 34 | 38 | 29 | AVICII Hey Brother Positiva PRMD CH3131340084 (Arvato) ● (Bergling) Sony ATV/EMI/Universal (Bergling/Pourmouni/Al Fakir/Pontare/Maggio) | | | | SALES INCREASE |
| 35 | 20 | 3 | MARTIN GARRIX & JAY HARDWAY Wizard Positiva NLL11300051 (Arvato) (Garrix/Hardway) Universal (Garrix/Hardway) | | | | |
| 36 | 32 | 17 | BEYONCÉ FT JAY-Z Drunk In Love Columbia USSM11307800 (Arvato) ● (Edo Wuyiboye/Tir Baker/Hernandez/ABUJIS/Soko) SM/Universal/Warner Chappell/Dakland 13/Carter/Bays/The Under/Jeonme Hanon/WB King/Cle (Fisher/Kawies/Carter/various) | | | | |
| 37 | 36 | 25 | ELLIE GOULDING How Long Will I Love You Payday GBUM71304067 (Arvato) ● (Fortis) Sony ATV (Scott) | | | | SALES INCREASE |
| 38 | 56 | 18 | IDINA MENZEL & KRISTEN BELL For The First Time In Forever Walt Disney/UMC USWD11366379 (Arvato) (Lopez/Anderson-Lopez) Warner Chappell/Artemis/Wonderland (Lopez/Anderson-Lopez) | | | | SALES INCREASE |
| 39 | 26 | 7 | TIËSTO Red Lights Virgin CIA111300030 (Arvato) (Tiësto/Yacoub/Falk/Amahillo/Gillard/Gillard) Sony ATV/2101/Warner Chappell/Kobalt/Lateral (Veevst/Falk/Yacoub/Hastal/Zimon/Wiedenborg) | | | | |
| 40 | 71 | 4 | PAOLO NUTINI Better Man JLT Intic GSAHS1400043 (Arvato) (tbc) Warner Chappell (Nutini) | | | | HIGHEST CLIMBER |
| 41 | 31 | 9 | DAVID GUETTA FT SKYLAR GREY Shot Me Down Parlophone G328K1400001 (Arvato) (Guetta) Sony ATV/Warner Chappell/What A Pub/Blacksmith/Bucks/Piano/Talpa (Guetta/Bono/Tunford) | | | | |
| 42 | 30 | 37 | ONEREPUBLIC Counting Stars Interscope USUM71301306 (Arvato) ★ (Tedder/Zancanella/tbc) Sony ATV (Tedder) | | | | |
| 43 | 44 | 11 | KATY B Crying For No Reason Rinse/Columbia G3ARL1301425 (Arvato) ● (Geense) JLT Intic/Kobalt/Ammunition (Baer/Warren/Chambas) | | | | |
| 44 | 50 | 15 | AMERICAN AUTHORS Best Day Of My Life EMI USUM71302197 (Arvato) (Goodman/Acetta) Sony ATV/EMI Apal/Kasner/Round Hill (Baumert/Shelley/Rublin/Santhe/Soodman/Acetta) | | | | SALES INCREASE |
| 45 | 27 | 6 | HAIM If I Could Change Your Mind Payday GBUM71304659 (Arvato) (Haim/A Haim/E. Haim/Ford) Universal/Warner Chappell (D.Haim/A.Haim/E.Haim/Ford) | | | | |
| 46 | New | | SALLY BARKER Dear Darlin' UMTY GBUM71401789 (Arvato) (The Voice) Sony ATV/Universal/Salli Isak/Warner Chappell (Murs/Eliot/Drewett) | | | | |
| 47 | New | | JAKWOB FT TIFFANI JUNO Somebody New Digital Soundbxy QMB291348191 (The Orchard) (Jacob/Singh-Brown) CC (Jacob/Singh-Brown) | | | | |
| 48 | 46 | 22 | JASON DERULO Trumpets Warner Brothers USWB11302794 (Arvato) ● (Bellan) Universal/Buzy (D. Campbell/Jax/Bollan) | | | | |
| 49 | Re-entry | | DISCLOSURE FT ELIZA DOOLITTLE You & Me PMR/Island GBUM71302020 (Arvato) ● (Disclosure) Universal/Salli Isak (H. Lawrence/G. Lawrence/Napier/Caird) | | | | |
| 50 | Re-entry | | ED SHEERAN I See Fire Decca USNLR1300728 (Arvato) (Sheeran) Sony ATV (Sheeran) | | | | |
| 51 | 34 | 5 | FLO RIDA How I Feel JLT Intic USA721304780 (Arvato) (DJ Frank Z/Seemstyle) Sony ATV/Music Comedy/Arista 101/Jamie Sandau/Son/Class/Mall On Sunday (Newby/Sandau/Son/Franco/Sauro/Sivus/Susse/Dillard) | | | | |
| 52 | 48 | 21 | GARY BARLOW Let Me Go Payday G3UM71306083 (Arvato) ● (Powell) Sony ATV (Barlow) | | | | |
| 53 | 58 | 18 | DEMI LOVATO Let It Go Walt Disney/UMC USWD11366344 (Arvato) (Goldstein/Kinakou) Warner Chappell/Artemis (Lopez/Anderson-Lopez) | | | | SALES INCREASE |
| 54 | 25 | 3 | SHAKIRA Empire RCA USRC11400361 (Arvato) (Mac/Shakira/Rakston/BMG Gold/Rweb 2 America/Roc-A-Fella 416 (Mac/Waldman) | | | | |
| 55 | 37 | 5 | TREY SONGZ Na Na JLT Intic USA721304770 (Arvato) (DJ Mustard) Warner Chappell/Mustard on the Beat/Sam Hook/SMP/Arty Boy Music (Sawyer/Son/McFarlane/Hook) | | | | |
| 56 | 64 | 13 | KRISTEN BELL & SANTINO FONTANA Love Is An Open Door Walt Disney/UMC USWD11355375 (Arvato) (Lopez/Anderson-Lopez) Warner Chappell/Artemis/Wonderland (Lopez/Anderson-Lopez) | | | | SALES INCREASE |
| 57 | 52 | 23 | VANCE JOY Riptide Infectious AULID1385760 (PIAS Arvato) (Seogh/White/Castle) We Are Unified 21Y (Seogh) | | | | |
| 58 | 53 | 4 | SARA BAREILLES Brave Epx USSM11301638 (Arvato) (Linder) Sony ATV/Tiny Bear/Cuuky/Donath (Bareilles/Antonoff) | | | | |
| 59 | 41 | 9 | ZEDD FT HAYLEY WILLIAMS Stay The Night Interscope USUV71302229 (Arvato) (Zedd) Universal/Warner Chappell/Kobalt/For/Siand Romantic (Zedd/Avskis/Hanna/Williams/Chinnow) | | | | |
| 60 | 43 | 4 | LITTLE MIX Word Up! Syco G3HMU1400002 (Arvato) (TMS) Universal (Blackmon/Jenkins) | | | | |
| 61 | 49 | 6 | LILY ALLEN Air Balloon Parlophone G3AYE1400001 (Arvato) (She/Back) Universal/Kobalt/MXX (Allen/She/Back) | | | | |
| 62 | 39 | 5 | KYLIE MINOGUE Into The Blue Parlophone G3AYE1400096 (Arvato) (De' Rio) Sony ATV/Universal/Kobalt/Prescription/Paradise/AlDin&KORN/R&Kevintheuty (Sheehan/De'Rio/Kasner/Kindin) | | | | |
| 63 | 59 | 32 | KATY PERRY Roar Virgin USUM71309669 (Arvato) ★ (Dr Luke/Martin/Cirkut) Warner Chappell/Kobalt/Kasner/Downtown/MXX Music/ABC/Onemillion/Prescription/Pulse (Perry/Gottwald/Martin/McKea/Waller) | | | | |
| 64 | 61 | 39 | AVICII Wake Me Up Positiva PRMD SEUM71301326 (Arvato) ★2 (Avicii/Pourmouni) Sony ATV/Universal/EMI (Bergling/Pourmouni/Al Fakir/Emaggio) | | | | |
| 65 | Re-entry | | MILEY CYRUS Wrecking Ball RCA USRC11301214 (Arvato) ● (Dr Luke/Cirkut/tbc) Sony ATV/EMI/Universal/BMG Rights/Kobalt/Onerology/Prescription (Cyrus/Gottwald/McDonald/Moccio/Skarbek/Walter) | | | | |
| 66 | 54 | 24 | IMAGINE DRAGONS Demons Interscope USUM71201071 (Arvato) (Alex C. Kidd) Universal/Bluewater (Reynolds/McKee/Sermon/Srantom/Jasser) | | | | |
| 67 | Re-entry | | DJ FRESH VS JAY FAY FT MS DYNAMITE Dobby Dobby Sound M&S G3CER1301043 (Fuga) (DJ Fresh/Fay/The Invisible Men) Sony ATV/EMI/Universal/CC (Stein/Fagin/Dobby/The Invisible Men) | | | | |
| 68 | 47 | 13 | SHAKIRA FT RIHANNA Can't Remember To Forget You RCA USRC11301790 (Arvato) (Hill/Kid Harpoon/Shakira) Sony ATV/EMI/Universal/Kobalt/VEV (Hill/Kid Harpoon/Shakira/Rihanna/Levine/Ledjinsky) | | | | |
| 69 | New | | ALOË BLACC Wake Me Up Interscope USUM71312120 (Arvato) (El Khalil/Aloe Blacc) JLT Intic/Universal (Bergling/Davkins/Emaggio) | | | | |
| 70 | 63 | 7 | DJ SNAKE & LIL JON Turn Down For What Columbia USSM11309174 (Arvato) (DJ Snake/Lil Jon) King of Crunk/William Ganghane Pub (Smith/Sanjahne/Sessa) | | | | |
| 71 | 69 | 59 | BASTILLE Pompeii Intym G3120120092 (Arvato) ★ (Smith/Crew) Universal (Smith) | | | | |
| 72 | 55 | 7 | FOXES Let Go For Tonight Sign Of The Times Epx G3ARL1200419 (Arvato) (Spencer/Kid Harpoon/Future Cut/Preston) Universal/BMG Chrysalis (Allen/Hull) | | | | |
| 73 | 65 | 7 | LONDON GRAMMAR Hey Now M&S & Dust G3CEM1300098 (Fuga) (Stran/err/London Grammar) Warner Chappell (Reid/Rothman/Major) | | | | |
| 74 | Re-entry | | ONEREPUBLIC & ALESSO If I Lose Myself Interscope USUM71303190 (Arvato) (Tedder/B. Blanco/Kutze/tbc) Universal/Sony ATV/Kobalt/Prescription (Tedder/Filkins/Levin/Kutze/Undblad) | | | | |
| 75 | New | | JERMAIN JACKMAN And I Am Telling You I'm Not Going UMTY GBUM71401794 (Arvato) (The Voice) Universal (Krieger/Eyen) | | | | |

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



CHARTS UK ALBUMS WEEK 15



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)

