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# MusicWeek



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## ARIANA GRANDE

*My Everything*





# Ariana Grande



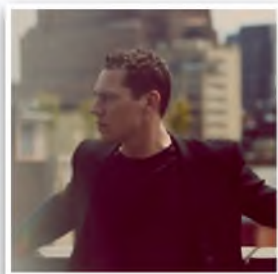
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- **ALBUM COMING 25th AUGUST**



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# Great Ruddy Disaster

£8 MILLION WASTED ON SCRAPPED DATABASE ● 'GRD LITE' NOW THE INDUSTRY'S ONLY HOPE

## PUBLISHING

■ BY RHIAN JONES

The Global Repertoire Database has officially been scrapped due to a fall-out of collection societies over funding of the project, according to *Music Week* sources.

Around £8m of publisher and songwriter money has been spent building the crucial copyright portal since 2008 – a sum which is likely to never be repaid.

The GRD was designed to be a single, authoritative online data resource, containing information about all musical works from publishers and collection societies across the world. As such, it would have put paid to serious current issues surrounding the international licensing of songs.

The GRD was reliant on an additional £18m to get off the ground, funding which was expected to be contributed by 12 global collection societies this year. However, *Music Week* understands that a string of these groups have pulled their support, leaving the project devastated. US group ASCAP was the first to fold its interest earlier this summer, followed by SOCAN (Canada), PRS



**Crumbled:** The primary cause for the failure of the GRD appears to be collection societies building rival cross-territory databases

For Music (UK), SACEM (France), SIAE (Italy) and SGAE (Spain).

As a result, the GRD now stands as a limited company with £8m of debt and a worrying lack of prospects for future income.

Initially, progress on the GRD was swift and promising. By

2010, the International Copyright Enterprise (ICE) was appointed as the technology provider for the platform, with Deloitte brought in to manage the project.

By the end of 2011, the four major music publishers and five collection bodies – APRA, GEMA, PRS for

Music, SACEM and STIM – agreed to make all of their musical works data available and to provide funding. An operational GRD was planned to be up-and-running for a select group of users by Q2 2014 – but that target has now been badly missed.

## WHY HAVE SOCIETIES PULLED FUNDING?

A key cause for the U-turn over funding from some societies is the creation of their own rival multi-territory database solutions. ASCAP, BMI and SOCAN have named their joint initiative MusicMark, while the French, Italian and Spanish societies plan to build one based on their licensing platform, Armonia.

Last year, PRS for Music joined with STIM and GEMA to launch a pan-European licensing hub that it hopes will simplify both national and pan-European music rights licensing and processing. However, publishers are understood to be concerned that these projects will prove inferior to the GRD – and lacking in key information needed for effective global royalty collection.

There are echoes of history: back in 2002, the International Music Joint Venture (IMJV) project was scrapped – an initiative that involved ASCAP, Buma/Stemra, MCPS-PRS Alliance and SOCAN.

## COULD 'SLIMMED DOWN' GRD SAVE THE DAY? LAST DITCH ATTEMPT AT SALVAGING PROJECT



The International Confederation of Music Publishers (ICMP) are now working on a 'GRD Lite', using slimmed-down specifications based on the GRD system. It eventually hopes to tempt the big societies to join.

Andrew Jenkins (pictured), chair of the International Confederation of Music Publishers, reiterated the

importance of the function of a GRD and said the project could still 'develop over time'. He explained: "Everybody knows that the industry needs a Global Repertoire Database, and that the only efficient way to cost-effectively manage data is with a single, reconciled, authoritative database.

"Anyone who has seen the results of the Deloitte Data Assessment during the recent GRD process knows that the time for a GRD is now. A Global Repertoire Database needs to be able to show a true picture of all musical works ownership

globally, including the rights owned or controlled directly by composers, authors, and music publishers which are not necessarily in collection society databases currently. Only that will satisfy the needs of all potential users of musical works.

"The GRD certainly didn't fail because it wasn't the right thing to do. We have to try to move forward with those who are willing to build a 'GRD Lite' – a GRD in small steps if you like – which could develop over time into the Global Repertoire Database we always should have had."



## NEWS

## EDITORIAL

## All-in licensing: is this modern music industry's great mistake?



I'VE BEEN TICKED OFF A FEW TIMES THIS week by windowers.

'Microsoft Word's red squiggle doesn't even recognise you as a people!', I counter, but alas, it falls on deaf ears. For last week, in this very column, I called the practice of windowing - particularly, keeping albums off Spotify during their first week on sale - 'ugly'. And some important music biz types were pretty cross. Cross enough not to be placated by silly gags about red squiggles.

So let's be clear: it was a ghastly, divisive and wholly accurate adjective. I was referring to the impression of the industry food-chain - artist, label, digital service - in front of consumers. That's specifically *paying* consumers; because when someone's spent £10 of their hard-earned to *not* access a record, the market comes off looking a bit like vermin. It's hard to slice it any other way.

Luckily, I've found some common ground with these windowsaurases (may as well enjoy ourselves while we're desecrating the Queen's English) - and it regards what may prove The Greatest Mistake Made By The Modern Music Industry. Some big names tell me they would happily pop their material onto Spotify etc. if they could go premium-only; exclusively making their hitherto unavailable albums only accessible to the Direct Debit clan.

**"The premium-only licensing debate is tricky, but perhaps the day has come to give some artists a VIP-only seat at the streaming table"**

It's a tricky debate - no big names on the free tier means little initial appeal. That kills curiosity, and any dream of a bazillion future premium users die. But, on balance, perhaps the day has come to consider giving a handful of premium artists a VIP-only seat at the streaming table. Otherwise, what will ever incentivise willing consumers to pay even more each month? HD sound? Not buying it. Super Audio hardly managed to blow the CD out of the water.

Unfortunately, all of this is an attempt to retrospectively fix a bit of a pickle. Spotify *et al* were licensed 99% of all music in the world on day one, on the proviso of charging consumers an arbitrary price. It's why they're so brilliant - but also why you have to wonder where we go now. If labels had originally licensed streaming on a partial basis - holding back 'blockbusters' as a rule of thumb - we might not now be in the 'ugly' situation of individual artists taking that decision alone.

Why isn't it 'ugly' when Hollywood's finest don't appear on the Netflix app I shell out for each month? Because I don't expect it. The value proposition was made clear on day one: £5.99 for a few gems and a whole load of crap. I bought it, along with 45 million others. Would I now pay more, for more? You betcha.

Why did labels and publishers decide to hand over the keys to 99.9% of all music ever created to streaming services? My guess is the answer is likely tied to widespread paranoia following the abject bungling of the dawn of the download era.

But there's no shutting Pandora's Box. Rights-holders now have to make the best of a single streaming payment plan that is starting - as Spotify storms into paying double-figures (and a possible imminent IPO) - to look a little rigid.

And with Ed Sheeran's smashing simultaneous UK download and streaming records this week, at least some things remain comfortingly certain for artists: so long as your music could never be accused of being ugly, you should be just fine.

Tim Ingham, Editor

# Universal turns aggregator

## MAJOR ENTERS COMPETITIVE UK UNSIGNED MARKET

### DIGITAL

BY TIM INGHAM

Universal Music has launched a new digital aggregation platform for unsigned artists in the UK - which has already provided the major a No.1 record in Sweden.

By offering artists the chance to distribute their music onto the likes of Spotify and iTunes, Spinnup competes with current aggregators such as CDBaby, Zimbalam, Ditto and AWAL.

In the UK, Spinnup will be linked to Island Records - offering those who use the service a chance to be spotted by one of the label's scouts and, eventually, signed to a record deal. A pipe dream? It appears not: in Sweden, 24-year-old rap/pop artist Albin (*pictured with the Universal Sweden team*) has just topped both the iTunes and Spotify charts with his huge summer hit *Din Soldat*. The song, first released by Albin on Spinnup earlier this year, has now been streamed seven million times and certified platinum.

Universal promises that, after paying a flat fee, any artist who uses Spinnup keeps all rights to their music. The big advantage to Island is an exclusivity window in which the label gets 'first dibs' on making offers to acts whose material finds popularity online.

*Music Week* understands that Island has hired eight scouts to work with the platform, all of which work outside the record company - including prominent bloggers as well as music journalists and radio producers.

These individuals are considered by the label to



**"This system pulls in very strong analytics for both the unsigned artists and Island's scouts. We really think it's got a great chance of helping discover a hit artist in the UK"**

GLENN COOPER, ISLAND RECORDS

have specialist knowledge in certain genres, and will receive a monetary kickback if they discover an artist the label signs.

"This isn't just an interesting concept: the system pulls in very strong analytics for both the artists who use it and the Island scouts," Glenn Cooper, director of digital at Island Records, told *Music Week*. "We think it's got a great chance of helping discover an artist who can have a hit record in the UK."

Spinnup has launched online this week in the UK, and is expected to improve as the weeks go by - notably, with sophisticated social media analytics being added to its offering next month.

Artists upload their music for a one-year distribution agreement. Pricing is variable

depending on whether they wish to distribute a single (1-2 tracks) for £7.99, an EP (3-6 tracks) for £14.99 and an album (7-14 tracks) for £29.99.

"Some services out there take a percentage of royalties - we didn't want to do that," said Cooper. "We feel our pricing is very competitive, we've benchmarked this across the market. The Island team are truly invested in this - from [president] Darcus Beese through the entire A&R team."

"The barrier to entry in terms of making a record today is lower than it's ever been - in that respect it's easier for anyone to get on the first rung of the ladder. Spinnup is a great chance for the best unsigned acts in the UK to take that to the next level."

# Sheeran breaks digital records

Ed Sheeran's latest album, *X*, has smashed streaming records in its first week of release on Spotify - whilst becoming the fastest download artist album in the history of the Official Chart.

Following the album's release in the UK last Monday (June 23), it became the most streamed album in the UK ever on Spotify in a single week, with 6,248,130 streams - beating Daft Punk's existing record in the UK, with 6,181,583 streams for *Random*

*Access Memories*.

And according to Official Charts Company data, the album was downloaded 95,709 times in its opening week - beating the 92,834 copies that Daft Punk's *Random Access Memories* sold on its debut 57 weeks ago.

Globally, *X* scored the biggest ever week one of album streams in Spotify history, with 23,792,476 streams, beating Eminem's 22,780,154 streams of

The Marshall Mathers *LP 2* in November 2013.

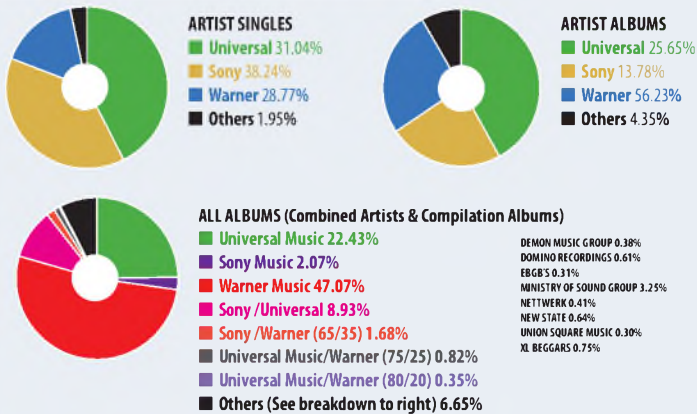
*X* is currently at No.1 on the Official Charts Company's album chart in the UK with 182,427 unit sales in its first week, making it the biggest-selling album of the year so far.

Kevin Brown, Spotify's head of label relations for Europe, said: "We're delighted to see the massive success of Ed's new album, not only on Spotify, but across all formats."

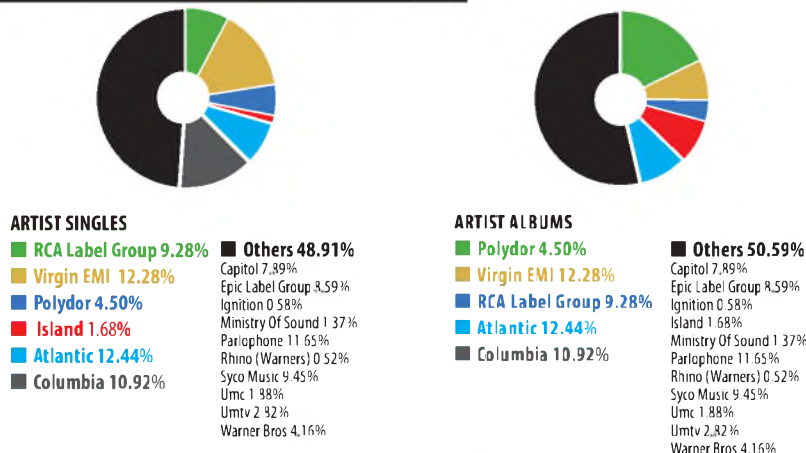


# MARKET SHARES

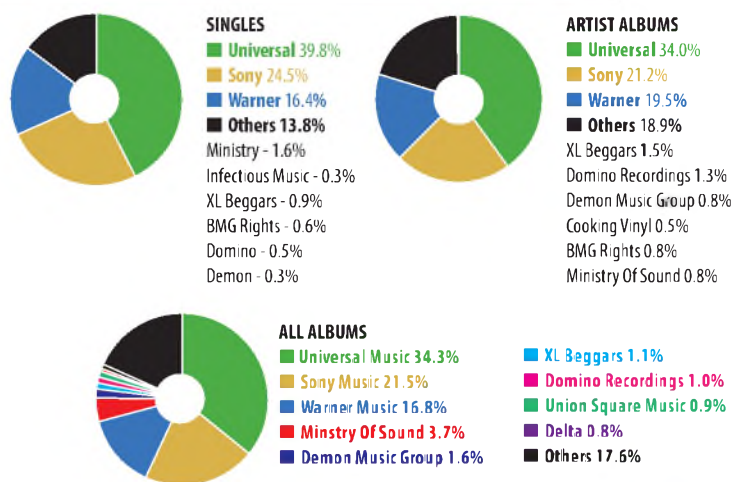
## WEEK 26: TOP 75 SHARE BY CORPORATE GROUP



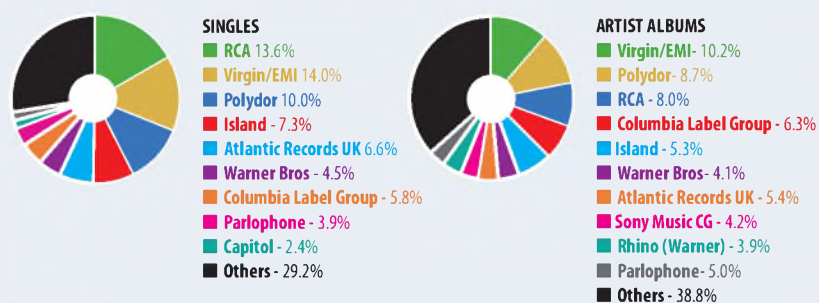
## WEEK 26: TOP 75 SHARE BY RECORD COMPANY



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



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



## ORGANISERS PLEASED WITH NEW LOCATION

# T Health fears 'laughable'

### LIVE

BY TOM PAKINKIS

The organisers behind T In The Park have expressed disdain towards the Health And Safety Executive, which has forced the festival to move from its Balado site, where it has been for the past 18 years.

It was reported last week that the HSE wanted the event - which takes place between July 11 to 13 - to relocate after it became concerned about the Forties Pipeline, which carries North Sea oil south to Grangemouth, and which part of the festival site runs over. HSE suggested that an accident at the pipeline could cause a large number of casualties as well as a dangerous dose of thermal radiation.

Speaking to *Music Week*, however, the CEO of T In The Park promoter DF Concerts, Geoff Ellis (pictured), said that the risks surrounding the pipeline remain as negligible as they have for the past 18 years.

"The HSE were obviously previously happy that the event took place [at Balado] but then decided, when the planning application was last up for renewal, that they wanted to change their criteria and for the festival to move further away from the pipeline," he said.

"Perth and Kinross Council got an independent study done by a pipeline consultant, who said that the risk of anything happening with the pipeline had



the occurrence of one in every four and a half million years. You'd be more likely to be eaten by a T Rex at T In The Park than anything else happen to you - that's the laughable thing."

2014 will be the last time that T In The Park will be held at Balado, with the festival moving to Strathallan Castle just 12 miles west from the original site.

"We're really pleased with the new location," said Ellis. "It's actually enabled us to completely refresh the event."

"Everyone will want to come and see the new site but it is all about making sure that this year is a fantastic year and we give Kinross a good send-off. It's the end of an era but the birth of a new chapter."

# Jessie J signs to Disturbing London

One of the UK's most successful solo artists of the modern era, Jessie J, has signed a management deal with Disturbing London - the London-based company best known for its representation of Tinie Tempah.

Jessie J, real name Jessica Cornish, is a former BBC Sound Of... and BRIT Critics Choice winner. In 2011, she picked up four MOBO Awards off the back of debut album *Who You Are* - which has sold more than 1.5 million copies in the UK alone. However, her 2013 follow-up LP, *Alive* struggled to match the success of its predecessor, despite a valuable promotional profile boost when the artist appeared as a coach on BBC One's *The Voice UK* in late 2012. According to Official Charts Company, *Alive*, has sold just 179,000 copies in the UK to date.

Both albums were issued through Lava/Island Records in the UK.

In the singles world, Jessie J has twice threatened to break the US, with 2011 hit *Price Tag* - a No.1 in the UK, France and Ireland - landing a spot in the Billboard Hot 100's Top 25. Worldwide smash *Domino*, released in August 2011, was another UK No.1 and reached No.6 on the US chart.



Signed to Sony/ATV as a songwriter, Jessie J was managed by Crown Music since 2008, but has now jumped ship to Disturbing London. Alongside Tinie Tempah, the company - which owns a branding arm and record label as well as a management division - counts clients including Sasha Keable and All About She.

The singer has this week begun teasing her third album, revealing on Tuesday that Ariana Grande and Nicki Minaj will appear on her next single.

"Jessie is a global superstar and one of the best UK talents we have," Disturbing London MD Dumi Oburota told *Music Week*. "I am excited to be working with her and to have the opportunity to build on her existing platforms and help her continue to have a successful global career. Let's Disturb the world."



## NEWS

## NEWS IN BRIEF

■ **SONY/ATV:** The publisher has had a presence at the top of the UK Albums chart for the whole of June. The run was completed over the weekend as Sony/ATV-signed Ed Sheeran saw his second album *X* debut at No.1 after sales of 182,000 copies. His success followed No.1s earlier in the month from Sony/ATV colleagues Sam Smith, Kasabian and Lana Del Rey. The company's hot streak is also happening on the other side of the Atlantic where Del Rey and Smith started at 1 and 2 last week on the US's Billboard 200 chart, while Sheeran is on course this week to hit No.1 there.

■ **WOMACK:** Legendary soul singer Bobby Womack passed away on Friday (June 27), at the age of 70. He was in the process of recording his next album for XL Recordings, titled *The Best Is Yet To Come*.

■ **WMF:** The Welsh Music Foundation suspended its operations as of Tuesday July 1, following the expiration of a three-year funding agreement with the Welsh Government. A six-month extension was offered to allow the WMF to continue providing its core services and to secure alternative funding, but was considered to be "an unviable proposal" by the WMF Board and was consequently rejected.

■ **GETTY IMAGES:** The company has expanded its music licensing platform to provide content creators with access to more than 45,000 high-quality, fully pre-licensed tracks. The library of music can be obtained through Getty Images' SoundExpress collection. Customers licensing these tracks need not pay additional fees for synchronisation, performance or mechanical royalties, and are free to use the music across any project at no further cost or obligation.

■ **LILY ALLEN:** The singer has split with her management Rocket after six and a half years. The news was confirmed by Rocket CEO Todd Interland to *Music Week* on Friday (June 27). Earlier this year, Interland tipped Allen for US success after the release of her third album, *Sheezus*.

■ **GLASTONBURY:** Glastonbury founder Michael Eavis has said he will step down from running the festival in 2020 – the event's 50th anniversary. Eavis also confirmed that 2017 will be its next fallow year. "I think I can run on another six years, which would take me up to 50 years," he said.

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"WE'RE DETERMINED TO BE LEADERS IN TERRITORY" SAYS MAX HOLE

## EMI's new China mission underway

### LABELS

BY TIM INGHAM

Universal Music International CEO Max Hole is confident that the newly-launched EMI China can lead a new dawn for commercial music in the territory.

EMI ended much of its operations in Asia over five years ago but, now owned by Universal, Hole and his team have revived the legendary brand's presence in the market. The label has already signed Mandopop superstar A-Mei as well as her fellow popular artists, Show Lo and Rainie Yang (pictured).

Hole has previously noted China's potential in the streaming music age.

Despite boasting the largest number of internet users in the world, China's recorded music market is ranked 21st globally, according to IFPI figures, with revenues in 2013 at US\$32.6m.

The key cause for this poor performance is rampant piracy – but Hole believes that streaming music services, working in tandem with local telecoms providers, could unlock one of the globe's biggest music markets.

"China has been the next big thing for a very long time now but we finally feel that the time is right for that to become a reality," he told *Music Week*. "As I discussed at Music Matters in Singapore, the explosive growth



of smart phones in China taking place alongside access models for music really finding their feet and becoming an essential part of our business gives us an unprecedented opportunity to develop a music business in China that is worthy of the territory's size and cultural importance. I've been pushing for that to happen in China for many many years and I'm optimistic now in a way that I never have been before that we're actually going to get there."

As part of her signing to the label, A-Mei has been named EMI's Greater China brand director – acknowledging her iconic stature in the Chinese music scene.

Added Hole: "EMI has a

remarkable history in China – they started recording there over a hundred years ago and these recordings still exist at the EMI archive in London. The resonance EMI has in China because of that heritage means that, when we were developing our plan to expand our investment in China and in Chinese artists, it was the obvious choice for the name of our new Chinese label."

Discussing the record company's retreat from China in 2012, Hole said: "EMI had sadly withdrawn from Asia apart from Japan, so it feels good to be reversing that and returning the company to the region. It's been very well received and the fact that three of the biggest stars in



"China has been the next big thing for a very long time now

but we finally feel that the time is right for that to become a reality"

MAX HOLE, UNIVERSAL

China right now, A-Mei, Show Lo, and Rainie Yang want to be with EMI in China, shows how respected the name and the brand is and we're very positive about its future.

"Local artists and investing in local music are right at the very heart of Universal's way of doing business. That's what we do, that's what we believe in. For too long in China, the market hasn't been big enough to sustain much local investment. We're on the cusp of a major change there now and we're determined to be leaders of that."

George Ash, president, Universal Music Asia Pacific commented: "It is an honour to be part of rebuilding EMI, which has such a rich legacy of supporting Chinese artists and music in China. Today, we are starting the next chapter in this story by welcoming A-Mei, Show Lo, and Rainie Yang, three of the most talented and iconic artists in China, to the EMI label."

## Wadsworth joins Sister Ray to open new store

Sister Ray Records will open a new vinyl-only record shop on July 29 based at the Ace Hotel in London's Shoreditch.

The store will carry an extensive range of new and back catalogue plus second hand vinyl, across all genres and will be fitted with listening posts. Most of the Ace Hotel guest rooms are already kitted out with Rega vinyl decks.

Former EMI chairman and exiting BPI chairman Tony Wadsworth has joined the independent record retailer to set up the new outlet and help expand the Sister Ray brand further.

"I've known Tony since we worked together at Parlophone and our paths have crossed many times since," said Sister Ray owner Phil Barton. "He has always liked the Sister Ray shop and the new store opportunity seemed to be the natural moment to get him involved in the business. Sister Ray can be more than just a great retailer and Tony can make things happen."

Speaking to *Music Week*, Wadsworth said: "I've seen what Phil's done with Sister Ray over the years. Recently, the whole vinyl market has gotten very interesting and I think there's real

potential to do a lot more and build on the interest that there already is, particularly in vinyl.

"I'm partnering with Phil in this project, as well as working with him in looking at other potential projects that can spin-off Sister Ray. It's a really trusted brand and we can build on the recent upsurge and interest in vinyl."

When asked how music fans might see the Sister Ray brand increase its footprint going forward, Wadsworth suggested that it won't be restricted to physical stores. "It could be more stores, it could be vinyl imprints,

a reissue label... It could be many things but it will all gravitate from trying to appeal to real music fans," he said. "This is the first direction and this model of having a small, specialist vinyl store in a hotel could be a model that we roll out in other cities."

Sister Ray Records originally started out as a stall at London's Camden market in 1984. It eventually moved in 1989 to 94 Berwick Street in London's Soho. In 2005, it moved to larger premises (34 Berwick Street) and earlier this year, moved opposite its old premises to 75 Berwick Street.





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## VIEWPOINT NEIL WARNOCK

# Not getting any younger

NORDOFF ROBBINS NEEDS TO RAISE £3M IN 2014 TO SUPPORT ITS MUSIC THERAPY WORK

## CHARITY

■ BY NEIL WARNOCK

FOUNDER AND WORLDWIDE  
PRESIDENT OF THE AGENCY GROUP

I am currently the fundraising chairman at music therapy charity Nordoff Robbins. I took on the role just over a year ago now, but my allegiance to Nordoff Robbins is not new. On the eve of the 39th O2 Silver Clef Awards, I am probably one of only a handful of people who can say they have attended all 38 ceremonies.

Over the years some real legends have supported Nordoff Robbins by attending the annual Silver Clef Awards, including Sir Paul McCartney, Sting, Eric Clapton, Queen, The Rolling Stones, Elton John, The Who and Barry Gibb to name just a few. This year is no exception. Today (July 4) we will give awards to Jimmy Page, Pharrell Williams, Black Sabbath, Sir Tom Jones, Paloma Faith, Laura Mvula, Gareth Malone, Giorgio Moroder and Chas & Dave.

In order to deliver their essential music therapy work, Nordoff Robbins needs to raise over £3m every year. A great deal of that money is raised from events and, having attended many of them over the past 40 years, I can safely say Nordoff Robbins events are always brilliant and the work they support is vital, which is why people continue to give their time and money to this special charity.

