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## COLDPLAY ♦ GHOST STORIES



TRADE MARK  
  
Parlophone

COLDPLAY  
♦  
GHOST STORIES

—♦—  
The new album  
Out 19th May  
Includes Magic, Midnight and A Sky Full Of Stars  
CD / Vinyl LP / DL

—♦—  
Sky Arts premiere  
Ghost Stories – The Film  
An exclusive live concert to coincide with  
the release of the new album

Filmed by Grammy-nominated director Paul Dugdale and JA Digital, Ghost Stories – The Film blends a unique in-the-round performance from the band, with cinematic vignettes and immersive 360-degree projections. The broadcast includes live performances of all nine songs from the new album alongside a collection of some of the band's classic tracks including Clocks, Viva La Vida and Paradise.

Ghost Stories – The Film, airs on Monday 19th May at 9.30pm on Sky Arts 1 HD  
[coldplay.com](http://coldplay.com)

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## BIG INTERVIEW

**07** Miles Leonard

"When an artist makes a commitment to my label, I want to honour that"



## INTERVIEW

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"Publishers had a bad reputation in the past as mere collectors. Sony/ATV's never been like that"



## PROFILE

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"In my opinion, artists won't need record labels very much in the future"

# Copyright law hanging in the balance

GOVERNMENT COULD BE FORCED TO COMPENSATE ARTISTS FOR TECH GIANTS' USE OF MUSIC

## COPYRIGHT

■ BY TIM INGHAM

The UK Government will miss its own deadline of June 1 to introduce a new change to copyright law regarding the ripping of music for personal use - sparking industry hopes it will now be forced to reconsider this crucial legislation.

Parliamentary Committees have scrutinised five new draft copyright regulations - but, striking a blow to intended Government copyright reform, only three of the measures have so far been approved for further consideration.

One critical area that must now be reappraised by Government regards 'personal copying for private use'. Music industry leaders are broadly in favour of changing the law to legitimise the ripping of CDs into consumers' offline digital music accounts. However, they also want to see some form of compensation for artists and other rights-holders guaranteed in the UK statute books.

Trade body UK Music is strongly arguing that any

copyright legislation which does not cover artist and rights-holder compensation is likely to contravene European law.

And it now looks like it may have struck a breakthrough. In an unusual step last Tuesday (May 6), Lord Younger was called to defend the UK Government's draft copyright policy in front of the Parliamentary Committee.

He argued the legislation did not require additional private copying compensation for labels and artists, but the Committee reported: "We are not persuaded that this is an accurate assessment of [its] impact."

Another draft proposal, regarding 'quotation and parody' - linked to the right to use music without copyright penalties in comedy YouTube videos - has also been sent back by Parliament due to concerns over its impact on music rights-holders.

The Coalition's IPO was forced to put out a statement last Thursday (May 8) saying: "The Committee has some questions about the private copying and parody exceptions that they

would like to discuss with us.

"[This] will have implications for the timetable given where we are in the parliamentary cycle... While this delay is disappointing for both the Government and many of our stakeholders, [we] remain firmly committed to implementing each of these important copyright exceptions as soon as possible."

UK Music CEO Jo Dipple responded: "Government is on the back foot with its copyright reform agenda. We have repeatedly said their policy-making was weak.

"Now we have backing from Parliament. There is no business in the world that would hold back on vehemently objecting to draft legislation that removes business choice over a core asset,



"Take from David and give to Goliath. Our musicians, composers and workers pay tax here and contribute to the worth of the UK. The tech sector is famously lacking in its contribution to our country. How can such a transfer make sense?"

In much of Europe, a portion of the pricetag of electronic devices which rely on music consumption is passed to rights-holders.

In France, for example, around €15 (£12) from the standard price of a 64GB iPod makes its way back to music rights-holders, but there is no equivalent outlined in current UK draft legislation.

in our case, our music.

"Government's intention is currently to remove our choice over that right of copy and then permanently devalue our music by statute... Government could not be clearer about its intention to transfer value from British music to the tech sector.

"Given that British music is worth £3.5bn and the tech sector is worth over £1,000bn such a transfer seems senseless.

# Why Google's 99p albums can affect UK Chart

Industry eyebrows were raised after a number of albums made available for just 99p by Google Play affected the Official UK Chart on Sunday.

A 'May Madness' promotion from the digital retailer saw some LPs available for just 99p each for 24 hours apiece. These included recent albums from the likes of Oily Murs and Katy B, as well as the new release from

Lily Allen, Sheezus.

Katy B's Little Red hopped up from No.30 to No.17, while Allen's LP hit No.1 - although *Music Week* understands it would have comfortably claimed the top spot regardless of its Google Play sales. Meanwhile, Meat Loaf classic *Bat Out Of Hell* shot up from No. 147 to No.12 on 5,456 sales, almost all of which came from Google Play. It

was the only album to be sold for 99p for the full week.

The Official Charts Company explained to *Music Week* that because the offer was retailer-led, these sales remained eligible for the chart. If the price was set by labels, they would likely not have qualified.

Google appears likely to have paid a standard dealer price to labels - around £3-plus per

album - and sold them at a loss to acquire new digital customers.

"We have a long-established set of chart rules in place that exists to determine eligibility for entry into the Official UK Charts," explained Official Charts Company CEO Martin Talbot. "While these chart rules provide limits on the dealer price of albums which qualify for the Chart - primarily to ensure the

chart isn't dominated by low- or budget- priced albums - neither we, nor record labels, can dictate retail pricing strategies. As such, we do not restrict the eligibility of sales via genuine retailer-led campaigns such as Google Play's. It is not appropriate for the Official Charts to discount genuine sales purely because a given product is sold by a retailer at a heavy discount."

## EDITORIAL

Beats will stop  
Apple's business  
going rotten

HAVE YOU HEARD ABOUT the biggest streaming service on the planet? Man, it's revolutionising the entire market. And when it comes to upselling consumers from access to a full paid-for download? Boy, it's making competitors like Google Play look laughably weeny - 99p albums or no 99p albums.

That spellbindingly over-wrought intro is all in aid of reminding you of an embarrassingly elementary fact: iTunes is already the biggest access-based music retailer on the planet. By miles.

Don't believe me? Go and give this week's free Coldplay album stream a bash right now. Need further proof? Find any track in the world - including The Beatles, natch - and press the little play button that invitingly arrives alongside it. Yes, you only get 30 seconds, because that's the business model - for the time being. But what you're fiddling with is an operational streaming platform by any other name.

This distinction is essential when you analyse the news that Apple is readying a \$3.2 billion (£1.9bn) swoop for the Beats By Dre empire, especially when some are decreeing that this surprise acquisition was about digital music. Beats has launched a cutting-edge streaming service, goes the logic. Apple has failed with iTunes Radio, so now it's panic buying its way into the race.

**"If Apple is buying Beats, it's all about the hardware race. Headphones, wireless speakers and - in the future - wearable technology"**

Nonsense. As Apple's latest earnings call attested, iTunes has the credit card details of a terrifying 800 million people in its mainframe. Spotify is an ace experience, but even it - as streaming's great green hope - only boasted 24 million registered users at last count, 6 million of them paying. iTunes' near-billion consumers are used to it, they trust it and they know how it works. They're tough to tempt away.

As we discovered from a leaked royalty statement this week, Beats Music currently boasts around 100,000 subscriptions: if you bunched all of its members up *en masse* at the front of Glastonbury's Pyramid stage, they'd make the place look threadbare.

If Apple is buying Beats - and Dr Dre's infectiously celebratory antics on video after the deal was reported suggest it's a given - it's all about hardware. Why? Well, for starters, Apple makes the vast bulk of its eye-watering (iWatering?) profits from devices. Beats owns the majority of the \$1 billion premium headphone market, an area in which Apple hasn't ever even dipped its toe.

Meanwhile, the combination of Beats' brand magnitude and Apple's family-friendly sleekness will surely combine to roll a tank onto Sonos' lawn. According to a report published in February, the wireless speaker home market will be worth \$13.75 billion by 2018.

But perhaps the most tantalising prospect for both parties is a magical faraway land where we all wear Google Glass and bluetooth headsets without fear of social mega-mockery; yes, wearable technology. Ask those zipping along the tech zeitgeist today, and they'll tell you it's the next big thing. Apple, with its Wall Street-driven thirst for new markets, must want in.

As such, the most damning aspect of the Beats ginormo-buy isn't the price, or some crazy, illogical admission that iTunes is failing. It's that Apple clearly knows it isn't as cool as it once thought it was.

Tim Ingham,  
Editor

## Kili takes 'evolutionary step'

GALBRAITH EYES EU EXPANSION AFTER SELLING STAKE

## LIVE

BY TIM INGHAM

Kilimanjaro Live looks set to increase its festival presence across Europe after selling a controlling stake in its business to Germany company DEAG.

As reported on *MusicWeek.com* last Friday (May 9), Kili CEO Stuart Galbraith (pictured) said the deal would allow the firm to continue to operate as an independent promoter "whilst benefitting from DEAG's support and reach".

The news comes little over two years after Galbraith bought out AEG's stake in his business. Despite DEAG's holding in Kili, Galbraith will continue to be in operational control of the promoter and additionally contribute his expertise to the international growth strategy of the DEAG Group.

In the UK market, Galbraith will work closely with DEAG's UK subsidiary Raymond Gubbay. Kilimanjaro will continue to operate under its existing structure and management team.

"This gives us a larger scale to



**"[This sale] gives us a larger scale to operate upon. We expect to see growth in the EU"**

STUART GALBRAITH, KILIMANJARO

operate upon, and it certainly gives us a good capital injection so we have more [cash] than we would ever have had historically," Galbraith told *Music Week*.

"It allows us to work on projects that aren't just UK-based but focused on a European-wide basis, and we expect to see growth in [the EU]."

Kilimanjaro currently operates one pan-European festival brand in Sonisphere, which returns to the UK this summer after a two-year absence. Its other festival brands include Wakestock, while

it promotes a number of high-profile gigs each year.

Meanwhile, DEAG is the largest promoter of classical music events in Europe.

With affiliated companies in Germany, the United Kingdom, Switzerland and Austria, DEAG stages more than 1,500 events per year and sells more than 3.5 million tickets. It is expecting a turnover in 2014 of approximately 200 million Euros, but details of the amount paid to Kilimanjaro were not disclosed.

This year's Sonisphere UK headline line-up is made up of Metallica, The Prodigy and Iron Maiden. Discussing the fact that Metallica have now also been confirmed as a headliner at rival Glastonbury, Galbraith added:

"We feel absolutely fine about it because Glastonbury was sold out before Metallica was even announced - and I don't think there's a great number of hard rock or heavy metal fans that would ordinarily be going to Glastonbury.

"We can already see based on our web traffic and enquiries about tickets that it's actually beneficial to Sonisphere."

## Industry pays tribute to Wills

Industry tributes have poured in for Alan Wills, founder of Liverpool-based record label Deltasonic, who died on Sunday (May 11) aged 52.

Under Wills' management, Deltasonic signed a raft of emergent UK bands such as The Zutons, The Dead 60s, Miles Kane's The Rascals and The Coral - who released six albums on the label.

Wills died after he suffered serious head injuries following a crash while he was cycling in Liverpool last Thursday (May 8).

Liverpool Sound City founder David Pichilingi, a close friend of Wills, called him: "One of the most generous, honest and loyal people that ever walked this earth. His love for his family was second to none. His love for music knew no bounds."



Zutons frontman Dave McCabe's voice was amongst many artist tributes, with others coming from the likes of The Coral, Ian McNabb and Miles Kane. Said McCabe: "Love you Alan, you will be missed - you were the best person to have around [and] to learn from."

Deltasonic originally signed a joint venture deal with Sony, which had a 49% stake in the

company, but later became fully independent. Mike Smith - now president of music at Universal's Virgin EMI - was MD of Columbia during the period of the Sony partnership.

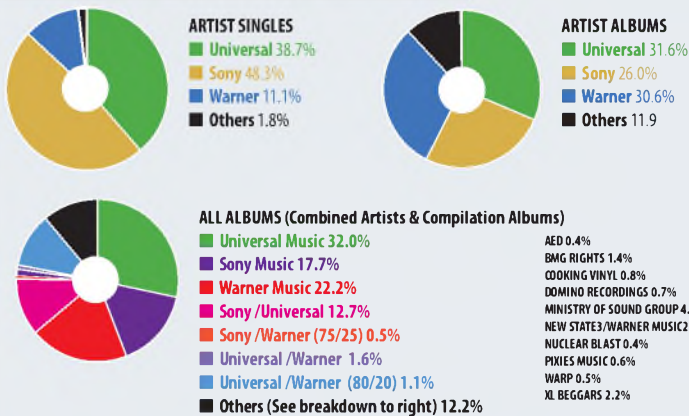
Said Smith: "Alan's incredible energy and drive electrified the Liverpool music scene and his compassion and understanding for musicians did more for the city's bands than anyone I know."

Rob Stringer, former Sony Music UK boss and current Columbia US chairman, played a key role in securing the Deltasonic deal. He said: "Alan discovered and nurtured a fresh, exciting musical explosion in Liverpool at a time when new cool music in the UK was at a low ebb.

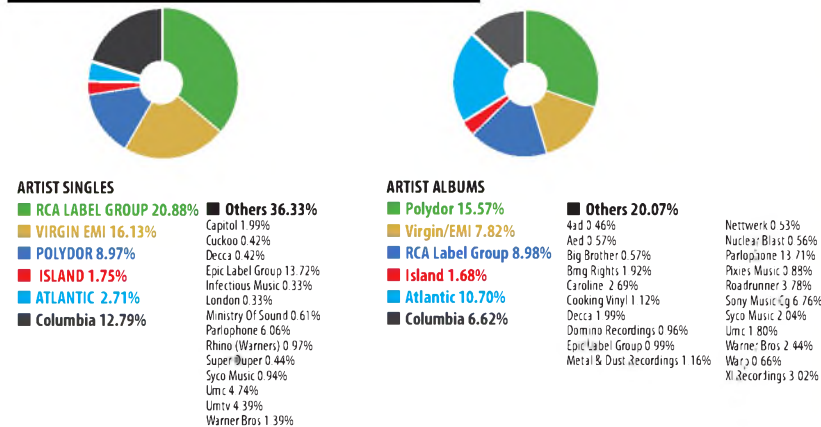
"That music will live on and his place in the musical history of that unique city is assured."

# MARKET SHARES

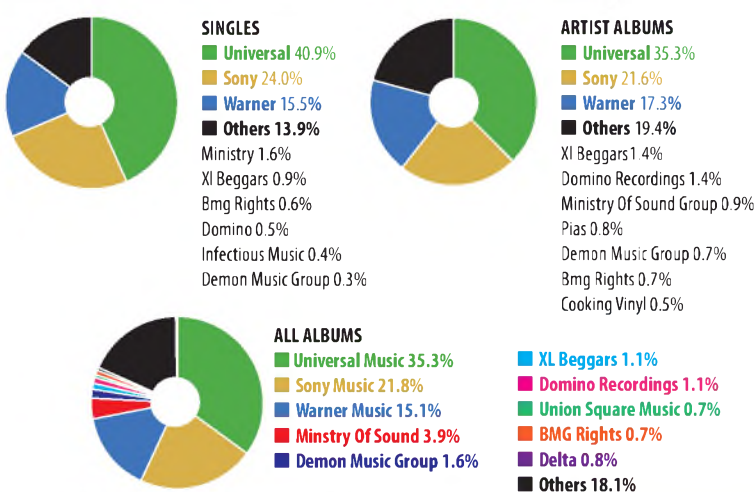
## WEEK 19: TOP 75 SHARE BY CORPORATE GROUP



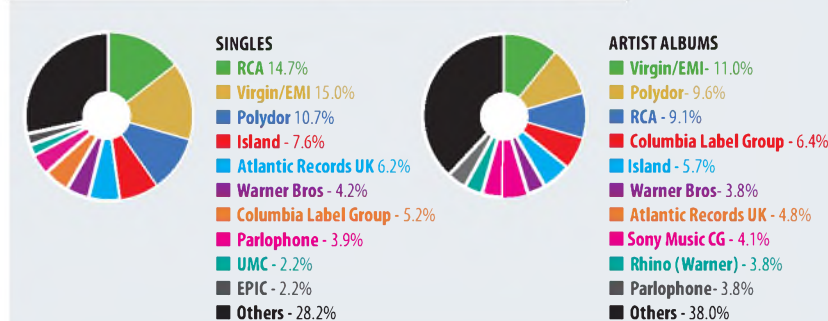
## WEEK 19: TOP 75 SHARE BY RECORD COMPANY



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



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



## 'PIRACY WOULD EXIST WITHOUT SEARCH HELP'

# Weatherley: 'Be cautious about attacking Google'

## GOVERNMENT

BY TOM PAKINKIS

David Cameron's appointed advisor on intellectual property has told rights-holders not to make Google the main target in their fight against online piracy.

Speaking at The Great Escape last week, Mike Weatherley told delegates that, while he agreed the search giant must do more than it currently is, online copyright-infringement would still exist if pirate sites were wiped from Google rankings.

"I'm going to say something quite controversial here, which is that every debate we have always comes around to Google," he told The Great Escape audience. "But I would point out that Google aren't the ones making illegal content and they aren't the ones using it. Yes they're pointing people towards it, yes they're taking some advertising revenues but at the end of the day they aren't the ones using it."

Weatherley gave an example of a band he knew of that released an album on iTunes in January. "Within an hour it was on 20 Russian torrent sites and was being downloaded at a ratio of 20 illegal to one legal - but it wasn't on any Google search engine," he said. "So it wasn't Google that was helping those illegal sites, people were going direct."

"We must remember that: if you [get rid of all of the piracy links on Google searches] you will still have piracy. It is not a silver bullet. Of course it's part of a



solution and the next day [the album] was on Google and being downloaded at a rate of 40:1 but we must remember who we are targeting - those who are making profit from the illegal sites to begin with."

Weatherley did say, however, that he felt Google could be making more of a contribution to the fight against online copyright infringement, agreeing with rights-holders that once a pirate site has been blocked it shouldn't appear on search listings.

The MP revealed that he was due to have a meeting with Google this week and is writing a paper on the search giant for Business Secretary Vince Cable, saying "I will certainly be putting recommendations like that into it."

Weatherley was optimistic about the relationship with Google going forward. "They get that they've got to act or we will legislate," he said. "I'd like to get them to help much more than they are probably going to at the moment, but I think we'll get there."

# Bands encouraged to submit to This Feeling

'Rock and roll club night' This Feeling is encouraging yet more bands to submit demos - which could result in an airing on XFM.

The Global radio show has teamed with This Feeling from this month, with the club night featured weekly on XFM, where an interview and track from a featured band will be played on Danielle Perry's Evening Show. XFM will host a This Feeling event page online and support announcements and events through its social media and website.

Meanwhile, This Feeling will invite XFM presenters down to the club nights to DJ, feature XFM branding on all artwork and promo material, and work

together in continuing to promote the best guitar bands.

"This is a big shot in the arm for bands that play or are played at This Feeling and one I'm massively grateful to XFM for providing," This Feeling founder Mikey Jonns told *Music Week*.

"XFM have done an incredible job in representing rock n roll and indie music down the years and I hope to add to that."

Head of music at XFM Mike Walsh said: "The industry can help by spreading the word about Mikey's weekly XFM slot, making sure we get new tips as early as possible, as usual. We're really looking forward to having him as part of the extended family."

## NEWS

## NEWS IN BRIEF

■ **APPLE/BEATS:** Apple is said to be close to closing a deal to buy Beats Electronics for \$3.2bn. In September 2013, Beats was valued at more than \$1bn and launched its streaming platform Beats Music earlier this year. A recent leaked document revealed that the service has nearly 50,000 individual subscribers. Those signed up to family plans tip 60,000.

■ **PIRACY:** A number of UK ISPs have agreed to send "educational" letters to internet users thought to be pirating content. In a deal struck with the BPI and the Motion Picture Association (MPA), BT, Sky, TalkTalk and Virgin Media have reportedly agreed to implement 'the Voluntary Copyright Alert Programme' (Vcap) by 2015.

■ **RADIO ACADEMY:** BBC Radio 2 was named UK Station of the Year at The 2014 Radio Academy Awards on Monday, May 12. 95.8 Capital's Dave Berry and Lisa Snowdon triumphed with their first Radio Academy gold for Breakfast Show of the Year, with BBC 5 live Breakfast taking silver and BBC London 94.9's Penny Smith & Paul Ross taking bronze. Other winners on the night included BBC Radio 1's Greg James, Jamie Cullum and XFM's Scroobius Pip.

■ **BERTELSMANN:** BMG parent Bertelsmann posted an 8.5% revenue rise in Q1 2014, benefitting from a number of big acquisitions. The company acquired 100% of BMG in March last year and, outside of music, its Random House publishing company merged with Penguin.

■ **CUESONGS:** CueSongs has been appointed to carry out all individual sync licensing activity on behalf of MCPS mandated members. MCPS represents the rights of over 100,000 songwriters, composers and music publishers. Administered by PRS for Music, it licenses mechanical rights in musical works and pays mechanical royalties to its members.