| THIS WK | LAST WK | CHRT | ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) | THIS WK | LAST WK | CHRT | ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) |
|---------|----------|------|---|---------|----------|------|---|
| 1 | 1 | 2 | KAISER CHIEFS Education Education Education & War Fiction/Caroline EDUCATE02 (Arvato) (B H Allen/Wilkinson) | 39 | 38 | 55 | MOTION PICTURE CAST RECORDING Les Miserables Polydor 3724585 (Arvato) ★ (M:Cutiéon/M:shafte) |
| 2 | 10 | 5 | PALOMA FAITH A Perfect Contradiction RCA 88943006112 (Arvato) ● (Pharrell/Saadq/Burrell/Degeddingseze/HirMudson/Townsend/Plan B/Appapoulay/Mcintosh/Robson/Wiggins/Braide/Okumu) | 40 | 40 | 50 | RJDIMENTAL Home Asylum 2554554475 (Arvato) ★ (Redmeat/Spaan:er) |
| 3 | 5 | 19 | JOHN LEGEND Love In The Future Columbia 889725439942 (Arvato) ● (Legend/Toz:er/HF-B0Y/Wes/Camp/Boogz/Kwabe/Da:ne/Bink/The Twiite Tone/88-Keys/The Runners/J Anderson/D Anderson/Willa to/Q-Toal:ew's/M:Kimey/various) | 41 | 37 | 9 | KATY B Little Red Ruse/Columbia 98993743952 (Arvato) (Katy B/Tina:lin/Wible/Msa/Ar:adel/Gee:as/Pitzgerald/Joker/Amie:94/Sissy/Gre:as:k/Arjo:Simola) |
| 4 | 3 | 4 | GEORGE MICHAEL Symphonica EMI 3769932 (Arvato) ● (Ramone/Michael) | 42 | 31 | 25 | JAMES BLUNT Moon Landing Atlantic/Custard 2564541931 (Arvato) ● (Blunt/Terefe/Raharovic/Tedd:er/Robopop/Mau/Robson/Hals/W:lsaa/M:as:ie/Laamb:ers/Saam) |
| 5 | New | | ALOE BLACC Lift Your Spirit Interscope 3758951 (Arvato) (Di Khalil/Aloe Blacc/Finkir/Pharrell/Chin Injeti/Feemster/Rock Mafia) | 43 | 41 | 45 | DISCLOSURE Settle PNR/Island 3734492 (Arvato) ★ (D'Silvare) |
| 6 | 4 | 2 | JOHNNY CASH Out Among The Stars Columbia/Legacy 88843018192 (Arvato) (Sherril/Costello) | 44 | New | | DELAIN The Human Contradiction Napalm NPS335 (Essential/Proper) (West:adell) |
| 7 | 2 | 3 | SAM BAILEY The Power Of Love Syco 88843032822 (Arvato) ● (Stack/Furridge/Hedges/Butler) | 45 | 12 | 2 | STEEL PANTHER All You Can Eat Open E-ONE01 CD (Kaball/Proper) (Ruston) |
| 8 | 7 | 6 | PHARRELL WILLIAMS GIRL RCA 88843055072 (Arvato) ● (Pharrell) | 46 | Re-entry | | PAOLO NUTINI Sunny Side Up Atlantic 2564690137 (Arvato) ★5 (Nutini/Jones) |
| 9 | 11 | 31 | LONDON GRAMMAR If You Wait Metal & Dust MACART1 (Sony DADC UK) ★ (London Grammar/Bran/Merr/Disclosure) | 47 | 54 | 29 | KINGS OF LEON Mechanical Bull RCA/Hand Me Down 98993768222 (Arvato) ● (Petraglia) |
| 10 | 6 | 3 | WILKO JOHNSON & ROGER DALTRY Going Back Home Ches/UMC CRCD2014 (Arvato) (Eringa) | 48 | 25 | 4 | NICHOLAS MCDONALD In The Arms Of An Angel RCA 9894373252 (Arvato) (Stannard/Hawes/Rawling/Meehan/Hardy) |
| 11 | 9 | 5 | ELBOW The Take Off And Landing Of Everything Fiction 3754767 (Arvato) ● (Potter) | 49 | 44 | 39 | ONEREPUBLIC Native Interscope 3719804 (Arvato) ● (Tedd:er/Zancanella/Kut:le/Brown/Bhaker/Jahnsmidaynisi/Zde:er/Boom:as/Bian:u/Cassius/Sprinkle) |
| 12 | 15 | 20 | GARY BARLOW Since I Saw You Last Polydor 375/644 (Arvato) ★2 (Power) | 50 | 49 | 4 | KIAN EGAN Home Rhino 2554532257 (Arvato) (Rawling) |
| 13 | 27 | 54 | IMAGINE DRAGONS Night Visions Interscope 3722421 (Arvato) ★ (Imagine Dragons/Alex Ca Kid/Dar:er) | 51 | 59 | 23 | EMINEM The Marshall Mathers LP 2 Interscope 3758911 (Arvato) ★ (Eminem/S1/Streetrunner/Rubin/Resto/Di Khalil/dayme/Alex Da Kid/DV1/Pl:frequency/Ral:as/Shaker/Boams/Car:adk) |
| 14 | 16 | 79 | ELLIE GOULDING Halcyon Polydor 3714241 (Arvato) ★3 (Ellie/Goulding/MONSTA/Spencer/Billboard/Fortis/Parker/Starrsmith/Harris/F1Smith) | 52 | 50 | 4 | THE WAR ON DRUGS Lost In The Dream Secretly Canadian SC310CD (PIAS Arvato) (Granduel) |
| 15 | 17 | 31 | ARCTIC MONKEYS AM Domino WIGCD317 (PIAS Arvato) ★2 (Ford/Orton) | 53 | 25 | 39 | ELTON JOHN Goodbye Yellow Brick Road Mercury 3758589 (Arvato) ★ (Dudgeon) |
| 16 | 19 | 58 | BASTILLE Bad Blood Virgin CDV3097 (Arvato) ★2 (Smith/Crew) | 54 | 59 | 72 | OLLY MURS Right Place Right Time Epic/Syco 88725413352 (Arvato) ★4 (Future Cut/Robson/Harmony/Kelly/Elor/MS/Fizmaunce/Banetta/Ryan/Seon/The:realis:rampton/Sipne:Argyle/B:ramme/P:aine) |
| 17 | 13 | 4 | KYLIE MINOGUE Kiss Me Once Parlophone 2564632807 (Arvato) (Dei Rio/Wal:evik/Davison/Cut:father/Williams/The Monsters & The Stranger./MNEK/Rechtshaid/Walker/GoodWIM&G/Shatkin/Taylor/Smith/Loco) | 55 | Re-entry | | ED SHEERAN + Asylum 2549864652 (Arvato) ★6 (Gosling/Huggall/Sheeran/No I.D) |
| 18 | 35 | 24 | LORDE Pure Heroine Virgin 3751900 (Arvato) ● (Little) | 56 | 58 | 10 | BOMBAY BICYCLE CLUB So Long See You Tomorrow Island 3751916 (Arvato) (Stedman/Allen) |
| 19 | 22 | 30 | AVICII True Positiva PRMD 3748460 (Arvato) ● (Bergling/Pourouiri/Rodgers) | 57 | 48 | 943 | ABBA Gold - Greatest Hits Polydor 2752259 (Arvato) ★14 (Andersson/Ulvaeus) |
| 20 | 8 | 2 | CHRISTINA PERRI Head Or Heart Atlantic 2567867374 (Arvato) (Gosling/Walker/Hill/Johnson/Anticoff) | 58 | 55 | 21 | JAKE BUGG Shangri-La EMI 3755055 (Arvato) ● (Robini) |
| 21 | 18 | 28 | HAIM Days Are Gone Polydor 3750814 (Arvato) ● (D Haim/A Haim/E Haim/Goransson/Rechtshaid/Ferd) | 59 | Re-entry | | ABBA Gold/More Gold - Greatest Hits Polydor 3774013 (Arvato) (Andersson/Ulvaeus) |
| 22 | 20 | 18 | BEYONCÉ Beyoncé Columbia 88843037517 (Arvato) ★ (Ammo/Beyoncé/BCCIS/Det:il/Tim:aland/Harmon/Soko/Pharrell/Polarishek/Dean/Wane/De:Roy/Tractor/S:eb:ib/Jordan/Brown/Nasim/Tedd:er/Key:Reel) | 60 | 50 | 21 | ROBBIE WILLIAMS Swings Both Ways Island 3756149 (Arvato) ★2 (C:ambel) |
| 23 | New | | TODD TERJE It's Album Time Olsen OLS006CD (Kaball/Proper) (Terje) | 61 | 55 | 113 | EMELI SANDE Our Version Of Events Virgin CDV3094 (Arvato) ★7 (Spencer/Meyler/Woolgarity Bay/Mojan/Id:er:mam/Millard/Harrison/Craz:er/Boak:ey/Sam:de/S:at:er/Al:ons) |
| 24 | 42 | 26 | JOHN NEWMAN Tribute Island 03743662 (Arvato) ● (Newman/Whiting/Booker/Spencer) | 62 | 21 | 2 | BAND OF SKULLS Himalayan Electric Blues EBRC0010 (PIAS Arvato) (L:eamy) |
| 25 | 28 | 25 | KATY PERRY Prism Virgin 3753232 (Arvato) ★ (Dr Luke/Martnu/Cirkut/Altund/Karlsson/StarGate/B Blanco/Kurstin/Wells/Perry) | 63 | Re-entry | | DAVID GUETTA Nothing But The Beat Parlophone P735212 (Arvato) ★2 (Guetta/Vee/Karen/Tunfort/Riesterer/Black Raw/Arjoack/Luttrell/Avicii) |
| 26 | 23 | 5 | DR HOOK Timeless UMTV 5347693 (Arvato) (Haffkine) | 64 | 52 | 293 | FLEETWOOD MAC Rumours Rhino 9122/95/78 (Arvato) ★11 (Fleetwood Mac/Dashut/Callat) |
| 27 | 24 | 4 | ENRIQUE IGLESIAS Sex And Love Republic/Island 3776130 (Arvato) (The Cataracs/DJ Frank E/Goransson/Peucat/Taylor/Smith/Swan/Vee/Santos/RedOne/Alex P) | 65 | 58 | 4 | THE PRETTY RECKLESS Going To Hell Cap:ny Vinyl COOKD599 (Essential/Proper) (Khandwala) |
| 28 | 32 | 12 | SOPHIE ELLIS-BEXTOR Wanderlust EBG8 EBGBC0002 (Essex:hu/Proper) (Harcourt) | 66 | 71 | 152 | KATE BUSH The Whole Story Parlophone 10CP6/822 (Arvato) ★4 (Sushitzwells) |
| 29 | Re-entry | | OASIS Time Flies - 1994-2009 Big Brother RKIDC66 (PIAS Sony DADC UK) ★ (Oasis/Coyle/Morris/Stent/Sardy/Gallagher) | 67 | 53 | 20 | EAGLES Selected Works 1972-1999 Rhino 9122/95239 (Arvato) (Szymczyk/Johns/Eagles/Smith/Davis/Lago/Tbc) |
| 30 | New | | BLACK LABEL SOCIETY Catacombs Of The Black Vatican Mascot M74372 (ALA Arvato) (Wylde/DeServio/Klumpp) | 68 | 35 | 19 | BOYZONE BZ 20 Rhino 256453293 (Arvato) ● (Rawling/Meehan/Furridge/McCutcheon) |
| 31 | New | | SOHN Tremors 4AD CAD3403CD (PIAS Arvato) (Sohn/Two Inch Punch) | 69 | Re-entry | | MUMFORD & SONS Babel Gentlemen Of The Road/Island 3712797 (Arvato) ★3 (Dravs) |
| 32 | 14 | 3 | SHAKIRA Shakira RCA 88843041662 (Arvato) (Mac/Hill/Kid Harpoon/Shekira/Messinger/Nasim/Dr. Luke/Cirkut/12/Billboard/Basbees/Kursini/Ochoa) | 70 | New | | GO GO GO Radio Go Go 754K754KCDV002 (Nova/Arvato) (Stock/Crosby) |
| 33 | 39 | 20 | ONE DIRECTION Midnight Memories Syco 88883774062 (Arvato) ★2 (Bunette/Radosvich/Bryan/Scott/Fletcher/Jones/Poynter/Alk/Tedd:er/Geiger/Smith/Jackline:Lee) | 71 | Re-entry | | ABBA Waterloo Polydor 3764537 (Arvato) ● (Andersson/Ulvaeus) |
| 34 | 33 | 32 | THE 1975 The 1975 Dirty Hit/Polydor DH00040 (Arvato) ● (Crosby/The 1975) | 72 | 57 | 3 | MY CHEMICAL ROMANCE May Death Never Stop You - Greatest Hits Reprise 9362494048 (Arvato) (Cavallo/McKean/My Chemical Romance/Ar:ily/S:ave:tra/B:risom) |
| 35 | 30 | 18 | GREGORY PORTER Liquid Spirit Blue Note 3741053 (Arvato) (Bacchus/Kenya:tie) | 73 | 45 | 3 | EVERLY BROTHERS The Very Best Of Rhino 2554532195 (Arvato) (Vanions) |
| 36 | 47 | 59 | PASSENGER All The Little Lights Nettwerk 309652 (Essex:hu/Proper) ★ (Vallejo/Rosenberg) | 74 | 70 | 339 | FLEETWOOD MAC The Very Best Of WSM 8122/95352 (Arvato) ★5 (Fleetwood Mac/Bu:k:ingham/O's:er/Joan:it/C:ill:at:ad:ay/S:ch:amber/Vanions) |
| 37 | 53 | 70 | BRUNO MARS Unorthodox Jukebox Atlantic 2567875285 (Arvato) ★4 (The Smeezingtons/Bhaker/Meynle/Roisson/B:Blac:io/Spwan/M:hin-C:uee/Diplo) | 75 | Re-entry | | MILEY CYRUS Bangerz RCA 88883745232 (Arvato) ● (Mike Will Made-It/P-Nasty/Marz/Pharrell/Johnson/Dr Luke/Cirkut/Afuni/M:Henry/Edwards/tbc) |
| 38 | 29 | 52 | MICHAEL BUBLE To Be Loved Reprise 9362494497 (Arvato) ★2 (Rock) | | | | |

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COMPILATION CHART TOP 20

| THIS WK | LAST WK | ALBUM / LABEL (DISTRIBUTION) |
|---------|---------|---|
| 1 | NEW | NOW THAT'S WHAT I CALL MUSIC 87 / Sony Music CG/Virgin EMI (Arvato) |
| 2 | 1 | FROZEN OST / Walt Disney/UMC (Arvato) |
| 3 | 2 | YOUR SONGS 2014 / UMTV/WMTV (Arvato) |
| 4 | NEW | PURE DEEP HOUSE 2 - THE VERY... / New State/WMTV (AGA Arvato) |
| 5 | NEW | SOULFUL HOUSE / Sony Music CG (Arvato) |
| 6 | NEW | ADDICTED TO BASS 2014 / MoS (Sony DADC UK) |
| 7 | 3 | ANTHEMS - 90S 2 / MoS (Sony DADC UK) |
| 8 | 4 | NOW THAT'S WHAT I CALL FEEL... / Sony Music CG/Virgin EMI (Arvato) |
| 9 | 5 | EAT SLEEP RAVE REPEAT / MoS (Sony DADC UK) |
| 10 | 6 | JOEY ESSEX PTS ESSEX ANTHEMS / WMTV (Arvato) |
| 11 | 11 | NOW THAT'S WHAT I CALL RUNNING 2014 / Sony Music CG/Virgin EMI (Arvato) |
| 12 | 7 | DERMOT O'LEARY - SATURDAY SESSIONS 2014 / Sony Music CG/UMTV/WMTV (Arvato) |
| 13 | 9 | I'M EVERY WOMAN / Rhino/Sony Music CG (Arvato) |
| 14 | 8 | THE GREATEST VOICES / Sony Music CG (Arvato) |
| 15 | 10 | MELLOW MAGIC / Sony (Arvato) |
| 16 | NEW | TOP HITS / WMTV (Arvato) |
| 17 | 14 | THE TREVOR NELSON COLLECTION 2 / Sony Music CG (Arvato) |
| 18 | 13 | NOW THAT'S WHAT I CALL MUSIC 86 / Sony Music CG/Virgin EMI (Arvato) |
| 19 | NEW | SCHOOL OF POP 2014 / UMTV (Arvato) |
| 20 | 12 | LAST NIGHT A DJ SAVED MY LIFE / MoS (Sony DADC UK) |



CHARTS UK AIRPLAY WEEK 15

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50

| POS | LAST | SALES POS | ARTIST / TITLE / LABEL | OWNER | PLAYS | TREND | STNS | IMPACTS | TREND |
|-----|------|-----------|---|-------|-------|-------|------|---------|-------|
| 1 | 1 | 7 | PHARRELL WILLIAMS Happy RCA | SME | 5020 | -3% | 236 | 63.7 | -7% |
| 2 | 2 | 9 | CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic | WMG | 4874 | +0% | 213 | 59.0 | +4% |
| 3 | 4 | 6 | DUKE DUMONT FT JAX JONES I Got U / Blase Bcys Club/Virgin EMI | UMG | 3183 | +10% | 157 | 55.4 | +3% |
| 4 | 7 | 3 | ALOE BLACC The Man Interscope | UMG | 3599 | +38% | 175 | 54.0 | +24% |
| 5 | 5 | 8 | ROUTE 94 FT JESS GLYNNE My Love / Rinse | UMG | 2643 | +2% | 149 | 53.8 | +11% |
| 6 | 3 | 10 | KATY PERRY FT JUICY J Dark Horse Virgin | UMG | 3028 | 0% | 143 | 51.8 | -4% |
| 7 | 6 | 16 | SAM SMITH Money On My Mind Capital | UMG | 3796 | +7% | 161 | 49.5 | +6% |
| 8 | 12 | 28 | PAOLO NUTINI Scream (Funk My Life Up) Atlantic | WMG | 1544 | +27% | 166 | 40.6 | +17% |
| 9 | 13 | 1 | SIGMA Nobody To Love / 3 Beat/AATW | IND. | 1621 | +38% | 134 | 40.1 | +17% |
| 10 | 11 | | KIESZA Hideaway Virgin | UMG | 1605 | +15% | 70 | 39.6 | +14% |
| 11 | 8 | 59 | ZEDD FT HAYLEY WILLIAMS Stay The Night Interscope | UMG | 2988 | +1% | 154 | 38.4 | -1% |
| 12 | 15 | 58 | SARA BAREILLES Brave Epic | SME | 1120 | +16% | 71 | 38.3 | +13% |
| 13 | 17 | 23 | COLDPLAY Magic Parlophone | WMG | 1706 | +16% | 219 | 37.6 | +25% |
| 14 | 9 | 25 | PITBULL FT KESHA Timber / MR 305/Polo Grounds | SME | 2247 | -15% | 155 | 34.9 | -9% |
| 15 | 20 | 4 | JOHN LEGEND All Of Me Columbia | SME | 3676 | +9% | 219 | 34.0 | +22% |
| 16 | 46 | | SHIFT K3Y Touch Columbia | SME | 816 | +34% | 55 | 30.1 | +71% |
| 17 | 18 | 42 | ONEREPUBLIC Counting Stars Interscope | UMG | 2249 | -5% | 174 | 29.5 | -1% |
| 18 | 14 | | GARY BARLOW Since I Saw You Last Polydor | UMG | 1420 | +39% | 128 | 29.2 | -14% |
| 19 | 19 | 26 | JOHN MARTIN Anywhere For You Island | UMG | 1699 | +6% | 145 | 29.2 | +4% |
| 20 | 26 | | CALVIN HARRIS Summer Columbia | SME | 1297 | +12% | 76 | 27.2 | +12% |
| 21 | 31 | 36 | BEYONCE FT JAY-Z Drunk In Love Columbia | SME | 720 | +1% | 121 | 27.2 | +23% |
| 22 | 22 | 20 | AVICII Addicted To You / Positiva/PRMD | UMG | 1237 | -3% | 144 | 25.4 | -1% |
| 23 | 21 | | DJ CASSIDY FT ROBIN THICKE & JESSIE J Calling All Hearts Columbia | SME | 2248 | +18% | 147 | 25.1 | -9% |
| 24 | 27 | | SOPHIE ELLIS-BEXTOR Runaway Daydreamer EBG&S | IND. | 808 | +36% | 106 | 24.5 | +3% |
| 25 | 30 | 2 | THE VAMPS Last Night EMI | UMG | 1673 | +29% | 137 | 24.2 | +6% |
| 26 | 24 | | THE PIERCES Believe In Me Polydor | UMG | 1164 | +3% | 119 | 23.8 | -6% |
| 27 | 16 | 63 | KATY PERRY Roar Virgin | UMG | 1926 | -18% | 183 | 23.2 | -24% |
| 28 | 35 | | ELYAR FOX A Billion Girls RCA | SME | 1527 | +11% | 75 | 23.0 | +7% |
| 29 | 29 | 32 | WILL.I.AM FT MILEY CYRUS... Feelin' Myself Interscope | UMG | 980 | -2% | 119 | 22.6 | -2% |
| 30 | NEW | | MR. PROBZ Waves Mr. Probz | SME | 434 | +26% | 57 | 21.2 | +107% |
| 31 | NEW | | ED SHEERAN Sing Asylum | WMG | 771 | - | 84 | 21.2 | - |
| 32 | 40 | 64 | AVICII Wake Me Up / Positiva/PRMD | UMG | 1415 | -8% | 135 | 21.1 | +6% |
| 33 | 25 | | CHRISSE HYNDE Dark Sunglasses Will Travel | UMG | 523 | +299% | 87 | 21.0 | -15% |
| 34 | 42 | | MATT CARDLE Hit My Heart Matt Cardle | IND. | 664 | +8% | 47 | 20.9 | +8% |
| 35 | 23 | 31 | KAISER CHIEFS Coming Home Caroline | UMG | 684 | +21% | 84 | 20.4 | -20% |
| 36 | 28 | 15 | 5 SECONDS OF SUMMER She Looks So Perfect Capital | UMG | 1391 | -6% | 124 | 20.2 | -13% |
| 37 | 36 | 27 | A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something RCA | SME | 2057 | -8% | 167 | 20.2 | -5% |
| 38 | 50 | | JOHN NEWMAN Out Of My Head Island | UMG | 520 | +8% | 66 | 20.0 | +27% |
| 39 | NEW | 12 | TOVE LO FT HIPPIE SABOTAGE Stay High Polydor | UMG | 462 | +65% | 119 | 20.0 | +94% |
| 40 | NEW | | LILY ALLEN Our Time Parlophone | WMG | 401 | +243% | 49 | 19.5 | +523% |
| 41 | 39 | 52 | GARY BARLOW Let Me Go Polydor | UMG | 1937 | -9% | 202 | 19.3 | -6% |
| 42 | 32 | 74 | ONEREPUBLIC & ALESSO If I Lose Myself Interscope | UMG | 2059 | -19% | 120 | 19.2 | -12% |
| 43 | 47 | | KINGS OF LEON Temple RCA | SME | 289 | +27% | 28 | 18.6 | +8% |
| 44 | 43 | 33 | GORGON CITY FT MNEK Ready For Your Love Virgin | UMG | 983 | -4% | 133 | 18.2 | 0% |
| 45 | 37 | 14 | ENRIQUE IGLESIAS FT PITBULL I'm A Freak Republic/Island | UMG | 1818 | 0% | 143 | 18.0 | -15% |
| 46 | 44 | | BASTILLE Of The Night Virgin | UMG | 1189 | +4% | 81 | 17.3 | -4% |
| 47 | 41 | 34 | AVICII Hey Brother Positiva/PRMD | UMG | 1932 | -10% | 124 | 17.2 | -12% |
| 48 | 48 | | JOSH RECORD For Your Love Virgin | UMG | 560 | +24% | 65 | 17.1 | +0% |
| 49 | NEW | 5 | IGGY AZALEA FEAT. CHARLI XCX Fancy EMI | UMG | 416 | +135% | 118 | 16.2 | +38% |
| 50 | NEW | | RITA ORA I Will Never Let You Down Columbia | SME | 699 | +66% | 57 | 16.2 | +25% |