As a music industry, I feel it is our duty to support the work of Nordoff Robbins - an organisation which has music

Stairway to happiness: Led Zeppelin legend Jimmy Page recently visited Nordoff Robbins and taught 11 year old Erenik (pictured) a few chords. Picture: Simon Webb.



as its very heart. We have set ourselves a goal to build stronger relationships with younger members of the music industry, with the people who will still be at the charity's events and involved in their activities in 20 years' time.

We are grateful to Emma Banks at CAA for chairing our Silver Clef Lunch Committee and bringing a fresh perspective to some of us older hands. And to that end, Nordoff Robbins recently started working with Jake Leighton-Pope at CAA and Natasha Bent at The Agency Group and other key people in the industry, to help the charity stay relevant for this younger age group. Watch this space for news and events to follow in the latter part of 2014. I urge as many of you as possible to get



**"As a music industry, it is our duty to support the work of Nordoff Robbins - an organisation which has music at its very heart. We have set ourselves a goal to build stronger relationships with younger members of the industry - I urge as many of you as possible to get involved in that work"**

NEIL WARNOCK

involved in that work.

This September, 105 runners will take part in the Nordoff Robbins team for Sure's Run To The Beat 10k, with a combined fundraising target of £20,000.

Born out of a desire to support emerging talent, Kate Bond and Michael Duke established a music night, This Is Wired, which has now been

running for five years. They will host a one-off event at the London EDITION hotel in August in aid of Nordoff Robbins. More information about the event will be available on the charity's website.

We also have a lot to thank *Music Week* for. Their continued support helps Nordoff Robbins communicate better with the

music industry and I am proud of the good relationship we have established with them.

At this week's O2 Silver Clef Lunch, we hope to raise £500,000, which will go some way towards the £3m the charity needs to raise annually, to continue to provide their essential music therapy work. For the many thousands of people they help, music therapy really is a lifeline.

If you think you can help Nordoff Robbins in some way - however big or small, we would love to hear from you. You can help them use music to make a difference to the lives of many thousands of people now and for many years to come.

■ Please email: [fundraising@nordoff-robbins.org.uk](mailto:fundraising@nordoff-robbins.org.uk)



## STEVE LEVINE'S ASSEMBLY POINT SESSIONS

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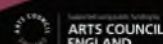
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3M UNITS SOLD WORLDWIDE AS SOUNDTRACK ALBUM CLOSES IN ON NOW! 87 IN THE UK

# Frozen heats up 2014 album sales

## PRODUCT

■ BY TIM INGHAM

The Official Soundtrack to Disney's record-breaking Frozen is already the UK's second biggest-selling album of the year so far – and the team behind the release are gunning for the overall 2014 top spot by Christmas.

The OST hit the market in early December 2013, but continues to sell around 20,000 copies in the UK each week. In 2014 alone it has sold 530,971 to date, according to the Official Charts Company. That's around 45,000 units shy of the biggest-selling album of the year so far, Now! That's What I Call Music 87, which is currently selling around half Frozen's numbers each week. Both albums are comfortably ahead on sales than the two biggest-selling artist albums of the year to-date, Coldplay's Ghost Stories (375,477) and Paolo Nutini's Caustic Love (329,379).

The OST, issued by Walt Disney Recordings through Universal Music Catalogue (UMC), is now officially the biggest-selling movie soundtrack since Mamma Mia. It has sold more than 3 million copies across the world.

"We've got plans that will keep supporting [the Frozen OST] through Christmas and beyond so I think there is no doubt that it will be one of the biggest albums of the year," general manager of UMC, Richard Hinkley, told



*Music Week*, who credited the compilation's success to "fabulous songs from strong characters with wonderful voices – and a little bit of magic".

The album will have to go some way to catch Mamma Mia's sales record in the UK. It has shifted more than 1.4 million

copies since being released in 2008.

Academy Award-winning original song Let It Go, the lead track from Frozen performed by Idina Menzel, has spent 28 consecutive weeks in the Top 40 on the Official Singles Chart, and has now been certified gold in the UK. Six songs from the Frozen

OST are still in the Official Singles Chart.

YouTube views of the official video currently exceed 250,000,000, whilst the Demi Lovato version, also featured on the album, has over 180,000,000 views.

Added Hinkley: "When we first saw the movie it was

**"We've got plans that will keep supporting [the Frozen OST] through Christmas and beyond. I think there is no doubt that it will be one of the biggest albums of the year."**

RICHARD HINKLEY, UMC

evident that this had all the ingredients of a classic Disney musical soundtrack: lots of great original songs performed by strong characters, with a captivating storyline. We are absolutely delighted to be part of this magical story that has captured a generation. In a world of ever-greater media fragmentation, Let It Go has become the single common cultural moment for every child and their parents."

Ritch Sibthorpe, MD, music, The Walt Disney Company EMEA adds: "We are thrilled with the success of the Frozen Original Motion Picture Soundtrack, a key component of the most successful feature in Walt Disney Animation studio's history. Core song Let It Go has become a true phenomenon and anthem for young families worldwide, evidenced by a rich outpouring of user generated content across social media. The soundtrack is one of a number of Frozen products currently breaking sales records including DVD and Blu Ray formats, toys, clothing and more."

## Music industry missing TV opportunities, says Sky



The music industry is missing out on a wealth of opportunities to collaborate with the TV business by enforcing strict licensing restrictions, according to Sky's head of music Peter Bradbury.

The exec made the comments at the Music 4.5 IP & Licensing event in London on Wednesday, June 25. Bradbury recently secured a deal with KIDinaKORNER/Interscope signed artist Jamie N Commons for a sync on an advert for US series Game Of Thrones for a cover of Led Zeppelin's Immigrant Song. However, the partnership ended soon after.

"It was one of Sky's concepts to get somebody relatively unknown and commission a recording of the track. It was a great

opportunity not only for us, but also for the artist and the record label," he explained.

"That's how it started out. I'll not bore you with the details but what then happened was the record company tightened up and went into transactional mode.

"That's a missed opportunity for the artist, a missed opportunity for Sky and a missed opportunity for the record label. Music is very powerful in audio video content; it's very powerful for the content and also gives a very

powerful impact for the music.

"Clearly Sky isn't going to commission things and not have some kind of ownership over it but these things are all about balance. If you have a huge product, linking with a huge brand is actually very good for artists."

Bradbury raised the example of a recent Ed Sheeran and Beats partnership as 'the perfect opportunity' for exposure. The singer appears in a new Beats by Dre commercial, singing Don't – a track taken from his latest

album X.

"The Ed Sheeran and Beats advert is the perfect opportunity of balancing up what is great for the artist and also great for the product," he said.

"In branding and advertising, music is doing really well but I don't think we've even started in TV yet. That's something we really want to think about. At Sky we see real benefit for artists and for ourselves. We're a great platform and my suggestion is that we work a little bit closer together."



# DATA DIGEST

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

ticketmaster®



ticketweb



### TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ED SHEERAN	11	GASLIGHT ANTHEM
2	LIBERTINES	12	ELTON JOHN
3	COLLABRO	13	EAGLES
4	JASON MRAZ	14	SLASH
5	STEEL PANTHER	15	KINGS OF LEON
6	SAM SMITH	16	SEETHER
7	VOLBEAT	17	BLINK 182
8	BEYONCE	18	DOLLY PARTON
9	THE VAMPS	19	ONE DIRECTION
10	COLDPLAY	20	KASABIAN

### TICKETWEB UK

POS	EVENT	POS	EVENT
1	CHILDISH GAMBINO	11	THE TEMPERANCE MOVEMENT
2	LYKKE LI	12	BLACK VEIL BRIDES
3	STEEL PANTHER	13	NORMAN JAY
4	PAUL HEATON	14	ANATHEMA
5	CHRONIXX	15	JURASSIC 5
6	SIKTH	16	RIVAL SONS
7	COUNTING CROWS	17	PAROV STELAR BAND
8	FIELD DAY	18	BRISTOL COMEDY GARDEN
9	SUICIDE SILENCE	19	FONSECA
10	HOZIER	20	CLEAN BANDIT

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

@helloashlea Looking forward to everyone's batteries running dead at Glasto. (Ashlea Mackin, Twist Publicity) Wednesday, June 25

@RobbWebbb BBC footage reminding me why I've deliberately avoided everything Pixies-related since the reunion. Also, new bassist can't sing for toffee. (Rob Webb, Kobalt/AWAL) Sunday, June 29

@sarajcox When someone does a rubbish pass during the World Cup I sing "bad ball bad ball whatcha gonna do?" A la the Cops theme tune. Just for fun. (Sara Cox, BBC Radio 2) Sunday, June 29

@jprobyn Amazing @DownloadFest feedback... OK, you all missed Boobcam, but we got in to a lot of trouble over it! (John Probyn, Live Nation) Thursday, June 26

**TWEET OF THE WEEK**  
 @thomdenson RIP to The Bravest Man in the Universe. Heart-wrenching news. (Thom Denson, Brace Yourself PR), Saturday, June 28

@kebabfingers is there a @MusicWeek Award for the hottest office temperature? ...because we'd definitely win that. (Dan Smith, Kobalt) Monday, June 30

@gemtriesharder Fuck anyone giving out "festival fashion" tips. If you're that bothered about your hair, stay home (Gemma Samways, 7Digital) Thursday, June 26

@joeparry Managed to use the word 'ennui' in a press release. Think I'm done here for the week. (Joe Parry, Division PR) Monday, June 30

@paulbestfit So basically the entire music industry left in London just got the 2.50 tickets for Arcade Fire, Neil Young etc. Amazing. (Paul Bridgewater, The Line Of Best Fit), Friday June 27

@liz\_buckley Imagine how many albums Dolly's going to sell tomorrow. To people who are going to pretend they already had them. (Liz Buckley, Ace Records) Sunday, June 29

@LaraKBaker Wales has a thriving music business thanks to @WALESMUSIC -the work they've done and amount of artists and labels they've helped is amazing. (Lara Baker, AIM) Tuesday, July 1

shazam

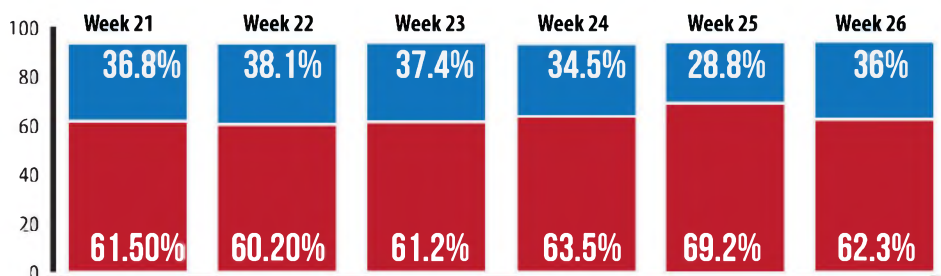
TAGGED



The latest most popular Shazam new release chart:

- JESS GLYNNE  
Right Here
- WILL.I.AM & CODY WISE  
It's My Birthday
- MILKY CHANCE  
Stolen Dance
- RIXTON  
Me And My Broken Heart
- MAGIC!  
Rude
- ZHU  
Faded
- DUKE DUMONT  
Won't Look Back
- NICO & VINZ  
Am I Wrong
- KOVE  
Way We Are
- THE VAMPS  
Somebody To You

## DIGITAL vs PHYSICAL



WKS 21-26  
 The UK market share for all albums in the past five weeks

DIGITAL  
 CD





» For daily news visit [musicweek.com](http://musicweek.com)

# PICTURE OF THE WEEK



## WHAT A WAY TO MAKE A LIVING

**Sunday, June 29: Glastonbury Festival** Country icon Dolly Parton is presented with a special award celebrating more than 100 million worldwide album sales ahead of her Glastonbury appearance. Pictured [L-R:] Webster Public Relations' Kirt Webster, Guesty PR's Steve Guest, Dolly Parton, Glastonbury's Michael Eavis, The Agency Group's Neil Warnock, CTK Management CEO Danny Nozell and Sony Music's Faye Donaldson.

## BPI SALES AWARDS: WEEK ENDING JUNE 29



ARTIST/TITLE/RECORD TYPE/NEW CERTIFICATION

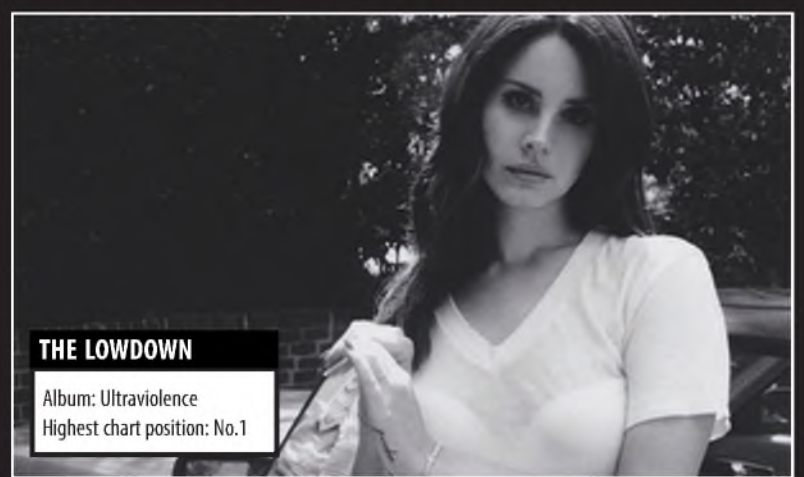
- ED SHEERAN X**  
(ALBUM) *Gold*
- KASABIAN 48:13**  
(ALBUM) *Gold*
- VARIOUS ARTISTS NOW THAT'S WHAT I CALL FEEL GOOD**  
(ALBUM) *Gold*
- VARIOUS ARTISTS HITS OF THE 60S**  
(ALBUM) *Gold*
- LANA DEL REY ULTRAVIOLENCE**  
(ALBUM) *Silver*
- GREGORY PORTER LIQUID SPIRIT**  
(ALBUM) *Gold*
- VARIOUS ARTISTS JUST GREAT SONGS 2014**  
(ALBUM) *Silver*
- IDINA MENZEL LET IT GO**  
(SINGLE) *Gold*
- KIESZA HIDEAWAY**  
(SINGLE) *Gold*

**BPI**  
The British Recorded Music Industry

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

ALBUMS ★ Platinum (300,000) ● Gold (100,000)  
● Silver (50,000)

## TAKE A BOW TEAM LANA DEL REY



### THE LOWDOWN

Album: Ultraviolence  
Highest chart position: No.1

**Label:** Polydor  
**Publisher:** EMI Music Publishing  
**Manager:** Ben Mawson/Ed Millett (TaP Management)  
**Marketing:** Liz Goodwin (Polydor)  
**Digital:** Stephen Hallows (Polydor)

**Print press:** Carl Fysh (Purple PR)  
**Online press:** Tasha Anderson (House of 27)  
**National radio:** Brad Hunner (Radar Plugging)  
**Regional radio:** Gavin Hughes (Polydor)  
**TV:** Karen Williams (Big Sister)

## SALES STATISTICS



**CHART WEEK 26** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	2,851,548	1,072,288	323,286	1,395,574
<b>PREVIOUS WEEK</b>	2,739,191	912,153	304,976	1,217,129
<b>% CHANGE</b>	+4.1%	+17.6%	+6%	+14.7%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	77,321,334	28,155,063	8,778,840	36,933,903
<b>PREVIOUS YEAR</b>	89,824,484	32,831,991	8,675,644	41,507,635
<b>% CHANGE</b>	-13.9%	-14.2%	+1.2%	-11%



# PROFILE

## ON THE RADAR ALWAYS

■ BY CORAL WILLIAMSON

Alway's Molly Rankin has just about had time to do her morning ritual of watering the house plants before she talks to *Music Week* about the "sunny, sombre pop" her band makes.

The Canadian band's sound seems a world away from the tracks found on Rankin's debut EP as a solo artist, despite the groundwork for both essentially being the same.

"They're different songs now, pop songs, whereas the EP was varied," she says. "I think there were six songs and they were all different genres. But every song from the EP is on the album.

"The record is more of a band sound. When we realised the songs were written more for a group than a solo artist, that's when we really became a band."

As someone who feels more at home in a collective than on her own, it makes sense that Rankin would also feel comfortable



working with several people on the band's self-titled debut.

Chad VanGaalén was one of the producers working on the record. "He's like a brother-type guy who you expect to play basketball with," Rankin explains. "He's really optimistic and easy to be creative around."

VanGaalén had been at the top of Rankin's list since she finished that debut EP. "I always thought it would be cool to work with him.

As a female vocalist, you always struggle with the rhythm section blowing you out. But he always had some creative alternative, where there's a lot of attention to the lyrics and the vocals, but it still has some drive."

After emailing VanGaalén was all it took to get him on board ("It's funny, but emails are pretty effective," says Rankin), a similar digital approach led to John Agnello also joining the team.

"We hit a wall with what we thought our capabilities were. So we emailed John Agnello and went to Brooklyn. He revised a lot of the stuff that we felt was out of our jurisdiction. He has a great ear for what's unnecessary in a track.

"It was great to have some fresh ears," Rankin laughs. "Once you've been in the vortex for too long, you don't have a whole lot of clear, unbiased thoughts on what's going on."

### ESSENTIAL INFO

#### RELEASES

2014

July

21 Album: *Always*

#### MANAGEMENT

Adam 'Bix' Berger (Royal Mountain)

#### LABEL

Transgressive Records

#### LIVE

August

5 Birthdays, London

6 Rough Trade East, London

Although everything is set in stone now, not only were the parts of the album completely revamped until the band was 100% happy with it, but Rankin and co. had to also deal with the pain of being "wage slaves".

"We all work full-time, so everything takes a little more time when you don't have an open calendar to lock everything down," Rankin notes. "The week before it comes out will be really exciting for all of us. We won't believe it until it's released."

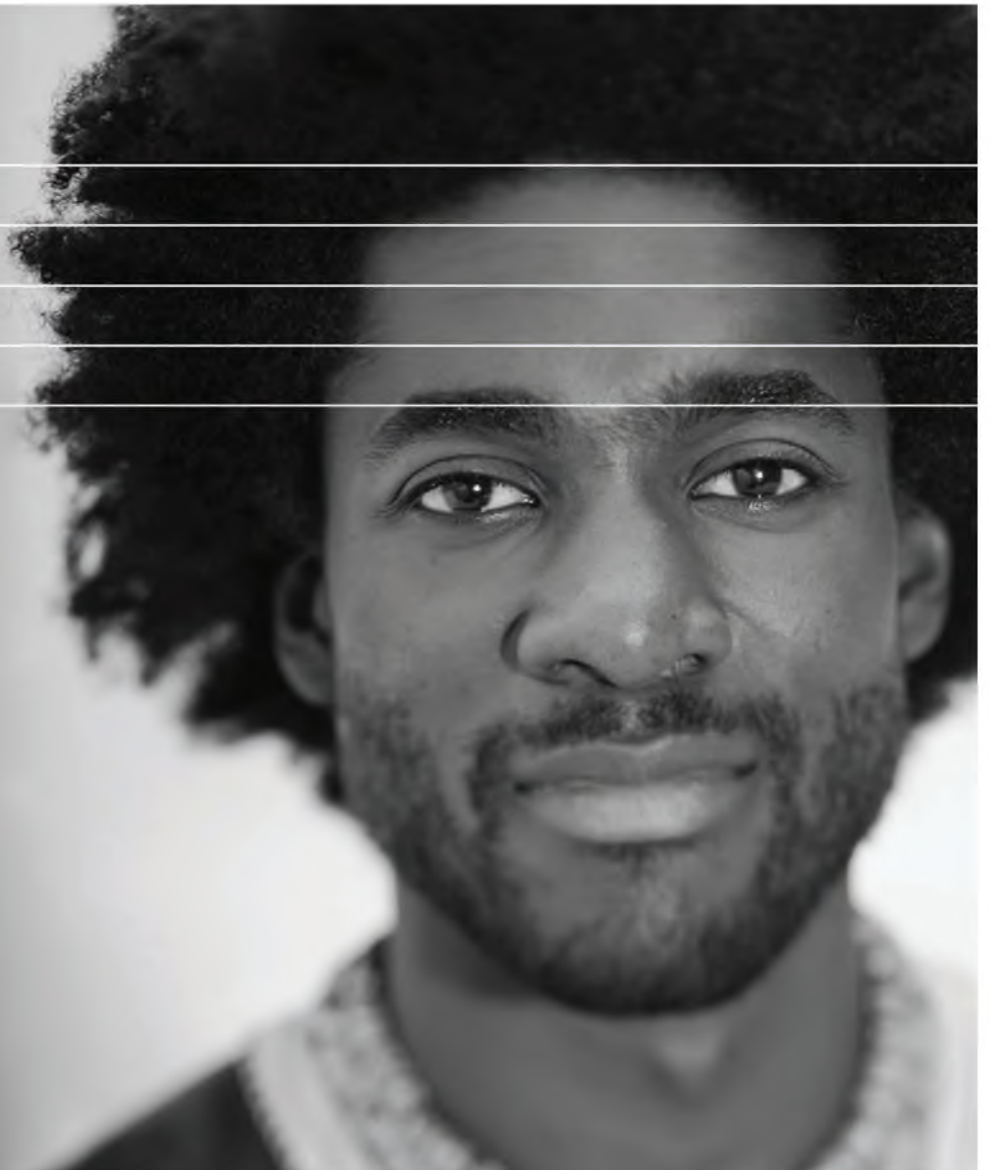
WE'RE  
HERE TO  
HELP  
MUSICIANS<sup>UK</sup>

**Without help, our music wouldn't have reached new audiences. Help Musicians UK helped fund our European tour.**

We gave Wayne and his band United Vibrations the crucial break they needed. Can we help you?

helpmusicians.org.uk  
020 7239 9100

Registered charity 228089





## VIEWPOINT REED SMITH

## MAKING A DEAL WITH DIGITAL

The dispute between YouTube and indie labels may be grabbing headlines - but that's just the tip of the tussle between rights-holders, artists and digital streaming services

## DIGITAL

■ BY GREGOR PRYOR, HEAD OF MEDIA AND TECHNOLOGY PRACTICE AT REED SMITH LAW FIRM

It is said that the people who bite the hand that feeds them usually lick the boot that kicks them. As we see digital music move from an early adopter model to a mass market driver of growth and success in our industry, it's time we take a closer look at who is doing the feeding and who is doing the kicking.

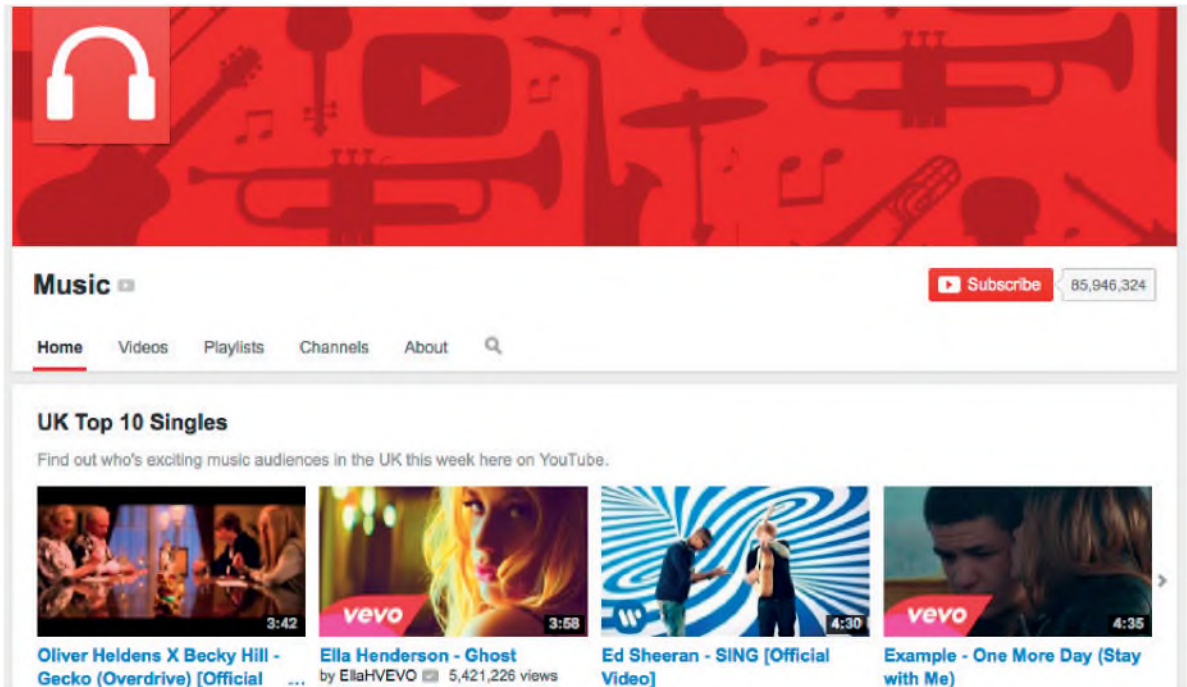
It was recently announced that on-demand music streaming data will count towards official UK chart rankings, alongside single purchases and downloads. This should not surprise anyone. As downloads decline and we move towards the fabled 'celestial jukebox' that consumers love, it's only natural that we measure the success of a song by how many times it is listened to. This metric recognises talent and artistic (and, indeed, commercial) endeavour on the part of artists, labels and publishers. It should result in a chart system that is more reflective of today's music market.

Nonetheless, it's clear that not everything is rosy in the world of digital streaming. First, a row has broken out between the independent labels and YouTube concerning the licence terms which Google, as owner of YouTube, is putting forward for smaller labels. Second, the artist community continues to be vocal in its claims that artists are insufficiently remunerated for streams of their songs on legitimate streaming services. Although neither of these arguments are altogether clear cut, there is merit in both of them: parts of the YouTube licence agreement, leaked online this week, are patently onerous and labels would be ill-advised to agree to them without negotiation; artists are not receiving a share of all of the money received by labels and publishers from digital services and do not have transparency concerning how royalty streams are derived from them.

