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BIG INTERVIEW

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"We have the partners and infrastructure to do anything from small to genuinely global"



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"This sector is really exciting right now because there's so much great talent out there"



NEWS

03 TINCHY STRYDER

"I'm excited about my partnership with Essential Music"

Sony/ATV's neighbouring rights stars

PHARRELL WILLIAMS, NILE RODGERS AND ROBIN THICKE AMONG 'HIGH-END VIP' NAMES

PUBLISHING

BY TOM PAKINKIS

Sony/ATV has revealed the first signings to its neighbouring rights division, with stars such as Pharrell Williams and Nile Rodgers in the list of names.

Robin Thicke, Clean Bandit and the estate of Lou Reed join Williams and Rodgers among the first artist deals in place for the UK-based operation, while the roster also includes Rudimental, Mikky Ekko, Kiesza, and others (see box).

Sony/ATV's neighbouring rights division was launched last year by president, UK and European creative Guy Moot.

"We're trying to do this differently," said Moot. "We're viewed as a big company, but this is a very personal service. This is very hands-on and bespoke but with all the benefits of the synergies we have inside the company like broadcasting tracking and creative."



The division is headed by George Powell, who spent more than four years overseeing neighbouring rights at UK-based music licensing and

performance rights organisation PPL. He then looked after royalty affairs for acts including Calvin Harris, Deadmau5 and Nero at music management

company Three Six Zero before setting up Genika, his own neighbouring rights business, in 2012. He now serves as head of neighbouring rights at Sony/ATV.

Powell says the service Sony/ATV is offering has been deliberately tailored to focus on only top-end clients rather than aiming to add as many artists to the roster as possible. Artists will be helped to maximise their neighbouring rights revenue by Sony/ATV registering them with all the key societies worldwide and ensuring 100% of their recordings are being reported globally and accurately.

"It's a more bespoke, VIP service for high-level clients, which is why we're looking after the likes of Pharrell and Robin Thicke," said Powell. "We're not trying to take on 1,000 clients. We're looking at 50 or 60."

"It comes down to providing a more personable relationship."

The bespoke approach is reflected by the service's tight-

'SMALL BUT MIGHTY'

Sony/ATV is looking to create a neighbouring rights roster of quality over quantity. So far its acts include:

Clean Bandit
Mikky Ekko
Kiesza
Steve Lillywhite
Jon Lord (Deep Purple, Whitesnake)
Alan Parsons
Lou Reed
Nile Rodgers
Rudimental
Robin Thicke
Pharrell Williams

knit roster, which ranges from music legends to some of the most successful breakthrough acts of the past 12 months.

Moot said: "It's a hell of a line-up. The difference is it's a hand-picked line-up as opposed to, 'Let's just take everybody's neighbouring rights and plug them in the machine.'"

AIM's BBC deal 'will boost indie revenue potential'

The new licensing agreement between independent label trade body AIM and the BBC will provide a big boost to the indie community's revenue potential, it's catalogue and international ambitions.

That's according to AIM CEO Alison Wenham who told *Music Week* that the blanket deal will have a "significant impact" for indie labels, particularly those with new bands.

The agreement, which was announced on Tuesday, covers live sessions and recordings of popular music performances

on the BBC's TV, radio and online platforms. These will now be available for commercial exploitation by AIM member labels and BBC/BBC Worldwide soon after broadcast. The agreement also applies retrospectively to past recordings, enabling the parties to exploit recordings from the BBC archives under the same terms. The licensing framework allows the global exploitation of recordings and visual material across all platforms as well as the 'bundling' of assets to create compilation and anthology releases.

"There was essentially a 'locked copyright' situation where the BBC have created footage but the underlying copyright was with the record company so it has always been a little bit complicated," said Wenham. "This removes that complication completely and allows both the record company and the BBC to speed up the release of material."

"For independent labels, this will be a significant boost to their catalogue, their revenue potential and their

internationalisation - particularly when they've got new bands."

XL Recordings MD Ben Beardsworth praised both AIM and the BBC in the wake of the deal saying, "This is great news for labels. The BBC is an important partner to the music industry, particularly in the support they give to new artists we work with, so being able to unlock their archive and go back in time to access and revive some extremely important recordings and make them available to fans is fantastic."

NEWS

EDITORIAL

A new approach to traditional telly



If you've had a conversation about the relationship between the music industry and television in recent years, it's likely that you've been bemoaning the fact that there isn't enough of one. Jools Holland flies the flag once a week but, by and large, the BBC (and it is usually the BBC that gets the blame) refuses to take enough risks to come up with a credible and inventive way for exciting young music acts to claim their fair share of television broadcast.

'Who can blame it?' some might argue. The yooof of today are glued to YouTube and Vevo. They want bite-sized chunks of video on-demand and in their palm, not high-budget productions that take up no less than 30 minutes (30 minutes! The cheek!) of their attention-starved lives.

"At a time when consumers demand a constant stream of new content, players in both the traditional broadcast and music industries are having to think of new ways to quench that thirst"

But the deal struck between the BBC and AIM earlier this week is perhaps more creative and maybe even important than any scheduling commitment from Auntie. Rather than adding a handful of music-based shows to the TV guide, the blanket license between indies and the Beeb will bring the national broadcaster and the UK's independent music sector closer together on all fronts. Not only will labels be able to make quick use of their acts recent live performances on the broadcaster's channels they'll be able to delve deep into the BBC archives to revive past recordings for all manner of exploitation – and on a global scale, should they choose.

It's a level of freedom and flexibility that is becoming increasingly sought after as part of a new music industry mentality. At a time when consumers demand a constant stream of new, exciting content to satisfy both their ears and their eyes (I'm tipping nostrils next), players in both the traditional broadcast and music industries are having to think of new ways of quenching that thirst.

This is AIM realising the potential of the BBC goes far beyond next week's TV schedule. But it's also the BBC making its desire to work with the music industry abundantly clear. Upon shredding the red tape, director of BBC Music Bob Shennan said, "The BBC is very proud of this deal which illustrates the BBC's commitment to working creatively with the music industry."

The extent of that commitment is illustrated by both AIM and the BBC providing dedicated staff and resources to make sure indie labels can make the most of a new relationship. But the most important word in that statement is surely 'creatively'. It may be difficult for the BBC to compete with offerings online in terms of direct pull among the younger demographics these days but its history, resources and authority are still unrivaled. That's why many in the music industry remain somewhat enthralled by terrestrial television, and now they're finding new and creative ways to truly tap into it once again.

Tom Pakinkis, Deputy Editor

Hallett eyes new artist management venture

FORMER AEG LIVE EXEC REVEALS 'BROADER' PLANS



MANAGEMENT

■ BY TOM PAKINKIS

Former AEG Live international touring president Rob Hallett is in talks with a number of parties about starting his own venture that would combine live with artist management.

The executive departed AEG Live last Friday (May 2) with immediate effect after 10 years at the company.

Speaking to *Music Week* following his exit, Hallett confirmed that he didn't leave his position for a new job. "Nothing really sparked my departure," he said. "I'd been there for 10 years, I had a year left on my contract and started

thinking about the future.

"It occurred to me that I'd never have another opportunity like this to create something new and get involved in other areas of the business as well as live."

Hallett founded the UK and international touring activities of AEG Live and, over his decade-long tenure at the company, was responsible for three Bon Jovi stadium tours of Europe, global tours for Leonard Cohen, Jennifer Lopez, Justin Bieber, Usher and Black Eyed Peas, 21 nights of Prince at The O2, the Barclaycard presents British Summertime at Hyde Park festival, and the Capital Radio Summer Time Ball among many other projects.

"I think there's room for a

company that can advise, help monetise and work with artists across the whole gamut of their career," Hallett suggested. "It isn't just about records and touring anymore, it's about branding, sponsorship, corporate relationships, ticketing. There are so many different areas now both in terms of income streams and areas that artists need to be aware of and work on. There's a broader opportunity there.

Hallett said that he is already talking to various people who are interested in the concept and is open to discussions with "anyone who wants to talk with enough money to bring to the table. All options are open at the moment and I'm enjoying the excitement of a new beginning."

Lily Allen tipped for US success

MILES LEONARD WANTS 3M+ SALES FOR THIRD LP

In the week of the release of her third album *Sheezus*, Lily Allen's team have predicted big things stateside.

Released in the UK via Parlophone on Monday, May 2, the LP is the first from the singer in five years.

Visa issues have halted US plans previously, but an extensive promotional schedule that starts "from the ground up" is underway, headed up by Warner US. *Sheezus* has been written by Allen alongside Greg Kurstin,

Shellback and DJ Dahi.

"I think we have a shot at breaking the US, there's a real appetite for her over there," said co-chairman of Warner Bros. Records UK Miles Leonard. "Working with Greg Kurstin, who has ten out of the 12 cuts on the record, creates a perfect writing partnership.

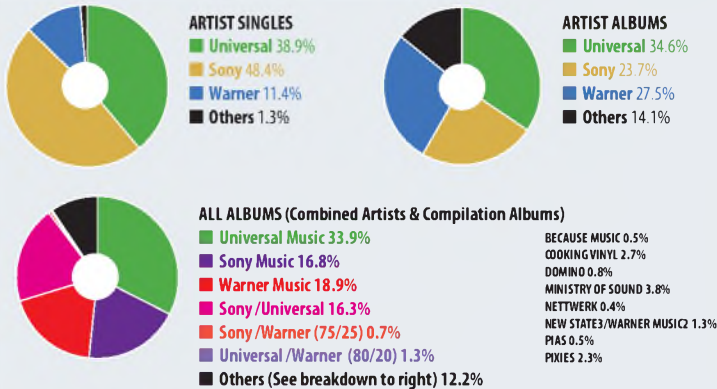
"Greg writes with a real international sound and the title track from the album *Sheezus* has a really strong US appeal. The feedback from the US is

that this is something that they really want to deliver on and I think that they will."

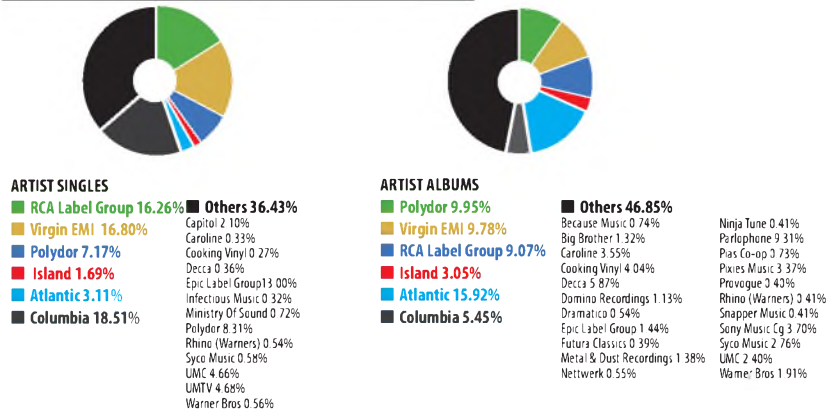
Allen's previous two albums have sold 3 million globally and Leonard hopes to top that figure for the third. "She's delivered a great record and we always like to feel that we can take any artist further than they've been in their career. As long as we deliver the best campaign possible then our target has to be that she surpasses where we've been previously," he explained.

MARKET SHARES

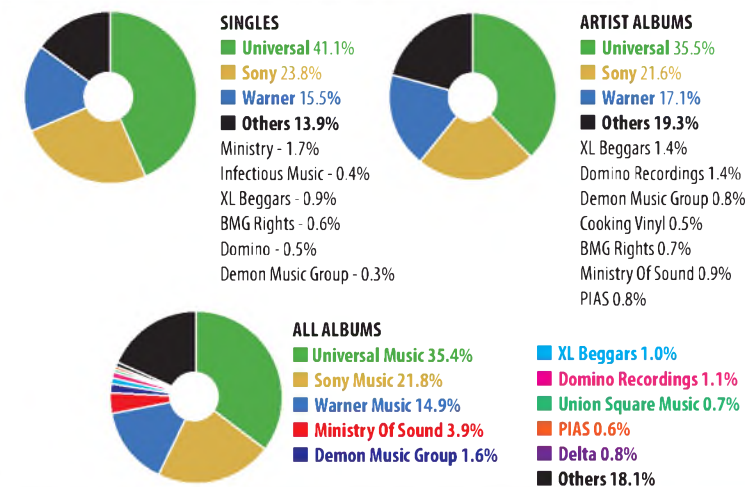
WEEK 18: TOP 75 SHARE BY CORPORATE GROUP



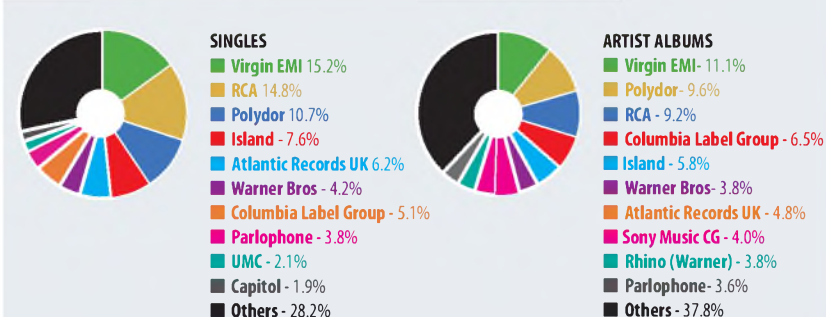
WEEK 18: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



GLOBAL PRODUCT MANAGEMENT AGREEMENT WILL SUPPORT RAPPER'S CLOUD 9 IMPRINT

Tinchy and Essential join for label services deal



TALENT

BY TOM PAKINKIS

UK rapper Tinchy Stryder has signed a global product management deal with Essential Music & Marketing. The deal covers future releases including his forthcoming new album 360°, due to be released through his imprint Cloud 9 in Autumn 2014.

Essential will work closely with Stryder's management, providing a complete suite of label services including project management, marketing, digital marketing, plugging and PR, distribution and coordination of international release activity.

360° is the rapper's fourth studio album, and was recorded between Kensaltown Studios and Stryder's own studio at Tileyard Studios. It sees him working with production duo Pinky And The Brain and writer Bayku, as well as guest contributions from Tanika, JME and Giggs.

Lead single Misunderstood, Stryder's first new track in over 18 months, was premiered on BBC 1Xtra, with the official video going live straight after.

"Essential is all about enabling artists like Tinchy Stryder to stay ambitious and stay creative, whilst we work with partners to coordinate marketing and distribution and handle things like sync licensing," said product manager at Essential Steve Crane.

"These guys know what they want in a release, and we're here to take care of everything around the music. Early signs are proving once again that with the right team and setup you can have great success independently."

Tinchy Stryder said: "I'm very excited about my partnership with the incredibly forward thinking Essential Music. I've always wanted to embrace the challenge of running my own label - so the opportunity to build Cloud 9 Music hand-in-hand with the dynamic and inspiring team at Essential, is something I particularly relish."

"Having more creative control over my music and my work is an amazing and refreshing feeling, and I can't wait for people to hear the fruits of my labour in the studio for the past 18 months, as we roll out the campaign for my fourth album."

Stryder has sold over 2.5 million records, scored ten UK Top 10 singles - including two No.1s - and one UK Top 3 album. He has embarked on five headline tours in the UK alone.

Beyond music, Stryder also lays claim to his own Star In The Hood clothing line and a range of Cloud 9 headphones and audio equipment in partnership with Goji electronics.

PEOPLE

PERSONNEL AHMED AND PAWSON STEP UP AT XL

■ XL RECORDINGS



The indie label has promoted two key execs. **IMRAN AHMED** is now head of A&R after joining the company as A&R manager in 2007. Meanwhile, **CAIUS PAWSON** is now founder and co-owner of Young Turks as the imprint becomes a joint venture between himself and XL.

Ahmed has signed Vampire Weekend, Jai Paul and Jungle during his tenure. Pawson joined XL to set up Young Turks in 2006. His signings have included The xx and Tyler, The Creator.

Discussing the news, XL managing director Ben Beardsworth said: "These are two extremely talented individuals, both have signed acts that have broken globally and sold multiple

millions of albums, and both now have a great opportunity to ramp things up to another level."

■ WARNER MUSIC UK

JOE KENTISH has been appointed senior A&R manager at Warner Music UK. Reporting to head of A&R Phil Christie, Kentish joins the major label after working at Virgin EMI, having previously worked for Mercury Records.

Kentish's most recent project was The Vamps.

Miles Leonard, chairman, Parlophone & Warner Bros. Records UK said, "Having Joe join alongside Phil shows our intention to build one of the best A&R teams in the business."

Meanwhile, three new directors have been elected to the label's Board. Increasing members from eight to 11 are chairman and CEO of Axel Springer SE **MATHIAS DÖPFNER**; economist, strategist, and author **NOREENA HERTZ** and joint CEO of Perform Group PLC **OLIVER SLIPPER**.

■ PM:AM RECORDINGS



Universal Music has appointed **DEAN GILLARD** as vice president of international marketing and

A&R at PM:AM Recordings, UMG's global dance music network.

A senior A&R executive with over 20 years' experience working with internationally successful artists, Gillard played a key role in launching PM:AM Recordings in 2011. He has worked with names such as Mary J Blige, Rihanna, Usher and Mitya Buena.

Kate Farmer, senior vice president international marketing at Universal Music Group International said: "Dean has been so closely involved in the launch and success of PM:AM Recordings over the last three years that I'm thrilled he's officially joining the team."

■ SONY DADC

JESPER SCHERTIGER is now SVP European sales and marketing at



Sony DADC. Based in London, Schertiger will assume responsibility for the entire European sales

function including both physical and digital supply chain services as well as customer service, account management, planning and special packaging.

Those duties are combined with responsibility for the sale of Global Platform Services (GPS) - a newly integrated platform service for complete media life-cycle operations management.

Dieter Daum, president & CEO, Sony DADC commented; "I'm delighted to welcome Jesper to his new and expanded capacity. His experience, reputation in the market, entrepreneurial and analytical knowledge of the content industry is an invaluable source of expertise for Sony DADC and all of our clients."

■ DEEZER



CEO of the French-born streaming service **AXEL DAUCHEZ** is set to leave the company having

joined in January 2012. A statement from Deezer said that Dauchez will depart in September to pursue a new professional opportunity. Until his departure Dauchez will remain CEO and be backed by the senior leadership at Deezer, according to the company.

Deezer founder Daniel Marhely said: "The entire Deezer team and I wish to wholeheartedly thank Axel for his hugely valuable contribution over the last four years. We wish Axel all the best and continued success as he pursues his new career."

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

NEED TO KNOW

Week by week, build the best contact book in the business

#69 Chris Goss, Co-Founder, Hospital Records

Since launching Hospital Records alongside Tony Colman in 1996, Chris Goss has taken the independent drum and bass label from strength to strength. Initial releases from the duo's own projects Peter Nice Trio, Dwarf Electro and London Elektriccity provided a platform to sign other artists including Landslide, Danny Byrd and High Contrast.

In 2010, Hospital made its mark on the charts and broke the UK Top 40 with Byrd's three A-list singles. Today the label encompasses a regular club night series at Brixton Academy alongside 17 UK residencies as part of its worldwide events brand Hospitality. It's home to names such as High Contrast, London Elektriccity, Netsky, Danny Byrd, Camo & Krooked, Logistics, Nu:Tone, Fred V & Grafix and Cyantific.

Based in Forest Hill, South London, Hospital also runs a



sub label Med School, as well as publishing company Songs In The Key Of Knife.

Goss heads up the label's day-to-day operations as manager, art director and makes up one third of the A&R team. He also manages a number of the labels biggest artists.

MY BIG BREAK How UK executives arrived in the music industry...

Greg Lowe, Live Agent, The Agency Group

"I left University with a BA in English and history. A passion for music and writing led me to ideas beyond my station and I became a music scribe; a really bad one. At a party, I met a PR who had read an article I'd penned about Trance in a music magazine and she binged on about how brilliant it was. In truth, I think we both knew it was pretty terrible but she ignored the facts, she was desperate for an assistant and I was on the dole.

After experiencing PR for a year, working on campaigns ranging from DJ Sammy (MOS) to Medicine 8 (Parlophone) I began eavesdropping on the business next door at our shared home in Britannia Studios. It was the beginning of Elastic (IMPRO) Artists. After migrating, I spent eight happy years there evolving into a role that doesn't come with a manual. Moving to The Agency Group has been an amazing experience. I'm very lucky; I respect and like my colleagues as much as I love the music I represent. The Agency Group is all about developing talent internally and externally and that is something I'm proud to be a part of.



TOP TIP
Don't believe the hype. After it goes away, the real job starts.

AIM
INDEPENDENT
MUSIC
AWARDS
2014

AIM INDEPENDENT MUSIC AWARDS 2014

Enter now!

Rewarding the people, releases, companies and artists that made 2013/14 a great year for independent music.

COULD YOU WIN ONE OF THIS YEAR'S AIM AWARDS?
AIM is now taking entries for the following categories, from both members and non-members:



BEST LIVE ACT

BEST INDEPENDENT FESTIVAL

**INDEPENDENT BREAKTHROUGH
OF THE YEAR**

BEST 'DIFFICULT' SECOND ALBUM

BEST SMALL LABEL

**SPECIAL CATALOGUE RELEASE
OF THE YEAR**

HARDEST WORKING BAND OR ARTIST

INDEPENDENT ALBUM OF THE YEAR

INDEPENDENT TRACK OF THE YEAR

INDEPENDENT VIDEO OF THE YEAR

Visit www.musicindie.com/awards to enter!

TICKETS SELLING FAST!

Tables are now available for the ceremony, taking place in London on

2nd SEPTEMBER 2014

Tables of 10 are priced from £850-2000 and individual tickets from £85. Inclusive of welcome drinks reception, 3-course dinner and drinks, and afterparty.

www.musicindie.com/awards



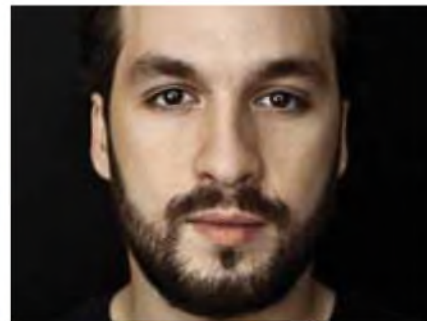
DATA DIGEST

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

ticketmaster®



ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	THE VAMPS	11	LORDE
2	THE KILLERS	12	KASABIAN
3	PASSENGER	13	LADY GAGA
4	MCBUSTED	14	KAISER CHIEFS
5	COLDPLAY	15	ED SHEERAN
6	BEYONCÉ	16	LITTLE MIX
7	PETER GABRIEL	17	KATE BUSH
8	KID INK	18	KINGS OF LEON
9	THE KILLERS	19	THE LIBERTINES
10	KATY PERRY	20	KENDAL CALLING

TICKETWEB UK

POS	EVENT	POS	EVENT
1	LORDE	11	IGGY IZALEA
2	STEVE ANGELLO	12	UB40
3	PASSENGER	13	DIMITRI VEGAS
4	LILY ALLEN	14	COURTNEY LOVE
5	SAM SMITH	15	SNOOP DOGG
6	RICHIE SAMBORA	16	KORN
7	PALOMA FAITH	17	BLONDIE
8	EMBRACE	18	OF MICE AND MEN
9	FIELD DAY FESTIVAL	19	DE LA SOUL
10	LONDON GRAMMAR	20	WARPAINT

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@bryanmjohnson Musical blogger or Musical blagger? (*Bryan Johnson, Spotify*) Wednesday, April 30



@JoeGenerator Random but amazing find at @soundcity #soundcity14 The Dumplings. Teenage Poles coming over here and doing a better job than us. (*Joe Frankland, Generator*) Thursday, May 1



@helienne The Swedish musicians' union has filed lawsuits against a number of labels on behalf of its members over Spotify royalties (*Helienne Lindvall, freelance journalist*) Tuesday, May 6



@inekedaans Unintentional and inappropriate signing of work emails with an X will be the death of me. #eurotrash (*Ineke Daans, PIAS*) Wednesday, April 30



@stephenackroyd Google appear to be selling the entire of Sheezus for 99p. Now THAT is aggressive pricing. (*Stephen Ackroyd, DIY*) Monday, May 5



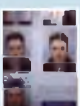
@mattie_bennett #iTunesRadio exclusives... if you're not in the US, you'll just have to 'wait'. Which in the digital age means 'find a torrent'. (*Matthew Bennett, Universal*) Tuesday, May 6



@LaraKBaker Take away from #MusicConnected: "Older people" are on Facebook, younger generation are not engaging with it. #IFeelOld (*Lara Baker, AIM*) Wednesday, April 30



@gemtrisharder always terrified of typing posthumous instead of posthumous (*Gemma Samways, 7Digital*) Tuesday, May 6



@ChristopheSlade I thought all day about changing my twitter name to 'chris... the elusive chanteuse' but after 10 hours at work it got old (*Christopher Slade, Warner Music UK*) Thursday, May 1

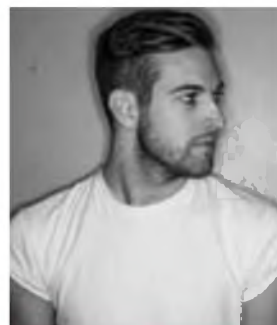


@kieronfaller Just listened to @laurenlaverne's woman's hour. Really excellent radio. As dad to a baby daughter, a lot of it rang true. (*Kieron Faller, CI*) Friday, May 2



@LiaNicholls Alex Turner's response to The Orwells "routine" comment: "They should have been out trying to get laid instead of watching us every night." (*Lia Nicholls, The Sun*) Tuesday, May 6

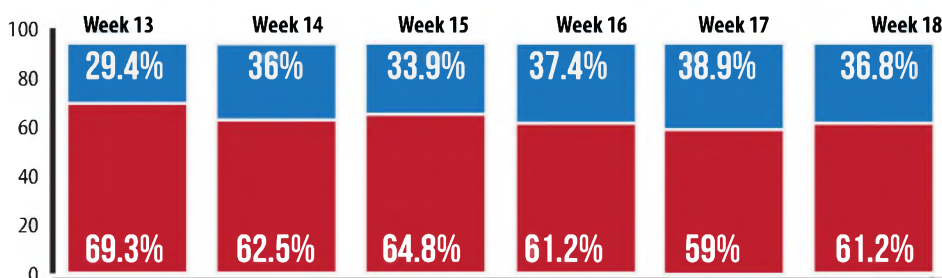
shazam
TAGGED



The latest most popular Shazam new release chart:

- 1 SECONDCITY
I Wanna Feel
- 2 ED SHEERAN
Sing
- 3 RITA ORA
I Will Never Let You Down
- 4 FUSE ODG
Dangerous Love
- 5 SAM SMITH
Stay With Me
- 6 KLINGANDE
Jubel
- 7 CLEAN BANDIT
Extraordinary
- 8 PALOMA FAITH
Only Love Can Hurt Like This
- 9 JUSTIN TIMBERLAKE
Not A Bad Thing
- 10 AFROJACK
Ten Feet Tall

DIGITAL vs PHYSICAL



WKS 13 - 18
The UK market share for all albums in the past five weeks

DIGITAL
CD



» For daily news visit musicweek.com

PICTURE OF THE WEEK



BAND CAMP

Wednesday, April 9 - Friday, April 11: Tileyard Studios recently hosted the largest ever songwriting camp. Over three days, 60 writers met at the Kings Cross site to write briefs collected from UK, USA, Europe, Australia and all over South East

TAKE A BOW TEAM DAMON ALBARN



THE LOWDOWN

Album: *Everyday Robots*
Highest chart position: No.2

Label: Parlophone
Publisher: BMG Chrysalis
Manager: Niamh Byrne (Eleven Management)
Legal: Jo Malthouse
Marketing: Jason Lamont

National, regional and online press: Bridin Murphy Mitchell (RMP), James Heward (Pomona), Stuart Freeman (WMG)
Digital marketing: Libby White
National Radio: Tina Skinner/Dave Rajan
TV: Kate Hiscox

BPI SALES AWARDS: WEEK ENDING MAY 4



BPI
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)

ARTIST / TITLE / RECORD TYPE / NEW CERTIFICATION
KAISER CHIEFS EDUCATION, EDUCATION, EDUCATION & WAR (ALBUM) <i>Silver</i>
VAMPS MEET THE VAMPS (ALBUM) <i>Silver</i>
LPO/PARRY THE 50 GREATEST PIECES OF CLASSICAL (ALBUM) <i>Silver</i>
VARIOUS ARTISTS NOW THAT'S WHAT I CALL RUNNING 2014 (ALBUM) <i>Silver</i>
JOHN LEGEND ALL OF ME (SINGLE) <i>Gold</i>
COOLIO FT LV GANGSTA'S PARADISE (SINGLE) <i>2x Platinum</i>
CHRISTINA PERRI A THOUSAND YEARS (SINGLE) <i>Platinum</i>
MIS-TEEQ SCANDALOUS (SINGLE) <i>Silver</i>
SUGABABES TOO LOST IN YOU (SINGLE) <i>Silver</i>

SALES STATISTICS



CHART WEEK 18 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS	YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,938,578	972,370	336,090	1,308,460	SALES	54,961,046	19,893,742	6,142,050	26,035,792
PREVIOUS WEEK	2,889,676	900,422	330,535	1,230,957	PREVIOUS YEAR	62,119,351	23,489,982	5,856,035	29,346,017
% CHANGE	+1.7%	+8%	+1.7%	+6.3%	% CHANGE	-11.5%	-15.3%	+4.9%	-2.7%

THE BIG INTERVIEW TRANSGRESSIVE

TRANS FORMERS



British indie success story Transgressive is celebrating a decade since its launch, during which time it's supported the careers of acts such as Foals, Two Door Cinema Club, Circa Waves, Flume, Bloc Party and At The Drive In. What now for the company's improbably young co-founders?

