

BIG INTERVIEW

10 Klaxons "We're continually creative, we always try to push ourselves to entertain"



REPORT 17 Distribution "There's no doubt physical is declining, but there's still a healthy business there"



ANALYSIS

"Voluntary licences have increased hundreds of percent in last two years"

'A watershed moment' FRIENDS AND RIVALS ALIKE EAGER TO SEE IMPACT OF APPLE/BEATS ON STREAMING MUSIC

DIGITAL

BY TOM PAKINKIS

Record executives have hailed Apple's \$3 billion acquisition of Beats as another potential milestone for the music industry, with the hope that the merger will boost streaming's impact around the globe.

But the anticipation doesn't stop at the traditional music business. Even natural rivals to Beats Music recognise the significance of Apple's entry to the streaming arena with some hoping the tech giant can build awareness and grow the streaming music pie for all involved.

Apple confirmed its acquisition of Beats last week, including streaming service Beats Music and premium headphone king Beats Electronics, for \$2.6 billion plus approximately \$400 million that will be paid over time. Speaking to *Music Week*, Cooking Vinyl boss Martin Goldschmidt said that he hoped to see Apple have a similar impact in the streaming world as it did with music downloads via its revolutionary iTunes platform. 'Apple got downloading right and dragged the music industry into the digital age," he said. "This deal is very exciting and, in time, will hopefully prove to be another milestone in the history of recorded music."

Beats Music launched in the US in January this year with an exclusive partnership with telco AT&T. Back then, little was known about the company's proposed worldwide expansion, but with Apple now behind the platform, digital director at Beggars Group Simon Wheeler is anticipating a fast rate of movement both in terms of global footprint and mainstream takeup: "We hope that Apple buying Beats will lead to a rapid international roll out of the Beats



service and that they will leverage both brand names to bring streaming music to the mainstream," he said.

Meanwhile, established players in the streaming market have suggested that Apple's move into their territory vindicates a belief that the access-based format is the future. Deezer's VP of Europe Gerrit Schumann is expecting more big name competition to come. "Streaming is the future of music, and as this market delivers greater opportunities, new entrants will inevitably emerge," he said. "Further moves by the big tech companies - Apple, Google and Amazon - are to be expected, but their agendas are far different from ours. As a music company, we believe our approach offers more value to music lovers and to the ecosystem of the industry."

Napster CFO Ethan Rudin added: "We've said for a while that this is going to be a year of change. Digital music is ripe for consolidation and it's going to take more than curation or discovery enhancements to win. Making collection a sticky experience and creating authentic ways to build community around music is essential to convincing music lovers to pay for a music service. "There's no question this will reshuffle the deck in the digital music market. How could it not?" he added. "It's going to make things tough for companies playing on the fringe, but it's going to be a fun year. There's more competition than ever and it's helping build awareness for a market that's been fragmented for many years. We feel strongly that we'll see some clear winners by the end of the year."

Rudin also pointed out that by acquiring Beats Music, Apple had by no means bought a silver bullet in the streaming music battle: "Apple does get a streaming offering, but they've got their work cut out for them," he warned. "Signing the deal was just the beginning. Now, they'll need to negotiate with the labels for a new set of rights. And, they'll still need to figure out a strategy for launching outside the US, which is where the real growth is going to happen."

Eldridge and Morris in for industry networking night



Management director Sam Eldridge will join Warner Music UK CEO Max

UROK

Lousada on stage for a special interview at the next Music Week Evening Sessions event in London this month - and there'll be music from the hotly-tipped Rae Morris. The networking event will take place on June 18 at Soho's newest venue, The Ham Yard Hotel. Both Lousada and Eldridge will be quizzed on stage by *Music Week* editor Tim Ingham in a live interview.

Eldridge manages a number of high-profile UK artists including BRIT-winning rapper and singer-songwriter Plan B. His other clients include Ivor Novello-winning Tom Odell and Jess Glynne who has featured on two No.1 singles in 2014 – Clean Bandit's Rather Be and Route 94's My Love. Eldridge also manages much-loved indie-rock band, Mystery Jets.

Food and drinks will be laid on for delegates, while live music will come from Blackpool singer/songwriter Morris, who is signed to Atlantic and appeared on Bombay Bicycle Club's recently-released acclaimed LP, So Long, See You Tomorrow. Eldridge was named Manager of the Year at the Artist & Manager Awards in 2012 - as Plan B was named Artist of the Year.

In addition to his management company, he cofounded the highly influential Merok Records, through XL Recordings. It now continues as a publishing company through BMG. The first ever Music Week Evening Sessions took place in February, with Live Nation CEO Michael Rapino and European Concerts president John Reid.

■ Early bird tickets to June's Music Week Evening Sessions are available now for just £45 each. Contact Sara.Mather@intentmedia.co.uk or call 020 7226 7246 to book yours.



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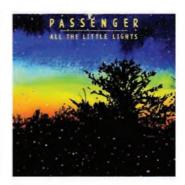
• D2C

PHYSICAL & DIGITAL SERV

Chart Highlights:



Nick Cave & The Bad Seeds Push the Sky Away Bad Seed Ltd.



Passenger All The Little Lights Nettwerk Records



lan Anderson Homo Erraticus KSCOPE



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FIRST DEBUT LP OF 2014 TO SELL 100K WEEK ONE



LABELS

eam Sam Smith is gearing up to fulfill some major ambitions in the US - after his LP In The Lonely Hour became the first debut album this year to hit gold sales status in the UK in its first week.

According to Official Chart Company data, the album sold 101, 752 copies in its first week on sale in the UK before hitting No.1 on Sunday (June 1). At the time of going to press, the LP looked likely to hold onto the top spot this week.

"It's a good start, we're very pleased," Capitol Records UK president Nick Raphael told *Music Week*. "We have lofty ambitions for this artist. Everyone in the UK sees six-figure sales as a threshold and we're very pleased to have achieved it. "We have a very long-term plan and we believe Sam's a very special artist who can achieve an awful lot; this is just one of what we're sure will be many fantastic achievements in his career.

"Look at his milestones so far: BRIT Critics Choice winner, BBC Sound Of... winner, the first artist to appear on Saturday Night Live before they've even got a record out in America, a No.1 single and a No.1 album back-to-back... he's setting new standards with everything he's doing."

Smith has clocked up two solo Official UK No.1 singles so far. Money On My Mind reached the summit in February and has now sold in excess of 400,000 copies. And, late last month, Stay With Me also became a No.1. It has already sold 182,000 units in just two weeks on the chart.

The next big test for Smith's career will be the US, where In The Lonely Hour is released by the North

"Everyone in the UK sees six-figure sales as a threshold and we're pleased to have achieved it. We have lofty ambitions for Sam" NICK RAPHAEL CAPITOL RECORDS UK

American Capitol team on June 17. He's off to a blinding start: at the time of going to press, Smith's I'm Not The Only One was No.1 on the US iTunes chart, with Stay With Me holding firm at No.7.

"With the calibre of the team on board in the US - Steve Barnett, Greg Thompson and their guys - the sky must be the limit for Sam," added Raphael. "Their ambition for Sam is huge, our ambition for Sam is huge. I hope we get near them both."

Smith's album did not appear on streaming services in its first week - a move that came in the wake of a similar release strategy from Coldplay for their No.1 album Ghost Stories. Raphael said the decision to window the LP was not Capitol's, but added: "Artists care about being No.1. As soon as streaming is counted in the Official UK albums chart, this whole windowing debate won't even be a conversation anymore."

Discussing the role of Smith's managers at Method, Jack Street and Sam Evitt, Raphael said: "The management and artist have done everything we've asked of them. [Method] have been unbelievably supportive, they're a simply brilliant management team."

He added that the live Google Play ad break, which saw Smith's live performance [*pictured*] aired on Channel 4 during Alan Carr's Chattyman last Friday night was "one of the best pieces of marketing inventiveness I've seen within a record company."

Midem moves to summer for 2015

Annual B2B music expo Midem is to move away from its regular annual slot in January/February and take place between June 5-8 in 2015. The event has also announced an enlarged programme 'to support labels and their artists looking to export internationally', as well as new exhibition space and content devoted to Tech & Innovation.

"Midem 2015 will have a new look, new content and a new atmosphere. We believe the result of the changes will be a bigger, more vibrant Midem, with more participants from more countries. All of this and a move to a June date when Cannes is at its best, "commented Bruno Crolot, director of music markets at Reed Midem.

The new programme will provide talent with live showcases, access to the Midem conference sessions and senior industry mentors as well as VIP networking opportunities, amongst other features.

EDITORIAL

Will streaming soar as stars align?



IT FEELS LIKE IT'S been coming forever, but now that Apple has finally rolled into the streaming music market, I'm actually a little bit surprised by the reception.

I'm not talking about the traditional music industry – the record execs whom, by and large, have been behind the streaming format for some time now, willing it to grow legs strong enough to start bringing home the bread – I'm referring to the companies who are now going to have to share an increasingly crowded market with the Cupertino giant.

Perhaps the clues should have come last month, prior to the Apple/Beats deal being confirmed, when Spotify's Daniel Ek seemed positively chillaxed about the prospect of an Apple streaming service. I thought that was simply a case of the Swede being his usual cool self - and why not when your streaming service is boasting subscription figures head-andshoulders above the rest?

"Apple is one of the handful of companies that could really achieve quick scale for streaming, but the industry is taking things into its own hands as well"

But it seems the streaming sphere as a whole is positive about the arrival of Apple to the battlefield. While the potential for extremely fierce competition from Tim Cook and co is by no means glossed over by the likes of Deezer and Napster, speaking to *Music Week*, the latter in particular recognises the mainstream profile of Apple, its resource and the impact that both of those can have on streaming music's reach resulting in a potentially far bigger audience for all. Of course, to be able to look on the bright side like that you also have to have confidence that your own service offers something that will do enough to differentiate itself from the new threat.

For those in the traditional music industry that are looking for more streaming revenue regardless of which service brings it to the table, an open-armed welcome is perhaps far more predictable. Execs are crying out for real streaming music scale ASAP and, once the company's fresh licensing is accounted for, Apple is one of the handful of companies that could really achieve that.

But, the industry is taking things into its own hands as well. The worst kept secret in the music biz (now that the Apple and Beats deal is done and dusted) is that streaming data is coming to the Official Singles Chart – with whispers suggesting that it could come as soon as the end of this month. A relationship between the Official Charts and streaming would surely mean a big boost in mainstream popularity for both.

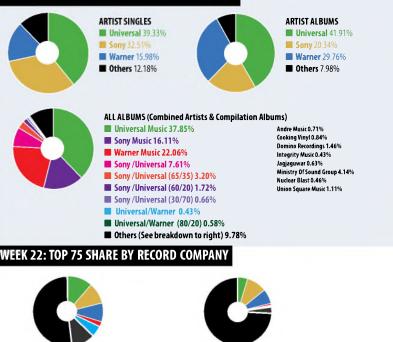
The step of course would be to see the same streaming integration with the Official Albums rankings. Perhaps if the likes of Coldplay, The Black Keys and Sam Smith thought their streams would somehow contribute to their new LPs snaring a No.1 chart position that's then broadcast to the world, they'd feel a little bit better about jumping into bed with the concept altogether.

Tom Pakinkis, Deputy Editor

NEWS

MARKET SHARES

WEEK 22: TOP 75 SHARE BY CORPORATE GROUP



ARTIST SINGLES RCA Label Group 11.63% Others 51.69% Virgin EMI 9.74% Polydor 8.51% Island 2.14%

Capitol 9.81% Epic Label Group 7.53% Gm Madia 1 04% Infectious Music 0 35% Ministry 0f Saund 8.87% Parlophone 4.01% Red Bull 1.92% Syco Music 2.26% Columbia 11.09%

Syco Music 2.26% Umc 4.23% Umitv 4.91% Warner Bros 6.76%

ARTIST ALBUMS Polydor 4.49% n/EMI 9.02% Vir Vir RCA Label Group 6.55% Island 0.72% Columbia 2.91%

Island Det Jam International 1.44% I agjaguwar 0.80% Metal & Dust Recordings 1.56% Nuclear Blast 0.58% Pariophone 18.2 71% Rhung (Wanners) 0.68% Roadrunner 0.30% Sony Music (2.20% Syco Music 2.39% Umic 3.87% Andre Miller 10, 89% Big Brother 1, 08% Capitol 22, 44% Cardina 1, 14% Coxiliang Viany 1, 05% Dec: a 1, 40% Domino. Jaccordings 2, 19% Epic Label Group 5, 85% Erictia 0, 44% o Music 2.39% c 0.87% rner Bros 3.32%

Others 69.56%

iction 0 40% ntegrity Wus : 0,55%

YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP

Warner Bros - 4.3%

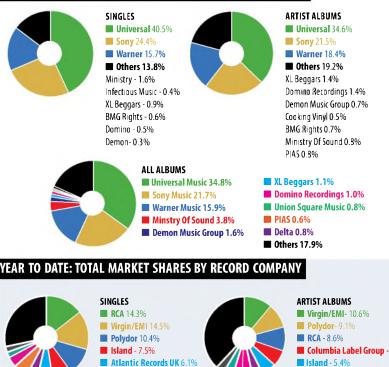
Parlophone - 4.0%

UMC - 2.3%

EPIC- 2.5%

Others - 28.6%

Columbia Label Group - 5.6%



Columbia Label Group - 6.2% **Island** - 5.4 Warner Bros- 4.0% Atlantic Records UK - 4.7% Sony Music CG - 4.1% Rhino (Warner) - 3 7% Parlophone- 4.8% **Others** - 38.7%

DARLIA AND MISPERS ALBUMS ON THE WAY

B*Unique signs with ADA

[L-R] Mark Lewis, Dan Chalmers and Martin Toher

LABELS

BY TIM INGHAM

arner Music's ADA has signed a new partnership with UK-based indie label B*Unique for the worldwide (ex. US), digital and physical distribution of their new releases.

The deal includes distribution rights to music from hotly-tipped Blackpool trio Darlia. Speaking to Music Week, Radio One's Nigel Harding recently described the band as "the most exciting new guitar act in the UK".

The ADA deal also covers B*Unique's latest label signing The Mispers.

Dan Chalmers, president, Rhino & ADA UK said, "We are thrilled to partner with B*Unique. This was a highly contested distribution deal because Martin and Mark are such an impressive A&R force - they've helped a number of acts achieve tremendous levels of success. I look forward to working together to ensure their great music reaches its maximum potential."

Mark Lewis, B*Unique MD, said,

"ADA has industry-leading expertise and a great track record. We admire Dan's approach" MARK LEWIS, B*UNIQUE

'ADA has industry-leading expertise, an internationally established infrastructure and a great track record. We admire and share Dan's forward-thinking approach and big ambitions, and we're eager to see what we can achieve together for our new artists."

Darlia are currently recording their debut album set for release later this year.

The Mispers signed with B*Unique in February. The band has recently finished their first tour supporting Saint Raymond and they have already been highlighted as ones to watch by Zane Lowe.

Martin Toher, co-owner B*Unique said, "2014 is set to be an exciting year with Darlia and The Mispers, two great new bands joining the label."

In addition to its label arm, B*Unique's publishing roster includes John Newman, Sam Preston, Miles Kane and Benjamin Francis Leftwich.

Mixmag Sales Network's global ambitions

BY RHIAN JONES

Mixmag's newly launched Media Sales Network has the potential to break artists worldwide by teaming them up with brands for curated content.

That's according to chief operating officer James Cator (pictured), who is heading up the project alongside Rob O'Brien. Both execs have been poached from Google by Mixmag CEO Jerry Perkins. The network is made up of YouTube channels and online media properties that allow Mixmag to pitch curated content to brands, helping the dance music community share in new advertising revenues.

Launching this month, the network will represent over 12 million dance music subscribers from curator, label and artist channels around the world, generating nearly 80 million monthly views.

"[We are in a] really good position [to launch this] due to the relationships that Mixmag has built up over the past 30 years,' said Cator. "We've been selling dance



music to brands for decades and have amazing relationships with artists, labels and managers. With it's strong editorial curatorial voice, Mixmag is in a perfect position to bring brands on board to create credible content and allow artists to do things that they never even imagined they could do that are far beyond the budgets of most indie dance labels. That will enable the creation of incredible content that will connect with fans to take the artist's brand global. We're going to be the ones who can get in the middle and make that happen."



REPORT PRIMAVERAPRO

THE INDEPENDENT SECTOR WAS IN THE SPOTLIGHT AT PRIMAVERAPRO IN BARCELONA

Independently minded

EVENT

BY RHIAN JONES

espite a dismal weather forecast, a number of leading industry names from all over the world gathered to discuss the issues du jour at the PrimaveraPro conference in Barcelona last week.

Streaming royalty rates, the increasing importance of sync revenue, the dangers of brand endorsement and a lack of opportunities on TV were debated amongst execs from Deezer, Hospital Records, Respect Publishing and Featured Artists' Coalition in a panel titled 'Is The Music Business Fairer Now Than In 2003?' on Wednesday, May 28.

Well, is it? "Nonsense," said Hospital Records founder Chris Goss. "The access to media is controlled by the majors."

He explained: "A lot of the indies that I know exist irrespective of what's happing at the majors. In the UK, there's no music TV at all that we have access to, that's why we're on YouTube. There's basically the Jools Holland show - what does that say to me about my life? It gives me zero opportunities. You've just got to do it yourself. We exist totally in spite of The X Factor and The Voice and all that shit. There's a huge difference between a YouTube channel and a terrestrial broadcast. That's dependent on the three major companies and their associated accountants."

Goss isn't alone in his complaints. On the front cover of Music Week on March 21, Elbow's Guy Garvey, Bella Union founder Simon Raymonde and Universal Music UK boss David Joseph urged the BBC to put more new music on TV. A week later, the Beeb pledged to put arts and music "at the very heart" of the organisation after promoting Radio 2 and 6Music boss Bob Shennan into a newly-created role as director of music, which joins up TV, radio and online.

Elsewhere at Primavera, owner



of Respect Music Publishing Sharon Dean warned against the danger of not renegotiating blanket licence agreements for broadcast, which could see the BBC "getting more music for less and less money" in light of their multi-platform agenda.

"As an industry we're missing an opportunity," she said. "It's great news that the BBC are going to increase their music consumption but the people that are doing the broadcast blanket negotiations should really start going into the BBC and renegotiating the rates otherwise there will be no money for people who are in the creative industries who create."

Deezer's VP of Europe Gerrit Schumann said the switch from traditional media channels to digital streaming and online services surely means that the music industry will rely less and less on traditional broadcasters [such as the BBC] for exposure. He explained: "The digital transformation is something you can control as

"The access to media is controlled by the three major companies and their associated accountants. There's a huge difference between aYouTube channel and a terrestrial broadcast" CHRIS GOSS, HOSPITAL RECORDS

independents a lot better. We see the consumption for indies on most streaming services as higher than the physical market. That's an opportunity."

On the subject of streaming, Featured Artists' Coalition cochair Sandie Shaw called for a legal definition of what streaming is in order to calculate royalty rates properly. "Streaming is not a sale, it's not broadcast, it's new and you cannot put the old contractual [measures] on that. It has to be properly legally defined; at the moment it's just cowboy land."

The way Deezer 'defines its mandate', said Schumann, is to provide a platform for equal opportunity through its discovery tools, control for the artist through profile page management and transparency in terms of revenue share.

"Music streaming is sometimes portrayed as a corporate entity and it's really not," he explained. "Everyone that works at a music streaming service is a true music fan and that's why we're in this business to really shape how music is consumed in the future."

On the panel 'How To Make It As An Independent Music Label In The Most Concentrated Music Sector Ever', issues raised included lax copyright protection, unfair terms with digital retailers and charging up front for mechanicals. Robin van Beek, co-founder of Dutch record label 8ball Music, said while there is "less power with the majors in dictating music consumption" due to digital platforms, "the game hasn't changed" when it comes to major labels dominating the market and, in light of the recent

DELEGATE NUMBERS UP AT PRIMAVERA

Celebrating its fifth year in operation, the Spanish conference and festival company saw attendance rise significantly this year. Taking place from May 28 -31, the number of delegates was up 31.6% on 2013 after moving to a new venue at the Convent de Sant Agustí in the central Barcelona district of Born. In 2014, PrimaveraPro welcomed 2,630 music industry professionals from 58 countries, including New Zealand, Brazil, South Africa and Japan. In total, 51% of attendees came from outside Spain.

YouTube terms for its new Spotify-rivalling streaming service, lobbying groups are now more important than ever.

"Either you have a big catalogue to earn, or you have the hits," he said. "In radio airplay, there is still a huge market share for the majors. And that is simply because they have the bigger radio hits.

"The main goal for the independent community is that we should get the same terms with the digital retailers as the majors have. It is crucial that there are organisations like Impala and Merlin."

YouTube has apparently warned the indies that, should they refuse to license the new platform, they risk having their music content blocked or removed across the Google firm's existing video site. The contracts currently on offer are said to be highly unfavourable and non-negotiable.

However, ultimately, the future is bright as the next generation grows up in a culture that values music, said van Beek. "We lost one generation to illegal downloading, but the coming generations will learn how to use streaming services and pay a fair share of money. It's not a matter of if it's going to happen, but when it's going happen."

DATA DIGEST

UK TICKETING CHARTS THE MOST SEARCHED-FOR ARTISTS OF THE PAST WEEK ticketmaster[®]





TICKETMASTER UK

POS	EVENT	POS	EVENT
1	CULTURE CLUB	11	KASABIAN
2	COLDPLAY	12	THE VAMPS
3	SLASH	13	LADY GAGA
4	MCBUSTED	14	KINGS OF LEON
5	ED SHEERAN	15	PALOMA FAITH
6	KATY PERRY	16	PHARRELL
7	MADNESS	17	EAGLES
8	SAM SMITH	18	ARCADE FIRE
9	LITTLE MIX	19	KYLIE
10	ONE REPUBLIC	20	BASTILLE

ticketweb





TICKETWEB UK

POS	EVENT	POS	EVENT
1	FIELD DAY	11	WARPAINT
2	KASABIAN	12	THE HIVES
3	STEVE ANGELLO	13	JURASSIC 5
4	THE HOLD STEADY	14	JAMES
5	UB40	15	КАТҮ В
6	ERASURE	16	ASKING ALEXANDRIA
7	IMELDA MAY	17	РИККА ИР
8	GUILTY PLEASURES	18	PASSENGER
9	CLEAN BANDIT	19	PUBLIC ENEMY
10	HYPER JAPAN	20	LA ROUX

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@agent_jedwards The rain in Spain falls mainly... all over Primavera. Thanks, Spanish God. (Jason Edwards, 13 Artists) Wednesday, May 28



@LaurenceTGreen Every time a broadsheet paper writes a piece on selfies, I die a little more inside. (Laurence Green, Blinkbox Music)



Thursday, May 29 @FraserTSmith Just heard that @Pharell had 9 songs rejected for the Despicable Me soundtrack before

submitting 'Happy'. Persistence pays off., (Fraser T Smith, producer/songwriter) Thursday, May 29



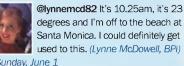
@_Jhas_ Why the fuck am I reading an industry news story on Buzzfeed? Isn't this website designed to tell me what flavour of ice cream I am? (James Farrelly, Believe Digital) Friday, May 30



@perreau Oof "@lilyallen: @NME you can fuck off too. Click baiting sensationalists. You're a music themed MailOnline, minus the readership, at best." (Ben Perreau, Synkio) Saturday, May 31

TWEET OF THE WEEK @Pursehouse Very, very, very surprised @FRabbits missed out on the Scottish Album of the Year Award shortlist. Would have been my winner hands down. (Simon Pursehouse, Sentric Music) Friday, May 30

@johannagiudice Ladies, Alex Turner is single again! Coming for you Al. (Johanna Giudice, PIAS) Saturday, May 31



Sunday, June 1

series that's shaken my coconuts. Arcade Fire! Everything else=average pub bands. Imelda May's still a thing?! (Sarah Wall, Turn First Artists) Sunday, June 1



@missladylee Shout out to the man introducing himself to people at Primavera as Future Islands' US publicist (their real PR is a woman) (Annette Lee, 4AD) Monday, June 2



@kylieminogue Whoaahhh.. @parlophone!! According to 'sources' we r 'breaking up'! Not true. Exciting times ahead! #LOVEu4EVA (Kylie

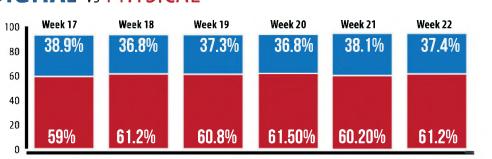
used to this. (Lynne McDowell, BPI) @Itswallo 1st performance on Jools this



🌀 sнаzам

TAGGED





WKS 17 - 22 The UK market share for all albums in the past five weeks DIGITAL

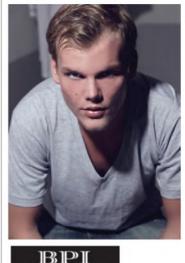
Official Charts Company

CD





BPI SALES AWARDS: WEEK ENDING JUNE 1



AVICII TRUE (ALBUM) Platinum

ARTIST/ TITLE / RECORD TYPE/NEW CERTIFICATION

SAM SMITH IN THE LONELY HOUR (ALBUM) Gold

JOHN LEGEND ALL OF ME (SINGLE) Platinum

ELLIE GOULDING HOW LONG WILL I LOVE YOU (SINGLE) Platinum

TRAIN DROPS OF JUPITER (TELL ME) (SINGLE) Gold

SAM SMITH MONEY ON MY MIND (SINGLE) Gold

TOVE LO STAY HIGH (SINGLE) Silver

CHRIS BROWN/LIL WAYNE/TYGA LOYAL (SINGLE) *Silver*

COLDPLAY MAGIC (SINGLE) Silver

TAKE A BOW TEAM SAM SMITH

Label: Capitol Marketing: Tom Paul and Murray Rose Managers: Sam Evitt and Jack Street, Method Music / Elvin Smith, Mansion Artists National press: Purple PR, Carl Fysh and Caroline Dollimore Regional press: Jemma Litchfield

THE LOWDOWN

Album: In The Lonely Hour

Highest chart position: No.1

e: Tom Mehrtens

National radio: Christian Nockall, Your Army Regional radio: Bob Hermon, BH Promo TV: Josh Nicoll, Engine Room Artists Live: Summer Marshall and Maria May, CAA Publishing: Naughty Words / Sony / ATV Music Publishing Ltd. / Stellar Songs Legal: James Sully, Sheridans

SALES STATISTICS

Key SINGLES★ Platinum (600,000) Gold (400,000)

ALBUMS 🖈 Platinum (300,000) 🥯 Gold (100,000)

The British Recorded Music Industry

Silver (200,000)

Silver (60,000)



CHART WEEK 22	Compiled from Offic	ial Charts Company s	ales data by Music W	/eek					
VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS	YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,919 <mark>,83</mark> 2	1,131,891	328,653	1,460,544	SALES	66,273,628	24,000,939	7,380,430	31,381,370
PREVIOUS WEEK	2,857,744	1,089,027	312,315	1,401,342	PREVIOUS YEAR	75,682,221	28,034,725	7,161,927	35,19 <mark>6</mark> ,652
	•	\bigcirc	0	0		0	0	•	0
% CHANGE	+2.2%	+3.9%	+5.2%	+4.2%	% CHANGE	-12.4%	-14.4%	+3.1%	-10.8%

PROFILE

ON THE RADAR AMBER RUN

BY CORAL WILLIAMSON

It was a late one last night in the studio for Joe Keogh and the rest of the Amber Run boys. The Nottingham-based quintet are putting the finishing touches to their debut album.

"We've been in the studio about a month. recorded 15 tracks in total, but we chose from a pool of about 30-35," singer Keogh tells *Music Week.* "We were writing over a period of four years. Recording a song that meant lot to you three years ago...it's sometimes hard to put it into perspective, but you're just trying to write the best album you can."

The album follows on from their Spark EP, and its lead single of the same name, which came out in April. Discussing the video to the song, Keogh explains: "We wanted something beautiful. There's so much cynicism in music, we wanted to cheer

someone up a bit, take you back to being a kid and just watch a beautifully-crafted video.

"The song is about being optimistic and letting the good things happen, and working towards them."

The song is also a big part of one of Keogh's career highlights so far. "I remember the first time I saw a kid sing along to Spark. You write your songs and hope people are going to listen, but you don't expect them to properly engage." He modestly adds: "I don't, anyway."

The Spark EP has a cover of Imogen Heap's Hide And Seek, one of Keogh's favourite songs. "We like to try different things. The songs we're most proud of are when we do something we haven't done before. We'd never done the vocal harmony thing before, so we wondered if we could recreate it in an organic sense, four voices



singing the parts."

The album is being recorded with producer Mike Crossey (Jake Bugg, The 1975), who, according to Keogh, is the band's "master and commander".

"He pushes us hard, but he's part of the team really," he says. "It was a bit nerve-racking when he first came, because he's done all these amazing albums. But it was a real vote of confidence for us; it

spurred us on to be better. To have someone like that step up and say "Hove your music, I'd like to record you' and then make it sound as good as he has, it feels amazing."

