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THE BUSINESS OF MUSIC www.musicweek.com

23.05.14 £5.15



Ed Sheeran

Ed Sheeran

X album out June 23rd

X 16 Million Records Sold Worldwide

X '+' 22 Platinum Worldwide

X Biggest Selling UK male solo artist since 2011

X Played to over 2 million fans globally during the '+' campaign

X Double Brit Award winner: "Best Male Artist" and "Best Breakthrough Act" and most nominated in 2012.

X Ivor Novello Award winner for 'The A Team'



5.9 million



9.3 million



2.4 million
Subscriber



Over 425 million channel views



edsheeran.com





BIG INTERVIEW

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"We don't do bandwagon chasing. Following the cool band of the moment is not for us"



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"It gets clunky when we connect with the industry. We're awkward and we like things on our terms"



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Our selection of must-see conferences happening in Ibiza this week

It's an age old problem

NUMBERS AGAINST RADIO 1, BUT COOPER 'UP FOR CHALLENGE' OF YOUNGER AUDIENCE

MEDIA

BY TOM PAKINKIS

Radio 1 and 1Xtra controller Ben Cooper believes he has "the hardest job in the world" as he tries to reduce the average age of Radio 1's audience to 15 – 29, as dictated by the BBC Trust.

The latest RAJAR figures for Q1 2014, released last week, saw Radio 1's reach down by almost 4% compared to Q4 2013, although its year-on-year tally was up 2.62%. Radio 1's breakfast show host Nick Grimshaw lost around half a million listeners in the last three months. However, he gained 130,000 under-24s whilst shedding 526,000 over-25s in the period. Grimshaw was brought to the breakfast slot by Cooper in July 2012 as a replacement for Chris Moyles.

Cooper said Grimshaw was doing a "fantastic" job at fulfilling his task of reaching younger audiences. But across Radio 1, that argument seems less convincing: according to RAJAR, the 'average' Radio 1 listener in Q1 was 34 years old, across people aged 15-plus. However, that number drops to 32 when listeners from 10-years old are counted - the model used by the BBC Trust.

Speaking to *Music Week* following the release of the latest RAJAR figures, Cooper said the way in which the average age of Radio 1 listeners is calculated actually greatly distorts the reality.

"The average age is still stubbornly at 32 [across Radio 1]," Cooper conceded. "But that's the mean average, if you look at the mode average - the most common age of a Radio 1



listener - then it's 23. This is why it's ludicrous to use the mean average as a way of defining success as to whether or not we're reaching and are relevant to a young audience."

He added: "If you're a nine-year-old listening to Radio 1 you are not counted, but a 99-year-old will be counted. We've got a

target of 15 – 29 so that means the average age is skewed: everyone from 30 to death [is counted]... If you look at the UK population, there are more older people than younger people. And we know certain people that have gotten into a Radio 1 habit that they aren't ever going to get out of.

"I prefer to look at the most common age, which is 23, and then look at how we're doing in that 15 to 24-year-old market; we're reaching 41% of that market in the UK - any youth brand would be doing somersaults celebrating that fact."

While Cooper takes issue with the way Radio 1's service to younger audiences is measured, he has no problem with the task of lowering the average age of the station's demographic itself, saying that it is a crucial objective.

"It's a hard task but I think

someone's got to do it for the sake of the industry and for the sake of the BBC," he said.

"I would go as far as saying that Radio 1's position in the BBC is vital for the future of the [company] in terms of understanding young audiences, connecting with them and making sure there is a future generation of licence fee payers for the BBC.

"I'm very happy with the remit because I believe that young people should have a service that's theirs, I believe they deserve their culture and music to be represented in a public service way. I'm very happy about the remit I've been set. We are leading the way in meeting the challenges of a digital marketplace."

■ Full Music Week RAJARs Analysis: Pages 10 - 13

Lousada interviewed at next Evening Sessions



The Music Week Evening Sessions return next month, featuring an onstage interview with Max Lousada, the head of Warner Music UK who built his reputation at Atlantic developing artists such as Ed Sheeran, Plan B and Paolo Nutini.

Lousada, who became Warner Music UK CEO in December, will be quizzed by *Music Week* editor Tim Ingham about his approach to running the major, his ambitions for Warner and his view on how the industry is evolving.

Lousada will reflect on a sterling start to 2014 that has already seen hit albums from Paolo Nutini, Lily Allen and Damon Albarn, as well as the smash single Rather Be by Clean Bandit.

Coldplay's highly-anticipated sixth album, *Ghost Stories*, came out on Monday and Ed Sheeran's *X* is due at the end of June.

Lousada will also be joined on stage by a special guest from the world of artist management. Details to be announced.

Ingham commented: "We

interviewed Max just after he was appointed CEO of Warner Music UK and it was apparent then that he has a very clear vision, not only of where he wants to take the company but how he sees the role of record labels in the modern music industry landscape.

"It will be great to discuss 'live' how he's now implementing his plans, plus some of the unexpected challenges he's found come with the top job and where he hopes to take Warner from here - as well delving into his

unique approach to A&R."

Music Week launched the Evening Sessions earlier in the year and the first event sold out in double quick time.

The second one takes place at Soho's newest venue, The Ham Yard Hotel, on the evening of June 18. Tickets are available now at a special Early Bird rate of £45.

To secure your place, please call Sara Mather on 0207 354 6001 or email Sara.Mather@intentmedia.co.uk

NEWS

EDITORIAL

Syco neurotic?
Maybe its shows
deserve more credit



"The fact is, if you represent talent, you have a significantly better chance of breaking your artist through entering The X Factor than through a normal label signing process."

Syco MD Sonny Takhar's recent claim on the cover of *Music Week* was arrestingly brazen; essentially, that acts from all walks of life - not just emote-on-demand melisma alpinists - would be better off enduring the made-for-TV scrutiny of Simon Cowell than putting pen to paper with Island or RCA or Atlantic or Domino or XL.

Syco clearly believes there's no reason that, in these topsy-turvy times, it can't snaffle the next Arctic Monkeys or Rudimental away from its record industry rivals. It's even bankrolling an upsurge in A&R scouts to attend gigs and woo the hottest acts into the drama-fuelled machinery of its key brand. Meanwhile, managers are being hit hard with messaging so fierce it would leave military recruitment drives feeling yellow-bellied and inadequate. "What other platform can give you a social media following of one million engaged fans in a matter of months?" argued Takhar. "It's a no-brainer."

"In a YouTube-obsessed, copycat-cool A&R pressure tank, Syco's shows now offer a weirdly fair platform on which pop talent can progress"

These words loomed large in my living room on Saturday night, as I watched the unlikely footage of Warner/Chappell-signed hit songwriter Ed Drewett nervously shuffle onto the Britain's Got Talent stage. Drewett is clearly a heavyweight talent, with credits on meth-level-addictive pop ditties including The Wanted's Glad You Came, One Direction's Best Song Ever and Olly Murs' Dear Darlin'. And yet here he was - two major label record deals gained and lost so far in his career - taking an admirable gamble in front of the unforgiving glare of the Cowell Corporation.

Does an in-demand individual with such melodic magnitude really need Alesha Dixon informing him that he's penned what "I personally think is a hit record"? Patently not.

But it will surely shame the UK's A&R fraternity if more commercially viable, credible pop artists now follow Drewett onto Syco's audition tapes. A sad realisation: in today's YouTube-play-obsessive, copycat-cool A&R pressure tank, Syco's much-derided shows are one of the few places where talent gets an authentic opportunity to progress. This purity is natively short-lived, of course - ITV's programme-makers are trained to viciously forage for dewy eyelids and plastic heartache - but it's still weirdly commendable.

That said, I'm not convinced Syco's boundaries of taste are perhaps quite as accepting as Takhar may have us believe. As I watched the mesmerising (and now contagiously viral) video of Future Islands' stunning performance on Letterman the other week, I was struck by the deflating similarity between frontman Samuel T Herring's dancing ogre brilliance and those bewildered entrants in the 'let's giggle at the unstable' early stages of X Factor.

Further proof: for fun, I recently wound up an associate of hair-raising indie loons Fat White Family by suggesting that, according to Syco, there was no reason they shouldn't try their hand at fame-by-X-Factor. The canny response? "Yeah, maybe. I mean the frontman recently tried to defecate on stage, so..."

Britain might have talent. But I'm not sure it's quite ready for that as it munches on its Domino's takeaway.

Tim Ingham, Editor

UK commercial radio regulations 'outdated'

INDUSTRY URGES GOVERNMENT TO REVISE RULES

MEDIA

BY RHIAN JONES

Pre-internet regulation is harming commercial radio's ability to compete with digital services such as Spotify, Deezer and iTunes, according to RadioCentre.

The trade body is urging Parliament to relax legislation to create 'a more level playing field.' Chairman of the All Party Group for Commercial Radio Andrew Bingham MP is backing the movement, and plans to use his position to secure parliamentary time to air the issues. Last year, minister for culture, communications and creative industries Ed Vaizey promised that DCMS and Ofcom would look at the rules and regulations that surround radio to see if they are fit for the digital age. However, no progress has since been made, said director of external affairs at RadioCentre Matt Payton.

"The legislation that still exists emerged largely from the 1990 Broadcasting Act so we are still operating in a world of largely pre-internet regulation," he explained. "We're not going to have a completely level playing field with online services and we're not saying we should have no regulation, but we need some support to redress the balance in order to protect and foster and develop that content that we think is valuable."

"Part of the conversation that we've initiated with the politicians is to say if you really value this content, and we think listeners do, then we need to think about how we foster it and encourage it in the future."

The issues fall into three categories, said Payton: content, production and licensing.

"Two thirds of the output on contemporary music stations has to be something that was released in the last two years. When you're up against a service that has no restrictions it seems a little bit odd that we can be hauled over the coals by Ofcom."



"We've got to be careful that legislation doesn't let commercial radio get left behind"

ANDREW BINGHAM MP

"We'd like a bit more freedom than that and that's good for diversity and for music but it's also good for radio operators who don't have to scour their playlists to ensure that they're complying with regulations on music output that's set from Ofcom's offices in riverside house," he said.

Other complaints include speech quotas, local production rules that require stations to produce seven hours of content from a local studio during the day and the expiration of licenses in the next two years that were designed for the introduction of digital radio that could "undermine investment in the industry". After long delays, Radio Centre has been pushing for a 2018 switchover date - when all national and most of the larger stations become digital only.

"We're calling for some stability and some continuity of licensing because otherwise all the major stations are going to find themselves facing a license advertisement process which is going to be quite disruptive," said



"Online music providers are increasingly radio's competitors. They don't face these difficult hoops"

MATT PAYTON, RADIOCENTRE

Payton. "The online music providers who are increasingly competitors don't face any of these quite intricate and difficult hoops that we have to jump through in order to continue to sustain a service."

A recent report revealed that commercial radio broadcasts an average of 10 hours and 21 minutes of public value content each week. 80% of stations supported live music and 75% provided a platform for specialist music.

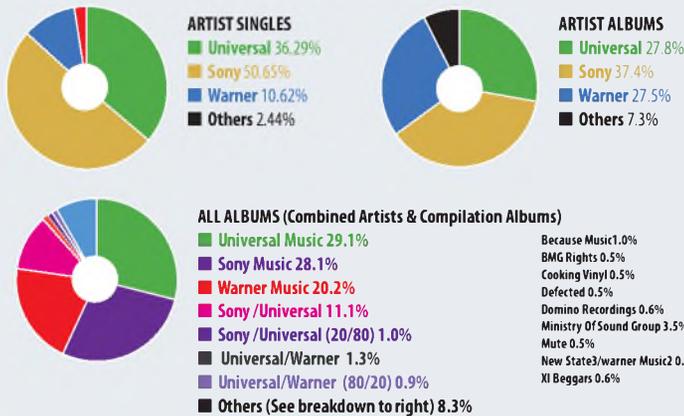
Said Bingham: "Commercial radio is hugely important and the report highlights the benefits of it, not just to the economy, but to local communities too."

"We've got to be careful that legislation doesn't let it get left behind in an age where we can get so much over the internet. I'm concerned it's providing a bit of a handicap for commercial radio, which I wouldn't like to see."

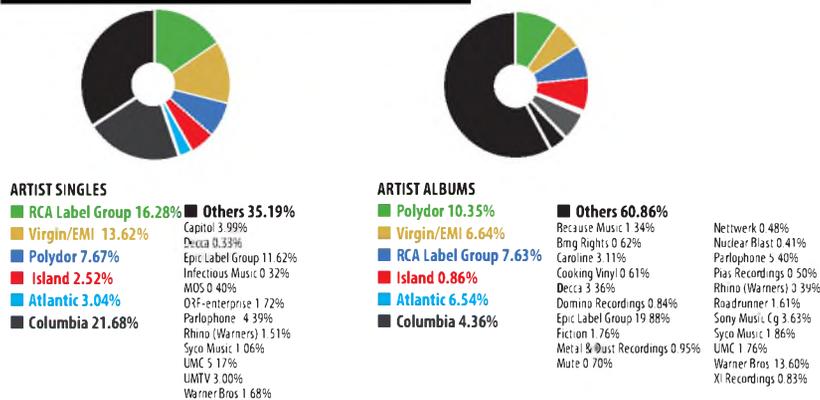
"We need a level playing field so commercial radio can compete freely with all of the digital services that now exist."

MARKET SHARES

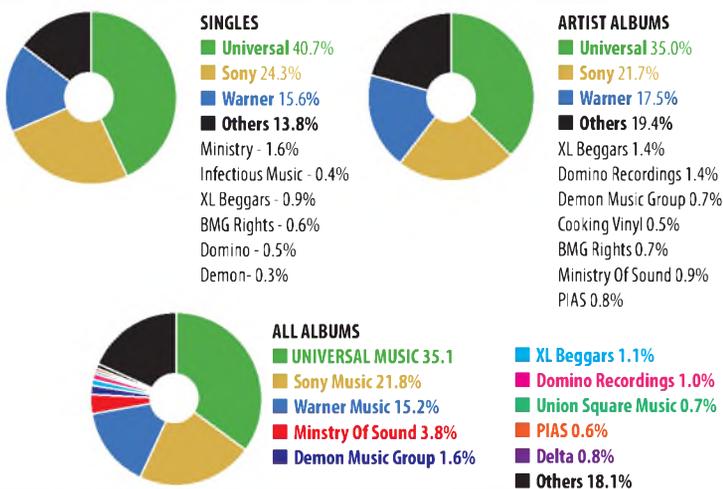
WEEK 20: TOP 75 SHARE BY CORPORATE GROUP



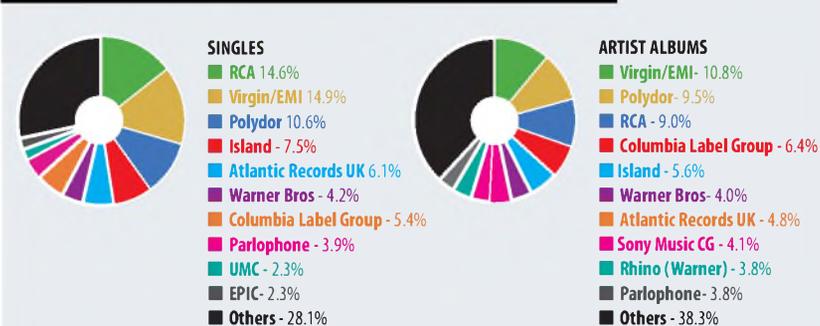
WEEK 20: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



TERRITORY IS 'BIGGEST TEST OF NEW MODELS'

Hole: All eyes on China

WORLDWIDE

BY TIM INGHAM



Universal Music Group International CEO Max Hole has urged the industry to invest in China, predicting that the territory's importance to the global business may be set to skyrocket.

Making his keynote speech at Music Matters in Singapore on Tuesday (May 20), Hole pointed to the fact that Asia accounts for 60% of the world's population, yet accounts for less than a quarter of global music sales - with most of those coming from Japan. He suggested that China, which boasts a 1.35 billion population, could rapidly emerge as a leading territory for the music industry, driven by adoption of streaming services.

"When I look at the Chinese music industry, despite its difficult past, I see the future," said Hole. "China is not only the world's largest country, it is also the world's biggest experiment in testing the new business models of the future. The Chinese have virtually bypassed the business model that we came to rely on so effectively in the West and Japan over the past 50 years... Purchasing musical product, be it physical or digital, has never really existed in China on any major scale. The market is moving straight to one where it's all about securing access to tracks."

Hole encouraged the industry to invest more in strong local repertoire from artists in Greater China and, crucially, to back new digital service partners in the territory. "This means tackling a system for distributing music which, while not

completely broken, is far from perfect," he said, encouraging the industry to ensure companies like local Chinese ISP Tencent and e-commerce platform Alibaba "become substantial business partners".

Hole argued that across Asia, the trade's challenge is to build strong music ecosystems to fund the development of local talent - which requires a new approach from business, consumers and governments.

"As an industry, China is our billion people challenge," said Hole. "If [the industry] touches all of these consumers, just once a year, in some form, then we will generate more Yuan to re-invest in China and build our businesses."

For Chinese music to become globally successful Hole explained that three key areas needed to be addressed: "We have to work together to secure the support that we need from business partners, regulators and business; we cannot make short-term deals which secure jam today and store-up problems tomorrow; and we have to remember that if we deliver good Chinese music in an environment where it can be bought easily, cheaply and legally, then we will all prosper."

le duo join Jockey Club Live board

Jockey Club Live, which promotes large-scale live music events at racecourses around the UK, has appointed music industry veterans Tim Clark and David Enthoven to its board.

Clark and Enthoven are co-founders of international artist management company ie:music, who count Robbie Williams, Passenger, Will Young and Lemar among their roster of clients. They join Jockey Club Live as investors and non-executive directors. Launched earlier this year Jockey Club Live is a joint venture between Jockey Club Racecourses, the UK's largest racecourse group, and music and live entertainment specialists Live at the Races - a new business established by Andrew Wilkinson and Simon Halden, who between them have worked with numerous international artists including

Elton John, The Rolling Stones, Pink Floyd, Take That and Kylie Minogue. Wilkinson, CEO of Jockey Club Live said: "We are delighted to welcome our new investors to the board of Jockey Club Live. Their unrivalled knowledge of the global music industry, backed up by decades of success, will be invaluable to us."



NEWS IN BRIEF

NEWS IN BRIEF

■ **GLOBAL:** The company will integrate data from YouTube, streaming services and social media in its Vodafone Big Top 40 chart this summer. The new data will be combined with downloads and radio airplay in a bid to "more accurately reflect the way people listen to and engage with music today".

■ **ABSOLUTE RADIO:** Listeners of The Christian O'Connell Breakfast Show will be given a choice of music across seven playlists in between the show's live links, features and news bulletins. The company is calling the move a 'world-first'.

■ **RDIO:** The streaming service has launched in nine new territories, taking its total count to 60 countries. The new areas the service covers are Indonesia, the Philippines, Thailand, Singapore, Greece, Croatia, Cyprus, Slovakia and Slovenia.

■ **DOWNTOWN:** The New York-based publisher is expanding its worldwide presence with Downtown Music Benelux, a new venture in Amsterdam with Hot Streak Music, a division of Cloud 9 Music, one of the leading Dutch publishers. Downtown Music Benelux will be helmed by Hot Streak co-founder Lucas van Slegtenhorst, who will serve as managing director.

■ **CBI:** UK business lobbying organisation The Confederation of British Industry has named Katja Hall as its new deputy director-general. Hall will be promoted from chief policy director, a position she has held since February 2011. As deputy director-general, Hall will lead the CBI's policy development and lobbying work, including in the run up to the 2015 general election. She will also be responsible for the CBI's work internationally and for chairing the CBI management board.

■ **BLIND TIGER:** The Brighton music venue shut its doors at the weekend after being served with a council notice for noise. The club alleges that one neighbour, who lives above it in a one-bedroom flat, is the source of the complaint, which was passed on to the council by the police. A petition with over 9,000 signatures at the time of writing has been set up to appeal to Brighton and Hove City Council to repeal the Noise Abatement Notice.

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ATLANTIC PROMO WHIZ TAKES NEW STRATEGIC POSITION AT PARENT Christian steps up at Warner

LABELS

■ BY TIM INGHAM

Warner Music UK has promoted Damian Christian to a new dual role: director of promotions for Atlantic Records UK and SVP of promotional strategy for WMUK.

In this expanded position, Christian adds to his existing responsibilities for the Atlantic Records UK label family, overseeing the strategic direction of promotions for ADA and the recently relaunched East West Records.

Christian last month picked up the Music Week Award for Best Promo team for the sixth consecutive year.

Max Lousada, CEO, Warner Music UK said, "Damian is a music executive at the top of his game. He consistently creates huge opportunities that propel our artists to new heights and I'm thrilled that his expertise can now benefit the acts signed to East West and ADA. This well-deserved promotion is a natural progression for him as a leader in his field."

Ben Cook, president, Atlantic Records UK commented, "Damian has played a pivotal role in the Atlantic success story, helping to break some of our

biggest acts of the last 15 years, as well as building the best team in the business. I look forward to his dynamism, peerless industry knowledge and strong relationships across the media continuing to help drive the careers of our amazing artists."

Damian Christian said, "I'm incredibly proud of having been part of Atlantic's success. I have really enjoyed working with Max and look forward to working more closely with Ben Cook at Atlantic and Dan Chalmers and the great artists on East West and ADA. I've been very lucky to promote some inspirational and talented acts and I've done it with the backing of an amazing promo team. These are exciting times for Warner Music UK and I'm thrilled to be a part of it."

Christian's Atlantic Records team includes Phil Youngman, head of radio promotions, Deirdre Moran, head of TV promotions, Mel Rudder, radio promotions manager, Stephanie Boswell, PA, Briony Gaffer, TV promotions assistant and Carrie Curtis, head of regional radio promotions, who has worked for Christian for nearly 20 years.

Christian joined Warner Music UK in 1999 as director of promotions for Atlantic and since then has helped to break, develop



and promote the careers of artists including James Blunt, David Gray, Rudimental, Ed Sheeran, Paolo Nutini and Plan B as well as the likes of Bruno Mars, Jay Z, Missy Elliot, Lil Kim, Paramore, Biffy Clyro and Macklemore.

He started his career as a junior plugger at RCA in 1987, working with acts including Rick Astley, Blackbox, Take That and Eurythmics.

In 1992 he joined MCA as director of promotions, looking after Geffen and Interscope, whose artists included Nirvana, Guns n' Roses, Snoop Dogg, The Stone Roses, Black Grape, Aerosmith, Beck, Eels, Hole, Mary J. Blige, No Doubt and Marilyn Manson. He has won a total of 12 Music Week Awards in his career.

New live agency focuses on indies

A new live agency has launched with an independent artist focus.

Named 'Earth', the global music agency is run by a collection of experienced live agents - Claire Courtney, Isla Angus, Naomi Palmer and Rebecca Prochnik - alongside operations expert Luke Williamson.

Earth has placed its focus specifically on "exciting and interesting" independent artists who "sit outside the mainstream channels".

"What we here at Earth are most interested in is allowing the music to lead," said Prochnik. "We are looking to create a home for talented artists, nurturing

them to fulfill themselves by being themselves."

Angus said: "We want to seek out the best opportunities for our artists, tailoring venues, promoters and brand sponsorship to each artist's career. Earth offers the kind of secure foundation for an artist's career to develop and progress."

Earth launches with a roster including Theo Parrish, Actress, Austra, Perfect Pussy, The New Pornographers, Deerhunter, Omar Souleyman, The Swell Season, Cate Le Bon, Merchandise, Jackmaster, Black Lips, Glen Hansard, James Holden and Floating Points to

name a few.

The company is looking to expand its staff with agents who have a shared sensibility.

"The Earth team have joined forces with the unanimous commitment to create a fresh agency environment for both artists and agents," said Williamson. "With all five sitting somewhat outside the box with regards to taste and approach, it became evident that there still remains a gap to be filled by a new kind of agency service able to both reflect independent artists and retain a boutique sensibility whilst delivering to the quality standards of a more

major enterprise."

Riot Management's Kerstan Mackness said: "A good agent can make or break an artist's career and at Earth Agency you have four brilliant agents. They have a clear vision of what they want their company to be and who they want to work with. As a manager that is vital for me. I want my artists to feel part of something special rather than a money-making asset for an international corporation with hundreds of acts on their roster. It makes sense that forward-thinking artists, signed to indie labels would want to work with boutique agencies such as Earth Agency."

MusicWeek Evening Sessions

Event partner
UK
UK MUSIC

Date – 18th June 2014 Venue – Ham Yard Hotel, Soho, London W1D 7LT

6.30pm till late

The UK music industry's essential new networking night



Featuring an on-stage interview with
Max Lousada - Warner Music UK CEO
Plus Special Guests

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Ends 11th June. **SAVE £50!**

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#MWsessions

DATA DIGEST

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

ticketmaster®



TICKETMASTER UK

| POS | EVENT | POS | EVENT |
|-----|-----------------|-----|----------------|
| 1 | THE JANOSKIANS | 11 | COLDPLAY |
| 2 | JAMES | 12 | THE VAMPS |
| 3 | KINGS OF LEON | 13 | ED SHEERAN |
| 4 | LADY GAGA | 14 | KENDAL CALLING |
| 5 | KATY PERRY | 15 | UB40 |
| 6 | CODY SIMPSON | 16 | LITTLE MIX |
| 7 | MCBUSTED | 17 | MILEY CYRUS |
| 8 | EMINEM | 18 | PALOMA FAITH |
| 9 | JAMES BLUNT | 19 | BRYAN ADAMS |
| 10 | SUMMERTIME BALL | 20 | SQUEEZE |

ticketweb



TICKETWEB UK

| POS | EVENT | POS | EVENT |
|-----|--------------------|-----|---------------------|
| 1 | LAURYN HILL | 11 | COURTNEY LOVE |
| 2 | LOVEBOX AFTER DARK | 12 | SOPHIE ELLIS BEXTOR |
| 3 | BLONDIE | 13 | EMBRACE |
| 4 | THE JANOSKIANS | 14 | SIX60 |
| 5 | UB40 | 15 | COURTNEY LOVE |
| 6 | PASSENGER | 16 | PASSENGER |
| 7 | STEVE ANGELLO | 17 | LONDON GRAMMAR |
| 8 | SNARKY PUPPY | 18 | SLAM DUNK |
| 9 | EMBRACE | 19 | LOVEBOX |
| 10 | SAM SMITH | 20 | WARPAINT |

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@cazba Just sat at a petting zoo waiting for a band. It's what I always imagined working life to be. (Caz Beashe, Yes Please) Wednesday, May 14

@MikeDiver Latest Google search: "wetherspoons wimborne". Says everything, really. (Mike Diver, Clash) Wednesday, May 14

@sarah_hall Dad still hasn't grasped what I do for a living: 'there's a big feature on one of your artists in the paper today you should have a read' (Sarah Hall, Sony Music) Friday, May 16

@supermodernista Just recalled the man who was rollerblading through Victoria Park yesterday with a ghetto blaster 'blasting' Placebo. (Emma Swann, DIY) Saturday, May 17

TWEET OF THE WEEK
@lucyjones Why are humans moved by different chord progressions/chords/key changes? (Lucy Jones, NME) Thursday, May 15

@MichaelCragg Today has been a bit of a 3.6/10 but this Janet Jackson birthday playlist I have curated has helped *repeats Escapade ad infinitum* (Michael Cragg, Pojustice) Friday, May 16

@HoareTom Not sure whether I lost my voice from Arsenal chants or singing & dancing 'til 3am, but I'll be silent yet physical at the victory parade. (Tom Hoare, [PIAS]) Sunday, May 18

@joeparry Been in my job two years this week. Well done to my colleagues. (Joe Parry, Division PR) Monday, May 19

@DJTrevorNelson How many people have pulled a sickie today? #sunsout-topsoff (Trevor Nelson, BBC Radio 1Extra) Monday, May 19

@DotComSista That 'Shoes Are Boring, Wear Sneakers' campaign by Converse manages to be patronising and irrelevant at the same time (Genevieve Ampaduh, Sony Music) Tuesday, May 20

@rhiannonmjones A very emotional James Blunt track is playing over our hotel breakfast... I cant cope! #sardinia (Rhiannon Jones, Warner Music) Tuesday, May 20



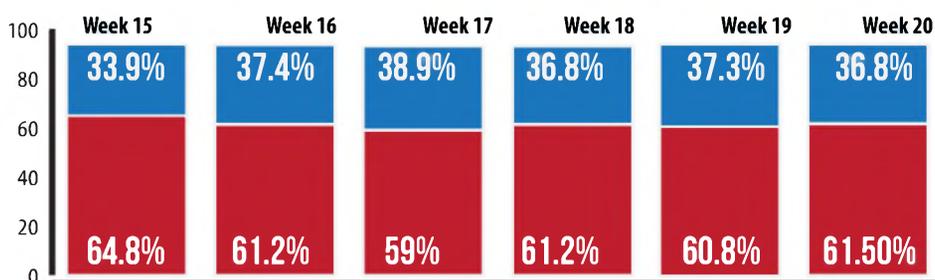
shazam TAGGED



The latest most popular Shazam new release chart:

- 1 SECONDCITY
I WANNA FEEL
- 2 KLINGANDE
JUBEL
- 3 ED SHEERAN
SING
- 4 JASON DERULO
WIGGLE
- 5 OLIVER HELDENS
GECKO
- 6 GORGON CTY
HERE FOR YOU
- 7 COLDPLAY
A SKY FULL OF STARS
- 8 TWIN ATLANTIC
HEART AND SOUL
- 9 MICHAEL JACKSON & JUSTIN TIMBERLAKE
LOVE NEVER FELT SO GOOD
- 10 RIXTON
ME AND MY BROKEN HEART

DIGITAL vs PHYSICAL



WKS 15 - 20
 The UK market share for all albums in the past five weeks

DIGITAL
 CD



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PICTURE OF THE WEEK



BRAZIL NUTS

Thursday, May 15: Club Bam Bam Bam, London With Brazil about to take centre stage for the World Cup 2014, Gilles Peterson played back-to-back with DJ Nuts at the launch party for his new album *Sonzeira: Brasil – BAM BAM BAM*. The record is produced by Peterson and out May 23 via Talkin' Loud/Virgin EMI. Featuring a collective of Brazilian talent known as Sonzeira, the release is a celebration of Brazilian music culture.