■ **RADIO:** Parliament is being urged to relax commercial radio regulations as the platform faces competition from digital services such as Spotify, Deezer and iTunes. Andrew Bingham MP wants new rules to be introduced that create 'a more level playing field'. In contrast to digital services, commercial radio is required to comply with rules on music content, local production and licence renewals.

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## GLASTONBURY FOUNDER TO BE HONOURED IN NOVEMBER CEREMONY

# Eavis to collect MITS Award 2014

### EVENTS

■ BY TIM INGHAM

Michael Eavis, creator of Glastonbury Festival, is to be honoured with the 23rd Music Industry Trusts Award (MITS) in November.

The annual award will be presented to Eavis in recognition of his outstanding contribution to the UK's live music industry and many charitable causes.

The Award will be presented on Monday, November 3 at a gala dinner in aid of Nordoff Robbins and the BRIT Trust.

David Munns OBE, chairman of the MITS Award committee, said: "We are delighted to honour Michael Eavis with the Music Industry Trusts Award for 2014. We honour him as the creator of the world renowned Glastonbury Festival, the largest greenfield festival in the world, attended by over 175,000 each year and raising millions of pounds for charities.

"Through his tireless dedication, Glastonbury has become an important landmark in the cultural life of this country, with its influence spreading well beyond these shores. On November 3 his many friends and admirers in the music industry will be there at the Award presentation to show their support and celebrate a true visionary."

Eavis first had the idea to stage a festival in 1970 when he snuck into the Blues Festival at the Bath & West Showground

and saw Led Zeppelin. He was so inspired that the very next day he began booking bands to play on his own farm, Worthy Farm in Pilton, Somerset, which had been owned by his family for a century.

The very first festival at Worthy Farm, named the Pilton Pop, Blues & Folk Festival, took place in September 1970. Headlined by Marc Bolan's Tyrannosaurus Rex, 1,500 tickets were sold for £1 each.

By 1981 it was officially called the Glastonbury Festival and began its attachment with charitable causes. Since then, Glastonbury has grown into the largest and most prestigious greenfield music and performing arts festival in the world. It has seen headline performances from the likes of David Bowie, Radiohead, R.E.M., Coldplay, Paul McCartney, Stevie Wonder, Bruce Springsteen, U2, Beyoncé, Jay Z and The Rolling Stones.

Eavis said: "When I set out on this crazy hippy trip 44 years ago, little did I know how this rollercoaster would run. I have to pinch myself every morning when I wake up to the excitement of another day - heading up a team of the most creative artists anywhere in the world."

The Music Industry Trusts Award, now in its 23rd year, has raised over £4.5 million for Nordoff Robbins and the BRIT Trust. It has earned its respected place in the entertainment industry due to the great names



that have held this honour: Sir George Martin, Ahmet Ertegun, Sir Elton John and Bernie Taupin, Lucian Grainge CBE, John Barry OBE, Sir Michael Parkinson CBE, Lord Andrew Lloyd Webber, Sir Tom Jones, Kylie Minogue OBE, Sir Harvey Goldsmith, Jools Holland OBE, Gary Barlow OBE and Annie Lennox OBE. The Award was founded to

recognise outstanding achievement in the UK music industry as well as to benefit the charitable work of Nordoff Robbins and the BRIT Trust.

The Music Industry Trusts Award is sponsored by Spotify, PPL and Ingenious Media.

Tickets are available from: [mitsadmin@nrfr.co.uk](mailto:mitsadmin@nrfr.co.uk), tel: 020 7428 9908 [www.mitsaward.co.uk](http://www.mitsaward.co.uk)

## Indegoot launches record label imprint

International artist management firm Indegoot Entertainment has announced the launch of a new record imprint, Indegoot Recordings, which will provide a label home for both new and established artists.

Headquartered in New York with a recently announced European hub in London, Indegoot Entertainment currently oversees the careers of artists such as Halestorm, Black Stone Cherry, Theory Of A

Deadman, Shinedown and Neon Trees among others.

The first offering through Indegoot Recordings will be the Jon Langford & Skull Orchard album *Here Be Monsters*, which has recently been released in the US. The album will arrive in Europe later this year.

The new label, which is distributed in the US by RED, has also announced that it has signed a European distribution agreement with The Orchard.

"Launching a record label was a logical step for Indegoot Entertainment," said CEO and founder of Indegoot Entertainment Bill McGathy. "We have the skills, expertise, experience and resources to implement and oversee global artist campaigns and the ability to give those artists the focus and attention they need through Indegoot Recordings. It is an exciting time for us and we are looking forward to working

with The Orchard in Europe who I know will really add value to our efforts."

Scott Cohen, founder and VP international of The Orchard said, "We're long-term admirers of Indegoot Entertainment and are excited to shepherd their releases into digital and physical stores. Our partnership will be supported by our fully staffed offices throughout Europe so that we can give their artists local sales and marketing services."



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## NEWS

EXECS SLAM 'CONFUSING' TICKETING MARKET AND CALL FOR GOVERNMENT INTERVENTION

# Loud support for recent report recommending ticket legislation

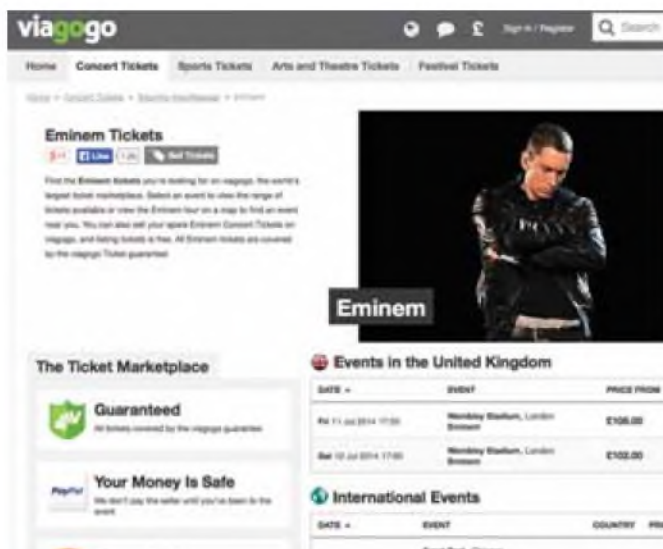
LIVE

BY RHIAN JONES

Managers and live execs have applauded recent recommendations from MPs which look to create more transparency in the secondary ticketing market.

Last month, the All-Party Parliamentary Group on Music released a report that outlined a number of Government recommendations, including guaranteed compensation for victims of tickets scams through resale websites and giving responsibility for prosecution of those committing ticket crimes to a national police agency.

Rocket Management's Todd Interland and Christoph Homann, MD for Ticketmaster Resale, both warned against legislative measure from Government – which they said could drive bad practice further underground (*Music Week* May 2). However, co founder of WeGoTickets Dave Newton, Paul Reed, general manager at the Association of Independent Festivals, Rod Smallwood of management company Phantom



Music and director of management company 13 Artists Angus Baskerville have since encouraged legal intervention.

Baskerville described the report and its recommendations as “a step in the right direction.”

“The current lack of transparency and general confusion amongst the public with regards to the way in which tickets are sold in the UK is pretty disgraceful. The APPG’s report and recommendations made an extremely positive step which clearly highlight the most

pressing issues, so I hope that it will result in measures being put in place to address the concerns that we all share.”

“Our artists need and want to build long term relationships with their audiences and a key mechanism for doing that is to deliver shows at affordable prices which often means that tickets are priced at a rate lower than where the market would set them if left completely unchecked.

“It’s incredibly frustrating to see large numbers of tickets for events we work on being resold



**“The lack of transparency and confusion amongst the public with regards to the way in which tickets are sold in the UK is pretty disgraceful”** ANGUS BASKERVILLE, 13 ARTISTS

on secondary web sites, completely unauthorised by the artist, and at vastly inflated prices moments after they have gone on sale. It’s not a sustainable situation as the most important people – the artist and the fans – are all too often being ripped off.”

Iron Maiden manager Rod Smallwood wants to see a cap on the maximum amount of profit that can be made for selling on a ticket. “The APPG On Music and Ticket Abuse has my full support and I only wish they could go further and cap the profiteering of secondary ticketing,” he said.

“If these companies only did what they said they were there to do, genuine ticket exchanges, they would not have a viable business, which is why they hate and lobby against any type of fair capping on price increases, say to 10%, as applied fairly in other countries.

“Layer on top of this the abuses and technological fraud which deprives music fans of fair access to tickets at on sale, plus the deprivation to the music marketplace of money spent by fans for overpriced tickets instead of catalogue purchase, smaller band tickets, merchandise and the rest, and you have a plague of expanding proportions. And do me a favour, don’t listen to their mumbling of ‘returning to the dark ages’ if they are sensibly restricted! At least the touts back then didn’t pretend to be something they were not.”

Newton proposes “a solid legal foundation whereby it is cast in law that the owner of the ticket for an event is the event organiser themselves” while Reed “welcomes recommendations for legislation to make secondary ticketing sites more transparent to audiences and industry alike”.

## Strict council rules ‘restrict live Camden events’

Camden Council has come under more fire for the restrictions it places on live events after it faced furore around busking rules late last year.

A number of names, including Billy Bragg, took to the streets in November to protest against the introduction of a policy that will deem busking a criminal offence in Camden – punishable with fines of up to £1,000.

Now Camden Crawl’s festival director Lisa Paulon has expressed frustration over a “strict” and complicated process faced by those who want to stage any kind of live music event in the borough.

“If I hear Camden Council talking about Camden’s rich history in musical heritage one more time it will actually make me feel sick,” said Paulon. “They do everything that’s in their power to ruin everything that Camden could have ever been. I want to do a lot of outdoor events but the hoop jumping and the paperwork and the objections and the hearings to try and make things happen just isn’t worth it.”

Taking place on June 20 – 21, Camden Crawl returns this year after a hiatus in 2013. Rebranded as CC14, the festival takes place across multiple venues.

Over the years the event has

been simplified, says Paulon. “I’m not trying to do things that are going to cause problems because I don’t want the hassle but that’s what stops art from happening. If you’re making something so difficult for somebody to do they will just not do it. I have to prioritise, instead of doing an open top boat ride down the canal with bands and DJs playing – I just know that that’s two months of work and it’s not worth it.”

Camden Council said Safety Advisory Group meetings have been held with Camden Crawl’s organisers for the last two events, during which ‘support and advice’

has been offered ‘to ensure public safety is maintained at all times.’

Said a spokesperson: “The meetings are not designed to make staging an event difficult. Music, art and cultural events are an integral part of borough life which the council fully support. To date, the council has received very positive feedback from other organisers following these meetings.”

Introduced in February, new busking rules require players to pay £19 for a license that lasts 12 months. Hours of performing are restricted from 10am–9pm, and certain types of instruments, such as drums, wind instruments and

the use of sound amplification are also limited. The rules were deemed lawful by the High Court in a ruling on March 11.

“Camden has sought to strike a balance between the rights of performers to use public spaces and the right of residents to a quality of life free from noise nuisance,” said the council. “By setting the fee for a license at just £19 we believe that they are affordable and will not discourage music or street performances. The number of applications we have received for a license demonstrates that light touch regulation does not deter those seeking to busk in Camden.”



# THE BIG INTERVIEW MILES LEONARD

## 'YOU HAVE TO LISTEN TO ARTISTS'

He's the exec in charge of two of Warner Music UK's frontline labels, after spending 18 years at EMI. Miles Leonard discusses his strategy for both Parlophone and Warner Bros - and how new ownership has changed his working life

### LABELS

BY TIM INGHAM

Miles Leonard's loyalty to Parlophone has known few bounds in the past two decades, despite the company going through more unstable periods of management than most record company execs would be able to stomach.

Leonard first joined the firm under the famous ceiling of EMI 18 years ago, following stints at Virgin Records and Roadrunner. Under his charge, Parlophone has earned a well-deserved reputation for long-term commitment to artists, from Coldplay to Damon Albarn/Gorillaz, Kylie Minogue, Tinie Tempah and Lily Allen - who this week scored the second No.1 album of her career with Sheezus.

Leonard has been a rock at the centre of Parlophone's A&R activity with these and many more acts, but his career has also had to weather multiple bouts of managerial uncertainty. During his tenure at EMI, he saw the company demerged from Thorn (1996), taken over by Terra Firma (2007) and swallowed by CitiGroup (2011), before Universal swooped for the UK major.

However, there was another twist to come for Leonard: in 2012 Parlophone was spun out of the UMG deal into its own, temporarily independent company, Parlophone Label Group. Cue Warner Music Group's entrance, the major label snapping up PLG for £487m last year, welcoming a new frontline label into its ranks.

Warner clearly recognised that Leonard was an integral player at Parlophone, naming him chairman of the label. But the company also laid a new challenge at the exec's door: to simultaneously head up its own Warner Bros label in the UK, with a priority to improve its domestic roster.

Both Parlophone and Warner Bros UK are now run side-by-side by Leonard, with each label operating its own A&R force. Leonard's first big signing at WB was an impressive statement of intent: hotly-tipped Brighton duo Royal Blood,

**ABOVE**  
Miles Leonard: Parlophone and Warner Bros Records UK chairman says that being drafted into Warner Music has increased his ambition

**"The loyalty shown to Parlophone by our acts through all the changes has been incredible. When we joined Warner, there was a sigh of relief"**

MILES LEONARD

whose debut album is due this year, and who will support Arctic Monkeys at their giant Finsbury Park shows later this month. Over on Parlophone, the exec has raced out of the blocks in 2014, with high profile album releases from Damon Albarn, Lily Allen and Coldplay - whose sixth studio LP, *Ghost Stories*, is released next week.

*Music Week* sat down with Leonard to ask about how Warner's takeover of Parlophone has changed his professional life - and what he now wants to achieve across his two labels...

**People associate you so strongly with Parlophone. But what's your goal with Warner Bros.?**

I want Warner Bros. to be a priority destination for any new artists or manager, and I want it to be as prominent a frontline label as Parlophone or Atlantic. Over the last few years, I think Parlophone and Atlantic have had very strong reputations for artist development and, for whatever reason, Warner Bros maybe sat slightly in the shadow. We certainly have the people within Warner Bros to change that - especially with a revitalised A&R team. Jane

Arthy [WB promo], Andy Prevezer [PR] and Jen Ivory [marketing] are best in class. The A&R strategy could have been stronger than it was, we've worked on that and changed the team by adding Phil Christie and Joe Kentish, who are great, and we retained Alex Gilbert. It won't happen overnight but we demonstrated the [improvement] with the signing of Royal Blood, which was a very hotly-contested deal. We showed Ian McAndrew and the band that we have the team to do it.

**We know labels throw everything they can at their rivals during negotiations with artists. I imagine some of them have said: 'Miles is straddling two labels - how much time can he give you?'**

I hope the artist community will remember that it worked very well when I was across Parlophone and Virgin [at EMI]. The success we had through both those labels - Bastille, Emeli Sandé and Naughty Boy on Virgin and then Tinie Tempah, Eliza Doolittle etc. on Parlophone - was fantastic. There's no reason that can't happen now at Warner. I can straddle those two labels because I know I've got great teams underneath me. Mandy Plumb stands by my side - she's my eyes and ears on the ground across promotion, marketing, digital and more. And I really trust the A&R teams to deliver. Where do my loyalties lie? They lie with this company, with Warner Music. Yes, I have had 18 years of working within Parlophone, but at the same time I have such an exciting challenge with Warner Bros.



# THE BIG INTERVIEW MILES LEONARD



Was it tough to see those Virgin acts you worked with at EMI migrate to Universal?

Of course. You put a lot of hard work and effort into signing and developing artists and you form a relationship. But at the same time, there was an inevitability regarding the change in the business - it was going to happen. You can't dwell on it; I inherited a great new roster of artists on the WB side - from Jason Derulo and The Black Keys to Michael Bublé, huge global artists, as well as Foals, Biffy Clyro and Lianne La Havas, Muse. All great, great acts.

There always seemed to be an uncertain future at EMI through the years - especially when Parlophone became PLG.

For all the years I was in it, EMI was pretty unstable - the share price, proposed mergers that didn't happen, Terra Firma... I could go on. But that made us all work a lot harder to try and punch above our weight. The outcome of Warner was something I think we all wanted; and I say that with absolute sincerity, having talked to people in the team. Culturally it felt like Parlophone fitted and worked with Warner. We had the same ideals and similar cultures - labels that were rich in artist development. And I knew Max [Lousada, Warner Music UK CEO] and Christian [Tattersfield, former Warner Music UK CEO] very well. We were very strong competitors but in a way where there was a lot of mutual respect. Over the years I've seen mergers, takeovers etc. that for the first year have been quite uncomfortable until the [acquired party] fits in. PLG coming to Warner was one of the easiest collaborations I've witnessed. That was helped by a meeting of minds and an understanding.

When we spoke to Max Lousada recently he said your philosophies, A&R-wise, match nicely.

I absolutely think our philosophies are intertwined. Despite us being competitors over the years, Max and I were very respectful and friends with each other. His views and ideals of how you develop artists and long-term careers are very similar to mine. From the moment we knew this was going to

**ABOVE**  
Miles of potential: [Left to right] Coldplay's new album, *Ghost Stories*, is released on Monday (May 19); Royal Blood have signed to Warner Bros Records UK; Lily Allen's third album, *Sheezus*, hit No.1 last week

**"You have to work closely with artists through all of their repertoire. You can't only be there to support the hugely successful records"**

MILES LEONARD

happen, Max and I talked about how we saw the future of the company. And the fact that both of us have an A&R background means when we're talking about the development of Warner, it's always artist-driven.

Whenever there's a label takeover, there's inevitably whispers about whether artists will be happy. You've now got a string of albums from artists who've moved to Warner with Parlophone - Damon Albarn, Lily Allen, Coldplay. That's quite a statement...

It's a coincidence they're all coming out in the same period - that's just the creative flow and the way the cards have fallen. The loyalty shown by our artists through all of the changes we've had has been incredible. Never once was there a point when any of them really wavered or this came to be a very difficult situation. They were very respectful to the teams within [Parlophone], they recognised there was just as much uncertainty for the people within this building as there was for their own careers. But through it all, we always put the artist first. I think the artists saw that, and it brought a sense of loyalty. When we ended up becoming part of Warner, I think there was a real sigh of relief on both sides; we've got real stability now, especially with Len [Blavatnik] having direct ownership. The wealth of support right from the start from Len down that has come to Parlophone - and the artists and people within it - has been incredible.

Do you think you can achieve more now with Parlophone under Warner's roof, than you could during the 18 months prior?

I always think we can achieve more! Yeah, I believe so, now the distractions are out of the way - although I think we did pretty well when there were

those distractions. I have a really strong and consistent team on Parlophone and we are very much ready to achieve more than ever before.

Lily, Damon and Coldplay have all held very long-term relationships with Parlophone. How have you been able to foster that over the years?

It's very simple: listening. You have to listen to the vision of any artist and try and realise that ambition. The power of record labels has shifted so much in the past 20 years, and I think that's a good thing. It feels more like it's a joint effort now, rather than the labels being the powerhouse with all the say. Our sole function as a label is to get an artist's vision and make sure we can get it across to as broad an audience as possible via as big a number of media platforms as possible, whilst retaining their creative integrity. It's not about short-termism; there will be commercial peaks and troughs. Any label shows its true colours when things aren't going quite so well with an artist; you don't step aside and walk away or avoid the phone. That's the point at which you need to step *in* - you have to reassure, reassess and engage with your artists. Damon is a classic example. He's one of the most iconic and best songwriters that the UK has ever presented, and his diversity is incredible - from Blur to Gorillaz to working with Michael Nyman to his Chinese opera. It's stunning. And some of those projects are more commercially successful than others, clearly, but does that make them better? No. You have to work with an artist through all of them; they're all vital to his repertoire and you can't just be there only to support the hugely successful records.

Lily went away for a long period of time. How do you deal with it when an artist says they're going into - at least temporary - retirement?

That was very easy: after a grueling few years of two albums, touring and promotion, Lily got to a point where she wanted to take a backseat for a while and have a family. Whether that's an artist like Lily or someone in the office who says, 'I'm taking time out for this', we're all human. The only way we'd get the best out of Lily is to say: 'When you're ready to



come back, when you feel the creative desire to make music, let's get to work.' But me sitting here saying: 'You can't do that, we should make a record now,' would have been a disaster.

Where do you find new artists these days? The hackneyed criticism is that major labels just sit around watching YouTube view counts all day... God, if only it was that easy. New artists can come from many different sources. That's what makes it exciting. Our door is always open, but we're not here - as [Warner] - to spread bet or just to take artists out of the market. We are here to sign artists that we absolutely, truly believe in. I don't think any of us go into signing an artist thinking: 'If we could have a hit album for our financial year, that'd be great.' You won't see a tonne of development artists all trying to get their heads above water to get noticed at Warner. It's not how we work. When I make a commitment to an artist, they're making the same commitment to me; I want to actually honour that. They don't sign the deal and then never hear from me until they're No.1.