Although Keogh and two other members met at school in London, their musical home is Nottingham. With their indie pop sound following on from bands like Dog Is Dead, Keogh is positive about his geographical pears: "Everyone

ESSENTIAL INFO

RELEASES Out now EP: Noah EP: Spark

MANAGEMENT

Northern Lights Management

LABEL RCA Victor

> LIVE June 12-15 Isle Of Wight Festival 14 Bushstock 20-22 Lainfest

July 1-3 Kendal Calling 19 Splendour In Nottingham August 1-3 Kendal/Standon Calling 8-10 Boardmasters Festival

here has been super supportive. "If a Nottingham artist came and asked me for help, I'd be quicker to aiduut the chose because that

pick up the phone, because that culture is stronger here. There's pedigree. It pushes you to be better, and there are people to speak to when things happen."

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THE BIG INTERVIEW KLAXONS

SOUND THE ALARM

Ahead of releasing their third album Love Frequency, Klaxons have a new record deal and a revised musical direction. They reveal why they're ready to "fully embrace being a pop band"



TALENT

BY RHIAN JONES

casualty of a major label drop after two albums on Polydor, Klaxons are doing things differently for their third LP. Love Frequency, due for release on June 16, will be issued on the band's own Akashic Rekords via Sony's new label services company Sony Red.

The deal will see the rights to the LP revert back to the band three years after its release, while "a very healthy figure" is being spent on the making and marketing of the album, according to Klaxons manager Tony Beard.

It's the first release for Sony Red in the UK and one that the team is getting fully behind. MD at Red UK, Ian Dutt, says: "We are thrilled to be working with a band of the Klaxons' calibre. The album is incredible and we are off to a great start."

First single There Is No Other Time made the BBC Radio 1 B List and second single Show Me A Miracle is out on the same day as the album. The band played Radio 1's Big Weekend on May 25 amongst 'off the beaten track' dates in Poole, Plymouth, Falmouth and Cheltenham. An 18month campaign will encompass a European tour and, all being well, festival season in 2015.

Carving out a niche in indie rock/new rave, Klaxons were a Myspace band that built up a following online by giving music away for free and "doing cool gigs with friends that were running club nights". Their first live date was played to an audience who duly turned up in neon clothing as per the band's instructions. After the release of their Barclaycard Mercury Music Prize Award-winning debut album Myths Of The Near Future in 2007, which reached No.2 on the UK Albums Chart, their second 'less pop and more rock' effort Surfing The Void in 2013 drew mixed reviews, though still made the Top 10.

So where does Love Frequency place them? Described as "out and out dance music" by frontman/bassist Jamie Reynolds, the LP was produced by the band alongside The Chemical Brothers' Tom Rowlands, Gorgon City, LCD Soundsystem's James Murphy and DJ Erol Alkan.

Manager Beard says it's "the record the band were always destined to make". He adds: "It's their most forward-thinking, accessible and exciting record. To have made this seven years into their career after a disappointing run with the second album, it's a bit of a triumph. We're all very excited, they have worked with some great people and I can't wait for everyone to hear it."

We chatted to Reynolds to discover more about his new-found love of pop and the band's label set-up.

Your early music was indie rock as much as it was dance music, it seems you've lost that element this time. Why?

After making the second record, we very much went for rock music and came out of the other side of it a fully functional guitar band. As soon as that had finished we didn't want to play the instruments that we'd been playing on stage, we wanted to get into production. We wanted to take forward what we'd learnt about making a record in the past, have a dabble at making it ourselves and then ask the best people at the job to help us with that.

What are your hopes for the album?



We want to put ourselves back into the pop spectrum and we want it to have as far a reach as possible. We've always been a pop group and this time we're embracing that.

When we play live, it's a celebration and a party and we've always said it's not about us, it's about bringing an atmosphere for people to enjoy themselves, no matter what scale. That's our goal and hopefully what we achieve.

You're releasing Love Frequency on Sony Red UK. Why go from a traditional set up with Polydor to a label services deal?

It was a circumstance really and we couldn't be any happier about it. [The label services deal] is very forward-thinking and very contemporary. We're being the first to champion this new method of putting music out there and couldn't be happier about it. It's an arrangement that could be beneficial for all involved - especially the band.

You're now on your third album – there's sometimes talk in the industry about it being hard to stay in a career these days, how are you going to stay current?

We're continually creative, we always try to push ourselves and make something that not only helps and entertains us, but everyone else too.

Do you feel that there is a lack of patience in the music industry?

Our record doesn't come out until mid-June but there's been anticipation built around the release

"Our label services deal [with Sony Red UK] is very forward-thinking and very contemporary. It's an arrangement that could be beneficial for all involved especially the band. We couldn't be happier about it" Labor of love:

Klaxons' third LP

Love Frequency

Rekords/Sony

Red on June 16

is out on

Akashic

JAMIE REYNOLDS, KLAXONS

[over the last few months]. Seeing that happen is really encouraging. Everything is in an immediate world these days so to have that traditional anticipation is an exciting thing.

You started off giving your music away for free, what are your thoughts on Spotify and the other streaming services?

It's not a situation that looks like it's favouring the artist at the moment - it's favouring the consumer. But, at the same time, my thoughts are really only second hand and I can see what other people say about it. They are not services I use.

Finally, what are your future ambitions?

To have this record reach as many people as possible, to continue writing in a pop format and to stay excited and creative.

There are bits and bobs of [work writing for other people] starting to come in and that's something that is very exciting. There's an opportunity for an opening into pop writing that I'm really looking forward to.

PLATINUM HOPES FOR 'WORLDWIDE' RECORD



Quest Management's Tony Beard details his hopes for Klaxons' Love Frequency and explains why a label services deal is 'the best of both worlds' – for both him and the band.

What are the benefits to releasing the record on Sony Red?

With the Sony deal, the investment from the [private] companies is a very good figure so up until that point, Sony haven't even invested anything. It means that when things are going well and we're seeing a bit of success, by the time Sony put some money in we've already spent a healthy chunk on marketing and videos and promotions. To me it feels like still being on a major label but with all the benefits of a label services deal - you get the lion's share of the profit after it's recouped and you give away low ancillaries.

All of these modern record deals where the majors want 25% of live, and 15% of publishing – we have none of that. It's a very healthy share of the profit and when things go well Sony starts spending money, it feels like the best of both worlds to me. The idea of me personally marketing the band – which is probably what would have been the case – is a frightening one for me and my artist. But we tap into the Sony team - their video commissioners and their marketing people. We've found a very nice home.

What are your expectations or hopes for Love Frequency sales-wise?

The aims are a Top 10 single, a No.1 album and breaking the band throughout the world again.

We are off to a really good start, they are right across continental Europe from Germany to Belgium, France, the radio reactions are great on the record. I think in certain territories we will far outstrip what we did on the first record.

What numbers would you like to see?

We'll be turning a profit on this record if we sell 50,000 albums worldwide but the ambitions far outstrip that. I'd like it to do a couple of million worldwide. The intention is for a platinum record. That's significantly harder than it was seven years ago but that's what we're going for.

How about US plans?

We are talking to various labels about a license for the record for America. But I've been relaxed about America, we want to have a hit here then have people knocking on my door rather than vice versa - I think that will happen.

ANALYSIS PPL 2013 RESULTS

CALM AND COLLECTED

PPL collects money for UK performers and labels when their music is used by broadcasters or businesses. And, in an anniversary year, it's just posted record income for FY 2013



ANALYSIS

BY TIM INGHAM

PL, the UK-based collection society, turns 80 this year. Such a weighty anniversary surely deserves some positive annual financial results - and that, in the main, is exactly what the company's 2013 FY announcement, revealed this week, holds in store.

PPL pays out income from recorded music licences to rights-holders (usually labels) and performers themselves - whether Adele-like stars or backing musicians on a record. The source of this income comes primarily from public performance

ABOVE Peter Leathem: PPL CEO says he's pleased with growth to record level of annual income but warns increases from

increases from broadcast sector can't last forever (eg. shops, hairdressers, offices who pay for the use of music) and from broadcasters, both digital and terrestrial. The BBC, for instance, pays an annual fee covering music use on TV, radio and iPlayer, which has been agreed through to the renewal of the BBC Charter in 2017.

In 2013, PPL collected a record £176.9 million in licence fee income - up 4% year-on-year. £152.2 million of this figure was distributed to its label and performer members, another 4% jump when compared to 2012. (PPL, a not-for-profit organisation, only shaves its operating costs from its total collection. In 2013, its cost-to-income ratio ie. how much of the total chunk of cash it had to pay for outgoings before being handed to rights holders - was reduced to 14.1%.)

£73 million (41.3%) of PPL's total 2013 collection came from the broadcast and online sector, up 5% year-on-year. This rise took place despite difficult conditions in the commercial radio sector and increasing competition from new online services. PPL currently licences all radio and TV broadcasters on behalf of the gamut of UK record labels - but most labels, including all the majors, license online streaming services directly or through the likes of indie commercial group Merlin.

"Much of the gains we saw in our broadcast income were to do with new pricing structures and individual deal-making with each broadcaster," PPL CEO Peter Leathem tells *Music Week*.

"Also, the use of commercial music has become more popular, particular in terms of TV, and that was the biggest driver for growth. Channels could use library music or specially commissioned music. But when you look at the likes of Sky and what they've done with sports as an example, more and more commercial music has been used to enhance their programming."

The growth of catch-up/online TV and simulcasts has helped PPL up its revenues from certain major broadcasters, while an increased number of smaller satellite TV stations have also been licensed. However, Leathem notes that "longer term, continuing to grow [collections] in this market is going to become more challenging if we're only licensing traditional media".

He adds: "That will be the case unless there's a decision from the record companies that they would like us to [collectively license] a few more digital services on their behalf in the future. I don't think that's going to happen in the nearterm but longer-term, who knows?"

Revenue from commercial radio revenue was flat year-on-year. The way in which PPL collects from this sector is uncommon: it takes a percentage of advertising revenue, so is essentially tied to how successful or otherwise broadcasters such as Capital, Heart and Magic are across the year.

In terms of collections from public performance, PPL pulled in another record figure: a whopping **£69.5 million**, up 7% year-on-year. This area is now in contention to overtake broadcast in years to come. It represented 39.3% of PPL's total licence collections in 2013.

This growth arose despite difficult trading conditions for many businesses across the UK. The majority of businesses that pay PPL a licence fee are sole traders or small limited business, leaving them particularly exposed to movements in the UK's overall economic fortunes. A key reason for the growth in collections in this area was PPL's efforts to encourage businesses to voluntarily apply for licenses via targeted marketing.

"We've realised that if we can make people more aware of who we are, the fact that we're legitimate

PPL IN 2013: THE KEY NUMBERS

£176.9 million

licence fee income collected in 2013 - up 4% YoY

£152.2 million

distributed to members - 86% of total collections

£73 million collected from broadcast and online - up 5% YoY

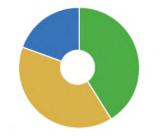
£69.5 million

collected from public performance - up 7% YoY

£34.4 million

PPL'S FY2013 ANNUAL RESULTS: SECTOR-BY-SECTOR

Percentage of total £176.9m income: Broadcast and online: 41.3% (£73m) Public performance: 39.3% (£69.5m) International: 19.4% (£34.4m)



and where our money goes, more businesses will be more willing to engage with us," says Leathem.

"Voluntary applications [for annual licences] have increased by multiple hundreds of percent in the last two years: we receive 600 a month now when it was about 60 a month [in 2011].

"You're always going to end up with the more delinquent businesses who just don't want to pay. By encouraging most businesses to pay voluntarily, it means we can more effectively target [those companies who are deliberately not paying]."

One very interesting area of evolution for PPL in recent years has been its closer working relationship with its equivalent CMO for songwriters, composers and publishers, PRS For Music. As well as joint marketing initiatives, the duo have now launched seven joint music licence types in the UK in total - and Leathem says there will be even more in future.

'There's undoubtedly a whole range of work that PPL and PRS will be doing together," says Leathem. "Myself and [PRS CEO] Robert Ashcroft have got a very clear vision - one in which we can do better commercially and provide a better customer experience by working together.

"Progress so far is such that we got to the point last year that we decided to appoint a full-time project manager [across both organisations]. We've released three joint licences in the past five months and there will be more to come.

Percentage of £34.4m international income by country: **USA: 29.4**% **France: 11.6%** Netherlands: 8.9%

Germany: 8.2% Spain: 5.3% **Denmark: 4.8% Japan: 4.6**% **Sweden: 4.1**%

Norway: 3.5%

Other: 19.7%



"As we move forward, there'll be more joint licences and more joint working with PRS For Music. We're trying to align our businesses as much as we can" PETER LEATHEM, PPL

collecting a very sizeable amount of money between the two of us we must be issuing over 50,000 invoices a month and making something like 25,000 phone calls. With that sheer volume, we have to treat it in a very structured way.

"To release a joint licence, a process is required of transitioning tens of thousands of customers to a new way of working. We have to get the IT behind that - it's a really big undertaking. The best route forward is, in each year, to pick a defined range of things, get those done, deliver them. Then we'll see steady commercial benefit for us and the end user."

Sectors that have been offered a joint PPL/PRS licence so far include community buildings, small workplaces and sports clubs. In the past two months, a joint licence has also been created for websites who use commercial music.

"As we move forward, we'll start to deal with a whole range of different areas together - there will be more joint licenses and more joint working," adds Leathem. "We're really trying to align our two businesses as much as we can over the coming years."

Still switched on: Despite

AROVE

challenges in the sector. broadcast licensing still makes up the majority of PPL's annual income

collected from outside the UK - down 6% YoY £4.5 million collected from outside the UK for recorded

rightsholders alone - up 15% YoY

£5.2 million

less collected from Germany compared to FY 2012 due to the territory's technological transition

£10.1 million

collected from SoundExchange in the US for PPL members

6.7 million sound recordings managed by PPL in the year

> 79,000 performer members of PPL

"Remember, we are two very sizeable organisations

INTERNATIONAL INCOME: A WAITING GAME FOR GLOBAL CMOS AS GERMANY'S ANNUAL PAYMENTS STALL



PPL's income from international collection essentially, neighbouring rights for its members was down YoY for the first time in recent memory in 2013.

Overall international revenue dropped 6% on 2012 to £34.4 million - representing

19.4% of the company's total collections.

When it comes to collecting recorded licence revenue from other territories, PPL works on behalf of most of its 79,000 performer members. However, some of these performers choose to be represented by third-party neighbouring rights agencies instead. As for label members, all of the major labels and some prominent indies opt to collect their own neighbouring rights -

explaining why PPL's collection figure in this area is significantly lower than its UK broadcast and public performance revenues

For performers alone, PPL collected £30 million international income in the year - 87% of the total sum. The remaining £4.5 million was collected for recording rightsholders; interestingly, this figure showed growth year-on-year, up 15%.

Despite seeing gains in the majority of territories, PPL's results were badly hurt by a £5.6 million drop in collections from German CMO GVI, and a £1.4 million dip in revenue from Belgium CMO Playright.

The dramatic effect of the German deficit can be seen in the percentage of international income claimed by each country: across 2013, the US (SoundExchange) provided £10.1 million (29.4%) of PPL's £34.4 million total, with France in second spot, claiming a clean £4 million (11.6%). Germany is down in fourth with £2.8 million (8.2%). However, if the £5.6 million dip

hadn't taken place, Germany would have contributed £8.4 million - just £1.7 million behind the US.

Music Week understands that the large drop in Germany/GVL's contribution is not down to a fall in collections - but rather because a change in the country's CMO technology means it's effectively stockpiled cash, which should be distributed to rightsholders in the future.

"Because [neighbouring rights] isn't yet a functioning mature market the world over, there's always going to be a chance of fluctuations due to timing," says PPL CEO Peter Leathem.

"For the majority of territories, we've been able to enhance our business relationships and our collections. But being £5.6 million down from Germany in the figures has kind of wiped out the progress going on elsewhere. Germany is changing the way they're distributing, plus we're comparing against past settlements.

"It's a transitional process and we're certain it will improve in future years."

PROFILE INGROOVES MUSIC GROUP

GROOVING UP IN THE WORLD

Most label and artist services companies started life as physical distributors. INgrooves Music Group is different: it was born as a digital distribution specialist before branching out - an origin which it believes helps gives it the technological edge on its competition



SERVICES

Appendix apster's emergence at the turn of the Millennium was the catalyst for perhaps the most disruptive period in the history of the recorded music business.

The file-sharing platform attacked a revenue-rich sector like an unforgiving swarm of locusts. But true evolution never comes without casualties; it's hard to argue against the idea that Napster modernised an industry becoming far too set in its ways.

Further proof: one of the execs behind Napster's creation, Sean Parker, has ended up at a company setting the pace of the modern music biz, Spotify. And another of its architects, David Kent, has allied himself with a similarly forward-looking company. Kent, Napster's former director of new technology, joined INgrooves in 2003 as its CTO, and helped build the proprietary digital platform that remains at the centre of the company's offering today.

Founded by CEO Robb McDaniels and General Counsel Matt Burns in 2002, INgrooves' initial aim was to help independent labels with their global digital distribution. Over the past decade, however, INgrooves has grown into a multi-service company, offering both labels and artists access to a range of essential operations with which they can potentially partner. Acts who have taken advantage

ABOVE IN the groove: INgrooves

co-founders Matt Burns (far left) and Robo McDaniels (second right) with long-term client The Crystal Method;

(*top right*) UK-based SVP and MD international Alex Branson; (*Bottom right*) INgrooves COD Vinnie Freda

"To us, each record is an individual project. Our framework allows for real flexibility; we can pick from multiple partners for each of our clients' releases" ALEX BRANSON, INGROOVES

include Oasis, Jamestown Revival and Mazzy Star.

Today, INgrooves Music Group is made up of three divisions: Distribution Services, Rights Services and Artist Services (known as 'INresidence'). The firm offers expertise in everything from physical and digital distribution to sales, marketing, analytics management, accounting, music publishing, sync licensing, YouTube services and neighbouring rights.

"We needed to become a full service company," explains Burns regarding the company's evolution past its digital-focused early days. "We kept hearing: 'I love what you do, but someone else is offering a deal with physical as well.' As we've evolved,

a deal with physical as well.' As we've evolved, we've continued to provide more and more new services to labels to keep them satisfied and empowered in a dynamic marketplace."

INgrooves became a much more serious player in 2012, when it acquired the North American physical distribution network Fontana from Universal. News of the buyout arrived tellingly close to the major's much-contested acquisition of EMI. Adds Burns, "We didn't just acquire the power of Fontana and their passionate staff, we also acquired some existing deals with amazing labels like WaterTower, Strange Music (Tech N9ne) and Vagrant. It took us to a new level."

INgrooves' physical distribution foothold in Europe, Asia and Australia caught up with its US operation earlier this year when a deal was struck with respected UK company Republic Of Music. INgrooves integrated a number of its employees with ROM, solidifying an existing relationship with a network of local distributors around the world.

Explains INgrooves' Senior Vice President and MD International Alex Branson: "We previously worked very well with ROM, but it was an arm's length relationship. With this new deal, we came up with a solution that worked for all parties."

INgrooves now counts more than 175 employees globally, with three offices in the US, in addition to a presence in Canada, the UK, Mexico, Argentina, Germany, Russia and Australia. In key territories in which the firm doesn't have it own full-service facilities, it ties with local partners, such as Rough Trade in Germany. The private equity-backed firm says this strategy provides a sensible programme for growth.

"We can effect an efficient global physical release because we're running direct marketing relationships



with each of those partners," says Branson. "They act like a local office for us, helping us navigate the ever-changing marketplace."

He adds: "The major record companies have all of their global people in-house, which can be quite restrictive for a project if one team in a certain territory doesn't understand the type of music they're putting out. An independent record doesn't necessarily fit down the same pipes as Rihanna.

"To us, each record is an individual project. Our framework allows for real flexibility; we can pick from multiple partners in each territory depending on the type of release."

INgrooves has become slightly frustrated with misreporting of its relationship with the biggest of the major labels, Universal - so allow us to put the record straight. In 2008, UMG took a majority ownership of Isolation Network Inc ("IN") the parent company of INgrooves, tapping into its software platform (IN Enterprise Solutions, INgrooves' sister division, delivers all North American digital content for UMG). But in 2012, as part of the Fontana deal, this stake was dramatically reduced. UMG is now a minority shareholder.

"For obvious reasons we operate at a distance from Universal," says Burns. "We've never once seen any of their deals and they've never once seen any of ours. It wouldn't work: with Caroline International, they're now competing with us in the marketplace. They have no input into what we do, who we do it with or what we charge for it."

Universal's use of IN's platform says much about the crown jewel of INgrooves' menu of services. The platform has allowed the company to reach flexible business deals with its partners and keep pace with changes in royalty reporting - both vital in a world where streaming is continually growing and improving. So, in INgrooves' eyes, what puts their technology ahead of the competition?

"It all starts with our ability to be more reliable, more flexible and more transparent - for one thing, we won't charge you for digital marketing unless we actually *do* some digital marketing," says Branson.

"That's unlike some of our competitors, who haven't been able to offer clients that level of flexibility in their technology."

Isolation Network COO Vinnie Freda, a former senior exec at Universal, adds: "An iTunes royalty

"If a services company doesn't have the right technology, they can't report royalty lines from a streaming site properly. We can: we employ tech people who understand music"

VINNIE FREDA, INGROOVES

statement might be 10,000 lines; a Spotify statement might be millions of lines. If you don't have the right technology in place, you can't report that properly. We can: we have music people who really understand technology, and technology people who really understand music."

INgrooves realises that it is operating in a highly-competitive sector. However, its background is markedly different from that of the bulk of its rivals: it's a services company which emerged from a digital, rather than physical, distribution specialist. It's a distinct history that Burns believes will help protect INgrooves from inevitable consolidation in the music services sector in years to come.

"If you're profitable like us right now, the future's bright," reckons Burns. "If you're not, it's going to put pressure on people. We're very confident: as streaming hits scale, the next four to five years should be amazing."

A key driver in Burns' confidence is the steady increase in the trend for artists self-releasing their records - and turning to third-party services companies to help. INgrooves' INresidence division helped Mazzy Star issue their album Seasons Of Your Day on their own label last year. The LP hit a career-high chart position on both sides of the Atlantic.

"If you're a pop artist and you want your new single played on radio stations around the world, you're probably still going to want a major behind you," says Freda.

"But there's a big population of artists for whom that model doesn't fit, and for whom our setup is more appropriate. The good news for us is that we see that group just growing and growing.

"The cornerstones of INgrooves have always been the same: transparency, flexibility and technology. Those three principles are only going to become more important for both artists and labels in the future." LEFT

Hope Sandoval: The Mazzy Star frontwoman and her bandmates self-released their last LP with help from NGrooves

INGROOVES' POWER OF THREE

INgrooves Music Group is comprised of three divisions, offering a defined spread of services:

INgrooves Distribution Services: Global digital and physical distribution, sales & marketing, operations & production, analytics & reporting. Clients include Dirty Hit Records, Rostrum, Boys Noize, Razor & Tie, Fat Possum and Vagrant.

INresidence Artist Services: Project management, radio promotion, sync licensing, marketing, distribution and publicity. Key projects have included: Mazzy Star, Oasis and Jamestown Revival.

INgrooves Publishing & Rights Services: Music publishing, sync licensing, neighbouring rights, mechanical royalty management, YouTube. Key clients include: Stephen Marley and Dirty Hit Songs.

PUBLISHING AS A SERVICE

INgrooves launched a music publishing division last autumn. The firm says that the move is now maximising the earnings potential of the copyrights it looks after.

"In terms of rights management, publishing and masters are colliding," says Matt Burns. "Look at YouTube: if you can't clear both sides, they can't sell ads next to your content. It's an especially attractive service for [rights-holders] currently relying on publishers that are bad with data. Or maybe they're an indie label who doesn't have their publishing sorted. If a track explodes on YouTube and it's not properly monetised, it's a travesty. We collect everything with total transparency. We take our fee, there are no hidden costs."

INgrooves has partnered with UK firm Sentric Music for its publishing arm. The Liverpool-based company provides both rights administration and a tech platform - which plugs into INgrooves's existing client console.

Adds Burns: "When our engineering team saw Sentric's platform, it was the first time I heard them say: 'This is really good: slick, straightforward and solid technology.'

"It saved us a lot of time and has worked perfectly since day one. Sentric are a great team."

IN'S TECHNOLOGY: WHAT'S IT ALL ABOUT?

Those who sign up to work with INgrooves will benefit from its online client console, based on its proprietary platform. Essentially an automated digital supply chain system for the distribution and administration of music, users can monitor the processing, delivery and income of their tracks on a daily basis.

"We've recently launched a real effort to invest in analytics," says COO Vinnie Freda. "It's a little bit of a cliché at this point to talk about big data, but making decisions from analysis is only going to become more important. We want to be ahead of that curve."

INTERNATIONAL RAW POWER

HOW TO BREAK AMERICA. LOUDLY.

UK-born management house Raw Power is enjoying some unprecedented success Stateside. Here, its founder and US boss share some secrets they've learnt along the way

MANAGEMENT

■ BY TIM INGHAM

R aw Power is a well-known management house in the UK, but what you might not realise is that the rock specialist has recently been making some big waves Stateside.

The company opened its first American office in Hollywood two years ago. It recently moved this HQ to Downtown Los Angeles to accomodate a US staffcount will grow to seven people by the end of this summer. Company founder Craig Jennings is open about the learning process Raw Power's been through in Uncle Sam's backyard - and its slow and steady approach to the notoriously tricky territory.

This year, though, things have gone into overdrive for Jennings and his Raw Power US boss, British exec Matt Ash. Having developed relationships across North America - from agents to promoters, labels, distributors, media and radio the firm is now seeing unprecedented success, and attacking the market with surprising confidence.

"It's taken us two years to properly get our feet under the table in the US, and now we're making massive progress," Jennings tells *Music Week*.

"2014 really feels like a year in which we're moving forward. With connections we're making in Japan as well, we feel like a truly global company."

One key client is Bring Me The Horizon. The band's Sempiternal LP, released in April 2013, has now sold 192,000 copies in the States, peaking at No.11 on the Billboard chart. The record was propelled earlier this year by a 40-date US tour in February and March - which put the act in front of more than 85,000 people. And it's not only British artists that are benefitting: on-the-up US rock band Of Mice & Men's latest album, Restoring Bring Me The Horizon: UK act have sold 192,000 copies of their latest album in the US.

RIGHT





"Our approach is twopronged: on the ground in the US, but with a global perspective" CRAIG JENNINGS, RAW POWER

Force - released in February - hit a career-high US Billboard chart peak of No.4. It sold 51,000 copies in its first week, and has now topped 112,000 after just three-and-a-half months on sale.

Meanwhile, it's impressive enough that Raw Power acts turned over \$1.1 million in 2012 at key merchandise retailer Hot Topic - which boasts more than 600 locations across the US. In 2013, though, their popularity exploded, taking \$6.2 million. Raw Power says its acts now account for 25% of sales for merch maker Bravado via Hot Topic stores. "Our approach to our artists now is really two -pronged," says Jennings. "Firstly, we are on the ground in the biggest market in the world, managing our bands almost as if they're American acts - and as if we're an American management company. But in addition to that we're also globally strategising campaigns: all of our acts essentially have a UK and US-based management team. We put four or five people around each of our artists, working right across the Atlantic."

This approach should soon benefit the next wave of Raw Power acts to hit the US. These include hotly-tipped UK rockers Young Guns signed to Wind-Up Records in North America and Virgin EMI in the rest of the world. Sony-signed Don Broco and Mallory Knox are also likely to take their first steps into the States, while the return of dance/rock mash-up maestros Modestep will likely include a planned venture across the Pond.

'THE US ROCK AND ALTERNATIVE RADIO NETWORK COULDN'T WORK MORE DIFFERENTLY TO THE UK'

Raw Power US boss Matt Ash, who was recently promoted onto the firm's board, shares the biggest lessons he's learnt about breaking an act Stateside...

1) PUT IN THE HOURS (YEARS)

The Bring Me The Horizon story has been pretty unique for a UK band in the US. They've come over here since 2008 on the Warped Tour. That really helped them break out. We're currently at the point where the band are selling more than 4,000 tickets in New York per show and could be selling more. In the mid-west, they're worth upwards of 2,500 people per night. Their stock continues to grow. That fact alone shows why as a management company we really had a need to have a permanent presence in the US. In the rock world, the US is the No.1 territory - to not have any presence here, to not be here working the market really didn't feel like an adequate situation.

2) GET TO KNOW RADIO - EVERYWHERE

From day one, we've taken key meetings

with radio in cities like New York and Los

Angeles. But we also got out into other parts of the US: it's a huge place with many different markets that need to be worked. The rock and alternative radio networks in the US couldn't work more differently to the UK. The format in the US



is very much regional - there isn't a national Active Rock station as such. Forming relationships with different regional promoters and radio stations is essential. Many of those stations are connected to influential rock festivals, too. We've worked hard at getting to know people such as Roxy Myzal at Harddrive, and Jose Mangin at Sirius XM.