LABELS

BY TIM INGHAM

It isn't some fucking entitled rich kids' folly. We've worked really hard, but we've also shown this is achievable. We have big ambitions for ourselves - but we'd really love to see more young people head out and do what we did."

Tim Dellow remembers well the humble, carefree beginnings of Transgressive - the impressively multi-functional music company he co-founded ten years ago with Toby L.

Shielded by the walls of ULU's student union from any rampant despair taking hold of the traditional music business, the young entrepreneur - aged just 19 - confidently began issuing records in 2004 with a paltry combined fund of just £1,000; £500 pilfered from his student loan, £500 borrowed from his dad.

Inspired by the independent label fables of yore, including those of Jac Holzman's Elektra and Chris Blackwell's Island, Dellow issued a 7-inch recording of a then little-known act from North London, Bloc Party. He flogged the three-track disc at the group's shows, which is where he met Toby L - fellow fan, promoter of the band's gigs and founder of online music mag RockFeedback.

It's here in the timeline that you'd anticipate something evocative about Tim and Toby's fateful meeting, possibly referencing the 'intertwining of great minds', or the intervention of that common old cad, 'the hand of destiny'. But Toby doesn't quite remember it like that. "Tim flat out bullied me into starting Transgressive," he says, unashamedly. "I was like, I'm not so sure, my promotions are going well,

ABOVE
To the power of 10: Toby L (left) and Tim Dellow (right) founded Transgressive after meeting at a Bloc Party gig in 2004

"Tim flat out bullied me into starting Transgressive. He was relentless and I'm so glad he was"

TOBY L, TRANSGRESSIVE

RockFeedback's taking off... But he was relentless. And I'm so glad that he was."

By joining forces, Tim and Toby - now aged 30 and 29, respectively - created the bedrock for an exceptional independent music group, one boasting a record label, a management house, a publishing arm, a live promotions operation and - thanks to the duo's decision to co-found LoveLive with Richard Cohen in 2008 - a leading music media company.

Across its various operations, Transgressive has forged a reputation for discovering and supporting artists who have been overlooked by the rest of the A&R bear pit - from long-term label signings Foals to fellow Transgressive buddies Two Door Cinema Club, Mystery Jets, Flume and Theme Park. "Transgressive is all about being a tight unit that's able to do a lot of things for an artist," explains Toby. "We'll do 7-inch records, we'll do your first cassette, we'll do a five-album deal, we'll do a worldwide publishing deal, we'll manage you, we've got a TV company. We literally have the partners and the infrastructure to do anything from really small to genuinely global."

The company now employs more than 40 people across its various departments. Each staff member - including label manager and partner Lilas Bourbonnol and hotshot A&R Mike Harounoff - is

died in the Transgressive mentality of ethical, long-term belief in artists, complete with a tenacious supposition that no commercial goal is unreachable.

Tim and Toby say their horizons were significantly broadened within months of starting the label by Seymour Stein, whose ears were enticed by Transgressive's first release in September 2004, The Subways' garage rock belter, Iam.

Having both been long fascinated by the lore of fiery independent labels such as Stein's Sire - as well as the DIY attitude of punk outfits like Dischord and Constellation Records - getting a call from the legendary A&R was an early treat. And his inspiration was to drive much deeper than mere practical instruction.

"We were only three months old when Seymour got in touch with us and flew us to New York," says Toby. "From there, he basically taught us the music industry."

Recalls Tim: "Seymour said: 'There's two types of music, good and bad.' That really resonated as an influence on Transgressive. When you look at when Island was at its peak, you had Linton Kwesi Johnson, King Crimson, Nick Drake, Grace Jones. It was entirely disparate, but all on a label that was a real mark of quality.

"That ambition, making great music, is 50% of what we seek out to do. The other 50% is - largely because we've not got parents in the music industry and we never knew the glory days of the cocaine '80s or the heroin '90s - creating entirely our own business model."

That model is anchored in the ability to offer artists a spectrum of music services on a remarkably varied scale. At the less blockbuster end of its

business, Transgressive runs a singles imprint, Paradyse Records, on which it has launched Theme Park, Cold Specks, Marika Hackman, Thumpers, Cosmo Sheldrake, Flyte and Blaenavon. Alongside this, the company operates Kissability – its cassette imprint run by BBC Radio 1 tastemaker Jen Long.

Meanwhile, its live promotions arm is becoming a respected operator, working with artists such as Polica and booking half a dozen summer festival stages across Europe. Its management clients are led by Johnny Flynn – whose critically acclaimed albums are also issued on the Transgressive label – whilst publishing clients include Two Door Cinema Club, The Noisettes and Dry The River.

“I think of what we offer as kind of an ‘opt-in 360,’” says Toby. “It’s never a landgrab. We’re more: ‘This is a standard single deal, it’s more or less 50/50. What do you want to change and what do

“In three years time we might be publishing Foals, we might be doing their records, who knows? But it will always be the guys that were at my wedding starting a fight in the corner”

TIM DELLOW, TRANSGRESSIVE

you want to add - because we’ve got a bigger vision than just this.’ There’s never the pressure of: ‘If we don’t sell this much, we’ll go bankrupt.’ It’s stable.”

This low-pressure deal-making works in Transgressive’s favour in the long-term, according to Tim, because prosperous artist relationships endure in various guises, far beyond an initial contract. For instance, Transgressive issued Mystery Jets’ first single in 2005 – after which the band signed album

deals with 679/Warner and Rough Trade. But just as the group edged towards the big time, they returned to Transgressive for their publishing, and released a live album through the label.

“The thing that binds it all together is friendship, really,” says Tim. “With all of our acts, we get to the point where we’re long-term collaborators. We could fall in and out of commercial deals with all of them. Like with Foals, who knows, in three years’ time we might be publishing them, we might be doing their records - but at the core of it will be the guys that were at my wedding, starting a fight in the corner.”

That’s not to say that Transgressive is weak or cuddly, nor financially obtuse. The company’s founding duo are both rich with ambition, believing, for instance, that their commitment to release Transgressive records in every territory now makes them a better proposition for emerging acts than certain major labels who conservatively focus on their home turf.

Transgressive’s plan is to expand organically, without clamping suffocating demands on its artists’ careers by engaging in heavily competitive deals.

It’s a strategy that has been strongly substantiated by Foals, whom Transgressive signed before the wider industry had even gotten a sniff. Last year, the label issued the band’s breakthrough third album, *Holy Fire* – via Warner Bros.’ marketing team – which hit the top chart spot in Australia and No.2 in the UK.

“A load of the people who were in the music industry to make big money have now fallen away - you can easily make more cash in breakfast cereals these days,” observes Tim. “Now a lot of people - at indies and majors - really care, and those are the people we should all support. Seymour had exhausted his signing budget when he found Echo & The Bunnymen, so he went and set up a publishing company just to [get the funds he needed]. That kind of thinking is what’s needed today; no more ‘computer says no.’”

To reach their current established state, Tim and Toby have struck deals with larger companies across the industry. Transgressive partners with Co-Operative Music in the UK and internationally for some artists, tapping into marketing, distribution and other services at the [PIAS] company.

Elsewhere, its publishing company operates via a JV with Warner/Chappell, whilst Foals’ connection to Warner Bros was founded by the major label’s former MD, and now Infectious founder, Korda Marshall. (“Korda was fantastic,” says Tim. “He’s an amazing guy and another mentor. He took us from hipster 7-inch kids to a proper albums company.”) Transgressive was also recently chosen as the UK partner for Sub Pop to release a string of acclaimed albums on these shores, from artists such as The Shins and Iron & Wine, while a similar deal was inked with Sire for LPs from Grammy-nominated New Yorker Regina Spektor.

One of the landmark moments in Transgressive’s history was the day in late 2012 when some certified US post-hardcore royalty, At The Drive In, chose the label to reissue their classic albums *Acrobatic Tenement* and *Relationship Of Command* in the UK.

“We were absolutely flabbergasted,” says Toby. “They could write their deal, basically, then we adjusted it and augmented it. They liked that

FOALS: ‘THEY STOLE OUR BOOZE AND OUR CIGARETTES’



Foals encapsulate everything Transgressive hopes it can offer a special artist: patient, and eventually lucrative, support, and a dollop of good old fashioned friendship. The Oxford band signed to Transgressive in 2007, releasing their debut album *Antidotes* the next year.

In 2013, they released third LP *Holy Fire* on Transgressive via Warner Bros, which has sold more than 130,000 copies in the UK so far.

“We knew the band because I was in a rubbish math-rock band that used to tour with Yannis and Jack,” says Tim Dellow. “We got really excited about them.”

Adds Toby: “Tim came in on the Monday morning, and I remember it so vividly. He said: ‘I’ve heard this demo from my friend’s band. I think it’s pretty good, what do you think?’ I could tell he was under-playing it because he didn’t want to show bias. He played four demo tracks. I was like: ‘You need to call your friend and offer him a deal right now.’”

“We ended up signing the record deal after about four-to-six weeks of chasing, giving them our office to rehearse in. We’d literally be working while hearing Chic jams for four hours a day. They stole our booze, our cigarettes - I remember going to a

gig with them and going to the hole in the wall and Yannis being like: ‘Are you going to give me £50 please?’ They bullied us, but we bullied them into a deal, so it all worked out. We signed them when pretty much no-one else knew who they were.”

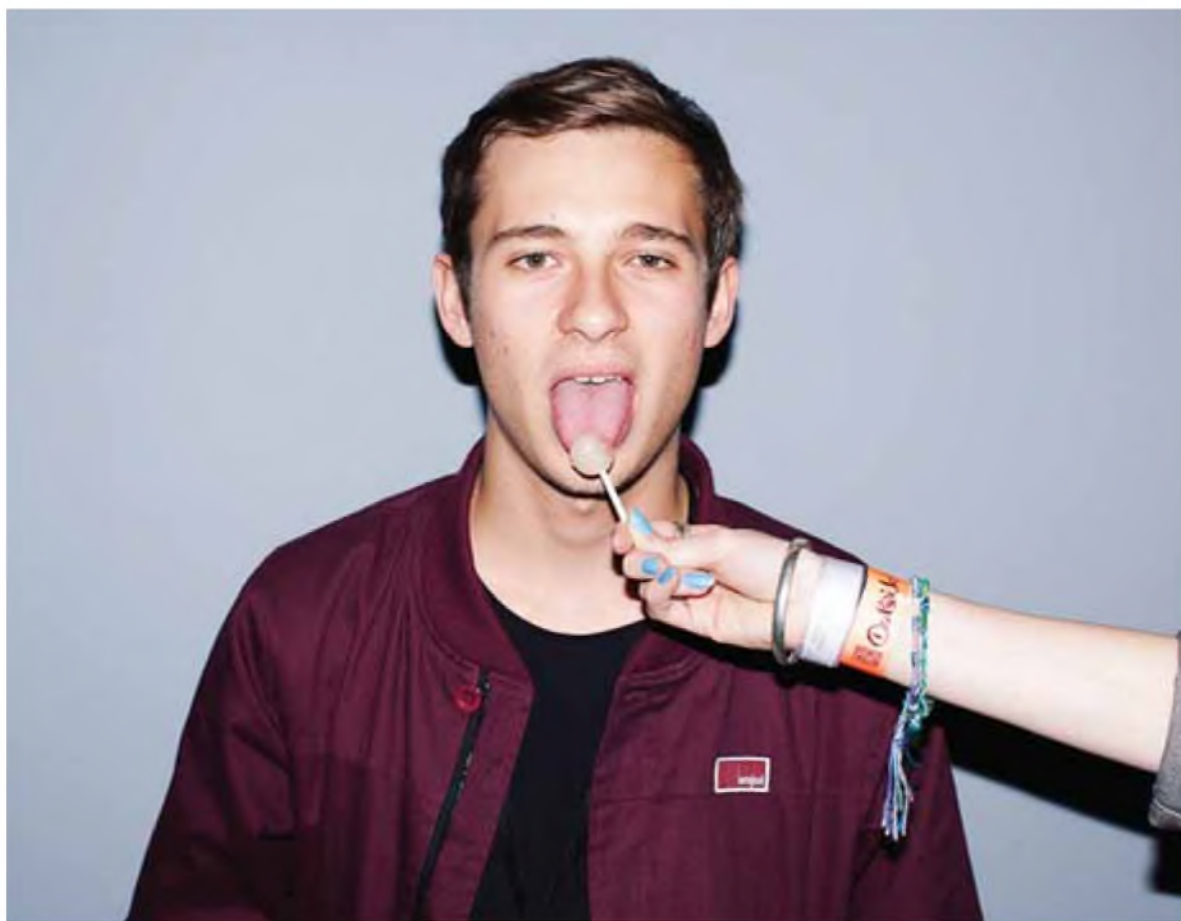
Says Tim: “We have first and foremost a friendship with the band, we’re trusted A&Rs - we’re always the first people to hear the record. We go in, hang out with them, work the record then essentially pass it onto Warner, who do the marketing. [Warner Bros head of marketing] Jen Ivory is amazing and we’ve got a good relationship. Our relationship with [management] Q Prime is also really strong.”

Transgressive were also very early on Two Door Cinema Club, with whom they signed a publishing deal. Two albums were subsequently released on Kitsune in Europe before the band signed a big money deal with Parlophone last year.

“We saw these guys from Northern Ireland at the Hoxton Bar & Grill and no-one cared - it was basically an empty room,” says Tim.

“But they just had these amazing songs. When everyone else is looking the other way, and we see something we love, that’s the most exciting time. That’s what Transgressive is built on.”

THE BIG INTERVIEW **TRANSGRESSIVE**



because it was a different approach to us saying, 'No, what you really want is this ten-album deal with this royalty rate...' Lying, basically - which lots of people do."

This being the music industry, Transgressive has had to learn to handle itself in the occasional brutal signing dogfight - and it hasn't always come away victorious. Having released the debut single from hotly-tipped Liverpool band Circa Waves late last year, Tim and Toby lost out to Virgin/EMI in a bidding war for the group's album. By all accounts, the amount paid by the Universal company was an eyebrow-raiser.

"We're really philosophical about it," says Toby. "Ultimately, the artists who are Transgressive artists are the ones that want to be Transgressive artists."

Tim comments: "They were presented with an offer they couldn't refuse."

To Universal's credit, they really wanted that band. A massive part of me can only applaud that. They were passionate enough to say: 'Screw it, this is important, let's dig deep.' Fair play, you know?"

Transgressive's relationship with the major labels - part rivals, part inspiration, part enemies, part collaborators - is only likely to become more complicated as the company grows in stature. There will be more A&R battles, more commercial tie-ups and - who knows? - even an investment offer to contend with from Kensington High Street.

Says Toby: "The problem with the major label system right now is that everything's got into a quarterly cycle - sign it in January, if it hasn't broken by September, it's fucked. That's not how it should be: start small, grow your business and grow your creativity simultaneously."

"People have lost the point of the music industry by getting into a desperate attitude of 'we need to make this cash back quickly'."

Whatever the future holds, Tim and Toby pledge to remain resolute in their artist-first

ABOVE

Flume: The hotly-tipped Australian dance artist's debut album was released through Transgressive in the UK early last year

CELEBRATING A DECADE

Transgressive has lined up an extensive list of live celebration events for its tenth anniversary this year, beginning at The Great Escape in Brighton this week (May 7-9). A Transgressive 10th Anniversary stage will be hosted at East Wing, The Brighton Centre on Friday 8, May. It will feature a headline appearance from Dry The River, ahead of their forthcoming second album, plus support from a smattering of the roster's most exciting, hotly tipped names: **FAMY**, **Blaenavon**, **Marika Hackman** and **Alvvays**. The label will also have a branded presence at UK festivals such as **Latitude**, **Reading & Leeds**, with other nights planned in **Australia**, **Germany** and **India** later this year.

ideology and the personal bond that unites their entire company.

The pair admit they've had plenty of disagreements over the years - especially as Transgressive only signs acts on which both founders can agree. But they've never stopped being excited by working in music, and they've never stopped being friends; sharing a charmingly chaotic solidarity that helps bind Transgressive to its artists, and vice-versa.

The pair sheepishly admit that when it came to managing Africa Express, the fundraising project curated by British indie royalty and issued on Transgressive, their inner fans got a bit over-excited; they couldn't help themselves from taking sneaky fan photos of Damon Albarn and Brian Eno in meetings and sending them to friends.

"Any company runs at its best on confidence, and we're a very confident company," says Toby. "If you're doing something out of fear, you're not doing your best work. The music business has become such a commodotised, worried industry. But we're not worried. We're just having a really good time."

'THEY'RE PERFECT PARTNERS'

Friends and industry associates on what makes Transgressive an extra special independent music company



"You guys make perfect partners. You are so different, yet you can finish each other's sentences. It's a lot like Richard Gottwehr and me, back in

the day. Your release of Regina Spektor's first album was most helpful for her awareness in the UK, and I've always respected your tastes in new music."

Seymour Stein, founder, Sire Records



"I first became aware of Tim and Toby when I noticed that most of the things we were looking at signing or discussing in our A&R meetings had already been

released by Transgressive. When I first met them they were still impoverished students at ULU who complained that they'd spent all their grant money on their label so couldn't afford to feed themselves. I regularly took them out for long lunches where we'd talk non-stop about music. They're both passionate about what they do, they're lovely people, they think as one mind and have very strong opinions. They were always great value in the A&R meetings, understood the contemporary music market and were great fun to work with. The first band that really started working for us was 'The Fools'. They had signed them very early and it was a classic case of artist development, allowing the band to grow in stature and confidence. Now, three albums down the line, it's brilliant to see them all have such great success together."

Korda Marshall, founder, Infectious Records & ex-Warner Bros. MD



"Tim, Toby and Lilas together forge a dynamic, considerate, and enthusiastic team whose energy for their artists knows no bounds. They are always on the look out for

unique music to bring to market via Transgressive. We love working with them and we're proud to consider them very much part of the [PIAS] family."

Jason Rackham, MD, [PIAS] Co-Operative

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VIEWPOINT DANNY WHITTLE

THE RISE AND RISE OF ELECTRONIC MUSIC

International Music Summit founding partner Danny Whittle details the groundbreaking transformation of a genre on the eve of the annual event taking place in Ibiza on May 21 - 23



VIEWPOINT

BY DANNY WHITTLE

Just to sit and think how the electronic music scene has developed over the last 20 years is breathtaking. This whole scene started off in a totally illegal environment. Most of the early events were taking place under motorway bridges or in a field in the middle of nowhere. Promoters were people putting on events for the love of it and DJs were people who just wanted to play the music they loved. The crowd followed their DJs relentlessly because the DJ just wanted to change their lives with an unforgettable night of music.

The events would be programmed with music in mind first and foremost. DJs were programmed in a way where their music would flow, the warm up DJs knew their place - they took pride in the fact that they could warm up for the next DJ without breaking into his set and knowing that they would

ABOVE
Dance stalwart:
Former Pacha brand director Danny Whittle is a founding partner of IMS, the annual International Music Summit business conference. He also heads up his own company IBZ Entertainment

leave the music in such a place where the next DJ can pick it up seamlessly and take it onto another level. And so it went on across the entire length of the event. The mission of all the DJs playing at that event would be to present an amazing night of music for the whole crowd.

There were no sponsors; there were no brands, and most events you didn't even have to pay to get into, this really was being done for the love of it.

Then along came the authorities and the police, everything became illegal, everything was getting closed down, sound systems were being confiscated, and even promoters were being thrown in jail.

"The suffering underground nightclub industry and a new legitimised regime resulted in electronic dance music. It worked its way to the masses and became the massive genre that it is today"

DANNY WHITTLE, IMS

So what happened next? Well, everything got legitimised, the promoters took their events into the established nightclubs, whom I must say were on their knees, the whole industry of nightclubs were suffering. People just didn't want to go to a standard nightclub anymore and listen to an unknown DJ playing chart based music (which was mostly rubbish and mostly impossible to dance to). We found ourselves with one failing industry in the nightclubs and one new born industry, even though we didn't know it yet, and that was electronic dance music. The coming together of these two industries, although forced through legislation and the powers that be, was the real springboard to electronic music working its way to the masses and becoming a massive genre with its own right to exist.

Promoters started to place occasional events into nightclubs and these events became an instant success. People now had a reason to go to these nightclubs, DJs were becoming famous and had followers, people knew what they would be playing and loved it and they didn't mind paying money to get in either.

Then it all went a step further. Now purpose built nightclubs or promoters were taking over existing venues and turning them into out and out electronic venues, places like Shelley's, Cream, Ministry of Sound, Back To Basics and Renaissance became the game changers in the nightclub scene. People were returning to the clubs in droves and spending good money to do it. Nightclub brands were becoming famous to the point where they didn't only have their own club, but also took on tours and events in other people's nightclubs, they were also creating their own merchandise and

selling their own compilation CDs. Then came the real big one, festivals. Yes these little upstarts that used to do free parties under bridges were now putting on their own festivals, back in the fields where they came from, except now it was for 40,000 people and were totally legal.

The DJs just kept getting bigger, the more successful the night they played at, the more money they could demand. And technology played a huge part in the growth of DJs. Once DJs had the technology to create their own music through laptops and amazing programs, they then started to create their own sound. When this technology came around, it just so happened that at the time minimal techno became popular - it fitted with the DJs inexperience to make non minimal music. It was more the DJs lack of ability to make music that dictated the style of the day. Of course, as time has gone on, many DJs have become incredible producers and the music and production have improved enormously.

We went from vinyl to DAT to CD and now onto memory sticks and laptops. Technology has increased so much in our scene its unbelievable - but I think ultimately everyone prefers the sound of great vinyl on a great sound system.

So where are we now? We have a multi billion dollar a year business, with electronic music everywhere from charts to movies and TV shows. Everyone wants to be a DJ - even already successful stars from other fields. Massive businesses are buying up the scene and hundreds of festivals worldwide serve millions of dance fans. I have loved every minute of it and am extremely happy to have witnessed this colossal change in what was once a free party in a field. Long live electronic music in all its guises.



MusicWeek PUBLISHING SPECIAL



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ANALYSIS PUBLISHING IN 2013

SONY/ATV'S CLEAN SWEEP

Double Music Week Award winner Sony/ATV bolstered a strong share of both the singles and albums markets in 2013 with its roster featuring on the majority of the year's best-sellers

PUBLISHERS

■ BY TOM PAKINKIS

Sony/ATV achieved a Music Week Award double for the second year on the trot at the end of April, having been the dominant publisher in 2013 by some margin. With a 31.14% share of the albums market and 34.89% of singles, the company was significantly ahead of its nearest rival Universal Music Publishing, which held second place in both albums and singles with 17.66% and 18.22% of the markets respectively.

Sony/ATV's share represented a year-on-year rise to bolster its pole position. The publisher held 26.3% and 30.6% of the singles and albums market respectively in 2012 and benefitted in 2013 from a full calendar year with EMI Publishing integrated into the company. The former EMI catalogue was only a part of Sony/ATV from July in 2012, and its value was illustrated in 2011 when the iconic British brand led both the albums and singles market in publishing. In fact, looking across the history of both the singles and albums publishing ranks dating back to 2001 - when it had a lead of around 5% in the albums market and almost 25% in singles on second place Universal - EMI Music Publishing was only bested on four occasions in the singles rankings and just three times for albums over the 11 years.

Zippering back to 2013, Universal Music Publishing retains its silver medal slot in the albums market despite a 3.74% dip in its share year-on-year, and rises from third to second on singles after increasing its share by 4.32%. That sees Kobalt slip into third position with the independent recording a 1.76% dip in market share year-on-year to 14.64%.

Warner/Chappell's standing in the albums chart remained unchanged in 2013 compared to the previous year. It maintained third position after increasing its market share by 4.56% from 11.1% in 2012 to 15.66% in 2013. Warner/Chappell also stood still in the singles publishing list, increasing its market share marginally by 0.11% year-on-year.

As far as the singles market is concerned, Sony/ATV put space between itself and its nearest rivals by being the only publisher to claim a chunk of each of the Top 5 selling tracks of last year. The company's Pharrell Williams claimed 65% of the writing credits on 2013's best-selling single, Robin Thicke's *Blurred Lines*, while Thicke's co-write saw Universal Publishing take 22% of the track. The summer smash sold 1,472,681 in the UK last year, according to Official Charts Company data, going two times platinum.

Sony/ATV's involvement in 2013's second biggest-selling single is down to Mr. Williams and roster-mate Nile Rodgers. Prior to the release of Daft Punk's *Get Lucky*, which topped the Official Singles Chart in April last year, Pharrell had only ever reached as high as third with *Can I Have It Like That* in 2005. In 2013, the now 41-year-old was a significant part of two tracks either



ABOVE

Top sellers: Robin Thicke, TI and Pharrell Williams claimed the best-selling single in 2013 with *Blurred Lines*, while One Direction's [opposite page] *Midnight Memories* was the biggest-selling artist album

of which could have claimed the No.1 spot for the year overall. *Get Lucky* finished a close second behind *Blurred Lines* with 1,308,007 sales.

Williams and Rodgers shared the writing spoils on the song with Imagem's Daft Punk, seeing the two publishers taking a 50/50 split of the track. Daft Punk re-signed their publishing deal with Imagem Music UK at just the right time in May last year as their smash single was dominating charts around the world. Imagem itself finished in sixth position for both albums and singles on the 2013's lists of top publishers with a market share of 2.88% and 1.80% respectively. The indie retained its 2012 position on the Top 10 rankings for albums publishers, increasing its market share marginally from 2.6% last year, but it didn't feature in the list of the Top 10 singles publishers in 2012.

Sony/ATV was never in danger of being uninvolved at the top of last year's singles chart it seems, with Avicii claiming one-third (33.32%) of the writing share of his own *Wake Me Up* - the third best-selling single of 2013 with 1,183,885 copies sold over the year. The lion's share of the writing credits (66.68%) on that track, however, lay with Universal thanks to writers Michael Einziger (33.34%) and Aloe Blacc (33.34%).

In total, eight of last year's Top 10 singles featured Sony/ATV writers, with two of those written solely by individuals from the publisher's roster. Passenger penned 2013's fourth biggest-selling track *Let Her Go*, which amassed 1,308,007 sales over the year as the single to his fourth studio LP *All The Little Lights*. Further down the end of

EXECUTIVE SUMMARY

- Double Music Week Award winner Sony/ATV led both the albums and singles market in 2013 with a 31.14% and 34.89% share respectively
- Sony/ATV was the only publisher to claim a chunk of each of the Top 5 selling singles last year and eight of the Top 10
- Pharrell Williams had writing credits on 2013's top two best-selling singles *Blurred Lines* and *Get Lucky*
- Universal Music Publishing retained its second place in terms of album market share and rose from third to second in the singles market

year chart, Sony/ATV also claimed 100% of OneRepublic's *Counting Stars* with the band sitting among the publisher's ranks. The track sat at No.9 in the list of 2013's of best-sellers.

