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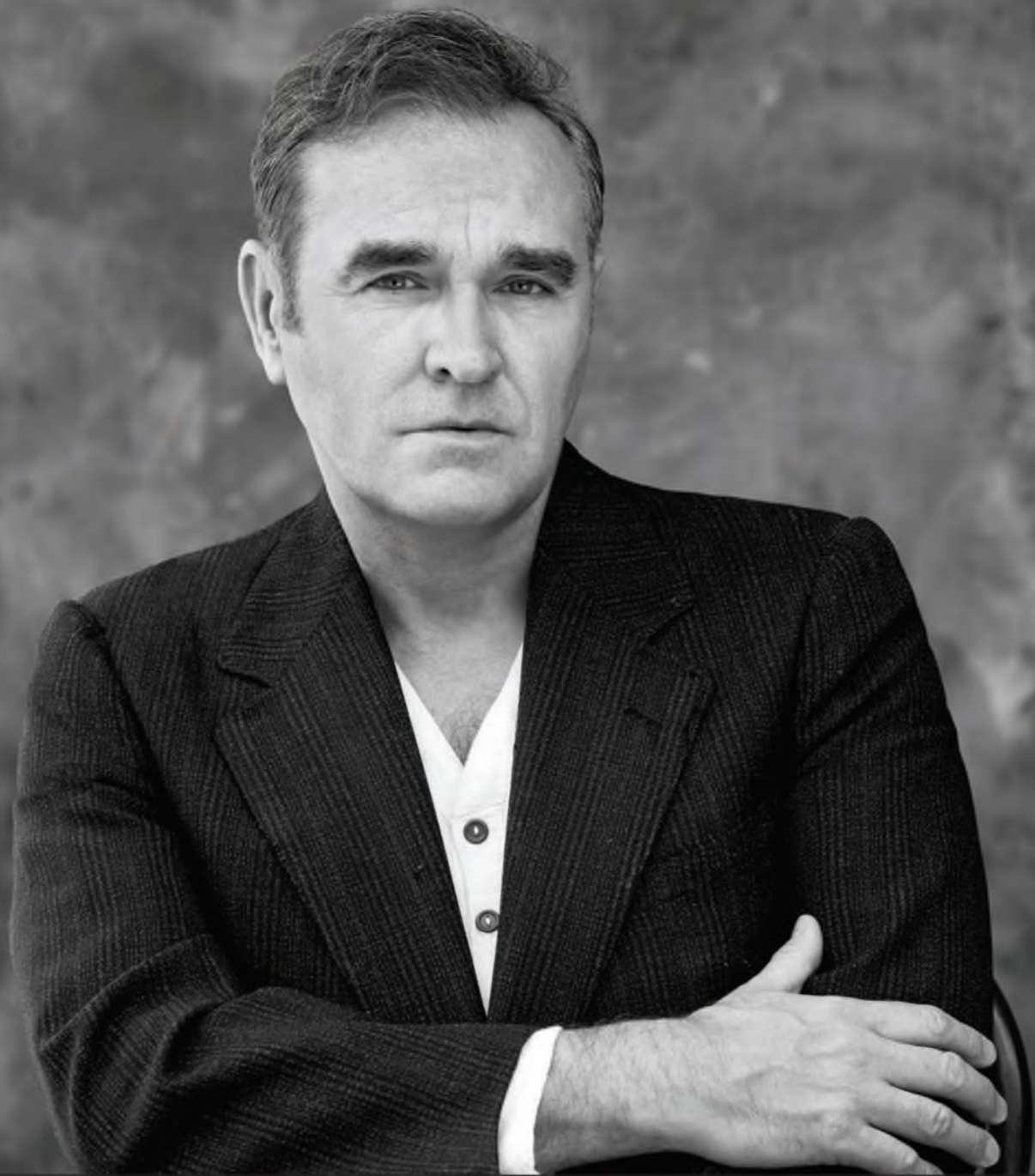


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& Earth Is The Loneliest Planet



14TH JULY



NEWS

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"This was a very different kind of festival. People were very respectful of each other"



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"A modern major record label will not sign something that does not slap it in the face"



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"I've never taken a shortcut for the sake of wanting success"

That's show business!

PRIMETIME LIVE TV FOR BBC MUSIC AWARDS IN DECEMBER - BUT BEEB DENIES BRITS RIVALRY

MEDIA

BY TIM INGHAM

The first ever BBC Music Awards will be broadcast live on BBC One, the Corporation has confirmed to *Music Week* - as it refutes claims that its new event is a clear threat to the BRIT Awards.

The Beeb announced the ceremony on Monday (June 16) as part of a raft of new initiatives under its BBC Music banner.

BBC One, Radio 1, Radio 2 and The One Show will all unite to support the Awards, dubbed 'a celebration of the best in popular music from the last 12 months'.

The BBC event will take place on Thursday, December 11 at London's Earls Court - the home of the BRIT Awards for a decade until it moved to the O2 Arena in 2011 - and will be hosted by Chris Evans and Ferne Cotton.



"The Awards will be broadcast live in primetime on BBC One and we will build [anticipation] on all of our channels and services and through the One Show," BBC Music boss Bob Shennan told

Music Week. "We'll give it as much support as we can. It's likely that Radio 1 and Radio 2 will be in and around Earls Court [on the night] doing their own unique broadcasting as part of the awards, and possibly

The One Show too. It will be a big BBC One event."

Awards on the night will include British Artist of the Year, International Artist of the Year and Song of the Year. Amongst performances from "the biggest and most iconic names in music", a special slot will be reserved for one of BBC Introducing's talents.

Despite some obvious similarities to the BRITs - which will take place just two months after the BBC Music Awards in February, 2015 - Shennan firmly denied any competition.

He said that the BBC's Awards ceremony would be "complementary" to the BPI-run event, and reflect the year in music with a similar approach to the Beeb's annual Sports Personality Of The Year - albeit via a notably different format.

Shennan suggested that, with its Radio 2 links, the show will

not just be focused on the younger end of the market, but "will be for music lovers of all ages who enjoy listening to music from across the BBC".

"There will be ingredients in our show that wouldn't appear in the BRITs," he added.

"The BRITs does not have a link to BBC Introducing, the BRITs does not incorporate orchestras - the BRITs doesn't display that range.

He added: "We'll have to be incredibly popular. But if this show doesn't feel like 'only on the BBC' then it won't be worked. I'm sure it will, and I'm sure you'll realise this an event with as much validity as the BRITs, that complements the BRITs, but that isn't the BRITs."

"We don't want to just re-make the BRITs. Why would we want to do that?"

Story continues on page 2...

UK Music and AIM back new Women In Music event

Music Week has teamed up with UK Music, AIM and Nordoff Robbins to launch a new Women In Music event, taking place at the Royal Garden Hotel, Kensington, on Friday, November 14.

It will recognise the 30 most influential women executives from all sectors of the business, whilst also giving individual awards in five special categories: Outstanding Achievement, Media Pioneer, Creative Inspiration (the only category open to artists), Rising Star

and Campaigner.

The list of the five big winners will be decided by an advisory panel comprising senior staff at the industry's leading companies, the entire UK Music board, plus the *Music Week* team.

You can nominate a colleague (or yourself), by emailing a brief commendation to womeninmusic@intentmedia.co.uk.

UK Music CEO Jo Dipple commented: "I'm very excited that UK Music is partnering with *Music Week* and AIM for



Women in Music. There are many amazing women working in all areas of the industry and this event will honour the work they do. The event will recognise their ambition, drive and success

and celebrate the women that are shaping today's music industry."

AIM chairman and chief executive Alison Wenham offered: "In hosting Women In Music, *Music Week* will be shining a welcome spotlight on the brilliant women in the music industry. AIM knows first-hand just how hard working, smart and dedicated women are - representing nearly half the AIM board, the effect of diversification has been incredibly positive for our business. We have worked closely

with *Music Week* to create this event, and hope that in years to come, as a result of this event and other initiatives encouraging diversity and equality in our industry, the board rooms of other companies will be similarly occupied as they deserve to be."

■ Tickets and tables enquiries to Debbie.Opeyokun@intentmedia.co.uk. Sponsorship enquiries to Rob.Baker@intentmedia.co.uk. All other enquiries to WomenInMusic@intentmedia.co.uk

NEWS

EDITORIAL

It's still a jungle out there for music in the Amazon



HOW MUCH IS JUST ENOUGH? That's the question being posed this week by two giants of modern entertainment media - as they both make their first public forays into the streaming music race.

Amazon's decision to launch its new online music platform without Universal's catalogue will have afforded its fully-licensed digital rivals plenty of mirth - but time will tell if this in fact proves one of the cleverest entrances onto the market yet.

The worldwide retailer is offering its customers a chunk of Warner, Sony and some indies' vaults as an added incentive to sign up to Prime. The fact it's missing the seemingly vital contribution of the world's biggest record company appears absurd to any music completists, until you realise that it's essentially following the Netflix model: license what you can for the price you can, and sell it cheap.

Forget the blockbusters or the deluxe edition releases, goes the logic, and see how many customers you can pull in for peanuts. Netflix, of course, is doing very nicely with its peanuts, up to around 45 million paying subscribers - more than four times that of Spotify - albeit bolstered by its own original content strategy, creating must-watch series like *House Of Cards* and *Orange Is The New Black*.

"Amazon's current 'one million songs' boast might seem laughable to streaming vets - but it may be enough for its mainstream customer base"

More relevant to music are the growing whispers that Netflix will soon unleash a tiered pricing system - the more you pay, the more entertainment you can choose from - which will presumably be reflected in its licensing deals with movie studios.

Last week, Blinkbox Music boss Mark Bennett talked up the potential of the casual listening audience when it comes to streaming; a ClubCard-carrying group his Tesco-owned company knows intimately. With 1.5 million downloads already racked up since launch last year, he's doing something right. Amazon's current 'one million songs to choose from' advertising boast might seem laughably weeny to us grizzled Spotify/Deezer/Rdio vets, but it may just be enough for the vast majority of its customer base.

In order for the music industry to benefit from this budget approach from mass-market brands like Amazon, it may - frighteningly - need a more sophisticated licensing structure. It's clearly no longer good enough to know the value of your whole catalogue; these days, you've got to know the value of each and every song. Even - perhaps especially - the crap ones.

Enter YouTube. This week, it claimed that 90% to 95% of global music labels have licensed its new subscription service. The pesky 5% remaining are those leading indies repped by WIN, who've refused to sign what they see as indefensible and non-negotiable terms.

Let's put aside the fact that Merlin claims independent labels actually account for more than a third of album sales in the US - and, for that matter, that digital distributors such as Ingrooves, Believe Digital and The Orchard have successfully negotiated terms with YouTube. Going by Amazon's logic, 95% should be plenty for YouTube's subscription platform to lift off like a rocket.

Except, hang on, there's a rogue factor at play; a solid gold phenomenon. As any BRIT Awards organiser will tell you, in Joe Public's eyes, a modern music event lacking Ms. Adele Adkins risks not being much of a modern music event at all.

Tim Ingham, Editor

'We want to unite the UK'

... The BBC is aiming to surprise audiences with unexpected performances and artist collaborations. Shennan acknowledged that he'd need to win backing from the music industry to land the names he wanted, and early signs are good.

Universal Music UK chairman and CEO David Joseph told *Music Week*: "I welcome any news which places music in its deserved place at the heart of the BBC. The decision to launch their own end-of-year awards show seems totally natural and we couldn't be more supportive."

Aired on ITV1, 2014's BRIT Awards drew the live ceremony's lowest-ever UK TV ratings, not helped by US star performers such as Katy Perry and Beyonce opting to not sing hit songs. The show drew an average audience of 4.6 million.

The BBC will still have to put in a big performance to beat that: recent Thursday night primetime shows on BBC One such as *Masterchef* (4.7m) and *Silent Witness* (5.1m) attracted similar numbers. However, Shennan says the sustained support of BBC Radio and *The One Show* in the lead-up to the Awards will be crucial in luring a mainstream audience.

"The BBC can really achieve impact with big set-piece events like this that unite the whole country," said Shennan, adding that, in particular, "BBC One clearly has the capacity to do like no other channel in Britain".

CEO of the BPI and BRIT Awards Limited, Geoff Taylor, responded to whispers of the rivalry between the new show and the BRIT Awards 2015 by telling *Music Week*: "We are very much in favour of any new programming that supports,



Laura Mvula. Sony-signed star performed at the launch of BBC Music on Monday

"It will be interesting to see how the BBC Music Awards event shapes up, but at this point we don't see it competing head-on with the BRIT Awards"

GEOFF TAYLOR, BPI

celebrates and rewards British music. For several years we have been pressing BBC television to invest more heavily in music and in particular to do more to showcase new music on its major TV channels - so we hope this announcement will foreshadow the return of more programmes featuring new artists on BBC One and Two. It will be interesting to see how the awards event shapes up, but at this point we don't see it competing head-on with the BRIT Awards.

"Rather, it should be complementary. And early plans suggest the BRITs 2015 will be more exciting than ever before".

The BBC awards will be produced by Guy Freeman, who executive produced the Beeb's coverage of the Queen's Diamond Jubilee Concert in 2012, as well as live events such as *Give It Up For Comic Relief*.

"We'll be building our own BBC team of special advisers around the awards," said Shennan - drawing a line between the BBC's approach and the BRIT Awards, which are essentially run by the music industry.

Meanwhile, as part of its new music changes, the BBC has confirmed that from August, lifestyle programme *The One Show* will air a live music performance each day on BBC One. The programme draws an average audience of around 5 million people.

"Clearly from a music industry perspective, that's a wonderful opportunity to showcase really important talent that large audiences would like to see," said Shennan. "That commitment from *The One Show* is great and it's indicative of what we're trying to achieve with this BBC Music strategy."

Sony DADC nabs Universal UK deal

Universal Music UK will switch to Sony DADC for supply chain services in 2015 when its current deal with Arvato expires.

Arvato's wider relationship with Universal includes logistics and IT services in other European countries, which will be unaffected, *Music Week* understands. Universal UK's deal with Sony DADC is a multi-year agreement and will see the record

company leverage services including physical pick-pack-ship for disc and non-disc B2B solutions across the UK and Ireland.

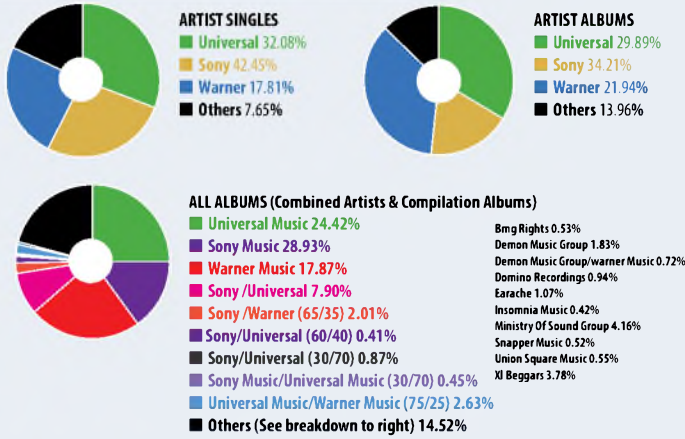
David Sharpe, COO Universal Music UK, said: "Sony DADC has best-in-class infrastructure in the UK which we will take full advantage of to continue to provide the highest quality of service to our customers."

Sony DADC general manager, distribution Natasha Tyrrell said: "It is fantastic to have won this contract with such a prestigious recording company and we look forward to a successful partnership with them."

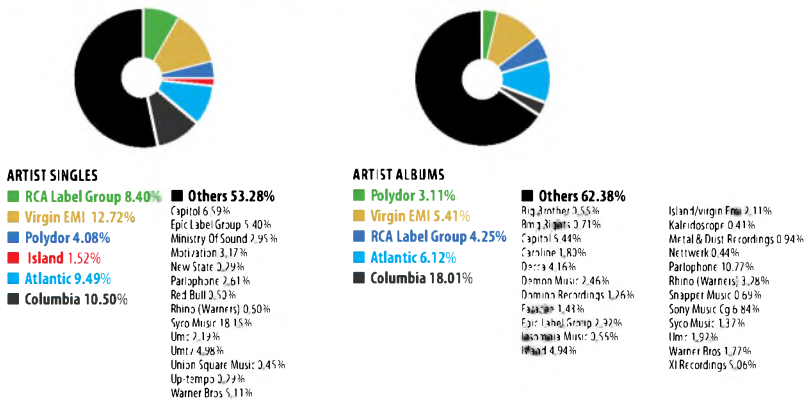
"Our facilities in the UK are second to none and are being recognised as such by the world's premiere entertainment companies."

MARKET SHARES

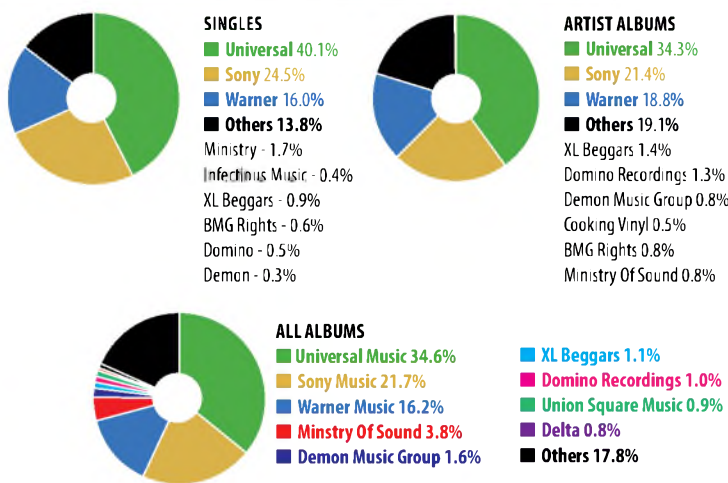
WEEK 24: TOP 75 SHARE BY CORPORATE GROUP



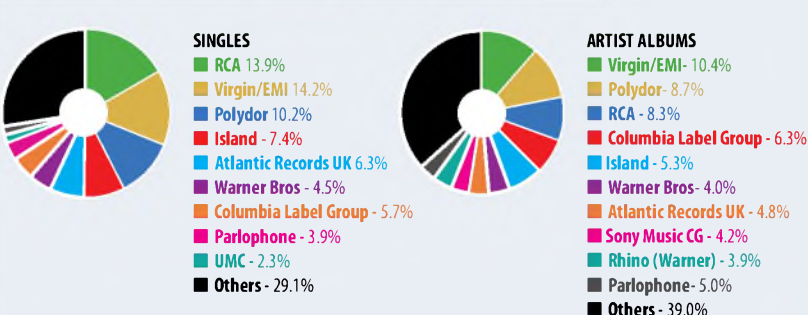
WEEK 24: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



JOHN GIDDINGS HAILS "BRILLIANT SUCCESS"

Isle Of Wight crime down 87%



LIVE

BY TIM INGHAM

Reported crime at last weekend's sold-out Isle Of Wight festival was down a staggering 87% year-on-year, according to organisers.

The event, which took place from Thursday to Monday (June 12 - 15) was headlined by Biffy Clyro, Kings Of Leon and Red Hot Chili Peppers, with the likes of Calvin Harris, The Specials, Rudimental and Suede also playing.

Around 50,000 people attended the event, according to owner John Giddings - plus 6,000 more who bought day tickets to see the Chili Peppers.

"It was a brilliant success, not just because of the artists that performed, but because we extended all of the stages, the amount of groups on smaller stages, theme bars and boutique bars," Giddings (pictured) told *Music Week*.

"People told me it was their best experience of a festival we've ever done. There was so much going on: there was even a World War 2-themed section hidden behind the intoxicated tearooms. Randomly, these air raid wardens would clear the area, put people in a bunker and give them free shots."

Solo Agency founder Giddings picked out solo performer Passenger as one of his live highlights from the weekend, along with Alison Moyet and a string of on-the-rise acts including Nina Nesbitt, Chloe Howl, Ella Eyre and John Newman, who he called "simply a great entertainer".

But the biggest surprise of the event for Giddings was the astonishing drop in illegal activity across the three days.

"I genuinely can't believe it," said the exec, joking that the figures were "so low, I nearly stole something myself just to bring

"We book an eclectic mix of artists - past, present and future. Perhaps that makes people behave better" JOHN GIDDINGS

them back in line with expectations".

Added Giddings: "Because I'm older I book a really eclectic mix of artists - past present and future. Perhaps that makes people behave better towards each other. It's not all 18-year-old kids who can be set off by each other.

"That's not me being rude about other people's events - it's just this is a different kind of festival. People are very respectful of each other at the Isle Of Wight, the atmosphere when you first get on that ferry feels like going on a holiday."

This year's Isle Of Wight Festival avoided any of the rain-related issues of two years ago, when a mud-bath presented ticketholders with difficulties entering and leaving the site's carpark.

Added Giddings: "We were absolutely helped this year by some incredible weather. Unless you're called Glastonbury, people in this country depend on the weather to make their last-minute decision about whether to go or not."

Giddings reiterated that any profits generated by the festival don't go into his personal pocket - and are instead re-invested into the event for the next year.

"What people don't realise is that the festival is my hobby - I don't like golf and don't like gardening so I've got nothing better to do," said Giddings. "I've got a real job back in London where I book groups on tour [at Solo] - this is a different thing."

He added: "We put all the money we make back into the festival to improve it every year, just because it's so entertaining."

NEWS

NEWS IN BRIEF

■ **ISLAND RECORDS:** The record label's president Darcus Beese has been awarded an OBE in the Queen's Birthday Honours list for services to the UK music industry. Other OBE honourees from the world of music in the list include MD of Boosey and Hawkes Janis Suskind, jazz concert promoter John Cumming, composer and tabla player Talvin Singh, the founder of London Music Masters, Victoria Sharp and ROAR Global boss Jonathan Shalit. Scottish songwriter Bill Martin was awarded an MBE, as was musician and broadcaster Cerys Matthews.

■ **MINISTRY OF SOUND:** Independent music powerhouse Ministry Of Sound is launching a publishing division - with popular A&R specialist Ben Bodie at the helm. Bodie was formerly VP of A&R at BMG Chrysalis, where he led all A&R activities and executives across BMG's British business.

■ **RADIO:** Ofcom has extended the duration of local analogue commercial radio licenses in the UK. Where the licenses are re-awarded, they will now be granted for a period of 12 years rather than seven years under the existing policy.

■ **COPYRIGHT:** Following reviews to copyright law, new rules on the private use of personal copies, quotation and parody of copyrighted material have been put before Parliament to come into force from October 1. The draft regulations are identical to those introduced before, but were withdrawn last month. The law being amended is the Copyright, Designs and Patents Acts 1988.

■ **CORRECTION:** Nicola Powell was incorrectly attributed on page 3 of last week's issue of Music Week (06.06.2014). Robert Plant is represented by Nicola Powell Management at Yam Yam 345.

■ **TAG:** Acts who work with The Agency Group made up half of the winners at Kerrang's 2014 awards. VP Paul Ryan heads up the department in London. Ryan has been involved with the development of Architects, Bring Me The Horizon, Bullet For My Valentine, In Flames, Killswitch Engage, Lamb Of God and Trivium amongst others. He said: "I am delighted that TAG continues to show our diversity and domination in representing both contemporary and legendary acts at this year's K! Awards."

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COOPER, OAKES, JONES & PICKERING STEP UP AT PUBLISHER'S UK OFFICE

Sony/ATV promotes sync foursome



[L-R]: Chris Jones, James Cooper, Nick Oakes and Sarah Pickering

PUBLISHING

■ BY TIM INGHAM

Sony/ATV Music Publishing UK has restructured its sync and creative licensing department with the promotion of four executives.

James Cooper and Nick Oakes, both formerly senior sync and licensing managers, are jointly promoted to the newly-created position of head of sync and creative licensing.

Meanwhile, Chris Jones is elevated from senior licensing manager to head of sync and licensing. They all report into president of UK and European creative Guy Moot.

Sarah 'Pixie' Pickering is also promoted as she moves from regional promotions executive to head of promotions, reporting into Moot.

Sony/ATV's former VP/director of sync and

"I'm thrilled to see James, Nick, Chris and Sarah progressing into senior positions. We've got four very senior people driving forward what is not only a bigger sync team than any other company but also the very best" GUY MOOT, SONY/ATV

marketing, Karina Masters, left the company earlier this year.

Cooper has been with Sony/ATV since 2009, initially as creative manager. He was previously at independent music publisher Music Sales Film & TV, as well as audio post-production company Grand Central Sound Studios, advertising agency Saatchi & Saatchi and UK film production company Revolution Films.