3) BE PATIENT. REALLY PATIENT.

Young Guns were the most-played band on Active Rock radio last year in the US. To get to the No.1 spot, their single [Bones] was at radio for a period of eight months. That's not untypical for the amount of time it takes to work a record in the States. Records at Active Rock format in the US have a lifespan of five or six months at least. You've got to spread awareness consistently, and to do that, you have to be out here constantly working it. It's not like Radio 1 where you have an impact date that everything is focused around, then your song dies away. In the US it's a much longer-term build. You have to consider that when planning touring plots and release dates - it's central to your whole campaign.

4) MAKE SURE YOUR ACT CAN HACK IT Everyone knows that in the US you need to tour and tour and tour. Bring Me The Horizon have toured in the US at least four times per [album] cycle since we've managed them, for six years. The band have been up for making that effort. Some places on these tours feel very far from home. It sounds exciting to tour the US, but when you're going through city after city in the middle of nowhere - when it's not all about the bright lights of Chicago and New York - it's a grueling task. It takes a lot of willing and ambition from a band - and, of course, a secure setup around them - to make it happen. Touring America can be a bit like groundhog day. A lot of the venues around 1,000 or 2,500 capacity have a big jump [above them] to bigger venues. That means you're playing the same venues over and over again - often multiple nights each.

REPORT PHYSICAL DISTRIBUTION



Physical sales may be declining but the most successful companies in the distribution chain are keeping busy by adapting to their clients' needs and responding to changes in the marketplace

DISTRIBUTION

■ BY TOM PAKINKIS

W Pandora increasingly hogging headlines week-in-week-out, you might be forgiven for thinking that the age of physical music is all but over.

The industry is certainly edging ever closer to a tipping point between digital and physical, with some companies having possibly already reached it. Universal Music Group saw its yearly digital sales outstrip physical for the first time in 2013, for example, with a decline in physical revenues being offset by a growth in digital, boosted not least by subscription and streaming revenue, which increased by around 75% year-on-year.

Turning to the BPI's end of year stats to get a wider view of the UK music business last year, streaming helped the market remain flat (down 0.5% year-on-year) as CD album sales were down sharply by 12.8%.

But, despite the clear decline of physical music product, CDs still claimed more than 60% of the albums market in 2013 – an undeniable indicator that while chatter close to the industry may be centred around a digital future, the average music consumer is still living in the physical world. Add to that the continued growth of vinyl album sales in 2013 - up 101% year-on-year – and its clear there is still a lot of business to be done with physical music.

That's certainly the mindset for some of the key players in the physical distribution and logistics chain. Drew Hill, managing director of Proper Music Group - which includes a full multi-format distribution service alongside recording, label services, publishing and online retail – says that the continued dominance of physical product in the UK



"There will always be demand for physical product, but it's difficult to say at what level" DREW HILL, PROPER MUSIC GROUP

market as a whole is reflected at his own company.

"Recently published BPI stats show that 65.3% of albums are still purchased on physical formats. That along with the 4.5 million CDs and LPs in our warehouses, our 1800 label clients and our growing market share tells me it's still very much worth being involved in the physical music business," he tells *Music Week*, adding that, while the physical market may be contracting, the demand that Proper is seeing from clients in the area is actually increasing. "We doubled our warehouse capacity last year to make room for new clients. There's no denying that the physical share of recorded music income is declining, but there is still a very healthy business in physical music."

Overall, only £1.2m of Proper's £26m turnover last year came from digital. But that's not to say that the company has ignored new market trends, having added a digital distribution offer to its menu. "For us, the evolution has come in being able to service an ever growing customer base both in terms of distributed labels and retailers," says Hill. "We also have the pleasure of growing within the market overall."

It's a similar story at [PIAS] where there have been conscious moves to adapt to new digital trends and prepare for continued format shift in the future while, at the same time, working to cater to a demand that is still predominantly focused on physical product. "[PIAS]'s ABOVE Outside the boxes: Inside the Proper Music Distribution warehouse commitment to physical has never abated," says the company's director of sales and distribution Richard Sefton. "There is still a strong demand for physical releases and it is our role to make sure we put them in front of the customer.

"We still see physical having over a 50% share and if anything the move to digital has slowed a little," he adds. "If you take a re-release like Oasis' Definitely Maybe, which came out [earlier this month], it achieved an 82% physical share, and generally we are seeing a 60/40 split physical to digital. The other well-documented factor is the continued rise of vinyl. Almost all our album releases now come on CD and LP and there is clearly still a healthy market for these formats.

"Our business has evolved naturally over the years to take into account the move towards digital, and the various complexities of this shift," Sefton admits. "[PIAS] has employed people who have an expertise in digital, but it was also at the forefront of our minds that the staff at the time needed to get up to speed with the digital market. To that end we treated digital as another format, and sales and label management became quickly accustomed to dealing with releases both physically and digitally."

The relative boom in vinyl sales and the success of Record Store Day would indicate that the shift to digital is perhaps a little slower outside the world of mainstream pop music. RSK's label manager Matt Groom suggests that physical distributors who can offer expertise in certain genres may have a different outlook on the future. "Customers for classical music still want the physical product and to build their collections," he says. "The packaging and documentation that goes with classical releases is central to the experience. The classical independent retailers are still going strong and we can proactively use marketing tools such as posters and in-

REPORT PHYSICAL DISTRIBUTION

store listening copies to increase awareness and impact sales. Recent successes included Iesytn Davies and John Butt's Dundedin Mozart Requiem."

"There is a decline [in physical], but in core markets it is nothing like as pronounced as one might be led to believe in the media," adds RSK joint-MD Simon Carver. "We find we are either maintaining sales levels or actually numbers onto labels with a genuine life and relationship with their audience. One should also bear in mind that all sorts of new physical sales now go unreported, either via businesses that are just not registered with The Official Charts Company, or in entire alternative market places such as eBay. [see pages 19 - 20]"

"Record Store Day shows that there is still a passion for music as a physical artifact," Groom suggests. "The growth in our vinyl business has been sensational over the past two years."

The health of physical retailers, which is consistently given an annual boost by Record Store Day, has been another headline grabber in recent years. Music on the High Street is often portrayed as suffering for long periods of time until punters are reminded to visit their local record store once a year. Proper saw independent stores make up 18% of its sales during the week of Record Store Day in 2014, but Drew Hill suggests that the prognosis of bricks and mortar shops more generally may not be as bad as it once was either. "There are still a good number of stores out there and it certainly feels like the decline has leveled out recently," he says. "Of course it's a worry, but the stores that are left now are adapting to the new music business. We still have a team of telesales reps and even a rep on the road dealing with physical stores."

From [PIAS]'s perspective, Richard Sefton is willing to go one further and say that over the past couple of years, the company has actually seen an increase in the number of physical stores it is dealing with. "A lot of this can be put down to Record Store Day and the resurgence in vinyl, particularly in the independent stores," he says. "Over the past six years there has been a significant decline, but the survival of HMV is an important factor."

There's now almost a four-tiered physical retail structure in the UK with independent stores, a reinvigorated HMV, the online giant that is Amazon and to a lesser extent supermarkets combining to create a still eclectic market. When it comes to companies on the front line of physical distribution – the picking, packing and shipping of product – each of those retail types is still considered crucial.

"We know that full collaboration with our customers, as well as understanding and aligning ourselves with their objectives in an increasingly competitive marketplace is crucial," says Mark O'Connor, VP MD Cinram UK, which offers a number of distribution and fulfillment options among its services. "Our in-depth knowledge of and outstanding relationships with all major retailers (grocers, High Street, online and specialist) gives us the ideal vantage point from which to do this, making us responsive and agile at all times.

"As a key industry service provider, it is crucial for us at Cinram to continue our support of a wide range of customers and retailers. Packaged media is RIGHT How much do you want it? [PIAS] put out special editions of Oasis' Definitely Maybe rerelease, which achieved an B2% physical

share





"We are seeing a bigger demand for warehousing and logistics. Physical is still important"

CHRIS MARKSBERRY, SOUND PERFORMANCE

still very much in demand but to support its longevity we have to work harder at innovation, simplicity, and collaboration to strip costs out of the end-to-end supply chain, from manufacture to point of play."

More than just a philosophy upon which to run the company, that ethos of creativity and striving for simplicity and economy was put into practice as part of the industry-wide support effort that was mobilised for HMV before it slipped into administration at the beginning of 2013. The retailer sought to move to a consignment model with its suppliers, enabling it to hold stock in its stores but only pay for it once an item had been sold.

Among those suppliers were key Cinram clients, some of whom took the consignment agreement, some that didn't and some that opted for a hybrid model with certain products on consignment and others on standard terms. This meant that there were cases of one company having to set up two separate trading accounts, meaning two separate dispatches and sets of paperwork. To tackle the problem, Cinram applied its 'merged box' concept – combining deliveries from multiple customers in one box for deliver to store, with Cinram acting as the agent – and updated the process so that it could also be used for product from different supplier trading accounts.

"Initially we just saw this as an opportunity to help one of our clients, who was looking to go consignment with HMV when everyone else was trading non-consignment. They didn't want any associated cost," said Cinram's Tim Freeman, the driving force behind the company's merged box concept. "However, we quickly saw the potential to help everyone: HMV, our clients and Cinram. We all wanted fewer boxes, less cost and to offer support to HMV who needed to change their business model quickly to compete."

That broad scope and ability to adapt to changing demand is considered key to the success

of any company involved in physical product fulfillment in 2014 as markets shift. Although primarily a manufacturer of CD, DVD and vinyl, Sound Performance's picking, packing, storage and other logistics facilities have become increasingly sought after in recent years. "A wide service offering and flexibility is key," says the company's founder and CEO Chris Marksberry. "For instance, changing order patterns mean clients want smaller orders, there are fewer re-orders and far more handpacking with bespoke packaging. We have adapted our factory to meet these needs.

"We are seeing a bigger demand for warehousing and logistics," he adds. "Physical is still an important part of the equation for record labels. For the end consumer there is the need to fit music into their busy and mobile lives, so streaming and downloads are ideal, but also there is still a love of tactile things, records and sleeves and record shops. There's also the gifting market, no one wants a download card for their birthday. So I think we need both digital and physical, but I imagine physical will become more niche."

As significant as the physical music business is in 2014, there is no hiding from the format's gradual decline. But when asked about the next 5 -10 years, that pragmatic optimism seems to extend to most executives across the physical distribution chain.

"I think there will always be a demand for physical product," says Proper's Hill, "but it's difficult to say at what level - deluxe packaging, exclusive content, collectors editions... Our business is very scalable and can cope with what lies ahead. There appears to be a few more years of growth in store for Proper yet."

The general consensus is that there will always be a physical market, even if it isn't clear exactly what size or shape it may take. "If streaming growth continues then it will eat further into physical sales," says [PIAS]'s Sefton. "Therefore it is likely that digital may well become the predominant format over the coming years, but the renewed interest in vinyl from all age groups would suggest there is a physical market that can exist too. The implications for our business are multifarious, but we have proved that we can adapt to new markets, and the demands of the customer, and that is what we will continue to do."

ROUNDTABLE PHYSICAL PRODUCT

'THE PHYSICAL BUSINESS IS STILL WORTH FIGHTING FOR'

Digital music may be a hot topic in 2014, but some execs are wary of pushing against the CD too soon





PRODUCT

here's no getting around the fact that physical music has seen a general decline in recent years as the industry at large anticipates a digital future. But to say that consumers have turned their back on tangible product entirely would be incredibly premature. Here we speak to Proper Music Group owner Malcolm Mills and MD Drew Hill, Cherry Red Records MD Adam Velasco and specialist music retailer Dave Longly, all of whom are still running thriving businesses on the demand for physical music in 2014. They consider the future of music formats and whether the industry should be making greater efforts to protect physical product in the public's perception.

There's obviously a lot of attention on digital both inside and outside the music industry at the moment. Do you feel that physical product isn't getting the recognition it's due anymore? Drew Hill: I've been making the point to the BPI and ERA for quite a few months now. Certainly from Proper's point of view there is a large amount of physical business that's going on that just isn't counted by anybody. I've never really gotten an answer as to why nobody is focusing on that. The business as a whole seems adamant about pursuing digital as the future. I'm not trying to bury my head in the sand – yes, digital is a growing part of the market and all the evidence suggests that a lot of consumers would prefer to consume via download or streaming, but the fact is we're still in a position where over 60% of the market as measured by the Official Charts Company is physical and if there are other parts of the market that aren't being measured then it might even be closer to three quarters. I

"Rather than talking the physical market down all the time, why don't we talk it up?" DREW HILL, PROPER MUSIC GROUP

would say that [everything] digital is being counted because it's easier to do so.

Proper Music Distribution is the largest independent physical distributor in the UK – the third largest overall behind Avarto and Sony DADC. We represent around 1800 indie labels and deal with every retailer from supermarkets at one end, Amazon and HMV down to something like 300 independent stores, one-man-bands and people operating their own websites, of which around 150 of those are regular customers.

Last year we turned over around £26m of which 95% was physical. Digital does make a small part of our business overall, it's partially to do with the fact that we don't represent the digital rights of all of our customers - for some we are purely just their physical distributor, but even if you adjusted the figures and gave it weighting for that, you'd still find that digital was somewhere between 15- 20%. It's probably down to the fact that we tend to work with labels and artists in more specialist music genres, which are a bit slower on the uptake of download and streaming. Anecdotally it seems to be the pop, rock and R&B end of the market where people are quicker to move into that, but it seems to be that people want to say that the music market overall is moving to digital - that's not evident in our business. We're quite positive about the future. There's no hiding from the fact that it's tough but there's a business there worth fighting for.

The big question I've got is why is nobody addressing the parts of the market that aren't being measured? We know for a fact that there are a lot of

Physical debate: [L-R] Proper Music Group owner Malcolm Mills, pop-up record store owner Dave Longly, Proper MD Drew Hill and Cherry Red Records MD Adam Velasco

independent stores that aren't chart registered. We know people like Dave who operate at live events selling CDs that aren't chart registered and we know that there are artists selling stock at their own gigs. I don't see why the BPI, ERA the Official Charts Company and others aren't addressing this issue? Rather than talking the market down all the time, why don't we talk it up?

Dave Longly: I've been doing this for 20 years now. I've been through the peak of record sales but I still set up at about 12 festivals a year and I still take about the same amount of money – and I don't discount. I've never found it necessary to drop prices, so I make sure I get a decent margin out of it because it's a relatively costly thing to do, setting up a pop-up store.

Adam Velasco: This is our 36th year at Cherry Red and on average we release around 40 - 50 releases each month. About 8% of that is digital, everything else is physical. Obviously we deal with a lot of reissues, boxsets and collectables but we also deal with heritage artists' new albums and with that we take digital seriously and do marketing campaigns around it, but it's still under 10% of sales.

We still find physical is what people want and it annoys me when people talk down the physical market and see it as old fashioned. Actually, it's over 60% of the market and people still want it. And we're not into discounting our goods because if it's a good product with good packaging, bonus tracks and the likes then people are happy to pay a fair price for it.

We sell through the usual channels but then we also have a lot of artists that sell on the road and some of them sell more than we sell through our shops. We also find that our exports are still very

ROUNDTABLE PHYSICAL PRODUCT

strong, certainly in places like Japan, Germany and the States where our business is growing. People still do want physical.

DL: This idea of pushing physical out: I think there's a certain element of people only eating pills in the future. That's never going to happen. Certainly there's a market for digital, and it will probably grow more, but people like actual stuff.

Malcolm Mills: My own feelings are that the music industry establishment of the last 30 or 40 years has managed to surf in on the back of technological changes, particularly trying cassettes and then the breakthrough of CDs reinventing a catalogue business and creating a huge spike in consumer interest.

What's happening is that there's been a leveling out in the last few years of the industry's CD spike. But consumers are still buying as much new material by new artists as they ever were, particularly in the minority markets that we're in all that's happening is the big spikes have gone out of the market, hence the stock line about CDs are in decline. They're not really, if you look at new music coming out at ground level, I'd say it's fairly constant from our experience. Our business has grown in 10 years with the special markets that we're in. All the fuss is coming from the big companies saying that CDs are in decline, complaining that there's not enough revenue in the streaming services. Ultimately we're still experiencing normal business really, it's just not normal in terms of what the twin colossi of the music industry are saying is happening.

Could we perhaps look at it as two separate music industries, in a way, each with their own format: the goliaths in the mainstream pop and rock markets who are very much moving towards digital and then more specialist companies who are still working with CD and vinyl?

DL: I think there's something in that because I think the disposable end of the market – the stuff that people buy, listen to and then forget about – will certainly go digital because it's convenient, cheap and people can buy one song at a time. But where there's a bigger commitment to music, it seems to me that the physical format will always be the preferable one.

Drew Hill: The one reservation I'd have about what you're saying is that actually within the major record companies, their catalogue business is still predominantly physically led. That's why I find it strange that they're so committed to this idea that it's all about digital even though a large chunk of their own business is still physically led. Yes a new release by Lady Gaga or Beyoncé will have a huge digital market share but actually when you look at their Fleetwood Mac catalogue, I'd imagine most of it is still physical.

If this digital push keeps happening, what effect will it have on businesses in your part of the market? Will it be detrimental in real terms? MM: It's consumer led. It's the consumer that wants the things and as ever they will find it. Hence Amazon's dominance in the marketplace. Still going strong: Dave Longly takes his pop-up record store The Whole Wide World to around 12 festivals each year



the physical side, but in digital they're the third service behind iTunes and Spotify.

DH: For us, Amazon are still the second biggest digital service behind iTunes by a considerable way. Overall I'd say that Amazon is still very much a physical business.

AV: And with Amazon it's never been easier to find CDs. 15 or 20 years ago, you had to hope it was in the local record but now you can get whatever you like. I can see why people buy from Amazon for the ease and convenience.

DH: There's a danger of it becoming a self-fulfilling prophecy. If we keep telling everyone that CD is dead then they will believe it's the case. I still find that if you ask the average punter about HMV, most seem to think it never came out of administration. I don't understand why as a business there's not more positivity. It seems that we want to keep telling everyone that it's all over.

It's been said that, because streaming figures aren't reflected in official charts yet, the wider public are getting a skewed perspective of the health of the music industry. Do you think that because not all physical is represented properly that's also affecting headlines and public perception?

AV: We do boxsets priced between £50-100 and the vast majority of them sell out very quickly because people like collecting. That's good business for companies but it's just forgotten about. Record collectors will always be collectors.

MM: I think even the new generation that has been brought up in a digital environment will sooner or later have some closer connection to the bands they like best and will want to own something a bit more tangible than something on their iPhones – whether that's a T-Shirt or vinyl – when they're older and have a bit more money. Nostalgia is a huge business.

DL: It's like a bookshelf – a CD rack says something about you to people coming into your house. It's a way of saying, "This is who I am". It comes with maturity.

What kind of an indicator does Record Store Day give about the health of physical product? DH: In the week of Record Store Day we saw our share brought by the independent sector went from 8% to 18%. Very clear evidence that an industry promoted event to get people into independent record stores to buy physical product saw a big impact on our sales. Obviously you can't replicate Record Store Day every day but maybe there are other ways that there could be something more than that one day where we're trying to drive people into shops to buy music as an industry. It indicates that there is a demand that we can't ignore.

AV: The industry as a whole doesn't campaign enough for physical. For example, more should be done with car manufacturers because a lot of new cars these days don't have CD players. Most people I know want a CD player in their car but it's difficult to get and [the industry] as a whole should be lobbying because if I was running a car company I'd be thinking that nobody buys CDs.

MM: Ultimately we believe that there's a long-term future in physical products. It may not be what it is now but there will always be demand for some of it.

OFFICIAL CHARTS COMPANY: 'OUR SYSTEM IS THE MOST COMPREHENSIVE IN THE WORLD'

Official Charts Company CEO Martin Talbot has made the case for the UK's chart system as a representation of physical product sales saying, "The music market survey which the Official Charts Company conducts week-byweek is the most comprehensive in the world. We are one of the few markets anywhere which still counts sales from independent record shops – and we work constantly to bring new retailers onto the panel, to reflect the ongoing churn in what is a constantly evolving business.

"In the past 18 months alone, we have begun to take sales for the first time from around 20 new retailers including the likes of John Lewis, Claire's Accessories, Pledge Music and a range of internet home delivery services. Notably we have worked with Proper to collect sales from their outlets at the Cropredy and Cambridge Folk festivals."

22 SINGLES/ALBUMS/COMPILATIONS

Sam Smith's In The Lonely Hour surpasses 100,000 first week sales to top the Official UK Artist Albums Chart