There are, however, more deep-rooted problems. From our time advising online and mobile music companies on hundreds of licensing transactions, we have experienced:

- Rights-holders claiming royalties for songs where they cannot demonstrate that they own or control them;
- Insistence on most favoured nations clauses which have the effect of raising royalties to the highest levels, on dubious legal footing and often dressed up as something entirely different;
- Unequivocal negotiations, on a 'gun to the head' basis; either agree to our over-reaching terms or remove our content (and suffer the death of the service);
- Failure to send royalty invoices to services for months, sometimes years;
- Refusal to allow recoupment of advances, while simultaneously insisting on minimum guarantees far in excess of even the most optimistic growth projections.

One of the most pernicious trends of all, though, is the sharp increase in royalty pricing



**"We need a positive approach to licensing that rewards artists and services alike"**

GREGOR PRYOR, REED SMITH

in the last five years, against a backdrop of static consumer pricing for digital services. Publishers are the most eager protagonists of this, believing that they deserve to receive the same royalties as the labels. Labels, for their part, try to control and throttle services rather than let them adapt to serve consumers. Meantime, services are resigned to making small revenue margins while making significant capital investments. The majority of digital music services operate at a loss.

Hopefully, the days of the grizzled, under-performing fat cat music executives living off the sweat of the artist's brow whilst plundering the company coffers are numbered. It is invigorating to see artists holding labels and publishers to account. Artists should celebrate success and achievement and punish poor label or publisher performance by moving their rights somewhere else. That said, they also have a duty, along with their managers, to negotiate fair royalty terms at the outset, along with transparent accounting and audit procedures. It's no use complaining that you don't receive enough money when you have no contractual right to receive it in the first place.

In hip-hop parlance, by squeezing the digital services and insisting on royalty increases and huge advances and guarantees for limited licence agreements, our industry is taking the dumb, short, easy money. Entrepreneurs like Daniel Ek, Janus Friis, Alexander Ljung and Sean Parker have taken big bets on the growth of the digital economy, persuading high-profile investors to back their ideas and long-term vision. Think that's easy?

**ABOVE**  
YouTube: The Google-owned platform has been at the centre of the latest streaming dispute between services and rights-holders

Y-Combinator is, according to Forbes, one of the world's leading start-up incubators and accelerators. A footnote in their website concerning how to work alongside investors is revealing. It says "record labels... are effectively a rogue state with nuclear weapons. There is nothing we or anyone else can do to protect you from them, except warn you not to start startups that touch label music." Investors know that the last ten years are littered with failed music start-ups.

The multi-nationals are also wavering. While Google is maligned for its attitude towards indie labels, it still continues to invest in YouTube and has launched Google Play, ploughing billions of dollars into the music industry. Apple has effectively doubled down with its acquisition of Beats. But other technology companies are less keen, licking their wounds and looking to other forms of entertainment to drive revenue. Broadcasters focus instead on sport. Other device manufacturers turn away from digital music. Facebook and Twitter, controlling the biggest and most engaged audience online, rely on other services to power music.

There is much to celebrate. Many of the executives in digital divisions of labels and publishers are an enlightened breed, keen to try licensing innovative new models on fair, reasonable and non-discriminatory terms. Major artists are recognising their value in the food chain, achieving a seat at the table in negotiations and requiring transparency and fairness. Some digital services are growing at a phenomenal rate, even though they are not yet making money.

There is still, though, much change needed. We have an opportunity to bring exciting new music to the largest audience ever possible in the history of mankind. To achieve this, we need strategic, long-term vision and a positive approach to licensing which rewards artists and innovative services alike, while allowing fair compensation to rights-holders who try to feed the digital economies rather than kick them.



# THE BIG INTERVIEW TIËSTO

## 'I LIKE TO PARTY REALLY HARD'



Tiësto is one of the richest and most successful DJs around. Fresh from releasing his latest album, he discusses long-held misconceptions about the dance music and dodgy record label deals

### TALENT

■ BY RHIAN JONES

**T**iësto is at the centre of an interesting debate. The Dutch DJ topped Forbes' list of the highest paid DJs in the world in 2012, with estimated earnings of \$22 million. When plying his trade, his average nightly gross stood at \$250,000. Last year, he was dethroned on the list by Calvin Harris (\$46 million) - but apparently still managed to earn an extra \$10 million and took second place with \$32 million.

The so-called 'American explosion' of electronic dance music has taken centre stage in recent years for rocketing what was previously a largely unregulated underground club scene of the '90s into the charts, stadiums and handsomely paid residencies at Las Vegas' hotel chains.

But is this obscene level of cash justified? Has it removed some of the culture, magic and respect away from dance music? And is being a superstar DJ really just about pressing a few buttons, waving your hands around and going home to bathe in champagne and diamonds?

After releasing his new album *A Town Called Paradise* on June 16 (via Musical Freedom/PM:AM Records/Virgin EMI), we caught up with the man in the middle of it all. In his 13-year career, Tiësto has garnered Grammy Award nominations, opened the 2004 Olympic Games, been named The Greatest DJ of All Time by Mixmag, headlined festivals worldwide and is in the midst of a storied residency at Las Vegas's MGM Grand Hotel & Casino.

His latest album's first single, *Red Lights*, charted at No.6 on the Official UK Singles chart and has gone on to sell over half a million copies globally. The record features collaborations with Hardwell, Sultan & Ned Shepard, Firebeatz, MOTi and Dzeko & Torres, as well as a number of guest appearances from Icona Pop, Matthew Koma, Ladyhawke, Zac Barnett from American Authors and Krewella.

***A Town Called Paradise* is your first studio album in five years, how long did it take to make? How involved were you in writing the lyrics and melodies?**

I had my hand in everything - writing the lyrics, melodies and finding the right vocalists to work with. It's a big project, it took a long time. I really wanted to make this album very personal to me, what I stand for and who I am nowadays. I'm very romantic so I like to write love songs and I also like to party really hard, those two sides are reflected on the album.

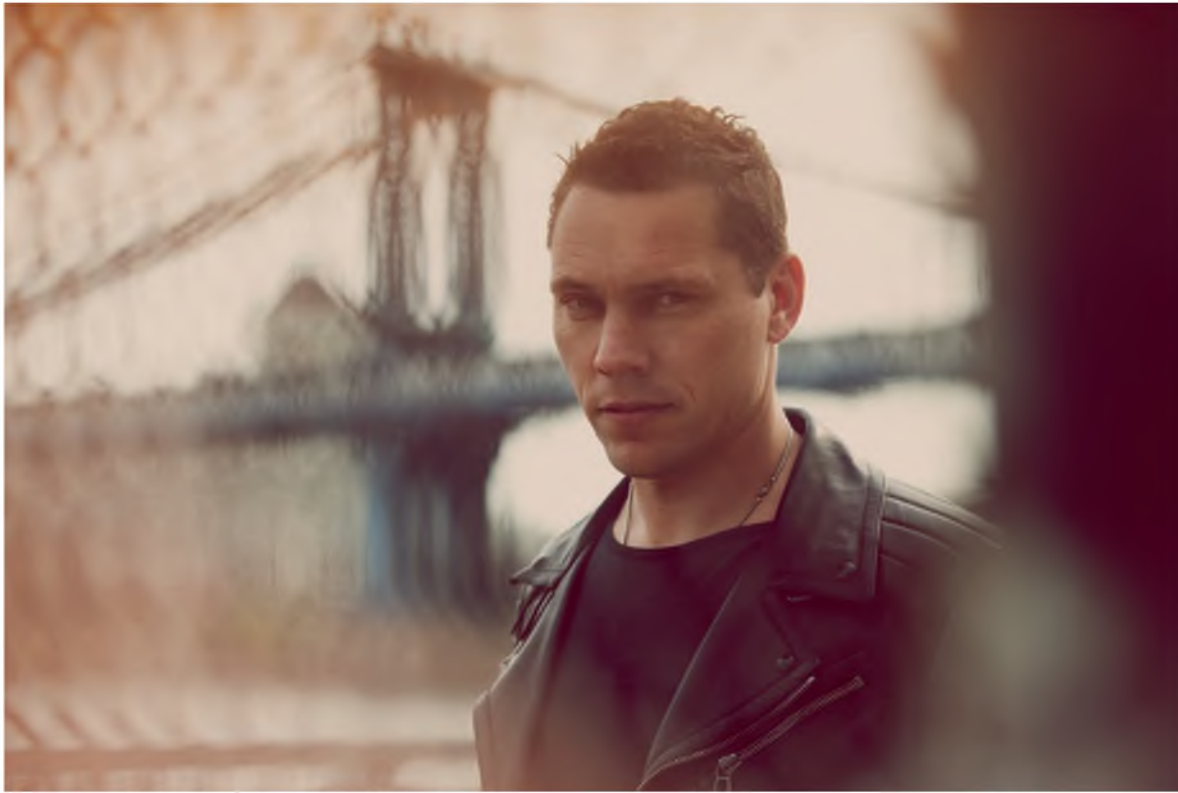
**You've worked with quite a few people on the record, who was your favourite and why?**

Probably Matthew Koma because we worked so closely, we did four tracks on the album together. I loved all the people I worked with but he had the biggest influence of them all. On the track *Wasted*, I told him I wanted to make something different, like an indie rock song, and that's the kind of background he has.

**The album is out on Musical Freedom/PM:AM Records/Virgin EMI, can you explain your label set-up?**

Universal signed me as an artist but my own label is Musical Freedom. The reason why it's called that is because I'm able to release anything I want on my label, not just for me but for other artists





too. I own the rights to my music and [it's licensed to] Universal. I run Musical Freedom myself.

#### What are your ambitions for Musical Freedom?

To try to look for the best artists to work with, give them feedback on the tracks and try to sign the best tracks possible. I've been signing a little too much and now I want to find something really special. Something that's different.

#### Why is it important for you to keep the rights to your own music?

I like to stay in control of my own stuff. In the past I wasn't in control and I signed everything away without even knowing. It's nice to have the rights back now on this new music and to be able to say in the future, "I don't want to do this, I want to only use my tracks for gigs."

#### How did you get in a position where you were signing things away and didn't know what you were signing?

My best friends who I grew up with ended up working for me, they were like "Just sign here and everything is cool and you are still the owner of the label, you own your own rights," and it wasn't like that. When you're working with your friends sometimes they don't know either, they think they know but they don't. And then because you trust your friends, you sign. That's true for a lot of DJs.

#### Who were the companies that you were signing those early deals with?

Ultra in America did some music, I had my own label Black Hole Recordings that I started with a friend [Arny Bink]. After a while I decided to go my own way and we split up the company. My partner held on to the rights for the old Tiësto stuff, I didn't want to get into a lawsuit or a fight so I said, "Okay, you keep them and I'll just move on and do something else."

#### Did you ever get those rights back?

No. I have the rights for my new tracks. I've got the rights for my Kaleidoscope album and for this new album, but not for the others.

**"Being a DJ is a lifestyle, there's a lot more to it than people realise. All the big DJs work pretty much day and night. When we get in the DJ booth, it's basically a celebration of what we have done the whole week"** TIËSTO

A big topic of conversation at the moment is the split in the EDM and underground dance music community. Saturday Night Live recently showed a spoof video that features parody DJ Davincii frying an egg, playing a computer game and drawing a self-portrait while pressing a button marked Bass in front of an adoring crowd. What do you make of that? Yeah, I've seen that one. It's pretty funny but in a way it's also sad because there's a lot more to it than that. Being a DJ is a lifestyle. You're pretty much in the studio the whole week preparing your remixes, making the tracks, and then you mix them together onstage and that's what people forget. There's a lot more to it than people realise. It's a funny parody but it's not really correct when people say DJs only push buttons and get loads of money for it. It's a 24-hour lifestyle and that's what you see with all the big DJs, from David Guetta to Avicii, Calvin Harris and myself. We work pretty much day and night and when we get in the DJ booth, it's basically a celebration of what we have done the whole week. That misconception was gone for a while and now it's coming back. Five or ten years ago there was also this idea of, "Oh, DJs just play somebody else's records," but it's not really true.

**You've been in the music industry for a while now and have risen to big commercial success. Did you start off underground in the beginning? And has your music changed as you've become better known?**

My music has never been different. I always make what I like. Before, I loved to play those ten-minute songs and then the trance music, but it wasn't

really underground to be honest. What I make nowadays is just really what I stand for. The way I live my lifestyle and the way I work, I don't see it as more commercial that ever before, I just think the whole world has changed and dance music is 100x more popular now than it was 10 years ago.

**There wasn't any point where you were like; "I have to make my music more commercial in order to sell more records or to appeal to a wider audience"?**

I think it was more the opposite. I was playing trance music to stadiums filled with 25,000 people. Now I've started working with indie artists like Sigur Ros, Tegan and Sara and Bloc Party, I'm outside of my comfort zone being successful but doing something completely different. I don't see it as I wanted to be more commercial and make hits, I'm just doing what I want to do, that's why I am where I am today.

**What are the biggest changes you've experienced in the music industry over the course of your career?**

Everything has become a lot more accessible. The music is very easy to get nowadays, no matter what track it is, you can find it anywhere and the equipment to make music is a lot more accessible. You can buy equipment for \$250 and make whatever you want. Social media has made a huge difference in how tracks get promoted, how they get out there and the competition.

#### How has that affected the industry?

In good and bad ways. The bad thing is that there are a lot of good tracks drowning in the amount of noise - anybody can put a song online so you get exposed to so much different music that it's hard to find the good ones. The good thing about it is that it's easier to make music. You can become a super famous DJ if you come from a little town in the middle of nowhere, you can make it if you're original enough and have the talent to make something special.

#### What's the future for dance music?

You can already see the scene changing to getting more into deep house sounds and the pop electronic sounds are also changing again back to hip-hop and trance. It's always been like that with dance music, in the '90s you had progressive music, then people got bored so moved on to something else. [The genre] will never go away, that's the beauty about dance music, it will always be there, just in a different form.

**The Association For Electronic Music (AFEM) launched recently. The aim is to help areas of the industry that need support and plans include helping to launch a dance-specific awards ceremony and improving health and safety at festivals. What do you think are the biggest issues in electronic music industry?**

It would be nice to have an official awards ceremony. Something like the DJ Mag Top 100 DJ's list is not really completely realistic, but if they could make a list like that and make it based on ticket sales, album sales and all that stuff, that would be cool to have. For the festivals, safety is already getting better.

#### What are your future plans and ambitions for A Town Called Paradise?

Maybe I'll do a big UK tour at the end of the year, then tour through Europe and America. I'd love to sell two million albums... maybe 10 million!

#### ABOVE

**Superstar DJ:** Tiësto was the subject of the first episode of Annie Mac's new documentary TV series for Channel 4 which gives a fly-on-the-wall insight into the lives of some of dance music's biggest names



## PROFILE COURTEENERS

## HOLDING COURT

Courteeners are indie icons in Manchester, playing to huge, adoring audiences at their own mini-festivals. Can their upbeat fourth album finally see them conquer the rest of the UK?



## TALENT

■ BY TIM INGHAM

Courteeners are, indisputably, one of the biggest bands of their generation. Indisputably, at least, inside the M60.

The four-piece's Manchester shows have reached supernova proportions. Frontman Liam Fray's words are bellowed back by huge legions of worshippers - an unencumbered city-wide chorus, unanimous in melody, civic pride and whatever night-time treat's fuelling their primal expression.

These hedonistic congregations reached a noisy apex last July when Courteeners hosted their own mini-festival at Castlefield Bowl, for which 16,000 tickets sold out in less than three hours.

The band have made a fair fist of spreading this rabid adulation southward ever since 2008's debut LP *St Jude* hoisted them into the limelight. But they've faced some stubborn obstacles - in particular, disheartening apathy from BBC Radio 1's daytime influencers, and a keenness from some London media quarters to pin them down as the

## ABOVE

Court out there: Liam Fray (second left) says there's a "good feeling" in camp Courteeners ahead of their Reading & Leeds headline slot on the Radio 1/NME stage

**"Sometimes I do wonder, if I was called Oliver and from Brighton, would we have been treated differently? When a misconception about you turns out not to be true, it leaves everyone a bit puzzled"**

LIAM FRAY, COURTEENERS

ignoble face of Knebworth Lad Rock Mk. 2.

You can see how such alienation first germinated: Courteeners' strident soundscapes, unapologetic self-belief and come-and-have-a-go choruses were always ripe for boisterous singalongs. And then there's that tiresomely parroted biography: a Manchester rock'n'roll band specialising in bulky anthems, with a cocksure frontman called Liam? Here, snipe-happy hacks, chow down on this handy trough-full of passé Britpop insults.

Such detractors have relished dismissing the

ardent passion of Courteeners disciples as little more than provincial lad culture role-play. As Fray observes, the band's devout tribe - interestingly, its front rows now sprawl with pogoing teenage girls - were, for a time, perennially branded as some barbaric sub-society of "boozed-up geezers in bucket-hats and Gazelles".

"When we first came out, yeah, that sort of thing hurt," Fray tells *Music Week*. "I was 22, we'd made a record we thought everyone was going to love, and then we were pigeonholed straight away."

"[Those critics] probably listened to two tracks or read an interview where I used an expletive, and suddenly people were like: 'I don't like this guy, he's a dodgy one. He's not allowed in through the front door.'"

Undeterred, Fray kept knocking. 2010's LP *Falcon* - with its sometimes-skyscraping, sometimes-tender requiems to love and locality in the North West - brought pause for thought among those expecting Courteeners to naturally swell into the Neanderthal-geezers silhouette. The snake pit was further tranquilised last year by third



## COURTEENERS' MANAGER MURRAY: 'THE NEXT TOUR'S OUR BIGGEST YET - IT'S BECOME A PHENOMENON'



The Courteeners' manager at SJM, Conrad Murray, discusses how the band have continued to grow across the UK, ambitions for *Concrete Love*, and why their gigs are now 'overflowing with 16-24 year-olds'...

**It looks very likely that The Courteeners will land their fourth UK Top 10 album. Why have they been able to maintain commercial progression when so many of their initial contemporaries have fallen by the wayside?**

Yes, the album will go Top 3 at very least. Based on the exceptional amount of pre-orders we've already registered, there's a good chance that this will be Courteeners' first No.1. The band have grown the perfect way, really. They were never hyped. They didn't explode from nowhere. They played hundreds of gigs around the country before they were signed to Universal [for St Jude and Falcon] and from those solid foundations their growth in

the live arena has been exponential. They have thousands of obsessive fans and this has grown by an enormous amount even just in the 16 months since their last album. Aside from that, they're a great band with a magnificent frontman, tonnes of great songs and they're one of the best live acts in the country. We played to over 100,000 on our last album cycle - not bad really, with very limited support from national radio. Obviously, youngsters consume music in less so-called 'traditional' ways now so the power of the internet alongside a fantastic live plot has really helped, as has ongoing support from XFM.

**Why has it sometimes been difficult to translate the band's huge appeal and audience in Manchester more fully to other areas of the UK?**

It's only a matter of perception that we've not translated out of Manchester. On the last campaign we sold out Birmingham Academy twice in eight months - 3,000 tickets each time, with the second show selling out quicker than the first. We'll do Brixton Academy for the fourth time on the next tour - and sell it out for a fourth time. Yes, we can sell 15,000 tickets at the Arena

in Manchester and last summer we sold two nights of 8,000 people outdoor at Castlefield Bowl. But we're not a northern phenomenon, we're just a phenomenon. Our next tour will be our biggest yet with the band playing to 45,000 fans. These gigs will be overflowing with 16-24 year olds, with a predominant fan base of teenage girls. Put that down to a load of great hooks and a good-looking band with a magnetic frontman, plus the power of Twitter. This is the band's boldest, best and most accessible album yet, so Courteeners' young following will continue to expand and with the right kind of radio support - *Concrete Love* has the band's biggest radio songs yet - we'll be an arena band by next year!

**Liam mentioned that European success might be a bigger ambition on this record. What are your hopes?**

This is definitely a record that could do well in Europe, we built some great foundations with ANNA last year, completing our most significant tours of Germany, France, Italy and Spain. We're just sorting our first tour of Russia too. [PIAS] have a great setup over there and the label are confident that they'll crack it this time. The appetite for great guitar bands is, without doubt, growing again.

album ANNA; a set of stadium belters made by a band with a set of stadium ambitions, but one containing undeniable songwriting grace, and an open ear for electronic music's enriching influence.

A warm reception for ANNA, especially, has triggered a notable turning of the critical tide: in February 2013, *The Guardian* called Courteeners "proof that the careful cultivation of adoring fans really can win through against a shrinking industry and a wall of media indifference".

"Sometimes, I do wonder, if I was called Oliver and from Brighton, would things have been different?" says Fray - admitting that in his less sunny moments, the woe-is-us media card still holds comforting temptation.

"The knives were out back then: he's called Liam, he swears... then they find out you're from Manchester, and God help you. The big frustration was that, musically, we sounded nothing like the hands we were getting compared to."

He adds: "Now, it doesn't bother us half as much as it used to; when I was younger I'd drive myself mad with it. But when there's a misconception about your fanbase or how you're expected to act, everyone's a bit puzzled when it turns out not to be the truth. I've learnt to quite like that."

Meanwhile, the group's core audience remains emphatically loyal. Unlike the majority of their mid-noughties indie rock contemporaries, Courteeners have never struggled to match up to their early commercial successes, with a hat-trick of Top 10 albums securely in the locker.

A promising fourth LP, *Concrete Love*, is due for release in August, with early previews suggesting that lead songwriter Fray has matured beyond any defiant preoccupation with over-indexing his artistic finesse. Teaser track *Summer*, built around an enjoyably peppy acoustic bass riff, is a refreshing, carefree jaunt, tailor-made for the whistle of chipper milkmen everywhere. Sneering lad rock? It borders on the jolly.

"ANNA was really bombastic in some ways - this is a lot more chilled out," explains Fray.

"You can hear that we've given ourselves a bit more space to breathe on this record. We've turned



**"If a London band sold out two nights at The O2 without a great deal of mainstream radio, they'd be a furore. But when we do it in Manchester it's like: 'Yeah, but they're mad up there'"**

LIAM FRAY, COURTEENERS

it around nice and quick and it doesn't feel forced."

The Castlefield Bowl shows might have been the biggest in Courteeners' history, but they've hardly disgraced themselves 'down south' of late, either. Their ANNA tour whipped up 8,000 ticket sales in the Big Smoke, including stop-offs at Brixton Academy and Shepherd's Bush.

This year, they're motoring into the festival big leagues, headlining the NME/Radio 1 tent at Reading & Leeds in August for the first time. In the same week, they'll support The Killers at their sold-out, 35,000 capacity Glasgow show, having been hand-picked by the Vegas supergroup to animate their crowd.

Fray remains sanguine about Courteeners' inability to fully replicate the volume of their

Greater Manchester following in the Capital - and with pre-orders for *Concrete Love* looking likely to push the Middleton band's next LP into the UK Top 5, he has good reason for cheer.

In fact, the only media sideswipe that still sincerely gets the singer's goat is perhaps the hoariest of all: the insinuation that a local band can only sell tens of thousands of tickets in Manchester because the city's some kind of inwardly gazing cultural enclosure.

"If a London band sold out two nights at The O2 without a great deal of mainstream radio or media exposure, there would be an absolute furore," he reasons. "People would be like, 'Oh my God, this is incredible!' But when we do it in Manchester it's like: 'Yeah, but people up there are just mad.'"

"It's mental to me, that. Manchester Utd sell 75,000 tickets for a home game every week. No-one goes: 'Yeah, but they're a northern team, so...'"

The colourful, optimistic front cover of *Concrete Love* says much about Courteeners 2014. All crisp Italian button-downs and Ray Bans tilting towards azure Mediterranean skies, their look veers tellingly closer to sharp metrosexuality than the standard Parka-and-Perry uniforms of stodgy geezer-indie.

One hopes that this time round, given their noble evolution - not to mention the achievement of building such a sizeable, fawning fanbase - Courteeners will be given a fair crack of the whip by those who may yet elevate their career into mainstream nationwide affections.

Yet, as Fray points out through a weary chuckle, one also probably has to accept that the most entrenched southern critics still have deadlines to hit - and those handy, time-saving clichés to fall back on.

"We've literally never read a live review where I haven't 'swaggered' on-stage," he says. "It's a bad joke. I broke my ankle a couple of years ago, and I was on crutches for six months. I was begging our manager: 'Please, please, get me a couple of gigs.' Because I bet you any money that even if I'd have hobbled into view, I'd have still have 'swaggered on stage'."

"It's fucking mental: with some people out there, I could moonwalk on and they'd still go ahead and write it."

**ABOVE**  
Concrete Love: Courteeners' fourth studio LP - and their second via [PIAS] Co-Operative - is due for release on August 18



**ANALYSIS** MERLIN MEMBERS' SURVEY**'THE MORE DIGITAL THE MARKET, THE BETTER FOR INDIES'**

Independent labels working under Merlin are seeing streaming revenues rocket - and downloads holding firm. The commercial group's CEO, Charles Caldas, explains why

**DIGITAL**

BY TIM INGHAM

**W**e've heard a lot in recent months about how the independent music sector is booming - quite often, it must be said, from groups who have a declared interest in exactly that perception.

So it's always nice to see such proclamations being backed up with cold, hard fact: Merlin, the not-for-profit global licensing agency representing indie labels across the world, saw its year-on-year revenues (May 2013 - April 2014) double to \$89m (£52m). Even more excitingly for the non-majors of this world, it's now projecting payouts to its members over the next 12 months of \$160m (£94m).

The driver of this leap is simple: the market strength of independent music in the digital realm, especially streaming services, where its rights-holders can't be elbowed out by a lack of shelf space or timid consumers worried about taking a risk with their purchases.

According to Merlin's latest survey of its 627 members, this positive trend is affecting the vast majority of indies. The survey, which shows changes between the years of 2012 and 2013, reveals that over 75% of indie labels working with

**ABOVE**

**Indie spirit:** Merlin CEO Charles Caldas says that a boom in business for many independents has coincided with the adoption of streaming in the UK

**"The central lesson for digital services is 'give your customer what they want'. That means, build your service around the needs of consumers, not of record companies."** CHARLES CALDAS, MERLIN

Merlin enjoyed increased digital revenues in the 12 months, with more than a quarter saying that digital represented over 75% of their annual revenue.