There were only two tracks that penetrated the Top 10 end of year charts without a Sony/ATV writer in 2013. Publishing for Katy Perry's *Roar* was split between Kobalt (82.5%), Warner/Chappell (15%) and Kassner Music (2.5%), while Macklemore & Ryan Lewis' *Thrift Shop* was 100% published by Inside Passage Music Publishing administered by Kobalt. *Roar* amassed 804,767 sales over the calendar year to finish No.6 in the list of 2013's top-sellers with 804,767 sales, while *Thrift Shop* followed in seventh position with 757,087 units sold.

Roar missed out on a Top 5 spot in the 2013 singles ranking thanks to Virgin EMI's *Naughty Boy*. The sought after producer stepped into the spotlight himself for the first time last year with debut album *Hotel Cabana*. The LP's first single *La La La*



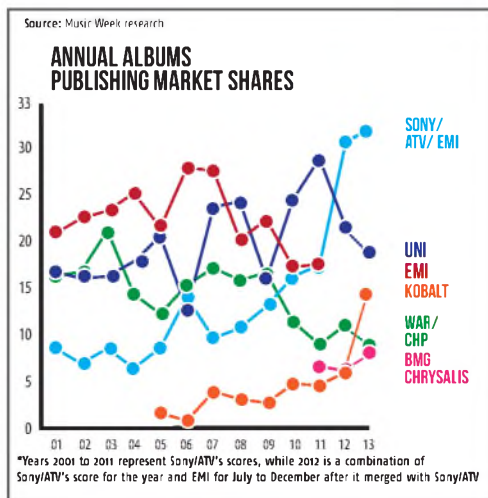
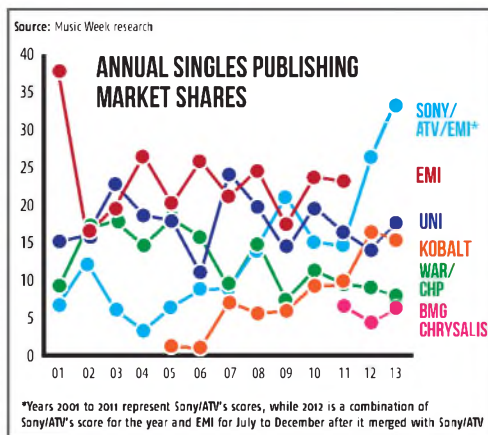
featured another rising star in Sam Smith. Smith alongside Naughty Boy earned Sony/ATV an 81% share of the track's publishing with the remainder split between Universal (10%), writer Frobisher Mbabazi (2%) and B-Unique via Kobalt (7%).

If the consistent presence of Sony/ATV's writing roster in last year's top-selling singles is impressive, the publisher's involvement in 2013's top albums is a step further. The company's writers featured in every single entry of the Top 10 albums list last year. It's a feat that was almost replicated by nearest album rivals Universal Music Publishing and Warner/Chappell. The pair claimed a share in the Top 9 albums of last year but missed out on Rod Stewart's Time. The legendary singer and Sony/ATV artist co-wrote all but one of the songs on the standard version of Time. It was the biggest songwriting contribution he has ever made to one of his LPs and earned Sony/ATV a 68.15% share of the entire works.

As for the rest of 2013's list of best-selling albums, the top of the chart is predictably dominated by the world-beating Now That's What I Call Music compilation brand. Released in November last year, Now! 86 claimed the top spot with 1,111,701 sales achieved in the short space between its arrival and the ushering in of 2014. Sony/ATV claimed the majority of the writing credits with a 31.84% share.

One Direction's Midnight Memories was the No.1 selling artist album of the year. While 21.75% of its publishing went to PPM the rest was relatively evenly split between Sony/ATV (15.69% with seven of the 14 tracks co-written by the publisher's writers), Universal (18.17%) and BMG Chrysalis (16.46%). Kobalt claimed 13.26% and Warner/Chappell 7.12% of the album's writing credits.

Despite its 2012 release date, Emeli Sandé's Our Version Of Events still managed to breach the Top 5 biggest-selling LPs of 2013, taking the fifth spot



with 682,908 sales. That took the album's cumulative sales figure to over 2 million by the end of last year. With Naughty Boy contributing to nine of the tracks on the album's standard release and Sandé herself being a Sony/ATV- signed artist along with production duo Craze & Hoax and Alicia Keys who also contributed to the album, the publisher claimed 84.79% of the LP.

TOP 10 SINGLES PUBLISHERS 2013

POS	COMPANY / MARKET SHARE
1	SONY/ATV 34.89%
2	UNIVERSAL 18.22%
3	KOBALT 14.64%
4	WARNER CHAPPELL 9.11%
5	BMG CHRYSALIS 8.10%
6	IMAGEM 1.80%
7	GLOBAL TALENT 1.11%
8	BUCKS 1.08%
9	WIXEN 0.81%
10	WARP 0.72%

TOP 10 ALBUMS PUBLISHERS 2013

POS	COMPANY / MARKET SHARE
1	SONY/ATV 31.14%
2	UNIVERSAL 17.66%
3	WARNER CHAPPELL 15.66%
4	KOBALT 9.39%
5	BMG CHRYSALIS 7.15%
6	IMAGEM 2.88%
7	GLOBAL TALENT 1.53%
8	RZO 1.26%
9	CARLIN 1.13%
10	PPM 0.77%

TOP 10 ALBUMS 2013

POS	ARTIST / TITLE / PUBLISHER
1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 86 SONY MUSIC CG/VIRGIN EMI Sony/ATV 31.84%, Universal 14.71%, BMG Chrysalis 11.58%, Kobalt 10.25%, Others 17.61%
2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 85 SONY MUSIC CG/VIRGIN EMI Sony/ATV 27.05%, Universal 20.18%, Warner Chappell 17.58%, Kobalt 10.67%, Others 18.34%
3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 84 SONY MUSIC CG/VIRGIN EMI Sony/ATV 29.82%, Universal 13.39%, Kobalt 11.84%, Warner Chappell 11.00%, Others 21.12%
4	ONE DIRECTION MIDNIGHT MEMORIES SYCO MUSIC PPM 21.75%, Sony/ATV 15.69%, Universal 18.17%, BMG Chrysalis 16.46%, Kobalt 13.26%, Others 8.11%
5	EMELI SANDE OUR VERSION OF EVENTS VIRGIN Sony/ATV 84.79%, Others 11.37%
6	MICHAEL BUBLE TO BE LOVED REPRISE Warner Chappell 33.13%, Universal 24.49%, Sony/ATV 15.69%, Others 13.11%
7	ROBBIE WILLIAMS SWINGS BOTH WAYS ISLAND Sony/ATV 30.26%, BMG Chrysalis 25.74%, Kobalt 17.6%, Others 16.84%
8	OLLY MURS RIGHT PLACE RIGHT TIME EPIC Warner Chappell 26.51%, Universal 26.34%, Sony/ATV 20.59%, Others 21.69%
9	BRUNO MARS UNORTHODOX JUKEBOX ATLANTIC Warner Chappell 31.08%, Universal 27.97%, BMG Chrysalis 22.73%, Sony/ATV 13.48%, Others 1.80%
10	ROD STEWART TIME CAPITOL/DECCA Sony/ATV 68.15%, Wixen 19.56%

TOP 10 SINGLES 2013

POS	ARTIST / TITLE / LABEL / PUBLISHER
1	ROBIN THICKE/TI/PHARRELL BLURRED LINES INTERSCOPE Sony/ATV 65%, Universal 22%, Non-Society 13%
2	DAFT PUNK FT PHARRELL WILLIAMS GET LUCKY COLUMBIA Sony/ATV 50%, Imagem 50%
3	AVICII WAKE ME UP POSITIVE/PRMD Sony/ATV 33.32%, Universal 66.68%
4	PASSENGER LET HER GO NETTWERK Sony/ATV 100%
5	NAUGHTY BOY FT SAM SMITH LA LA LA VIRGIN Sony/ATV 81%, Universal 10%, B-Unique 7%, Copyright Control 2%
6	KATY PERRY ROAR VIRGIN Kobalt 82.5%, Warner Chappell 15%, Kossner 2.5%
7	MACKLEMORE/RYAN LEWIS/WANZ THRIFT SHOP MACKLEMORE Kobalt 100%
8	PINK FT NATE RUESS JUST GIVE ME A REASON RCA Warner Chappell 33.32%, Sony/ATV 66.68%
9	ONEREPUBLIC COUNTING STARS INTERSCOPE Sony/ATV 100%
10	JUSTIN TIMBERLAKE MIRRORS RCA Sony/ATV 5%, Universal 50%, Warner Chappell 42%, OLE (UK) 3%

Securing third place in the list of albums publishers in 2013, Warner/Chappell claimed the biggest writing shares in three of last year's Top 10 albums - No.6: Michael Bublé's To Be Loved (33.13%), No.8: Olly Murs' Right Place Right Time (26.51%) and No.9: Bruno Mars' Unorthodox Jukebox (31.08%).

Sitting in fifth place on both the singles and albums publishing lists for 2013, BMG Chrysalis scored writing credits on three of the top artist albums. The publisher claimed a 16.46% share of One Direction's Midnight Memories, a 25.74% chunk of Robbie Williams Swings Both Ways and a 22.73% portion of Bruno Mars' Unorthodox Jukebox.

PUBLISHING SPECIAL KIM FRANKIEWICZ

‘THE INDUSTRY IS REALLY TAKING NOTICE OF US NOW’

Imagem Music’s UK managing director says that the growing company is maintaining a strong independent status - but with the power to compete with anyone in the market



KIM FRANKIEWICZ - CV

2012 - Managing Director, Imagem Music UK
2000 - VP International, Universal Music Publishing UK
1997 - VP International, Universal Music Publishing US
1994 - Managing Director, RooArt Records, MMA Music Publishing, Australia
1988 - Managing Director, MMA Music Publishing, Australia (also sub publishing for independents including Hit + Run, Tommy Boy Music, Momentum Music, Complete Music, Minder Music)
1983 - MMA Management (INXS, The Models, Jenny Morris)

PUBLISHING

■ BY TIM INGHAM

There’s been a bit of a theme developing at Imagem Music UK of late.

With Peace, Circa Waves and Temples all recently signing global publishing deals with the growing independent firm, it’s starting to look like a natural home for the sort of exciting modern British indie bands who might just fill arenas in the future.

This string of promising signings join the likes of Kaiser Chiefs, Bombay Bicycle Club and The Temper Trap on Imagem’s roster, helping strengthen a line-up awash with impressive career writers/artists. The A&R team have also courted and signed upcoming electro artist/producer DJ Lxury and singer songwriter Flo Morrissey.

It’s another string to the bow of a company who can boast of one of the most diverse and deep catalogues in the independent music publishing space. The flexibility and bargaining power of the firm was exemplified in the second half of last year, when it struck new deals with global powerhouses of the music industry such as Daft Punk, Madness, Cathy Dennis and Counting Crows.

Perhaps the biggest of all its recent deals, however, was a unique partnership with Pink Floyd Publishing Ltd. which now sees Imagem administer the songs of David Gilmour, Nick Mason and Richard Wright in the Pink Floyd catalogue.

The exec who has overseen this influx of top new and established writers onto Imagem Music UK’s books in the past couple of years is Kim Frankiewicz, the MD of the company and an executive who boasts more than 30 years’ music industry experience.

She tells *Music Week* that the recent spate of signings with emerging guitar acts in the UK is no fluke, and indicative of the growing reputation of the company amongst managers and creatives.

“After I first came in to Imagem in 2012, we did some really big deals like Daft Punk, Mark Ronson, Pink Floyd, Cathy Dennis, Madness - and that helped get the company noticed again,” says the former Universal Music Publishing exec.

“They’re of course all fantastic acts and catalogues to sign, but the next stage in the strategy was to sign really great up-and-coming artists like Peace, Temples and Circa Waves.

“I’m extraordinarily proud of these deals because they’re very high-profile writers and artists. To be able to attract them was a great reflection of Imagem. If people see that that calibre of client is putting their trust in us, it’s a great way to wave the flag.”

Under parent company the Imagem Group, Imagem Music UK is a sister to a pair of true music industry legends: Rodgers & Hammerstein and Boosey & Hawkes. While R&H handles catalogues that enjoy a prime spot in the nation’s musical



consciousness - whether *The Sound Of Music*, *White Christmas* or *Footloose* - Boosey & Hawkes is one of the most respected names in the classical music field, having been established for more than 80 years. It manages a host of music and composers across choral, orchestral, opera, musicals and contemporary styles.

Imagem Music UK also works alongside the company's production music arm and its Creative Services company, responsible for landing career-boosting syncs for many of Imagem's top writers. It all creates a structure which, according to Frankiewicz, offers clients the opportunity to spread their creative wings in hitherto untested areas.

"When people come in to meet with us, a lot of people don't realise the depth of the company," she says. "Mark Ronson was a classic example; he knew me personally but he didn't know much about Imagem. When he came in and saw the Boosey & Hawkes catalogue, then Rodgers & Hammerstein, he was like: 'Oh my God, I want to be under the same roof as all this talent.' If someone wants to dive into other genres, the support is there for them here and we encourage it."

Like many other publishers, Imagem has noticed that its role in laying A&R groundwork before a label signs a writer/artist is becoming increasingly essential; especially as record companies demand a proven fanbase from an act before signing on the dotted line.

"Right now it's really exciting in this sector because there's so much great talent out there," says Frankiewicz. "A lot of the deals we're looking at currently are where the artist or the manager are looking to do their publishing first; they want to get some money to develop the artist or writer a bit further along before they go to the label. In that respect, it's back to the good old days of publishing."

She adds: "That's a real trend we've noticed. Obviously it's partly happened because there are fewer record labels to go to these days, but there's also more outlets for artists to promote their music."

"That means that if they have some support and funding behind them, they have what they need to take it to the next level rather than be out there

"A lot of managers are currently looking at publishers first; they want to get some money and develop their artist before going to a record label"

KIM FRANKIEWICZ, IMAGEM

struggling or sitting around waiting for a label. It's nice in that respect because we can get on board early and work with them closer, creatively speaking - laying the foundations for a relationship across their career."

But why, in the diversified world of global publishing - with the giant presence of Sony ATV and Universal at one end and hundreds of bespoke indie operators at the other - would a writer choose to sign to Imagem?

Frankiewicz believes that the company offers a markedly unique mix to its clients: with a robust financial backing and offices in the US, UK, Germany and the Netherlands, it can provide the strength of a serious global player - without losing its independent advantages.

"One of our best selling points is that we're a big company, but small enough to be there for all of our clients. We don't have a huge [roster] - if a writer calls up and needs anything done, it's dealt with immediately. The attention to detail they need is here," she says.

"We're lucky enough to be able to give them some financial help - whether that's to go and buy equipment or setup a studio at home, or help with their touring. We can obviously also really help them creatively - perhaps hooking them up with other songwriters or producers."

"There's a whole range of great service we can offer, which can really help less established writers progress to a label where they can get noticed; both in terms of finding their audience and in terms of labels feeling more confident about them."

After Imagem Music Group was founded in 2008 - when it kicked off by acquiring a bundle of catalogues from Universal Music Publishing such as Rondor, Zomba, BBC and 19 Music - the company grew rapidly, quickly adding Rodgers &

ABOVE
Young guns:
Imagem Music UK has recently added young British bands such as Temples to its roster

FRANKIEWICZ'S KEY SYNCs

Imagem's Creative Services division works closely with Kim Frankiewicz's team to help land impactful syncs for clients - bringing in vital income that can be re-invested elsewhere in their career.

Says Frankiewicz: "Every publisher relies heavily on their sync teams nowadays and fortunately there's a positive trend out there: agencies and film companies are going more and more to [licensed music] rather than bespoke pieces. Like all publishers, we're constantly looking for ways to make up the much-reported losses in mechanical income across the industry. Although digital income isn't saving us yet - I'm sure it will one day - you've got to find a balance, and sync really helps. For us, it's growing in all genres and it's increasingly international - we've seen real recent success in territories such as China, Japan and Korea."

Syncs which Imagem has helped drive in recent times include the Kaiser Chiefs' *Never Miss A Beat* being used in a Barclaycard TV ad - the funds from which helped finance the band's recent No.1 album, released on a services basis via Fiction/Caroline International.

Other standouts include Starship's *We Built This City* being used in a high profile TV campaign for 3's mobile offering, as well as Nissan using the track *Y.A.L.A* from one of Imagem's most well-known clients, MIA.

Hammerstein and Boosey & Hawkes in its first year on the market.

The company's management, including CEO Andre De Raaff and Frankiewicz's boss, John Minch, believe that the firm's Pop roster at Imagem Music UK is now ripe for expansion - a challenge that Frankiewicz is clearly relishing.

She has deliberately expanded her artist/writer development team in recent months, adding A&R managers Sam Mumford and Jess Hamilton to ensure her company can rival even the most competitive publishers out there. (Imagem is also starting to look like a pretty attractive acquisition target: De Raaff was quoted last week as saying that a sale for around \$650m is currently one option for the publishers, alongside "a strategic partnership, or a hold".)

"We sit in an amazing position right now," says Frankiewicz. "People are really taking notice of Imagem; we're getting the calls when there's a big deal on offer out there."

"Managers and artists want to be meeting with us because they do see us as a strong independent that is not too big, not too small and can compete."

"Plus, we have the team behind us on a worldwide level with the support we need be it across, sync, admin and other areas. The feedback we're getting from people is extraordinarily positive, and the quality of deals we've got show it's working and we've got the respect out there."

"Our key belief is about quality not quantity. So long as we're making the right signings and they're doing well, we don't have to be signing a gazillion [clients] every year."

"We want every signing to be right, and we want to deliver - to do a genuinely brilliant job for every one of our clients. Shouldn't every publisher?"

PUBLISHING SPECIAL MARY RAMOS



The Pulp Fiction director's music supervisor of choice on sync, tough jobs - and the man himself

SYNC

■ BY EMMA GRIFFITHS

Anyone who has seen Quentin Tarantino's films will be well aware of the masterful and unique way the director uses music.

But the Hollywood hero doesn't fly solo when it comes to picking - and clearing - the tracks in his movies. That's the job of his trusted sync stalwart, Mary Ramos, who has been working with Tarantino ever since she took a role as music co-ordinator for his classic *Pulp Fiction* (1994).

Since then, Ramos has had input into the musical identity of Tarantino movies, becoming music supervisor on Grammy-nominated soundtracks such as *Kill Bill Volume 1* (2003) and 2 (2004), *Inglourious Basterds* (2009) and *Django Unchained* (2012) - as well as a host of renowned work by other directors.

"Quentin is the genius behind everything", Ramos explained at the Paris Sync Summit last month, before sitting down with *Music Week*.

Each of Tarantino's projects begins in his music room, she told the audience. Together, they'll go over the story of his script and he'll play her the kind of music he wants to use.

"My job with him is to make sure that he can get everything he wants and, if there are holes as there generally are, I'll be able to help him fill them in", she said.

As she later explained, Tarantino's penchant for searching out the obtuse and the outrageous has made her life rather difficult at times. But has it all been worth it? You betcha.

How did you get into music supervision and what would your advice be for those with aspirations of carving a similar career?

I just tripped into it. My friend Tim Roth [actor/director] was working on *Reservoir Dogs* at the time and he introduced me to Quentin

ABOVE
Inglourious Basterds: Each of Quentin Tarantino's projects begins in the music room, according to Mary Ramos

"Budgets are not what they should be with regards to music [for sync] but there are creative ways of working that out" MARY RAMOS, MUSIC SUPERVISOR

Tarantino. We spoke about music, because I always had a soundtrack collection growing up, and that is how I got involved. So Quentin and Tim are the real reasons I started doing music supervision - I wanted to be a writer!

I then started working on other projects. I worked for a music supervisor and when she went to a label I went out on my own. I've been doing it ever since for 20 years. It was a different experience back then starting out. Now I can only imagine that one way is to have a bold opinion on music, and also to have a blog that is fun and smart to read with fresh insights. Also any way you can get experience - whether it's working for a music supervisor, a publisher, or a record company - will give you can a more three-dimensional view.

What's your research/preparation process when you approach a new project? Where do you start?

The first thing I do is read the script and start coming up with ideas, and notate whether there are any music moments that are on camera. If so, I need to figure out in pre-production whether they require a pre-record session. If there's an actor who's portraying a musician I need to assess whether the actor is a singer or someone who will need to be recorded with a different voice. Like in *Grace of My Heart*, Illeana Douglas was not a singer and she was portraying a Carole King kind of singer/songwriter. So it involved listening to her voice and ascertaining different singers who could sound as though they were her. A lot of times producers will say, "Let's get a famous voice to be the voice of this actress." And that is never a smart idea in my opinion. People will be like: "Why is

David Bowie's voice coming out of that face?" After that, I'll come up with ideas of score and composer possibilities, as well as source cue song options. Once there's a rough assembly of what the director has shot a lot of those assumptions will be cast aside for what the visual really needs.

And what the budget will allow...

Yes, and what the budget will allow. That is, unfortunately, too much of a conversation. Budgets are not what they should be with regards to music, but there are creative ways to work that out.

Is working with Quentin Tarantino very different to working with other directors?

Every director is different - they each have a passionate connection to the story they're telling, Quentin in particular. He'll use a particular song because he wants to make a reference to where it originated. He is so fun and exhilarating to work for. He is a genius and he's passionate about movies and music in movies.

He will stop and describe what the character's wearing and why they're wearing it. He'll describe the music that's playing and why it's playing. My job is to support the director in telling the story and often that involves making suggestions of songs and composers that would fit. 100% of my job with Quentin is to make sure the story he wants to tell is allowed to be told!

He uses a lot of juxtaposition with the music and visuals - is that a challenge he involves you with?

Yes! In the latest movie [*Django Unchained*] I needed to have extensive conversations with the James Brown estate to allow us to use his music over a gunfight.

So artists are sometimes reluctant to be featured in the more gruesome/gory scenes?

Yes. One good example is *Pulp Fiction*, because the

song *Girl, You'll be a Woman Soon* was originally denied. We were not allowed to use it during the scene because Uma Thurman's character does drugs and almost ODs – she snorts heroin. So I wrote a letter to Neil Diamond and he eventually let us use the song. Years later when I worked with him on another project he actually quoted my letter back to me! He didn't realise I had written it, but I mentioned the scene and he said, "Well I almost didn't let that song be there but it wasn't glorifying drug use in any way, as a matter of fact she almost dies from her folly." They were my exact words! So that scene almost didn't happen.

You mentioned earlier that music is unfortunately undervalued these days. Do you think it's worth it sometimes for new artists to get the exposure but not much of a pay-out?

Absolutely, it's always, always, always worth it. Film and television and commercials are such great ways to get your music heard.

What would you say are the best and worst parts of your job?

Wow. Everything about it is the best part. I work with music, I work with directors telling stories, I work with recording artists, composers, it's fantastic. I'm in heaven! The bad is not necessarily bad; it just requires creative budgeting and thought and passion. Often the budgets for things that I'm working on are not large. They're not big studio pictures, they're independent films with high profiles but no budget, so that is one of the stressful points of my job. But working with independent music is one of the reasons why it becomes more creative and fun. Rather than going to get the more expensive U2 song you have to think of alternatives.

What is the most challenging project you've worked on as a music supervisor?

Kill Bill Volume 1, for various reasons. One reason was that I was pregnant with my daughter and I was working up until the birth! That one was a little difficult – it was challenging and exhilarating. One time Quentin handed me a homemade video tape of a '70s Japanese television show and said, "You know what? That piece of music right there in the background in that little scene – that's what I want to hear". There were no credits on it, no title, production company, no easy way to just make a phone call – plus I don't speak Japanese. But I got it.

And there was no Shazam!

Right! Shazam was not available, and at the time internet searches were not that advanced, plus it wasn't on iTunes. A lot of these things took extensive research and I hired a lot of translators. There was Japanese, there was Italian, there was French. One time I needed something very quickly from France so I ran outside my house to my next-door neighbour who I knew was from Montreal and spoke French. She's gardening minding her own business and I grabbed her and put her on the phone because I had just a few hours left in the day to do business with France before the entire country shut down for the holidays. There were a lot of intricate things that I had to do for that movie and it's a masterpiece. I



ABOVE

Masterpieces:

[L-R] Kill Bill Volume 1 - the toughest project that Ramos has worked on - Pulp Fiction and Django Unchained

"Sync is always, always, always worth [not much of a pay-out in return for exposure]. Film and television and commercials are such great ways to get your music heard"

MARY RAMOS, MUSIC SUPERVISOR

am so fortunate to have been a part of it.

We were also almost not able to use the iconic Santa Esmeralda track *Please Don't Let Me Be Misunderstood* on Kill Bill because of a situation with the French label and the artist. But I couldn't take no for an answer - it was too cool of a song! So I tracked down Leroy Gomez, the lead singer, and found him through various channels including an obituary. I finally reached his mother who gave me his number in France and I was able to work something out.

Is there any particularly weird/obscure song you're really glad you managed to sneak into a project?

You wouldn't know the movies! I'm very proud of *Jeepster* by T. Rex in *Death Proof* – I love that song, it's one of my favourite songs ever! I put the song *Di-Gue-Ding-Ding* by Michel Legrand in a movie no one saw called *Clay Pigeons*. Vince Vaughan plays this charming serial killer and Joaquin Phoenix is also in it.

What project do you wish you'd worked on as a music supervisor? What would be your dream?

I love musicals. I think it would be a lot of fun to work on more of them. I've done a few movies where there has been singing on camera but I'd love to do a full on musical. You won't believe this - I just worked on an animated movie of *Postman Pat* that was sort of a musical. I'm not kidding!

Postman Pat and his black and white cat?

And his black and white cat! Believe it or not that song isn't owned by the production company, it's separately owned by the writer of the song. Ronan Keating plays the singing voice of Postman Pat and there are a couple of songs that were written for it. But I'd love to work on a full on musical.

MARY RAMOS - BIOGRAPHY



Mary Ramos, has helped create the musical identity for over 100 films for the past 20 years. She has worked with directors such as Oscar-nominated Thomas McCarthy on *The Station Agent*, *The Visitor* and *Win-Win*. For the

latter, she commissioned a new song by *The National* – a contender for the Academy Awards, entitled *Think You Can Wait*. She is best known for her work with Quentin Tarantino. For 2012's *Django Unchained*, new songs were created with artists such as John Legend, Anthony Hamilton & Elayna Boynton, Rick Ross, Ennio Morricone & Elise and Tupac Shakur & James Brown). She has also collaborated with Oscar nominee Richard LaGravenese on his films *P.S. I Love You*, *Freedom Writers* (featuring an original song by Common and will.i.am entitled *A Dream*), and *Beautiful Creatures*. Other movies she has worked on include Robert Rodriguez's *From Dusk Till Dawn* and Helen Hunt's *Then She Found Me*. In addition to her movie music career, Ramos worked with legendary producer Rick Rubin to create the platinum selling *Chef Aid* soundtrack for *South Park*, and has worked on music for various global ad campaigns and television programs.

You touched earlier on your upcoming projects, can you tell me about those?

Yes I'm working with Zach Braff on the follow up to *Garden State* – it's been 10 years!

The Shins played an integral role in the original Garden State. Are they back on board?

I'm not telling you anything! The tracklisting will be released soon but there are a lot of new songs written by amazing artists like Justin Vernon of *Bon Iver*.

■ Emma Griffiths runs a regularly-updated blog all about sync music. Visit her at WhatEmmaHeard.com

PUBLISHING SPECIAL SENTRIC MUSIC



How a university project turned into a global publishing operation

PUBLISHING

BY TOM PAKINKIS

The story of Chris Meehan and Sentric sounds like it belongs to some sparkling Silicon Valley start-up.