TAKE A BOW TEAM FOXES



THE LOWDOWN

Album: *Glorious*
Highest chart position: No.5

Label: Epic/Sign Of The Times
Publisher: Steve Sasse (BMG Chrysalis)
Manager: Dan Stevens/David Laub (First & Last Music)
Legal: Gary Mandel (SSB)
Marketing: Chris Dempsey (Epic)

National and online press: Chloe Melick/Adrian Read (INSIDE/OUT)
Regional press: Gordon Duncan (APB)
National radio: Leighton Woods/Woolfie (Epic Promotions)
TV: Holly Marshall (Epic Promotions)

BPI SALES AWARDS: WEEK ENDING MAY 18



ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION

- VARIOUS ARTISTS**
NOW THAT'S WHAT I CALL CLUB HITS (ALBUM) *Gold*
- DISTURBED**
ASYLUM (ALBUM) *Silver*
- PUSSYCAT DOLLS FT BUSTA RHYMES**
DON'T CHA (SINGLE) *Platinum*
- RIHANNA FT JUSTIN TIMBERLAKE**
REHAB (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 20 Compiled from Official Charts Company sales data by Music Week

| VS LAST WEEK | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS | YEAR TO DATE | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
|----------------------|-----------|---------------|--------------|--------------|----------------------|------------|---------------|--------------|--------------|
| SALES | 2,763,639 | 924,914 | 294,052 | 1,218,965 | SALES | 60,496,052 | 21,780,022 | 6,739,462 | 28,519,484 |
| PREVIOUS WEEK | 2,771,366 | 961,366 | 03,361 | 1,264,726 | PREVIOUS YEAR | 68,724,375 | 25,601,091 | 6,473,148 | 32,074,239 |
| % CHANGE | -0.3% | -1.1% | -3.1% | -3.6% | % CHANGE | -12% | -14.9% | +4.1% | -11.1% |

THE BIG INTERVIEW CHRIS LOMBARDI

‘WE ONLY SIGN UNIQUE BANDS WITH REAL VISION’

Matador last year scored their biggest coup, finally signing Queens Of The Stone Age after a 13 year wait. After hitting top spots in the charts worldwide with their sixth album ...Like Clockwork, the label's founder Chris Lombardi sheds light on the iconic indie's past, present and future

LABELS

BY RHIAN JONES

The whole point of Matador was to never be a professional record company. It became that out of a certain necessity to get our act together and be business men, but the original point was to put out records we liked - go to shows, hang out with the bands and express our tastes by the artists that we signed. If we had some money for pizza at the end of the day, then that was rad."

24 years after founding US-based indie Matador, Chris Lombardi hasn't moved far from his original ethos. Apart from a few board meetings, putting out records that he likes and hanging out with bands is still pretty much his day job. And thanks to a business partner in Beggars Group chairman Martin Mills, he can avoid being swallowed up by financial worries. Mills came on board when Beggars Group took a 50% stake in Matador in 2002.

"I don't know how this comes off, but I've always had a great amount of pride in never having to know anybody in the business. It's almost like the bigger we get, the more I only deal with artists and never with people that work in the business and it still feels that way," says Lombardi.

"I'm happy to have a partner in Martin Mills, who is one of the toughest and sharpest negotiators I've ever met, to figure it out for me. I might have my point of view about certain things and we may disagree but that guy knows what's going on."

Launching in 1990 with the release of the debut album from Austrian duo H.P. Zinker, Lombardi "fell into" releasing records by putting out singles from bands in the New York scene while working at independent distributor Dutch East India Trading. "There was a good scene in New York and I had done sales so I knew all the independent stores - it was fairly easy to fall into it," he explains. "It was the joy of putting out records and getting reviews in the fanzines that we read and being excited about going to see bands. All of a sudden I had a job. I had four or five albums coming out and I'd kind of bitten off more than I could chew."

Lombardi asked Gerard Cosloy to join him and the pair put out early releases including albums from Superchunk and Teenage Fanclub.

From 1993-96, some Matador titles were distributed by Atlantic. Capitol Records owned 49% of the company from 1996-99, until Cosloy and Lombardi bought back the major's interest. Today, four partners helm the label: Lombardi, Cosloy, US-based president Patrick Amory and Mills.

The label's roster features titles from esteemed alternative acts like Guided By Voices, Sonic Youth,



ABOVE

Stone love: Queens Of The Stone Age's Matador debut ...Like Clockwork has been certified gold in Australia, Canada and the UK. It earned Matador its first No.1 LP in the US



"We don't do bandwagon chasing. If ever we've thought of signing a band because they were going to sell a bunch of records we were never right. Following whatever anyone else is looking after because they are the cool band of the moment is not something we do"

CHRIS LOMBARDI, CO-FOUNDER, MATADOR

Pavement, Yo La Tengo and Mogwai. Artists like Interpol, Cat Power, and Kurt Vile have given the label a growing UK presence in recent years. In 2013, its London office - helmed by label manager Natalie Judge - was responsible for signing hotly-contested all-female guitar act Savages.

A fan of Queens Of The Stone Age ever since they released their debut on Interscope in 1998, Lombardi signed the band for their sixth LP ...Like Clockwork last year. It hit No.2 on the UK Albums Chart and No.1 on the Billboard 200, making it QOTSA's first album to top the charts in the US. It has since been nominated for three

Grammy Awards.

Releases this year come from Fucked Up, The New Pornographers, Perfume Genius, Ceremony, Belle & Sebastian, Interpol and EMA. Here Lombardi discusses the curse of the major label merge, the importance of the UK market and what the future holds for Matador...

You said the original ethos of Matador was never to be a 'professional record company'. Is that still the case today?

Yes, we don't do bandwagon chasing - anytime we've thought of signing a band because we

thought they were going to be popular we were never right. There were times when we liked something and we thought maybe this is going to sell a bunch of records and it didn't. Following whatever everyone else is looking after because they are the cool band of the moment is just not something that we do. Savages were pretty hotly contested but we developed a relationship with them through [Matador UK boss] Natalie Judge just liking the band and thinking that they were great. In terms of the bands that we sign, they have to be unique bands or artists that have a real vision already established to a certain degree. Sometimes they might ask for some advice and help from us, but the thing that turns us on is if we have an artist that has a pretty strong vision for themselves. It's our job to be caretakers of that vision and express it as best we can.

Do you have any rules for running the label?

You've got to like it - that's the most important thing. When we sign our artists, all partners in the label have to be on board, we all have to be fans. It doesn't really work if only one of us is into it - that can send an unusual message to the staff, they know right away if somebody is not feeling it. It's really essential that when we talk up a band to the staff or the outside world they can tell whether or not it's really genuine and you're really behind it.

You were founded in the US, but have had success fairly recently in the UK with Savages, Kurt Vile and Interpol. How important is the UK market going forward?

The UK has always been a place where we've tried to establish a foothold but we didn't have a strong distribution network when we first started so we often wouldn't sign bands outside of the US. We felt that it was better off for those artists to find their own deal and we would do split territory deals, but that didn't necessarily help us in terms of growing the identity. We've had an office there since 1993/4 and we licensed a bunch of America bands too for just Europe but we always had a tough go of it.

With the Beggars Group having its influence, it's really helped us to establish bands and be able to be competitive in signing bands for Europe and feeling comfortable that we can represent them properly. The UK is hugely important for us for all kinds of reasons and now hopefully we're more attractive for bands because some of the records we've put out more recently have succeeded.

Beggars took its 50% stake in 2002. How has that affected the running of the label? How heavily involved is Martin Mills?

We have our board meetings and we go over everything together. He's a very astute guy and he has a good sense of what his partners are feeling or thinking, he can read certain things. Patrick and I have known each other for so long that sometimes we're kind of mired in our own personalities a little bit, [Martin Mills] is like a very helpful insider/outsider. He's a terrific partner to have.

Where does Matador stand in the Beggars group of labels amongst 4AD, Rough Trade, XL and Young Turks - do you feel competitive?

I don't think we're competitive at all with the other labels. It's just different musical visions and we have



"The ammo of the major label executive is to be a successful executive. It's not their label and they move on for bigger money or better deals. There's no stability [for artists]. I've been at Matador since I started it" CHRIS LOMBARDI

our own style. We may go after the same bands but it's pretty rare.

You've partnered with major labels before, what are the big differences between working with an indie versus a major?

Stability is one of the big things. The ammo of major label executives is really to be a successful executive. It's not their label, they are shareholders, they are parent companies, giant conglomerates and the people that we established our relationships with moved on for bigger money or better deals. There was no respect there; we were just caught in the middle of whatever they decided to do. And it's the people that we wanted to work with - that guy at Capitol who we kind of liked, or the guy at Atlantic that went to Mercury or wherever. You have your relationship with the guy or gal and when they leave and the next guy comes in, you are always going to be the last guys' project. If you do well it looks good on the old guy, if you do bad, it looks bad on the old guy. It's just not a good situation. Martin [Mills] has been at Beggars since he started it and I've been at Matador since I started it.

What do you think the future relationship is between the independent and major labels? Is it getting easier to compete?

In the past we made an effort to demonstrate to some of our growing artists that staying on Matador is the right idea - and from our years of experience why. We've seen a couple of bands go but those bands come back. Interpol went to Capitol because they felt that it was a bigger machine or whatever but, again, it's stability. As soon as they got there all the people that had signed them were gone and they were not a priority anymore. That story has been told over and over again and I've seen majors merging and people moving around and bands getting dropped.

I think the playing field has leveled in a big way for sure. There's enough history now to demonstrate that. There are artists that are suited for major labels



ABOVE
Key releases:
Matador will this year release Interpol's fifth studio album, while EMA's third LP the Future's Void is out now

like really big pop acts but that's a game we're not interested in doing. That's not to say that an artist on an independent label can't cross over - XL had the biggest record with Adele, but I don't think they were expecting that and that's [not what we're trying to achieve]. We're not trying to have massive worldwide jumbotrons.

Music streaming has been the biggest trend of recent years, what kind of income do you see from platforms like Spotify and Deezer?

Streaming revenues have become significant for us, I don't know if it's making up for things but it's very significant. I think streaming is definitely the future. People will still put out hard edition records, vinyl, or whatever else - there will always be the hardback cover version of a release for the fans but [for the] general [public] it will be streaming. A lot of the streaming is going to be reliant on finding filters and some of that will be by the services and some of it will be by the labels or a particular scene.

What kind of deals do you sign with artists?

They are all different. We do record deals and we do publishing deals too but we don't do 360 scenarios - I don't think those deals really work. We do one thing well, which is sell records.

Queens Of The Stone Age released their Matador debut last year with ...Like Clockwork. What were the factors that contributed to the success of that campaign?

There were a lot of things that were done well leading up to the release, but certainly motivating the fan base through a lot of savvy social networking and having a very singular artistic presence on the aesthetic with the album cover. The band launched their first song in six years in Brazil at Lollapalooza on a live feed in front of 80,000 people - that was a good look. Plus, the fact that they had a record that was great and made clear that Josh [Homme] wasn't afraid to show a different part of his songwriting ability.

What are your future ambitions for the label?

Strive to keep on doing it, my personal ambition is to be excited coming to the office everyday, that's important for me. As long as we feel excited then we'll continue to put out good music until we go deaf, which may not be that far away...

ANALYSIS RAJARS Q1 2014**RADIO 2'S REIGN CONTINUES**

We highlight the key radio performances from Q1 2014 and hear from the execs behind the stations

RADIO

■ BY TOM PAKINKIS

BC Radio 2 managed to increase its average weekly audience further in the first quarter of 2014 along with sister station 1Xtra, according to the latest RAJAR figures. Elsewhere at the national broadcaster, however, both Radio 1 and 6Music saw slight dips in reach.

Radio 2's weekly audience went from 15.51m in the final quarter of 2013 to 15.57m in Q1 2014. That's an increase of 55,000 (up 0.35%). Year-on-year, the station's Q1 2014 figure represented a 1.96% rise from 15.27m in Q1 2013. Listeners tuned in to the station for a cumulative 185 million hours per week, with each listener clocking up 11.9 hours on average – almost double that of the average Radio 1 listener. In fact, the only BBC station that came close to having such a loyal listener base was Radio 4.

"I put the success down to the fact that our audience loves our presenters and the musical mix," Radio 2 and 6Music controller Bob Shennan told *Music Week*. "It's a really great radio station that's confident and at the top of its game with outstanding presenters involved."

When asked how much Radio 2 can continue to grow, Shennan pointed out that there naturally has to be a limit, "but as long as we are continuing to offer the highest possible quality we will strive to reach the highest possible number of people".

"I think we're helped by a number of factors that are in our own control and the fact that, increasingly, there's a broad sweep of demographics and ages that are interested in a really great mix of music," he added. "We are not a targeted station in that respect, we're a grown up station for adults over the age of 35 who all have a common shared interest in popular, timeless, melodic music."

The other station under Shennan's watch, BBC 6Music, saw its weekly reach slip from 1.96m in Q4 2013 to 1.93m in Q1 2014 – a 1.78% dip over the period. But the station is still up 6.46% year-on-year with its reach standing at 1.81m in Q1 2013.

"6Music is what I'd call rock solid," suggested Shennan. "It's a very similar pattern to what's happened before with 6 where you get a burst of growth, then consolidate, and then get another burst of growth. I think this is a consolidation period around the 2 million mark. It was a little bit down but hardly anything to speak of."

"It's encouraging to see where there's been real growth to 6Music," he added. "I'm especially pleased because we made a number of changes around six months ago to our weekend schedule. We've seen the benefits of bringing in Mary Anne Hobbs to the network in the weekend breakfast show over a year ago and she's done brilliantly."

"Now we're seeing the benefit of moving Huey Morgan to Saturday morning, where there's been significant growth and also bringing Guy Garvey into Sunday afternoon where quite a challenging



ABOVE
Evans above: Chris Evans scored record reach for his Radio 2 breakfast show in Q1 2014 while the station itself led the nation

EXECUTIVE SUMMARY

- **BBC Radio 2 increased its average weekly audience by 0.35% in Q1 2014**
- Radio 2 breakfast host Chris Evans saw his own reach rise by 0.2% over the period
- **Nick Grimshaw shed half a million listeners from his BBC Radio 1 breakfast show over the three months**
- Capital's Dave Berry and Lisa Snowdon maintained their No.1 breakfast status in London
- **Half of Bauer Radio's listeners tuned in via digital**

programme is now reaching record levels in the middle of the afternoon. We're very pleased with the trajectory of 6."

Radio 1's weekly reach dipped from 10.97 million at the end of last year to 10.53 million for the three months ending March 30 2014. That's a fall of just under 4%. Year-on-year, the station was still up 2.65%, however. In Q1 2013 it recorded a 10.26m reach. The station's listeners tuned in for an average of 6.6 hours per week, clocking up 69.07 million hours overall.

1Xtra saw its reach rise 1.7% period-on-period. In Q4 last year it boasted a weekly listenership of 1.08m, that figure climbed to 1.10m in the first quarter of 2014, which represents a 10.2% rise year-on-year up from 1m.

"I'm delighted with 1Xtra's performance, and I'm particularly delighted that the breakfast show had record figures," said Radio 1 and 1Xtra controller Ben Cooper, who attributed the strong performance to "a more determined focus that 1Xtra was going to be a more entertaining proposition during the day and continue to have that specialist knowledge in the evenings".

"I think we've got the best schedule we've ever had with 1Xtra," he added. "The interesting challenge with the station is one of distribution

not content. We've got great content, great presenters, we play great music, it's all about distribution and how you get 1Xtra out – pushing the iPlayer app, the fact that you can listen to 1Xtra on your computer, on the telly, those sorts of things to make sure you reach more and more young people."

Despite Radio 1's decline in reach, Cooper saw positives in the station's Q1 2014 performance, suggesting: "The greatest figure buried in all the data that we get was actually that our hours went up. We've gone up by eight minutes and to actually put on time spent in the market at the moment when there are so many distractions is an incredible feat by the teams at Radio 1. To be able to build your share and the time that people spend with you when there are so many distractions is a really positive thing."

"I think Radio 1 is leading the way in connecting with young audiences in a credible and relevant way," Cooper added. "It is leading the industry in trying to do different things in new ways that will mean that we stay relevant as an industry to young audiences in a digital age. Not only are we leading the industry but I think Radio 1 plays a vital role in the BBC in terms of reaching young audiences."

In the world of commercial radio, Global's Heart has managed to stem the flow of leaking listeners in London as it recorded a 16.05% rise in reach in Q1 2013.

The station recorded a 1.81m reach in the capital in Q1 this year, up from 1.56m in the previous quarter. Year-on-year the latest figure is a 3.25% improvement. Heart's London reach stood at 1.75m in Q1 2013.

Across the UK, the Heart Network's listenership reached 9.13m in the first quarter of 2014 representing a whopping 25.01% increase period-on-period and a 26.24% rise year-on-year.

Elsewhere in the Global stable, XFM's London listenership dropped 2.95% in Q1 2013. It stood at 427,000 in the capital, having claimed a 440,000 listenership at the end of last year. Its Q1 2013 tally is down 25.6% year-on-year, with the station having boasted 574,000 weekly listeners in Q1 2013. Across the UK, XFM's reach of 883,000 represents a much smaller deficit, but a drop nonetheless, of 8.02% YoY and a 4.95% slip compared to Q4 2013.

Capital's London reach was also down both period-on-period and year-on-year. It pulled in 1.91m weekly listeners in the first quarter of this year compared to 2.16m in Q4 2013 (-11.5%) and 1.95m in Q1 2013 (-2.1%).

Across the Capital Network, there was a 2.42% dip period-on-period as reach went from 7.50m in Q4 2013 to 7.32m in Q1 2014, but saw a 5.58% rise year-on-year from 6.93m in Q1 2013.

"This is already proving to be one of the biggest years in Global's history, and it's fantastic to see audience figures that reflect the great work the team put in across our brands," said Global founder and executive president Ashley Tabor.

RAJAR weekly reach

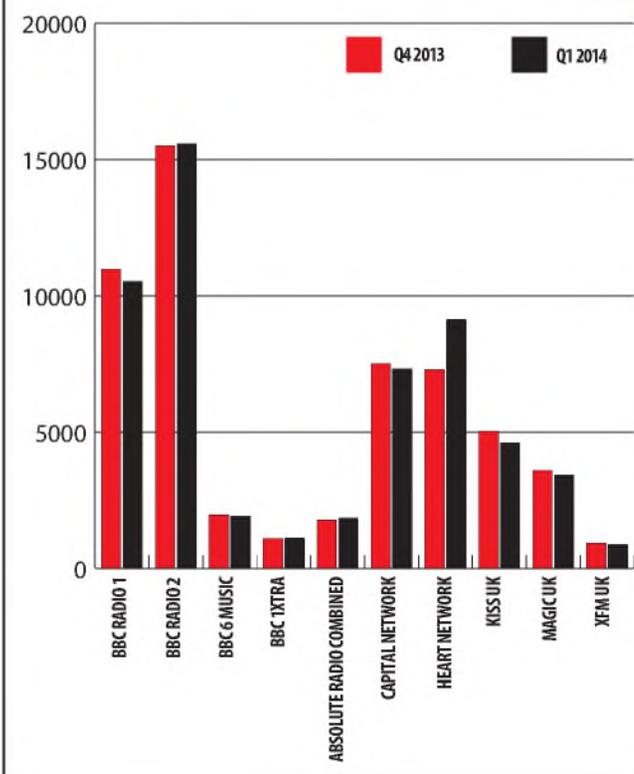
STATION / LISTENERS '000 (SOURCE: RAJAR)

| | Q 1 2013 | Q 4 2013 | Q 1 2014 | Q OQ +/- (%) | YOY +/- (%) |
|-------------------------|----------|----------|----------|--------------|-------------|
| BBC RADIO 1 | 10263 | 10969 | 10532 | -3.98 | +2.62 |
| BBC RADIO 2 | 15274 | 15513 | 15568 | +0.35 | +1.92 |
| BBC 6 MUSIC | 1813 | 1962 | 1927 | -1.78 | +6.29 |
| BBC 1XTRA | 1000 | 1094 | 1102 | +0.73 | +10.2 |
| ABSOLUTE RADIO COMBINED | 1687 | 1767 | 1854 | +4.92 | +9.9 |
| CAPITAL NETWORK | 6932 | 7501 | 7319 | -2.42 | +5.58 |
| HEART NETWORK | 7229 | 7300 | 9126 | +25.01 | +26.24 |
| KISS UK | 4119 | 5036 | 4612 | -8.42 | +11.97 |
| MAGIC UK | 3454 | 3596 | 3432 | -4.56 | -0.64 |
| XFM UK | 960 | 929 | 883 | -4.95 | -8.02 |



RAJAR weekly reach

LISTENERS '000 (SOURCE: RAJAR)



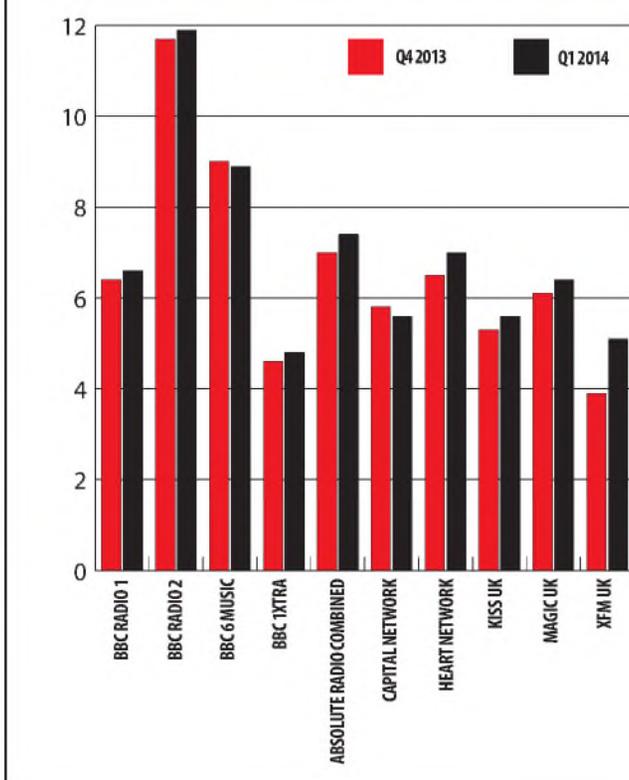
RAJAR average hours per listener

STATION / HOURS (SOURCE: RAJAR)

| | Q 1 2013 | Q 4 2013 | Q 1 2014 | Q OQ +/- (%) | YOY +/- (%) |
|-------------------------|----------|----------|----------|--------------|-------------|
| BBC RADIO 1 | 6.8 | 6.4 | 6.6 | +3.12 | -2.94 |
| BBC RADIO 2 | 12 | 11.7 | 11.9 | +1.71 | -0.83 |
| BBC 6 MUSIC | 8.8 | 9 | 8.9 | -1.11 | +1.14 |
| BBC 1XTRA | 5.3 | 4.6 | 4.8 | +4.35 | -9.43 |
| ABSOLUTE RADIO COMBINED | 7.1 | 7 | 7.4 | +5.71 | +4.23 |
| CAPITAL NETWORK | 5.9 | 5.8 | 5.6 | -3.45 | -5.08 |
| HEART NETWORK | 6.9 | 6.5 | 7 | +7.69 | +1.45 |
| KISS UK | 5.1 | 5.3 | 5.6 | +5.66 | +9.8 |
| MAGIC UK | 6.6 | 6.1 | 6.4 | +4.92 | -3.03 |
| XFM UK | 5.5 | 3.9 | 5.1 | +30.77 | -7.27 |

RAJAR average hours per listener

HOURS (SOURCE: RAJAR)



"We have more listeners tuning into Global brands than ever before, with 23.1m people listening each week in the UK."

Richard Park, group executive director and director of broadcasting of Global, added: "I'm

particularly proud of our success in London – but also many of our regional stations have seen impressive growth. In the West Midlands for example, Global now occupies the top three commercial slots with Heart, Capital and Smooth."

ABOVE Manning their stations: Radio 2 and 6Music controller Bob Shennan (top) and Global founder and executive president Ashley Tabor (bottom)

Bauer Radio's headline figure came from the company as a whole as it saw half (49.1%) of its UK listeners tune in via digital in the first quarter of the year compared to an industry average of 36.6%.

"This is a hugely significant figure," Bauer Radio London MD Steve Parkinson told *Music Week*. "We stated an ambition to transition our radio listening into the digital age and for half of our listening to come via digital platforms shows how consumer behaviour is changing – and we are all committed to a digital switchover being consumer-led."

"As our Bauer radio strategy is beginning to be unveiled we want to ensure three things; a balanced mix of national brands (Passion) and local (Place) stations, underpinned by strong consumer digital consumption. Digital engagement is growing faster than analogue and Bauer radio has an ambition to be an industry-leader in digital."

In Bauer's Passion Portfolio, Kiss's national reach rose 12% year-on-year to 4.6 million adults (15+) each week. The station reached an average of 1.84m weekly listeners in London for the first quarter of the year.

Meanwhile, the Absolute Radio Network saw a 9% reach increase year-on-year, claiming 3.5m

TOP OF THE MORNING: THE KEY BREAKFAST FIGURES

Radio 1's Nick Grimshaw saw his audience drop by half a million in the first quarter of 2014 while his BBC breakfast colleague Chris Evans made small gains on Radio 2.

Grimshaw's reach fell 7% in Q1 2014 to 5.78m from 6.29m at the end of last year – a slump of 510,000. But Radio 1 and 1Xtra controller Ben Cooper defended the broadcaster saying that consolidating his morning audience was exactly what Grimshaw had been asked to do.

"Nick is doing a fantastic job of reaching younger audiences, which is exactly the task that I set him," he said.

Meanwhile, Chris Evans' morning listenership increased slightly by 0.2% from 9.82m in Q4 2013 to 9.83m in Q1 2014. A marginal rise, but a new record for the DJ nonetheless.

Heart made the biggest morning gains in London as Jamie Theakston and Emma Bunton's breakfast show was up 27.7% in the quarter.

Despite seeing their reach slip 22.4% on the previous quarter, Capital's Dave Berry and Lisa Snowdon remained London's No.1 duo with more listeners than any other commercial breakfast show. Meanwhile, Global rostermate, LBC's Nick Ferrari, increased his reach by 8%.

"We're thrilled to be winning the fiercely competitive London breakfast market yet again," said Global founder and executive president Ashley Tabor "Dave & Lisa and Nick Ferrari triumph with London's number one commercial breakfast shows."

ANALYSIS RAJARS Q1 2014



ABOVE
Radio Magic:
Bauer Radio
London MD Steve
Parkinson was
delighted with
Magic's
performance in
London over Q1

listeners a week (adding 291,000 listeners), and Planet Rock gathered 1.1m listeners, adding 189,000 year-on-year as well as increasing its listening hours by 24.8% over the same period.

"The big news for the Passion portfolio this quarter is the strong performance of our digital-only stations, which now command the top six most popular commercial slots in the UK," said Parkinson. "The wider portfolio is also in rude health, with our Kiss and Absolute Radio

networks adding hundreds of thousands of new listeners nationally."

In the company's Place Portfolio, Magic 105.4 became the number one commercial station in London with reach up 4.4% to an average of 1.94 million listeners per week. Nationally the station recorded a reach of 3.43m in the first quarter of the year – that's down 4.56% compared to Q4 2013 and down 0.64% year-on-year. Magic's UK listenership topped 3.45m in Q1 2013.

On Magic's strong performance in London, Parkinson said: "I acted as interim programme director for this period so to see the results the team delivered whilst we recruited new content director Liam Thompson is absolutely fantastic. He joined this month and has an ambition to further improve the Magic figures in London, and to explore wider distribution of the successful format across the UK.

"In addition, we [have launched] a 1,200 bus side campaign designed to raise Magic 105.4's brand awareness and informing new and lapsed listeners that we are the destination for 'Feel Good Music Radio'.

Looking to the future, Parkinson added: "We want the biggest Magic audience, the largest Kiss with its new iterations of Kisstory and Kiss Fresh, a strong Absolute Radio and Planet Rock portfolio, and a healthy Place portfolio of local stations around the UK. We are intent on growing audiences across all platforms and as more consumers listen digitally, ensuring we continue to understand their behaviour and so improving audience engagement and opportunities for our commercial partners.

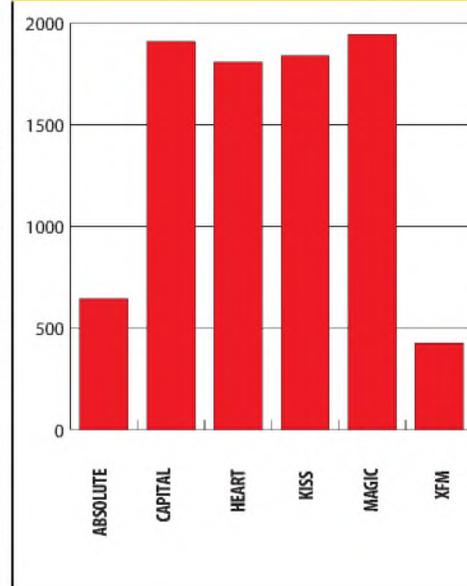
"We see growth opportunities for Magic across the UK, for Kiss and its sister stations, Absolute

Radio and Planet Rock. All stations with strong, passionate audiences with unique product offerings which we are always looking to bolster with new investment.

