



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

12 PPL results

"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

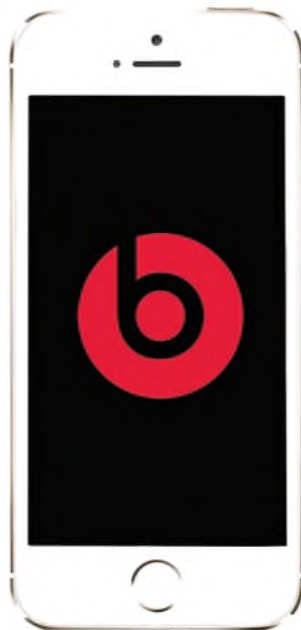
Record executives have hailed Apple's \$3 billion acquisition of Beats as another potential milestone for the music industry, with the hope that the merger will boost streaming's impact around the globe.

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 take-up: "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



UROK Management director Sam Eldridge will join Warner Music UK CEO Max

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 co-founded 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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Chart Highlights:



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



Passenger
All The Little Lights
Network Records



Ian Anderson
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FIRST DEBUT LP OF 2014 TO SELL 100K WEEK ONE

Sam Smith's golden start



LABELS

■ BY TIM INGHAM

Team 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."

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-and-shoulders 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

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

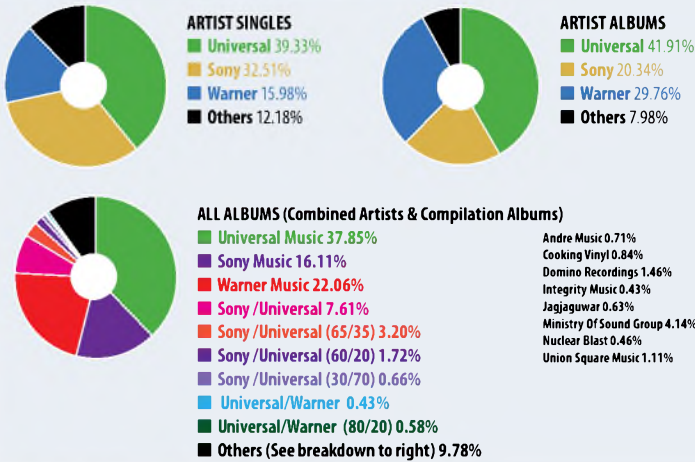
changes will be a bigger, more vibrant Midem, with more participants from more countries. All of this and a move to a June date when Cannes is at its best," commented Bruno Crolot, director of music markets at Reed Midem.

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.

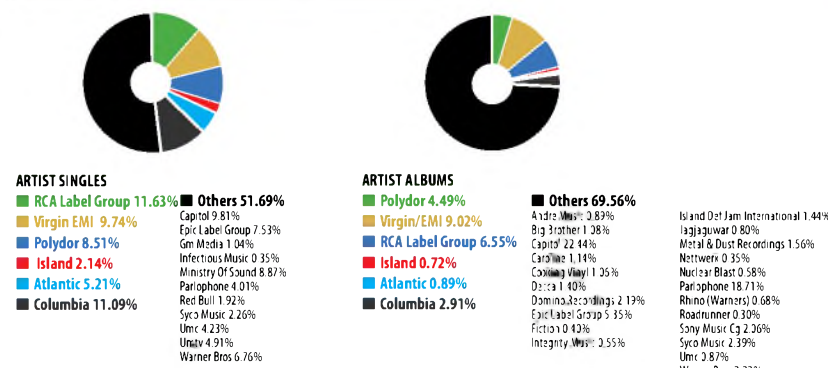
NEWS

MARKET SHARES

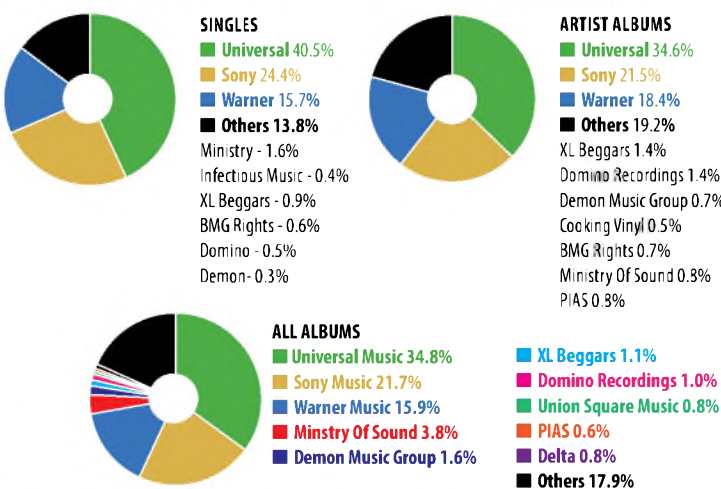
WEEK 22: TOP 75 SHARE BY CORPORATE GROUP



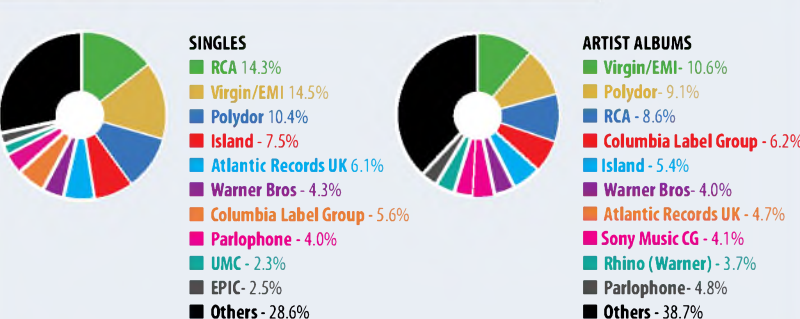
WEEK 22: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



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

Warner 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

Despite 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 happening 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



St Vincent played at Primavera - as independent music was debated at PrimaveraPro

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 a YouTube 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 co-chair 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

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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 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	KATY B
6	ERASURE	16	ASKING ALEXANDRIA
7	IMELDA MAY	17	PUKKA UP
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

@lynnemcd82 It's 10.25am, it's 23 degrees and I'm off to the beach at Santa Monica. I could definitely get used to this. (*Lynne McDowell, BPI*) Sunday, June 1

@tswallo 1st performance on Jools this 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