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

UK TV AIRPLAY CHART TOP 50

| POS | LAST | ARTIST / TITLE / LABEL | OWNER | PLAYS | TREND | STNS |
|-----|------|---|-------|-------|-------|------|
| 1 | 1 | DUKE DUMONT FT JAX JONES I Got U / Blase Bcys Club/Virgin EMI | UMG | 809 | -5% | 17 |
| 2 | 11 | ALOE BLACC The Man / Interscope | UMG | 737 | +29% | 18 |
| 3 | 7 | SIGMA Nobody To Love / 3 Beat/AATW | IND. | 737 | +19% | 19 |
| 4 | 4 | ROUTE 94 FT JESS GLYNNE My Love / Rinse | UMG | 650 | -8% | 17 |
| 5 | 5 | KATY PERRY FT JUICY J Dark Horse / Virgin | UMG | 627 | -9% | 14 |
| 6 | 6 | PHARRELL WILLIAMS Happy / RCA | SME | 618 | -8% | 22 |
| 7 | 3 | CLEAN BANDIT FT. JESS GLYNNE Rather Be / Atlantic | WMG | 609 | -15% | 20 |
| 8 | 2 | DVBBS & BORGEOS FT TINIE TEMPAN Tsunami (Jump) / MoS | SME | 599 | -23% | 18 |
| 9 | 24 | RITA ORA I Will Never Let You Down / Columbia | SME | 595 | +51% | 16 |
| 10 | 8 | AVICII Addicted To You / Positiva/PRMD | UMG | 569 | -6% | 17 |
| 11 | 12 | KIESZA Hideaway / Virgin | UMG | 566 | +3% | 16 |
| 12 | 13 | ENRIQUE IGLESIAS FT PITBULL I'm A Freak / Republic/Island | UMG | 552 | +2% | 16 |
| 13 | 10 | 5 SECONDS OF SUMMER She Looks So Perfect / Capital | UMG | 543 | -8% | 15 |
| 14 | 14 | FAUL & WAD AD VS. PNAU Changes / Relentless | SME | 542 | +2% | 17 |
| 15 | 22 | JOHN LEGEND All Of Me / Columbia | SME | 526 | +23% | 18 |
| 16 | 9 | SAM SMITH Money On My Mind / Capital | UMG | 482 | -19% | 17 |
| 17 | NEW | CALVIN HARRIS Summer / Columbia | SME | 445 | - | 16 |
| 18 | 20 | GORGON CITY FT MNEK Ready For Your Love / Virgin | UMG | 431 | -4% | 19 |
| 19 | 16 | MARTIN GARRIX & JAY HARDWAY Wizard / Positiva | UMG | 426 | -13% | 17 |
| 20 | 45 | CHRIS BROWN FEAT. LIL WAYNE & FRENCH MONTANA Loyal / RCA | SME | 419 | +111% | 16 |
| 21 | 31 | JOHN MARTIN Anywhere For You / Island | UMG | 419 | +24% | 16 |
| 22 | 29 | THE VAMPS Last Night / EMI | UMG | 404 | +14% | 12 |
| 23 | 27 | THE CHAINSMOKERS #Selfie / Dim Mak/ID | UMG | 397 | +8% | 11 |
| 24 | 19 | DAVID GUETTA FT SKYLAR GREY Shot Me Down / Parlophone | WMG | 374 | -21% | 16 |
| 25 | 28 | IGGY AZALEA FEAT. CHARLI XCX Fancy / EMI | UMG | 354 | -2% | 14 |
| 26 | 18 | PITBULL FT KESHA Timber / MR 305/Polo Grounds | SME | 330 | -31% | 16 |
| 27 | 21 | WILL.I.AM FT MILEY CYRUS... Feelin' Myself / Interscope | UMG | 330 | -25% | 15 |
| 28 | 17 | TIËSTO Red Lights / Virgin | UMG | 323 | -32% | 16 |
| 29 | 15 | FLO RIDA How I Feel / Atlantic | WMG | 309 | -38% | 18 |
| 30 | 26 | BEYONCE FT JAY-Z Drunk In Love / Columbia | SME | 301 | -18% | 17 |
| 31 | 23 | ZEDD FT HAYLEY WILLIAMS Stay The Night / Interscope | UMG | 301 | -30% | 17 |
| 32 | 30 | DJ CASSIDY FT ROBIN THICKE & JESSIE J Calling All Hearts / Columbia | SME | 288 | -15% | 14 |
| 33 | 34 | A GREAT BIG WORLD FT. CHRISTINA... Say Something / RCA | SME | 260 | -16% | 14 |
| 34 | 35 | LADY GAGA G.U.Y. / Interscope | UMG | 252 | -19% | 14 |
| 35 | NEW | SHAKIRA Empire / RCA | SME | 251 | +128% | 11 |
| 36 | 33 | THE SATURDAYS Not Giving Up / Polydor | UMG | 250 | -21% | 14 |
| 37 | NEW | PITBULL FEAT. G.R.L. Wild Wild Love / MR 305/Polo Grounds | SME | 243 | +196% | 11 |
| 38 | 38 | NEON JUNGLE Welcome To The Jungle / RCA | SME | 226 | -10% | 12 |
| 39 | 40 | BEYONCE Partition / Columbia | SME | 212 | -13% | 12 |
| 40 | NEW | MR. PROBZ Waves / Mr. Probz | SME | 209 | +79% | 9 |
| 41 | 25 | LITTLE MIX Word Up! / Syco | SME | 198 | -48% | 10 |
| 42 | NEW | CASH CASH FEAT. BEBE REXHA Take Me Home / Parlophone/Big Beat | WMG | 189 | +24% | 8 |
| 43 | NEW | CLEAN BANDIT FEAT. SHARNA BASS Extraordinary / East West | WMG | 186 | +296% | 12 |
| 44 | NEW | SHIFT K3Y Touch / Columbia | SME | 186 | +148% | 12 |
| 45 | 49 | ELYAR FOX A Billion Girls / RCA | SME | 181 | +1% | 10 |
| 46 | NEW | SAM SMITH Stay With Me / Capital | UMG | 178 | +63% | 10 |
| 47 | 47 | TREY SONGZ Na Na / Atlantic | WMG | 168 | -13% | 12 |
| 48 | 44 | EMINEM FT RIHANNA The Monster / Interscope | UMG | 167 | -18% | 17 |
| 49 | 43 | ONEREPUBLIC & ALESSO If I Lose Myself / Interscope | UMG | 160 | -26% | 15 |
| 50 | NEW | DOMINIQUE YOUNG UNIQUE Throw It Down / Epic | SME | 158 | +49% | 11 |

UK AIRPLAY ANALYSIS

■ BY ALAN JONES

Sixteen consecutive weeks at No.1 - that's the new high tide mark set by Pharrell Williams' Happy, which has gone where no song has gone before in the history of the radio airplay chart. Its resilience is remarkable, although it weakens considerably week-on-week with plays down from 5,182 to 5,020 and audience down from 68.83m to 63.69m. That's its lowest tally of plays for 13 weeks, and its smallest audience for 15 weeks.

Also apparently immune to change, Clean Bandit's Rather Be (feat. Jess Glynne) is runner-up to Happy for the second week in a row, and 10th week in all. It increases plays for the third straight week in its current resurgence, and ups its audience

from 56.98m to 59.04m, reducing its margin of defeat to Happy from 20.80% to 7.88%. Could it yet be in line to top the chart? Stay tuned.

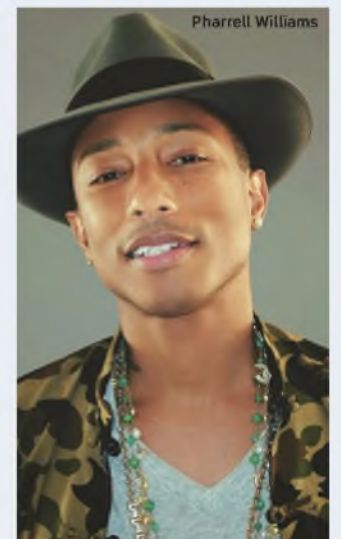
The only new entry to the Top 10 last week, Aloe Blacc's The Man continues to impress, increasing plays by 38.17% to 3,599, and audience by 24.53% to 54.05m. It sprints 7-4 and similar growth this week could see it emerge as the record to finally topple Happy. The Man's top supporters were the three KISS franchises and Capital's London and Scotland stations, all of which aired it 56 times last week, although the biggest share of its audience (31.35%) came from 25 plays on Radio 1, where six songs were played more, with top tallies

of 29 for Sigma's Nobody To Love and Keisza's Hideaway.

The Man is closing even faster on the top of the TV airplay chart, where its promotional videoclip surges 11-2 with 737 plays, up from 572 the week before. Duke Dumont's I Got U remains at No.1, though with support down from 854 plays to 809.

Not Giving Up is the fifth single from The Saturdays' fifth album, Living For The Weekend. Despite being available at a heavy discount over most current singles, it debuted at a lowly (for them) No.19 on the sales chart on Sunday - but it is faring a great deal worse on the radio airplay chart, where it dips 204-240 this week. The record company could point to its lack of support from radio for its low chart debut, but radio could counter by saying it was a weak

song. Either way, The Saturdays don't get a radio profile to match their sales chart profile. Of the seven previous singles from the album, all have had lower peaks on the radio airplay chart than the sales chart - 30 Days was No.7 on sales and No.19 on airplay, What About Us (feat. Sean Paul) was No.1 on sales and No.5 on airplay, Gentleman was No.14 on sales and No.38 on airplay, and Disco Love was No.5 on sales and No.10 on airplay. Not Giving Up was aired 563 times last week, down from 586 the week before, attracting an audience of 3.98m (down from 4.49m), with top tallies of 26 plays from SIBC (Shetland) and 21 apiece from The Hits Radio and Gaydar. TV is more generous in its support of the group but even there the promotional videoclip for Not Giving Up is fighting a



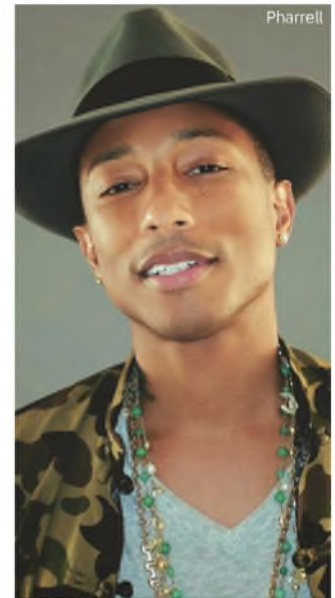
rearguard action, with 250 plays last week, down from 318 the previous week, as it slips 33-36.

CHARTS EU AIRPLAY WEEK 15 (Mon 07 - Sun 13 Apr 2014)



EU AIRPLAY CHART TOP 50

| POS | LAST | ARTIST / TITLE | OWNER | PLAYS | TREND | STNS | IMPACTS | TREND |
|-----|------|--|------------------|------------|-------|-------|---------|-------|
| 1 | 1 | Pharrell Williams Happy | RCA | SME 19,973 | -3% | 1,156 | 692.64m | -1% |
| 2 | 2 | Clean Bandit feat. J.. Rather Be | Atlantic | WVG 17,789 | +1% | 859 | 629.00m | +5% |
| 3 | 3 | Avicii Addicted To You | Virgin EMI | UMG 12,061 | +1% | 704 | 545.18m | +2% |
| 4 | 4 | Imagine Dragons Demons | Polydor | UMG 7,212 | -3% | 485 | 496.73m | -2% |
| 5 | 5 | Klingande Jubel | Klingande | Ind. 8,776 | -5% | 556 | 453.58m | -6% |
| 6 | 6 | Faul & Wad Ad vs. Pnau Changes | Sony Music | SME 9,957 | +1% | 629 | 442.78m | -5% |
| 7 | 10 | Mr. Probz Waves | Sony Music | SME 9,403 | +10% | 541 | 419.18m | +7% |
| 8 | 8 | Katy Perry feat. Jui.. Dark Horse | Virgin EMI | UMG 13,102 | +3% | 628 | 412.54m | -3% |
| 9 | 7 | Milky Chance Stolen Dance | Pias | Ind. 6,820 | -1% | 451 | 410.22m | -5% |
| 10 | 11 | Avicii Hey Brother | Virgin EMI | UMG 8,978 | -5% | 785 | 341.37m | -6% |
| 11 | 12 | Pitbull feat. Ke\$ha Timber | Sony Music | SME 9,389 | -10% | 686 | 329.49m | -7% |
| 12 | 13 | Coldplay Magic | Parlophone | WVG 8,356 | +7% | 813 | 327.85m | +2% |
| 13 | 9 | Shakira feat. Rihanna Can't Remember To Fo.. | RCA | SME 9,418 | -9% | 632 | 320.74m | -19% |
| 14 | 14 | Cris Cab Liar Liar | Island Def Jam | UMG 7,346 | +1% | 495 | 314.40m | -2% |
| 15 | 17 | Nico & Vinz Am I Wrong | Parlophone Music | WVG 4,873 | +6% | 348 | 302.56m | +9% |
| 16 | 15 | OneRepublic Counting Stars | Polydor | UMG 8,030 | -6% | 748 | 291.87m | -3% |
| 17 | 23 | Ed Sheeran I See Fire | Universal Music | UMG 4,346 | +3% | 349 | 270.13m | +22% |
| 18 | 16 | Lorde Team | Virgin EMI | UMG 6,394 | +0% | 465 | 267.34m | -5% |
| 19 | 19 | Zedd feat. Hayley Wi.. Stay The Night | Universal Music | UMG 7,145 | +0% | 467 | 249.00m | -1% |
| 20 | 18 | James Blunt Heart To Heart | Atlantic | WVG 4,011 | -3% | 398 | 245.57m | -8% |
| 21 | 20 | One Direction Story Of My Life | Sony Music | SME 4,031 | -4% | 544 | 243.63m | -1% |
| 22 | 21 | George Ezra Budapest | Columbia | SME 3,662 | +9% | 305 | 221.62m | -5% |
| 23 | 22 | Sam Smith Money On My Mind | Capitol Records | UMG 8,555 | -3% | 581 | 219.10m | -6% |
| 24 | 26 | Avicii Wake Me Up | PRMD/Positiva | UMG 5,003 | -3% | 692 | 214.51m | +5% |
| 25 | 27 | American Authors Best Day Of My Life | Virgin EMI | UMG 5,099 | +7% | 464 | 212.10m | +8% |
| 26 | 25 | Lorde Royals | Virgin Records | UMG 4,908 | -5% | 664 | 208.10m | -1% |
| 27 | 31 | Vance Joy Riptide | Atlantic | WVG 4,083 | +16% | 384 | 202.36m | +12% |
| 28 | 33 | Revolverheld Ich Lass Für Dich Da.. | Columbia | SME 1,424 | +2% | 116 | 179.30m | +2% |
| 29 | 24 | Bastille Of The Night | Bastille Music | Ind. 4,549 | -3% | 450 | 178.59m | -15% |
| 30 | 47 | Aloe Blacc The Man | Interscope | UMG 7,718 | +24% | 610 | 175.68m | +34% |
| 31 | 32 | Bastille Things We Lost In Th.. | Virgin Records | UMG 2,404 | -4% | 263 | 170.09m | -5% |
| 32 | 29 | James Blunt Bonfire Heart | Atlantic | WVG 3,394 | -3% | 510 | 169.21m | -10% |
| 33 | 28 | Passenger Let Her Go | Embassy Of Music | SME 4,588 | +1% | 736 | 168.73m | -13% |
| 34 | 41 | Duke Dumont feat. Ja.. I Got U | Virgin EMI | UMG 6,989 | +11% | 488 | 167.48m | +17% |
| 35 | 34 | Milow We Must Be Crazy | Homerun | UMG 2,064 | +7% | 178 | 164.36m | -5% |
| 36 | 43 | John Legend All Of Me | Columbia | SME 7,408 | +8% | 596 | 156.00m | +11% |
| 37 | 37 | Capital Cities Safe And Sound | Capitol Records | UMG 2,625 | +2% | 479 | 152.42m | -2% |
| 38 | 38 | Katy Perry Roar | Virgin EMI | UMG 4,461 | -10% | 646 | 152.16m | -1% |
| 39 | 42 | Calvin Harris Summer | Columbia | SME 6,141 | +22% | 401 | 152.12m | +8% |
| 40 | 35 | Ellie Goulding Burn | Polydor | UMG 4,766 | -4% | 592 | 150.65m | -7% |
| 41 | 50 | Route 94 feat. Jess .. My Love | Virgin EMI | UMG 5,685 | +10% | 430 | 149.83m | +15% |
| 42 | 49 | Gary Barlow Let Me Go | Polydor | UMG 2,952 | -10% | 347 | 146.73m | +13% |
| 43 | 45 | Naughty Boy feat. Sa.. La La La | Virgin Records | UMG 3,690 | 0% | 572 | 142.96m | +2% |
| 44 | 36 | Olly Murs Dear Darlin' | Epic | SME 3,171 | -6% | 450 | 141.95m | -10% |
| 45 | 46 | Pink Just Give Me A Reason | RCA | SME 2,826 | +2% | 613 | 138.03m | +1% |
| 46 | 40 | Eminem feat. Rihanna The Monster | Universal Music | UMG 4,729 | -5% | 438 | 134.51m | -8% |
| 47 | 39 | A Great Big World fe.. Say Something | Epic | SME 5,248 | -10% | 491 | 133.64m | -12% |
| 48 | 57 | John Newman Love Me Again | Island | UMG 4,187 | -1% | 654 | 131.25m | +7% |
| 49 | 30 | Sunrise Avenue Lifesaver | Universal Mus.. | UMG 1,504 | -10% | 172 | 128.86m | -30% |
| 50 | 54 | Jason Derulo Trumpets | Warner Music | WVG 4,686 | 0% | 367 | 124.71m | -2% |