You have to walk the tightrope of allowing creative freedom whilst working to exploit maximum commercial potential. How do you walk that line? When you sign an artist, you have to feel very early on that their creative vision is pretty much in the line with the vision you have for them. If at any point you're in doubt that the artist's vision is at all out of sync with yours, that should send a warning signal. Artists these days are very smart; they're aware of brand and sync opportunities as well as their online presence and social networking opportunities. When we were signing Tinie Tempah, I remember going to see him in his studio in South East London. He had such an understanding about the merchandise element to his business, his own label in Disturbing London, and a clothing range he wanted to start; he talked about those things every bit as much as he did his music.

There's a lot of discussion around Lily's new album, and she's aired certain views about her label that must be a bit of a pain for you to read. How does a record company boss deal with it when certain interviews like that come out?

Lily is immensely loyal to Parlophone and she's released a fantastic album. What I love about her is that she isn't vanilla. We live in this pop bubble at the moment where everything is so sanitised; we're all so self-aware that anything we say, whether it be on Twitter or Instagram, is open for debate. I love that Lily speaks within the moment. Sometimes, she might go back [to an interview] and say, 'Hmm... I didn't quite mean that.' But I know where her heart lies; she's always, always vocally supportive of the people [here]. You've got to remember back to the time when the impact of piracy on artist's livelihoods was being debated. She was one of the very few artists who stood up and said, 'Do you know what? It's not just about us - there are a lot of people who work in this industry, and they've got careers too.' She supports the business, but I think she's also frustrated with elements of how the business works, and I get that.

How are you generally with the UK radio playlist system, especially at Radio 1?

I wholeheartedly support Radio 1. We all have our frustrations when we don't get our record on the playlist or when our artist isn't supported as much as another. That's just day-to-day, though. Overall, I think we're blessed to have a national station like Radio 1 where you can hear such an eclectic mix of music.

Coldplay's Ghost Stories is out on Monday - what are your ambitions for the campaign?

I'm hugely excited by this album. I think Ghost Stories will be one of their most defining albums in their career - in the same way people look back to Rush Of Blood To The Head as a defining moment. They wanted to come back changing the backdrop of what had been for their last two albums - sonically, in the production and songwriting. You'll notice we're doing very intimate shows globally. It's a very personal album for Chris [Martin], which I think everyone knows. We had to be very respectful of how we roll it out. On a commercial level, I never like to put numbers down, but we're showing brilliant pre-orders and we're seeing brilliant reviews.

What would you change about the modern music industry?

Firstly, the attitudes towards copyrights from the digital and tech side. There needs to be much better synergy and co-operation on that front. It still feels like there's an element of disregard to our artists and their copyrights. Another thing I'd like to change is the attitude that success is a divine right after you sign a record deal, and that the bigger deal that's commanded means the more success you're going to get. Time and time again, I tend to find [these huge deals] have the opposite effect. And thirdly, I'm no fan of the continuous attack on the BBC in this country. The amount of platforms that they deliver for the music industry through radio, television and their digital outlets is brilliant. There's such a wealth of great opportunity through the BBC - if it wasn't there, we'd have lost a huge supporter of this industry.

## 'MILES HAS IMPECCABLE A&R INSTINCTS - HE'S STRONG-WILLED AND CREATIVE'



he's still the man we most want to impress."  
Phil Harvey, Creative Director, Coldplay



widely respected and such a strong addition to our senior team."  
Max Lousada, CEO, Warner Music UK



"Since coming on board at Warner Bros. Records a year ago, Miles has been a great transatlantic partner - developing outstanding UK artists with worldwide potential and becoming an invaluable champion of our US roster. With great ears and impeccable A&R instincts, he's a genuine music man who shares our vision of an artist-centric, truly global company."  
Cameron Strang, Chairman & CEO, Warner Bros.



"I've worked with Miles over the course of two Lily Allen albums, and my working relationship with him and his Parlophone/Warner's team has been exceptional. Like myself, Miles developed his prowess as an A&R person early in his career, and with that came an integral understanding to working with artists on a personal level, and having the foresight to build long-term strategies for developing career artists. It's rare to see an MD who is as involved in all facets of releasing a record; from inception at the writing stage, to defining the most suitable production, and then setting up the release within the international record company system. I know that other managers of Parlophone/Warner's artists will agree that working with Miles and his team is one of the most productive partnerships in the present day UK music industry. It would be impossible for an artist like Lily Allen to have such a successful career without Miles' outstanding leadership and vision."  
Todd Interland, CEO, Rocket Music

Todd Interland, CEO, Rocket Music



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**Robbert Aarts**  
Co-CEO, Film & TV



**Niels Teves**  
Co-CEO, Music



**Ernst Jacob-Bakker**  
Neighbouring and Digital rights



**Damian Pulle**  
Neighbouring rights (RAL)

Grammy nominations  
received by our music clients in 2014

49 

 19

Oscar and Golden Globe  
film client nominations  
from projects worked on in 2014

Collection society partnerships  
in music, film and TV, more than any other company

120

20 Languages spoken at Fintage  
across our offices in Holland, Hungary & the UK  
we have a truly international and global reach

Privately owned and innovative

We are committed to the long run



**Andrew Gummer**  
Music publishing and  
Record industry



**Said Bourdaga**  
Film & TV



**Maria Forte**  
Music publishing and  
Neighbouring rights consultant, UK



**Bruce Lampcov**  
Music publishing and  
Neighbouring rights consultant, US

# DATA DIGEST

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

**ticketmaster®**



POS	EVENT	POS	EVENT
1	KASABIAN	11	LAURYN HILL
2	EMINEM	12	LADY GAGA
3	THE JANOSKIANS	13	ED SHEERAN
4	MCBUSTED	14	KATE BUSH
5	THE VAMPS	15	BEYONCÉ
6	COLDPLAY	16	THE KILLERS
7	KATY PERRY	17	PALOMA FAITH
8	PRINCE	18	KENDAL CALLING
9	DAVID GUETTA	19	PASSENGER
10	THE LIBERTINES	20	MILEY CYRUS

**ticketweb**



POS	EVENT	POS	EVENT
1	LAURYN HILL	11	COURTNEY LOVE
2	JANE'S ADDICTION	12	SOPHIE ELLIS BEXTOR
3	DIMITRI VEGAS & LIKE MIKE	13	SONAR FESTIVAL
4	IN FLAMES	14	DE LA SOUL
5	FIELD DAY	15	DROPKICK MURPHYS
6	PASSENGER	16	KATY B
7	STEVE ANGELLO	17	PUKKA UP
8	SNARKY PUPPY	18	CONOR OBERST
9	EMBRACE	19	ASKING ALEXANDRIA
10	SAM SMITH	20	OLD CROW MEDICINE SHOW

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

**@mikejhemsley** I believe my #TGE14 'hotel' has a 'bar', and, more importantly, is 'inside'. Who would like to organise some 'meetings'? (Mike Hemsley, Full Time Hobby) Thursday, May 8

**@binweasel** It's because we're obsessed with beards. #UK #Eurovision (Robyn Elton, Work It Media/Big Life) Saturday, May 10

**@LewJam** are we now in a post-hypocrisy world? #cameron #garybarlow (Lewis Jamieson, Loudhailer PR) Monday, May 12

**@LucieGraceFace** If I wear the same t-shirt for three days at The Great Escape will y'all judge me? It's a really good one. I'll Febreze it a lot. Honest. (Lucie Grace, freelance journalist) Wednesday, May 7

**TWEET OF THE WEEK**  
**@jamesendeadcott** Alan Wills was one of the good guys. Such a tragic, sad loss. Rest in Peace Willsy xx (James Endeadcott, Faber Music) Monday, May 12

**@lilyallen** Can't get through to NHS Direct, no midwives in your area? Well at least the Queen got a nice birthday party/jubilee, whatever (Gary Barlow (Lily Allen)) Monday, May 12

**@that\_iain** There are 4x more beards than last year, but 23% fewer than at your average Brighton gig. You do the math. #tge14 #stats (Iain Campbell, Wiley/Capstone) Thursday, May 8

**@sheesid** There's an old people's flash mob in Brighton station. So confused as to why. (Sheema Siddiqi, Modest!) Sunday, May 11

**@natalie\_ihw** Cretins who don't take their backpacks off on packed trains, there's a special pit of fire in hell for you. (Natalie Webb, IntoMables) Tuesday, May 13

**@garethdobson** I'm regularly asked; 'what's been the single biggest change in the music industry over the last few years?' and I say 'ability to edit PDFs' (Gareth Dobson, Wichita) Friday, May 9

**@Eve\_Barlow** So now P Diddy/Puff Daddy has a PhD, is he Dr Daddy, Dr Diddy, PhDaddy, PhDiddy Or PhuffDaddy? So confused. (Eve Barlow, NME) Monday, May 12

**@johannaguidice** Solange = Jay-Z's 100th problem (Johanna Guidice, [PIAS]) Tuesday, May 13



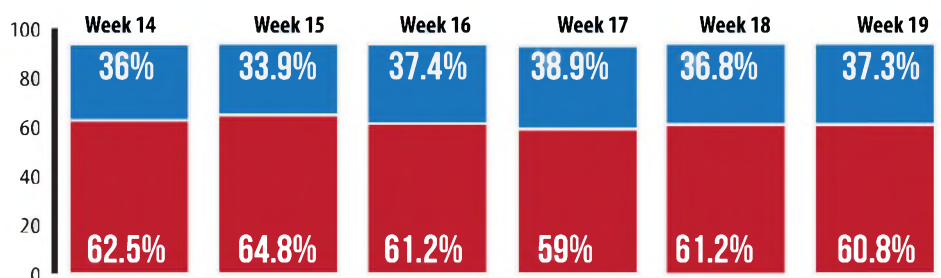
**shazam®**  
TAGGED



The latest most popular Shazam new release chart:

- 1 SECOND CITY
- 2 I WANNA FEEL
- 3 KLINGANDE
- 4 JUBEL
- 5 SAM SMITH
- 6 STAY WITH ME
- 7 ED SHEERAN
- 8 SING
- 9 CLEAN BANDIT
- 10 EXTRAORDINARY
- 11 JUSTIN TIMBERLAKE
- 12 NOT A BAD THING
- 13 PALOMA FAITH
- 14 ONLY LOVE CAN HURT LIKE THIS
- 15 OLIVER HELDENS
- 16 GECKO
- 17 FUSE ODG
- 18 DANGEROUS LOVE
- 19 KATY PERRY
- 20 BIRTHDAY

## DIGITAL vs PHYSICAL



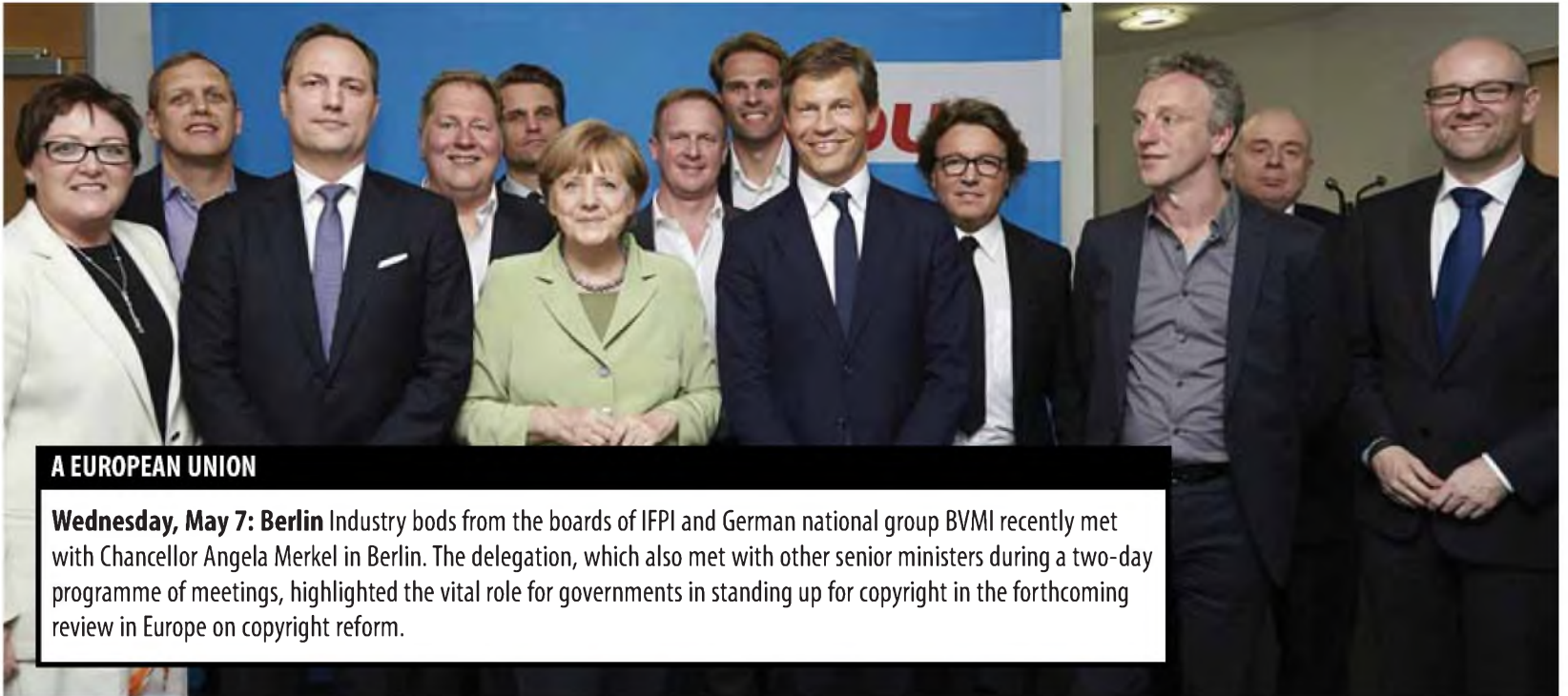
**WKS 14 - 19**  
The UK market share for all albums in the past five weeks

DIGITAL  
 CD



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# PICTURE OF THE WEEK



## A EUROPEAN UNION

**Wednesday, May 7: Berlin** Industry bods from the boards of IFPI and German national group BVMI recently met with Chancellor Angela Merkel in Berlin. The delegation, which also met with other senior ministers during a two-day programme of meetings, highlighted the vital role for governments in standing up for copyright in the forthcoming review in Europe on copyright reform.

## TAKE A BOW TEAM BLACK STONE CHERRY



### THE LOWDOWN

Album: *Magic Mountain*  
Highest chart position: No.5

**Label:** Roadrunner Records  
**Publisher:** Robot of the Century Music (ASCAP)  
**Manager:** Bill McGathy, Vincent Hartong (In De Goot Entertainment)  
**Digital product manager:** Ian Dickinson

**Marketing:** Danny Corr  
**National, regional and online press:** Michelle Kerr (Cosa Nostra PR)  
**TV & Radio:** Austin Collins, Oli Walkers (AC Promotions)

## BPI SALES AWARDS: WEEK ENDING MAY 12



ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION

**JAMES BLUNT** MOON LANDING  
(ALBUM) *Platinum*

**ELO** THE COLLECTION  
(ALBUM) *Silver*

**KAISER CHIEFS** SOUVENIR – THE SINGLES 2004-2012  
(ALBUM) *Silver*

**NERO** ME AND YOU  
(SINGLE) *Silver*

**ZEDD FT HAYLEY WILLIAMS** STAY THE NIGHT  
(SINGLE) *Silver*

**VANCE JOY** RIPTIDE  
(SINGLE) *Silver*

**MR PROBZ** WAVES  
(SINGLE) *Silver*



The British Recorded Music Industry

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

ALBUMS ★ Platinum (300,000) ● Gold (100,000)  
● Silver (60,000)

## SALES STATISTICS



**CHART WEEK 19** 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
<b>SALES</b>	2,771,366	961,366	303,361	1,264,726	<b>SALES</b>	57,732,413	20,855,108	6,445,411	27,300,518
<b>PREVIOUS WEEK</b>	2,938,578	972,370	336,090	1,308,460	<b>PREVIOUS YEAR</b>	65,372,606	24,493,757	6,163,110	30,656,867
<b>% CHANGE</b>	-5.7%	-1.1%	-9.7%	-3.3%	<b>% CHANGE</b>	-11.7%	-14.9%	+ 4.6%	-10.9%

# INTERVIEW SONY/ATV



## SUPERSTAR A&R

Sony/ATV may be the world's biggest publisher, but that doesn't mean that its A&R team has stopped striving to be the best

### PUBLISHING

■ BY TOM PAKINKIS

There's a misconception about the growth of music publishers being led primarily through catalogue acquisition.

On the surface, Sony/ATV may not look like the best example with which to combat that perception. It's difficult to ignore the fact that it made one of the biggest acquisitions in modern music history in 2012 when it led a takeover of EMI Music Publishing for £1.3 billion, but when the company won the first of two gongs at this year's Music Week Awards, UK president Guy Moot flagged up Sony/ATV's A&R success despite its obvious size. Also holding the role of president for European creative, overseeing A&R both at home and on the continent, the creative efforts of Sony/ATV will naturally always be key for Moot regardless of the publisher's physical muscle.

And if you need proof of Sony/ATV's A&R success, it's been hard to miss over the past year. Its two Music Week Awards marked a 31.4% share of the albums market and 34.89% of singles in 2013. There were only two tracks that penetrated last year's overall Top 10 without a Sony/ATV writer, and the publisher was involved with every one of the Top 10 albums.

In 2014, Sony/ATV scored credits on the No.1 UK singles for 14 out of the first 16 weeks of the year, including tracks from Pitbull, Pharrell Williams, Clean Bandit, Sam Smith, 5 Seconds of Summer and Kiesza. Speaking to the company's senior A&R team (UK A&R director Janice Brock, VP A&R Daniel Lloyd-Jones, VP A&R Europe David Ventura, creative director Marc Sher and A&R directors Luke McGrellis and James Dewar) such an impressive stat isn't necessarily down to the size of Sony/ATV's roster – it's thanks to creative thinking and close partnerships with writers, managers and labels to make sure they're a part of the next big thing time and time again.

#### ABOVE

#### Team spirit:

Two thirds of the senior Sony/ATV A&R team [L-R] David Ventura (VP A&R Europe), Luke McGrellis (A&R director), Janice Brock (VP international acquisitions/UK A&R director), Daniel Lloyd-Jones (VP A&R).

**"We don't really dwell on market share as such. It's wonderful that we're the top publisher but we're trying to be the best, not necessarily biggest"**

JANICE BROCK, SONY/ATV

**First of all, congratulations on a double Music Week Award win this year. How does it feel?**

**Janice Brock:** We don't really dwell on market share points as such. It's wonderful that we're the top publisher but I think it's a reflection on how we're trying to be the best – but not necessarily the biggest. We are the biggest since the acquisition of EMI but we're striving to be the best.

**Luke McGrellis:** We're always trying to think about the next thing. The award is brilliant but you're always focused on your next hit.

**David Ventura:** That's in the genetics of an A&R, always trying to forecast what's going to happen next year. You can't rest on your laurels.

**JB:** Publishers had a bad reputation in the past as banks or collectors, but we've never been that. We strive to educate our writers, managers and lawyers that that isn't what this is about.

**James Dewar:** We're also trying to make things. Rather than just buy into everything, we're trying to create things with the roster that we've got – form new relationships and create something brand new. It's going back to what it used to be – artist and repertoire. Sometimes you need to find an artist for a song rather than a song for an artist.

**JB:** We get involved very early on. We like signing as early as possible.

**Daniel Lloyd-Jones:** One thing I would say in terms

of the synergy of both [EMI and Sony/ATV] is that when I arrived at Sony/ATV I was blown away at how the [Sony/ATV] side was completely focused on breaking their writers before they signed something else. We were probably deal closers on [the EMI side] but I think coming together has created a whole package.

**A&R is, probably wrongly, thought of as the role of the label traditionally...**

**JB:** The labels are looking more to us to do the development now.

**JD:** Everyone talks about getting a record deal but these days you can take someone like Emeli Sandé, she was writing for other people before she got her record deal. These days you can see what having a publisher can do for you – it's not just one of those things that you do after getting a record deal. You can use it really creatively.

**DIJ:** Gorgon City is a great example in that before we even did that deal, because we were on them right at the beginning two years ago, we put them in with Clean Bandit, Maverick Sabre and pretty much the whole Sony/ATV and EMI roster. We got to the luxurious point of doing that deal technically having 45% of the record already.

**JB:** There are records where we have 30 or 90% of the songwriting on an album. On Emeli Sandé's *Our Version Of Events* we've got somewhere close to 80%, we've probably got 90% of Naughty Boy's record, we've just finished the Maverick Sabre record and I think we're going to get around 30% of that.

**LM:** More and more with the brutality of the current market you need to think about who the winners are and be as strategic as possible about getting on those projects. Whether we then end up signing the artist or not, just being on the record is fundamental.





**LEFT**  
Completing the set: James Dewar (A&R director) and Marc Sher (creative director)

**JB:** For us, signing the artist isn't the sole goal. We can control a lot of an album even when we don't have the artist himself.

**Marc Sher:** The business has changed so much, it's so fickle and artists' careers are so short now. You really are as good as your last single so it's probably better to be involved with a writer that has a future outside of one artist's career. That's why we're more relevant and hands-on than ever.