The online administration portal at the centre of the publishing company wasn't the product of boardroom meetings, pie charts and big money backing, it was a university project that CEO Meehan put together when his work experience placement in music management fell through.

"It was at the time that DIY was becoming a phrase in the industry and people like TuneCore and AWOL were setting up," Meehan explains. "We looked at that but focused on the under-served artists within the publishing space."

Sentric doesn't set a threshold of success before it will service a songwriter. Thanks to the company's online portal at SentricMusic.com, everyone from bedroom beginners to big-selling acts can register their writing copyrights for administration.

"We stepped back from the point at which an artist records a piece of music and distributes it," says Meehan. "Before that, they've probably done 10 or 15 gigs with performance royalties linked to them that they were doing nothing about. We looked at it as a way of being able to connect people with money so that they could afford to go into the studio."

Last month, 4,000 songs were uploaded to the portal and, as long as there's an mp3 file attached to the metadata, the Sentric team listens to every track. That's because as soon as a recording is of a certain quality, the publisher can start to work more directly with the artist to exploit their catalogue for things like sync and library music.

Far from a university project in 2014, the company now engages with 29 territories for administration directly from its base in Liverpool. It's also now started to put people on the ground in some of those countries to further boost its ability to create licensing opportunities across the globe for what are

"We listen to everything that comes through the door. That's the one bit we haven't automated" CHRIS MEEHAN, SENTRIC

now hundreds of thousands of clients.

Most publishers these days are keen to say they restrict the size of their roster to focus on quality – but you have no qualms about making quantity a big part of your business...

From an administration point of view, who am I to say that a song's good? All that I need is the information behind the song to make sure that someone's going to earn money when it's exploited. An artist might just be playing their own songs live five times a week. In that case it doesn't matter about what I think is quality or what isn't, there's a service here that supports songwriters and does a job that [they couldn't] because they didn't have the infrastructure or a team around them. Because of the volume of songs we have, there will be quality in there and some of it works for music libraries, some for big commercial syncs, some for huge tours and big record sales. But the basic principle is that we can do the work that generates a connection between the writer and the exploitation and the money and we can deal with volume.

We listen to everything that comes through the door – that's the one bit that we haven't automated because we have sync clients and we've got a duty of care to make sure that we're giving the quality that they require. As soon as [we get a track] where the recording quality is good then we'll find an area of the business where we can work with it or send it to our sub publishers or agents that represent the catalogue and we'll service that music. We've got some really great songs that get synced in great spots.

We have a music services portal where we engage with all of our sync customers and it has two catalogue platforms. One is an upfront advance-based cleared model where there might be multiple rights-holders involved, a label might own the master rights

ABOVE
You'll never work alone:

[Inset] Sentric Music CEO Chris Meehan and the publisher's Liverpool HQ. Sentric. The company has recently opened offices in Germany and Scandinavia

and so on. We also have a 200% cleared portal, where the artist owns the publishing and the master rights. It makes it really easy for music supervisors because we have a relationship with the complete rights owner and we can do a sync really quickly.

Is sync your main driver?

It's certainly not the biggest bit but it probably gets the most attention from artists because sync is very much sought after. I think that the massive value that we add before sync is just good administration of catalogue. In the early stages our whole business was based on being able to deal with volume and it was normally for the [acts] that the wider industry didn't feel was right to pick up at the time or at all. So we had to build a system that reduced the cost of administration so that we could deal with thousands of people. That's what we started with.

We also looked at the reasons why someone might not engage with publishing and one of them was ownership. You meet an artist and talk about the things that you can do for them but then it all falls down to talking about who owns the copyrights. So we thought that if we take away all of those problems and don't rely on ownership but make it a service then there wouldn't be any barriers – why wouldn't you engage with a company that's going to do all the work for you?

As record sales dip do you think rights administration and publishing is becoming a bigger part of the industry? Is it becoming dominant?

When we first started, live income was probably 80% of our revenues, we've never really relied on mechanical income because we're not a traditional publisher where we give an advance, there's a label involved and [an LP] will go on to sell 100,000 copies. So we're actually seeing an increase in mechanical income from our catalogue, which is now 30%. Because we deal with anybody at that core level, you never know what's going to come through. We pick up songwriters in the UK that end up licensing an album to Japan and all of a sudden sell 10,000 copies.

What's coming up for Sentric?

We recently launched a new Artist & Brand Services division, which means we can add value to brands with the artists that we have. So if there are any opportunities with brands that want to get involved with emerging artists. We were constantly seeing our artists placed or performing on a network of brand activity so we wanted to manage that relationship and make sure we're getting the best for the artist. So if you want to work with an artist or have a track on an advert then we can look at what we can do to add value to both the artist and the band: it might be live performances, endorsements... it's just looking at the opportunities beyond the music.

We've been doing neighbouring rights for a while as well because we're dealing with lots of 200% cleared music. To work with the BBC for sync, for example, you've got to have neighbouring rights covered as well. A lot of artists weren't doing that so we launched it for a small group of clients and it's grown nicely. We're looking at how we can roll that out and do it directly with PROs in as many places as possible because we've seen the value of doing that on the publishing side.

PUBLISHING SPECIAL ABI LELAND

'MOST PEOPLE HAVE NO IDEA WHAT SYNC MEANS'

Abi Leland, founder of Leland Music, discusses ads, the relationship between agencies and the music industry - and why, outside of publishing, 'sync' is becoming an outdated word

BRANDS

BY TIM INGHAM

Abi Leland is one of the UK's most respected music supervisors. The exec and her team at Leland Music have creatively matched tracks to a raft of high-level ad campaigns, including no less than seven John Lewis commercials. Three of these have been Christmas standouts: Lily Allen's *Somewhere Only We Know* (2013), Gabrielle Aplin's *The Power Of Love* (2012) - both subsequently Official Charts No.1 records - and Slow Moving Millie's *Please, Please Let Me Get What I Want* (2011).

In a modern music industry where sync fees and exposure are integral for almost any successful record release, Leland is a key contact amongst both publishers and record labels - and is very well respected amongst the leading agencies.

Elsewhere in ad-land, Leland has been responsible for the music on other easily recognisable TV campaigns such as Hovis' *Go On Lad* campaign (agency: MCBDD), Lloyds' *For The Journey* (RKCR/Y&R), Honda's *RGB* (W&K) and Three Mobile's *Sing It Kitty* (Widen & Kennedy) - famously featuring the dulcet tones of Starship's *We Built This City*.

In addition, Leland Music has chalked up work with brands such as Vodafone, Tesco, BT Sport and Nike, as well as contributing music supervision to award-winning movies such as *The Last King Of Scotland*, *Touching The Void* and *51st State*.

Music Week caught up with Leland to ask all about her field - and what publishers and labels can do to get closer to ad agencies.

How did you get into music supervision in the first place?

At the age of 17 I abandoned my A levels a few months in and went to work as a runner in a film company. A couple of years later I followed my interest in music and managed to get a job at a record label which swiftly developed into compiling dance compilations. In 1998 (age 21) I decided I wanted to combine my love of both film and music and pursued the role of a music supervisor, whilst using my film contacts to meet composers and producers. I was very lucky and was brought on board Elton John's first feature film for his newly set up Rocket Pictures. It was a big learning curve but went well and led onto more films, and that was that!

What in your eyes are the key factors in selecting a piece of music to match with a piece of media?

Good instinct, an open mind, and an experimental nature. It's not rocket science but it's a bit like a sixth sense. Some people have it, and some don't.



"In many ways the ad industry is much more forward thinking than the music industry. Some labels and publishers don't appreciate positive opportunities" ABI LELAND

You have a good view on agency-land: what do you think their positive and, well, not-so positive views of the UK music industry are?

The advertising industry is full of very smart and creative people, who appreciate music and understand the importance of it within their world. However, the music industry is not their world so they don't really understand it as an industry and can sometimes undervalue it financially. Equally I think agencies can feel that the music industry doesn't understand them. In many ways the ad industry is much more forward thinking than the music industry. Often from an agency/brand perspective they are offering positive brand associations, exposure, and opportunities, which some publishers/labels are still not appreciating. It's our job to create an understanding between the two industries and

help both sides appreciate the value from each perspective.

What improvements would you like to see made to the sync system over the next few years?

I would like to change the way ad agencies have a tendency to bring in multiple music supervisors per project. This doesn't happen in any other area, so why music? Producers think they are covering their arses and getting more for their money, but actually it's false economy and is a frustratingly unproductive and uncreative way of working for all involved. Unfortunately, I think the music companies have played a strong part in creating this culture, using the ad industry's lack of understanding in this area to manoeuvre their way into positions that they don't have the expertise in. I would like to see clarity and honesty from every music company about their role within 'sync', and everyone working together to disband the blurred lines. The clients we have built up trust with over the years will work with us in a much more positive and trusting way, but it's going to take time to dramatically change the culture.

What have been the biggest areas of growth in sync of late, and where have you seen spend reduce?

I find it really fluctuates. There are certain brands and projects that one would assume would have decent budgets for music but they don't, and vice versa. I haven't noticed any obvious trends.

What are your proudest accomplishments in sync so far and why?

I have worked on many brilliantly creative projects, and have had the pleasure of working with some amazing musicians and artists. But beyond the individual projects, I feel good about sticking with music supervision for the last 16 years and confident in the knowledge and experience I have built up, whilst still managing to be innovative and forward thinking. I also feel proud of the team I have grown at Leland Music.

Can you talk a bit about how 'sync' and 'brand partnerships' are coming together today?

To me they are one and the same. We work on a variety of projects, some simply need the right piece of music to help the narrative of their film and don't have any intention or desire to use the music beyond that purpose. But others are in a position where the music is a huge part of their campaign and helps to create an identity for the brand. I'm simplifying it but essentially it's all part of the same world, just different needs, opportunities, and approaches. Sync, to me, feels a bit like an outdated word. I have never said 'I work in sync'. Most people beyond music publishers have no idea what it means.

ABOVE
Soundtrack to success Leland Music has recently matched Gaz Coombes' cover of the Kinks *This Time Tomorrow* for the latest John Lewis ad campaign

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PUBLISHING SPECIAL INSIEME MUSIC

ALL TOGETHER NOW

Glassnote affiliated publisher Insieme prides itself on having a close relationship with both its roster and label owner. Here we chat to its key executives to discover what makes it

PUBLISHING

■ BY RHIAN JONES

Based in New York, Insieme music publishing is an affiliate company of Glassnote Entertainment Group. Though a separate entity from Glassnote Records, it works directly with the label, which represents seven out of the ten songwriters and bands on Insieme's roster.

Taking its name from the Italian word for 'together', Insieme intends to stay true to its moniker and match the number of staff members to signee like-for-like. Its roster has almost tripled since launching in 2011 and now has execs based in both LA and London as well as New York. Brandon Haas is head of publishing, Jenna Rubenstein is creative director, Ed Poston heads up publishing efforts in the UK and Laura Margolin is publishing coordinator in New York.

Acts signed include indie rock group GIVERS, electronic artist Robert DeLong, duo HOLYCHILD, Brooklyn band Oberhofer, Panama Wedding, singer/songwriter Jeremy Messersmith, songwriter Cara Salimando, Canadian band Half Moon Run, twenty-year-old artist Tor Miller and US rock duo Deap Vally. It's a carefully-chosen roster of artists who are already having impressive success. DeLong has co-written and produced two songs on Lindsey Stirling's new album that, at the time of going to press, is sitting at No.1 on the US iTunes charts. Meanwhile, Messersmith's single Ghost has just been featured in a new advertising campaign for telecommunications company Verizon.

What makes you different from other music publishing companies?

Brandon Haas: The ability to be very hands-on and accessible to our writers. We have a very close relationship with everybody that we work with in every capacity. Everyone is treated like family here and I think that's very appealing to the type of writer that we attract and work with. It goes both ways, having that touch is something that I find incredibly important too, our writers can pick up the phone and call at any time and that really makes a huge difference - having that lifeline and knowing that somebody is always there for you.

That must be quite easy for you to do at the moment with the same number of staff members to writers, how are you going to be able to sustain that if you grow?

BH: The goal is to keep the same relationships regardless of size. We are selective in what we bring in for that very reason, we want to make sure that we're able to facilitate everyone's needs.

Jenna Rubenstein: Hopefully as our roster grows our staff will grow and we can keep that 2/1 or 1/1 ratio happening. If a songwriter has an idea, they come straight to us and we try to make it happen by the next day.



"As publishers we try and work in non-traditional ways. We're not just going to throw you a licensing or creative bone every now and again, we do anything and everything" BRANDON HAAS, HEAD OF PUBLISHING

How does the company stay afloat? Do you have a main source of income?

BH: Sync licensing has been a huge revenue source and something we've done very well with across the board. There isn't one person on our roster that has done poorly in that realm. That's probably our bread and butter and our joy, we're really proud of the accomplishments that we've made in that respect. There have been great things in the UK, the US, Australia; we've had a lot of activity.

What is the secret to getting those sync deals?

BH: It's really just about finding the right places for the right music.

JR: Actively pitching and being creative in the pitches, really thinking outside the box and being hands on with all the supervisors.

BH: Again I think the phrase 'personal touch' comes into that because we're not just blasting things out to a list of however many people. We're really focusing in on a particular breed or idea with a particular song in mind and working hands on with the supervisor or the agency or whoever is handling it.

What kind of income do you see from platforms like Spotify and YouTube?

BH: It's gradually coming along, we're happy with the growth and it keeps growing everyday.

ABOVE
Top team: From left to right are Insieme Music Publishing's creative director Jenna Rubenstein, publishing coordinator Laura Margolin, head of publishing Brandon Haas and UK head of publishing Ed Poston

There's talk of a lack of artist development in record labels and perhaps publishing and management companies picking up the buck - have you experienced that?

BH: Our most recent signing is a great writer called Tor Miller, he's just twenty years old and we'll be with him every step of the way as his publisher and Glassnote Records will be there as his label. A lot of artist development goes along with that. We support them in every way. Even as publishers we try and work in non-traditional ways like working with promotion and radio. It is not what you would expect out of a regular publisher - somebody who is just going to collect for you and maybe throw you a licensing or creative bone every so often - we do anything and everything.

JR: If someone needs tour support and they are not on Glassnote we'll still come up with creative ideas to try and figure out how to maximise a show, we do all that kind of stuff. Any time there's a writer of ours who wants to test the waters of writing for other artists or collaborating with other artists in every aspect - we're there to help put producers together. And a benefit of having our relationship with Glassnote is that we can work in tandem with the record company to create a holistic approach to an artist.

Where do you want to be in five years time as a company in terms of growth?

BH: Five times bigger. I'd like to continue to grow everything. We're on the right trajectory, we need to keep finding the right talent that makes sense for our roster and our family here. Also building the name of Insieme Music Publishing and having it out there as its own entity. All these things are going to lead to the growth that we're hoping to achieve.

24 SINGLES/ALBUMS/COMPILATIONS

Summer sees Calvin Harris snap up a sixth No.1 on the Official UK Singles Chart



INCLUDES OFFICIAL
WEEKLY iTunes
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS

UK AIRPLAY & EU AIRPLAY P26 - STREAMING, SPOTIFY & VEVO P28 - INDIES & ITUNES P31 - CLUB P35 - KEY RELEASES - P36

CHARTS UK SINGLES WEEK 18



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

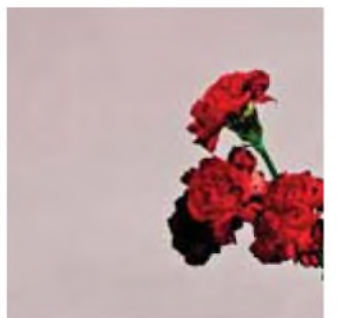
THE OFFICIAL UK SINGLES CHART

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



THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CATALOGUE NUMBER (DISTRIBUTOR)
1	New		CALVIN HARRIS Summer	Columbia GBARL1400296 (Arvato)					
2	1	2	MR. PROBZ Waves	left Lane NLB8R1400002 (Arvato)					
3	2	3	KIESZA Hideaway	Lokal Legen's Virgin USUM71400124 (Arvato)					
4	3	4	SIGMA Nobody To Love	3 Beat AATW GBCT12400054 (Arvato)					
5	4	16	JOHN LEGEND All Of Me	Columbia USSM11303954 (Arvato)					SALES INCREASE
6	5	2	CASH CASH FEAT. BEBE REXHA Take Me Home	FFRR/Parlophone USAT1302513 (Arvato)					
7	9	8	TOVE LO FT HIPPIE SABOTAGE Stay High	Polydor SEUM71400257 (Arvato)					SALES INCREASE
8	8	3	SHIFT KEY Touch	Columbia GB1101300995 (Arvato)					
9	11	4	IGGY AZALEA FT. CHARLI XCX Fancy	EMI GBUM71400597 (Arvato)					SALES INCREASE
10	15	9	CHRIS BROWN FT LIL WAYNE & TYGA Loyal	RCA USRC1302353 (Arvato)					SALES INCREASE
11	13	21	IDINA MENZEL Let It Go	Walt Disney/UMC USWD11366376 (Arvato)					
12	10	24	PHARRELL WILLIAMS Happy	RCA USQ4E1300686 (Arvato)					★ 2
13	20	9	COLDPLAY Magic	Parlophone GBAYE1400220 (Arvato)					SALES INCREASE
14	12	5	ALOE BLACC The Man	Interscope USUM71312880 (Arvato)					
15	7	2	NEON JUNGLE Welcome To The Jungle	RCA GB1101300575 (Arvato)					
16	16	15	CLEAN BANDIT FT. JESS GLYNNE Rather Be	Atlantic GBAS1300596 (Arvato)					★
17	6	2	DJ CASSIDY FT ROBIN THICKE & JESSIE J Calling All Hearts	Columbia USSM11400023 (Arvato)					
18	17	9	ROUTE 94 FT JESS GLYNNE My Love	Rimse GBGOW1300145 (Arvato)					
19	18	7	DUKE DUMONT FT JAX JONES I Got U	Bloose Boys Club/Virgin EMI GBUM71308955 (Arvato)					
20	50	6	PALOMA FAITH Only Love Can Hurt Like This	RCA GB1101300971 (Arvato)					HIGHEST CLIMBER
21	19	24	KATY PERRY FT JUICY J Dark Horse	Virgin USUM71311295 (Arvato)					
22	35	3	JUSTIN TIMBERLAKE Not A Bad Thing	RCA USRC11301024 (Arvato)					+50% SALES INCREASE
23	14	2	INDIANA Solo Dancing	No Remedy GB1101400037 (Arvato)					
24	32	10	DJ SNAKE & LIL JON Turn Down For What	Columbia USSM11308174 (Arvato)					SALES INCREASE
25	22	11	SAM SMITH Money On My Mind	Capitol GBUM71308252 (Arvato)					
26	23	6	5 SECONDS OF SUMMER She Looks So Perfect	Capitol GBUM71400499 (Arvato)					
27	New		MICHAEL JACKSON Love Never Felt So Good	Empic/UMJ USSM11401744 (Arvato)					
28	24	11	AVICII Addicted To You	Fostiva/PRMD CH3131340085 (Arvato)					
29	26	21	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman	Walt Disney USWD11366364 (Arvato)					
30	30	11	A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something	RCA USSM21301813 (Arvato)					
31	21	4	THE VAMPS Last Night	EMI GBUM71400930 (Arvato)					
32	25	8	ENRIQUE IGLESIAS FT PITBULL I'm A Freak	Republic/Island GBUM71309058 (Arvato)					
33	29	18	PITBULL FT KE\$HA Timber	JR MR 305/Fala Grounds USRC11301645 (Arvato)					★
34	28	5	PAOLO NUTINI Scream (Funk My Life Up)	Atlantic GBAS1400002 (Arvato)					
35	36	4	DAVID GUETTA & SHOWETX FT. VASSY Bad Jack	Back/Parlophone GB28K1400007 (Arvato)					SALES INCREASE
36	27	10	THE CHAINSMOKERS #Selfie	Dim Mak/ID USDM31400016 (Arvato)					
37	31	6	FAUL & WAD AD VS. PNAU Changes	Relentless DEQ321300420 (Arvato)					
38	33	8	DVBBS & BORGEOUS FT TINIE TEMPAH Tsunami (Jump)	MoS GBCE11301227 (Fuga)					
39	53	3	ALICIA KEYS FT KENDRICK LAMAR It's On Again	RCA USRC11400505 (Arvato)					+50% SALES INCREASE
40	New		PHARRELL WILLIAMS Marilyn Monroe	RCA USSM11400857 (Arvato)					
41	37	20	BEYONCE FT JAY-Z Drunk In Love	Columbia USSM11307800 (Arvato)					
42	39	3	LANA DEL REY Gods & Monsters	Foyt/Stranger GBUM71205884 (Arvato)					
43	57	8	LILY ALLEN Our Time	Parlophone GBAYE1400079 (Arvato)					SALES INCREASE
44	38	21	IDINA MENZEL & KRISTEN BELL For The First Time In Forever	Walt Disney/UMC USWD11366379 (Arvato)					
45	49	5	ONE DIRECTION You & I	Syco GBHMU1300213 (Arvato)					SALES INCREASE
46	43	32	AVICII Hey Brother	Fostiva/PRMD CH3131340084 (Arvato)					
47	46	28	ELLIE GOULDING How Long Will I Love You	Polydor GBUM71304067 (Arvato)					
48	New		MOLLY Children Of The Universe	East West DK2DY1400048 (Arvato)					
49	42	8	CHRISTINA PERRI Human	Atlantic USAT21304202 (Arvato)					
50	45	40	ONEREPUBLIC Counting Stars	Interscope USUM71301306 (Arvato)					★
51	44	10	PALOMA FAITH Can't Rely On You	RCA GB1101300944 (Arvato)					
52	New		KASABIAN Explodes	Columbia GBARL1400514 (Arvato)					
53	41	3	MERIDIAN DAN FT BIG H & JME German Whip	FMR/Virgin GBUM71400459 (Arvato)					
54	Re-entry		TRAIN Drops Of Jupiter (Tell Me)	Columbia USSM10019751 (Arvato)					
55	52	16	KRISTEN BELL & SANTINO FONTANA Love Is An Open Door	Walt Disney/UMC USWD11366375 (Arvato)					
56	65	49	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines	Interscope USUM71302150 (Arvato)					SALES INCREASE
57	51	14	WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA & FRENCH MONTANA Feelin' Myself	Interscope USUM71318557 (Arvato)					
58	48	14	GORGON CITY FT MNEK Ready For Your Love	Virgin GBUM71307023 (Arvato)					
59	New		HARDWELL Everybody Is In The Place	Relentless NLS241400695 (Arvato)					
60	61	42	AVICII Wake Me Up	Fostiva/PRMD SEUM71301326 (Arvato)					SALES INCREASE
61	56	21	DEMI LOVATO Let It Go	Walt Disney/UMC USWD11366344 (Arvato)					
62	New		KATY PERRY Birthday	Virgin USUM71311293 (Arvato)					
63	54	26	ED SHEERAN I See Fire	Decca USNLR1300729 (Arvato)					
64	Re-entry		KINGS OF LEON Use Somebody	RCA/Hand Me Down USRC10800301 (Arvato)					★
65	55	18	AMERICAN AUTHORS Best Day Of My Life	EMI USUM71302187 (Arvato)					
66	64	5	KAISER CHIEFS Coming Home	Fiction/Caroline GBUM71308330 (Arvato)					
67	70	26	VANCE JOY Riptide	Infectious AUU01385760 (PIAS Arvato)					
68	60	27	IMAGINE DRAGONS Demons	Interscope USUM71201071 (Arvato)					
69	66	35	KATY PERRY Roar	Virgin USUM71309669 (Arvato)					★
70	New		DAMON ALBARN Heavy Seas Of Love	Parlophone GBAYE1400110 (Arvato)					
71	58	7	SARA BAREILLES Brave	Epic USSM11301538 (Arvato)					
72	Re-entry		THE BLACK KEYS Fever	Nonesuch USMO11400191 (Arvato)					
73	New		JASON DERULO FT SNOOP DOGG Wiggle	Warner Brothers USWB11400672 (Arvato)					
74	69	24	GARY BARLOW Let Me Go	Polydor GBUM71306083 (Arvato)					
75	New		ROYKSOPP & ROBYN Do It Again	Dog Triumph/Wall Of Sound GBW231400003 (Essential/Prapel)					