CHARTS STREAMING – OFFICIAL WEEK 15



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OFFICIAL UK STREAMING CHART TOP 75

| POS | LAST | ARTIST / ALBUM / LABEL |
|-----|------|---|
| 1 | 2 | JOHN LEGEND All Of Me <i>Columbia</i> |
| 2 | 1 | CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i> |
| 3 | 26 | ALOE BLACC The Man <i>Interscope</i> |
| 4 | 3 | PHARRELL WILLIAMS Happy <i>Columbia</i> |
| 5 | 4 | KATY PERRY FT JUICY J Dark Horse <i>Virgin</i> |
| 6 | 6 | DUKE DUMONT FT JAX JONES I Got U <i>Blaze Bcys Club</i> |
| 7 | 5 | ROUTE 94 FT JESS GLYNNE My Love <i>Rinse Recordings</i> |
| 8 | 7 | SAM SMITH Money On My Mind <i>Capital</i> |
| 9 | 23 | 5 SECONDS OF SUMMER She Looks So Perfect <i>Capital</i> |
| 10 | 24 | IDINA MENZEL Let It Go <i>Walt Disney</i> |
| 11 | 8 | PITBULL FT KESHA Timber <i>Mr 305/Polo Grounds</i> |
| 12 | 10 | COLDPLAY Magic <i>Parlophone</i> |
| 13 | 11 | BASTILLE Pompeii <i>Virgin</i> |
| 14 | 17 | FAUL & WAD AD VS PNAU Changes <i>Relentless</i> |
| 15 | 9 | CHAINSMOKERS Selfie <i>Dim Mak</i> |
| 16 | 22 | AVICII Addicted To You <i>Positiva/PRMD</i> |
| 17 | 12 | BEYONCE FT JAY Z Drunk In Love <i>Columbia</i> |
| 18 | 14 | WILL I AM/CYRUS/KHALIFA Feelin' Myself <i>Interscope</i> |
| 19 | 16 | ONEREPUBLIC Counting Stars <i>Interscope</i> |
| 20 | 15 | IMAGINE DRAGONS Demons <i>Interscope</i> |
| 21 | 18 | VANCE JOY Riptide <i>Infectious Music</i> |
| 22 | 13 | A GREAT BIG WORLD/AGUILERA Say Something <i>RCA</i> |
| 23 | 44 | KIESZA Hideaway <i>Lakal Legend</i> |
| 24 | 31 | CHRIS BROWN FT LIL WAYNE Loyal <i>RCA</i> |
| 25 | 25 | AVICII Hey Brother <i>Positiva/PRMD</i> |
| 26 | 19 | GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i> |
| 27 | 20 | ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i> |
| 28 | 29 | IMAGINE DRAGONS Radioactive <i>Interscope</i> |
| 29 | 28 | AVICII Wake Me Up <i>Positiva/PRMD</i> |
| 30 | 27 | LORDE Royals <i>Virgin</i> |
| 31 | 32 | PASSENGER Let Her Go <i>Netwerk</i> |
| 32 | 30 | TIESTO Red Lights <i>Virgin</i> |
| 33 | 33 | EMINEM FT RIHANNA The Monster <i>Interscope</i> |
| 34 | 21 | ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope</i> |
| 35 | 64 | IDINA MENZEL & KRISTEN BELL For The First Time In Forever <i>Walt Disney</i> |
| 36 | 37 | ELLIE GOULDING Burn <i>Po'ydor</i> |
| 37 | 65 | KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman <i>Walt Disney</i> |
| 38 | 34 | SHAKIRA FT RIHANNA Can't Remember To Forget You <i>RCA</i> |
| 39 | 36 | ENRIQUE IGLESIAS FT PITBULL I'm A Freak <i>Republic Records</i> |
| 40 | 38 | KID INK FT CHRIS BROWN Show Me <i>88 Classic/Alumni/RCA</i> |
| 41 | 39 | DAVID GUETTA FT SKYLAR GREY Shot Me Down <i>Parlophone</i> |
| 42 | 35 | JASON DERULO Trumpets <i>Warner Bros</i> |
| 43 | 40 | DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i> |
| 44 | 41 | BASTILLE Of The Night <i>Virgin</i> |
| 45 | 49 | AMERICAN AUTHORS Best Day Of My Life <i>EMI</i> |
| 46 | 43 | KATY PERRY Roar <i>Virgin</i> |
| 47 | 42 | DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i> |
| 48 | 45 | LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Po'ydor</i> |
| 49 | 51 | MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i> |
| 50 | 48 | ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i> |
| 51 | 50 | 1975 Chocolate <i>Dirty Hit</i> |
| 52 | 47 | JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i> |
| 53 | 53 | MARTIN GARRIX & JAY HARDWAY Wizard <i>Positiva/Virgin</i> |
| 54 | 62 | ED SHEERAN I See Fire <i>Decca</i> |
| 55 | 55 | LORDE Team <i>Virgin</i> |
| 56 | 52 | JOHN NEWMAN Love Me Again <i>Island</i> |
| 57 | 46 | HAIM If I Could Change Your Mind <i>Po'ydor</i> |
| 58 | 93 | KRISTEN BELL/SANTINO FONTANA Love Is An Open Door <i>Walt Disney</i> |
| 59 | 79 | DEMI LOVATO Let It Go <i>Walt Disney</i> |
| 60 | 67 | CHRISTINA PERRI Human <i>Atlantic</i> |
| 61 | 54 | ARCTIC MONKEYS R U Mine <i>Domino Recordings</i> |
| 62 | 69 | MARTIN GARRIX Animals <i>Positiva/Virgin</i> |
| 63 | 66 | IMAGINE DRAGONS On Top Of The World <i>Interscope</i> |
| 64 | 68 | AWOLNATION Sail <i>Red Bull</i> |
| 65 | 98 | TOVE LO Stay High <i>Po'ydor</i> |
| 66 | 60 | AVICII You Make Me <i>Positiva/PRMD</i> |
| 67 | 72 | CALVIN HARRIS/ALESSO/HURTS Under Control <i>Columbia</i> |
| 68 | 71 | ELLIE GOULDING How Long Will I Love You <i>Po'ydor</i> |
| 69 | 63 | NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i> |
| 70 | 57 | BEYONCE XO <i>Columbia</i> |
| 71 | NEW | IGGY AZALEA FT CHARLI XCX Fancy <i>EMI</i> |
| 72 | 70 | ARCTIC MONKEYS Why'd You Only Call Me When You're High <i>Domino Recordings</i> |
| 73 | 73 | LUMINEERS Ho Hey <i>Decca</i> |
| 74 | 61 | KATY B Crying For No Reason <i>Rinse Recordings</i> |
| 75 | 58 | FLO RIDA How I Feel <i>Atlantic</i> |



CLIMBER: ALOE BLACC



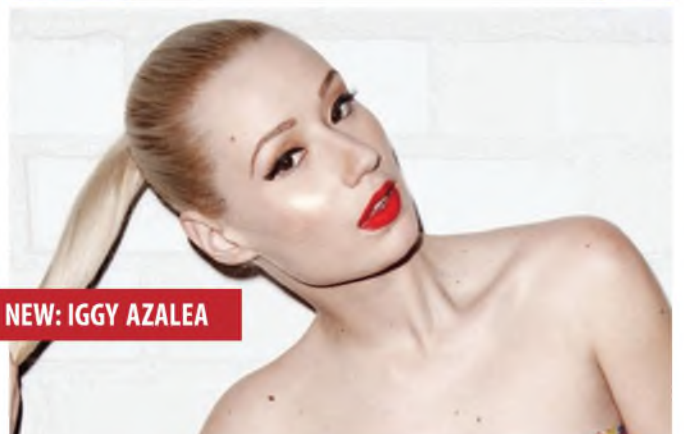
CLIMBER: KIESZA



CLIMBER: PASSENGER

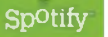


CLIMBER: ED SHEERAN



NEW: IGGY AZALEA

CHARTS STREAMING – SPOTIFY WEEK 15



GLOBAL

| POS | ARTIST/ ALBUM |
|-----|--|
| 1 | CLEAN BANDIT Rather Be (feat. Jess Glynne) |
| 2 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 3 | KATY PERRY Dark Horse |
| 4 | THE CHAINSMOKERS #SELFIE |
| 5 | JOHN LEGEND All Of Me |
| 6 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 7 | COLDPLAY Magic |
| 8 | ALOE BLACC The Man |
| 9 | PITBULL Timber |
| 10 | IMAGINE DRAGONS Demons |
| 11 | CALVIN HARRIS Summer |
| 12 | ONEREPUBLIC Counting Stars |
| 13 | BASTILLE Pompeii |
| 14 | ED SHEERAN I See Fire |
| 15 | JASON DERULO Talk Dirty (feat. 2 Chainz) |
| 16 | SHAKIRA Can't Remember To Forget You |
| 17 | SAM SMITH Money On My Mind |
| 18 | AVICII Hey Brother |
| 19 | BEYONCÉ Drunk In Love |
| 20 | LORDE Team |

EUROPE

| POS | ARTIST/ ALBUM |
|-----|--|
| 1 | CLEAN BANDIT Rather Be (feat. Jess Glynne) |
| 2 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 3 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 4 | KATY PERRY Dark Horse |
| 5 | THE CHAINSMOKERS #SELFIE |
| 6 | COLDPLAY Magic |
| 7 | JOHN LEGEND All Of Me |
| 8 | ALOE BLACC The Man |
| 9 | PITBULL Timber |
| 10 | ED SHEERAN I See Fire |
| 11 | CALVIN HARRIS Summer |
| 12 | IMAGINE DRAGONS Demons |
| 13 | SAM SMITH Money On My Mind |
| 14 | AVICII Addicted To You |
| 15 | ONEREPUBLIC Counting Stars |
| 16 | SHAKIRA Can't Remember To Forget You |
| 17 | DAVID GUETTA Shot Me Down - feat. Skylar Grey |
| 18 | JASON DERULO Trumpets |
| 19 | AVICII Hey Brother |
| 20 | TIESTO Red Lights |

UK

| POS | ARTIST/ ALBUM |
|-----|--|
| 1 | CLEAN BANDIT Rather Be (feat. Jess Glynne) |
| 2 | ALOE BLACC The Man |
| 3 | JOHN LEGEND All Of Me |
| 4 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 5 | KATY PERRY Dark Horse |
| 6 | DUKE DUMONT I Got U |
| 7 | ROUTE 94 My Love |
| 8 | SAM SMITH Money On My Mind |
| 9 | COLDPLAY Magic |
| 10 | IDINA MENZEL Let It Go |



FRANCE

| POS | ARTIST/ ALBUM |
|-----|--|
| 1 | CLEAN BANDIT Rather Be (feat. Jess Glynne) |
| 2 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 3 | MILKY CHANCE Stolen Dance |
| 4 | KATY PERRY Dark Horse |
| 5 | COLDPLAY Magic |
| 6 | IMAGINE DRAGONS Demons |
| 7 | ONEREPUBLIC Counting Stars |
| 8 | AVICII Addicted To You |
| 9 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 10 | INDILA Dernière Danse |



GERMANY

| POS | ARTIST/ ALBUM |
|-----|--|
| 1 | CLEAN BANDIT Rather Be (feat. Jess Glynne) |
| 2 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 3 | NICO & VINZ Am I Wrong |
| 4 | KATY PERRY Dark Horse |
| 5 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 6 | THE CHAINSMOKERS #SELFIE |
| 7 | AVICII Addicted To You |
| 8 | SAM SMITH Money On My Mind |
| 9 | ED SHEERAN I See Fire |
| 10 | VANCE JOY Riptide |



NETHERLANDS

| POS | ARTIST/ ALBUM |
|-----|--|
| 1 | CLEAN BANDIT Rather Be (feat. Jess Glynne) |
| 2 | MILKY CHANCE Stolen Dance |
| 3 | COLDPLAY Magic |
| 4 | GEORGE EZRA Budapest |
| 5 | KATY PERRY Dark Horse |
| 6 | JOHN LEGEND All Of Me |
| 7 | CALVIN HARRIS Summer |
| 8 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 9 | THE CHAINSMOKERS #SELFIE |
| 10 | AVICII Addicted To You |

NORWAY

| POS | ARTIST/ ALBUM |
|-----|--|
| 1 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 2 | CLEAN BANDIT Rather Be (feat. Jess Glynne) |
| 3 | CALVIN HARRIS Summer |
| 4 | THE CHAINSMOKERS #SELFIE |
| 5 | ED SHEERAN I See Fire |
| 6 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 7 | TIESTO Red Lights |
| 8 | KATY PERRY Dark Horse |
| 9 | JOHN LEGEND All Of Me |
| 10 | PITBULL Wild Wild Love |

SPAIN

| POS | ARTIST/ ALBUM |
|-----|--|
| 1 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 2 | CLEAN BANDIT Rather Be (feat. Jess Glynne) |
| 3 | WISIN Adrenalina |
| 4 | KATY PERRY Dark Horse |
| 5 | FAUL & WAD AD Changes - Original Mix |
| 6 | ENRIQUE IGLESIAS Bailando |
| 7 | DAVID BISBAL Diez Mil Maneras |
| 8 | SHAKIRA Can't Remember To Forget You |
| 9 | PITBULL Timber |
| 10 | ROMEO SANTOS Propuesta Indecente |



SWEDEN

| POS | ARTIST/ ALBUM |
|-----|--|
| 1 | CLEAN BANDIT Rather Be (feat. Jess Glynne) |
| 2 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 3 | ACE WILDER Busy Doin' Nothin' |
| 4 | CALVIN HARRIS Summer |
| 5 | THE CHAINSMOKERS #SELFIE |
| 6 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 7 | ED SHEERAN I See Fire |
| 8 | ALOE BLACC The Man |
| 9 | JOHN LEGEND All Of Me |
| 10 | KATY PERRY Dark Horse |

UNITED STATES

| POS | ARTIST/ ALBUM |
|-----|--|
| 1 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 2 | JOHN LEGEND All Of Me |
| 3 | KATY PERRY Dark Horse |
| 4 | JASON DERULO Talk Dirty (feat. 2 Chainz) |
| 5 | BASTILLE Pompeii |
| 6 | IDINA MENZEL Let It Go |
| 7 | ALOE BLACC The Man |
| 8 | COLDPLAY Magic |
| 9 | THE CHAINSMOKERS #SELFIE |
| 10 | ONEREPUBLIC Counting Stars |



CHARTS STREAMING – MUSIC VIDEO WEEK 15



NEW ARTISTS - UK

| POS | ARTIST/ SINGLE/ LABEL |
|-----|--|
| 1 | ROUTE 94 - My Love |
| 2 | DUKE DUMONT - I Got U |
| 3 | 5 SECONDS OF SUMMER - She Looks So Perfect |
| 4 | IGGY AZALEA FT. CHARLI XCX - Fancy (Explicit) |
| 5 | SAM SMITH - Money On My Mind |
| 6 | AVICII - Addicted To You |
| 7 | THE VAMPS - Last Night |
| 8 | A GREAT BIG WORLD FT. CHRISTINA AGUILERA - Say Something |
| 9 | YG FT. JEEZY, RICH HOMIE QUAN - My Nigga (Remix) (Explicit) |
| 10 | NAUGHTY BOY FT. SAM SMITH - La La La |
| 11 | GORGON CITY FT. MNEK - Ready For Your Love |
| 12 | SAM SMITH - Stay With Me |
| 13 | AVICII - Wake Me Up |
| 14 | AVICII - Hey Brother (lyric) |
| 15 | LORDE - Royals (US Version) |
| 16 | MIKE WILL MADE-IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit) |
| 17 | ZEDD FT. HAYLEY WILLIAMS - Stay The Night |
| 18 | JOHN MARTIN - Anywhere For You |
| 19 | ELVAR FOX - A Billion Girls |
| 20 | BASTILLE - Pompeii |

ITALY

| POS | ARTIST/ SINGLE |
|-----|--|
| 1 | KATY PERRY - Dark Horse (Official) ft. Juicy J |
| 2 | ROCCO HUNT - Nu Juorno Buono |
| 3 | PITBULL - Timber ft. Ke\$ha |
| 4 | SHAKIRA - Can't Remember To Forget You ft. Rihanna |
| 5 | STROMAE - Tous Les Mêmes |
| 6 | ALESSANDRA AMOROSO - Non Devi Perdermi |
| 7 | ONEREPUBLIC - Counting Stars |
| 8 | IMAGINE DRAGONS - Demons (Official) |
| 9 | BIAGIO ANTONACCI - Ti Penso Raramente |
| 10 | FRANCESCO RENGA - Vivendo Adesso |



WORLDWIDE

| POS | ARTIST/ SINGLE |
|-----|--|
| 1 | KATY PERRY - Dark Horse (Official) ft. Juicy J |
| 2 | SHAKIRA - Can't Remember To Forget You ft. Rihanna |
| 3 | KATY PERRY - Roar (Official) |
| 4 | CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga |
| 5 | PITBULL - Timber ft. Ke\$ha |
| 6 | ONEREPUBLIC - Counting Stars |
| 7 | ROMEO SANTOS - Propuesta Indecente |
| 8 | WE ARE ONE (Ole Ola) [The Official 2014 FIFA World Cup Song] (Audio) |
| 9 | DEMI LOVATO - Let It Go [Frozen Soundtrack] (Official Video) |
| 10 | JOHN LEGEND - All Of Me |



POLAND

| POS | ARTIST/ SINGLE |
|-----|--|
| 1 | KATY PERRY - Dark Horse (Official) ft. Juicy J |
| 2 | SHAKIRA - Can't Remember To Forget You ft. Rihanna |
| 3 | WE ARE ONE (Ole Ola) [The Official 2014 FIFA World Cup Song] (Audio) |
| 4 | AVICII - Addicted To You |
| 5 | CALVIN HARRIS - Summer |
| 6 | SHAKIRA - Empire |
| 7 | PITBULL - Timber ft. Ke\$ha |
| 8 | KATY PERRY - Roar (Official) |
| 9 | IMAGINE DRAGONS - Demons (Official) |
| 10 | ONEREPUBLIC - Counting Stars |



UK

| POS | ARTIST/ SINGLE |
|-----|---|
| 1 | KATY PERRY - Dark Horse (Official) ft. Juicy J |
| 2 | CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga |
| 3 | JOHN LEGEND - All Of Me |
| 4 | ROUTE 94 - My Love (Official Video) ft. Jess Glynne |
| 5 | DUKE DUMONT - I Got U (Official video) ft. Jax Jones |
| 6 | 5 SECONDS OF SUMMER - She Looks So Perfect |
| 7 | PITBULL - Timber ft. Ke\$ha |
| 8 | WILL.I.AM - Feelin' Myself ft. Miley Cyrus, Wiz Khalifa, French Montana |
| 9 | KATY PERRY - Roar (Official) |
| 10 | SHAKIRA - Can't Remember To Forget You ft. Rihanna |