**Are labels leaning on publishers more and more these days because, as you say, careers can depend on the next single?**

**JB:** We do a lot of work with the American labels and what they tend to do is mash up elements from up to six different songwriters, so we'll provide as much content as we can, but we wouldn't ever step in and make A&R decisions for labels. But by having a big roster we're able to create bespoke writing collaborations.

**JD:** It's about finding two characters that are comfortable together. It's about knowing what you've got.

**LM:** One of the luxuries of publishing is that you can sit down and imagine what you'd like an artist to sound like in terms of the next chapter of their career – what they could move forward into because there's no point in delivering songs that an artist had a hit with last year. The death of any artist is to not evolve.

**DIJ:** People out there still think of publishers as not doing anything but we do everything. Elli Ingram's an example - I signed her for something like 30 grand, put her in with Chase & Status, they released two EPs and then we helped create the buzz that led to her signing to Island. We didn't sign it when it was a hype deal, we helped create that by doing something right. There are a million examples like that across the roster - where you sign early and then the record label signs a year later.

**Tell us about some of the joint venture deals Sony/ATV has...**

**JB:** Well, we started Naughty Boy's publishing company for him when he was 23-years-old, for example, and then Emeli Sandé wanted to do one as well and that's how we've got such massive percentages of both their records.

**"Guy [Moot] wants an A&R team but he didn't want them to come from traditional A&R. He asks 'What can I bring in that's missing?'"**

**DANIEL LLOYD-JONES, SONY/ATV**

**What's the benefit of doing a JV rather than keeping everything under the Sony/ATV name?**

**JB:** Kwabs was signed into Plan B's JV Temperamental Music, for example. Other publishers were offering but he and his management understood the sense in coming through Plan B's company because it's a boutique within the system. You've got the might of Sony/ATV if you need help collecting royalties or you've got an infringement problem in some far flung part of the world, but creatively you're still boutique.

**There's no getting around Sony/ATV's size. How does that affect things from an A&R perspective?**

**JB:** I think the size of the company is an asset. When we were Sony/ATV [without EMI] we were working globally. We have relationships with American record labels, for example, and at any given time we're looking after at least one American artist or writer on a trip here. We recently had a great writer called Livvi Frank, who is signed out of our New York office and wrote Rihanna's What Now. She's just spent two weeks with our writers here, leaving them all with potential future hits.

Sony/ATV is known as a global publisher and merging EMI in with Sony/ATV just made our reach even greater. We can pull resources from almost anywhere in the world.

**DV:** We think globally. Having just a focus on the local market is the beginning of the end. We have amazing writers all around the world – Scandinavian, German, French, Italian, British... With the internet everyone is working with each other so we have to apply the formula in the same way – an American artist with a Scandinavian writer and a UK producer. If we just think about the UK we don't cross borders and music is international now.

**Sony/ATV had credits on the No.1 single in 14 of the first 16 weeks of the year... How do you fight complacency with a record like that?**

**DIJ:** Guy [Moot] is always looking to see what's missing. Even if we have loads of success he's asking what don't we have. He really leads by example.

**JB:** We're A&R directors but Guy is the head of A&R. I don't know how many publishing companies have a president that is also their head of A&R. We're a very creative publishing company.

**Do you think there are publishers out there that feel A&R isn't a central part of their remit?**

**JB:** You can still make money by having a managing director who's got an accountancy, law or copyright background, but those companies don't tend to be as creative as a result of that.

**DIJ:** Guy wants an A&R team but he didn't want them to come from a traditional A&R background. David came from radio, for example and I came from press. Guy is good at A&R so he thinks, "What don't I have? What value can I bring that we're missing?" That means that we work as a team, we have loads of different perspectives on one thing.

**Having spoken about Sony/ATV's key role in early artist development, how do you feel about giving an artist a pop hit that sparks a successful live career and yet you don't see any of that gate or merch revenue while the labels are increasingly signing 360 deals?**

**JB:** That's a good point because in the case of Sony/ATV we're not an arm of a sister record label. We report into Sony Corporation along with Sony Music but we're two completely separate rivers. A lot of other publishers are subsidiaries of other record labels so they probably wouldn't complain about that or look to diversify because their bosses take that into consideration when the numbers come in. We benefit from performance royalties but not on actual commission on the door.

**There's a criticism of record labels at the moment that they don't give artists enough time to grow. Does that affect you in any way?**

**JB:** We've got the optimism of knowing that there are future stars out there and if the record labels don't have the money to develop anymore, we can develop pretty quickly, quietly and cheaply because we've got this resource of all these incredible songwriters. And I think the managers and writers that really know us know that it's not just us in this room. We've got this massive infrastructure behind us that reaches all the way across the world. If we sign someone who's talented enough like Talay Riley... Right after Talay was signed he went to a writing trip to LA, he played some songs to our office over there, they sent some off to Usher and he got a cut on Usher. He'd literally been signed for a couple of weeks. And since then the record label put him on specific, targeted co-writes for Usher and he got another cut.

**MS:** I think the record company cycle is so very short now, whereas ours has always been much longer and creative. They are such extremes now that we think as a publisher rather than strategically via record companies.

**Are there any misconceptions that you continue to come across in the music industry today?**

**JB:** The sad thing for us is when a manager or a lawyer comes in without the writer and wants to broker a deal without ever having a relationship between the writer and the publisher. We want a direct relationship with the songwriter.



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**REPORT** DANCE MUSIC**ON THE BEAT**

Last year ended with the news that dance music had claimed its highest share of the UK market since 2006. On the eve of the sixth edition of the International Music Summit event in Ibiza on May 22 – 24, what's next for the genre that's showing no signs of slowing down?

**DANCE**

BY RHIAN JONES

There's no denying that dance music is thriving. At the time of writing, five tracks out of the Top 10 in the UK singles chart are by electronic artists. And that dominance is unlikely to change anytime soon with upcoming albums from the likes of Porter Robinson, Tiesto, Skrillex, Gorgon City, deadmau5 and Eric Prydz.

Dance music sales saw a sharp increase in 2013 to give the genre its highest UK market share (16.3%) since 2006, according to Official Charts Company data released by the BPI. The figures placed dance music ahead of R'n'B as the UK's third most popular genre with music fans, following pop and rock. Estimates pit the global EDM industry's worth at a mighty £3.7bn. And, over in the US, the Electric Daisy Carnival in Las Vegas attracted over 300,000 music fans in three days last year.

"Those of us that remember the demise of the superclubs in the early '00s know that we can't take this period of success for granted, but the whole scene certainly feels more robust this time," says A&R director, Positiva/Virgin Records Jason Ellis.

"Dance music is in a pretty healthy state in 2014 - both at the high profile, commercially viable end of the market that we focus on as a label, but also for the underground clubs, blogs, YouTube channels, labels and radio stations that rely on dance music to keep them alive and kicking.

"Genres are cyclical, and so as indie, R&B and hip-hop perhaps started to run out of ideas five or six years ago, young music fans started to look for alternatives," says Ellis. "They found it in what we now know as EDM via David Guetta and Swedish House Mafia, but also with dubstep - and of course the genre that refuses to go away in the UK at least, drum and bass. As dubstep has faded away, the UK

**ABOVE**

**Beyond borders:** UK dance trio Above & Beyond play a set at Stereosonic Festival in Sydney last year. 2014 dates include a sell out show at New York's Madison Square Garden and The Forum in LA

garage and house resurgence has flourished, with the likes of Disclosure leading the charge."

Technology has grown the appetite for the genre for the next generation. Those under the age of 18 can still experience the likes of Ultra Music Festival or Creamfields via YouTube while iTunes and streaming services favour the single-led nature of dance music. Meanwhile, Soundcloud and Shazam have taken the ability to discover and share new music to a different level.

Says Ellis: "Electronic music production is now within reach for anyone that has the dedication and ambition. There must be hundreds if not thousands of kids in bedrooms worldwide, especially the US,

taking inspiration from the likes of deadmau5, Skrillex and Porter Robinson, creating their own take on what dance music means to them - it never stops evolving."

This time last year, Martin Garrix was a 16-year-old fan in the crowd at Ultra in Miami. Fast forward 12 months, and he's celebrating a worldwide hit with Animals, playing the main stage at that very festival as well as laying claim to 5.5 million Facebook likes.

So how has this surge in mainstream popularity affected the labels and executives at the centre of it all? Here we talk to Ram Records, Anjunabeats and Positiva to get an insight into life at the epicentre of a seemingly relentless resurgence...

**POSITIVELY BOOMING**

Since launching in 1993, Positiva has released some of the best-known dance tunes in history. Turning 21 this year, it's currently the UK home for Avicii, Armin van Buuren and Martin Garrix amongst others. Recent breakthroughs include Gorgon City, Route 94 and Kiesza. The label's A&R strategy is to 'take the best of what's happening in the clubs and buzzing online to a wider audience'. "We're not here to just generate Soundcloud plays or dominate the Beatport Top 10," says A&R director, Positiva/Virgin Records Jason Ellis (pictured, right).

Set up by XL Recordings founder Nick Halkes in 1993 as a subsidiary of EMI, Positiva now sits under Universal following the merger between the two majors in 2012. Historically significant tracks include Erick Morillo's (aka. Reel To Real) I Like To Move It, the Spiller and Sophie Ellis Bextor collaboration Groovejet (If This Ain't Love), Shy FX & T Power's Shake Ur Body, The Shapeshifters Lola's Theme, David Guetta and Kelly

Rowland's When Love Takes Over, Fergie and LMFAO's Getting Over You and Avicii & Nicky Romero's I Could Be The One. And Avicii's Wake Me Up has recently been named one of the UK's most downloaded tracks of all time.

Ellis says it is increasingly vital to pay close attention to his roster in an ever more crowded market.

"Sounds and genres within dance music evolve and mutate constantly, with what's cool and underground one month 'crossing over' or 'selling out' the next," he suggests.

"My mission is to continue working with the very best artists in their field - whether that be those in the house, EDM, drum and bass or techno genres - delivering success for them on their terms. To the uninitiated, dance music might all sound the same, but that couldn't be further from the truth, and understanding what makes each individual artist tick will become even more important."



## RAMP IT UP

Two years on from celebrating its 20th anniversary, Ram Records has partnered with Virgin EMI to upstream artists. It has also moved further into albums territory and launched its own branded nights and events worldwide.

The label now hosts stages at festivals such as EDC in Las Vegas, stage takeovers at Glastonbury and Bestival and is branching out into dedicated hard-ticket shows for its artists. It also has plans to become a one-stop shop for label services, management, touring, publishing, merchandise and more. Here co-owner Scott Bourne (pictured, right) reveals what lies ahead.

### How has the label benefitted from the mainstream explosion of dance music in recent years?

We've had more mainstream radio play than ever before, more records play-listed at various stations, and a lot more license deals land on my desk. DJs from varying genres are playing our sounds now, and we get inundated with remix requests from other labels and managers for our artists.

The spotlight on dance music has also made what we do more acceptable to people outside of our scene. Drum and bass has always been, for one reason or another, quite insular but now the boundaries are down and it's a bit like the old days where dance music was just dance music and not pigeonholed via sub genres. This uptake has also opened doors on the live side of our business and some of the events that we and our artists perform at.

### What does the future hold?

More expansion is the plan. We want to build up artists to the level they deserve to be at and beyond. We want to embrace future technologies and the way audiences can gain access to our music and brand.

As an extension to the label, we're also building an in-house management company for the artists on the label. We'll bring in impartial people or possibly partner with an established management team to run this side to help minimise any conflict that may occur. It's key for us that everyone is on the same page when promoting an artist. The label are the ones backing them on all levels and giving them a platform to shine, but this is sometimes easily forgotten at the first sniff of success.

Our aim is to have everything under one roof from label to management to touring to publishing to merchandise and beyond, and be able to work all aspects of our business on varying levels - from a specialist level right through to upstreaming it via our deal with Virgin EMI.



## BEATS AND PIECES

Anjunabeats began in 2000 when Jono Grant and Paavo Siljamäki of dance music group Above & Beyond pooled their student loans and set up a record label for their final year project at university. After trying and failing to sign Above & Beyond to a major label around 2002, they thought, "fuck it, let's just do this ourselves," says Grant. Slowly the pair built the 360-degree infrastructure needed to develop an artist: a record label, management and publishing company.

Former Warner exec Tony McGuinness soon joined and now Anjunabeats is a fully functioning record label with 15 staff. It releases around 10-15 artist albums and compilations per year plus numerous singles. Artists signed to Anjunabeats include Mat Zo, Andrew Bayer, Ilan Bluestone and Audien while sub-label Anjunadeep boasts Dusky, Croquet Club and Lane 8. Upcoming releases to look out for are Above & Beyond's Anjunabeats Volume 11 compilation in June and a new artist album around the turn of the year. A Lane 8 single featuring BiPolar Sunshine in partnership with Ministry of Sound is out this summer.

Meanwhile, Above & Beyond are celebrating being the first British DJs to headline and sell-out Madison Square Garden. Taking place on October 18, the 18,200 venue will host a live broadcast of the group's 100th Group Therapy episode of their annual live radio show. A few days later, they'll play The Forum in LA. Grant (pictured, right) says: "2014 might be our biggest year to date. There's always been a strong dance scene in the US, but for the first time it's gone mainstream, to the extent that electronic music is now many people's first entry point into music listening and concert-going."



Having a global viewpoint is what has kept the label thriving, together with signing "music that we love," explains Grant: "In many ways, dance music was always the most borderless of all music genres and the internet has only heightened the sense of global connectedness within our scene. For that reason we've only ever really signed projects for the world, which has helped keep the record label side of the business viable.

"Overall, the 360 degree nature of our approach has allowed us to take risks in areas where we may not see an instant return, and avoid being purely profit-focused. We've been able to concentrate on releasing the music we're passionate about and, hopefully, wait for the world to come around to our way of thinking."

## IMS: FUTURE FOCUS

This year's theme at IMS is 'Filtering The Future' and will focus on the importance of tastemakers in the digital age. The conference, taking place in Ibiza, will hear from U2 manager Paul McGuinness, SBTV founder Jamal Edwards, Boiler Room founder Blaise Belleville and AIM's Alison

Wenham, amongst others, while Ministry of Sound CEO Lohan Presencer will give a keynote speech. A tribute to the late DJ and 'Godfather of House' Frankie Knuckles will feature IMS founder Pete Tong going back to back with David Morales and Hector Romero at the IMS Dalt Vila.

## EMERGING TALENT

In a digital world it's often hard to get heard amongst the wealth of competition. And sifting through thousands of tracks to find that one gem is no easy feat for even the most dedicated music lover. So how can the next generation of DJs stand out from the crowd?

Cue Andy Dean and Andy Woodford. The two execs have launched Emerging Ibiza - a music discovery concept that hopes to give up-and-coming electronic music artists a promotional platform. Experts will hand-pick the best in new music to be premiered online during the five day Emerging Ibiza Break-Thru Festival on May 27 - 31. The most popular artists will be asked to return for a season of residencies at the most iconic Ibiza club venues throughout the summer months.

"There's a real shortage of platforms for new talent to get the prior approval and endorsement of the people that really matter in the industry," explains Dean. "Many of the filters that kept the music vibrant and exciting in the past have been removed, the gatekeepers that curated choice through A&R and broadcasting when the channels were fewer have been diluted and as a consequence their influence has less of an impact. With Emerging Ibiza we hope to deliver a new mechanism for music discovery that reinstates the expert as a curator."

The initiative combines a digital discovery platform with a season of nine Ibiza events from the festival over four days. There will also be a season of events from June to September and a closing party that promises to 'generate engaging content' for the platform and will be amplified across across social media channels 24/7.

In addition, a Wild Card Entry has been launched in partnership with Mixcloud to give brand new artists the chance to play the festival, season of events and closing party together with a management contract from IBZ Entertainment.

Says Dean: "Our experts include names like Danny Whittle, who books acts to play in Ibiza, worked for 12 years at Pacha and is now at Sankeys together with Yann Pissenem from Ushuaia and the DJs that play out every week like Steve Lawler, Audiofly and Yousef. These very people can determine and shape the careers of all our emerging artists. Being part of this project is hugely important for them to gain recognition.

"We believe a combination of digital discovery, physical events and social media content is going to make Emerging Ibiza the No.1 destination for electronic music discovery and we're already in talks about launching the brand outside Europe."



**EMERGING IBIZA**



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# INTERVIEW MARIAH CAREY

## TAKING CAREY OF BUSINESS

Superstar singer Mariah Carey looks back on a successful career and her relationship with the industry ahead of a brand new studio LP



### TALENT

BY ALEX CANFOR-DUMAS

The idea for Mariah Carey's 14th album 'Me. I Am Mariah... The Elusive Chanteuse', it seems, has been years in the making. The title comes from a painting she created as a small child. "On the back cover of this album is a personal treasure," the singer told fans in a YouTube reveal at the beginning of the month. "This is my first and only self portrait. I drew it when I was three and a half and entitled it: 'Me. I am Mariah'. But because this album is a reflection of some of the peaks and valleys that have made me who I am today I've decided to share it with those of you who actually care and have been here for me through it all."

Most of Carey's albums - by her own admission - are semi-autobiographical. What, then of her latest offering? "Absolutely," she nods. "As a body of work the album operates on different levels, and I've sequenced it so that my fans can really understand my life over the past three years. This album really does have so much of my emotions invested in it, and so much that I wanted to reveal about my life. I want this album to be heard and felt as an experience. I don't want it to be, like: 'Here's another iTunes moment'. This is a real labour of love."

The new album is a journey into the singer's private world. The sensual track Beautiful - a duet with Miguel - flags up Mariah's consummate production skills, while The Art of Letting Go proves, yet again, that the singer is a born lyricist as well. Carey is well-known for her prolific song-writing and producing talents, and this album is a showcase for both. "I am always totally involved with any project I undertake - right from its inception to its completion," she says. "And I like to collaborate too. If I hear a great pianist or whatever, and I think they'll inspire me, then I'll get in touch to see if we can work together."

**ABOVE**  
**The Elusive Chanteuse:**  
Mariah Carey says she is involved in every project she takes on from inception to completion

**"When I signed my first record contract as a teenager, I insisted that I would not be forced to do other people's songs"**

MARIAH CAREY

During her career Carey has duetted with some of the biggest names in music, including Aretha Franklin, Jay Z and Whitney Houston. This time around, though, Carey's inspiration has come from much closer to home. One track on the album features her three-year-old fraternal twins, Moroccan and Monroe. They're not quite old enough yet for a full duet of course, but they happily chip in with a line or two on the song Supernatural. "Yes, they're both on the album," Carey smiles. "They love to sing and dance, but whether they'll want to make a career in music, well we'll just have to wait and see."

Carey's own childhood, however, wasn't easy. Born and raised on Long Island, New York, the daughter of an Irish-American opera singer and vocal coach and an African-American aeronautical engineer, she grew up dreaming of a musical career. "We didn't have a lot of money after my parents divorced and we moved around a lot for my Mom's work. I ended up feeling like an outsider a lot of the time," says Carey. "But music saved my life, it really did, because I knew I had some sort of talent, and that made me feel as if I was worthy and drove me on to succeed."

Carey began working part-time as a session singer in local recording studios in her early teens, and was soon writing and producing her own songs. When her self-titled debut studio album was released in 1990 it went multiplatinum, spawning four consecutive No.1 singles on the US Billboard Hot 100 chart, and a star was born. The album also set a template, and the singer is credited with introducing R&B and hip hop into mainstream pop

culture. As well as this, Carey's vocal style and singing ability significantly impacted popular and contemporary music. According to Rolling Stone, "Her five-octave range and mastery of melisma - the fluttering strings of notes that decorate songs like 'Vision of Love' - have inspired virtually every other female R&B singer since the Nineties."

Later in her career, Carey would also be known for popularising rap as a featuring act in her music. "I'm fortunate that I always had cross-over appeal," she says today. "Vision of Love, my first single, was a No.1 record on both the R&B and then the pop charts, and my heart was in both worlds."

"But I also grew up listening to hip hop, which was unavoidable if you lived in New York because it's probably the most 'real' music on the streets. So it was inevitable that I would combine all these different genres of music that I love in my own work."

Carey had nailed her musical colours to the mast as early as 1995 with the release of her album Daydream and its single Fantasy where she sampled Tom Tom Club's Genius of Love and also featured a surprising hit collaboration with rap group Wu-Tang Clan's O.D.B. With its release, Mariah became the second artist in history and the first female performer to have a song debut at No.1 in the US.

"That record? It's not for the timid!" laughs Carey now. "I mean, you really had to be into hip hop to listen to that and to get it. And it was so ahead of its time. Genius Of Love was one of my favourite songs as a child, so I just thought, 'Why not use it?' And then working with O.D.B was also a dream for me because he made the sort of music that I'd always loved."

Although Carey produced a second No.1 single from Daydream with the Boyz II Men collaboration One Sweet Day, the way she remembers it now, not everyone at that time was happy about her musical direction - most notably



the music executives around her.

"They really didn't understand my need to do what I wanted to do, so I just sort of snuck those tracks onto my album. And nobody really saw that collaboration coming because, musically, I was considered a sort of very innocent young girl. What it did though, was undoubtedly prove a point to the executives. That being - you've got to listen to me because I'm a demographic. I'm a person who really grew up listening to this genre of music, and I want to work with artists who intrigue me.