"In our Place portfolio it's about investing in talent with new breakfast shows in key stations such as Radio City, Radio Aire and Viking," he added. "Our local brands, personalities and content connects in a deeper way with our listeners, which drives our leading market reach, more listening hours than our competitors and more reaction from listeners to our content and advertising."

London commercial reach Q1 2014

LISTENERS '000 (SOURCE: RAJAR)



RAJAR PLUS: DOES THE WAY THAT THE INDUSTRY MEASURES RADIO SUCCESS NEED TO EVOLVE?



While Radio 1 and 1Xtra controller Ben Cooper (pictured) takes issue with the way the average age of his flagship station is calculated, he also feels that the measurement of radio's success more generally needs a wider scope.

"RAJAR is just part of the story for Radio 1," he told *Music Week*. "I challenge the industry and myself to try and come up with a new way of accurately representing how people consume our content. They are spending more and more time on YouTube, on social media, they are coming across our brand in those areas, how do you represent that time that they spend with the brand in a number?"

"I believe that the industry needs it, the advertisers probably want to see it for the commercial sector and I think we need it in terms of recognising where audiences are and what they're doing. It's very difficult to try and quantify that into one number – I know the BBC is trying at the moment to see if it can do that along with other bits of the industry – but I do think we need to challenge ourselves to say, 'Is RAJAR the be all and

end all of representing what we do as an industry going forward?"

Cooper in no way wishes to downplay RAJAR's role, stressing that the body "is still the train that pulls the carriages" and "the most important way of measuring what we do." He revealed that the company is in fact working to try and find a way of calculating a figure that more accurately represents the multi-platform nature of most UK radio stations in 2014. "But it has to be cross-industry," he added. "It can't just be one part of it, the whole industry must work together with RAJAR. I think that's possible but we do have to keep challenging ourselves because if you look at the amount of minutes that are spent on YouTube consuming Radio 1 videos, that's time spent with the brand, that's the BBC connecting with young audiences in new ways. How do we bring that into play?"

Cooper's colleague, Radio 2 and 6 Music controller Bob Shennan agreed that the success of a radio station can no longer be defined solely in terms of reach and listening hours via traditional broadcast, but also underlined the need to maintain a central, recognised industry standard.

"We are using a range of different measures to assess the impact and success of our brands," he said. "Radio 1 is clearly a brand that exists in lots of different spaces and is loved and consumed in ways

other than just a linear radio station – although that's what it is primarily. I think if Radio 1 is the extreme and leader in this change, we're all following: every radio brand is looking at these potential measures of impact. The thing about RAJAR is that it's the common currency that is simple and clear and it's essential that we have a common pan-industry barometer that we all believe in and then augment that in other ways to demonstrate the range and sophistication of the brand."

Bauer Radio London MD Steve Parkinson also stressed the importance of RAJAR as "a robust and stable system that the whole of the radio industry has signed up to" but added that it's critical that the system moves in line with consumer behaviour shifts.

"We would welcome any progress to agree an industry standard on reporting online, as live streaming, podcasting and time-shifting across all media becomes more popular. It's also critical to ensure we are considering ways to capture wider engagement robustly. This is particularly important for brands with younger audiences such as Kiss. We know from our research this demographic now consumes the brand in many ways - via radio and streamed via mobile, tablet apps and other connected devices. An example of this is Absolute Radio which is available on Xbox and smart TV apps."



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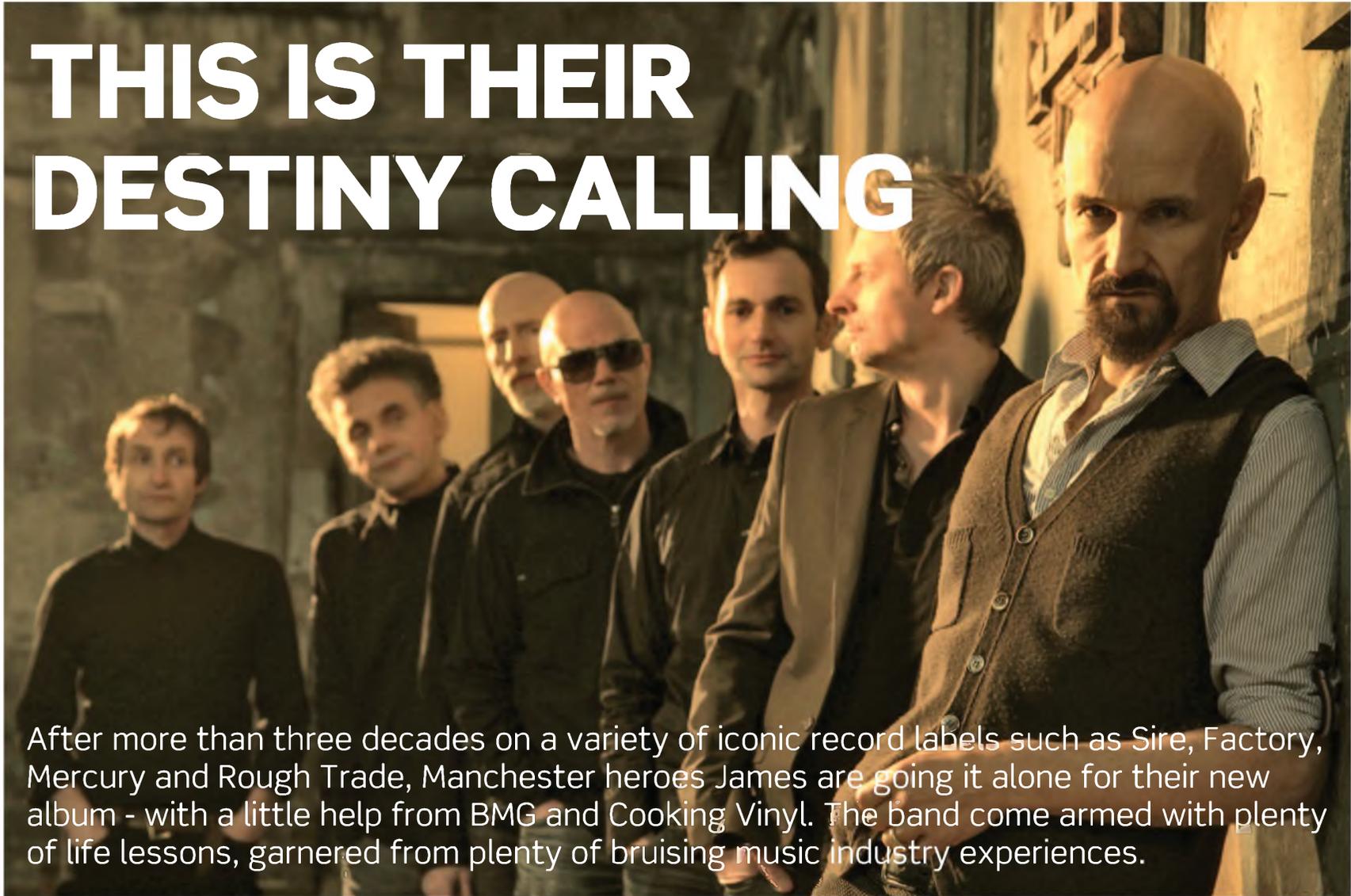


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INTERVIEW JAMES**THIS IS THEIR DESTINY CALLING**


After more than three decades on a variety of iconic record labels such as Sire, Factory, Mercury and Rough Trade, Manchester heroes James are going it alone for their new album - with a little help from BMG and Cooking Vinyl. The band come armed with plenty of life lessons, garnered from plenty of bruising music industry experiences.

TALENT

BY TIM INGHAM

If you had to pick a band to advise you about the ups and downs of the music business, you couldn't make a much wiser choice than James.

Since being enthusiastically signed by Factory Records in 1983, the Manchester band have released no less than 13 studio albums, selling more than 25 million LPs the world over. Interestingly, their biggest hits differ across each side of the Atlantic: 1993's *Laid* was their US breakthrough, while on these shores, 1991's *Sit Down* still inspires entire dancefloors to sing every word - and, often, leaves revelers' posteriors falling to the floor.

Throughout their three decades together, James have been signed to a clutch of famous record companies, across both the independent and major label divide. After releasing EPs on Factory, such as 1983 debut *Jimone*, they moved onto a joint home of Blanco Y Negro (Rough Trade) and Seymour Stein's Sire for their first two 'proper' albums: 1986's *Stutter* and 1988's *Strip Mine*.

1990's *Gold Mother*, on Fontana, would eventually - thanks to re-pressings - contain their breakout hits in *Come Home* and *Sit Down*, before James jumped ship to Mercury Records for the *Laid* album, marking the start of their close collaborative relationship with Brian Eno.

James's Mercury relationship was to prove long-lasting, but often uncomfortable for the band - despite spawning UK hit LPs such as *Whiplash* (1997), *Millionaires* (1999) and *Hey Ma* (2008).

ABOVE**James 2014:**

Tim Booth (*far right*), Jim Glennie (*third right*) and Larry Gott (*fourth right*) are all longstanding members of the Manchester group

"For us, A&R people have been less of a help and more to check up on us; to make sure we haven't broken things. A bit like a school report"

JIM GLENNIE, JAMES

After seeing out their contract with the major via two mini-albums in 2010 - *The Morning After* and *The Night Before* - the band return next month with *La Petite Mort*, their first full studio LP for six years. This time round, the group are holding onto their copyrights, signing a services deal with BMG, in partnership with Cooking Vinyl - both companies are joining forces to work the release.

Music Week sat down with the band's long-term nucleus - singer Tim Booth, bassist Jim Glennie and guitarist Larry Gott - to enquire about the new record, and one heck of an industry journey.

La Petite Mort is your first 'proper' album since 2008. Why now?

Tim Booth: We've just written some great songs. We locked ourselves in a building in Scotland, right at the tip, in a large house that we took over for two weeks in November. Five of us were involved in the songwriting up in the Highlands - howling gales and virtually no daylight. Our demos have been notoriously appalling in the past. We never think about anyone else listening to them, we just think about ourselves. Geoff Travis once thought we were testing him out when we handed in a demo. He couldn't understand a fucking note of it.

Have you always had that reaction?

TB: The only person who's ever been able to handle our demos was Brian Eno. We used to record demos on cassette, probably without an external microphone, that bad. The first time we worked with Brian, he knew we were late risers and he's an early riser. He said: "I'll come in at 9am and listen to some of your stuff." You'd get up and he'd be listening, really acutely, non-stop, to this nonsense that sounded like Lou Reed's *Metal Machine Music*. Then the bastard would go: "There's a great bit at 2 hours, 50 minutes. It goes on for 30 seconds and I think there's a really good song in there. If you listen carefully, the bass is on the five and the seven..."

Was there any outside A&R influence taking place when you recorded the new record?

TB: Oh no, we've never allowed that. We won't let them in the studio.

Jim Glennie: Obviously once we'd got fairly far in, some of the people from BMG came down, but we were already cracking on by then. Other than that we've been left to our own devices. We haven't had a traditional A&R person, and that's suited us because we don't need hand-holding. For us, A&R people have always been less of a help and more to check up on us; to make sure we've turned up, first of all, and that we haven't broken things. A bit like a school report.

Larry Gott: Have we ever once had A&R people in the studio? Is that normal for other people?

TB: Well we were always pretty spiky, you see...

JG: Richard O'Donovan came into the studio during the Mercury days.

TB: Ah, but Richard O'Donovan had charm. He didn't interfere, he was nice to have around, plus he was a good drinking partner. But generally, here's a memo to up-and-coming bands: get a reputation for being really difficult, and that way the A&Rs tend to stay away from you. That's what we did. We were known for being these eccentric, tough people and we never had any interference.

JG: Then there was the legendary Dave Bates...

What happened there?

JG: On Whiplash [1997], he was delicately taken off the project. He refused everything we wanted to do because he wasn't happy with it. He was really supportive at the beginning, and it looked brilliant for us to get him - he had a lot of clout and people would listen to him. It was going really, really well. Then he kind of went into Dave Bates mode.

TB: I'm not going to name names, but in the old days, we were told that A&Rs used to go out for a massive meal, get the best champagne, £200-plus a bottle, have a massive blow-out, then put it down as 'entertaining James'. They'd later tell us, proudly, 'We had a great party on your behalf...'

How come you've ended up on this dual Cooking Vinyl/BMG setup?

JG: BMG took over all of our publishing in July 2012 from Universal. We were coming to the end of a lengthy recording contract with Universal [Music], and BMG came up with this new model, Artist Services. They said: 'We're not a record company. We'll help you fund the record, but collectively we'll outsource and bring in the things we don't provide like press or plugging etc.' That's great for us because it means you can cherry-pick who you want to work with and who wants to work with you. We're a band in a strange position. It's not like we're a bunch of 19-year-olds on the first rung of the ladder - we've got a fanbase. And finding someone who can make that work at radio or press in a way that's appropriate for us isn't that easy. What [BMG] did was kind of interviewed people: 'How do you view James and this record?' When they found people impressive, they got them on board. That flexibility has built up a team of people who are really behind us.

TB: Cooking Vinyl were the other company who really wanted us. Bringing them in was the idea of Peter [Rudge, James manager] - to keep some indie sensibility, which is very cool for us.

JG: They're lovely people, the Cooking Vinyl lot. They're real music fans with a real history going back to the '80s. It's a great counter-balance: BMG brings qualities we need - we need efficiency and a kick up the arse, but then there's an ethos at Cooking Vinyl that we like very much.

LG: Cooking Vinyl bridges the gap as another label we're proud to be on. Fontana, Factory, Sire, Rough Trade - all of them had a history that we're very happy to be associated with.

Enough about the indies: what was your experience of being on a major label at Mercury?

LG: Well, it's an unfair comparison, isn't it...

TB: [Interrupts] No, it's not... Mercury were great for us up until about '94. There was a guy called David Clipsham, who signed us - he was a big fan and his team were brilliant with us. But it's always the same at these companies; you get a new MD in and everything changes. It started to go pretty pear-shaped. They brought in Howard Burman, who loved doing card tricks. He was in the Magic Circle. You'd go for a business meeting and he'd say: 'Can I show you a trick?' So you'd sit there for 20 minutes watching a complicated card trick before you got to the point of why he wanted a meeting with you in the first place. In America it was even worse. Ed Ecksteine was the head of Mercury when we joined. He loved James. Laid broke and I was doing a record with Angelo Badalamenti [Booth & The Bad Angel] and he committed quarter of a million to make a mini-movie for it. Then about three weeks later he was fired, and in came Danny Goldberg, who had been Nirvana's manager. He wasn't a fan of James, and that was the end of that. I was taken into a room [at Mercury] and told by someone: 'I'm sorry, there's nothing I can do. The word is out. James are no longer important in America.'

JG: That's the inherent problem with long-term relationships that you can't get out of. The team of people who enthusiastically signed you in the first place are long gone by album four. And who are you left working with? Do they want you? Are they enthusiastic about what you're doing? You don't have the option to leave - they have the option to dump you. But James will always sell a few albums without much cost - a few easy quid - so they don't. But these songs are our babies we've striven passionately to create. A lack of ambition crept into our label, which is mad considering how huge a company [Mercury] were.

TB: BMG feel really fresh and exciting, and Alexi [Cory-Smith, SVP] seems very strong and dynamic. And *they've* chosen us - that feels completely different from what we experienced before. Even with Sire, we did two albums with them, and on the second one, we had some big head-butts with Seymour Stein. I'll leave it at that.

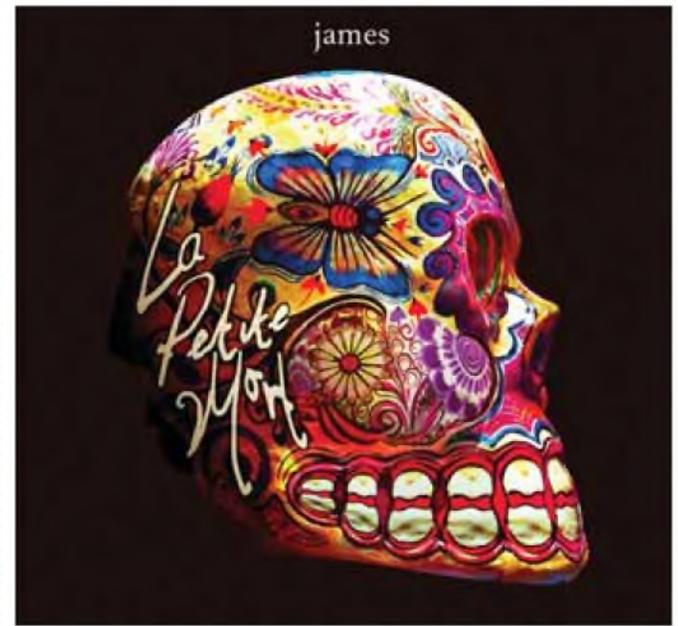
Peter Rudge has been your manager for over 20 years. What does he bring to the group?

JG: It always gets a little bit clunky when we try to connect with the industry. We're awkward and we're difficult, and we want everything on our terms. So we need advice from people around us who are a bit more sensible. Peter is wonderful at that: 'Lads, lads, lads...' He has his great Churchill speeches, where he comes in and gives us a reality check. And he passionately loves our music. He comes to our gigs and he just beams.

TB: Unless you're Mick Jagger, with an economics degree, you became an artist not to worry about the bullshit. That's why you need a great manager like Peter - to sit between your world and the industry.

While we're ticking off your record labels, how was your experience with Factory?

TB: We'd been brought up on punk and the NME,



ABOVE
La Petite Mort: James' new album is due for release on BMG/Cooking Vinyl on June 2

"I was taken into a room at Mercury in the US and told: 'I'm sorry, there's nothing I can do. James are no longer a priority in America.'"

TIM BOOTH, JAMES

which was so anti-record companies, any kind of 'sell out'. We took that a bit too much to heart, really. We thought Factory were a bit cool but because they were a record company, we didn't trust them. Madly, they were the only fucking people to trust. They said: 'We want to do an album or an EP,' and we said no. We did a single, then we agreed to do an EP - but we chose our worst three songs. They were like: 'Can't we have that one?' No. They were so compliant and good with us, while we were complete pains in the arse. They wanted us to release [our EP] with Factory artwork - it fitted with everything they'd released previously, 40 or so records. And we went: 'No, we're doing the artwork.' None of us had a clue. There was a deadline on the Monday and we went, 'Jimmy do that art.' He was up all night with crayons. We ruined their fucking artwork series - all these Peter Saville designs and then ours, which is appalling.

JG: We look back now and that attitude just seems so ridiculous, we had completely the wrong idea.

TB: Factory was full of completely charming, true lovers of music. They had our demo and The Smiths' in the same week, and they famously chose ours. And to make it worse, once we'd left, they didn't stop saying lovely things about us in the press. After about three years of hell on Sire, we read a Tony Wilson quote saying: 'James were like the Dutch football team playing Total Football, while everyone else was playing football from the '50s.' And we went: 'Oh, shit.'

JG: They were fantastic people - that hub of Tony Wilson, Rob Gretton and Alan Erasmus. You'd bump into them all the time in Manchester. They were human, normal people, who were driven by a massive, passionate love of music.

TB: And marijuana.

JG: Yes, and marijuana.

GUIDE IMS 2014**DANCE'LL BE A FINE THING**

IMS - the dance music conference - is about to hit Ibiza. We chat to the event's co-founder Ben Turner

EVENTS

■ BY RHIAN JONES

Electronic music is still suffering from a rather tired preconception, if a recent Saturday Night Live spoof is anything to go by.

Featuring parody DJ Davincii frying an egg, playing a computer game and drawing a self-portrait while pressing a button marked Bass in front of an adoring crowd, it's likely to raise a few knowing eyebrows within a hard-working community that's dealing with the consequences of mainstream attention with little infrastructure.

That's about to change, however, with the launch of dance music trade body AFEM and support from some of the world's biggest managers and agents - all of whom will gather this week at the annual International Music Summit in Ibiza.

Taking place from May 21 - 25, over 500 delegates will hear top names discuss the future of a burgeoning genre. "Everything seems to have gone up a level this year," says IMS co-founder Ben Turner. "We're really energised by what's happening. It's the kind of stuff you see at other conferences that have existed for over 10 years. We seem to have hit that point this year. It's mirrored by the fact that the genre is in its strongest place that it's been in full stop. It's a good time and I think we've pulled together a great mixture of speakers to introduce and educate people on the history of where our genre began and what the future holds."

Music Week can reveal that former PRS For Music man Mark Lawrence has been announced as AFEM's CEO. Lawrence will now be tasked with "helping turn AFEM into an effective advocacy body which delivers real benefits to members," says Turner.

Here we chat to Turner about the issues electronic music currently faces and why it feels like the genre is finally gaining credibility...

The theme at IMS is 'Filtering The Future'.

What do you mean by that?

Curation has almost become an over-used word now but it rings true to what everybody does. It's the job we're doing with IMS; we're trying to filter the stuff that is relevant for people to know about, learn from, understand or engage with. We're in a world where the democratisation of electronic music has well and truly happened and nobody needs an expensive studio - everybody can make this music through programmes and the internet so everyone is bombarded with so much stuff. Somewhere along the line you have to filter that, whether it's Pete Tong as a radio broadcaster, us with IMS or TV shows and magazines, the role of filtering and curation has become so important. There are so few filters around that are in place and part of what's going on right now is the need for those filters to appear.



ABOVE
Party central:

This week's IMS conference is timed with the opening weekend of Pacha and Space, when 20,000 partygoers fly in for the summer's lift-off



"Electronic music is finally getting the respect it deserves. We've proved to a lot of people that the music is here to stay and we're on a good path"

BEN TURNER, IMS CO-FOUNDER

You officially launched your trade body AFEM last year, how is that developing?

We've done a lot of work behind the scenes in the last year and we've now got a very strong board. The new CEO is going to drive this advocacy group forward for the industry and we're hugely excited by that. We've got incredible support from the majors, agencies and labels and also the indies and the live sector and I feel we know what our agenda is. We've got some major issues that were going to address that will benefit everybody in this business and now we've got a talk with our actions.

What are those issues?

They range from issues regarding advocacy, education, technology, PROs and payments to artists that have not been made.

What do you want to achieve?

Dance music has got this far in 25 years without any infrastructure but it now feels like it needs a bit of infrastructure around it. That's what we're trying to do, we're trying to put pillars in place that show the genre with a positive trajectory, take care of issues around safety - there's huge issues with emerging markets getting involved in the genre. I think everyone in dance music has got a little bit of a chip on their shoulder, rightly in a way, about how the music hasn't been taken seriously by media, whether it's TV shows or awards. We've all been fighting that and that's been part of our passion and our drive and now we want to just protect and preserve and make sure that the genre gets fairly

treated and has every opportunity that other genres have to step up to the next level.

Do you feel that the genre is finally getting the respect it deserves?

I definitely think that's the case. I don't want us to sound like a bitter bunch of people, we are all having a good time doing what we're doing but it is nice to be validated and it is nice that we've proved to a lot of people - that this music is here to stay. A lot of pop artists want electronic music as their soundbed and that makes us all feel very positive about the future. A lot of misconceptions have been corrected. It does make us all feel like we're on a good path.

What are your predictions for how electronic music will evolve and change over next few years?

It still feels and sounds futuristic. Collaborations with pop artists are going to increase but I think we'll also see a lot of the major artists wanting to put the brakes on a little bit - not just jump at every big cheque that comes through the door. Credibility in this space has always been important and some of these artists have the filter the people they work with and the ones that they don't. A lot of people think this music is about a guy at the front pressing buttons and earning millions of pounds and that is the case for some people, but there's a world below that which is what we support and what we will push that is very creative, forward thinking and sets the agenda for the whole music business.



AHEAD OF SCHEDULE

Read on for a sneak preview of what to expect from the star-studded conference arm of IMS

A plethora of big names are in Ibiza this week, sharing their years of expertise with the electronic music community. Warner Bros Records UK chairman Miles Leonard and vice president Seymour Stein, Ministry of Sound CEO Lohan Presencer and U2 manager Paul McGuinness will join execs from SFX, !K7, Boiler Room and many more at the Hard Rock Hotel in Ibiza. Elsewhere, Andrew Scheps, Annie Mac, Alfredo, Steve Angello and George Clinton will all be interviewed on-stage. It's not all about the conference of course, and every evening will be packed with DJ sets from a wealth of top artists (including many of the names mentioned above) at Ibiza's world famous clubs. A special tribute to the late Frankie Knuckles will take place during the grand finale and Pretty Lights has created the IMS anthem 2014, remixed by MK. Check out our top picks of the conference schedule below:

KEYNOTE ADDRESS: LOHAN PRESENCER (MINISTRY OF SOUND) WEDNESDAY, MAY 21 13.20 - 13.35

Ministry Of Sound CEO Lohan Presencer (pictured) rarely (if ever) gives interviews. Yet here he is opening the summit with a keynote speech, marking the first time a representative from the global brand has spoken at the IMS. The exec will discuss the 'state of the nation'.



The dance label has branched out into other genres in recent years and in 2013 had one of the biggest breakthrough acts in London Grammar. The band's debut album *If You Wait* is now a platinum seller and reached No.2 in the UK and spent seven of its first eight weeks on sale in the Top 10. Ministry Of Sound's A&R team won best Artist Marketing Campaign at this year's Music Week Awards.

KEYNOTE: MILES LEONARD (PARLOPHONE / WARNER BROS.), WEDNESDAY, 15.05 - 15.40

The Parlophone and Warner Bros Records UK chairman will be interviewed by BBC Radio 1's Pete Tong.

Since joining Parlophone 18 years ago, Leonard has had a long career working with artists such as Coldplay, Damon Albarn/Gorillaz, Kylie Minogue, Tinie Tempah and Lily Allen. Now heading up



both Parlophone and Warner Bros, the exec should have plenty of expertise to share. He currently works with acts such as David Guetta, Chromeo, techno DJ and producer Gesaffelstein and house duo Blonde. Leonard will talk about his own experience in dance music and the acts that he's worked with over the years. Says IMS co-founder Ben Turner: "Miles Leonard has been around for 20 years and I think it's really nice for someone like him to tell his story. He does sit on the other side of the fence being responsible for major signings but he's very passionate about [the electronic music] world."

JAMAL EDWARDS (SB.TV), WEDNESDAY, 16.30 - 16.55

SB.TV's YouTube channel is about to hit 250m views of its range of music-based content. Launched in 2006 by Jamal Edwards, it's risen to prominence by featuring videos of acoustic and live performances, interviews and behind the scenes documentaries of underground rappers and producers. Edwards will share his digital expertise at IMS.

"When I started putting videos online I was just trying to film something that I wanted to see on the internet and that happened to feed a lot of other people's hunger as well," says Edwards.

"With dance music having a massive place in the charts, it's important to get the stories behind those DJs and producers out there. Some of them don't want to be on camera and I understand that but it's about creating new formats around them and that's what I can do. I admire titles like Mix Mag and there are a lot of guys there that are doing really cool content around electronic music scene. It would be good to find out a little bit more about the likes of Gorgon City and those artists that are in the Top 10."

INDEPENDENT THINKING THURSDAY, MAY 22 13.20 - 14.50

This year, independent labels are a big focus and IMS has ensured the conference is affordable for their modest budgets, says co-founder Ben Turner.

AIM's Alison Wenham (pictured) will give a keynote address on the state of the independents. "The independent labels are brilliant at creating new niches," she explains. "In the main, they are doing extremely well in areas of the business



that the majors are simply not focused on. That has always been the case, whether it's electronic dance music or extreme death metal. The whole scene is very mercurial, which is difficult for the majors to operate in. The independents are very close to the ground as ever and very quick to work in an evolving market."

From 13.40 - 14.15, Andy George (Moda Black, Partner), Eelko van Kooten (Spinnin Records, CEO), James Grant (Anjunabeats / Anjunadeep, managing director), Mark Brown (CR2 Records, founder), Sophie Hall (MTA Records, label manager), Steffen Harning (Milk & Sugar Recordings, founder) will give an insight into how to keep afloat in the current climate. From 14.20 - 14.50, founder of German electro techno label !K7 Horst Weidenmueller will be interviewed. !K7 was founded in 1985 and has now grown into a multi-faceted music company, boasting management, distribution and publishing.

MEET TEAM AVICII FRIDAY, MAY 23 15.55 - 16.25

The number of hits Avicii has spawned in his short career is pretty impressive. The DJ boasts four Top five singles and a debut album that peaked within the top ten in at least ten countries on release. In February, his single *Wake Me Up* became the most-played song of all time on Spotify, having been streamed more than 200 million times.

Not bad for someone who five years ago was 'messing around on his laptop at home'. But what's the story behind the success? Meet Team Avicii. The star's management and agent will get together for a panel discussion. At Night Management founder Ash Pournouri and the company's business relations exec Carl Vernersson will be joined by Paragon BA agent Panos Ayassotelis.

INTRODUCING THE CHIEF EXECUTIVE OF AFEM AND SETTING THE AGENDA, WEDNESDAY, 13.35 - 14.30

Former PRS For Music director of membership Mark Lawrence (pictured) will be announced as CEO of The Association For Electronic Music. Lawrence previously spent 10 years at PRS and has a long association with the dance and electronic music genres. In 2012, he launched PRS's Amplify initiative and co-owns independent house label Black Rock Records with DJ Steve Mac. He will be formerly introduced at IMS before the trade body's key executives will gather to set the agenda. On the panel are:

- Claudio da Rocha Miranda Filho (Rio Music Conference, co-founder)
- David Levy (WME, partner)
- Horst Weidenmueller (!K-7, founder)
- Liz Miller (Big Beat / Atlantic Records, general manager)
- Martin Gontad (2 Net Producciones / Creamfields / Timewarp South America, partner)
- Steven Braines (The Weird & The Wonderful, founder)
- Moderated by Ben Turner & Kurosh Nasseri (AFEM co-founders)



VIEWPOINT KINGSLEY NAPLEY LLP**‘BE EXTRA VIGILANT ABOUT TAX’**

Gary Barlow and two fellow Take That singers have found themselves in the spotlight after a judge ruled the musicians had invested in a scheme designed for tax avoidance purposes. Not only may they have to pay back millions of pounds in tax, but their public reputation may have taken a hit. So what should artists do if they find themselves in Barlow’s position?