@kylieinogogue Whoaaahhh... @parlophone!! According to 'sources' we r 'breaking up!' Not true. Exciting times ahead! #LOVEu4EVA (*Kylie Minoque*) Monday, June 2



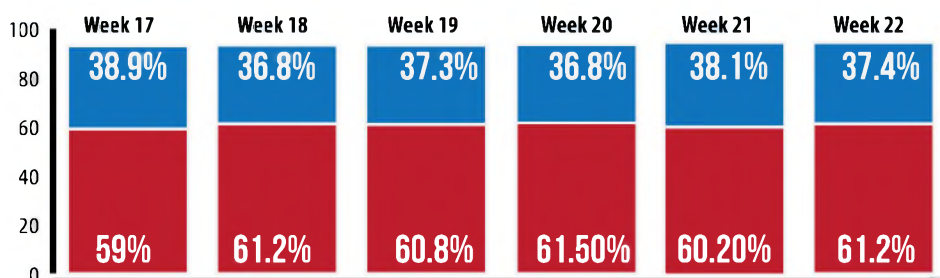
shazam TAGGED



The latest most popular Shazam new release chart:

- 1 OLIVER HELDENS
GECKO
- 2 ELLA HENDERSON
GHOST
- 3 JASON DERULO
WIGGLE
- 4 RIXTON
ME AND MY BROKEN HEART
- 5 TIESTO
WASTED
- 6 RALEIGH RITCHIE
STRONGER THAN EVER
- 7 WILL.I.AM & CODY WISE
IT'S MY BIRTHDAY
- 8 GORGON CITY
HERE FOR YOU
- 9 ARIANA GRANDE
PROBLEM
- 10 MICHAEL JACKSON & JUSTIN
TIMBERLAKE
LOVE NEVER FELT SO GOOD

DIGITAL vs PHYSICAL

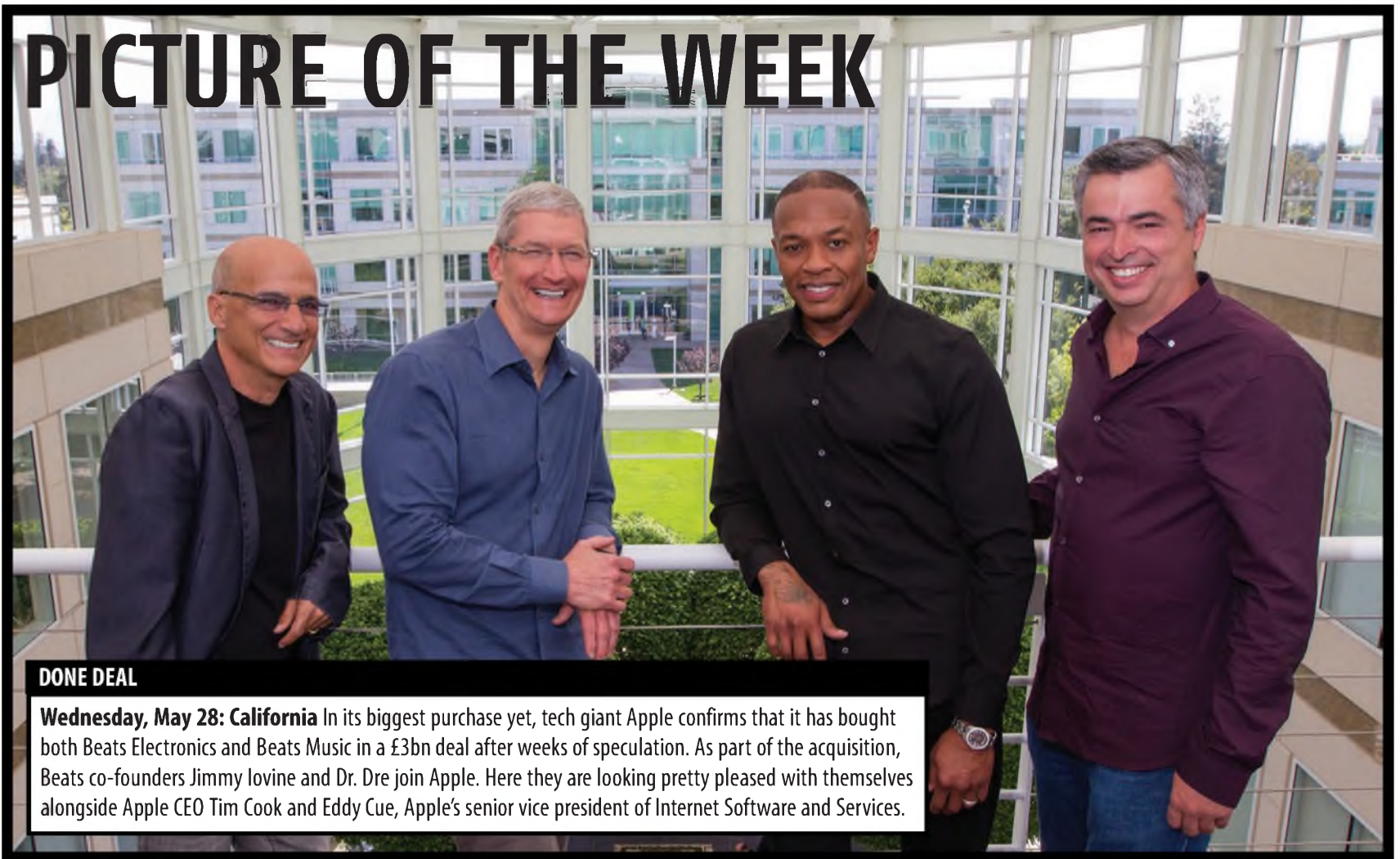


WKS 17 - 22
The UK market share for all albums in the past five weeks

DIGITAL
CD



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DONE DEAL

Wednesday, May 28: California In its biggest purchase yet, tech giant Apple confirms that it has bought both Beats Electronics and Beats Music in a £3bn deal after weeks of speculation. As part of the acquisition, Beats co-founders Jimmy Iovine and Dr. Dre join Apple. Here they are looking pretty pleased with themselves alongside Apple CEO Tim Cook and Eddy Cue, Apple's senior vice president of Internet Software and Services.