"Even today my favourite executives to work with are the ones who truly love music; the one's who've also maybe spent time in a studio making albums themselves," Carey adds. "I love collaborating with people who really get music and perhaps also have the same references as me."

Carey's idea of pairing herself - a female songbird - with the leading male MCs of hip-hop changed R&B and, eventually, all of pop forever. It's now standard for R&B/hip-hop stars like Missy Elliott and Beyoncé to combine melodies with rapped verses. And artists like Britney Spears, Jessica Simpson and Christina Aguilera have also produced music that is unmistakably R&B.

Aside from her pop culture and musical influence, Carey is known for releasing a classic Christmas song - All I Want for Christmas Is You. In the 20 years since it was first released, it's become a festive regular, and has a tendency to re-enter the charts each December. In the UK alone the single has sold a million copies, making it one of Britain's all-time biggest hits. And, as well as frequently making it to the top of Billboard's Hot 100 Singles Re-currents Chart, the song is a ringtone favourite.

Not bad for the little girl from Long Island who grew up listening to the radio under her bed covers at night, and who would then sit at her school desk the next day dreaming of musical success. But the reality, by now, must surely have outstripped those girlish dreams. Carey is the best-selling female artist of all time with record sales in excess of 220 million copies. She has had 18 Billboard No.1 singles (17 self-penned) - more than any solo artist in history, including Elvis Presley.

As a singer/songwriter/producer, Carey has been recognised with five Grammy Awards, nine American Music Awards, Billboard's Artist of the Decade Award, the World Music Award for World's

## "I hate to say this, but in my opinion artists aren't going to need record labels very much in the future"

MARIAH CAREY

Best Selling Female Artist of the Millennium and BMIs Icon Award for her outstanding achievements in songwriting, to name a few.

Although Carey's artistic achievements are well-documented, her business acumen is maybe not as widely recognised. She is, however, an astute and highly intelligent business woman who has launched her own brands of perfume and champagne. And Carey also - more or less single-handedly - reinvented the business face of modern music in 2008 by cutting deals with food and drink companies, retail shops and the Home Shopping Network.

But the singer sees no divide between her creative life, her glamorous exterior and her savvy head for commerce. "I'm not the first woman to be involved in the business side of things," she says. "Look at Marilyn Monroe. She played the dumb blonde very well, but that wasn't who she really was. In fact she was one of the first women in Hollywood to have her own production company."

So how important is it for Carey to be involved in the financial side of things? "For me it's critical," she says. "I'm in the music, quote 'business', and we have to sell music, as well as create it. So that's given me a different outlook on things over the years. And don't forget that I can't just quit the job of being Mariah Carey. Everyone else can go home at night, or take another job, but I live and breathe this and I can't suddenly quit being who I am. So the business side of making music, especially, is very important to me. When you've put so much of yourself into making an album, you obviously want as many people as possible to hear it. And I guess I've always had that kind of view because even when I signed my first record contract as a teenager, I insisted that there was a clause in it which stipulated I would not be forced to do other people's songs. I wanted to write my own material and express myself in that way. I was lucky that I'd watched so many TV documentaries on the music business - they gave me a real insight into the pitfalls."

Carey, too, was one of the first personalities to use Twitter and Facebook for publicity purposes and has always been at the forefront of connecting with her millions of fans by using social media. "Personally I love the fact that it's so immediate and lets you reach so many people so quickly," says the singer.

From another perspective, though, Carey can recognise the potential grey areas of the World Wide Web. "It's a bit of a double-edged sword in some respects," she concedes. "It's kind of foiled the music industry forever, which is a shame. If we had just sat back and said, 'Maybe let's figure this internet thing out,' it could be something cool, we could have found a way to distribute music online on our own terms, not somebody else's.

"Prince had already shown the way," she suggests. "He was so far ahead of the curve, putting out his own records on the web."

If Carey, in the past, has ever considered launching her own record label, the question seems



**ABOVE**  
**Me. I Am**  
**Mariah:** Carey's new album is released in the UK on May 26 through Virgin EMI

somewhat redundant now. "I hate to say this, but in my opinion the truth of the matter is that artists aren't going to need record labels very much in the future, and in fact we're almost at that point now. So I hope they come up with

some kind of superhero who flies in and saves the day and returns the industry to how it used to be," she says. "But, either way, what any label needs, I think, is a really, really good executive. The sort of executive who can spot an artist's potential, and then go on to shape and mould and support that person. To me, that's the most important thing because there's a lot of talent out there waiting to be nurtured. You only have to look on YouTube to see that."

As well as her music, equally important to Carey are her philanthropic causes, and the singer is co-founder of Camp Mariah (part of The Fresh Air Fund) which enables inner-city adolescents to explore educational and career opportunities while enjoying camping adventures outside the city.

She's also a keen supporter of the Make-a-Wish Foundation, a charity that grants the wishes of children who have life-threatening illnesses. In fact her work - mostly with youth-related charities - has earned the star a Congressional Horizon Award. "I'm blessed to do what I love for a living, so it's always been important to me to try and give something back," she says.

Carey has been at the top of her game for almost 25 years in an industry that famously takes no prisoners. So looking back, to what, if anything, does she attribute her own? "I think that longevity is something that's difficult to obtain in this business because a lot of it is about trends," she says. "But a trend, of course, lasts for a moment and then it's gone. Typically, the artists who transcend that have a certain voice, as well as a catalogue of songs, that people have grown to love over the years. I guess they really do become 'the fabric' and the soundtrack to the lives of a generation. So it's one thing to have some success in music and another to maintain that success. It's difficult, it really is."

With the release of Me. I Am Mariah ... The Elusive Chanteuse this month, it appears that the 'soundtrack' won't be ending any time soon. "This album is really me," says Carey. "It's from the heart."

**VIEWPOINT** ADAM RENDLE, TAYLOR WESSING LLP

# COPYRIGHT REFORM - WHERE WILL THE IMPACT BE FELT?

The Government hopes to introduce a number of new exceptions to copyright infringement in June

**VIEWPOINT**

■ BY ADAM RENDLE, ASSOCIATE AT INTERNATIONAL LAW FIRM TAYLOR WESSING LLP

In 2010 David Cameron announced a review of UK copyright, intended to establish why it had allegedly stopped companies like Google from starting up in the UK. In June this year – pending last minute discussions about some of the wording – the Government intends to introduce the main legal reforms proposed by that review: a number of new exceptions to copyright infringement including private copying, parody and quotation. Will they create the conditions for lots of new Googles? Unlikely. But they may well have a considerable impact on how music licensing operates.

Consumers will be able to make their own personal and private copies of music they have permanently and lawfully acquired – i.e. essentially bought or downloaded – without infringing copyright. The format shift from CD to MP3 is the best example but it would also allow an individual, if he or she wanted, to make unlimited copies of music they have permanently downloaded on all their devices, including in the cloud.

There are a number of restrictions on what consumers can do. For example, the original copy must have been acquired lawfully and on a permanent basis, i.e. downloaded rather than streamed. No permanent transferring of the copy will be allowed. It will not be possible for a term of a contract to prevent or restrict consumers making those copies, meaning that a licence which charges specifically for the right to make these kinds of private copies may not be enforceable. However, Digital Rights Management (DRM) can still be used to restrict private copies being made (although there will be a more streamlined process for the DRM to be challenged and potentially removed).

**ABOVE**  
Laying down the law: New UK copyright rules will affect private copying, parody and quotation



ADAM RENDLE, TAYLOR WESSING LLP

**“Will the Government’s new copyright exceptions create the conditions for lots of new Googles? Unlikely. But they may well have a considerable**

**impact on how music licensing operates”**

In another change, the Government wanted to make it easier for comedians and “home” creators to make parodies, caricatures and pastiches of copyright material. One of the original reasons for this exception was to respond to the allegedly unfair treatment of 2010’s well-known Newport (Ymerodraeth State of Mind) “parody”, which had been the subject of various take-down requests.

“Parody” is in quotation marks because there is no definition of it in the legislation and it can be difficult to decide what qualifies as parody. The Government initially thought that this kind of creativity should not infringe copyright, but it has now seemingly changed its tune. Now it thinks that the new exception might not apply to these kinds of parodies, because they take the whole of the underlying musical work and therefore could substitute demand for the original. This, in the Government’s view, would not be “fair dealing”, which is an additional test all would-be parodists must meet.

How right the Government’s restrictive view is remains to be seen but it will be much more difficult for would-be parodists to use the whole of a song than just small parts of it. An example of a use of a whole song that may be legitimate parody might be a parody of a controversial song (such as Robin Thicke’s Blurred Lines) which takes aim at

the ideas in that song (treatment of women). On the other hand, the exception is unlikely to benefit a “parody” created for use in an advert.

The new quotation exception allows fair dealing use of quotations for “criticism or review or otherwise” Leaving aside the linguistic confusion about what it means to “quote” music, this new exception could have the biggest practical effect. The Government has suggested that the exception would principally benefit academics who need to use short extracts from other works as part of their research or publications. But the ambit of the existing exceptions is much wider than this type of use and the new exception is intended to be broader still. As such, the exception is likely to have a greater impact than the Government has suggested. However, it is unlikely to enable use of samples without a licence, as that is probably not fair dealing. What seems to be necessary is that the user makes some form of discursive or illustrative use of the quotation: a documentary about the development of Britpop which used a short extract of a Beatles track may fall within this exception.

The biggest day-to-day impact may be on the terms of licences, given terms which “prevent or restrict” users from relying on these exceptions will be unenforceable. The legislation has not made it clear what the consequences of enforceability would be. What, for example, happens to licences for acts that are currently prohibited but would be permitted under the new exceptions? For example, if a licence permits a parodic use of a copyright work in return for payment of an ongoing royalty, is that ongoing payment a “restriction” on the use of that parody and, if so, would the licensee be entitled to stop paying the royalty after June 1?

It is likely to take a few years before the impact of these new exceptions is fully understood but there is a sense that they have introduced significant changes.



24 SINGLES/ALBUMS/COMPILATIONS

Lily Allen leads the Official UK Albums Chart with third album Sheezus



INCLUDES OFFICIAL  
WEEKLY iTunes  
CHARTS FROM AROUND  
THE WORLD

# MusicWeek CHARTS

UK AIRPLAY & EU AIRPLAY P26 - STREAMING, SPOTIFY & VEVO P28 - INDIES & ITUNES P31 - ANALYSIS P34 - CLUB P35 - KEY RELEASES - P36







# CHARTS EU AIRPLAY WEEK 19 (Mon 05 - Sun 11 May 2014)



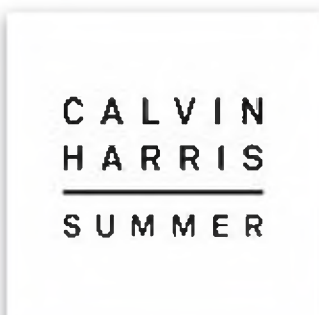
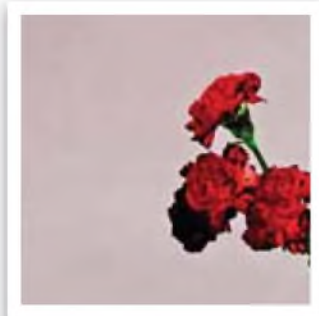
## EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 18,179	+1%	862	606.29m	-3%
2	3	Avicii Addicted To You	Virgin EMI	UMG 12,827	+0%	748	569.98m	+0%
3	4	Mr. Probz Waves	Sony Music	SME 13,313	+4%	731	546.00m	+4%
4	2	Pharrell Williams Happy	RCA	SME 16,428	-6%	1,103	528.86m	-7%
5	9	Nico & Vinz Am I Wrong	Parlophone Music	WMG 5,906	+5%	416	397.97m	+6%
6	6	Imagine Dragons Demons	Polydor	UMG 6,507	-4%	489	395.65m	-7%
7	5	Milky Chance Stolen Dance	Pias	Ind. 6,771	+1%	479	390.84m	-11%
8	7	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 8,819	-4%	574	389.43m	-5%
9	8	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 11,301	-6%	615	381.27m	-6%
10	12	George Ezra Budapest	Columbia	SME 5,500	+10%	438	361.30m	+4%
11	10	Klingande Jubel	Klingande	Ind. 7,488	+1%	567	333.02m	-9%
12	16	American Authors Best Day Of My Life	Virgin EMI	UMG 5,995	+9%	518	324.60m	+16%
13	11	Coldplay Magic	Parlophone	WMG 7,955	-13%	837	300.31m	-14%
14	15	Cris Cab Liar Liar	Island Def Jam	UMG 7,782	+4%	547	288.02m	+2%
15	23	Calvin Harris Summer	Columbia	SME 11,178	+17%	594	282.24m	+16%
16	13	OneRepublic Counting Stars	Polydor	UMG 8,033	-2%	803	279.45m	-9%
17	14	Avicii Hey Brother	Virgin EMI	UMG 7,311	-11%	764	268.27m	-12%
18	21	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 9,167	+4%	540	265.55m	+8%
19	26	Ed Sheeran Sing	Asylum	WMG 8,112	+14%	533	254.95m	+15%
20	20	Vance Joy Riptide	Atlantic	WMG 4,908	+7%	377	253.64m	+2%
21	24	Aloe Blacc The Man	Interscope	UMG 10,475	+0%	637	252.97m	+4%
22	22	James Blunt Heart To Heart	Atlantic	WMG 3,590	-3%	372	252.56m	+4%
23	18	Pitbull feat. Ke\$ha Timber	Sony Music	SME 6,822	-9%	656	242.14m	-9%
24	17	Ed Sheeran I See Fire	Universal Music	UMG 4,055	-1%	346	234.04m	-15%
25	19	Lorde Team	Virgin EMI	UMG 5,108	-3%	417	232.18m	-9%
26	28	John Legend All Of Me	Columbia	SME 9,751	+6%	710	223.05m	+6%
27	25	One Direction Story Of My Life	Sony Music	SME 3,104	-5%	480	218.51m	-7%
28	36	Elaiza Is It Right?	Musicstarter	Ind. 2,377	+55%	253	216.48m	+30%
29	27	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 4,745	-19%	420	202.65m	-6%
30	30	Revolverheld Ich Lass Für Dich Da..	Columbia	SME 1,383	-3%	118	198.16m	-1%
31	38	Bastille Things We Lost In Th..	Virgin Records	UMG 2,433	+5%	292	192.14m	+17%
32	39	Shakira Dare (La La La)	RCA	SME 3,893	+12%	265	191.08m	+17%
33	35	Mando Diao Black Saturday	Universal	UMG 2,240	+6%	223	187.22m	+12%
34	40	Anastacia Stupid Little Things	Sony Music	SME 2,782	+0%	292	185.92m	+22%
35	29	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 5,578	-10%	550	182.83m	-11%
36	122	Michael Jackson Love Never Felt So Good	Epic	SME 5,126	+273%	772	177.74m	+165%
37	31	Avicii Wake Me Up	PRMD/Positiva	UMG 4,124	-3%	664	177.32m	-1%
38	33	Cro Traum	Groove Attack	Ind. 2,328	+11%	133	171.23m	+0%
39	44	Bakermat One Day (Vandaag)	Délicieuse	Ind. 3,209	+20%	224	164.46m	+11%
40	37	Passenger Let Her Go	Embassy Of Music	SME 3,842	-10%	728	157.71m	-5%
41	34	Lorde Royals	Virgin Records	UMG 3,399	-11%	582	154.70m	-8%
42	151	Coldplay A Sky Full Of Stars	Parlophone	WMG 3,599	+316%	503	152.02m	+189%
43	46	Route 94 feat. Jess .. My Love	Virgin EMI	UMG 6,327	-1%	469	148.78m	+4%
44	41	James Blunt Bonfire Heart	Atlantic	WMG 2,914	-3%	482	147.62m	-2%
45	58	Katy Perry Birthday	Virgin EMI	UMG 5,363	+48%	444	147.24m	+29%
46	51	Milow We Must Be Crazy	Homerun	UMG 1,491	-13%	158	142.78m	+11%
47	49	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 3,544	-2%	539	141.55m	+4%
48	47	Katy Perry Roar	Virgin EMI	UMG 3,786	-7%	663	137.80m	0%
49	179	Conchita Wurst Rise Like A Phoenix	Universal Music	UMG 1,043	+645%	313	136.39m	+208%
50	43	Ellie Goulding Burn	Polydor	UMG 4,616	-3%	606	133.10m	-11%



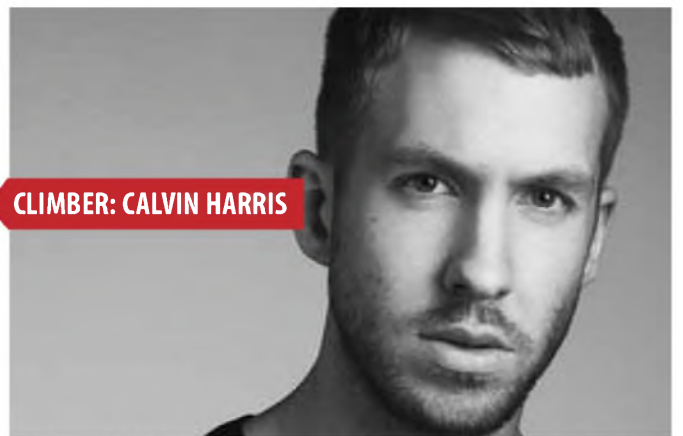
# CHARTS STREAMING – OFFICIAL WEEK 19

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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	MR PROBZ WAVES LEFT LANE RECORDINGS
2	2	JOHN LEGEND ALL OF ME COLUMBIA
3	3	KIESZA HIDEAWAY LOKAL LEGEND
4	16	CALVIN HARRIS SUMMER COLUMBIA
5	4	CLEAN BANDIT FT JESS GLYNNE RATHER BE ATLANTIC
6	6	IGGY AZALEA FT CHARLI XCX FANCY YEM
7	5	SIGMA NOBODY TO LOVE 3 BEAT/AATW
8	8	PHARRELL WILLIAMS HAPPY COLUMBIA
9	7	ALOE BLACC THE MAN INTERSCOPE
10	9	IDINA MENZEL LET IT GO WALT DISNEY
11	10	ROUTE 94 FT JESS GLYNNE MY LOVE RINSE RECORDINGS
12	11	KATY PERRY FT JUICY J DARK HORSE VIRGIN
13	12	COLDPLAY MAGIC ARLOPHONE
14	14	SAM SMITH MONEY ON MY MIND CAPITOL
15	13	DUKE DUMONT FT JAX JONES I GOT U BLASE BOYS CLUB
16	15	TOVE LO STAY HIGH POLYDOR
17	18	PITBULL FT KESHA TIMBER JMR 305/POLO GROUNDS
18	21	CHRIS BROWN/LIL WAYNE/TYGA LOYAL RCA
19	19	BASTILLE POMPEII VIRGIN
20	17	AVICII ADDICTED TO YOU POSITIVE/PRMD
21	20	5 SECONDS OF SUMMER SHE LOOKS SO PERFECT CAPITOL
22	22	FAUL & WAD AD VS PNAU CHANGES RELENTLESS
23	24	SHIFT K3Y TOUCH COLUMBIA
24	26	ONEREPUBLIC COUNTING STARS INTERSCOPE
25	45	CASH CASH FT BEBE REXHA TAKE ME HOME EFFRR/FARLOPHONE
26	30	PASSENGER LET HER GO NETTWERK
27	37	DJ SNAKE & LIL JON TURN DOWN FOR WHAT COLUMBIA
28	29	IMAGINE DRAGONS DEMONS INTERSCOPE
29	25	BEYONCE FT JAY-Z DRUNK IN LOVE COLUMBIA
30	23	CHAINSMOKERS SELFIE DIM MASC
31	28	A GREAT BIG WORLD/AGUILERA SAY SOMETHING RCA
32	41	DAVID GUETTA/SHOWTEK/VASSY BAD! ARLOPHONE
33	31	AVICII HEY BROTHER POSITIVE/PRMD
34	36	VANCE JOY RIPTIDE INFECTIOUS MUSIC
35	33	KRISTEN BELL/AGATHA LEE MONN DO YOU WANT TO BUILD A SNOWMAN WALT DISNEY
36	35	ARCTIC MONKEYS DO I WANNA KNOW DOMINO RECORDINGS
37	32	WILL I AM/CYRUS/KHALIFA FEELIN' MYSELF INTERSCOPE
38	40	IMAGINE DRAGONS RADIOACTIVE INTERSCOPE
39	39	AVICII WAKE ME UP POSITIVE/PRMD
40	38	GORGON CITY FT MNEK READY FOR YOUR LOVE VIRGIN
41	34	IDINA MENZEL & KRISTEN BELL FOR THE FIRST TIME IN FOREVER WALT DISNEY
42	27	PAOLO NUTINI SCREAM (FUNK MY LIFE UP) ATLANTIC
43	42	AMERICAN AUTHORS BEST DAY OF MY LIFE EMI
44	43	LORDE ROYALS VIRGIN
45	47	ELLIE GOULDING BURN POLYDOR
46	49	LORDE TEAM VIRGIN
47	50	SHAKIRA FT RIHANNA CAN'T REMEMBER TO FORGET YOU RCA
48	55	ROBIN THICKE/TI/PHARRELL BLURRED LINES INTERSCOPE
49	44	LANA DEL REY VS CEDRIC GERVAIS SUMMERTIME SADNESS POLYDOR
50	57	MACKLEMORE/RYAN LEWIS/DALTON CAN'T HOLD US MACKLEMORE
51	46	VAMPS LAST NIGHT EMI
52	58	ED SHEERAN I SEE FIRE DECCA
53	51	DAFT PUNK FT PHARRELL WILLIAMS GET LUCKY COLUMBIA
54	48	TIESTO RED LIGHTS VIRGIN
55	52	KID INK FT CHRIS BROWN SHOW ME BBR CLASSIC/ALUMNI/RCA
56	54	DRAKE FT MAJID JORDAN HOLD ON WE'RE GOING HOME CASH MONEY/REPUBLIC RECORDS
57	56	BASTILLE OF THE NIGHT VIRGIN
58	53	EMINEM FT RIHANNA THE MONSTER INTERSCOPE
59	66	KATY PERRY ROAR VIRGIN
60	59	JOHN NEWMAN LOVE ME AGAIN ISLAND
61	77	JUSTIN TIMBERLAKE NOT A BAD THING RCA
62	75	NEON JUNGLE WELCOME TO THE JUNGLE RCA
63	61	1975 CHOCOLATE DIRTY HIT
64	69	DISCLOSURE FT SAM SMITH LATCH PWR
65	60	KRISTEN BELL/SANTINO FONTANA LOVE IS AN OPEN DOOR WALT DISNEY
66	68	AWOLNATION SAIL RED BULL
67	67	JASON DERULO FT 2 CHAINZ TALK DIRTY WARNER BROS
68	64	DEMI LOVATO LET IT GO WALT DISNEY
69	63	ZEDD FT HAYLEY WILLIAMS STAY THE NIGHT INTERSCOPE
70	62	ENRIQUE IGLESIAS FT PITBULL I'M A FREAK REPUBLIC RECORDS
71	74	JASON DERULO TRUMPETS WARNER BROS
72	71	KILLERS MR BRIGHTSIDE VERTIGO
73	72	NAUGHTY BOY FT SAM SMITH LA LA LA VIRGIN
74	NEW	COLDPLAY A SKY FULL OF STARS ARLOPHONE
75	70	CALVIN HARRIS/ALESSO/HURTS UNDER CONTROL COLUMBIA