INCLUDES OFFICIAL WEEKLY ITUNES CHARTS FROM AROUND THE WORLD

MusicWeek CHARTS

ARTS UK SINGLES WEEK 22

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

THE OFFICIAL UK SINGLES CHART

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6 6	20	(Harris) EMI (Harris) JOHN LEGEND A∏ OF Me Columbia USSM11303954 (Arvata) →		44 37 10	(DJ Khat /Aloe Blacc/Finkin) Universal/Warner Chappell/Aloe Blacc/Barsh/HH/Like A Ship (Rahman/Taupin/John/Dawkins III/Barsh/Seef) 5 SECONDS OF SUMMER She Looks So Perfect (<i>capitol GBUM/1400499</i> (<i>Arvato</i>)	
7 3	2	(fozer/Legendi BMG Rights/Kobalt (Gad/Stephens) FUSE ODG FT SEAN PAUL Dangerous Love 3 Beat/AATW GBSXS1400090 (Arvato)		45 45 8	(Sinclair/Nalentine) Sony ATV/BMG Rights/Manes and Reins (Irwin/Olifford/Sinclair) THE VAMPS Last Night EMI (BBUM71400930 (Arvata)	CALES O
8 8	10	(Abonz/Mc Greggor/Addsoni Sony ATV/005 Pub (Abionz/Paul) PALOMA FAITH Only Love Can Hurt Like This <i>RCA GB1101300971 (Arvata)</i>	•	46 40 49	(TMS) Universal/Warner Chappell/BMG Chrysalis (Hector/Barnes/Kelleher/Kohn/Thiick) ZEDD FT FOXES Clarity interscape USUM71210662 (Arvato)	SALES INCREASE
_	10	(AC Burrell) Universal (Warren)	SALES INCREASE		(Zedd) Sony ATV/EMI/Kobalt/Mattski/Portabello (Zaslavski/Koma/Robinson/Hafferman)	
9 New		ELLIE GOULDING Beating Heart Polydor GBUM71400516 (Arvoto) (Kurstin) Global Talent (Goulding/Janiak)		47 29 6	CASH CASH FT. BEBE REXHA Take Me Home FFRR/Parlophone USAT21302613 (Arvato) (Cash Cashi High Dea//BMG Chrystis/EMI Blackwood/Hot Like Lava/Kiss Me If You Can (Frisch/Bebe Rexha/A Makhfou//Lowry/IP Makhlo	uf)
10 7	5	CALVIN HARRIS Summer (alumbia GBARL1400295 (Arvato) (Harris) EMI (Harris)		48 20 3	AFROJACK FT. WRABEL Ten Feet Tall <i>Pm:Am/island</i> (JA221400001 (Arvato) (Afrojack) Sony ATV/BMG Talpa/Bucks/Kassner/Do.wnto.wn/Visible/Palse (Braide/Wrabel/Van De Wall)	
11 12	28	PHARRELL WILLIAMS Happy RCA USQ4E1300686 (Arvato) #2 (Pharelli KM/Universal (Williams)	SALES O	49 47 32	ELLIE GOULDING How Long Will I Love You Poydar GBUM71304067 (Arvato) *	SALES INCREASE
12 10	5	MICHAEL JACKSON Love Never Felt So Good Epic/MJJ USSM11401744 (Arvato)	INCREASE	50 49 44	ONEREPUBLIC Counting Stars Interscope USUM71301306 (Arvato) ★	
13 13	25	(Michael Jackson/McClain/Tuinfort/Anka) Sony ATV/Mijac/10/Paulanne (Jackson/Anka) IDINA MENZEL Let It Go <i>Wait Disney/UMC USWD11366376 (Arvato)</i>	SALES	51 53 25	(Tedder/Zancanella/tbc) Sony ATV (Tedder) IDINA MENZEL & KRISTEN BELL For The First Time In Forever Walt Disney/UMC USWD11366379 (Arvato)	-
14 15	2	(Lopez/Anderson-Lopez) Warner Chappell/Artems (Lopez/Anderson-Lopez) COLDPLAY A Sky Full Of Stars Parlophone GBAYE1400226 (Arvata)	-	52 39 4	(Lopez/Anderson-Lopez) Warner Chappell/Artemis/Wonderland (Lopez/Anderson-Lopez) FOXES Holding Onto Reaven Sian Of The Times/Epis GBARL1301528 (Arvato)	SALES INCREASE
15 5		(Bergling/Coldplay/Ep.worth/Green/Simpson) EMI/Universal (Berryman/Buckland/Champion/Martin/Bergling)	SALES INCREASE	53 55 46	(Spencer/Future Cut) Sony ATV/BMG Chrysalis/Mensch/Bucks (Allen/Harris/Gad)	
		CLEAN BANDIT FT. SHARNA BASS Extraordinary Atlantic GBAHS1400009 (Arvato) (Raiph/Pattersoni Sony ATV/EMI/Universal/Saahilseak (Chatto/Patterson/Napier/Rudman)			AVICII Wake Me Up <i>Positiva/PRMD SEUM/1301326 (Arvato)</i> *2 (Avici/Pournoun) Sony ATV/Universa/EMI (Benning/Pournouri/Blacc/Einzigee)	
16 9	7	KIESZA Hideaway Lokal Legend/Nirgin USUM71400124 (Arvato) (Atuni EM/Stellar/Universal (Ellestad/Afuni)		54 67 39	KATY PERRY ROaT Virgin USUM71308669 (Arvato) 🖈 (Dr.Luke/Martin/Cirkut) Warner Chappell/Kobak/Kassner/Downtown/MXM/Oneirology/Prescription/Pulse (Perry/Gottwald/Martin/McKee/Walter)	SALES INCREASE
17 New		TWIN ATLANTIC Heart And Soul <i>Red Bull USP6L1400167 (PIAS Arvato)</i> (Jacknife Lee) Sony ATV/EMI/Twin Atlantic/Red Bull/Besme/Big Life (Mctrusty/McNae/McKenna/Kneale/Jacknife Lee)		55 58 12	FAT JOE FT ASHANTI What's Luv Atlante (JSAT20110293 (Arvato) (Gotti/Chinky; Sony ATV/Universal/Warner Chappell/Homall Brothers (Atkins/Britten/Lyke/Lorenzo/Parker/Cartagena/Rios)	
18 11	8	SIGMA Nobody To Love 3 Beat/AATW GB(FZ1400054 (Arvato)		56 60 28	GARY BARLOW Let Me Go Polydor GBUM71306083 (Arvato)	
19 16	5	(Lenze/Edwards) EM/Universa /Warner Chappel/ND/Face The Music (Dean/Dukes/Iones/Massey/McKenze/Pope/Rubberg/Sandfel/Set/Stephens/West. JASON DERULO FT SNOOP DOGG Wiggle Warner Brathers US/WB11400572 (Arvato)		57 42 8	(Power) Sony ATV (Barlow) DAVID GUETTA & SHOWTEK FT. VASSY Bad Jack Back/Partophone GB28K1400007 (Arvato)	INCREASE
20 14	8	(Reed/Ryan/London) Universel/Sony ATV/EM/IBMG Rights/Koba //Wamer Tameriane/Prescription/Varous (Desrouleaux/E frederic/Kasher/Doug [*] as/Ryan IGGY AZALEA FT. CHARLI XCX Fancy EMI GBUM71400597 (Arvato)	n/Spargur/Axident/various)	58 56 36	(Guetta/Shovtek/Suitan/Shepard/Revier) 5M/What A Publishing/BMG Rights/Bucks/Piano/BMG Talpa/Downtown/2Dutch/Strenghol/Edition Manian/aa AVICII Hey Brother Positiva/PRMD (H3131340084 (Arvato) オー	rious (Guetta/various)
21 New	_	(The Invisible Men/1st Down: Sony ATV/EM/Universa/Kobalt/Blacksmith/Latera/Pen Paper/Roc Nation (Aza'ea/Char i XCX/Astasio/Pebworth/Shave/Mc	konain/Duor/Mil c)			
			Relizier Oyer/ millis)	EQ 44 2	(Bergling) Sony ATV/EMI/Universal (Bergling/Pournouri/Al Fakir/Pontare/Maggio)	
		LANA DEL REY West Coast Polydor/Stranger GBUM/1401832 (Arvato) (Auerbach) Sony ATV/EMI/Heavycrate/R-Rated (Grant/Nowels)		59 44 3	5 SECONDS OF SUMMER Good Girls control 680//71401915 (Arvato) (tbc) Sony ATV/Universal/Warner Chappell/CC (trvin/Clifford/Wilkinson/Stride/Parkhouse/Tuzzard)	
22 46	9	LANA DEL REY West Coast Polydor/Stranger GBUM71401832 (Arvato)	HIGHEST A	59 44 3 60 New	5 SECONDS OF SUMMER Good Girls (apitol GBUM7.140.1915 (Arvato)	
22 46		LANA DEL REY West Coast Polydor/Stranger GBUM/1401832 (Arvato) (Auerbach) Sony ATV/EMI/Heavycrate/R-Rated (Grant/Nowels) ONE DIRECTION You & I Syco GBHMU1300213 (Arvato)			S SECONDS OF SUMMER Good Girls (<i>apitol GBUM71401915 (Arvato)</i> (tbc) Sony ATV/Uni/ersal/Warner Chappell/CC (trwin/Clifford/Wilkinson/Stride/Parkhouse/Tizzard) LANA DEL REY Once Upon A Dream <i>Walt Disney/UMC USWD11467130 (Arvato)</i> (Heath) Warner Chappell/Artemis/Walt Disney (Fain/Lawrence) KEVIN LYTTLE Turn Me On <i>Atlantic USAT21205976 (Arvato)</i>	SALES
22 4623 21	19	LANA DEL REY West Coast Polydor/Stranger GBUM/1401832 (Arvato) (Auerbach) Sony ATV/EMI/Heavycrate/R-Rated (Grant/Nowels) ONE DIRECTION YOU & 15/pc GBHMU/1300213 (Arvato) (Burnetia/Ryan) EMI/Universal/BMR Glafs/BMR Platinum/Big Deal/The Family Songbook/Bob Erotik (Scott/Bunetta/Ryan) CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic GBAH51300596 (Arvato) ★ (Pateronof-Natro) Universal/Sali Isaak/EMI (Kaper/Paterson/Marshal) CHRIS BROWN FT LIL WAYNE & TYGA Loyal RCA /JSRC11302353 (Arvato) ●		60 New	SECONDS OF SUMMER Good Girls Copitol (SBUM71401915 (Arvato) (the; Sony ATV/Universal/Warner Chappell/CC (Irvin/Clifford/Wilkinson/Stride/Parkhouse/Tuzerd) LANA DEL REY Once Upon A Dream Wolt Osny,/UMC USWD11467130 (Arvato) (Heath) Warner Chappell/Artemis/Walt Disney (Fain/Lawrence) KEVIN ILYTLE TUI'N ME On Atlantic USAT21203976 (Arvato) (Wheatley) EMWER (Utyttle/elamings/Danes/Ketti/Scandrick/ParkerSils) VANCE JOY Riptide Infectious AUU07335760 (PIAS Arvato)	SALES INCREASE
 22 46 23 21 24 19 	19 13	LANA DEL REY West Coast Polydor/Stranger GBUM/1401832 (Arvato) (Auerbach) Sony ATV/EMI/Heavycrate/R-Rated (Grant/Nowels) ONE DIRECTION You & I Syca GBHMU/1300213 (Arvato) (Bunetta/Ryan) EMI/Universal/BMG Right/SMC Platinum/Big Deal/The Family Songbook/Bob Erotik (Scott/Buneta/Ryan) CLEAN BANDIT FT. JESS GLYNNE Rather Be 4t/antic GBAHS1300596 (Arvato) ★ (Patterson/Chatto) Iniversal/Salii isaak/EMI (Mapter/Patterson/Marshall) CHRIS BROWN FT LIL WAYNE & TYGA Loyal R/A VSRC/1302353 (Arvato) ● Rickaid SW/Universal/Wame Chapper BMG/Bhrssin/Imagem/Bid/Bup/Yo ing Mone/SocieAMJ/Sread/Faeva AfaHs53255/Sand/Balding/Kage PHARRELL WILLIAMS Marfilyn Monroe R/CAVSSM1400857 vArvato)		60 New61 74 41	S SECONDS OF SUMMER Good Girls copitol GBUM71401915 (Arvato) (tbc) Sony ATV/Universal/Warner Chappell/CC (trvini/Clifford/Wilkinson/Stride/Parkhouse/Tizzard) LANA DEL REY Once Upon A Dream Wait Disney/UMC USWD11467130 (Arvato) (tleatih) Warner Chappell/Artemis/Walt Disney/UMC USWD11467130 (Arvato) (tleatih) Warner Chappell/Artemis/Walt Disney/Clifford/Wilkinson/Stride/Parkhouse/Tizzard) (Weatihy) EMMEC (Uyttle/Martemis/Nati Disney/Clifford/Wilkinson/Stride/Parkhouse/Tizzard) (Wheatley) EMMEC (Uyttle/Martemis/Jones/Keith/Scandrick/Parker/Silis) VANCE JOY Rijbtide Infectios AUU/01395760 (PIAS Arvato) (Scagit/White/Castle) We Are unified PTY (Kegh) JOHN NEWMAN Love Me Again Island GBUM71302815 (Arvato)	SALES INCREASE
22 46	19 13 7	LANA DEL REY West Coast Polydor/Stranger GBUM/1401832 (Arvato) (Auerbach) Sony ATV/EMI/Heavycrate/R-Rated (Grant/Nowels) ONE DIRECTION You & I Syco GBHMU/1300213 (Arvato) (Bunetra/Ryan) EMI/Universia/BMG Right/SMG/Platinum/Big Deal/The Family Songbook/Bob Erotik (Scott/Buneta/Ryan) CLEAN BANDIT FT. JESS GLYNNE Rather Be 4t/ontic GBAHS1300596 (Arvato) ★ (Patterson/Chatto) Universia/Salii Isaak/EMI (Alager/Patterson/Marshall) CHRIS BROWN FT LIL WAYNE & TYGA Loyal R/A / JSRC/1302353 (Arvato) ● Mickada SW/Mawesa7Wame Chape RAVBOthysa/Intagen/Riddop/Yo ing Mone/SocieAMy/inerdi/Faeva AfaHs532555rand/Balding/Gage	HIGHEST CLIMBER an/Bown/vaisus	60 New 61 74 41 62 59 30 63 Re-entry	5 SECONDS OF SUMMER Good Girls Copitol GBUM71401915 (Arvato) (tbc) Sony ATV/Universal/Warner Chappell/CC (trvin/Clifford/Wilkinson/Str.de/Parkhouse/Tuzard) LANA DEL REY Once Upon A Dream Weit Disney/UMC USWD11467130 (Arvato) (Heath) Warner Chappell/Artemis/Walt Disney (FainfLawrence) KEVIN LYTLE Turn Me On Atlantic USAF21208976 (Arvato) (Wheathe) EWEC (tyticideennings/Jones/KertifVsandrick/Parker/Silis) VANCE JOY Rijstide Infectio as AU%01385760 (PIAS Arvato) (Leogin/White/Castle) We Are unified PTY (Keogin)	SALES INCREASE
 46 23 21 24 19 25 27 26 30 	19 13 7 15	LANA DEL REY West Coast Polydor/Stranger GBUM/1401832 (Arvato) (Auerbach) Sony ATV/EMU/Heavycrate/R-Rated (Grant/Nowels) ONE DIRECTION You & 15/uc GBMM/1300213 (Arvato) (Bunetta/Ryan) EMU/Universal/BMG Rights/BMG Platinum/Big Deal/The Family Songbook/Bob Erotik (Scott/Bunetta/Ryan) (ELEAN BANDIT FT. JESS GUYNNE Rather Be Atlantic GBAH51300596 (Arvato) ★ (Paterson/Diato) Universal/Sali Isaak/EMI (Kaper/Paterson/Marthal) CHRIS BROWN FT LIL WAYNE & TYGA Loyal RCA V5RC11302353 (Arvato) (Mickick Six/Universal/Viame Chappel RM/Sid/Inysis/Immagen/trifuge/You Ig Money/SixueAW/inerd/Faeva AfraH553255/SandRBalding/Cage PHARRELL WILLIAMS Marily In Monroe RCA 1958/1140957 (Arvato) (PhaveBB Sid/Indianeral/Kone Wate: Jion Nazaeth/In Marie Calabama (Williams/Calabama/Siazige: /Tix) SAM SMITH Money On My Mind Capitol GBUM71302252 (Arvato) (two Inch Punch) Sony ATV/Naughty Words/EMI/Stellar (Smith/Ash)		60 New 61 74 41 62 59 30 63 Re-entry 64 50 3	5 SECONDS OF SUMMER Good Girls Capital (SUM71401915 (Arvata) (tbc; Sony ATV/Universal/Warner Chappell/CC (Irvin/Clifford/Wilkinson/Stride/Parkhouse/Tuzard) LANA DEL REY Once Upon A Dream Walt Osney/UMC USWD11467130 (Arvata) (Heath) Warner Chappell/Artemis/Walt Disney (Fain/Lawrence) KEVIN LYTTLE Turn Me Dn Atlante USAF21205976 (Arvata) (Wheathey EMMEC (Irtife/Adminings/Dones/Keth/Scandirck/ParkerSils) VANCE JOY Rightide Infectio zs AU!/07335760 (PIAS Arvata) (Leogh/White/Castle) We Are unified PTY (Reogh) JOHN NEWMAN Love Me Again Island GBUM/1302815 (Arvata) (Booker/Kewman/Spence) = Homque/Universal (Newman/Booker) NERO Satisfy MIA/Virgin EMI (BBUM/2102377 (Arvata) (Stephens/Ray) Sony AIV (Stephens/Ray/Watson)	
 46 23 21 24 19 25 27 26 30 27 17 	19 13 7 15 12	LANA DEL REY West Coast Polydor/Stranger GBUM/1401832 (Arvato) (Auerbach) Sony ATV/EMI/Heavycrate/R-Rated (Grant/Nowels) ONE DIRECTION You & I Syco GBHMU1300213 (Arvato) (Buneta/Ayani EMI/Unevsal/BMG Right:SMG Platinum/Big Dea/The Family Songbook/Bob Erotik (Scott/Bunetta/Ryan) CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic GBAHS1300596 (Arvato) ★ (Pateron/Charla) Uneveral/Salli Isaak/EMI (Kapaer/Pateron/Marshal) CHRIS BROWN FT LIL WAYNE & TYGA Loyal RCA /JSRC11302353 (Arvato) ● Articaka: SM/Universal*Wame Chappel/BMG/Dispasi/Unagen/Pateron/Marshal) CHRIS BROWN FT LIL WAYNE & TYGA Loyal RCA /JSRC11302353 (Arvato) ● Articaka: SM/Universal*Wame Chappel/BMG/Dispasi/Unagen/TotiOs/Salli (Yalli Daveron/Marshal) CHRIS BROWN FT LIL WAYNE & TYGA Loyal RCA /JSRC11402857 (Arvato) Articaka: SM/Universal*Wame Chappel/BMG/Dispasi/Unagen/TotiOs/Salli Adva/Salli Salli Salk/Salli Salk/Salki Salk/Salki Salki Salk	HIGHEST CLIMBER an/Bown/vaisus	60 New 61 74 41 62 59 30 63 Re-entry 64 50 3 65 69 25	S SECONDS OF SUMMER Good Girls Copitol GBUM71401915 (Arvato) (tbc) Sony ATV/Universal/Warner Chappell/CC (trwin/Clifford/Wikinson/Stride/Parkhouse/Tuzard) LANA DEL REY Once Upon A Dream Weit Disney/UMC USWD11467130 (Arvato) (Heath) Warner Chappell/Artemis/Walt Disney (Fain/Lawrence) KEVIN LITUE Turn Me On Attonic USA721209376 (Arvato) ● (Wheatley) EMBLE (Liftickenings/Dines/Kerkit/Scandrick/ParkerSilis) VANCE JOY Rijtide Infectio is AUU01385760 (PIAS Arvato) ● (Keogin/White/Castle) We Are unified PTY (Keogin) JOHN NEWMAN Love Me Again Island GBUM71302815 (Arvato) ★ (Bookr/Rewman/Spencer) B-Unique/Universal (Newman/Booker) NERO Satisfy MIA/Virgin EMI GBUM71402372 (Arvato) (Steptenix/Bay) Suny AV (Stephen/Ray/Watosi) DEMI LOVATO Let It Go Wait Disney/UMC USWD11366344 (Arvato) (Goldstein/Kiriakou) Warner Chappell/Artems (Lope2/Anderson-Lope2)	
 22 23 21 24 19 25 27 26 30 27 17 28 22 	19 13 7 15 12 6	LANA DEL REY West Coast Polydor/Stranger GBUM/1401832 (Arvato) (Auerbach) Sony ATV/EMI/Heavycrate/R-Rated (Grant/Nowels) ONE DIRECTION You & I Syca GBHMU/1300213 (Arvato) (Bunetra/Ryan) EMU/Universal/BMG Right/SMG Platinum/Big Dea/The Family Songbook/Bob Erotik (Scott/Buneta/Ryan) CLEAN BANDIT FT. JESS GLYNNE Rather Be 4t/antic GBH/S1300596 (Arvato) ★ (Patterson/Chatto) Innversal/Sili isaak/EMI (Alaper/Patterson/Marshall) CHRIS BROWN FT LILI WAYNE & TYGA Loyal Rc/ 4/SSC/1302353 (Arvato) ● Micksici SW/Universal/Womer Chappel/BMG/Chrysial/Inagen/Rid/Bob/Yo 1g Money/SocieMy/Fredu/Faeva AffaHsod255/Sand/Bald gl/Kage PHARRELL WILLIAMS Mar/II/In MOnroe Rc/ 4/SSM11402857 (Arvato) ● (Hwelksic SW/Universal/More Wate; irom Nazaeth/Ann Mane Calabasa (Williams/Calabasa/Saizige:/T5c) SAM SMITH Money On My Mind Capitol GBUM/1308252 (Arvato) ● (two Inch Punch) Sony ATV/Naughty Words/EMI/Stellar (Smith/Ash) TOVE LOFT HIPPIE SABOTAGE Stay High (Habits) Polydor SEUM/1400257 (Arvato) ● (Hippie Salotage) Green Rose/Warner/Chappell Sandinava/Wolf Cousins (Tove to/Felstom/Saderberg) / Saurer/S KATY PERRY Birthday Wigni USUM/1311293 (Arvato) (prive/Martin/Crsu; Warner Chappell/Kobalt/Asser/Do wntown/MXM//Deuro/Pescription/Pu'se (Perry/Gottwald/Martin/Mcd	HIGHEST CIMBER an/Bown/vaisus sales SALES INCREASE	60 New 61 74 41 62 59 30 63 Re-entry 64 50 3 65 69 25 66 52 12	S SECONDS OF SUMMER Good Girls Capitol (BUM71401915 (Arvato) (tbc) Sony ATV/Universal/Warner Chappell/CC (trvini/Clifford/Wikinson/Stride/Parkhouse/Tuzard) LANA DEL REY Once Upon A Dream Wait Disney/UMC USWD11467130 (Arvato) (theatin) Warner Chappell/Artemis/Walt Disney/UMC USWD11467130 (Arvato) (theatin) Warner Chappell/Artemis/Walt Disney/UMC USWD11467130 (Arvato) (theatin) Warner Chappell/Artemis/Walt Disney/UMC USWD11467130 (Arvato) (twhaatley) EMWEC (tytieldeenings/Lones/Keith/Scadmick/Parker/Sills) VANCE JOV Rijtlide Infectioss AUU01385760 (PIAS Arvato) ● (deogh/White/Castle) We Are unlied PTY (Kegh) JOHN NEWMAN Love Me Again Island GBUM71302815 (Arvato) ★ (Booker/Newman/Spencer) B-Unique/Universal (Newman/Booker) NERO Satisfy MiA/Vigin EMI GBUM71402377 (Arvato) (Stephens/Ray) Sony AIV (Stephens/Ray/WALDSIT) (Stephens/Ray) DEMI LOVATO Let It Go Wait Disney/UMC USWD11366544 (Arvato) (Goldstein/Kiniakou; Warner Chappell/Artemis (Lope/Anderson-Lope;) ENRIQUE IGLESIAS FT PITBULL I'm A Fie@k Republic/island GBUM71309058 (Arvato) (The Cataracs) Sony AIV/EMI (Iglesias/Hollow-Dhar/Garten Jr/Raminez/Perez)	
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22 46 23 21 24 19 25 27 26 30 27 17 28 22 29 24 30 400 31 38 32 26 33 23 34 28	19 13 7 15 12 6 13 2 11 11 4 13 3	LANA DEL REY West Coast Polydor/Stranger GBUM/1401832 (Arvato) (Auerbach) Sony ATV/EMI/Heavycrate/R-Rated (Grant/Nowels) ONE DIRECTION YOU & 15/yo GBMM/1300213 (Arvato) (Burneta/Ryan) EMI/Universal/BMG Rights/BMG Platinum/Big Deal/The Family Songbook/Bob Erotik (Scott/Burnetta/Ryan) CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic GBAH51300596 (Arvato) ★ (Pateron/Chatto) Universal/Salli Isaak/EMI (Kaper/Paterson/Marshal) CHRIS BROWN FT LIL WAYNE & TYGA Loyal RCA USRC11302353 (Arvato) (Hickad: Su/Universal/Mark Chappel RM/Gl/npsi/Umagen/HW00y-/Young Money/SocueAW/inerd/Favea AfraHos325/SrandiBalding/Cage PHARRELL WILLIAMS Marilyn Monroe RCA/BSK/11403857 (Arvato) (PhaveBill SWM/universi/Warner Chappel RM/Gl/npsi/Umagen/HW00y-/Young Money/SocueAW/inerd/Favea AfraHos325/SrandiBalding/Cage PHARRELL WILLIAMS Marilyn Monroe RCA/BSK/11403857 (Arvato) (PhaveBill SWM/universi/Warner Chappel RM/Gl/npsi/Umagen/HW00y-/Young Money/SocueAW/inerd/Favea AfraHos325/SrandiBalding/Cage PHARRELL WILLIAMS Marilyn Monroe RCA/BSK/11403857 (Arvato) (PhaveBill SWM/universi/Warner/Chappel RM/Gl/Npsi/Surle/LSM/1308252 (Arvato) (PhaveBill SWM/universi/Warner/Chappel SWM/1301293 (Arvato) (Unioth/ hunch) Song ATV/Naughty Words/EMI/Steller (Smth/Ash) TOVE LO FT HIPPIE SABOTAGE Stay High (Habits) Polydor SEUM71400257 (Arvato) (Itueian/ Kruti: Warner Chappel/RM00210 (Arvato) (Itueian/ Kruti: Warner Chappel/RM00210 (Arvato) (Itueian/ Kruti: Warner Chappel/RM00210 (Arvato) (ColDPLAY Magi C Parohone GBA/F1400220 (Arvato) (ColDPLAY Magi C Parohone GBA/F1400220 (Arvato) (Itueis/Pearont/Green/Simpson) Universal (Beeryman/Buckland/Champion/Martin) M.A.D. Shotguin Geoma GB0A51200045 (kobalt/AWAL) (Selles) Peermus/Glatin/Azudofreaks Cellers/McKenzie) NICKI MINAJ Pills N Potions Cosh Maney/Republic (USCM51400163 (Arvato) (Du Luke/CANU Junersal/Kobalt/Asuel (Sons Alsoney/Prescription (Maraj/Gottwald/Walter/Dean) DUKE DUMONT FT JAX JONES I Got U Blose Beys Cub//Ingin EMI GBUM71308955 (Arvato) (Du Luke/CANU Junersal/Kobalt/Asuel	HIGHEST C	60 New 61 74 41 62 59 30 63 Re-entry 64 50 3 65 69 25 66 52 12 67 Re-entry 68 68 50 69 72 53 70 Re-entry 71 61 24 72 71 14 73 Re-entry 63	S SECONDS OF SUMMER Good Girls Copitol (BUM71401915 (Arvato) (the) Sony ATV/Universal/Warner Chappell/CC (trwin/Clifford/Wilkinson/Stride/Parkhouse/Tuzard) (theath) Warner Chappell/Artemis/Walt Disney (Fain/Lawrence) KEVIN LYTTLE Turn Me Dn Attantic USAT21203976 (Arvato) ● (Wheathey) EMMEC (Lyttle/demings/Dones/Ketti/Scandrick/Parker/Sils) VANCE JOY Rightide Infectio as AU307335760 (PIAS Arvato) ● (Keegin/White/Castle) We Are unlided PTY (Keegin) JOHN NEWMAN Love Me Again Island GBUM71302815 (Arvato) ★ (Booker/Newman/Spencer) B-Unique/Universal (Newman/Booker) NERO Satisfy MiA/Vigm EK/GBUM71402377 (Arvato) (Stephen:/Ray) Sony ATV (Stephens/Ray/Wetson) DEMI LOVATO Let It Go Walt Disney/UMC US/WD11366344 (Arvato) (Goldstein/Kinakoi; Warner Chappell/Artems (Lope/Inderson-Lope): ENRIQUE IGLESIAS FT PTIBULL I'm A Freak Republic/Island GBUM71309058 (Arvato) (The Catarco) on ATV/EMI (Ilglesas/Hollow-Dhar/Garton Ir/Ramirez/Perez) BASTILLE Pompeii Viging G8120120092 (Arvato) ★ (Smith/Crew) Universal (Smith) LANA DEL REY VS CEDRIC GERVAIS Summer/time Sadness Paydou/Stranger GBUM71111565 (Arvato) ● (Hagine/No vels) EMI Germany/Rated (Garni/Novels) CHRISTINA PERRI A Thousand Years Atlantic USAF21102141 (Arvato) (Eval/Novies/Intbalaid/Hannou B305/SSiolbWUNiressi/Warne Chappel/Dakind 3/Catir Boy/The Dide//Hennel/Lamou/VB Romg/De (Hennel/Lamou/VB Romg/De (Hennel/Lamou	SALES INCREASE SALES SAL
22 46 23 21 24 19 25 27 26 30 27 17 28 22 29 24 30 New 31 38 32 26 33 23 34 28 35 18	19 13 7 15 12 6 13 2 11 4 13 3 22	LANA DEL REY West Coast Polydor/Stranger GBUM/1401832 (Arvato) (Auerbach) Sony ATV/EML/Heavycrate/R-Rated (Grant/Nowels) ONE DIRECTION You & 15yco GBHMU1300213 (Arvato) (Burneta/Ryan) EMU/Univesal/BMG Rights/BMG Platinum/Big Dea/The Family Songbook/Bob Erotik (Scott/Bunetta/Ryan) CLEAN BANDIT FT. JESS GIYNNE Rather Be Atlantic GBAH51300596 (Arvato) ★ (Pateron/Charlon Jumeral/Salli Isaak/EMI (Kapair/Pateron/Marshal)) CHRIS BROWN FT LIL WAYNE & TYGA Loyal RCA VSRC11302333 (Arvato) Arctaron/Charlon Jumeral/Salli Isaak/EMI (Kapair/Pateron/Marshal)) CHRIS BROWN FT LIL WAYNE & TYGA Loyal RCA VSRC11302333 (Arvato) Arctaron/Charlon Jumeral/Salli Isaak/EMI (Kapair/Pateron/Marshal)) CHRIS BROWN FT LIL WAYNE & TYGA Loyal RCA VSRC11402857 (Arvato) Arctaron/Charlon Marshal/Mare Wate: jrom Nazareth/Ann Mare Calaxea (Willium/Calawad-Saarger/T5c) SAM SMITH Money On My Mind Captol GBUM7308252 (Arvato) (Wo Inch Pund) Sony ATV/Naayth Wate/SMU/Sallisel (Smith/Ash) TOVE LO FT HIPPIE SABOTAGE Stay High (Habits) Polydor SEUM/1400257 (Arvato) (Wo Inch Pund) Sony ATV/Naayth Wate/SMU/Sallisel (Smith/Ash) TOVE LO FT HIPPIE SABOTAGE Stay High (Habits) Polydor SEUM/1400257 (Arvato) (Uno Luke/Martin/Crkut; Warrer Chappell/Kobalt/Kassre/Do wntown/MXM/On eirology/Prescription/Pu'se (Perry/Gattwaid/Martin/Mot (OLDPLAY Magit Carlophone GBA/E1400220 (Arvato) (Oclupla/Y Bargit Gren/Sinson) Universal (Berryman/Buckkand/Champion/Martin) M.A.D. Shotg'un Geoma GB0A61200045 (kobalt/AMAL) (sellers) Peermus/Calatric/Audofreaks (Sellers/McKenzie) NICKI MINNJ PIIIS N PotionS cash Moncy/Republic (USC)51400163 (Arvato) (Dic Luke/Chraut) Universal/Kobalt/Kasz Money/Onerology/Prescription/Martin) DUKE DUMONT FT JAX JONES I Got U Bisse Boys Club/Yingin EMI GBUM71308955 (Arvato) (Dic Luke/Martin/Aruti/Sony ATV/Kobalt/Abuela y Ta Song/Prescription/Derology/Arvato) (Route 94 FT JESS GIYNNE My Love <i>Rinse</i> GBGS/H1300145 (Arvato) (Route 94 FT JESS GIYNNE My Love <i>Rinse</i> GBGS/H1300145 (Arvato) (Route 94 ETT JESS GIYNNE My Love Rinse GBG	HIGHEST HIGHEST N/Bown/Va1925 SALES SAL	60 New 61 74 41 62 59 30 63 Re-entry 64 50 3 65 69 25 66 52 12 67 Re-entry 68 68 50 69 72 53 70 Re-entry 71 61 24 72 71 14	S SECONDS OF SUMMER Good Girls Copitol 680//71401915 (Arvato) (the; Sony ATV/Universal/Warner Chappell/CC (trwin/Clifford/Wilkinson/Stride/Parkhouse/Tuzard) (LANA DEL REY Once Upon A Dream Weit Disney/UMC USWD11467130 (Arvato) (theath) Warner Chappell/Artemis/Walt Disney (Fain/Lawrence) KEVIN LYTTLE Turn Me On Attonic USA721208976 (Arvato) ● (Wheath9) Educ (Uptitoleenings/Dines/Keitt/Scandrick/ParkerSilis) VANCE JOY Rijotide Infectio as AUU01385760 (PIAS Arvato) ● (Keogin/White/Castle) We Are unified PTY (Keogin) JOHN NEWMAN Love Me Again Island GBUM71302815 (Arvato) ● (Keogin/White/Castle) We Are unified PTY (Keogin) JOHN NEWMAN Love Me Again Island GBUM71302815 (Arvato) ● (Keogin/White/Castle) We Are unified PTY (Keogin) JOHN NEWMAN Love Me Again Island GBUM71302815 (Arvato) ● (Keogin/White/Castle) We Are unified PTY (Keogin) JOHN NEWMAN Love Me Again Island GBUM71302815 (Arvato) (Stephen:/Ray) Sany AIV (Stephen:/Ray/Watoor) DEMI LOVATO Let It GO Walt Disney/UMC USWD11366344 (Arvato) (Goldstein/Kinakoe) Warner Chappell/Artems (Lope:/Anderson-Lope:) ENRQUE IGLESIAS FT PITBULL ("M A Freak Republic/Island GBUM71309058 (Arvato) (The Catarco) Sony AIV/EMI (Iglesias/MolioDhar/Garton Ir/Ramine/Perez) BASTILLE Pompeii Wigin G81201200092 (Arvato) ★ (Smith/Cew) Universal (Smith) LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness Paydor/Stranger GBUM71111565 (Arvato) ● (Hayne/No.web) EMI Germany/R-Rated (Grant/Noweb) ROBIN THICKE FT J.L.& PHARRELL Blurred Lines Interscope USUM71302150 (Arvato) * (Pharell) Universal/EMI (Williams/Thicke) CHRISTINA PERRI A Thousand Years Atlantic USAR21102141 (Arvato) ★ (Eval/Koweb) EMI Germany/R-Rated (Grant/Noweb) BEYONCE FT JAY-Z Drunk In Love Columbia USSM11307800 (Arvato) ● (Eval/Koweb, Irmbaland/HannawB3D15/Sol DWWUniversal/Warred Chappel/Odeland 13/Catis Boy/the Order/JeromeRHannau/VB Romg/Ode (Hub PALOMA FAITH Can't Rely On You & CA 281171370944 (Arvato) (Pharell) EMI Williams) AEROSMITH IDOn't Want To Miss A Thing Columbia USSM19801545 (Arvato) ★	

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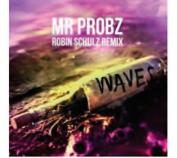
 Platinum (600,0
 Gold (400,000)
 Silver (200,000) . Platinum (600,00