The CEO of Merlin, and therefore the exec at the table of all of the business's most important licensing negotiations with digital services, is Charles Caldas. With a diverse membership base that includes Beggars Group, Domino, Because Music and [PIAS], Caldas represents some heavyweight repertoire - heavyweight enough to claim close to 30% of digital music revenue in major markets, according to some estimates.

"The central lesson for digital services is 'give your customer what they want'," he tells *Music Week*. "That means, build your service around the needs of consumers, not of record companies. I'd love to be here next year saying: 'You know what, we projected \$160m but we got to \$200m.'" But that will only happen if new players understand

where independents sit in the marketplace and the increasing levels of success we're having."

Perhaps the most illuminating stat in Merlin's member survey relates to the question of how much of a contribution streaming is now making to indie music businesses. Just under a fifth of respondents said services such as Spotify and Deezer contributed more than 50% of their digital revenues in the year, with 17.70% seeing streaming income more than double.

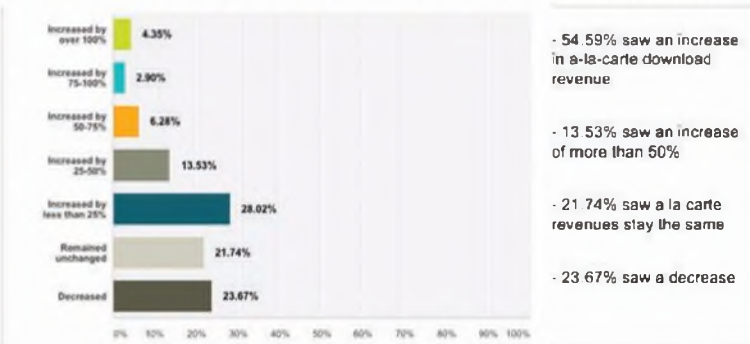
"The results of the survey put paid a little bit to the 'streaming is going to kill our business' argument," says Caldas. "The further down the road you go from physical market share to digital and then streaming, the better the indies tend to perform."

Caldas credits streaming services with a promotional as well as a commercial value, suggesting that recent stats from the Official Charts Company showing that the independents are performing better on the sales charts than they have for a decade-and-a-half is partly down to consumers' ability to freely explore catalogue. "It's really been the last two years that independents are doing amazingly well again - which coincides with the adoption of streaming in the UK," he says. "Even without the Adele factor, that stands. The nature of these services removes

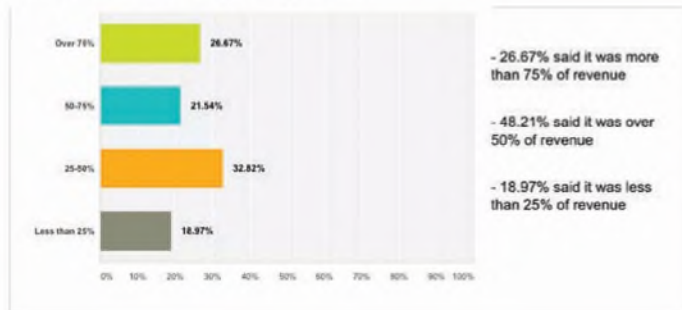


## KEY FINDINGS FROM MERLIN'S NEW MEMBER SURVEY

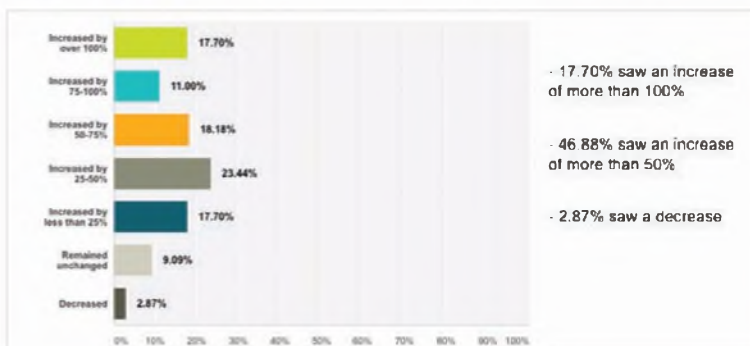
### How did your a-la-carte download revenue change between 2012-2013?



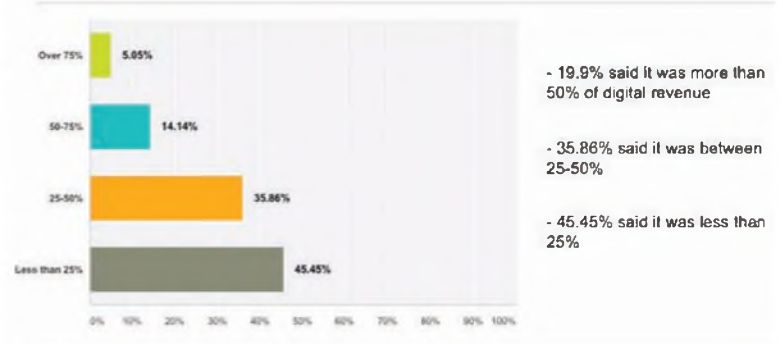
### As of now, and including ALL types of service, what percentage of your overall revenue does digital represent?



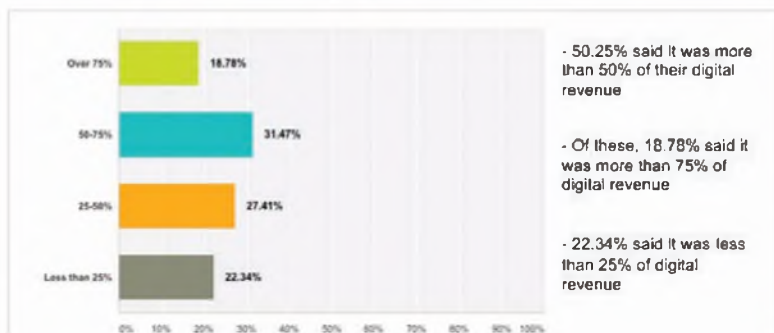
### How did your total streaming & subscription revenue change between 2012-2013?



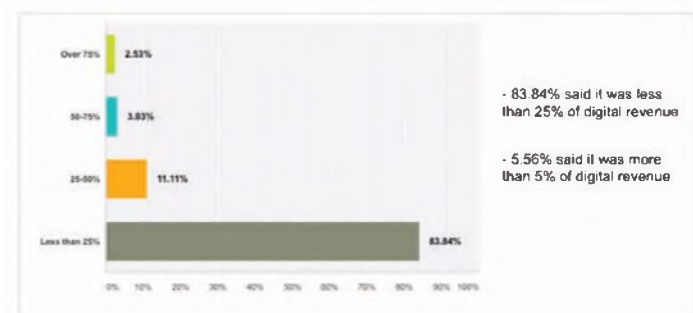
### As of now, what percentage of your digital revenue does streaming/ subscription represent?



### As of now, what percentage of your digital revenue do a la carte downloads (tracks and albums) represent?



### As of now, what percentage of your digital revenue do video-based services (eg YouTube, Vevo, Muzu) represent?



any shop window or limited availability [like physical] and rewards active exploration - you don't have to make a purchase decision every time you want to listen to something new."

Interestingly, when it comes to downloads, the wider marketplace might be plummeting - but Merlin's members seem to be faring better. According to BPI stats, year-on-year single-track downloads in the UK fell for the first time in history in 2013, down 3.4%, while recent Official Chart Company stats for 2014 portend a further annual drop of around 13%.

However, 54.59% of Merlin's members saw an increase in a-la-carte download revenues in 2013, with just 23.67% seeing a decrease overall. Although Merlin was formed after most iTunes licensing deals were signed a decade ago, Caldas says that anecdotal evidence from his parish suggests that the indies' typical reliance on an albums, rather than the singles business, has helped weather the storm.

The future seems a rosy one for independents, then. But Caldas has some serious fears about the state of the market, too. One of his biggest causes for concern is 'gaming' of market share

### "The results of the survey put paid a little bit to the 'streaming is going to kill our business' argument"

CHARLES CALDAS, MERLIN

stats by the major labels in order to maximize benefits of deals from digital services. In other words, just because the majors may have a big market share in the physical world, claims Caldas, it doesn't mean services should be set up to reflect that position in the streaming market.

"The major's business is much stronger [than the indies] in the physical market, as you'd expect because you need store front [marketing], plus chart repertoire does very well on the High Street," says Caldas. "But if a new service comes into the market and is meeting with the major record companies about getting a license, if they're using the market shares that present their business in the best light - presumably some kind of combined physical/download share - whatever differential that is between old world

measures and what we're seeing on streaming services means that there's a value gap."

This situation, Caldas explains, is exactly what happened when MySpace licensed major music companies and ignored the indies. "And look what happened to them," he says.

Merlin's other issues with new streaming services include additional deal elements with the majors - especially when these are also weighted on debatable market share figures. Says Caldas: "These are perks not aren't necessarily related to usage: equity, minimum guarantees, market share guarantees, rebates - things that reward high-volume players, often set at the beginning of the deal and that are very hard to change."

He adds: "Those services that create a level field succeed. Look at Rdio, Spotify or Deezer: the remuneration levels pretty much across the board are market rate and reflect the value of our members. The problematic side of the market are services who don't do that; who think that the independents by definition should come more cheaply or just be happy to be on the platform for promotional value."



# INTERVIEW PRIMARY WAVE

## 'WE DIDN'T WANT TO RELY ON LABELS'

Primary Wave Music started as a publishing company, but the aim was always to create a rounded media firm. Now with divisions including artist management, recorded music, publishing and TV, CEO Larry Mestel believes he's built a marketing foundation that gives his outfit the edge

### RIGHTS

BY TOM PAKINKIS

Larry Mestel had built up a strong background in the recorded music world before going it alone in 2005. Having run Island Records with Chris Blackwell between 1989 and 1997, then moving to Arista Records to work alongside LA Reid from 2000 to 2004, Mestel could claim to have ran with some of the industry's best executives at a number of renowned label operations. But by the time Alain Levy asked him to help Matt Serletic run Virgin Records in 2005, Mestel was concerned about the future of the traditional label business in general.

"I decided that the record business in 2005 was moving in the wrong direction," he explains. "I always had a little marketing company and a publishing company on the side because I never really trusted the recorded music business."

In 2006, Mestel met Joe Bencivenga – an executive at hedge fund Plainfield Asset Management – and raised \$80 million to start a new company. Primary Wave was born in March that year, buying the Kurt Cobain/Nirvana publishing library.

"My idea at the time was to start a brand management company but nobody really knew what that was," says Mestel. "To raise money and get started, I called it a publishing company to begin with, but the whole idea was that we wanted a media company, not really a publishing company."

Primary Wave became one of the 10 largest publishers in America in the span of just two years, following up its Nirvana catalogue purchase with acquisition of the Hall & Oates catalogue, Steven Tyler's Aerosmith songs as well as publishing rights to tracks from iconic acts including Earth Wind And Fire, Chicago, Def Leppard and even a slice of The Beatles – "all triple A brands", Mestel points out.

And the exec refers to them as 'brands' unashamedly: "We were doing something that was completely different to most other publishers in the business," he says. "My first hires were my head of marketing from Arista Records, my head of marketing from Virgin Records... My CFO was from Island Records – a lot of people with record company experience but really more marketing experience."

"Most other publishers hired copyright registration people, accountants and back office people, whereas I was hiring marketing and advertising agency people because I figured that, while all the big labels were interested in frontline product, they weren't interested in the older iconic, legendary artists or their catalogues. That meant that a lot of these catalogues hadn't been brand marketed in years. That's what our forte was."

Three years after its inception, Primary Wave started to sign new artists such as Blue October and The Airborne Toxic Event ("really great, young artists"). It was at this time that Mestel decided to push Primary Wave's marketing efforts a step further and started an affiliate companies Brand

RIGHT

Happy is Larry: Primary Wave Music CEO Larry Mestel founded the company after building a reputation in recorded music



**"We have a brand route and that's something that most management companies don't have. We have all the services an artist could ever want. That's why we've been successful"**

LARRY MESTEL, PRIMARY WAVE MUSIC

Synergy Group – which represents brands such as Vox, Nivia and Mars – and digital marketing operation Brightshop.

"We didn't want to rely on record companies to get the fire going for our artists whether they were new acts or icons," says Mestel.

It wasn't long before artists were approaching Primary Wave and asking not only for publishing but management as well, which led to the foundation of Primary Wave Talent Management with Crazy hitmaker CeeLo Green being one of its first signings.

"We've really been ramping up our management division because we've got such a big infrastructure for publishing. It means we can pitch an artist's songs for television, film, advertising and video gaming," says Mestel. "But we also have a brand route and that's something that most management

companies don't have. We have all the services that an artist can ever want, which is why we've been successful on the management side."

Primary Wave now represents a raft of artists for management including Natalie Imbruglia, Cypress Hill and The Go Go's as well as younger acts such as singer/songwriter Cris Cab, EDM producer and DJ Audien and Trevor Jackson, who Mestel confidently touts as "the next Usher".

About two and a half years ago the company started a television division called Primary Wave Television and joint ventured with CeeLo Green and Emerald Productions. So far, the outfit has had four shows snapped up for television.

In September last year, Primary Wave struck a \$150 million deal with BMG Rights Management which saw BMG buy "significant rights" in Primary Wave's music publishing assets as well as putting out record releases with the company in a joint venture. "It's so funny," says Mestel. "I started the company to get out of the record business and we've come full circle."

**What makes you feel better about the way you're doing things now compared to how it was being done when you started Primary Wave?**  
Unlike the other five divisions that we have:





publishing, brands, digital, management and TV - where the focus is on both superstars and developing artists - our record division only focuses on acts with significant historical track record. I'm not trying to break artists with the recorded music company that we have.

Most of the major labels are focused on finding new talent because if you break an artist there's a massive up side but you have to spend a lot of marketing dollars to establish new talent, which is a significant financial risk. There's a lot less risk in signing talent that already has a fanbase. That's the initial focus of our recorded music business, whereas on the publishing side we're very heavily into finding new and developing talent. It's a much better financial proposition than it is on the recorded music side because people really aren't buying records anymore.

**Do you think publishing is increasingly the place to be in the modern music industry?**

Publishing and management, because I really do believe that the music business is still a great business and there are so many more ways to monetise music in publishing than there are in recorded music.

**You approach all this from a brand perspective but it's only recently that the music industry has become comfortable with thinking of artists as brands and having them work with brands...**

You're 100% right. I think we work with very smart artists that have a similar thinking as we do. CeeLo Green is a brilliant artist when it comes to thinking about his brand and how to extend that. He believes that he is a brand and is absolutely right. Melissa Etheridge is the same way. The reason she came to us less than a year ago was because she really understands that in the modern music business you have to focus on your brand. Yes it's still about the music but it's about how that fits into your overall brand. It's not enough anymore to say that if you do commercials or if you establish a brand alliance you're selling out. That may be what it was 15 years ago but now brands and marketing are really the new radio.

**A lot of publishers are talking about their own**

**"In the future you will see more music companies morphing into brand management companies. Yes there are 360 deals, but they're just taking small pieces - they're not 360 businesses"**

LARRY MESTEL, PRIMARY WAVE MUSIC

**A&R efforts these days and feel they should be recognised more for the development of artists. How big a part is that of Primary Wave?**

We definitely do artist, writer and producer development in our publishing company but what we're known for is having a fantastic creative marketing arm and synchronisation team at the company. We may be the only company that has a chief marketing officer as well as a chief creative officer. We view the writers, producers and artists that we publish as brands and we're constantly looking for things that expand their opportunities - not just cuts with other artists and writing opportunities but also marketing-oriented ones.

We offer all of our services to artists. Melissa Etheridge is a good example because we manage her, co-publish her, our brand team works with her, our digital team runs her social media, we're looking for television opportunities, we're putting her record out... It's the same with CeeLo Green. All of these services are very unusual to have in a management company or a publishing company [under one roof].

**How much do you consider an artist's release - the CD, the MP3 - to be promo?**

For a lot of artists now - even though you can still make money in the record business - I believe that what you just said is 100% accurate. If an artist can have success of the recorded music side - and success means at least breaking even - I believe that the record is now a billboard for all of the rest of the artist's rights and ancillary income, which isn't actually ancillary income anymore. The record is a billboard for touring, for television opportunities, for brand opportunities, social media and digital opportunities, to expand their publishing. I think you're 100% right and that's exactly how we look at it. Although we do believe you can make money in

**ABOVE, LEFT**  
**Managing success:** Mestel with Primary Wave management clients at the company's 2013 Grammy party [L-R]: Juliet Simms, CeeLo Green, Mestel, Trevor Jackson, Zendaya (not managed by PWM), and Big Gipp from Goodie Mob.

**ABOVE, RIGHT**  
**Smart outfit:** PWM executives at the 2014 Primary Wave Music Grammy Party [L-R]: Justin Shukat, Ramon Villa, Anne Watkins, Larry Mestel, Adam Lowenberg, Seth Faber

the record business, it's not nearly where it was so you have to look at it as an ad for all other rights.

**Do you think that there will come a time when we no longer have individual management companies, labels and publishers but instead outfits that need to be all of those things in order to survive?**

Frankly, I'm surprised that more music companies, especially major labels, haven't already become more well-rounded. I know that some are associated with their corporate parents that have film studios and publishing companies, but it's so hard when you have distinct companies for them to achieve synergy and to talk to each other when they're motivated by [different things]. The way we motivate our team is through the success of the overall company, so each division has a reason to pull for the other divisions and make sure they're successful.

I think in the future you will see more music companies morphing into brand management companies. Yes there are 360 deals but they're still just taking small pieces, they're not actually in those 360 businesses.

I love hearing that record labels are doing well because I think that if major labels continue to dwindle and continue to cut their rosters it has a negative business on the whole. But we're really less affected by the success that record labels have or don't have because we're involved in so many different things. And because we have the ability to put out our own records and make our own television shows, we aren't dependent on labels. We like to see them do well but if they don't we will market, promote and put out our own artists' records.

**You have an A&R office over here, might we see a fuller Primary Wave UK operation in the future?**

We look at our business as a global business but, while we want to have a hand in different territories, we've got a lot of different relationships. It's something that we've always thought about, and I can't say we won't, but there aren't plans to significantly expand into other territories. We've got a great relationship with BMG, which has a lot of offices in other territories, and I personally hate overhead. We manage and publish artists that are based outside America, we're very comfortable thinking globally without overreaching.



## PROFILE SOPHIE ELLIS-BEXTOR

## SOPHIE, SO GOOD

Sophie Ellis-Bextor released her first solo alternative LP, *Wanderlust*, in January, marking a departure from the disco style for which she became best known. Completely self-financed and issued via her own label, EBGB's, it marks a fresh chapter in the singer's long career



## TALENT

BY RHIAN JONES

Earlier this year, Sophie Ellis-Bextor surprised everyone. Her indie/folk fifth album *Wanderlust* reached No.4 on the UK Albums Chart, without the backing of a major label. Released via the singer's own set-up EBGB's and distributed by Essential Music And Marketing, the record was a purely creative endeavour that happened to gain commercial success.

Best known for her early 2000's disco/pop hits *Take Me Home*, *Murder On The Dancefloor* and Spiller collaboration *Groovejet*, Bextor has been recording for over 15 years. As singer of Britpop group *The Audience*, she had an early taste of fame, gracing the cover of *NME* and signing to Mercury amidst a "flurry of offers". The band was short-lived, however, and following the departure of songwriter Billy Reeves *The Audience* called it a day. Ellis-Bextor went solo and was soon enjoying more mainstream approval. Her debut album, the Polydor-released *Read My Lips*, reached No.2 on the UK Albums Chart and spawned three Top 5 singles.

Ellis-Bextor's next two albums, *Shoot From The Hip* (2003) and *Trip The Light Fantastic*

## ABOVE

**Tour de force**  
The singer will play a number of shows this Autumn, including a date at London's Shepherd's Bush Empire on October 1

**"Every decision about *Wanderlust* was led by Sophie in conjunction with her management. We became the label. It's not easy, but when it works, it's phenomenal"** DEREK MCKILLOP, MANAGER

(2007) couldn't live up to the hype of *Read My Lips*. *Shoot From The Hips'* first single - *Mixed Up World*, reached No.7 in 2003, while subsequent releases failed to hit the Top 10. Eventually, Universal pulled the plug: the major gave Ellis-Bextor the rights back to her fourth album, *Make A Scene*, without ever releasing it. Undeterred, the singer set up her own label, EBGB's, and self-released the record. "We cut our teeth in the [self-releasing] world with *Make A Scene* but that record was still made within the major label system," explains manager Derek McKillop.

For *Wanderlust*, Ellis-Bextor has maintained complete control from the start. Having spent the last five years "working really hard and doing lots of gigs" she decided it was time to embark on a few personal projects. First came the idea for *Wanderlust*, then a stint on the BBC's *Strictly Come Dancing*.

Doing the show was a risky move; rehearsals started after the album had been finished and failure could have seriously harmed Ellis-Bextor's public perception. Thankfully, she made the finals and won the hearts of the nation along the way.

"I was worried that people would think, 'Why should we take this album seriously when you've been ballroom dancing?' But such is the love for *Strictly*, that together with the serendipity of the music I was releasing and the types of songs, it all just seemed to work," she explains.

*Wanderlust* was created with singer/songwriter Ed Harcourt and recorded with the help of friends. Ellis-Bextor completely funded the record herself and managed to recoup all costs within two weeks of release. Charting at No.4, it gave the artist her first Top 10 album in seven years. The LP has since been certified silver and is around 30,000 sales away from gold.

"We really got stuck into it with *Wanderlust*," says McKillop. "Every decision about what we're spending on artwork, videos, and who we're hiring was led by Sophie in conjunction with her management. We became the label. I'm not going to tell anybody that it's easy, but when it works, it's phenomenal."



Essential was keen to get on board after listening to first single Young Blood. "Everyone that heard Wanderlust knew we had a gem to work with but the way Sophie has been embraced so massively in all media and retail was a huge bonus," says senior product manager Stuart Meikle.

"Having the album spend the first three weeks of release in the Top 10 of the charts was a great start and highlighted what we had on our hands. We have just certified the album silver and are pleased with where we are currently. However, we all feel there is so much more to come. We're hoping for a gold album and beyond plus lots of recognition at the various awards ceremonies."

*Music Week* quizzed Ellis-Bextor on her reinvention, the daunting task of self-funding a record and struggles she's faced in a notoriously ruthless music industry.

**You've gone in a different musical direction for Wanderlust, is this the kind of music you've been waiting to make all along?**

There's a misconception that someone was making me make dance music [when signed to Universal] but that's not true. When I first made this record I thought I was just putting it on hold. It's only now I've been allowed to really explore making this record that I don't know if I'll ever go back to making out-and-out dance music again.

**The album is out on your own label, how different is that experience compared to being on a major label?** I think people are really cynical about major labels. My experience of a record company was primarily pretty positive. I had ten years with Universal and they were really good to me. I know that I couldn't have made an album by myself without the fact I was initially on a major and a priority act and all those lovely things.

It's massively different releasing it under my own steam. It felt like the biggest present ever to myself to do this, I'm aware not everyone can do that. With major labels, by and large, if they've got artists that have ideas and are creative they are quite relieved because they don't want to second-guess everything. They really are a company that is there to manufacture, market and promote, they are not necessarily the creative juice. I know a lot of people at record companies who love the fact they work with music, but really they work in marketing, it just happens to be music that they are marketing.

**What was working with Ed Harcourt like?**

Ed is ridiculously talented. We work together really well and it was very easy to make the record – really fun and focused. People take for granted how he can just do everything, I think he appreciated the fact I handed over the reins with producing. Maybe he hadn't quite had that opportunity before because people have been a bit silly with him – used his talent as a songwriter and then maybe moved it on somewhere afterwards. Ed has got amazing vision and he cares about it so much. Everybody that is working on this project is handpicked and I completely got my first choice every single time, which was pretty unreal. It feels great; I've never been so connected to an album before.

**And what are the disadvantages or challenges you've faced releasing an album under your own steam?**

Probably just the economic side. You've got to put your money where your mouth is when you start off and continue to make decisions. It's so much easier



**"Making Wanderlust cost under half of what the video budget was for my first solo video. Financially it's all going to end up fine. I won't be rolling in cash but if I have enough money to make a new album, I think that's a pretty good start"**

SOPHIE ELLIS-BEXTOR

when there is momentum but at the beginning it's just a lot of faith and thinking. "I might just be kissing goodbye to all this cash," but then I thought, "Sod it, I've worked really hard and this is my present, this is the reward, this is what I'm working for." No matter how it does commercially, I know that I will not be able to make album six before I've done this album, this is the next piece of the puzzle and there's no question about that.

**Can you reveal how much you spent on making the record?**

I can tell you that I've made the entire cost of the album for under half of what the video budget was for my first solo video.

**How do the financials stand now after you've spent more on marketing?**

It's an on-going pot for now, there's no point stopping, we're onto the third single, which is being played on national radio. I want to see what else I can get out of Wanderlust. You start off and you think, "Top 40 would be great and if I can sell 20,000 albums within six months I'd be happy with that," and when you sell 60,000 within a couple of months you're a bit like, "Okay, what now?" Financially it's all going to end up fine. I won't be rolling in cash but hopefully I can keep going – promote and tour and make another record. If I have enough money to make a new album, I think that's a pretty good start.

**You spoke at AIM's Women In Music event in June. What are the issues that you've faced being a woman in the music industry?**

I'm always a bit reluctant to get too gender specific because I don't think it helps, there's nothing you can do about it. I've definitely had moments, particularly at the beginning of my career, where I felt patronised. My husband thinks that people might have been a bit noisier about what I did with this album earlier on if I'd been a bloke. I don't know. I feel a bit like you've got to shrug it off and just keep going forward. There are so many amazing women in the industry doing incredible things, who would I be to complain about anything

**LEFT** Wanderlust The album's third single Love Is A Camera is out now. Ellis-Bextor performed at Glastonbury on the Avalon Stage last Friday, June 27

when clearly other people are achieving stuff? Every time it's been a disadvantage or there's a slightly sexist err on things, there has similarly been lots of times when I think [being a woman] has been a real positive. Overall it probably works out.