CLIMBER: CALVIN HARRIS



CLIMBER: CASH CASH



CLIMBER: DAVID GUETTA

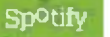


CLIMBER: SHAKIRA



NEW: COLDPLAY

# CHARTS STREAMING – SPOTIFY WEEK 19



## GLOBAL

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

## EUROPE

POS	ARTIST/ SINGLE
1	CLEAN BANDIT Rather Be feat. Jess Glynne
2	MR. PROBZ Waves - Robin Schulz Radio Edit
3	CALVIN HARRIS Summer
4	SHOWTEK Bad (feat. Vassy) - Radio Edit
5	PHARRELL WILLIAMS Happy (From Despicable Me 2)
6	JOHN LEGEND All Of Me
7	KATY PERRY Dark Horse
8	ALOE BLACC The Man
9	COLDPLAY Magic
10	PITBULL Timber
11	THE CHAINSMOKERS #SELFIE
12	ED SHEERAN I See Fire
13	SAM SMITH Money On My Mind
14	IMAGINE DRAGONS Demons
15	ROUTE 94 My Love
16	AVICII Addicted To You
17	IGGY AZALEA Fancy
18	ONEREPUBLIC Counting Stars
19	LORDE Team
20	PNAU Changes - Original Mix

## UK

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



## FRANCE

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



## GERMANY

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



## NETHERLANDS

POS	ARTIST/ SINGLE
1	CLEAN BANDIT Rather Be feat. Jess Glynne
2	CALVIN HARRIS Summer
3	NICO & VINZ Am I Wrong
4	SHOWTEK Bad (feat. Vassy) - Radio Edit
5	COLDPLAY Magic
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

## NORWAY

POS	ARTIST/ SINGLE
1	SHOWTEK Bad (feat. Vassy) - Radio Edit
2	MR. PROBZ Waves - Robin Schulz Radio Edit
3	SEINBO SEY Younger - Kygo Remix
4	CALVIN HARRIS Summer
5	MARTIN TUNGEVAAG Wicked Wonderland 2014
6	CLEAN BANDIT Rather Be feat. Jess Glynne
7	JOHN LEGEND All of Me
8	PITBULL Wild Wild Love
9	AUSTIN MAHONE Mmm Yeah
10	TOVE LO Stay High - Habits Remix

## SPAIN

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

## SWEDEN

POS	ARTIST/ SINGLE
1	SHOWTEK Bad (feat. Vassy) - Radio Edit
2	MR. PROBZ Waves - Robin Schulz Radio Edit
3	CLEAN BANDIT Rather Be feat. Jess Glynne
4	CALVIN HARRIS Summer
5	JOHN LEGEND All Of Me
6	JOHN LEGEND All of Me Tiesto's Birthday Treatment Remix - Radio Edit
7	ALOE BLACC The Man
8	ED SHEERAN I See Fire
9	PHARRELL WILLIAMS Happy (From Despicable Me 2)
10	KENT La Belle Epoque

## UNITED STATES

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

**IT'S DO  
MUSIC, WE  
WHAT WE**

**VINYL**

7", 10", 12" PRESSING  
COLOURED  
MARBLED  
SPLATTER  
HALF/HALF  
PICTURE

**CD'S**

DUPLICATION  
24HR PROMOS  
REPLICATION  
STD 7 DAY  
TURNAROUND

**PACKAGING**

IN HOUSE DESIGN  
REPROGRAPHICS  
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# CHARTS INDIES WEEK 19



## INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



DVBBS & Borgeou

- 1 **DVBBS & BORGEOUS FT TINIE TEMPAH** Tsunami (Jump) / *MoS (Fuga)*
- NEW **LOVEABLE ROGUES** Honest / *Super Duper (Kabalt/AWAL)*
- NEW **ESSEX YOUNG FARMERS** Put That Hoedown / *Cuckoo (Audio Network)*
- 2 **VANCE JOY** Riptide / *Infectious (PIAS Arvato)*
- 5 **PASSENGER** Let Her Go / *Netwerk (Essential)*
- 6 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- NEW **SAMPHA** Too Much / *Young Turks (Kompakt)*
- NEW **THE HORRORS** So Now You Know / *XL (PIAS Arvato)*
- NEW **HOODIE ALLEN** Show Me What You're Made Of / *Hoodie Allen (Tunecore)*
- 3 **ROYKSOPP & ROBYN** Do It Again / *Dog Triumph/Wall Of Sound (Essential/Proper)*
- 7 **DJ FRESH VS JAY FAY FT MS DYNAMITE** Dibby Dibby Sound / *MoS (Fuga)*
- NEW **JAMIE XX** Girl / *Young Turks (PIAS Arvato)*
- 9 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 11 **PAUL CARRACK** I'm Losing You / *Carrack UK (Proper/The Orchard)*
- 12 **YOU ME AT SIX** Cold Night / *BMG Rights (Romy Arvato)*
- 14 **STORM QUEEN** Look Right Through / *Defecta/MoS (Sony DADC UK)*
- 5 **DJ KHALED & T-PAIN FT LUDACRIS** All I Do Is Win / *Entertainment One (Entertainment One)*
- 8 **LONDON GRAMMAR** Hey Now / *Metal & Dust (Fuga)*
- 15 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ACA Arvato)*
- NEW **ANASTACIA** Stupid Little Things / *BMG Rights (Absolute)*



Loveable Rogues Indie Singles (2)



Sampha Indie Singles Breakers (2)



Anastacia Indie Albums (2)



Roddy Frame Indie Albums Breakers (2)



Epica Indie Albums Breakers (3)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- NEW **THE HORRORS** Luminous / *XL (PIAS Arvato)*
- NEW **ANASTACIA** Resurrection / *BMG Rights (Absolute Arvato)*
- 3 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 1 **EMBRACE** Embrace / *Cooking Vinyl (Essential/Proper)*
- 4 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 2 **PIXIES** Indie Cindy / *Pixies (PIAS Arvato)*
- NEW **ENO & HYDE** Someday World / *Warp (PIAS Arvato)*
- NEW **RODDY FRAME** Seven Dials / *AED (Romy Arvato)*
- NEW **EPICA** The Quantum Enigma / *Nuclear Blast (PIAS Arvato)*
- 7 **PASSENGER** All The Little Lights / *Netwerk (Essential/Proper)*
- NEW **TUNE YARDS** Nikki Nack / *4AD (PIAS Arvato)*
- 14 **PAUL CARRACK** Rain Or Shine / *Carrack UK (Proper)*
- 8 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ADA Arvato)*
- NEW **KENNY WAYNE SHEPHERD BAND** Goin' Home / *Provogue (ACA Arvato)*
- 13 **YOU ME AT SIX** Cavalier Youth / *BMG Rights (Romy Arvato)*
- 15 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS Arvato)*
- 6 **EELS** The Cautionary Tales Of Mark Oliver Everett / *E Works (PIAS Arvato)*
- 17 **ADELE** 21 / *XL (PIAS Arvato)*
- NEW **TOUMANI & SIDIKI DIABATE** Toumani & Sidiki / *World Circuit (Arvato)*
- 19 **THE WAR ON DRUGS** Lost In The Dream / *Secret'y Canadian (PIAS Arvato)*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Eno & Hyde

- NEW **ENO & HYDE** Someday World / *Warp (Warp)*
- NEW **RODDY FRAME** Seven Dials / *AED (AED)*
- NEW **EPICA** The Quantum Enigma / *Nuclear Blast (Nuclear Blast)*
- NEW **TUNE YARDS** Nikki Nack / *4AD (XL Beggars)*
- NEW **KENNY WAYNE SHEPHERD BAND** Goin' Home / *Provogue (Mascot Label Group)*
- NEW **TOUMANI & SIDIKI DIABATE** Toumani & Sidiki / *World Circuit (World Circuit)*
- NEW **IQ** The Road Of Bones / *Giant Electric Pea (Giant Electric Pea)*
- NEW **MERRYMOUTH** Wenlock Hill / *Navigator (Navigator)*
- 10 **SHARON JONES & THE DAP-KINGS** Give The People What They Want / *Daptone (Daptone)*
- 15 **FUTURE ISLANDS** Singles / *4AD (XL Beggars)*
- NEW **XANDRIA** Sacrificium / *Napalm (Napalm)*
- NEW **QUANTIC** Magnetica / *Tru Thoughts (Tru)*
- NEW **BADBADNOTGOOD III** / *Innovative Leisure (Innovative Leisure)*
- NEW **KINA GRANNIS** Elements / *One Haven (One Haven)*
- 3 **LUCIUS** Wildewoman / *Play It Again Sam (PIAS)*
- 2 **DELINES** Colfax / *Decor (Decor)*
- 13 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 11 **BETHEL MUSIC** You Make Me Brave - Live / *Bethel Music (Bethel Music)*
- NEW **ATMOSPHERE** Southsiders / *Rhymesayers (Rhymesayers)*
- 13 **THE AMAZING SNAKEHEADS** Amphetamine Ballads / *Domino (Domino Recordings)*

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Essex Young Farmers

- NEW **ESSEX YOUNG FARMERS** Put That Hoedown / *Cuckoo (Cuckoo)*
- RE **SAMPHA** Too Much / *Young Turks (Young Turks)*
- NEW **HOODIE ALLEN** Show Me What You're Made Of / *Hoodie Allen (Hoodie Allen)*
- NEW **STRANGERS** It Means So Much / *ZY (ZY)*
- NEW **TOURIST** Placid Acid / *Make Mine (Make Mine)*
- NEW **FCL** It's You / *Defected (Defected)*
- 4 **TEN WALLS** Walking With Elephants / *Bosa (Bosa)*
- NEW **COURTNEY LOVE** You Know My Name / *Cherry Forever (Cherry Forever)*
- 7 **HANDSOME FAMILY** Far From Any Road / *Loose (Loose)*
- NEW **THE L PROJECT** We're All Human / *The L Project (The L Project)*
- NEW **HANNAH HART & DAVE DAYZ** Ur The 1Z / *Hannah Hart & Dave Dayz (Hannah Hart & Dave Dayz)*
- NEW **CINEMATIC ORCHESTRA** To Build A Home / *Nirja Tune (Nirja Tune)*
- NEW **JON ALLEN** Night & Day / *Monologue (Monologue)*
- 9 **TOURIST FT LIANNE LA HAVAS** Patterns / *Method (Ministry Of Sound Group)*
- RE **BARRY LOUIS POLISAR** Me And You / *Rainbow Morning (Rainbow Morning Music)*
- 6 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*
- 8 **EAGLES OF DEATH METAL** Miss Alissa / *EINS (EINS)*
- 1 **RICKY DILLON** Ordinary / *Ricky Dillon (Ricky Dillon)*
- 3 **OLIVER DOLLAR & JIMI JULES** Pushing On / *Defected (Defected)*
- 15 **RAMIN DJAWADI** Game Of Thrones / *Varese Sarabande (Colosseum)*

The Horrors



## OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- NEW **THE HORRORS** LUMINOUS *XL RECORDINGS*
- NEW **GRUFF RHYNS** AMERICAN INTERIOR *TURNSTILE*
- 2 **PIXIES** INDIE CINDY *PIXIES MUSIC*
- 7 **PALOMA FAITH** A PERFECT CONTRADICTION *RCA*
- 3 **PAOLO NUTINI** CAUSTIC LOVE *ATLANTIC*
- NEW **TUNE YARDS** NIKKI NACK *4AD*
- NEW **LYKKE LI** I NEVER LEARN *ATLANTIC*
- 1 **DAMON ALBARN** EVERYDAY ROBOTS *IARLOPHONE*
- NEW **ENO & HYDE** SOMEDAY WORLD *WARP*
- 6 **WILKO JOHNSON/ROGER DALTRY** GOING BACK HOME *CHESS*

THIS LAST ARTIST / ALBUM / LABEL

- NEW **GREGORY PORTER** LIQUID SPIRIT *BLUE NOTE*
- 9 **GREEN DAY** DEMOLICIOUS *WARNER BROS*
- NEW **BLACK STONE CHERRY** MAGIC MOUNTAIN *ROADRUNNER*
- NEW **THE RAILS** FAIR WARNING *ISLAND*
- NEW **CURTIS STIGERS** HOORAY FOR LOVE *CONCORD*
- NEW **RAY LAMONTAGNE** SUPERNOVA *RCA*
- NEW **LILY ALLEN** SHEEZUS *IARLOPHONE*
- 5 **EELS** THE CAUTIONARY TALES OF MARK OLIVER *E WORKS*
- 19 **JOHN LEGEND** LOVE IN THE FUTURE *COLUMBIA*
- NEW **RODDY FRAME** SEVEN DIALS *AED*

# CHARTS iTUNES SINGLES WEEK 19

## UNITED KINGDOM

POS ARTIST/SINGLE

04/05/2014 - 10/05/2014

1	MR. PROBZ Waves
2	CALVIN HARRIS Summer
3	KIESZA Hideaway
4	SIGMA Nobody To Love
5	JOHN LEGEND All Of Me
6	PITBULL Wild Wild Love (feat. G.R.L.)
7	PALOMA FAITH Only Love Can Hurt Like This
8	TOVE LO Stay High (feat. Hippie Sabotage)
9	CASH CASH Take Me Home (feat. Bebe...)
10	COLDPLAY A Sky Full Of Stars

## DENMARK

POS ARTIST/SINGLE

05/05/2014 - 11/05/2014

1	BRANDON BEAL Twerk It Like Miley
2	THE COMMON LINNETS Calm After the Storm
3	BASIM Cliché Love Song
4	KATO Dumt På Dig (feat. TopGunn)
5	SANNA NIELSEN Undo
6	CONCHITA WURST Rise Like A Phoenix
7	EMMELIE DE FOREST Rainmaker
8	HEDEGAARD Happy Home
9	JUSTIN TIMBERLAKE Love Never Felt So Good
10	KIESZA Hideaway

## FRANCE

POS ARTIST/SINGLE

05/05/2014 - 11/05/2014

1	MILKY CHANCE Stolen Dance
2	MR. PROBZ Waves
3	JOHN LEGEND All Of Me
4	CRIS CAB Liar Liar
5	PHARRELL WILLIAMS Happy
6	CLEAN BANDIT Rather Be (feat. Jess Glynne)
7	REBEL Black Pearl (He's a Pirate) [Radio Edit]
8	DEORRO Five Hours
9	DAVID GUETTA, SHOWTEK Bad
10	DISCLOSURE You & Me (feat. Eliza Doolittle)

## GERMANY

POS ARTIST/SINGLE

02/05/2014 - 08/05/2014

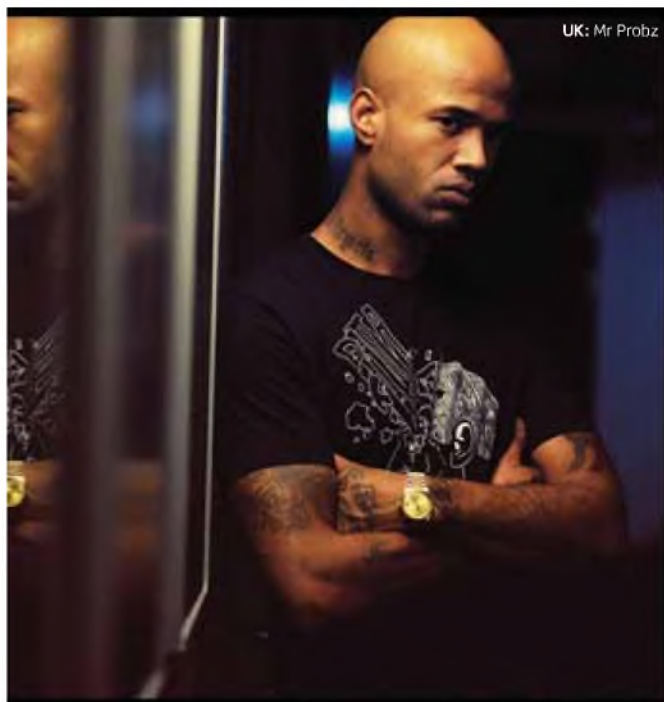
1	ANETA SABLIK The One
2	ANDREAS BOURANI Auf Uns
3	GEORGE EZRA Budapest
4	XAVIER NAIDOO Amoi Seg' Ma Uns Wieder
5	ROUTE 94 My Love (feat. Jess Glynne)
6	CLEAN BANDIT Rather Be (feat. Jess Glynne)
7	COLDPLAY A Sky Full Of Stars
8	KIESZA Hideaway
9	ANDREAS GABALIER Amoi Seg' Ma Uns...
10	CALVIN HARRIS Summer

## ITALY

POS ARTIST/SINGLE

01/04/2014 - 07/05/2014

1	PHARRELL WILLIAMS Happy
2	FAUL & WAD AD, PNAU Changes
3	CLEAN BANDIT Rather Be
4	MARRACASH Status
5	COLDPLAY A Sky Full Of Stars
6	COLDPLAY Magic
7	DUKE DUMONT I Got U (feat. Jax Jones)
8	AVICII Addicted To You
9	NEGRAMARO Un Amore Così Grande 2014
10	CRIS CAB Liar Liar



## NETHERLANDS

POS ARTIST/SINGLE

02/05/2014 - 08/05/2014

1	THE COMMON LINNETS Calm After The Storm
2	JUSTIN TIMBERLAKE Love Never Felt So Good
3	COLDPLAY A Sky Full Of Stars
4	CLEAN BANDIT Rather Be (feat. Jess Glynne)
5	COLDPLAY Magic
6	KIESZA Hideaway
7	PHARRELL WILLIAMS Happy
8	GERS PARDOEL Louise
9	GEORGE EZRA Budapest
10	NICO & VINZ Am I Wrong

## RUSSIA

POS ARTIST/SINGLE

05/05/2014 - 11/05/2014

1	IMANY You Will Never Know
2	IOWA Улыбайся
3	ЛЕВ ЛЕЩЕНКО День Победы
4	БУРИТО Ты знаешь (feat. Ёлка)
5	PHARRELL WILLIAMS Happy
6	GORKY PARK Moscow Calling
7	ARASH One Day (Radio Edit) [feat. Helena]
8	ARAM MP3 Not Alone
9	CONCHITA WURST Rise Like A Phoenix
10	STROMAE Tous Les Mêmes

## SPAIN

POS ARTIST/SINGLE

05/05/2014 - 11/05/2014

1	ENRIQUE IGLESIAS Bailando
2	PHARRELL WILLIAMS Happy
3	DVICIO Paraiso
4	FAUL & WAD AD, PNAU Changes
5	THE COMMON LINNETS Calm After The Storm
6	JOHN LEGEND All Of Me
7	BIRDY Wings
8	WISIN Adrenalina
9	RUTH LORENZO Dancing In The Rain
10	COLDPLAY A Sky Full Of Stars

## SWEDEN

POS ARTIST/SINGLE

30/04/2014 - 06/05/2014

1	ROBYN, RÖYKSOPP Do It Again
2	PHARRELL WILLIAMS Happy
3	COLDPLAY A Sky Full Of Stars
4	JOHN LEGEND All Of Me
5	MR. PROBZ Waves
6	CLEAN BANDIT Rather Be
7	JUSTIN TIMBERLAKE Love Never Felt So Good
8	ARIANA GRANDE Problem
9	ED SHEERAN I See Fire
10	KIM CESARION I Love This Life

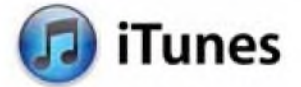
## SWITZERLAND

POS ARTIST/SINGLE

02/05/2014 - 08/05/2014

1	ANETA SABLIK The One
2	PHARRELL WILLIAMS Happy
3	JOHN LEGEND All Of Me
4	KATY PERRY Dark Horse (feat. Juicy J)
5	COLDPLAY A Sky Full of Stars
6	COLDPLAY Magic
7	ANDREAS GABALIER Amoi Seg' Ma Uns...
8	GEORGE EZRA Budapest
9	CLEAN BANDIT Rather Be
10	MR. PROBZ Waves

# CHARTS iTUNES ALBUMS WEEK 19



## UNITED KINGDOM

POS ARTIST/ ALBUM

04/05/2014 - 10/05/2014

- 1 GARY BARLOW Since I Saw You Last
- 2 VA Now That's What I Call Music! 87
- 3 LILY ALLEN Sheezus
- 4 VA Frozen
- 5 PAOLO NUTINI Caustic Love
- 6 VARIOUS ARTISTS This Is House
- 7 PALOMA FAITH A Perfect Contradiction
- 8 COLDPLAY Ghost Stories
- 9 VA Mash Up Mix EDM - Ministry of Sound
- 10 TAKE THAT Never Forget: The Ultimate Collect..