Oakes and Jones both previously worked at EMI Music Publishing - acquired by Sony/ATV for around £1.4 billion in 2012 - and have each completed ten years' service

across the two brands. Oakes joined EMI Music Publishing in May 2004 from music supervision company Soundlounge, while Jones started a month later straight from university.

Pickering joined Sony/ATV in 2009 and in her new role is responsible for the day-to-day management of the EMI Production Music sales team, while heading commercial promotions across Sony/ATV UK. She is also producer for Juice Music, Sony/ATV's joint-venture music library with ITV.

Guy Moot said: "It's great that at Sony/ATV we have

executives capable of rising up through the ranks and I'm thrilled to see James, Nick, Chris and Sarah progressing into senior positions. We're a big company so we need this level of expertise and we've got four very senior people driving forward what is not only a bigger sync team than any other company but also the very best."

Activity within Sony/ATV's Sync and Creative Licensing Department ranges from placing songs in big-budget movies and high-profile advertising campaigns to securing merchandising deals, which have recently included licensing Beatles mugs and T-shirts bearing the legendary Last Night A DJ Saved My Life. Supporting all this is a dedicated marketing person who is tasked with promoting the company's songwriters and repertoire to potential clients.

ITV sync bodes well for Raleigh Ritchie



A major TV sync for up-and-coming British artist Raleigh Ritchie is showing signs of elevating the singer/songwriter's career into the big leagues.

Track Stronger Than Ever has been chosen by ITV to launch its

new catch-up digital channel ITV Encore. The song was picked by ITV creative director Ben Knapp from an e-card mail out sent by Tom Clough in Sony Music UK's sync team.

"The track already had a lot of spot plays on Sky Sports, who championed it from the start, and we always felt it was a great track for sync - and a hit," director of music for film and TV at Sony Music UK, Ian Neil, told *Music Week*. "The reaction has been great and the track is Top 30 this week without any radio support to date - but it is now going on the Radio 1 C-list, given the Shazam action

and the downloads."

Once the sync landed last week, the track climbed to No.30 on the Official UK Chart midweeks and up to No.6 on the UK Shazam chart. The plugging team at Columbia within Sony - headed up by Pete Black and Sam Potts - jumped on the opportunity.

Potts explained: "We've been working Raleigh for a year now, starting with the Middle Child EP in June 2013, of which we picked up a lot of specialist support. We released The Black And Blue EP at the back end of 2013, where 1Xtra C-listed the track Free Fall and Radio 1 put Bloodsport on its In New Music

We Trust list. We then moved on to Stronger Than Ever at the start of the year where it picked up specialist support and a B-list at 1Xtra. But then everyone came off it.

He added: "We took it back to Radio 1 playlist [after the chart and Shazam success] and they added to the C-list. It was their Track Of The Day on Monday (June 16) as well and has been re-added to the 1Xtra C-list."

The track is published by Sony/ATV and Universal Music, having been written by Jacob Anderson and Christopher Crowhurst. Raleigh Ritchie is managed by James Collingwood.

NEWS

WIN ARGUES "VAST MAJORITY" OF INDEPENDENT LABELS UNHAPPY WITH LICENSING OFFER

YouTube fallout gets serious

DIGITAL

■ BY TIM INGHAM

YouTube looked set to be moving ahead with plans to remove music videos from artists such as Arctic Monkeys and Adele at the time of going to press - as the fight from leading independent labels to win better terms from the platform hit breaking point.

The Google-owned video giant was ready to start blocking videos on its main platform within "a matter of days", YouTube's head of content and business operations Robert Kyncl told the FT on Monday.

The exec argued that 90% of music rights-holders have now signed a contract to license YouTube's as-yet-unlaunched



subscription service - even though a number of influential independents, led by trade bodies WIN, AIM and IMPALA, have refused to sign what they see as "indefensible terms".

The majors are understood to have agreed a three-year global licensing deal with YouTube for the new service, with a shared advance of around \$1 billion.

Music Week understands that some leading independent digital distributors - including INgrooves, Believe Digital and The Orchard - have also come to an agreement with YouTube to license the platform.

However, the Worldwide Independent Network (WIN), has now issued a new statement further questioning the actions of YouTube in light of the announcement of its intention to block content.

Leading indie labels suggest that they have been offered unfavourable, and non-negotiable terms from YouTube, which undervalue existing rates in the marketplace from partners such as Spotify and Deezer.

Alison Wenham, CEO of WIN (*pictured*) said, "Put simply,

by refusing to engage with and listen to the concerns of the independent music sector YouTube is making a grave error of commercial judgment in misreading the market.

"We have tried and will continue to try to help YouTube understand just how important independent music is to any streaming service and why it should be valued accordingly. Music fans want a service that offers the complete range of music available.

"This is something that companies such as Spotify and Deezer do, both of whom have excellent relationships with the independent music sector. By not giving their subscribers access to independent music, YouTube is setting itself up for failure.

"We appreciate that a small number of independent labels may have their own reasons for agreeing to YouTube's terms, that is their prerogative, but they are very much in the minority. The vast majority of independent labels around the world are disappointed at the lack of respect and understanding shown by YouTube. We once again urge YouTube to come and talk to us."

Her position was forcefully backed up by the BPI which represents all three major labels in the UK, as well as some large independent labels.

"We think it is wrong for YouTube/Google to threaten to ostracise certain independents - denying fans the opportunity to hear their music," said BPI CEO Geoff Taylor.

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DATA DIGEST

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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	THE 1975	11	DOLLY PARTON
2	COLDPLAY	12	ENRIQUE INGLESIAS
3	ED SHEERAN	13	LITTLE MIX
4	JOHN BISHOP	14	DEMI LOVATO
5	BLACK VEIL BRIDES	15	MADNESS
6	THE VAMPS	16	THE EAGLES
7	SAM SMITH	17	KATE BUSH
8	PAUL HEATON	18	KASABIAN
9	SLASH	19	TOM JONES
10	ERASURE	20	BELLE AND SEBASTIAN

ticketweb



TICKETWEB UK

POS	EVENT	POS	EVENT
1	LAURYN HILL	11	ARROWS OF LOVE
2	NORMAN JAY MBE	12	TONY VISCONTI
3	COUNTING CROWS	13	THE PIERCES
4	BLACK VEIL BRIDES	14	LOVEBOX AFTER DARK
5	SLASH	15	THE LUMINEERS
6	UB40	16	PASSENGER
7	FUTURE ISLANDS	17	RS
8	ERASURE	18	DROPKICK MURPHYS
9	JURASSIC 5	19	PUKKA UP
10	JOHNNY MARR	20	CLEAN BANDIT

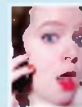
LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@agent_jedwards Led Zep's "Whole Lotta Love" making an appearance in the UK Shazam charts, I see. Whoever had to Shazam that...off with your head. (Jason Edwards, 13 Artists) Wednesday, June 11



@thomdenson Nothing worse when bands are listed as 'slacker rock' if it's all been built on the foundations of parents' money. Fuck off Chelsea boys. (Thom Denson, Brace Yourself PR) Friday June 13



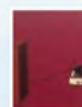
@ArrJayEII The poor reception at Download meant that I could not live tweet my findings. But you missed Big Bird circle pitting to Dying Fetus. (Rebecca Laverty, Pioneer Music Press) Saturday, June 14



@iamrobanderson James Arthur dropped in the same week Ella Henderson is about to debut at Number 1. Let this be an #XFactor lesson to us all. (Rob Anderson, Distiller Music) Thursday, June 12



TWEET OF THE WEEK
@malcolmgerrie BBC announce they are launching their own music awards event 2 months before The Brits. #letbattlecommence! (Malcolm Gerrie, WhizzKid Entertainment) Tuesday, June 17



@EarlsJohn Didn't expect to end up watching the England game with @PEACE4EVEREVER in an old lady hotel bar. Nice lads, shit at betting. (John Earls, London Metropolitan University) Sunday, June 15



@mckamber Day 9 of being back at work. I am having to use a green highlighter on my accounts sheet. This is upsetting me #assistantproblems (Amber McKenzie, ITB Agency) Thursday, June 12



@YukiParmar Is anybody's dad actually on FB or twitter? Go visit them / call them / skype them and actually show your appreciation!! (Yuki Parmar, Strictly Rhythm) Sunday, June 15



@jamesjammcmahon 5SOS getting booed tonight at the Kerrang! Awards was pretty fucking funny. That said, I love that 5SOS <and> Watain went home with awards (James McMahon, Kerrang! Magazine) Thursday, June 12



@oliviaspitfire Reading that @Darcus from @islandrecordsuk has been given an OBE is just fantastic, teaboy to president! #Legend (Olivia Hobbs, Poydor Records) Saturday, June 14



@JoeSchiavon I am, perhaps, a bit more excited than I should be to debut my ticket updates spreadsheet this morning. (Joe Schiavon, Transmission Music Group) Monday, June 16



shazam TAGGED



The latest most popular Shazam new release chart:

1 OLIVER HELDENS X BECKY HILL

Gecko

2 ARIANA GRANDE

Problem

3 WILL.I.AM & CODY WISE

It's My Birthday

4 RIXTON

Me And My Broken Heart

5 EXAMPLE

One More Day

6 MILKY CHANCE

Stolen Dance

7 MK

Always

8 CHERYL COLE

Crazy Stupid Love

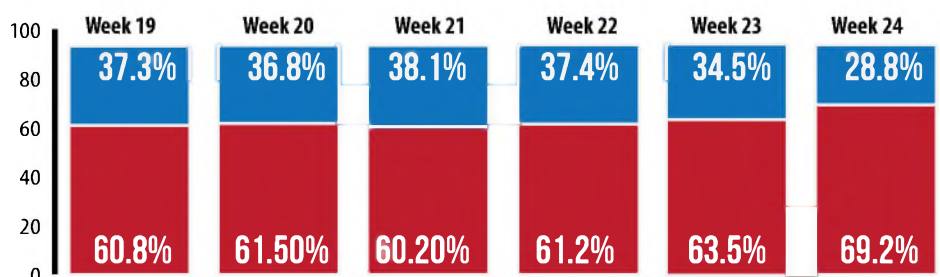
9 SIA

Chandelier

10 DIMITRI VEGAS & LIKE MIKE & MARTIN GARRIX

Tremor

DIGITAL vs PHYSICAL



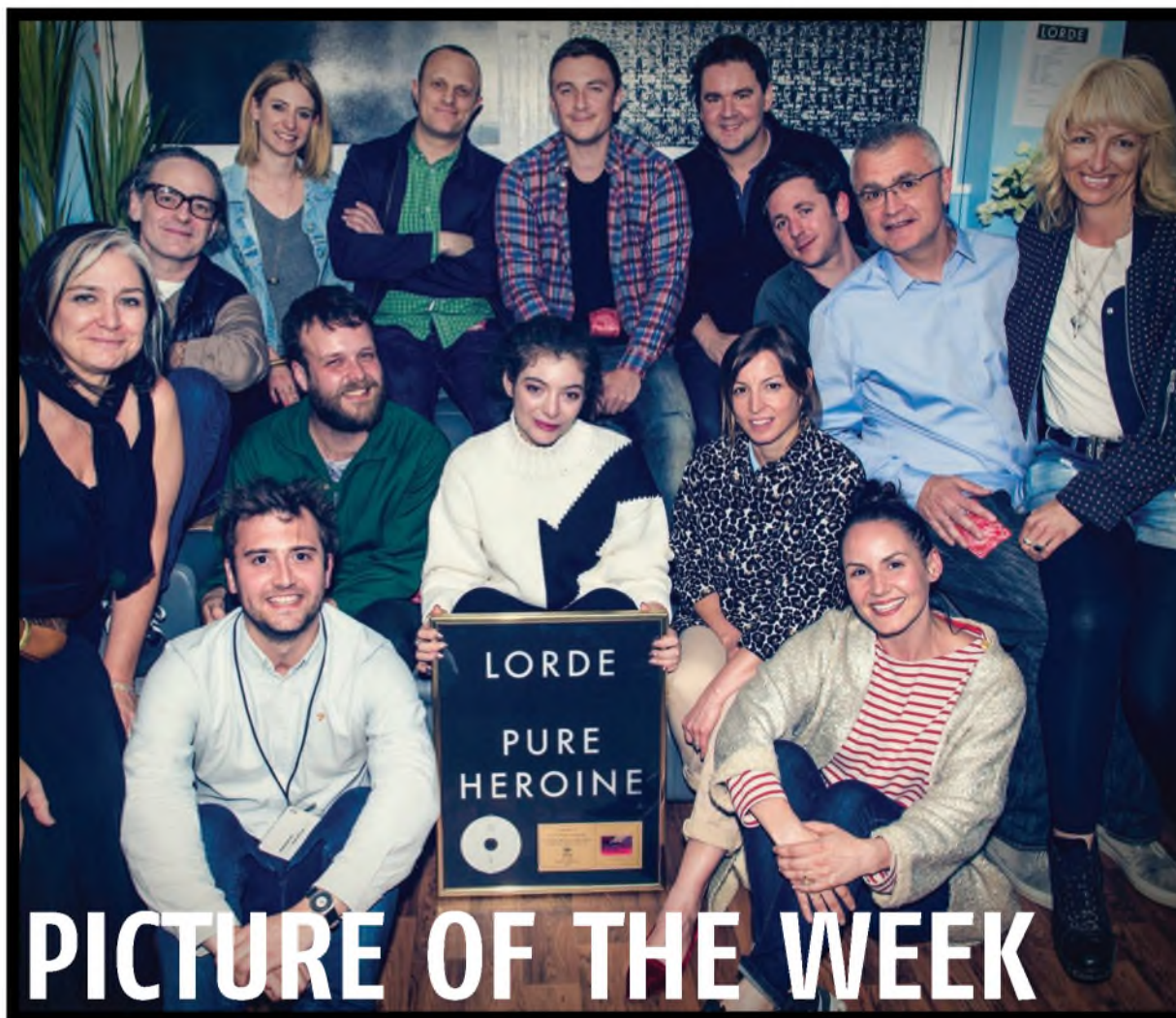
WKS 19 - 24

The UK market share for all albums in the past five weeks

DIGITAL
CD



For daily news visit musicweek.com



MY SWEET LORDE

Friday, June 6: London

New Zealand sensation Lorde hooked up with the Virgin EMI label gang and her live team at her recent Brixton Academy sold out show to receive a disc for a quarter of a million Pure Heroine albums sold in UK.

Top row (L-R)
 Alex Sayers (marketing manager, Virgin EMI), Ted Cockle (label president, Virgin EMI), Tom March (general manager, Virgin EMI), Rob Lynch (national radio plugger, Airplayer)

Middle row (L-R)
 Andrew Kronfeld (president global marketing, Virgin EMI), Luke Ferrar (digital marketing manager, Virgin EMI), Lorde, Ruth Drake (press, Toast), Noam Klar (online PR, Toast), Bruno Morelli (head of promotions, Virgin EMI), Sonja Yelich-O'Connor

Front row (L-R)
 Emma Banks (live agent, CAA), Chris Nelson (international marketing manager, Virgin EMI), Beth Drake (press, Toast)

BPI SALES AWARDS: WEEK ENDING JUNE 15

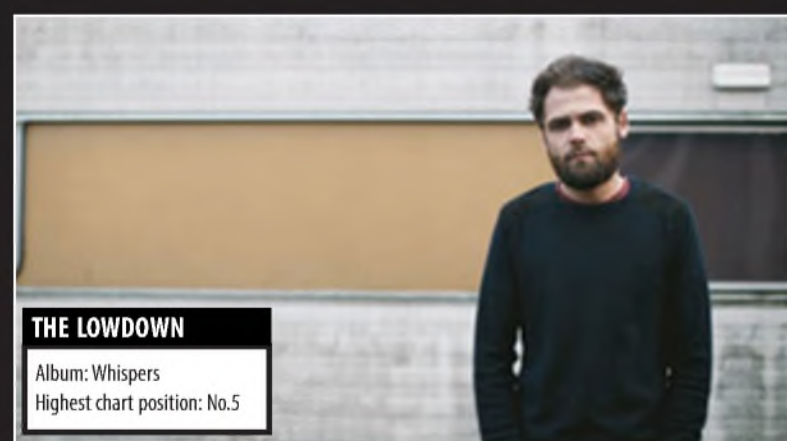


ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
CAROLE KING TAPESTRY (ALBUM) <i>2x Platinum</i>
LIGHTHOUSE FAMILY GREATEST HITS (ALBUM) <i>2x Platinum</i>
COLDPLAY GHOST STORIES (ALBUM) <i>Platinum</i>
CRAZY TOWN THE GIFT OF THE GAME (ALBUM) <i>Gold</i>
KASABIAN 48:13 (ALBUM) <i>Silver</i>
VARIOUS ARTISTS SATURDAY NIGHT CLUB CLASSICS (ALBUM) <i>Silver</i>
EAGLES SELECTED WORKS 1972-1999 (ALBUM) <i>Silver</i>
BLACK KEYS TURN BLUE (ALBUM) <i>Silver</i>
JOHNNY CASH OUT AMONG THE STARS (ALBUM) <i>Silver</i>

BPI
 The British Recorded Music Industry

SINGLES ★ Platinum (600,000) ● Gold (400,000)
 ● Silver (200,000)
 ALBUMS ★ Platinum (300,000) ● Gold (100,000)
 ● Silver (50,000)

TAKE A BOW TEAM PASSENGER



THE LOWDOWN
 Album: Whispers
 Highest chart position: No.5

Label: Black Crow/Island Records
Publisher: Sony/ATV Music Publishing
Managing Director: Jon Turner
Manager: Dan Medland/Tim Clarke/David Enthoven/Rebekah Tayler
Legal: Ann Harrison (Harrisons Entertainment Law Ltd)

Marketing: Pru Harris (Plan A)/Olivia Nunn (Island Records)
National, Regional And Online Press: Barbara Charone/Fred Mellor/Millie Tenant/Hugo Simpson (MBC PR)
National Radio: Steve Pitron/Charley Byrnes
TV: Tony Fletcher

SALES STATISTICS



CHART WEEK 24 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,688,014	1,140,073	420,451	1,560,524
PREVIOUS WEEK	2,768,953	1,029,610	349,697	1,379,307
% CHANGE	-2.9%	+10.7%	+20.2%	+13.1%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	71,730,595	26,170,622	8,150,578	34,321,200
PREVIOUS YEAR	82,693,991	30,534,927	7,988,023	38,522,949
% CHANGE	-13.3%	-14.3%	+2.0%	-10.9%

FEATURE

ON THE RADAR LEWIS WATSON

■ BY CORAL WILLIAMSON

Considering his debut EP was called *It's Got Four Sad Songs On It, BTW*, it's unsurprising that Lewis Watson doesn't have the cheeriest outlook on life.

"Don't expect anything and you'll never be disappointed," he tells *Music Week*. "It's such a shit outlook, but it's worked for me so far." It certainly has: the singer-songwriter signed to Warner Bros. only a few days after he self-released his first EP, which outsold Adele, Madonna and Ed Sheeran on its first day. "Just for that one day," the 21-year-old modestly points out.

Now, Watson is gearing up for his debut album. With five EPs and a lengthy writing process last year, he was faced with the difficult task of narrowing down the tracklist from over 60 songs. "It's a good problem to have," he jokes.

"It was tough. I did eight tours

last year, and when I wasn't on the road I was either writing or recording. It was a full-on year. We'd lived with some versions of the album, but I felt like there were too many songs that people had already heard.

"And I really didn't want to just repackage the EPs," Watson explains. "So I picked from the songs I'd written last year, and now there's only four tracks from the EPs that have been re-recorded to some degree. Everything's like a new version."

The *Morning*, his debut full-length, also had five producers diving in, including Mike Crossey, Iain Archer and Richard Wilkinson. "Each of the producers brought their own style to it.

"Which was great, I loved it, but I was scared that it may sound like you could hear each of the producers, and it wouldn't flow and

was jagged," Watson admits.

"Fortunately it isn't... I hope."

While Watson says he would one day like to experience the more normal process of "a block of six weeks in a studio with one person", he enjoyed the gift of hindsight this way afforded him.

"I could look back at a recording I did a year ago and say, 'That's not working for me anymore'. Hopefully it will increase the longevity of these tracks," he suggests.

In keeping with his unorthodox methods, the *'Diary'* deluxe edition of *The Morning* comes with a 52-page book that documents Watson's last two years. He explains: "I think I've had this Moleskine book since I was signed. At the start it wasn't a diary, but it's turned into one.

"I've written about a lot of stuff in there, and the book is full of lyrics and chords, and telling



myself how to play the songs. If I'm in the van on the way somewhere I'll doodle. And there's some polaroids in there from shows and trips. For the third EP we were thinking of a book release, but it just didn't happen. So we went for it with the album. I thought it was quite a different thing to do."

ESSENTIAL INFO

RELEASES

Out now

- EP: *It's Got Four Sad Songs On It BTW*
- EP: *Another Four Sad Songs*
- EP: *The Wild*
- EP: *Four More Songs*
- EP: *Some Songs With Some Friends*

July

7 Album: *The Morning*

MANAGEMENT

Matt Johnson (Red Light Management)

LABEL

Warner Bros.

LIVE

September

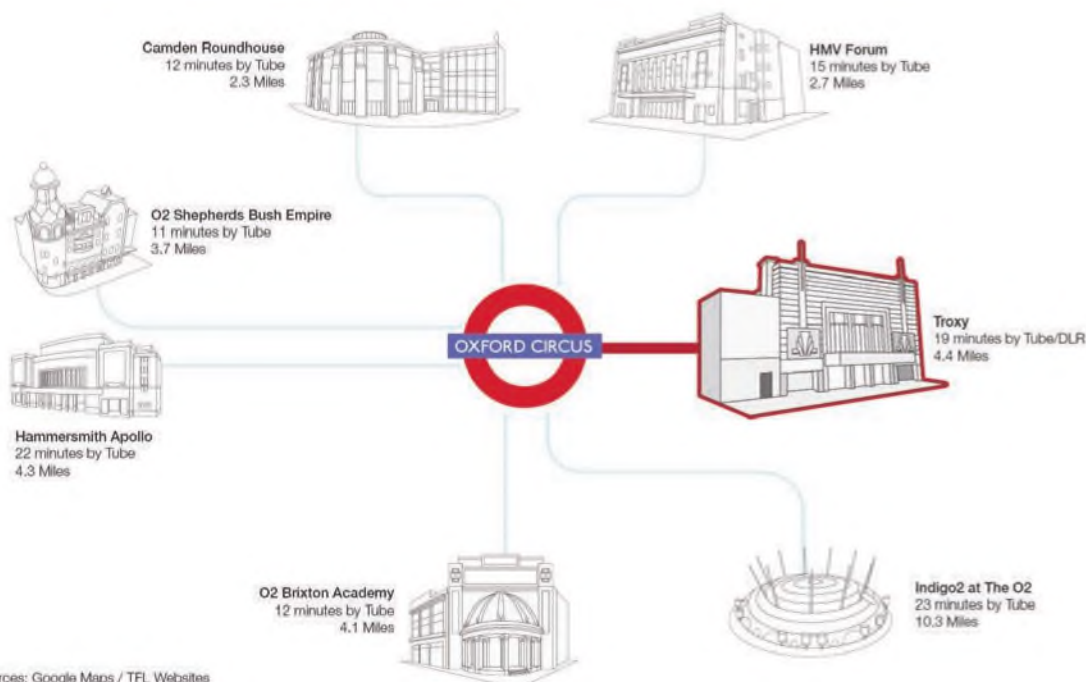
- 20 Phoenix, Exeter
- 21 Talking Heads, Southampton
- 22 The Trinity Centre, Bristol
- 23, The Glee Club, Cardiff
- 25 Shepherd's Bush Empire, London
- 27 O2 Academy 2, Newcastle
- 28 Garage, Glasgow
- 29 Academy 3, Manchester

October

- 1 Cockpit, Leeds
- 2 Rescue Rooms, Nottingham
- 3 Institute, Birmingham

Not As Far As You May Think

3050 Capacity



Some of the acts Troxy has played host to:

Nick Cave & The Bad Seeds / Peter Doherty / Jarvis Cocker / Morrissey / The Flaming Lips / Doves / Pixies / Fat Freddy's Drop / UB40 / Bombay Bicycle Club / PJ Harvey / Beady Eye / New Order / The Cribs / Garbage / Patti Smith / Stereophonics / Richard Hawley / The Gaslight Anthem / Vampire Weekend / Artists & Manager Awards 2012 / NME Awards 2013 / Kerrang Awards 2013 / Hurts / Anna Calvi // London Grammar / Foster The People / Brand New / Violent Femmes

Forthcoming shows to include:

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Q&A CHARLI XCX

'I'VE DONE THINGS MY WAY'

The Asylum-signed singer and Stargate-signed songwriter discusses the highs and lows of working as a young female in the music industry - and reveals plans for her second album

TALENT

■ BY RHIAN JONES & CORAL WILLIAMSON

Charli XCX is multi-talented. The 21-year-old British singer has already forged a career as a successful topline songwriter and is now making waves as an artist in her own right.