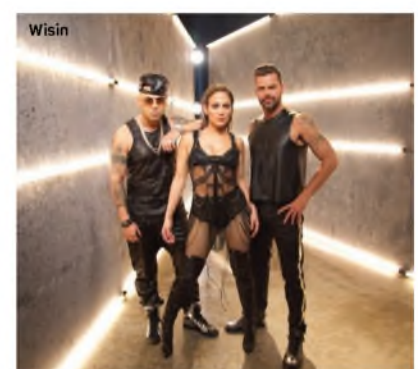
AUSTRALIA

| POS | ARTIST/ SINGLE |
|-----|--|
| 1 | KATY PERRY - Dark Horse (Official) ft. Juicy J |
| 2 | CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga |
| 3 | KATY PERRY - Roar (Official) |
| 4 | 5 SECONDS OF SUMMER - She Looks So Perfect |
| 5 | CALVIN HARRIS - Summer |
| 6 | IGGY AZALEA - Fancy (Explicit) ft. Charli XCX |
| 7 | CALVIN HARRIS - Summer (Audio) |
| 8 | DEMI LOVATO - Let It Go [Frozen Soundtrack] (Official Video) |
| 9 | SHAKIRA - Can't Remember To Forget You ft. Rihanna |
| 10 | PITBULL - Timber ft. Ke\$ha |



FRANCE

| POS | ARTIST/ SINGLE |
|-----|--|
| 1 | BLACK M - Mme Pavoshko |
| 2 | KATY PERRY - Dark Horse (Official) ft. Juicy J |
| 3 | INDILA - Dernière Danse (Clip Officiel) |
| 4 | SHAKIRA - Can't Remember To Forget You ft. Rihanna |
| 5 | INDILA - Tourner Dans Le Vide |
| 6 | CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga |
| 7 | MAÎTRE GIMS - Zombie |
| 8 | TEAM BS - Team BS (Clip Officiel) |
| 9 | BLACK M - Sur Ma Route (Audio) |
| 10 | STROMAE - Papaoutai |



SPAIN

| POS | ARTIST/ SINGLE |
|-----|---|
| 1 | AMARAL - Ratonera |
| 2 | WISIN - Adrenalina ft. Jennifer Lopez, Ricky Martin |
| 3 | KATY PERRY - Dark Horse (Official) ft. Juicy J |
| 4 | ROMEO SANTOS - Propuesta Indecente |
| 5 | SHAKIRA - Can't Remember To Forget You ft. Rihanna |
| 6 | PRINCE ROYCE - Darte Un Beso |
| 7 | YANDEL - Moviendo Caderas ft. Daddy Yankee |
| 8 | PITBULL - Timber ft. Ke\$ha |
| 9 | DAVID BISBAL - Diez Mil Maneras (pseudo) |
| 10 | ENRIQUE IGLESIAS - Loco ft. Romeo Santos |

CHARTS INDIES WEEK 15



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



DVBBS

- 1 **DVBBS & BORGEOS FT TINIE TEMPAH** Tsunami (Jump) / *MoS (Fuga)*
- NEW **JAKWOB FT TIFFANI JUNO** Somebody New / *Digital Soundbcy (The Orchard)*
- 3 **VANCE JOY** Riptide / *Infectious (PIAS Arvato)*
- 7 **DJ FRESH VS JAY FAY FT MS DYNAMITE** Dibby Dibby Sound / *MoS (Fuga)*
- 5 **LONDON GRAMMAR** Hey Now / *Metal & Dust (Fuga)*
- 6 **PASSENGER** Let Her Go / *Nettwerk (Essentia)*
- NEW **JFT96 COLLECTIVE** We Are Liverpool (Poetry In Motion) / *Local Stigmatic (Tunecore)*
- 10 **ULTIMATE DANCE** Hideaway / *Devoted (Sarinjcy Ent.)*
- RE **CINEMATIC ORCHESTRA** To Build A Home / *Nirja Tune (PIAS Arvato)*
- 9 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 12 **STORM QUEEN** Look Right Through / *Defected/MoS (Sony DADC UK)*
- 11 **HANDSOME FAMILY** Far From Any Road / *Loose (PIAS Arvato)*
- 4 **LONDON GRAMMAR** Strong / *Metal & Dust (Sony DADC UK)*
- 8 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 13 **TEGAN & SARA FT LONELY ISLAND** Everything Is Awesome / *Watertower (Warner Bros Ent.)*
- 16 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ACA Arvato)*
- 17 **CATFISH & THE BOTTLEMEN** Kathleen / *Communion (Kobalt/AWA)*
- 2 **FRANKIE KNUCKLES** Your Love / *Demon (The Orchard)*
- 18 **JUNGLE** Busy Earnin' / *XL (PIAS Arvato)*
- NEW **MATT CARDLE** Hit My Heart / *Matt Cardle (Absolute)*



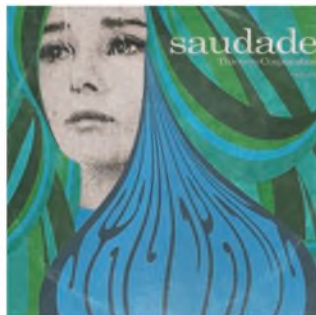
Jakob Indie Singles (2)



Cinematic Orchestra Indie Singles Breakers (2)



Arctic Monkeys Indie Albums (2)



Thievery Corporation Indie Albums Breakers (2)



James Walsh Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



London Grammar

- 1 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 3 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- NEW **TODD TERJE** It's Album Time / *Olsen (Kobalt/Proper)*
- 5 **SOPHIE ELLIS-BEXTOR** Wanderlust / *EBGB's (Essentia/Proper)*
- NEW **BLACK LABEL SOCIETY** Catacombs Of The Black Vatican / *Moscat (ACA Arvato)*
- NEW **SOHN** Tremors / *4AD (PIAS Arvato)*
- 8 **PASSENGER** All The Little Lights / *Nettwerk (Essentia/Proper)*
- NEW **DELAIN** The Human Contradiction / *Napalm (Essentia/Proper)*
- 2 **STEEL PANTHER** All You Can Eat / *Open E (Kobalt/Proper)*
- 9 **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian (PIAS Arvato)*
- 4 **BAND OF SKULLS** Himalayan / *Electric Blues (PIAS Arvato)*
- 12 **THE PRETTY RECKLESS** Going To Hell / *Cooking Vinyl (Essentia/Proper)*
- NEW **GO GO GO** Radio Go Go Go / *TS4K (Nova/Arvato)*
- NEW **THIEVERY CORPORATION** Saudade / *ESL (Roni/Arvato)*
- 10 **RUNRIG** Party On The Moor - 40th Anniversary / *Ridge (Active Arvato)*
- 11 **BELINDA CARLISLE** The Collection / *DMG TV (Sony DADC UK)*
- 15 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS Arvato)*
- 6 **ENGELBERT HUMPERDINCK** Engelbert Calling / *Conehead (Nova/Arvato)*
- 14 **YOU ME AT SIX** Cavalier Youth / *BMG Rights (Roni/Arvato)*
- RE **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ACA Arvato)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Delain

- NEW **DELAIN** The Human Contradiction / *Napalm (Napalm)*
- NEW **GO GO GO** Radio Go Go Go / *TS4K (TS4K)*
- NEW **THIEVERY CORPORATION** Saudade / *ESL (ESL)*
- NEW **JAMES WALSH** Turning Point / *Solo (Solo Records)*
- NEW **FATHERSON** I Am An Island / *A Modern Wcy (A Modern Wcy)*
- NEW **EMA** The Future's Void / *City Slang (City Slang)*
- NEW **SCHOOL OF LANGUAGE** Old Fears / *Memphis Industries (Memphis Industries)*
- 1 **FUTURE ISLANDS** Singles / *4AD (XL Beggars)*
- NEW **MARTINA MCBRIDE** Everlasting / *Vinyl (Kobalt Music Group)*
- NEW **SALLY BARKER** Another Train / *Old Dog (Old Dog)*
- 11 **TOSELAND** Renegade / *S2 (S2)*
- NEW **LOSTALONE** Shapes Of Screams / *Graphite (Graphite)*
- NEW **SZA Z** / *Top Dawg (Top Dawg Ent.)*
- 2 **MAC DEMARCO** Salad Days / *Captured Tracks (Captured Tracks)*
- 8 **HURRAY FOR THE RIFF RAFF** Small Town Heroes / *ATO (ATO)*
- NEW **FLUME** Flume / *Transgressive (Pias Co-Op)*
- 17 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 4 **YOUNGS TEFLON** The Renaissance / *Hill Productions (Hill Productions)*
- 18 **SIMONE FELICE** Strangers / *Team Love (Team Love)*
- RE **BABYMETAL** Babymetal / *Tcy's Factory (Tcy's Factory)*

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Handsome Family

- NEW **JFT96 COLLECTIVE** We Are Liverpool (Poetry In Motion) / *Local Stigmatic (Local Stigmatic)*
- 1 **ULTIMATE DANCE** Hideaway / *Devoted (Devoted Music)*
- RE **CINEMATIC ORCHESTRA** To Build A Home / *Nirja Tune (Nirja Tune)*
- 2 **HANDSOME FAMILY** Far From Any Road / *Loose (Loose)*
- 5 **CATFISH & THE BOTTLEMEN** Kathleen / *Communion (Communion)*
- 4 **JUNGLE** Busy Earnin' / *XL (XL Beggars)*
- RE **GORGON CITY FT YASMIN** Real / *Black Butter (Black Butter)*
- 11 **OLIVER DOLLAR & JIMI JULES** Pushing On / *Defected (Defected)*
- NEW **MPH KARAOKE** Waves / *MPH Karaoke (Mph Karaoke)*
- NEW **RAMIN DJAWADI** Game Of Thrones / *Varese Sarabande (Colosseum)*
- 6 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*
- NEW **RUSKO** Somebody To Love / *Downtown (PIAS)*
- NEW **LOADSTAR** Stepped Outside / *Ram (Ram)*
- 14 **MEET BROTHERS ANJIAN/AVANTI** Baby Doll / *Super Cassettes (Super Cassettes)*
- 9 **DJ HIT N MIX** There's No Place I'd Rather Be / *DJ Hit N Mix (Lj Hit N Mix)*
- NEW **J2 FT CAMERON THE PUBLIC** Man In The Mirror / *J2 Recordz (J2 Recordz)*
- NEW **MARK CROZER** WWE - Live In Fear / *World Wrestling Ent. (World Wrestling Ent.)*
- NEW **2VIRGINS FT TAYLOR CANIFF** Buckwild / *2Virgins (2Virgins)*
- RE **ROUTE 94** Tell You Why / *Route 94 (Route 94)*
- NEW **ANTEMASQUE** 4Am / *Volcom (Volcom)*

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 **WILKO JOHNSON/ROGER DALTREY** Going Back Home *Chess*
- New **TODD TERJE** It's Album Time *Olsen*
- 2 **JOHNNY CASH** Out Among The Stars *Columbia*
- 3 **KAISER CHIEFS** Education Education Education & War *Fiction*
- 5 **ELBOW** The Take Off And Landing Of Everything *Fiction*
- 16 **PALOMA FAITH** A Perfect Contradiction *Rca*
- 6 **WAR ON DRUGS** Lost In The Dream *Secretly Canadian*
- 7 **METRONOMY** Love Letters *Because Music*
- 4 **MANCHESTER ORCHESTRA** Cope *Lama Vista*
- 8 **MAC DEMARCO** Salad Days *Captured Tracks*

THIS LAST ARTIST / ALBUM / LABEL

- 11 10 **GEORGE MICHAEL** Symphonica *Emi*
- New **EMA** The Future's Void *City Slang*
- 20 **ARCTIC MONKEYS** Am *Domino Recordings*
- 22 **BECK** Morning Phase *Emi*
- 9 **BAND OF SKULLS** Himalayan *Electric Blues*
- 18 **PHARRELL WILLIAMS** Girl *Columbia*
- 17 **LIARS** Mess *Mute*
- 12 **FUTURE ISLANDS** Singles *4ad*
- New **SOHN** Tremors *4ad*
- 15 **LONDON GRAMMAR** If You Wait *Metal & Dust Recordings*




Wilko

CHARTS iTUNES SINGLES WEEK 15

| UNITED KINGDOM  | |
|--|---------------------------------------|
| POS | ARTIST/ ALBUM |
| 06/04/2014 - 12/04/2014 | |
| 1 | SIGMA Nobody to Love |
| 2 | ALOE BLACC The Man |
| 3 | THE VAMPS Last Night |
| 4 | JOHN LEGEND All of Me |
| 5 | IGGY AZALEA Fancy (feat. Charli XCX) |
| 6 | DUKE DUMONT I Got U (feat. Jax Jones) |
| 7 | ROUTE 94 My Love (feat. Jess Glynne) |
| 8 | PHARRELL WILLIAMS Happy |
| 9 | CLEAN BANDIT Rather Be |
| 10 | KATY PERRY Dark Horse (feat. Juicy J) |

| DENMARK  | |
|---|-------------------------|
| POS | ARTIST/ ALBUM |
| 07/04/2014 - 13/04/2014 | |
| 1 | HEDEGAARD Happy Home |
| 2 | MEDINA Jalousi |
| 3 | MR. PROBZ Waves |
| 4 | PHARRELL WILLIAMS Happy |
| 5 | LIGA Julia |
| 6 | ED SHEERAN I See Fire |
| 7 | CLEAN BANDIT Rather Be |
| 8 | ANTHONY, JASMIN Do Ya |
| 9 | CHRISTOPHER Crazy |
| 10 | BASIM Cliche Love Song |

| FRANCE  | |
|---|-----------------------------------|
| POS | ARTIST/ ALBUM |
| 07/04/2014 - 13/04/2014 | |
| 1 | PHARRELL WILLIAMS Happy |
| 2 | MILKY CHANCE Stolen Dance |
| 3 | DISCLOSURE You & Me |
| 4 | CLEAN BANDIT Rather Be |
| 5 | DAVID GUETTA, SHOWTEK Bad |
| 6 | AVICII Addicted To You |
| 7 | INDILA Dernière danse |
| 8 | LONDON GRAMMAR Wasting My... |
| 9 | REBEL Black Pearl (He's a Pirate) |
| 10 | CRIS CAB Liar Liar |

| GERMANY  | |
|---|---------------------------------------|
| POS | ARTIST/ ALBUM |
| 04/04/2014 - 10/04/2014 | |
| 1 | CLEAN BANDIT Rather Be |
| 2 | MR. PROBZ Waves |
| 3 | PHARRELL WILLIAMS Happy |
| 4 | NICO & VINZ Am I Wrong |
| 5 | ROUTE 94 My Love (feat. Jess Glynne) |
| 6 | AVICII Addicted To You |
| 7 | KATY PERRY Dark Horse (feat. Juicy J) |
| 8 | HELENE FISCHER Atemlos durch die... |
| 9 | GEORGE EZRA Budapest |
| 10 | JAN DELAY St. Pauli |

| ITALY  | |
|---|--|
| POS | ARTIST/ ALBUM |
| 03/04/2014 - 09/04/2014 | |
| 1 | PHARRELL WILLIAMS Happy |
| 2 | CLEAN BANDIT Rather Be |
| 3 | PNAU, FAUL & WAD AD Changes CESARE CREMONINI Logico # 1 |
| 4 | KATY PERRY Dark Horse (feat. Juicy J) |
| 5 | STROMAE Tous les mêmes |
| 6 | COLDPLAY Magic |
| 7 | KLINGANDE Jubel |
| 8 | CRIS CAB Liar Liar |
| 9 | GEORGE EZRA Budapest |
| 10 | IMAGINE DRAGONS Demons |




| NETHERLANDS  | |
|---|---------------------------------------|
| POS | ARTIST/ ALBUM |
| 04/04/2014 - 10/04/2014 | |
| 1 | CLEAN BANDIT Rather Be |
| 2 | PHARRELL WILLIAMS Happy |
| 3 | GEORGE EZRA Budapest |
| 4 | COLDPLAY Magic |
| 5 | AVICII Addicted To You |
| 6 | MILKY CHANCE Stolen Dance |
| 7 | JOHN LEGEND All of Me |
| 8 | KATY PERRY Dark Horse (feat. Juicy J) |
| 9 | BYENTL Inside Out |
| 10 | ROUTE 94 My Love (feat. Jess Glynne) |

| RUSSIA  | |
|--|-------------------------------------|
| POS | ARTIST/ ALBUM |
| 07/04/2014 - 13/04/2014 | |
| 1 | IMANY You Will Never Know |
| 2 | FAUL & WAD AD, PNAU Changes |
| 3 | PHARRELL WILLIAMS Happy |
| 4 | IOWA Улыбайся |
| 5 | SEREBRO Я тебя не отдам |
| 6 | БАСТА Супергерой (Из к/ф "Новый...) |
| 7 | STROMAE Tous les mêmes |
| 8 | MARTIN GARRIX Animals |
| 9 | PITBULL We Are One (Ole Ola)... |
| 10 | НЮША Только |

| SPAIN  | |
|--|--|
| POS | ARTIST/ ALBUM |
| 07/04/2014 - 13/04/2014 | |
| 1 | PHARRELL WILLIAMS Happy |
| 2 | ENRIQUE IGLESIAS Bailando |
| 3 | FAUL & WAD AD, PNAU Changes |
| 4 | BIRDY Wings |
| 5 | CLEAN BANDIT Rather Be |
| 6 | SHAKIRA Boig per Tu |
| 7 | KATY PERRY Dark Horse (feat. Juicy J) |
| 8 | AMARAL Ratonera |
| 9 | DAVID GUETTA Shot Me Down JASON DERULO Trumpets |
| 10 | PITBULL We Are One (Ole Ola) |

| SWEDEN  | |
|--|--|
| POS | ARTIST/ ALBUM |
| 02/04/2014 - 08/04/2014 | |
| 1 | ACE WILDER Busy Doin' Nothin |
| 2 | PHARRELL WILLIAMS Happy |
| 3 | FIRST AID KIT My Silver Lining |
| 4 | CLEAN BANDIT Rather Be |
| 5 | ED SHEERAN I See Fire |
| 6 | DJURGÅRDSFAMILJEN Sjung För... |
| 7 | MR. PROBZ Waves |
| 8 | KENT La belle époque |
| 9 | THE CHAINSMOKERS #SELFIE |
| 10 | CALVIN HARRIS Summer SANNA NIELSEN Undo |

| SWITZERLAND  | |
|---|---------------------------------------|
| POS | ARTIST/ ALBUM |
| 04/04/2014 - 10/04/2014 | |
| 1 | PHARRELL WILLIAMS Happy |
| 2 | CLEAN BANDIT Rather Be |
| 3 | MR. PROBZ Waves |
| 4 | KATY PERRY Dark Horse (feat. Juicy J) |
| 5 | AVICII Addicted To You |
| 6 | ED SHEERAN I See Fire |
| 7 | NICO & VINZ Am I Wrong |
| 8 | CRIS CAB Liar Liar |
| 9 | COLDPLAY Magic |
| 10 | HELENE FISCHER Atemlos durch die... |