BPI SALES AWARDS: WEEK ENDING JUNE 1



ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION

- AVICII** TRUE (ALBUM) *Platinum*
- 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*

BPI
The British Recorded Music Industry

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

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

TAKE A BOW TEAM SAM SMITH



THE LOWDOWN

Album: In The Lonely Hour
Highest chart position: No.1

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
Online: Tom Mehrtens

National radio: Christian Nockall, Your Army
Regional radio: Bob Hermon, BH Promo
TV: Josh Nicol, 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



CHART WEEK 22 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS	YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,919,832	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	35,196,652
% 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 a 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 'I love 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 peers: "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 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

A 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 Records 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 18-month 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 2010 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”

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.

ABOVE
Labor of love: Klaxons' third LP Love Frequency is out on Akashic Records/Sony Red on June 16

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

PPL, 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 Leatham: PPL CEO says he's pleased with growth to record level of annual income - but warns 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 Leatham 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, Leatham 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 near-term 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'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 Leatham.

"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 Leatham 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 Leatham. "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."

"Remember, we are two very sizeable organisations

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 LEATHAM, 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 Leatham. "We're really trying to align our two businesses as much as we can over the coming years."

ABOVE
Still switched on: Despite challenges in the sector, broadcast licensing still makes up the majority of PPL's annual income

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

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

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 Leatham.

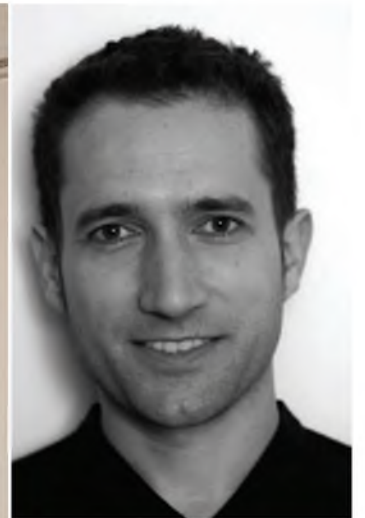
"For the majority of territories, we've been able to enhance our business relationships and our collections. But being £5.6 million down from Germany in the figures has kind of wiped out the progress going on elsewhere. Germany is changing the way they're distributing, plus we're comparing against past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

BY TIM INGHAM

Napster'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 McDaniel 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 Robb McDaniel (second right) with long-term client The Crystal Method; (top right) UK-based SVP and MD international Alex Branson; (Bottom right) INgrooves CDO Winnie 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, 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 its 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



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

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."

INGROOVES' POWER OF THREE

(i) INgrooves
MUSIC GROUP

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

Raw 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 accommodate 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

RIGHT
Bring Me The Horizon: UK act have sold 192,000 copies of their latest album in the US.



"Our approach is two-pronged: 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



"A long-term approach must be central to your campaign"

MATT ASH, RAW POWER

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**THE FULL PACKAGE**

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 PAXINKIS

With names like Apple, Spotify and 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 it's 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 Iesytin 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* re-release, which achieved an 82% 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 hand-packing 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

BY TOM PAXINKIS

There'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

ABOVE
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.

AV: From our experience Amazon is the king on

RIGHT
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-by-week 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

CHARTS UK ALBUMS WEEK 22



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. Table with columns for Rank, Weeks on Chart, Artist/Title/Label, Catalogue Number, and Distribution. Includes album titles like 'In The Lonely Hour' by Sam Smith and 'Ghost Stories' by Coldplay.

COMPILATION CHART TOP 20



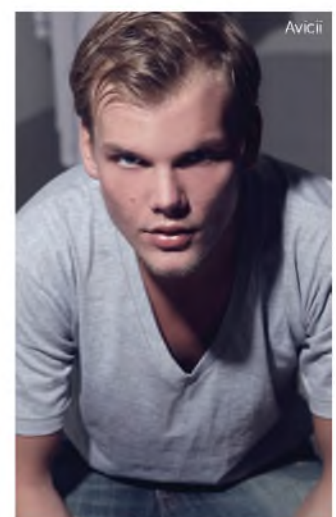
- 1 FROZEN OST / Walt Disney/UMC (Arvato)
2 NOW THAT'S WHAT I CALL MUSIC 87 / Sony Music CG/Virgin EMI (Arvato)
3 JUST GREAT SONGS 2014 / Sony Music CG/WMTV (Arvato)
4 NOW THAT'S WHAT...21ST CENTURY / Sony Music CG/Virgin EMI (Arvato)
5 THE SOUND OF DEEP HOUSE - VOL 2 / MoS (Sony DADC UK)
6 LAIDBACK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