FINANCES

■ BY LAURA PHILLIPS AND MATTHEW DUNCAN, KINGSLEY NAPLEY LLP

First let’s be clear: tax avoidance is not a criminal activity.

However, it is wise to be aware that the HMRC is currently “cracking down” on aggressive tax avoidance schemes and public rulings on schemes which don’t meet their approval can prove embarrassing as well as expensive for high profile figures who indulge in them.

For many artists, the concept of being able to invest money in a scheme which they are told is legal, avoids tax and comes recommended by a professional advisor may seem tempting.

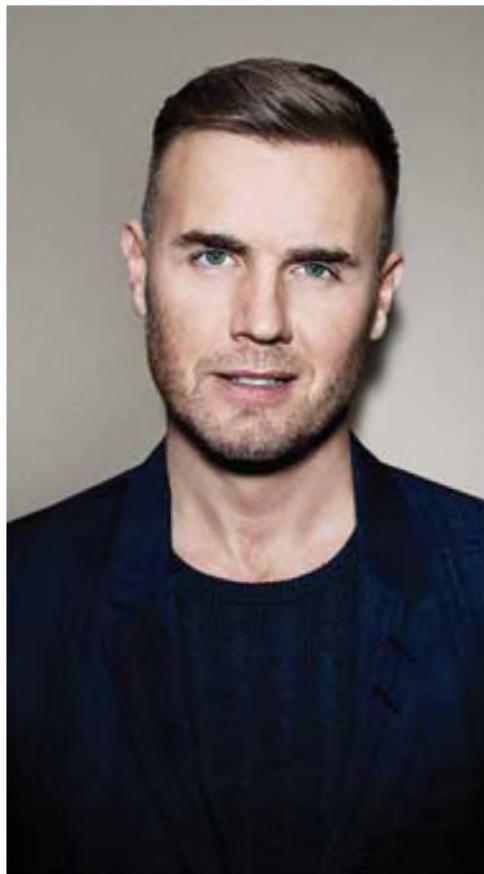
Artists and celebrities tend to be particularly reliant on the advice of professional advisors in respect of financial and investment decisions. In reality they often do not understand the precise features of a financial product, the implications of investing in such schemes, or the risk that HMRC will not approve the scheme.

Professional advisors are under a duty to fully explain a scheme to their clients, including all the pitfalls. However it is possible they may not have caught the winds of change or may be more optimistic themselves than is prudent about the scheme they are promoting.

Artists should therefore be sure to take a second opinion and be especially cautious and circumspect in these current climes.

There are, of course, other routes that can be taken for sensible tax planning which does not involve an elaborate tax planning scheme. For example, contributing to a pension, utilising full ISA allowances, and making gifts to Charity. However, for many artists the main attraction to

RIGHT
Gary Barlow:
Take That man did nothing illegal, but may still have to pay back millions due to tax avoidance



the schemes that have been subject to recent scrutiny was the fact they promised to significantly reduce their income tax burden rather than minor tinkering at the edges.

For those like Gary Barlow and bandmates who have already subscribed to a scheme and feel they may have been poorly advised, another course of action is possible. We are seeing a rise in claims by

artists against their advisors for professional negligence where the adviser (be it accountant, lawyer or financial advisor) has failed to perform their duties to the required standard. Claims may be brought on the basis of negligence in recommending a scheme which was unsuitable or flawed, or simply because the necessary advice was not given to enable the investor to make an informed decision before participating in a scheme. In those circumstances, the adviser can potentially be liable for damages and will usually have indemnity insurance to cover against such claims.

The negligence route is not without its own pitfalls however. Claims must usually be brought within 6 years of the alleged negligence, which will often be the date of investing in the scheme, and further the exercise of calculating loss for a claim against a professional advisor is rarely straightforward given that there is often a need to obtain expert evidence to establish what would have happened (in financial terms) but for the negligence.

What is clear is that musicians need to be extra vigilant about their tax affairs right now. It is no longer advisable merely to leave matters to others without engaging on the detail. As Gary Barlow and others have found to their cost, tax avoidance is a hot topic for the HMRC, politicians and the media. Best take a personal interest in sorting things properly now than be faced with the prospect of claiming damages from your adviser when all has gone wrong.

■ The authors of this Viewpoint are Laura Phillips, solicitor, and Matthew Duncan, partner at Kingsley Napley LLP who are both part of the firm’s Public Eye, Private Lives campaign.

Q&A ALAN MCGEE

WHAT COULD POSSIBLY GO WRONG?'

Alan McGee is reviving Creation as a management company. Three decades after his world famous record label was born - and 20 years since the arrival of Oasis' seminal *Definitely Maybe* - the exec explains why it's time for a rebirth

MANAGEMENT

BY TIM INGHAM

It's been almost 20 years since Oasis' *Definitely Maybe* noisily crashed into the UK charts, stuffed with belief, brilliance and some ballsy pilfering of prior rock genius. You could lazily argue that the LP was the most 'defining' album to emerge from Alan McGee's Creation Records. But that might not be the most appropriate accolade, considering Creation made a habit - and it was a company beset by habit - of redefining both itself and counter-culture's soundtrack: from Primal Scream's *Screamdelica* (1994) and XTRMNR (1999) to The House Of Love's eponymous debut (1988) and My Bloody Valentine's *Loveless* (1991).

Last week, 15 years after he closed his beloved label, Alan McGee announced that Creation was back. But this time, it was solely the management arm of the company that was returning; the label, a Sony Music property, remains soil-caked in the major record company graveyard.

Creation previously enjoyed two successful spells in management with McGee at the helm: once between 2002 and 2007, when it counted The Libertines and Mogwai as clients, and once 30 years ago, when McGee signed up The Jesus & Mary Chain for the first time as a young band.

Now The Mary Chain are back on McGee's roster as the first signing to his new company, run in conjunction with businessman Simon Fletcher. The initial key project for the reborn Creation will be the Mary Chain's celebration of the 30th anniversary of seminal debut album *PsychoCandy*. They will play three UK shows in November at London's Troxy (19), Manchester's Academy (20) and Glasgow Barrowlands (21).

Below, the Glaswegian, 53, tells *Music Week* all about his plans for the new venture - and his label, run in conjunction with Cherry Red, 359 Music...

Are the Mary Chain the only act on your management roster?
At the moment, yeah. We're going to sign a couple of baby bands, but the main thing is to do the Mary Chain right. We're going to South America this week, then we'll do some more American stuff, then we're going to get into *PsychoCandy* pre-production, then there's the three British dates. Then really we're [planning events for] the whole of next year - the festivals [in 2015] are going to be all about *PsychoCandy*. And at the end of that, probably everyone will look at each other and go: "I want a year off! [Laughs]. The Mary Chain were the first band I ever managed when I was 23 - I'm 53 now, it was 30 years ago and they exploded really fast. By the time I was 24, they were No.1 in Germany. Jim [Reid] was 22, I was 24 and Douglas [Hart] was 17. It was fucking nuts, if you think about it. We were kids! Even now, I'm 53 - that's kind of the normal age of a manager in a lot of ways.

Obviously you've learnt a lot in that time...

The music industry has completely changed. You've just got to accept it, it changes. During this phone call, the music business has changed. You end up full circle: I was in my first band, then it was Creation, then Oasis, Poptones, then I went into property and I disappeared. I ended up doing better out of property than I ever did out of music. But that's not very sexy. This opportunity came up and I spoke about it to William [Reid] in Los Angeles with my business partner, Simon Fletcher and we all decided to do it. Jim [Reid] was a huge part of it as well. I've always stayed close to William and to Jim throughout the last 30 years. Well, I think we fell out for a year at one point, when I got the sack in 1987 or something. But ever since then we've been best mates.

What have you been doing since you folded your last British label, Poptones?

I chucked [music] in back in 2008 and went to Wales, really because I was doing so well out of property, if I'm being honest. I'd kind of trebled the fucking Britpop millions. But after five years of navigating your naval and watching everything weird and wonderful on the internet, you kind of go: 'I'm only 53, I'm not that boring. Let's go have some fucking fun.' And who better to have fun with than Jim and William, because they're both fucking nuts, and I love it. William's a genius, Jim's a rock'n'roll star and I'm a fucking headcase. I mean, what could possibly go wrong?"

How does the rebirth of Creation affect your 359 venture with Cherry Red?

359 is a completely different thing. It's essentially a launch label. Sometimes we might do a second album, but it's essentially a launchpad for new talent. I don't really want to ever stop being involved with new talent. That's why we'll sign a couple of new things up with Creation Management, and they'll be bands that we'll develop. It's too easy just to go: 'How many Twitter fans do you have and how many fucking Facebook likes do you have?' I'm not about that. There are a couple of [acts] we'll do and they're young [bands] that we believe in. That will emerge. But the Mary Chain are the flagship band for us in the next couple of years.

How is the ownership of Creation divided up?

Sony have Creation Records. I've got Creation Songs and Creation Management. It is what it is. Funnily enough, Sony are swamped [taking on] Universal, so I'm sure they're not going to be too worried by Creation Management



re-emerging. I'm sure it won't be troubling their market share. We're no threat to them. If anything, we'll be looking for money off them at some point

Are you at all interested in getting into publishing again with Creation Songs?

Not really. To be honest, I'm getting back into rock'n'roll because I did so fucking well out of property, I want a laugh; because I'm fed up talking to fucking American bankers.

Liam Gallagher's out of management right now, of course, having left Quest...

I actually met up with Liam in Japan recently. You know what? He was fucking great. The media perception of Liam Gallagher is so fucking wrong. I hadn't seen Liam for about four years. In the past, he could be quite a volatile guy, but he was a fucking gent. We had a blast in Japan. There was no suggestion of me managing him either way, we literally just met as friends and it was great. I'm friends with Noel and I go to his gigs and stuff - and I've always been away with Noel to weird and wonderful places like the Budokan - but I hadn't seen Liam for a long time, since [Oasis] did Wembley in 2009. I went out and [joined] Beady Eye in Tokyo, where they played to about 8,000 people and it was brilliant. We had a lot of time together. It's true that he's out of management, but I'm doing the Mary Chain. I've got to get that right. You're only as good as your last match

For the Oasis fans though...

Haha! Go on then, ask me the question!

... if he was interested, would you possibly entertain becoming his manager?

Because you'll print it a weird way, I can't answer that question properly. Okay, I love Liam Gallagher. You're the one that asked the question - I'm not fishing. But I love Liam Gallagher.

PROFILE JONATHAN MORRISH

A PRESS OFFICER AND A GENTLEMAN

Jonathan Morrish is something of an industry legend. He has been at the sharp end of the comms business for 40 years, most prominently with Sony, most recently with PPL, but is taking a couple of steps back from the frontline. Which means it's the perfect time to pay tribute.

EXECUTIVES

■ BY DAVE ROBERTS

Jonathan Morrish wants to talk about the future. And about other people.

Hmmm. *Music Week* doesn't want to get into an argument (not because he's a tough guy, because he's a nice guy: self-effacing, charming, generous and endlessly enthusiastic). But here's the thing: this is a man with 40 years' experience in the music industry, a man who's worked with some of the biggest artists in the world, a man with stories to tell, a man with wisdom to impart and, most germanely, a man who, whilst not retiring, is swapping his full time job as director of comms at PPL for a two-days-a-week consultancy role. This is a moment in time. A life moment.

So, just this once, with apologies and all due deference, no: let's talk about you for a while, and let's start at the beginning...

In this case, the beginning is 1973 and Morrish is graduating into the world of the three-day week [insert own joke about this being perfect training for a life in the music industry] with no real idea what he wants to do.

"I knew I loved music; I knew I wasn't a musician; but I knew I could write. At the time I was living in a squat in Stockwell, which meant I didn't have many overheads. And I was doing supply teaching, which meant I had time. So I decided I would go to gigs, write reviews and bombard people with copy. Most of which, of course, got rejected. But that's fine, in this business you've got to have 54 doors slam in your face before the 55th opens for you.

"Eventually, in January 1974, I had a review of the Eric Clapton Live at the Rainbow album published in *Let It Rock* – the editor at the time was Simon Frith, who now, of course, is chair of the Mercury Music Prize. As anyone who knows me is aware, I kind of network. So, once I was in the room, and I knew one person, that person became three, three became five, became 10, etc."

The new Nick Kent started to become the wholly original Jonathan Morrish when he took a freelance job as house writer at CBS, doing a weekly newsletter, sleeve notes and other general wordsmithery. The transition was made official when Morrish accepted the offer of a full time job in the press office.

The gamekeeper remains grateful, however, for his brief spell as a poacher. "I think it helped enormously. It gives you the understanding of a deadline. If a journalist phones and says I need to know this and I need to know it in half an hour, I



ABOVE
With Michael Jackson:

Morrish first met the King Of Pop in 1977. "Boy, he was smart," says the exec

know where he's coming from. To me, PR is all about reputation and I like to think that I'm known for always getting back to people and always being honest with them. And I just don't mean honest in terms of the facts, I mean honest in terms of what you can and can't/will and won't do."

In the mid-'70s, the CBS press office, with specialist weeklies still talking to a discerning audience rather than the mainstream media talking to anyone who'll listen, would undoubtedly have had an air of mystery (and quite possibly a thick fog of cigarette smoke) – generated by a roster that included Santana, Abba, The Only Ones, Cheap Trick, The Vibrators and REO Speedwagon. The first No.1 record Morrish worked on was Chicago's *If You Leave Me Now*.

When CBS split its business into two labels, Morrish ended up on Team Epic, which included The Jacksons and, of course, Michael Jackson who, a year later, released the ground-breaking *Off The Wall*. He was the artist with whom Morrish became most closely associated with over the next 20-plus years – and with whom there was clearly a special bond. He had known the group since they'd signed to Epic in 1976 (leaving the Motown-owned Jackson Five name behind).

"It was just one of those quirks of fate... When they came to the UK to perform at the Queen's

jubilee in 1977, I set up some interviews and that's when I first met them all. At that time they were very much a group, they were brothers and they were very close. But, even though they were young, they were very worldly wise, they knew the game, because they'd been in it since they were children.

"When *Off The Wall* came out, Michael was still in and around the office in Soho Square. He was a successful artist, but within a company with lots of successful artists. Don't get me wrong, he had just made, along with Quincy Jones, a record which still sounds fresh.

"The madness in his world didn't really start until *Thriller*, though. That's the record that really changed everything. It's only with the passage of time that you realise how blessed you were to have been around an artist like that, and that you worked on records that will be listened to forever. It was like being around Picasso or Shakespeare.

"And when you're that successful, there is no rule book. It's a challenging and very high pressure situation. But Michael knew how to communicate by not communicating.

"He could keep the world's attention by not giving everything away, by retaining the mystery of the man who'd made this incredible work."

"Michael was a very simple guy on many levels. I know that might sound odd, but he was completely



JONATHAN MORRISH'S FIVE ETERNAL TIPS FOR GOOD PR:

1. Be passionate, be diligent, be imaginative, be truthful
2. Email is fine, but recognise that you always do business better and better business with people you know
3. No contact book can ever be too big
4. Return phone calls
5. We are all salespeople, so never take no for an answer but know when to stop!

consumed by the artistry and by the work.

"And of course he broke all barriers from a record sales point of view, from a touring point of view and from a video point of view, and that can only be done by someone who completely understands the world around him. He was savvy in a way that no one ever talks about. He could seem naïve and childlike, but boy he was smart."

His story, of course, ended unhappily and rather grubbily. Morrish is right, there are no rules at that level. In fame terms, he was floating in space, cut adrift from pretty much anything that had gone before, certainly in the modern media age, earthly compasses and the maps of previous travellers rendered useless.

Morrish, of course, will have been asked many times to contribute to lurid reappraisals, but he never has. Instead, he says: "I'll remember the man I knew. I respect the privileged position I was in and the trust he bestowed in me. I'll remember him as a friend and, of course, I'll remember the music."

Respect for the artist and the work is a central tenet of Morrish's approach to his work. "It was instilled into us at CBS that anybody who signs to a big record label is staking their life on you, they're taking an incredible gamble.

"It was part of the culture there that you respected what these people had chosen to do with their lives, their careers and their futures, so you gave them your time and you gave them your best."

In 1985 Morrish moved to a new role in corporate PR at CBS – whilst still retaining close and hands-on relationships with selected artists.

"This was at a time when the CD was really taking off, which meant that as a business we were getting talked about in areas of the media that had never touched us before. But I also kept myself close to the music, because that's what I loved."

Sony's acquisition of CBS added another layer of interest for the business and media pages and exponentially increased the remit of corporate comms. Morrish, meanwhile, expanded his role to a pan-European basis. But by 2003 the world had



turned – and the industry had down-turned.

"There were huge changes everywhere. Everyone, especially the majors, suffered and had to readjust. I was one of many, many people who were let go."

A contact of many years standing, Alan Edwards at Outside, snapped him up and Morrish immersed himself into the agency world for three years, working with a range of clients and learning about life and cultures outside the Sony circle.

One of those clients was PPL. "I'd known Fran (Nevrkla, PPL chairman) for a while anyway, one thing lead to another and he offered me the full time job there in 2006.

"My challenge was to develop the fantastic work he'd already done. And, again, I was lucky: the first release I worked on was about PPL's merger with FAMRA and AURA, so now we're not just collecting for record companies, we're collecting for performers. That was a challenge where my experience in dealing with artists, I think, helped.

"We also had to make copyright exciting, get the media interested. It used to be very much the c-word; journalists would put the phone down if you mentioned it! So what we did was use the performers, create charts, host events and now we have a menu of stuff that we do around the country and the result is that the PPL is more easily understood, the media is more interested and licensees are more sympathetic."

Whilst Morrish is quick to push any praise and credit in the direction of Nevrkla and current CEO Peter Leatham, there's no doubt he has also played a huge part in the reinvention of PPL, helping it gain recognition not only as an increasingly significant source of revenue for businesses and performers, but also as a thoughtful and influential voice in the debate about the future of the industry.

He will continue to work for the society, albeit in a reduced capacity. "I'm incredibly grateful to Peter and Fran for being understanding about this life change", but adds quickly, "I'm not going anywhere and I'm certainly not disappearing! I just want to explore what's out there."

He will devote more time to his role as governor at the BRIT school ("I've always wanted to do more for them because it's a great honour to be involved") and, rather sweetly, he wants to learn the piano.

He talks of "an incredibly blessed life" in an industry he clearly still feels passionate about, and he is undoubtedly as involved in the organization of next month's PPL AGM as he would have been with teeing up Shakin Stevens interviews in the '80s.

He takes far less persuading to discuss theories on the future than he does to tell war stories from the past, believing "everything's changed but nothing has changed".

Today's PR challenges are the relentless thirst and

ABOVE Morrish moments:

[From left to right] Morrish with George Michael during the star's Sony years; at PPL with Fran Nevrkla and Peter Leatham; an early PR job working with Bill Joel in 1977 on his *The Stranger* album - Morrish clearly did it, loved it, got the T-shirt



THREE ALBUMS YOU'RE PROUDEST TO HAVE WORKED ON?

Thriller, Michael Jackson, 1982

"The last phoner that Michael ever did with a UK journalist? Step forward Mark Ellen! At the 1983 Music Week Awards, I collected Quincy's Best Producer Award and was mocked for saying, 'He has produced more than a great record, he has produced a piece of history!' But hey, I was right."

The Only Ones, The Only Ones, 1978

"This is an extraordinary record and they were an extraordinary band. I got an early cover on *Sounds* magazine - a badge of honour, for a week! The album reviews were great, but how 'Another Girl, Another Planet' wasn't a single hit, and the album a smash, I have no idea to this day.

Diamond Life, Sade, 1984

"A ground-breaking album and one of my proudest moments. We had twelve front covers before radio realised what an extraordinary band they were. Your Love is King was a song that set the soundscape of the '80s as she, at the same time, set a look."

24/7 noise of an ever expanding media landscape, including the wild west of social media ("when I started, 'social' meant something very different", he quips).

"I have a degree of scepticism about what social media can deliver, but I also know you have to be in it to win it. I actually still think you can't beat old media, like dead trees, radio and TV shows.

"It all begins with the creative process, let's never forget that. When you walk into your nice office and Sony or PPL or wherever, it's because some kid got sore fingers practicing guitar in his bedroom.

"The danger we have is that we've become too ubiquitous and too open to be valued. We need to work together to manage the process and retain the mystery rather than give everything away."

He has huge admiration for Columbia's recent Beyoncé album launch, "because it had that mystery about it, it just arrived, it surprised people. It was an incredibly smart and bold move, by her and the record company... That's the challenge in PR right now, to keep the mystery going rather than worry about how many Twitter followers you've got."

You can, incidentally, follow the great man here - @jmorishppl. But, actually, you know what, you'd be far better off bumping into him at an industry event, having a drink, and talking to him in person about the music industry of yesterday, today and tomorrow.

FEATURE

ON THE RADAR MARMOZETS

■ BY CORAL WILLIAMSON

Marmozets might not be as cute and cuddly as their (near) animal namesake but, luckily, cute and cuddly's not what they're aiming for. The five-piece, comprised of two sets of siblings, signed to Roadrunner Records in October last year, and have been making a lot of noise since.

"I kind of feel like we're blowing up a bit, and good things are happening to us. About flipping time; we're ready for it," singer Becca Macintyre tells *Music Week*.

Having started the band while at school, Marmozets have been together for eight years. With a Yorkshire accent – the group hail from Bingley – Becca explains: "We're just generally a music-loving band, we've always written our own stuff; we're very passionate about what we do.

"Everything's very real, there's no fakeness about us or trying to

be something. We're just being the way we have been for ages."

She says it's hard to sum up Marmozets' sound: "Nobody's been able to be that specific about us, which is good, it means we're doing something different.

"Everyone always says something different. We're fun, we're energetic, definitely a band to come see live. We just write what we wanna write, if we wanna get more angry, we might add a couple of screams."

She finds it easier to describe the band's biggest career highlight to date: "New York was our first major trip, our first time on a plane together. We were there for three days and everything was such a blur. It was quite surreal, I feel like it didn't actually happen, like a dream. It was a vision of what it could be like. We can see our future: get on an airplane, play to



different places in the world."

The New York trip was the result of impressing Roadrunner Records at a small gig in Exeter. "The A&R guy at Roadrunner USA heard something of ours and loved it. And then a guy who works in England heard us and just freaked out, and got in touch with Dave [Rath] straight away saying, 'You need to come to England, you

need to see this band'.

"Before we knew it, he came to Exeter while we were on tour. Out of everywhere, he could've come to London, but he was there in a little pub in Exeter. So we went for dinner, we fell in love with Dave and what Roadrunner was all about. From there, we went to New York, played a show, and got in everyone's good books."

ESSENTIAL INFO

RELEASES

Out now

Single: Why Do You Hate Me?

EP: Vexed

September Album TBC

MANAGEMENT

Starwood Management

LABEL

Roadrunner Records

LIVE

May

24-25 Slam Dunk Festival

June

13-16 Download Festival

August

22-24 Reading/Leeds Festival

The band's debut album is slated for release in September, and was produced by Larry Hibbitt. "Larry is family now, we want to work with him 24/7. He's an absolute legend," says Becca. "It's taken a while but it's there now and we're really happy and eager to get it out there, but we have to wait until September unfortunately."

UNSIGNED ARTIST? WANT TO REACH RECORD LABELS? TRY MUSIC WEEK PRESENTS...

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24 SINGLES/ALBUMS/COMPILATIONS