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



CHARTS UK ALBUMS WEEK 18



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	3	PAOLO NUTINI <i>Caustic Love Atlantic 2564631230 (Arvato)</i> ●				
2	New		DAMON ALBARN <i>Everyday Robots Parlophone 2564633131 (Arvato)</i> (Russell/Albarn) HIGHEST NEW ENTRY				
3	New		IMELDA MAY <i>Tribal Decca 3763558 (Arvato)</i> (Crossey/Imelda May)				
4	4	8	PALOMA FAITH <i>A Perfect Contradiction RCA 88843006112 (Arvato)</i> ● (Pharrell/Saadiq/Burrell/Legeeddingeze/Mr Hudson/Townsend/Flair B/Appapoulay/Mcintosh/Robson/Wiggins/Braide/Okunu)				SALES INCREASE
5	New		EMBRACE <i>Embrace Cooking Vinyl COOKCD063 (Essential/Proper)</i> (McNamara)				
6	New		PIXIES <i>Indie Cindy Pixies PM006CDX (PIAS Arvato)</i> (Worton)				
7	2	22	JOHN LEGEND <i>Love In The Future Columbia 88725439942 (Arvato)</i> ● (Legend/Taze/MT/BOY/West/Campen/Bocoy/Arvato/La Hrenu/Birk/The Twine/Boes/88-Keys/The Runners/J Anderson/L. Anderson/Williams/Q-Tip/Lewis/McKinney/Muhammad/Walay)				
8	6	5	KAISER CHIEFS <i>Education Education Education & War Fiction/Caroline EDUCATE02 (Arvato)</i> ● (B.H. Allen/Wilkinson)				SALES INCREASE
9	3	3	THE VAMPS <i>Meet The Vamps EMI 3778477 (Arvato)</i> ● (Espionage/Jarvis/Asmar/TMS/Falk/Lundin/Prime/Jay Reynolds/Williams/Rawling/Meehan/Bates/D.Jones/Bendeth/Evans/Cj. Baran)				
10	8	8	ELBOW <i>The Take Off And Landing Of Everything Fiction 3754767 (Arvato)</i> ● (Potter)				SALES INCREASE
11	17	6	WILKO JOHNSON & ROGER DALTRY <i>Going Back Home Chess/UIC CRCD2014 (Arvato)</i> ● (Eringa)				+50% SALES INCREASE
12	9	9	PHARRELL WILLIAMS <i>G I R L RCA 88843055072 (Arvato)</i> ● (Pharrell)				SALES INCREASE
13	10	7	GEORGE MICHAEL <i>Symphonica EMI 3769932 (Arvato)</i> ● (Ramone/Michael)				
14	11	164	WHITNEY HOUSTON <i>The Ultimate Collection Anista 88697177012 (Arvato)</i> ★ 4 (Houston/Kashif/Masser/Narada M. Walden/Benitez/Babyface/Teid/Minor/Foster/Lipsen/Soulshock & Karlin/Wyclef Jean/Duplessis/Jenkins/Griffin)				
15	21	118	LANA DEL REY <i>Born To Die Poysdor/Siranger 2787091 (Arvato)</i> ★ 3 (Haynie/Farker/Benge/Robpop/Bhasker/Caly/Snedden/Naw/Now/sk/Braide/Shux/Skarbek/Howe)				SALES INCREASE
16	16	34	LONDON GRAMMAR <i>If You Wait Melal & Dux: MADART1 (Sony DADC UK)</i> ★ (London Grammar/Bran/Kerr/Lislosure)				SALES INCREASE
17	41	163	OASIS <i>Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK)</i> ★ (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)				+50% SALES INCREASE
18	5	2	IGGY AZALEA <i>The New Classic EMI 3740916 (Arvato)</i> (The Invisible Men/1st Down/The Arcade/Warch/The Luck/The Messengers/Laugomba/StarGate/Reeva & Black/Woody)				
19	22	82	ELLIE GOULDING <i>Halcyon Poysdor 3714241 (Arvato)</i> ★ 3 (Eliot/Goulding/MONSTA/Spencer/Sillboard/Fortis/Parker/Starsmith/Harris/FTSmith)				SALES INCREASE
20	15	6	SAM BAILEY <i>The Power Of Love Syco 88843032822 (Arvato)</i> ● (Stack/Furridge/Hedges/Butler)				
21	12	5	JOHNNY CASH <i>Out Among The Stars Columbia/Legacy 88843018192 (Arvato)</i> (Sherrill/Costello)				
22	14	34	ARCTIC MONKEYS <i>AM Domino WIGCD317 (PIAS Arvato)</i> ★ 2 (Ford/O'Brien)				
23	19	61	BASTILLE <i>Bad Blood Virgin CEV3097 (Arvato)</i> ★ 2 (Smith/Crew)				
24	Re-entry		BLUR <i>Parklife Parlophone FOODCDX10 (Arvato)</i> ★ 4 (Blur/Street/Smith/Hague)				
25	25	23	ONE DIRECTION <i>Midnight Memories Syco 88883774062 (Arvato)</i> ★ 2 (Bunetta/Radosevich/Ryan/Scott/Fischer/Jones/Poyner/Falk/Tedder/Geiger/Smith/Jackknife Lee)				SALES INCREASE
26	30	35	THE 1975 <i>The 1975 Dirty Hit/Poysdor DH00040 (Arvato)</i> ● (Crossey/The 1975)				SALES INCREASE
27	31	21	BEYONCE <i>Beyonce Columbia 88843032512 (Arvato)</i> ★ (Amino/Beyonce/BOOTS/Desta/Timbaland/Hammou/Soko/Pharrell/Pola/Dek/Ueal/Wale/Hit-Boy/Proctor/Siebb/Jordan/Brown/Nasiv/Tedder/Rey Reel)				SALES INCREASE
28	28	28	KATY PERRY <i>Prism Virgin 3753232 (Arvato)</i> ★ (Dr. Luke/Martin/Cirkut/Ahlund/Kirkson/StarGate/R. Blain/R. Kurstin/Walk/Ferry)				SALES INCREASE
29	18	4	ALOE BLACC <i>Lift Your Spirit Interscope 3758951 (Arvato)</i> (L.J. Khalil/Aloe Blacc/Funkin/Pharrell/Chin Injeti/Feenster/Rock Mafia)				
30	13	12	KATY B <i>Little Red Rinse/Columbia 88883743952 (Arvato)</i> ● (Katy B/The Invisible Men/Arcade/Ceeus/Fitzgerald/Joker/Route 94/Sisay/Greene/Largo/Smith)				
31	27	33	AVICII <i>True Positiva/PRMD 3748460 (Arvato)</i> ● (Benjing/Pourmort/Rodgers)				
32	63	75	OLLY MURS <i>Right Place Right Time Epic/Syco 88725416352 (Arvato)</i> ★ 4 (Future/Cui/Robson/Hannony/Kelly/Eliot/TMS/Fitzmaurice/Bunetta/Ryan/Secchi/The Fearless/Frampton/Kipuel/Argyle/Brammer/Prine)				HIGHEST CLIMBER
33	New		BRODY DALLE <i>Diploid Love Queen Of Hearts 3773992 (Arvato)</i> (Johannes/Dalle-Homme)				
34	24	166	PAOLO NUTINI <i>Sunny Side Up Atlantic 2564690137 (Arvato)</i> ★ 5 (Nutini/Jones)				
35	23	57	IMAGINE DRAGONS <i>Night Visions Interscope 3722421 (Arvato)</i> ★ (Imagine Dragons/Alex. Ca Kid/Carter)				
36	36	28	JAMES BLUNT <i>Moon Landing Atlantic/Custard 2564641931 (Arvato)</i> ● (Blunt/Terefe/Rothrock/Tedder/Robpop/Mac/Robson/Hales/Wilson/Massie/Chambers/Sain)				SALES INCREASE
37	43	55	MICHAEL BUBLE <i>To Be Loved Reprise 9362494497 (Arvato)</i> ★ 2 (Reck)				SALES INCREASE
38	29	23	GARY BARLOW <i>Since I Saw You Last Poysdor 3757644 (Arvato)</i> ★ 2 (Power)				
39	New		RODRIGO GABRIELA <i>9 Dead Alive Because BECS761774 (ADA Arvato)</i> (Rodrigo Y Gabriela)				
40	7	2	EELS <i>The Cautionary Tales Of Mark Oliver Everett E Works EWOKS1147CC (PIAS Arvato)</i> (E)				
41	26	143	PINK <i>Greatest Hits - So Far!!! Luface 88697807232 (Arvato)</i> ★ 2 (Perry/Bnggs/Austin/Storch/Anstrong/Fields/Mann/Machopyscho/Lr. Luke/Martin/Kasz Money/Fink/Canga/Shellback)				
42	32	31	HAIM <i>Days Are Gone Poysdor 3750814 (Arvato)</i> ● (L. Haim/A. Haim/E. Haim/Goransson/Rechtshaid/Ford)				
43	35	27	LORDE <i>Pure Heroine Virgin 3751900 (Arvato)</i> ● (Little)				
44	39	32	KINGS OF LEON <i>Mechanical Bull RCA/Hand Me Down 88883768222 (Arvato)</i> ● (Petraglia)				SALES INCREASE
45	Re-entry		THE BLACK KEYS <i>El Camino Nonesuch 7559796331 (Arvato)</i> ★ (Danger Mouse/The Black Keys)				
46	Re-entry		GRACE JONES <i>Nightclubbing Island 5348092 (Arvato)</i> (Blackwell/Sadkin)				
47	37	29	JOHN NEWMAN <i>Tribute Island 03743562 (Arvato)</i> ● (Newman/Whiting/Boaker/Spencer)				
48	33	53	RUDIMENTAL <i>Home Asylum 2554654475 (Arvato)</i> ★ (Rudimental/Spencer)				
49	70	35	NEIL DIAMOND <i>The Very Best Of Neil Diamond: The Original Studio Recordings Columbia 88765405882 (Arvato)</i> ★ (Diamond/Gaudio/Robertson/Catalano/Coghill/Barry/Greenwich/Woman/Rubin)				SALES INCREASE
50	48	62	PASSENGER <i>All The Little Lights Nettwerk 309552 (Essential/Proper)</i> ★ (Vallejo/Rosenberg)				
51	38	138	ED SHEERAN <i>+ Asylum 5249864652 (Arvato)</i> ★ 6 (Gosling/Hugall/Sheeran/No I D)				
52	51	155	KATE BUSH <i>The Whole Story Parlophone 10CP57822 (Arvato)</i> ★ 4 (Sush/2well)				SALES INCREASE
53	75	142	PALOMA FAITH <i>Do You Want The Truth Or Something Beautiful? Epic 98597543552 (Arvato)</i> ★ 2 (Byrne/Mackichan/Robson/Barter/Harcourt/Love/Jorgensen/ Kurstin/Marr/Nonega/Wells/Elofsson/Westerlund/Isaak/Dixon)				SALES INCREASE
54	62	52	CARO EMERALD <i>The Shocking Miss Emerald Dramatica/Grand Mono DRAMCD0092 (ADA Arvato)</i> ● (Schreurs/van Wieringen)				SALES INCREASE
55	46	21	GREGORY PORTER <i>Liquid Spirit Blue Note 3741053 (Arvato)</i> (Bacchus/Kenyatta)				
56	65	79	CALVIN HARRIS <i>18 Months Columbia/Fly Eye 88597859232 (Arvato)</i> ★ 2 (Harris/Romero/Reynolds/Knight/Francis)				SALES INCREASE
57	52	48	DISCLOSURE <i>Settle PMR/Island 3739492 (Arvato)</i> ★ (Disclosure)				
58	54	25	LITTLE MIX <i>Salute Syco 88883789362 (Arvato)</i> ● (TMS/Duval/MNEK/Electric/Stannard/Hoves/Ball/RyKeyz/D'Silva)				
59	42	6	SHAKIRA <i>Shakira RCA 88843041552 (Arvato)</i> (Mac/Hill/Kid Harpoon/Shakira/Messinger/Nasiri/Dr. Luke/Cirkut/J2/Billboard/Jusbee/Kursini/Ochoa)				
60	50	24	JAKE BUGG <i>Shangri La EMI 3755055 (Arvato)</i> ● (Rubin)				
61	49	5	CHRISTINA PERRI <i>Head Or Heart Atlantic 7552857374 (Arvato)</i> (Gosling/Walker/Hill/Johnson/Antonoff)				
62	61	13	BOMBAY BICYCLE CLUB <i>So Long See You Tomorrow Island 3761916 (Arvato)</i> (Steadman/Allen)				SALES INCREASE
63	53	158	BILLY JOEL <i>Piano Man - The Very Best Of Billy Joel Columbia 82976923592 (Arvato)</i> ★ 2 (Ramone/Stewart/Joel/Jones)				
64	New		CURTIS STIGERS <i>Hooray For Love Concord/Decca 7234475 (Arvato)</i> (Singer/Sneider/tbc)				
65	40	322	ALANIS MORISSETTE <i>Jagged Little Pill Maverick 9362459012 (Arvato)</i> ★ 10 (Ballard)				
66	68	26	EMINEM <i>The Marshall Mathers LP 2 Interscope 3758811 (Arvato)</i> ★ (Emnem/S1/Streetrunner/Rubin/Resto/DJ Khalil/Haynie/Alex. Da Kid/DVLP/Frequency/Aalias/Bhasker/Roams/Cardiak)				SALES INCREASE
67	Re-entry		ROBBIE WILLIAMS <i>Swings Both Ways Island 3756148 (Arvato)</i> ★ 2 (Chambers)				
68	74	854	BOB MARLEY & THE WAILERS <i>Legend Tuff Gong 5489042 (Arvato)</i> ★ 6 (Marley/Variouas)				SALES INCREASE
69	44	3	IAN ANDERSON <i>Homo Erectus K Scope KSCEPE291 (Proper)</i> (I. Anderson)				
70	20	2	KELIS <i>Food Ninja Tune ZENCD205 (PIAS Arvato)</i> (Sitek)				
71	69	23	EAGLES <i>Selected Works 1972-1999 Rhino 8122296239 (Arvato)</i> (Szynczyk/Johns/Eagles/Smith/Lewis/Crago/tbc)				
72	Re-entry		THE ROBERT CRAY BAND <i>In My Soul Propaganda/Moment PRD74362 (ADA Arvato)</i> (Jordan)				
73	57	7	KYLIE MINOGUE <i>Kiss Me Once Parlophone 2564632807 (Arvato)</i> (Lel Rio/Wallewik/Lavdsen/Curfather/Williams/The Monsters & The Strangerz/MNEK/Rechtshaid/Walker/GoodWill/SG/Sharkey/Taylor/Smith/Loc)				
74	56	3	RHYDIAN <i>One Day Like This Futura Classics FUTU1CD (Absolute Arvato)</i> (Robbins)				
75	45	46	KODALINE <i>In A Perfect World B-Unique/RCA 99765442802 (Arvato)</i> ● (Harris)				

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COMPILATION CHART TOP 20

THIS LAST ALBUM / LABEL (DISTRIBUTION)



- 1 NOW THAT'S WHAT I CALL MUSIC 87 / Sony Music (CG/Virgin EMI (Arvato))
- 2 FROZEN OST / Walt Disney/UMC (Arvato)
- 3 NOW THAT'S WHAT I CALL 21ST CENTURY / Sony Music (CG/Virgin EMI (Arvato))
- 4 EUPHORIC CLUBLAND 2 / AATV/UMTV (Arvato)
- 5 ULTIMATE CLUB ANTHEMS / AATV/UMTV (Arvato)
- 6 YOUR SONGS 2014 / UMTV/WMTV (Arvato)
- 7 PURE DEEP HOUSE 2 - THE VERY BEST OF / New State/WMTV (ADA Arvato)
- 8 NOW THAT'S WHAT I CALL FEEL GOOD / Sony Music (CG/Virgin EMI (Arvato))
- 9 NOW THAT'S WHAT I CALL RUNNING 2014 / Sony Music (CG/Virgin EMI (Arvato))
- 10 EAT SLEEP RAVE REPEAT / MoS (Sony DADC UK)

- 11 10 ADDICTED TO BASS 2014 / MoS (Sony DADC UK)
- 12 9 ELECTRIC 80'S / WMTV (Arvato)
- 13 15 JOEY ESSEX PTS ESSEX ANTHEMS / WMTV (Arvato)
- 14 18 I'M EVERY WOMAN / Rhina/Sony Music (CG (Arvato))
- 15 19 THE TREVOR NELSON COLLECTION 2 / Sony Music (CG (Arvato))
- 16 13 SOULFUL HOUSE / Sony Music (CG (Arvato))
- 17 17 ANTHEMS - 90S 2 / MoS (Sony DADC UK)
- 18 20 THE GREATEST VOICES / Sony Music (CG (Arvato))
- 19 12 VARIOUS WAREHOUSE ANTHEMS / Sony Music (CG (Arvato))
- 20 15 VARIOUS CLASSIC FM HALL OF FAME 2014 / Classic Fm (Arvato)

CHARTS UK AIRPLAY WEEK 18

Radio playlists are online at www.musicweek.com

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



UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	16	CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic	WMG	4289	-3%	199	55.3	+1%
2	4	4	SIGMA Nobody To Love 3 Beat/AATW	IND.	2873	+3%	157	54.9	+7%
3	1	12	PHARRELL WILLIAMS Happy RCA	SME	4405	0%	228	52.7	-5%
4	3	3	KIESZA Hideaway Lokal Legend/Virgin	UMG	2757	+7%	146	51.0	-3%
5	5	14	ALOE BLACC The Man Interscope	UMG	4184	+2%	170	49.4	0%
6	26		RITA ORA I Will Never Let You Down Columbia	SME	1991	+21%	121	45.9	+87%
7	7	19	DUKE DUMONT FT JAX JONES I Got U Blase Bcys Club/Virgin EMI	UMG	3463	+5%	154	44.6	+2%
8	15	2	MR. PROBZ Waves Left Lane	SME	2090	+49%	162	42.8	+37%
9	19	20	PALOMA FAITH Only Love Can Hurt Like This RCA	SME	2273	+86%	188	42.3	+50%
10	11	5	JOHN LEGEND All Of Me Columbia	SME	4032	+6%	218	42.0	+10%
11	9	18	ROUTE 94 FT JESS GLYNNE My Love Rinse	UMG	2794	-4%	149	41.4	+1%
12	6	25	SAM SMITH Money On My Mind Capitol	UMG	2889	-12%	161	40.5	-12%
13	13	1	CALVIN HARRIS Summer Columbia	SME	2106	+25%	137	38.9	+12%
14	31	39	ALICIA KEYS FT KENDRICK LAMAR It's On Again RCA	SME	1032	+224%	132	36.7	+68%
15	8	21	KATY PERRY FT JUICY J Dark Horse Virgin	UMG	2525	-4%	140	35.6	-13%
16	18		ED SHEERAN Sing Asylum	WMG	2185	+22%	117	35.1	+22%
17	14	8	SHIFT K3Y Touch Columbia	SME	1517	+3%	133	34.9	+2%
18	17	50	ONEREPUBLIC Counting Stars Interscope	UMG	2575	+12%	170	33.8	+15%
19	10	17	DJ CASSIDY FT ROBIN THICKE & JESSIE J Calling All Hearts Columbia	SME	3742	+15%	191	33.7	-14%
20	12	13	COLDPLAY Magic Parlophone	WMG	1706	+1%	237	32.8	-14%
21	24		PAUL HEATON & JACQUI ABBOTT D.I.Y. Virgin EMI	UMG	949	+48%	124	28.9	+15%
22	28	6	CASH CASH FEAT. BEBE REXHA Take Me Home FFRR/Parlophone	WMG	1337	+62%	128	28.1	+16%
23	16		ZEDD FT HAYLEY WILLIAMS Stay The Night Interscope	UMG	2394	-8%	149	26.8	-10%
24	21	48	MOLLY Children Of The Universe East West	WMG	496	+10%	84	26.0	-4%
25	29		FOXES Holding Onto Heaven Sign Of The Times/Epic	SME	1413	+22%	117	24.7	+11%
26	22	43	LILY ALLEN Our Time Parlophone	WMG	1018	+15%	98	23.9	-11%
27	NEW		SAM SMITH Stay With Me Capital	UMG	978	+144%	115	23.7	+209%
28	30	31	THE VAMPS Last Night EMI	UMG	2253	+3%	140	22.9	+3%
29	43	40	PHARRELL WILLIAMS Marilyn Monroe RCA	SME	582	+19%	57	22.2	+35%
30	41		EMBRACE Follow You Home Cooking Vinyl	IND.	310	-	37	22.1	+31%
31	25	33	PITBULL FT KESHA Timber JMR 305/Polo Grounds	SME	1619	-10%	153	20.9	-15%
32	42		PAUL CARRACK I'm Losing You Carrack UK	IND.	246	+72%	58	20.8	+23%
33	38		CHROMEO Jealous (I Ain't With It) Parlophone	WMG	246	+70%	46	20.4	+13%
34	NEW		JAMES BLUNT Postcards Atlantic/Custard	WMG	169	+276%	47	20.1	+704%
35	23	7	TOVE LO FT HIPPIE SABOTAGE Stay High Polydor	UMG	1199	-8%	131	20.1	-24%
36	33	15	NEON JUNGLE Welcome To The Jungle RCA	SME	1124	-3%	123	19.8	-9%
37	35		CARO EMERALD Coming Back As A Man Dramatica/Grand Mono	IND.	437	+7%	75	19.6	-6%
38	34	34	PAOLO NUTINI Scream (Funk My Life Up) Atlantic	WMG	1258	-4%	162	19.5	-10%
39	40	46	AVICII Hey Brother Postiva/PRMD	UMG	1746	+2%	130	18.9	+8%
40	NEW	22	JUSTIN TIMBERLAKE Not A Bad Thing RCA	SME	1321	+17%	123	18.5	+41%
41	27	69	KATY PERRY Roar Virgin	UMG	1657	-10%	188	17.7	-27%
42	RE		KINGS OF LEON Temple RCA	SME	266	+0%	22	17.3	+27%
43	20	41	BEYONCE FT JAY-Z Drunk In Love Columbia	SME	636	-11%	122	16.3	-40%
44	37		ELLIE GOULDING Burn Polydor	UMG	1436	-13%	147	16.2	-11%
45	RE	9	IGGY AZALEA FT. CHARLI XCX Fancy EMI	UMG	832	+18%	119	16.2	+23%
46	39		BRUNO MARS Locked Out Of Heaven Elektra	WMG	1138	-3%	143	16.0	-9%
47	48		BEYONCE XO Columbia	SME	731	-1%	68	15.1	+2%
48	NEW	62	KATY PERRY Birthday Virgin	UMG	669	+156%	53	15.0	+585%
49	RE		PINK FEAT. NATE RUESS Just Give Me A Reason RCA	SME	1021	+16%	145	14.4	+34%
50	NEW	10	CHRIS BROWN FT LIL WAYNE Loyal RCA	SME	696	+4%	113	14.4	+9%

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

UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	1	SIGMA Nobody To Love / 3 Beat/AATW	IND.	872	-3%	19
2	2	KIESZA Hideaway / Lokal Legend/Virgin	UMG	798	+18%	18
3	4	CALVIN HARRIS Summer / Columbia	SME	671	+9%	17
4	15	MR. PROBZ Waves / Left Lane	SME	623	+41%	17
5	5	ALOE BLACC The Man / Interscope	UMG	622	+2%	18
6	3	DUKE DUMONT FT JAX JONES I Got U / Blase Bcys Club/Virgin EMI	UMG	597	-12%	17
7	8	CHRIS BROWN FEAT. LIL WAYNE & FRENCH MONTANA Loyal / RCA	SME	573	+11%	16
8	12	RITA ORA I Will Never Let You Down / Columbia	SME	547	+11%	17
9	16	IGGY AZALEA FT. CHARLI XCX Fancy / EMI	UMG	517	+18%	16
10	11	JOHN LEGEND All Of Me / Columbia	SME	517	+3%	18
11	25	CASH CASH FEAT. BEBE REXHA Take Me Home / FFRR/Parlophone	WMG	504	+51%	17
12	7	ROUTE 94 FT JESS GLYNNE My Love / Rinse	UMG	500	-6%	17
13	13	SHIFT K3Y Touch / Columbia	SME	500	+9%	18
14	6	PHARRELL WILLIAMS Happy / RCA	SME	498	-7%	40
15	10	ONE DIRECTION You & I / Syco	SME	463	-8%	14
16	29	DJ CASSIDY FT ROBIN THICKE & JESSIE J Calling All Hearts / Columbia	SME	459	+51%	15
17	9	KATY PERRY FT JUICY J Dark Horse / Virgin	UMG	455	-11%	15
18	18	CLEAN BANDIT FT. JESS GLYNNE Rather Be / Atlantic	WMG	448	+7%	17
19	NEW	PHARRELL WILLIAMS Marilyn Monroe / RCA	SME	437	+321%	15
20	24	NEON JUNGLE Welcome To The Jungle / RCA	SME	416	+17%	18
21	14	AVICII Addicted To You / Postiva/PRMD	UMG	383	-14%	16
22	21	THE VAMPS Last Night / EMI	UMG	347	-10%	13
23	20	5 SECONDS OF SUMMER She Looks So Perfect / Capitol	UMG	343	-11%	13
24	26	TOVE LO FT HIPPIE SABOTAGE Stay High / Polydor	UMG	339	+6%	15
25	47	KATY PERRY Birthday / Virgin	UMG	333	+92%	13
26	17	SAM SMITH Money On My Mind / Capitol	UMG	333	-22%	16
27	19	ENRIQUE IGLESIAS FT PITBULL I'm A Freak / Republic/Island	UMG	328	-21%	15
28	28	BEYONCE FT JAY-Z Drunk In Love / Columbia	SME	306	+0%	19
29	22	DVBBS & BORGEIOUS FT TINIE TEMPAH Tsunami (Jump) / MoS	SME	288	-20%	18
30	31	PITBULL FEAT. G.R.L. Wild Wild Love / JMR 305/Polo Grounds	SME	275	-7%	11
31	32	CLEAN BANDIT FT. SHARNA BASS Extraordinary / East West	WMG	272	-4%	17
32	30	THE CHAINSMOKERS #Selfie / Dim Mak/ID	UMG	270	-9%	11
33	27	GORGON CITY FT MNEK Ready For Your Love / Virgin	UMG	267	-15%	18
34	34	ALICIA KEYS FT KENDRICK LAMAR It's On Again / RCA	SME	264	-5%	15
35	RE	DJ SNAKE & LIL JON Turn Down For What / Columbia	SME	264	+75%	16
36	35	PITBULL FT KESHA Timber / JMR 305/Polo Grounds	SME	259	-6%	17
37	39	DAVID GUETTA & SHOWTEK FT. VASSY Bad / Jack Back/Parlophone	WMG	248	+26%	15
38	23	FAUL & WAD AD VS. PNAU Changes / Relentless	SME	247	-31%	15
39	33	WILLIAM FT MILCYRUS, WIZ KHALIFA & FRENCH MONTANA Feelin' Myself / Interscope	UMG	238	-15%	16
40	NEW	BEYONCE Pretty Hurts / Columbia	SME	226	+2,160%	17
41	37	ZEDD FT HAYLEY WILLIAMS Stay The Night / Interscope	UMG	217	-11%	14
42	44	COLDPLAY Magic / Parlophone	WMG	209	+19%	14
43	46	LADY GAGA G.U.Y. / Interscope	UMG	205	+16%	13
44	48	JUSTIN TIMBERLAKE Not A Bad Thing / RCA	SME	198	+14%	13
45	NEW	SECOND CITY I Wanna Feel / MoS	IND.	179	+1,392%	11
46	41	SAM SMITH Stay With Me / Capitol	UMG	177	-5%	12
47	38	MERIDIAN DAN FT BIG H & JME German Whip / PMR/Virgin	UMG	174	-22%	13
48	49	EMINEM FT RIHANNA The Monster / Interscope	UMG	166	-3%	19
49	NEW	ELLIE GOULDING Beating Heart / Polydor	UMG	160	+290%	11
50	RE	AVICII Hey Brother / Postiva/PRMD	UMG	157	-5%	15

UK AIRPLAY ANALYSIS

BY ALAN JONES

21 weeks after it debuted at No.974 on the radio airplay chart and after 11 non-consecutive weeks at No.2, **Clean Bandit's** Rather Be finally reaches No.1.

Doing so despite having its lowest tally of plays (4,289) for 12 weeks, and an audience of just 55.34m - the lowest for a No.1 on the chart since Gary Barlow's Let Me Go took the title with 53.77m listeners 24 weeks ago - it arrives at the summit 14 weeks after it debuted at number one on the Official Charts Company sales chart.

Massively indebted to the Capital Network - whose nine stations provided its top tallies of plays, ranging from a high of 81 at Capital South Coast to a low of 77 at Capital Birmingham - it barely

took the title, with an audience just 0.75% larger than **Sigma's** Nobody To Love, which surges 4-2. **Pharrell Williams'** Happy, the blockbuster which spent its 17th week at No.1 last week, dips to No.3, with a 4.11% smaller audience.

Rather Be got lucky largely because Happy is suffering from the increased support for **Williams'** follow-up Marilyn Monroe, which sprints 94-40 on sales and 43-29 on the radio airplay chart this week. On the latter list, Marilyn Monroe enjoys a terrific 35.35% uplift in audience to 22.18m, thanks to a 19.42% rise in plays to 582. Aired, at this early stage, on 57 stations (compared to the 228 still supporting Happy) it had top tallies of 29 plays on Eagle 3, and

27 apiece from four of the Capital Network stations. More importantly, 22 plays on Radio One - up from 15 a week before - generated 66.77% of its audience.

There are three new arrivals in the Top 10 of the airplay chart. **Rita Ora's** I Will Never Let You Down is the one to watch as it soars 26-6, leapfrogging fellow Top 10 new arrivals **Waves** by **Mr. Probz** (15-8) and **Only Love Can Hurt Like This** (19-9) by **Paloma Faith**. **Ora's** first single as primary artist since Radioactive - which reached No.18 on both sales and radio airplay charts in March 2013 - I Will Never Let You Down saw its plays climb 21.48% from 1,639 to 1,991 and its audience soar 87.51% from 24.49m to 45.92m last week. It was aired 22 times on Radio 1 and eight times on Radio 2 - compared to



13 times on the former and none at all on the latter the previous week - with the two providing a combined 57.31% share of its audience.

While **Sigma's** Nobody To Love still failed in its efforts to top the radio airplay chart, it remains at No.1 on the TV airplay chart. Its

lead over runner-up **Kiesza's** Hideaway down from 224 plays to 74, its promotional video clip nevertheless scored a still sensational 872 airings last week, with top tallies of 74 from Chart Show TV, 71 from Planet Pop and 68 apiece from Capital TV and MTV Dance.