Official Singles Chart











ARTS UK ALBUMS WEEK 22

 Gold (100,000)
 Silver (60,000) BPI

Official Albums Chart

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

THIS LAST WKSON WK WK CHRT	ARTIST / TITLE LABEL/CATALOGUENUMBER (DISTRIBUTOR) (PRODUCER)		THIS LAST WKS OF WK WK CHRT	ARTIST / TITLE LABEL/CATALOGUEHOMBER (DISTRIBUTOR) (PRODUCER)	Silver (60,000) 18191
1 _{New}	SAM SMITH In The Lonely Hour Capital 32/69123 (Arvata)		39 27 12	ELBOW The Take Off And Landing Of Everything Fiction 3754752 (Arvata)	itish Recorded Music Ind
2 1 2	(FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/ZLowe/Naughry Boy/Komi/Lawrence) COLDPLAY Chost Stories Parlophone 2564630591 (Arvato)	NEW ENTRY	40 40 31	(Potter) LORDE Pure Heroine Viigin 3751900 (Arvato)	SALES
3 6 7	(Collipplay/Epworth/Green/Simpson/Bergling/Hopkins) PAOLO NUTINI (austic Love Atlantic 2554631230 (Arvato) ● (Yutini/Sardy/Castelar/Bates/Armstrong/Aianams)	SALES O	41 51 122		SALES
4 12	PALOMA FAITH A Perfect Contradiction RCA 88843006112 (Arvato)	INCREASE	42 New	(Haymie/Parker/Berger/Robopop/Bhasker/Caly/Sneddon/Bauer-MeinMiowe's/Braider/Shu (/Skar/Sek/Howe) ADDRE RIEU Magic Of The Musicals Decca 3778860 (Arvato)	INUREASE
2 3	(Pharrell/Saadiq/Burrell/Degeddingseze/Mr.Hudson/Townsend/Plan.B/Appapoutby/Mcin.osh/Ro3son/Wiggin./Sraide/Ckumu) MICHAEL JACKSON XscapE <i>Epic/Msj</i> .88843053562 (Arvato)		43 46 85	(Rieu) JAKE BUGG Jake Bugg Mercury 370/053 (Arvoto) *2	SALES
10 13	(Jackson/McClain/Tuinfort/Anka/Rooney/Timbaland/Iroc Harmon/StarGate/Logan/Jones/Jimenez/Jerkins) PHARRELL WILLIAMS G I R L ACA 88843055072 (Arvato)	+50% SALES	44 54 103		SALES INCREASE
8 38	(Pharrett) ARCTIC MONKEYS AM Domino WIGC0317 (PIAS Arvoto) ★ 2	SALES INCREASE	45 49 83	(Dravs/Green/Simpson) CALVIN HARRIS 18 Months Columbia/Hy Eye 88697859232 (Arvato) ★2	INCREASE SALES INCREASE
3 2	(Ford/Crton) PAUL HEATON & JACQUI ABBOTT What Have We Become EMI 3773771 (Arvato)	INCREASE	46 32 146		INCREASE
17 7	(J.0. Williams) THE VAMPS Meet The Vamps (M: 3778477 (Arvato)	+50% SALES	47 38 168	(Byrne/Mackichan/Aoʻsson/Barter/darcourt/i.sve/Jorgensen/Surstin/Mar/Noriega/Weils/Blafsson/Weiter/und/isa8k/Dicon] WHITNEY HOUSTON The Ultimate Collection Arista 88697177012 (Arvata) ★4	
0 14 38	(Espionage/Harrison/Aumar/IMS/Fal/Uundim/Prime/Jay2eynolds/Williams/Rawling/Meeäan/Bates/Diones/Bendelm/Evans/Cj 3aran) LONDON GRAMMAR If You Wait Metat 3 Dus: MACART: (Sony DADC UK) ★	_	48 30 5	(Houston /Kashif/Masser/Marada M Walden/Benitez/Baby/ace/Reid/Minor/Foster/Lipson/Southhock & Karlin/Wyclef Jean/Duptessis/J DAMON ALBARN Everyday Robots Parlophone 2564633131 (Arvato)	erkins/Griffin)
1 12 32	itiondew Grammar/Bran/Ker/Disclosure) KATY PERRY Prism %nam 3/53232 ₩4×nato) ★		49 45 29	(RusseWAlbarn)	C1155
2 9 26	(@rtwic/Wartaw/Or/cu/Ahimad/Cadixon/StarGats/83 Sianco/Kaastin/Wells/Zerry) JOHN LEGEND Love In The Future Columbia 88725439942 (Arvato)	SALES INCREASE	50 21 3	(MS/EU-all/MX/EV/Electric/Stanato/How-s/Sall/Bit/Ryteyz/E Silva) NICK MULVEY First Mind Fiction MULVEY006 (Arvato)	SALES INCREASE
	(Legend/Tozer/HIT-8CY/West/Camper/Boog2/Kwabena/CaInternz/Binkl/The Twilite Tone/38-Keys/The Runners/J Anderson/D Anderson/Williams/Q-Tip/Lew	vis/McKinney/various)		(Carey)	
3 7 3	THE BLACK KEYS Turn Blue Nonesuch 7359793554 (Arvoto) (Damgar MonserThe Slack, Keys)		51 37 37	AVICII True Positika/PRMD 3748460 (Arvato) 🖈 (Bergling/Pournouri/Rodgers)	
L4 New	MARIAH CAREY Me - I Am Mariah - The Elusive Chanteuse Island Def Jam MG/Universal 3744049 (Arvato) (Carey/J.Wright/Mike WiLL Made-It/Hir-Boy/D Camper/Hazebanga/Perez/Davis/Rey Reel/Dupri/Cox/Jerkins/Q-Tip/Heatmyzer/Tricky Stewa	rt/T.Nash)	52 New	RODRIGUEZ Searching For Sugar Man - OST Sony/Legaxy 88725447852 (Arvato) (Theodore/Coffey/Rowland)	
15 23 27	ONE DIRECTION Midnight Memories <u>Syco 88883774052 (Arvato)</u> +2 (Bunetta/Radosevich/Ryan/Scott/Fielther/Jones/Poynte:/Fallk/Tedder/GeigerSmith/JacknifeLee)	+50% SALES	53 5 7 17	BOMBAY BICYCLE CLUB So Long See You Tomorrow Island 3761815 (Arvato) (Steadman/Allen)	SALES
l6 11 4	LILY ALLEN Sheezus Parlophome REG184CD (Arvato) (Kuston/J)@ah/Fryas/Shellbac/GFTSmth/Rea:d)		54 35 28	JAKE BUGG Shangri La EMI 3755055 (Arvato) 😐	
.7 New	NELL YOUNG A Letter Home Reprise 9362493999 (Arvato) () White III/Young)		55 64 29	THE KILLERS Direct Hits Verigo 3755766 (Arvato) (Ins killers/Salzama/Flood/Moulder/ArceyO Sign/Taylor/Lillywhite/Gonzalez)	SALES
8 5 403	OASIS Definitely Maybe Big Brother RKIDCD006 (PIAS Arvoto) *7		56 73 252	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not Domino WIGCD152 (PIAS Arvato) 🖈	
9 Re-entry	(Dass/Coyle/Marrs) PAOLO NUTINI Sunny Side Up Atlantic 2554590137 (4+vats) ★5		57 39 25	(45366//Smyth) GREGORY PORTER: Liquid Spirit <i>Blue Note</i> 3741053 (Arvato)	
20 New	(Nutini/Jones) RÖYKSOPP & ROBYN Do It Again Dog Triumph/Wall Of Sound D0G007CD (Essentia/Proper)		58 66 66	(Bacchuskkeayatta) PASSENGER All The Little Lights Nett werk 309652 (Esser.tiav/Proper) *	SALES
1 13 3	(Röyksopp/Robyn) FOXES Glorious Sign Of the Times/Epic 88843001572 (Arvato)		59 50 61	(Vallejoklasenšeg) IMAGINE DRAGONS Night Visions (r.terscope 3722421 (Arvato)	INCREASE
2 20 65	(Aorn/Adowe/Shostwaite:/Spencer/Future Cut/Kid Haipoon/J Rogess/Wiggins) BASTILLE Bad Blood <i>Mingin (DM3097 (Arvato)</i> *2	SALES	60 Re-entry	()imaginae Dragons/Allex Da (Md/)Jarner) JOHN NEWMAN Tribute <i>Island 03/43662 (4rvato)</i>	
3 New	(Smith/Crew) PETER ANDRE Big Night Andre Music FJACD001 (Essential Proper Music)	INCREASE	61 Re-entry	(Newman/Whiting/Booker/Spencer) EAGLES Selected Works 1972-1999 Rhino 8122796239 (Arvato)	
4 15 27	(Appleton) GARY BARLOW Since I Saw You Last <i>Polydor 3757644 (Arvato)</i> ★2		62 53 59	(Szymczyk/Johns/Eagles/Smith/Davis/Crago/tbc) MICHAEL BUBLE To Be Loved <i>Reprose</i> 9362494497 (Arvuto) ★2	
5 16 10	(Power) WILKO JOHNSON & ROGER DALTREY Going Back Home Chess/UMC (RCD2014 (Anvato))		63 43 8	(Rock) ALOE BLACC Lift Your Spirit Interscope 3758951 (Arvato)	
6 18 86	(trings) ELLIE GOULDING Halcyon Poydar 3714241 (Arvata) ★3		64 56 159	(CJ Khali//Moe Blacc/Finkin/Pharrell/Chin Injeti/Feemster/Rock Mafia)	
	(Eliot/Goulding/MCNSTA/Spencer/Billboard/Fortis/Parker/Starsmith/Harris/FTSmith)	SALES INCREASE		(Sush/Powell)	
.7 New	SHARON VAN ETTEN Are We There lagjaguwar JAG255CD (PIAS Arvato) (Van Etten)		65 Re-entry	ONE DIRECTION Take Me Home syco 88725439722 (Arvato) ★3 (Rami/kalk/Goling/Bunetta/Ryan/Fogelmark/Nedler/Shellback/Dr Luke/RoOol k0jAk/Cirkut/Robson)	
8 29 39	THE 1975 The 1975 Dirty Hit/Polydor DH00040 (Arvato) ● (Crossey/The 1975)	SALES INCREASE	66 Re-entry	KATY PERRY Teenage Dream <i>twigin (DV3084 (Arvoto)</i> ★4 (Cr Luke/Blanco/Martin/StarGate/Stewart/Harret/Ammo/Wel's)	
29 24 32	JAMES BLUNT Moon Landing <i>Atlantic/Custaid</i> 2564541931 (<i>Atvato</i>) ★ (®lunt/Terefe/Rothrock/Tedder/Robopop/Mac/Ro ⁵ son/Hales/Wi ^s son/Massie/Cham ⁵ ers/Som)	SALES O	67 28 83	THE BLACK KEYS @ Carmino Noresuch 7559796331 (Arvato) ★ (Danger Mause/The Black Keys)	
30 33 36	KINGS OF LEON Mechanical Bull columbia/Hand Me Down 88883768222 (Arvato) (Petraglia)	SALES O	68 Re-entry	CHVRCHES The Bones Of What You Believe Virgin (DV3116 (Arvato) (CHVRCHES)	
1 19 11	GEORGE MICHAEL Symphonica EMI 3769932 (Arvato) (Ramone/Michael)		69 62 30	EMINEM The Marshall Mathers LP 2 Interscope 3/58811 (Arvuto) 🛪 (Eminem/51/5/treetrunner/Robin/Resto/D) Khalli/Haynie/Alec Ca Kid/DVLP/Frequency/Aalias/Bhasker/Roams/Cardiak)	
2 68 9	JOHNNY CASH Out Among The Stars Columbia/Legacy88843018192 (Arvato) (Sherrill/Uscreto)		70 74 57	RUDIMENTAL Home Asylum 2564654475 (Arvato) ★ (Redumenta) Sponce)	SALES
3 44 142	ED SHEERAN + Asylum 5249864552 (Arvato) ★ 6	+50% SALES	71 48 4	BLACK STONE CHERRY Magic Mountain Roadrunner RR75802 (Arvato)	INCREASE
4 New	(Gosling/Hugall/Sheerankkio I.C.) BURYTOMORROW Runes <i>Nuclear Blast N831490 (PIAS Arvato)</i>	v	72 Re-entry	(Barresi) KINGS OF LEON Only By The Night Columbia/Hand Me Down 88697351992 (Arvato) ★ 9	
5 41 5	(Curris) I MELDA MAY Til [®] Dal Decco 3763559 (Arvoto)	SALES O	73 Re-entry	(Perraglia/King) ONE DIRECTION Up All Night 5xco 88697843642 (Arvato) *3	
6 25 9	(Crossey/Amelda May) KAISER CHIEFS Education Education Education & War Fiction/Caroline EDUCATEO2 (Arvato)	INCREASE	74 69 368	(Mac/Falk/Yacoub/Rawling/Meehan/Squire/Solomon/Meredith/Stannard/Howes/Gad/Robson/Red0ne/BeatGeek/Jimmy Joker/Rawlin MICHAEL JACKSON Number Ones <i>Epic 5138002 (Arvato)</i> ★7	ing/Gaudino/Rooney)
87 New	(8 H Allen/Wilkinson) ECHO & THE BUNNYMEN Meteorites Savey/Caroline F1N17991 (Arvato)		75 47 4	(Jones/Jacksom/Vanous) MICHAEL BOLTON Ain't No Mountain High Enough - Tribute to Hitsville Sony 88843043022 (Arvata)	
38 New	(Youth/McCulloch) LIFE WORSHIP Dance Again Integrity 51942 (Integrity Europe)			(3 man/Weikovich)	
New	(tbc)		© Official Cha	ts Company 2014. Chart based on Official Top 200 listing	

COMPILATION CHART TOP 20





FROZEN OST / Walt Disney/UMC (Arvato)

IS LAST ALBUM / LABEL (DISTRIBUTION)

3

- NOW THAT'S WHAT I CALL MUSIC 87 / Sony Music (G/Virgin EMI (Arvato) NEW JUST GREAT SONGS 2014 / Sony Music (G/WMTV (Arvato)
- NOW THAT'S WHAT...21ST CENTURY / Sony Music (G/Virgin EMI (Arvato)
- THE SOUND OF DEEP HOUSE VOL 2 / Mos (Sony DADC UK)
- LAIDBACK BEATS / Sony Music (G/UMTV (Arvato)
- EXTENDED 80S / USM Media (Sony DADC UK)
- NOW THAT'S WHAT I CALL FEEL GOOD / Sony Music (G/Virgin EMI (Arvato) 18 13 CLUBMIX / UMTV/WMTV (Arvato) NOW...RUNNING 2014 / Sony Music (G/Virgin EMI (Arvato)
- 10 NEW THE BEST ROCK N ROLL ALBUM IN ... / Sony Music (G/UMTV (Arvato)
- 11 NEW RUN THIS CLUB / Sony Music (G (Arvato)
- EDM BIG & BANGIN' / Sony Music (G (Arvato) **12** 8
- 13 12 YOUR SONGS 2014 / UMTV/WMTV (Arvato)
- 14 NEW ORIGINAL TV... HE MUSIC OF NASHVILLE SEASON 2 VOL 2 / Big Machine/Decca (Arvato)
- 15 7 THIS IS HOUSE / UMTV (Arvato)
- **16** 11 MASH UP MIX - EDM / MoS (Sony DADC UK)
- **17** 14 EAT SLEEP RAVE REPEAT / MoS (Sony DADC UK)
- 19 NEW THE PLAYLIST SUMMER BEACH WORKOUT / UMTV (Arvato)
 - 20 19 ULTIMATE CLUB ANTHEMS / AATW/UMTV (Arvato)

HARTS UK AIRPLAY WEEK 22

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50

		ALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
L	1	2	SAM SMITH Stay With Me Capitol	UMG	4039	+23%	223	72.6	+18%
	3	11	PHARRELL WILLIAMS Happy RCA	SME	4152	-2%	245	63.5	+11%
	2	5	RITA ORA Will Never Let You Down Roc Nation	SME	4297	+12%	180	60.4	-2%
	8		ED SHEERAN Sing Asylum	WMG	3282	+2%	143	57.5	+20%
	4	28	KATY PERRY Birthday Virgin	UMG	3457	+21%	168	53.1	+1%
	6	23	CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic	WMG	3882	+0%	197	50.6	-2%
	5	6	JOHN LEGEND All Of Me Columbia	SME	4538	+2%	226	50.0	-4%
	9	18	SIGMA Nobody To Love 3 Beat/AATW	IND.	3166	-5%	156	41.3	-9%
	12	32	DUKE DUMONT FT JAX JONES Got U Blase Boys Club/Virgin EMI	UMG	3258	-4%	155	39.4	-8%
0	11	10	CALVIN HARRIS Summer Columbia	SME	2690	+2%	140	38.3	-12%
1	14	16	KIESZA Hideaway Lokal Legend/Virgin	UMG	2739	-8%	144	36.5	-10%
2	13	43	ALOE BLACC The Man Interscope	UMG	3194	-8%	178	35.8	-15%
3	10	12	MICHAEL JACKSON Love Never Felt So Good Epic/MJJ	SME	2669	+1%	225	35.8	-20%
4	21	14	COLDPLAY A Sky Full Of Stars Parlophone	WMG	2221	+3%	181	34.8	+32%
5	15	25	PHARRELL WILLIAMS Marilyn Monroe RCA	SME	1280	+5%	164	33.8	-15%
6	16	34	ROUTE 94 FT JESS GLYNNE My Love Rinse	UMG	2302	-1%	147	33.8	-6%
7	17	4	MR. PROBZ Waves Left Lane	SME	2471	-1%	167	32.8	-7%
8	20		ENRIQUE IGLESIAS FT. FLO RIDA There Goes My Baby Republic/Island	UMG	1589	+54%	120	31.9	+21%
9	7	8	PALOMA FAITH Only Love Can Hurt Like This RCA	SME	4124	+4%	241	30.5	-40%
0	24	1	SECONDCITY I Wanna Feel Mas	IND.	1331	+31%	128	28.1	+11%
1	NEW		PAOLO NUTINI Let Me Down Easy Atlantic	WMG	279	+70%	44	28.0	+288
2	23	37	KATY PERRY FT JUICY J Dark Horse virgin	UMG	1561	-17%	140	27.0	+6%
3	22	15	CLEAN BANDIT FT. SHARNA BASS Extraordinary Atlantic	WMG	1679	+12%	147	26.4	+0%
4	19	50	ONEREPUBLIC Counting Stars Interscope	UMG	2389	+5%	173	26.0	-5%
5	NEW		TIESTO FT. MATTHEW KOMA Wasted Positiva	UMG	804	+39%	57	25.1	+78%
6	NEW		ARCTIC MONKEYS Snap Out Of It Domino	IND.	263	+0%	31	25.0	+97%
7	25		JAMES BLUNT Postcards Atlantic/Custard	WMG	954	-1%	113	23.4	-2%
8	NEW		ELLA HENDERSON Ghost Syco	SME	1528	+48%	125	23.4	+92%
9	39		DOLLY PARTON Home Masterworks	SME	239	-21%	48	23.0	+37%
0	28		THE PIERCES Kings Polydor	UMG	1079	+73%	141	21.7	0%
1	26	26	SAM SMITH Money On My Mind Capitol	UMG	1359	-11%	157	21.1	-11%
2	31	40	LITTLE MIX Salute Syco	SME	1199	+38%	129	19.9	+2%
3	29	41	SHIFT K3Y Touch Columbia	SME	1079	-9%	140	19.6	-5%
4	30	20		UMG	867	+2%	121	19.3	-6%
5	34	39	JUSTIN TIMBERLAKE Not A Bad Thing RCA	SME	2037	0%	168	18.3	-2%
6	35	7	FUSE ODG FT SEAN PAUL Dangerous Love 3 Beat/AATW	IND.	824	+24%	125	17.8	-4%
7	33		ZEDD FT HAYLEY WILLIAMS Stay The Night Interscope	UMG	1295	-9%	98	17.6	-6%
8	NEW			UMG		+483%	37	17.5	+23%
9	47	-	CHRIS BROWN FT. LIL WAYNE & FRENCH MONTANA Loyal RCA	SME	850	+14%	118	16.8	+11%
0	40	3	KLINGANDE Jubel One More Tune/Warner Brothers	WMG	844	+65%	145	16.8	+1%
1 2	45	17	ELLIE GOULDING Burn Polydor	UMG	1391	+3%	147	16.4	+8%
	36	17	TWIN ATLANTIC Heart And Soul Red Bull	IND.	303		29	15.7	-13%
3 4	44	36		SME	1181	+7%	109	15.5	+0%
	RE	63	JOHN NEWMAN Love Me Again Island	UMG	1289	+3%	142	15.5	+9%
5	37	58	AVICII Hey Brother Positiva/PRMD	UMG	1270	-11%	159	14.6	-16%
6	NEW	46	ZEDD FT FOXES Clarity Interscope	UMG	815	+29%	125	14.5	+20%
7	42		KASABIAN Eez-Eh Columbia	SME	199	+1%	18	14.4	-11%
8 9	NEW		5 SECONDS OF SUMMER Don't Stop Capital	UMG	840	+25%	64	14.3	+52%
	32	47	CASH CASH FT. BEBE REXHA Take Me Home FFRR/Parlophone	WMG	1011	-21%	125	14.0	-26%

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

RADI MONITOR

UK TV AIRPLAY CHART TOP 50

POSL	AST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STN
1	2	RITA ORA Will Never Let You Down / Roc Nation	SME	732	-1%	1
2	1	CALVIN HARRIS Summer / Columbia	SME	654	-16%	1
3	4	MR. PROBZ Waves / Left Lane	SME	640	-11%	1
4	3	SIGMA Nobody To Love / 3 Beat/AATW	IND.	632	-14%	2
5	5	KIESZA Hideaway / Lokal Legend/Virgin	UMG	584	-11%	1
6	9	LITTLE MIX Salute / Syco	SME	533	+1%	1
7	8	MICHAEL JACKSON Love Never Felt So Good / Epic/MJJ	SME	529	0%	1
8	6	CHRIS BROWN FT. LIL WAYNE & FRENCH MONTANA Loyal / RCA	SME	506	-16%	1
9	7	IGGY AZALEA FT. CHARLI XCX Fancy / EMI	UMG	492	-11%	1
10	12	SECONDCITY Wanna Feel / Mos	IND.	463	-3%	1
11	10	JOHN LEGEND All Of Me / Columbia	SME	453	-13%	1
12	25	SAM SMITH Stay With Me / Capitol	UMG	452	+42%	1
13	NEW	ED SHEERAN Sing / Asylum	WMG	448	+185%	3
14	13	ALOE BLACC The Man / Interscope	UMG	403	-14%	1
15	20	CLEAN BANDIT FT. SHARNA BASS Extraordinary / Atlantic	WMG	403	+9%	1
16	17	KATY PERRY Birthday / Virgin	UMG	402	-1%	1
17	14	PITBULL FT. G.R.L. Wild Wild Love / J/MR 305/Polo Grounds	SME	378	-19%	1
18	16	PHARRELL WILLIAMS Marilyn Monroe / RCA	SME	366	-14%	1
19	37	5 SECONDS OF SUMMER Don't Stop / capitol	UMG	364		1
		/ FUSE ODG FT SEAN PAUL Dangerous Love / 3 Beat/AATW	IND.		+250%	1
2 1	24	USHER Good Kisser/RCA	SME		+10%	1
22	19	CLEAN BANDIT FT. JESS GLYNNE Rather Be / Atlantic	WMG	340	-10%	1
23	15	DUKE DUMONT FT JAX JONES Got U / Blase Bays Club/Virgin EMI	UMG			
23 24		CASH CASH FT. BEBE REXHA Take Me Home / FFRR/Parlophone		336	-21% -34%	1
24 25	11		WMG	330		1
25 26	21	PHARRELL WILLIAMS Happy / RCA / JASON DERULO FT SNOOP DOGG Wiggle / Warner Brothers	SME	315	-11%	2
			WMG		+692%	1
27	18	SHIFT K3Y Touch / Columbia	SME	294	-27%	1
28	42	ZEDD FT FOXES Clarity / Interscope	UMG	291		1
29	27	KATY PERRY FT JUICY J Dark Horse / Virgin	UMG	290	-6%	1
30	22	ELLA HENDERSON Ghost / syco	SME	273		1
31	31	SAM SMITH Money On My Mind / Capitol	UMG	272	+4%	1
32	26	TOVE LO FT HIPPIE SABOTAGE Stay High (Habits) / Polydor	UMG	265	-15%	1
33	29	ONE DIRECTION You & I / syco	SME	264	-10%	1
34	36	PALOMA FAITH Only Love Can Hurt Like This / RCA	SME	263	+10%	1
35	34	TIESTO FT. MATTHEW KOMA Wasted / Positiva	UMG	263	+5%	1
36	23	BEYONCE Pretty Hurts / columbia	SME	252	-23%	1
37	30	ROUTE 94 FT JESS GLYNNE My Love / Rinse	UMG	241	-15%	1
38	NEW	KLINGANDE Jubel / One More Tune/Warner Brothers	WMG	238		1
39	40	ELLIE GOULDING Beating Heart / Polydor	UMG	236	+12%	1
40	38	DJ SNAKE & LIL JON Turn Down For What / Columbia	SME	235	-1%	1
41	33	DEMI LOVATO Neon Lights / Hollywood	UMG	229	-9%	1
42	28	JUSTIN TIMBERLAKE Not A Bad Thing / RCA	SME	224	-24%	1
43	48	AFROJACK FT. WRABEL Ten Feet Tall / Pm:Am/Island	UMG	219	+23%	1
44	NEW	/ EMINEM FT NATE RUESS Headlights / Interscope	UMG	218	+46%	1
45	44	BEYONCE FT JAY-Z Drunk In Love / Columbia	SME	189	-3%	1
46	45	PITBULL FT KE\$HA Timber / JMR 305/Polo Grounds	SME	181	-6%	1
47	52	SIA Chandelier / RCA/Monkeypuzzle	SME	180	+14%	1
48	49	ZEDD FT HAYLEY WILLIAMS Stay The Night / Interscope	UMG	174	+1%	1
49	NEW	RIXTON Me And My Broken Heart / Interscope	UMG	166	+11%	
50	RE	GORGON CITY FT MNEK Ready For Your Love / Virgin	UMG	164		1

UK AIRPLAY ANALYSIS

BY ALAN JONES

Securing the highest audience of any song for 10 weeks, Sam Smith's latest smash, Stay With Me lengthens its lead on its second week atop the radio airplay chart. Four songs were played more frequently last week but with 4,039 plays - up 22.62% from 3.294 the previous frame - Stav With Me saw its audience climb 17.60% from 61.77m to 72.64m, enough for it to open up a 14.39%margin over Pharrell Williams' phenomenal Happy, which bounces 3-2 on its 24th straight week in the top three.

Stay With Me had unchanged (and therefore still substantial) support from Radio 1 (25 plays) and Radio 2 (15 plays), which provided 40.15% of its audience

between them. The 10 stations in the Capital Network were its biggest supporters, however, each airing the track between 65 and 59 times, far exceeding the 37-33 range of plays they gave it a week ago.

Likely to debut atop the sales chart this weekend. Ed Sheeran's latest single Sing is also gunning for the top of the radio airplay chart. After plunging 3-8 it recovers to No.4 this week, with a 20.27% surge in audience to 57.50m, driven by a huge tally of 3,282 plays - an increase of 72. Its biggest supporters: JACKfm 2 (78 plays), Capital South Coast (68 plays) and Capital London (67 plays).

Seven weeks after introductory

single Scream (Funk My Life Up) reached its peak position of number eight on the radio airplay chart, Let Me Down Easy - the second single From Paolo Nutini's new album, Caustic Love - jumps 114-21. Logging a 70.70% increase in plays to 279, the track enjoys a more spectacular 288.37% leap in audience to 27.98m. That's largely due to the big two - it was aired 17 times on Radio 2 (where it shared mostplayed honours with Arctic Monkeys' Snap Out Of It, increasing from two plays the previous week), and 13 times (up from 10) on Radio 1. They provided a massive 93,70% of its audience. Its three biggest supporters in terms of plays were Radio Jackie (27), BFBS (21) and SIBC (20). Falling 2-3 on the radio airplay

chart. Rita Ora's latest smash I Will



Never Let You Down heads the other way on the TV airplay chart, where it jumps 2-1, replacing its composer and her boyfriend Calvin Harris' Summer at the summit. Those moves are a little topsyturvy, as the track's fall on the radio airplay chart came despite a

12% increase in plays, whilst its TV airplay chart coronation was attended by a minor fall in support from 738 plays to 732 for its promotional videoclip last week. Its biggest supporters: Planet Pop (76 plays), Smash Hits TV (74) and Capital TV (72).