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



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Mr. Probz Waves	Sony Music	SME 14,950	+3%	786	586.94m	+2%
2	3	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 16,411	-4%	863	540.58m	-4%
3	2	Avicii Addicted To You	Virgin EMI	UMG 10,760	-6%	668	515.03m	-10%
4	4	Pharrell Williams Happy	RCA	SME 14,032	-2%	1,090	446.09m	-5%
5	8	Coldplay A Sky Full Of Stars	Parlophone	WMG 10,182	+16%	771	417.30m	+12%
6	5	Nico & Vinz Am I Wrong	Parlophone Music	WMG 7,039	+5%	473	407.08m	+1%
7	6	George Ezra Budapest	Columbia	SME 6,231	+7%	506	401.93m	+2%
8	9	Calvin Harris Summer	Columbia	SME 12,974	+5%	646	398.85m	+8%
9	15	Michael Jackson Love Never Felt So Good	Epic	SME 12,262	+15%	984	360.12m	+15%
10	7	Imagine Dragons Demons	Polydor	UMG 5,992	0%	505	351.36m	-7%
11	10	American Authors Best Day Of My Life	Virgin EMI	UMG 6,238	-1%	500	343.32m	-5%
12	13	Milky Chance Stolen Dance	Pias	Ind. 6,823	+8%	556	337.75m	+5%
13	12	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 7,642	-3%	532	324.24m	-2%
14	11	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 8,119	-10%	576	319.01m	-7%
15	16	Ed Sheeran Sing	Asylum	WMG 10,176	+7%	677	318.89m	+12%
16	14	Klingande Jubel	Klingande	Ind. 6,555	-2%	661	299.19m	-5%
17	17	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 9,053	-2%	549	291.93m	+8%
18	18	Vance Joy Riptide	Atlantic	WMG 5,406	+3%	388	284.15m	+6%
19	25	Bakermat One Day (Vandaag)	Délicieuse	Ind. 4,007	+8%	259	255.79m	+17%
20	23	Avicii Hey Brother	Virgin EMI	UMG 5,793	-5%	714	229.90m	+3%
21	21	OneRepublic Counting Stars	Polydor	UMG 7,419	+3%	784	226.48m	-1%
22	22	John Legend All Of Me	Columbia	SME 11,348	+2%	739	222.37m	-2%
23	19	Ed Sheeran I See Fire	Universal Music	UMG 3,658	-4%	334	220.30m	-7%
24	29	Katy Perry Birthday	Virgin EMI	UMG 8,201	+10%	517	211.75m	+2%
25	24	Aloe Blacc The Man	Interscope	UMG 9,743	-3%	642	211.58m	-3%
26	26	James Blunt Heart To Heart	Atlantic	WMG 2,679	-8%	337	207.67m	-3%
27	27	Cro Traum	Groove Attack	Ind. 3,030	+5%	158	205.65m	-3%
28	31	Lorde Team	Virgin EMI	UMG 4,244	-9%	404	201.99m	-2%
29	20	Cris Cab Liar Liar	Island Def Jam	UMG 6,898	-5%	526	197.39m	-16%
30	42	Andreas Bourani Auf Uns	Polydor	UMG 2,252	+14%	133	197.20m	+24%
31	28	Coldplay Magic	Parlophone	WMG 5,402	-9%	708	194.26m	-8%
32	36	Mando Diao Black Saturday	Universal	UMG 2,336	+4%	219	190.20m	+2%
33	30	One Direction Story Of My Life	Sony Music	SME 2,682	+2%	476	189.86m	-8%
34	33	Anastacia Stupid Little Things	Sony Music	SME 2,582	-3%	236	187.49m	-5%
35	32	Pitbull feat. Ke\$ha Timber	Sony Music	SME 4,983	-4%	632	180.84m	-8%
36	39	Bastille Things We Lost In Th..	Virgin Records	UMG 2,218	0%	297	179.85m	+3%
37	40	Rita Ora I Will Never Let You..	Roc Nation	SME 8,327	+17%	484	179.60m	+8%
38	35	Revolverheld Ich Lass Für Dich Da..	Columbia	SME 1,206	+8%	116	177.71m	-6%
39	41	Shakira Dare (La La La)	RCA	SME 4,726	+2%	341	177.36m	+8%
40	38	Pharrell Williams Marilyn Monroe	RCA	SME 5,241	-5%	581	177.03m	+1%
41	66	Common Linnets, The Calm After The Storm	Universal	UMG 2,793	+24%	359	168.25m	+47%
42	37	Elaiza Is It Right?	Musicstarter	Ind. 1,943	-9%	150	160.28m	-12%
43	44	Avicii Wake Me Up	PRMD/Positiva	UMG 3,874	+1%	670	159.18m	+10%
44	49	Kiesza Hideaway	Virgin EMI	UMG 6,581	+2%	487	154.02m	+16%
45	45	Route 94 feat. Jess .. My Love	Virgin EMI	UMG 6,436	+1%	467	153.51m	+6%
46	43	Passenger Let Her Go	Embassy Of Music	SME 3,459	-3%	735	153.01m	+2%
47	34	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 3,721	-10%	381	147.87m	-23%
48	55	Sam Smith Stay With Me	Capitol Records	UMG 6,475	+26%	530	147.03m	+18%
49	46	Pitbull feat. Jennif.. We Are One (Ole Ola)..	RCA	SME 4,122	+10%	441	146.10m	+4%
50	48	Rea Garvey Can't Say No	Polydor	UMG 1,251	+6%	124	143.53m	+8%



CHARTS STREAMING – OFFICIAL WEEK 22

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	MR PROBZ Waves <i>Left Lane Recordings</i>
2	2	JOHN LEGEND All Of Me <i>Columbia</i>
3	3	CALVIN HARRIS Summer <i>Columbia</i>
4	22	SAM SMITH Stay With Me <i>Capitol</i>
5	5	IGGY AZALEA FT CHARLI XCX Fancy <i>EMI</i>
6	4	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
7	6	KIESZA Hideaway <i>Lokal Legend</i>
8	10	RITA ORA I Will Never Let You Down <i>Roc Nation</i>
9	8	PHARRELL WILLIAMS Happy <i>Columbia</i>
10	13	IDINA MENZEL Let It Go <i>Walt Disney</i>
11	7	SIGMA Nobody To Love 3 Beat/AATW
12	15	COLDPLAY Magic <i>Parlophone</i>
13	12	SAM SMITH Money On My Mind <i>Capitol</i>
14	9	ROUTE 94 FT JESS GLYNNE My Love <i>Rime Recordings</i>
15	19	COLDPLAY A Sky Full Of Stars <i>Parlophone</i>
16	16	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>
17	14	TOVE LO Stay High <i>Polydor</i>
18	11	ALOE BLACC The Man <i>Interscope</i>
19	41	JASON DERULO FT SNOOP DOGG Wiggle <i>Warner Bros</i>
20	18	CHRIS BROWN/LIL WAYNE/TYGA Loyal <i>RCA</i>
21	17	DUKE DUMONT FT JAX JONES I Got U <i>Blase Boys Club</i>
22	21	PITBULL FT KESHA Timber <i>Mr 305/Polo Grounds</i>
23	23	DAVID GUETTA/SHOWTEK/VASSY Bad <i>Parlophone</i>
24	31	MICHAEL JACKSON Love Never Felt So Good <i>Epic/Nj</i>
25	24	DJ SNAKE & LIL JON Turn Down For What <i>Columbia</i>
26	20	BASTILLE Pompeii <i>Virgin</i>
27	35	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
28	48	KATY PERRY Birthday <i>Virgin</i>
29	32	IMAGINE DRAGONS Demons <i>Interscope</i>
30	34	PITBULL FT GRL Wild Wild Love <i>Mr 305/Polo Grounds</i>
31	33	VANCE JOY Riptide <i>Infectious Music</i>
32	38	ONEREPUBLIC Counting Stars <i>Interscope</i>
33	28	5 SECONDS OF SUMMER She Looks So Perfect <i>Capitol</i>
34	26	SHIFT K3Y Touch <i>Columbia</i>
35	36	IMAGINE DRAGONS Radioactive <i>Interscope</i>
36	29	PASSENGER Let Her Go <i>Nettwerk</i>
37	30	AVICII Addicted To You <i>Positiva/PRMD</i>
38	27	FAUL & WAD AD VS PNAU Changes <i>Relentless</i>
39	39	AVICII Wake Me Up <i>Positiva/PRMD</i>
40	25	CASH CASH FT BEBE REXHA Take Me Home <i>Ft/Parlophone</i>
41	40	AVICII Hey Brother <i>Positiva/PRMD</i>
42	42	AMERICAN AUTHORS Best Day Of My Life <i>EMI</i>
43	43	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
44	37	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>
45	45	CHAINSMOKERS Selfie <i>Dim Mak</i>
46	44	A GREAT BIG WORLD/AGUILERA Say Something <i>RCA</i>
47	55	JUSTIN TIMBERLAKE Not A Bad Thing <i>RCA</i>
48	46	WILL I AM/CYRUS/KHALIFA Feelin' Myself <i>Interscope</i>
49	49	LORDE Team <i>Virgin</i>
50	60	PALOMA FAITH Only Love Can Hurt Like This <i>RCA</i>
51	51	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman <i>Walt Disney</i>
52	47	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>
53	59	IDINA MENZEL & KRISTEN BELL For The First Time In Forever <i>Walt Disney</i>
54	52	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
55	53	SHAKIRA FT RIHANNA Can't Remember To Forget You <i>RCA</i>
56	50	ELLIE GOULDING Burn <i>Polydor</i>
57	56	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
58	NEW	CLEAN BANDIT FT SHARNA BASS Extraordinary <i>Atlantic</i>
59	67	KATY PERRY Roar <i>Virgin</i>
60	54	LORDE Royals <i>Virgin</i>
61	57	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
62	72	PHARRELL WILLIAMS Marilyn Monroe <i>Columbia</i>
63	62	DISCLOSURE FT SAM SMITH Latch <i>PMR</i>
64	58	KID INK FT CHRIS BROWN Show Me <i>88 Classic/Alumni/RCA</i>
65	NEW	FUSE ODG FT SEAN PAUL Dangerous Love 3 Beat/AATW
66	66	JOHN NEWMAN Love Me Again <i>Island</i>
67	61	BASTILLE Of The Night <i>Virgin</i>
68	69	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
69	65	EMINEM FT RIHANNA The Monster <i>Interscope</i>
70	70	ED SHEERAN I See Fire <i>Decca</i>
71	63	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
72	64	TIESTO Red Lights <i>Virgin</i>
73	71	1975 Chocolate <i>Dirty Hit</i>
74	80	ARCTIC MONKEYS R U Mine <i>Domino Recordings</i>
75	68	KILLERS Mr Brightside <i>Vertigo</i>