After the release of her debut album *True Romance* in 2013, she's toured with Coldplay, Marina And The Diamonds, Ellie Goulding, Sleigh Bells and Santigold and is now gearing up to release her second LP in October. The currently untitled album has been produced alongside Ariel Rechtshaid and Patrick Berger, and is described as "pop with the raw energy of punk".

The singer has been writing since the age of 14, when she released her unofficial debut. Though admittedly no work of genius ("It is a bit embarrassing, I sing in a weird accent - I was really into Kate Nash and Lily Allen at the time," she explains), it taught her basic production skills that set her on a DIY route from the very beginning.

After signing a record deal with Asylum/Atlantic in 2010, when she wanted to make "a weird rap album about dinosaurs," she hopped over to LA for writing sessions with various producers. Once she met Rechtshaid, she found a less obscure direction: the duo penned early single *Stay Away* and have been working together ever since.

In 2012, Swedish duo Icona Pop heard *I Love It* - a song XCX had written but not yet used - re-worked it and released it with XCX as a featured vocalist. The track reached No.1 on the UK Singles Chart and has since reached multi-platinum status worldwide. Her latest co-write *Fancy*, featuring Iggy Azalea, reached No.1 on the Billboard Hot 100 chart. And earlier this month, XCX scored her first Hot 100 hit as a lead artist with *Boom Clap* - the first single from the soundtrack album for US movie smash *The Fault In Our Stars*.

The singer's manager Dave Bianchi says: "We saw the talent in Charli when she was 15-years-old and have been privileged to watch her mature as both an artist and a writer. Having two songs the size and scale of *I Love It* and *Fancy* as a writer and singer within 12 months is a grand statement. I couldn't be happier for her."

And Ben Cook, president Atlantic Records UK, comments: "Charli is a brilliant talent. As well being one of the biggest new songwriters worldwide, she's already primed as a unique artist in her own lane."

"These formidable qualities are set to be showcased in her own campaign over the coming weeks and months. Ed [Howard, who signed Charli to Asylum], David Bianchi and myself have had unwavering belief in Charli's potential since signing."

"I'm thrilled she's getting the acclaim she deserves from the artist community and critics alike, whilst her fanbase and popularity explodes around the world. We have huge aspirations for her as a global star."

You've had a whirlwind of a year; did you ever imagine you'd be in this position five years ago?



"It's always a good time to be a female pop star if you're in control of what you're doing. I've never not been the driver behind my project" CHARLI XCX

I've been travelling a lot and recording for a while now but it's always been for other artists. Now I'm getting phone calls about my songs, it's about me. Last year I didn't really care about success, I was just like, "Fuck it, I want to write songs for other artists and I'm going to make a punk album in Stockholm". But everything has gone a bit crazy so I'm not making a punk album anymore. It's cool; I'm relaxed and trying not to over-think anything.

Your career kicked off at a very young age, what are the advantages and disadvantages of that?

Even though I don't like the music, recording my first record when I was 14 was good for me to do because I was in the studio doing everything myself. It put me in control from a young age and I've never not been the driver behind my project. It's scary being 16 going into a studio mainly with dudes, who are sometimes a minimum of 30 years old. I only had one bad experience with Jean-Baptiste, who was weird and rude. But meeting Patrik [Berger] helped - he's the main person I work with now, we know each other inside out. I feel [the same] with Ariel [Rechtshaid]. I was really intrigued by them and the music that they made and their inspirations. That made me want to listen to them and learn how they would construct a melody or a chord progression. I found it inspiring rather than scary.

There are a lot of young female pop stars around at the moment; do you think it's a good time to be in that realm?

It's always a good time to be a female pop star if

AROVE

X factor: Charli XCX will play a number of festivals this summer including T in the Park, Standon Calling, Beacons Festival and Flow Festival

you're in control of what you're doing. I feel there's a huge surge of fourth-wave feminism around the world, which is only a good thing for female musicians. But there's still this endless competition that I've never understood. I feel no anger towards anyone who isn't the right kind of feminist or whatever, but that's always a thing that will happen in music world. Between Lorde, Miley [Cyrus], Iggy [Azalea] and me, we're all very much in our own very different lanes, we all respect each other and that's cool.

You've worked with lots of great people, but what are the other factors that have contributed to your success so far?

I've always done things my way. I've never taken a shortcut for the sake of wanting to get success. I got asked to feature on a Christina Aguilera song, which was already written, and I turned it down just because it wasn't right for me. Maybe I take the long way around, but it's paid off because I have control and I've got complete respect from my record label.

You've done pretty well in the US, what are your UK ambitions?

I feel like it's really hard to break the UK. I'm not big out in the US, but I've done two full headline tours there. In the UK, I've always felt so much more nervous and apprehensive because even though I've been played on radio, it's always intimidated me. But it's where I'm from and I want to be successful here.

What are your hopes for the rest of 2014?

To put my record out, maybe have another hit. I'm riding the waves, whatever happens, I don't want to be somebody who turns crazy and makes bad decisions. I still want to make my cool videos and do my punk-esque tours and just keep being me.

THE BIG INTERVIEW THE 1975



After topping the charts with their debut album and a busy year of sold out tours across the UK, Australia, New Zealand, Japan, Europe and North America, British four-piece The 1975 are now making real headway Stateside

TALENT

BY RHIAN JONES

There's a strong argument for The 1975 emerging as the most encouraging success story from the British music scene in the past year.

Amidst talk of ever-decreasing budgets for artist development and a lack of saleable guitar music, the Manchester band proved the naysayers wrong when they reached No.1 on the Official UK Chart with their self-titled debut album in September. Their distinct mash-up of catchy but clever R&B-infused indie rang out on radio stations for months - the band's early single *Chocolate* was voted Radio 1's top track of the last five years in 2013. They've since sold over 100,000 copies of the record, played with The Rolling Stones and have now announced their largest headlining tour to date, including two nights at Alexandra Palace in London later this year.

After forming as teenagers at school, the four-piece spent over seven years honing their sound while trying to land a record deal. However, executives at every major label in the UK passed on the band twice, before their manager Jamie Osborne decided to do it himself - signing The 1975 to his small independent company Dirty Hit in 2012, having managed them since 2007.

ABOVE

Unpopular opinion: Voted 'Worst Band' of the year at 2013's NME Awards, The 1975 have now dispelled critics' belief

"The 1975 have got incredibly bright futures as career artists. Their output is based purely on artistic expression. It's a joy to work with artists like that who constantly remind me why I love music"

JAMIE OSBORNE, DIRTY HIT

It was a risky and expensive move - produced by Mike Crossey (Arctic Monkeys, Jake Bugg) the price of making the record was said to be pretty steep - but it paid off. The album was licensed to Universal in a reported seven-figure deal and, after their UK success, the band are now making waves in the US - recently touring 4,000-plus capacity venues and amphitheatres across the country.

"It got to the point where the band were so disillusioned with meeting labels, listening to people going through the motions of wanting to work with them, only to pull away," explains Osborne. "I was worried I couldn't afford to make [the album] on my label but once we had that conversation we all became quite stubborn in our decision and just forged ahead." Producer Crossey agreed to "meet Osborne halfway" to fund the LP.

"The 1975 have got incredibly bright futures as career artists," adds Osborne. "They really push the

boundaries and are not harboured by genre or any sort of pretence of what a guitar band needs to be. Their output is purely based on artistic expression and a love of creating. It's a joy to work with artists like that who constantly remind me on a daily basis why I love music."

Frontman Matthew Healy and drummer George Daniel are the songwriting masterminds behind the band, while Adam Hann plays guitar and Ross MacDonald is on bass. *Music Week* caught up with Healy and Daniel as they headlined the Bushmills Live festival in Northern Ireland last week.

How instrumental has Jamie Osborne been in your rise to success?

Matthew Healy: Massively. He's the fifth member of our band. He's the Obi-Wan Kenobi to my Luke Skywalker. He picked us up when I was 17, nobody knew who we were, but he found us and told us he thought we were amazing and he was going to turn us into one of the biggest bands in the world. We thought it was insane but he stuck with us. He had to stand between us and every big label that was telling us that we didn't have it in us. We can't credit Jamie Osborne enough, he's part of the band and integral to how successful we've been.

You've said that quite a few of the songs were



already written for your debut album before Mike Crossey started working with you. How much changed during that production process?

MH: [The songwriting process] probably spans about four years, from 2008 – 2012. The record is a scrapbook of our adolescence, but we recorded it all at the same time so there was this real coherence and consistency throughout it. It was like a diary that got embraced as opposed to somebody trying to make a debut album.

George Daniel: We really didn't know who to work with for a long time, it was Jamie who met Mike Crossey and he just really loved what was there already instead of projecting what he wanted to do.

MH: When you've got a producer like that who says, "I want to make my career defining record with you guys"...he knew that all of our EPs were produced by ourselves, in a bedroom on a laptop. We knew how to make a record and we know what makes *The 1975*. The 1975 and Mike just accepted that. That's why I think we might be working together on the next album. As much as we are performers, we created everything to do with *The 1975*, there's not one element – whether it's a visual, musical or production thing – that doesn't come directly from me or George.

It sounds like you've had a pretty rough experience of the music industry, getting turned down by lots of labels...

MH: There's a good analogy that Chris Rock talks about with stand up comedy. With stand up comedy, it's fine to make fun of things that people do – their reactions or behaviour. When you start making judgments on what people are, that's very different. Because our band wasn't this frivolous, fun hobby of ours, it was very much our identity

"When we signed to Dirty Hit, we made sure we didn't compromise, didn't pander to those ideas that the [major] record labels thought they wanted from us, and we became the biggest new indie band in the country" MATTHEW HEALY

and who we were. By the time we'd gotten to when all these grown ups, who we'd been told held the key to our success, were telling us that we weren't good enough, it really hurt. But if the record industry was as relevant as it should be, the No.1 distributor of music wouldn't be an applications manufacturer in California. If record labels had any foresight, iTunes wouldn't exist. So when we signed to Jamie's label, we did everything ourselves and made sure that we didn't compromise, didn't pander to those ideas of what the record labels thought they wanted from us and we became the biggest new indie band in the country.

What were the reasons they gave as to why they wouldn't sign you?

MH: They didn't know, they just told us that we were confused. We would say no, we're just fuelled by a generational perspective, this whole non-linear consumption of music that happens day-to-day now is not a reflection of the way the record industry is trying to run things. We're a representation of that idea. Give your public the benefit of the doubt. Stop trying to compartmentalise everything and make it so simple. Kids like being challenged by music, it doesn't need to be shoved in their face. You can't invest in a band that you put on the front cover of *NME* after their first single gets a play on specialist radio and say, "This is your new favourite band." They are not, because they've got one song and I

don't know who the fuck they are.

GD: People want to discover things for themselves.

Were they turned off by the fact your music spans a few different genres?

MH: Yeah. It was the fact that all of our songs sounded slightly different. The funny thing was, they probably thought it came from some contrived concept of trying to sound like a million things. They could have been like, "Oh yeah, you guys are clever," they thought that we were overthinking it. We were like, "No, you're overthinking it, we're making music, we make records, and you interpret it in your weird way of it being a mash up or whatever." Forget about it, just listen to a record.

Do you think there's a big problem with a lack of risk taking in the major label culture?

MH: Massively so. They have no idea how to break bands anymore. A major record label will not sign something that doesn't slap it in the face. And if it doesn't come along with a fanbase, if they don't see loads of kids going crazy, they are not going to invest a lot of money. You know why that is? It's because the music industry is full of people trying to facilitate their own ego. It's not about bands anymore. The amount of educated people that come over to me and George and say stuff like, "I want to be involved in music," and I think what do you mean? Do you want to be a drummer? A manager? Write for *Music Week*? There doesn't seem to be such a broad sprawling desire to be in any other industry and what that creates is an environment where these people get into the music industry and spend their whole time trying to facilitate their own ego, as opposed to the ego of artists, and that's the problem. It's all about the facilitation of the non-creative people within a creative industry. It doesn't make any sense.

You've since signed licensing deals with major record labels around the world...

MH: Yeah, we've got loads of major record label deals now, but the analogy is; you can come along for the ride but it's our car. They license our records but there's no creative involvement from anybody else apart from the band and Jamie Osborne.

Have you started making any plans for your second album yet?

MH: It's very much in the works, but we need to let the material dictate the concept as opposed to the concept dictating the material. If we start talking about it now we'll start trying to convince ourselves of what it is and we're not even halfway there. We just need to wait and see.

When will that be released?

MH: September 2015.

And you're already doing well in the US, what are your ambitions over there?

MH: We've totally exceeded everything already. We just played a show in Columbus, Ohio to 4,500 people a few weeks ago. We haven't even had a big hit [in the US], yet we've got this incredible foundation that's been based on the internet and has really got the word around. We've become the band who nobody wanted to sign, to the band who's never played a show that it hasn't sold out. It's incredible.

ABOVE

Top talent: Matthew Healy fronted an impressive live set during a rare intimate appearance at Bushmills Live 2014 on Thursday, June 12. Attended by 700 music fans, the festival takes place at the Old Bushmills Distillery on Ireland's north coast

PROFILE FINTAGE HOUSE



A FINTAGE PERFORMANCE

Fintage House is a respected music publisher that also offers clients neighbouring rights and digital distribution services. And with an impressive and long-standing reputation in the film/TV world, it knows plenty about how cross-pollination across sectors can benefit rights-holders

RIGHTS

■ BY TIM INGHAM

“Most of our film production clients also owned music publishing rights, so we started looking into the area. We were stunned by how so slow and non-transparent the service often was - we just couldn't understand how people put up with it.”

The frustration felt by Fintage House co-CEO Niels Teves on behalf of his company's movie clients was a key motivator in its expansion into music publishing back in 2000.

Having built a reputation for fast, transparent and safe collection in the realm of Hollywood, Fintage was insistent that the same should be possible in music - and it's made an impressive fist of proving the theory ever since.

The HQ of the independently-owned Fintage can be found just outside Amsterdam in Leiden, Holland, but through its direct membership infrastructure, the firm's clients are registered in around 40 countries worldwide. Just last week, it made its latest expansion move, announcing its first dedicated consultant in China.

Fintage's music publishing operation is now a fully-fledged department, working with a number of songwriters. Understandably, the firm believes that the clarity of online accounting - as well as the swiftness of its royalty collections and payouts - is extremely important.

“Our approach has always been to identify the client's needs and fulfill them - that's where all of Fintage's business areas have started,” says Teves.

“We have put together experienced and extremely bright, well-educated teams who are encouraged to think for themselves. We do not follow the competition when we think there is a better way of providing the services we offer, and we are looking to extend those services all the time. An entrepreneurial company of our size does not have the constraints that many bigger organisations have - we are able to start new services quickly where we perceive there is a genuine need.”

Fintage has direct memberships with all the major societies around the globe and collects directly from each of them as well as from the major US labels and digital services. It also promises its clients it can pay publishing royalties speedily, and with clarity and transparency. That means no middlemen, no double commissions and no time delays - exactly the sort of fiddling that so shocked Teves when he first took an interest in music publishing.

That doesn't mean Fintage doesn't have creative credentials, however. The firm boasts an active international team always looking for co-writing, sync and tie-up opportunities - and often looking to take advantage of licensing opportunities afforded by its movie/TV rights division. (The company has been involved with thousands of major productions including acclaimed series *Mad Men* and *House Of Cards*, plus blockbuster film *The Hunger Games* and successful movies like *The Butler*, *American Hustle*, *Rush*, *Philomena*, *12 Years a Slave*, *Dallas Buyers Club* and *The Wolf Of Wall Street*.)

Fintage's publishing division represents a diverse range of clients including, amongst others, Tori Amos, Christina Perri, Jason Mraz, Jack Savoretti, Max Cavalera, Machine Head, Victoria Horn, Nettwerk and Aimee Mann. As well as enjoying a long-standing relationship with Morgan Creek,

ANDREW GUMMER: 'WE CAN OFFER FINTAGE CLIENTS GREAT TECHNOLOGY - AND AN INTELLIGENT HUMAN FILTER'



One of Fintage's most recent appointments in its music operation was publishing and record label veteran Andrew Gummer, who was named president of the division in March this year.

Gummer has over 25 years of experience in the music industry, having worked for companies like Virgin, EMI Music Publishing, Warner/Chappell, Mushroom Records and Boosey & Hawkes/Imagem.

Based in Fintage's London office, Gummer now oversees the music publishing and neighbouring rights businesses at Fintage.

He tells *Music Week* that one of his priorities is to sign significant homegrown UK writers to the publisher.

Fintage recently secured the signature of singer/songwriter Jack Savoretti, whose recorded music is handled by BMG Artist Services.

"If we can start to develop and work with

artists of that level, then it will provide us with good growth," says Gummer, who predicts that major sync opportunities will increasingly emerge in areas such as Brazil and South East Asia in future.

Although Gummer believes that Fintage's secure, 24/7 royalty web portal - Music Live - is vital to the firm's appeal, he says that it's the company's personal dedication to its clients which really sets it apart from its competitors.

"You always need an intelligent filter, it's no good just pumping out data," he says. "That's probably even more true in neighbouring rights than in publishing."

"We want our clients to know that the accounting delivered to them by Fintage has been thought about."

"Managers, lawyers and accountants in particular want something they can call us about and that we can explain - we're very careful not to forget that."

Fintage also represents numerous film and TV clients such as MRC Distribution Company, GK Films and National Geographic.

Outside of publishing, Fintage has earned a stellar reputation amongst music clients as a heavyweight in the world of neighbouring rights. It began collecting this vital income - effectively performance rights money owed to record labels and featured performers from abroad - more than a decade ago. Teves believes that the business's strong relationships with global collection societies are vital when it comes to maximising the amount of money it can capture for clients.

"It's a very technical area of the market - and it's not yet mature," he says. "In certain territories the concept of neighbouring rights doesn't even exist yet. You hear horror stories: some of the biggest artists in the UK have been deprived of major payments because somehow their tracks have been allowed to fall off the list by their rights representative. That doesn't happen at Fintage."

In 2012, Fintage House entered into a strategic business development deal with the UK-based neighbouring rights pioneer Rights Agency Ltd (RAL), headed up by Damian Pulle.

"It's strengthened our neighbouring rights operation - we're now almost at the point of being fully integrated as one team," says Teves.

"Damian really wanted to make use of our IT systems and reporting ability, and RAL have benefitted from that - while we've certainly benefitted from Damian's knowledge, experience and respect in the land of collection societies. He particularly trusted us because we are privately owned."

Teves acknowledges that some major collection societies would rather deal direct with rights-holders than through a specialist agency like Fintage - but he is optimistic this will improve in future, not least as more territories begin to play ball.

"It's a respectful but sometimes tense relationship," says Teves. "The business of neighbouring rights will expand; you see that already in the US with SoundExchange, where annual collections have gone from \$50m to \$500m."

"But there are also countries where collection societies just refuse to pay out for a [UK] artist, or where there are no collections at all."

"Because we are such a major player, we can actually make a dent in certain territories to change

"An entrepreneurial company of our size does not have the constraints that many bigger organisations have. We can start new services quickly when we feel there is a genuine need amongst our clients"

NIELS TEVES, FINTAGE HOUSE

that situation; the others in the neighbouring rights sector will follow, and that's fine.

"We currently deal with more than 120 collection societies - not just in neighbouring rights but also in publishing and audio/visual rights."

"We've been very active at a European Union level for the recent directive on collective rights management, because the Commission knows we have a wide knowledge of the sector."

Another area that Teves is tipping for major commercial growth at Fintage is YouTube and rival online video platforms. Payments for music publishing from the Google-owned giant are currently handled direct with rights-holders in the US, where Fintage can act on their behalf.

In Europe, retrieval of ad revenue is automatically managed by collection societies - although audio/visual producer rights (AVPRs) are dealt with directly by Fintage. (AVPRs, also known as secondary rights, are non-music related royalties which are allocated to rights owners whose film or programme is broadcast on selected channels in Europe, North America, Japan and Australia. Each country has its own AVPR collection societies, but Fintage has direct memberships with all of them. Fintage's AVPR client portfolio consists of MTV/Nickelodeon, Red Arrow International and Marvel animation.)

"In terms of digital income collection, the taps have been turned on a little bit - but in the future that should happen a lot more," says Teves.

"For years, our music publishing clients have been asking about YouTube - now we've started to build dedicated expertise with our collections in that area - finding all user generative content is key."

"We don't want to build a Fintage YouTube channel and make all the money with it - we want to assist our [partners] with building their own. As with every other area we work in, we will offer a specialised service to every one of our clients."

AN EXPANSION INTO DIGITAL DISTRIBUTION



Fintage has made two interesting investments in digital rights specialists in the past year. In 2013, it teamed with IIP and its digital distribution platform FUGA, with a plan to create 'a fully automated service for rights-holders'.

The link-up means that Fintage can offer clients a combination of three attractive services: global digital distribution of master recordings to the likes of iTunes and Spotify, as well as editorial promotion and online revenue collection.

Fintage's partnership with FUGA incorporates a white label service, which enables labels, distributors and aggregators to issue branded accounts to their clients, who can then upload and create content. It also allows sub-labels and partners to upload their audio files and release information, and submit them for review before acceptance into a rights-holder's master FUGA catalogue.

"We received constant feedback from our labels, distributors and aggregators that the process of receiving, polishing and managing content before uploading into FUGA was taking up to 30% of their resources, so we knew we had to act to streamline the 'data in' component of digital distribution for those dealing with large volumes of content from multiple sources," says the director of the platform, Dave Driessen.

"When you see changes in the digital business, you have to act," says Fintage co-CEO Niels Teves. "More and more artists are owning their own rights - Fintage and FUGA's partnership is perfect for that type of client."

In early 2014, Fintage announced details of another new partnership, with Digital Artists Entertainment Inc - an online service that monetises music clients' popularity on social media platforms.

"The most popular individuals in social media are musicians," says Teves. "We are now speaking to some of our clients to see if they are interested. There are echoes of what we've seen on YouTube: when you see ads on your Facebook page and you're not getting any income, why wouldn't you want to monetise them?"

REPORT LA SYNC TRADE MISSION

THAT SYNCHING FEELING

Music Week joins the BPI, UKTI and MPA in Hollywood for the UK's tenth sync trade mission



EVENTS

BY CORAL WILLIAMSON

Now in its tenth year, the UK music industry's annual trade mission to Los Angeles is an educational eye-opener into the world of music sync licensing for a variety of operators, from independent publishers, labels and library owners to songwriters and composers themselves.

Held in Studio A of Hollywood's famed Capitol Records building, this year's event, organised by trade bodies BPI, MPA and UK Trade and Investment, saw some of the biggest gatekeepers in US television, film, video games and advertising explain everything from how to write a good pitch email to what kind of information should go into a track's metadata.

But there was also good humour and many an educational anecdote on past sync deals; keynote speaker Miles Copeland and his history with Sting and The Police provided ample instances of both.

The animated founder of IRS Records and legendary manager started out with a plug for his upcoming book: "The last couple of years, I've had people say to me, 'Miles, you've got to write a book'. And I've always put it off because I thought the whole idea of a book where you're telling people what you did sounds a little too egotistical.

"Then I started thinking about it, and I thought, 'If I can write a book that goes through my life and the things that I did, but focus on

ABOVE

Raising Capitol: Delegates and members of the UKTI, BPI and MPA pose for a photo outside the historic Capitol Records tower

what I learned from those, then that can be taken on by somebody else and they might apply it to their life, whether it's in the music business or not'.

"So I decided I would call the book *Marketing The Impossible: A Maverick's Guide To Unlikely Success*. Because the more I thought about what I've done and what the rules are, I realised my biggest successes were things that everyone else said: 'No way, no hope, non-starter'."