CHARTS EU AIRPLAY WEEK 22 (Mon 26 May - Sun 01 Jun 2014)



EU AIRPLAY CHART TOP 50

5 5 0 3 2 1 6 4 7 8 5 3	Mr. Probz Clean Bandit feat. J Avicii Pharrell Williams Coldplay Nico & Vinz George Ezra Calvin Harris Michael Jackson Imagine Dragons American Authors Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Nuke Dumont feat. Ja Vance Joy Bakermat	Waves Rather Be Addicted To You Happy A Sky Full Of Stars Am I Wrong Budapest Summer Love Never Felt So Good Demons Best Day Of My Life Stolen Dance Changes Dark Horse Sing Jubel Jubel	Sony Music Allantic Atlantic Virgin EMI RCA RCA Parlophone Music Columbia Columbia Columbia Columbia Epic Polydor Virgin EMI Pias Sony Music Music Virgin EMI Asylum Klingande RCA	WMG UMG SME WMG SME SME UMG UMG Ind. SME UMG	6,231 12,974 12,262 5,992 6,238 6,823 7,642	-4% -6% -2% +16% +5% +7% +5% +5%	786 863 668 1,090 771 473 506 646 984 505 500 556	446.09m 417.30m 407.08m 401.93m 398.85m 360.12m	+2% -4% -10% -5% +12% +2% +8% +15% -7%
5 0 3 2 1 6 4 7 8 5 3	Avicii Pharrell Williams Coldplay Nico & Vinz George Ezra Calvin Harris Michael Jackson Imagine Dragons Milky Chance American Authors Milky Chance Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy	Addicted To You Happy A Sky Full Of Stars Am I Wrong Budapest Summer Love Never Felt So Good Demons Best Day Of My Life Stolen Dance Changes Dark Horse Sing Jubel I Got U	Virgin EMI RCA Parlophone Parlophone Music Columbia Columbia Epic Epic Polydor Virgin EMI Pias Sony Music Virgin EMI Asylum	UMG SME WMG SME SME SME UMG UMG Ind. SME UMG	10,760 14,032 10,182 6,231 12,974 12,262 6,238 6,238 6,823 7,642	-6% -2% +16% +5% +7% +5% 0% -1% +8%	668 1,090 771 473 506 646 984 505 500	515.03m 446.09m 417.30m 407.08m 401.93m 398.85m 360.12m 351.36m	-10% -5% +12% +1% +2% +8% +8% +15%
5 0 3 2 1 6 4 7 8 5 3	Pharrell Williams Coldplay Nico & Vinz George Ezra Calvin Harris Michael Jackson Imagine Dragons American Authors Milky Chance Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy	Happy A Sky Full Of Stars Am I Wrong Budapest Summer Love Never Felt So Good Demons Best Day Of My Life Stolen Dance Changes Dark Horse Sing Jubel I Got U	RCA Parlophone Parlophone Music Columbia Columbia Epic Polydor Virgin EMI Pias Sony Music Virgin EMI Asylum	SME WMG SME SME UMG UMG Ind. SME UMG	14,032 10,182 7,039 6,231 12,974 12,262 5,992 6,238 6,823 7,642	-2% +16% +5% +7% +5% +15% 0% -1% +8%	1,090 771 473 506 646 984 505 500	446.09m 417.30m 407.08m 401.93m 398.85m 360.12m 351.36m	-5% +12% +1% +2% +8% +15% -7%
5 0 3 2 1 6 4 7 8 5 3	Coldplay Nico & Vinz George Ezra Calvin Harris Michael Jackson Imagine Dragons American Authors Milky Chance Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy	A Sky Full Of Stars Am I Wrong Budapest Summer Love Never Felt So Good Demons Best Day Of My Life Stolen Dance Changes Dark Horse Sing Jubel I Got U	Parlophone Music Parlophone Music Columbia Columbia Epic Polydor Virgin EMI Sony Music Music Virgin EMI Asylum	WMG WMG SME SME UMG UMG Ind. SME UMG	10,182 7,039 6,231 12,974 12,262 5,992 6,238 6,823 7,642	+16% +5% +7% +5% +15% 0% -1% +8%	771 473 506 646 984 505 500	417.30m 407.08m 401.93m 398.85m 360.12m 351.36m	+12% +1% +2% +8% +15% -7%
5 0 3 2 1 6 4 7 8 5 3	Nico & Vinz George Ezra Calvin Harris Michael Jackson Imagine Dragons American Authors Milky Chance Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy Bakermat	Am I Wrong Budapest Summer Love Never Felt So Good Demons Best Day Of My Life Stolen Dance Changes Dark Horse Sing Jubel I Got U	Parlophone Music Columbia Columbia Epic Polydor Virgin EMI Pias Sony Music Virgin EMI Asylum	WMG SME SME UMG UMG Ind. SME UMG	7,039 6,231 12,974 12,262 5,992 6,238 6,823 7,642	+5% +7% +5% +15% 0% -1% +8%	473 506 646 984 505 500	407.08m 401.93m 398.85m 360.12m 351.36m	+1% +2% +8% +15%
5 0 3 2 1 6 4 7 8 5 3	George Ezra Calvin Harris Michael Jackson Imagine Dragons American Authors Milky Chance Faul & Wad Ad vs. Pnau Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy	Budapest Summer Love Never Felt So Good Demons Best Day Of My Life Stolen Dance Changes Dark Horse Sing Jubel I Got U	Columbia Columbia Epic Polydor Virgin EMI Pias Sony Music Virgin EMI Asylum	SME SME UMG UMG Ind. SME UMG	6,231 12,974 12,262 5,992 6,238 6,823 7,642	+7% +5% +15% 0% -1% +8%	506 646 984 505 500	401.93m 398.85m 360.12m 351.36m	+2% +8% +15% -7%
5 0 3 2 1 6 4 7 8 5 3	Calvin Harris Michael Jackson Imagine Dragons American Authors Milky Chance Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy Bakermat	Budapest Summer Love Never Felt So Good Demons Best Day Of My Life Stolen Dance Changes Dark Horse Sing Jubel I Got U	Columbia Columbia Epic Polydor Virgin EMI Pias Sony Music Virgin EMI Asylum	SME SME UMG UMG Ind. SME UMG	12,974 12,262 5,992 6,238 6,823 7,642	+5% +15% 0% -1% +8%	646 984 505 500	398.85m 360.12m 351.36m	+8% +15% -7%
5 0 3 2 1 6 4 7 8 5 5 3	Michael Jackson Imagine Dragons American Authors Milky Chance Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy Bakermat	Love Never Felt So Good Demons Best Day Of My Life Stolen Dance Changes Dark Horse Sing Jubel I Got U	Epic Polydor Virgin EMI Pias Sony Music Virgin EMI Asylum	SME UMG UMG Ind. SME UMG	12,262 5,992 6,238 6,823 7,642	+15% 0% -1% +8%	984 505 500	360.12m 351.36m	+15% -7%
0 3 2 1 6 4 7 8 5 5 3	Imagine Dragons American Authors Milky Chance Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy Bakermat	Demons Best Day Of My Life Stolen Dance Changes Dark Horse Sing Jubel I Got U	Polydor Virgin EMI Pias Sony Music Virgin EMI Asylum	UMG UMG Ind. SME UMG	5,992 6,238 6,823 7,642	0% -1% +8%	505 500	351.36m	-7%
0 3 2 1 6 4 7 8 5 5 3	American Authors Milky Chance Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy Bakermat	Best Day Of My Life Stolen Dance Changes Dark Horse Sing Jubel I Got U	Virgin EMI Pias Sony Music Virgin EMI Asylum	UMG Ind. SME UMG	6,238 6,823 7,642	-1% +8%	500		
0 3 2 1 6 4 7 8 5 5 3	American Authors Milky Chance Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy Bakermat	Stolen Dance Changes Dark Horse Sing Jubel I Got U	Pias Sony Music Virgin EMI Asylum	Ind. SME UMG	6,823 7,6 4 2	+8%		343.32m	-5%
2 1 6 4 7 8 5 3	Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy Bakermat	Stolen Dance Changes Dark Horse Sing Jubel I Got U	Pias Sony Music Virgin EMI Asylum	Ind. SME UMG	6,823 7,6 4 2		556		
2 1 6 4 7 8 5 3	Faul & Wad Ad vs. Pnau Katy Perry feat. Jui Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy Bakermat	Dark Horse Sing Jubel I Got U	Virgin EMI Asylum	UMG	7,642	-3%	000	337.75m	+5%
6 4 7 8 5 3	Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy Bakermat	Dark Horse Sing Jubel I Got U	Virgin EMI Asylum	UMG			532	324.24m	-2%
6 4 7 8 5 3	Ed Sheeran Klingande Duke Dumont feat. Ja Vance Joy Bakermat	Sing Jubel I Got U	Asylum		8,119	-10%	576	319.01m	-7%
7 8 5 3	Duke Dumont feat. Ja Vance Joy Bakermat	Jubel I Got U	-	WMG	10,176	+7%	677	318.89m	+12%
7 8 5 3	Duke Dumont feat. Ja Vance Joy Bakermat		ganac	Ind.	6,555	-2%	661	299.19m	-5%
8 5 3	Vance Joy Bakermat		Virgin EMI	UMG		-2%	549	291.93m	+8%
5 3	Bakermat	Riptide	Atlantic	WMG		+3%	388		+6%
3		One Day (Vandaag)	Délicieuse	Ind.	4,007	+8%	259		+17%
	Avicii	Hey Brother	Virgin EMI	UMG		-5%	714	229.90m	+3%
	OneRepublic	Counting Stars	Polydor	UMG		+3%	784		-1%
	John Legend	All Of Me	Columbia		11,348		739	222.37m	-2%
	Ed Sheeran	I See Fire	Universal Music	UMG		-4%	334	220.30m	-7%
	Katy Perry	Birthday	Virgin EMI	UMG		+10%	517		+2%
	Aloe Blacc	The Man	Interscope	UMG		-3%	642	211.58m	-3%
	James Blunt	Heart To Heart	Atlantic	WMG		-8%	337	207.67m	-3%
	Cro	Traum	Groove Attack	Ind.		+5%	158	205.65m	-3%
	Lorde	Team	Virgin EMI	UMG		-9%	404	201.99m	-2%
	Cris Cab	Liar Liar	Island Def Jam	UMG		-5%	526		-16%
	Andreas Bourani	Auf Uns	Polydor	UMG		+14%	133		+24%
	Coldplay	Magic	Parlophone	WMG		-9%	708	194.26m	-8%
	Mando Diao	Black Saturday	Universal	UMG		+4%	219	190.20m	+2%
	One Direction	Story Of My Life	Sony Music			+2%	476	189.86m	-8%
	Anastacia	Stupid Little Things	Sony Music			-3%	236	187.49m	-5%
	Pitbull feat. Ke\$ha	Timber	Sony Music			-4%	632	180.84m	-8%
	Bastille	Things We Lost In Th	Virgin Records	UMG		0%	297		+3%
	Rita Ora	I Will Never Let You	Roc Nation	SME		+17%	297 484	179.60m	+3%
	Revolverheld	Ich Lass Für Dich Da	Columbia	SME		+17%	404 116	179.00m 177.71m	+0%
	Shakira	Dare (La La La)	RCA	SME		+0%	341	177.71m 177.36m	-0% +8%
	Pharrell Williams	Marilyn Monroe	RCA			-5%	581		+0%
		-							+1%
					, .				-12%
									+10%
		•							+10%
9			•						+16%
			-						
5	-		•						+2%
5 3									-23%
5 3 4	S								+18%
5 3 4 5									+4% +8%
8 6 7 4		 Common Linnets, The Elaiza Avicii Kiesza Route 94 feat. Jess Passenger Zedd feat. Hayley Wi Sam Smith Pitbull feat. Jennif 	Common Linnets, TheCalm After The StormElaizaIs It Right?AviciiWake Me UpKieszaHideawayRoute 94 feat. JessMy LovePassengerLet Her GoZedd feat. Hayley WiStay The NightSam SmithStay With Me	Common Linnets, TheCalm After The StormUniversalElaizaIs It Right?MusicstarterAviciiWake Me UpPRMD/PositivaKieszaHideawayVirgin EMIRoute 94 feat. JessMy LoveVirgin EMIPassengerLet Her GoEmbassy Of MusicZedd feat. Hayley WiStay The NightUniversal MusicSam SmithStay With MeCapitol RecordsPitbull feat. JennifWe Are One (Ole Ola)RCA	Common Linnets, TheCalm After The StormUniversalUMGElaizaIs It Right?MusicstarterInd.AviciiWake Me UpPRMD/PositivaUMGKieszaHideawayVirgin EMIUMGRoute 94 feat. JessMy LoveVirgin EMIUMGPassengerLet Her GoEmbassy Of MusicSMEZedd feat. Hayley WiStay The NightUniversal MusicUMGSam SmithStay With MeCapitol RecordsUMGPitbull feat. JennifWe Are One (Ole Ola)RCASME	Common Linnets, TheCalm After The StormUniversalUMG2,793ElaizaIs It Right?MusicstarterInd.1,943AviciiWake Me UpPRMD/PositivaUMG3,874KieszaHideawayVirgin EMIUMG6,581Route 94 feat. JessMy LoveVirgin EMIUMG6,436PassengerLet Her GoEmbassy Of MusicSME3,459Zedd feat. Hayley WiStay The NightUniversal MusicUMG6,475Sam SmithStay With MeCapitol RecordsUMG6,475Pitbull feat. JennifWe Are One (Ole Ola)RCASME4,122	Common Linnets, TheCalm After The StormUniversalUMG 2,793+24%ElaizaIs It Right?MusicstarterInd. 1,943-9%AviciiWake Me UpPRMD/PositivaUMG 3,874+1%KieszaHideawayVirgin EMIUMG 6,581+2%Route 94 feat. JessMy LoveVirgin EMIUMG 6,436+1%PassengerLet Her GoEmbassy Of MusicSME 3,459-3%Zedd feat. Hayley WiStay The NightUniversal MusicUMG 3,721-10%Sam SmithStay With MeCapitol RecordsUMG 6,475+26%Pitbull feat. JennifWe Are One (Ole Ola)RCASME 4,122+10%	Common Linnets, TheCalm After The StormUniversalUMG 2,793+24%359ElaizaIs It Right?MusicstarterInd. 1,943-9%150AviciiWake Me UpPRMD/PositivaUMG 3,874+1%670KieszaHideawayVirgin EMIUMG 6,581+2%487Route 94 feat. JessMy LoveVirgin EMIUMG 6,436+1%467PassengerLet Her GoEmbassy Of MusicSME 3,459-3%735Zedd feat. Hayley WiStay The NightUniversal MusicUMG 6,475+26%530Sam SmithStay With MeCapitol RecordsUMG 6,475+26%530Pitbull feat. JennifWe Are One (Ole Ola)RCASME 4,122+10%441	Common Linnets, TheCalm After The StormUniversalUMG 2,793+24%359168.25mElaizaIs It Right?MusicstarterInd. 1,943-9%150160.28mAviciiWake Me UpPRMD/PositivaUMG 3,874+1%670159.18mKieszaHideawayVirgin EMIUMG 6,581+2%487154.02mRoute 94 feat. JessMy LoveVirgin EMIUMG 6,436+1%467153.51mPassengerLet Her GoEmbassy Of MusicSME 3,459-3%735153.01mZedd feat. Hayley WiStay The NightUniversal MusicUMG 6,475+26%530147.03mPitbull feat. JennifWe Are One (Ole Ola)RCASME 4,122+10%441146.10m









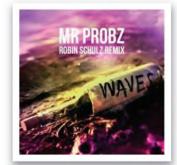




Official Streaming Chart

CHARTS STREAMING - OFFICIAL WEEK 22 © Official Charts Company 2014













OFFICIAL UK STREAMING CHART TOP 75

- MR PROBZ Waves Left Lone Recordings 1
- JOHN LEGEND All Of Me Columbia
- CALVIN HARRIS Summer Columbia 3 22
- SAM SMITH Stay With Me Capitol IGGY AZALEA FT CHARLI XCX Fancy EMI 5
- CLEAN BANDIT FT JESS GLYNNE Rather Be Atlantic Δ
- 6 KIESZA Hideaway Lokal Legend

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- 10 RITA ORA I Will Never Let You Down Roc Nation
- PHARRELL WILLIAMS Happy Columbia 8
- 10 13 IDINA MENZEL Let It Go Walt Disney
- 11 7 SIGMA Nobody To Love 3 Beat/AATW
- 12 15 COLDPLAY Magic Parlophone 12
- 13 SAM SMITH Money On My Mind Capitol 9 ROUTE 94 FT JESS GLYNNE My Love Rinse Recordings 14
- **15** 19 COLDPLAY A Sky Full Of Stars Parlophone
- 16 16 KATY PERRY FT JUICY J Dark Horse Virgin
- 17 14 TOVE LO Stay High Polydor
- 18 11 ALOE BLACC The Man Interscope
 - 41 JASON DERULO FT SNOOP DOGG Wiggle Warner Bros
 - 18 CHRIS BROWN/LIL WAYNE/TYGA Loval RCA
- **21** 17 DUKE DUMONT FT JAX JONES | Got U Blase Boys Club
 - PITBULL FT KESHA Timber JMr 305/Polo Grounds 21
 - 23 DAVID GUETTA/SHOWTEK/VASSY Bad Parlophone
- MICHAEL JACKSON Love Never Felt So Good Epic/Nijj 24 31 25
 - DJ SNAKE & LIL JON Turn Down For What Columbia 24 20
 - BASTILLE Pompeii Virgin 35
 - ARCTIC MONKEYS Do I Wanna Know Domino Recordings 48 KATY PERRY Birthday Virgin
 - 32 IMAGINE DRAGONS Demons Interscope
 - PITBULL FT GRL Wild Wild Love JMr 305/Polo Grounds 34
 - 33 VANCE JOY Riptide Infectious Music
 - 38 **ONEREPUBLIC** Counting Stars Interscope
 - 28 5 SECONDS OF SUMMER She Looks So Perfect Capitol
 - 26 SHIFT K3Y Touch Columbia
 - 36 IMAGINE DRAGONS Radioactive Interscope
 - 29 PASSENGER Let Her Go Nettwerk
- 36 30 37 AVICII Addicted To You Positiva/PRMD
- 27 38 FAUL & WAD AD VS PNAU Changes Relentless
 - 39 AVICI Wake Me Up Positivo/PRMD
 - 25 CASH CASH FT BEBE REXHA Take Me Home Ffrr/Parlophone
- **41 4**0 AVICII Hey Brother Positiva/PRMD
 - 42 AMERICAN AUTHORS Best Day Of My Life EMI
- 43 43 MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us Macklemore
 - BEYONCE FT JAY-Z Drunk In Love Columbia 37
 - 45 CHAINSMOKERS Selfie Dim Mak
- 46 44 A GREAT BIG WORLD/AGUILERA Say Something RCA
- 47 55 JUSTIN TIMBERLAKE Not A Bad Thing RCA
 - 46 WILL I AM/CYRUS/KHALIFA Feelin' Myself Interscope
 - 49 LORDE Team Virgin
- 50 60 PALOMA FAITH Only Love Can Hurt Like This RCA
 - 51 KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman Walt Disney
 - 47 GORGON CITY FT MNEK Ready For Your Love Virgi
- 53 59 IDINA MENZEL & KRISTEN BELL For The First Time In Forever Walt Disney
 - 52 LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness Polydor
- **55** 53 SHAKIRA FT RIHANNA Can't Remember To Forget You RCA 50
 - ELLIE GOULDING Burn Polydo 56
- 57 DAFT PUNK FT PHARRELL WILLIAMS Get Lucky Columbia NEW CLEAN BANDIT FT SHARNA BASS Extraordinary Atlantic
- 58 59 67 KATY PERRY Roar Virgin
 - 54 LORDE Royals Virgin
- **61** 57
 - ROBIN THICKE/TI/PHARRELL Blurred Lines Interscope 72
 - PHARRELL WILLIAMS Marilyn Monroe Columbia
- 63 62 DISCLOSURE FT SAM SMITH Latch PMR
- 64 58 KID INK FT CHRIS BROWN Show Me 88 Classic/Alumni/RCA
- FUSE ODG FT SEAN PAUL Dangerous Love 3 Beat/AATW 65 NEW
 - 66 JOHN NEWMAN Love Me Again Island
- **67** 61 BASTILLE Of The Night Virgin 68 69
- NAUGHTY BOY FT SAM SMITH La La La Virgin **69** 65 EMINEM FT RIHANNA The Monster Interscope
- 70 70 ED SHEERAN | See Fire Decca
- **71** 63
 - DRAKE FT MAJID JORDAN Hold On We're Going Home Cash Money/Republic Records
- TIESTO Red Lights Virgin 72 64
- 73 71 1975 Chocolate Dirty Hit
- 74 80 ARCTIC MONKEYS R U Mine Domino Recording:
- 75 68 KILLERS Mr Brightside Vertigo

The Official Charts Company's weekly UK Streaming Chart is compiled using data from the nation's leading streaming audio services, including Spotify, Deezer, Blinkbox Music, Napster and ChartsNow.



CLIMBER: SAM SMITH



NON-MOVER: AVICII





CHARTS STREAMING - SPOTIFY WEEK 22

Sp^otify

GLOBAL Pos artist/album



- 1 CALVIN HARRIS Summer
- 2 ARIANA GRANDE Problem
- 3 SHOWTEK Bad (feat. Vassy) Radio Edit
- 4 MR. PROBZ Waves - Robin Schulz Radio Edit
- 5 IGGY AZALEA Fancy
- 6 CLEAN BANDIT Rather Be feat. Jess Glynne
- 7 COLDPLAY A Sky Full Of Stars
- 8 PHARRELL WILLIAMS Happy (From Despicable Me 2)
- 9 JOHN LEGEND All Of Me
- 10 KATY PERRY Dark Horse
- 11 COLDPLAY Magic
- 12 JASON DERULO Wiggle (feat. Snoop Dogg)
- 13 ALOE BLACC The Man
- 14 DJ SNAKE & LIL JON Turn Down For What
- **15 JOHN LEGEND** All Of Me Tiesto's Birthday Treatment Remix Radio Edit
- 16 NICO & VINZ Am I Wrong
- 17 PITBULL Timber
- 18 IMAGINE DRAGONS Demons
- 19 TOVE LO Stay High Habits Remix
- 20 LORDE Team

NETHERLANDS

POS ARTIST/ ALBUM

- 1 NICO & VINZ Am I Wrong
- 2 CALVIN HARRIS Summer
- 3 CLEAN BANDIT Rather Be feat. Jess Glynne
- 4 SHOWTEK Bad (feat. Vassy) Radio Edit
- 5 STAY HIGH Habits Remix
- 6 KIESZA Hideaway
- 7 ARIANA GRANDE Problem
- 8 COLDPLAY A Sky Full Of Stars
- 9 COLDPLAY Magic
- 10 TIESTO Wasted



CALVIN HARRIS Summer

1

- 2 SHOWTEK Bad (feat. Vassy) Radio Edit
- 3 MR. PROBZ Waves - Robin Schulz Radio Edit
- 4 Rather Be feat. Jess Glynne

CLEAN BANDIT

- 5 COLDPLAY A Sky Full Of Stars
- 6 JOHN LEGEND All Of Me
- 7 PHARRELL WILLIAMS Happy (From Despicable Me 2)
- 8 ARIANA GRANDE Problem
- 9 JASON DERULO Wiggle (feat. Snoop Dogg)
- 10 COLDPLAY Magic
- 11 KATY PERRY Dark Horse
- 12 IGGY AZALEA Fancy
- **13 ALOE BLACC** The Man
- 14 JOHN LEGEND All of Me Tiesto's Birthday Treatment Remix - Radio Edit
- 15 SAM SMITH Money On My Mind
- **16 TOVE LO** Stay High Habits Remix
- 17 ROUTE 94 My Love
- 18 IMAGINE DRAGONS Demons
- 19 PITBULL Timber
- 20 KIESZA Hideaway

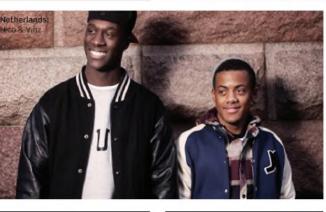
N(DRWAY 📃 💻
POS	ARTIST/ ALBUM
1	SHOWTEK Bad (feat. Vassy) - Radio Edi
2	YOUNGER - Kygo Remix
	MADTIN THINGEVAAG

- 3 MARTIN TUNGEVAAG Wicked Wonderland 2014
- 4 SIA Chandelier
- 5 SOPHIE ELISE Lionheart
- 6 MR. PROBZ Waves - Robin Schulz Radio Edit
- 7 ARIANA GRANDE Problem B JASON DERULO
- Wiggle (feat. Snoop Dogg)
 STAY HIGH Habits Remix
- 10 CALVIN HARRIS Summer



- 3 IGGY AZALEA Fancy
- 4 SAM SMITH Stay With Me
- 5 CLEAN BANDIT Rather Be feat. Jess Glynne
- 6 JOHN LEGEND All Of Me
- 7 KIESZA Hideaway
- 8 PHARRELL WILLIAMS Happy (From Despicable Me 2)
- 9 RITA ORA I Will Never Let You Down
- 10 COLDPLAY Magic





SWEDEN

ARTIST/ ALBUM

MR. PROBZ

4 CALVIN HARRIS Summer

3

5

6

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9

1 SHOWTEK Bad (feat. Vassy) - Radio Edit

2 ZARA LARSSON Carry You Home

Waves - Robin Schulz Radio Edit

COLDPLAY A Sky Full Of Stars

ARIANA GRANDE Problem

Rather Be feat. Jess Glynne

JOHN LEGEND All of Me - Tiesto's

Birthday Treatment Remix - Radio Edit

JOHN LEGEND All Of Me

CLEAN BANDIT

10 TIESTO Wasted



- 4 CALVIN HARRIS Summer
- 5 WISIN Adrenalina
- 6 JOHN LEGEND All Of Me
- 7 YANDEL Moviendo Caderas
- 8 KATY PERRY Dark Horse
- 9 PITBULL We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song]
- **10 SHAKIRA** La La La (Brasil 2014)

FRANCE

- 1 MILKY CHANCE Stolen Dance
- 2 MR. PROBZ Waves - Robin Schulz Radio Edit
- 3 CLEAN BANDIT Rather Be feat. Jess Glynne
- 4 CALVIN HARRIS Summer
 - PHARRELL WILLIAMS Happy (From Despicable Me 2)
- 6 SHOWTEK Bad (feat. Vassy) Radio Edit
- 7 JOHN LEGEND All Of Me
- 8 COLDPLAY Magic

5

- 9 BLACK M Sur Ma Route
- 10 SIA Chandelier

Mill

GERMANY

3

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5

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q

POS ARTIST/ ALBUM

2 CALVIN HARRIS Summer

Rather Be feat. Jess Glynne

MARK FORSTER Au Revoir

Waves - Robin Schulz Radio Edit

COLDPLAY A Sky Full Of Stars

Wiggle (feat. Snoop Dogg)

US: Iggy Azalea

10 ARIANA GRANDE Problem

UNITED STATES

1 IGGY AZALEA Fancy

2 ARIANA GRANDE Problem

3 CALVIN HARRIS Summer

NICO & VINZ Am I Wrong

COLDPLAY A Sky Full Of Stars

PHARRELL WILLIAMS

JOHN LEGEND All Of Me

Wiggle (feat. Snoop Dogg)

MKTO Classic

JASON DERULO

Happy (From Despicable Me 2)

DJ SNAKE & LIL JON Turn Down for What

POS ARTIST/ ALBUM

4

5

6

8

9

10

ROUTE 94 My Love

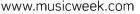
JASON DERULO

SHOWTEK Bad (feat. Vassy) - Radio Edit

CLEAN BANDIT

MR. PROBZ

CHARTS STREAMING - MUSIC VIDEO WEEK 22







NEW ARTISTS - UK

- ARTIST/ SINGLE/ LAB
- 1 IGGY AZALEA FT. CHARLI XCX - Fancy (Explicit)
- 2 MR PROBZ - Waves (Robin Schulz Remix)
- 3 SAM SMITH - Stay With Me
- 4 TOVE LO - Habits (Stay High)
- 5 **ELLA HENDERSON** - Ghost
- 6 ROUTE 94 - My Love
- 7 DJ SNAKE FT. LIL JON - Turn Down For What
- 5 SECONDS OF SUMMER She Looks So Perfect 8
- DUKE DUMONT I Got U 9
- 10 SAM SMITH Money On My Mind
- 11 5 SECONDS OF SUMMER Don't Stop
- 12 NAUGHTY BOY FT. SAM SMITH La La La
- 13 SHIFT K3Y Touch
- 14 IGGY AZALEA Work (Explicit)
- 15 SAM SMITH Leave Your Lover
- 16 JOHN NEWMAN Love Me Again
- 17 BASTILLE Pompei
- 18 THE VAMPS Last Night
- A GREAT BIG WORLD FT. CHRISTINA AGUILERA -19 Say Something
- 20 SAM SMITH Stay With Me (Audio)

ITALY

- POS ARTIST/ SINGL
- SHAKIRA La La La (Brazil 2014) ft. Carlinhos Brown 1
- **PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA** 2 LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA
- EMIS KILLA Maracanã 3
- KATY PERRY Dark Horse (Official) ft. Juicy J Δ
- 5 ROCCO HUNT - Nu Juorno Buono
- **CALVIN HARRIS** Summer 6
- 7 PITBULL - Timber ft. Ke\$ha
- SHAKIRA -8 Can't Remember To Forget You ft. Rihanna
- 9 BIAGIO ANTONACCI - Ti Penso Baramente
- 10 STROMAE Tous Les Mêmes



3

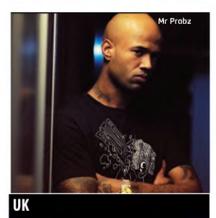
- 1 SHAKIRA La La La (Brazil 2014) ft. Carlinhos Brown
- 2 KATY PERRY - Dark Horse (Official) ft. Juicy J
 - PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE -We Are One (Ole Ola) [The Official 2014 FIFA World..
- ENRIQUE IGLESIAS Bailando (Espanol) ft. Descemer 4 Bueno, Gente De Zona
- 5 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- ARIANA GRANDE Problem (Lyric Video) 6 ft. Iggy Azalea
- 7 **CALVIN HARRIS** - Summer
- KATY PERRY Roar (Official) 8
- 9 **ONEREPUBLIC** - Counting Stars
 - 10 ROMEO SANTOS Propuesta Indecente



ARTIST/ SINGLE PNS

3

- 1 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
- KATY PERRY Dark Horse (Official) ft. Juicy J 2
 - **CALVIN HARRIS** Summer
- PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE -4 We Are One (Ole Ola) [The Official 2014 FIFA World...
- 5 SHAKIRA - Dare (La La La)
- INDILA Dernière Danse (Clip Officiel) 6
- 7 SHAKIRA - Can't Remember To Forget You ft. Rihanna
- SIA Chandelier (Official Video) 8
- 9 DUKE DUMONT - I Got IJ (Official video) ft. Jax Jones
- 10 CRIS CAB Liar Liar



POS ARTIST/ SINGLE

- 1 IGGY AZALEA Fancy (Explicit) ft. Charli XCX
- 2 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
- 3 MR. PROBZ - Waves (Robin Schulz Remix Radio Edit)
- 4 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 5 SAM SMITH - Stay With Me
- 6 RITA ORA - I Will Never Let You Down
- **CALVIN HARRIS** Summer 7
- CHRIS BROWN Loyal (Explicit) ft. Lil Wayne, Tyga 8
- ARIANA GRANDE q Problem (Lyric Video) ft. Iggy Azalea
- 10 JOHN LEGEND All Of Me

Ariana Grand

AUSTRALIA ARTIST/ SINGL

POS

- 1 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- **ARIANA GRANDE** -2 Problem (Lyric Video) ft. Iggy Azalea
- SIA Chandelier (Official Video) 3
- ARIANA GRANDE Problem ft. Iggy Azalea Δ
- 5 JUSTICE CREW - Que Sera
- SHAKIRA La La La (Brazil 2014) ft. Carlinhos Brown 6
- 7 DJ SNAKE & LIL JON - Turn Down For What
- KATY PERRY Dark Horse (Official) ft. Juicy J 8
- IGGY AZALEA Work (Explicit) 9

PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE 10 - We Are One (Ole Ola) [The Official 2014 FIFA World...