CLIMBER: SAM SMITH



CLIMBER: ARCTIC MONKEYS



NON-MOVER: AVICII

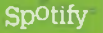


NEW: CLEAN BANDIT



NEW: FUSE ODG

CHARTS STREAMING – SPOTIFY WEEK 22



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

EUROPE

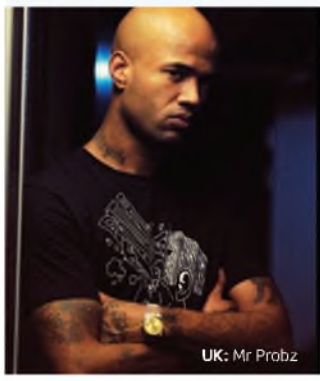
POS	ARTIST/ ALBUM
1	CALVIN HARRIS Summer
2	SHOWTEK Bad (feat. Vassy) - Radio Edit
3	MR. PROBZ Waves - Robin Schulz Radio Edit
4	CLEAN BANDIT Rather Be feat. Jess Glynne
5	COLDPLAY A Sky Full Of Stars
6	JOHN LEGEND All Of Me
7	PHARRELL WILLIAMS Happy (From Despicable Me 2)
8	ARIANA GRANDE Problem
9	JASON 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

NORWAY

POS	ARTIST/ ALBUM
1	SHOWTEK Bad (feat. Vassy) - Radio Edit
2	YOUNGER - Kygo Remix
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
8	JASON DERULO Wiggle (feat. Snoop Dogg)
9	STAY HIGH - Habits Remix
10	CALVIN HARRIS Summer

UK

POS	ARTIST/ ALBUM
1	MR. PROBZ Waves - Robin Schulz Radio Edit
2	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



SPAIN

POS	ARTIST/ ALBUM
1	ENRIQUE IGLESIAS Bailando - Spanish Version
2	PHARRELL WILLIAMS Happy (From Despicable Me 2)
3	CLEAN BANDIT Rather Be feat. Jess Glynne
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

POS	ARTIST/ ALBUM
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
5	PHARRELL WILLIAMS Happy (From Despicable Me 2)
6	SHOWTEK Bad (feat. Vassy) - Radio Edit
7	JOHN LEGEND All Of Me
8	COLDPLAY Magic
9	BLACK M Sur Ma Route
10	SIA Chandelier



GERMANY

POS	ARTIST/ ALBUM
1	CRO Traum
2	CALVIN HARRIS Summer
3	CLEAN BANDIT Rather Be feat. Jess Glynne
4	SHOWTEK Bad (feat. Vassy) - Radio Edit
5	MARK FORSTER Au Revoir
6	MR. PROBZ Waves - Robin Schulz Radio Edit
7	COLDPLAY A Sky Full Of Stars
8	ROUTE 94 My Love
9	JASON DERULO Wiggle (feat. Snoop Dogg)
10	ARIANA GRANDE Problem

UNITED STATES

POS	ARTIST/ ALBUM
1	IGGY AZALEA Fancy
2	ARIANA GRANDE Problem
3	CALVIN HARRIS Summer
4	NICO & VINZ Am I Wrong
5	COLDPLAY A Sky Full Of Stars
6	DJ SNAKE & LIL JON Turn Down for What
7	PHARRELL WILLIAMS Happy (From Despicable Me 2)
8	MKTO Classic
9	JOHN LEGEND All Of Me
10	JASON DERULO Wiggle (feat. Snoop Dogg)

CHARTS STREAMING - MUSIC VIDEO WEEK 22



NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
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
8	5 SECONDS OF SUMMER - She Looks So Perfect
9	DUKE DUMONT - I Got U
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 - Pompeii
18	THE VAMPS - Last Night
19	A GREAT BIG WORLD FT. CHRISTINA AGUILERA - Say Something
20	SAM SMITH - Stay With Me (Audio)

ITALY

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



WORLDWIDE

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



POLAND

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



UK

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
7	CALVIN HARRIS - Summer
8	CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
9	ARIANA GRANDE - Problem (Lyric Video) ft. Iggy Azalea
10	JOHN LEGEND - All Of Me



AUSTRALIA

POS	ARTIST/ SINGLE
1	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
2	ARIANA GRANDE - Problem (Lyric Video) ft. Iggy Azalea
3	SIA - Chandelier (Official Video)
4	ARIANA GRANDE - Problem ft. Iggy Azalea
5	JUSTICE CREW - Que Sera
6	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
7	DJ SNAKE & LIL JON - Turn Down For What
8	KATY PERRY - Dark Horse (Official) ft. Juicy J
9	IGGY AZALEA - Work (Explicit)
10	PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA World...