## DENMARK

POS ARTIST/ ALBUM

05/05/2014 - 11/05/2014

- 1 VA Eurovision Song Contest 2014 Copenhagen
- 2 MICHAEL JACKSON XSCAPE
- 3 MIKAEL SIMPSON Ingen Regning Til Mig
- 4 KARL WILLIAM Døende
- 5 JUSTIN TIMBERLAKE The 20/20 Experience
- 6 JUSTIN TIMBERLAKE The 20/20 Expe.. - 2 of 2
- 7 MIKAEL PERSBRANDT Someone You Love
- 8 JUSTIN TIMBERLAKE FutureSex/LoveSounds
- 9 COLDPLAY Ghost Stories
- 10 ROBBIE WILLIAMS Swings Both Ways

## FRANCE

POS ARTIST/ ALBUM

05/05/2014 - 11/05/2014

- 1 VA NRJ Spring Hits 2014
- 2 DAMON ALBARN Everyday Robots
- 3 STROMAE Racine Carrée
- 4 PHARRELL WILLIAMS G I R L
- 5 IMAGINE DRAGONS Night Visions
- 6 JUL Dans Ma Paranoïa
- 7 INDILA Mini World
- 8 MICHAEL JACKSON XSCAPE (Deluxe)
- 9 LONDON GRAMMAR If You Wait
- 10 COLDPLAY Ghost Stories

## GERMANY

POS ARTIST/ ALBUM

02/05/2014 - 08/05/2014

- 1 KOLLEGAH King
- 2 DIE DREI ??? Folge 168: GPS-Gangster - EP
- 3 VA Bravo Hits, Vol. 85
- 4 LINDSEY STIRLING Shatter Me
- 5 VARIOUS ARTISTS Sing Meinen Song
- 6 COLDPLAY Ghost Stories
- 7 MANDO DIAO Aelita
- 8 HELENE FISCHER Farbenspiel
- 9 ANDREAS GABALIER VolksRock'n'Roller - Live
- 10 MATTHIAS REIM Die Leichtigkeit Des Seins

## ITALY

POS ARTIST/ ALBUM

01/04/2014 - 07/05/2014

- 1 CESARE CREMONINI Logico
- 2 DEAR JACK Domani è Un Altro Film
- 3 COLDPLAY Ghost Stories
- 4 CAPAREZZA Museica
- 5 BIAGIO ANTONACCI L'amore Comporta
- 6 MINA I Mie Preferiti (Gli Anni RAI)
- 7 ANASTACIA Resurrection (Bonus Tracks Ver...
- 8 MANNARINO Al Monte
- 9 PAOLO NUTINI Caustic Love
- 10 FRANCESCO RENGA Tempo reale (Special...



## NETHERLANDS

POS ARTIST/ ALBUM

02/05/2014 - 08/05/2014

- 1 THE COMMON LINNETS The Common Linnets
- 2 MICHAEL JACKSON XSCAPE
- 3 COLDPLAY Ghost Stories
- 4 BLØF In Het Midden Van Alles
- 5 AGNETHA FÄLTSKOG A
- 6 ANASTACIA Resurrection
- 7 STROMAE Racine Carrée
- 8 AVICII True
- 9 NATALIE MERCHANT Natalie Merchant
- 10 PAOLO NUTINI Caustic Love

## RUSSIA

POS ARTIST/ ALBUM

05/05/2014 - 11/05/2014

- 1 VA День победы. 9 мая
- 2 LINKIN PARK The Hunting Party
- 3 VA Газольдер саундтрек
- 4 VA Танцевальная весна 2014
- 5 VA День Победы
- 6 VA Детские песни, Часть 1
- 7 ТРИАГРУТРИКА Базирование
- 8 THE BLACK KEYS Turn Blue
- 9 НАУТИЛУС ПОМПИЛИУС Эта музыка будет
- 10 VA Посвящение Михею

## SPAIN

POS ARTIST/ ALBUM

05/05/2014 - 11/05/2014

- 1 SILVIA PÉREZ CRUZ, RAÚL FERN... Granada
- 2 MÓNICA NARANJO 4.0
- 3 COLDPLAY Ghost Stories
- 4 PACO DE LUCÍA Canción Andaluza
- 5 ENRIQUE IGLESIAS SEX AND LOVE
- 6 VA Los Nº1 de Cadena 100 (2014)
- 7 ANASTACIA Resurrection
- 8 VETUSTA MORLA La Deriva
- 9 MICHAEL JACKSON XSCAPE (Deluxe)
- 10 HALLDÓR MAR Winds

## SWEDEN

POS ARTIST/ ALBUM

30/04/2014 - 06/05/2014

- 1 KENT Tigerdrottningen
- 2 5 SECONDS OF SUMMER Don't Stop - EP
- 3 VA Absolute Running 2014
- 4 LYKKE LI I Never Learn
- 5 COLDPLAY Ghost Stories
- 6 MANDO DIAO Aelita
- 7 MICHAEL JACKSON XSCAPE (Deluxe)
- 8 BRUCE SPRINGSTEEN American Beauty - EP
- 9 REBECCA & FIONA Beauty Is Pain
- 10 VA Absolute Music 75

## SWITZERLAND

POS ARTIST/ ALBUM

02/05/2014 - 08/05/2014

- 1 GÖLÄ Die Schönsten Mundart-Balladen...
- 2 DIE DREI ??? Folge 168: GPS-Gangster - EP
- 3 KOLLEGAH King
- 4 COLDPLAY Ghost Stories
- 5 VA Bravo Hits, Vol. 85
- 6 LINDSEY STIRLING Shatter Me
- 7 MIMIKS VodkaZombieRamboGang
- 8 VA Sing meinen Song - Das Tauschkonzert
- 9 LO & LEDUC Zucker fürs Volk
- 10 HELENE FISCHER Farbenspiel

# CHARTS ANALYSIS WEEK 19



## 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



- BASTILLE Pompeii Virgin
- WILEY FEAT. CHIP Reload Warner Bros
- PARAMORE Now Fueled By Ramen
- LAURA MVULA Green Garden RCA
- MILES KANE Give Up Columbia
- TOM ODELL Can't Pretend Columbia
- JME If You Don't Know Boy Better Know
- DIDO No Freedom RCA
- JOSH GROBAN Brave Reprise
- TOM ODELL Another Love Columbia
- EMELI SANDE Clown/Next To Me Virgin
- BASTILLE Flaws Virgin

### UK ARTIST ALBUMS CHART

- ATOMS FOR PEACE Amok XL Recordings
- JOSH GROBAN All That Echoes Reprise
- JOHNNY MARR The Messenger
- New Voodoo
- PALMA VIOLETS 180 Rough Trade
- STEVEN WILSON The Raven That Refused To Sing K Scope
- MICHAEL BALL Both Sides Now
- USM Media
- PETULA CLARK Lost In You Sony
- GLEE CAST Glee – The Music – Season 4 – Vol 1 Epic
- CAITLIN ROSE The Stand-in Names
- JUSTIN HAYWARD Spirit Of The Western Sky Eagle
- MOGWAI Les Revenants – OST
- Rock Action
- KEATON HENSON Birthdays Oak Ten
- GARY CLARK JR Blak And Blu
- Warner Bros
- IRON MAIDEN Seventh Son Of A Seventh Son EMI
- JOSS STONE The Soul Sessions – Vol 2
- Warner Bros
- IRON MAIDEN Somewhere In Time EMI
- FRANKIE VALLI/THE FOUR SEASONS Jersey Beat – The Music Of Rhino
- WET Rise Up Frontiers

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

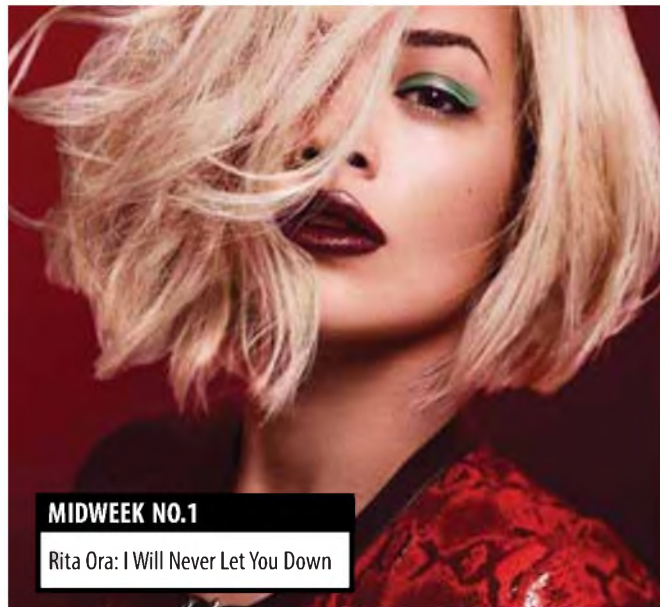
## SINGLES

BY ALAN JONES

**N**o.1 with her first three hits back in 2012, Rita Ora is set to return to the summit for the first time since with *I Will Never Let You Down* dashing far ahead of the field on Tuesday's midweek sales flashes.

A fortnight after debuting at No.1, Mr Probz - Dutch singer/rapper Dennis Stehr - returned to pole position last Sunday with his debut hit *Waves*. In a top five which admits no newcomers, it achieved its rebound by dint of the fact its sales declined much more slowly than Calvin Harris' *Summer*, which itself opened at No.1 the week before but fell to number two on Sunday, with sales sliding by 51.10% week-on-week to 48,933. By contrast, *Waves* was just 18.95% down although - at 75,537 - its return to the summit ends a run of four straight weeks in which the No.1 has sold upwards of 100,000 copies.

Kiesza's *Hideaway* held at No.3 (39,929 sales), while John Legend's *All Of Me* (5-4,



38,930 sales) and Sigma's *Nobody To Love* (4-5, 37,477 sales) swapped places.

Pitbull's 27th Top 75 hit and the first for new girl group G.R.L., *Wild Wild Love* was the only new release to debut inside the Top 10, arriving at No.6 (26,774 sales).

Top 10 singles not mentioned elsewhere: Stay High slipped 7-8 (24,177 sales) for

*Tove Lo, Take Me Home* dipped 6-9 (24,050 sales) for *Cash Cash* feat. Bebe Rexha, and *Fancy* ebbed 9-10 (21,190 sales) for *Iggy Azalea* feat. Charli XCX.

Foxes scored her fifth hit in total and third in her own right with *Holding Onto Heaven* (No.14, 18,254 sales).

Climbers and debuts elsewhere within the Top 40: Not A Bad Thing (22-21, 12,933

sales) by Justin Timberlake, *Turn Down For What* (24-23, 12,260 sales) by DJ Snake & Lil Jon, *Love Never Felt So Good* (27-24, 12,238 sales) by Michael Jackson, Marilyn Monroe (40-30, 8,617 sales) by Pharrell Williams, *It's On Again* (39-31, 3,413 sales) by Alicia Keys feat. Kendrick Lamar, *Wiggle* (73-34, 8,002 sales) by Jason DeRulo feat. Snoop Dogg and *Birthday* (62-38, 6,763 sales) by Katy Perry.

Usually in the wake of The Eurovision Song Contest there's a substantial number of new entries to the Top 200 to be detailed - but following Saturday night's contest, only the Dutch entry *Calm After The Storm* (No.95, 1,932 sales), by Common Linnets, made its debut on Sunday, while UK entry *Children Of The Universe* by Molly climbed 48-33 (3,257 sales).

Overall singles sales were down 5.61% last week at 2,771,366. That's their lowest level for 22 weeks, 14.31% below same week 2013 sales of 3,253,255, and the 39th week in a row they have declined versus a year ago.

## ALBUMS

BY ALAN JONES

**N**o.1 with *Number Ones* and *Essential* immediately after his death in 2009, Michael Jackson is set to return to the top of the album chart for the first time since with the newly-assembled collection of previously unissued recordings *Xscape*, which topped Tuesday's midweek sales flashes with a 7.28% lead over *Turn Blue*, the newly released eighth album by US duo The Black Keys.

Preceded by four chart singles - three of them Top 10, including the No.1 cover of Keane's *Somewhere Only We Know* - in the last six months, Lily Allen's third studio album *Sheezus* debuted at No.1 last Sunday on sales of 35,414 copies.

Released just three days after Allen's 29th birthday, *Sheezus* is the follow-up to *It's Not Me, It's You*, which also debuted at No.1, on significantly higher sales of 112,568 in February 2009.

Allen's return ended the three week reign of Paolo Nutini's *Caustic Love*, which dipped to No.3 on sales of 22,663 copies.

Attracting a large audience when screened in prime time on



BBC1 on Bank Holiday Monday (5th), the documentary/road trip *When Corden Met Barlow* acted as a tonic for *Take That* star Gary Barlow's latest solo album, *Since I Saw You Last*, which rebounded from its lowest position to date (No.38) to No.2 (25,628 sales).

*Take That's* 2005 compilation *Never Forget: The Ultimate Collection* also enjoyed a major resurgence thanks to the programme, its sales jumping 731.39% week-on-week to 3,864 as it re-entered the Top 200 at No.21, the highest chart placing it has achieved since 2007.

Kentucky rockers *Black Stone Cherry* made the Top 10 for the first time, debuting at No.5 (11,943 sales) with fourth studio album, *Magic Mountain*.

Essex indie band *The Horrors* also delivered their fourth album last week - but they are on a slight downward trajectory with the newly released *Luminous* debuting at No.6 (9,555 sales) compared to the No.5 debut (13,924 sales) for 2011 predecessor *Skying*.

American singer/songwriter *Anastacia* is barely known in her homeland, where she has had

only one Top 100 album (*Freak Of Nature*, No.27, 2001) and one Hot 100 single, *I'm Outta Love*, which rose to the not so dizzy heights of No.92 in 2000. In Britain, she has had 14 hit singles and five Top 20 albums, the latest of which *The Resurrection* debuted at No.9 (6,066 sales) on Sunday returning the diva to the Top 20 for the first time in six years, and the Top 10 for the first time in nine years.

Paloma Faith's latest album, *A Perfect Contradiction* held at No.4 - but increases sales 33.09% week-on-week to 18,402.

Aloe Blacc enjoyed a 29-10 (5,775 sales) recovery in chart position with third album, *Lift Your Spirit*, which debuted and peaked four weeks ago at No.5.

Elsewhere in the Top 10: John Legend's *Love In The Future* held at No.7 (3,506 sales) and Damon Albarn's *Everyday Robots* tumbled 2-3 (6,647 sales).

Meat Loaf's classic 1977 debut *Bat Out Of Hell* was 99p all week as a download at Google Play, and consequently exploded 147-12 (5,456 sales).

Overall album sales were down 3.34% week-on-week at 1,264,726 - 3.52% below same week 2013 sales of 1,310,850.

**CHARTS CLUB** WEEK 19
 Club charts are available on [MusicWeek.com](http://MusicWeek.com) every Friday
**UPFRONT CLUB TOP 40**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	7	DAVID GUETTA & SHOWTEK FT. VASSY Bad / Jack Back/Parlophone
2	10	8	MARK WELLS I Love You / FFRR
3	19	3	SILVERLAND & STIX FT. LANKEE Golden / Ryal
4	7	4	CHICANE FT. SENADEE No More I Sleep / Modena
5	17	3	ARLISSA You're Not Alone / M_Phonic
6	13	2	ARMIN VAN BUUREN Ping Pong / Positiva/Armada
7	1	7	SECONDCITY I Wanna Feel / MoS/Speakerbox
8	14	4	BAKERMAT One Day (Vaandag) / Relentless
9	20	3	GREGOR SALTO FT. SAXSYMBOL & TODOROV Samba Do Mundo / Decca
10	33	2	WE ARE LEGENDS FT. CAROLINE AILIN Begging For Amnesia / Playground
11	15	10	TUBE & BERGER FT. JULIET SIKORA Come On Now (Set It Off) / FFRR
12	29	2	SAM SMITH Stay With Me / Capital
13	16	4	HOT NATURED Benediction / FFRR
14	NEW	1	MARCIA JUELL It's What We Live For / Exclusive
15	18	3	ROUTE 94 Fly 4 Life EP / Defected
16	2	4	RITA ORA I Will Never Let You Down / Roc Nation/Columbia
17	35	3	GOLDFRAPP Thea / Mute
18	8	7	CALVIN HARRIS Summer / Columbia
19	21	3	OLIVER HELDENS Gecko / FFRR
20	NEW	1	WILKINSON FT. TOM CANE Half Light / Ram/Virgin/EMI
21	27	3	GORGON CITY FT. LAURA WELSH Here For You / Black Butter/Virgin/EMI
22	32	2	CLEAN BANDIT Extraordinary / Atlantic
23	24	3	COLDPLAY Midnight / Parlophone
24	30	2	DONAE'O FT. CARNAO BEATS Gone In The Morning / Zephron
25	23	6	IGGY AZALEA FT. CHARLI XCX Fancy / Virgin/EMI
26	37	2	FEENIXPAWL & TREVOR SIMPSON I Won't Break / Neon
27	31	2	DUCK SAUCE NRG / 3 Beat
28	NEW	1	LEGAL DIVIDE Parachute EP / Divisim
29	NEW	1	ZEDD FT. FOXES Clarity / Polydor
30	NEW	1	JADE BLUE & FREQUENCY Lately / Black Butter
31	NEW	1	IDINA MENZEL/DAFT PUNK Dconstructed (Album Sampler) / Walt Disney
32	11	7	MR PROBZ Waves / Epic
33	NEW	1	YYY Work It To The Bone / TBD
34	NEW	1	MRT The Good Life EP / Just Play
35	NEW	1	TIESTO FT. MATTHEW KOMA Wasted / Virgin/EMI
36	NEW	1	DAFT PUNK FT. NEGIN Derezzed / Walt Disney
37	NEW	1	BEN MOON Change / Roklyfe
38	40	5	CHUCKIE Dirty Funkin' Beats / Atlantic/Big Beat
39	NEW	1	BREAKDLAW FT. THE GLITCHFOX Paint Me Like A French Girl / Ego
40	39	2	DJ FRESH VS. TC Make U Bounce / MoS

**COMMERCIAL POP TOP 30**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	3	CLEAN BANDIT Extraordinary / Atlantic
2	6	3	DAFT PUNK FT. NEGIN Derezzed / Walt Disney
3	8	4	DAVID GUETTA & SHOWTEK FT. VASSY Bad / Jack Back/Parlophone
4	14	3	TOVE LO Stay High / Polydor
5	17	2	SILVERLAND & STIX FT. LANKEE Golden / Ryal
6	RE	4	DEMI LOVATO Neon Lights / Hollywood
7	NEW	1	KATY PERRY Birthday / Virgin
8	19	2	SAM SMITH Stay With Me / Capital
9	15	4	CHROME0 Jealous (I Ain't With It) / Parlophone
10	18	2	ARMIN VAN BUUREN Ping Pong / Positiva/Armada
11	1	4	RITA ORA I Will Never Let You Down / Roc Nation/Columbia
12	24	2	DUCK SAUCE NRG / 3 Beat
13	25	2	ZEDD FT. FOXES Clarity / Polydor
14	10	5	CALVIN HARRIS Summer / Columbia
15	2	5	LADY GAGA G.U.Y. / Interscope
16	29	2	CHRIS BROWN FT. LIL WAYNE Loyal / RCA
17	22	3	ELYAR FOX A Billion Girls / RCA
18	3	3	SECONDCITY I Wanna Feel / MoS/Speakerbox
19	26	2	NAS Illmatic Xx-Remix Album (Sampler) / Columbia/Legacy
20	16	4	KID INK Money And The Power / Epic
21	20	2	LISA STANSFIELD So Be It / Monkeynatra
22	NEW	1	ARLISSA You're Not Alone / M_Phonic
23	27	2	ONE DIRECTION You & I / Syc0
24	NEW	1	KYLIE I Was Gonna Cancel / Parlophone
25	NEW	1	JANE BADLER Volcano Boy / Myjane
26	NEW	1	BAKERMAT One Day (Vaandag) / Relentless
27	NEW	1	ASHLEY ROBERTS Clockwork / Metropolis London
28	5	3	NEON JUNGLE Welcome To The Jungle / Sony
29	NEW	1	KATY B Still / Columbia
30	NEW	1	ED SHEERAN Sing / Asylum

**UPFRONT** David Guetta**COMMERCIAL POP** Clean Bandit**URBAN** Chris Brown**David Guetta scores 19th Upfront No.1 with Showtek collaboration****ANALYSIS**

■ BY ALAN JONES

It is far from being his best performer on the sales chart, where it peaked at No.22, and it has had a decidedly odd Upfront club chart trajectory but David Guetta's Bad - a collaboration with Dutch duo Showtek with vocals from Australia's Vassy - finally completes a rollercoaster 7-13-19-11-6-3-1 journey to complete its destiny and become the French legend's latest No.1 in the latter list. It is his second

No.1 of 2014, following Skylar Grey collaboration Shot Me Down, which reached the summit in March. Guetta's first Upfront chart No.1 was Love Is Gone, a collaboration with Chris Willis which topped the chart in July 2007. Bad is his 19th (!) No.1.