CHARTS EU AIRPLAY WEEK 18 (Mon 28 Apr - Sun 04 May 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 18,082	+0%	871	627.24m	-2%
2	2	Pharrell Williams Happy	RCA	SME 17,465	-6%	1,130	569.67m	-7%
3	3	Avicii Addicted To You	Virgin EMI	UMG 12,779	0%	736	568.42m	+0%
4	4	Mr. Probz Waves	Sony Music	SME 12,787	+9%	723	527.49m	+5%
5	5	Milky Chance Stolen Dance	Pias	Ind. 6,687	-1%	483	437.61m	+0%
6	7	Imagine Dragons Demons	Polydor	UMG 6,776	-1%	517	423.16m	+0%
7	8	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 9,184	-5%	574	408.85m	-3%
8	6	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 11,973	-4%	610	406.25m	-4%
9	10	Nico & Vinz Am I Wrong	Parlophone Music	WMG 5,620	+7%	382	376.46m	+4%
10	9	Klingande Jubel	Klingande	Ind. 7,442	-6%	539	367.45m	-6%
11	11	Coldplay Magic	Parlophone	WMG 9,093	+1%	850	350.50m	-2%
12	13	George Ezra Budapest	Columbia	SME 5,017	+13%	396	346.44m	+11%
13	15	OneRepublic Counting Stars	Polydor	UMG 8,193	+4%	756	307.71m	+6%
14	12	Avicii Hey Brother	Virgin EMI	UMG 8,222	-3%	796	306.37m	-7%
15	14	Cris Cab Liar Liar	Island Def Jam	UMG 7,475	0%	504	281.95m	-9%
16	18	American Authors Best Day Of My Life	Virgin EMI	UMG 5,476	+2%	510	279.16m	+9%
17	17	Ed Sheeran I See Fire	Universal Music	UMG 4,097	+3%	322	274.07m	+6%
18	16	Pitbull feat. Ke\$ha Timber	Sony Music	SME 7,495	-7%	652	265.75m	-8%
19	20	Lorde Team	Virgin EMI	UMG 5,283	-5%	429	254.22m	+4%
20	24	Vance Joy Riptide	Atlantic	WMG 4,592	-1%	375	248.63m	+7%
21	26	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 8,836	+7%	521	245.77m	+12%
22	21	James Blunt Heart To Heart	Atlantic	WMG 3,684	-4%	397	243.34m	0%
23	27	Calvin Harris Summer	Columbia	SME 9,518	+13%	560	243.13m	+16%
24	22	Aloe Blacc The Man	Interscope	UMG 10,430	+6%	638	242.19m	+1%
25	23	One Direction Story Of My Life	Sony Music	SME 3,267	-3%	526	235.13m	+1%
26	28	Ed Sheeran Sing	Asylum	WMG 7,119	+22%	509	221.26m	+12%
27	25	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 5,853	-9%	457	216.02m	-7%
28	31	John Legend All Of Me	Columbia	SME 9,225	+10%	656	209.84m	+15%
29	19	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 6,177	-14%	571	205.73m	-17%
30	29	Revolverheld Ich Lass Für Dich Da..	Columbia	SME 1,431	-3%	122	200.00m	+2%
31	34	Avicii Wake Me Up	PRMD/Positiva	UMG 4,235	-3%	676	178.86m	+2%
32	30	Sam Smith Money On My Mind	Capitol Records	UMG 7,186	-12%	545	174.09m	-6%
33	51	Cro Traum	Groove Attack	Ind. 2,088	+6%	123	170.60m	+32%
34	35	Lorde Royals	Virgin Records	UMG 3,831	-8%	599	167.52m	-4%
35	38	Mando Diao Black Saturday	Universal	UMG 2,105	+5%	208	167.31m	+7%
36	50	Elaiza Is It Right?	Musicstarter	Ind. 1,532	+20%	128	166.95m	+28%
37	33	Passenger Let Her Go	Embassy Of Music	SME 4,264	-1%	784	165.65m	-6%
38	32	Bastille Things We Lost In Th..	Virgin Records	UMG 2,310	-5%	285	164.12m	-7%
39	42	Shakira Dare (La La La)	RCA	SME 3,464	+14%	213	163.17m	+13%
40	40	Anastacia Stupid Little Things	Sony Music	SME 2,770	+6%	272	152.10m	0%
41	39	James Blunt Bonfire Heart	Atlantic	WMG 2,989	-1%	506	151.13m	-1%
42	41	Family Of The Year Hero	Universal	UMG 1,722	+5%	255	151.07m	+1%
43	36	Ellie Goulding Burn	Polydor	UMG 4,753	-7%	598	149.07m	-12%
44	60	Bakermat One Day (Vandaag)	Délicieuse	Ind. 2,677	+13%	216	148.07m	+27%
45	45	Pink Just Give Me A Reason	RCA	SME 2,983	+9%	627	147.93m	+7%
46	46	Route 94 feat. Jess .. My Love	Virgin EMI	UMG 6,370	+0%	462	143.58m	+4%
47	44	Katy Perry Roar	Virgin EMI	UMG 4,056	-7%	684	138.45m	0%
48	48	Olly Murs Dear Darlin'	Epic	SME 3,052	+3%	468	137.04m	+4%
49	52	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 3,632	+2%	575	136.69m	+6%
50	43	Capital Cities Safe And Sound	Capitol Records	UMG 2,464	-5%	463	131.25m	-6%



Clean Bandit



Pharrell



Avicii



Katy Perry



Milky Chance



Mr Probz

CHARTS STREAMING – OFFICIAL WEEK 18

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	14	MR PROBZ Waves <i>Left Lane Recordings</i>
2	1	JOHN LEGEND All Of Me <i>Columbia</i>
3	3	KIESZA Hideaway <i>Lokal Legend</i>
4	2	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
5	6	SIGMA Nobody To Love <i>3 Beat/A&W</i>
6	13	IGGY AZALEA FT CHARLI XCX Fancy <i>Emi</i>
7	4	ALOE BLACC The Man <i>Interscope</i>
8	5	PHARRELL WILLIAMS Happy <i>Columbia</i>
9	10	IDINA MENZEL Let It Go <i>Walt Disney</i>
10	7	ROUTE 94 FT JESS GLYNNE My Love <i>Rimse Recordings</i>
11	8	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>
12	12	COLDPLAY Magic <i>Parlophone</i>
13	9	DUKE DUMONT FT JAX JONES I Got U <i>Blase Bcys Club</i>
14	11	SAM SMITH Money On My Mind <i>Capital</i>
15	26	TOVE LO Stay High <i>Pol'ydor</i>
16	NEW	CALVIN HARRIS Summer <i>Columbia</i>
17	17	AVICII Addicted To You <i>Positiva/Prmd</i>
18	15	PITBULL FT KESHA Timber <i>J/Mr 305/Polo Grounds</i>
19	18	BASTILLE Pompeii <i>Virgin</i>
20	16	5 SECONDS OF SUMMER She Looks So Perfect <i>Capital</i>
21	22	CHRIS BROWN/LIL WAYNE/TYGA Loyal <i>Rca</i>
22	20	FAUL & WAD AD VS PNAU Changes <i>Relentless</i>
23	19	CHAINSMOKERS Selfie <i>Dim Mak</i>
24	39	SHIFT K3Y Touch <i>Columbia</i>
25	21	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>
26	23	ONEREPUBLIC Counting Stars <i>Interscope</i>
27	24	PAOLO NUTINI Scream (Funk My Life Up) <i>Atlantic</i>
28	27	A GREAT BIG WORLD/AGUILERA Say Something <i>Rca</i>
29	28	IMAGINE DRAGONS Demons <i>Interscope</i>
30	30	PASSENGER Let Her Go <i>Netwerk</i>
31	29	AVICII Hey Brother <i>Positiva/Prmd</i>
32	25	WILL I AM/CYRUS/KHALIFA Feelin' Myself <i>Interscope</i>
33	32	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman <i>Walt Disney</i>
34	33	IDINA MENZEL & KRISTEN BELL For The First Time In Forever <i>Walt Disney</i>
35	36	ARCTIC MONKEYS Do I Wanna Know <i>Damino Recordings</i>
36	34	VANCE JOY Riptide <i>Infectious Music</i>
37	54	DJ SNAKE & LIL JON Turn Down For What <i>Columbia</i>
38	35	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>
39	37	AVICII Wake Me Up <i>Positiva/Prmd</i>
40	38	IMAGINE DRAGONS Radioactive <i>Interscope</i>
41	64	DAVID GUETTA/SHOWTEK/VASSY Bad <i>Parlophone</i>
42	44	AMERICAN AUTHORS Best Day Of My Life <i>Emi</i>
43	40	LORDE Royals <i>Virgin</i>
44	43	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
45	NEW	CASH CASH FT BEBE REXHA Take Me Home <i>Ft/Parlophone</i>
46	31	VAMPS Last Night <i>Emi</i>
47	41	ELLIE GOULDING Burn <i>Pol'ydor</i>
48	42	TIESTO Red Lights <i>Virgin</i>
49	48	LORDE Team <i>Virgin</i>
50	46	SHAKIRA FT RIHANNA Can't Remember To Forget You <i>Rca</i>
51	49	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
52	47	KID INK FT CHRIS BROWN Show Me <i>88 Classic/Alumni/Rca</i>
53	45	EMINEM FT RIHANNA The Monster <i>Interscope</i>
54	50	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
55	53	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
56	52	BASTILLE Of The Night <i>Virgin</i>
57	56	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
58	57	ED SHEERAN I See Fire <i>Decca</i>
59	61	JOHN NEWMAN Love Me Again <i>Island</i>
60	59	KRISTEN BELL/SANTINO FONTANA Love Is An Open Door <i>Walt Disney</i>
61	65	1975 Chocolate <i>Dirty Hit</i>
62	51	ENRIQUE IGLESIAS FT PITBULL I'm A Freak <i>Republic Records</i>
63	55	ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope</i>
64	58	DEMI LOVATO Let It Go <i>Walt Disney</i>
65	62	PAOLO NUTINI Iron Sky <i>Atlantic</i>
66	60	KATY PERRY Roar <i>Virgin</i>
67	66	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
68	67	AWOLNATION Sail <i>Red Bull</i>
69	74	DISCLOSURE FT SAM SMITH Latch <i>Pmr</i>
70	70	CALVIN HARRIS/ALESSO/HURTS Under Control <i>Columbia</i>
71	73	KILLERS Mr Brightside <i>Vertigo</i>
72	69	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
73	63	DAVID GUETTA FT SKYLAR GREY Shot Me Down <i>Parlophone</i>
74	68	JASON DERULO Trumpets <i>Warner Bros</i>
75	NEW	NEON JUNGLE Welcome To The Jungle <i>Rca</i>



CLIMBER: MR PROBZ



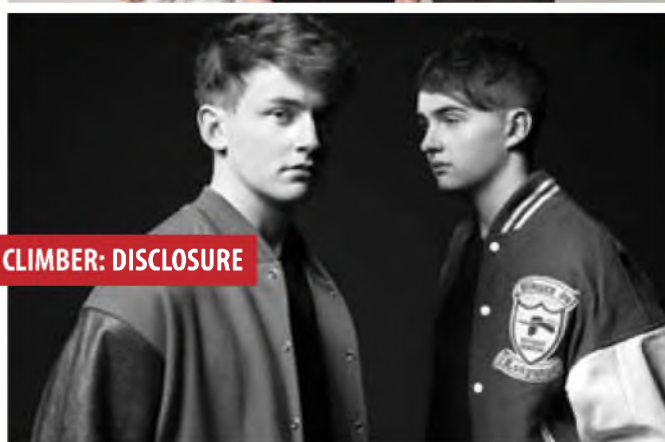
NEW: CALVIN HARRIS



CLIMBER: DAVID GUETTA

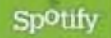


NEW: CASH CASH



CLIMBER: DISCLOSURE

CHARTS STREAMING – SPOTIFY WEEK 18



GLOBAL

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be feat. Jess Glynne
2	PHARRELL WILLIAMS Happy (From Despicable Me 2)
3	CALVIN HARRIS Summer
4	MR. PROBZ Waves - Robin Schulz Radio Edit
5	KATY PERRY Dark Horse
6	JOHN LEGEND All of Me
7	COLDPLAY Magic
8	ALOE BLACC The Man
9	SHOWTEK Bad (feat. Vassy) - Radio Edit
10	PITBULL Timber
11	IGGY AZALEA Fancy
12	THE CHAINSMOKERS #SELFIE
13	IMAGINE DRAGONS Demons
14	BASTILLE Pompeii
15	ONEREPUBLIC Counting Stars
16	SAM SMITH Money On My Mind
17	LORDE Team
18	IDINA MENZEL Let It Go - English Version
19	JASON DERULO Talk Dirty (feat. 2 Chainz)
20	LIL JON Turn Down for What

NETHERLANDS

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be feat. Jess Glynne
2	CALVIN HARRIS Summer
3	COLDPLAY Magic
4	NICO & VINZ Am I Wrong
5	SHOWTEK Bad (feat. Vassy) - Radio Edit
6	GEORGE EZRA Budapest
7	ALOE BLACC The Man
8	MILKY CHANCE Stolen Dance
9	PHARRELL WILLIAMS Happy (From Despicable Me 2)
10	ROUTE 94 My Love

EUROPE

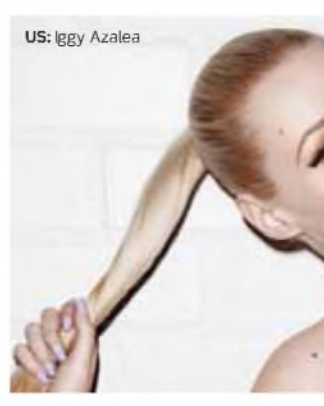
POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be feat. Jess Glynne
2	MR. PROBZ Waves - Robin Schulz Radio Edit
3	CALVIN HARRIS Summer
4	PHARRELL WILLIAMS Happy (From Despicable Me 2)
5	SHOWTEK Bad (feat. Vassy) - Radio Edit
6	KATY PERRY Dark Horse
7	JOHN LEGEND All of Me
8	ALOE BLACC The Man
9	COLDPLAY Magic
10	THE CHAINSMOKERS #SELFIE
11	PITBULL Timber
12	ED SHEERAN I See Fire
13	SAM SMITH Money On My Mind
14	IMAGINE DRAGONS Demons
15	AVICII Addicted To You
16	ROUTE 94 My Love
17	ONEREPUBLIC Counting Stars
18	DAVID GUETTA Shot Me Down - feat. Skylar Grey
19	PNAU Changes - Original Mix
20	SHAKIRA Can't Remember to Forget You

NORWAY

POS	ARTIST/ ALBUM
1	MR. PROBZ Waves - Robin Schulz Radio Edit
2	SHOWTEK Bad (feat. Vassy) - Radio Edit
3	CALVIN HARRIS Summer
4	CLEAN BANDIT Rather Be feat. Jess Glynne
5	PITBULL Wild Wild Love
6	SEINABO SEY Younger - Kygo Remix
7	JOHN LEGEND All of Me
8	AUSTIN MAHONE Mmm Yeah
9	ALOE BLACC The Man
10	PHARRELL WILLIAMS Happy (From Despicable Me 2)

UK

POS	ARTIST/ ALBUM
1	MR. PROBZ Waves - Robin Schulz Radio Edit
2	KIESZA Hideaway
3	CLEAN BANDIT Rather Be feat. Jess Glynne
4	IGGY AZALEA Fancy
5	JOHN LEGEND All of Me
6	ALOE BLACC The Man
7	PHARRELL WILLIAMS Happy (From Despicable Me 2)
8	SIGMA Nobody To Love - Extended Mix
9	COLDPLAY Magic
10	IDINA MENZEL Let It Go - English Version



FRANCE

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be feat. Jess Glynne
2	MR. PROBZ Waves - Robin Schulz Radio Edit
3	PHARRELL WILLIAMS Happy (From Despicable Me 2)
4	MILKY CHANCE Stolen Dance
5	COLDPLAY Magic
6	ALOE BLACC The Man
7	KATY PERRY Dark Horse
8	IMAGINE DRAGONS Demons
9	CALVIN HARRIS Summer
10	DISCLOSURE You & Me - Flume Remix



GERMANY

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be feat. Jess Glynne
2	MR. PROBZ Waves - Robin Schulz Radio Edit
3	CALVIN HARRIS Summer
4	ROUTE 94 My Love
5	KATY PERRY Dark Horse
6	NICO & VINZ Am I Wrong
7	PHARRELL WILLIAMS Happy (From Despicable Me 2)
8	SHOWTEK Bad (feat. Vassy) - Radio Edit
9	VANCE JOY Riptide
10	GEORGE EZRA Budapest



SPAIN

POS	ARTIST/ ALBUM
1	ENRIQUE IGLESIAS Bailando
2	PHARRELL WILLIAMS Happy (From Despicable Me 2)
3	CLEAN BANDIT Rather Be feat. Jess Glynne
4	WISIN Adrenalina
5	KATY PERRY Dark Horse
6	ROMEO SANTOS Propuesta Indecente
7	PNAU Changes - Original Mix
8	YANDEL Moviendo Caderas
9	JASON DERULO Trumpets
10	PITBULL Timber

SWEDEN

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

UNITED STATES

POS	ARTIST/ ALBUM
1	IGGY AZALEA Fancy
2	PHARRELL WILLIAMS Happy (From Despicable Me 2)
3	JOHN LEGEND All of Me
4	KATY PERRY Dark Horse
5	CALVIN HARRIS Summer
6	LIL JON Turn Down for What
7	JASON DERULO Talk Dirty (feat. 2 Chainz)
8	BASTILLE Pompeii
9	COLDPLAY Magic
10	ARIANA GRANDE Problem

CHARTS STREAMING – MUSIC VIDEO WEEK 18



Mr Probz

NEW ARTISTS - UK

POS ARTIST/ SINGLE / LABEL

- 1 MR PROBZ - Waves (Robin Schulz Remix)
- 2 IGGY AZALEA FT. CHARLI XCX - Fancy (Explicit)
- 3 TOVE LO - Stay High (Habits Remix)
- 4 ROUTE 94 - My Love
- 5 DUKE DUMONT - I Got U
- 6 SHIFT K3Y - Touch
- 7 5 SECONDS OF SUMMER - She Looks So Perfect
- 8 DJ SNAKE FT. LIL JON - Turn Down For What
- 9 SAM SMITH - Money On My Mind
- 10 TOVE LO - Habits (Stay High)
- 11 A GREAT BIG WORLD FT. CHRISTINA AGUILERA - Say Something
- 12 THE VAMPS - Last Night
- 13 SAM SMITH - Stay With Me
- 14 NEON JUNGLE – Welcome To The Jungle
- 15 NAUGHTY BOY FT. SAM SMITH - La La La
- 16 DJ CASSIDY – Calling All Hearts
- 17 IGGY AZALEA - Work (Explicit)
- 18 THE 1975 – Robbers
- 19 LORDE - Royals (US Version)
- 20 BASTILLE – Pompeii

ITALY

POS ARTIST/ SINGLE

- 1 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 2 ROCCO HUNT - Nu juorno buono
- 3 STROMAE - Tous Les Mêmes
- 4 PITBULL - Timber ft. Ke\$ha
- 5 SHAKIRA - Can't Remember to Forget You ft. Rihanna
- 6 PHARRELL WILLIAMS - Marilyn Monroe (Official Video)
- 7 BIAGIO ANTONACCI - Ti penso raramente
- 8 ONEREPUBLIC - Counting Stars
- 9 BEYONCÉ - Pretty Hurts
- 10 ALESSANDRA AMOROSO - Non devi perdermi



Katy Perry

WORLDWIDE

POS ARTIST/ SINGLE

- 1 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 2 KATY PERRY - Roar (Official)
- 3 SHAKIRA - Can't Remember to Forget You ft. Rihanna
- 4 ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
- 5 CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
- 6 AVRIL LAVIGNE - Hello Kitty
- 7 ROMEO SANTOS - Propuesta Indecente
- 8 ONEREPUBLIC - Counting Stars
- 9 PITBULL - Timber ft. Ke\$ha
- 10 DEMI LOVATO - Let It Go (from "Frozen") [Official]

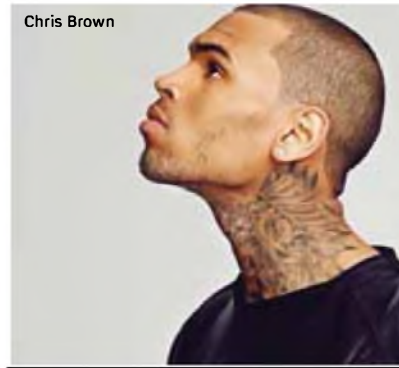


Shakira

POLAND

POS ARTIST/ SINGLE

- 1 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 2 SHAKIRA - Can't Remember to Forget You ft. Rihanna
- 3 CALVIN HARRIS - Summer
- 4 KATY PERRY - Roar (Official)
- 5 SHAKIRA - Empire
- 6 AVICII - Addicted To You
- 7 DUKE DUMONT - I Got U (Official video) ft. Jax Jones
- 8 AUSTIN MAHONE FT. PITBULL - MMM Yeah (Official Video)
- 9 PITBULL - Timber ft. Ke\$ha
- 10 BEYONCÉ - Pretty Hurts



Chris Brown

UK

POS ARTIST/ SINGLE

- 1 CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
- 2 MR. PROBZ - Waves (Robin Schulz Remix Radio Edit)
- 3 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 4 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 5 JOHN LEGEND - All of Me
- 6 RITA ORA - I Will Never Let You Down
- 7 CALVIN HARRIS - Summer
- 8 TOVE LO - Stay High (Habits Remix) ft. Hippie Sabotage
- 9 ROUTE 94 - My Love (Official Video) ft. Jess Glynne
- 10 ONE DIRECTION - You & I



Iggy Azalea

AUSTRALIA

POS ARTIST/ SINGLE

- 1 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 2 CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
- 3 KATY PERRY - Birthday (Official)
- 4 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 5 AVRIL LAVIGNE - Hello Kitty
- 6 BEYONCÉ - Pretty Hurts
- 7 DEMI LOVATO - Let It Go (from "Frozen") [Official]
- 8 RITA ORA - I Will Never Let You Down
- 9 PHARRELL WILLIAMS - Marilyn Monroe (Official Video)
- 10 KATY PERRY - Roar (Official)



Black M

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 LACRIM - Mon Glock Te Mettra A Genoux
- 5 INDILA - Tournier Dans Le Vide
- 6 BLACK M - Sur ma route (audio)
- 7 CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
- 8 L'ALGERINO - On M'A Dit ft. Jul
- 9 MAÏTRE GIMS - Zombie
- 10 PHARRELL WILLIAMS - Marilyn Monroe (Official Video)



Enrique Iglesias

SPAIN

POS ARTIST/ SINGLE

- 1 ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
- 2 WISIN - Adrenalina ft. Jennifer Lopez, Ricky Martin
- 3 ROMEO SANTOS - Propuesta Indecente
- 4 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 5 YANDEL - Moviendo Caderas ft. Daddy Yankee
- 6 PRINCE ROYCE - Darte un Beso
- 7 SHAKIRA - Can't Remember to Forget You ft. Rihanna
- 8 RICKY MARTIN - Vida (Official)
- 9 ENRIQUE IGLESIAS - Loco ft. Romeo Santos
- 10 J BALVIN - 6 AM ft. Farruko

CHARTS INDIES WEEK 18



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



DVBS

- 1 DVBS & BORGEOUS FT TINIE TEMPAH Tsunami (Jump) / MoS (Fuga)
- 2 VANCE JOY Riptide / Infectious (PIAS Arvato)
- NEW ROYKSOPP & ROBYN Do It Again / Dog Triumph/Wall Of Sound (Essential/Proper)
- PASSENGER Let Her Go / Netwerk (Essential)
- NEW DJ KHALED & T-PAIN FT LUDACRIS All I Do Is Win / Entertainment One (Entertainment One)
- 5 AWOLNATION Sail / Red Bull (PIAS Arvato)
- 4 DJ FRESH VS JAY FAY FT MS DYNAMITE Dibby Dibby Sound / MoS (Fuga)
- 8 LONDON GRAMMAR Hey Now / Metal & Dust (Fuga)
- 7 ARCTIC MONKEYS Do I Wanna Know? / Domino (PIAS Arvato)
- NEW RICKY DILLON Ordinary / Ricky Dillon (Tunecore)
- 15 PAUL CARRACK I'm Losing You / Carrack UK (Proper/The Orchard)
- NEW YOU ME AT SIX Cold Night / BMG Rights (Rom/Arvato)
- 15 EMBRACE Follow You Home / Cooking Vinyl (Essential/Proper)
- 10 STORM QUEEN Look Right Through / Defected/MoS (Sony DADC UK)
- 11 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore (ACA Arvato)
- 6 CINEMATIC ORCHESTRA To Build A Home / Nirja Tune (PIAS Arvato)
- NEW CARO EMERALD Coming Back As A Man / Dramatica/Grand Mono (ADA Arvato)
- 13 LONDON GRAMMAR Strong / Metal & Dust (Sony DADC UK)
- 19 JOCELYN BROWN Somebody Else's Guy / Unidisc (Unidisc)
- 9 OLIVER DOLLAR & JIMI JULES Pushing On / Defected (ACA Arvato)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Ricky Dillon

- NEW RICKY DILLON Ordinary / Ricky Dillon (Ricky Dillon)
- 1 CINEMATIC ORCHESTRA To Build A Home / Nirja Tune (Nirja Tune)
- OLIVER DOLLAR & JIMI JULES Pushing On / Defected (Defected)
- NEW TEN WALLS Walking With Elephants / Bosa (Bosa)
- NEW YOUTH CLUB She's A Dancer / YC (YC)
- 5 EDWARD SHARPE & MAGNETIC ZEROS Home / Rough Trade (XL Beggars)
- 3 HANDSOME FAMILY Far From Any Road / Loose (Loose)
- NEW EAGLES OF DEATH METAL Miss Alissa / EINS (EINS)
- 4 TOURIST FT LIANNE LA HAVAS Patterns / Method (Ministry Of Sound Group)
- 9 TOURIST FT WILL HEARD I Can't Keep Up / Method (Ministry Of Sound Group)
- 12 CASSA LIO No Place I'd Rather Be / Bigshig (Bigshig)
- NEW EAST40 Let The Games Begin / Chemical Underground (Chemical Underground)
- NEW EMMA HORAN Little Lion Man / Emma Horan (Emma Horan)
- RE MACK Z It's A Girl Party / Kismet (Kismet Music)
- 15 RAMIN DJAWADI Game Of Thrones / Varese Sarabande (Colosseum)
- 6 CATFISH & THE BOTTLEMEN Kathleen / Communion (Communion)
- NEW LAFONTAINES Under The Storm / LAB (LAB)
- 10 GORGON CITY FT YASMIN Real / Black Butter (Black Butter)
- NEW TUNE YARDS Water Fountain / 4AD (XL Beggars)
- RE MILKY CHANCE Down By The River / Ignition (Ignition)



Vance Joy Indie Singles (2)



Cinematic Orchestra Indie Singles Breakers (2)



Pixies Indie Albums (2)



Delines Indie Albums Breakers (2)



Lucius Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Embrace

- NEW EMBRACE Embrace / Cooking Vinyl (Essential/Proper)
- NEW PIXIES Indie Cindy / Pixies (PIAS Arvato)
- 3 LONDON GRAMMAR If You Wait / Metal & Dust (Sony DADC UK)
- 2 ARCTIC MONKEYS AM / Domino (PIAS Arvato)
- NEW RODRIGO Y GABRIELA 9 Dead Alive / Because (ADA Arvato)
- 1 EELS The Cautionary Tales Of Mark Oliver Everett / E Works (PIAS Arvato)
- 6 PASSENGER All The Little Lights / Netwerk (Essential/Proper)
- 8 CARO EMERALD The Shocking Miss Emerald / Dramatica/Grand Mono (ADA Arvato)
- 5 IAN ANDERSON Homo Erraticus / KScope (Proper)
- 4 KELIS Food / Nirja Tune (PIAS Arvato)
- NEW THE ROBERT CRAY BAND In My Soul / Provogue/Mascot (ACA Arvato)
- 7 RHYDIAN One Day Like This / Futura Classics (Absolute Arvato)
- 9 SOPHIE ELLIS-BEXTOR Wanderlust / EBBG's (Essential/Proper)
- NEW PAUL CARRACK Rain Or Shine / Carrack UK (Proper)
- 13 ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)
- 16 DEVIL YOU KNOW The Beauty Of Destruction / Nuclear Blast (PIAS Arvato)
- 14 ADELE 21 / XL (PIAS Arvato)
- 17 YOU ME AT SIX Cavalier Youth / BMG Rights (Rom/Arvato)
- 11 THE WAR ON DRUGS Lost In The Dream / Secretly Canadian (PIAS Arvato)
- NEW DELINES Colfax / Decor (Shellshock SRD)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Devil You Know