FRANCE

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



SPAIN

POS	ARTIST/ SINGLE
1	ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
2	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
3	WISIN - Adrenalina ft. Jennifer Lopez, Ricky Martin
4	PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA World...
5	ROMEO SANTOS - Propuesta Indecente
6	KATY PERRY - Dark Horse (Official) ft. Juicy J
7	YANDEL - Moviendo Caderas ft. Daddy Yankee
8	PRINCE ROYCE - Darte Un Beso
9	J BALVIN - 6 AM ft. Farruko
10	CALVIN HARRIS - Summer

CHARTS INDIES WEEK 22



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Secondcity

- NEW **SECONDCITY** I Wanna Feel / *MoS (Fuga/Sony DADC UK)*
- NEW **TWIN ATLANTIC** Heart And Soul / *Red Bull (PIAS Arvato)*
- NEW **M.A.D.** Shotgun / *Geoma (k'o's'li/AWAL)*
- 1 **VANCE JOY** Riptide / *Infectious (PIAS Arvato)*
- 2 **DVBBS & BORGEOS FT TINIE TEMPAH** Tsunami (Jump) / *MoS (Fuga/Sony DADC UK)*
- NEW **ACT** Sing / *Matchcode (Believe Digital)*
- NEW **JOE WELLER FT RANDOLPH & KSI** World Cup Song / *Joe Weller (Tunecore)*
- NEW **LILIAN** Never Be Alone / *Lilian (Ditta)*
- NEW **DOROTHY MOORE** Misty Blue / *Malaca (Nova/The Orchard)*
- 4 **PASSENGER** Let Her Go / *Nettwerk (Essential)*
- 6 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 9 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 8 **LONDON GRAMMAR** Hey Now / *Metal & Dust (Fuga/Sony DADC UK)*
- 15 **LUCENZO & QWOTE** Danza Kuduro / *Dance Nation (Fuga/Sony DADC UK)*
- 7 **LONDON GRAMMAR** Strong / *Metal & Dust (Fuga/Sony DADC UK)*
- 17 **TEGAN & SARA FT LONELY ISLAND** Everything Is Awesome / *Watertower (Warner Bros Ent.)*
- NEW **MILKY CHANCE** Stolen Dance / *Ignition (PIAS Arvato)*
- NEW **ASHLEY ROBERTS** Clockwork / *Metropolis (PIAS Arvato)*
- 14 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ACA Arvato)*
- 19 **ROYKSOPP & ROBYN** Do It Again / *Dog Triumph/Wall Of Sound (Essential/Proper)*

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Lilian

- 5 **ACT** Sing / *Matchcode (Matchcode)*
- NEW **JOE WELLER FT RANDOLPH & KSI** World Cup Song / *Joe Weller (Joe Weller)*
- NEW **LILIAN** Never Be Alone / *Lilian (Lilian)*
- NEW **MILKY CHANCE** Stolen Dance / *Ignition (Ignition)*
- NEW **ASHLEY ROBERTS** Clockwork / *Metropolis (Metropolis)*
- NEW **EOFE** Lust / *Cream (Cream Record Corp)*
- NEW **EMPTY CAN** I Vow To Thee Black Country / *Sticky Mama (Sticky Mama)*
- 1 **MOLLY KATE KESTNER** His Daughter / *Broken Phone Prod. (Broken Phone Prod.)*
- 11 **BARRY LOUIS POLISAR** Me And You / *Rainbow Morning (Rainbow Morning Music)*
- NEW **PBN, BAMBI & RAJ BAINS** Nath Dig Pety / *Playback (Playback Records)*
- NEW **LUKE CUTFORTH** A Song About A Girl / *Firelight (Firelight)*
- 2 **FCL** It's You / *Defected (Defected)*
- 4 **CASSA LIO** No Place I'd Rather Be / *Bigshig (Bigshig)*
- 7 **JUNGLE** Time / *XL (XL Beggars)*
- NEW **JIM CROCE** Time In A Bottle / *Edsel (Demon Music Group)*
- NEW **WOLF ALICE** Moaning Lisa Smile / *Dirty Hit (Dirty Hit)*
- NEW **JOE WELLER** Ronaldo Chop / *Joe Weller (Joe Weller)*
- 6 **CRUISE** Waves / *Spinnup (Spinnup)*
- NEW **HARRY'S RAINBOW** One More Angel / *Harry's Rainbow (Harry's Rainbow)*
- 20 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*



Twin Atlantic Indie Singles (2)



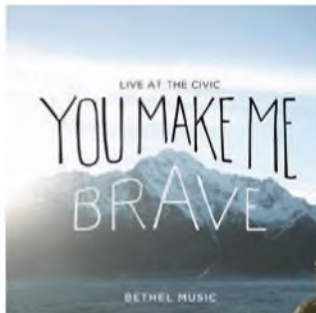
Lilian Indie Singles Breakers (3)



London Grammar Indie Albums (2)



White Denim Indie Albums Breakers (2)