CHARTS iTunes ALBUMS WEEK 15



UNITED KINGDOM

POS ARTIST/ ALBUM

06/04/2014 - 12/04/2014

- 1 VARIOUS Now That's What I Call...! 87
- 2 VARIOUS ARTISTS Frozen
- 3 PAOLO NUTINI Caustic Love
- 4 VARIOUS ARTISTS Soulful House
- 5 PALOMA FAITH A Perfect Contradiction
- 6 ALOE BLACC Lift Your Spirit
- 7 KAISER CHIEFS Education, Education...
- 8 VARIOUS Pure Deep House 2 - The Very...
- 9 LONDON GRAMMAR If You Wait
- 10 JOHN LEGEND Love In the Future

DENMARK

POS ARTIST/ ALBUM

07/04/2014 - 13/04/2014

- 1 VARIOUS ARTISTS Mellow
- 2 CHRISTOPHER Told You So
- 3 VARIOUS ARTISTS MGP 2014
- 4 MEDINA Arrogant - EP
- 5 MØ No Mythologies to Follow
- 6 MEDINA Tæt På (Live)
- 7 RASMUS SEEBACH Ingen Kan Love...
- 8 VARIOUS ARTISTS More Music 8
- 9 ED SHEERAN +
- 10 HØJER ØYE Brænd System

FRANCE

POS ARTIST/ ALBUM

07/04/2014 - 13/04/2014

- 1 DAFT PUNK Random Access Memories
- 2 STROMAE Racine Carrée
- 3 LONDON GRAMMAR If You Wait
- 4 PHARRELL WILLIAMS G I R L
- 5 IMAGINE DRAGONS Night Visions
- 6 INDILA Mini World
- 7 BLACK M Les yeux plus gros que le ...
- 8 JUL Dans ma paranoïa
- 9 LORDE Pure Heroine
- 10 MULTI-INTERPRÈTES NRJ...

GERMANY

POS ARTIST/ ALBUM

04/04/2014 - 10/04/2014

- 1 KOLLEGAH King
- 2 VARIOUS MegaHits 2014 - Die Zweite
- 3 ANDREAS KÜMMERT Here I Am (Special)
- 4 HELENE FISCHER Farbenspiel
- 5 VARIOUS ARTISTS Dein Song 2014
- 6 CRO Melodie (Deluxe Edition)
- 7 VARIOUS ARTISTS #afterhour, Vol. 2
- 8 HAPE KERKELING Ich lasse mir das...
- 9 MARTERIA Zum Glück in die Zukunft II ...
- 10 JAN DELAY Hammer & Michel SOHN Tremors

ITALY

POS ARTIST/ ALBUM

03/04/2014 - 09/04/2014

- 1 BIAGIO ANTONACCI L'amore comporta
- 2 ARTISTI VARI Hit's Spring! 2014
- 3 STROMAE Racine Carrée
- 4 PHARRELL WILLIAMS G I R L
- 5 LIGABUE Mondovisione
- 6 MORENO Incredibile
- 7 EN?GMA Foga
- 8 99 POSSE Curre curre guagliò 2.0
- 9 COLDPLAY Ghost Stories MODA Viva i romantici - Il sogno
- 10 ROCCO HUNT 'A verità (Special Edition)



NETHERLANDS

POS ARTIST/ ALBUM

04/04/2014 - 10/04/2014

- 1 DI-RECT Daydreams In a Blackout
- 2 VARIOUS ARTISTS 538 Hitzone 68
- 3 STROMAE Racine Carrée
- 4 ARMIN VAN BUUREN A State of...
- 5 VARIOUS 538 Dance Smash 2014, Vol. 1
- 6 PHARRELL WILLIAMS G I R L
- 7 JACQUELINE GOVAERT Songs to Soothe
- 8 AVICII True
- 9 VARIOUS Formidabile (40 Franse chansons)
- 10 VARIOUS Muziek Uit De TV-Serie Divorce

RUSSIA

POS ARTIST/ ALBUM

07/04/2014 - 13/04/2014

- 1 БАСТА iTunes Session
- 2 SOHN Tremors
- 3 ARMIN VAN BUUREN A State of Trance...
- 4 ГРИГОРИЙ Ленс Гангстер №1
- 5 PHARRELL WILLIAMS G I R L
- 6 ЕВА ПОЛЬНА Поёт любовь (Deluxe)
- 7 АВБА АВБА Gold
- 8 ЛЕНИНГРАД Ленинград: Лучшее!
- 9 ТАТИ Tati
- 10 ЭПИДЕМИЯ Сокровище Энии

SPAIN

POS ARTIST/ ALBUM

07/04/2014 - 13/04/2014

- 1 VETUSTA MORLA La Deriva
- 2 ELS AMICS DE LES ARTS Només...
- 3 VARIOUS ARTISTS Superventas 2014
- 4 VARIOUS ARTISTS Europa FM 2014
- 5 NACHO VEGAS Resituación
- 6 DANI MARTÍN Dani Martín
- 7 SHAKIRA Shakira. (Deluxe Version)
- 8 DAVID BISBAL Tú y Yo
- 9 MARÍA PARRADO María Parrado
- 10 ENRIQUE IGLESIAS SEX AND LOVE...

SWEDEN

POS ARTIST/ ALBUM

02/04/2014 - 08/04/2014

- 1 THE FOOO Off the Grid
- 2 VARIOUS ARTISTS Absolute Kidz 36
- 3 VARIOUS ARTISTS Absolute Music 75
- 4 JILL JOHNSON Livemusiken från Jills...
- 5 AVICII True: Avicii By Avicii
- 6 VARIOUS Absolute Dance - Spring 2014 CHRISTOFFER HIDING Yes, Higher!
- 7 ANDERS WENDIN Dom Ska Få Se Vem... FIRST AID KIT Stay Gold
- 8 TAKIDA All Turns Red
- 9 VARIOUS ARTISTS Melodifestivalen 2014
- 10 SWEDISH HOUSE MAFIA One Last Tour...

SWITZERLAND

POS ARTIST/ ALBUM

04/04/2014 - 10/04/2014

- 1 GOTTHARD Bang!
- 2 ABBA ABBA Gold
- 3 PHARRELL WILLIAMS G I R L
- 4 KOLLEGAH King
- 5 STAHLBERGER Die Gschicht isch besser
- 6 LO & LEDUC Zucker fürs Volk
- 7 ANDREAS KÜMMERT Here I Am
- 8 BUBI EIFACH Album #1
- 9 STROMAE Racine Carrée
- 10 BABA SHRIMPS Neon

CHARTS ANALYSIS WEEK 15



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



- KIESZA *Hideaway* (Lokal Legend)
- SHIFT K3Y *Touch* (Columbia)
- MERIDIAN DAN/BIG H/JME *German Whip* (PMR)
- ELYAR FOX *A Billion Girls* (RCA)
- SHOWTEK & JUSTIN PRIME FT. MATTHEW KOMA *Cannonball* (Earthquake) (Spinnin' / Polydor)
- BLACK KEYS *Turn Blue* (Nonesuch)
- PAOLO NUTINI *Iron Sky* (Atlantic)
- MO *For A Minute* (Operator)

UK ARTIST ALBUMS CHART

- PAOLO NUTINI *Caustic Love* (Atlantic)
- VAMPS *Meet The Vamps* (EMI)
- IAN ANDERSON *Homo Erraticus* (K Scope)
- RHYDIAN *One Day Like This* (Futura Classics)
- AFGHAN WHIGS *Do To The Beast* (Sub Pop)
- MORTEN HARKET *Brother* (Wrasse)
- STONE ROSES *The Stone Roses* (Silvertone)
- BEN WATT *Hendra* (Unmade Road)
- BILLY BRAGG *Live At The Union Chapel London* (Cooking Vinyl)
- TUOMAS HOLOPAINEN *The Life And Times Of Scrooge* (Nuclear Blast)
- EMMYLOU HARRIS *Wrecking Ball* (Nonesuch)
- AMAZING SNAKEHEADS *Amphetamine Ballads* (Domino Recordings)
- NAS *Illmatic XX* (Columbia/Legacy Recordings)
- HEAT *Tearing Down The Walls* (Ear Music)
- TRIPTYKON *Melana Chasmata* (Century Media)
- SMOKE FAIRIES *Smoke Fairies* (Full Time Hobby)
- CHET FAKER *Built On Glass* (Future Classic)
- RODNEY CROWELL *Tarpaper Sky* (New West)
- SOX *Winning & Chilling* (Lord Of The Mics)

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

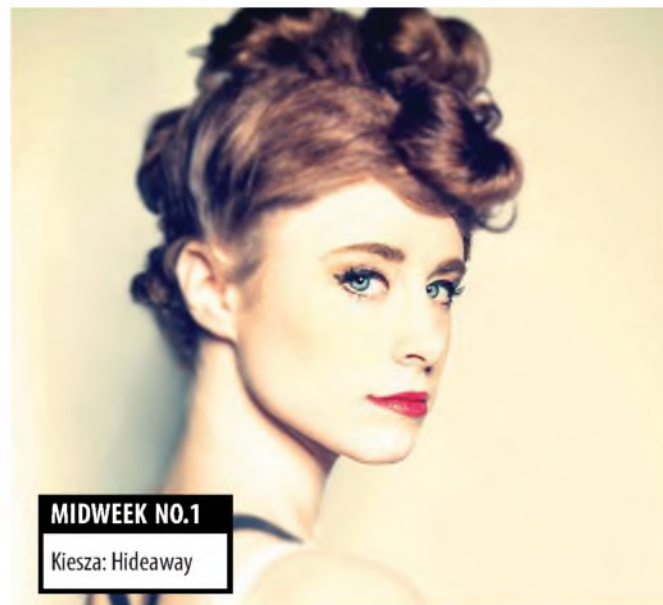
SINGLES

■ BY ALAN JONES

Canadian newcomer Kiesza's debut single *Hideaway* sold upwards of 72,000 copies between its release on Sunday and midnight on Monday to power to the top of the sales flashes on Tuesday, and is certain to top the singles chart this weekend, with one of the highest tallies of the year.

It will replace drum & bass duo *Sigma's* latest *3 Beat/All Around The World* single *Nobody To Love*, which exploded to a No.1 debut last Sunday on sales of 121,176 copies. Based on *Kanye West's* track *Bound 2*, its performance is a vast improvement on their last single *Rudeboy* (feat. Doctor), which got to No.56 last December, becoming their biggest hit to that point, and selling 18,202 copies.

The *Vamps* only made their chart debut six months ago but racked up their third straight top three single on Sunday with *Last Night* debuting at No.2 (71,324 sales). Although still waiting for their first No.1, they are clearly



MIDWEEK NO.1

Kiesza: Hideaway

the hottest new boy band around, having sold 66,730 copies of their debut single *Can We Dance* the week it debuted at No.2 last October, and 83,130 copies of follow-up *Wild Heart* when it opened at No.3 in January. Cumulative sales of the two: *Can We Dance* - 294,866, *Wild Heart* - 156,625. All three singles by the quartet are on their newly released debut album *Meet The Vamps*.

The third and last new release to debut inside the Top 10 was *Fancy* (No.5, 38,320 sales) by Australian rapper *Iggy Azalea* feat. *Charli XCX*. It is the fourth single from *Azalea's* debut album *The New Classic* - which drops next week - and each has charted higher than its predecessors. First single *Work* reached No.17, follow-up *Bounce* got to No.13, and most recently *Change Your Life* (feat. T.I.) got as far as No.10.

Songs in the Top 10 not mentioned elsewhere: *I Got U* (3-6, 35,847 sales) by *Duke Dumont* feat. *Jax Jones*, *Happy* by *Pharrell Williams* (6-7, 34,927 sales), *My Love* (4-8, 32,410 sales) by *Route 94* (feat. *Jess Glynne*), *Rather Be* (8-9, 27,590 sales) by *Clean Bandit* feat. *Jess Glynne* and *Dark Horse* (11-10, 25,380 sales) by *Katy Perry* feat. *Juicy J*.

The only new entry to be lowballed at 59p last week, with both iTunes and Amazon adhering to the price point, *Not Giving Up* nevertheless failed to become the 14th of 17 singles by *The Saturdays* to make the Top 10. No.9 on the first of the midweek sales flashes last Tuesday, it finally debuted at No.19 (18,424 sales). It is the fifth, last - and potentially lowest charting - single from their fifth album *Living For The Weekend*. It also fails to provide much in the way of impetus for the album which posts its 19th straight week outside the Top 200.

Overall singles sales were up 0.14% week-on-week at 2,953,642 - 8.63% below same week 2013 sales of 3,232,780.

ALBUMS

■ BY ALAN JONES

Paolo Nutini is set to score his second No.1 album this weekend. Five years after the Scottish singer/songwriter's second album, *Sunny Side Up* reached No.1, follow-up *Caustic Love* is destined to do likewise, after opening up a two to one lead on Tuesday's midweek sales flashes over boy band *The Vamps'* debut set, *Meet The Vamps*, which is set to debut at No.2.

Both albums will easily eclipse *The Kaiser Chiefs'* fifth album *Education, Education, Education & War* which spent a second week at the top last Sunday, albeit on sales of just 16,086 copies - the lowest tally for a No.1 for 87 weeks, and the fourth lowest tally in the 745 weeks that have thus far elapsed in the 21st century. Coming *Home* - the track *The Kaiser Chiefs* played on *The Voice UK* in a collaboration with *Christina Marie* - sprinted 45-31 (9,614 sales) to become their 10th Top 40 single.

Another example of *The Voice UK's* clout (which doesn't



MIDWEEK NO.1

Paolo Nutini: Caustic Love

seem to extend to its winners) is provided by the 10-2 jump (15,204 sales) of fellow musical guest *Paloma Faith's* latest album, *A Perfect Contradiction*. *Faith* performed latest single *Can't Rely On You* on the show, sparking a 53-35 jump last week, and a further improvement to No.18 (19,239 sales) on Sunday for the track.

Aloe Blacc also appeared on the show singing *The Man*. Although it doesn't stop the song from falling 1-3 (56,184 sales), it

surely helped the launch of parent album *Lift Your Spirit*, which debuted at No.5 (10,387 sales) to become his highest charting album.

Lift Your Spirit was the only new arrival in the Top 10, where *John Legend's* own slow-burner *Love In The Future* had another good week, reaching a new peak and topping the 100,000 sales mark. It climbed 5-3, while the album's hit, *All Of Me*, slipped 2-4 on the singles chart. You'd think from the movements

documented in the last sentence that the album was improving and the single was declining in sales - but the exact opposite is true. *Love In The Future's* 5-3 rise came despite sales falling 8.65% week-on-week to a three week low of 12,739, but *All Of Me's* 2-4 fall was accompanied by a 7.53% expansion in sales to 50,954. That's its highest weekly tally yet, and the 11th week in a row it has increased sales.

The rest of Sunday's Top 10 artist albums: *Symphonica* (3-4, 11,223 sales) by *George Michael*, *Out Among The Stars* (4-6, 10,374 sales) by *Johnny Cash*, *The Power Of Love* (2-7, 9,103 sales) by *Sam Bailey*, *Girl* (7-8, 8,101 sales) by *Pharrell Williams*, *If You Wait* (11-9, 7,464 sales) by *London Grammar* and *Going Back Home* (6-10, 7,325 sales) by *Wilko Johnson & Roger Daltrey*.

Overall album sales, at 1,441,382 were up 4.10% week-on-week and 9.99% above same week 2013 sales of 1,310,459. It is the second week in a row that sales have outstripped same week last year levels - the first time that has happened since they were higher than equivalent 2012 sales three times in a row, spanning weeks 30-32 of last year.