Rita Ora tops The Official UK Singles Chart with I Will Never Let You Down



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 UK ALBUMS WEEK 20



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

THE OFFICIAL UK ARTIST ALBUMS CHART

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

| THIS WK | LAST WK | WKS ON CHRT | ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) | THIS WK | LAST WK | WKS ON CHRT | ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) |
|---------|----------|-------------|---|---------|----------|-------------|--|
| 1 | New | | MICHAEL JACKSON Xscape <i>Epic/MJ 88843053662 (Arvato)</i> (Jackson/McClain/Tunfort/Anka/Rooney/Timbaland/Jroc Harmon/StarGate/Logan/Jones/Jimenez/Jenkins) | 39 | 32 | 166 | WHITNEY HOUSTON The Ultimate Collection <i>Arista 8869717012 (Arvato)</i> ★ 4 (Houston/Maslin/Masser/Karada M Walden/Bentley/Babyface/Reid/Mimio/Poster/Lipson/Souhail K & Karlin/Wytlef Jean/Duplessis/Jenkins/Griffin) |
| 2 | New | | THE BLACK KEYS Turn Blue <i>Nonesuch 755979554 (Arvato)</i> (Danger Mouse/The Black Keys) | 40 | New | | THE COMMON LINNETS The Common Linnets <i>Po'ydor 0602537800025 (Arvato)</i> (Delange/BJ Meijers) |
| 3 | 4 | 10 | PALOMA FAITH A Perfect Contradiction <i>RC A 88843006112 (Arvato)</i> ● (Pharrell/Saadi/Burrell/Degeedingsze/Mr Hudson/Townsend/Plan B/Appapouly/McIntosh/Robson/Wiggins/Braide/Ukumu) | 41 | 9 | 2 | ANASTACIA Resurrection <i>BMG Rights 538012732 (Absolute Arvato)</i> (Watters/M. Biancaniello/Hartman/A. Biancaniello/Helds/Gad) |
| 4 | 3 | 5 | PAOLO NUTINI Caustic Love <i>Astoria 2564631230 (Arvato)</i> ● (Nutini/Sardy/Castelar/Bate/Armstrong/Abraham) | 42 | New | | CHROMEO White Women <i>Parlophone 2564632685 (Arvato)</i> (Chromeo/Oliver/Oliver/Walsh) |
| 5 | New | | FOXES Glorious <i>Sign Of The Times/Epic 88843001572 (Arvato)</i> (Horn/Howe/Ghostwriter/Spencer/Future Cut/Kid Harpoon/J. Rogers/Wiggins) | 43 | 30 | 57 | MICHAEL BUBLE To Be Loved <i>Reprise 936249449 (Arvato)</i> ★ 2 (Reck) |
| 6 | 1 | 2 | LILY ALLEN Sheezus <i>Parlophone REG144C (Arvato)</i> (Kurstin/DJ Dahi/Hyars/Shelback/FT Smith/Beard) | 44 | 26 | 3 | EMBRACE Embrace <i>Cooking Vinyl COOK0603 (Essential/Praper)</i> (McNamara) |
| 7 | 2 | 25 | GARY BARLOW Since I Saw You Last <i>Po'ydor 3757644 (Arvato)</i> ★ 2 (Power) | 45 | 21 | 292 | TAKE THAT Never Forget - The Ultimate Collection <i>RC A 9287674852 (Arvato)</i> ★ 7 (Take That/Steinman/Bettes n Rhyming/James/Balwyn/Porter S. Jones/P. Jones/J. Wales/Livingstone/Negro/Kennedy/Ward/Coyan/Wright/Griffin/Lewis/Rapino/Bettes/Lewis/Harmon/Bodgerman) |
| 8 | 7 | 24 | JOHN LEGEND Love In The Future <i>Columbia 88725439942 (Arvato)</i> ● (Legend/Coze/MT/BD/West/Campor/Boopz/Mwabena/Da imenz/Bink/The Twilite Tone/88-Keys/The Runners/J. Anderson/D. Anderson/Williams/O.Tip/Lewis/McKinney/Muhammad/Malay) | 46 | 42 | 7 | JOHNNY CASH Out Among The Stars <i>Columbia/Legacy 88843019192 (Arvato)</i> (Sherrill/Castello) |
| 9 | 11 | 8 | WILKO JOHNSON & ROGER DALTRY Going Back Home <i>Ches/UMC CRC02014 (Arvato)</i> ● (Tringa) | 47 | 38 | 8 | SAM BAILEY The Power Of Love <i>Syco 98843032922 (Arvato)</i> ● (Stark/Purridge/Hedger/Batler) |
| 10 | New | | NICK MULVEY First Mind <i>Fiction MULVEY006 (Arvato)</i> (Carey) | 48 | 43 | 23 | BEYONCE Beyonce <i>Columbia 88843032512 (Arvato)</i> ★ (Ammoo/Beyonce/BODIS/D=tail/Timbaland/Harmon/Soko/Pharrell/Pai arhek/Dean/Wain/Hit-Roy/Practor/Shebib/Jordan/Brown/Nash/Tedder/Rey Reel) |
| 11 | 44 | 81 | THE BLACK KEYS El Camino <i>Nonesuch 7559796331 (Arvato)</i> ★ (Danger Mouse/The Black Keys) | 49 | 49 | 34 | KINGS OF LEON Mechanical Bull <i>Columbia/Hand Me Down 88883768222 (Arvato)</i> ● (Petraglia) |
| 12 | 15 | 11 | PHARRELL WILLIAMS GIRL <i>RC A 8884305072 (Arvato)</i> ● (Pharrell) | 50 | New | | DOWN EP 2 Of 4 <i>Roadrunner RR75752 (Arvato)</i> (Down/Thompson/Anselmo) |
| 13 | New | | TORI AMOS Unrepentant Geraldines <i>Mercury Classics/Decca 3768884 (Arvato)</i> (Amos) | 51 | 48 | 144 | PALOMA FAITH Do You Want the Truth or Something Beautiful? <i>Epic 88697543552 (Arvato)</i> ★ 2 (Byrnie/Mackinham/Robson/Batler/Han Court/Love/Jongensen/ Kurstin/Marr/Noriega/Wells/Ed/son/Westerlund/Maxak/Uxon) |
| 14 | New | | LITTLE DRAGON Nabuma Rubberband <i>Because BECS16770 (ADA Arvato)</i> (Little Dragon/Hannibal) | 52 | 41 | 29 | LORDE Pure Heroine <i>Virgin 5751900 (Arvato)</i> ● (Little) |
| 15 | 16 | 7 | KAISER CHIEFS Education Education Education & War <i>Fiction/Caroline EDUCATE02 (Arvato)</i> ● (B.H. Allen/Wilkinson) | 53 | 47 | 59 | IMAGINE DRAGONS Night Visions <i>Interscope 3722421 (Arvato)</i> ★ (Imagine Dragons/Alex Da Kid/Darner) |
| 16 | New | | BLONDIE Blondie 4(0)-Ever <i>Noble ID/Caroline NBL5002 (Arvato)</i> (Saltzman/Stein/Katz-Bohen/Scherer/Tomino/Kaneshiro/Siegel/Ekong/Fonseca/tbc) | 54 | 59 | 28 | EMINEM The Marshall Mathers LP 2 <i>Interscope 3758811 (Arvato)</i> ★ (Eminem/S1/Streetrunner/Rubin/Resto/D1 Khalil/Haynie/Alex Da Kid/DVI F/Frequency/Aaliya/Bhasker/Rooms/Cardiak) |
| 17 | 22 | 84 | ELLIE GOULDING Halcyon <i>Po'ydor 3714241 (Arvato)</i> ★ 3 (Eliot/Goulding/MONSTA/Spencer/Billboard/Foris/Parker/Starsmith/Harris/FTSmith) | 55 | 12 | 174 | MEAT LOAF Bat Out Of Hell <i>Epic 88883705002 (Arvato)</i> ★ 7 (Rundgren/Meat Loaf/Steinman/ovine/Galfas) |
| 18 | 13 | 5 | THE VAMPS Meet The Vamps <i>EMI 3778477 (Arvato)</i> ● (Espionage/Harrison/Asmar/TMS/Falk/Undin/Prime/Jay Reynolds/Williams/Rawling/Meehan/Sares/D. Jones/Bendeth/Evans/Cj Baran) | 56 | 31 | 4 | PIXIES Indie Cindy <i>Pixies PM006CCX (PIAS Arvato)</i> (Narvon) |
| 19 | 27 | 30 | KATY PERRY Prism <i>Virgin 3753232 (Arvato)</i> ★ (Dr Luke/Martin/Cirkut/Ahlund/Karlsson/StarGate/B. Blanco/Kurstin/Wells/Perry) | 57 | Re-entry | | KYLIE MINOGUE Kiss Me Once <i>Parlophone 2564632807 (Arvato)</i> (Del Rio/Wallevik/Davidsen/Cutfather/Williams/The Monsters & The Strangerz/MNEK/Rechtshaid/Walker/GoodWill&MG/Shaokin/Taylor/Smith/Loco) |
| 20 | 14 | 3 | IMELDA MAY Tribal <i>Cesca 3763558 (Arvato)</i> (Crossey/Imelda May) | 58 | 55 | 64 | PASSENGER All The Little Lights <i>Netwerk 309652 (Essential/Praper)</i> ★ (Vallejo/Rosenberg) |
| 21 | 20 | 10 | ELBOW The Take Off And Landing Of Everything <i>Fiction 3754767 (Arvato)</i> ● (Potter) | 59 | 40 | 120 | LANA DEL REY Born To Die <i>Po'ydor/Stranger 278/091 (Arvato)</i> ★ 3 (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Smeddon/Bauer-Mein/Novels/Braider/Shux/Skarbek/Howe) |
| 22 | 5 | 2 | BLACK STONE CHERRY Magic Mountain <i>Roadrunner RR75802 (Arvato)</i> (Barresi) | 60 | 17 | 14 | KATY B Little Red <i>Rims/Columbia 88883743952 (Arvato)</i> ● (Katy B/The Invisible Men/Arcade/Genesus/Fitzgerald/cker/Route 94/Sissy/Greene/Argo/Smith) |
| 23 | 8 | 3 | DAMON ALBARN Everyday Robots <i>Parlophone 2564633131 (Arvato)</i> (Russell/Albarn) | 61 | 64 | 27 | LITTLE MIX Salute <i>Syco 88883789362 (Arvato)</i> ● (TMS/Duval/MNEK/Electric/Strannard/Howes/Ball/RyKeyz/D'Silva) |
| 24 | 23 | 36 | LONDON GRAMMAR If You Wait <i>Metal & Dust MADART1 (Sony DADC UK)</i> ★ (London Grammar/Bran/Kerr/Disclosure) | 62 | Re-entry | | ST VINCENT St Vincent <i>Loma Vista/Caroline 3767247 (Arvato)</i> (Congleton) |
| 25 | 36 | 30 | JAMES BLUNT Moon Landing <i>Atlantic/Custard 2564641931 (Arvato)</i> ★ (Blunt/Terefe/Rothrock/Tedder/Robopop/Mac/Robson/Hales/Wilson/Massie/Chambers/Som) | 63 | 62 | 55 | RUDIMENTAL Home <i>Asylum 2564554475 (Arvato)</i> ★ (Rudimental/Spencer) |
| 26 | 25 | 9 | GEORGE MICHAEL Symphonica <i>EMI 3769932 (Arvato)</i> ● (Ramone/Michael) | 64 | 45 | 4 | IGGY AZALEA The New Classic <i>EMI 3740916 (Arvato)</i> (The Invisible Men/1st Down/The Arcade/Watch the Duck/The Messengers/wongomba/StarGate/Reeva & Black/Woody) |
| 27 | 10 | 6 | ALOE BLACC Lift Your Spirit <i>Interscope 3758951 (Arvato)</i> (DJ Khalil/Aloe Blacc/Finkim/Pharrell/Chin Injeti/Feemster/Rock Mafia) | 65 | 56 | 31 | JOHN NEWMAN Tribute <i>Island 03743662 (Arvato)</i> ● (Newman/Whiting/Sooker/Spencer) |
| 28 | 29 | 63 | BASTILLE Bad Blood <i>Virgin CDV5094 (Arvato)</i> ★ 2 (Smith/Crew) | 66 | Re-entry | | MICHAEL JACKSON Number Ones <i>Epic 5138002 (Arvato)</i> ★ 7 (Jones/Jackson/Various) |
| 29 | 28 | 36 | ARCTIC MONKEYS AM <i>Capitol WIGCD317 (PIAS Arvato)</i> ★ 2 (Ferd/Crten) | 67 | 73 | 15 | BOMBAY BICYCLE CLUB So Long See You Tomorrow <i>Island 3761816 (Arvato)</i> (Steadman/Allen) |
| 30 | 6 | 2 | THE HORRORS Luminous XI <i>XLCD640 (PIAS Arvato)</i> (The Horrors/Silvey) | 68 | 72 | 81 | CALVIN HARRIS 18 Months <i>Columbia/Fly Eye 98697859232 (Arvato)</i> ★ 2 (Harris/Romero/Reynolds/Knight/Francis) |
| 31 | 37 | 37 | THE 1975 The 1975 <i>Dirty Hit/Po'ydor DH00040 (Arvato)</i> ● (Crossey/The 1975) | 69 | Re-entry | | THE KILLERS Direct Hits <i>Vertigo 3755766 (Arvato)</i> ● (The Killers/Saltzman/Flood/Moulder/Price/O'Brien/Taylor/Lillywhite/Gonzalez) |
| 32 | Re-entry | | AGNETHA FALTSKOG A <i>Po'ydor 3732184 (Arvato)</i> ● (Elofsson/Nordahl) | 70 | 18 | 2 | RAY LAMONTAGNE Supernova <i>RC A 88843054552 (Arvato)</i> (Auerbach) |
| 33 | 19 | 2 | MICHAEL BOLTON Ain't No Mountain High Enough - Tribute to Hitsville <i>Sony 88843043022 (Arvato)</i> (Bolton/Mirkevich) | 71 | New | | KILLER BE KILLED Killer Be Killed <i>Nuclear Blast NB32550 (PIAS Arvato)</i> (Wilbur) |
| 34 | 35 | 25 | ONE DIRECTION Midnight Memories <i>Syco 88883724062 (Arvato)</i> ★ 2 (Sunetta/Radosevich/Ryan/Scott/Fletcher/Jones/Poynter/Falk/Tedder/Geiger/Smith/Jackknife Lee) | 72 | 66 | 26 | JAKE BUGG Shangri La <i>FMI 3756055 (Arvato)</i> ● (Rubin) |
| 35 | 34 | 2 | NATALIE MERCHANT Natalie Merchant <i>Nonesuch 7559795717 (Arvato)</i> (Merchant) | 73 | 52 | 33 | HAIM Days Are Gone <i>Po'ydor 3750814 (Arvato)</i> ● (D.Haim/A.Haim/E.Haim/Garansson/Rechtshaid/Ford) |
| 36 | Re-entry | | GREGORY PORTER Liquid Spirit <i>Blue Note 3741053 (Arvato)</i> (Bacchus/Kenyatta) | 74 | New | | ELAINE PAIGE The Ultimate Collection <i>Warner Bros 2564630686 (Arvato)</i> (Visconti/Lloyd Webber/Rice/Batt/Andersson/Ulvaeus/Moran/Pugh/Wright/Ramone/Manilow/Krasker/Chaffin/Almighty) |
| 37 | 39 | 35 | AVICII True <i>Postiva/PRMD 3748460 (Arvato)</i> ● (Bergling/Pournouri/Rodgers) | 75 | 63 | 140 | ED SHEERAN + <i>Asylum 5249864652 (Arvato)</i> ★ 6 (Gosling/Huggall/Sheeran/No 1.D) |
| 38 | New | | SWANS To Be Kind <i>Mute CDSTUMM364 (PIAS Arvato)</i> (Gira) | | | | |

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COMPILATION CHART TOP 20

| THIS WK | LAST WK | ALBUM / LABEL (DISTRIBUTOR) |
|---------|---------|--|
| 1 | 1 | NOW THAT'S WHAT I CALL MUSIC 87 / Sony Music CG/Virgin EMI (Arvato) |
| 2 | 2 | FROZEN OST / Walt Disney/UMC (Arvato) |
| 3 | 3 | NOW THAT'S WHAT I CALL 21ST CENTURY / Sony Music CG/Virgin EMI (Arvato) |
| 4 | 4 | THIS IS HOUSE / UMTV (Arvato) |
| 5 | NEW | EDM - BIG & BANGIN' / Sony Music CG (Arvato) |
| 6 | 5 | MASH UP MIX - EDM / MoS (Sony DADC UK) |
| 7 | 6 | CLUBMIX / UMTV/WMTV (Arvato) |
| 8 | 19 | EUROVISION SONG CONTEST COPENHAGEN 2014 / UMC (Arvato) |
| 9 | 10 | NOW THAT'S WHAT I CALL FEEL GOOD / Sony Music CG/Virgin EMI (Arvato) |
| 10 | NEW | THESE DREAMS / Sony Music CG/UMTV (Arvato) |
| 11 | 11 | NOW THAT'S WHAT I CALL RUNNING 2014 / Sony Music CG/Virgin EMI (Arvato) |
| 12 | 8 | YOUR SONGS 2014 / UMTV/WMTV (Arvato) |
| 13 | 9 | EUPHORIC CLUBLAND 2 / AATW/UMTV (Arvato) |
| 14 | 7 | ULTIMATE CLUB ANTHEMS / AATW/UMTV (Arvato) |
| 15 | 13 | EAT SLEEP RAVE REPEAT / MoS (Sony DADC UK) |
| 16 | 12 | PURE DEEP HOUSE 2 - THE VERY BEST OF / New State/WMTV (ACA Arvato) |
| 17 | 14 | JOEY ESSEX PTS ESSEX ANTHEMS / WMTV (Arvato) |
| 18 | NEW | DEFECTED IN THE HOUSE IBIZA 2014 / In The House (ACA Arvato) |
| 19 | 15 | ADDICTED TO BASS 2014 / MoS (Sony DADC UK) |
| 20 | 17 | VARIOUS THE TREVOR NELSON COLLECTION 2 / Sony Music CG (Arvato) |

CHARTS UK AIRPLAY WEEK 20

Radio playlists are online at www.musicweek.com

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



UK RADIO AIRPLAY CHART TOP 50

| POS | LAST | SALES POS | ARTIST / TITLE / LABEL | OWNER | PLAYS | TREND | STNS | IMPACTS | TREND |
|-----|------|-----------|---|-------|-------|-------|------|---------|-------|
| 1 | 3 | 22 | CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic | WMG | 4276 | +1% | 193 | 55.8 | +3% |
| 2 | 2 | 15 | PHARRELL WILLIAMS Happy RCA | SME | 4272 | +0% | 242 | 53.0 | -3% |
| 3 | 9 | | ED SHEERAN Sing Asylum | WMG | 3172 | +11% | 137 | 52.4 | +17% |
| 4 | 7 | 1 | RITA ORA I Will Never Let You Down Roc Nation | SME | 3094 | +22% | 169 | 51.3 | +11% |
| 5 | 10 | 6 | PALOMA FAITH Only Love Can Hurt Like This RCA | SME | 3552 | +19% | 236 | 49.8 | +11% |
| 6 | 11 | | SAM SMITH Stay With Me Capitol | UMG | 2232 | +38% | 187 | 47.6 | +10% |
| 7 | 1 | 7 | SIGMA Nobody To Love 3 Beat/AATW | IND. | 3379 | +6% | 157 | 47.5 | -16% |
| 8 | 8 | 26 | DUKE DUMONT FT JAX JONES I Got U Blase Bcys Club/Virgin EMI | UMG | 3485 | +1% | 150 | 47.0 | +4% |
| 9 | 12 | 3 | JOHN LEGEND All Of Me Columbia | SME | 4255 | +102% | 227 | 46.4 | +9% |
| 10 | 5 | 27 | ALOE BLACC The Man Interscope | UMG | 3876 | -5% | 168 | 46.2 | -2% |
| 11 | 6 | 4 | CALVIN HARRIS Summer Columbia | SME | 2834 | +3% | 135 | 46.1 | -2% |
| 12 | 4 | 5 | KIESZA Hideaway Lokal Legend/Virgin | UMG | 2892 | +1% | 144 | 45.0 | -11% |
| 13 | 14 | 2 | MR. PROBZ Waves Left Lane | SME | 2429 | +9% | 164 | 44.7 | +10% |
| 14 | 13 | 33 | ALICIA KEYS FT KENDRICK LAMAR It's On Again RCA | SME | 1828 | +24% | 199 | 44.5 | +9% |
| 15 | 17 | 28 | KATY PERRY Birthday Virgin | UMG | 2274 | +51% | 158 | 42.1 | +31% |
| 16 | 23 | 8 | MICHAEL JACKSON Love Never Felt So Good Epic/MJ | SME | 2201 | +102% | 225 | 41.0 | +48% |
| 17 | 15 | 29 | ROUTE 94 FT JESS GLYNNE My Love Rinse | UMG | 2444 | -1% | 145 | 38.4 | +10% |
| 18 | 37 | | COLDPLAY A Sky Full Of Stars Parlophone | WMG | 1761 | +107% | 165 | 32.7 | +79% |
| 19 | 16 | 36 | SAM SMITH Money On My Mind Capitol | UMG | 2099 | -13% | 143 | 32.7 | -4% |
| 20 | 25 | 32 | PHARRELL WILLIAMS Marilyn Monroe RCA | SME | 941 | +13% | 155 | 32.6 | +26% |
| 21 | 18 | 34 | KATY PERRY FT JUICY J Dark Horse Virgin | UMG | 2207 | -7% | 135 | 29.4 | -6% |
| 22 | 29 | 75 | PAUL HEATON & JACQUI ABBOTT D.I.Y. EMI | UMG | 1090 | 0% | 131 | 29.2 | +28% |
| 23 | 21 | 58 | ONEREPUBLIC Counting Stars Interscope | UMG | 2157 | -12% | 178 | 26.8 | -7% |
| 24 | 30 | | JAMES BLUNT Postcards Atlantic/Custard | WMG | 694 | +90% | 99 | 26.4 | +16% |
| 25 | 35 | | SECOND CITY I Wanna Feel MoS | IND. | 854 | +22% | 65 | 25.1 | +34% |
| 26 | 24 | 30 | SHIFT K3Y Touch Columbia | SME | 1365 | -8% | 128 | 24.5 | -10% |
| 27 | 33 | | CLEAN BANDIT FT. SHARNA BASS Extraordinary East West | WMG | 1188 | +34% | 94 | 23.9 | +15% |
| 28 | 41 | 10 | IGGY AZALEA FT. CHARLI XCX Fancy EMI | UMG | 952 | -1% | 119 | 21.9 | +27% |
| 29 | 27 | | ZEDD FT HAYLEY WILLIAMS Stay The Night Interscope | UMG | 1532 | -14% | 100 | 21.4 | -11% |
| 30 | 19 | 16 | CASH CASH FT. BEBE REXHA Take Me Home FFRR/Parlophone | WMG | 1484 | +5% | 126 | 21.4 | -31% |
| 31 | NEW | 59 | KYLIE MINOGUE I Was Gonna Cancel Parlophone | WMG | 751 | +23% | 69 | 20.6 | +131% |
| 32 | 20 | 41 | DJ CASSIDY FT ROBIN THICKE & JESSIE J Calling All Hearts Columbia | SME | 3115 | -17% | 182 | 19.6 | -35% |
| 33 | 31 | 24 | FOXES Holding Onto Heaven Sign Of The Times/Epic | SME | 1422 | -3% | 155 | 19.3 | -10% |
| 34 | 42 | | CHROMEO Jealous (I Ain't With It) Parlophone | WMG | 279 | -5% | 35 | 18.9 | +13% |
| 35 | NEW | 51 | LITTLE MIX Salute Syco | SME | 848 | +34% | 64 | 18.3 | +56% |
| 36 | 26 | 25 | JUSTIN TIMBERLAKE Not A Bad Thing RCA | SME | 1969 | +21% | 163 | 17.7 | -27% |
| 37 | NEW | | FUSE ODG FT SEAN PAUL Dangerous Love 3 Beat/AATW | IND. | 375 | +12% | 24 | 17.7 | +58% |
| 38 | 34 | 44 | PITBULL FT KESHA Timber JMR 305/Polo Grounds | SME | 1403 | -4% | 146 | 17.0 | -18% |
| 39 | 43 | 71 | JAKE BUGG Messed Up Kids EMI | UMG | 251 | -2% | 21 | 16.9 | +1% |
| 40 | NEW | | THE SHIRES Nashville Grey Skies Decca | UMG | 43 | +72% | 9 | 16.4 | +131% |
| 41 | 39 | | ELLIE GOULDING Burn Polydor | UMG | 1465 | -6% | 143 | 16.2 | -9% |
| 42 | RE | 56 | BEYONCE FT JAY-Z Drunk In Love Columbia | SME | 597 | -7% | 43 | 16.2 | +23% |
| 43 | NEW | | BOMBAY BICYCLE CLUB Feel Island | UMG | 108 | +14% | 16 | 16.1 | +22% |
| 44 | NEW | | THE PIERCES Kings Polydor | UMG | 221 | - | 42 | 15.6 | - |
| 45 | 49 | 60 | AVICII Hey Brother Positiva/PRMD | UMG | 1351 | -10% | 120 | 15.6 | +11% |
| 46 | NEW | | TWIN ATLANTIC Heart And Soul Red Bull | IND. | 241 | +12% | 22 | 15.3 | +41% |
| 47 | 40 | 11 | TOVE LO FT HIPPIE SABOTAGE Stay High (Habits) Polydor | UMG | 1186 | 0% | 140 | 15.1 | -15% |
| 48 | 22 | 23 | MOLLY Children Of The Universe East West | WMG | 459 | -55% | 92 | 15.0 | -48% |
| 49 | 32 | 47 | THE VAMPS Last Night EMI | UMG | 1775 | -16% | 138 | 14.8 | -30% |
| 50 | RE | 69 | AVICII Wake Me Up Positiva/PRMD | UMG | 1146 | +19% | 138 | 14.7 | +20% |

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

UK TV AIRPLAY CHART TOP 50

| POS | LAST | ARTIST / TITLE / LABEL | OWNER | PLAYS | TREND | STNS |
|-----|------|---|-------|-------|-------|------|
| 1 | 2 | CALVIN HARRIS Summer / Columbia | SME | 813 | +16% | 18 |
| 2 | 1 | SIGMA Nobody To Love / 3 Beat/AATW | IND. | 783 | +6% | 20 |
| 3 | 6 | RITA ORA I Will Never Let You Down / Roc Nation | SME | 698 | +29% | 18 |
| 4 | 5 | CHRIS BROWN FT. LIL WAYNE & FRENCH MONTANA Loyal / RCA | SME | 665 | +16% | 17 |
| 5 | 3 | MR. PROBZ Waves / Left Lane | SME | 659 | +0% | 17 |
| 6 | 4 | KIESZA Hideaway / Lokal Legend/Virgin | UMG | 620 | -1% | 17 |
| 7 | 8 | IGGY AZALEA FT. CHARLI XCX Fancy / EMI | UMG | 616 | +21% | 17 |
| 8 | 7 | ALOE BLACC The Man / Interscope | UMG | 553 | +8% | 17 |
| 9 | 10 | CASH CASH FT. BEBE REXHA Take Me Home / FFRR/Parlophone | WMG | 529 | +13% | 17 |
| 10 | 13 | JOHN LEGEND All Of Me / Columbia | SME | 526 | +17% | 18 |
| 11 | 9 | DUKE DUMONT FT JAX JONES I Got U / Blase Bcys Club/Virgin EMI | UMG | 508 | +3% | 16 |
| 12 | 11 | LITTLE MIX Salute / Syco | SME | 504 | +11% | 14 |
| 13 | 33 | PITBULL FT. G.R.L. Wild Wild Love / JMR 305/Polo Grounds | SME | 481 | +92% | 16 |
| 14 | 14 | PHARRELL WILLIAMS Marilyn Monroe / RCA | SME | 456 | +15% | 16 |
| 15 | 12 | SHIFT K3Y Touch / Columbia | SME | 437 | -3% | 19 |
| 16 | 18 | CLEAN BANDIT FT. JESS GLYNNE Rather Be / Atlantic | WMG | 378 | +1% | 15 |
| 17 | 16 | KATY PERRY Birthday / Virgin | UMG | 378 | -1% | 13 |
| 18 | 24 | BEYONCE Pretty Hurts / Columbia | SME | 372 | +12% | 16 |
| 19 | 23 | KATY PERRY FT JUICY J Dark Horse / Virgin | UMG | 371 | +9% | 15 |
| 20 | 17 | ROUTE 94 FT JESS GLYNNE My Love / Rinse | UMG | 362 | -4% | 16 |
| 21 | 36 | SECOND CITY I Wanna Feel / MoS | IND. | 362 | +47% | 16 |
| 22 | 15 | PHARRELL WILLIAMS Happy / RCA | SME | 359 | -7% | 19 |
| 23 | 22 | TOVE LO FT HIPPIE SABOTAGE Stay High (Habits) / Polydor | UMG | 359 | +6% | 15 |
| 24 | 20 | DJ CASSIDY FT ROBIN THICKE & JESSIE J Calling All Hearts / Columbia | SME | 354 | - | 15 |
| 25 | 19 | ONE DIRECTION You & I / Syco | SME | 342 | -7% | 12 |
| 26 | NEW | DEMI LOVATO Neon Lights / Hollywood | UMG | 316 | +263% | 11 |
| 27 | 25 | DJ SNAKE & LIL JON Turn Down For What / Columbia | SME | 309 | -2% | 16 |
| 28 | 38 | JUSTIN TIMBERLAKE Not A Bad Thing / RCA | SME | 302 | +32% | 16 |
| 29 | 28 | ALICIA KEYS FT KENDRICK LAMAR It's On Again / RCA | SME | 300 | +5% | 16 |
| 30 | 29 | CLEAN BANDIT FT. SHARNA BASS Extraordinary / East West | WMG | 290 | +4% | 16 |
| 31 | 21 | NEON JUNGLE Welcome To The Jungle / RCA | SME | 283 | -18% | 16 |
| 32 | 27 | AVICII Addicted To You / Positiva/PRMD | UMG | 268 | -9% | 15 |
| 33 | 26 | SAM SMITH Money On My Mind / Capitol | UMG | 268 | -10% | 16 |
| 34 | 37 | DAVID GUETTA & SHOWTEK FT. VASSY Bad / Jack Back/Parlophone | WMG | 246 | +6% | 16 |
| 35 | 41 | ELLIE GOULDING Beating Heart / Polydor | UMG | 239 | +21% | 13 |
| 36 | NEW | FOXES Holding Onto Heaven / Sign Of The Times/Epic | SME | 235 | +58% | 14 |
| 37 | 34 | BEYONCE FT JAY-Z Drunk In Love / Columbia | SME | 234 | -5% | 16 |
| 38 | 50 | SAM SMITH Stay With Me / Capitol | UMG | 231 | +52% | 14 |
| 39 | NEW | USHER Good Kisser / RCA | SME | 231 | +413% | 12 |
| 40 | 30 | 5 SECONDS OF SUMMER She Looks So Perfect / Capitol | UMG | 230 | -17% | 12 |
| 41 | 35 | PITBULL FT KESHA Timber / JMR 305/Polo Grounds | SME | 226 | -8% | 16 |
| 42 | 48 | ELLA HENDERSON Ghost / Syco | SME | 225 | +46% | 11 |
| 43 | NEW | TIESTO FT. MATTHEW KOMA Wasted / Positiva | UMG | 194 | +35% | 10 |
| 44 | 39 | COLDPLAY Magic / Parlophone | WMG | 191 | -14% | 13 |
| 45 | NEW | LILY ALLEN Sheezus / Parlophone | WMG | 190 | +104% | 10 |
| 46 | 31 | THE VAMPS Last Night / EMI | UMG | 180 | -32% | 12 |
| 47 | 42 | ZEDD FT HAYLEY WILLIAMS Stay The Night / Interscope | UMG | 176 | -10% | 16 |
| 48 | 46 | WILL.I.AM FT MILEY CYRUS ... Feelin' Myself / Interscope | UMG | 175 | -3% | 15 |
| 49 | 40 | GORGON CITY FT MNEK Ready For Your Love / Virgin | UMG | 159 | -24% | 15 |
| 50 | NEW | PALOMA FAITH Only Love Can Hurt Like This / RCA | SME | 159 | +212% | 13 |

UK AIRPLAY ANALYSIS

BY ALAN JONES

No.2 on the radio airplay chart for a remarkable 11 weeks behind Pharell Williams' Happy before it finally rose to No.1 a fortnight ago, Clean Bandit's Rather Be rebounds 3-1 this week to top the chart for a second time.

A modest increase in plays, from 4,238 to 4,276, also drove Rather Be to improve its audience by 1.5m (2.765) to 55.80m, enough for it to prevent its eternal foe Happy from returning to No.1 for an 18th week. Happy and Rather Be have been remarkably consistent, with the former now top three for 16 weeks in a row, and the latter for 22. Rather Be deserves its victory - this is the first time it has had more plays in a week than Happy, although the gap

between them is a mere four plays.

So where did Rather Be get its support? At this late stage, it is no surprise that Radio 1 aired Rather Be only three times but it turned in rock solid tallies between 81 and 75 on the 10 Capital Network stations. Capital London is its all-time top supporter, with 1,390 plays there since it was first played, one more than Capital South Wales and five more than Capital Yorkshire. 104 stations have played Rather Be more often than Radio 1, but the BBC giant has supplied a bigger 16.94% share of its audience than any other station, providing 329 plays and 182.88m listeners.

No.10 four weeks ago, John

Legend's All Of Me reaches a new radio airplay peak, climbing 11-9. The track has spent the last 12 weeks in the Top 10 of the singles chart but not once has its airplay chart position matched or exceeded its sales chart position. Its persistence has paid off, however, and its support suddenly increased significantly last week, with plays up 9.58% from to 3,883 to 4,255, and audience increasing 9.10% from 42.53m to 46.40m. It did so despite getting only a play apiece from the BBC's Radios 1 and 2. It had top tallies of 64 plays from Capital Scotland, and 63 each from Capital London and Capital South Wales.

After topping the radio and TV airplay charts simultaneously last week, Sigma's Nobody To Love, slides to No.7 on the former and No.2 on the latter list, where its



Clean Bandit

four week reign is ended by Calvin Harris' Summer.

Its promotional videoclip aired 813 times last week compared to 702 the previous week, Summer had top tallies of 75 plays from

Planet Pop and 74 each from MTV Dance and Smash Hits TV. No.1 on the sales chart a fortnight ago, Summer makes a surprise dip to No.11 on the radio airplay chart, after vaulting 13-6 last week.