Bethel Music Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 2 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- NEW **ROYKSOPP & ROBYN** Do It Again / *Dog Triumph/Wall Of Sound (Essential/Proper)*
- NEW **PETER ANDRE** Big Night / *Andre Music (Essential/Proper Music)*
- NEW **SHARON VAN ETEN** Are We There / *Jacjaguwar (PIAS Arvato)*
- NEW **BURY TOMORROW** Runes / *Nuclear Blast (PIAS Arvato)*
- NEW **LIFE WORSHIP** Dance Again / *Integrity (Integrity Europe)*
- 10 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS Arvato)*
- 8 **PASSENGER** All The Little Lights / *Nettwerk (Essential/Proper)*
- RE **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian (PIAS Arvato)*
- RE **ADELE** 21 / *XL (PIAS Arvato)*
- NEW **MONGOL HORDE** Mongol Horde / *Xtra Mile (Proper)*
- 17 **PIXIES** Indie Cindy / *Pixies (PIAS Arvato)*
- 9 **THE HORRORS** Luminous / *XL (PIAS Arvato)*
- NEW **RODRIGUEZ** Cold Felt / *Light In The Attic (SRD)*
- NEW **HERCULES & LOVE AFFAIR** The Feast Of The Broken Heart / *Moshi Moshi (PIAS Arvato)*
- RE **ARCTIC MONKEYS** Favourite Worst Nightmare / *Domino (PIAS Arvato)*
- RE **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ACA Arvato)*
- 13 **ANASTACIA** Resurrection / *BMG Rights (Absolute Arvato)*
- 18 **FIRST AID KIT** The Lion's Roar / *Wichita (PIAS Arvato)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



White Denim

- NEW **MONGOL HORDE** Mongol Horde / *Xtra Mile (Xtra Mile)*
- 9 **WHITE DENIM** Corsicana Lemonade / *Downtown (PIAS)*
- NEW **BETHEL MUSIC** You Make Me Brave - Live At The Civic / *Bethel Music (Integrity Music)*
- NEW **RODRIGUEZ** Coming From Reality / *Light In The Attic (Light In The Attic)*
- 1 **CARA DILLON** A Thousand Hearts / *Charcoal (Charcoal)*
- 2 **SABATON** Heroes / *Nuclear Blast (Nuclear Blast)*
- NEW **OWEN PALLETT** In Conflict / *Domino (Domino Recordings)*
- 7 **ENO & HYDE** Someday World / *Warp (Warp)*
- 8 **KATE TEMPEST** Everybody Down / *Big Dada/Nirja Tune (Nirja Tune)*
- 6 **BRIAN JONESTOWN MASSACRE** Revelation / *A Recordings (A Recordings)*
- NEW **BLAIR DUNLOP** House Of Jacks / *Rooksmere (Rooksmere)*
- NEW **BEN FROST** A U R O R A / *Mute (Mute)*
- 5 **MATT BERRY** Music For Insomniacs / *Acid Jazz (Acid Jazz)*
- 10 **ST PAUL & THE BROKEN BONES** Half The City / *Single Lock (Single Lock)*
- NEW **LUKE HAINES** New York In The 70'S / *Cherry Red (Cherry Red)*
- NEW **SMOOVE & TURRELL** Broken Toys / *Jalapeno (Jalapeno)*
- 12 **RODDY FRAME** Seven Dials / *A&D (A&D)*
- NEW **TRACIE YOUNG** No Smoke Without Fire / *Cherry Red (Cherry Red)*
- 16 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 4 **PLAID** Rechy Prints / *Warp (Warp)*

Coldplay



OFFICIAL RECORD STORE CHART TOP 20


THIS LAST ARTIST / ALBUM / LABEL

- 1 **COLDPLAY** Ghost Stories *Parlophone*
- New **SHARON VAN ETEN** Are We There *Jacjaguwar*
- New **SAM SMITH** In The Lonely Hour *Capitol*
- 2 **BLACK KEYS** Turn Blue *Nonesuch*
- New **NEIL YOUNG** A Letter Home *Reprise*
- 3 **OASIS** Definitely Maybe *Big Brother*
- 14 **PAOLO NUTINI** Caustic Love *Atlantic*
- New **MONGOL HORDE** Mongol Horde *Xtra Mile*
- 5 **MICHAEL JACKSON** Xscape *Epic/Noj*
- 8 **WILKO JOHNSON/ROGER DALTRY** Going Back Home *Umc*

THIS LAST ARTIST / ALBUM / LABEL

- New **BURY TOMORROW** Runes *Nuclear Blast*
- 6 **PALOMA FAITH** A Perfect Contradiction *Rca*
- 7 **PAUL HEATON & JACQUI ABBOTT** What Have We Become *Emi*
- 12 **PIXIES** Indie Cindy *Proper Music*
- New **PHARRELL WILLIAMS** Girl *Columbia*
- 27 **ARCTIC MONKEYS** Am *Domino Recordings*
- 9 **SWANS** To Be Kind *Mute*
- 10 **HORRORS** Luminous *XL Recordings*
- 25 **WAR ON DRUGS** Lost In The Dream *Secretly Canadian*
- 26 **DAMON ALBARN** Everyday Robots *Parlophone*

CHARTS iTUNES SINGLES WEEK 22

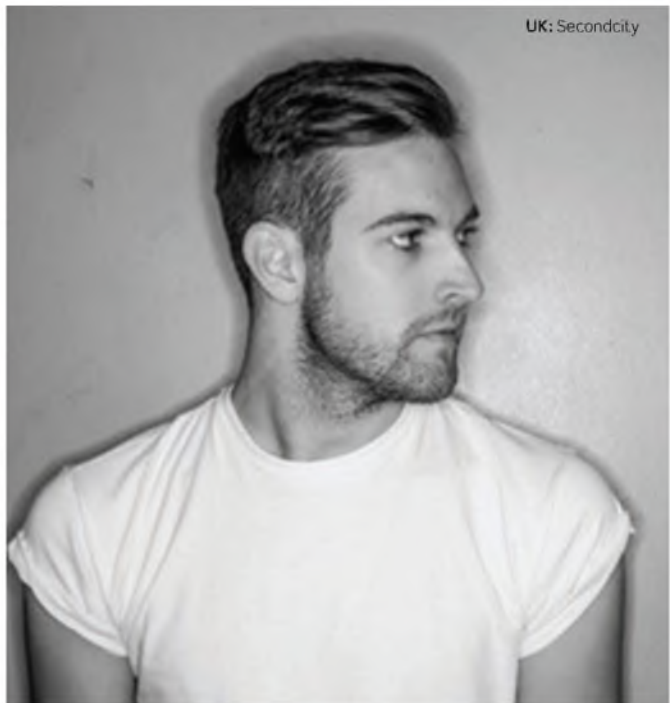
UNITED KINGDOM 	
POS	ARTIST/ ALBUM
25/05/2014 - 31/05/2014	
1	SECONDCITY I Wanna Feel
2	SAM SMITH Stay With Me
3	KLINGANDE Jubel
4	MR. PROBZ Waves
5	RITA ORA I Will Never Let You Down
6	JOHN LEGEND All Of Me
7	FUSE ODG Dangerous Love
8	PALOMA FAITH Only Love Can Hurt...
9	ELLIE GOULDING Beating Heart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