Copeland's advice to the delegates was to simply not give up, pointing out that if you like something, chances are someone else will too.

"Part of my job has been to keep on going, keep at it, keep in the game until you find that one person who'll say they get it.

"Take that as a basic rule: If people say it isn't going to happen, chances are it is going to happen," he said.

Espousing the benefits sync deals can have for an act's career, he regaled the delegates with a historic deal between Jaguar and Sting. "We had an album with Sting, and a song called *Desert Rose*, which was a duet with Cheb Mami who was singing in Arabic.

"Just by fluke, we get a Jaguar car. It's a classic look. We filmed this video simple as can be, Sting in this car with Cheb Mami driving through the desert to Las Vegas.

"I'm watching the video, and I'm thinking, 'Wow, look at that car. I like that car'. Basically, we'd made a car commercial.

"I found the guy who represents Jaguar and said, 'Hi, my name's Miles and I've cut a commercial for your new Jaguar, and I used a song from a Sting album.' I felt bad for this guy on the other end going, 'I've got a live one here!'"

Jaguar's advertising budget for one advert was ten times that of Sting's album. But, although it wasn't standard practice, Copeland offered the licensing rights to the song for free.

"I said, 'It's very simple. I've just sold your car, now you're going to sell my record. If you can make a commercial that sells my album, I'll give you the rights for free'. I didn't tell the publishers, who would've freaked out," he admitted.

A&M Records had to rush the single out after people rang radio stations asking for the song to be played.

"It was the first time you had a song that was brand new being played on a commercial," Copeland told delegates. "The record went Top 10, we had 140 stations versus the 14 we got on the first single. The album sales jumped from 900,000 to 9 million. Sting's fee quadrupled.

"But from the beginning, it had been 'No, you can't do that'."

As Copeland proved, there's always a way to succeed with sync, despite the odds sometimes being stacked against you.

Read on for hints, tips and lessons from the LA sync mission's wide variety of panellists on how to land your own sync deal...

TIPS & TRICKS WITH HIT THE GROUND RUNNING/PUSHER MUSIC

Hit The Ground Running is an LA-based supervisor that has overseen the music for major primetime network television shows (CSI, CSI:NY, Entourage, Everybody Hates Chris) and major studio films (Goal!, Flicka, American Pimp, Buena Vista Social Club).

Rudy Chung (pictured), senior music supervisor, and **Jonathan Christiansen**, music supervisor at Hit The Ground Running, hosted the panel dedicated to capturing the attention of music supervisors. They even had example emails to show delegates how to not pitch music.

"We get pitched hundreds of times a day, we get 300-500 emails a day, said Chung. "A lot of those are from people we know and like working with, and some are from new people. For us it's about trying to find the best music for our projects as efficiently as possible. We would encourage you to think about being in our shoes and understand our day-to-day, to think about what you're up against."

His best advice was to try to help music supervisors by being informed. "When you send an email to a music supervisor asking them what they're looking for or what projects they're working on, that doesn't help. It doesn't further the process. Nobody has the time to reply thoughtfully or specifically to that question."

"It's in the public domain; check IMDB, you can Google what type of music those specific shows are using. You can find songs on a show's website. Or you can find blogs, like TuneFind. If that information is publicly available, it doesn't really help to ask a supervisor."

He added: "Imagine getting an informed email saying, 'Hey, caught a couple of episodes of Silicon Valley, really enjoyed it, here's a couple of tracks that I think could work for the show'. We get shockingly few emails that say that, where people take time out to do the research. There's 398 emails doing the same thing, then there's two that are more specific."

Responding to a question a delegate asked during the panel's Q&A part, he asked: "Do you really think it's the best course of action to service every music supervisor on every TV show in Los Angeles? Or is it figuring out the right projects that your artists are applicable for?"

"Start out with the things that you've seen; if you've watched a show, you know what the creative is, instead of sending out an email to 300 people BCC'd."



ACROSS THE POND

British Consul-General **Chris O'Connor** on how much the music industry means to Britain and how the LA Sync Mission helps...

"I think 5% of the British work force works in the creative industries in one way or another. When you measure the impact to the economy, you can measure it not just in how much money it delivers every year.

"The last figure I saw was that the creative industries deliver the UK economy £8 million every hour.

"So anything we can do to build up the creative industries, their success, their dynamism and their exports is directly feeding into a really big part of the British economy.

"The music industry is big, so of course supporting it is important to us. About 100,000 Brits work in the music industry and it's worth about £3.5 billion to the British economy every year.

"Hollywood is a big consumer of music products, it's the epicentre of the global entertainment industry so, for us on this mission, we're connecting up artists and publishers with potential big buyers, key decision makers in Hollywood.

"There were eight companies in the first year, and this year there are 45. If you follow that trajectory, it shows the degree to which companies want to come back, and word gets out on the value of it.

"UKTI help British artists and producers day-by-day, but when they can come together on a mission like this, that's when it's easiest for us to collect together Hollywood's heavy hitters."

MUSIC IN REALITY TV



Shows like Keeping Up With The Kardashians often have 100 cues per episode, so it's an ample ground for pitching to, if you can stomach the content.

"I came from working in indie film, and I could have had a long talk with my ego about moving to Kardashians and the like," said E! Entertainment and NBCUniversal music supervisor **Rebecca Rienks** (pictured, second right). "But the reality is, if people didn't watch these shows, they wouldn't make them. And millions and millions of people watch them. It's entertainment.

"When I switched over to E! I thought, you can view it as some kind of wasteland of television if you want, but in my opinion, this area is ripe for someone like me - I don't want things to sound homogenous and I'm not a dumping ground for your Billboard Hot 100 single. That's not my aesthetic and I can bring that to the channel."

Defending the smaller budgets on television shows, Rienks said: "I'm in a unique position here because I'm on the side of the studio that wants to do everything as cheaply as possible. "But I'm also in the position where I'm constantly going: 'You know, this could be better if we invested more money in X, Y or Z element'."

She added: "I fight battles where it makes sense to fight battles. The Kardashians, for instance, are on autopilot with how fantastically they do their jobs. I don't need to be in anyone's face about what they're doing, and the mixture of licensed music versus contemporary-sounding production music that they use."

That contemporary sound is important to getting music on a reality show, especially if you're a music library.

She continued: "When we're looking for either composers or boutique libraries, it has to sound contemporary, like instruments that could be on the radio. Everyone thinks they can do that..."

"If you have a certain background, you think churning out a pop song is easy. It really separates the men from the boys if you can do that well, especially production-wise.

"Finding those kinds of people is tougher than it sounds, but it's worth it to license them for a specific production or bring them into the fold of the companies we work with on a blanket basis."

Expanding on blanket agreements, Rienks explained: "A company like ours churns out a lot of programmes - we're not like traditional primetime television with seasons, there are no seasons.

"We work with many libraries that we do blanket deals with. Depending on the size and stature, we pay for the opportunity to be able to use their music - thousands of dollars per year.

"If there's someone smaller who wants to get in on our shows because they want royalty credit and cue sheet credit, they'll give us access for free in the hopes that it'll go in our programmes which are constantly getting churned out. It gives us an internal system of our own to pull from when we don't have money to license external music."

Although a running theme of the mission was the ever-dwindling budget for sync deals and music licensing, Rienks gave a bit of tough love towards the end of the panel: "If you've already made something, put it out there and you want it exploited, 100% of little money is better than 0% of no money.

"You can be precious about it if you want, and I understand that sensibility, but having a lot of a little is better than a whole lot of nothing. It's not like there's any added value to me knocking somebody down lower on a fee and saying I've only got \$2,000 when I've got \$4,000. It's so negligible.

"The reality is: fees are low and in this particular genre of television you're constantly beating down the door for real music adding value to these programmes.

"There are many people that want to get in, and if you say no, there are ten people behind you saying yes, and a supervisor will move on."

WHAT NEXT?

New to the mission this year was a useful wrap-up session which saw returning delegates and veteran speakers talk about how best to follow-up on the week's sessions and meetings with new contacts. For first-timers, the panel was invaluable, particularly the 'Golden Nuggets' the panellists were asked to sum up their advice with.

Daryl Berg, VP of Music at Sound Canyon, said: "Be nice, call everybody back. Or email everybody back. You never know who's going to be on the other end. This is very 'LA', but you never know when someone can help you out."

Sue Crawshaw, founder of Pick And Mix Music, suggested: "When you're speaking to music supervisors and say, 'Hey, we can clear this no problem', make sure what you say is right. The worst thing that can happen is it goes further down the line, and you can't clear what you said you could. That spreads. It is a small community."

Verity Griffiths, Cooking Vinyl's head of sync, added: "Find out what people want and give it to them. They don't have the time, so make it easier for them."

Vince Lynch, founder of Synkio, said: "LA is such a story town. If you can wrap things in a story and make it simple so people have the context in their brain and can remember it, it will be easier for them. And easier for you."

John Truelove, of Truelove Publishing, added: "Cultivate those key relationships. If there's somebody you have a connection with, keep it going. Engage on more of a personal level."

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VIEWPOINT DEEZER

STREAMING'S NEW MUSIC DUTY

Deezer's editorial boss explains why the platform's focus can't be fixed solely on mainstream hits

DIGITAL

■ BY JAMES FOLEY, HEAD OF EDITORIAL,
DEEZER UK & IRELAND

Among consumers' expectations for streaming services should be to satisfy the demand for mainstream and well-loved music names - bar a few obvious holdouts, we're increasingly adding new catalogue and even doing well in adding some stragglers. But it's important that we continue to champion up and coming and even unsigned artists, especially given streaming's current ascendancy.

At Deezer, music discovery is part of our DNA. Every time we open in a new territory, one of the first roles we look to fill is that of the music editor. 20% of our staff worldwide are editors, making recommendations, playlists and radio channels with new music at its core. A key part of our strategy is to open up the wealth of artists to our subscribers on a daily basis. It makes absolute sense to us then, that lesser known artists are part of this discovery process and are helping to power that experience for people. Over 40% of Deezer's users now listen to new releases, compared to the market average of 30%, which tells us just how enthusiastic our listeners are in particular about new music. We don't just want to give Deezer users the music they want, we also want to bring them the music they didn't know they wanted.

It's evident that there are so many different ways to get music out there now, and there's a danger that many of the great new and promising artists are getting lost. Reaching fans is vital for the success of an up-and-coming artist and so it is hugely important for streaming services to advocate them, and help add value to the relationship between artists and fans. Providing new digital opportunities to growing artists is just as important as providing mainstream catalogue. It's a no-brainer that we need to support emerging acts - both to serve our users, ensuring that local music creation is sustained and providing the industry with an outlet to create new stars and fan bases.

Our recent work with PRS for Music Foundation and Arts Council England on Momentum Music Fund is just one example of how streaming services can broaden their support for new talent. We are the digital partner for the initiative, giving financial support for the fund, and top-up funding to winners of a Deezer-specific element. The benefits for all partners are obvious - working with commercial digital music services is new territory, but a vital element in such grants remaining relevant and delivering the best for recipients. For Deezer, it's not all altruistic - we get to speak to new audiences, new talent and steal a march on others in the streaming space who aren't as focused on emerging talent.

For activity around the first winners of the Momentum Deezer Award, Birmingham band Jaws, we partnered with clashmusic.com to offer a combination of promotional opportunities which



“There are so many ways to get music out there now, there's a danger promising artists are getting lost”

JAMES FOLEY, DEEZER

included premiering Jaws' new single via a Deezer player on Clash Music's website. We followed that up with on-site Deezer promotion for an exclusive window period. The result was a huge increase in streams, all directly tied to the promotional opportunities linked to winning the Momentum Deezer Award. Interestingly, over 20% of streams were outside the UK, thanks to the co-operation of the 50 Deezer editors around the world who saw fit to highlight Jaws' music local Deezer audiences.

It's rewarding for the lesser-known artist to be handpicked by Deezer's team of music experts and included in their recommendations, to not only raise their profile but to reach their fans at a local and global level. We wanted to lead the way on

ABOVE
Given momentum: Bear's Den are the latest act to benefit from Deezer's cash and promotion boost on top of PRS for Music's Momentum Fund

innovation for music lovers, so what better way to do this than through the work of our local editors facilitating personalised music discovery? Winners of the second round of the Momentum Deezer Award are Communion band Bear's Den (*pictured*), they'll be afforded the same opportunities to increase their streaming audience on Deezer alongside traditional ear-marked funding from Momentum Music Fund.

Deezer's Momentum Deezer app is a our way of encouraging our users to find out more about the fund's supported artists. It allows fans to discover more about their favourite act and helps the artist boost their profile on the service. Everyone in our space still has a job to do in making emerging talent aware of the extra opportunities that digital streaming platforms can provide to further their career and to promote their new music.

Our support of emerging UK talent isn't just a short-term strategy. As streaming services gain wider popularity, it's our job to be the platform that offers music fans the joy of discovery. It's also this approach that will ultimately offer labels and artists routes to market in this brave new world of music streaming.

PROFILE HD360

BRINGING DELUXE TO DIGITAL

Tech company HD360 thinks it's found a way to inject the thrill of the deluxe edition box into digital product - offering all the elements that have been lost in a world of streams and MP3s

DIGITAL

BY TOM PAXINKIS

Having worked as a record producer, mixer and engineer from the age of 16, Philip Tennant understands why music fanatics still yearn for deluxe physical product in an increasingly digital world.

Tennant sold around 20 million albums with the likes of The Waterboys, Dexy's Midnight Runners and The Cure during his 30 years in the studio and as an artist manager. But for the last two years he's been concentrating almost entirely on building apps with his new company HD360.

"We're focused on bringing a new experience to the music buyer," he tells *Music Week*. "We saw that there was a demand for high-end audio. With something like Beats headphones, for example, there seems to be a desire for better quality. Five years ago people were walking around with little buds and it was just about hearing something, but now it's about quality. Look at Neil Young with Pono, he got millions of pounds from a Kickstarter campaign because there's a desire for better quality. We followed that on but we also realised that it's not just about audio, people want to watch music as well as listen to it, they want to find out about it, they want to link to social networks."

This is the philosophy that drives HD360's artist album apps - essentially deluxe album box sets that were once the unique selling points of physical product, now given a new level of functionality on iPhone and iPad with everything from lyric sheets and photos to interactive studio videos and track mixing desks crammed into an app along with a high definition album audio as expected.

The first artist to be given the HD360 treatment is Norwegian artist Bernhoft, who will release his *Islander* LP on the high-end digital format on June 23 for £13.99 in the UK.

"I've spent my life in studios, so I know how exciting it is," explains Tennant. "I know what it's like to see an artist perform a song for the first time and I know how good it sounds in the studio speakers. This is bringing it to the fan and showing them how it works."

What's the idea behind the Bernhoft app?

The idea is that rather than streaming, a CD or an MP3, this is a super deluxe version of an album format. When you buy it, it will arrive on your iPhone or your iPad as the album might. It plays 48k 24-bit so it's the exact same audio that the artist would have heard in the studio. Normally you'll mix an album on Pro Tools and then later on, probably without the artist being present, it gets brought down to 44.1, 16-bit and then it gets put down to an MP3. But the audio via the app is what they hear and it plays beautifully.



ABOVE
At your fingertips: HD360's Bernhoft app can be recreated for any artist with bespoke content



"This [format] is for those who know they like a particular artist and immerse themselves"

PHILIP TENNANT, HD360

As well as the album player in high definition audio, we also have sleeve notes and what you would have maybe gotten on a big gatefold sleeve album - notes on how you made the record as well as lyrics, credits - all of the stuff you don't get on an MP3. You also get all the handwritten notes that were used in the studio when [Bernhoft] was making the album, plus photos of the studio process. So it gives you the full story of how the album was made. You can also play with the loops that Bernhoft uses and we've got a built-in mixing console so you can mix the tracks. With that you can isolate the various parts of the track so that you can learn the guitar parts, do the vocals yourself, and it's got recording facilities if you want to sing the lead vocal or take out the guitars and play them yourself. It also has all of his Facebook and Twitter feeds as well as linking to merchandise.

Where does this fit in with the format offerings that are already out there?

It's kind of the opposite of streaming. I look at streaming as if that's AM radio: you might find something you like and, if you do, you might consider buying it at a later date. This those that know they like a particular artist. They want to immerse themselves, saying, "I know I like this and I want every little bit of information."

I look at the way Beyonce put her album out before Christmas, and gave you the videos and

you had the audio. But the fact was that when you bought it, the videos went to one place [on your iPhone] and the audio went elsewhere. This pulls it all together. It isn't an old fashioned album. Yes it's got the sleeve notes and the quality audio, but within that framework it keeps you immersed in the box. You don't have to leave it to watch the videos or listen to the audio; it's all in there.

So are you looking to partner with labels to make this same app but for other artists?

Exactly. But we thought that we should build one first. It's so hard to explain things like the mixing console or the 360 camera - until someone sees it for the first time it's quite difficult to get the whole story across. So we thought, 'Let's build one and show the world how we see it'.

And how much goes back to the rights-holder?

It's standard royalty split but because we're selling at a deluxe price it's actually quite a lot more. What we're trying to do is make it sustainable because artists need to make enough money from their music so that they can actually make their next album, which I'm not convinced streaming is going to offer them. If you can sell enough of these at the right price then it's actually possible for you to have a career and make more albums.

The other thing with this app is that you can't rip it. It's 2GB in size, you can't email it to a friend, if your friend likes it they have to buy a copy. We've got plans for the future to update the app with tour dates, messages from the artist or geo-mapping information. If a fan comes to a show, for example, we'll know they're in the area and send them a welcome message or give them some exclusive content. If there are some new mixes we can update it with that as well. We don't want it to be a static.

22 SINGLES/ALBUMS/COMPILATIONS

Kasabian claim their fourth No.1 studio LP with 48:13



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THE WORLD

MusicWeek CHARTS

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CHARTS UK SINGLES WEEK 24



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

THE OFFICIAL UK SINGLES CHART

THIS WEEK						LAST WEEK						WKS ON CHRT						ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)																																																																																																																																																																																																																																																																																																																																																																																																																																																	
1	New	ELLA HENDERSON	Ghost	Capitol	GBUM17140023 (Arvato)	2	1	ED SHEERAN	Sing Asylum	BMG	GBAHS140002 (Arvato)	3	New	TIËSTO FT. MATTHEW KOMA	Wasted	Virgin	CA11140022 (Arvato)	4	2	SAM SMITH	Stay With Me	Capitol	GBUM17130883 (Arvato)	5	4	MR. PROBZ	Waves	BMG	NLBB8140002 (Arvato)	6	24	LITTLE MIX	Salute	Syrco	GBHMU1300290 (Arvato)	7	Re-entry	RIK MAYALL	Noble England	Motivation	GBQWY0900027 (Motivation)	8	9	JASON DERULO FT SNOOP DOGG	Wiggle	Warner Brothers	USWB11400672 (Arvato)	9	3	SECONDCITY	I Wanna Feel	Motivation	GBCE11400001 (Fuga/Sony)	10	5	JOHN LEGEND	All Of Me	Columbia	USSM11303954 (Arvato)	11	7	RITA ORA	I Will Never Let You Down	Baton	USQX91400359 (Arvato)	12	8	FUSE ODG FT SEAN PAUL	Dangerous Love	3 Beat/AATW	GBXS1400090 (Arvato)	13	6	KLINGANDE	Jubel One	Warner Brothers	GBAHT1327082 (Arvato)	14	10	PALOMA FAITH	Only Love Can Hurt Like This	CA	GB1101300971 (Arvato)	15	11	CALVIN HARRIS	Summer	Columbia	GBAB1400296 (Arvato)	16	12	MICHAEL JACKSON	Love Never Felt So Good	Epic/AMJ	USSM11401744 (Arvato)	17	14	PHARRELL WILLIAMS	Happy	CA	USQ4E1300686 (Arvato)	18	13	COLDPLAY	A Sky Full Of Stars	Parlophone	GBAYE1400226 (Arvato)	19	15	IDINA MENZEL	Let It Go	Walt Disney/UMC	USW011366376 (Arvato)	20	17	KIESZA	Hideaway	Island	USUM71400124 (Arvato)	21	New	SKEPTA FT JME	That's Not Me	3 Beat/AATW	GBXS1400096 (Arvato)	22	21	IGGY AZALEA FT. CHARLI XCX	Fancy	EMI	GBUM71400597 (Arvato)	23	22	KASABIAN	Eez-Eh	Columbia	GB1101400215 (Arvato)	24	19	SIGMA	Nobody To Love	3 Beat/AATW	GBCF121400054 (Arvato)	25	23	CLEAN BANDIT FT. JESS GLYNNE	Rather Be	Atlantic	GBAHS1300596 (Arvato)	26	26	CHRIS BROWN FT LIL WAYNE & TYGA	Loyal	RCA	USRC11322353 (Arvato)	27	Re-entry	BADDIE & SKINNER AND THE LIGHTNING SEEDS	3 Lions	Epic	XS3000104271 (Arvato)	28	28	KATY PERRY	Birthday	Virgin	USJM71311293 (Arvato)	29	New	PITBULL FT. JENNIFER LOPEZ & CLAUDIA LEITTE	We Are One (Ole Ola)	MR 30S/Polo Grounds	USRC11400628 (Arvato)	30	58	RALEIGH RITCHIE	Stronger Than Ever	Columbia	GBAR11301342 (Arvato)	31	42	ZEDD FT FOXES	Clarity	Interscope	USUM71210662 (Arvato)	32	18	CLEAN BANDIT FT. SHARNA BASS	Extraordinary	Atlantic	GBAHS1400009 (Arvato)	33	38	5 SECONDS OF SUMMER	She Looks So Perfect	Capitol	GBUM71400499 (Arvato)	34	33	DUKE DUMONT FT JAX JONES	I Got U	Bissex	EMI	GBUM71308955 (Arvato)	35	31	TOVE LO FT HIPPIE SABOTAGE	Stay High (Habits)	Polydor	SEUM171400257 (Arvato)	36	75	LIL WAYNE FT DRAKE	Believe Me	Cash Money/Republic	USCMS1400174 (Arvato)	37	46	DJ SNAKE & LIL JON	Turn Down For What	Columbia	USSM11308174 (Arvato)	38	29	SAM SMITH	Money On My Mind	Capitol	GBUM71308252 (Arvato)	39	35	LANA DEL REY	West Coast	Polydor	GBUM71401832 (Arvato)	40	25	WILKINSON FT TOM CANE	Half Light	Virgin	GBBZH1391813 (Arvato)	41	32	PHARRELL WILLIAMS	Marilyn Monroe	CA	USM11400857 (Arvato)	42	36	ROUTE 94 FT JESS GLYNNE	My Love	Kinse	GRCGW1306145 (Arvato)	43	Re-entry	NEW ORDER	World In Motion	Rhino	GBANP400072 (Arvato)	44	41	PITBULL FT KE\$HA	Timber	MR 30S/Polo Grounds	USRC11362695 (Arvato)	45	43	KATY PERRY FT JUICY J	Dark Horse	Virgin	USUM71311296 (Arvato)	46	34	COLDPLAY	Magic	Parlophone	GBAYE1406226 (Arvato)	47	44	ED SHEERAN	On	Asylum	GBAHS1400092 (Arvato)	48	30	TWIN ATLANTIC	Heart And Soul	Red Bull	USP61400167 (PIAS Arvato)	49	45	KRISTEN BELL/AGATHA LEE MON	Do You Want To Build A Snowman	Walt Disney	USW011366364 (Arvato)	50	39	PITBULL FT. G.R.L.	Wild Wild Love	MR 30S/Polo Grounds	USRC11406456 (Arvato)	51	27	ELLIE GOULDING	Beating Heart	Polydor	GBUM71400516 (Arvato)	52	40	ONE DIRECTION	You & I	Syrco	GBHMU1306213 (Arvato)	53	50	ENRIQUE IGLESIAS FT. FLO RIDA	There Goes My Baby	Republic	USM11400954 (Arvato)	54	47	JUSTIN TIMBERLAKE	Not A Bad Thing	CA	USRC11301024 (Arvato)	55	Re-entry	FAT LES	Vindaloo	Union Square	GBAWY9800958 (PIAS Arvato)	56	52	5 SECONDS OF SUMMER	Good Girls	Capitol	GBUM71401915 (Arvato)	57	53	ONEREPUBLIC	Counting Stars	Interscope	USUM71301366 (Arvato)	58	54	ELLIE GOULDING	How Long Will I Love You	Polydor	GBUM71304067 (Arvato)	59	51	NICKI MINAJ	Fills N Potions	Cash Money/Republic	USCMS1400163 (Arvato)	60	New	KYLIE MINOGUE	Crystallize	Parlophone	GBAYE1400725 (Arvato)	61	Re-entry	FAUL & WAD AD VS. PNAU	Changes	Relentless	DEQ321300420 (Arvato)	62	56	AVICII	Wake Me Up	Positiva/PRMD	SEUM71301326 (Arvato)	63	New	JENNIFER LOPEZ	First Love	Capitol	USUM71405809 (Arvato)	64	49	ALOE BLACC	The Man	Interscope	USUM71312886 (Arvato)	65	New	LORDE	Everybody Wants to Rule the World	Virgin	NZUM71300190 (Arvato)	66	62	LANA DEL REY VS CEDRIC GERVAIS	Summertime Sadness	Polydor	GBUM7111565 (Arvato)	67	48	SHIFT K3Y	Touch	Columbia	GB11G1306995 (Arvato)	68	37	R3HAB & NERVO & UMMET OZCAN	Revolution	3 Beat/AATW	NL2541301064 (Arvato)	69	67	AVICII	Hey Brother	Positiva/PRMD	CH3331340094 (Arvato)	70	64	DAVID GUETTA & SHOWTEK FT. VASSY	Bad	Jive/Back	Parlophone	GB2R1400607 (Arvato)	71	59	IDINA MENZEL & KRISTEN BELL	For The First Time In Forever	Walt Disney/UMC	USW011366379 (Arvato)	72	20	LETHAL BIZZLE FT CHERRI VONCELLE	The Drop	New State	GBLUM1400257 (New State Digital)	73	Re-entry	NIGHTCRAWLERS	Push The Feeling On	Up Tempo	GBKOU1432210 (Fuga)	74	65	BASTILLE	Pompeii	Virgin	GB1201200092 (Arvato)	75	New	PAOLO NUTINI	Let Me Down Easy	Atlantic	GBAHS1400038 (Arvato)