**What do you think could be done to better accommodate women in music?**

Communication. Dialogue is always brilliant and I think women should not be encouraged to pit themselves against each other. In interviews you are constantly asked, "There are a lot of women around [in music] at the moment, does that worry you?" It still happens now, literally every time I bring an album out. It's really boring.

Women should be encouraged to be supportive and not view each other as a threat. It's so easy to be bitter if you're in this industry because you're constantly encouraged to look left and right, but actually, you've got to really get yourself out of that way of thinking because ultimately, no one else is going to tread your path. You are not entitled to anything and whatever I do doesn't have any bearing on anyone else, and what everyone else is doing has no bearing on me. Just do your own thing and try and remember that most people have good intentions.

**You've got quite a big fanbase in Russia, how important is it for artists to consider emerging markets or territories?**

For me it's probably made the difference between having a lasting career and not. I've always been really open, if people want to hear me sing, I'll go and sing. Being thrust into all sorts of strange, weird and wonderful situations where I've had to sing, whether it is public shows, private shows, anything, has made me a better performer. I've removed so many levels of fear and I feel so relaxed on stage.

**Do you have any idea what numbers you're seeing coming back from streaming services like Spotify for your music?**

I don't know about Spotify. I know that I've sold most of my albums in supermarkets!

**What do you think of the streaming debate?**

That's a whole other discussion really in terms of how that all works and how it was set up right in the beginning. There was maybe a bit of naivety from the record companies with what they did with all of their stock and how it became available. Strangely, I still think there's a healthy music industry in so far of things like live income and getting out there and how it all works. People aren't really complaining that much, people that are probably complaining more are either a different generation of musicians, or record companies. It's a constantly evolving game; I think [the industry] massively underestimated digital right from the start. In Universal, when the digital thing just started happening – probably about eight or nine years ago – their whole online media department was in the basement, this tiny room with no windows or anything. It just took a really long time for them to realise, "Actually, that's how people are accessing information – going on YouTube and finding it for themselves."

**What are your future ambitions?**

I still want to enjoy Wanderlust, I'm looking forward to a summer of festivals and touring. I've got to start thinking about the next record; I'd love to make another album with Ed [Harcourt]. I think it would be quite fun to bring a little bit of disco to the party.



**PROFILE** FRIARS**THE LOCAL MUSIC CLUB THAT ROCKED THE WORLD**

Forty-five years after the birth of Friars in Aylesbury, it has proved itself as a club favoured by some of the world's most influential musicians - as well as a music industry titan

**LIVE**

■ BY MURRAY STASSEN

A few music clubs instantly come to mind as having played a role in shaping rock and roll history. The Cavern Club, unquestionably. CBGB, without a doubt.

But what of Friars in Aylesbury, Buckinghamshire? When you cast your eyes over the world-beating acts that have played there over the past 45 years, it's a shoo-in.

With an exhibition of the club's history currently underway, Friars founder David Stopps spoke to *Music Week* about its connection with some of the music industry's biggest names.

In the first three years of its existence, Friars hosted the likes of Black Sabbath, Fleetwood Mac, Genesis, and The Velvet Underground. It was also the location of the introduction of David Bowie's glitter-clad alter ego Ziggy Stardust, backed by The Spiders From Mars. "The Bowie thing was big for us," asserts Stopps. "In September 1971 he debuted [fourth album] *Hunky Dory* at Friars - no one had heard it before. The following January, in 1972, he unveiled *Ziggy Stardust* for the first time ever at Friars.

"In July 1975 when the Ziggy Stardust tour was in full swing, RCA flew in 50 journalists and it was at that point that the club exploded internationally. Suddenly people all over America knew about us, because at least 50 journalists wrote in *Rolling Stone* and everywhere else about Friars. We were put on the world map if you like."

Friars was founded when Stopps was a "music-mad 21-year-old," living close to Aylesbury. Chemistry teacher Robin Pike, who was managing a band called Smokey Rice at the time, persuaded him to start a club there. "We started June 2, 1969 and we never looked back really. That was 45 years ago and we're still promoting now."

In addition to the vast collection of posters, set lists and photos on display, the exhibition features memorabilia such as drums owned by Pink Floyd's Nick Mason and an Elton John contract which states he was paid £1,000 - something that "was unheard of in the '70s," according to Stopps.

"The other thing we've got is Mark Rutherford's twin neck guitar that he used with Genesis," he adds. "Genesis was a very important act to us. Bands used to be big at Friars before they were big anywhere else. There were several groups that could sell out Friars but couldn't sell out anywhere else and Genesis was certainly one of them. We had this reputation of booking bands just at that point of bated breath before they took off."



**AROVE**  
**Ramones:**  
The US punk band on stage at Friars, on May 25, 1977. Photo taken by Geoffrey Tyrell



**"Bands used to be big at Friars before they were big anywhere else. We had this reputation for booking bands just at that point of bated breath before they took off"** DAVID STOPPS

When punk emerged in the mid to late '70s, Friars put on gigs by Iggy Pop, The Clash, Ramones, Talking Heads and many others. In an interview earlier this year, Columbia president and *Music Week* Strat Award winner Rob Stringer spoke about growing up in Aylesbury and attending gigs at the club around this time. He worked at Friars from 79-82, and cites the club and the town's independent record shop Earth Records as giving him a "university-level education in music."

"He [Stringer] used to like doing front stage security, which is really in the thick of it," recalls Stopps. "You can imagine in the punk era - it was very lively and there was

a gig with Adam And The Ants in 1979, maybe 1980. He was on front stage security and someone just threw a punch over the barrier and really connected with him. There was blood all over the place and I went in and pulled him out and took him to the back. He's apparently never forgotten that. I had forgotten, but he reminded me about it!"

When asked why Friars became such a popular club, Stopps says that he would always encourage bands to do several encores. "I think the American bands that we put on had a different take on that. They thought: 'Oh, if we don't do another one he's not going to pay us,' but the British bands understood it was just my stupid enthusiasm for music. At the end of a set, when an audience is really into a band, that's the point to hit them with two or three extra songs and then it raises it to an even higher level."

The Friars Exhibition - The Local Music Club That Rocked the World, is running until July 6 at the Buckinghamshire County Museum in Aylesbury. The second edition of David Stopps' WIPO (World Intellectual Property Organisation) book, *How To Make a Living From Music*, is now available as a free download.



24 SINGLES/ALBUMS/COMPILATIONS

Ed Sheeran's *X* tops the Official UK Artist Albums Chart and becomes fastest-selling artist LP of 2014



INCLUDES OFFICIAL  
WEEKLY ITUNES  
CHARTS FROM AROUND  
THE WORLD

# MusicWeek CHARTS

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



# CHARTS UK SINGLES WEEK 26



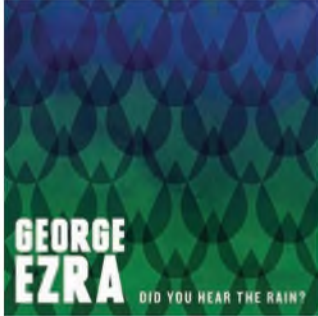
For all charts and credits queries email [isabelle.nesmon@intenmedia.co.uk](mailto:isabelle.nesmon@intenmedia.co.uk). Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

## THE OFFICIAL UK SINGLES CHART

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

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	New		<b>OLIVER HELDENS X BECKY HILL</b> Gecko (Overdrive) <i>FRFR/Musical Freedom CVA111400063 (Arvato)</i>	39	38	15	<b>DUKE DUMONT FT JAX JONES</b> I Got U <i>Blase Bcys Club/Virgin EMI GBUM71308955 (Arvato)</i>
2	1	3	<b>ELLA HENDERSON</b> Ghost <i>Syco GB1101400023 (Arvato)</i>	40	42	17	<b>ROUTE 94 FT JESS GLYNNE</b> My Love <i>Rinse GB0GW1300145 (Arvato)</i>
3	3	4	<b>ED SHEERAN</b> Sing <i>Asylum GB4H51400082 (Arvato)</i>	41	31	10	<b>KATY PERRY</b> Birthday <i>Virgin USUM71311293 (Arvato)</i>
4	New		<b>EXAMPLE</b> One More Day (Stay With Me) <i>Epic GB1101400234 (Arvato)</i>	42	46	4	<b>THE VAMPS FT DEMI LOVATO</b> Somebody To You <i>EMI GBUM71400389 (Arvato)</i>
5	4	9	<b>GEORGE EZRA</b> Budapest <i>Columbia GB4RL1301120 (Arvato)</i>	43	37	14	<b>FAUL &amp; WAD AD VS. PNAU</b> Changes <i>Belentless DE0321300420 (Arvato)</i>
6	5	6	<b>SAM SMITH</b> Stay With Me <i>Capitol GBUM71308833 (Arvato)</i>	44	New		<b>ED SHEERAN</b> Photograph <i>Asylum GB4H51400094 (Arvato)</i>
7	9	10	<b>MR. PROBZ</b> Waves <i>Left Lane NBBR1400022 (Arvato)</i>	45	39	19	<b>SAM SMITH</b> Money On My Mind <i>Capitol GBUM71308252 (Arvato)</i>
8	8	9	<b>JASON DERULO FT SNOOP DOGG</b> Wiggle <i>Warner Bros USWB11400672 (Arvato)</i>	46	57	7	<b>5 SECONDS OF SUMMER</b> Good Girls <i>Capitol GBUM71401915 (Arvato)</i>
9	10	24	<b>JOHN LEGEND</b> All Of Me <i>Columbia USSM11309354 (Arvato)</i>	47	49	4	<b>MILKY CHANCE</b> Stolen Dance <i>Ignition DEL211300741 (PIAS Arvato)</i>
10	New		<b>USHER</b> Good Kisses <i>RCA USRC11400650 (Arvato)</i>	48	40	6	<b>CLEAN BANDIT FT. SHARNA BASS</b> Extraordinary <i>Atlantic GB4H51400099 (Arvato)</i>
11	6	3	<b>TÍESTO FT. MATTHEW KOMA</b> Wasted <i>Virgin CVA111400022 (Arvato)</i>	49	47	6	<b>PAOLO NUTINI</b> Let Me Down Easy <i>Atlantic GB4H51400039 (Arvato)</i>
12	2	2	<b>5 SECONDS OF SUMMER</b> Don't Stop <i>Capitol GBUM71401710 (Arvato)</i>	50	44	26	<b>PITBULL FT KE\$HA</b> Timber <i>UMR 305/Polo Grounds USRC11301695 (Arvato)</i>
13	7	2	<b>GORGON CITY FT LAURA WELSH</b> Here For You <i>Virgin GBUM71401430 (Arvato)</i>	51	63	5	<b>AMERICA</b> A Horse With No Name <i>Warner Bros USWB10303105 (Arvato)</i>
14	22	6	<b>COLDPLAY</b> A Sky Full Of Stars <i>Parlophone GB4YE1400226 (Arvato)</i>	52	53	6	<b>NICKI MINAJ</b> Pills N Potions <i>Cash Money/Republic USCM1400153 (Arvato)</i>
15	11	6	<b>FUSE ODG FT SEAN PAUL</b> Dangerous Love <i>3 B South AATW GBXS1400090 (Arvato)</i>	53	36	5	<b>LANA DEL REY</b> West Coast <i>Polydor/Stranger GBUM71401832 (Arvato)</i>
16	17	9	<b>CALVIN HARRIS</b> Summer <i>Columbia GB4RL1400296 (Arvato)</i>	54	48	18	<b>DJ SNAKE &amp; LIL JON</b> Turn Down For What <i>Columbia USSM11308174 (Arvato)</i>
17	18	32	<b>PHARRELL WILLIAMS</b> Happy <i>RCA USQ4E1300686 (Arvato)</i>	55	43	32	<b>KATY PERRY FT JUICY J</b> Dark Horse <i>Virgin USUM71311296 (Arvato)</i>
18	12	7	<b>RITA ORA</b> I Will Never Let You Down <i>Roc Nation USQX91400359 (Arvato)</i>	56	45	29	<b>KRISTEN BELL/AGATHA LEE MONN</b> Do You Want To Build A Snowman <i>Walt Disney USWD11366364 (Arvato)</i>
19	New		<b>ED SHEERAN</b> Don't <i>Asylum GB4H51400090 (Arvato)</i>	57	73	12	<b>DAVID GUETTA &amp; SHOWTEK FT. VASSY</b> Bad <i>Jack Back/Parlophone GB4H51400007 (Arvato)</i>
20	16	14	<b>PALOMA FAITH</b> Only Love Can Hurt Like This <i>RCA GB1101300971 (Arvato)</i>	58	34	7	<b>RALEIGH RITCHIE</b> Stronger Than Ever <i>Columbia GB4RL1301342 (Arvato)</i>
21	21	29	<b>IDINA MENZEL</b> Let It Go <i>Walt Disney/UMC USWD11366376 (Arvato)</i>	59	41	16	<b>TOVE LO FT HIPPIE SABOTAGE</b> Stay High (Habits) <i>Polydor SEUM71400257 (Arvato)</i>
22	13	5	<b>SECONDCITY</b> I Wanna Feel <i>Mos GB/EVI400001 (Fuga/Sony DADC UK)</i>	60	70	7	<b>NERO</b> Satisfy <i>MIA/Virgin EMI GBUM71402377 (Arvato)</i>
23	19	5	<b>KLINGANDE</b> Jubel <i>One More Tune/Warner Brothers GB4H51327082 (Arvato)</i>	61	55	10	<b>CASH CASH FT. BEBE REXHA</b> Take Me Home <i>FRFR/Parlophone USAT21302613 (Arvato)</i>
24	14	9	<b>LITTLE MIX</b> Salute <i>Syco GBHMU1300290 (Arvato)</i>	62	62	50	<b>AVICII</b> Wake Me Up <i>Positiva/PRMD SEUM71301326 (Arvato)</i>
25	23	12	<b>IGGY AZALEA FT. CHARLI XCX</b> Fancy <i>EMI GBUM71400597 (Arvato)</i>	63	65	16	<b>BEYONCE</b> Pretty Hurts <i>Columbia USSM11307798 (Arvato)</i>
26	New		<b>ED SHEERAN</b> Thinking Out Loud <i>Asylum GB4H51400099 (Arvato)</i>	64	75	54	<b>LANA DEL REY VS CEDRIC GERVAIS</b> Summertime Sadness <i>Polydor/Stranger GBUM7111565 (Arvato)</i>
27	25	11	<b>KIESZA</b> Hideaway <i>Lokal Legend/Virgin USUM71400124 (Arvato)</i>	65	50	17	<b>COLDPLAY</b> Magic <i>Parlophone GB4YE1400220 (Arvato)</i>
28	24	9	<b>MICHAEL JACKSON</b> Love Never Felt So Good <i>Epic/Music USM11401744 (Arvato)</i>	66	New		<b>EMINEM FT NATE RUESS</b> Headlights <i>Interscope USUM71314067 (Arvato)</i>
29	30	17	<b>CHRIS BROWN FT LIL WAYNE &amp; TYGA</b> Loyalty <i>RCA USRC11322353 (Arvato)</i>	67	58	36	<b>ELLIE GOULDING</b> How Long Will I Love You <i>Polydor GBUM71304067 (Arvato)</i>
30	New		<b>DIMITRI VEGAS, MARTIN GARRIX &amp; LIKE MIKE</b> Tremor <i>Positiva/Virgin NLZ541400192 (Arvato)</i>	68	33	7	<b>PITBULL FT. JENNIFER LOPEZ &amp; CLAUDIA LEITTE</b> We Are One (Ole Ole) <i>UMR 305/Polo Grounds USRC11400628 (Arvato)</i>
31	26	12	<b>SIGMA</b> Nobody To Love <i>3 Beat/AATW GBCE121400054 (Arvato)</i>	69	60	11	<b>JUSTIN TIMBERLAKE</b> Not A Bad Thing <i>RCA USRC11301024 (Arvato)</i>
32	28	23	<b>CLEAN BANDIT FT. JESS GLYNNE</b> Rather Be <i>Atlantic GB4H51300596 (Arvato)</i>	70	59	48	<b>ONEREPUBLIC</b> Counting Stars <i>Interscope USUM71301306 (Arvato)</i>
33	15	2	<b>DEMI LOVATO</b> Neon Lights <i>Hollywood Polydor USHR11334427 (Arvato)</i>	71	New		<b>ED SHEERAN</b> Afire Love <i>Asylum GB4H51400100 (Arvato)</i>
34	Re-entry		<b>AUSTIN MAHONE &amp; PITBULL</b> Mmm Yeah <i>Cash Money/Republic USCM1400015 (Arvato)</i>	72	New		<b>ED SHEERAN</b> I'm A Mess <i>Asylum GB4H51400091 (Arvato)</i>
35	20	7	<b>ED SHEERAN</b> One <i>Asylum GB4H51400092 (Arvato)</i>	73	51	11	<b>PHARRELL WILLIAMS</b> Marilyn Monroe <i>RCA USSM11400857 (Arvato)</i>
36	29	4	<b>KASABIAN</b> Fire <i>Chrysalis GB1101400215 (Arvato)</i>	74	52	4	<b>LIL WAYNE FT DRAKE</b> Believe Me <i>Cash Money/Republic USCM1400174 (Arvato)</i>
37	32	14	<b>5 SECONDS OF SUMMER</b> She Looks So Perfect <i>Capitol GBUM71400499 (Arvato)</i>	75	71	57	<b>ROBIN THICKE FT T.I. &amp; PHARRELL</b> Blurred Lines <i>Interscope USUM71302150 (Arvato)</i>
38	27	53	<b>ZEDD FT FOXES</b> Clarity <i>Interscope USUM71210552 (Arvato)</i>				

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# CHARTS UK ALBUMS WEEK 26



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

## THE OFFICIAL UK ARTIST ALBUMS CHART

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

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	New		<b>ED SHEERAN</b> <i>X Asylum</i> 2564628597 (Arvato) ●
2	3	5	<b>SAM SMITH</b> <i>In The Lonely Hour</i> (Capitol) 3769173 (Arvato) ●
3	1	2	<b>LANA DEL REY</b> <i>Ultraviolence</i> (Polydor) 3795541 (Arvato) ●
4	4	6	<b>COLDPLAY</b> <i>Ghost Stories</i> (Capitol) 2564632591 (Arvato) ★
5	7	11	<b>PAOLO NUTINI</b> <i>Caustic Love</i> (Atlantic) 2564631297 (Arvato) ★
6	5	3	<b>KASABIAN</b> <i>48:13</i> (Polygram) 99943763752 (Arvato) ●
7	6	3	<b>DOLLY PARTON</b> <i>Blue Smoke - The Best Of</i> (Sony) 3799379972 (Arvato)
8	2	2	<b>LINKIN PARK</b> <i>The Hunting Party</i> (Warner Bros) 9362493759 (Arvato)
9	8	16	<b>PALOMA FAITH</b> <i>A Perfect Contradiction</i> (RCA) 99943763752 (Arvato) ●
10	New		<b>MASTODON</b> <i>Once More 'Round The Sun</i> (Republic) 99943763752 (Arvato)
11	9	146	<b>ED SHEERAN</b> <i>+ Asylum</i> 2549954652 (Arvato) ★6
12	12	29	<b>GREGORY PORTER</b> <i>Liquid Spirit</i> (Blue Note) 3741253 (Arvato) ●
13	10	3	<b>PASSENGER</b> <i>Whispers</i> (Black Crow) 3797504 (Arvato)
14	Re-entry		<b>STEVIE WONDER</b> <i>Songs In The Key Of Life</i> (Motown) 1573572 (Arvato) ★
15	11	3	<b>JACK WHITE</b> <i>Lazaretto</i> (XL) 4400645 (Arvato)
16	13	7	<b>MICHAEL JACKSON</b> <i>Xscape</i> (Epic) 37884373662 (Arvato) ●
17	21	30	<b>JOHN LEGEND</b> <i>Love In The Future</i> (Columbia) 99943763752 (Arvato) ●
18	25	126	<b>LANA DEL REY</b> <i>Born To Die</i> (Polydor) 3795541 (Arvato) ★3
19	58	16	<b>ELBOW</b> <i>The Taktile</i> (Fiction) 3754767 (Arvato) ●
20	18	42	<b>ARCTIC MONKEYS</b> <i>AM</i> (Domino) 3754767 (Arvato) ★2
21	15	4	<b>CLEAN BANDIT</b> <i>New Eyes</i> (Atlantic) 2564632349 (Arvato)
22	24	42	<b>LONDON GRAMMAR</b> <i>If You Wait</i> (Metal & Dust) 3754767 (Arvato) ★
23	20	17	<b>PHARRELL WILLIAMS</b> <i>G I R L</i> (RCA) 3754767 (Arvato) ●
24	Re-entry		<b>RUDIMENTAL</b> <i>Home</i> (Asylum) 2564654475 (Arvato) ★
25	Re-entry		<b>ARCADE FIRE</b> <i>Reflektor</i> (Sonavox) 3752118 (Arvato) ●
26	27	7	<b>THE BLACK KEYS</b> <i>Turn Blue</i> (Nonesuch) 7559795554 (Arvato) ●
27	28	11	<b>THE VAMPS</b> <i>Meet The Vamps</i> (Epic) 3778477 (Arvato) ●
28	39	31	<b>EAGLES</b> <i>Selected Works 1972-1999</i> (Rhino) 9122796239 (Arvato) ●
29	36	90	<b>ELLIE GOULDING</b> <i>Halcyon</i> (Polydor) 3714241 (Arvato) ★3
30	16	3	<b>FIRST AID KIT</b> <i>Stay Gold</i> (Columbia) 9994376612 (Arvato)
31	19	4	<b>VERA LYNN</b> <i>National Treasure - Ultimate Collection</i> (Decca) 3797159 (Arvato)
32	30	40	<b>KINGS OF LEON</b> <i>Mechanical Bull</i> (Columbia) 3754767 (Arvato) ●
33	29	33	<b>LITTLE MIX</b> <i>Salute</i> (Syco) 37884373662 (Arvato) ●
34	37	43	<b>THE 1975</b> <i>The 1975</i> (Polydor) 3754767 (Arvato) ●
35	35	70	<b>PASSENGER</b> <i>All The Little Lights</i> (Network) 37884373662 (Arvato) ★
36	32	121	<b>CAROLE KING</b> <i>Tapestry</i> (Epic) 37884373662 (Arvato) ★2
37	49	8	<b>LILY ALLEN</b> <i>Sheezus</i> (Parlophone) 37884373662 (Arvato) ●
38	26	6	<b>PAUL HEATON &amp; JACQUI ABBOTT</b> <i>What Have We Done</i> (EMI) 3773771 (Arvato)

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
39	34	36	<b>KATY PERRY</b> <i>Pisces</i> (Virgin) 3752322 (Arvato) ★
40	Re-entry		<b>HAIM</b> <i>Days Are Gone</i> (Polydor) 3750814 (Arvato) ●
41	17	4	<b>HANK MARVIN</b> <i>Hank</i> (UMG) 3750814 (Arvato) ●
42	14	2	<b>DEADMAU5</b> <i>While (1&lt;2)</i> (Virgin) 3750814 (Arvato)
43	33	3	<b>CHRISSE HYNDE</b> <i>Stockholm</i> (Willow) 3750814 (Arvato)
44	40	69	<b>BASTILLE</b> <i>Bad Blood</i> (Virgin) 3750814 (Arvato) ★2
45	45	89	<b>JAKE BUGG</b> <i>Jake Bugg</i> (Mercury) 3750814 (Arvato) ★2
46	56	13	<b>KAISER CHIEFS</b> <i>Education</i> (Education) 3750814 (Arvato) ●
47	31	14	<b>WILKO JOHNSON &amp; ROGER DALTRY</b> <i>Going Back Home</i> (Chrysalis) 3750814 (Arvato) ●
48	Re-entry		<b>CHVRCHES</b> <i>The Bones Of What You Believe</i> (Virgin) 3750814 (Arvato) ●
49	Re-entry		<b>METALLICA</b> <i>Metallica</i> (Vertigo) 3750814 (Arvato) ★2
50	44	36	<b>JAMES BLUNT</b> <i>Moon Landing</i> (Atlantic) 3750814 (Arvato) ★
51	55	23	<b>SOPHIE ELLIS-BEXTOR</b> <i>Wanderlust</i> (Epic) 3750814 (Arvato) ●
52	Re-entry		<b>JASON DERULO</b> <i>Tattoos</i> (Warner Bros) 3750814 (Arvato) ●
53	72	34	<b>EMINEM</b> <i>The Marshall Mathers LP 2</i> (Interscope) 3750814 (Arvato) ★
54	42	31	<b>ONE DIRECTION</b> <i>Midnight Memories</i> (Syco) 3750814 (Arvato) ★2
55	22	2	<b>TIESTO</b> <i>A Town Called Paradise</i> (Virgin) 3750814 (Arvato)
56	23	4	<b>PAUL WELLER</b> <i>More Modern Classics</i> (Virgin) 3750814 (Arvato)
57	58	65	<b>IMAGINE DRAGONS</b> <i>Night Visions</i> (Interscope) 3750814 (Arvato) ★
58	43	259	<b>LINKIN PARK</b> <i>Hybrid Theory</i> (Warner Bros) 3750814 (Arvato) ★4
59	Re-entry		<b>PAOLO NUTINI</b> <i>Sunny Side Up</i> (Atlantic) 2564690137 (Arvato) ★5
60	70	862	<b>BOB MARLEY &amp; THE WAILERS</b> <i>Legend</i> (Tuff Gong) 3750814 (Arvato) ★6
61	48	4	<b>JAMES</b> <i>La Petite Mort</i> (BMG) 3750814 (Arvato)
62	53	31	<b>GARY BARLOW</b> <i>Since I Saw You Last</i> (Polydor) 3750814 (Arvato) ★2
63	Re-entry		<b>WHITNEY HOUSTON</b> <i>The Ultimate Collection</i> (Arista) 3750814 (Arvato) ★4
64	Re-entry		<b>FOSTER THE PEOPLE</b> <i>Supermodel</i> (Columbia) 3750814 (Arvato)
65	Re-entry		<b>MICHAEL JACKSON</b> <i>Number Ones</i> (Epic) 3750814 (Arvato) ★7
66	54	35	<b>LORDE</b> <i>Pure Heroine</i> (Virgin) 3750814 (Arvato) ●
67	51	27	<b>LED ZEPPELIN</b> <i>Led Zeppelin 2</i> (Rhino) 3750814 (Arvato) ★4
68	47	3	<b>RIVAL SONS</b> <i>Great Western Valkyrie</i> (Epic) 3750814 (Arvato)
69	50	6	<b>LED ZEPPELIN</b> <i>Led Zeppelin</i> (Rhino) 3750814 (Arvato) ★2
70	Re-entry		<b>JAKE BUGG</b> <i>Shangri-La</i> (EMI) 3750814 (Arvato) ●
71	Re-entry		<b>KODALINE</b> <i>In A Perfect World</i> (B-Unique) 3750814 (Arvato) ●
72	Re-entry		<b>ARCADE FIRE</b> <i>The Suburbs</i> (Sonavox) 3750814 (Arvato) ★
73	Re-entry		<b>EMINEM</b> <i>Curtain Call - The Hits</i> (Interscope) 3750814 (Arvato) ★5
74	Re-entry		<b>JOHN NEWMAN</b> <i>Tribute</i> (Island) 3750814 (Arvato) ●
75	Re-entry		<b>STEVIE WONDER</b> <i>The Definitive Collection</i> (Island) 3750814 (Arvato) ★3