CHARTS CLUB WEEK 15
 Club charts are available on MusicWeek.com every Friday
UPFRONT CLUB TOP 40

| POS | LAST | WKS | ARTIST / TRACK / LABEL |
|-----|-------|---|---|
| 1 | 12 | 7 | KAMALIYA Never Wanna Hurt You (Prince Igor) / <i>AATW</i> |
| 2 | 8 | 9 | KLINGANDE Jubel / <i>One More Tune</i> |
| 3 | 9 | 3 | HAIM If I Could Change Your Mind / <i>Polydor</i> |
| 4 | 35 | 3 | MARCO PETRALIA & RUBIN FEAT. ILAN GREEN Coming Home / <i>Bestbicy</i> |
| 5 | 31 | 2 | IGGY AZALEA FEAT. CHARLI XCX Fancy / <i>Virgin/EMI</i> |
| 6 | 28 | 4 | BRASSTOOTH Pleasure 2014 / <i>White Label</i> |
| 7 | 38 | 2 | SHIFT K3Y Touch / <i>Columbia</i> |
| 8 | 18 | 8 | FEDDE LE GRAND & DI-RECT Where We Belong / <i>Polydor</i> |
| 9 | 15 | 8 | ZINC Show Me / <i>Rinse</i> |
| 10 | 16 | 3 | CALVIN HARRIS Summer / <i>Columbia</i> |
| 11 | 14 | 4 | MATTIA SETTIMELLI PRES THE MIAMI FETISH RESORTS Hold Us Down / <i>Transmission</i> |
| 12 | 17 | 4 | AFROJACK FEAT. WRABEL Ten Feet Tall / <i>Pm Am/Island</i> |
| 13 | 29 | 3 | MR PROBZ Waves / <i>Epic</i> |
| 14 | 32 | 3 | REDLIGHT FEAT. LOTTI 36 / <i>Lobster Bcy/Polydor</i> |
| 15 | 2 | 7 | R3HAB & NERVO & UMMET OZCAN Revolution / <i>3 Beat</i> |
| 16 | 21 | 2 | CHASING GRACE Free / <i>Naughty Bcy/Island</i> |
| 17 | NEW 1 | MØ Don't Wanna Dance / <i>Chess Club/RCA Victor</i> | |
| 18 | 3 | 4 | AVICII Addicted To You / <i>PRMD/Positiva</i> |
| 19 | 13 | 3 | DAVID GUETTA & SHOWTEK FEAT. VASSY Bad / <i>Jack Back/Parlophone</i> |
| 20 | 23 | 4 | MARK WELLS I Love You / <i>1frr</i> |
| 21 | 24 | 2 | INDIANA Solo Dancing / <i>Sony</i> |
| 22 | 26 | 3 | DEHASSE FEAT. ICE T & ALICIA MADISON This Dj's Reckless / <i>Xtravaganza</i> |
| 23 | 19 | 6 | TUBE & BERGER FEAT. JULIET SIKORA Come On Now (Set It Off) / <i>1frr</i> |
| 24 | 27 | 6 | GARETH EMERY FEAT. BO BRICE U / <i>Garuda</i> |
| 25 | NEW 1 | KIDNAP KID Stronger / <i>Black Butter</i> | |
| 26 | 30 | 3 | SECOND CITY I Wanna Feel / <i>MaS</i> |
| 27 | NEW 1 | ARKON FLY Through The Fire / <i>Locked On</i> | |
| 28 | 36 | 2 | MAYA SCHENK The Art Of Rolling (Ep) / <i>Gypsy & Jungle Bcy</i> |
| 29 | NEW 1 | FOXES Holding On To Heaven / <i>Sign Of The Times</i> | |
| 30 | 1 | 12 | SHOWTEK & JUSTIN PRIME... Cannonball (Earthquake) / <i>Polydor/Spinnin'</i> |
| 31 | 34 | 3 | ZENDAYA Replay / <i>Hollywood</i> |
| 32 | 0 | 1 | WHYTEPATCH FEAT. ANDRIAH ARRINDELL See You Dance, Dance / <i>Afrjcpa</i> |
| 33 | 37 | 3 | QUADRON Hey Love / <i>Epic</i> |
| 34 | 20 | 4 | SIGMA Nobody To Love / <i>3 Beat/AATW</i> |
| 35 | 25 | 15 | DUKE DUMONT FEAT. JAX JONES I Got U / <i>Blaze Bcys Club/Virgin/EMI</i> |
| 36 | 5 | 4 | THE CHAINSMOKERS #Selfie / <i>Dim Mak/ID</i> |
| 37 | NEW 1 | VARIOUS 21 Years Of Vicious (Sampler) / <i>Vicious</i> | |
| 38 | NEW 1 | TIGERLILY + 2 LESS FEAT. KA\$H Faith / <i>One Love</i> | |
| 39 | NEW 1 | CHUCKIE Dirty Funkin' Beats / <i>Atlantic</i> | |
| 40 | NEW 1 | KIESZA Hideaway / <i>Lokal Legend</i> | |

COMMERCIAL POP TOP 30

| POS | LAST | WKS | ARTIST / TRACK / LABEL |
|-----|-------|--|--|
| 1 | 3 | 5 | THE SATURDAYS Not Giving Up / <i>Polydor</i> |
| 2 | 11 | 2 | KAMALIYA Never Wanna Hurt You (Prince Igor) / <i>AATW</i> |
| 3 | 8 | 5 | IGGY AZALEA FEAT. CHARLI XCX Fancy / <i>Virgin/EMI</i> |
| 4 | 6 | 4 | AFROJACK FEAT. WRABEL Ten Feet Tall / <i>Pm Am/Island</i> |
| 5 | 17 | 2 | HAIM If I Could Change Your Mind / <i>Polydor</i> |
| 6 | 12 | 3 | CASH CASH FEAT. BEBE REXHA Cash Cash / <i>1frr</i> |
| 7 | 26 | 2 | MERIDIAN DAN German Whip / <i>FMR/Virgin</i> |
| 8 | 19 | 2 | SHIFT K3Y Touch / <i>Columbia</i> |
| 9 | NEW 1 | CALVIN HARRIS Summer / <i>Columbia</i> | |
| 10 | 18 | 5 | FEDDE LE GRAND & DI-RECT Where We Belong / <i>Polydor</i> |
| 11 | 1 | 4 | AVICII Addicted To You / <i>PRMD/Positiva</i> |
| 12 | 22 | 2 | BRASSTOOTH Pleasure 2014 / <i>White Label</i> |
| 13 | 14 | 4 | A GREAT BIG WORLD FEAT. CHRISTINA AGUILERA Say Something / <i>RCA</i> |
| 14 | 20 | 2 | DJ CASSIDY FEAT. ROBIN THICKE & JESSIE J Calling All Hearts / <i>RCA/Sony</i> |
| 15 | NEW 1 | LADY GAGA G.U.Y. / <i>Interscope</i> | |
| 16 | 27 | 2 | FUSE ODG FEAT SEAN PAUL Dangerous Love / <i>3 Beat</i> |
| 17 | NEW 1 | INDIANA Solo Dancing / <i>Sony</i> | |
| 18 | 25 | 2 | M.O. For A Minute / <i>Operator</i> |
| 19 | 16 | 3 | SIGMA Nobody To Love / <i>3 Beat/AATW</i> |
| 20 | 23 | 2 | GOTSOME FEAT. GET ALONG GANG Bassline / <i>Defected</i> |
| 21 | 2 | 4 | JOHN NEWMAN Out Of My Head / <i>Island</i> |
| 22 | 5 | 4 | THE CHAINSMOKERS #Selfie / <i>Dim Mak/ID</i> |
| 23 | 29 | 2 | THE VAMPS Last Night / <i>Virgin/EMI</i> |
| 24 | NEW 1 | DEMI LOVATO Neon Lights / <i>Hollywood</i> | |
| 25 | NEW 1 | ARKON FLY Through The Fire / <i>Locked On</i> | |
| 26 | 9 | 5 | ZINC Show Me / <i>Rinse</i> |
| 27 | 21 | 7 | R3HAB & NERVO & UMMET OZCAN Revolution / <i>3 Beat</i> |
| 28 | 4 | 3 | SHOWTEK & JUSTIN PRIME... Cannonball (Earthquake) / <i>Polydor/Spinnin'</i> |
| 29 | 15 | 6 | MILEY CYRUS VS. CEDRIC GERVAIS Adore You / <i>RCA</i> |
| 30 | NEW 1 | QUADRON Hey Love / <i>Epic</i> | |

Kamaliya



UPFRONT

The Saturdays



COMMERCIAL POP

Kamaliya leads Upfront chart as The Saturdays take Commercial Pop

ANALYSIS

BY ALAN JONES

The parenthetical part of its title acknowledging the melody it borrows from an opera written by Russian composer Alexander Borodin, Never Wanna Hurt You (Prince Igor) becomes Kamaliya's second Upfront club chart No.1 this week.

The Ukranian-born singer, reality TV star and former beauty queen tops the chart by the narrowest of margins from French act Klingande's Jubel - and just misses out on the Commercial Pop crown, where

the track isn't quite strong enough to prevent The Saturdays from adding to their tally of No.1's. Kamaliya previously topped the Upfront chart with Butterflies in November 2012, with subsequent singles I'm Alive and Love Me Like reaching six and five respectively last year.

As mentioned above, The Saturdays are in familiar territory, securing their ninth No.1 on the Commercial Pop chart with Not Giving Up, the fifth single from their current album Living For The Weekend. Although its immediate predecessor, Disco Love, had to settle for a No.2

Commercial Pop chart peak last November, The Saturdays previously topped the list with Work, Up, Missing You, Headlines: The Remixes, All Fired Up, My Heart Takes Over, What About Us (feat. Sean Paul) and Gentleman.

Ghana-born, UK-based Fuse ODG scores his fourth No.1 Urban club chart hit in less than a year with Dangerous Love (feat. Sean Paul) jumping 3-1 on the list. He previously topped the chart with 2013 hits Antenna (feat. Wyclef Jean), Azonto and Million Pound Girl (Badder Than Bad).

URBAN TOP 30

| POS | LAST | WKS | ARTIST / TRACK / LABEL |
|-----|-------|---|---|
| 1 | 2 | 4 | FUSE ODG FEAT SEAN PAUL Dangerous Love / <i>3 Beat</i> |
| 2 | 3 | 7 | MARIAH CAREY You're Mine (Eternal) / <i>Def Jam/Island</i> |
| 3 | 1 | 4 | SIGMA Nobody To Love / <i>3 Beat/AATW</i> |
| 4 | 6 | 6 | KID INK Money And The Power / <i>Epic</i> |
| 5 | 5 | 9 | IGGY AZALEA FEAT. CHARLI XCX Fancy / <i>Virgin/EMI</i> |
| 6 | 7 | 3 | JUS NOW FEAT. BUNJI GARLIN & STYLO G Turn Up / <i>3 Beat</i> |
| 7 | 11 | 2 | KELIS Rumble / <i>Nirja Tune</i> |
| 8 | 8 | 6 | KAMALIYA Never Wanna Hurt You (Prince Igor) / <i>AATW</i> |
| 9 | 4 | 8 | NABIHA Bang The Drum / <i>Disco/Wax</i> |
| 10 | 12 | 4 | M.O. For A Minute / <i>Operator</i> |
| 11 | 9 | 11 | MERIDIAN DAN German Whip / <i>PMR/Virgin</i> |
| 12 | 24 | 6 | ALOE BLACC The Man / <i>Interscope</i> |
| 13 | 21 | 2 | ARLISSA You're Not Alone / <i>M_Phonic</i> |
| 14 | 14 | 10 | BEYONCE Blow / <i>Columbia</i> |
| 15 | 10 | 8 | GHETTOS Rebel / <i>Disrupt</i> |
| 16 | 15 | 12 | DJ SNAKE & LIL' JON Turn Down For What / <i>Columbia</i> |
| 17 | 22 | 2 | DEE DEE KAYE FEAT. MC NEAT Step Into My Life / <i>Location X</i> |
| 18 | NEW 1 | LADY GAGA G.U.Y. / <i>Interscope</i> | |
| 19 | 19 | 2 | DAVIDO Skelewu / <i>HKN</i> |
| 20 | 26 | 2 | ROCKIZM FEAT NY-KREPT & KONAN Sweet Thing / <i>Rockizm</i> |
| 21 | NEW 1 | R3HAB & NERVO & UMMET OZCAN Revolution / <i>3 Beat</i> | |
| 22 | NEW 1 | JOEL COMPASS Forgive Me / <i>Outsiders/Polydor</i> | |
| 23 | 23 | 13 | SHOW N PROVE FEAT. SHAKKA If Only / <i>AATW</i> |
| 24 | 13 | 13 | BRASSTOOTH Pleasure 2014 / <i>White Label</i> |
| 25 | 17 | 11 | SEAN PAUL FEAT. KONSHENS Want Dem All / <i>VP/Atlantic</i> |
| 26 | 29 | 5 | FUTURE FEAT. PHARRELL, PUSHA T & CASINO Move That Dope / <i>Freebandz/Epic</i> |
| 27 | 25 | 16 | WILL.I.AM Feeling Myself / <i>Interscope</i> |
| 28 | 20 | 5 | DOMINIQUE YOUNG UNIQUE Throw It Down / <i>Epic</i> |
| 29 | 27 | 2 | ANTIX FEAT. NOMAKHOSI Smile / <i>Global Antix</i> |
| 30 | 16 | 5 | AFRIKAN BOY Dear Mama / <i>Yam</i> |

COOL CUTS TOP 20

| POS | ARTIST / TRACK |
|-----|--|
| 1 | MR PROBZ Waves |
| 2 | DJ SNAKE FT LIL JON Turn Down For What |
| 3 | SUB FOCUS Close |
| 4 | FOXES Holding On To Heaven |
| 5 | DIMITRI VEGAS & LIKE MIKE Stampede |
| 6 | OLIVER \$ & JIMI JULES Pushing On |
| 7 | SPADA Red Velvet Dress |
| 8 | KOVE FT MELISSA STEEL Way We Are |
| 9 | SANDER VAN DOORN & FIREBEATZ Guitar Track |
| 10 | HARDWELL Everybody In The Place |
| 11 | ALEX METRIC & OLIVER Hope |
| 12 | COLDPLAY Midnight |
| 13 | MARK KNIGHT The Return Of Woolfie |
| 14 | SONNY WHARTON FT ROLAND CLARKE I See U |
| 15 | DADALIFE FT SEBASTIAN BACH Born To Rage |
| 16 | AARON SMITH FT LUVLI Dancin |
| 17 | SILVERLAND & STIX FT LANKEE Golden |
| 18 | CODEC Feel |
| 19 | HELIOTYPE Saying Nothing |
| 20 | KLANGKARUSSELL Netzwerk |

PRODUCT KEY RELEASES



► **KELIS** *Food* 21.04



► **IGGY AZALEA** *The New Classic* 21.04



► **DAMON ALBARN** *Everyday Robots* 28.04



► **BROKEN TWIN** *May* 28.04



► **LILLY ALLEN** *Sheezus* 05.05

APRIL 21

SINGLES

- **ARTHUR BEATRICE** *Late* (Polydor)
- **CASH CASH FT BEBE REXHA** *Take Me Home* (Parlophone)
- **COSMO SHELDRAKE** *The Moss* (Transgressive)
- **DIZZEE RASCAL FT FEKKY** *Daughters* (Island)
- **DJ CASSIDY FT ROBYN THICKE & JESSE J** *Calling All Hearts* (Rca)
- **DOMINIQUE YOUNG UNIQUE** *Throw It Down* (Epic)
- **FUTURE FT PHARRELL, PUSHA T AND CASINO** *Move That Dope* (Epic)
- **INDIANA** *Solo Dancing* (Rca)
- **JOEL COMPASS** *Forgive Me* (Polydor)
- **MANIC STREET PREACHERS** *Walk Me To The Bridge* (Columbia)
- **NEON JUNGLE** *Welcome To The Jungle* (Rca)
- **ROYAL BLOOD** *Come On Over* (Warner Brothers)
- **SAY LOU LOU** *Everything We Touch* (Columbia)
- **LUKE SITAL-SINGH** *Greatest Lovers* (Parlophone)
- **SUB FOCUS FT MNEK** *Close* (Virgin/Emi)

ALBUMS

- **THE CLASH** *5 Studio Album Cd Set* (Columbia)
- **EELS** *The Cautionary Tales Of Mark Oliver Everett (V2/Pius)*
- **FUTURE** *Honest* (Rca)
- **IGGY AZALEA** *The New Classic* (Mercury)
- **KELIS** *Food* (Nirja Tune)
- **KRONOS QUARTET** *A Thousand Thoughts* (Nonesuch)
- **LCD SOUNDSYSTEM** *The Long Goodbye: Live At Madison Square Garden* (Dla/Parlophone)
- **MO** *No Mythologies To Follow* (Rca)
- **JOE SATRIANI** *The Complete Studio Recordings* (Sony)
- **VARIOUS** *The Amazing Spider Man 2* (Rca)

APRIL 28

SINGLES

- **DAMON ALBARN** *Heavy Seas Of Love* (Parlophone)
- **LILLY ALLEN** *Our Time* (Regal/Parlophone)
- **MARIAH CAREY** *You're Mine* (Eternal) (Virgin/Emi)
- **COLDPLAY** *Magic* (Parlophone)
- **ELIZA + THE BEAR** *Brother's Boat* (Mi Familia)
- **GRADES** *Owe It To Yourself Ep* (Warner Brothers)
- **HAIM** *If I Could Change Your Mind* (Polydor)
- **CALVIN HARRIS** *Summer* (Columbia/Hy Lyte)
- **HOZIER** *From Eden Ep* (Island)
- **STACEY JACKSON** *Dance The Night Away* (SB1g)

- **JUDAS PRIEST** *Redeemer Of Souls* (Columbia)
- **KASABIAN** *Eez-Eh* (Columbia)
- **KID INK** *Money And The Power* (Rca)
- **LYKKE LI** *No Rest For The Wicked* (Atlantic)
- **MARMOZETS** *Why Do You Hate Me?* (Roadrunner)
- **MOLLY** *Children Of The Universe* (East West)
- **NICK BREWER & GEORGE THE POET** *In The Quiet* (Island)
- **SAGE THE GEMINI** *Gas Pedal* (Island)
- **TRACEY THORN** *Molly Drake Songs* (Strange Feeling/Buzzin Fly)
- **WHITE LUNG** *Drown With The Monster* (Domino)

ALBUMS

- **DAMON ALBARN** *Everyday Robots* (Parlophone)
- **BRODY DALLE** *Diplod Love* (Caroline/Universu)
- **BROKEN TWIN** *May* (Anti-)
- **JACOB COOPER** *Silver Threads* (Nonesuch)
- **R KELLY** *The Essential R. Kelly* (Sony)
- **MELANIE DE BIASIO** *No Deal* (Play It Again Sam)
- **GLENN TILBROOK** *Happy Ending* (Quixotic)
- **WE HAVE BAND** *Movements* (Naive/Whb)