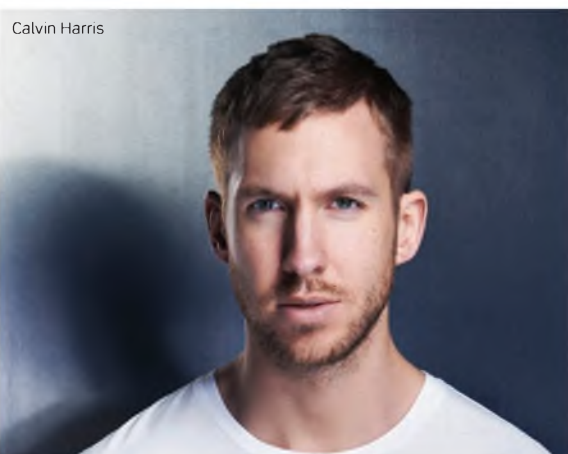
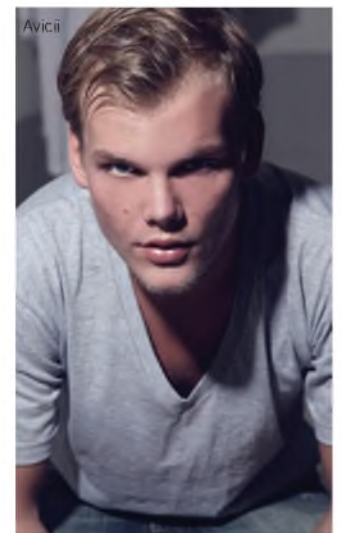
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CHARTS EU AIRPLAY WEEK 24 (Mon 09 - Sun 15 Jun 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Mr. Probz Waves	Sony Music	SME 15,441	+2%	802	607.11m	-1%
2	3	Coldplay A Sky Full Of Stars	Parlophone	WMG 12,443	+7%	849	510.36m	+1%
3	2	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 14,908	-6%	852	475.20m	-8%
4	4	Avicii Addicted To You	Virgin EMI	UMG 9,542	-5%	628	466.91m	-6%
5	5	Nico & Vinz Am I Wrong	Parlophone Music	WMG 7,688	+5%	505	441.88m	+1%
6	8	Calvin Harris Summer	Columbia	SME 13,163	-3%	683	427.11m	+7%
7	6	George Ezra Budapest	Columbia	SME 7,274	+10%	635	408.83m	+0%
8	7	Pharrell Williams Happy	RCA	SME 12,882	-3%	1,054	394.12m	-2%
9	9	Michael Jackson Love Never Felt So Good	Epic	SME 13,461	+1%	1,009	383.11m	-1%
10	11	Ed Sheeran Sing	Asylum	WMG 12,202	+10%	777	369.85m	+12%
11	10	American Authors Best Day Of My Life	Virgin EMI	UMG 6,417	-1%	511	346.03m	-4%
12	14	Milky Chance Stolen Dance	Pias	Ind. 6,779	+1%	564	327.62m	+0%
13	16	Vance Joy Riptide	Atlantic	WMG 5,398	+0%	393	310.00m	+2%
14	13	Imagine Dragons Demons	Polydor	UMG 5,068	-10%	495	297.71m	-9%
15	17	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 8,902	-2%	585	293.38m	-1%
16	18	Bakermat One Day (Vandaag)	Délicieuse	Ind. 4,454	0%	263	290.66m	+6%
17	12	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 6,495	-10%	505	280.22m	-14%
18	15	Klingande Jubel	Klingande	Ind. 6,503	-3%	663	279.15m	-9%
19	37	Pitbull feat. Jennif.. We Are One (Ole Ola)..	RCA	SME 6,692	+37%	845	267.30m	+49%
20	20	John Legend All Of Me	Columbia	SME 11,354	+0%	753	251.26m	+5%
21	21	Katy Perry Birthday	Virgin EMI	UMG 9,217	+2%	580	241.99m	+2%
22	23	Cro Traum	Groove Attack	Ind. 3,270	+2%	168	229.58m	+7%
23	24	Rita Ora I Will Never Let You..	Roc Nation	SME 8,567	-2%	514	225.33m	+5%
24	22	Avicii Hey Brother	Virgin EMI	UMG 4,896	-7%	718	204.99m	-6%
25	27	Andreas Bourani Auf Uns	Polydor	UMG 2,665	+4%	144	203.97m	+0%
26	30	OneRepublic Love Runs Out	Interscope	UMG 4,014	+11%	377	200.41m	+6%
27	43	Sam Smith Stay With Me	Capitol Records	UMG 9,087	+18%	654	199.80m	+25%
28	32	James Blunt Heart To Heart	Atlantic	WMG 2,364	-3%	311	197.82m	+6%
29	31	Common Linnets, The Calm After The Storm	Universal	UMG 2,924	+2%	335	197.57m	+6%
30	26	OneRepublic Counting Stars	Polydor	UMG 6,693	-4%	741	191.34m	-7%
31	19	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 6,557	-11%	571	187.61m	-25%
32	33	Mando Diao Black Saturday	Universal	UMG 2,278	+3%	203	186.82m	+1%
33	119	Adele Set Fire To The Rain	Beggars Banquet	Ind. 3,194	+105%	665	186.43m	+203%
34	34	Anastacia Stupid Little Things	Sony Music	SME 2,449	-3%	228	181.66m	-1%
35	35	Cris Cab Liar Liar	Island Def Jam	UMG 6,590	-3%	531	179.52m	-2%
36	38	Bastille Things We Lost In Th..	Virgin Records	UMG 2,249	+3%	303	175.95m	+0%
37	25	Aloe Blacc The Man	Interscope	UMG 9,081	-7%	661	173.89m	-18%
38	36	Pharrell Williams Marilyn Monroe	RCA	SME 5,411	-1%	484	173.49m	-4%
39	41	Route 94 feat. Jess .. My Love	Virgin EMI	UMG 6,346	-4%	464	171.26m	+3%
40	51	Shakira Dare (La La La)	RCA	SME 5,708	+12%	487	171.08m	+19%
41	44	Alle Farben feat. Gr.. She Moves (Far Away)	Pinpoint	Ind. 3,061	+15%	236	168.17m	+6%
42	28	Ed Sheeran I See Fire	Universal Music	UMG 3,182	-7%	323	167.93m	-13%
43	29	Revolverheld Ich Lass Für Dich Da..	Columbia	SME 1,227	-8%	110	167.80m	-12%
44	45	Lorde Team	Virgin EMI	UMG 3,740	-3%	392	167.02m	+7%
45	47	Sigma Nobody To Love	3beat	Ind. 6,844	+1%	448	164.20m	+9%
46	52	Imagine Dragons On Top Of The World	Polydor	UMG 2,411	+10%	426	160.83m	+13%
47	46	Avicii Wake Me Up	PRMD/Positiva	UMG 3,717	-2%	678	156.88m	+1%
48	39	One Direction Story Of My Life	Sony Music	SME 2,450	-7%	447	156.36m	-9%
49	40	Kiesza Hideaway	Virgin EMI	UMG 6,258	-4%	496	156.32m	-6%
50	49	Elaiza Is It Right?	Musicstarter	Ind. 1,668	-1%	149	155.65m	+6%



CHARTS STREAMING - OFFICIAL WEEK 24

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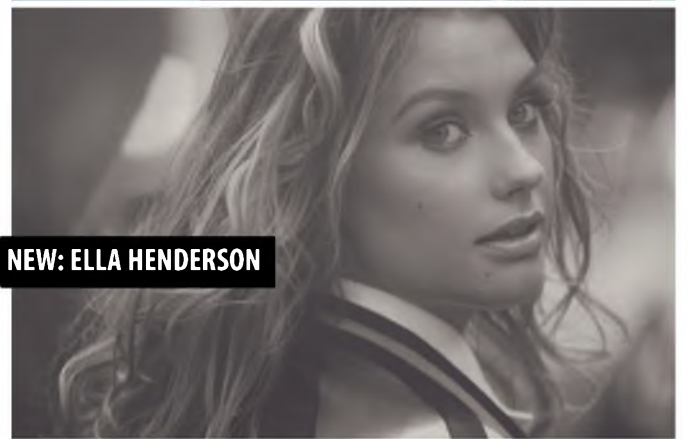


OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	MR PROBZ Waves Left Lane Recordings
2	2	SAM SMITH Stay With Me Capital
3	3	JOHN LEGEND All Of Me Columbia
4	12	ED SHEERAN Sing Asylum
5	4	CALVIN HARRIS Summer Columbia
6	5	IGGY AZALEA FT CHARLI XCX Fancy EMI
7	6	CLEAN BANDIT FT JESS GLYNNE Rather Be Atlantic
8	11	JASON DERULO FT SNOOP DOGG Wiggle Warner Bros
9	9	PHARRELL WILLIAMS Happy Columbia
10	7	KIESZA Hideaway Lokal Legend
11	8	RITA ORA I Will Never Let You Down Roc Nation
12	10	COLDPLAY A Sky Full Of Stars Parlophone
13	13	SAM SMITH Money On My Mind Capital
14	14	SIGMA Nobody To Love 3 Beat/AATW
15	18	ROUTE 94 FT JESS GLYNNE My Love Rinse Recordings
16	15	IDINA MENZEL Let It Go Walt Disney
17	16	COLDPLAY Magic Parlophone
18	17	TOVE LO Stay High Polydor
19	20	DUKE DUMONT FT JAX JONES I Got U Blase Bcys Club
20	19	KATY PERRY FT JUICY J Dark Horse Virgin
21	21	CHRIS BROWN/LIL WAYNE/TYGA Loyal RCA
22	NEW	ELLA HENDERSON Ghost Syco Music
23	25	FUSE ODG FT SEAN PAUL Dangerous Love 3 Beat/AATW
24	23	BASTILLE Pompeii Virgin
25	24	DAVID GUETTA/SHOWTEK/VASSY Bad Parlophone
26	22	ALOE BLACC The Man Interscope
27	26	PITBULL FT KESHA Timber w/Mr 305/Polo Grounds
28	29	PALOMA FAITH Only Love Can Hurt Like This RCA
29	31	ONEREPUBLIC Counting Stars Interscope
30	38	KLINGANDE Jubel One More Tune
31	32	VANCE JOY Riptide Infectious Music
32	28	KATY PERRY Birthday Virgin
33	33	PITBULL FT GRL Wild Wild Love w/Mr 305/Polo Grounds
34	37	5 SECONDS OF SUMMER She Looks So Perfect Capitol
35	27	MICHAEL JACKSON Love Never Felt So Good Epic/Niji
36	35	IMAGINE DRAGONS Demons Interscope
37	34	ARCTIC MONKEYS Do I Wanna Know Domino Recordings
38	36	PASSENGER Let Her Go Nettwerk
39	39	AVICII Wake Me Up Postiva/PRMD
40	30	CLEAN BANDIT FT SHARNA BASS Extraordinary Atlantic
41	40	IMAGINE DRAGONS Radioactive Interscope
42	54	DISCLOSURE FT SAM SMITH Latch PMR
43	44	AMERICAN AUTHORS Best Day Of My Life EMI
44	NEW	TIESTO FT MATTHEW KOMA Wasted Virgin
45	42	AVICII Addicted To You Postiva/PRMD
46	43	MACKLEMORE/RVAN LEWIS/DALTON Can't Hold Us Macklemore
47	45	BEYONCE FT JAY-Z Drunk In Love Columbia
48	47	AVICII Hey Brother Postiva/PRMD
49	41	SHIFT K3Y Touch Columbia
50	48	JUSTIN TIMBERLAKE Not A Bad Thing RCA
51	46	DJ SNAKE & LIL JON Turn Down For What Columbia
52	53	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness Polydor
53	52	LORDE Team Virgin
54	80	NICO & VINZ Am I Wrong Warner Bros
55	50	FAUL & WAD AD VS PNAU Changes Relentless
56	49	CASH CASH FT BEBE REXHA Take Me Home Ftr/Parlophone
57	NEW	KASABIAN Eez-Eh Columbia
58	51	WILL I AM/CYRUS/KHALIFA Feelin' Myself Interscope
59	55	ELLIE GOULDING Burn Polydor
60	78	GEORGE EZRA Budapest Columbia
61	NEW	LITTLE MIX Salute Syco Music
62	56	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky Columbia
63	57	ROBIN THICKE/TI/PHARRELL Blurred Lines Interscope
64	58	GORGON CITY FT MNEK Ready For Your Love Virgin
65	65	CAZZETTE FT THE HIGH Sleepless kons
66	59	LORDE Royals Virgin
67	60	DRAKE FT MAJID JORDAN Hold On We're Going Home Cash Money/Republic Records
68	62	JOHN NEWMAN Love Me Again Island
69	68	KID INK FT CHRIS BROWN Show Me 88 Classic/Alumni/RCA
70	66	PHARRELL WILLIAMS Marilyn Monroe Columbia
71	70	EMINEM FT RIHANNA The Monster Interscope
72	69	NAUGHTY BOY FT SAM SMITH La La La Virgin
73	63	A GREAT BIG WORLD/AGUILERA Say Something RCA
74	72	ED SHEERAN I See Fire Decca
75	73	1975 Chocolate Dirty Hit



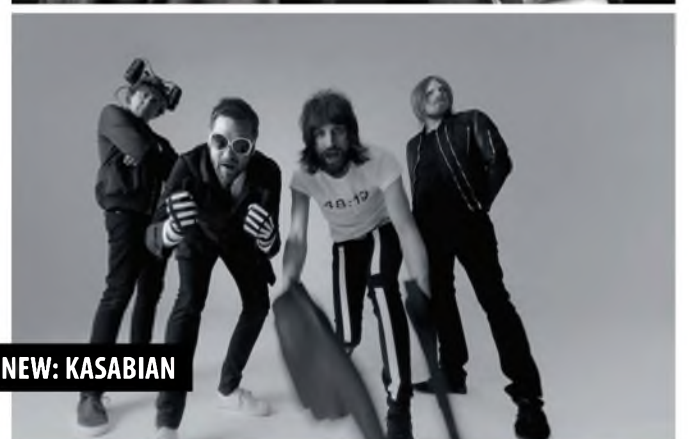
CLIMBER: ED SHEERAN



NEW: ELLA HENDERSON



CLIMBER: DISCLOSURE



NEW: KASABIAN



NEW: LITTLE MIX

CHARTS STREAMING – SPOTIFY WEEK 24



GLOBAL

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

EUROPE

POS	ARTIST/ ALBUM
1	CALVIN HARRIS Summer
2	SHOWTEK Bad (feat. Vassy) - Radio Edit
3	JASON DERULO Wiggle (feat. Snoop Dogg)
4	MR. PROBZ Waves - Robin Schulz Radio Edit
5	CLEAN BANDIT Rather Be feat. Jess Glynne
6	COLDPLAY A Sky Full Of Stars
7	ARIANA GRANDE Problem
8	JOHN LEGEND All of Me
9	PHARRELL WILLIAMS Happy (From "Despicable Me 2")
10	IGGY AZALEA Fancy
11	ED SHEERAN Sing
12	TOVE LO Stay High - Habits Remix
13	TIËSTO Wasted
14	KATY PERRY Dark Horse
15	COLDPLAY Magic
16	SAM SMITH Stay With Me
17	PITBULL We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song]
18	KIESZA Hideaway
19	JOHN LEGEND All of Me - Tiësto's Birthday Treatment Remix - Radio Edit
20	NICO & VINZ Am I Wrong

UK

POS	ARTIST/ ALBUM
1	MR. PROBZ Waves - Robin Schulz Radio Edit
2	ED SHEERAN Sing
3	SAM SMITH Stay With Me
4	CALVIN HARRIS Summer
5	IGGY AZALEA Fancy
6	JASON DERULO Wiggle (feat. Snoop Dogg)
7	CLEAN BANDIT Rather Be feat. Jess Glynne
8	JOHN LEGEND All of Me
9	PHARRELL WILLIAMS Happy (From "Despicable Me 2")
10	KIESZA Hideaway



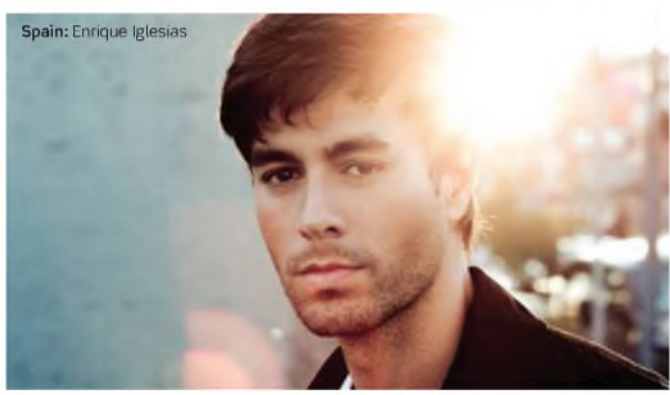
FRANCE

POS	ARTIST/ ALBUM
1	BLACK M Sur ma route
2	MR. PROBZ Waves - Robin Schulz Radio Edit
3	CALVIN HARRIS Summer
4	JASON DERULO Wiggle (feat. Snoop Dogg)
5	MILKY CHANCE Stolen Dance
6	SIA Chandelier
7	CLEAN BANDIT Rather Be feat. Jess Glynne
8	PHARRELL WILLIAMS Happy (From "Despicable Me 2")
9	ARIANA GRANDE Problem
10	SHOWTEK Bad (feat. Vassy) - Radio Edit



GERMANY

POS	ARTIST/ ALBUM
1	CRO Traum
2	CALVIN HARRIS Summer
3	JASON DERULO Wiggle (feat. Snoop Dogg)
4	MARK FORSTER Au Revoir
5	SHOWTEK Bad (feat. Vassy) - Radio Edit
6	ARIANA GRANDE Problem
7	ROBIN SCHULZ Prayer In C - Robin Schulz Radio Edit
8	CLEAN BANDIT Rather Be feat. Jess Glynne
9	ANDREAS BOURANI Auf uns
10	MR. PROBZ Waves - Robin Schulz Radio Edit



NETHERLANDS

POS	ARTIST/ ALBUM
1	TOVE LO Stay High - Habits Remix
2	CALVIN HARRIS Summer
3	NICO & VINZ Am I Wrong
4	JASON DERULO Wiggle (feat. Snoop Dogg)
5	ARIANA GRANDE Problem
6	SHOWTEK Bad (feat. Vassy) - Radio Edit
7	CLEAN BANDIT Rather Be feat. Jess Glynne
8	KIESZA Hideaway
9	COLDPLAY A Sky Full Of Stars
10	TIËSTO Wasted

NORWAY

POS	ARTIST/ ALBUM
1	SHOWTEK Bad (feat. Vassy) - Radio Edit
2	YOUNGER - Kygo Remix
3	JASON DERULO Wiggle (feat. Snoop Dogg)
4	ARIANA GRANDE Problem
5	SIA Chandelier
6	TOVE LO Stay High - Habits Remix
7	MR. PROBZ Waves - Robin Schulz Radio Edit
8	MARTIN TUNGEVAAG Wicked Wonderland 2014
9	CALVIN HARRIS Summer
10	ADMIRAL P Engel

SPAIN

POS	ARTIST/ ALBUM
1	ENRIQUE IGLESIAS Bailando - Spanish Version
2	PITBULL We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song]
3	PHARRELL WILLIAMS Happy (From "Despicable Me 2")
4	WISIN Adrenalina
5	CALVIN HARRIS Summer
6	SHAKIRA La La La (Brasil 2014)
7	YANDEL Moviendo Caderas
8	CLEAN BANDIT Rather Be feat. Jess Glynne
9	JOHN LEGEND All of Me
10	ROMEO SANTOS Propuesta Indecente

SWEDEN

POS	ARTIST/ ALBUM
1	SHOWTEK Bad (feat. Vassy) - Radio Edit
2	SAMIR & VIKTOR Success
3	ALBIN Din soldat
4	JASON DERULO Wiggle (feat. Snoop Dogg)
5	TIËSTO Wasted
6	ARIANA GRANDE Problem
7	ZARA LARSSON Carry You Home
8	CALVIN HARRIS Summer
9	MR. PROBZ Waves - Robin Schulz Radio Edit
10	COLDPLAY A Sky Full Of Stars

UNITED STATES

POS	ARTIST/ ALBUM
1	IGGY AZALEA Fancy
2	ARIANA GRANDE Problem
3	CALVIN HARRIS Summer
4	MAGIC! Rude
5	JASON DERULO Wiggle (feat. Snoop Dogg)
6	NICO & VINZ Am I Wrong
7	MKTO Classic
8	DISCLOSURE Latch
9	DJ SNAKE & LIL JON Turn Down for What
10	ED SHEERAN Sing

CHARTS STREAMING – MUSIC VIDEO WEEK 24



Iggy Azalea

NEW ARTISTS - UK

POS ARTIST/ SINGLE/LABEL

- 1 IGGY AZALEA FT. CHARLI XCX - Fancy (Explicit)
- 2 MR PROBZ Waves (Robin Schulz Remix)
- 3 ELLA HENDERSON - Ghost
- 4 SAM SMITH - Stay With Me
- 5 THE VAMPS FT. DEMI LOVATO – Somebody To You
- 6 TOVE LO - Stay High (Habits Remix)
- 7 DJ SNAKE FT. LIL JON - Turn Down For What
- 8 DUKE DUMONT - I Got U
- 9 5 SECONDS OF SUMMER – She Looks So Perfect
- 10 ROUTE 94 - My Love
- 11 5 SECONDS OF SUMMER – Don't Stop
- 12 IGGY AZALEA - Work (Explicit)
- 13 NAUGHTY BOY FT. SAM SMITH - La La La
- 14 SAM SMITH - Money On My Mind
- 15 JOHN NEWMAN - Love Me Again
- 16 LORDE – Royals (US Version)
- 17 BASTILLE - Pompeii
- 18 MIKE WILL MADE-IT FT. MILEY CYRUS, WIZ KHALIF & JUICY J – 23 (Explicit)
- 19 SHIFT K3Y - Touch
- 20 5 SECONDS OF SUMMER Don't Stop (Lyric video)

ITALY

POS ARTIST/ SINGLE

- 1 PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA...]
- 2 EMIS KILLA - Maracanã
- 3 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
- 4 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 5 CLUB DOGO - Weekend
- 6 CALVIN HARRIS - Summer
- 7 ROCCO HUNT - Nu giorno buono
- 8 ROCCO HUNT - Vieni con me
- 9 RAFFAELLA FICO - Rush
- 10 PITBULL - Timber ft. Ke\$ha