FRANCE

ARTIST/ SINGLE

- 1 BLACK M - Mme Pavoshko
- 2 SHAKIRA La La La (Brazil 2014) ft. Carlinhos Brown
- 3 BLACK M - Sur Ma Route (Audio)
- KATY PERRY Dark Horse (Official) ft. Juicy J 4
- PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE -5 We Are One (Ole Ola) [The Official 2014 FIFA World..
- 6 NIRO - La Mort Ou TchiTchi ft. Kaaris
- BLACK M Sur Ma Route 7
- 8 SIA Chandelier (Official Video)
- 9 INDILA - Dernière Danse (Clip Officiel)
- 10 MASKA FEAT. MAÎTRE GIMS Prie Pour Moi



ENRIQUE IGLESIAS - Bailando (Espanol) ft. Descemer

2 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown

WISIN - Adrenalina ft. Jennifer Lopez, Ricky Martin

PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE -

We Are One (Ole Ola) [The Official 2014 FIFA World...

ROMEO SANTOS - Propuesta Indecente

6 KATY PERRY - Dark Horse (Official) ft. Juicy J

PRINCE ROYCE - Darte Un Beso

J BALVIN - 6 AM ft. Farruko

10 CALVIN HARRIS - Summer

YANDEL - Moviendo Caderas ft. Daddy Yankee

ARTIST/ SINGL

Bueno, Gente De Zona

PNS

1

3

4

5

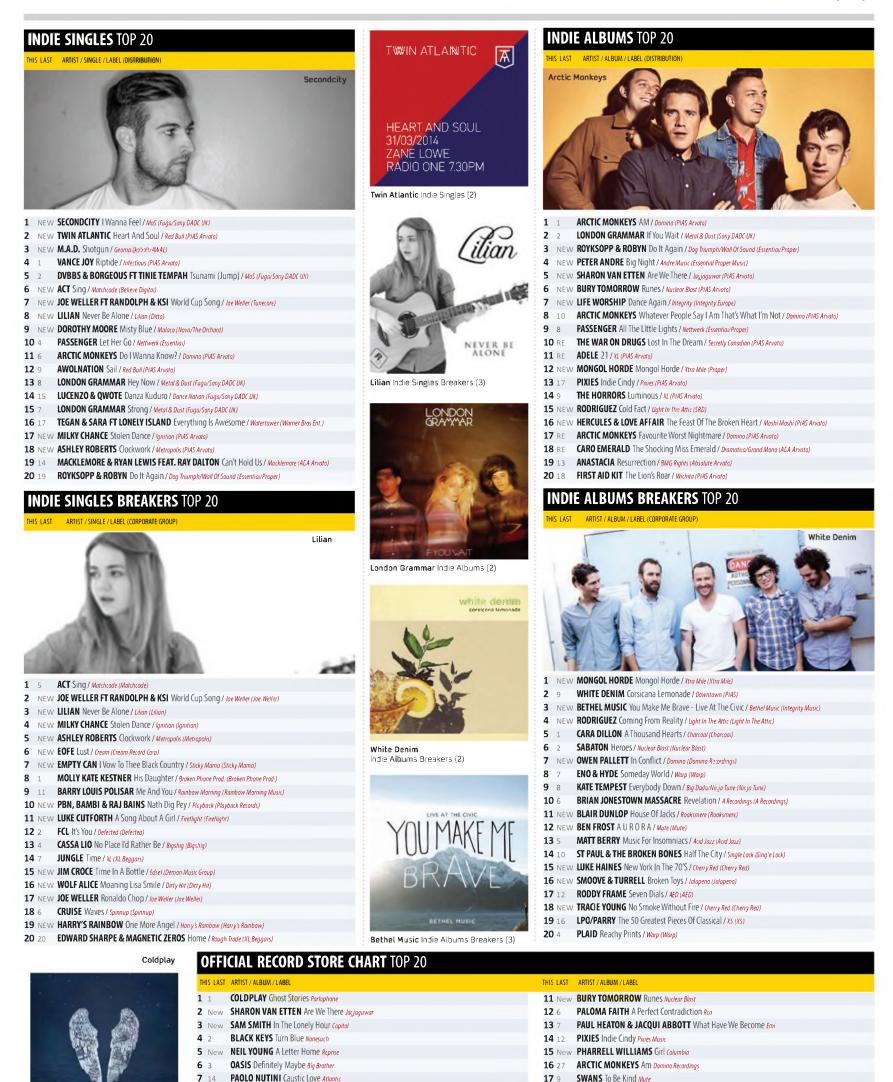
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CHARTS INDIES WEEK 22





- MONGOL HORDE Mongol Horde Xtra Mile 8 New
- MICHAEL JACKSON Xscape Epic/M **9** 5 **10** 8
 - WILKO JOHNSON/ROGER DALTREY Going Back Home Umc

WAR ON DRUGS Lost In The Dream Secretly Canadian **19** 25 **20** 26 DAMON ALBARN Everyday Robots Parlophone

HORRORS Luminous XI Recording

18 10

CHARTS ITUNES SINGLES WEEK 22

UN	IITED KINGDOM 🔽 🖾	
POS	ARTIST/ ALBUM	P
25,	/05/2014 - 31/05/2014	2
1	SECONDCITY I Wanna Feel	:
2	SAM SMITH Stay With Me	2
3	KLINGANDE Jubel	3
4	MR. PROBZ Waves	4
5	RITA ORA I Will Never Let You Down	5
6	JOHN LEGEND All Of Me	6
7	FUSE ODG Dangerous Love	-
8	PALOMA FAITH Only Love Can Hurt	٤
9	ELLIE GOULDING Beating Heart	ġ
10	CALVIN HARRIS Summer	1

DE	NMARK
POS	ARTIST/ ALBUM
26	/05/2014 - 01/06/2014
1	JOEY MOE Million
2	BURHAN G Karma (feat. L.O.C.)
3	SUSPEKT Søn Af En Pistol
4	BRANDON BEAL Twerk It Like Miley
5	KATO Dumt På Dig (feat. TopGunn)
6	JULIAS MOON Lipstick Lies
7	JOHN LEGEND All Of Me
8	SIA Chandelier

Ð	EMMELIE DE FOREST Rainmaker

10 HEDEGAARD Happy Home

FR	ANCE
POS	ARTIST/ ALBUM
26,	/05/2014 - 01/06/2014
1	BOOBA OKLM
2	MILKY CHANCE Stolen Dance
3	MR. PROBZ Waves
4	JOHN LEGEND All Of Me
5	JUSTIN TIMBERLAKE Love Never
6	BLACK M Sur Ma Route
7	DISCLOSURE You & Me
8	SIA Chandelier
9	PHARRELL WILLIAMS Happy
10	CRIS CAB Liar Liar





SP	AIN
POS	ARTIST/ ALBUM
26,	/05/2014 - 01/06/2014
1	REAL MADRID Hala Madridy nada
2	ENRIQUE IGLESIAS Bailando
3	PHARRELL WILLIAMS Happy
4	FAUL & WAD AD, PNAU Changes
5	SHAKIRA La La La
6	JOHN LEGEND All Of Me
7	CHAYANNE Humanos A Marte
8	PITBULL We Are One (Ole Ola)
9	JUSTIN TIMBERLAKE Love Never
10	WISIN Adrenalina

GERMANY		
POS	ARTIST/ ALBUM	
23/	/05/2014 - <mark>29/0</mark> 5/2014	
1	CRO Traum	
2	ANDREAS BOURANI Auf Uns	
3	MARK FORSTER Au Revoir (feat. Sido)	
4	KIESZA Hideaway	
5	CALVIN HARRIS Summer	
6	BAKERMAT One Day (Vandaag)	
7	GEORGE EZRA Budapest	
8	SARAH CONNOR Keiner Ist Wie Du	
9	VANCE JOY Riptide	
10	ED SHEERAN Sing	



10 DEBORAH IURATO Anche Se Fuori É...



SN	/EDEN	SW
POS	ARTIST/ ALBUM	POS A
21/	/05/2014 - 27/05/2014	23/
1	PHARRELL WILLIAMS Happy	1
2	ROBYN, RÖYKSOPP Do It Again	2
3	JOHN LEGEND All Of Me	3
4	COLDPLAY A Sky Full Of Stars	4
5	DAVID GUETTA, SHOWTEK Bad	5
6	MR. PROBZ Waves	6
7	ZARA LARSSON Carry You Home	7
8	CALVIN HARRIS Summer	8
9	ARIANA GRANDE Problem	9
10	JON HENRIK FJÄLLGREN Daniel's Joik	10

	_		
WIT	ZERL	AND	

ARTIST/ ALBUM

23/05/2014 - 29/05/2014

- 1 CRO Traum
- 2 JOHN LEGEND All Of Me
- 3 PHARRELL WILLIAMS Happy
- 4 CALVIN HARRIS Summer
- 5 THE PRODUCT G&B Summer Nights...
- 6 MR. PROBZ Waves
- 7 KIESZA Hideaway
- 8 GEORGE EZRA Budapest
- 9 COLDPLAY A Sky Full Of Stars
- 10 CLEAN BANDIT Rather Be

	-	UK: Secondcity
1000		
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12	15	I
1		10
11/1/	/	11
		2

RUSSIA

POS ARTIST/ ALBUM

4 IOWA Улыбайся

6 ТИНА Ваня

7 ІОЖА Простая песня

9 SIA Chandelier

26/05/2014 - 01/06/2014

1 IMANY You Will Never Know

2 L'ONE Океан (feat. Фидель)

З БУРИТО Ты знаешь (feat. Ёлка)

5 PHARRELL WILLIAMS Happy

8 LANA DEL REY Shades Of Cool

10 STROMAE Tous Les Mêmes

N	ETHERLANDS
POS	ARTIST/ ALBUM
23	/05/2014 - 29/05/2014
1	THE COMMON LINNETS Calm After
2	PHARRELL WILLIAMS Happy
3	JUSTIN TIMBERLAKE Love Never
4	TOVE LO Stay High
5	KIESZA Hideaway
6	CALVIN HARRIS Summer
7	CLEAN BANDIT Rather Be
8	NICO & VINZ Am I Wrong

- 9 DOTAN Home
- **10 COLDPLAY** A Sky Full Of Stars

CHARTS ITUNES ALBUMS WEEK 22



U	NITED KINGDOM 🔽 🗹	D	DENMARK
POS	ARTIST/ ALBUM	PO	DS ARTIST/ ALBUM
25	j/05/2014 - 31/05/2014	2	26/05/2014 - 01/06/2014
1	SAM SMITH In the Lonely Hour	1	COLDPLAY Ghost Stories
2	COLDPLAY Ghost Stories	2	SAM SMITH In the Lonely Hour
3	VARIOUS ARTISTS Frozen	3	RÖYKSOPP, ROBYN Do It Again
4	PAOLO NUTINI Caustic Love	4	UKENDT KUNSTNER Forbandede
5	VARIOUS ARTISTS Just Great Songs 2014	5	MICHAEL JACKSON XSCAPE (Delu
6	ARCTIC MONKEYS AM	6	VARIOUS ARTISTS Hits For Kids 3
7	VARIOUS Now That's What I Call Music! 87	7	RASMUS SEEBACH Ingen Kan Lov
8	VARIOUS ARTISTS Laidback Beats	8	VARIOUS ARTISTS Running Hits 4
9	VARIOUS The Sound of Deep House 2	9	ANA DEL REY Ultraviolence

4	UKENDT KUNSTNER Forbandede
5	MICHAEL JACKSON XSCAPE (Deluxe)
6	VARIOUS ARTISTS Hits For Kids 31
7	RASMUS SEEBACH Ingen Kan Love
8	VARIOUS ARTISTS Running Hits 4
9	LANA DEL REY Ultraviolence

10 PALOMA FAITH A Perfect Contradiction

AM SMITH In the Lonely Hour	2	I
RÖYKSOPP, ROBYN Do It Again	3	
JKENDT KUNSTNER Forbandede	4	
MICHAEL JACKSON XSCAPE (Deluxe)	5	
ARIOUS ARTISTS Hits For Kids 31	6	l
RASMUS SEEBACH Ingen Kan Love	7	
IARIOUS ARTISTS Running Hits 4	8	1
ANA DEL REY Ultraviolence	9	

10 VARIOUS ARTISTS MGP 2014



RUSSIA OS ARTIST/ ALBUM

26/05/2014 - 01/06/2014

3 ЕВА ПОЛЬНА Поёт любовь (Deluxe)

6 VARIOUS Детские песни, Часть 1

7 VARIOUS ARTISTS OST Физрук

8 VARIOUS Кухня (Music from the...)

9 LINKIN PARK The Hunting Party

10 MICHAEL JACKSON XSCAPE (Deluxe)

1 LANA DEL REY Ultraviolence

2 COLDPLAY Ghost Stories

4 LINKIN PARK Hybrid Theory

5 ДДТ Прозрачный

Ν	THERLANDS
POS	ARTIST/ ALBUM
23	/05/2014 - 29/05/2014
1	COLDPLAY Ghost Stories
2	THE COMMON LINNETS The Common
3	VARIOUS 538 Dance Smash 2014, Vol. 2
4	SAM SMITH In The Lonely Hour
5	VARIOUS ARTISTS 538 Hitzone 69
6	MICHAEL JACKSON XSCAPE
7	VARIOUS Zomerhit 2014
8	PHARRELL WILLIAMS G I R L
9	AFROJACK Forget The World

POS	ARTIST/ ALBUM
26	/05/2014 - 01/06/2014
1	COLDPLAY Ghost Stories
2	L'ENTOURAGE Jeunes Entrepreneurs
3	JOKE Ateyaba
4	MULTI-INTERPRÈTES NRJ Hit List 2014
5	MICHAEL JACKSON XSCAPE
6	MILKY CHANCE Sadnecessary
7	LANA DEL REY Ultraviolence
8	PHARRELL WILLIAMS GIR L
9	MARIAH CAREY Me. I Am Mariah

10 STROMAE Racine Carrée

FRANCE



SP	AIN			
POS	ARTIST/ ALBUM			
26/05/2014 - 01/06/2014				
1	COLDPLAY Ghost Stories			
2	ENRIQUE IGLESIAS SEX AND LOVE			
3	CAETANO VELOSO iTunes Session			
4	MICHAEL JACKSON XSCAPE (Deluxe)			
5	LANA DEL REY Ultraviolence			
6	MARIAH CAREY Me. I Am Mariah			
7	SILVIA PÉREZ CRUZ Granada			
8	DANI MARTÍN Dani Martín			
9	JOAQUÍN SABINA El Simbolo y el Cuate			
10	VARIOUS Los Nº1 de Cadena 100 (2014)			

GE	GERMANY						
POS	ARTIST/ ALBUM						
23,	/05/2014 - 29/05/2	014					
1	VARIOUS Sing Meinen Song - Das						
2	GREGOR MEYLE New York - Stintino						
3	COLDPLAY Ghost Stories						
4	VARIOUS Kontor Sunset Chill 2014						
5	KOLLEGAH King						
6	GREGOR MEYLE Meile Für Meyle						
7	SAM SMITH In the Lonely Hour						
8	GREGOR MEYLE So Soll Es Sein						
9	VARIOUS ARTISTS Bravo Hits, Vol. 85						
10	HELENE FISCHER Farbenspiel						





SV	/EDEN		SW	/ITZERLAND
POS	ARTIST/ ALBUM		POS	ARTIST/ ALBUM
21,	/05/2014 - 27/05/	2014	23/	/05/2014 - 29/0
1	COLDPLAY Ghost Stories		1	COLDPLAY Ghost Sto
2	KENT Tigerdrottningen		2	VARIOUS Sing Meine
3	DIRTY LOOPS Loopified		3	SAM SMITH In The L
4	SABATON Heroes		4	VARIOUS Kontor Sun
5	RÖYKSOPP, ROBYN Do It	Again	5	GREGOR MEYLE Nev
6	VARIOUS Absolute Runnin	ng 2014	6	GREGOR MEYLE Mei
7	JON HENRIK FJÄLLGREN	Goeksegh	7	MR. DA-NOS Summe
8	MICHAEL JACKSON XSCA	PE (Deluxe)	8	VARIOUS ARTISTS B
9	VARIOUS ARTISTS Absolu	ute Music 75	9	GÖLÄ Die schönsten M
10	PETER GABRIEL So		10	RÖYKSOPP, ROBYN (

05/2014

1	COLDPLAY Ghost Stories

- en Song Das...
- Lonely Hour
- nset Chill 2014
- w York Stintino
- ile für Meyle
- er Nights In Brazil...
- Bravo Hits, Vol. 85
- /undart-Balladen..
- Do It Again

10	VARIOUS ARTISTS 538 Hitzone 68	



CHARTS ANALYSIS WEEK 22

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



- ED SHEERAN Sing Asylum
- LETHAL BIZZLE/CHERRI VONCELLE The
 Drop New State
- WILKINSON FT TOM CANE Half Light
 Ram/Virgin
- KASABIAN Eez-Eh Columbia
- R3HAP/NERVO/UMMET OZCAN Revolution
 Spinnin'
- ED SHEERAN Friends East West

UK ARTIST ALBUMS CHART

- CLEAN BANDIT New Eyes Atlantic
- LED ZEPPELIN Led Zeppelin Rhino
- LA PETITE MORT James BMG
- Rights/Cooking Vinyl
- LED ZEPPELIN Led Zeppelin 3 Rhino
- LED ZEPPELIN Led Zeppelin 2 Rhino
 PAUL WELLER More Modern Classics
- Virgin
- HANK MARVIN Hank DMV TV
- VERA LYNN National Treasure Ultimate
 Collection Decca
- 50 CENT Animal Ambition An Untamed Desire G-Unit
- MOULETTES Constellations Navigator
- MIRANDA LAMBERT Platinum RCA
 MIDNIGHT BEAST Shtick Heads
- Sounds Like Good
- MORRISSEY Vauxhall And I Rhino
 PARQUET COURTS Sunbathing Animal
- Rough Trade
- KYLA LA GRANGE Cut Your Teeth loki
 MARTIN & ELIZA CARTHY The Moral Of The
- Bephant Topic
- INCOGNITO Amplified Soul N/A
- TELEMAN Breakfast Moshi Moshi
- KINGS OF LEON Youth & Young Manhood Hand Me Down
- DIE ANTWOORD Donker Mag Zef
- EMERSON LAKE & PALMER Brain Salad
 Surgery Sony Music
- WALTER TROUT The Blues Came Again
 Provogue

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

eadership of the singles chart is set to change hands for the 16th week in a row - the longest such sequence

in chart history - this Sunday, when Sing will become Ed Sheeran's first No.1. Meanwhile, the latest act to

achieve the increasing transitory honour of reaching No.1 is SecondCity - aka. Rowan Harrington. His debut Ministry Of Sound single I Wanna Feel follows a series of uncharted releases on Strictly Rhythm, Defected, Saints & Sonnets and Dirtybird. With first week sales of 82,050 copies, the track samples Toni Braxton's 1996 No.7 hit You're Makin' Me High.

After debuting atop the chart the previous week, Stay With Me slipped to No.2 for Sam Smith (73,727 sales) on Sunday. With Smith's first album, In The Lonely Hour, debuting atop the album chart, four more tracks from it entered the Top 200: I'm Not The Only One (No.93,



2,326 sales), Leave Your Lover (No.109, 2,134 sales), Like I Can (No.172, 1,338 sales) and Make It To Me (No.193, 1,193 sales). Also from the album, Money On My Mind climbs 30-26 (10,626 sales), while La La La - his collaboration with Naughty Boy - jumped 102-96 (2,274 sales) and Lay Me Down advanced 118-114 (2,054 sales). La La La thus became the UK's 148th million-selling single, with a 54 week cumulative sale of 1,000,323.

Following its major European success, dance duo Klingande's exuberant Jubel debuted here at No.3 (48,223 sales).

Otherwise available only on the Divergent soundtrack album, Beating Heart became Ellie Goulding's seventh Top 10 single, debuting at No.9 (23,349 sales).

The rest of the Top 10: Mr Probz' Waves slipped 2-4 (42,932 sales), Rita Ora's I Will Never Let You Down declined 4-5 (36,616 sales), John Legend's All Of Me remained at No.6 (36,184 sales), Fuse ODG's Dangerous Love (feat. Sean Paul) fell 3-7 (28,955 sales), Paloma Faith's Only Love Can Hurt Like This repeated at No.8 (28,507 sales) and Calvin Harris' Summer faded 7-10 (23,694 sales).

Despite releasing more than 10 singles in the last seven years, Glasgow duo **Twin Atlantic** have previously failed to dent the Top 75. They do so this week, debuting at No.17 (18,386 sales) with Heart And Soul, the first single from their upcoming third album, Great Divide, which is scheduled for release in August.

Overall singles sales were up 2.17% week-on-week at 2,919,832. That's 19.98% below same week 2013 sales of 3,603,783, and the 42nd consecutive week in which they have declined versus a year ago.

ALBUMS

BY ALAN JONES

ome to three No.1 singles before it was even released, Sam Smith's debut album In The Lonely Hour duly dashed to pole position itself on Sunday, opening atop the chart on sales of 101,752 copies. It remained at No.1 on the first of this week's sales flashes too, nearly 14% ahead of the album it dethroned, Coldplay's Ghost Stories.

Cambridgeshire-born Smith, who turned 22 a couple of weeks ago, co-wrote every song on In The Lonely Hour, which followed his success topping the singles chart with La La La (Naughty Boy feat. Sam Smith), Money On My Mind and latest smash, Stay With Me.

Smith's album was the only new entry to the Top 10 on Sunday, and brought about a quick end to the reign of Ghost Stories, which dipped to No.2, selling a further 75,032 copies.

Sales of Paolo Nutini's Caustic Love were up 29.40% week-onweek to 18,254, as the album climbed 6-3 on the weekly chart and 2-1 on the year-to-date artist album chart, having sold 268,738 copies in seven weeks. It



undoubtedly benefitted from the screening of Nutini's set at Radio One's Big Weekend on BBC2 last Sunday. Ditto his 2009 album Sunny Side Up - but the latter set's 97-19 leap on sales of 4,861 is most likely largely due to the mp3 version of the album being 99p all week at Google Play. It's Sunny Side Up's first appearance in the Top 20 since 2010.

Pharrell Williams' Girl continued its resurgence, advancing 10-6 (11,555 sales). Latest single Marilyn Monroe reached a new peak, climbing 27-25 (10,938 sales), while its predecessor, the smash hit Happy, bounced 12-11 (23,672 sales) on its 25th straight week in the Top 20.

Elsewhere in the Top 10, Paloma Faith's A Perfect Contradiction held at No.4 (18,158 sales), Michael Jackson's Xscape fell 2-5 (17,339 sales), Arctic Monkeys' AM recovered 8-7 (3,319 sales), Paul Heaton & Jacqui Abbott's What Have We Become dipped 3-8 (7,416 sales) and there were re-entries to the top tier for Meet The Vamps (17-9, 7,159 sales) and London Grammar's If You Wait (14-10, 7,053 sales).

Missing out on becoming her 13th Top 10 album, Me - I Am Mariah...The Elusive Chanteuse became Mariah Carey's 17th Top 75 entry. Debuting at No.14 (6,547 sales), it easily surpassed the No.23 debut/peak of her last regular studio effort, 2009's Memoirs Of An Imperfect Angel - but that album was released just before Christmas and consequently enjoyed a much bigger first week sale of 26,552.

The prodigious Canadian singer/songwriter Neil Young racked up his 49th chart entry with his rather basic covers set A Letter Home - recorded in an ancient recording booth in a somewhat low-fi style - debuting at No.17 (5,280 sales).

An EP/mini album, with five tracks and a playing time of around 35 minutes, Do It Again is a collaboration between **Royksopp** and **Robyn**, from neighbouring Nordic nations Norway and Sweden. It debuted at No.20 (4,806 sales). It is Royksopp's fifth entry to the album chart, and Robyn's fourth.

Overall album sales were up 4.22% week-on-week at 1,460,544 - 6.31% below same week 2013 sales of 1,558,944.