CHARTS EU AIRPLAY WEEK 20 (Mon 12 - Sun 18 May 2014)



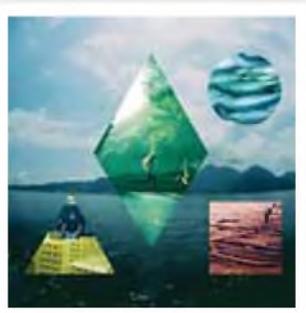
EU AIRPLAY CHART TOP 50

| POS | LAST | ARTIST / TITLE | OWNER | PLAYS | TREND | STNS | IMPACTS | TREND |
|-----|------|--|-------|-------|-------|------|---------|-------|
| 1 | 1 | Clean Bandit feat. J.. Rather Be Atlantic WMG 17,705 -3% 861 613.44m +1% | | | | | | |
| 2 | 3 | Mr. Probz Waves Sony Music SME 14,210 +7% 756 584.36m +7% | | | | | | |
| 3 | 2 | Avicii Addicted To You Virgin EMI UMG 11,829 -8% 663 554.73m -3% | | | | | | |
| 4 | 4 | Pharrell Williams Happy RCA SME 15,095 -8% 1,095 489.56m -7% | | | | | | |
| 5 | 6 | Imagine Dragons Demons Polydor UMG 6,228 -4% 503 414.68m +5% | | | | | | |
| 6 | 5 | Nico & Vinz Am I Wrong Parlophone Music WMG 6,408 +8% 439 375.70m -6% | | | | | | |
| 7 | 9 | Katy Perry feat. Jui.. Dark Horse Virgin EMI UMG 10,051 -11% 630 369.24m -3% | | | | | | |
| 8 | 7 | Milky Chance Stolen Dance Pias Ind. 6,462 -5% 498 357.01m -9% | | | | | | |
| 9 | 10 | George Ezra Budapest Columbia SME 5,530 +1% 441 354.45m -2% | | | | | | |
| 10 | 8 | Faul & Wad Ad vs. Pnau Changes Sony Music SME 8,160 -7% 531 347.35m -11% | | | | | | |
| 11 | 12 | American Authors Best Day Of My Life Virgin EMI UMG 6,256 +4% 515 339.39m +5% | | | | | | |
| 12 | 11 | Klingande Jubel Klingande Ind. 7,079 -5% 580 326.25m -2% | | | | | | |
| 13 | 15 | Calvin Harris Summer Columbia SME 12,010 +7% 598 304.01m +8% | | | | | | |
| 14 | 18 | Duke Dumont feat. Ja.. I Got U Virgin EMI UMG 9,330 +2% 560 274.23m +3% | | | | | | |
| 15 | 19 | Ed Sheeran Sing Asylum WMG 8,884 +10% 575 271.44m +6% | | | | | | |
| 16 | 42 | Coldplay A Sky Full Of Stars Parlophone WMG 6,850 +90% 674 271.03m +78% | | | | | | |
| 17 | 20 | Vance Joy Riptide Atlantic WMG 5,064 +3% 392 255.76m +1% | | | | | | |
| 18 | 14 | Cris Cab Liar Liar Island Def Jam UMG 7,704 -1% 536 252.99m -12% | | | | | | |
| 19 | 21 | Aloe Blacc The Man Interscope UMG 10,650 +2% 641 251.82m 0% | | | | | | |
| 20 | 16 | OneRepublic Counting Stars Polydor UMG 7,585 -6% 805 249.70m -11% | | | | | | |
| 21 | 36 | Michael Jackson Love Never Felt So Good Epic SME 8,880 +73% 914 244.32m +37% | | | | | | |
| 22 | 13 | Coldplay Magic Parlophone WMG 7,027 -12% 821 240.32m -20% | | | | | | |
| 23 | 17 | Avicii Hey Brother Virgin EMI UMG 6,666 -9% 784 238.66m -11% | | | | | | |
| 24 | 24 | Ed Sheeran I See Fire Universal Music UMG 3,865 -5% 336 238.44m +2% | | | | | | |
| 25 | 25 | Lorde Team Virgin EMI UMG 4,755 -7% 425 232.79m +0% | | | | | | |
| 26 | 22 | James Blunt Heart To Heart Atlantic WMG 3,102 -14% 356 230.97m -9% | | | | | | |
| 27 | 26 | John Legend All Of Me Columbia SME 10,554 +8% 723 227.15m +2% | | | | | | |
| 28 | 30 | Revolverheld Ich Lass Für Dich Da.. Columbia SME 1,291 -7% 111 211.89m +7% | | | | | | |
| 29 | 27 | One Direction Story Of My Life Sony Music SME 2,785 -10% 493 204.57m -6% | | | | | | |
| 30 | 38 | Cro Traum Groove Attack Ind. 2,683 +15% 141 200.52m +17% | | | | | | |
| 31 | 39 | Bakermat One Day (Vandaag) Délicieuse Ind. 3,346 +4% 231 198.97m +21% | | | | | | |
| 32 | 23 | Pitbull feat. Ke\$ha Timber Sony Music SME 5,713 -16% 612 195.38m -19% | | | | | | |
| 33 | 34 | Anastacia Stupid Little Things Sony Music SME 2,907 +4% 321 192.23m +3% | | | | | | |
| 34 | 31 | Bastille Things We Lost In Th.. Virgin Records UMG 2,384 -2% 280 187.51m -2% | | | | | | |
| 35 | 33 | Mando Diao Black Saturday Universal UMG 2,240 - 236 184.23m -2% | | | | | | |
| 36 | 28 | Elaiza Is It Right? Musicstarter Ind. 2,069 -13% 152 182.95m -15% | | | | | | |
| 37 | 29 | Zedd feat. Hayley Wi.. Stay The Night Universal Music UMG 4,525 -5% 380 181.03m -11% | | | | | | |
| 38 | 45 | Katy Perry Birthday Virgin EMI UMG 6,512 +21% 477 168.06m +14% | | | | | | |
| 39 | 32 | Shakira Dare (La La La) RCA SME 4,380 +13% 297 162.97m -15% | | | | | | |
| 40 | 40 | Passenger Let Her Go Embassy Of Music SME 4,039 +5% 745 162.08m +3% | | | | | | |
| 41 | 37 | Avicii Wake Me Up PRMD/Positiva UMG 3,989 -3% 678 158.60m -11% | | | | | | |
| 42 | 56 | Pharrell Williams Marilyn Monroe RCA SME 5,135 +14% 512 155.50m +28% | | | | | | |
| 43 | 43 | Route 94 feat. Jess .. My Love Virgin EMI UMG 6,426 +2% 470 154.88m +4% | | | | | | |
| 44 | 51 | Andreas Bourani Auf Uns Polydor UMG 1,879 +26% 129 153.59m +19% | | | | | | |
| 45 | 35 | Shakira feat. Rihanna Can't Remember To Fo.. RCA SME 4,839 -13% 534 150.75m -18% | | | | | | |
| 46 | 46 | Milow We Must Be Crazy Homerun UMG 1,203 -19% 159 138.72m -3% | | | | | | |
| 47 | 41 | Lorde Royals Virgin Records UMG 3,115 -8% 563 137.86m -11% | | | | | | |
| 48 | 44 | James Blunt Bonfire Heart Atlantic WMG 2,830 -3% 458 134.78m -9% | | | | | | |
| 49 | 49 | Conchita Wurst Rise Like A Phoenix Universal Music UMG 1,776 +70% 536 132.65m -3% | | | | | | |
| 50 | 58 | Rea Garvey Can't Say No Polydor UMG 1,009 +11% 112 132.24m +11% | | | | | | |



CHARTS STREAMING – OFFICIAL WEEK 20

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OFFICIAL UK STREAMING CHART TOP 75

| POS | LAST | ARTIST / ALBUM / LABEL |
|-----|------|---|
| 1 | 1 | MR PROBZ <i>Waves</i> Left Lane Recordings |
| 2 | 4 | CALVIN HARRIS <i>Summer</i> Columbia |
| 3 | 2 | JOHN LEGEND <i>All Of Me</i> Columbia |
| 4 | 3 | KIESZA <i>Hideaway</i> Lokal Legend |
| 5 | 5 | CLEAN BANDIT FT JESS GLYNNE <i>Rather Be</i> Atlantic |
| 6 | 6 | IGGY AZALEA FT CHARLI XCX <i>Fancy</i> Emi |
| 7 | 7 | SIGMA <i>Nobody To Love</i> 3 Beat/Aatw |
| 8 | 8 | PHARRELL WILLIAMS <i>Happy</i> Columbia |
| 9 | 9 | ALOE BLACC <i>The Man</i> Interscope |
| 10 | 11 | ROUTE 94 FT JESS GLYNNE <i>My Love</i> Rinse Recordings |
| 11 | 10 | IDINA MENZEL <i>Let It Go</i> Walt Disney |
| 12 | 12 | KATY PERRY FT JUICY J <i>Dark Horse</i> Virgin |
| 13 | 16 | TOVE LO <i>Stay High</i> Polydar |
| 14 | 14 | SAM SMITH <i>Money On My Mind</i> Capital |
| 15 | 13 | COLDPLAY <i>Magic</i> Parlophone |
| 16 | 15 | DUKE DUMONT FT JAX JONES <i>I Got U</i> Blase Bcys Club |
| 17 | 18 | CHRIS BROWN/LIL WAYNE/TYGA <i>Loyal</i> RCA |
| 18 | 19 | BASTILLE <i>Pompeii</i> Virgin |
| 19 | 17 | PITBULL FT KESHA <i>Timber</i> Mr 305/Polo Grounds |
| 20 | 32 | DAVID GUETTA/SHOWTEK/VASSY <i>Bad</i> Parlophone |
| 21 | 20 | AVICII <i>Addicted To You</i> Positiva/Prmd |
| 22 | 23 | SHIFT K3Y <i>Touch</i> Columbia |
| 23 | 25 | CASH CASH FT BEBE REXHA <i>Take Me Home</i> Efrn/Parlophone |
| 24 | 27 | DJ SNAKE & LIL JON <i>Turn Down For What</i> Columbia |
| 25 | 21 | 5 SECONDS OF SUMMER <i>She Looks So Perfect</i> Capital |
| 26 | 22 | FAUL & WAD AD VS PNAU <i>Changes</i> Relentless |
| 27 | 24 | ONEREPUBLIC <i>Counting Stars</i> Interscope |
| 28 | 74 | COLDPLAY <i>A Sky Full Of Stars</i> Parlophone |
| 29 | 26 | PASSENGER <i>Let Her Go</i> Netwerk |
| 30 | 28 | IMAGINE DRAGONS <i>Demons</i> Interscope |
| 31 | NEW | RITA ORA <i>I Will Never Let You Down</i> Roc-A-Ton |
| 32 | 34 | VANCE JOY <i>Riptide</i> Infectious Music |
| 33 | 29 | BEYONCE FT JAY-Z <i>Drunk In Love</i> Columbia |
| 34 | 36 | ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino Recordings |
| 35 | 38 | IMAGINE DRAGONS <i>Radioactive</i> Interscope |
| 36 | 31 | A GREAT BIG WORLD/AGUILERA <i>Say Something</i> RCA |
| 37 | 33 | AVICII <i>Hey Brother</i> Positiva/Prmd |
| 38 | 39 | AVICII <i>Wake Me Up</i> Positiva/Prmd |
| 39 | 30 | CHAINSMOKERS <i>Selfie</i> Dim Mak |
| 40 | 37 | WILL I AM/CYRUS/KHALIFA <i>Feelin' Myself</i> Interscope |
| 41 | 43 | AMERICAN AUTHORS <i>Best Day Of My Life</i> Emi |
| 42 | 35 | KRISTEN BELL/AGATHA LEE MONN <i>Do You Want To Build A Snowman</i> Walt Disney |
| 43 | 45 | ELLIE GOULDING <i>Burn</i> Polydar |
| 44 | 40 | GORGON CITY FT MNEK <i>Ready For Your Love</i> Virgin |
| 45 | 50 | MACKLEMORE/RYAN LEWIS/DALTON <i>Can't Hold Us</i> Macklemore |
| 46 | 44 | LORDE <i>Royals</i> Virgin |
| 47 | 46 | LORDE <i>Team</i> Virgin |
| 48 | 47 | SHAKIRA FT RIHANNA <i>Can't Remember To Forget You</i> RCA |
| 49 | 52 | ED SHEERAN <i>I See Fire</i> Decca |
| 50 | 98 | PITBULL FT GIRL <i>Wild Wild Love</i> Mr 305/Polo Grounds |
| 51 | 48 | ROBIN THICKE/TI/PHARRELL <i>Blurred Lines</i> Interscope |
| 52 | 41 | IDINA MENZEL & KRISTEN BELL <i>For The First Time In Forever</i> Walt Disney |
| 53 | 49 | LANA DEL REY VS CEDRIC GERVAIS <i>Summertime Sadness</i> Polydar |
| 54 | 42 | PAOLO NUTINI <i>Scream (Funk My Life Up)</i> Atlantic |
| 55 | NEW | MICHAEL JACKSON <i>Love Never Felt So Good</i> Epic/Wij |
| 56 | 83 | KATY PERRY <i>Birthday</i> Virgin |
| 57 | 55 | KID INK FT CHRIS BROWN <i>Show Me</i> 88 Classics/Alumni/RCA |
| 58 | 61 | JUSTIN TIMBERLAKE <i>Not A Bad Thing</i> RCA |
| 59 | 58 | EMINEM FT RIHANNA <i>The Monster</i> Interscope |
| 60 | 53 | DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia |
| 61 | 56 | DRAKE FT MAJID JORDAN <i>Hold On We're Going Home</i> Cash Money/Republic Records |
| 62 | 54 | TIESTO <i>Red Lights</i> Virgin |
| 63 | 57 | BASTILLE <i>Of The Night</i> Virgin |
| 64 | 60 | JOHN NEWMAN <i>Love Me Again</i> Island |
| 65 | 59 | KATY PERRY <i>Roar</i> Virgin |
| 66 | 64 | DISCLOSURE FT SAM SMITH <i>Latch</i> Pmr |
| 67 | 100 | PALOMA FAITH <i>Only Love Can Hurt Like This</i> RCA |
| 68 | 66 | AWOLNATION <i>Sail</i> Red Bull |
| 69 | 51 | VAMPS <i>Last Night</i> Emi |
| 70 | 63 | 1975 <i>Chocolate</i> Dirty Hit |
| 71 | 67 | JASON DERULO FT 2 CHAINZ <i>Talk Dirty</i> Warner Bros |
| 72 | 71 | JASON DERULO <i>Trumpets</i> Warner Bros |
| 73 | NEW | FOXES <i>Holding Onto Heaven</i> Sign Of The Times |
| 74 | 72 | KILLERS <i>Mr Brightside</i> Vertigo |
| 75 | 73 | NAUGHTY BOY FT SAM SMITH <i>La La La</i> Virgin |



CLIMBER: CALVIN HARRIS



CLIMBER: DAVID GUETTA



NEW: RITA ORA



NEW: MICHAEL JACKSON



NEW: FOXES

CHARTS STREAMING – SPOTIFY WEEK 20



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 | SHOWTEK Bad (feat. Vassy) - Radio Edit |
| 5 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 6 | JOHN LEGEND All Of Me |
| 7 | IGGY AZALEA Fancy |
| 8 | ARIANA GRANDE Problem |
| 9 | KATY PERRY Dark Horse |
| 10 | COLDPLAY Magic |
| 11 | ALOE BLACC The Man |
| 12 | COLDPLAY A Sky Full Of Stars |
| 13 | PITBULL Timber |
| 14 | SAM SMITH Money On My Mind |
| 15 | DJ SNAKE & LIL JON Turn Down for What |
| 16 | IMAGINE DRAGONS Demons |
| 17 | ONEREPUBLIC Counting Stars |
| 18 | THE CHAINSMOKERS #SELFIE |
| 19 | BASTILLE Pompeii |
| 20 | LORDE Team |

EUROPE

| POS | ARTIST/ SINGLE |
|-----|---|
| 1 | CALVIN HARRIS Summer |
| 2 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 3 | SHOWTEK Bad (feat. Vassy) - Radio Edit |
| 4 | CLEAN BANDIT Rather Be feat. Jess Glynne |
| 5 | JOHN LEGEND All Of Me |
| 6 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 7 | KATY PERRY Dark Horse |
| 8 | ALOE BLACC The Man |
| 9 | COLDPLAY Magic |
| 10 | COLDPLAY A Sky Full Of Stars |
| 11 | SAM SMITH Money On My Mind |
| 12 | PITBULL Timber |
| 13 | IGGY AZALEA Fancy |
| 14 | ROUTE 94 My Love |
| 15 | ED SHEERAN I See Fire |
| 16 | THE CHAINSMOKERS #SELFIE |
| 17 | ARIANA GRANDE Problem |
| 18 | IMAGINE DRAGONS Demons |
| 19 | JOHN LEGEND All of Me - Tiesto's Birthday Treatment Remix - Radio Edit |
| 20 | KIESZA Hideaway |

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 | ROUTE 94 My Love |



UK: Kiesza

FRANCE

| POS | ARTIST/ SINGLE |
|-----|---|
| 1 | MILKY CHANCE Stolen Dance |
| 2 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 3 | CLEAN BANDIT Rather Be feat. Jess Glynne |
| 4 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 5 | CALVIN HARRIS Summer |
| 6 | SHOWTEK Bad (feat. Vassy) - Radio Edit |
| 7 | ALOE BLACC The Man |
| 8 | JOHN LEGEND All Of Me |
| 9 | COLDPLAY Magic |
| 10 | CRIS CAB Liar Liar |



France: Milky Chance

GERMANY

| POS | ARTIST/ SINGLE |
|-----|--|
| 1 | CRO Traum |
| 2 | CALVIN HARRIS Summer |
| 3 | CLEAN BANDIT Rather Be feat. Jess Glynne |
| 4 | KOLLEGAH King |
| 5 | SHOWTEK Bad (feat. Vassy) - Radio Edit |
| 6 | KOLLEGAH Karate |
| 7 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 8 | KOLLEGAH Alpha |
| 9 | ROUTE 94 My Love |
| 10 | KOLLEGAH Du Bist Boss |

NETHERLANDS

| POS | ARTIST/ SINGLE |
|-----|---|
| 1 | CALVIN HARRIS Summer |
| 2 | CLEAN BANDIT Rather Be feat. Jess Glynne |
| 3 | NICO & VINZ Am I Wrong |
| 4 | THE COMMON LINNETS Calm After The Storm - Radio Edit |
| 5 | SHOWTEK Bad (feat. Vassy) - Radio Edit |
| 6 | COLDPLAY Magic |
| 7 | GEORGE EZRA Budapest |
| 8 | ALOE BLACC The Man |
| 9 | ROUTE 94 My Love |
| 10 | KIESZA Hideaway |

NORWAY

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

SPAIN

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

SWEDEN

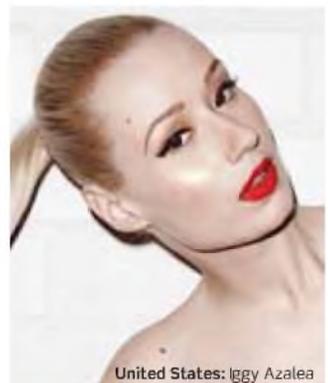
| POS | ARTIST/ SINGLE |
|-----|---|
| 1 | SHOWTEK Bad (feat. Vassy) - Radio Edit |
| 2 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 3 | CLEAN BANDIT Rather Be feat. Jess Glynne |
| 4 | CALVIN HARRIS Summer |
| 5 | JOHN LEGEND All Of Me |
| 6 | JOHN LEGEND All Of Me - Tiesto's Birthday Treatment Remix - Radio Edit |
| 7 | ZARA LARSSON Carry You Home |
| 8 | COLDPLAY A Sky Full Of Stars |
| 9 | BASIM Cliché Love Song Eurovision 2014 - Denmark |
| 10 | ARIANA GRANDE Problem |

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 | DJ SNAKE & LIL JON Turn Down for What |
| 6 | JOHN LEGEND All of Me |
| 7 | KATY PERRY Dark Horse |
| 8 | JASON DERULO Talk Dirty (feat. 2 Chainz) |
| 9 | NICO & VINZ Am I Wrong |
| 10 | BASTILLE Pompeii |



Netherlands: Clean Bandit



United States: Iggy Azalea

CHARTS STREAMING – MUSIC VIDEO WEEK 20



NEW ARTISTS - UK

POS ARTIST/ SINGLE/ LABEL

- 1 MR PROBZ - Waves (Robin Schulz Remix)
- 2 IGGY AZALEA FT. CHARLI XCX - Fancy (Explicit)
- 3 TOVE LO - Stay High (Habits Remix)
- 4 ROUTE 94 - My Love
- 5 DJ SNAKE FT. LIL JON - Turn Down For What
- 6 DUKE DUMONT - I Got U
- 7 5 SECONDS OF SUMMER - She Looks So Perfect
- 8 SHIFT K3Y - Touch
- 9 SAM SMITH - Stay With Me
- 10 THE JANOSKIANS - Real Girls Eat Cake (Explicit)
- 11 SAM SMITH - Money On My Mind
- 12 NAUGHTY BOY FT. SAM SMITH - La La La
- 13 IGGY AZALEA - Work (Explicit)
- 14 5 SECONDS OF SUMMER - Don't Stop (Lyric)
- 15 A GREAT BIG WORLD FT. CHRISTINA AGUILERA - Say Something
- 16 TOVE LO - Habits (Stay High)
- 17 BASTILLE - Pompeii
- 18 THE VAMPS - Last Night
- 19 ELLA HENDERSON - Ghost
- 20 MIKE WILL MADE-IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)

ITALY

POS ARTIST/ SINGLE

- 1 KATY PERRY - Dark Horse (Official)
- 2 SHAKIRA - Dare (La La La)
- 3 ROCCO HUNT - Nu juorno buono
- 4 PITBULL - We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song] (Olodum Mix)
- 5 STROMAE - Tous Les Mêmes
- 6 PITBULL - Timber
- 7 BIAGIO ANTONACCI - Ti penso raramente
- 8 SHAKIRA - Can't Remember to Forget You
- 9 CALVIN HARRIS - Summer
- 10 ONEREPUBLIC - Counting Stars

Katy Perry



WORLDWIDE

POS ARTIST/ SINGLE

- 1 KATY PERRY - Dark Horse (Official)
- 2 EMINEM - Headlights
- 3 ENRIQUE IGLESIAS - Bailando (Español)
- 4 MICHAEL JACKSON - Love Never Felt So Good
- 5 PITBULL - We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song] (Olodum Mix)
- 6 ROMEO SANTOS - Propuesta Indecente
- 7 ONEREPUBLIC - Counting Stars
- 8 IGGY AZALEA - Fancy (Explicit)
- 9 KATY PERRY - Roar (Official)
- 10 SHAKIRA - Can't Remember to Forget You

Shakira



POLAND

POS ARTIST/ SINGLE

- 1 KATY PERRY - Dark Horse (Official)
- 2 SHAKIRA - Dare (La La La)
- 3 SHAKIRA - Can't Remember to Forget You
- 4 CALVIN HARRIS - Summer
- 5 INDILA - Dernière Danse (Clip Officiel)
- 6 DUKE DUMONT - I Got U (Official video)
- 7 AVICII - Addicted To You
- 8 AUSTIN MAHONE - MMM Yeah
- 9 EMINEM - Headlights
- 10 SHAKIRA - Empire

Iggy Azalea



UK

POS ARTIST/ SINGLE

- 1 MR. PROBZ - Waves (Robin Schulz Remix Radio Edit)
- 2 IGGY AZALEA - Fancy (Explicit)
- 3 CALVIN HARRIS - Summer
- 4 EMINEM - Headlights
- 5 KATY PERRY - Dark Horse (Official)
- 6 RITA ORA - I Will Never Let You Down
- 7 CHRIS BROWN - Loyal (Explicit)
- 8 TOVE LO - Stay High (Habits Remix)
- 9 JOHN LEGEND - All of Me
- 10 MICHAEL JACKSON - Love Never Felt So Good

Sia



AUSTRALIA

POS ARTIST/ SINGLE

- 1 SIA - Chandelier (Official Video)
- 2 EMINEM - Headlights
- 3 IGGY AZALEA - Fancy (Explicit)
- 4 ARIANA GRANDE - Problem (Lyric Video)
- 5 KATY PERRY - Dark Horse (Official)
- 6 DJ SNAKE - Turn Down for What
- 7 RITA ORA - I Will Never Let You Down
- 8 JUSTICE CREW - Que Sera
- 9 MICHAEL JACKSON - Love Never Felt So Good
- 10 5 SECONDS OF SUMMER - She Looks So Perfect

Black M



FRANCE

POS ARTIST/ SINGLE

- 1 BLACK M - Mme Pavoshko
- 2 BLACK M - Sur ma route (audio)
- 3 INDILA - Tournier Dans Le Vide
- 4 KATY PERRY - Dark Horse (Official)
- 5 INDILA - Dernière Danse (Clip Officiel)
- 6 SHAKIRA - Dare (La La La)
- 7 MASKA - Prie pour moi
- 8 LACRIM - Mon Glock Te Mettra A Genoux
- 9 JOHN LEGEND - All of Me
- 10 CRIS CAB - Liar Liar

Enrique Iglesias



SPAIN

POS ARTIST/ SINGLE

- 1 ENRIQUE IGLESIAS - Bailando (Español)
- 2 WISIN - Adrenalina
- 3 ROMEO SANTOS - Propuesta Indecente
- 4 KATY PERRY - Dark Horse (Official)
- 5 SHAKIRA - Dare (La La La)
- 6 YANDEL - Moviendo Caderas
- 7 PRINCE ROYCE - Darte un Beso
- 8 DVICIO - Paraiso
- 9 J BALVIN - 6AM
- 10 SHAKIRA - Can't Remember to Forget You

CHARTS INDIES WEEK 20



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Conchita Wurst

- NEW **CONCHITA WURST** Rise Like A Phoenix / *ORF-Enterprise (Rebeat)*
- 1 **DVBBS & BORGEUS FT TINIE TEMPAH** Tsunami (Jump) / *MoS (Fuga)*
- 4 **VANCE JOY** Riptide / *Infectious (PIAS Arvato)*
- 5 **PASSENGER** Let Her Go / *Nettwerk (Essential)*
- NEW **MOLLY KATE KESTNER** His Daughter / *Broken Phone Prod. (Galaxy21)*
- 6 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 11 **DJ FRESH VS JAY FAY FT MS DYNAMITE** Dibby Dibby Sound / *MoS (Fuga)*
- 13 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- NEW **DUFC SQUAD & FRIENDS** Dundee United 2014 Cup Final Song / *DuS Squad And Friends (Emulaband)*
- 16 **STORM QUEEN** Look Right Through / *Defected/MoS (Sony DADC UK)*
- RE **ADELE** Make You Feel My Love / *XL (PIAS Arvato)*
- 19 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ADA Arvato)*
- NEW **RHODES** Morning / *Rhodes (Fuga)*
- RE **TEGAN & SARA FT LONELY ISLAND** Everything Is Awesome / *Watertower (Warner Bros Ent.)*
- NEW **ELECTRIC STARS** Belfast Boy / *Detour (Plastic Head/The Orchard)*
- 18 **LONDON GRAMMAR** Hey Now / *Metal & Dust (Fuga)*
- RE **ADELE** Someone Like You / *XL (PIAS Arvato)*
- RE **THE 1975** Chocolate / *Dirty Hit (Ingrooves)*
- 12 **JAMIE XX** Girl / *Young Turks (PIAS Arvato)*
- 8 **THE HORRORS** So Now You Know / *XL (PIAS Arvato)*

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Molly Kate Kestner

- NEW **MOLLY KATE KESTNER** His Daughter / *Broken Phone Prod. (Broken Phone Prod.)*
- NEW **DUFC SQUAD & FRIENDS** Dundee United 2014 Cup Final Song / *DuS Squad And Friends (DuS Squad And Friends)*
- NEW **RHODES** Morning / *Rhodes (Rhodes Music)*
- NEW **ELECTRIC STARS** Belfast Boy / *Detour (Detour)*
- 6 **FCL** It's You / *Defected (Defected)*
- NEW **STARSTRUCK KARAOKE** Stay With Me / *Starstruck Karaoke (Starstruck Karaoke)*
- NEW **ROOMIE FT PEWDIEPIE** His Name Is Pewdiepie / *Roomie (Roomie)*
- 2 **SAMPHA** Too Much / *Young Turks (Young Turks)*
- 15 **BARRY LOUIS POLISAR** Me And You / *Rainbow Morning (Rainbow Morning Music)*
- NEW **MEHI** Pyar Diyan Gallan / *Organised Rhyme (Organised Rhyme)*
- 7 **TEN WALLS** Walking With Elephants / *Bosa (Bosa)*
- NEW **CRUISE** Waves / *Spinnup (Spinnup)*
- RE **RICHIE SOSA** Step It Up / *2NX (2NX)*
- 16 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*
- 9 **HANDSOME FAMILY** Far From Any Road / *Loose (Loose)*
- NEW **POLLAPONK** No Prejudice / *UMC (Universal Music)*
- NEW **RUTH LORENZO** Dancing In The Rain / *UMC (Universal Music)*
- NEW **MIKE HOUGH** Fantasy / *Mike Hough (Mike Hough)*
- 17 **EAGLES OF DEATH METAL** Miss Alissa / *EINS (EINS)*
- 12 **CINEMATIC ORCHESTRA** To Build A Home / *NirJa Tune (NirJa Tune)*



Little Dragon



DVBBS Indie Singles (2)



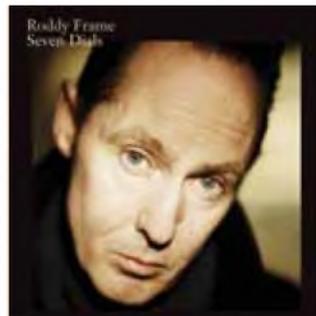
Dufc Squad Indie Singles Breakers (2)



London Grammar Indie Albums (2)



Eno & Hyde Indie Albums Breakers (2)



Roddy Frame Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Little Dragon

- NEW **LITTLE DRAGON** Nabuma Rubberband / *Because (ADA Arvato)*
- 3 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 5 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 1 **THE HORRORS** Luminous / *XL (PIAS Arvato)*
- NEW **SWANS** To Be Kind / *Mute (PIAS Arvato)*
- 2 **ANASTACIA** Resurrection / *BMG Rights (Absolute Arvato)*
- 4 **EMBRACE** Embrace / *Cooking Vinyl (Essential/Proper)*
- 6 **PIXIES** Indie Cindy / *PIAS Arvato*
- 10 **PASSENGER** All The Little Lights / *Nettwerk (Essential/Proper)*
- NEW **KILLER BE KILLED** Killer Be Killed / *Nuclear Blast (PIAS Arvato)*
- RE **FIRST AID KIT** The Lion's Roar / *Wichita (PIAS Arvato)*
- 7 **ENO & HYDE** Someday World / *Warp (PIAS Arvato)*
- NEW **BRUCE SPRINGSTEEN** The Spirit Of Radio / *Parallel Lines (Plastic Head)*
- 13 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ACA Arvato)*
- 15 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS Arvato)*
- 20 **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian (PIAS Arvato)*
- 8 **RODDY FRAME** Seven Dials / *AED (Rom/Arvato)*
- 18 **ADELE** 21 / *XL (PIAS Arvato)*
- NEW **ST PAUL & THE BROKEN BONES** Half The City / *Single Lock (Essential/Proper)*
- 17 **EELS** The Cautionary Tales Of Mark Oliver Everett / *E Works (PIAS Arvato)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Killer Be Killed