Pitbull

WORLDWIDE

POS ARTIST/ SINGLE

- 1 PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA...]
- 2 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
- 3 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 4 ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
- 5 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 6 ARIANA GRANDE - Problem ft. Iggy Azalea
- 7 ONEREPUBLIC - Counting Stars
- 8 CALVIN HARRIS - Summer
- 9 NICKI MINAJ - Pills N Potions (Official)
- 10 PITBULL - Timber ft. Ke\$ha



Indila

POLAND

POS ARTIST/ SINGLE

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



Cheryl Cole

UK

POS ARTIST/ SINGLE

- 1 CHERYL COLE - Crazy Stupid Love ft. Tinie Tempah
- 2 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 3 PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA...]
- 4 MR. PROBZ - Waves (Robin Schulz Remix Radio Edit)
- 5 ARIANA GRANDE - Problem ft. Iggy Azalea
- 6 JOHN LEGEND - All of Me
- 7 CALVIN HARRIS - Summer
- 8 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 9 ELLA HENDERSON - Ghost (Official Video)
- 10 SAM SMITH - Stay With Me



Ariana Grande

AUSTRALIA

POS ARTIST/ SINGLE

- 1 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 2 ARIANA GRANDE - Problem ft. Iggy Azalea
- 3 PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA...]
- 4 SIA - Chandelier (Official Video)
- 5 NICKI MINAJ - Pills N Potions (Official)
- 6 JUSTICE CREW - Que Sera
- 7 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 8 DJ SNAKE & LIL JON - Turn Down for What
- 9 TOVE LO - Stay High (Habits Remix) ft. Hippie Sabotage
- 10 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown



Black M

FRANCE

POS ARTIST/ SINGLE

- 1 BLACK M - Sur ma route
- 2 BLACK M - Mme Pavoshko
- 3 PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA...]
- 4 BLACK M - Sur ma route (audio)
- 5 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
- 6 SIA - Chandelier (Official Video)
- 7 TEAM BS - Fierté
- 8 MASKA FEAT. MAÎTRE GIMS - Prie pour moi
- 9 CALVIN HARRIS - Summer
- 10 KATY PERRY - Dark Horse (Official) ft. Juicy J



Enrique Iglesias

SPAIN

POS ARTIST/ SINGLE

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

CHARTS INDIES WEEK 24



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 NEW **RIK MAYALL** Noble England / Motivation (Motivation)
- 2 1 **SECONDCITY** I Wanna Feel / MoS (Fuga/Sony DADC UK)
- 3 4 **TWIN ATLANTIC** Heart And Soul / Red Bull (PIAS Arvato)
- 4 RE **FAT LES** Vindaloo / Union Square (PIAS Arvato)
- 5 3 **LETHAL BIZZLE FT CHERRI VONCELLE** The Drop / New State (New State Digital)
- 6 5 **PASSENGER** Let Her Go / Nettwerk (Essential)
- 7 10 **NIGHTCRAWLERS** Push The Feeling On / Up-Tempo (Fuga)
- 8 6 **DVBBS & BORGEOUS FT TINIE TEMPAH** Tsunami (Jump) / MoS (Fuga/Sony DADC UK)
- 9 NEW **USA SOCCER GUY** Kick That Soccer Ball / Usa Soccer Guy (Believe Digital)
- 10 7 **VANCE JOY** Riptide / Infectious (PIAS Arvato)
- 11 NEW **DISCO MISTER** Bring It Home / Band Crusade (Ditto)
- 12 NEW **PIGEON JOHN** The Bomb / Quannum Prjects (The Orchard)
- 13 13 **ARCTIC MONKEYS** Snap Out Of It / Domino (PIAS Arvato)
- 14 20 **MILKY CHANCE** Stolen Dance / Ignition (PIAS Arvato)
- 15 9 **LUCENZO & QWOTE** Danza Kuduro / Dance Nation (Fuga/Sony DADC UK)
- 16 NEW **JACK WHITE** Lazaretto / XL (PIAS Arvato)
- 17 NEW **EAGLES OF DEATH METAL** Miss Alissa / EINS (The Orchard)
- 18 16 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (ACA Arvato)
- 19 11 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 20 NEW **THE STRIKERS FT TALKSPORT ALLSTARS** Welcome To Brazil / The Strikers (Ditto)



Secondcity Indie Singles (2)



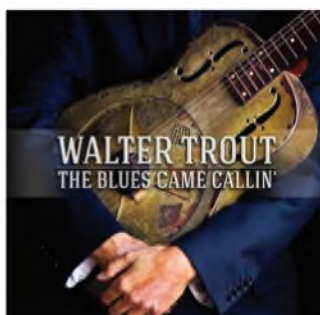
Disco Mister Indie Singles Breakers (2)



Hank Marvin Indie Albums (2)



Heather Peace Indie Albums Breakers (2)



Walter Trout Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

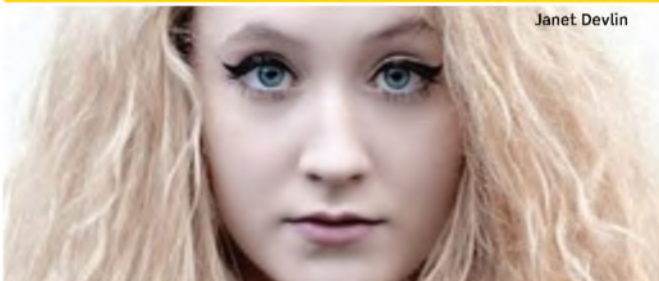
THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW **JACK WHITE** Lazaretto / XL (PIAS Arvato)
- 2 1 **HANK MARVIN** Hank / DMG TV (Sony DADC UK)
- 3 NEW **RIVAL SONS** Great Western Valkyrie / Earache (ACA Arvato)
- 4 3 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 5 4 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 6 2 **JAMES** La Petite Mort / BMG Rights/Cooking Vinyl (Essential Proper Music)
- 7 NEW **ANATHEMA** Distant Satellites / K Scope (Proper)
- 8 NEW **JANET DEVLIN** Running With Scissors / Insomnia (Absolute Arvato)
- 9 5 **PASSENGER** All The Little Lights / Nettwerk (Essential/Proper)
- 10 NEW **HEATHER PEACE** The Thin Line / Kaleidoscope (Absolute Arvato)
- 11 RE **SOPHIE ELLIS-BEXTOR** Wanderlust / EBG's (Essential/Proper)
- 12 17 **THE WHO** Live At The Isle Of Wight Festival 1970 / Salvo (GEM)
- 13 NEW **WALTER TROUT** The Blues Came Callin' / Provogue (ADA Arvato)
- 14 19 **MADNESS** Total Madness / Union Square (Sony DADC UK)
- 15 6 **RODRIGUEZ** Gold Fact / Light In The Attic (SRD)
- 16 NEW **BOB MOULD** Beauty And Ruin / Merge (Carga/Cinram)
- 17 14 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)
- 18 NEW **URIAH HEEP** Outsider / Frontiers (Plastic Head)
- 19 9 **SHARON VAN ETEN** Are We There / Jagjaguwar (PIAS Arvato)
- 20 NEW **THE FELICE BROTHERS** Favorite Waitress / Dualtone (Proper)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- 1 NEW **JANET DEVLIN** Running With Scissors / Insomnia (Insomnia Music)
- 2 NEW **HEATHER PEACE** The Thin Line / Kaleidoscope (Kaleidoscope)
- 3 5 **WALTER TROUT** The Blues Came Callin' / Provogue (Mascot Label Group)
- 4 NEW **BOB MOULD** Beauty And Ruin / Merge (Merge)
- 5 NEW **THE FELICE BROTHERS** Favorite Waitress / Dualtone (Dualtone)
- 6 2 **PARQUET COURTS** Sunbathing Animal / Rough Trade (XL Beggars)
- 7 NEW **TOM VEK** Luck / Moshi Moshi (PIAS)
- 8 11 **FUTURE ISLANDS** Singles / 4AD (XL Beggars)
- 9 3 **TELEMAN** Breakfast / Moshi Moshi (PIAS)
- 10 NEW **NEIL COWLEY TRIO** Touch And Flea / Naim Jazz (Naim Audio)
- 11 NEW **BEARTOOTH** Disgusting / Red Bull (Red Bull)
- 12 NEW **MARY GAUTHIER** Trouble & Love / Proper (Proper)
- 13 1 **MOULETTES** Constellations / Navigator (Navigator)
- 14 NEW **NIGHT RANGER** High Road / Frontiers (Frontiers)
- 15 NEW **HELLYEAH** Blood For Blood / Eleven Seven (Eleven Seven)
- 16 4 **MARTIN & ELIZA CARTHY** The Moral Of The Elephant / Topic (Topic)
- 17 RE **KATE TEMPEST** Everybody Down / Big Dada/Nirja Tune (Nirja Tune)
- 18 6 **THE PHANTOM BAND** Strange Friend / Chemikal Underground (Chemikal Underground)
- 19 NEW **DENISE PEARSON** Imprint / Baronet Ent. (Baronet Entertainment)
- 20 NEW **PLASTIKMAN** EX - Live At The Guggenheim New York / Mute (Mute)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- 1 NEW **USA SOCCER GUY** Kick That Soccer Ball / Usa Soccer Guy (Usa Soccer Guy)
- 2 NEW **DISCO MISTER** Bring It Home / Band Crusade (Band Crusade)
- 3 NEW **PIGEON JOHN** The Bomb / Quannum Prjects (Discograph)
- 4 3 **MILKY CHANCE** Stolen Dance / Ignition (Ignition)
- 5 NEW **EAGLES OF DEATH METAL** Miss Alissa / EINS (EINS)
- 6 7 **THE STRIKERS FT TALKSPORT ALLSTARS** Welcome To Brazil / The Strikers (The Strikers)
- 7 2 **JOE WELLER FT RANDOLPH & KSI** World Cup Song / Joe Weller (Joe Weller)
- 8 9 **MOLLY KATE KESTNER** His Daughter / Broken Phone Prod. (Broken Phone Prod.)
- 9 4 **TEN WALLS** Walking With Elephants / Bosa (Bosa)
- 10 NEW **SKIPINNISH** Walking On The Waves / Skipinnish (Skipinnish)
- 11 1 **MICHELLE WILLIAMS FT BEYONCE & KELLY ROWLAND** Say Yes / Eone (Eone Music)
- 12 18 **FRED V & GRAFIX FT ETHERWOOD** Forest Fires / Hospital (Hospital)
- 13 NEW **STEVE & KAREN'S DREAM...** Living The Dream (We're Going To Rio) / Cash For Kids (Cash For Kids)
- 14 6 **BARRY LOUIS POLISAR** Me And You / Rainbow Morning (Rainbow Morning Music)
- 15 8 **CASSA LIO** No Place I'd Rather Be / Bigshig (Bigshig)
- 16 NEW **STARSTRUCK BACKING TRACKS** It's My Birthday / Devoted (Devoted Music)
- 17 NEW **TROYE SIVAN** The Fault In Our Stars / Troye Sivan (Troye Sivan)
- 18 11 **CARIBOU** Can't Do Without You / City Slang (City Slang)
- 19 NEW **ANE BRUN & FLESHQUARTET** The Opening / Balloon Ranger (Balloon Ranger Recordings)
- 20 NEW **FOOTBALL MASTERS** Vin-Da-Lo / Undercover Digital (Undercover Digital)

Jack White



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **JACK WHITE** Lazaretto / XL Recordings
- 2 New **FIRST AID KIT** Stay Gold / Columbia
- 3 New **KASABIAN** 48:13:00 / Columbia
- 4 4 **COLDPLAY** Ghost Stories / Parlophone
- 5 New **ANATHEMA** Distant Satellites / K Scope
- 6 1 **LED ZEPPELIN** Led Zeppelin / Rhino
- 7 3 **LED ZEPPELIN** Led Zeppelin 2 / Rhino
- 8 2 **LED ZEPPELIN** Led Zeppelin 3 / Rhino
- 9 13 **PALOMA FAITH** A Perfect Contradiction / RCA
- 10 11 **BLACK KEYS** Turn Blue / Nonesuch

THIS LAST ARTIST / ALBUM / LABEL

- 11 9 **SAM SMITH** In The Lonely Hour / Capitol
- 12 New **DOLLY PARTON** Blue Smoke - The Best Of / Masterworks
- 13 New **PASSENGER** Whispers / Black Crow
- 14 14 **PAOLO NUTINI** Caustic Love / Atlantic
- 15 6 **PARQUET COURTS** Sunbathing Animal / Rough Trade
- 16 5 **PAUL WELLER** More Modern Classics / Island/Virgin
- 17 New **RIVAL SONS** Great Western Valkyrie / Earache
- 18 16 **WILKO JOHNSON/ROGER DALTRY** Going Back Home / Umc
- 19 New **GLASS ANIMALS** Zaba / Wolf Tone
- 20 7 **SHARON VAN ETEN** Are We There / Jagjaguwar

CHARTS iTUNES SINGLES WEEK 24

UNITED KINGDOM

POS	ARTIST/ ALBUM
08/06/2014 - 14/06/2014	
1	ELLA HENDERSON Ghost
2	ED SHEERAN Sing
3	TIÉSTO Wasted (feat. Matthew Koma)
4	SAM SMITH Stay With Me
5	MR. PROBZ Waves
6	LITTLE MIX Salute
7	JASON DERULO Wiggle
8	SECONDCITY I Wanna Feel
9	RIK MAYALL Noble England
10	RITA ORA I Will Never Let You Down

DENMARK

POS	ARTIST/ ALBUM
09/06/2014 - 15/06/2014	
1	JOEY MOE Million
2	BURHAN G Karma (feat. L.O.C.)
3	JOHN LEGEND All of Me
4	BRANDON BEAL Twerk It Like Miley
5	KONGSTED R.E.D.
6	JASON DERULO Wiggle
7	JULIAS MOON Lipstick Lies
8	KATO Dumt På Dig (feat. TopGunn)
9	SIA Chandelier
10	CHRISTOPHER Mama

FRANCE

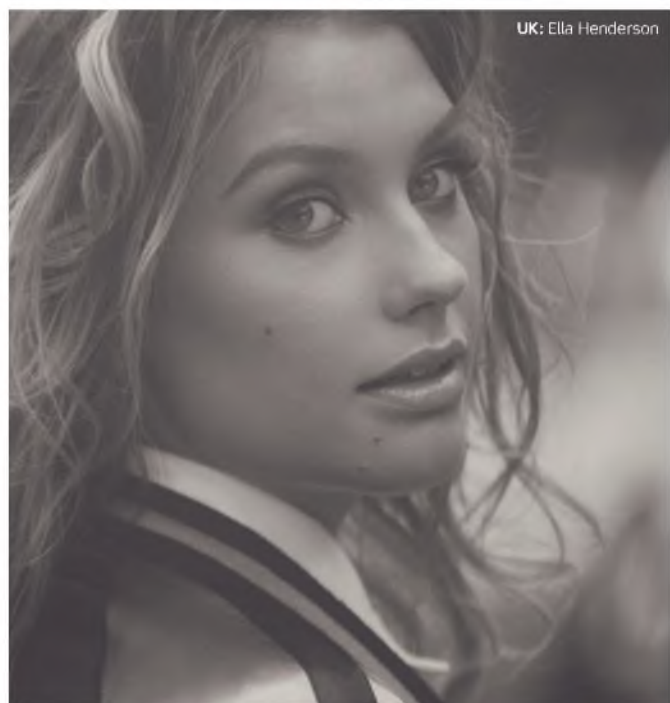
POS	ARTIST/ ALBUM
09/06/2014 - 15/06/2014	
1	BLACK M Sur ma route
2	SIA Chandelier
3	MILKY CHANCE Stolen Dance
4	PITBULL We Are One (Ole Ola) ...
5	MR. PROBZ Waves
6	JOHN LEGEND All of Me
7	PHARRELL WILLIAMS Happy
8	JASON DERULO Wiggle
9	MAGIC SYSTEM Magic In The Air
10	DEORRO Five Hours

BELGIUM

POS	ARTIST/ ALBUM
09/06/2014 - 15/06/2014	
1	PITBULL We Are One (Ole Ola)
2	KIESZA Hideaway
3	JASON DERULO Wiggle
4	COLDPLAY A Sky Full of Stars
5	MR. PROBZ Waves
6	DAVID GUETTA & SHOWTEK Bad
7	DIMITRI VEGAS Eparrei
8	CALVIN HARRIS Summer
9	SIA Chandelier
10	MICHAEL JACKSON Love Never Felt...

ITALY

POS	ARTIST/ ALBUM
05/06/2014 - 11/06/2014	
1	EMIS KILLA Maracanã
2	PITBULL We Are One (Ole Ola)
3	GIACOMO VOLI Rimedio
4	CLEAN BANDIT Rather Be
5	COLDPLAY A Sky Full of Stars
6	NEGRAMARO Un amore così grande...
7	AVICII Addicted To You
8	CALVIN HARRIS Summer
9	PHARRELL WILLIAMS Happy
10	JUSTIN TIMBERLAKE Love Never Felt...



NETHERLANDS

POS	ARTIST/ ALBUM
06/06/2014 - 12/06/2014	
1	DOTAN Home
2	KIESZA Hideaway
3	TOVE LO Stay High (feat. Hippié Sabotage)
4	CALVIN HARRIS Summer
5	MICHAEL JACKSON Love Never Felt ...
6	THE COMMON LINNETS Calm After...
7	ED SHEERAN Sing
8	NICO & VINZ Am I Wrong
9	PHARRELL WILLIAMS Happy
10	CLEAN BANDIT Rather Be

RUSSIA

POS	ARTIST/ ALBUM
09/06/2014 - 15/06/2014	
1	MC DONI Борода (feat. Тимати)
2	IMANY You Will Never Know
3	KIESZA Hideaway
4	IOWA Улыбайся
5	БУРИТО Ты знаешь (feat. Ёлка)
6	PITBULL We Are One (Ole Ola)
7	PHARRELL WILLIAMS Happy
8	STROMAE Tous les mêmes
9	IOWA Простая песня
10	LANA DEL REY Brooklyn Baby

SPAIN

POS	ARTIST/ ALBUM
09/06/2014 - 15/06/2014	
1	ENRIQUE IGLESIAS Bailando
2	PHARRELL WILLIAMS Happy
3	PITBULL We Are One (Ole Ola)
4	RICKY MARTIN Vida
5	SHAKIRA La La La
6	JOHN LEGEND All of Me
7	FAUL & WAD AD & PNAU Changes
8	MILKY CHANCE Stolen Dance
9	THE VACCINES If You Wanna
10	MICHAEL JACKSON Love Never Felt ...

SWEDEN

POS	ARTIST/ ALBUM
04/06/2014 - 10/06/2014	
1	SAMIR & VIKTOR Success
2	JOHN LEGEND All of Me
3	DAVID GUETTA, SHOWTEK Bad
4	PHARRELL WILLIAMS Happy
5	ARIANA GRANDE Problem
6	ROBYN, RÖYKSOPP Do It Again
7	ZARA LARSSON Carry You Home
8	ALBIN Din soldat (feat. Kristin Amparo)
9	COLDPLAY A Sky Full of Stars
10	MR. PROBZ Waves

SWITZERLAND

POS	ARTIST/ ALBUM
06/06/2014 - 12/06/2014	
1	LILLY WOOD Prayer In C
2	CRO Traum
3	CALVIN HARRIS Summer
4	JOHN LEGEND All of Me
5	KIESZA Hideaway
6	PITBULL We Are One (Ole Ola)
7	SHAKIRA La La La (Brasil 2014)
8	PHARRELL WILLIAMS Happy
9	JASON DERULO Wiggle
10	MARK FORSTER Au revoir (feat. Sido)

CHARTS iTUNES ALBUMS WEEK 24



UNITED KINGDOM

POS	ARTIST/ ALBUM
08/06/2014 - 14/06/2014	
1	KASABIAN 48:13
2	SAM SMITH In the Lonely Hour
3	PASSENGER Whispers
4	COLDPLAY Ghost Stories
5	VARIOUS Marbella Sessions 2014 ...
6	JACK WHITE Lazaretto
7	VARIOUS Now That's What I Call...! 87
8	VARIOUS ARTISTS Frozen
9	PAOLO NUTINI Caustic Love
10	ED SHEERAN x (Deluxe Edition)

DENMARK

POS	ARTIST/ ALBUM
09/06/2014 - 15/06/2014	
1	LANA DEL REY Ultraviolence
2	COLDPLAY Ghost Stories
3	JACK WHITE Lazaretto
4	5 SECONDS OF SUMMER Don't Stop - EP
5	UKENDT KUNSTNER Forbandede...
6	VARIOUS ARTISTS Hits For Kids 31
7	RASMUS SEEBACH Ingen Kan Love...
8	RÖYKSOPP & ROBYN Do It Again
9	LINKIN PARK The Hunting Party
10	CHRISTOPHER Told You So

FRANCE

POS	ARTIST/ ALBUM
09/06/2014 - 15/06/2014	
1	LA BANDE A RENAUD La bande à...
2	NIRO Miraculé
3	KENDJI Kendji - EP
4	CHRISTINE AND THE QUEENS Chaleur ...
5	COLDPLAY Ghost Stories
6	ALONZO La belle vie - EP
7	20SYL Motifs - EP
8	JACK WHITE Lazaretto
9	LANA DEL REY Ultraviolence
10	MILKY CHANCE Sadnecessary

BELGIUM

POS	ARTIST/ ALBUM
09/06/2014 - 15/06/2014	
1	VARIOUS Maximum Hit Music 2014.2
2	VARIOUS ARTISTS Studio Ibiza
3	COLDPLAY Ghost Stories
4	VARIOUS ARTISTS Serious Beats 78
5	VARIOUS ARTISTS Go Devils!
6	LA BANDE A RENAUD La bande à...
7	LINKIN PARK The Hunting Party
8	STROMAE Racine Carrée
9	VARIOUS Topradio - Retro Arena...
10	JACK WHITE Lazaretto

ITALY

POS	ARTIST/ ALBUM
05/06/2014 - 11/06/2014	
1	COLDPLAY Ghost Stories
2	MARCO MENGONI #PRONTOA...
3	VARIOUS Now Summer Hits 2014
4	LIGABUE Mondovisione
5	MINA Selfie
6	MICHELE BRAVI A passi piccoli ...
7	KASABIAN 48:13
8	STROMAE Racine Carrée
9	DEBORAH IURATO Deborah Iurato
10	BIAGIO ANTONACCI L'amore comporta



NETHERLANDS

POS	ARTIST/ ALBUM
06/06/2014 - 12/06/2014	
1	STROMAE Racine Carrée
2	COLDPLAY Ghost Stories
3	PASSENGER Whispers
4	ED SHEERAN x
5	DOTAN 7 Layers
6	VARIOUS 538 Dance Smash 2014, Vol. 2
7	THE COMMON LINNETS The Common...
8	ED SHEERAN +
9	PAOLO NUTINI Caustic Love
10	BASTILLE All This Bad Blood

RUSSIA

POS	ARTIST/ ALBUM
09/06/2014 - 15/06/2014	
1	LINKIN PARK The Hunting Party
2	LANA DEL REY Ultraviolence
3	KASABIAN 48:13
4	ГАРИК СУКАЧЁВ Мой Высоцкий
5	LANA DEL REY Born to Die ...
6	VARIOUS Облака - белогривые...
7	COLDPLAY Ghost Stories
8	JACK WHITE Lazaretto
9	VARIOUS The 2014 FIFA World Cup
10	ДДТ Прозрачный

SPAIN

POS	ARTIST/ ALBUM
09/06/2014 - 15/06/2014	
1	VARIOUS ARTISTS Flaix Summer 2014
2	COLDPLAY Ghost Stories
3	ENRIQUE IGLESIAS SEX AND LOVE...
4	VARIOUS ARTISTS The 2014 FIFA World
5	LANA DEL REY Ultraviolence
6	MICHAEL JACKSON XSCAPE (Deluxe)
7	PASSENGER Whispers
8	FITO Y FITIPALDIS Fito y Fitipaldis...
9	LINKIN PARK The Hunting Party
10	VARIOUS Los Nº1 de Cadena 100 (2014)

SWEDEN

POS	ARTIST/ ALBUM
04/06/2014 - 10/06/2014	
1	FIRST AID KIT Stay Gold
2	VARIOUS ARTISTS För kärlekens skul...
3	COLDPLAY Ghost Stories
4	VARIOUS Absolute Dance Summer 2014
5	RÖYKSOPP,ROBYN Do It Again
6	MARKUS KRUNEGÅRD Rastlöst blod
7	TIMBUKTU För livet till döden
8	VARIOUS ARTISTS Absolute Music 75
9	KENT Tigerdrottningen
10	RIVAL SONS Great Western Valkyrie

SWITZERLAND

POS	ARTIST/ ALBUM
06/06/2014 - 12/06/2014	
1	CRO Melodie (Deluxe Edition)
2	VARIOUS Sing meinen Song - Das...
3	COLDPLAY Ghost Stories
4	JACK WHITE Lazaretto
5	PASSENGER Whispers
6	LANA DEL REY Ultraviolence (Special)
7	LINKIN PARK The Hunting Party
8	TINA TURNER All the Best - The Hits
9	VARIOUS ARTISTS Pegel Pegell, Vol. 1
10	CELO & ABDI Akupunktur (Deluxe)

CHARTS ANALYSIS WEEK 24



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



- 5 SECONDS OF SUMMER Don't Stop Capitol
- GEORGE EZRA Budapest Columbia
- GORGON CITY FT LAURA WELSH Here For You Virgin
- DEMI LOVATO Neon Lights Hollywood
- KOOKS Around Town Virgin
- PEACE Money Columbia
- 5 SECONDS OF SUMMER Try Hard Capitol
- LANA DEL REY Brooklyn Baby Polydor
- 5 SECONDS OF SUMMER Rejects Capitol
- 5 SECONDS OF SUMMER Wrapped Around Your Finger Capitol
- HUDSON TAYLOR Battles Craic
- LINKIN PARK Final Masquerade Warner Bros

UK ARTIST ALBUMS CHART

- LANA DEL REY Ultraviolence Polydor
- LINKIN PARK The Hunting Party Warner Bros
- TIESTO A Town Called Paradise Virgin
- KLAXONS Love Frequency Akashic
- WILLIE NELSON Band Of Brothers Legacy Recordings
- JENNIFER LOPEZ A.K.A. Capitol
- QUIREBOYS Black Eyed Sons Off Yer Rocka
- MARK CHADWICK Moment On The Fiddle
- KEITH JARRETT & CHARLIE HADEN Last Dance ECM
- ELVIS PRESLEY Elvis Sings RCA Victor/Legacy Recordings



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

Aussie boy band sensation 5 Seconds Of Summer are on course for their second UK No.1 this weekend, with Don't Stop set to debut in pole position, with sales in excess of 56,000 recorded by midnight on Monday.