CHARTS CLUB WEEK 22



UPFRONT CLUB TOP 40

105	LAJI	MIC	
1	6	4	WILKINSON FT. TOM CANE Half Light / Ram/Virgin/EMI
2	9	4	TIESTO FT. MATTHEW KOMA Wasted / Virgin/EMI
3	29	2	BLONDE FT. RYAN ASHLEY Foolish / Eton Messy
4	5	7	HOT NATURED Benediction / FFRR
5	10	6	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / FFRR
6	13	6	GORGON CITY FT. LAURA WELSH Here For You / Black Butter/Virgin/EMI
7	11	4	JADE BLUE & FREQUENCY Lately / Black Butter
8	17	3	THERESE Remedy / Vixon
9	32	2	NATHASSIA DEVINE In My Head / Inter-Dimensiona
10	14	4	BREAKDLAW FT. THE GLITCHFOX Paint Me Like A French Girl / Ego
11	16	6	COLDPLAY Midnight / Parlophone
12	7	3	APPASSIONATA Dirty Edges / 3KL
13	26	2	SILOSONIC Words / Stoney Bay
14	22	3	EXAMPLE One More Day (Stay With Me) / Epic
15	39	2	R3HAB FT. EVA SIMONS Unstoppable / MSC Sounds
16	19	4	YYY Work It To The Bone / TBD
17	1	4	ZEDD FT. FOXES Clarity / Polydor
18	NE	W 1	KLANGKARUSSELL Netzwerk (Falls Like Rain) / Island Dance
19	28	3	DVBBS & BORGEOUS VS. DIMITRI VEGAS & LIKE MIKE Stampede / Mos
20	23	2	KATY B Still / Columbia
21	25	5	DUCK SAUCE NRG / 3 Beat
22	34	5	DJ FRESH VS. TC Make U Bounce / Mos
23	30	2	ELLIE GOULDING Beating Heart / Polydor
24	35	3	MK Always / Mos
25	27	3	BOYGOLD Love Music Cry / White Label
26	36	2	3LAU FT. BRIGHT LIGHTS How You Love Me / Island
27	2	8	CHUCKIE Dirty Funkin' Beats / Atlantid Big Beat
28	NE	W 1	MICHAEL JACKSON Love Never Felt So Good / Epic/MJJ
29	15	5	ARMIN VAN BUUREN Ping Pong / Positiva/Armada
30	NE	W 1	A-MINOR Thinking Bout The Things / Polydor/Spinnin'
31	24	10	SECONDCITY I Wanna Feel / Mos/Speakerbox
32	NE	W 1	BAABA MAAL Suma Rokia / Baaba Maal
33	4	3	PALOMA FAITH Only Love Can Hurt Like This / RCA
34	3	3	KYLIE I Was Gonna Cancel / Parlophone
35	NE	W 1	GARETH EMERY FT. KREWELLA Lights & Thunder / Garuda
36	NE	W 1	YOUSEF & THE ANGEL Float Away / FFRR
37	12	6	ROUTE 94 Fly 4 Life EP / Delected
38	20	5	SAM SMITH Stay With Me / Capitol
39	21	7	· · · · · · · · · · · · · · · · · · ·
40	31	10	DAVID GUETTA & SHOWTEK FT. VASSY Bad / Jack Back/Parlophone

COMMERCIAL POP TOP 30

POS L	AST	WKS	ARTIST / TRACK / LABEL
1	4	3	TIESTO FT. MATTHEW KOMA Wasted / Virgin/EMI
2	11	4	ED SHEERAN Sing / Asylum
3	8	3	WILKINSON FT. TOM CANE Half Light / Ram/Virgin/EMI
4	17	2	PHARRELL WILLIAMS Marilyn Monroe / Columbia
5	7	5	ONE DIRECTION You & I / Syco
6	23	2	BLONDE FT. RYAN ASHLEY Foolish / Eton Messy
7	12	4	KATY B Still / Columbia
8	15	3	ELLIE GOULDING Beating Heart / Polydor
9	1	4	KYLIE I Was Gonna Cancel / Parlophone
10	16	3	PITBULL FT. G.R.L. Wild Wild Love / JMr 305/Polo Grounds
11	13	4	BAKERMAT One Day (Vaandag) / Relentless
12	21	2	LITTLE MIX Salute / Syco
13	NE	W 1	MICHAEL JACKSON Love Never Felt So Good / Epic/MJ
14	25	2	STACEY JACKSON Dance The Night Away / 3816
15	NE	W 1	THERESE Remedy / Vixon
16	NE	W 1	WE ARE LEGENDS FT. CAROLINE AILIN Begging For Amnesia / Playground
17	NE	W 1	GORGON CITY FT. LAURA WELSH Here For You / Black Butter/Virgin/EMI
18	24	2	CAROL ANTHONY Bow To The Queen / SA
19	14	4	KATY PERRY Birthday / Virgin
20	2	3	PALOMA FAITH Only Love Can Hurt Like This / RCA
21	29	2	JUSTIN TIMBERLAKE Not A Bad Thing / RCA
22	NE	W 1	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / FFRR
23	NE	W 1	LETHAL BIZZLE FT. CHERRI VONCELLE The Drop / New State
24	NE	W 1	ANASTACIA Stupid Little Things / Bmg Rights
25	NE	W 1	LUIGI MASI Aye Okay / W8
26	22	6	CLEAN BANDIT Extraordinary / Atlantic
27	20	7	RITA ORA I Will Never Let You Down / Roc Nation/Columbia
28	NE	W 1	R3HAB FT. EVA SIMONS Unstoppable / MSC Sounds
29	NE	W 1	JENNIFER LOPEZ First Love / Capitol
30	NE	W/ 1	NATHASSIA DEVINE In My Head / Inter-Dimensional





COMMERCIAL POP

Wilkinson jumps to top Upfront

URBAN

ANALYSIS BY ALAN JONES

club chart force as a mixer since 2011, drum & bass producer/DJ (Mark) Wilkinson impressed many with his 2013 debut album Lazers Not Included, which has turned him into a chart force in his own right - both on sales and club play. First single Afterglow reached No.3 on the Upfront club chart last Autumn, and followed up by reaching No.8 on the sales chart, whilst Too Close (feat. Detour City) almost equalled its predecessor's Upfront chart

position, reaching No.4 in February, but had a tougher time at retail, peaking at No.55 on sales. In mixes by Stadium X, TCTS, Audio and Stereojackers Vs Mark Loverush, and with a vocal from Tom Cane, third single Half Light is audibly more accessible, and sprints 6-1 Upfront this week, crossing the finishing line ahead of Virgin/EMI labelmate Tiesto's Wasted.

Dutch trance legend Tiesto has, perhaps surprisingly, never had a No.1 on the Commercial Pop chart but he breaks his duck this week, with Wasted (feat,

narrow victory over Ed Sheeran's Sing. Tiesto has hitherto been more successful on the Upfront chart and his previous best posting on the Commercial Pop chart was No.3, a position he reached in 2010 with Who Wants To Be Alone (feat. Nelly Furtado), in 2011 with C'mon (Catch 'em By Surprise) credited to Tiesto vs. Diplo feat. Busta Rhymes - and four months ago with Red Lights. Pharrell Williams returns to

Matthew Koma) claiming a

the top of the Urban chart with Marilyn Monroe.

COOL CUTS TOP 20

OLIVER HELDENS X RECKY HILL

URBAN TOP 30

POS LAST WKS ARTIST / TRACK / LABEL PHARRELL WILLIAMS Marilyn Monroe / Columbia 1 2 3 SKEPTA FT. JME That's Not Me / 3 Bea 2 LETHAL BIZZLE FT. CHERRI VONCELLE The Drop / New State 3 4 MAVERICK SABRE Emotion / Virgin/EMI CHRIS BROWN FT. LIL WAYNE Loval / RCA 5 3 JASON DERULO FT. SNOOP DOGG Wiggle / Warner Bros. 6 25 2 LITTLE MIX Salute / Syco 7 11 3 JENNIFER LOPEZ First Love / Conital 8 16 9 THE WEEKND Wanderlust / Republic/XO 8 10 CAROL ANTHONY Bow To The Queen / SA PITBULL FT. G.R.L. Wild Wild Love / RCA 11 12 TINCHY STRYDER Misunderstood / Cloud 9 **13** 23 5 WILKINSON FT. TOM CANE Half Light / Rom/Virgin/EMI MATRIX & FUTUREBOUND FT. TANYA LACEY Don't Look Back / 3 Beat 14 NEW 1 **15** 13 10 JUS NOW FT. BUNJI GARLIN & STYLO G Tun Up / 3 Beat A.M.SNIPER FT. WILEY Bus Pass / 3Fifty7 16 NEW 1 **17** 18 3 D-SOUL Dance To Da Beat / D-Soul **18** 12 6 JUSTIN TIMBERLAKE Not A Bad Thing / RCA FUSE ODG FT SEAN PAUL Dangerous Love / 3 Beau 19 14 20 17 4 JEFF JONES FT. REBLER & DEINDE Kajoma / Gabrielle **21** 15 8 DAVIDO Skelewu / HKN IGGY AZALEA FT. CHARLI XCX Fancy / Virgin/EMI **22** 21 16 **23** 19 13 KID INK Money And The Power / Epic TINIE TEMPAH 5 Minutes / Parlophone 24 26 3 **25** 27 19 DJ SNAKE & LIL' JON Turn Down For What / Columbia 26 THE WHITE N3RD FT. JD Skank / White Label NEW 1 KAT DAHLIA FT. CHEDDA Crazy / 21 Entertainments Inc 27 NEW 1 28 NEW 1 VIC MENSA Down On My Luck / Virgin/EMI 29 NEW 1 LIZA OWEN Mind Blown / Subcelsius

MICHAEL JACKSON Love Never Felt So Good / Epic/Mul

Gecko (Overdrive) CHRIS MALINKCHAK FT MIKKY EKKO Stranger **NERO** Satisfy 3 HENRY KRINKLE Stay 4 DIMITRI VEGAS, MARTIN GARRIX, 5 LIKE MIKE Tremo MICHAEL JACKSON Love Never Felt So Good FERRECK DAWN & REDONDO Love Too Deep 8

1

- SANDER VAN DOORN, MARTIN GARRIX, **DVBBS** Gold Skies
- DEADMAUS Avaratia q
- 10 LONDON GRAMMAR Hey Now
- **11 DMITRI VEGAS & LIKE MIKE V DIPLO**
- & FATBOY SLIM Eparrei 12 ID Shiver
- 13 ARIANA & THE ROSE Love Me Hate Me
- 14 DANIEL STEINBERG Let Me Down
- 15 OTTO KNOWS Parachute
- 16 SUPER8 & TAB VS JAYTECH Code Red
- 17 DIRTY VEGAS Setting Sun
- 18 DENNIS SHEPHERD We Are Who We Are **19 DEORRO & DUVOH FT ADRIAN DELGADO** If Only
- 20 JESS GLYNNE Right Here

30 NEW 1 NATHASSIA DEVINE In My Head / Inter-Dimensional

© Music Week. Compiled by OI feedback and data collected from the following stores, antine sites and distributors: 3MR Records. CD Pool. Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), zaud Precinct (Glasgow) 3 32at (Uverpood), The Oise (Bradford), Gash (Leeds), Global Gaoove (Stolke), Galapoult (Cardiff), Hand To Find (Birminigham), Plasti: Music (Brighton), Power (Wigan), Steetwise (Gambridge), The Oise (Biadford), Sahua (Middlesborough) Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic,

30 NEW 1

► LA ROUX Trouble In Paradise 07.07

No More (Island)

Rain) (Island)

(Rca/Relentless)

(Tirain/Em))

ALBUMS

(Domino)

JULY 27

JULY 28

Eves (Columbia)

(Virgin/Em)

ALBUMS.

SINGLES

AMBER RUN Pilot (Rea)

• ALEXA GODDARD Marilyn (Island)

• PIXIE LOTT Lay Me Down (Mercury)

RUSSIAN RED John Michael (Rca)

THE STRUTS Put Your Money On Me

KLANGKARUSSELL Netzwerk (Island)

Some tracks may already feature in the

listings indicate their official release

OCC sinales chart as downloads, but these

Please email any key releases information

to isabelle.nesmon@intentmedia.co.uk

A more extensive release schedule is

located in the charts section

available at www.musicweek.com

VIC MENSA Down On My Luck (Virgin/Emi)

THE RAILS Habit (Island)

• LITTLE NIKKI FT. DJ S.K.T Right Before My

SINGLES

MAGIC! Rude (Rca)

DJ KHALED FT JAY-Z/MEEK MILL/RICK

KLANGKARUSSELL Netzwerk (Falls Like

• MARK WELLS | Love You (Parlophonε)

MAUSI My Friend Has A Swimming Pool

NAUGHTY BOY FT SAM ROMANS Home

NILE RODGERS Do What You Wanna Do ((r2))

• THE ROYAL CONCEPT On Our Way (Islana)

NEON JUNGLE Louder (Rea)

• WILEY You Know The Words

• ZINC Show Me (Rinse/Virgin Emi)

ALEX CLARE Three Hearts (Island)

KING CREOSOTE From Scotland With Love

• OVERKILL White Devil Armory (Nuclear Blast)

• TO ROCOCO ROT Instrument (City Slana)

(Warner Brothers/One More Suns)

ROSS/FRENCH MONTANA They Don't Love You

BVE LIFE LIVING

CATFISH & THE BOTTLEMEN Fallout (Islana)

DRAKE Worst Behaviour (Cash Money/Islans)

ARIANA GRANDE Problem (Republic/Island)

CHILDISH GAMBIND Sweatpants

JESS GLYNNE Right Here (Atlantic)

MIGHTY OAKS Brother (Island)

• TEMPLES Shelter Song (Heavenly)

THE VAMPS Somebody To You (Em)

HUNDRED WATERS The Moon Rang Like A

LA ROUX Trouble In Paradise (Polydor)

MANIC STREET PREACHERS Futurology

EUGENE MCGUINNESS Chroma (Domino)

SIA 1000 Forms Of Fear (Monkey Puzzle/Rca)

A GREAT BIG WORLD Already Home (Rca)

ANNA CALVI Strange Weather Ep (Domino)

MELISSA STEEL FT POPCAAN Kisses For

• LEWIS WATSON Holding On (Warner Brothers)

JUDAS PRIEST Redeemer Of Souls (Columbia)

MORRISSEY World Peace Is None Of Your

YOUNG THE GIANT Mind Over Matter

BROKEN BELLS Control (Columbia)

CHERYL COLE ET TINIE TEMPAH Crazy

ALEX CLARE War Rages On (Island)

MORRISSEY Istanbul (*/irgin/Em.)

HONEYBLOOD Honeyblood (Fatcat)

HOZIER Sedated (Islana)

Breakfast (Allantic)

● JUNGLE Jungle (X)

Business (Mitain/Em.)

JASON MRAZ Yes! (Atlantic)

AL BUMS

(Atlantic,

JULY 21

Stupid Love (Polydor)

SINGLES

LEWIS WATSON The Morning

MAVERICK SABRE Emotions (Mercury)

EUGENE MCGUINNESS Godiva (Domino)

CHRISTINA PERRI Burning Gold (Atlantic)

RAE MORRIS FT FRYARS Cold (Atlantic)

► EXAMPLE Live Life Living 30.06

JULY 7

SINGLES

(Glassnote/Island)

ALBUMS

Bell (O vsla)

(Columbia)

(Warner Brothers)

JULY 14

SINGLES.

PRODUCT KEY RELEASES



► CLAIRE The Great Escape 09.06

JUNE 9

SINGLES

- CHVRCHES We Sink ("lirgin)
- DISCIPLES Poison Arrow Ep (Parlophone)
- ELLA HENDERSON Ghost (Syco)
- HURRAY FOR THE RIFF RAFF Blue Ridge
 Mountain (Ato)
- JIMMY MOFO FT HYPE MAN SAGE Back For Another One (Bad Boys)
- LIZZO Faded (Virgin/Em)
- DEMI LOVATO Neon Lights (Hollywood/Polydor)
- KYLIE MINOGUE Crystallize (Parlophone)
- MNEK Every Little Word (Virgin)
- PASSENGER Hearts On Fire (Islana)
- PEACE Money (Columbia)
- HEATHER PEACE We Can Change

(Kaleidoscope/Absolute)

• THE PIERCES Kings (Polydor)

- ROYAL BLOOD Come On Over (Warner Brothers)
 TIESTO. Wasted (Mirain)
- TONI BRAXTON & BABYFACE Where Did
- We Go Wrong? (*/irgin/Em.)
- LEWIS WATSON Stay (Warner Brothers)
 JAIN WELLS Love Has A Life
- (Choiceless Awareness)
- ZEDD FT FOXES Clarity (Interscope)

ALBUMS

- ANATHEMA Distant Satellites (K Scope)
- CLAIRE The Great Escape (Capitor)
- THE FELICE BROTHERS Favorite Waitress (Dualtone)
- FIRST AID KIT Stay Gold (Columbia)
- GLASS ANIMALS Zaba (Wolf Tone/Caroline)
- HELLYEAH Blood For Blood (Eleven Seven)
- JANET DEVLIN Running With Scissors
- (Insomnia/Absolute)
- KASABIAN 48:13 (Columbia)
- LOUIS ANDRIESSEN La Commedia (Nonesuch)
- MIDNIGHT BEAST Shtick Heads
- (Sounds Like Gooa)
- MONTY PYTHON Monty Python Sings (Again) (Virgin/Emi)
- NAZARETH Rock 'N' Roll Telephone

(Union Square)

- NICK WARREN Nick Warren Presents: The Soundgarden (HoperAbsolute)
- PASSENGER Whispers (Island)
- HEATHER PEACE The Thin Line

(Kaleidoscope/Absolute)

- PROCOL HARUM Inside/Outside The Very Best Of Live & In The Studio (Metro)
- THE TRICKS Safari Inn (Unison/Absolute)
- TOM VEK Luck (Moshi Moshi)
- JACK WHITE Lazaretto (X)

UNGLASSES AND ALL MODEL UNIMERED

► ED SHEERAN X 23.06

PRIDES Messiah (Island)

• TOY As We Turn (Heavenly)

BELLOWHEAD Revival (Island)

• LUKE SITAL-SINGH Bottled Up Tight

• TREY SONGZ Change Your Mind (Atlantic)

THE FLAMING LIPS 7 Skies H3 (Bella Union)

PETER FRAMPTON Hummingbird In A Box

GOSSLING Harvest Of Gold (Polydor)

MASTODON Once More 'Round The Sun

STRAND OF OAKS Heal (Dead Oceans)

• THE BLACK KEYS Bullet In The Brain

• COLDPLAY A Sky Full Of Stars (Parlophone)

GRADES Owe It To Yourself Ep (Warner Brothers)

ILL BLUE FT JAKE ISAAK Fall Out (Islana)

• JASON DERULO FT SNOOP DOGG Wiggle

JMC Sturridge Dance (Island)

LIARS Pro Anti Anti (Mute)

NERO Satisfy (Mercury/Mta)

• JON HOPKINS FT LULU JAMES We

MANIC STREET PREACHERS Walk Me To

MIA Double Bubble Trouble (Virgin/Em.)

PHANTOGRAM Fall In Love (Island)

SEINABO SEY Hard Time (Virgin/Emi)

ROUGH COPY Street Love (Epic)

• SIA Chandelier (Monkey Puzzle/Rca)

• EXAMPLE Live Life Living (Rea)

• STEVE HACKETT Genesis Revisited At The

AUSTIN MAHONE The Secret (Island)

30th Anniversary Edition (Tulf Song)

PHANTOGRAM Voices (Islana)

• TREY SONGZ Trigga (Atlantic)

BOB MARLEY & THE WAILERS Legend

THE THE Soul Mining 30th Anniversary

DAVID GRAY Mutineers (Iht)

Royal Albert Hall (Notfwork)

NICO & VINZ Am I Wrong? Ep (Warner Brothers)

• EMINEM FT NATE RUESS Headlights

• KIM CESARION Undressed (Rca)

ED SHEERAN X (Asylum)

(Overdrive) (Ffn)

(Parlophone)

ALBUMS

(Sony Rea)

(Roadtuaner)

JUNE 30

SINGLES

(Interscope

(Warner Brothers)

Disappear (Doming)

The Bridge (Columbia)

AL BUMS

Boxset (Sony)

(Warner Brothers)

LIZZO Lizzobangers 16.06

JUNE 16

SINGLES

- BANGBANGBANG Dreamphone/Shake,
 Shake, Shimmy (Islana)
- CHASING GRACE Run (Island)
- CHERUB Doses And Mimosas (Rca)
- THE COMMON LINNETS Calm After The
- Storm (Polydor)
 GEORGE EZRA Budapest (Columbia)
- GORGON CITY FT LAURA WELSH Here For

You Mirgin/Emi

- GOSSLING Never Expire (Polydor)
- KLAXONS Show Me A Miracle Akashic/Sonyrea)
- THE KOOKS Around Town (*/irgin)
- LIL WAYNE FT DRAKE Believe (Islana)
- LINKIN PARK Until It's Gone (Warner Brothers)
- PAOLO NUTINI Let Me Down Easy (Atlantic)
 RASCALS. So High Eq (Virgin)
- RUBYLUX Red Moon Falls (Luxurv-6)
- KUDTLUK REU MOUTI Fails (Laxury-
- HUDSON TAYLOR Battles (Polydor)
 THIAGO THOME Brazil (Itv World Cup
- Theme) (Epic)
- USHER Good Kisser (Rea)
- YG FT DRAKE Who Do You Love (Virgin)

ALBUMS

- THE ANTLERS Familiars (Transgressive)
- DEATHSTARS The Perfect Cult (Nuclear Blast)
- JOHN ILLSLEY Testing The Water (Creek)
- KLAXONS Love Frequency (Akashic/Sonyrea)
 LINKIN PARK The Hunting Party
- (Warner Brothers)
- LIZZO Lizzobangers (Virgin/Emi)
- LONE Reality Testing (R&S)
- JOSHUA REDMAN Trips Live (Nonesuch)
- LANA DEL REY Ultraviolence (Polydor/Stranger)
- TIESTO. A Town Called Paradise (Virgin)
- WHITE LUNG Deep Fantasy (Domino)
- **JUNE 23**
- SINGLES
- DAMON ALBARN Μ(Tembo (Parlophone)
- BEYONCE Pretty Hurts (Columbia)
- SHARON CORR Take A Minute (Bobby Jean)
- DRIVE-BY TRUCKERS Made Up English
 Oceans (Ata)
- SOPHIE ELLIS-BEXTOR Love is A Camera (Ebaby)
- EXAMPLE One More Day (Stay With Me)
 (Rea)
- FOSTER THE PEOPLE Best Friend (Columbia)
- JETTA Crescendo (Polydor)
- AUSTIN MAHONE Mmm, Yeah (Island)
- MAPEI Don't Wait (Columbia)
 OLIVER HELDENS X BECKY HILL Gecko

contact: VICTORIA DOWLING **Tel: 020 7226 7246** victoria.dowling@intentmedia.co.uk price per marketplace box £150.00 per week

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OLA BRASIL

Streaming service Spotify stepped into Brazil last week upping its global presence to 57 markets. There was of course a celebratory event in the territory to announce the platform's arrival complete with after-party, which played host to key Latin American artists and music executives. We managed to brave the heat and snap a few of the happy Spotify bods. Pictured right are Axel Bringeus (head of new markets). Ricardo Santos (growth, new markets), Mauricio Rossini (Latin America regional controller) and Steve Savoca, (director, label relations). Below, Raul Gonzalez, (marketing manager, Latin America) and Carol Baracat (marketing director, Latin America) and, bottom right, Spotify Latin America MD Gus Diament chats with Brazillian artist Marcelo Jeneci.







PRIMA PROFESSIONALS

Industry execs from all over the world gathered to discuss the global music market at Primavera Pro in Barcelona last week. Sharing their expertise on how to crack the Asian music market [left, top] from left to right are Jason Mayall and James Smith of Japanese music promoter Smash Corporation, Robb Harker of DJ touring company Supermodified agency, founder of booking agency Feedback Asia Priya Dewan and freelance journalist Hidzir Junaini. Pictured below, discussing the challenges of operating as an independent label in today's concentrated and digital market are (from L-R), Jorge Bizarro of Portuguese indie association AMAEI, Merlin's Charles Caldas, Mark Kitcatt from Spanish label Everlasting Records, founder of Berlin based label IK7 Records Horst Weidenmueller and Robin van B eek from 8ball Music, based in the Netherlands.



KEY SONGS IN THE LIFE OF CHRIS TAMS



Director Independent Member Services and International

What was the first record you remember buying? Landscape - Einstein A Go Go. I was a keen synth/electro fan when I was at school – something that has stayed with me to this day.

Which song was (or would be) the first dance at your wedding? It was Aerosmith - I Don't Want To Miss A Thing. We also had Sting's Fields Of Gold and, just to be completely covered, we had a third record – Leeds United - Leeds! Leeds! Leeds! (Marching On Together).

Which track would you like played at your funeral? Orbital - Belfast.

What's your karaoke speciality? I fancy myself a bit of a crooner so it has to be Frank Sinatra -New York, New York.

What was the best artist meeting of your life? Think it has to be either Dave Grohl [pictured] or Jim Kerr.



Recommend a track Music Week readers may not have heard? Dillon Francis - Without You.

What's your favourite single/track of all time? Simple Minds - New Gold Dream. I heard it when I was 11 and was blown away.

ARCHIVE

MUSIC WEEK June 11 1994 **HEADLINE NEWS**

Piracy has reached an all-time high, according to IFPI figures. An estimated 4.9 million illegal CDs and tapes were sold in 1994, 20% more than in 1992. The figures make Britain the fourth biggest piracy hotspot in Europe, following Poland (45.4 million), Italy (15.3 million) and Germany (15.25 million). BPI anti-piracy co-ordinator Tim Dabin said: "The very latest figures are showing how much we have been doing in the last couple of years. We saw this problem coming early and are now starting to see the fruits of our work". Dabin remains hopeful that the problem has now hit a 'plateau'.

AI SO

Various retailers have reaffirmed their support for vinyl singles after Woolworths' decision to drop the format. HMV, Virgin, Tower and Andy's all state that demand is still high enough to justify stocking seven and

NEW RELEASES RECOMMENDED 11.06.94

A small advert in the back pages informs us that

"bhangra is getting bigger & bigger". Is it? Birmingham-

based Nachural Records - who are still around today -

There's a fax number as well as phone number for you

call themselves "leaders in new wave bhangra" and

invite readers to sample their new compilation CD.

12-inch singles. Woolworths claims that vinyl no longer fits with its customer profile.



AD WATCH

2 UNLIMITED Real Things DEGREES OF MOTION Do You Want It Right Now

2 Unlimited's Real Things is Pick Of The Week in Mainstream Albums. The duo's third album doesn't stray far from the formula of previous records: "Ray raps, Anita sings and the BPMs run wild". It's expected that the release will follow its predecessor in topping the chart. Meanwhile, Do You Want It Right Now by Degrees Of Motion is Mainstream Single Pick Of The Week. The "glorious house anthem" has been remixed after its "lacklustre performance" when it was originally released in '92, although the original King Street edit is kept as the plug-side.

BHANGRA

music week

Piracy reaches Irish watchdog

an all-time high

Davies gets Tommy Boy job

IS GETTING BIGGER & BIGGER Is your finger on the pulse? For all Bhangra enquiries - artists, production, stion, distribution and current catalogue. Sample our new compilation CD. NACHURAL RECORDS Leaders in new wave bhav Tel: 021 434 3554 Fax: 021 429 1122

to send your enquiries to, be it related to artists, production, promotion, distribution or catalogue. The advert asks: Is your finger on the pulse?

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CONTACTS EDITORIAL AND SALES 020 7226 7246

EDITOR Tim Ingham Tim.lngham@intentmedia.co.uk **DEPUTY EDITOR Tom Pakinkis** Tom.Pakinkis@intentmedia.co.uk

DEPUTY NEWS EDITOR Rhian Jones Rhian.Jones@intentmedia.co.uk **STAFF WRITER Coral Williamson**

Coral.Williamson@intentmedia.co.uk CHART CONSULTANT Alan Jones

CHARTS & DATA Isabelle Nesmon lsabelle.Nesmon@intentmedia.co.uk **DESIGNER** Nikki Hargreaves Nikki.Hargreaves@intentmedia.co.uk SALES MANAGER Darrell Carter Darrell.Carter@intentmedia.co.uk

SALES MANAGER Rob Baker rob.baker@intentmedia.co.uk ACCOUNT MANAGER Victoria Dowling

Victoria.Dowling@intentmedia.co.uk SENIOR ACCOUNT MANAGER Matthew Tyrrell Matthew.Tyrrell@intentmedia.co.uk

SENIOR PRODUCTION EXECUTIVE Alistair Taylor Alistair.Taylor@intentmedia.co.uk

CIRCULATION MANAGER Craig Swan Craig.Swan@intentmedia.co.uk CORPORATE ACCOUNT MANAGER Karma Bertelsen

Karma.Bertelsen@intentmedia.co.uk SUBSCRIPTION SALES EXECUTIVE Jack Dodd

Jack.Dodd@intentmedia.co.uk OFFICE MANAGER Lianne Davey Lianne.Davey@intentmedia.co.uk

PUBLISHER Dave Roberts Dave.Roberts@intentmedia.co.uk

Any queries with your subscription please contact: Subscription hotline 020 7226 7246 Email craig.swan@intentmedia.co.uk UK £235; Europe £275; Rest of World Airmail (1) £350; Rest of World Airmail (2) £390.

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"You tried to lie, I can see that you don't need me / All of your words, they have been cursed with dishonesty"

SI	NGLES TOP	10 11.06.94
POS	ARTIST	SINGLE
1	WET WET WET	Love Is All Around
2	BIG MOUNTAIN	Baby, I Love Your Way
3	THE MANCHESTER	Come On You Reds
4	MAXX	Get-A-Way
5	EAST 17	Around The World
6	THE PRODIGY	No Good (Start The Dance)
7	ABSOLUTELY FABULOUS	Absolutely Fabulous
8	STILTSKIN	Inside
9	DAWN PENN	You Don't Love Me (No, No, No)
10	GUNS N' ROSES	Since I Don't Have You

Distant of

AT LAST

ALBUMS TOP 10 11.06.94

PUS	AKTIST	SINGLE
1	SEAL	Seal
2	THE CRANBERRIES	Everybody Else Is Doing It, So Why
3	DEACON BLUE	Our Town — Greatest Hits
4	ETERNAL	Always & Forever
5	ERASURE	l Say I Say I Say
6	PINK FLOYD	The Division Bell
7	GALLIANO	The Plot Thickens
8	MARIAH CAREY	Music Box
9	BLUR	Parklife
10	ENIGMA	The Cross Of Changes
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Top-notch tunesmiths on

their history with songs

Stefan Abingdon



Published by Warneı/Chappell, artists written with include Swav and Selena Gomez

What was the first song you ever wrote? It was called Mashed Up.

written when I was ten years old. It was an ode to nu metal.

And the last song you wrote? It was with a great new artist called Whinnie Williams.

What is the song you're proudest of and why? One with an incredible artist Yeah Boy called Can't Get Enough. It came together without any trouble and seems to be getting some attention.

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

I Kissed A Girl by Katy Perry. It's one of the only recent pop songs that doesn't scream five writers in a room huddled around a rhyme dictionary.

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

I've got my own studio with a Mac running Logic Pro. I usually start with an interesting sound from my synth collection or a phrase that I heard somewhere.



Who is your favourite songwriter of all time? Elvis Costello (pictured). He's got such a unique, lyrical sound.

And you favourite songwriter of the moment? Fyfe, he has a way with words like no-one else right now.





6.30pm till late

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SAM SMITH

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