- NEW DEVIL YOU KNOW The Beauty Of Destruction / Nuclear Blast (Nuclear Blast)
- NEW DELINES Colfax / Decor (Decor)
- 2 LUCIUS Wildewoman / Play It Again Sam (PIAS)
- NEW CHRIS ROBINSON BROTHERHOOD Phosphorescent Harvest / Silver Arrow (Silver Arrow)
- NEW WYE OAK Shriek / City Slang (City Slang)
- NEW MELANIE DE BIASIO No Deal / Play It Again Sam (PIAS)
- NEW WHITECHAPEL Our Endless War / Metal Blade (Metal Blade)
- NEW SPY Back To Basics - Chapter One / Hospital (Hospital)
- NEW FIONA BEVAN Talk To Strangers / Navigator (Navigator)
- NEW SHARON JONES & THE DAP-KINGS Give The People What They Want / Daptone (Daptone)
- 3 BETHEL MUSIC You Make Me Brave - Live / Bethel Music (Bethel Music)
- 9 CHET FAKER Built On Glass / Future Classic (Future Classic)
- 5 THE AMAZING SNAKEHEADS Amphetamine Ballads / Domino (Domino Recordings)
- NEW MISS MAY I Rise Of The Lion / Rise (Rise Records)
- 8 FUTURE ISLANDS Singles / 4AD (XL Beggars)
- 4 AGNES OBEL Aventine / Play It Again Sam (PIAS)
- NEW SOUND Jeopardy/Lion's Mouth/All Fall Down / Edsel (Demon Music Group)
- 7 SMOKE FAIRIES Smoke Fairies / Full Time Hobby (Full Time Hobby)
- 20 LPO/PARRY The 50 Greatest Pieces Of Classical / XS (XS)
- NEW RICHARD BURTON Under Milk Wood / Forum Classics (Forum Classics)

DAMON ALBARN



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- NEW DAMON ALBARN EVERYDAY ROBOTS FARLOPHONE
- 5 PIXIES INDIE CINDY PIXIES MUSIC
- 1 PAOLO NUTINI CAUSTIC LOVE ATLANTIC
- NEW IMELDA MAY TRIBAL DECCA
- 2 EELS THE CAUTIONARY TALES OF MARK OLIVER E WORKS
- 3 WILKO JOHNSON/ROGER DALTREY GOING BACK HOME CHESS
- 13 PALOMA FAITH A PERFECT CONTRADICTION RCA
- 6 BECK MORNING PHASE EMI
- 7 GREEN DAY DEMOLICIOUS WARNER BROS
- 10 14 LANA DEL REY BORN TO DIE POLYDOR

THIS LAST ARTIST / ALBUM / LABEL

- 11 8 JOHNNY CASH OUT AMONG THE STARS COLUMBIA
- 12 10 ELBOW THE TAKE OFF AND LANDING OF EVERYTHING FICTION
- NEW DELINES COLFAX DECOR
- NEW SHARON JONES & THE DAP-KINGS GIVE THE PEOPLE WHAT THEY WANT DAPTONE
- NEW EMBRACE EMBRACE COOKING VINYL
- 11 TODD TERJE IT'S ALBUM TIME OLSEN
- 17 19 WAR ON DRUGS LOST IN THE DREAM SECRETLY CANADIAN
- NEW FIONA BEVAN TALK TO STRANGERS NAVIGATOR
- 40 JOHN LEGEND LOVE IN THE FUTURE COLUMBIA
- NEW GRACE JONES NIGHTCLUBBING ISLAND

CHARTS iTUNES SINGLES WEEK 18

UNITED KINGDOM

POS ARTIST/ALBUM

27/04/2014 - 03/05/2014

1	CALVIN HARRIS	Summer
2	MR. PROBZ	Waves
3	KIESZA	Hideaway
4	SIGMA	Nobody to Love
5	JOHN LEGEND	All of Me
6	CASH CASH	Take Me Home
7	TOVE LO	Stay High (feat. Hippy Sabotage)
8	IGGY AZALEA	Fancy (feat. Charli XCX)
9	SHIFT K3Y	Touch
10	CHRIS BROWN	Loyal (feat. Lil Wayne & Tyga)

DENMARK

POS ARTIST/ALBUM

28/04/2014 - 04/05/2014

1	KIESZA	Hideaway
2	HEDEGAARD	Happy Home
3	ARIANA GRANDE	Problem
4	JT, MJ	Love Never Felt So Good
5	PHARRELL WILLIAMS	Happy
6	MEDINA	Jalouisi
7	ED SHEERAN	I See Fire
8	BASIM	Cliche Love Song
9	MR. PROBZ	Waves
10	CLEAN BANDIT	Rather Be

FRANCE

POS ARTIST/ALBUM

28/04/2014 - 04/05/2014

1	MILKY CHANCE	Stolen Dance
2	PHARRELL WILLIAMS	Happy
3	MR. PROBZ	Waves
4	CLEAN BANDIT	Rather Be
5	CRIS CAB	Liar Liar
6	REBEL	Black Pearl (He's a Pirate)
7	DISCLOSURE	You & Me
8	LONDON GRAMMAR	Wasting My Young Years
9	AVICII	Addicted To You
10	DAVID GUETTA, SHOWTEK	Bad

GERMANY

POS ARTIST/ALBUM

25/04/2014 - 01/05/2014

1	ANDREAS BOURANI	Auf uns
2	CALVIN HARRIS	Summer
3	CLEAN BANDIT	Rather Be
4	GEORGE EZRA	Budapest
5	ROUTE 94	My Love (feat. Jess Glynne)
6	JOHN LEGEND	All of Me
7	MR. PROBZ	Waves
8	BAKERMAT	One Day (Vandaag)
9	HELENE FISCHER	Atemlos durch die Nacht
10	MATEO	Isso

ITALY

POS ARTIST/ALBUM

24/04/2014 - 30/04/2014

1	PHARRELL WILLIAMS	Happy
2	FAUL & WAD AD, PNAU	Changes
3	DEAR JACK	Domani è un altro film
4	CLEAN BANDIT	Rather Be
5	NEGRAMARO	Un amore così grande 2014
6	CRIS CAB	Liar Liar
7	COLDPLAY	Magic
8	KATY PERRY	Dark Horse (feat. Juicy J)
9	FABI SILVESTRI GAZZÈ	Life Is Sweet
10	CESARE CREMONINI	Logico # 1



NETHERLANDS

POS ARTIST/ALBUM

25/04/2014 - 01/05/2014

1	ARIANA GRANDE	Problem
2	CLEAN BANDIT	Rather Be
3	COLDPLAY	Magic
4	PHARRELL WILLIAMS	Happy
5	GEORGE EZRA	Budapest
6	MILKY CHANCE	Stolen Dance
7	NICO & VINZ	Am I Wrong
8	CALVIN HARRIS	Summer
9	AVICII	Addicted To You
10	MR. PROBZ	Waves

RUSSIA

POS ARTIST/ALBUM

28/04/2014 - 04/05/2014

1	IMANY	You Will Never Know
2	IOWA	Улыбайся
3	БУРИТО	Ты знаешь (feat. Ёлка)
4	PHARRELL WILLIAMS	Happy
5	MARTIN GARRIX	Animals
6	FAUL & WAD AD, PNAU	Changes
7	STROMAE	Tous les mêmes
8	НЮША	Только
9	SEREBRO	Я тебя не отдам
10	IOWA	Простая Песня

SPAIN

POS ARTIST/ALBUM

28/04/2014 - 04/05/2014

1	ENRIQUE IGLESIAS	Bailando
2	PHARRELL WILLIAMS	Happy
3	FAUL & WAD AD, PNAU	Changes
4	CLEAN BANDIT	Rather Be
5	BIRDY	Wings
6	ARIANA GRANDE	Problem
7	JOHN LEGEND	All of Me
8	DVICIO	Paraiso
9	KATY PERRY	Dark Horse (feat. Juicy J)
10	WISIN	Adrenalina

SWEDEN

POS ARTIST/ALBUM

23/04/2014 - 29/04/2014

1	ARIANA GRANDE	Problem
2	PHARRELL WILLIAMS	Happy
3	MR. PROBZ	Waves
4	JOHN LEGEND	All of Me
5	CLEAN BANDIT	Rather Be
6	ED SHEERAN	I See Fire
7	CALVIN HARRIS	Summer
8	ACE WILDER	Busy Doin' Nothin
9	COLDPLAY	Midnight
10	KENT	La belle epoque

SWITZERLAND

POS ARTIST/ALBUM

25/04/2014 - 01/05/2014

1	PHARRELL WILLIAMS	Happy
2	SHEM THOMAS	Crossroads
3	JOHN LEGEND	All of Me
4	COLDPLAY	Magic
5	HELENE FISCHER	Atemlos durch die Nacht
6	GEORGE EZRA	Budapest
7	MR. PROBZ	Waves
8	CLEAN BANDIT	Rather Be
9	ED SHEERAN	I See Fire
10	AVICII	Addicted To You

CHARTS iTUNES ALBUMS WEEK 18



UNITED KINGDOM

POS ARTIST/ ALBUM

27/04/2014 - 03/05/2014

- 1 PAOLO NUTINI Caustic Love
- 2 VA Now That's What I Call Music! 87
- 3 VA Frozen
- 4 5 SECONDS OF SUMMER Don't Stop - EP
- 5 COLDPLAY Ghost Stories
- 6 DAMON ALBARN Everyday Robots
- 7 PALOMA FAITH A Perfect Contradiction
- 8 EMBRACE Embrace
- 9 VA Ultimate Club Anthems
- 10 JOHN LEGEND Love In The Future

DENMARK

POS ARTIST/ ALBUM

28/04/2014 - 04/05/2014

- 1 KENT Tigerdrottningen
- 2 5 SECONDS OF SUMMER Don't Stop - EP
- 3 DAMON ALBARN Everyday Robots
- 4 PHARFAR Alt Er Godt EP
- 5 COLDPLAY Ghost Stories
- 6 VA MGP 2014
- 7 VA More Music 8
- 8 MIKAEL PERSBRANDT Someone You Love
- 9 RASMUS SEEBACH Ingen Kan Love Dig I Morgen
- 10 CHRISTOPHER Told You So

FRANCE

POS ARTIST/ ALBUM

28/04/2014 - 04/05/2014

- 1 DAMON ALBARN Everyday Robots
- 2 STROMAE Racine Carrée
- 3 PHARRELL WILLIAMS G I R L
- 4 VA NRJ Spring Hits 2014
- 5 INDILA Mini World
- 6 LONDON GRAMMAR If You Wait
- 7 GERARD MANSET Un oiseau s'est posé
- 8 JUL Dans ma paranoïa
- 9 IMAGINE DRAGONS Night Visions
- 10 COLDPLAY Ghost Stories

GERMANY

POS ARTIST/ ALBUM

25/04/2014 - 01/05/2014

- 1 KOLLEGAH King
- 2 HELENE FISCHER Farbenspiel
- 3 JAN DELAY Hammer & Michel
- 4 COLDPLAY Ghost Stories
- 5 METRICKZ Kamikaze
- 6 BLANK & JONES So80S (So Eighties)
- 7 DAMON ALBARN Everyday Robots
- 8 WESTERNHAGEN Alphatier
- 9 VA Runtastic Music - Running, Vol. 1
- 10 LINKIN PARK The Hunting Party

ITALY

POS ARTIST/ ALBUM

24/04/2014 - 30/04/2014

- 1 CAPAREZZA Museica
- 2 GIORGIA Senza paura (Special Edition)
- 3 ARTISTI VARI Hit's Spring! 2014
- 4 COLDPLAY Ghost Stories
- 5 CESARE CREMONINI Logico
- 6 PAOLO NUTINI Caustic Love
- 7 5 SECONDS OF SUMMER Don't Stop - EP
- 8 BIAGIO ANTONACCI L'amore comporta
- 9 BRUCE SPRINGSTEEN American Beauty - EP
- 10 ELISA L'anima vola



Denmark: Kent

Russia:
ЗанудаSpain:
Paco de LucíaGermany:
Kollegah

NETHERLANDS

POS ARTIST/ ALBUM

25/04/2014 - 01/05/2014

- 1 BLØF In Het Midden Van Alles
- 2 COLDPLAY Ghost Stories
- 3 5 SECONDS OF SUMMER Don't Stop - EP
- 4 AVICII True
- 5 TRIGGERFINGER By Absence of the Sun
- 6 STROMAE Racine Carrée
- 7 VA 538 Dance Smash 2014, Vol. 1
- 8 PAOLO NUTINI Caustic Love
- 9 PHARRELL WILLIAMS G I R L
- 10 THE KIK 2

RUSSIA

POS ARTIST/ ALBUM

28/04/2014 - 04/05/2014

- 1 ЗАНУДА По низам
- 2 БАСТА iTunes Session
- 3 VA Танцевальная весна 2014
- 4 PHARRELL WILLIAMS G I R L
- 5 SHAKIRA Shakira. (Deluxe Version)
- 6 BUDDHA BAR Buddha Bar XVI
- 7 ГРАДУСЫ Чувство ловкости
- 8 НЮША Объединение (Deluxe Version)
- 9 VA Spring Music 2014
- 10 COLDPLAY Ghost Stories

SPAIN

POS ARTIST/ ALBUM

28/04/2014 - 04/05/2014

- 1 PACO DE LUCÍA Canción Andaluza
- 2 VA Los Nº1 de Cadena 100 (2014)
- 3 COLDPLAY Ghost Stories
- 4 MALÚ Sí
- 5 VETUSTA MORLA La Deriva
- 6 PHARRELL WILLIAMS G I R L
- 7 ENRIQUE IGLESIAS SEX AND LOVE
- 8 5 SECONDS OF SUMMER Don't Stop - EP
- 9 RICARDO ARJONA Viaje
- 10 LOQUILLO El Creyente

SWEDEN

POS ARTIST/ ALBUM

23/04/2014 - 29/04/2014

- 1 KENT Tigerdrottningen
- 2 MANDO DIAO Aelita
- 3 VA Absolute Music 75
- 4 RÖYSOPP,ROBYN Do It Again
- 5 BRUCE SPRINGSTEEN American Beauty - EP
- 6 SWEDISH HOUSE MAFIA One Last Tour
- 7 COLDPLAY Ghost Stories
- 8 ONE DIRECTION You & I - EP
- 9 BEYONCÉ BEYONCÉ
- 10 VA Absolute Dance - Spring 2014

SWITZERLAND

POS ARTIST/ ALBUM

25/04/2014 - 01/05/2014

- 1 MIMIKS VodkaZombieRamboGang
- 2 PEACH WEBER GäxBomb!
- 3 LO & LEDUC Zucker fürs Volk
- 4 HELENE FISCHER Farbenspiel
- 5 COLDPLAY Ghost Stories
- 6 DAMON ALBARN Everyday Robots
- 7 FLAVA & STEVENSON Quantum of Dance
- 8 VA NRJ Spring Hits 2014
- 9 PAOLO NUTINI Caustic Love
- 10 PHARRELL WILLIAMS G I R L

CHARTS ANALYSIS WEEK 18



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



- PITBULL FT GRL Wild Wild Love J/MR 305/ Polo Grounds
- FOXES Heaven Sign Of The Times
- LOVEABLE ROGUES Honest Super Duper
- HARVEY Thank You UMTV
- FOXES Holding Onto Heaven Sign Of The Times

UK ARTIST ALBUMS CHART

- LILY ALLEN Sheezus Parlophone
- BLACK STONE CHERRY Magic Mountain Roadrunner
- HORRORS Luminous XL Recordings
- ANASTACIA Resurrection BMG Rights
- RAY LAMONTAGNE Supernova RCA
- GRUFF RHYS American Interior Turnstile
- NATALIE MERCHANT Natalie Merchant Nonesuch
- EPICA The Quantum Enigma Nuclear Blast
- MICHAEL BOLTON Ain't No Mountain High Enough Sony Music
- TAKE THAT Never Forget - The Ultimate Collection RCA
- SANTANA Corazon Sony Music Latin
- TUNE YARDS Nikki Nack 4AD
- KENNY WAYNE SHEPHERD BAND Goin' Home Provogue
- SEVEN DIALS Roddy Frame AED
- ENO & HYDE Someday World Warp
- RAILS Fair Warning Island
- MERRYMOUTH Wenlock Hill Navigator
- IQ The Road Of Bones Giant Electric Pea



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

After ceding to Calvin Harris on Sunday, Dutch hip-hop star Mr Probz is set to return to No.1 here this week, with Waves.

It sold 100,168 copies last week for the 30 year old Scot, raising his career singles/track sales to a massive 6,680,116. It is his fourth No.1 in the 2010s, a tally surpassed only by Rihanna. Both artists' tallies include their 2011 collaboration We Found Love, which spent six weeks at No.1 and is also the main reason why Rihanna has spent longer at No.1 (11 weeks) this decade than any artist other than Pharrell (13 weeks), while Harris (nine weeks) ranks third.

To accommodate Harris' arrival at the summit, all of last week's top five move down in convoy: the aforementioned Waves dipped 1-2 (93,195 sales), Kiesza's Hideaway slipped 2-3 (49,710 sales), Sigma's Nobody To Love tripped 3-4 (46,026 sales), John Legend's All Of Me blipped 4-5 (44,581 sales) and



MIDWEEK NO.1

Mr Probz - Waves

Cash Cash's Take Me Home (feat. Bebe Rexha) nipped 5-6 (33,074 sales). All suffered reduced sales apart from All Of Me, which improves 0.18%, securing its seventh straight week selling upwards of 40,000 copies, on its 10th straight week in the Top 10.

The Top 10 was completed by Tove Lo's Stay High (9-7,

30,982 sales), Shift K3Y's Touch (8-8, 25,482 sales), Iggy Azalea's Fancy (feat. Charli XCX, 11-9, 25,337 sales) and Chris Brown's Loyal (feat. Lil Wayne & Tyga, 15-10, 22,810 sales). All have charted higher and sold more copies in a week apart from Loyal, which makes the Top 10 for the first time five weeks after debuting at No.15, and delivers

Brown's 11th Top 10 hit, two years after his 10th, Don't Wake Me Up.

The only one of three released songs from Coldplay's upcoming sixth album Ghost Stories to be eligible for the chart, Magic rebounded 20-13 (20,621 sales), eight weeks after debuting and peaking at No.10.

Reaching new peaks or debuting within the Top 40 this week, and not mentioned elsewhere: Only Love Can Hurt Like This (50-20, 14,483 sales) by Paloma Faith, Not A Bad Thing (35-22, 12,099 sales) by Justin Timberlake, Turn Down For What (32-24, 10,866 sales) by DJ Snake & Lil Jon, Love Never Felt So Good (No.27, 9,999 sales) by Michael Jackson, It's On Again (53-39, 6,977 sales) by Alicia Keys feat. Kendrick Lamar and Marilyn Monroe (94-40, 6,426 sales) by Pharrell Williams.

Overall singles sales were up 1.69% week-on-week at 2,938,578 - 15.56% below same week 2013 sales of 3,480,127, and the 38th week in a row that they have fallen versus a year earlier.

ALBUMS

BY ALAN JONES

With three songs already having made the Top 10 of the singles chart, Lily Allen's third album Sheezus is set to debut atop the album chart this weekend, ending the reign of Paolo Nutini's Caustic Love.

Four new releases debut inside the top six last Sunday but none of them is strong enough to prevent Caustic Love from securing a third straight week at No.1. The first album to open its account with more than a fortnight at the summit since Britain's Got Talent alumni Richard & Adam's The Impossible Dream launched with four straight weeks at No.1 last August, Caustic Love sold a further 36,859 copies last week, raising its three week tally to 198,542, climbing 6-2 on the year-to-date artist album chart. Pulling ahead of Pharrell Williams' Girl (179,432 sales) to become the biggest-selling 2014 release, it has sold more copies this year than all but the 2012 releases Halcyon by Ellie Goulding (249,180 in 2014, 876,366 in total).

After No.1 albums as a



MIDWEEK NO.1

Lily Allen: Sheezus

member of Blur and Gorillaz, a No.2 album with The Good, The Bad & The Queen and a No.5 album with Monkey, Britpop legend Damon Albarn racked up his first Top 10 album in his own right with Everyday Robots debuting at No.2 (21,297 sales). His last solo effort, the 2012 operatic opus Dr Dee debuted and peaked at No.42, and has thus far sold only 9,913 copies. The release of Everyday Robots dovetailed nicely with the 20th anniversary of Britpop. The defining album of the genre, Blur's Parklife debuted at

No.1 exactly 20 years ago on sales of 27,759 copies, and marked its 20th birthday by re-entering the chart at No.24 (3,230 sales), raising its cumulative tally to 1,077,537.

The great Britpop debate - and a famous singles chart battle - usually saw Blur pitched against Oasis, and unfounded speculation that Oasis would appear at Glastonbury last weekend, the attention afforded to Britpop's birthday, not to mention its £4.99 price tag and prominent position on iTunes' 'Music For Your Bank Holiday'

selection also triggers a strong resurgence in sales of Oasis' 2010 compilation Time Flies: 1994-2009, which catapulted 41-17 (3,877 sales) while raising its cumulative sales to 523,519.

Back in the Top 10, singer/songwriter Imelda May scored her highest charting album yet, with fourth studio set Tribal debuting at No.3 (14,380 sales). Her 2005 debut No Turning Back failed to chart, and 2008 set Love Tattoo peaked at No.58, but Mayhem debuted at No.19 in 2010, and eventually peaked 16 weeks later at No.7.

Arriving nearly 16 years after their first and eight years after their last, Embrace's eponymous sixth album maintained their unbroken run of Top 10 entries, debuting at No.5 (11,855 sales).

Embrace are mere novices compared to The Pixies, who released their first album Surfer Rosa in 1988, and waited 23 years between the release of their fourth album Tromp Le Monde and follow-up Indie Cindy, which debuted on Sunday at No.6 (9,896 sales).

After plumping a 965 week low, album sales improved 6.30% week-on-week to 1,308,460 - 7.28% below same week 2013 sales of 1,411,123.

CHARTS CLUB WEEK 18

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

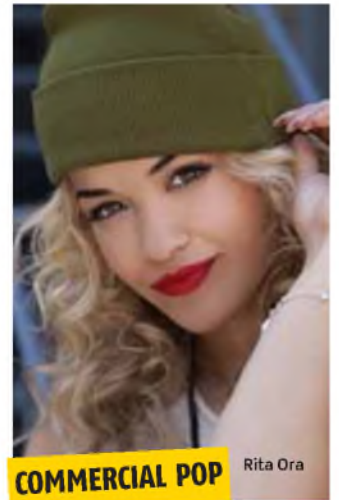
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	9	6	SECONDCITY I Wanna Feel / <i>MoS/Speakerbox</i>
2	7	3	RITA ORA I Will Never Let You Down / <i>Roc Nation/Columbia</i>
3	6	6	DAVID GUETTA & SHOWTEK FT. VASSY Bad / <i>Jack Back/Parlophone</i>
4	16	2	SANDER VAN DOORN Right Here Right Now / <i>MoS</i>
5	28	6	DEHASSE FT. ICE T & ALICIA MADISON This DJ's Reckless / <i>Xtravaganza</i>
6	13	4	VARIOUS 21 Years Of Vicious (Sampler) / <i>Vicious</i>
7	27	3	CHICANE FT. SENADEE No More I Sleep / <i>Madona</i>
8	1	6	CALVIN HARRIS Summer / <i>Columbia</i>
9	14	4	TIGERLILY + 2 LESS FT. KASH Faith / <i>One Love</i>
10	12	7	MARK WELLS I Love You / <i>FFRR</i>
11	2	6	MR PROBZ Waves / <i>Epic</i>
12	30	2	T RAD Get The F Up / <i>12.12</i>
13	NEW	1	ARMIN VAN BUUREN Ping Pong / <i>Positiva/Armada</i>
14	17	3	BAKERMAT One Day (Vaandag) / <i>Relentless</i>
15	18	9	TUBE & BERGER FT. JULIET SIKORA Come On Now (Set It Off) / <i>FFRR</i>
16	20	3	HOT NATURED Benediction / <i>FFRR</i>
17	24	2	ARLISSA You're Not Alone / <i>M_Phonix</i>
18	23	2	ROUTE 94 Fly 4 Life EP: Tell Me Why/Fly 4 Life/In My Heart... / <i>Defected</i>
19	29	2	SILVERLAND & STIX FT. LANKEE Golden / <i>Ryal</i>
20	25	2	GREGOR SALTO FT. SAXSYMBOL & TODOROV Samba Do Mundo / <i>Decca</i>
21	26	2	OLIVER HELDENS Gecko / <i>FFRR</i>
22	5	4	FOXES Holding On To Heaven / <i>Sign Of The Times</i>
23	21	5	IGGY AZALEA FT. CHARLI XCX Fancy / <i>Virgin/EMI</i>
24	36	2	COLDPLAY Midnight / <i>Parlophone</i>
25	22	3	REEGL Who Was This I Never Knew / <i>Danger</i>
26	15	12	KLINGANDE Jubel / <i>One More Tune</i>
27	32	2	GORGON CITY FT. LAURA WELSH Here For You / <i>Black Butter/Virgin/EMI</i>
28	3	7	AFROJACK FT. WRABEL Ten Feet Tall / <i>Pm:Am/Island</i>
29	NEW	1	SAM SMITH Stay With Me / <i>Capitol</i>
30	NEW	1	DONAE'O FT. CARNAO BEATS Gone In The Morning / <i>Zephron</i>
31	NEW	1	DUCK SAUCE NRG / <i>3 Beat</i>
32	NEW	1	CLEAN BANDIT Extraordinary / <i>Atlantic</i>
33	NEW	1	WE ARE LEGENDS FT. CAROLINE AILIN Begging For Amnesia / <i>Plyground</i>
34	RE	6	SIGMA Nobody To Love / <i>3 Beat/AATW</i>
35	35	2	GOLDFRAPP Thea / <i>Mute</i>
36	NEW	1	MK Always / <i>MoS</i>
37	NEW	1	FEENIXPAWL & TREVOR SIMPSON I Won't Break / <i>Neon</i>
38	40	4	KIESZA Hideaway / <i>Lokal Legend</i>
39	NEW	1	DJ FRESH VS. TC Make U Bounce / <i>MoS</i>
40	37	4	CHUCKIE Dirty Funkin' Beats / <i>Atlantic/Big Beat</i>

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	3	RITA ORA I Will Never Let You Down / <i>Roc Nation/Columbia</i>
2	2	4	LADY GAGA G.U.Y. / <i>Interscope</i>
3	20	2	SECONDCITY I Wanna Feel / <i>MoS/Speakerbox</i>
4	17	2	CLEAN BANDIT Extraordinary / <i>Atlantic</i>
5	7	2	NEON JUNGLE Welcome To The Jungle / <i>Sony</i>
6	15	2	DAFT PUNK FT. NEGIN Derezzed / <i>Walt Disney</i>
7	11	3	FOXES Holding On To Heaven / <i>Sign Of The Times</i>
8	5	3	DAVID GUETTA & SHOWTEK FT. VASSY Bad / <i>Jack Back/Parlophone</i>
9	27	2	BASHY FT. JARETH Bring The Lights Down / <i>Ragz 2 Richez Ent.</i>
10	1	4	CALVIN HARRIS Summer / <i>Columbia</i>
11	24	2	SANDER VAN DOORN Right Here Right Now / <i>MoS</i>
12	3	5	FUSE ODG FT SEAN PAUL Dangerous Love / <i>3 Beat</i>
13	NEW	1	T RAD Get The F Up / <i>12.12</i>
14	22	2	TOVE LO Stay High / <i>Polydor</i>
15	21	3	CHROMEO Jealous (I Ain't With It) / <i>Parlophone</i>
16	26	3	KID INK Money And The Power / <i>Epic</i>
17	NEW	1	SILVERLAND & STIX FT. LANKEE Golden / <i>Ryal</i>
18	NEW	1	ARMIN VAN BUUREN Ping Pong / <i>Positiva/Armada</i>
19	NEW	1	SAM SMITH Stay With Me / <i>Capitol</i>
20	NEW	1	LISA STANSFIELD So Be It / <i>Monkeynatra</i>
21	29	6	SIGMA Nobody To Love / <i>3 Beat/AATW</i>
22	28	2	ELYAR FOX A Billion Girls / <i>RCA</i>
23	23	5	DJ CASSIDY FT. ROBIN THICKE & JESSIE J Calling All Hearts / <i>RCA/Sony</i>
24	NEW	1	DUCK SAUCE NRG / <i>3 Beat</i>
25	NEW	1	ZEDD FT. FOXES Clarity / <i>Polydor</i>
26	NEW	1	NAS Illmatic Xx-Remix Album (Sampler) / <i>Columbia/Legacy</i>
27	NEW	1	ONE DIRECTION You & I / <i>Syco</i>
28	18	8	FEDDE LE GRAND & DI-RECT Where We Belong / <i>Polydor</i>
29	NEW	1	CHRIS BROWN FT. LIL WAYNE Loyal / <i>RCA</i>
30	NEW	1	KIESZA Hideaway / <i>Lokal Legend</i>



UPFRONT



COMMERCIAL POP

Secondcity leads Upfront rankings

ANALYSIS

BY ALAN JONES

After establishing his reputation via a series of recent releases on Strictly Rhythm, Saints & Sonnets and Dirtybird, fast-rising electronic music talent Secondcity's Ministry Of Sound/Speakerbox debut *I Wanna Feel* is hard to avoid, with its promotional videoclip in heavy rotation at KISS TV, Now Music TV and The Box, radio play escalating as it nabs a place on the Radio 1 playlist, and club support evidently very strong. So strong, in fact, that the track - in mixes by the US-born, UK-based

Secondcity himself as well as Patrick Hagenaar, Zed Bias, Christoph and Brookes Brothers - jumps 9-1 on the Upfront club chart this week, while closing 20-3 on the Commercial Pop chart. It is his first club chart entry.