MAY 5

SINGLES

- **ALL WE ARE** *Feel Safe* (Double 6/Domino)
- **BECK** *Say Goodbye* (Emi)
- **THE BLACK KEYS** *Fever* (Warner Brothers)
- **BROOKE CANDY** *The Opulence Ep* (Rca)
- **CHROMEO** *Jealous (I Ain't With It) -Remix* (Parlophone)
- **DJ SNAKE AND LIL JON** *Turn Down For What* (Rca)
- **FITZ & THE TANTRUMS** *The Walker* (Atlantic)
- **FOXES** *Holding Onto Heaven* (Sign Of The Times/Epic)
- **HALF MOON RUN** *Nerve* (Island/Communium/Glassnote)
- **ILL BLU FT MAX MARSHALL** *Blu Magic* (Island)
- **RAE MORRIS** *Do You Even Know Ep* (Atlantic)
- **MIKE OLDFIELD** *Moonshine* (Mercury)
- **PANIC! AT THE DISCO** *Nicotine* (Fueled By Ramen/Atlantic)
- **PITBULL FEAT. G.R.L.** *Wild Wild Love* (Rca)
- **THE RAILS** *Breakneck Speed* (Island)
- **SHAKIRA** *Empire* (Rca)
- **LISA STANSFIELD** *So Be It* (Monkeynutra)
- **JUSTIN TIMBERLAKE** *Not A Bad Thing* (Rca)
- **YEAH BOY** *Can't Get Enough Ep* (Warner Brothers)

ALBUMS

- **LILLY ALLEN** *Sheezus* (Regal/Parlophone)
- **EPICA** *The Quantum Enigma* (Nuclear Blast)
- **FAMILY OF THE YEAR** *Loma Vista* (Nettwerk)
- **FITZ AND THE TANTRUM** *More Than Just A Dream* (Atlantic)
- **KINA GRANNIS** *Elements* (Kina Grannis)
- **THE HORRORS** *Luminous* (Xi)
- **LYKKE LI** *I Never Learn* (Atlantic)
- **NATALIE MERCHANT** *Natalie Merchant* (Nonesuch)
- **THE RAILS** *Fair Warning* (Island)
- **TUNE-YARDS** *Nikki Nack* (4Ad)
- **WE WERE EVERGREEN** *Towards* (Island)

MAY 12

SINGLES

- **AFROJACK** *10 Feet Tall* (Island)
- **BEAR HANDS** *Peacekeeper* (Warner Brothers)
- **BECKY HILL** *Caution To The Wind* (Parlophone)
- **BLAIR DUNLOP** *Something's Gonna Give Way* (Rooksmere)
- **JAKE BUGG** *Messed Up Kids Ep* (Emi)
- **SHERYL CROW** *Callin' Me When I'm Lonely* (Warner Brothers)
- **TAIO CRUZ** *Don't You Dare* (4th & Broadway)
- **THE FAMILY RAIN** *Don't Waste Your Time* (Virgin/Emi)
- **LADY GAGA** *G.U.Y* (Interscope)
- **LORDE** *Tennis Court* (Virgin)
- **NATALIE MERCHANT** *Ladybird* (Nonesuch)
- **KYLIE MINOGUE** *I Was Gonna Cancel* (Parlophone)
- **MISTERWIVES** *Reflections* (Virgin)
- **NICK MULVEY** *Meet Me There* (Polydor)
- **ONLY REAL** *Cadillac Girl* (Virgin/Emi)
- **RITA ORA** *I Will Never Let You Down* (Columbia/Hoc Nation)
- **THE ORWELLS** *Southern Comfort* (Canvasback/Atlantic)
- **PALOMA FAITH** *Only Love Can Hurt Like This* (Epic)
- **PAUL HEATON & JACQUI ABBOTT** *Diy* (Virgin/Emi)
- **SAINT RAYMOND** *Ghosts Ep* (Atlantic)
- **THE WEEKND** *Wanderlust* (Republic/Island/Xu)
- **WILD CUB** *Colour* (Virgin/Emi)
- **PHARRELL WILLIAMS** *Marilyn Monroe* (Rca)
- **YOUNG AND SICK** *Continuum Ep* (Virgin/Emi)

ALBUMS

- **DIANE BIRCH** *Speak A Little Louder* (Warner Brothers)
- **THE BLACK KEYS** *Turn Blue* (Warner Brothers)
- **DAVID BYRNE** *Here Lies Love* (Nonesuch)
- **ORIGINAL CAST RECORDING** *Here Lies Love*

(Nonesuch)

- **CHROMEO** *White Women* (Parlophone)
- **CHUCK E. WEISS** *Red Beans And Weiss* (Anti-)
- **FATIMA** *Yellow Memories* (Eglo)
- **MICHAEL JACKSON** *Xscape* (Epic)
- **LITTLE DRAGON** *Nabuma Rubberband* (Because)
- **NICK MULVEY** *First Mind* (Polydor)

MAY 19

SINGLES

- **BOMBAY BICYCLE CLUB** *Come To* (Island)
- **CLEAN BANDIT FT SHARNA BASS** *Extraordinary* (Atlantic)
- **EMINEM** *Headlights* (Interscope)
- **ENRIQUE** *Turn The Night Up* (Island)
- **GROUPOLOVE** *Shark Attack* (Canvasback/Atlantic)
- **JAVEON** *Intoxicated* (Virgin)
- **KLINGANDE** *Jubel* (Warner Brothers)
- **KWABS** *Pray For Love Ep* (Atlantic)
- **LIZZO** *Faded* (Virgin/Emi)
- **AUSTIN MAHONE** *Mmm, Yeah* (Island)
- **GEORGE MICHAEL** *Going To A Town* (Virgin/Emi)
- **RICK ROSS FT LIL WAYNE** *Thug Cry* (Virgin/Emi)
- **SAM SMITH** *Stay With Me* (Capitol)
- **WE WERE EVERGREEN** *False Start* (Island)

ALBUMS

- **AFROJACK** *Forget The World* (Island)
- **ARCHIVE** *Axiom* (Dangervisit)
- **COLDPLAY** *Ghost Stories* (Parlophone)
- **JULIO IGLESIAS** *1 The Collection* (Sony)
- **KATE TEMPEST** *Everybody Down* (Big Dada)
- **OASIS** *Definitely Maybe* (Remastered) (Big Brother)
- **CONOR OBERST** *Upside Down Mountain* (Nonesuch)
- **THUMPERS** *Galore* (Sony Rca)

MAY 26

SINGLES

- **ARCADE FIRE** *We Exist* (Sanavox/Virgin/Emi)
- **ELLI INGRAM** *All Caught Up* (Island)
- **ELLIE GOULDING** *Beating Heart* (Polydor)
- **KYLA LA GRANGE** *The Knife* (Epic)
- **JOHN ILLSLEY** *When God Made Time* (Creek)
- **LITTLE DRAGON** *Paris* (Because)
- **MAGIC!** *Rude* (Rca)
- **STROMAE** *Tous Les Memes* (Island)
- **TUBE & BERGER FT JULIET SIKORA** *Come On Now* (Set It Off) (Parlophone)
- **TWIN ATLANTIC** *Heart And Soul* (Red Bull)

ALBUMS

- **SARA BAREILLES** *The Blessed Unrest* (Epic)
- **BLAIR DUNLOP** *House Of Jacks* (Rooksmere)
- **GROUPOLOVE** *Spreading Rumours* (Canvasback/Atlantic)
- **LIZZO** *Lizzobangers* (Virgin/Emi)
- **TELEMAN** *Breakfast* (Moshi Moshi)

JUNE 2

SINGLES

- **ED SHEERAN** *Sing* (Asylum)

ALBUMS

- **ETHAN JOHNS** *The Reckoning* (Three Crows)
- **THE PIERCES** *Creation* (Polydor)

JUNE 9

SINGLES

- **DISCIPLES** *Poison Arrow* (Parlophone)

JUNE 16

SINGLES

- **CHERUB** *Doses And Mimosas* (Rca)
- **YG FT DRAKE** *Who Do You Love* (Virgin)

JUNE 23

SINGLES

- **MAPEI** *Don't Wait* (Columbia)
- **PRIDES** *Messiah* (Island)

ALBUMS

- **ED SHEERAN** *X* (Asylum)

JUNE 30

SINGLES

- **ILL BLU FT JP COOPER** *Oceans* (Island)

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@intentionmedia.co.uk

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

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"Mystic Sons are one of the most enthusiastic and talented PR agencies I've come across. The knowledge and understanding of how to work with each artist in a unique way is rare. I'm really proud to have them represent the talent I do." - Soraya Sobh - We Are The Bakery (The Bloody Beetroots, Parachute Youth, franska)

Based in London, **Mystic Sons** is a music publicity company that specialises in National and Regional Radio, Print and Online PR, with a focus on student and social media.

The team has a collective background in public relations, management, promotional strategies, festival planning, event organising and journalism.

In addition to the PR services, **Mystic Sons** also host intimate live music nights for their clients and other artists at venues such as: The Lexington, The Slaughtered Lamb, Mother Bar and Proud Galleries to name a few.

The team has got many years of promotional experience in the music industry, having worked with **Gary Numan, Squarepusher, Digitalism, Vitalic, Pendulum, James Lavelle (UNKLE), Kavinsky, The Bloody Beetroots, Leftfield, XXYYXX, Salva, Tokimonsta, Derrick May, Juan Atkins, Mt Wolf, Kap Bambino, Auditorius / BMG Chrysalis, Mike Crossey (Arctic Monkeys, The Kooks, Razorlight, Dave Eringa (Manic Street Preachers, Idlewild, Alex Beitzke (Florence and The Machine, Jamiroquai), "franskild", Great Mountain Fire, Charlie Straight, Caviare Days and Abbe May** to name a few.

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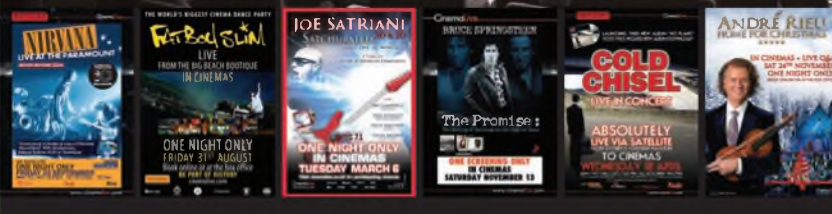
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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

▼ **ROLLING WITH IT**

Tim Bevan (left) and Henry Lavelle (right) from MODO Design & Production were among those in attendance at the special Oasis 'Chasing the Sun' exhibition in London last Thursday, for which they oversaw the design. The event was held in aid of Big Brother Recordings reissuing three classic Oasis albums; Definitely Maybe, What's The Story (Morning Glory) and Be Here Now. Each will be re-mastered with bonus content including rare and unreleased material. The Definitely Maybe reissue will arrive on May 19.



▲ **OFF THE WALL**

Mark Jones celebrated the 20th birthday of Wall Of Sound in typically off the wall style on April Fools' Day with a host of execs and artists that have contributed to the label's history including Grace Jones and Propellerheads. While he's ditched the pink for a snap with some of his former label colleagues, Jones' garb is clearly still on brand... Pictured [L-R] Simon Robinson (now at Pitch & Sync), Alvin Collis (now at Metropolis Studios), DJ Jon Carter (aka Artery/Monkey Mafia), Toby Peacock (now at InGrooves), DJ Derek Dahlarge and Marc Lessner (now at Soul Trader).



◀ **GLAM NIGHT OUT** ▶

Parody metallers Steel Panther landed a streak of best ever chart positions for their new album All You Can Eat including a No.12 position in the UK charts. The LP is the band's fourth studio release and its first through its own label Open E Music via Kobalt Label Services. The band (pictured, right) took a red bus tour around London to celebrate the launch of All You Can Eat with journalists and industry friends climbing aboard as well. Pictured left are Kobalt Label Services product manager Karen Dagg (left) and Ish Media's Charlie Hoole (right).



▲ **AVEX LANDS IN LONDON**

Japan's leading entertainment business, Avex Group, launched the London office of Avex Classics International at the Roof Gardens in Kensington last month. One of the first productions of Avex Classics International London to be announced is Titanic Live which will have its world premiere in April next year at the Royal Albert Hall with composer James Horner. Guests included Neil Warnock of The Agency Group, Thomas Hoegh founder of Arts Alliance, Stephen Flint Wood of IMG Arts & Entertainment and Jasper Parrott of Harrison Parrott as well as Brit Award winning trumpeter Alison Balsom. Pictured above, left, is the Avex Classics International team: [back] Yuki Kosuge (consultant), Mari Tamashiro (accounts assistant), Maggie O'Herlihy (head of Europe & the Americas), Kate Sawbridge (producer) and Nick Asano (artist manager). Pictured above, right, is Alex Rabens (agent, Windish Agency), Dr. Kenji Kitatani (president, Avex International Holdings Ltd) and Jim Prior (Rightsman Ltd.).

KEY SONGS IN THE LIFE OF SIMON HALDEN



Director, *Jockey Club Live*

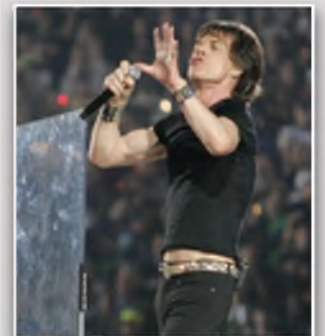
What was the first record you remember buying?
 Freddy And The Dreamers - Short Shorts. First single I ever bought to play on my parents first record player.

Which song was (or would be) the first dance at your wedding?
 Fleetwood Mac - Everywhere. A special song for both Jules (my wife) and I.

Which track would you like played at your funeral?
 Life's Been Good - Joe Walsh. It makes me feel that life's had more good times than bad.

What's your karaoke speciality?
 Feel - Robbie Williams. It could be no other song. I love Robbie, he's the best entertainer.

What was the best artist meeting of your life?
 Mick Jagger during the Ashes Series at Edgbaston.



Recommend a track Music Week readers may not have heard?
 Walter Trout - Got A Broken Heart. A friend played and played the track whilst we were on holiday in Thailand and it's just a great piece of music to be shared.

What's your favourite single/track of all time?
 Jimi Hendrix - Voodoo Chile. Need I say more?

ARCHIVE

MUSIC WEEK March 2, 2002

HEADLINE NEWS

The BPI and the UK Official Charts Company are due to announce in the next few days plans to reduce access to 'Sales Flashes' singles data. The decision follows a series of high profile leaks. The Sun's Bizarre column on Wednesday, November 21 last year reported that while Robbie Williams had sold 73,600 copies of *Swing When You're Winning* in its first day on sale, Mick Jagger's *Goddess In The Doorway* had shifted just 954 copies. BPI director Andrew Yeates said: "These figures are intended as a business tool and not for the completely different purpose of announcing them to the outside world. We have a very exciting chart which is published at the end of the week."

ALSO

Record-buyers and the music industry proved themselves to be in almost total agreement at this year's Brits, as 2001's biggest sellers grabbed most of the night's prizes. Honorees included Dido, Robbie Williams, Westlife and Kylie Minogue. Despite delivering a "stunning high-tech" set, Gorillaz became this year's Craig David with six nominations but no awards.



SINGLES TOP 10 02.03.02

| POS | ARTIST | SINGLE |
|-----|------------------|-----------------------|
| 1 | WESTLIFE | World Of Our Own |
| 2 | ENRIQUE IGLESIAS | Hero |
| 3 | KYLIE MINOGUE | In Your Eyes |
| 4 | R KELLY | The World's Greatest |
| 5 | MIS-TEEQ | B With Me |
| 6 | S CLUB 7 | You |
| 7 | DB BOULEVARD | Point Of View |
| 8 | PINK | Get The Party Started |
| 9 | A | Nothing |
| 10 | BRANDY | What About Us |

ALBUMS TOP 10 02.03.02

| POS | ARTIST | SINGLE |
|-----|------------------|----------------------------------|
| 1 | STING/THE POLICE | The Very Best Of |
| 2 | DIDO | No Angel |
| 3 | ENRIQUE IGLESIAS | Escape |
| 4 | KYLIE MINOGUE | Fever |
| 5 | BOYZ II MEN | Legacy – The Greatest Hits |
| 6 | STEREOPHONICS | Just Enough Education To Perform |
| 7 | NICKELBACK | Silver Side Up |
| 8 | S CLUB 7 | Sunshine |
| 9 | WESTLIFE | World Of Our Own |
| 10 | JA RULE | Pain Is Love |

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NEW RELEASES RECOMMENDED 02.03.02



BEVERLEY KNIGHT *Who Am I* Album Of The Week. The "diva's" third album to date "is an accomplished collection of rich R&B which demonstrates that UK black music is stronger than ever". **NATALIE IMBRUGLIA** *Wrong Impression* Single Of The Week. The track has been co-written by the singer and Gary Clark, with production by Ian Stanley. Already B-listed at Radio One it's an "uplifting experience reminiscent of The Sundays at their best."

AD WATCH

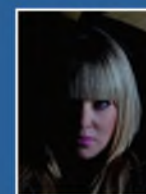
A cryptic ad from Arcarnum makes an attempt at catching the attention of A&R Executives. "Whatever you do, do not go to www.arcarnum.com," it says. Unless of course they want to find "a new male solo artist, his first single, Master Album, the video, the making of the video, the bio, photo gallery and everything you need to realise that there is definitely something you don't know that you should!". Clever.



WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Maegan Cottone



Published by Phrased Differently, artists written with include Afrjack and Little Mix

What was the first song you ever wrote?

It was written for a songwriting competition at my school. I can't remember what it was called but I won.

And the last song you wrote?

Written with a Japanese writer, it's called Hurricane. Typically J-pop, dramatic melodies and crazy rhythmical sections, all blended together in a weird and wonderful way.

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

Move by Little Mix. It was my first big cut.

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

Happy by Pharrell (pictured). It will never sound dated.



MusicWeek

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"You took your time with the call / I took no time with the fall"

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

I learnt to use Logic about seven years ago and have never looked back. Most of my sessions are in studios working with various producers.

Who is your favourite songwriter of all time?

Diane Warren.

And your favourite songwriter of the moment?

Sia, she is so individual in terms of style.

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