Leadership of the singles chart will therefore change hands for the 187th week in a row - last Sunday, Ella Henderson's Ghost made its presence felt, scaring up spirited first week sales of 132,360, to easily dethrone Ed Sheeran's Sing, which slipped to No.2 (62,503 sales).

Ghost is the debut single for Henderson who was sixth in The X Factor in 2012. The 36th No.1 by an act or combination of acts who came to fame on the show, it was written by Henderson in partnership with OneRepublic frontman Ryan Tedder, who also had a hand in writing X Factor 2006 winner Leona Lewis' 2007 chart-topper Bleeding Love and Ellie Goulding's 2013 No.1, Burn.

Dutch trance legend Tiesto's



MIDWEEK NO.1

5 Seconds Of Summer: Don't Stop

29th Top 200 entry, Wasted became his highest charting hit to date on Sunday, debuting at No.3 (48,908 sales). Featuring a guest vocal from American singer Matthew Koma - who went into 2014 hitless but reached No.18 fronting Hardwell's Dare You in January and No.29 vocalising Showtek & Justin Prime's Cannonball (Earthquake) in April - Wasted surpasses Tiesto's

last hit Red Lights which was his 17th Top 75 hit (in a variety of guises) but his first Top 10 entry when it reached No.6 in March.

Rik Mayall's sad passing last week at the age of 56 just three days before the World Cup started was a juxtaposition that begged the revival of his 2010 World Cup rallying call Noble England. A campaign began on social media, and the track sold

28,913 copies to debut at No.7 (No.30 in Scotland). One of scores of opportunistic unofficial anthems released ahead of the last World Cup, the track had hitherto received little attention as its previous career sales of 1,695 suggest. A brace of other football-related songs also rush into the Top 40 this week: No.1 in 1996, and in a new version in 1998, 3 Lions leaps 139-27 (9,318 sales) for David Baddiel, Frank Skinner & The Lightning Seeds; the official FIFA World Cup song, We Are One (Ole Ola) dashes 77-29 (8,076 sales) for Pitbull feat. Jennifer Lopez & Claudia Leitte.

Kick-started by their appearance on the final of Britain's Got Talent, Little Mix's latest single, Salute, leapt 40-24 last week, and builds on that impetus by jumping to No.6 (28,993 sales) on Sunday.

Overall singles sales were down 2.92% week-on-week to 2,688,014 - 22.94% below same week 2013 sales of 3,488,100, and the 44th consecutive week in which they have declined versus a year ago.

ALBUMS

BY ALAN JONES

Lana Del Rey is set to land her second straight No.1 album on Sunday, with Ultraviolence opening up a substantial lead on Tuesday's sales flashes.

Last Sunday, Kasabian provided a timely reminder that they are still relevant, clocking up their fourth No.1 with their fifth studio album, 48:13, on sales of 70,339 copies. Debuting a week after introductory single Eez-Eh opened at No.22, 48:13 is titled after its running time, becoming the first such album to top the chart. The previous highest charting example of this was Cliff Richard & The Shadows' 32 Minutes And 17 Seconds, which reached No.3 in 1962.

Its first week sales were the lowest for a Kasabian album since their eponymous debut opened and peaked at No.4 on sales of 36,484 copies in 2004.

Although his first solo album Blunderbuss blasted its way to No.1 in 2012 on sales of 40,173, Jack White's follow-up Lazeretto never really posed a threat to Kasabian, and debuted at No.4 (25,284 sales). White



MIDWEEK NO.1

Lana Del Rey: Ultraviolence

also topped the chart with two albums as a member of The White Stripes.

Singer/songwriter Michael Rosenberg's fifth album as Passenger, Whispers debuted at No.5 (23,278 sales). Using the name for the group he used to front and his solo projects, Rosenberg didn't make his commercial breakthrough until 2012 album All The Little Lights belatedly took flight following the success of single Let Her Go, which reached No.2 and sold over a million copies. Eventually peaking at No.3, 50

weeks ago, All The Little Lights dips 32-52 (2,208 sales) this week, having thus far sold 436,438 copies, while Let Her Go slips 63-76 (2,432 sales) raising its to-date tally to an impressive 1,137,305.

The fourth and final new entry to the Top 10 was from Dolly Parton, whose latest release Blue Smoke is both her 42nd studio album, and a new Best Of compilation. Debuting at No.6 (20,860 sales) to become the highest charting album of her career, it is the 68 year old's third Top 10 album, and follow-up to

Better Day, which opened and peaked at No.9 (13,979 sales) in 2011. Her only previous Top 10 album was the 2007 compilation, The Very Best Of, which reached No.8. In total, Parton has placed 16 albums in the Top 75 since breaking her duck in 1978.

After two weeks at No.1, Sam Smith's debut album In The Lonely Hour dipped to No.3 (32,181 sales). Coldplay's Ghost Stories, which was dethroned by Smith's album, holds at No.2 for a third straight week on sales of 48,361 copies.

Elsewhere in the Top 10: Paulo Nutini's Caustic Love dipped 4-7 (18,439 sales), Paloma Faith's A Perfect Contradiction declined 5-8 (16,309 sales), Hank Marvin's Hank descended 8-9 (12,262 sales) and Michael Jackson's Xscape ebbed 9-10 (11,311 sales).

Unlike Easter and Mothers' Day which dodge around the calendar, Fathers' Day always falls on the third Sunday in June and can be counted on to boost sales. It helped the market to grow 13.14% week-on-week to 1,560,524 - higher than all but two of the 23 previous weeks that have elapsed in 2014. However, it is 14.50% below same week 2013 sales of 1,825,281.

CHARTS CLUB WEEK 24

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	8	GORGON CITY FT. LAURA WELSH Here For You / Black Butter/Virgin/EMI
2	1	8	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / Ifrr
3	19	4	R3HAB FT. EVA SIMONS Unstoppable / MSC Sounds
4	8	3	KLANKARUSSELL Netzwerk (Falls Like Rain) / Island Dance
5	10	5	EXAMPLE One More Day (Stay With Me) / Epic
6	17	2	CAROL ANTHONY Bow To The Queen / SA
7	13	7	DUCK SAUCE Nrg / 3 Beat
8	18	2	LETHAL BIZZLE FT. CHERRI VONCELLE The Drop / New State
9	15	5	MK Always / MoS
10	RE	2	BAABA MAAL Suma Rokia / Baaba Maal
11	NEW	1	NERO Satisfy / Mta/Virgin/EMI
12	14	7	DJ FRESH VS. TC Make U Bounce / MoS
13	21	4	3LAU FT. BRIGHT LIGHTS How You Love Me / Island
14	NEW	1	DIMITRI VEGAS, MARTIN GARRIX & LIKE MIKE Tremor / Positiva/Spinnin'
15	3	6	WILKINSON FT. TOM CANE Half Light / Ram/Virgin/EMI
16	NEW	1	LONDON GRAMMAR Sights / Metal & Dust
17	30	2	ELLA HENDERSON Ghost / Syco
18	23	4	ELLIE GOULDING Beating Heart / Polydor
19	28	2	BINGO PLAYERS Knock You Out / Positiva
20	NEW	1	ILL BLU FT. MAX MARSHALL Blu Magic / Climax/Island
21	22	5	DVBBS & BORGEOUS VS. DIMITRI VEGAS & LIKE MIKE Stampede / MoS
22	NEW	1	ERIC PRYDZ Liberate / Virgin/EMI
23	NEW	1	MAUSI My Friend Has A Swimming Pool / Relentless
24	27	3	YOUSEF & THE ANGEL Float Away / Ifrr
25	34	2	KASKADE & PROJECT 46 Last Chance / Ultra
26	2	5	THERESE Remedy / Vixon
27	NEW	1	THE DEALER FT. DAMON C. SCOTT Right Beside You / Pocket Aces/AATW
28	32	2	MENNSKA Hold Tight / Ryco/Island
29	26	3	MICHAEL JACKSON Love Never Felt So Good / Epic/MJ
30	NEW	1	KSYRAN You Don't Love Me Any More / IM
31	NEW	1	PEPPERMINT HEAVEN Plenty Of Time / Megahit
32	RE	4	GREGOR SALTO FT. SAXSYMBOL & TODOROV Samba Do Mundo / Decca
33	24	3	A-MINOR Thinking Bout The Things / Polydor/Spinnin'
34	33	2	JUAN KIDD FT. FAYE SOLOMON Are You The One / WeirDo
35	9	6	TIESTO FT. MATTHEW KOMA Wasted / Virgin/EMI
36	29	12	SECONDCITY I Wanna Feel / MoS/Speakersbox
37	NEW	1	LANA DEL REY West Coast / Polydor
38	6	5	APPASSIONATA Dirty Edges / 3XL
39	7	4	KATY B Still / Columbia
40	5	8	COLDPLAY Midnight / Parlophone



UPFRONT



COMMERCIAL POP

Gorgon City nab second Upfront No.1

ANALYSIS

BY ALAN JONES

Gorgon City grabbed their first No.1 record on both the Upfront and Commercial Pop club charts in January with MNEK collaboration Ready For Your Love. The London duo come within an ace of repeating the double this week, with follow-up Here For You - featuring a vocal from promising newcomer Laura Welsh - jumping 4-1

Upfront but just failing to top the Commercial Club chart, where it trails marginally behind Oliver Heldens & Becky Hill's Gecko (Overdrive).

The latter song - which has had a multi promo strategy, starting with the original instrumental version of the track, followed by the original vocal version, then several vocal mixes, most recently by Flashmob and Leftwing & Kody - was itself number one on the Upfront chart a week ago, and came within an

ace of staying there this week, finishing just 2.74% behind Gorgon City.

A wider but rapidly closing margin separates the top two on the Urban club chart, where Jason DeRulo and Snoop Dogg's Wiggle trails new chart champ, Emotion (Ain't Nobody) by Maverick Sabre, by 11%. The first No.1 to date from Maverick Sabre, it's a summery song which, as its parenthetical title might suggest, references Chaka Khan's Ain't Nobody.

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	7	3	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / Ifrr
2	5	3	GORGON CITY FT. LAURA WELSH Here For You / Black Butter/Virgin/EMI
3	10	4	LITTLE MIX Salute / Syco
4	23	3	R3HAB FT. EVA SIMONS Unstoppable / MSC Sounds
5	9	3	MICHAEL JACKSON Love Never Felt So Good / Epic/MJ
6	14	3	LETHAL BIZZLE FT. CHERRI VONCELLE The Drop / New State
7	16	2	EXAMPLE One More Day (Stay With Me) / Epic
8	18	2	TINIE TEMPAH 5 Minutes / Parlophone
9	20	4	JUSTIN TIMBERLAKE Not A Bad Thing / RCA
10	NEW	1	NICOLE SCHERZINGER Your Love / RCA
11	26	3	LUIGI MASI Aye Okay / WB
12	22	2	ELLA HENDERSON Ghost / Syco
13	21	2	SIA Chandelier / RCA
14	29	2	THE DEALER FT. DAMON C. SCOTT Right Beside You / Pocket Aces/AATW
15	RE	2	JENNIFER LOPEZ First Love / Capitol
16	RE	2	NATHASSIA DEVINE In My Head / Inter-Dimensional
17	NEW	1	MAVERICK SABRE Emotion (Ain't Nobody) / Virgin/EMI
18	NEW	1	ILL BLU FT. MAX MARSHALL Blu Magic / Climax/Island
19	4	5	ELLIE GOULDING Beating Heart / Polydor
20	2	4	CAROL ANTHONY Bow To The Queen / SA
21	NEW	1	KLANKARUSSELL Netzwerk (Falls Like Rain) / Island Dance
22	NEW	1	BAD DADS CLUB Good To Be Loved / Bad Dads Club
23	13	6	BAKERMAT One Day (Vaandag) / Relentless
24	1	3	ANASTACIA Stupid Little Things / BMG Rights
25	NEW	1	LANA DEL REY West Coast / Polydor
26	8	5	PITBULL FT. G.R.L. Wild Wild Love / Mr 305/Polo Grounds
27	25	6	ED SHEERAN Sing / Asylum
28	28	2	PEPPERMINT HEAVEN Plenty Of Time / Megahit
29	17	6	KATY PERRY Birthday / Virgin
30	19	5	WILKINSON FT. TOM CANE Half Light / Ram/Virgin/EMI

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	5	MAVERICK SABRE Emotion (Ain't Nobody) / Virgin/EMI
2	3	4	JASON DERULO FT. SNOOP DOGG Wiggle / Warner Bros.
3	10	3	MATRIX & FUTUREBOUND FT. TANYA LACEY Don't Look Back / 3 Beat
4	7	4	JENNIFER LOPEZ First Love / Capitol
5	1	6	SKEPTA FT. JME That's Not Me / 3 Beat
6	13	3	A.M.SNIPE FT. WILEY Bus Pass / 3Fifty7
7	5	6	LETHAL BIZZLE FT. CHERRI VONCELLE The Drop / New State
8	23	2	KID INK FT. CHRIS BROWN Main Chick / Epic
9	11	2	USHER Good Kisser / RCA
10	15	2	WILL.I.AM FT. CODY WISE It's My Birthday / Interscope
11	6	3	VIC MENSA Down On My Luck / Virgin/EMI
12	8	9	CHRIS BROWN FT. LIL WAYNE Loyal / RCA
13	NEW	1	NICOLE SCHERZINGER Your Love / RCA
14	19	13	FUSE ODG FT SEAN PAUL Dangerous Love / 3 Beat
15	4	5	PHARRELL WILLIAMS Marilyn Monroe / Columbia
16	27	2	FERRICK DAWN & REDONDO Love Too Deep / 3 Beat
17	16	5	TINIE TEMPAH 5 Minutes / Parlophone
18	20	8	JUSTIN TIMBERLAKE Not A Bad Thing / RCA
19	9	5	LITTLE MIX Salute / Syco
20	12	7	WILKINSON FT. TOM CANE Half Light / Ram/Virgin/EMI
21	17	8	PITBULL FT. G.R.L. Wild Wild Love / RCA
22	30	2	NADIA FORDE Bpm / Big Finish
23	21	5	D-SOUL Dance To Da Beat / D Soul
24	22	4	MELISSA STEEL FT. POPCAAN Kisses For Breakfast / Atlantic
25	18	3	MICHAEL JACKSON Love Never Felt So Good / Epic/MJ
26	14	7	TINCHY STRYDER Misunderstood / Cloud 9
27	24	3	JUS NOW FT. BUNJI GARLIN & STYLO G Tun Up / 3 Beat
28	29	2	LIZA OWEN Mind Blown / Subcelsus
29	25	10	DAVIDO Skelewu / HKN
30	26	6	CAROL ANTHONY Bow To The Queen / SA

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	AVICII Lay Me Down
2	DILLON FRANCIS & DJ SNAKE Get Low
3	FERRECK DAWN & REDONDO Love Too Deep
4	SANDER VAN DOORN, MARTIN GARRIX, DVBBS Gold Skies
5	MK FT ALANA Always
6	DIMITRI VEGAS, MARTIN GARRIX, LIKE MIKE Tremor
7	JESS GLYNNE Right Here
8	HERCULES & LOVE AFFAIR I Try To Talk To You
9	ZED'S DEAD FT TWIN SHADOW & D'ANGELO LACY Lost You
10	ZHU Faded
11	SYN COLE Bright Lights
12	VICK MENSA Down On My Luck
13	ODYSSEUS Used To Be My Friend
14	BASEMENT JAXX Never Say Never
15	ID We-R-Superstars
16	NILE RODGERS Do What You Wanna Do
17	FRANCESCO ROSSI FT OZARK HENRY Godspeed You
18	ROB ROAR FT KIETHEN CARTER What's Happening
19	NICKY ROMERO & ANOUK Feet On The Ground
20	BOOKA SHADE FT FRITZ HELDER Love Drug

© Music Week. Compiled by DJ Feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Barnford), Gram Records, Global Groove (Sunderland), Fataguit (Cardiff), Heart To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Barnford) Kabana (Middlesbrough) Bassline (Belfast), 3 Beat, Luna, Unique & Dynamic.



INDUSTRY EVENTS DATES FOR YOUR DIARY

June

Camden Crawl,
London

camdencrawl presents



20 & 21 JUNE

June

20 & 21

Camden Crawl
Various,
London
thecamdencrawl.com

25 - 29

Glastonbury Festival
Worthy Farm,
Somerset
glastonburyfestivals.co.uk

July

9

AIM AGM
Glaziers Hall,
London
musicindie.com

11 - 13

T In The Park
Kinross-shire,
Scotland
tinthepark.com

17 - 20

Latitude Festival
Henham Park, Suffolk
latitudefestival.com

24 - 27

Secret Garden Party
Abbots Ripton,
Cambridgeshire
secretgardenparty.com

31

Cambridge Folk Festival
Cherry Hinton Hall,
Cambridge
cambridgefolkfestival.co.uk

August

16 - 17

V Festival
Staffordshire/Essex
vfestival.com



Neighbouring rights ^{27.06}

It's a fast-growing but little understood area of royalty collection, and as the globe becomes a smaller place for the music business, it's becoming ever more vital. *Music Week* gets an update on the complex world of neighbouring rights: how it's thriving - and how it can make a big difference to managers and artists' bottom line in a special feature on June 27.

To discuss a range of print and digital commercial opportunities associated with *Music Week's* forthcoming features, please email Darrell.Carter@intentmedia.co.uk or Rob.Baker@intentmedia.co.uk or telephone 020 7354 6000.

PRODUCT KEY RELEASES



▶ ED SHEERAN X 23.06



▶ EXAMPLE Live Life Living 07.07

JUNE 23

SINGLES

- DAMON ALBARN Mr Tembo (*Parlophone*)
- SARA BAREILLES Chasing The Sun (*Epic*)
- BEYONCE Pretty Hurts (*Columbia*)
- SHARON CORR Take A Minute (*Bobby Jean*)
- DIMITRI VEGAS/MARTIN GARRIX/LIKE MIKE Tremor (*Virgin*)
- DRIVE-BY TRUCKERS Made Up English Oceans (*Ata*)
- SOPHIE ELLIS-BEXTOR Love Is A Camera (*Ebq's*)
- EXAMPLE One More Day (Stay With Me) (*Rca*)
- FOSTER THE PEOPLE Best Friend (*Columbia*)
- HAWK HOUSE Chill Pill (*Virgin*)
- JETTA Crescendo (*Polyda*)
- AUSTIN MAHONE Mmm, Yeah (*Island*)
- OLIVER HELDENS X BECKY HILL Gecko (*Overdrive*) (*fri*)
- PRIDES Messiah (*Island*)
- PURPLE FERDINAND The Dragonfly Ep (*Columbia*)
- LUKE SITAL-SINGH Battled Up Tight (*Parlophone*)
- TREY SONGZ Change Your Mind (*Atlantic*)

ALBUMS

- BELLOWHEAD Revival (*Klanx*)
- BLACK BANANAS Electric Brick Wall (*Drag City*)
- DEADMAUS While (*MauStrap/Virgin*)
- THE FLAMING LIPS 7 Skies H3 (*Bella Union*)
- THE GYPSY QUEENS Lost In The Music (*Sonico*)
- MASTODON Once More 'Round The Sun (*Roadrunner*)
- ED SHEERAN X (*Asylum*)
- STRAND OF OAKS Heal (*Dead Oceans*)

JUNE 30

SINGLES

- THE BLACK KEYS Bullet In The Brain (*Warner Brothers*)
- CHASING GRACE Run (*Island*)
- COLDFPLAY A Sky Full Of Stars (*Parlophone*)
- DADA LIFE Born To Rage (*Virgin*)
- EMINEM FT NATE RUESS Headlights (*Interscope*)
- ILL BLU Blu Magic Project (*Island*)
- JASON DERULO FT SNOOP DOGG Wiggle (*Warner Brothers*)
- JON HOPKINS FT LULU JAMES We Disappear (*Domina*)
- KNYTRO The Griffin Ep (*Virgin/MTG*)

- LIARS Pro Anti Anti (*Mute*)
- MAPEI Don't Wait (*Columbia*)
- MIA Double Bubble Trouble (*Virgin/Emi*)
- MKTO Classic (*Rca*)
- AGNOS OBEL Words Are Dead (*Play It Again Sam*)
- PHANTOGRAM Fall In Love (*Island*)
- ROUGH COPY Street Love (*Epic*)
- SIA Chandelier (*Monkey Puzzle/Rca*)

ALBUMS

- GEORGE EZRA Wanted On Voyage (*Columbia*)
- DAVID GRAY Mutineers (*ht*)
- STEVE HACKETT Genesis Revisited At The Royal Albert Hall (*Wolfwerk*)
- HEADWIG AND THE ANGRY INCH Headwig And The Angry Inch (*Atlantic*)
- LOUIS ANDRIESEN La Commedia (*Nonesuch*)
- AUSTIN MAHONE The Secret (*Island*)
- MARILLION A Sunday Night Above The Rain (*Earmusic/Absolute*)
- BOB MARLEY & THE WAILERS Legend 30Th Anniversary Edition (*Tuff Gong*)
- PHANTOGRAM Voices (*Island*)
- SHOW OF HANDS Centenary: Words & Music Of The Great War (*Umts*)
- TREY SONGZ Trigga (*Atlantic*)
- THE THE Soul Mining 30th Anniversary Boxset (*Sony*)