Daft Punk were aiming to make it a French double but Avicii's dynamic new mix of their track Derezzed has to settle for runners-up position on the Commercial Pop club chart, where Clean Bandit score their second No.1, topping the list

with Extraordinary, just three months after their first No.1, Rather Be.

Meanwhile, Chris Brown's Loyal makes a seemingly small 2-1 move on the Urban chart but it is attended by a big surge in support which sees it score 68% more points from DJs than new runner-up Tinchy Stryder's Misunderstood. Loyal also features Lil Wayne and is Brown's second No.1 of the year - he was guest vocalist on Pusha T's Sweet Serenade, a No.1 in January.

**URBAN TOP 30**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	CHRIS BROWN FT. LIL WAYNE Loyal / RCA
2	5	2	TINCHY STRYDER Misunderstood / Cloud 9
3	1	7	JUS NOW FT. BUNJI GARLIN & STYLO G Tun Up / 3 Beat
4	15	4	SILVERLAND & STIX FT. LANKEE Golden / Ryal
5	9	3	PITBULL FT. G.R.L. Wild Wild Love / RCA
6	3	8	FUSE ODG FT SEAN PAUL Dangerous Love / 3 Beat
7	6	3	JUSTIN TIMBERLAKE Not A Bad Thing / RCA
8	7	13	IGGY AZALEA FT. CHARLI XCX Fancy / Virgin/EMI
9	8	6	DEE DEE KAYE FT. MC NEAT Step Into My Life / Location X
10	4	10	KID INK Money And The Power / Epic
11	19	16	DJ SNAKE & LIL' JON Turn Down For What / Columbia
12	25	2	WILKINSON FT. TOM CANE Half Light / Ram/Virgin/EMI
13	23	2	CLEAN BANDIT Extraordinary / Atlantic
14	NEW	1	THE WEEKND Wanderlust / Republic/XO
15	13	5	DAVIDO Skelewu / HKN
16	17	2	DONAE'O FT. CARNAO BEATS Gone In The Morning / Zephron
17	NEW	1	LETHAL BIZZLE FT. CHERRI VONCELLE The Drop / New State
18	20	4	RITA ORA I Will Never Let You Down / Roc Nation/Columbia
19	24	5	R3HAB & NERVO & UMMET OZCAN Revolution / 3 Beat
20	12	8	SIGMA Nobody To Love / 3 Beat/AATW
21	10	6	KELIS Rumble / Nirja Tune
22	NEW	1	JEFF JONES FT. REBLER & DEINDE Kajoma / Gabrielle
23	14	5	LADY GAGA G.U.Y. / Interscope
24	NEW	1	CAROL ANTHONY Bow To The Queen / SA
25	11	6	ARLISSA You're Not Alone / M_Phonic
26	18	10	ALOE BLACC The Man / Interscope
27	NEW	1	DUCK SAUCE NRG / 3 Beat
28	NEW	1	SAM SMITH Stay With Me / Capital
29	21	11	MARIAH CAREY You're Mine (Eternal) / Def Jam/Island
30	NEW	1	SKEPTA FT. JME That's Not Me / 3 Beat

**COOL CUTS TOP 20**

POS	ARTIST / TRACK
1	WILKINSON FT TOM CANE Half Light
2	GORGON CITY FT LAURA WELSH Here For You
3	EXAMPLE One More Day (Stay With Me)
4	FUSE ODG FT SEAN PAUL Dangerous Love
5	MATRIX & FUTUREBOUND FT TANYA LACEY Don't Look Back
6	ROYKSOPP FT ROBYN Do It Again
7	OLIVER HELDENS X BECKY HILL Gecko (Overdrive)
8	MUMBAI SCIENCE Deja Vu
9	MICHAEL WOODS Flash Hands
10	PARA ONE You Too
11	HOOK & SLING FT KARIN PARK Tokyo By Night
12	ELLA Ghost
13	ABOVE & BEYOND FT ALEX VARGAS Sticky Fingers
14	COLDPLAY A Sky Full Of Stars
15	JUNIOR JACK Thrill Me 2014
16	PEGASUS FT LEVANA WOLF Gorecki
17	KRAAK & SMAAK FT STEE DOWNES How We Gonna Stop The Time
18	FEDDE LE GRAND You Got This
19	THE 2 BEARS Angel
20	BASEMENT JAXX Unicorn

# PRODUCT KEY RELEASES

▶ **COLDPLAY** Ghost Stories 19.05▶ **MARIAH CAREY** Me. I Am Mariah... 26.05▶ **ETHAN JOHNS** The Reckoning 02.06▶ **CLAIRE** The Great Escape 09.06▶ **LIZZO** Lizzobangers 16.06

## MAY 19

### SINGLES

- **THE 1975** Robbers *(Dirty Hit/Polydor)*
- **AFROJACK** 10 Feet Tall *(Island)*
- **JAMES BLUNT** Postcards *(Atlantic/Custara)*
- **BOMBAY BICYCLE CLUB** Feel *(Island)*
- **CLEAN BANDIT FT SHARNA BASS** Extraordinary *(Atlantic)*
- **EMINEM** Headlights *(Interscope)*
- **FERNANDO BROTHERS** Work Your Body *(Oti)*
- **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)*
- **STYLE OF EYE FT SAL** The Game *(Rca)*
- **WE WERE EVERGREEN** False Start *(M7/Island)*
- **WILD BEASTS** A Simple Beautiful Truth *(Domino)*
- **WILD CUB** Colour *(Virgin/Emi)*
- **PHARRELL WILLIAMS** Marilyn Monroe *(Rca)*

### ALBUMS

- **AFROJACK** Forget The World *(Island)*
- **BOB BLAKELEY** Performance *(Dramatico)*
- **COLDPLAY** Ghost Stories *(Parlophone)*
- **GREEN DAY** Demolicious *(Reprise/143)*
- **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)*
- **PAUL HEATON & JACQUI ABBOTT** What Have We Become? *(Virgin/Emi)*
- **THE ROOTS** And Then You Shoot Your Cousin *(Def Jam)*
- **STUART TOWNEND** The Paths Of Grace *(Integrity/Absolute)*
- **THE SUNSHINE UNDERGROUND** The Sunshine Underground *(Lovers/Absolute)*
- **THUMPERS** Galore *(Sony/Reg)*
- **YANN TIERSEN** Infinity *(Mute)*
- **YOUNGHUSBAND** Dromes Re-Issue *(Sonic Cathedral)*

## MAY 26

### SINGLES

- **ARCADE FIRE** We Exist *(Sanavox/Virgin/Emi)*
- **THE BEAT CORPORATION FT ALISON BETHUNE & NATASHA SKY** You Don't Know *(Champion)*
- **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)*
- **JOHN ILLSLEY** When God Made Time *(Creek)*
- **KIDS ON BRIDGES** Walls *(Wall Of Sound)*
- **KLINGANDE** Jubel *(Warner Brothers)*
- **LITTLE DRAGON** Paris *(Because)*
- **GEORGE MICHAEL** Going To A Town *(Virgin/Emi)*
- **NICK BREWER** Four Miles Further *(Island)*
- **RUINZ ASON FT PARIIS OPERA HOUSE** Higher *(A Hero And A Villain)*
- **STROMAE** Tous Les Memes *(Island)*
- **TWIN ATLANTIC** Heart And Soul *(Red Bull)*

### ALBUMS

- **ARCHIVE** Axiom *(Dangervisit)*
- **BEN FROST** Aurora *(Mute)*
- **BETHEL MUSIC** You Make Me Brave *(Integrity/Absolute)*
- **DIANE BIRCH** Speak A Little Louder *(Warner Brothers)*
- **BLAIR DUNLOP** House Of Jacks *(Rooksmere)*
- **DAVID BYRNE & FATBOY SLIM** Here Lies Love *(Nonesuch)*
- **MARIAH CAREY** Me. I Am Mariah - The Elusive Chanteuse *(Virgin/Emi)*
- **ECHO & THE BUNNYMEN** Meteorites *(429 Records/Caroline)*
- **GROUPLOVE** Spreading Rumours *(Canvasback/Atlantic)*
- **AUSTIN MAHONE** The Secret *(Island)*
- **REND COLLECTIVE** The Art Of Celebration *(Integrity/Absolute)*
- **ROYKSOPP AND ROBYN** Do It Again *(Cooking Vinyl)*
- **SONZEIRA** Brasil Bam Bam Bam *(Virgin/Emi)*
- **NEIL YOUNG** A Letter Home *(Reprise)*

## JUNE 2

### SINGLES

- **BASTILLE** Bad Blood *(Virgin)*
- **BLONDE FT. RYAN ASHLEY** Foolish *(Parlophone)*
- **MICHAEL FRANTI** Alive *(Virgin)*
- **KASABIAN** Eez-Eh *(Columbia)*
- **DEMI LOVATO** Neon Lights *(Hollywood/Polydor)*
- **MARZ LOVEJOY FT HIPPIE SABOTAGE** One Night Only *(Elephant Soundz/1h2a)*
- **KATY PERRY** Birthday *(Virgin)*
- **ED SHEERAN** Sing *(Asylum)*
- **SYD ARTHUR** Hometown Blues *(Virgin/Emi)*
- **TINIE TEMPAH** 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)*
- **DENISE PEARSON** Imprint *(Barone! Ent)*
- **THE FLAMING LIPS** 7 Skies H3 *(Bella Union)*
- **MICHAEL FRANTI** All People *(Virgin)*
- **KYLA LA GRANGE** Cut Your Teeth *(Epic)*
- **JAMES** La Petite Mort *(Cooking Vinyl)*
- **ETHAN JOHNS** The Reckoning *(Three Crows)*
- **LONELY THE BRAVE** The Day's War *(Columbia)*
- **THE ORWELLS** Disgraceland *(Canvasback/Atlantic)*
- **PEOPLE ON VACATION** The Chronicles Of Tim Powers *(Brando)*
- **THE PIERCES** Creation *(Polydor)*
- **SYD ARTHUR** Sound Mirror *(Virgin/Emi)*
- **TARJA TURUNEN** Beauty & The Beast *(EarMusic)*
- **TELEMAN** Breakfast *(Moshi Moshi)*
- **PAUL WELLER** More Modern Classics *(Virgin)*

## JUNE 9

### SINGLES

- **ARCTIC MONKEYS** Snap Out Of It *(Domino)*
- **CHVRCHES** We Sink *(Virgin)*
- **DISCIPLES** Poison Arrow Ep *(Parlophone)*
- **ELLA HENDERSON** Ghost *(Syco)*
- **HURRAY FOR THE RIFF RAFF** Blue Ridge Mountain *(Ato)*
- **JIMMY MOFO FT HYPE MAN SAGE** Back For Another One *(Bad Boys)*
- **LIZZO** Faded *(Virgin/Emi)*
- **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)*
- **JAIN WELLS** Love Has A Life *(Choiceless Awareness)*

### ALBUMS

- **CLAIRE** The Great Escape *(Capitol)*
- **FIRST AID KIT** Stay Gold *(Columbia)*
- **HELLYEAH** Blood For Blood *(Eleven Seven)*
- **KASABIAN** 48:13 *(Columbia)*
- **LOUIS ANDRIESEN** La Commedia *(Nonesuch)*
- **MIDNIGHT BEAST** Shtick Heads *(Sounds Like Gaaa)*
- **MONTY PYTHON** Monty Python Sings (Again) *(Virgin/Emi)*
- **NAZARETH** Rock 'N' Roll Telephone *(Union Square)*
- **PASSENGER** Whispers *(Island)*
- **THE TRICKS** Safari Inn *(Unison)*
- **TOM VEK** Luck *(Island)*

### ● JACK WHITE Lazaretto *(X)*

## JUNE 16

### SINGLES

- **AUSTRA** Habitat Ep *(Domino)*
- **BANGBANGBANG** Dreamphone/Shake, Shake, Shimmy *(Island)*
- **BELLOWHEAD** Gosport Nancy *(Island)*
- **CHASING GRACE** Run *(Island)*
- **CHERUB** Doses And Mimosas *(Rca)*
- **SHARON CORR** Take A Minute *(Bobby Jean)*
- **GEORGE EZRA** Budapest *(Columbia)*
- **GORGON CITY FT LAURA WELSH** Here For You *(Virgin/Emi)*
- **GOSSLING** Never Expire *(Polydor)*
- **GRADES** Owe It To Yourself *(Warner Brothers)*
- **KLAXONS** Show Me A Miracle *(Akashic/Sonyreg)*
- **THE KOOKS** Around Town *(Virgin)*
- **LINKIN PARK** Until It's Gone *(Warner Brothers)*
- **RASCALS** So High Ep *(Virgin)*
- **REDLIGHT** Lift Me Up *(Polydor)*
- **RUBYLUX** Red Moon Falls *(Luxury-6)*
- **HUDSON TAYLOR** Battles *(Polydor)*
- **USHER** Good Kisser *(Rca)*

### ALBUMS

- **THE ANTLERS** Familiars *(Transgressive)*
- **JOHN ILLSLEY** Testing The Water *(Creek)*
- **KLAXONS** Love Frequency *(Akashic/Sonyreg)*
- **LINKIN PARK** The Hunting Party *(Warner Brothers)*
- **LIZZO** Lizzobangers *(Virgin/Emi)*
- **LONE** Reality Testing *(R&S)*
- **JOSHUA REDMAN** Trips Live *(Nonesuch)*
- **TIESTO** A Town Called Paradise *(Virgin)*

## JUNE 23

### SINGLES

- **BEYONCE** Pretty Hurts *(Columbia)*
- **DRIVE-BY TRUCKERS** Made Up English Oceans *(Ato)*
- **SOPHIE ELLIS-BEXTOR** Love Is A Camera *(Eggs)*
- **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)*
- **OLIVER HELDENS X BECKY HILL** Gezoa *(Overdrive) (Ffr)*
- **PRIDES** Messiah *(Island)*
- **THE ROYAL CONCEPT** On Our Way *(Island)*
- **TOY** As We Turn *(Heavenly)*

### ALBUMS

- **BELLOWHEAD** Revival *(Island)*

### ● MASTODON Once More 'Round The Sun *(Roadrunner)*

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

## JUNE 30

### SINGLES

- **COLDPLAY** A Sky Full Of Stars *(Parlophone)*
- **ILL BLUE FT JAKE ISAAK** Fall Out *(Climax)*
- **JASON DERULO FT SNOOP DOGG** Wiggle *(Warner Brothers)*
- **JON HOPKINS FT LULU JAMES** We Disappear *(Domino)*
- **LIARS** Pro Anti Anti *(Mute)*
- **MANIC STREET PREACHERS** Walk Me To The Bridge *(Columbia)*
- **NICO & VINZ** Am I Wrong? Ep *(Warner Brothers)*
- **PHANTOGRAM** Fall In Love *(Island)*
- **SIA** Chandelier *(Monkey Puzzle/Rca)*
- **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 *(No!work)*
- **PHANTOGRAM** Voices *(Island)*
- **THE THE** Soul Mining 30th Anniversary Boxset *(Sony)*

## JULY 7

### SINGLES

- **AMBER RUN** Pilot Ep *(Rca)*
- **CATFISH & THE BOTTLEMEN** Fallout *(Island)*
- **DRAKE** Worst Behaviour *(Cash Money/Island)*
- **ARIANA GRANDE** Problem *(Republic/Island)*
- **MAUI** My Friend Has A Swimming Pool *(Rca/Reelless)*
- **MIGHTY OAKS** Brother *(Island)*

### ALBUMS

- **HUNDRED WATERS** The Moon Rang Like A Bell *(Ovsla)*
- **MANIC STREET PREACHERS** Futurology *(Columbia)*

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

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# ARD

MEDIA & ENTERTAINMENT AGENTS



*"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, franskild)*

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

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

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

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

For more info, please contact: [info@mysticsons.com](mailto:info@mysticsons.com)  
or call 02079 63 09 64 and check online at: [www.mysticsons.com](http://www.mysticsons.com)

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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](mailto:runoffgroove@intentmedia.co.uk)

**AGENTS OF ESCAPE**

The Agency Group held drinks for friends and acquaintances at The Great Escape in Brighton on Friday (May 9), with a bash that was pleasingly well-attended. Not only did the soirée serve as a good chance to catch-up with a bundle of important industry types – it was also a much-needed pick me up before the evening's festivities began...

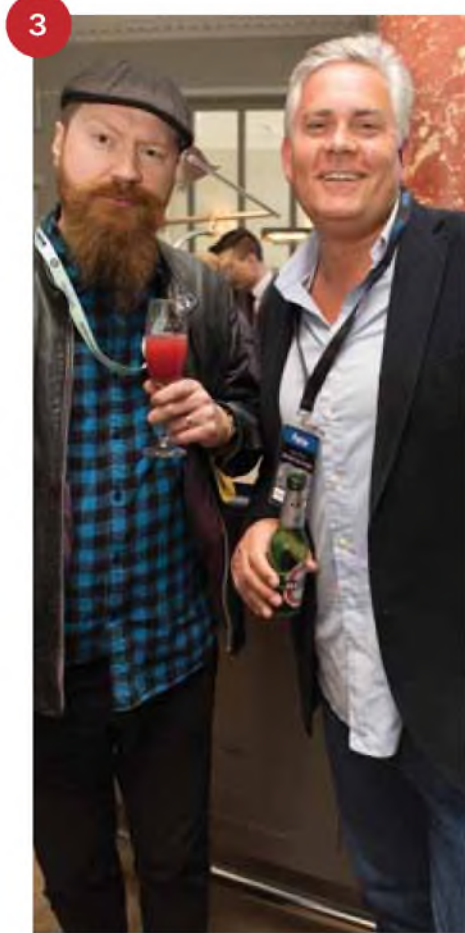
1. Gavin O'Reilly (CEO The Agency Group), Tobbe Lorentz (The Agency Group, Malmo), Gary Schwindt (Liberal Arts), Juha Kyyrö (Fullsteam in Finland).
2. Mark Vaughan (Atomic Soul), Tom Taaffe (The Agency Group).
3. Paul Piticco (Splendour in The Grass), Dan Gordan, Natasha Bent (The Agency Group), Blake Rayner (Dew Process), Jules De Lattre (The Agency Group), Greg Lowe (The Agency Group).
4. Zach Desmond (MCD), Ivy Yuen (Clockenflap), Natasha Bent (The Agency Group), Justin Sweeting (Clockenflap).
5. Dan Monsell (Rock Feedback), Greg Lowe (The Agency Group), Kat Morris (Great Escape).
6. Adam Sylvester (The Agency Group, Toronto), Simon Jones (AEG).



**DOUBLE AGENTS**

More snaps from The Agency Group's Great Escape shindig with plenty more smiling faces and friendly hands on shoulders.

1. Laura Martin (The Agency Group), Justus Mang (Melt Festival), Claes Olsen (Oya Festival).
2. Jo (Nordoff Robbins), Abena Mills (Nordoff Robbins), Natasha Bent (The Agency Group).
3. PC Rae (Slottsjfjell Festival), Gavin O'Reilly (CEO The Agency Group).
4. Natasha Bent (The Agency Group), Tara Richardson (Q Prime).
5. Laura Martin (The Agency Group), Juliet Liddell (The Agency Group), Ross Warnock (The Agency Group).
6. Laura Martin (The Agency Group), Amy Morgan (Beggars), Stephen Bass (Moshi Moshi).



# MusicWeek

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

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**"From time to time I'll go looking for your photograph online / But some county judge in Ohio is all I ever find"**

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