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## COMPILATION CHART TOP 20

THIS WK	LAST WK	ALBUM / LABEL (DISTRIBUTION)
1	NEW	<b>NOW THAT'S WHAT I CALL SUMMER</b> / Sony Music CG/Virgin EMI (Arvato)
2	1	<b>FROZEN OST</b> / Walt Disney/UMC (Arvato)
3	2	<b>NOW THAT'S WHAT I CALL MUSIC 87</b> / Sony Music CG/Virgin EMI (Arvato)
4	5	<b>MARBELLA SESSIONS 2014</b> / MoS (Fuga/Sony DADC UK)
5	NEW	<b>THE ONLY WAY IS MARBS - MARBELLA ANTHEMS</b> / WMTV (Arvato)
6	4	<b>JUST GREAT SONGS 2014</b> / Sony Music CG/WMTV (Arvato)
7	3	<b>NOW THAT'S WHAT...21ST CENTURY</b> / Sony Music CG/Virgin EMI (Arvato)
8	NEW	<b>DANCE PARTY 2014</b> / UMTV (Arvato)
9	9	<b>PURE R&amp;B 90S</b> / WMTV (Arvato)
10	6	<b>E STOBART - TRUCKING ALL...WORLD</b> / Sony Music CG (Arvato)
11	8	<b>THE SUGGS SELECTION</b> / UMTV/WMTV (Arvato)
12	7	<b>NOW THAT'S WHAT I CALL ROCK</b> / Sony Music CG/Virgin EMI (Arvato)
13	NEW	<b>ORIGINAL SOUL CLASSICS</b> / Sony Music CG (Arvato)
14	13	<b>SUMMER WORKOUT HITS</b> / Sony Music CG (Arvato)
15	19	<b>THE FAULT IN OUR STARS OST</b> / Atlantic (Arvato)
16	NEW	<b>PACHA - IBIZA HOUSE ANTHEMS</b> / New State (ACA Arvato)
17	14	<b>NOW THAT'S WHAT I CALL FEEL GOOD</b> / Sony Music CG/Virgin EMI (Arvato)
18	10	<b>GOTTA HAVE HOUSE MUSIC ALL NIGHT LONG</b> / MoS (Fuga/Sony DADC UK)
19	15	<b>NOW THAT'S WHAT I CALL RUNNING 2014</b> / Sony Music CG/Virgin EMI (Arvato)
20	12	<b>CAFE MAMBO - 20 YEARS OF IBIZA CHILLOUT</b> / UMTV (Arvato)



# CHARTS UK AIRPLAY WEEK 26

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

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



## UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	2	ELLA HENDERSON Ghost / <i>Syco</i>	SME	5143	+12%	206	89.0	+8%
2	2	3	ED SHEERAN Sing / <i>Asylum</i>	WMG	4203	-1%	199	68.3	-5%
3	3	6	SAM SMITH Stay With Me / <i>Capital</i>	UMG	5204	-1%	243	53.3	-4%
4	5	32	CLEAN BANDIT FT. JESS GLYNNE Rather Be / <i>Atlantic</i>	WMG	3866	+3%	183	51.9	+1%
5	9	14	COLDPLAY A Sky Full Of Stars / <i>Parlophone</i>	WMG	2828	+1%	234	50.4	+10%
6	14	5	GEORGE EZRA Budapest / <i>Columbia</i>	SME	2529	+15%	220	49.7	+43%
7	6	18	RITA ORA I Will Never Let You Down / <i>Roc Nation</i>	SME	4137	-1%	181	49.2	-3%
8	7	9	JOHN LEGEND All Of Me / <i>Columbia</i>	SME	4167	+1%	215	48.8	-2%
9	8	17	PHARRELL WILLIAMS Happy / <i>RCA</i>	SME	3500	-6%	238	43.2	-12%
10	4	41	KATY PERRY Birthday / <i>Virgin</i>	UMG	3801	0%	172	40.4	-22%
11	12	31	SIGMA Nobody To Love / <i>3 Beat/AATW</i>	IND.	2522	-2%	152	36.6	-2%
12	11	39	DUKE DUMONT FT JAX JONES I Got U / <i>Blase Bcys Club/Virgin EMI</i>	UMG	2770	-8%	165	34.9	-12%
13	23	4	EXAMPLE One More Day (Stay With Me) / <i>Epic</i>	SME	1496	+27%	130	33.8	+39%
14	13	11	TIËSTO FT. MATTHEW KOMA Wasted / <i>Virgin</i>	UMG	1502	-4%	130	33.0	-8%
15	18	12	5 SECONDS OF SUMMER Don't Stop / <i>Capitol</i>	UMG	1709	+22%	132	32.4	+15%
16	15	16	CALVIN HARRIS Summer / <i>Columbia</i>	SME	2104	-4%	150	31.5	-1%
17	32		ARIANA GRANDE FT IGGY AZALEA Problem / <i>Island</i>	UMG	1596	+60%	92	31.1	+43%
18	17	40	ROUTE 94 FT JESS GLYNNE My Love / <i>Rinô</i>	UMG	1521	-12%	143	28.5	-1%
19	22	1	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / <i>FFRR/Musical Freedom</i>	WMG	1088	+45%	128	28.1	+13%
20	30		LA ROUX Uptight Downtown / <i>Poïydor</i>	UMG	518	+53%	59	27.6	+24%
21	19	20	PALOMA FAITH Only Love Can Hurt Like This / <i>RCA</i>	SME	3487	-5%	227	26.0	-5%
22	41		DJ FRESH FT TC Make U Bounce / <i>MoS</i>	IND.	698	+43%	59	25.6	+50%
23	16	7	MR. PROBZ Waves / <i>Left Lane</i>	SME	2096	-17%	170	24.5	-15%
24	26		RIXTON Me And My Broken Heart / <i>Interscope</i>	UMG	2227	+27%	123	23.7	+2%
25	42	13	GORGON CITY FT LAURA WELSH Here For You / <i>Virgin</i>	UMG	963	+25%	136	23.5	+37%
26	27	25	IGGY AZALEA FT. CHARLI XCX Fancy / <i>SMI</i>	UMG	1061	+2%	124	23.3	+0%
27	24	27	KIESZA Hideaway / <i>Lokal Legend/Virgin</i>	UMG	1574	-1%	140	22.8	-6%
28	49		MKTO Classic / <i>Columbia/M2V</i>	SME	1292	+15%	113	22.7	+46%
29	25	70	ONEREPUBLIC Counting Stars / <i>Interscope</i>	UMG	2066	-1%	172	22.2	-6%
30	28	28	MICHAEL JACKSON Love Never Felt So Good / <i>Epic/MJ</i>	SME	3036	-7%	211	22.1	-4%
31	10	49	PAOLO NUTINI Let Me Down Easy / <i>Atlantic</i>	WMG	1325	-4%	148	21.7	-46%
32	31		ALOE BLACC The Man / <i>Interscope</i>	UMG	2222	+6%	176	21.5	-2%
33	36		MICHAEL FRANTI & SPEARHEAD I'm Alive / <i>Virgin EMI</i>	UMG	256	+149%	24	21.1	+4%
34	NEW		JESS GLYNNE Right Here / <i>Atlantic</i>	WMG	1123	+60%	96	20.9	+105%
35	NEW	42	THE VAMPS FT DEMI LOVATO Somebody To You / <i>EMI</i>	UMG	1287	+28%	84	20.6	+44%
36	39	24	LITTLE MIX Salute / <i>Syco</i>	SME	1308	+6%	128	19.9	+8%
37	37		GREGORY PORTER No Love Dying / <i>Blue Note</i>	UMG	186	+111%	52	19.6	+3%
38	40	45	SAM SMITH Money On My Mind / <i>Capitol</i>	UMG	1127	-3%	155	18.9	+4%
39	46		CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love / <i>Interscope</i>	UMG	1678	+43%	119	18.3	+11%
40	33	22	SECONDCITY I Wanna Feel / <i>MoS</i>	IND.	1055	-13%	132	18.3	-13%
41	20	38	ZEDD FT FOXES Clarity / <i>Interscope</i>	UMG	1210	+4%	127	18.1	-33%
42	21		CHRISSE HYNDE You Or No One / <i>Caroline International</i>	UMG	509	-15%	58	18.1	-31%
43	38		SHIFT K3Y Touch / <i>Columbia</i>	SME	910	-4%	63	17.6	-5%
44	47		ELLIE GOULDING Burn / <i>Poïydor</i>	UMG	1486	+10%	143	16.7	+2%
45	NEW	60	NERO Satisfy / <i>MIA/Virgin EMI</i>	UMG	130	+24%	13	16.5	+75%
46	34		SOPHIE ELLIS-BEXTOR Love Is A Camera / <i>EBGB's</i>	IND.	324	-29%	57	16.4	-21%
47	RE	10	USHER Good Kisser / <i>RCA</i>	SME	600	+46%	122	16.3	+13%
48	45		KINGS OF LEON Don't Matter / <i>Columbia/Hand Me Down</i>	SME	242	-11%	14	16.2	-3%
49	44	55	KATY PERRY FT JUICY J Dark Horse / <i>Virgin</i>	UMG	894	-18%	96	15.4	-8%
50	NEW		MAGIC! Rude / <i>RCA</i>	SME	1132	+83%	93	15.4	+68%

Music Week's UK and IR Radio Airplay chart is based on data from 100 radio stations.

## UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	3	ED SHEERAN Sing / <i>Asylum</i>	WMG	602	-6%	15
2	1	CALVIN HARRIS Summer / <i>Columbia</i>	SME	598	-9%	18
3	4	RITA ORA I Will Never Let You Down / <i>Roc Nation</i>	SME	585	-7%	18
4	10	ELLA HENDERSON Ghost / <i>Syco</i>	SME	553	+5%	14
5	11	MR. PROBZ Waves / <i>Left Lane</i>	SME	543	+6%	18
6	8	FUSE ODG FT SEAN PAUL Dangerous Love / <i>3 Beat/AATW</i>	IND.	533	-1%	19
7	6	JASON DERULO FT SNOOP DOGG Wiggle / <i>Warner Brothers</i>	WMG	532	-2%	17
8	9	SAM SMITH Stay With Me / <i>Capitol</i>	UMG	517	-3%	15
9	5	SECONDCITY I Wanna Feel / <i>MoS</i>	IND.	496	-11%	20
10	2	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love / <i>Interscope</i>	UMG	474	-26%	14
11	19	5 SECONDS OF SUMMER Don't Stop / <i>Capitol</i>	UMG	466	+23%	13
12	7	SIGMA Nobody To Love / <i>3 Beat/AATW</i>	IND.	456	-16%	20
13	15	JOHN LEGEND All Of Me / <i>Columbia</i>	SME	425	0%	18
14	14	LITTLE MIX Salute / <i>Syco</i>	SME	420	-3%	16
15	22	TIËSTO FT. MATTHEW KOMA Wasted / <i>Virgin</i>	UMG	415	+14%	15
16	12	KIESZA Hideaway / <i>Lokal Legend/Virgin</i>	UMG	402	-10%	19
17	13	IGGY AZALEA FT. CHARLI XCX Fancy / <i>SMI</i>	UMG	399	-9%	17
18	24	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / <i>FFRR/Musical Freedom</i>	WMG	391	+18%	15
19	17	ARIANA GRANDE FT IGGY AZALEA Problem / <i>Island</i>	UMG	383	-1%	15
20	18	WILL.I.AM FT CODY WISE It's My Birthday / <i>Interscope</i>	UMG	379	-1%	14
21	21	PHARRELL WILLIAMS Happy / <i>RCA</i>	SME	372	-	18
22	31	NICKI MINAJ Pills N Potions / <i>Cash Money/Republic</i>	UMG	357	+38%	13
23	25	USHER Good Kisser / <i>RCA</i>	SME	351	+8%	15
24	32	EXAMPLE One More Day (Stay With Me) / <i>Epic</i>	SME	345	+36%	17
25	40	GORGON CITY FT LAURA WELSH Here For You / <i>Virgin</i>	UMG	338	+71%	18
26	16	MICHAEL JACKSON Love Never Felt So Good / <i>Epic/MJ</i>	SME	330	-18%	16
27	20	KLINGANDE Jubel / <i>One More Tune/Warner Brothers</i>	WMG	319	-14%	17
28	23	CHRIS BROWN FT. LIL WAYNE & FRENCH MONTANA Loyal / <i>RCA</i>	SME	308	-1%	16
29	29	DJ FRESH FT TC Make U Bounce / <i>MoS</i>	IND.	286	+4%	15
30	26	THE VAMPS FT DEMI LOVATO Somebody To You / <i>SMI</i>	UMG	279	-11%	12
31	46	NEON JUNGLE Louder / <i>RCA</i>	SME	273	+63%	11
32	27	CLEAN BANDIT FT. JESS GLYNNE Rather Be / <i>Atlantic</i>	WMG	271	-11%	16
33	30	DUKE DUMONT FT JAX JONES I Got U / <i>Blase Bcys Club/Virgin EMI</i>	UMG	263	-3%	16
34	34	NICOLE SCHERZINGER Your Love / <i>RCA</i>	SME	255	+4%	13
35	NEW	GEORGE EZRA Budapest / <i>Columbia</i>	SME	249	+180%	13
36	28	KATY PERRY Birthday / <i>Virgin</i>	UMG	249	-11%	13
37	33	ZEDD FT FOXES Clarity / <i>Interscope</i>	UMG	232	-8%	18
38	38	PALOMA FAITH Only Love Can Hurt Like This / <i>RCA</i>	SME	222	-	13
39	35	RIXTON Me And My Broken Heart / <i>Interscope</i>	UMG	220	-8%	11
40	37	SAM SMITH Money On My Mind / <i>Capitol</i>	UMG	212	-6%	17
41	48	DEMI LOVATO Neon Lights / <i>Hollywood/Poïydor</i>	UMG	195	+22%	14
42	39	EMINEM FT NATE RUESS Headlights / <i>Interscope</i>	UMG	188	-7%	11
43	47	SIA Chandelier / <i>RCA/Monkeypuzzle</i>	SME	184	+10%	9
44	44	CHER LLOYD Sirens / <i>Syco</i>	SME	180	-2%	9
45	36	CLEAN BANDIT FT. SHARNA BASS Extraordinary / <i>Atlantic</i>	WMG	176	-24%	17
46	NEW	COLDPLAY A Sky Full Of Stars / <i>Parlophone</i>	WMG	175	+2,817%	17
47	NEW	KOVE FT MELISSA STEEL Way We Are / <i>MIA/Virgin EMI</i>	IND.	170	+49%	6
48	42	ALOE BLACC The Man / <i>Interscope</i>	UMG	168	-11%	13
49	43	AVICII Lay Me Down / <i>Positiva/PRMD</i>	UMG	161	-13%	12
50	41	PITBULL... We Are One (Ole Ola) / <i>AMR 305/Polo Grounds</i>	SME	151	-21%	15

## UK AIRPLAY ANALYSIS

BY ALAN JONES

Already No.1 by some distance, **Ella Henderson's** Ghost now has a massive lead at the top of the radio airplay chart. Increasing from 4,644 plays to 5,143 in the week - an uplift of 10.75% - its audience climbs 8.23% from 82.19m to 88.96m. That's the highest audience of any track since Pharrell Williams' Happy was aired to 95.08m some 20 weeks ago, and a massive 30.29% more than the 68.28m audience attracted by Ghost's runner-up, **Ed Sheeran's** Sing.

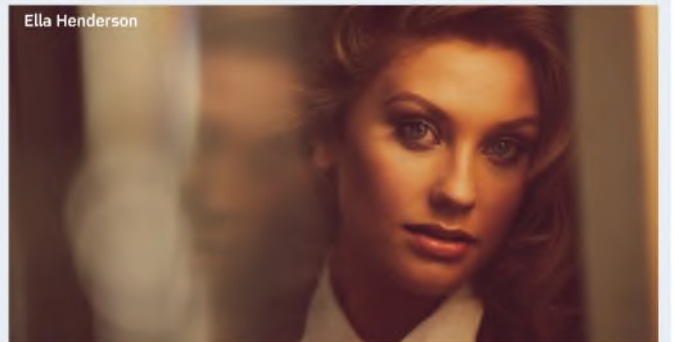
Ghost secured 40.67% of its audience from 26 plays on Radio 1 and 14 plays on Radio 2 although, once again, its biggest supporters were the 10 stations in the Capital Network, each of which aired it

between 64 and 62 times.

It looks like remaining at No.1 for some time - with most of its closest challengers faltering, the only other songs in the Top 10 to show growth are A Sky Full Of Stars, which jumps 9-5 for **Coldplay**, with a 10.29% jump in audience to 50.39m; and **George Ezra's** debut hit Budapest, which rockets 14-6, with its audience growing 42.72% week-on-week to 49.74m. Budapest doubled support from eight to 16 plays on Radio 2, which thus provided a top 37.04% share of its audience, and also saw Radio 1 plays climb from 23 to 25, while providing a further 32.88% of its audience. It was the fifth most-played song on Radio 1, while only La Roux's

**Uptight Downtown** (19 plays) was played more often on Radio 2. Its biggest supporters, however, were Eagle 3 (44 plays), Juice FM Liverpool (39 plays) and SIBC Shetland (31 plays).

Apparently back on form, **Example** surges 23-13 on the radio airplay chart with One More Day (Stay With Me), which thus becomes his highest charting track since Say Nothing reached No.12 in 2012. He has struggled since then, with Close Enemies reaching No.50, Perfect Replacement reaching No.67, All The Wrong Places reaching No.59, Pet Shop Boys collaboration Thursday reaching No.26 and Kids Again reaching No.40. One More Day (Stay With Me) increased plays by 24.46% from 1,202 to 1,496 last week, while growing its audience 38.86% from 24.37m to 33.84m.



Radio 1 increased support from 16 to 23 plays, as it provided 43.15% of the track's audience, while it had a top tally of 39 plays from The Hits Radio, just ahead of Capital North East's 38 spins, and the 37 airings of seven other Capital network franchises.

Although support is down for the second week in a row, **Ed**

**Sheeran's** Sing bounces 3-1 to lead the TV airplay chart for the second time. Its promotional videoclip was played 602 times last week - compared to 639 times in the previous frame, and 688 two frames ago - with top tallies of 77 plays on Capital TV, 72 on Smash Hits TV and 67 on Now Music TV.



# CHARTS EU AIRPLAY WEEK 26 (Mon 23 - Sun 29 Jun 2014)

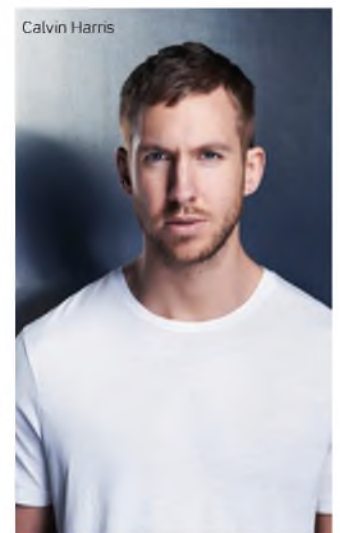


## EU AIRPLAY CHART TOP 50

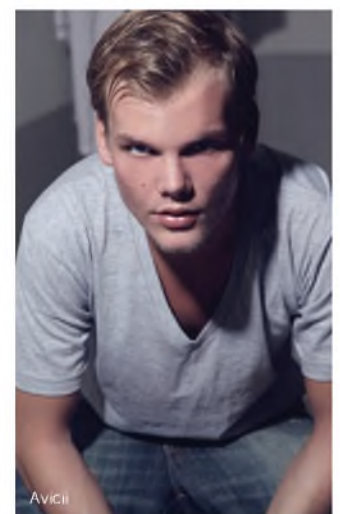
POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	2	Coldplay A Sky Full Of Stars	Parlophone	WMG 14,047	+9%	889	610.34m	+12%
2	1	Mr. Probz Waves	Sony Music	SME 14,792	-3%	840	553.31m	-5%
3	3	Calvin Harris Summer	Columbia	SME 13,231	+0%	679	502.54m	+7%
4	4	Nico & Vinz Am I Wrong	Parlophone Music	WMG 8,320	+9%	599	476.32m	+4%
5	5	Avicii Addicted To You	Virgin EMI	UMG 8,667	-4%	655	439.34m	-2%
6	7	George Ezra Budapest	Columbia	SME 8,229	+4%	692	404.36m	+4%
7	8	Ed Sheeran Sing	Asylum	WMG 12,700	+0%	801	394.67m	+2%
8	6	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 13,280	-4%	855	388.75m	-9%
9	9	Michael Jackson Love Never Felt So Good	Epic	SME 13,432	+0%	1,044	377.42m	+4%
10	10	Pharrell Williams Happy	RCA	SME 11,125	-5%	1,060	342.65m	-5%
11	11	American Authors Best Day Of My Life	Virgin EMI	UMG 6,035	-2%	517	330.88m	-3%
12	17	OneRepublic Love Runs Out	Interscope	UMG 5,785	+21%	461	313.78m	+16%
13	12	Milky Chance Stolen Dance	Pias	Ind. 6,538	-3%	573	296.66m	-8%
14	13	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 8,126	-6%	588	288.42m	-1%
15	19	Pitbull feat. Jennif.. We Are One (Ole Ola)..	RCA	SME 7,617	+7%	617	285.83m	+10%
16	14	Vance Joy Riptide	Atlantic	WMG 5,054	-3%	397	283.79m	-2%
17	22	John Legend All Of Me	Columbia	SME 11,395	+1%	759	281.85m	+15%
18	16	Bakermat One Day (Vandaag)	Délicieuse	Ind. 4,062	+2%	283	274.55m	0%
19	21	Sam Smith Stay With Me	Capitol Records	UMG 10,159	+8%	712	274.17m	+12%
20	20	Katy Perry Birthday	Virgin EMI	UMG 9,623	0%	610	266.68m	+6%
21	23	Cro Traum	Groove Attack	Ind. 3,538	+1%	180	264.95m	+11%
22	15	Klingande Jubel	Klingande	Ind. 5,918	-4%	672	259.39m	-8%
23	18	Imagine Dragons Demons	Polydor	UMG 4,483	-4%	495	253.55m	-5%
24	24	Andreas Bourani Auf Uns	Polydor	UMG 3,191	+3%	161	246.37m	+5%
25	27	Rita Ora I Will Never Let You..	Roc Nation	SME 8,736	-2%	520	232.08m	+2%
26	25	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 5,804	-3%	509	230.27m	-1%
27	36	Lilly Wood & Robin S.. Prayer In C	Warner Intern..	WMG 4,272	+47%	300	230.15m	+33%
28	26	Shakira Dare (La La La)	RCA	SME 6,809	+2%	505	221.51m	-3%
29	28	Common Linnets, The Calm After The Storm	Universal	UMG 3,051	+9%	340	218.11m	+9%
30	30	Imagine Dragons On Top Of The World	Polydor	UMG 2,923	+8%	456	209.07m	+10%
31	32	Sigma Nobody To Love	3beat	Ind. 6,944	-1%	471	194.55m	+10%
32	38	Ariana Grande feat. ... Problem	Universal	UMG 7,406	+16%	516	193.17m	+13%
33	29	Avicii Hey Brother	Virgin EMI	UMG 4,493	-7%	705	190.02m	-3%
34	56	Avicii Lay Me Down	Virgin EMI	UMG 4,301	+15%	346	174.30m	+32%
35	33	Bastille Things We Lost In Th..	Virgin Records	UMG 2,034	-2%	296	173.34m	-2%
36	41	Alle Farben feat. Gr.. She Moves (Far Away)	Pinpoint	Ind. 3,657	+11%	270	173.24m	+3%
37	31	Cris Cab Liar Liar	Island Def Jam	UMG 6,394	+2%	539	169.24m	-9%
38	42	Kiesza Hideaway	Virgin EMI	UMG 6,388	0%	552	168.90m	+0%
39	35	OneRepublic Counting Stars	Polydor	UMG 6,272	-2%	771	166.77m	-4%
40	45	Route 94 feat. Jess .. My Love	Virgin EMI	UMG 5,766	-7%	461	159.75m	-1%
41	40	James Blunt Heart To Heart	Atlantic	WMG 1,962	-5%	351	158.80m	-7%
42	44	Avicii Wake Me Up	PRMD/Positiva	UMG 3,685	+0%	692	157.72m	-4%
43	39	Anastacia Stupid Little Things	Sony Music	SME 2,077	-8%	211	156.50m	-8%
44	37	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 5,518	-7%	495	156.02m	-10%
45	34	Mando Diao Black Saturday	Universal	UMG 2,116	-9%	217	152.47m	-14%
46	47	Ed Sheeran I See Fire	Universal Music	UMG 2,868	-3%	288	150.63m	-1%
47	43	Pharrell Williams Marilyn Monroe	RCA	SME 4,842	-12%	424	146.39m	-12%
48	46	Aloe Blacc The Man	Interscope	UMG 7,897	-5%	599	139.40m	-10%
49	50	One Direction Story Of My Life	Sony Music	SME 2,179	-7%	423	139.27m	-4%
50	57	Katy Perry Roar	Virgin EMI	UMG 2,790	+4%	621	138.98m	+13%