DENMARK 	
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
9	EMMELIE DE FOREST Rainmaker
10	HEDEGAARD Happy Home

FRANCE 	
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


GERMANY 	
POS	ARTIST/ ALBUM
23/05/2014 - 29/05/2014	
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

ITALY 	
POS	ARTIST/ ALBUM
22/05/2014 - 28/05/2014	
1	ED SHEERAN Sing
2	COLDPLAY A Sky Full Of Stars
3	PITBULL We Are One (Ole Ola)
4	PHARRELL WILLIAMS Happy
5	DEAR JACK Domani È Un Altro Film
6	FAUL & WAD AD, PNAU Changes
7	AVICII Addicted To You
8	CLEAN BANDIT Rather Be
9	CRIS CAB Liar Liar
10	DEBORAH IURATO Anche Se Fuori È...



NETHERLANDS 	
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

RUSSIA 	
POS	ARTIST/ ALBUM
26/05/2014 - 01/06/2014	
1	IMANY You Will Never Know
2	L'ONE Океан (feat. Фидель)
3	БУРИТО Ты знаешь (feat. Ёлка)
4	ЮВА Улыбайся
5	PHARRELL WILLIAMS Happy
6	ТИНА Ваня
7	ЮВА Простая песня
8	LANA DEL REY Shades Of Cool
9	SIA Chandelier
10	STROMAE Tous Les Mêmes

SPAIN 	
POS	ARTIST/ ALBUM
26/05/2014 - 01/06/2014	
1	REAL MADRID Hala Madrid ...y 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

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

SWITZERLAND 	
POS	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

CHARTS iTUNES ALBUMS WEEK 22



UNITED KINGDOM

POS	ARTIST/ ALBUM
25/05/2014 - 31/05/2014	
1	SAM SMITH In the Lonely Hour
2	COLDPLAY Ghost Stories
3	VARIOUS ARTISTS Frozen
4	PAOLO NUTINI Caustic Love
5	VARIOUS ARTISTS Just Great Songs 2014
6	ARCTIC MONKEYS AM
7	VARIOUS Now That's What I Call Music! 87
8	VARIOUS ARTISTS Laidback Beats
9	VARIOUS The Sound of Deep House 2...
10	PALOMA FAITH A Perfect Contradiction

DENMARK

POS	ARTIST/ ALBUM
26/05/2014 - 01/06/2014	
1	COLDPLAY Ghost Stories
2	SAM SMITH In the Lonely Hour
3	RÖYKSOPP,ROBYN Do It Again
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	VARIOUS ARTISTS MGP 2014

FRANCE

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

GERMANY

POS	ARTIST/ ALBUM
23/05/2014 - 29/05/2014	
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

ITALY

POS	ARTIST/ ALBUM
22/05/2014 - 28/05/2014	
1	COLDPLAY Ghost Stories
2	GEMITAIZ & MADMAN Kepler
3	DEBORAH IURATO Deborah Iurato
4	DEAR JACK Domani È Un Altro Film
5	VARIOUS Now Summer Hits 2014
6	GHEMON ORCHIdee
7	FRANCESCO RENGÀ Tempo Reale
8	BIAGIO ANTONACCI L'amore Comporta
9	CESARE CREMONINI Logico
10	LANA DEL REY Ultraviolence



NETHERLANDS

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
10	VARIOUS ARTISTS 538 Hitzone 68

RUSSIA

POS	ARTIST/ ALBUM
26/05/2014 - 01/06/2014	
1	LANA DEL REY Ultraviolence
2	COLDPLAY Ghost Stories
3	ЕВА ПОЛЬНА Поёт любовь (Deluxe)
4	LINKIN PARK Hybrid Theory
5	ДДТ Прозрачный
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)

SPAIN

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 Símbolo y el Cuate
10	VARIOUS Los Nº1 de Cadena 100 (2014)

SWEDEN

POS	ARTIST/ ALBUM
21/05/2014 - 27/05/2014	
1	COLDPLAY Ghost Stories
2	KENT Tigerdrottningen
3	DIRTY LOOPS Loopified
4	SABATON Heroes
5	RÖYKSOPP,ROBYN Do It Again
6	VARIOUS Absolute Running 2014
7	JON HENRIK FJÄLLGREN Goekseggh
8	MICHAEL JACKSON XSCAPE (Deluxe)
9	VARIOUS ARTISTS Absolute Music 75
10	PETER GABRIEL So

SWITZERLAND

POS	ARTIST/ ALBUM
23/05/2014 - 29/05/2014	
1	COLDPLAY Ghost Stories
2	VARIOUS Sing Meinen Song - Das...
3	SAM SMITH In The Lonely Hour
4	VARIOUS Kontor Sunset Chill 2014
5	GREGOR MEYLE New York - Stintino
6	GREGOR MEYLE Meile für Meyle
7	MR. DA-NOS Summer Nights In Brazil...
8	VARIOUS ARTISTS Bravo Hits, Vol. 85
9	GÖLÄ Die schönsten Mundart-Balladen...
10	RÖYKSOPP,ROBYN Do It Again

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 Ioki
- **MARTIN & ELIZA CARTHAY** The Moral Of The Elephant 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

Leadership 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 20: I'm Not The Only One (No.93,



MIDWEEK NO.1

Ed Sheeran: Sing

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

Home 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-on-week 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



MIDWEEK NO.1

Sam Smith: In The Lonely Hour

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.

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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 Diamant chats with Brazilian 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 Junani. 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 !K7 Records Horst Weidenmueller and Robin van BEEK from Bball 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'.

ALSO

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



SINGLES 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

WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Stefan Abingdon



Published by Warner/Chappell, artists written with include Sway 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 your favourite songwriter of the moment?

Fyfe, he has a way with words like no-one else right now.

NEW RELEASES RECOMMENDED 11.06.94



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.

AD WATCH

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 - call themselves "leaders in new wave bhangra" and invite readers to sample their new compilation CD. There's a fax number as well as phone number for you 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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IS GETTING BIGGER & BIGGER
Is your finger on the pulse?
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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"

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