- NEW **KILLER BE KILLED** Killer Be Killed / *Nuclear Blast (Nuclear Blast)*
- 1 **ENO & HYDE** Someday World / *Warp (Warp)*
- 2 **RODDY FRAME** Seven Dials / *AED (AED)*
- NEW **ST PAUL & THE BROKEN BONES** Half The City / *Single Lock (Single Lock)*
- NEW **HOLLIE COOK** Twice / *Mr Bongo (Mr Bongo)*
- NEW **FORT HOPE** Courage / *LAB (LAB)*
- 4 **TUNE-YARDS** Nikki Nack / *4AD (XL Beggars)*
- 10 **FUTURE ISLANDS** Singles / *4AD (XL Beggars)*
- 3 **EPICA** The Quantum Enigma / *Nuclear Blast (Nuclear Blast)*
- 6 **TOUMANI & SIDIKI DIABATE** Toumani & Sidiki / *World Circuit (World Circuit)*
- NEW **STURGILL SIMPSON** Metamodern Sounds In Country Music / *Loose (Loose Music)*
- NEW **CLARK MCGUINN & HILLMAN** Live At The Boarding House / *All Access (Chrome Dreams)*
- 17 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- NEW **BROTHERS & SISTERS** Dylan's Gospel / *Light In The Attic (Light In The Attic)*
- 5 **KENNY WAYNE SHEPHERD BAND** Goin' Home / *Provogue (Mascot Label Group)*
- RE **CHRIS ROBINSON BROTHERHOOD** Phosphorescent Harvest / *Silver Arrow (Silver Arrow)*
- NEW **9BACH** Tincian / *Real World (Real World)*
- 16 **DELINES** Colfax / *Decor (Decor)*
- 7 **IQ** The Road Of Bones / *Giant Electric Pea (Giant Electric Pea)*
- 12 **QUANTIC** Magnetica / *Tru Thoughts (Tru Thoughts)*

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- New **LITTLE DRAGON** NABUMA RUBBERBAND *BECAUSE MUSIC*
- New **BLACK KEYS** TURN BLUE *NONESUCH*
- New **SWANS** TO BE KIND *MUTE*
- New **MICHAEL JACKSON** XSCAPE *EPIC/MJ*
- 1 **HORRORS** LUMINOUS *XL RECORDINGS*
- 4 **PALOMA FAITH** A PERFECT CONTRADICTION *RCA*
- New **NICK MULVEY** FIRST MIND *FICTION*
- 10 **WILKO JOHNSON/ROGER DALTRY** GOING BACK HOME *UMC*
- 2 **GRUFF RHYS** AMERICAN INTERIOR *TURNSTILE*
- 3 **PIXIES** INDIE CINDY *PIXIES MUSIC*

THIS LAST ARTIST / ALBUM / LABEL

- 11 5 **PAOLO NUTINI** CAUSTIC LOVE *ATLANTIC*
- 8 **DAMON ALBARN** EVERYDAY ROBOTS *FARLOPHONE*
- 9 **ENO & HYDE** SOMEDAY WORLD *WARP*
- New **TORI AMOS** UNREPENTANT GERALDINES *MERCURY CLASSICS*
- 19 **JOHN LEGEND** LOVE IN THE FUTURE *COLUMBIA*
- 23 **IMELDA MAY** TRIBAL *DECCA*
- 6 **TUNE YARDS** NIKKI NACK *4AD*
- New **BLONDIE** BLONDIE 4(0)-EVER *NOBLE ID*
- New **YANN TIERSEN** INFINITY *MUTE*
- 18 **EELS** THE CAUTIONARY TALES OF MARK OLIVER *E WORKS*

CHARTS iTUNES SINGLES WEEK 20

UNITED KINGDOM

| POS | ARTIST/SINGLE |
|-------------------------|--|
| 11/05/2014 - 17/05/2014 | |
| 1 | RITA ORA I Will Never Let You Down |
| 2 | MR. PROBZ Waves |
| 3 | CALVIN HARRIS Summer |
| 4 | JOHN LEGEND All of Me |
| 5 | KIESZA Hideaway |
| 6 | PALOMA FAITH Only Love Can Hurt Like This |
| 7 | SIGMA Nobody To Love |
| 8 | THE COMMON LINNETS Calm After the Storm |
| 9 | IGGY AZALEA Fancy (feat. Charli XCX) |
| 10 | TOVE LO Stay High (feat. Hippiie Sabotage) |

DENMARK

| POS | ARTIST/SINGLE |
|-------------------------|---|
| 12/05/2014 - 18/05/2014 | |
| 1 | EMMELIE DE FOREST Rainmaker |
| 2 | THE COMMON LINNETS Calm After the Storm |
| 3 | BRANDON BEAL Twerk It Like Miley |
| 4 | MICHAEL JACKSON Love Never Felt So Good |
| 5 | BASIM Cliché Love Song |
| 6 | HEDEGAARD Happy Home |
| 7 | SANNA NIELSEN Undo |
| 8 | CONCHITA WURST Rise Like A Phoenix |
| 9 | JOHN LEGEND All Of Me |
| 10 | COLDPLAY A Sky Full Of Stars |

FRANCE

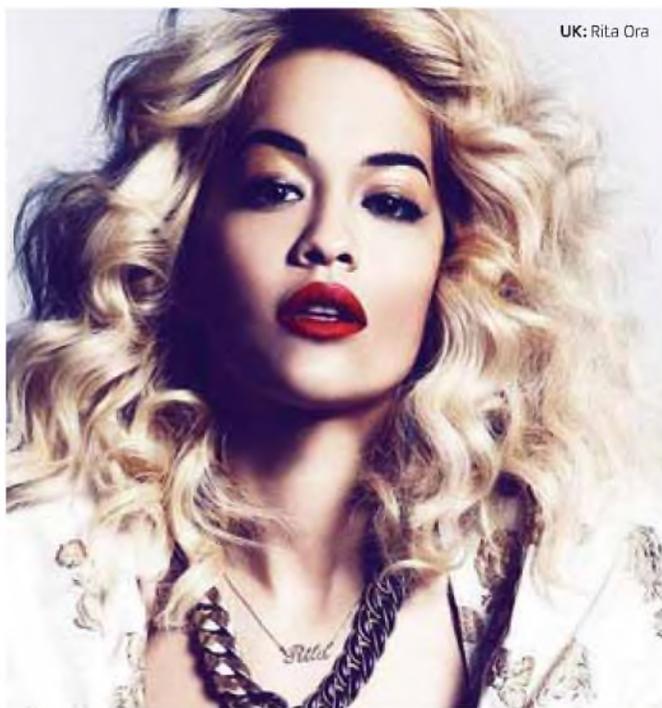
| POS | ARTIST/SINGLE |
|-------------------------|--|
| 12/05/2014 - 18/05/2014 | |
| 1 | MILKY CHANCE Stolen Dance |
| 2 | MR. PROBZ Waves |
| 3 | CRIS CAB Liar Liar |
| 4 | JOHN LEGEND All Of Me |
| 5 | MICHAEL JACKSON Love Never Felt So Good |
| 6 | PHARRELL WILLIAMS Happy |
| 7 | DEORRO Five Hours |
| 8 | MAGIC SYSTEM Magic In The Air |
| 9 | DISCLOSURE You & Me (feat. Eliza Doolittle) |
| 10 | REBEL Black Pearl (He's a Pirate) [Radio Edit] |

GERMANY

| POS | ARTIST/SINGLE |
|-------------------------|---|
| 09/05/2014 - 15/05/2014 | |
| 1 | CRO Traum |
| 2 | THE COMMON LINNETS Calm After The Storm |
| 3 | ANDREAS BOURANI Auf Uns |
| 4 | ED SHEERAN Sing |
| 5 | CONCHITA WURST Rise Like A Phoenix |
| 6 | MARK FORSTER Au Revoir (feat. Sido) |
| 7 | XAVIER NAIDOO Amoi Seg'Ma Uns Wieder... |
| 8 | GEORGE EZRA Budapest |
| 9 | ELAIZA Is It Right |
| 10 | CALVIN HARRIS Summer |

ITALY

| POS | ARTIST/SINGLE |
|-------------------------|---------------------------------------|
| 08/05/2014 - 14/05/2014 | |
| 1 | FAUL & WAD AD, PNAU Changes |
| 2 | PHARRELL WILLIAMS Happy |
| 3 | CLEAN BANDIT Rather Be |
| 4 | COLDPLAY Magic |
| 5 | AVICII Addicted To You |
| 6 | VASCO ROSSI Dannate Nuvole |
| 7 | NEGRAMARO Un Amore Così Grande 2014 |
| 8 | CESARE CREMONINI Logico # 1 |
| 9 | DUKE DUMONT I Got U (feat. Jax Jones) |
| 10 | ONEREPUBLIC Counting Stars |



NETHERLANDS

| POS | ARTIST/SINGLE |
|-------------------------|--|
| 09/05/2014 - 15/05/2014 | |
| 1 | THE COMMON LINNETS Calm After The Storm |
| 2 | CONCHITA WURST Rise Like A Phoenix |
| 3 | THE COMMON LINNETS Love Goes On |
| 4 | MICHAEL JACKSON Love Never Felt So Good |
| 5 | PHARRELL WILLIAMS Happy |
| 6 | CARL ESPEN Silent Storm |
| 7 | KIESZA Hideaway |
| 8 | THE COMMON LINNETS Still Loving After You |
| 9 | COLDPLAY A Sky Full Of Stars |
| 10 | CLEAN BANDIT Rather Be (feat. Jess Glynne) |

RUSSIA

| POS | ARTIST/SINGLE |
|-------------------------|------------------------------------|
| 12/05/2014 - 18/05/2014 | |
| 1 | IMANY You Will Never Know |
| 2 | ЮВА Улыбайся |
| 3 | ИВАН ДОРН Северное сияние |
| 4 | PHARRELL WILLIAMS Happy |
| 5 | БУПИТО Ты знаешь (feat. Ёлка) |
| 6 | CONCHITA WURST Rise Like A Phoenix |
| 7 | GORKY PARK Moscow Calling |
| 8 | THERR MAITZ Make It Last |
| 9 | STROMAE Tous Les Mêmes |
| 10 | SEREBRO Я тебя не отдам |

SPAIN

| POS | ARTIST/SINGLE |
|-------------------------|--|
| 12/05/2014 - 18/05/2014 | |
| 1 | ENRIQUE IGLESIAS Bailando |
| 2 | PHARRELL WILLIAMS Happy |
| 3 | FAUL & WAD AD, PNAU Changes |
| 4 | THE COMMON LINNETS Calm After The Storm |
| 5 | DVICIO Paraiso |
| 6 | CONCHITA WURST Rise Like A Phoenix |
| 7 | SHAKIRA La La La |
| 8 | JOHN LEGEND All Of Me |
| 9 | COLDPLAY A Sky Full Of Stars |
| 10 | WISIN Adrenalina (feat. Jennifer Lopez...) |

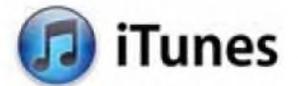
SWEDEN

| POS | ARTIST/SINGLE |
|-------------------------|---|
| 07/05/2014 - 13/05/2014 | |
| 1 | THE COMMON LINNETS Calm After The Storm |
| 2 | CONCHITA WURST Rise Like A Phoenix |
| 3 | SANNA NIELSEN Undo |
| 4 | ROBYN, RÖYKSOPP Do It Again |
| 5 | PHARRELL WILLIAMS Happy |
| 6 | BASIM Cliché Love Song |
| 7 | JOHN LEGEND All Of Me |
| 8 | ARAM MP3 Not Alone |
| 9 | COLDPLAY A Sky Full Of Stars |
| 10 | MR. PROBZ Waves |

SWITZERLAND

| POS | ARTIST/SINGLE |
|-------------------------|---|
| 09/05/2014 - 15/05/2014 | |
| 1 | CONCHITA WURST Rise Like A Phoenix |
| 2 | THE COMMON LINNETS Calm After The Storm |
| 3 | CRO Traum |
| 4 | JOHN LEGEND All Of Me |
| 5 | XAVIER NAIDOO Amoi Seg'Ma Uns Wieder... |
| 6 | SEBALTER Hunter Of Stars |
| 7 | PHARRELL WILLIAMS Happy |
| 8 | ANDREAS GABALIER Amoi Seg'Ma Uns... |
| 9 | SANNA NIELSEN Undo |
| 10 | COLDPLAY Magic |

CHARTS iTUNES ALBUMS WEEK 20



UNITED KINGDOM

POS ARTIST/ ALBUM

11/05/2014 - 17/05/2014

| | |
|----|---|
| 1 | MICHAEL JACKSON XSCAPE |
| 2 | THE BLACK KEYS Turn Blue |
| 3 | 5 SECONDS OF SUMMER 5 Seconds Of Sum... |
| 4 | VA Now That's What I Call Music! 87 |
| 5 | COLDPLAY Ghost Stories |
| 6 | VA This Is House |
| 7 | VA Frozen |
| 8 | FOXES Glorious |
| 9 | PALOMA FAITH A Perfect Contradiction |
| 10 | PAOLO NUTINI Caustic Love |

DENMARK

POS ARTIST/ ALBUM

12/05/2014 - 18/05/2014

| | |
|----|--|
| 1 | UKENDT KUNSTNER Forbandede Ungdom |
| 2 | MICHAEL JACKSON XSCAPE |
| 3 | 5 SECONDS OF SUMMER 5 Seconds Of Sum... |
| 4 | COLDPLAY Ghost Stories |
| 5 | VA Running Hits 4 |
| 6 | VA Eurovision Song Contest 2014 Copenhagen |
| 7 | THE BLACK KEYS Turn Blue |
| 8 | MIKAEL SIMPSON... Ingen Regning Til Mig |
| 9 | THE MINDS OF 99 The Minds Of 99 |
| 10 | THE COMMON LINNETS The Common Linnets |

FRANCE

POS ARTIST/ ALBUM

12/05/2014 - 18/05/2014

| | |
|----|---------------------------|
| 1 | MICHAEL JACKSON XSCAPE |
| 2 | MILKY CHANCE Sadnecessary |
| 3 | THE BLACK KEYS Turn Blue |
| 4 | JOKE Ateyaba |
| 5 | COLDPLAY Ghost Stories |
| 6 | PATRICK FIORI Choisir |
| 7 | NIRO Miraculé |
| 8 | WOODKID The Golden Age |
| 9 | VA NRJ Spring Hits 2014 |
| 10 | STROMAE Racine Carrée |

GERMANY

POS ARTIST/ ALBUM

09/05/2014 - 15/05/2014

| | |
|----|--|
| 1 | KOLLEGAH King |
| 2 | MICHAEL JACKSON XSCAPE |
| 3 | THE COMMON LINNETS The Common Linnets |
| 4 | VA Bravo Hits, Vol. 85 |
| 5 | VA Eurovision Song Contest 2014 Copenhagen |
| 6 | VA Sing meinen Song - Das Tauschkonzert |
| 7 | COLDPLAY Ghost Stories |
| 8 | ANDREAS BOURANI Hey |
| 9 | DIE DREI ??? Folge 168: GPS-Gangster - EP |
| 10 | THE BLACK KEYS Turn Blue |

ITALY

POS ARTIST/ ALBUM

08/05/2014 - 14/05/2014

| | |
|----|---|
| 1 | CESARE CREMONINI Logico |
| 2 | GEMITAIZ & MADMAN Kepler |
| 3 | MANNARINO Al Monte |
| 4 | COLDPLAY Ghost Stories |
| 5 | MICHAEL JACKSON XSCAPE |
| 6 | DEAR JACK Domani è Un Altro Film... |
| 7 | THE BLACK KEYS Turn Blue |
| 8 | ANASTACIA Resurrection (Bonus Tracks Ver... |
| 9 | 5 SECONDS OF SUMMER 5 Seconds Of Su... |
| 10 | CAPAREZZA Musica |



NETHERLANDS

POS ARTIST/ ALBUM

09/05/2014 - 15/05/2014

| | |
|----|--|
| 1 | THE COMMON LINNETS The Common Linnets |
| 2 | MICHAEL JACKSON XSCAPE |
| 3 | COLDPLAY Ghost Stories |
| 4 | THE BLACK KEYS Turn Blue |
| 5 | 5 SECONDS OF SUMMER 5 Seconds Of Sum... |
| 6 | VA Eurovision Song Contest 2014 Copenhagen |
| 7 | BLØF In Het Midden Van Alles |
| 8 | PHARRELL WILLIAMS GIRL |
| 9 | STROMAE Racine Carrée |
| 10 | JACQUELINE GOVAERT Songs To Soothe |

RUSSIA

POS ARTIST/ ALBUM

12/05/2014 - 18/05/2014

| | |
|----|--|
| 1 | MICHAEL JACKSON XSCAPE |
| 2 | ДДТ Прозрачный |
| 3 | ТРИАГРУТРИКА Базирование |
| 4 | THE BLACK KEYS Turn Blue |
| 5 | COLDPLAY Ghost Stories |
| 6 | VA Кухня (Music from the Original TV Series... |
| 7 | VA Газгольдер саундтрек |
| 8 | THERR MAITZ Unicorn (Deluxe Edition) |
| 9 | JUSTIN TIMBERLAKE The 20/20 Experience... |
| 10 | LINKIN PARK The Hunting Party |

SPAIN

POS ARTIST/ ALBUM

12/05/2014 - 18/05/2014

| | |
|----|---|
| 1 | MICHAEL JACKSON XSCAPE |
| 2 | COLDPLAY Ghost Stories |
| 3 | ENRIQUE IGLESIAS SEX AND LOVE (Deluxe Ed. |
| 4 | THE BLACK KEYS Turn Blue |
| 5 | SILVIA PÉREZ CRUZ, RAÚL FERNA... Granada |
| 6 | 5 SECONDS OF SUMMER 5 Seconds Of Sum... |
| 7 | VA Los Nº1 de Cadena 100 (2014) |
| 8 | THE COMMON LINNETS The Common Linnets |
| 9 | HALLDOR MAR Winds |
| 10 | PACO DE LUCÍA Canción Andaluza |

SWEDEN

POS ARTIST/ ALBUM

07/05/2014 - 13/05/2014

| | |
|----|--|
| 1 | KENT Tigerdrottningen |
| 2 | MICHAEL JACKSON XSCAPE |
| 3 | VA Eurovision Song Contest 2014 Copenhagen |
| 4 | LYKKE LI I Never Learn |
| 5 | VA Absolute Running 2014 |
| 6 | THE BLACK KEYS Turn Blue |
| 7 | COLDPLAY Ghost Stories |
| 8 | RÖYKSOPP, ROBYN Do It Again |
| 9 | MANDO DIAO Aelita |
| 10 | VA Absolute Music 75 |

SWITZERLAND

POS ARTIST/ ALBUM

09/05/2014 - 15/05/2014

| | |
|----|---|
| 1 | KOLLEGAH King |
| 2 | MICHAEL JACKSON XSCAPE |
| 3 | COLDPLAY Ghost Stories |
| 4 | THE BLACK KEYS Turn Blue |
| 5 | GÖLÄ Die schönsten Mundart-Balladen... |
| 6 | ANASTACIA Resurrection (Bonus Tracks Ver... |
| 7 | VA Eurovision Song Contest 2014 Copenhagen |
| 8 | THE COMMON LINNETS The Common Linnets |
| 9 | VA Sing meinen Song - Das Tauschkonzert |
| 10 | VA Bravo Hits, Vol. 85 |

CHARTS ANALYSIS WEEK 20



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



- SAM SMITH *Stay With Me* Capitol
- FUSE ODG FT. SEAN PAUL *Dangerous Love 3 Beat/AATW*
- CLEAN BANDIT FT. SHARNA BASS *Extraordinary Atlantic*
- AFROJACK FT. WRABEL *Ten Feet Tall PM/AM Recordings/Universal*
- COLDPLAY *A Sky Full Of Stars Parlophone*
- COLDPLAY *Midnight Parlophone*
- COLDPLAY *Another's Arms Parlophone*
- ROYKSOPP & ROBYN *Sayit Dog Triumph/Wall Of Sound*

UK ARTIST ALBUMS CHART

- COLDPLAY *Ghost Stories Parlophone*
- PAUL HEATON & JACQUI ABBOTT *What Have We Become EMI*
- OASIS *Definitely Maybe Big Brother*
- REM *Unplugged 1991/2001 - The Complete Rhino*
- CALIFORNIA BREED *California Breed Frontiers*
- CARA DILLON *A Thousand Hearts Charcoal*
- CHERRY GHOST *Herd Runners PIAS Co-op*
- BOB BLAKELEY *Performance Dramatico*
- SABATON *Heroes Nuclear Blast*
- DEEP PURPLE *Made In Japan UMC Recordings*
- AFROJACK *Forget The World PM AM Recordings/Universal*
- PLAID *Ready Prints Warp*
- CONOR OBERST *Upside Down Mountain Nonesuch*
- JOE BONAMASSA *Tour De Force - Live - Royal Albert Hall Provogue*
- DOORS *Weird Scenes Inside The Goldmine Rhino*
- MATT BERRY *Music For Insomniacs Acid Jazz*
- JEFF BUCKLEY *Grace Columbia*
- ROOTS *And Then You Shoot Your Cousin Def Jam*
- JOHN MAYALL *A Special Life Forty Below*

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

Sam Smith is on schedule for his second solo No.1, and his third No.1 in all this weekend, with new single *Stay With Me* selling more than twice as many copies as any other single to top Tuesday's sales flashes.

He will replace Rita Ora, who scored her fourth No.1 last Sunday with *I Will Never Let You Down* (105,095 sales), the introductory single from her upcoming second album, *O*.

Ora's arrival spelt the end of Mr Probz's second run at No.1 with *Waves*, which dipped to No.2 (65,047 sales)

Its sales recovering 1.03% week-on-week to 39,331, John Legend's *All Of Me* climbed 4-3. The track has now spent 12 weeks in the Top 10.

By falling 5-7 (27,410 sales), Nobody To Love by Sigma ended its run of single place declines, which have seen it move 1-2-3-4-5 since debut.

Climbing 24-8 (24,133 sales),



MIDWEEK NO.1

Sam Smith: Stay With Me

Love Never Felt So Good became the late Michael Jackson's highest ranked previously uncharted song since 2003, when *One More Chance* reached No.5.

Top 10 singles not mentioned elsewhere: *Summer* by Calvin Harris (2-4, 38,286 sales), *Hideaway* by Kiesza (3-5, 30,428 sales), *Only Love Can Hurt Like*

This (7-6, 29,007 sales) by Paloma Faith, *Fancy* by Iggy Azalea feat. Charli XCX (10-10, 19,595 sales).

Conchita Wurst's *Rise Like A Phoenix* leads a mass invasion of the Top 200 by songs from Eurovision. Late starting its chart career because iTunes data for Saturday was not available to OCC for last week's chart, *Rise*

Like *A Phoenix* was the first Austrian winner since Udo Jurgens' *Mercie Cherie* in 1966, and dashes to a No.17 debut (15,661 sales). The third winner to make the Top 20 in a row - following Emmelie De Forest's *Only Teardrops* (No.15 in 2013) and Loreena's *Euphoria* (No.3 in 2012) - it was one of 19 Eurovision entries in the Top 200 on Sunday.

British entry *Children Of The Universe* by Molly jumped 33-23 (13,733 sales) while Dutch runners-up *The Common Linnets' Calm After The Storm* catapulted 95-9 (21,018 sales).

Climbers within the Top 75 reaching new peaks: *Wiggle* (34-18, 15,295 sales) by Jason DeRulo feat. Snoop Dogg and *Birthday* (36-28, 11,220 sales) by Katy Perry.

Overall singles sales were down 0.28% week-on-week at 2,763,639 - 17.55% below same week 2013 sales of 3,351,769. It was the 40th straight week in which they have declined versus a year ago, and their lowest level for 23 weeks.

ALBUMS

BY ALAN JONES

Coldplay's sixth studio album, *Ghost Stories* is set to emulate its predecessors by debuting at No.1 this weekend. With 82,411 sales in Tuesday's sales flashes, it outperformed the rest of the Top 75 combined, and is certain to replace Micheal Jackson at No.1.

Almost five years after his death, Michael Jackson returned to No.1 last Sunday, with the newly assembled Xscape - a compilation of previously unreleased tracks - on sales of 47,764 copies.

Xscape's release was bad news for *The Black Keys*, whose eighth album in 12 years, *Turn Blue*, would otherwise have become their first No.1. Opening instead at No.2 on sales of 33,037 copies, it provided their best-yet chart position and their highest first week sale.

Holding On To Heaven slipped 14-24 (12,998 sales) on its second week in the chart, and will now be hard pressed to improve on the peak position of Foxes' two previous solo hits, *Youth* (No.12 last November) and *I Let Go For Tonight* (No.7 in March). All three songs are included on her debut album



MIDWEEK NO.1

Coldplay: Ghost Stories

Glorious, which debuted at No.5 (13,060 sales). The Southampton-born singer's real name is Louise Allen and her album is right next to Lily Allen's *Sheezus* set, which dipped 1-6 (10,293 sales).

The fourth and last new entry to the Top 10, singer/songwriter Nick Mulvey's first album, *First Mind*, debuted at No.10 (5,529 sales) following single *Cucurucu's* No.26 chart placing in March and his appearance on BBC *Two's Later...With Jools Holland* last week.

A prolific recording artist who has released 14 studio

albums in 22 years since her 1992 debut *Little Earthquakes*, *Tori Amos* debuted at No.13 (4,614 sales) with the latest of these, *Unrepentant Geraldines*. It provides her highest chart placing since *From The Choirgirl Hotel* reached No.6 in 1998, and raises her tally of Top 20 albums to seven.

Gothenburg band *Little Dragon* scored their highest chart position, with fourth album *Nabuma Rubberband* debuting at No.14 (4,203 sales). Chart success eluded their self-titled 2007 debut, and 2009's *Machine Dreams*, but their third

album *Ritual Union* got to No.22 in 2011.

Blondie extended their UK chart career to more than 36 years, with *Blondie 4(0)-Ever*, a package which includes an all new album, *Ghosts Of Download*, and a further CD/download album, *Greatest Hits Deluxe Redux*, which contains re-recordings/remixes of their best known material. Its title a nod to the fact they formed in 1974, *Blondie 4(0)-Ever* debuts at No.16 (4,148 sales), far outperforming their last album, *Panic Of Girls*, which sold just 2,075 copies on its only chart appearance, at No.73 in 2011.

Runners-up at The Eurovision Song Contest with *Calm After The Storm* which soared 95-9 (21,018 sales) on the singles chart, occasional duo *The Common Linnets'* eponymous first album landed at No.40 (2,004 sales).

Overall album sales were down 3.62% week-on-week at 1,218,965 - 14.00% below same week 2013 sales of 1,417,372, and their lowest level since sales week ending 19 August 1995 (chart dated 26 August 1995) - 978 weeks ago - when the marginally lower tally of 1,214,941 albums were sold.