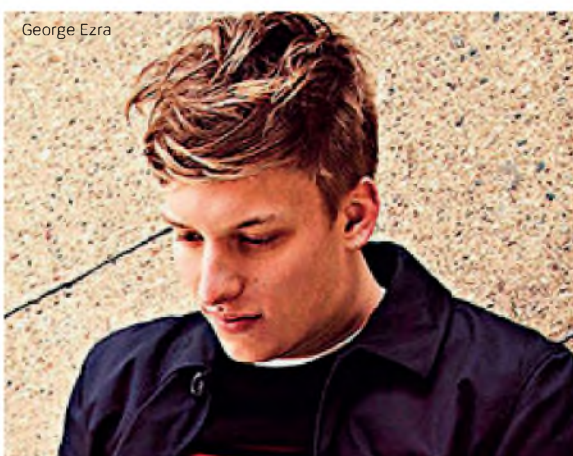
Mr Probz



Calvin Harris



Avicii



George Ezra



Nico &amp; Vinz

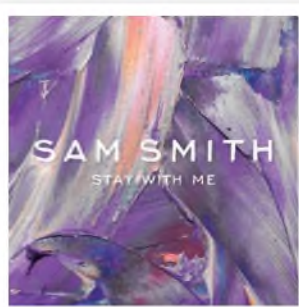


Coldplay



# CHARTS STREAMING – OFFICIAL WEEK 26

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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	3	<b>ED SHEERAN</b> Sing <i>Asylum</i>
2	2	<b>ELLA HENDERSON</b> Ghost <i>Syco Music</i>
3	1	<b>MR PROBZ</b> Waves <i>Left Lane Recordings</i>
4	4	<b>SAM SMITH</b> Stay With Me <i>Capitol</i>
5	5	<b>JOHN LEGEND</b> All Of Me <i>Columbia</i>
6	6	<b>CALVIN HARRIS</b> Summer <i>Columbia</i>
7	11	<b>TIESTO FT MATTHEW KOMA</b> Wasted <i>Virgin</i>
8	7	<b>IGGY AZALEA FT CHARLI XCX</b> Fancy <i>EMI</i>
9	8	<b>JASON DERULO FT SNOOP DOGG</b> Wiggle <i>Warner Bros</i>
10	9	<b>CLEAN BANDIT FT JESS GLYNNE</b> Rather Be <i>Atlantic</i>
11	77	<b>ED SHEERAN</b> Don't <i>Asylum</i>
12	10	<b>PHARRELL WILLIAMS</b> Happy <i>Columbia</i>
13	12	<b>KIESZA</b> Hideaway <i>Lokal Legend</i>
14	14	<b>COLDPLAY</b> A Sky Full Of Stars <i>Parlophone</i>
15	13	<b>RITA ORA</b> I Will Never Let You Down <i>Roc Nation</i>
16	36	<b>GEORGE EZRA</b> Budapest <i>Columbia</i>
17	NEW	<b>ED SHEERAN</b> One <i>Asylum</i>
18	15	<b>SAM SMITH</b> Money On My Mind <i>Capitol</i>
19	NEW	<b>ED SHEERAN</b> Photograph <i>Asylum</i>
20	NEW	<b>ED SHEERAN</b> Thinking Out Loud <i>Asylum</i>
21	19	<b>DUKE DUMONT FT JAX JONES</b> I Got U <i>Blase Bcys Club</i>
22	18	<b>IDINA MENZEL</b> Let It Go <i>Walt Disney</i>
23	16	<b>ROUTE 94 FT JESS GLYNNE</b> My Love <i>Rinse Recordings</i>
24	74	<b>ED SHEERAN</b> I See Fire <i>Decca</i>
25	17	<b>SIGMA</b> Nobody To Love <i>3 Beat/AATW</i>
26	21	<b>FUSE ODG FT SEAN PAUL</b> Dangerous Love <i>3 Beat/AATW</i>
27	20	<b>CHRIS BROWN/LIL WAYNE/TYGA</b> Loyal <i>RCA</i>
28	NEW	<b>ED SHEERAN</b> I'm A Mess <i>Asylum</i>
29	22	<b>KATY PERRY FT JUICY J</b> Dark Horse <i>Virgin</i>
30	25	<b>BASTILLE</b> Pompeii <i>Virgin</i>
31	NEW	<b>ED SHEERAN</b> Bloodstream <i>Asylum</i>
32	29	<b>NICO &amp; VINZ</b> Am I Wrong <i>Warner Bros</i>
33	NEW	<b>ED SHEERAN</b> Nina <i>Asylum</i>
34	24	<b>DAVID GUETTA/SHOWTEK/VASSY</b> Bad <i>Parlophone</i>
35	23	<b>COLDPLAY</b> Magic <i>Parlophone</i>
36	53	<b>MKTO</b> Classic <i>Columbia/M2v</i>
37	34	<b>LANA DEL REY</b> West Coast <i>Polydor</i>
38	NEW	<b>ED SHEERAN</b> Afire Love <i>Asylum</i>
39	26	<b>PITBULL FT KESHA</b> Timber <i>Mr 305/Polo Grounds</i>
40	27	<b>5 SECONDS OF SUMMER</b> She Looks So Perfect <i>Capitol</i>
41	32	<b>VANCE JOY</b> Riptide <i>Infectious Music</i>
42	30	<b>DJ SNAKE &amp; LIL JON</b> Turn Down For What <i>Columbia</i>
43	33	<b>ONEREPUBLIC</b> Counting Stars <i>Interscope</i>
44	NEW	<b>ED SHEERAN</b> Tenerife Sea <i>Asylum</i>
45	47	<b>TOVE LO</b> Stay High <i>Polydor</i>
46	35	<b>KATY PERRY</b> Birthday <i>Virgin</i>
47	31	<b>ALOE BLACC</b> The Man <i>Interscope</i>
48	38	<b>IMAGINE DRAGONS</b> Demons <i>Interscope</i>
49	NEW	<b>ED SHEERAN</b> The Man <i>Asylum</i>
50	NEW	<b>ED SHEERAN</b> Runaway <i>Asylum</i>
51	41	<b>KLINGANDE</b> Jubel <i>One More Tune</i>
52	45	<b>DISCLOSURE FT SAM SMITH</b> Latch <i>PMR</i>
53	28	<b>PALOMA FAITH</b> Only Love Can Hurt Like This <i>RCA</i>
54	39	<b>ARCTIC MONKEYS</b> Do I Wanna Know <i>Domino Recordings</i>
55	40	<b>PASSENGER</b> Let Her Go <i>Netwerk</i>
56	42	<b>AVICII</b> Wake Me Up <i>Postiva/PRMD</i>
57	43	<b>IMAGINE DRAGONS</b> Radioactive <i>Interscope</i>
58	84	<b>5 SECONDS OF SUMMER</b> Don't Stop <i>Capitol</i>
59	37	<b>PITBULL FT GRL</b> Wild Wild Love <i>Mr 305/Polo Grounds</i>
60	44	<b>MICHAEL JACKSON</b> Love Never Felt So Good <i>Epic/Mjj</i>
61	NEW	<b>OLIVER HELDENS &amp; BECKY HILL</b> Gecko (Overdrive) <i>Fttr/Musical Freedom</i>
62	49	<b>LANA DEL REY VS CEDRIC GERVAIS</b> Summertime Sadness <i>Polydor</i>
63	NEW	<b>ED SHEERAN</b> Take It Back <i>Asylum</i>
64	46	<b>AMERICAN AUTHORS</b> Best Day Of My Life <i>EMI</i>
65	51	<b>FAUL &amp; WAD AD VS PNAU</b> Changes <i>Relentless</i>
66	59	<b>AVICII</b> Hey Brother <i>Postiva/PRMD</i>
67	NEW	<b>ED SHEERAN</b> Shirtsleeves <i>Asylum</i>
68	88	<b>GORGON CITY FT LAURA WELSH</b> Here For You <i>Virgin</i>
69	55	<b>LITTLE MIX</b> Salute <i>Syco Music</i>
70	58	<b>KASABIAN</b> Eez-Eh <i>Columbia</i>
71	61	<b>ELLIE GOULDING</b> Burn <i>Polydor</i>
72	NEW	<b>ED SHEERAN</b> Even My Dad Does Sometimes <i>Asylum</i>
73	48	<b>MACKLEMORE/RYAN LEWIS/DALTON</b> Can't Hold Us <i>Macklemore</i>
74	54	<b>LANA DEL REY</b> Brooklyn Baby <i>Polydor</i>
75	62	<b>DAFT PUNK FT PHARRELL WILLIAMS</b> Get Lucky <i>Columbia</i>



CLIMBER: TIESTO



NEW: ED SHEERAN



CLIMBER: MKTO



CLIMBER: 5 SECONDS OF SUMMER



CLIMBER: GORGON CITY



# CHARTS STREAMING – SPOTIFY WEEK 26



## GLOBAL

POS	ARTIST/ALBUM
1	CALVIN HARRIS Summer
2	JASON DERULO Wiggle (feat. Snoop Dogg)
3	ARIANA GRANDE Problem
4	IGGY AZALEA Fancy
5	ED SHEERAN Sing
6	COLDPLAY A Sky Full Of Stars
7	SHOWTEK Bad (feat. Vassy) - Radio Edit
8	TIESTO Wasted
9	MR. PROBZ Waves - Robin Schulz Radio Edit
10	NICO & VINZ Am I Wrong
11	CLEAN BANDIT Rather Be feat. Jess Glynne
12	PHARRELL WILLIAMS Happy (From Despicable Me 2)
13	JOHN LEGEND All Of Me
14	MAGIC! Rude
15	TOVE LO Stay High - Habits Remix
16	KATY PERRY Dark Horse
17	MKTO Classic
18	DJ SNAKE & LIL JON Turn Down For What
19	PITBULL We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song]
20	ED SHEERAN Don't

## NETHERLANDS

POS	ARTIST/ALBUM
1	TOVE LO Stay High - Habits Remix
2	NICO & VINZ Am I Wrong
3	CALVIN HARRIS Summer
4	JASON DERULO Wiggle (feat. Snoop Dogg)
5	ARIANA GRANDE Problem
6	KIESZA Hideaway
7	PITBULL We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song]
8	SHOWTEK Bad (feat. Vassy) - Radio Edit
9	CLEAN BANDIT Rather Be feat. Jess Glynne
10	SAM SMITH Stay With Me

## EUROPE

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

## NORWAY

POS	ARTIST/ALBUM
1	YOUNGER - Kygo Remix
2	ADMIRAL P Engel
3	SHOWTEK Wiggle (feat. Snoop Dogg)
4	SIA Bad (feat. Vassy) - Radio Edit
5	JASON DERULO Chandelier
6	BROILER Rays Of Light
7	ADELÉN Olé - Stadium Anthem Mix
8	ARIANA GRANDE Problem
9	TOVE LO Stay High - Habits Remix
10	MR. PROBZ Waves - Robin Schulz Radio Edit

## UK

POS	ARTIST/ALBUM
1	ED SHEERAN Sing
2	ELLA HENDERSON Ghost
3	MR. PROBZ Waves - Robin Schulz Radio Edit
4	SAM SMITH Stay With Me
5	CALVIN HARRIS Summer
6	TIESTO Wasted
7	JASON DERULO Wiggle (feat. Snoop Dogg)
8	IGGY AZALEA Fancy
9	ED SHEERAN Don't
10	CLEAN BANDIT Rather Be feat. Jess Glynne

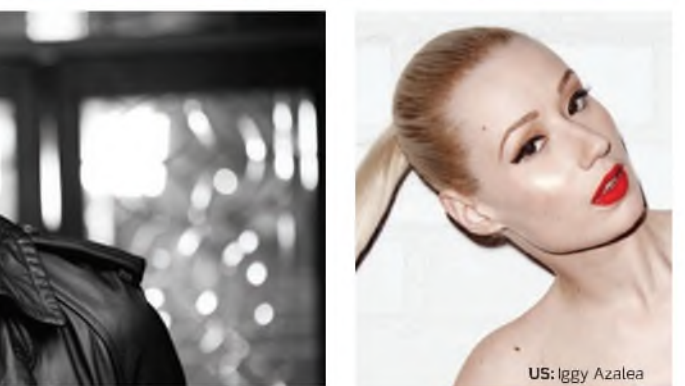


## SPAIN

POS	ARTIST/ALBUM
1	ENRIQUE IGLESIAS Bailando - Spanish Version
2	PITBULL We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song]
3	CALVIN HARRIS Summer
4	PHARRELL WILLIAMS Happy (From Despicable Me 2)
5	WISIN Adrenalina
6	YANDEL Moviendo Caderas
7	COLDPLAY A Sky Full Of Stars
8	JOHN LEGEND All Of Me
9	INNA Cola Song (feat. J Balvin)
10	CLEAN BANDIT Rather Be feat. Jess Glynne

## FRANCE

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

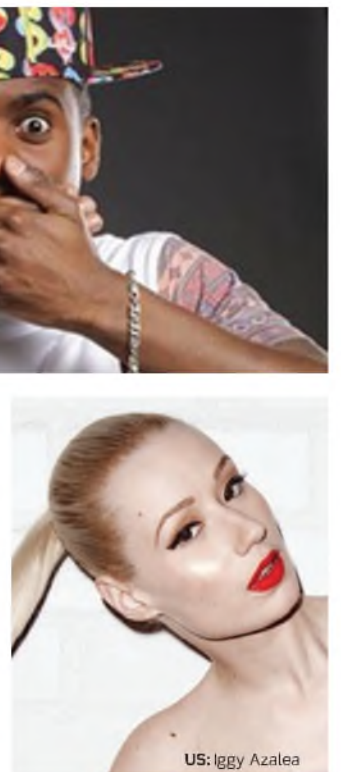


## SWEDEN

POS	ARTIST/ALBUM
1	ALBIN Din Soldat
2	SHOWTEK Bad (feat. Vassy) - Radio Edit
3	SAMIR & VIKTOR Success
4	TIESTO Wasted
5	JASON DERULO Wiggle (feat. Snoop Dogg)
6	ARIANA GRANDE Problem
7	SAM SMITH Stay With Me
8	CALVIN HARRIS Summer
9	MR. PROBZ Waves - Robin Schulz Radio Edit
10	MKTO Classic

## GERMANY

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

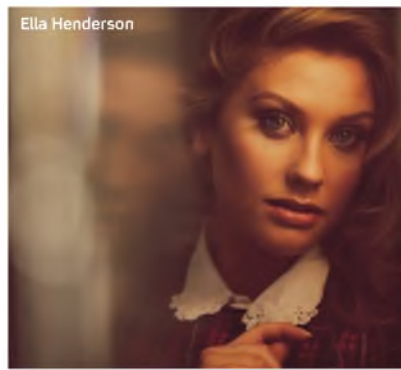


## UNITED STATES

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



# CHARTS STREAMING – MUSIC VIDEO WEEK 26



## NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	ELLA HENDERSON - Ghost
2	IGGY AZALEA FT. CHARLI XCX - Fancy (Explicit)
3	MR PROBZ - Waves (Robin Schulz Remix)
4	SAM SMITH - Stay With Me
5	5 SECONDS OF SUMMER - Don't Stop
6	THE VAMPS FT. DEMI LOVATO - Somebody To You
7	GEORGE EZRA - Budapest
8	5 SECONDS OF SUMMER - She Looks So Perfect
9	TOVE LO - Habits (Stay High)
10	GORGON CITY - Here For You
11	DUKE DUMONT - I Got U
12	DJ SNAKE FT. LIL JON - Turn Down For What
13	ROUTE 94 - My Love
14	NAUGHTY BOY FT. SAM SMITH - La La La
15	IGGY AZALEA - Work (Explicit)
16	SAM SMITH - Money On My Mind
17	JOHN NEWMAN - Love Me Again
18	LORDE - Royals (US Version)
19	BASTILLE - Pompeii
20	RIXTON - Me And My Broken Heart

## ITALY

POS	ARTIST/ SINGLE
1	EMIS KILLA - Maracanã
2	PITBULL - We Are One
3	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
4	CALVIN HARRIS - Summer
5	KATY PERRY - Dark Horse (Official) ft. Juicy J
6	STROMAE - Papaoutai
7	ROCCO HUNT - Nu Juorno Buono
8	FRANCESCO RENGÀ - Il Mio Giorno Più Bello Nel Mondo
9	ROCCO HUNT - Vieni Con Me
10	PITBULL - Timber ft. Ke\$ha



## WORLDWIDE

POS	ARTIST/ SINGLE
1	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
2	PITBULL - We Are One (Ole Ola)
3	ENRIQUE IGLESIAS - Bailando (Español)
4	KATY PERRY - Dark Horse (Official) ft. Juicy J
5	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
6	ARIANA GRANDE - Problem ft. Iggy Azalea
7	CALVIN HARRIS - Summer
8	ONEREPUBLIC - Counting Stars
9	PITBULL - Timber ft. Ke\$ha
10	KATY PERRY - Roar (Official)



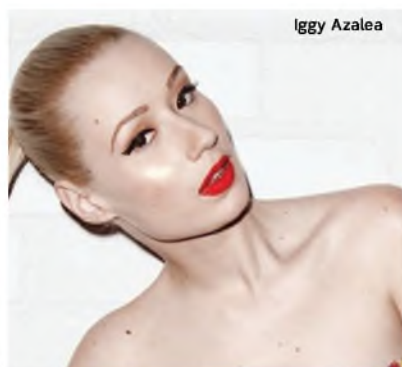
## POLAND

POS	ARTIST/ SINGLE
1	INDILA - Dernière Danse (Clip Officiel)
2	PITBULL - We Are One (Ole Ola)
3	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
4	KATY PERRY - Dark Horse (Official) ft. Juicy J
5	SIA - Chandelier (Official Video)
6	CALVIN HARRIS - Summer
7	SHAKIRA - Can't Remember To Forget You ft. Rihanna
8	ONEREPUBLIC - Counting Stars
9	DUKE DUMONT - I Got U (Official video) ft. Jax Jones
10	ROUTE 94 - My Love (Official Video) ft. Jess Glynne



## UK

POS	ARTIST/ SINGLE
1	ARIANA GRANDE - Problem ft. Iggy Azalea
2	ELLA HENDERSON - Ghost
3	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
4	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
5	MR. PROBZ - Waves (Robin Schulz Remix Radio Edit)
6	JOHN LEGEND - All Of Me
7	SAM SMITH - Stay With Me
8	CALVIN HARRIS - Summer
9	WILL.I.AM, CODY WISE - It's My Birthday
10	KATY PERRY - Dark Horse (Official) ft. Juicy J



## AUSTRALIA

POS	ARTIST/ SINGLE
1	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
2	ARIANA GRANDE - Problem ft. Iggy Azalea
3	SIA - Chandelier (Official Video)
4	JUSTICE CREW - Que Sera
5	TOVE LO - Stay High (Habits Remix) ft. Hippiie Sabotage
6	NICKI MINAJ - Pills N Potions (Official)
7	KATY PERRY - Dark Horse (Official) ft. Juicy J
8	DJ SNAKE & LIL JON - Turn Down For What
9	KATY PERRY - Roar (Official)
10	PITBULL - We Are One (Ole Ola)



## FRANCE

POS	ARTIST/ SINGLE
1	BLACK M - Sur Ma Route
2	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
3	PITBULL - We Are One (Ole Ola)
4	SIA - Chandelier (Official Video)
5	BLACK M - Mme Pavoshko
6	KENDJI GIRAC - Color Gitano
7	CALVIN HARRIS - Summer
8	KENZA FARAH FEAT. JUL - Problèmes (Clip officiel)
9	ARIANA GRANDE - Problem ft. Iggy Azalea
10	HAYCE LEMSI - Corner



## SPAIN

POS	ARTIST/ SINGLE
1	ENRIQUE IGLESIAS - Bailando (Español)
2	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
3	PITBULL - We Are One (Ole Ola) (Olodum Mix)
4	WISIN - Adrenalina ft. Jennifer Lopez, Ricky Martin
5	ROMEO SANTOS - Propuesta Indecente
6	KATY PERRY - Dark Horse (Official) ft. Juicy J
7	PRINCE ROYCE - Darte Un Beso
8	CALVIN HARRIS - Summer
9	RICKY MARTIN - Vida (Official)
10	YANDEL - Moviendo Caderas ft. Daddy Yankee



# CHARTS INDIES WEEK 26



## INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 1 **SECONDCITY** I Wanna Feel / *MoS (Fuga/Sony DADC UK)*
- 2 2 **MILKY CHANCE** Stolen Dance / *Ignition (PIAS Arvato)*
- 3 8 **VANCE JOY** Riptide / *Infectious (PIAS Arvato)*
- 4 10 **ALT-J** Hunger For The Pine / *Netwerk (Essential)*
- 5 7 **PASSENGER** Let Her Go / *Netwerk (Essential)*
- 6 4 **TWIN ATLANTIC** Heart And Soul / *Red Bull (PIAS Arvato)*
- 7 9 **DVBBS & BORGEIOUS FT TINIE TEMPAH** Tsunami (Jump) / *MoS (Fuga/Sony DADC UK)*
- 8 NEW **ANDY JORDAN** Geography / *Insanity (The Orchard)*
- 9 6 **ARCTIC MONKEYS** Snap Out Of It / *Domino (PIAS Arvato)*
- 10 NEW **JAMIE XX** All Under One Roof Raving / *Young Turks:XL (PIAS Arvato)*
- 11 NEW **TEEBONE FT MC KIE & MC SPARKS** Fly Bi / *Solid City (Songcast Horizon)*
- 12 NEW **DANNA RICHARDS FT AVIA BUTLER** Forever Love / *Danna Richards (Tunecore)*
- 13 14 **MICHELLE WILLIAMS FT BEYONCE & KELLY ROWLAND** Say Yes / *Eone (Entertainment One)*
- 14 16 **DAVID SOUL** Silver Lady / *David Soul (The Orchard)*
- 15 NEW **JUNGLE** Time / *XL (PIAS Arvato)*
- 16 NEW **STARSTRUCK BACKING TRACKS** Crazy Stupid Love / *Devoted (Sanjay Ent.)*
- 17 RE **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 18 20 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 19 RE **LONDON GRAMMAR** Hey Now / *Metal & Dust (Fuga/Sony DADC UK)*
- 20 NEW **THIAGO THOME** Brazil (ITV World Cup Theme) / *Pressure (kobalt/AWAL)*

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- 1 1 **MILKY CHANCE** Stolen Dance / *Ignition (Ignition)*
- 2 NEW **ANDY JORDAN** Geography / *Insanity (Insanity)*
- 3 NEW **TEEBONE FT MC KIE & MC SPARKS** Fly Bi / *Solid City (Solid City)*
- 4 NEW **DANNA RICHARDS FT AVIA BUTLER** Forever Love / *Danna Richards (Danna Richards)*
- 5 3 **MICHELLE WILLIAMS FT BEYONCE & KELLY ROWLAND** Say Yes / *Eone (Eone Music)*
- 6 13 **JUNGLE** Time / *XL (XL Beggars)*
- 7 9 **STARSTRUCK BACKING TRACKS** Crazy Stupid Love / *Devoted (Devoted Music)*
- 8 17 **THIAGO THOME** Brazil (ITV World Cup Theme) / *Pressure (Pressure)*
- 9 10 **STARSTRUCK BACKING TRACKS** It's My Birthday / *Devoted (Devoted Music)*
- 10 5 **TEN WALLS** Walking With Elephants / *Boso (Boso)*
- 11 2 **FRED V & GRAFIX FT ETHERWOOD** Forest Fires / *Hospital (Hospital)*
- 12 19 **AM7** Problem / *Matchcode (Matchcode)*
- 13 7 **JOE WELLER FT RANDOLPH & KSI** World Cup Song / *Joe Weller (Joe Weller)*
- 14 4 **PIGEON JOHN** The Bomb / *Quantum Projects (Discograph)*
- 15 RE **ANKIT TIWARI** Galliyani / *Super Cassettes (Super Cassettes)*
- 16 12 **UGLY DUCKLING** A Little Samba / *XL (XL Beggars)*
- 17 NEW **JON COZART** After Ever After 2 / *Jon Cozart (Jon Cozart)*
- 18 NEW **PBN & JASSI SIDHU** Singh / *Ivar:Jhali (Ivar:Jhali)*
- 19 16 **ANE BRUN & FLESHQUARTET** The Opening / *Balloon Ranger (Balloon Ranger Recordings)*
- 20 NEW **FKA TWIGS** Two Weeks / *Young Turks:XL (XL Beggars)*

Ed Sheeran



## OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **ED SHEERAN** X *Asylum*
- 2 2 **JACK WHITE** Lazaretto / *XL Recordings*
- 3 3 **LANA DEL REY** Ultraviolence / *Polydor*
- 4 4 **FIRST AID KIT** Stay Gold / *Columbia*
- 5 New **MASTODON** Once More 'round The Sun / *Reprise*
- 6 6 **COLDPLAY** Ghost Stories / *Parlophone*
- 7 5 **KASABIAN** 48:13:00 / *Columbia*
- 8 10 **SAM SMITH** In The Lonely Hour / *Capitol*
- 9 9 **PAOLO NUTINI** Caustic Love / *Atlantic*
- 10 New **SLINT** Spiderland / *Touch And Go*