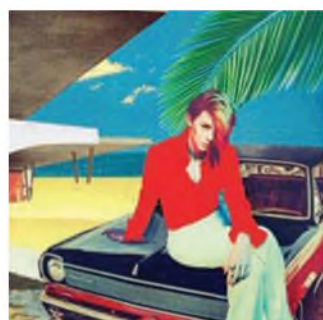
JULY 7

SINGLES

- BAKERMAT One Day (*Vandaag*) (*Sony*)
- BANG BANG BANG Dreamphone/Shake, Shake, Shimmy (*Island*)
- CATFISH & THE BOTTLEMEN Fallout (*Island*)
- CHILDISH GAMBINO Sweatpants (*Glassnote/Island*)
- DRAKE Worst Behaviour (*Cash Money/Island*)
- ARIANA GRANDE Problem (*Republic/Klanx*)
- EUGENE MCGUINNESS Godiva (*Domina*)
- CHRISTINA PERRI Burning Gold (*Atlantic*)
- PAUL THOMAS SAUNDERS Appointment In Samarra (*Atlantic*)
- TEMPLES Shelter Song (*Heavenly*)
- THE VAMPS Somebody To You (*Emi*)
- WILL.I.AM FT CODY WISE It's My Birthday (*Interscope*)
- JON ALLEN Deep River (*Monologue*)
- MARC ALMOND Ten Plagues (*Cherry Red*)
- BLAKE Start Over - Extended Edition (*Music In Family*)
- EXAMPLE Live Life Living (*Rca*)
- FOREIGNER An Acoustic Evening With



▶ **MORRISSEY** World Peace Is None... 14.07



▶ **LA ROUX** Trouble In Paradise 21.07



▶ **THE STRUTS** Everybody Wants 28.07



▶ **KLANKARUSSELL** Netzwerk 04.08



▶ **NEON TREES** Pop Psychology 11.08

Foreigner (*Earmusic/Absolute*)

- **HILLSONG WORSHIP** No Other Name (*Hillsong*)
- **HUNDRED WATERS** The Moon Rang Like A Bell (*Owls*)
- **KATE ROBBINS AND NICKY CAMPBELL** We're Just Passing Through (*Noir/Universal*)
- **MANIC STREET PREACHERS** Futurology (*Columbia*)
- **EUGENE MCGUINNESS** Chroma (*Domino*)
- **MIDGE URE** Fragile (*Hypertension*)
- **SIA** 1000 Forms Of Fear (*Monkey Puzzle/Rca*)
- **TARJA** Left In The Dark (*Earmusic/Absolute*)
- **TYLER MAE** Warriors / Do Or Die (*Rogue Industries*)

JULY 14

SINGLES

- **A GREAT BIG WORLD** Already Home (*Rca*)
- **AVICII** Lay Me Down (*Positiva/Prmo*)
- **BIPOLAR SUNSHINE** Deckchairs On The Moon (*Polydor*)
- **ANNA CALVI** Strange Weather Ep (*Domino*)
- **GOSSLING** Never Expire (*Polydor*)
- **HOZIER** Sedated (*Island*)
- **ILL BLUE FT JAKE ISAAK** Fall Out (*Island*)
- **JESS GLYNNE** Right Here (*Allan'ic*)
- **JMC** Sturridge Dance (*Island*)
- **KYAN** Talking The City (*Virgin/Emi*)
- **LA ROUX** Uptight/Downtown (*Polydor*)
- **MARMOZETS** Captivate You (*Roadrunner*)
- **MELISSA STEEL FT POPCAAN** Kisses For Breakfast (*Allan'ic*)
- **MORRISSEY** Istanbul (*Virgin/Emi*)
- **RAE MORRIS FT FRYARS** Cold (*Allan'ic*)
- **RIXTON** Me And My Broken Heart (*Polydor*)
- **SEINABO SEY** Hard Time (*Virgin/Emi*)
- **SHOW OF HANDS** The Lads In Their Hundreds (*Umi+*)
- **THOMAS AZIER** Ghost City (*Polydor*)

ALBUMS

- **AMY DICKSON** A Summer Place (*Sony/Classical*)
- **GOSSLING** Harvest Of Gold (*Polydor*)
- **HONEYBLOOD** Honeyblood (*Fatcat*)
- **JUDAS PRIEST** Redeemer Of Souls (*Columbia*)
- **JUNGLE** Jungle (*Xi*)
- **MORRISSEY** World Peace Is None Of Your Business (*Virgin/Emi*)
- **JASON MRAZ** Yes! (*Allan'ic*)
- **YOUNG THE GIANT** Mind Over Matter (*Allan'ic*)

JULY 21

SINGLES

- **BROKEN BELLS** Control (*Columbia*)
- **CHARLIX XCX** Boom Clap (*Asylum*)
- **CHERYL COLE FT TINIE TEMPAH** Crazy Stupid Love (*Polydor*)
- **CIRCA WAVES** Young Chasers (*Virgin/Emi*)
- **ALEX CLARE** War Rages On (*Island*)
- **COMMON** Kingdom (*Warner Brothers*)
- **DJ KHALED FT JAY-Z/MEEK MILL/RICK ROSS/FRENCH MONTANA** They Don't Love You No More (*Island*)
- **KID INK FT CHRIS BROWN** Main Chick (*Rca*)
- **MAGIC!** Rude (*Rca*)
- **MARK WELLS** I Love You (*Parlophone*)
- **MAVERICK SABRE** Emotions (*Mercury*)
- **NICKI MINAJ** Pills 'N Potions (*Cash Money/Republic*)
- **NAUGHTY BOY FT SAM ROMANS** Home (*Virgin/Emi*)
- **NE-YO FT JEEZY** Money Can't Buy (*Island*)
- **NEON JUNGLE** Louder (*Rca*)
- **NOTHING BUT THIEVES** Graveyard Whistling Ep (*Rca*)
- **PAUL HEATON & JACQUI ABBOTT** Moulding Of A Fool (*Virgin/Emi*)
- **PHILLIP PHILLIPS** Raging Fire (*Interscope*)
- **ERIC PRYDZ** Liberate (*Virgin*)
- **NILE RODGERS** Do What You Wanna Do (*Cr2*)
- **GERARD WAY** Action Cat (*Warner Brothers*)
- **ZHU** Faded (*Polydor*)
- **ZINC** Show Me (*Rinco/Virgin Emi*)

ALBUMS

- **BIFFY CLYRO** Similarities (*14th Floor*)
- **G-EAZY** These Things Happen (*Rca*)
- **KING CREOSOTE** From Scotland With Love (*Domino*)
- **LA ROUX** Trouble In Paradise (*Polydor*)
- **OVERKILL** White Devil Armory (*Nuclear Blast*)
- **PHILLIP PHILLIPS** Behind The Light (*Interscope*)
- **TO ROCOCO ROT** Instrument (*City Slang*)
- **YES** Heaven And Earth (*Fanziers*)

JULY 28

SINGLES

- **BAND OF SKULLS** Hoochie Coochie Ep (*Ignition*)
- **KIMBERLY ANNE** Liar Ep (*Polydor*)
- **KLANKARUSSELL** Netzwerk (Falls Like Rain) (*Island*)
- **JENNY LEWIS** Just One Of The Guys (*Warner Brothers*)
- **PIXIE LOTT** Lay Me Down (*Mercury*)
- **CONOR OBERST** Zigzagging Toward The Light (*No7surch*)

- **ONE REPUBLIC** Love Runs Out (*Interscope*)
- **TOM PETTY & THE HEARTBREAKERS** U Get Me High (*Warner Brothers*)
- **RON POPE** Nothing Ft Hannahtrigwell (*Ron Pope Music*)
- **THE ROYAL CONCEPT** On Our Way (*Klann*)
- **RUSSIAN RED** John Michael (*Rca*)
- **THE STRUTS** Put Your Money On Me (*Virgin/Emi*)
- **VIC MENSA** Down On My Luck (*Virgin/Emi*)
- **WILEY** You Know The Words (*Warner Brothers/One More Tune*)

ALBUMS

- **NELL BRYDEN** Wayfarer (*Records NYC/Absolute*)
- **JENNY LEWIS** The Voyager (*Warner Brothers*)
- **NEON JUNGLE** Welcome To The Jungle (*Rca*)
- **TOM PETTY & THE HEARTBREAKERS** Hypnotic Eye (*Warner Brothers*)
- **RUSSIAN RED** Agent Cooper (*Rca*)
- **THE STRUTS** Everybody Wants (*Virgin/Emi*)
- **VAN DYKE PARKS** The Super Chief: Music For The Silver Screen (*Bella Union*)

AUGUST 4

SINGLES

- **AFROJACK FT SNOOP DOGG** Dynamite (*Klann*)
- **NELL BRYDEN** Wayfarer (*Records NYC/Absolute*)
- **HOT NATURED** Benediction Ep (*Fit/Hot Creations/Warner*)
- **NEON TREES** Sleeping With A Friend (*Mercury*)
- **NICO & VINZ** Am I Wrong? (*Warner Brothers*)

- **PORTER ROBINSON** Lionhearted (*Virgin/Emi*)

ALBUMS

- **KLANKARUSSELL** Netzwerk (*Klann*)
- **PIXIE LOTT** Pixie Lott (*Mercury*)
- **MAGIC!** Don't Kill The Magic (*Rca*)

AUGUST 11

SINGLES

- **FULL CRATE X MAR** Man X Woman (*Island*)
- **NACEY FT ANGEL HAZE** I Own It (*Island*)
- **REBEAT** Walking Dead (*Champion*)

ALBUMS

- **ANNIE EVE** Sunday '91 (*Rca*)
- **KAN WAKAN** Moving On (*Virgin/Emi*)
- **NEON TREES** Pop Psychology (*Mercury*)
- **SINEAD O'CONNOR** I'm Not Bossy, I'm The Boss (*Nettwerk*)
- **RICHARD AND ADAM** At The Movies (*Sony*)
- **PORTER ROBINSON** Worlds (*Virgin/Emi*)

AUGUST 18

SINGLES

- **ALEXA GODDARD** Marilyn (*Island*)
- **BOMBAY BICYCLE CLUB** Come To (*Klann*)
- **CRIS CAB** Liar Liar (*Virgin/Emi*)
- **MIGHTY OAKS** Brother (*Island*)

ALBUMS

- **BAHAMAS** Bahamas Is Afie (*Brushfire/Island*)
- **CELEBRATION** Albumin (*Bella Union*)

AUGUST 25

SINGLES

- **CHILDISH GAMBINO** 3005 (*Glassnote/Island*)
- **WE WERE EVERGREEN** Best Thing (*Mi7/Island*)

ALBUMS

- **BASEMENT JAXX** Junto (*Atlantic Jaxx*)
- **COLD SPECKS** Neuroplasticity (*Mute*)
- **TINA DICO** Whispers (*Finest Gramophone*)

SEPTEMBER 1

SINGLES

- **ENRIQUE IGLESIAS FT. DECIMAR & SEAN PAUL** Bailando (*Island*)

ALBUMS

- **THE KOOKS** Listen (*Virgin/Emi*)
- **LONELY THE BRAVE** The Day's War (*Hassle*)

Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release. Please email any key releases information to isabelle.nesmon@intentmedia.co.uk

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



The Kooks Listen 01.09

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



MORRISSEY

World Peace Is None Of Your Business

(Harvest/Virgin EMI), July 14

By Dave Roberts

Did you listen to Morrissey on Desert Island Discs a couple of years ago? Of course you did, you're not a Philistine. When he wasn't flirting outrageously with Kirsty Young, he gave us vignettes from his life and he gave us glimpses of his taste, but the inherent message, surely, was: be interesting; don't just exist, be interesting. Or at least try to be. Boredom is the enemy, convention is its web.

And so to Morrissey's solo career. It hasn't been consistently brilliant, or even, with quite long hiatuses between deals, consistently in existence. But it has always been interesting. World Peace Is None of Your Business maintains the tradition.

The first (title) track sees him bump up against politics. Not party politics (trust Moz to swerve a party), but the point of politics, and of politicians. "Work hard and sweetly pay your taxes/Never asking what for/You poor little fool", he chides, before lending support to his louche friend/acolyte Russell Brand by concluding, "Each time you vote, you support the process."

It is followed by a clanging assessment of the beat generation in the form of Neal Cassady Drops Dead (whatever you think about the music, Morrissey always delivers stunning titles).

And then comes I'm Not A Man, a brilliant litany of everything that defines maleness, rejected by our hero, contemptuous of the "Warring caveman/Wheeler dealer/Mover shaker/Casanova" and confident he is, in fact, "something bigger, better" and less (that word again) conventional. Later on he urges us to Kick the Bride Down the Aisle and briefly reprises the zither-driven coda to Please, Please... in the process.

Morrissey is a man for whom the phrase "a return to form" is banned, not least because it's boring, but make no mistake, this is a good Morrissey album, continuing a renaissance that started with You Are The Quarry, and has been fuelled by vim and vinegar ever since.

Will he win over new fans? Will he tempt back swathes of former constituents who have drifted away? Will the media salivate or savage? No, maybe and both would be good guesses, and probably in that order. But this much is certain, we'll miss him when he's gone, and no one will remember him as being boring.

CATALOGUE ALBUMS

VARIOUS - Holland - Dozier - Holland: The Complete 45's Collection - Invictus, Hot Wax, Music Merchant 1969-1977

(Harmless HURTRGX 996)



Following an acrimonious split with Motown, where they had written, arranged and produced some of the label's biggest hits, the formidable songwriting and production team of brothers Brian and Eddie Holland and partner Lamont Dozier set up rival imprints Invictus, Hot Wax and Music Merchant in Detroit. To mark the 45th anniversary of their establishment, this breathtakingly comprehensive box set draws together the A and B-sides of all 159 singles they released in a chunky 14-CD box set, adding a sprinkle of previously unreleased songs and mixes, and a 60-page

booklet, packed with information, insights and illustrations. The Invictus label was HDH's most active and successful label, and really hit the ground running with the international smashes Band Of Gold by Freda Payne and Give Me Just A Little More Time by Chairmen Of The Board - at one time the top two records in the UK chart simultaneously - getting it off to a flying start. Other highlights from Invictus' output included Ruth Copeland's rip-roaring interpretation of The Rolling Stones' Gimme Shelter, Lamont Dozier's pretty Why Can't We Be Lovers and Eloise Laws' steamy Touch Me. Hot Wax had its moments too, with the excellent Honey Cone proving to be one of the gutsiest of girls groups with a string of hits including Want Ads, while Flaming Ember's Westbound #9 was a stylish and commercial song similar in style to Chairmen Of The Board's output. Music Merchant was neither as productive nor as successful,

releasing only 17 singles but it had artists of some pedigree including Brenda Holloway, The Jones Girls and Brotherly Love who didn't have any hits but produced quality soul sides which stand up to close scrutiny even today.

CAROLYN FRANKLIN - If You Want Me

(Big Break CDBRR 0277)



The youngest of the Franklins, Carolyn followed sisters Aretha and Erma into the record industry and even penned some of Aretha's finest songs, including Ain't No Way and Angel. Although the least successful of the three as a singer, Carolyn recorded five albums in her own right, of which this is the last, released on RCA in 1976. Opening with the smooth, serene and sultry From The Bottom Of My Heart, it is

obvious from the start that Carolyn is from the same gene pool as Aretha, though she has a more subtle voice, which is ideally suited to the light, reggaeish lope of If You Want Me, another of the album's highlights. She sounds most like Aretha on a fine version of the Stylistics/Marvin & Diana hit You Are Everything - inhabiting the song with some thrilling little vocal runs - and closing track Deal With It, which sounds a little redolent or Lady 'Ree's Rock Steady. Franklin died somewhat prematurely in 1988, at the age of 43, and this newly remastered, expanded and informatively annotated release marks its long-overdue debut on CD.

THE BEAT - Complete Studio Recordings

(Edsel EDSR 4013)

Formed in Birmingham, The Beat played an important if short-lived



role in the 2 Tone movement, releasing a trio of well-received albums and a series of excellent singles in little more than two years before splintering, with half their principals forming General Public, the others Fine Young Cannibals. The Complete Studio Recordings comprises all three of the Beat's albums - I Just Can't Stop It (1980), Wha'ppen? (1981) and Special Beat Service (1992) in a clamshell box set alongside a bonus album of singles, and dub mixes. Their infectious sound - Dave Wakeling's vocals, Ranking Roger's toasting and Saxon's sax-playing were all vital ingredients - resulted in some memorable singles, among them Mirror In The Bathroom, Hands Off...She's Mine, Can't Get Used To Losing You and the wonderful anti-Thatcher rant, Stand Down Margaret.

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

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

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

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

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

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



◀ **KEEPING IT LOCAL**

Having won over the affections of the nation on BBC's The Voice UK 2014, 19-year-old, Hackney born Jermain Jackman has signed to London Records. Here are the smiling faces from both the Jackman and London Records camps having completed the deal along with a few familiar folk from Caroline International. While there's no official Caroline involvement with London Records in the deal, Kevin McCabe's team looked after Jackman's promotion after he won The Voice and was asked to carry on working with the singer as what McCabe calls an 'in-house independent'. [L-R] Richard Ashton (Caroline International), Sharon Brighten (Blaxtalion Management), Rich Castillo (AATW/London Records), Kevin McCabe (Caroline International), Jermain Jackman, Trenton Harrison-Lewis (Metropolis Music Management) Emma Powell (Attention), Sara Stokes (UMTV/London Records), Adam Corke (UMTV/London Records).

▶ **UP AND COMING**

Hideaway singer Kiezsa was a welcome guest at Universal Music Group International's Emerging Markets meeting in England last week where the company's leaders gathered in London for a conference to discuss new opportunities for growth in emerging markets around the world. The Canadian performed her debut single along with four other tracks. She's pictured here with Pascal Negre (CEO Universal Music France, president Italy, Middle East and Africa, global head UMG New Business), Max Hole (chairman and CEO UMG) and Andrew Kronfeld (president, global marketing).



◀ **SMILING SIMPSON**

Charlie Simpson invited industry friends to his album announcement party last week at London's 'home of ping pong', Bounce. The singer/songwriter's latest offering is called Long Road Home and will be released on August 4 with first single Haunted set for radio. Pictured to the left are [L-R] Richard Dawes (Dawbell), Charlie Simpson, Tristan Lillingston (1983 Management), Lisa Birch (Dawbell), Leo Whiteley and John Saunderson (Notting Hill Music Publishing), Amelia O'Shea (Dawbell).



▶ **SYNC YOUR TEETH INTO THAT**

The BPI, MPA and UKTI-led LA Sync Mission took place earlier this month giving representatives from a whole host of UK music companies the chance to get close to some of the key gatekeepers in the worlds of TV, film, video games and advertising Stateside. With 2014 being the mission's 10th year, the delegates and organisers celebrated with an appropriately decadent cake. Pictured above [L-R] are Carlo Cavagna (UKTI, Los Angeles), Phil Patterson (UKTI music specialist, UK), Chris Tams (BPI), Sue Hantsch (MPA) and Debi Blackgrove (BPI).



▲ **CROWN PRINCE**

Crown Talent's annual weekend pop event The Fusion Festival raised a whopping £61,380 for The Prince's Trust last year. Crown chairman Marc Marot (left) presented a giant cheque to the charity's director of events Fergal Lynch last week.

ARCHIVE

MUSIC WEEK June 21 1986

HEADLINE NEWS

Two BPI council members are actively lobbying to maintain an independent voice on the council after the annual general meeting, which takes place next month. Martin Mills, of Beggar's Banquet, and Cherry Red's Iain McNay are standing for re-election and are urging all of the BPI's smaller companies to use their votes. Mills said: "We want to get across to people what we can achieve. The BPI council is very much the territory of the four majors." The two council members have drawn up a loose manifesto for members to consider, covering subjects of concern such as the conservative structure of the industry.

Indies lobby for BPI voice
CBS rocks trade
Clip row staggers on, so does Chart Show
City buys up Pickwick stock

View from the hill
 NEW 7 & 12 SINGLE *no conversation*
 OUT NOW

NEW RELEASES RECOMMENDED 21.06.86



COMMODORES LIVE The Commodores UNDERGROUND David Bowie

Under the Dance header, The Commodores' Commodores Live is described as a "good reminder of some of their best". The mid-price reissue is an "impressively" recorded version of a Commodores live show from 1977, including hits such as Easy, Zoom and Just To Be Close To You (although Machine Gun is missing). In Singles Reviews, David Bowie's Underground is marked 'Stock It'. The theme tune from the now classic Labyrinth "can't fail".

AD WATCH

A slightly dark and mysterious advert in the marketplace offers a reward of up to £100,000 for all excess/deleted stocks of records, tapes, CDs, and video film. As if the giant 'REWARD' at the top wasn't odd enough, the ad also states that all enquiries will be "in strictest confidence", and implore the reader to phone or write now. Any quantity of stock is considered. The only non-mysterious things about this ad are the name of the company, Circuit Wholesale, and their office address in London.



SINGLES TOP 10 21.06.86

POS	ARTIST	SINGLE
1	WET WET WET	Love Is All Around
2	DR AND THE MEDICS	Spirit In The Sky
3	WHAM!	The Edge Of Heaven
4	NU SHO0Z	I Can't Wait
5	SIMPLY RED	Holding Back The Years
6	A-HA	Hunting High And Low (Remix)
7	ROBERT PALMER	Addicted To Love
8	THE REAL THING	Can't Get By Without You (2nd Decade...)
9	PETER GABRIEL	Sledgehammer
10	AMAZULU	Too Good To Be Forgotten

ALBUMS TOP 10 21.06.86

POS	ARTIST	SINGLE
1	GENESIS	Invisible Touch
2	QUEEN	A Kind Of Magic
3	PETER GABRIEL	So
4	SIMPLY RED	Picture Book
5	DIRE STRAIGHTS	Brothers In Arms
6	SHADOWS	Moonlight Shadows
7	BRYAN FERRY	Street Life - 20 Great Hits
8	SAM COOKE	The Man And His Music
9	A-HA	Hunting High And Low
10	WHITNEY HOUSTON	Whitney Houston

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Paul Statham



Artists written for include Dido, Kylie, Matt Cardle and The Saturdays. Published by Warner Chappell

What was the first song you ever wrote?

Radiation Fallout for my punk band The Aborted.

And the last song you wrote?

The End Of Our World written with 18-year-old Devon Wright who I have been working with for 18 months and has just signed to Warner/Chappell.

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

Here With Me co-written with Dido. Many songs written get released but this one stands the test of time.



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

Heroes by Bowie (pictured). It still sends a shiver if I hear it.

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

I write from a studio at home either with guitar or piano, but sometimes a drum loop and bass guitar does the trick.

Who is your favourite songwriter of all time?

David Bowie.

And your favourite songwriter of the moment?

The National. And, in the pop world, whoever is writing for Brooklyn band Wet are doing great. Dreams is a top tune.

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CONTACTS

EDITORIAL AND SALES 020 7226 7246

EDITOR Tim Ingham

Tim.Ingham@intentmedia.co.uk

DEPUTY EDITOR Tom Pakinkis

Tom.Pakinkis@intentmedia.co.uk

DEPUTY NEWS EDITOR Rhian Jones

Rhian.Jones@intentmedia.co.uk

STAFF WRITER Coral Williamson

Coral.Williamson@intentmedia.co.uk

CHART CONSULTANT Alan Jones

Alan.Jones@intentmedia.co.uk

CHARTS & DATA Isabelle Nesmon

Isabelle.Nesmon@intentmedia.co.uk

DESIGNER Nikki Hargreaves

Nikki.Hargreaves@intentmedia.co.uk

COMMERCIAL DIRECTOR Darrell Carter

Darrell.Carter@intentmedia.co.uk

SALES MANAGER Rob Baker

rob.baker@intentmedia.co.uk

ACCOUNT MANAGER Victoria Dowling

Victoria.Dowling@intentmedia.co.uk

SENIOR ACCOUNT MANAGER Matthew Tyrrell

Matthew.Tyrrell@intentmedia.co.uk

SENIOR PRODUCTION EXECUTIVE Alistair Taylor

Alistair.Taylor@intentmedia.co.uk

CIRCULATION MANAGER Craig Swan

Craig.Swan@intentmedia.co.uk

CORPORATE ACCOUNT MANAGER Karma Bertelsen

Karma.Bertelsen@intentmedia.co.uk

SUBSCRIPTION SALES EXECUTIVE Jack Dodd

Jack.Dodd@intentmedia.co.uk

OFFICE MANAGER Lianne Davey

Lianne.Davey@intentmedia.co.uk

PUBLISHER Dave Roberts

Dave.Roberts@intentmedia.co.uk

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

UK £235; Europe £275; Rest of World Airmail (1) £350; Rest of World Airmail (2) £390.

Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

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Music Week is published 50 times a year by Intent Media London, 1st Floor, Suncourt House, 18-26 Essex Road, London, N1 8LN, England

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IntentMedia

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 PPA Intent Media is a member of the Periodical Publishers' Association
 ISSN - 0265 1548

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