Secondcity's Upfront success is at the expense of Rita Ora, whose new song *I Will Never Let You Down* trails by just 3.44% at No.2. Ora can, however, take consolation from the fact that *I Will Never Let You Down* becomes her fifth No.1 on the Commercial Pop chart. Jumping 6-1, the track is the first single from Ora's upcoming second album. The singer previously

topped the Commercial Pop chart with *Hot Right Now* (DJ Fresh feat. Rita Ora) in February 2012, *How We Do* (Party) in July 2012, *Shine Ya Light* in November 2012 and *Radioactive* in February 2013. Ora's latest success comes as *Lady Gaga's G.U.Y.* achieves the rare feat of three straight weeks at No.2.

Bristol/Trinidad pair *Jus Now's* intercontinental collaboration *Tun Up* - also featuring Bunji Garlin and Stylo G - has shown solid progress on the Urban club chart for the last six weeks, and now arrives at No.1, just defeating Chris Brown's new single *Loyal* (feat. Lil Wayne), which rises 4-2.

URBAN TOP 30

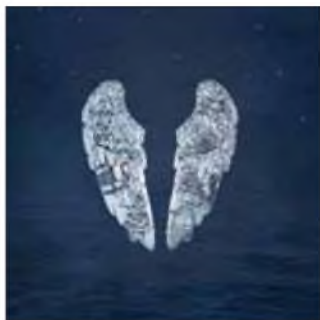
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	6	JUS NOW FT. BUNJI GARLIN & STYLO G Tun Up / <i>3 Beat</i>
2	4	3	CHRIS BROWN FT. LIL WAYNE Loyal / <i>RCA</i>
3	3	7	FUSE ODG FT SEAN PAUL Dangerous Love / <i>3 Beat</i>
4	1	9	KID INK Money And The Power / <i>Epic</i>
5	NEW	1	TINCHY STRYDER Misunderstood / <i>Cloud 9</i>
6	23	2	JUSTIN TIMBERLAKE Not A Bad Thing / <i>RCA</i>
7	6	12	IGGY AZALEA FT. CHARLI XCX Fancy / <i>Virgin/EMI</i>
8	5	5	DEE DEE KAYE FT. MC NEAT Step Into My Life / <i>Location X</i>
9	30	2	PITBULL FT. G.R.L. Wild Wild Love / <i>RCA</i>
10	10	5	KELIS Rumble / <i>Nirja Tune</i>
11	12	5	ARLISSA You're Not Alone / <i>M_Phonix</i>
12	7	7	SIGMA Nobody To Love / <i>3 Beat/AATW</i>
13	19	4	DAVIDO Skelewu / <i>HKN</i>
14	11	4	LADY GAGA G.U.Y. / <i>Interscope</i>
15	18	3	SILVERLAND & STIX FT. LANKEE Golden / <i>Ryal</i>
16	9	5	ANTIX FT. NOMAKHOSI Smile / <i>Global Antix</i>
17	NEW	1	DONAE'O FT. CARNAO BEATS Gone In The Morning / <i>Zephron</i>
18	16	9	ALOE BLACC The Man / <i>Interscope</i>
19	14	15	DJ SNAKE & LIL' JON Turn Down For What / <i>Columbia</i>
20	28	3	RITA ORA I Will Never Let You Down / <i>Roc Nation/Columbia</i>
21	3	10	MARIAH CAREY You're Mine (Eternal) / <i>Def Jam/Island</i>
22	13	14	MERIDIAN DAN German Whip / <i>FMR/Virgin</i>
23	NEW	1	CLEAN BANDIT Extraordinary / <i>Atlantic</i>
24	27	4	R3HAB & NERVO & UMMET OZCAN Revolution / <i>3 Beat</i>
25	NEW	1	WILKINSON FT. TOM CANE Half Light / <i>Ramz/Virgin/EMI</i>
26	NEW	1	SKY BLU Go On Girl / <i>Big Bad Cam</i>
27	20	2	MNEK Every Little Word / <i>White Label</i>
28	24	3	50 CENT FT. TREY LORENZ Smoke / <i>G-Unit</i>
29	21	7	AFRIKAN BOY Dear Mama / <i>Yam</i>
30	29	3	BASHY FT. JARETH Bring The Lights Down / <i>Ragz 2 Richez Ent.</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DJ FRESH FT TC Make U Bounce
2	WILKINSON FT TOM CANE Half Light
3	TIESTO Wasted
4	GORGON CITY FT LAURA WELSH Here For You
5	DISCLOSURE & FRIEND WITHIN The Mechanism
6	EXAMPLE One More Day (Stay With Me)
7	FUSE ODG FT SEAN PAUL Dangerous Love
8	WATERMAT Bullit
9	MK FT ALANA Always
10	MUMBAI SCIENCE Deja Vu
11	MICHAEL WOODS Flash Hands
12	DMITRI VANGELIS & WYMAN XSTEVE ANGELO Payback
13	PARA ONE You Too
14	THERESE Remedy
15	ELLA Ghost
16	STROMAE Racine Carree Sampler
17	HOOK & SLING FT KARIN PARK Tokyo By Night
18	S-MAN Dangerous Thoughts
19	I AM A CAMERA Lost In Love
20	JUNIOR JACK Thrill Me 2014

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kahua (Middleborough) Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.

PRODUCT KEY RELEASES

▶ **THE BLACK KEYS** Turn Blue 13.05▶ **COLDPLAY** Ghost Stories 19.05▶ **LIZZO** Lizzobangers 26.05▶ **ETHAN JOHNS** The Reckoning 02.06▶ **CLAIRE** The Great Escape 09.06

MAY 12

SINGLES

- **AFROJACK** 10 Feet Tall (*Island*)
- **ALICIA KEYS FT KENDRICK LAMAR** It's On Again (*Rca*)
- **BEAR HANDS** Peacekeeper (*Warner Brothers*)
- **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*)
- **ILL BLU FT MAX MARSHALL** Blu Magic (*Island*)
- **JANOSKIANS** Real Girls Eat Cake (*Island*)
- **LADY GAGA** G.U.Y. (*Interscope*)
- **LORDE** Tennis Court (*Virgin*)
- **NATALIE MERCHANT** Ladybird (*Nonesuch*)
- **MIKE DELINQUENT PROJECT FT TERRI WALKER** Tension (*Champion*)
- **KYLIE MINOGUE** I Was Gonna Cancel (*Parlophone*)
- **NICK BREWER & GEORGE THE POET FT MAX MARSHALL** In The Quiet (*Island*)
- **NICK MULVEY** Meet Me There (*Polydor*)
- **ONLY REAL** Cadillac Girl (*Virgin/Emi*)
- **RITA ORA** I Will Never Let You Down (*Columbia/Roc 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/Xc*)
- **YOUNG AND SICK** Continuum Ep (*Virgin/Emi*)

ALBUMS

- **THE BLACK KEYS** Turn Blue (*Warner Brothers*)
- **DAVID BYRNE & FATBOY SLIM** Here Lies Love (*Nonesuch*)
- **CHROMEO** White Women (*Parlophone*)
- **CHUCK E. WEISS** Red Beans And Weiss (*Anti-*)
- **THE CIVIL WARS** Live At Eddie's Attic (*Columbia*)
- **FATIMA** Yellow Memories (*Eglo*)
- **FOXES** Glorious (*Sign Of The Times/Epic*)
- **MICHAEL JACKSON** Xscape (*Epic*)
- **LITTLE DRAGON** Nabuma Rubberband (*Because*)
- **NICK MULVEY** First Mind (*Polydor*)
- **PAUL HEATON & JACQUI ABBOTT** What Have We Become? (*Virgin/Emi*)

- **YO LA TENGO** Fakebook (*Andy Chilas*)

MAY 19

SINGLES

- **THE 1975** Robbers (*Dirty Hit/Polydor*)
- **JAMES BLUNT** Postcards (*Atlantic/Custarc*)
- **BOMBAY BICYCLE CLUB** Come To (*Island*)
- **CLEAN BANDIT FT SHARNA BASS** Extraordinary (*Atlantic*)
- **EMINEM** Headlights (*Interscope*)
- **FERNANDO BROTHERS** Work Your Body (*Otr*)
- **GROUPLOVE** Shark Attack (*Canvasback/Atlantic*)
- **JAVEON** Intoxicated (*Virgin*)
- **KWABS** Pray For Love Ep (*Atlantic*)
- **LANA DEL REY** West Coast (*Polydor/Stranger*)
- **RICK ROSS FT LIL WAYNE** Thug Cry (*Virgin/Emi*)
- **SAM SMITH** Stay With Me (*Capitol*)
- **WE WERE EVERGREEN** False Start (*Mi7/Island*)
- **WILD BEASTS** A Simple Beautiful Truth (*Domina*)
- **WILD CUB** Colour (*Virgin/Emi*)
- **PHARRELL WILLIAMS** Marilyn Monroe (*Rca*)

ALBUMS

- **AFROJACK** Forget The World (*Island*)
- **BOB BLAKELEY** Performance (*Dramatica*)
- **COLDPLAY** Ghost Stories (*Parlophone*)
- **BILLY JOEL** The Bridge To Russia (*Sony*)
- **JOHN ADAMS AND SAINT LOUIS S.O AND DAVID ROBERTSON** City Noir (*Nonesuch*)
- **KATE TEMPEST** Everybody Down (*Big Dada*)
- **KRONOS QUARTET** Kronos Explorer Series (*Nonesuch*)
- **OASIS** Definitely Maybe (Remastered) (*Big Brother*)
- **CONOR OBERST** Upside Down Mountain (*Nonesuch*)
- **THE ROOTS** And Then You Shoot Your Cousin (*Def Jam*)
- **THUMPERS** Galore (*Sony Rea*)
- **YANN TIERSEN** Infinity (*Mute*)

MAY 26

SINGLES

- **ARCADE FIRE** We Exist (*Sonovox/Virgin Emi*)
- **THE BEAT CORPORATION FT ALISON BETHUNE & NATASHA SKY** You Don't Know (*Champion*)
- **BLONDE FT. RYAN ASHLEY** Foolish (*Parlophone*)
- **ELBOW** My Sad Captains (*Fiction*)
- **ELLI INGRAM** All Caught Up (*Island*)
- **ENRIQUE IGLESIAS FT FLO RIDA** There

Goes My Baby (*Island*)

- **ELLIE GOULDING** Beating Heart (*Polydor*)
- **KYLA LA GRANGE** The Knife (*Epic*)
- **JOHN ILLSLEY** When God Made Time (*Creek*)
- **KLINGANDE** Jubel (*Warner Brothers*)
- **LITTLE DRAGON** Paris (*Because*)
- **GEORGE MICHAEL** Going To A Town (*Virgin Emi*)
- **STROMAE** Tous Les Memes (*Island*)
- **TWIN ATLANTIC** Heart And Soul (*Red Bull*)

ALBUMS

- **ARCHIVE** Axiom (*Dangerous!*)
- **DIANE BIRCH** Speak A Little Louder (*Warner Brothers*)
- **BLAIR DUNLOP** House Of Jacks (*Rooksmere*)
- **GROUPLOVE** Spreading Rumours (*Canvasback/Atlantic*)
- **AUSTIN MAHONE** The Secret (*Island*)
- **ROYKSOPP AND ROBYN** Do It Again (*Cooking Vixxy*)
- **SONZEIRA** Brasil Bam Bam Bam (*Virgin/Emi*)
- **NEIL YOUNG** A Letter Home (*Reprise*)

JUNE 2

SINGLES

- **BASTILLE** Bad Blood (*Virgin*)
- **MICHAEL FRANTI** Alive (*Virgin*)
- **DEMI LOVATO** Neon Lights (*Hollywood/Polydor*)
- **KATY PERRY** Birthday (*Virgin*)
- **ED SHEERAN** Sing (*Asylum*)
- **SYD ARTHUR** Hometown Blues (*Virgin/Emi*)
- **TINIE TEMPAAH** 5 Minutes (*Parlophone*)
- **WILKINSON FT TOM CANE** Half Light (*Ram/Virgin*)

ALBUMS

- **CLAP YOUR HANDS SAY YEAH** Only Run (*Xtra Mile*)
- **CLEAN BANDIT** New Eyes (*Atlantic*)
- **THE FLAMING LIPS** 7 Skies H3 (*Bella Union*)
- **MICHAEL FRANTI** All People (*Virgin*)
- **KYLA LA GRANGE** Cut Your Teeth (*Epic*)
- **ETHAN JOHNS** The Reckoning (*Three Crows*)
- **LONELY THE BRAVE** The Day's War (*Columbia*)
- **THE ORWELLS** Disgraceland (*Canvasback/Atlantic*)
- **THE PIERCES** Creation (*Polydor*)
- **SYD ARTHUR** Sound Mirror (*Virgin/Emi*)
- **TELEMAN** Breakfast (*Moshi Moshi*)
- **PAUL WELLER** More Modern Classics (*Virgin*)

JUNE 9

SINGLES

- **BANGBANGBANG** Dreamphone/Shake, Shake, Shimmy (*Island*)

- **CHVRCHES** We Sink (*Virgin*)
- **DISCIPLES** Poison Arrow Ep (*Parlophone*)
- **ELLA HENDERSON** Ghost (*Syco*)
- **JIMMY MOFO FT HYPE MAN SAGE** Back For Another One (*Bad Boys*)
- **MNEK** Every Little Word (*Virgin*)
- **PASSENGER** Hearts On Fire (*Island*)
- **PEACE** Money (*Columbia*)
- **ROYAL BLOOD** Come On Over (*Warner Brothers*)
- **TIESTO** Wasted (*Virgin*)
- **LEWIS WATSON** Stay (*Warner Brothers*)

ALBUMS

- **CLAIRE** The Great Escape (*Capitol*)
- **FIRST AID KIT** Stay Gold (*Columbia*)
- **HELLYEAH** Blood For Blood (*Eleven Seven*)
- **KASABIAN** 48:13 (*Columbia*)
- **MIDNIGHT BEAST** Shtick Heads (*Sounds Like Goac*)
- **NAZARETH** Rock 'N' Roll Telephone (*Union Square*)
- **PASSENGER** Whispers (*Island*)
- **THE TRICKS** Safari Inn (*Unison*)
- **TOM VEK** Luck (*Island*)
- **JACK WHITE** Lazaretto (*Ki*)

JUNE 16

SINGLES

- **BELLOWHEAD** Gosport Nancy (*Island*)
- **CHASING GRACE** Run (*Island*)
- **CHERUB** Doses And Mimosas (*Rca*)
- **GORGON CITY FT LAURA WELSH** Here For You (*Virgin/Emi*)
- **GOSSLING** Never Expire (*Polydor*)
- **KLAXONS** Show Me A Miracle (*Akashic/Sonyre*)
- **RASCALS** So High Ep (*Virgin*)
- **REDLIGHT** Lift Me Up (*Polydor*)
- **HUDSON TAYLOR** Battles (*Polydor*)
- **USHER** Good Kisser (*Rca*)

ALBUMS

- **THE ANTLERS** Familiars (*Transgressive*)
- **JOHN ILLSLEY** Testing The Water (*Creek*)
- **KLAXONS** Love Frequency (*Akashic/Sonyre*)
- **LINKIN PARK** The Hunting Party (*Warner Brothers*)
- **LONE** Reality Testing (*RBS*)
- **LEWIS WATSON** The Morning (*Warner Brothers*)

JUNE 23

SINGLES

- **BEYONCE** Pretty Hurts (*Columbia*)
- **SOPHIE ELLIS-BEXTOR** Love Is A Camera (*Lbgbs*)
- **EXAMPLE** One More Day (Stay With Me) (*Rca*)

- **FOSTER THE PEOPLE** Best Friend (*Columbia*)
- **JILLIONNAIRE & SALVATORE GANACCI FT. SANJIN** Fresh (*Island*)
- **AUSTIN MAHONE** Mmm, Yeah (*Island*)
- **MAPEI** Don't Wait (*Columbia*)
- **PRIDES** Messiah (*Island*)
- **THE ROYAL CONCEPT** On Our Way (*Island*)
- **TOY** As We Turn (*Heavenly*)

ALBUMS

- **BELLOWHEAD** Revival (*Island*)
- **ED SHEERAN X** Asylum
- **STRAND OF OAKS** Heal (*Dead Oceans*)

JUNE 30

SINGLES

- **ILL BLUE FT JAKE ISAAK** Fall Out (*Climax*)
- **JOHN MARTIN** Love Louder (*Island*)
- **MANIC STREET PREACHERS** Walk Me To The Bridge (*Columbia*)
- **PHANTOGRAM** Fall In Love (*Island*)
- **TUBE & BERGER FT JULIET SIKORA** Come On Now (Set It Off) (*Parlophone*)

ALBUMS

- **EXAMPLE** Live Life Living (*Rca*)
- **GEORGE EZRA** Wanted On Voyage (*Columbia*)
- **STEVE HACKETT** Genesis Revisited At The Royal Albert Hall (*Wallwork*)
- **PHANTOGRAM** Voices (*Island*)
- **THE THE** Soul Mining 30th Anniversary Boxset (*Sony*)

JULY 7

SINGLES

- **DRAKE** Worst Behaviour (*Cash Money/Island*)
- **MIGHTY OAKS** Brother (*Island*)

ALBUMS

- **MANIC STREET PREACHERS** Futurology (*Columbia*)

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, franski)

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, XXYXX, 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), "franski", Great Mountain Fire, Charlie Straight, Caviare Days and Abbe May** to name a few.

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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

GOOD TIMES

Ben Cook's first week at the helm of Atlantic UK got off to a flying start when Ed Sheeran dropped by to perform some tracks from his upcoming album 'x'. Needless to say, the star was welcomed by a strong showing of Atlantic executives.

1. Callum Caulfield, (senior marketing manager), Ed Sheeran, Ben Cook (president), Mark Mitchell (general manager), Jack Melhuish (marketing director) and Alec Boateng (A&R director).
2. Ed Howard (A&R manager, Atlantic Records UK), Murray (Ed Sheeran's cousin), Ed Sheeran and Sian Anderson (marketing manager).
3. Phil Youngman (head of radio promotions).
4. Briony Turner (A&R consultant) and Mia Thomas (A&R assistant).
5. Ben Cook (president) and Mark Mitchell (general manager).
6. The Music Week Award-winning PR team plus Damian Christian and Ben Cook: Damian Christian (director of promotions, Atlantic UK), Robbie Peacock (press assistant), Clare Coster (publicity officer), Alex Darling (national press officer), Ben Cook, Taponiswa Mavunga (senior publicity officer), Roz Mansfield (head of online publicity), Briana Dougherty (head of press), Ashley Townley (publicity coordinator), Harriet Brampton (publicity coordinator).
7. Ed Sheeran, Ben Cook, Max Lousada (CEO, Warner Music UK).



KEY SONGS IN THE LIFE OF

Darren Haynes



Head of Marketing, Communications & Member Events, BASCA

What was the first record you remember buying?
Rivers Of Babylon/Brown Girl In The Ring - Boney M. It was the "Tra-la-la-la" that made us six-year olds mad for it.

Which song was (or would be) the first dance at your wedding?
Running Up That Hill (A Deal With God) - Kate Bush.

Which track would you like played at your funeral?
Beauty And The Beast - Stevie Nicks.

What's your karaoke speciality?
In The Ghetto - Elvis Presley. "And his mama cried ..."



What was the best artist meeting of your life?
Stevie Nicks in November 2003 (pictured). Press day with Fleetwood Mac. We did an interview and hung out for a couple of hours.

Recommend a track Music Week readers may not have heard?
You Can't Fix This - Dave Grohl and Stevie Nicks on the Sound City: Real to Reel soundtrack.

What's your favourite single/track of all time?
The First Time Ever I Saw Your Face (almost any version) or The Winner Takes It All by ABBA or Edge Of Seventeen by Stevie Nicks.

ARCHIVE

MUSIC WEEK April 8, 1978

HEADLINE NEWS

Four of Britain's biggest one stop record distributors have formed into an association in an attempt to gain respectability, recognition and endorsement of their activities from the major manufacturers. Calling themselves The British Organisation of One Stop Traders, they are anxious not to appear to be putting a pistol to the heads of the majors but will also undoubtedly be seeking greater discounts. "Between us we represent £20 million a year turnover," said Ray Laren, chairman of the association. "We are seeking to be recognised officially rather than unofficially as we are now."

ALSO

In a surprise statement last week, the PRS Council announced that it proposes to recommend to the Society's voting members that they should agree to the voting list being made available to themselves and the non-voting members. Every member of the Society will have a clear right to obtain, on a confidential basis, a list of the names of the members in each of the two classes of voting membership, full members and associate members respectively.



SINGLES TOP 10 08.04.78

POS	ARTIST	SINGLE
1	MATCHSTALK MEN	Brian & Michael
2	BLONDIE	Denis
3	KATE BUSH	Wuthering Heights
4	GERRY RAFFERTY	Baker Street
5	SHOWADDYWADDY	I Wonder Why
6	SUZI QUATRO	If You Can't Give Me Love
7	ERUPTION	I Can't Stand The Rain
8	GENESIS	Follow You Follow Me
9	ANDY CAMERON	Ally's Tartan Army
10	NICK LOWE	I Love The Sound Of Breaking Glass

ALBUMS TOP 10 08.04.78

POS	ARTIST	SINGLE
1	BUDDY HOLLY & THE CRICKETS	20 Golden Greats
2	ABBA	The Album
3	KATE BUSH	The Kick Inside
4	BOB MARLEY & THE WAILERS	Kaya
5	ELVIS COSTELLO & THE ATTRACTIONS	This Years Model
6	NAT KING COLE	20 Golden Greats
7	GERRY RAFFERTY	City To City
8	DAVE CLARK	25 Thumping Great Hits
9	VARIOUS	Fonzies Favourites
10	ANDY WILLIAMS	Reflections

© Official Charts Company

NEW RELEASES RECOMMENDED 08.04.78



HEATWAVE Central Heating
JOE DOLAN Midnight Lover

Heatwave's Central Heating is Album Of The Week. It's a "combination of funk and soul" and "uncomplicated, enjoyable and fun". Produced by Barry Blue, it has been "arranged with great precision". With "chart certainty" the title track "would make a fine single release," says *Music Week*. Also reviewed is Joe Dolan's Midnight Lover. The LP, although underlining "his full-blooded vocal technique", is "unlikely to be a big seller" due to the lack of a hit single. The Irish singer is one of the biggest record sellers in Ireland, South Africa, Australia, Canada and France.

AD WATCH

The new album from Cherry Vanilla Bad Girl contains such lyrics as 'He who claims he's never kissed an arse, must have had enough money to put where his mouth is' and 'You can't tell the truth from the man in the box, and you can't tell the time by the colour of his sox'. It's out now on RCA.



WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Maegan Cottone



Published by Phrased Differently, artists written with include AfricJack, Little Mix and Olly Murs

What was the first song you ever wrote?

My first proper pop song was written for a songwriting competition at my school, when I was in year seven. I can't remember what it was called but I won the competition.

And the last song you wrote? It's called Hurricane, written with a Japanese writer.

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). The song is utter genius, it will never sound dated.



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. She's still relevant and creating amazing work today.

And your favourite songwriter of the moment?

Sia, she is so individual in terms of style. Her melodies are brave and her performance is always sincere.

MusicWeek

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

CONTACTS

EDITORIAL AND SALES 020 7226 7246

EDITOR Tim Ingham

Tim.Ingham@intentmedia.co.uk

DEPUTY EDITOR Tom Pakinkis

Tom.Pakinkis@intentmedia.co.uk

DEPUTY NEWS EDITOR Rhian Jones

Rhian.Jones@intentmedia.co.uk

CHART CONSULTANT Alan Jones

Alan.Jones@intentmedia.co.uk

CHARTS & DATA Isabelle Nesmon

Isabelle.Nesmon@intentmedia.co.uk

DESIGNER Nikki Hargreaves

Nikki.Hargreaves@intentmedia.co.uk

SALES MANAGER Darrell Carter

Darrell.Carter@intentmedia.co.uk

SENIOR ACCOUNT MANAGER Rob Baker

rob.baker@intentmedia.co.uk

SALES EXECUTIVE Victoria Dowling

Victoria.Dowling@intentmedia.co.uk

SENIOR ACCOUNT MANAGER Matthew Tyrrell

Matthew.Tyrrell@intentmedia.co.uk

SENIOR PRODUCTION EXECUTIVE Alistair Taylor

Alistair.Taylor@intentmedia.co.uk

CIRCULATION MANAGER Craig Swan

Craig.Swan@intentmedia.co.uk

CORPORATE ACCOUNT MANAGER Karma Bertelsen

Karma.Bertelsen@intentmedia.co.uk

SUBSCRIPTION SALES EXECUTIVE Jack Dodd

Jack.Dodd@intentmedia.co.uk

OFFICE MANAGER Lianne Davey

Lianne.Davey@intentmedia.co.uk

PUBLISHER Dave Roberts

Dave.Roberts@intentmedia.co.uk

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

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"You are my fire, the one desire / Believe when I say, I want it that way"

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THE PRETTY RECKLESS 'GOING TO HELL' LANDED THEIR HIGHEST AUSTRALIAN CHART, ENTERING AT #20 ON THE ARIA CHART.



KATE MILLER-HEIDKE'S 'O VERTIGO!', DEBUTED AT #4 ON THE ARIA CHART AND #1 ON THE AIR CHART.

"Controlled intensity, crunching riffs and thunderous drums..."

"The album feels like a band growing up fast and confident that it's time to take to the international stage."

Sydney Morning Herald



"Kate Miller-Heidke delivers a career best album..."

Rolling Stone Australia

"Musically, she's never sounded better."

Sydney Morning Herald



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KATE MILLER-HEIDKE

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THURSDAY, MAY 8. KOMEDIA 2.00PM (BRIGHTON)
FRIDAY, MAY 9. STICKY MIKE'S 9.45PM (BRIGHTON)
SUNDAY, MAY 11. AUSSIE BBQ, HOXTON BAR & KITCHEN 1.10 PM (LONDON)

The label is headed by Australian music industry veterans, Leigh Gruppetta, formerly General Manager, Music at Shock Records (with previous posts at Warner Music, Festival Mushroom), and Stu Harvey, former Senior International Label Manager at Shock (previously with Jive/Zomba, Mushroom and UNFD).

Current partners include BMG Rights, Dine Alone, Last Gang, New Damage and Resist.

2014 releases also include Against Me!, Suzanne Vega, Seth Lakeman, Twin Forks, We Are Scientists, Joshua James and La Dispute.

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VICTORIA 3205

LEIGH GRUPPETTA (Attending THE GREAT ESCAPE)
leigh@cookingvinylaustralia.com
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