CHARTS CLUB WEEK 20

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

| POS | LAST | WKS | ARTIST / TRACK / LABEL |
|-----|-------|-----|--|
| 1 | 6 | 3 | ARMIN VAN BUUREN Ping Pong / <i>Positiva/Armada</i> |
| 2 | 15 | 4 | ROUTE 94 Fly 4 Life EP / <i>Defected</i> |
| 3 | 12 | 3 | SAM SMITH Stay With Me / <i>Capitol</i> |
| 4 | 8 | 5 | BAKERMAT One Day (Vaandag) / <i>Relentless</i> |
| 5 | 11 | 11 | TUBE & BERGER FT. JULIET SIKORA Come On Now (Set It Off) / <i>FFRR</i> |
| 6 | 24 | 3 | DONAE'O FT. CARNAO BEATS Gone In The Morning / <i>Zeptron</i> |
| 7 | 31 | 2 | IDINA MENZEL & DAFT PUNK Dconstructed (Album Sampler) / <i>Walt Disney</i> |
| 8 | 38 | 6 | CHUCKIE Dirty Funkin' Beats / <i>Atlantic/Big Beat</i> |
| 9 | 13 | 5 | HOT NATURED Benediction / <i>FFRR</i> |
| 10 | 29 | 2 | ZEDD FT. FOXES Clarity / <i>Polydor</i> |
| 11 | 17 | 4 | GOLDFRAPP Thea / <i>Mute</i> |
| 12 | 19 | 4 | OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / <i>FFRR</i> |
| 13 | 21 | 4 | GORGON CITY FT. LAURA WELSH Here For You / <i>Black Butter/Virgin/EMI</i> |
| 14 | 30 | 2 | JADE BLUE & FREQUENCY Lately / <i>Black Butter</i> |
| 15 | 2 | 9 | MARK WELLS I Love You / <i>FFRR</i> |
| 16 | 23 | 4 | COLDPLAY Midnight / <i>Parlophone</i> |
| 17 | 20 | 2 | WILKINSON FT. TOM CANE Half Light / <i>Ram/Virgin/EMI</i> |
| 18 | 35 | 2 | TIESTO FT. MATTHEW KOMA Wasted / <i>Virgin/EMI</i> |
| 19 | NEW 1 | | APPASSIONATA Dirty Edges / <i>BKL</i> |
| 20 | 7 | 8 | SECONDCITY I Wanna Feel / <i>MoS/Speakerbox</i> |
| 21 | NEW 1 | | KYLIE I Was Gonna Cancel / <i>Parlophone</i> |
| 22 | 39 | 2 | BREAKDLAW FT. THE GLITCHFOX Paint Me Like A French Girl / <i>Ego</i> |
| 23 | NEW 1 | | PALOMA FAITH Only Love Can Hurt Like This / <i>RCA</i> |
| 24 | 1 | 8 | DAVID GUETTA & SHOWTEK FT. VASSY Bad / <i>Jack Back/Parlophone</i> |
| 25 | NEW 1 | | GREG B Wodan / <i>GB Prod./Mega Prod.</i> |
| 26 | 34 | 2 | MRT The Good Life EP / <i>Just Play</i> |
| 27 | NEW 1 | | THERESE Remedy / <i>Vixion</i> |
| 28 | 27 | 3 | DUCK SAUCE NRG / <i>3 Beat</i> |
| 29 | 33 | 2 | YYY Work It To The Bone / <i>1BD</i> |
| 30 | 16 | 5 | RITA ORA I Will Never Let You Down / <i>Roc Nation/Columbia</i> |
| 31 | 28 | 2 | LEGAL DIVIDE Parachute EP / <i>Divisim</i> |
| 32 | 26 | 3 | FEENIXPAWL & TREVOR SIMPSON I Won't Break / <i>Neon</i> |
| 33 | NEW 1 | | EXAMPLE One More Day (Stay With Me) / <i>Epic</i> |
| 34 | 32 | 8 | MR PROBZ Waves / <i>Epic</i> |
| 35 | 18 | 8 | CALVIN HARRIS Summer / <i>Columbia</i> |
| 36 | NEW 1 | | DVBBS & BORGEOUS VS. DIMITRI VEGAS & LIKE MIKE Stampede / <i>MoS</i> |
| 37 | 40 | 3 | DJ FRESH VS. TC Make U Bounce / <i>MoS</i> |
| 38 | 37 | 2 | BEN MOON Change / <i>Rok'yfe</i> |
| 39 | 22 | 3 | CLEAN BANDIT Extraordinary / <i>Atlantic</i> |
| 40 | NEW 1 | | BOYGOLD Love Music Cry / <i>White Label</i> |

COMMERCIAL POP TOP 30

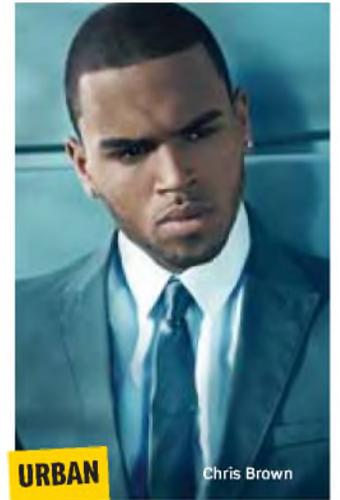
| POS | LAST | WKS | ARTIST / TRACK / LABEL |
|-----|-------|-----|--|
| 1 | 7 | 2 | KATY PERRY Birthday / <i>Virgin</i> |
| 2 | 8 | 3 | SAM SMITH Stay With Me / <i>Capitol</i> |
| 3 | 12 | 3 | DUCK SAUCE NRG / <i>3 Beat</i> |
| 4 | 20 | 5 | KID INK Money And The Power / <i>Epic</i> |
| 5 | 13 | 3 | ZEDD FT. FOXES Clarity / <i>Polydor</i> |
| 6 | 10 | 3 | ARMIN VAN BUUREN Ping Pong / <i>Positiva/Armada</i> |
| 7 | 22 | 2 | ARLISSA You're Not Alone / <i>M_Phanic</i> |
| 8 | 24 | 2 | KYLIE I Was Gonna Cancel / <i>Parlophone</i> |
| 9 | 16 | 3 | CHRIS BROWN FT. LIL WAYNE Loyal / <i>RCA</i> |
| 10 | NEW 1 | | PALOMA FAITH Only Love Can Hurt Like This / <i>RCA</i> |
| 11 | 21 | 3 | LISA STANSFIELD So Be It / <i>Monksynatra</i> |
| 12 | 2 | 4 | DAFT PUNK FT. NEGIN Derezzed / <i>Walt Disney</i> |
| 13 | NEW 1 | | DONAE'O FT. CARNAO BEATS Gone In The Morning / <i>Zeptron</i> |
| 14 | NEW 1 | | TIESTO FT. MATTHEW KOMA Wasted / <i>Virgin/EMI</i> |
| 15 | 1 | 4 | CLEAN BANDIT Extraordinary / <i>Atlantic</i> |
| 16 | 23 | 3 | ONE DIRECTION You & I / <i>Syco</i> |
| 17 | 27 | 2 | ASHLEY ROBERTS Clockwork / <i>Metropolis London</i> |
| 18 | 26 | 2 | BAKERMAT One Day (Vaandag) / <i>Relentless</i> |
| 19 | 11 | 5 | RITA ORA I Will Never Let You Down / <i>Roc Nation/Columbia</i> |
| 20 | NEW 1 | | DEE DEE KAYE FT. MC NEAT Step Into My Life / <i>Location X</i> |
| 21 | NEW 1 | | CHUCKIE Dirty Funkin' Beats / <i>Atlantic/Big Beat</i> |
| 22 | 30 | 2 | ED SHEERAN Sing / <i>Asylum</i> |
| 23 | 29 | 2 | KATY B Still / <i>Columbia</i> |
| 24 | NEW 1 | | ELLIE GOULDING Beating Heart / <i>Polydor</i> |
| 25 | NEW 1 | | WILKINSON FT. TOM CANE Half Light / <i>Ram/Virgin/EMI</i> |
| 26 | NEW 1 | | PITBULL FT. G.R.L. Wild Wild Love / <i>J/Mr 305/Polo Grounds</i> |
| 27 | NEW 1 | | BEN MOON Change / <i>Rok'yfe</i> |
| 28 | 14 | 6 | CALVIN HARRIS Summer / <i>Columbia</i> |
| 29 | 15 | 6 | LADY GAGA G.U.Y. / <i>Interscope</i> |
| 30 | 3 | 5 | DAVID GUETTA & SHOWTEK FT. VASSY Bad / <i>Jack Back/Parlophone</i> |



UPFRONT Armin Van Buuren



COMMERCIAL POP Katy Perry



URBAN Chris Brown

Armin Van Buuren bounces to top of Upfront chart with Ping Pong

ANALYSIS

BY ALAN JONES

Armin Van Buuren on the Upfront club chart this week, with his maddeningly simple and effective tribute to table tennis, Ping Pong, jumping 6-1. Its nearest challenger is Route 94's Fly For Life EP, which leaps 15-2, and ends up 7.34% in arrears, as far as DJ support is concerned.

In mixes by Hardwell, Simon Patterson, Kryder & Tom Starr and Van Buuren himself, Ping

Pong is the Dutch trance legend's third No.1 on the list in a year following a lengthy absence. This Is What It Feels Like topped the chart last May and Beautiful Life was No.1 in September. Both were also No.1's on the Commercial Pop club chart, a position Ping Pong has yet to achieve, though it does jump 10-6 there this week.

Katy Perry scores her 12th career No.1 on the Commercial Pop club chart and her fourth from current album Prism with Birthday leaping 7-1 to

maintain its single place advantage over Sam Smith's Stay With Me, which climbs 8-2. Prism has provided previous No.1 Commercial Pop chart hits in its last three singles Roar, Unconditionally and Dark Horse (feat. Juicy J).

Chris Brown's huge lead atop the Urban chart has been slashed to nearly nothing - but Loyal comes out on top for the second week in a row, with Tinchy Stryder's Misunderstood frozen at No.2 despite a 37% increase in DJ support week-on-week.

URBAN TOP 30

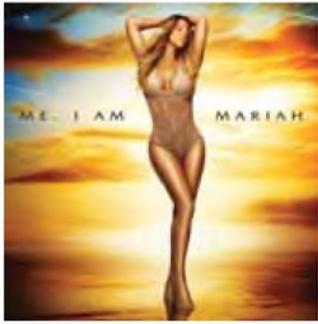
| POS | LAST | WKS | ARTIST / TRACK / LABEL |
|-----|-------|-----|--|
| 1 | 1 | 5 | CHRIS BROWN FT. LIL WAYNE Loyal / <i>RCA</i> |
| 2 | 2 | 3 | TINCHY STRYDER Misunderstood / <i>Cloud 9</i> |
| 3 | 17 | 2 | LETHAL BIZZLE FT. CHERRI VONCELLE The Drop / <i>New State</i> |
| 4 | 5 | 4 | PITBULL FT. G.R.L. Wild Wild Love / <i>RCA</i> |
| 5 | NEW 1 | | PHARRELL WILLIAMS Marilyn Monroe / <i>Columbia</i> |
| 6 | 6 | 9 | FUSE ODG FT SEAN PAUL Dangerous Love / <i>3 Beat</i> |
| 7 | 30 | 2 | SKEPTA FT. JME That's Not Me / <i>3 Beat</i> |
| 8 | 3 | 8 | JUS NOW FT. BUNJI GARLIN & STYLO G Tun Up / <i>3 Beat</i> |
| 9 | 7 | 4 | JUSTIN TIMBERLAKE Not A Bad Thing / <i>RCA</i> |
| 10 | 14 | 2 | THE WEEKND Wanderlust / <i>Republic/XO</i> |
| 11 | 15 | 6 | DAVIDO Skelewu / <i>HKV</i> |
| 12 | 13 | 3 | CLEAN BANDIT Extraordinary / <i>Atlantic</i> |
| 13 | 10 | 11 | KID INK Money And The Power / <i>Epic</i> |
| 14 | 8 | 14 | IGGY AZALEA FT. CHARLI XCX Fancy / <i>Virgin/EMI</i> |
| 15 | NEW 1 | | MAVERICK SABRE Emotion / <i>Virgin/EMI</i> |
| 16 | NEW 1 | | LITTLE MIX Salute / <i>Syco</i> |
| 17 | 24 | 2 | CAROL ANTHONY Bow To The Queen / <i>SA</i> |
| 18 | 16 | 3 | DONAE'O FT. CARNAO BEATS Gone In The Morning / <i>Zeptron</i> |
| 19 | 4 | 5 | SILVERLAND & STIX FT. LANKEE Golden / <i>Royal</i> |
| 20 | 12 | 3 | WILKINSON FT. TOM CANE Half Light / <i>Ram/Virgin/EMI</i> |
| 21 | 11 | 17 | DJ SNAKE & LIL' JON Turn Down For What / <i>Columbia</i> |
| 22 | 27 | 2 | DUCK SAUCE NRG / <i>3 Beat</i> |
| 23 | 22 | 2 | JEFF JONES FT. REBLER & DEINDE Kajoma / <i>Gabriele</i> |
| 24 | 9 | 7 | DEE DEE KAYE FT. MC NEAT Step Into My Life / <i>Location X</i> |
| 25 | 28 | 2 | SAM SMITH Stay With Me / <i>Capitol</i> |
| 26 | NEW 1 | | D-SOUL Dance To Da Beat / <i>D-Soul</i> |
| 27 | 20 | 9 | SIGMA Nobody To Love / <i>3 Beat/AATW</i> |
| 28 | 19 | 6 | R3HAB & NERVO & UMMET OZCAN Revolution / <i>3 Beat</i> |
| 29 | NEW 1 | | MELISSA STEEL FT. POPCAAN Kisses For Breakfast / <i>Atlantic</i> |
| 30 | NEW 1 | | TINIE TEMPAN 5 Minutes / <i>Parlophone</i> |

COOL CUTS TOP 20

| POS | ARTIST / TRACK |
|-----|---|
| 1 | FUSE ODG FT SEAN PAUL Dangerous Love |
| 2 | EXAMPLE One More Day (Stay With Me) |
| 3 | MATRIX & FUTUREBOUND FT TANYA LACEY Don't Look Back |
| 4 | OLIVER HELDENS X BECKY HILL Gecko (Overdrive) |
| 5 | ROYKSOPP FT ROBYN Do It Again |
| 6 | ELLA Ghost |
| 7 | KANT Shake Down |
| 8 | HOOK & SLING FT KARIN PARK Tokyo By Night |
| 9 | ABOVE & BEYOND FT ALEX VARGAS Sticky Fingers |
| 10 | MICHAEL JACKSON Love Never Felt So Good |
| 11 | COLDPLAY A Sky Full Of Stars |
| 12 | PEGASUS FT LEVANA WOLF Gorecki |
| 13 | GRADES Freedom |
| 14 | CHICCO SECCI & FABIO B Crosses |
| 15 | KRAAK & SMAAK FT STEE DOWNES How We Gonna Stop The Time |
| 16 | DYRO Sounds Like |
| 17 | TOMMY TRASH Lord Of The Trance |
| 18 | WALKA Feel Something |
| 19 | CELCIUS Attrition |
| 20 | GRUM Human Touch |

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

PRODUCT KEY RELEASES

► **MARIAH CAREY** Me. I Am Mariah... 26.05► **ETHAN JOHNS** The Reckoning 02.06► **CLAIRE** The Great Escape 09.06► **LIZZO** Lizzobangers 16.06► **ED SHEERAN** X 23.06

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 (*Islana*)
- **ELLIE GOULDING** Beating Heart (*Polydor*)
- **KYLA LA GRANGE** The Knife (*Epic*)
- **JOHN ILLSLEY** When God Made Time (*Creek*)
- **KIDS ON BRIDGES** Walls (*Wall Of Sound*)
- **KLINGANDE** Jubel (*Warner Brothers*)
- **LITTLE DRAGON** Paris (*Beacuse*)
- **GEORGE MICHAEL** Going To A Town (*Virgin Emi*)
- **RUINZ ASON FT PARIIS OPERA HOUSE** Higher *(A Hero And A Villain)*
- **STROMAE** Tous Les Memes (*Islana*)
- **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*)
- **BURY TOMORROW** Runes (*Nuclear Blast*)
- **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*)
- **REND COLLECTIVE** The Art Of Celebration (*Integrity/Absolute*)
- **ROYKSOPP AND ROBYN** Do It Again (*Cooking Vinyl*)
- **SONZEIRA** Brasil Bam Bam Bam (*Virgin/Emi*)
- **SHARON VAN ETTEN** Are We There (*Jagjaguwar*)
- **NEIL YOUNG** A Letter Home (*Reprise*)

JUNE 2

SINGLES

- **BASTILLE** Bad Blood (*Virgin*)
- **BLONDE FT. RYAN ASHLEY** Foolish (*Parlophone*)
- **ENRIQUE IGLESIAS FT FLO RIDA** There Goes My Baby (*Islana*)
- **MICHAEL FRANTI** Alive (*Virgin*)
- **KANT** Ey Yo (Beatport) (*Warner Brothers*)
- **KASABIAN** Eez-Eh (*Columbia*)

- **DEMI LOVATO** Neon Lights (*Hollywood/Polydor*)
- **MARZ LOVEJOY FT HIPPIE SABOTAGE** One Night Only (*Elephant Soundz / 1h2c*)
- **NICK BREWER** Four Miles Further (*Islana*)
- **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 (*Baronet 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 Crowns*)
- **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 Beat (*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*)
- **HARDWELL FT MATTHEW KOMA** Dare You (*Epic*)
- **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*)
- **MO** Spotify Sessions Ep (*Rca*)
- **PASSENGER** Hearts On Fire (*Islana*)
- **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*)
- **THE FELICE BROTHERS** Favorite Waitress (*Dualtone*)
- **FIRST AID KIT** Stay Gold (*Columbia*)
- **GLASS ANIMALS** Zaba (*Wolf Tone/Caroline*)
- **HELLYEAH** Blood For Blood (*Eleven Seven*)
- **KASABIAN** 48:13 (*Columbia*)
- **LOUIS ANDRIESEN** La Commedia (*Nonesuch*)
- **MIDNIGHT BEAST** Shtick Heads (*Sounds Like Good*)
- **MONTY PYTHON** Monty Python Sings (Again) (*Virgin/Lm*)
- **NAZARETH** Rock 'N' Roll Telephone (*Union Square*)
- **DOLLY PARTON** Blue Smoke - The Best Of (*Sony*)
- **PASSENGER** Whispers (*Islana*)
- **THE TRICKS** Safari Inn (*Unison*)
- **TOM VEK** Luck (*Moshi Moshi*)
- **JACK WHITE** Lazaretto (*Xi*)

JUNE 16

SINGLES

- **AUSTRA** Habitat Ep (*Domina*)
- **BANGBANGBANG** Dreamphone/Shake, Shake, Shimmy (*Islana*)
- **BELLOWHEAD** Gosport Nancy (*Islana*)
- **CHASING GRACE** Run (*Islana*)
- **CHERUB** Doses And Mimosas (*Rca*)
- **SHARON CORR** Take A Minute (*Bobby Jean*)
- **GORGON CITY FT LAURA WELSH** Here For You (*Virgin/Emi*)
- **GOSSLING** Never Expire (*Polydor*)
- **KLAXONS** Show Me A Miracle (*Akashic/Soryrea*)
- **THE KOOKS** Around Town (*Virgin*)
- **LINKIN PARK** Until It's Gone (*Warner Brothers*)
- **PAOLO NUTINI** Let Me Down Easy (*Atlantic*)
- **CHRISTINA PERRI** Burning Gold (*Atlantic*)
- **RASCALS** So High Ep (*Virgin*)
- **REDLIGHT** Lift Me Up (*Polydor*)
- **RUBYLUX** Red Moon Falls (*Luxury-E*)
- **HUDSON TAYLOR** Battles (*Polydor*)
- **USHER** Good Kisses (*Rca*)

ALBUMS

- **THE ANTLERS** Familiars (*Transgressive*)
- **JOHN ILLSLEY** Testing The Water (*Creek*)
- **KLAXONS** Love Frequency (*Akashic/Soryrea*)
- **LINKIN PARK** The Hunting Party (*Warner Brothers*)
- **LIZZO** Lizzobangers (*Virgin/Emi*)
- **LONE** Reality Testing (*R&S*)
- **JOSHUA REDMAN** Trios Live (*Nonesuch*)
- **LANA DEL REY** Ultraviolence (*Polydor/Stranger*)
- **TIESTO** A Town Called Paradise (*Virgin*)
- **WHITE LUNG** Deep Fantasy (*Domina*)

JUNE 23

SINGLES

- **DAMON ALBARN** Mr Tembo (*Parlophone*)
- **BEYONCE** Pretty Hurts (*Columbia*)
- **DRIVE-BY TRUCKERS** Made Up English Oceans (*Ato*)
- **SOPHIE ELLIS-BEXTOR** Love Is A Camera (*Ebgbs*)
- **EXAMPLE** One More Day (Stay With Me) (*Hca*)
- **FOSTER THE PEOPLE** Best Friend (*Columbia*)
- **JILLIONNAIRE & SALVATORE GANACCI FT. SANJIN** Fresh (*Islana*)
- **AUSTIN MAHONE** Mmm, Yeah (*Islana*)
- **MAPEI** Don't Wait (*Columbia*)
- **OLIVER HELDENS X BECKY HILL** Gecko (Overdrive) (*Ffr*)
- **PRIDES** Messiah (*Islana*)
- **PURPLE FERDINAND** The Dragonfly Ep (*Columbia*)
- **TREY SONGZ** Change Your Mind (*Atlantic*)
- **TOY** As We Turn (*Heavenly*)

ALBUMS

- **BELLOWHEAD** Revival (*Islana*)
- **PETER FRAMPTON** Hummingbird In A Box (*Sory Rea*)
- **MASTODON** Once More 'Round The Sun (*Roadrunner*)
- **ED SHEERAN** X (*Asylum*)
- **STRAND OF OAKS** Heal (*Dead Oceans*)

JUNE 30

SINGLES

- **THE BLACK KEYS** Bullet In The Brain (*Warner Brothers*)
- **COLDPLAY** A Sky Full Of Stars (*Parlophone*)
- **GRADES** Owe It To Yourself Ep (*Warner Brothers*)
- **JASON DERULO FT SNOOP DOGG** Wiggle (*Warner Brothers*)
- **JON HOPKINS FT LULU JAMES** We Disappear (*Domina*)
- **LIARS** Pro Anti Anti (*Mute*)
- **NICO & VINZ** Am I Wrong? Ep (*Warner Brothers*)
- **PHANTOGRAM** Fall In Love (*Islana*)
- **ROUGH COPY** Street Love (*Epic*)
- **THE ROYAL CONCEPT** On Our Way (*Islana*)
- **SIA** Chandelier (*Monkey Puzzle/Rca*)

ALBUMS

- **EXAMPLE** Live Life Living (*Rca*)
- **GEORGE EZRA** Wanted On Voyage (*Columbia*)
- **STEVE HACKETT** Genesis Revisited At The Royal Albert Hall (*Wolfwork*)
- **AUSTIN MAHONE** The Secret (*Islana*)
- **PHANTOGRAM** Voices (*Islana*)

- **TREY SONGZ** Trigga (*Atlantic*)

- **THE THE** Soul Mining 30th Anniversary Boxset (*Sony*)

JULY 7

SINGLES

- **CATFISH & THE BOTTLEMEN** Fallout (*Islana*)
- **DRAKE** Worst Behaviour (*Cash Money/Islana*)
- **MAUSI** My Friend Has A Swimming Pool (*Hca/Helentless*)
- **EUGENE MCGUINNESS** Godiva (*Domino*)
- **MIGHTY OAKS** Brother (*Islana*)

ALBUMS

- **HUNDRED WATERS** The Moon Rang Like A Bell (*Owsla*)
- **MANIC STREET PREACHERS** Futurology (*Columbia*)
- **EUGENE MCGUINNESS** Chroma (*Domino*)
- **LEWIS WATSON** The Morning (*Warner Brothers*)

JULY 14

SINGLES

- **A GREAT BIG WORLD** Already Home (*Rca*)
- **ANNA CALVI** Strange Weather Ep (*Domino*)
- **CHILDISH GAMBINO** Sweatpants (*Glassnote/Islana*)
- **ARIANA GRANDE** Problem (*Republic/Islana*)
- **NAUGHTY BOY FT ROMANS** Home (*Virgin/Emi*)
- **NEON JUNGLE** Louder (*Rca*)

ALBUMS

- **HONEYBLOOD** Honeyblood (*Fatcat*)
- **JUDAS PRIEST** Redeemer Of Souls (*Columbia*)

JULY 21

SINGLES

- **CHRIS MALINCHAK FT MIKKY EKKO** Stranger (*Epic*)
- **DJ KHALED FT JAY-Z/MEEK MILL/RICK ROSS/FRENCH MONTANA** They Don't Love You No More (*Islana*)
- **KLANKARUSSELL** Netzwerk (Falls Like Rain) (*Islana*)

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

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

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

contact: VICTORIA DOWLING Tel: 020 7226 7246 victoria.dowling@intentmedia.co.uk

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

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

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

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

The team has got many years of promotional experience in the music industry, having worked with **Gary Numan, Squarepusher, Digitalism, Vitalic, Pendulum, James Lavelle (UNKLE), Kavinsky, The Bloody Beetroots, Leftfield, 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), "franski", Great Mountain Fire, Charlie Straight, Caviare Days and Abbe May** to name a few.

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

▶ LATIN SPIRIT

The legendary Julio Iglesias was honoured with a special award last week naming him the most successful Latin artist of all time. An impressive accolade and one recognised on the night by three of Sony Music's top men. [L-R] Afo Verde (chairman and CEO Latin Iberia) Edgar Berger (chairman and CEO, international), Julio Iglesias, Doug Morris (CEO, Sony Music Entertainment).



KEY SONGS IN THE LIFE OF Graham Bryce



Group MD, Place, Northern England and Scotland, Bauer Radio

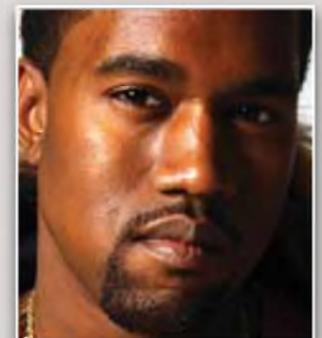
What was the first record you remember buying?
Tubeway Army by Tubeway Army. I was 11 and just loved the electronic sound.

Which song was (or would be) the first dance at your wedding?
It was Al Green Let's Stay Together. Summed up perfectly.

Which track would you like played at your funeral?
NERD - Rock Star.

What's your karaoke speciality?
Billy Joel - Piano Man. I am a terrible singer but this is one of the few tunes I can sing.

What was the best artist meeting of your life?
Kanye West coming to our staff drinks when I was at Choice FM. He had just completed an interview before his first release in the UK, we were having staff drinks in the office and he asked if he could join us. The next week he broke as one of the biggest acts in the world.



Recommend a track Music Week readers may not have heard?
Frightened Rabbit - The Woodpile. I love the band.

What's your favourite single/track of all time?
Talking Heads - Slippery People.

◀ SAMPLING A FUTURE HIT

Warner Music Group's commercial team were part of the privileged few to experience a playback of Lily Allen's Sheezus LP, which would go on to hit the No.1 spot on the Official Albums Chart. They're pictured to the right [L-R]: Lisa Rimmer (WGM Commercial), Dave Murray (WGM Commercial), Michael De Lemos (WGM Commercial), Pete Selby (Sainsburys), Andy Healing (Sainsburys), Bruce Rogers (WGM Commercial), Michael Mulligan (Tesco), Paul Reeve (WGM Commercial). [Front L-R] Carmen Jansz (WGM Commercial), Laura Williams (Tesco) and Rob Bray (WGM Commercial).



▶ DOUBLE CELEBRATION

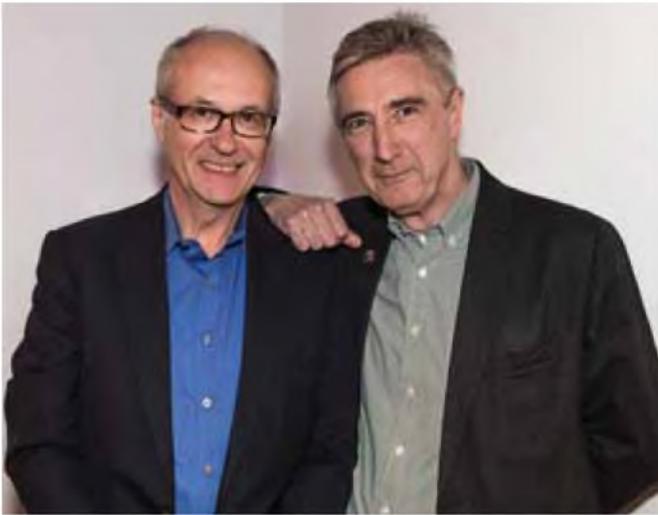
Nonesuch Records released Natalie Merchant's new self-titled album on May 5. The recording is the multi-platinum singer's sixth solo collection, and her first of entirely original songs in 13 years. To coincide with the album release, Merchant performed two sold out concerts at Milton Court Concert Hall in London on May 10 and May 11. The two concerts were part of a wider celebration at the Barbican of Nonesuch Records to mark the label's 50th anniversary, entitled Explorations: The Sound of Nonesuch Records. L-R: Uri Sharlin (pianos), Gabriel Gordon (guitars), Aaron Johnston (drums), David Whitehead (manager), Natalie Merchant, Katell Keineg, Katie Havelock (Nonesuch), Matthew Rankin (Nonesuch).

◀ SONGWRITING STARDOM

BMI president Del Bryant, CEO Michael O'Neil and a host of songwriting talent presented the BMI Icon Award to singer-songwriter Stevie Nicks at the 2014 BMI Pop Awards at the Beverly Wilshire Four Seasons Hotel on May 13, 2014 in Beverly Hills, California. [L-R] Barbara Cane (BMI VP & general manager, writer/publisher relations); singer-songwriter Vanessa Carlton; singer-songwriters Charles Kelley, Hillary Scott and Dave Haywood of Lady Antebellum; singer-songwriter Shakira; Stevie Nicks; Del Bryant (BMI president); singer-songwriter Adam Levine of Maroon 5; singer-songwriter Sheryl Crow and Michael O'Neill (BMI CEO).



Photo by Lester Cohen/WireImage



CELEBRATING A GENRE

The 50th anniversary of Motown's first hits in the UK was celebrated in style at London's Proud Galleries in Camden on May 13, with a set by Martha & the Vandellas and a special guest performance by John Newman. In partnership with Universal Music, Island Records, Bravado and the EMI Archives, Proud previewed its two-month exhibition of rare, exclusive photos from Tama-Motown artists' frequent visits to Britain during the 1960s and '70s. Featured are the Jackson 5, Marvin Gaye, Stevie Wonder, the Supremes and Mary Wells, among others. UMGI chairman and CEO Max Hole was sure to attend along with Motown expert and Universal Music consultant Adam White (*left*), singer/songwriter Will Young was also in attendance (*below*) while John Newman and Martha Reeves were among acts to provide musical entertainment on the night (*bottom left*).



WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Nathan Duvall



Published by Phrased Differently, Nathan Duvall has written for Afrjack and Little Boots

What was the first song you ever wrote?

My first song was At The Weekend by Japanese superstar Kumi Koda.

And the last song you wrote?

Move by Little Mix.

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

Move because it was a Top 3 single in the UK. To be recognised in your own country is one of the most important goals for any writer.

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

Calvin Harris and Rihanna - We Found Love. It's wonderfully simple, cool and undeniable.

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

In Shoreditch and on Logic Pro with a million and one instruments I never use.

Who is your favourite songwriter of all time?

Michael Jackson, he was every genre, performer and musician all rolled into one.



And your favourite songwriter of the moment?

Sia (*pictured*). She always finds a different way to say what's already been said. She's refreshingly original in her melodic approach, and her voice is sickeningly brilliant.

MusicWeek

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

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