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **JACK WHITE** Lazaretto / *XL (PIAS Arvato)*
- 2 3 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 3 4 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 4 5 **PASSENGER** All The Little Lights / *Netwerk (Essential/Proper)*
- 5 2 **HANK MARVIN** Hank / *DMG TV (Sony DADC UK)*
- 6 9 **SOPHIE ELLIS-BEXTOR** Wanderlust / *EBGB's (Essential/Proper)*
- 7 8 **JAMES** La Petite Mort / *BMG Rights/Cooking Vinyl (Essential/Proper)*
- 8 7 **RIVAL SONS** Great Western Valkyrie / *Earache (ACA Arvato)*
- 9 10 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ACA Arvato)*
- 10 18 **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian (PIAS Arvato)*
- 11 NEW **AB-SOUL** These Days / *Top Dawg (Tunecore)*
- 12 11 **ADELE** 21 / *XL (PIAS Arvato)*
- 13 NEW **RICK WAKEMAN** Journey To The Centre Of The Earth / *Music Fusion (ACA Arvato)*
- 14 RE **PIXIES** Indie Cindy / *PIXIES (PIAS Arvato)*
- 15 RE **RODRIGO Y GABRIELA** 9 Dead Alive / *Because (ACA Arvato)*
- 16 14 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS Arvato)*
- 17 RE **ARCADE FIRE** Funeral / *Rough Trade (PIAS Arvato)*
- 18 NEW **RODRIGO Y GABRIELA** Rodrigo Y Gabriela / *Ruby Works (PIAS Arvato)*
- 19 RE **THE PRETTY RECKLESS** Going To Hell / *Cooking Vinyl (Essential/Proper)*
- 20 RE **METRONOMY** Love Letters / *Because (ACA Arvato)*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- 1 NEW **AB-SOUL** These Days / *Top Dawg (Top Dawg)*
- 2 NEW **HOW TO DRESS WELL** What Is This Heart / *Weird World/Domino (Domino Recordings)*
- 3 5 **WALTER TROUT** The Blues Came Callin' / *Pravogue (Mascot Label Group)*
- 4 NEW **STRAND OF OAKS** Heal / *Dead Oceans (Secretly Group)*
- 5 8 **PARQUET COURTS** Sunbathing Animal / *Rough Trade (XL Beggars)*
- 6 1 **THE ANTLERS** Familiars / *Transgressive (PIAS)*
- 7 NEW **THE GYPSY QUEENS** Lost In The Music / *Sonico (Sonico)*
- 8 NEW **GUS GUS** Mexico / *Komopakt (Komopakt)*
- 9 4 **LONE** Reality Testing / *RBS (RBS)*
- 10 NEW **LUKE ABBOTT** Wysing Forest / *Border Community (Border Community)*
- 11 NEW **SLAVES** Through Art We Are All Equals / *Artery (Artery Recordings)*
- 12 RE **CARA DILLON** A Thousand Hearts / *Charcoal (Charcoal)*
- 13 13 **FUTURE ISLANDS** Singles / *1AD (XL Beggars)*
- 14 NEW **SLINT** Spiderland / *Touch And Go (Touch And Go)*
- 15 18 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 16 9 **BOB MOULD** Beauty And Ruin / *Merge (Merge)*
- 17 3 **KEITH JARRETT & CHARLIE HADEN** Last Dance / *ECM (ECM)*
- 18 RE **TUNE-YARDS** Nikki Nack / *1AD (XL Beggars)*
- 19 RE **COURTNEY BARNETT** The Double EP - A Sea Of Split Peas / *House Anxiety (House Anxiety)*
- 20 11 **TELEMAN** Breakfast / *Moshi Moshi (PIAS)*



Milky Chance Indie Singles (2)



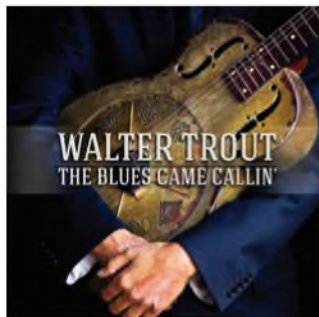
Andy Jordan Indie Singles Breakers (2)



Arctic Monkeys Indie Albums (2)



How To Dress Well Indie Albums Breakers (2)



Walter Trout Indie Albums Breakers (3)

THIS LAST ARTIST / ALBUM / LABEL

- 11 11 **LED ZEPPELIN** Led Zeppelin *Rhino*
- 12 1 **KLAXONS** Love Frequency *Akashic*
- 13 17 **ARCTIC MONKEYS** Am *Domino Recordings*
- 14 12 **PARQUET COURTS** Sunbathing Animal *Rough Trade*
- 15 16 **LED ZEPPELIN** Led Zeppelin 3 *Rhino*
- 16 8 **LED ZEPPELIN** Led Zeppelin 2 *Rhino*
- 17 21 **DOLLY PARTON** Blue Smoke - The Best Of *Masterworks*
- 18 18 **PALOMA FAITH** A Perfect Contradiction *Rca*
- 19 New **ARCADE FIRE** Reflektor *Sonovox*
- 20 15 **WILKO JOHNSON/ROGER DALTRY** Going Back Home *Umc*



# CHARTS iTUNES SINGLES WEEK 26

## UNITED KINGDOM

22/06/2014 - 28/06/2014

POS	ARTIST/ALBUM
1	OLIVER HELDENS Gecko (Overdrive)
2	ELLA HENDERSON Ghost
3	ED SHEERAN Sing
4	EXAMPLE One More Day (Stay with Me)
5	GEORGE EZRA Budapest
6	SAM SMITH Stay With Me
7	MR. PROBZ Waves
8	JASON DERULO Wiggle
9	USHER Good Kisser
10	TIËSTO Wasted (feat. Matthew Koma)

## DENMARK

23/06/2014 - 29/06/2014

POS	ARTIST/ALBUM
1	LUKAS GRAHAM Mama Said
2	BURHAN G Karma (feat. L.O.C.)
3	JOEY MOE Million
4	LILLY WOOD Prayer In C
5	JOHN LEGEND All Of Me
6	BRANDON BEAL Twerk It Like Miley
7	TOPGUNN Kongens Have
8	CHRISTOPHER Mama
9	KONGSTED R.E.D.
10	COLDPLAY A Sky Full Of Stars

## FRANCE

23/06/2014 - 29/06/2014

POS	ARTIST/ALBUM
1	SIA Chandelier
2	BLACK M Sur Ma Route
3	MAGIC SYSTEM Magic In The Air
4	JASON DERULO Wiggle
5	MILKY CHANCE Stolen Dance
6	ED SHEERAN Sing
7	PHARRELL WILLIAMS Happy
8	LILLY WOOD AND THE PRICK Prayer...
9	MR. PROBZ Waves
10	PITBULL We Are One (Ole Ola)

## GERMANY

20/06/2014 - 26/06/2014

POS	ARTIST/ALBUM
1	LILLY WOOD Prayer In C
2	ANDREAS BOURANI Auf Uns
3	MARK FORSTER Au Revoir (feat. Sido)
4	ONEREPUBLIC Love Runs Out
5	JASON DERULO Wiggle
6	CRO Traum
7	SIGMA Nobody To Love
8	PITBULL We Are One (Ole Ola)
9	CALVIN HARRIS Summer
10	KIESZA Hideaway

## ITALY

19/06/2014 - 25/06/2014

POS	ARTIST/ALBUM
1	MARCO CARTA Splendida Ostinazione
2	EMIS KILLA Maracanã
3	COLDPLAY A Sky Full Of Stars
4	PITBULL We Are One (Ole Ola)
5	MR. PROBZ Waves
6	NEGRAMARO Un Amore Così Grande
7	CALVIN HARRIS Summer
8	MICHAEL JACKSON Love Never Felt...
9	FRANCESCO RENGA Il Mio Giorno ...
10	AVICII Addicted To You



## NETHERLANDS

20/06/2014 - 26/06/2014

POS	ARTIST/ALBUM
1	DOTAN Home
2	LILLY WOOD... Prayer In C
3	TOVE LO Stay High
4	KIESZA Hideaway
5	B-BRAVE Vanavond Is Van Jou
6	MICHAEL JACKSON... Love Never Felt...
7	PHARRELL WILLIAMS Happy
8	NICO & VINZ Am I Wrong
9	CALVIN HARRIS Summer
10	PITBULL We Are One (Ole Ola)

## RUSSIA

23/06/2014 - 29/06/2014

POS	ARTIST/ALBUM
1	KIESZA Hideaway
2	IMANY You Will Never Know
3	IOWA Улыбайся
4	БУРИТО Ты знаешь (feat. Ёлка)
5	PHARRELL WILLIAMS Happy
6	JAMIE N COMMONS ...Jungle
7	ВИА ГРА У меня появился другой
8	IMAGINE DRAGONS Battle Cry
9	MR. PROBZ Waves
10	SIA Chandelier

## SPAIN

23/06/2014 - 29/06/2014

POS	ARTIST/ALBUM
1	ENRIQUE IGLESIAS Bailando
2	PHARRELL WILLIAMS Happy
3	MILKY CHANCE Stolen Dance
4	PITBULL We Are One (Ole Ola)
5	JOHN LEGEND All Of Me
6	CALVIN HARRIS Summer
7	SHAKIRA La La La
8	INNA Cola Song (feat. J Balvin)
9	MICHAEL JACKSON... Love Never Felt...
10	COLDPLAY A Sky Full Of Stars

## SWEDEN

18/06/2014 - 24/06/2014

POS	ARTIST/ALBUM
1	ALBIN Din Soldat (feat. Kristin Amparo)
2	SAMIR & VIKTOR Success
3	PHARRELL WILLIAMS Happy
4	JOHN LEGEND All Of Me
5	DAVID GUETTA & SHOWTEK Bad
6	ARIANA GRANDE Problem
7	ZARA LARSSON Carry You Home
8	COLDPLAY A Sky Full Of Stars
9	CALVIN HARRIS Summer
10	MR. PROBZ Waves

## SWITZERLAND

20/06/2014 - 26/06/2014

POS	ARTIST/ALBUM
1	LILLY WOOD ...Prayer In C
2	CRO Traum
3	SHAKIRA La La La (Brasil 2014)
4	PITBULL We Are One (Ole Ola)
5	JOHN LEGEND All Of Me
6	JASON DERULO Wiggle
7	CALVIN HARRIS Summer
8	COLDPLAY A Sky Full Of Stars
9	KIESZA Hideaway
10	ED SHEERAN Sing



# CHARTS iTUNES ALBUMS WEEK 26



## UNITED KINGDOM

POS ARTIST/ALBUM

22/06/2014 - 28/06/2014

1	ED SHEERAN x
2	SAM SMITH In the Lonely Hour
3	LANA DEL REY Ultraviolence
4	PAOLO NUTINI Caustic Love
5	COLDPLAY Ghost Stories
6	KASABIAN 48:13
7	5 SECONDS OF SUMMER 5 Seconds...
8	VARIOUS Marbella Sessions 2014...
9	VARIOUS ARTISTS Frozen
10	VARIOUS Now! 87

## DENMARK

POS ARTIST/ALBUM

23/06/2014 - 29/06/2014

1	ED SHEERAN x
2	COLDPLAY Ghost Stories
3	5 SECONDS OF SUMMER 5 Seconds...
4	LANA DEL REY Ultraviolence
5	CHRISTOPHER Told You So
6	RASMUS SEEBACH Ingen Kan Love...
7	LIGA L.I.G.A
8	VARIOUS ARTISTS More Music 8
9	UNGKIRKE LOVSANG Himlen Kalder
10	SAM SMITH In the Lonely Hour

## FRANCE

POS ARTIST/ALBUM

23/06/2014 - 29/06/2014

1	ED SHEERAN x
2	VARIOUS NRJ Summer Hits Only 2014
3	LANA DEL REY Ultraviolence
4	COLDPLAY Ghost Stories
5	LA BANDE A RENAUD La Bande à...
6	CHRISTINE AND THE QUEENS Chaleur
7	MULTI-INTERPRÈTES FG SummerFloor
8	JUL Lacrizeomic
9	MULTI-INTERPRÈTES Latin Lovers
10	KENDJI GIRAC Kendji Girac - EP

## GERMANY

POS ARTIST/ALBUM

20/06/2014 - 26/06/2014

1	ED SHEERAN x
2	LINKIN PARK The Hunting Party
3	CRO Melodie (Deluxe Edition)
4	LANA DEL REY Ultraviolence
5	VARIOUS ARTISTS MegaHits Sommer
6	VARIOUS ARTISTS Sing Meinen ...
7	MICHAEL JACKSON Bad
8	SEED Cherry Oh 2014 - EP
9	HELENE FISCHER Farbenspiel
10	COLDPLAY Ghost Stories

## ITALY

POS ARTIST/ALBUM

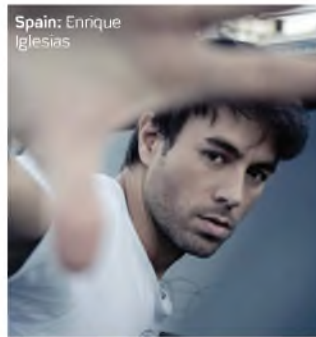
19/06/2014 - 25/06/2014

1	COLDPLAY Ghost Stories
2	LANA DEL REY Ultraviolence
3	ED SHEERAN x
4	LINKIN PARK The Hunting Party
5	STROMAE Racine Carrée
6	CAPAREZZA Museica
7	BIAGIO ANTONACCI L'amore...
8	VARIOUS Now Summer Hits 2014
9	STOKKA... Struggle Radio
10	LIGABUE Mondovisione

Netherlands: Ed Sheeran



Spain: Enrique Iglesias



Sweden: First Aid Kit



Switzerland: Lana Del Ray



## NETHERLANDS

POS ARTIST/ALBUM

20/06/2014 - 26/06/2014

1	ED SHEERAN x
2	HARDWELL Hardwell Presents...
3	TYPHOON Lobi Da Basi
4	COLDPLAY Ghost Stories
5	DOTAN 7 Layers
6	VARIOUS 538 Dance Smash 2014, Vol. 2
7	STROMAE Racine Carrée
8	LANA DEL REY Ultraviolence
9	THE COMMON LINNETS The Common...
10	XSCAPE Michael Jackson

## RUSSIA

POS ARTIST/ALBUM

23/06/2014 - 29/06/2014

1	LANA DEL REY Ultraviolence
2	LINKIN PARK The Hunting Party
3	ED SHEERAN x
4	VARIOUS ПроКаЧай свое лето 2014
5	VARIOUS ARTISTS Summer Music 2014
6	VARIOUS Лучшая дискотека 80/90
7	ЛЕНИНГРАД Ленинград: Лучшее!
8	COLDPLAY Ghost Stories
9	GUSGUS Mexico
10	VARIOUS Gotta Have House Music Al...

## SPAIN

POS ARTIST/ALBUM

23/06/2014 - 29/06/2014

1	ENRIQUE IGLESIAS Sex And Love
2	DAVID BISBAL Tú y Yo
3	MICHAEL JACKSON XSCAPE
4	VARIOUS NOW: Los Éxitos Del Año 2014
5	PACO DE LUCÍA Canción Andaluza
6	ED SHEERAN x
7	COLDPLAY Ghost Stories
8	JOAQUÍN SABINA Esencial Joaquín...
9	PHARRELL WILLIAMS GIRL
10	LANA DEL REY Ultraviolence

## SWEDEN

POS ARTIST/ALBUM

18/06/2014 - 24/06/2014

1	FIRST AID KIT Stay Gold
2	VARIOUS Absolute Summer Hits 2014
3	LANA DEL REY Ultraviolence
4	ED SHEERAN x
5	5 SECONDS OF SUMMER 5 Seconds...
6	VARIOUS ARTISTS För kärleken...
7	COLDPLAY Ghost Stories
8	DOUG SEEGER'S Going Down To the...
9	KENT Tigerdrottningen
10	KIM CESARION Undressed

## SWITZERLAND

POS ARTIST/ALBUM

20/06/2014 - 26/06/2014

1	ED SHEERAN x
2	LANA DEL REY Ultraviolence
3	COLDPLAY Ghost Stories
4	LINKIN PARK The Hunting Party
5	CRO Melodie (Deluxe Edition)
6	VARIOUS Summer Party 2014...
7	VARIOUS MegaHits Sommer 2014
8	HARDWELL Hardwell Presents...
9	VARIOUS Sing meinen Song - Das...
10	HELENE FISCHER Farbenspiel



# CHARTS ANALYSIS WEEK 26



## 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



- **ARIANA GRANDE FT IGGY AZALEA** *Problem* Republic Records
- **SIA** *Chandelier* Monkey Puzzle/RCA
- **DJ FRESH VS TC** *Make U Bounce* Ministry Of Sound
- **5 SECONDS OF SUMMER** *Amnesia* Capitol
- **5 SECONDS OF SUMMER** *Kiss Me Kiss Me* Capitol
- **ED SHEERAN** *All Of The Stars* Asylum
- **5 SECONDS OF SUMMER** *Heartbreak Girl* Capitol
- **5 SECONDS OF SUMMER** *Everything I Didn't Say* Capitol
- **5 SECONDS OF SUMMER** *18* Capitol
- **MAPEI** *Don't Wait* Downtown Records
- **5 SECONDS OF SUMMER** *Greenlight* Capitol
- **5 SECONDS OF SUMMER** *Voodoo Doll* Capitol
- **5 SECONDS OF SUMMER** *Beside You* Capitol
- **5 SECONDS OF SUMMER** *Long Way Home* Capitol

### UK ARTIST ALBUMS CHART

- **5 SECONDS OF SUMMER** *5 Seconds Of Summer* Capitol
- **GEORGE EZRA** *Wanted On Voyage* Columbia
- **DAVID GRAY** *Mutineers* IHT
- **BELLOWHEAD** *Revival* Island
- **JOHN BARROWMAN** *You Raise Me Up* Barrowman Barker
- **TREY SONGZ** *Trigga* Atlantic
- **MICHAEL JACKSON** *Bad* Epic
- **PINK FLOYD** *The Division* Bell Rhino
- **BON JOVI** *New Jersey* Mercury/UMC
- **AUSTIN MAHONE** *The Secret* Cash Money/Republic Records
- **CRAIG OGDEN** *Summer Guitar* Classic FM/Decca
- **MONTY PYTHON** *Monty Python Sings (Again)* UMC/Virgin
- **STEVE HACKETT** *Genesis Revisited - Live At The Royal Inside Out*
- **DEAF HAVANA** *22* BMG Rights
- **JETHRO TULL** *A Passion Play* Chrysalis
- **SEETHER** *Isolate And Medicate* Spinefarm
- **THE THE** *Soul Mining* Sony Music CG
- **STEVEN WILSON** *Cover Version K Scope*

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

A new era dawns this weekend, with streaming factored into the singles chart for the first time - but establishing what will be No.1 is a tough call. Tuesday's midweek sales flashes show **Ariana Grande's** *Problem*, featuring Australian rapper Iggy Azalea, set to debut at No.1 with sales equal to the next three biggest songs combined, despite streaming making a very minor contribution to its total.

After getting jammed last week, when **Ella Henderson's** *Ghost* scared off the competition to end a run of 17 straight weeks in which leadership of the singles chart changed, the ever-revolving door to the top of the charts swung again last Sunday, depositing **Oliver Heldens** and **Becky Hill** in pole position with their collaboration, *Gecko (Overdrive)* on sales of 76,517 copies.

The debut hit for 19 year old DJ/multi-instrumentalist Heldens, from The Netherlands - a protégé of Tiësto - it was



MIDWEEK NO.1

Ariana Grande: Problem

a fairly minor hit in Europe as *Gecko*, but for UK consumption it has a vocal from Becky Hill, and a parenthetical addition to its title. Hill, who is 20, came to notice on *The Voice* in 2012, and provided uncredited vocals on **Wilkinson's** No.8 hit *Afterglow* last year, subsequently earning her first and only previous credited chart appearance as singer on **Rudimental's** track *Powerless*, which reached No.73

in March.

**Example's** last four singles as lead artist have fallen short of the Top 10, with the last two - *All The Wrong Places* and *Kids Again* - debuting and peaking at No.13, so he will be relieved that *One More Day (Stay With Me)* debuted at No.4 (35,942 sales) on Sunday to become his eighth Top 10 hit. The three songs mentioned are the first singles from **Example's** fifth album *Live*

*Life Living*, which is due for release next Monday (7th).

Meanwhile, R&B veteran **Usher** returned to the chart with *Good Kiss* (No.10, 24,102 sales), the first single from his yet to be named eighth album. It is his 16th Top 10 hit (14th as primary artist) and his 25th Top 75 hit, since his 1995 debut.

Although losing leadership of the chart, **Ella Henderson's** debut smash *Ghost* made another spirited performance, selling a further 72,918 copies to bring its to-date tally to 288,300.

Elsewhere in the Top 10: **George Ezra's** *Budapest* eased 4-5 (33,570 sales), **Sam Smith's** *Stay With Me* dipped 5-6 (31,431 sales), **Mr. Probz's** *Waves* lapped 9-7 (25,567 sales), **Jason DeRulo's** *Wiggle* (feat. Snoop Dogg) remained at No.8 (25,212 sales) and **John Legend's** *All Of Me* climbed 10-9 (24,209 sales) to extend its stay in the Top 10 to 18 weeks.

Overall singles sales were up 4.10% week-on-week at 2,851,548 - 21.87% below same week 2013 sales of 3,649,934, and the 46th consecutive week in which they have declined versus a year ago.

## ALBUMS

BY ALAN JONES

Giving a much needed boost to an albums market hovering near a 19 year low, **Ed Sheeran's** second album *X* rattled up first week sales of 182,427 copies last week, surpassing the previous 2014 best for an artist album of 168,048 set by **Coldplay's** *Ghost Stories* on its debut four weeks ago. Also easily beating the 102,350 copies that Sheeran's first album + sold when it opened at No.1 in September 2011, *X* sold slightly more copies than the rest of the Top 20 combined. Despite this, he faces a rearguard action to retain leadership this weekend, with the first of the midweek sales flashes on Tuesday showing Australian boy band **5 Seconds Of Summer's** eponymous debut more than 6,000 sales ahead.

**Sam Smith's** *In The Lonely Hour* bounced 3-2 on Sunday to serve as *X's* runner-up, but is a very distant second, with sales of 24,563 representing only 14.62% of *X's* total. That's the second biggest difference in sales, percentage wise, between the top two in the 21st century, trailing only week 9, 2000 - 747 weeks



MIDWEEK NO.1

5 Seconds Of Summer: 5 Seconds Of Summer

ago - when **Travis' The Man Who** was runner-up on sales of 38,752 - 12.45% of the 311,265 sales with which **Oasis' Standing On The Shoulders Of Giants** was debuting with at No.1

With availability of the regular mp3 edition from as little as £4.99 (Google Play, Amazon and 7 Digital), *X* sold 95,709 copies digitally last week - the highest tally in the history of the format, beating the 92,834 copies that **Daft Punk's Random Access Memories** sold on its debut 57 weeks ago. The vinyl version of *X*

sold only 641 copies - 0.35% of its total sales - but also topped that format's chart.

It isn't just Sheeran's new album that sold last week - all of its tracks achieved upwards of 1,000 sales in their own right, and 16 of them are in the Top 200, seven of them in the Top 75 with latest hit *Sing* holding at No.3 with sales up 28.34% week-on-week at 49,086, followed by *Don't* (No.19, 13,540 sales), *Thinking Out Loud* (No.26, 11,190 sales), *One* (20-35, 7,683 sales), *Photograph* (No.44, 5,620 sales), *Afire*

*Love* (No.71, 3,086 sales), *I'm A Mess* (No.72, 2,924 sales).

Aside from *X*, the only album to debut inside the Top 75 on Sunday was *Once More 'Round The Sun*, the sixth album by Atlanta metal band **Mastodon**. Debuting at No.10 (7,122 sales) it became their highest charting album, beating their last studio effort *The Hunter*, which debuted at No.19, although on higher sales of 8,407 copies in 2011.

After debuting last week at No.1, **Lana Del Rey's** *Ultraviolence* slipped to No.3 (19,666 sales).

Elsewhere in the Top 10: **Coldplay's** *Ghost Stories* held at No.4 (16,857 sales), **Paolo Nutini's** *Caustic Love* climbed 7-5 (15,342 sales), **Kasabian's** 48:13 drifted 5-6 (13,986 sales), **Dolly Parton's** *Blue Smoke/The Best Of* dipped 6-7 (13,983 sales), **Linkin Park's** *The Hunting Party* subsided 2-8 (8,361 sales) and **Paloma Faith's** *A Perfect Contradiction* descended 8-9 (8,340 sales).

Now *That's What I Call Summer* debuted at No.1 on the compilation chart (21,383 sales).

Overall album sales were up 14.66% week-on-week at 1,395,574 - 7.03% below same week 2013 sales of 1,501,060.



# CHARTS CLUB WEEK 25

Club charts are available on MusicWeek.com every Friday

## UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	7	MK FT. ALANA Always / MoS/Defected
2	4	3	DIMITRI VEGAS, MARTIN GARRIX & LIKE MIKE Tremor / Positiva/Spinnin'
3	16	2	ELLA EYRE If I Go / Virgin/EMI
4	12	6	3LAU FT. BRIGHT LIGHTS How You Love Me / Island
5	19	3	KSYRAN You Don't Love Me Any More / IM
6	10	9	DJ FRESH VS. TC Make U Bounce / MoS
7	15	3	ERIC PRYDZ Liberate / Virgin/EMI
8	25	2	JESS GLYNNE Right Here / Atlantic
9	22	3	MAUSI My Friend Has A Swimming Pool / Relentless
10	RE	9	HOT NATURED Benediction / FFRR
11	18	3	PEPPERMINT HEAVEN Plenty Of Time / Megahit
12	33	2	JASON HERD FT. SHERRY ST. GERMAIN This Is What We Came For / One Love
13	32	6	GREGOR SALTO FT. SAXSYMBOL & TODOROV Samba Do Mundo / Decca
14	14	4	BINGO PLAYERS Knock You Out / Positiva
15	39	2	MATRIX & FUTUREBOUND FT. TANYA LACEY Don't Look Back / 3 Beat
16	6	10	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / FFRR
17	30	3	LANA DEL REY West Coast / Polydor
18	1	7	EXAMPLE One More Day (Stay With Me) / Epic
19	NEW	1	KOVE FT. MELISSA STEEL Way We Are / MIA
20	RE	2	DISCIPLES Poison Arrow / FFRR
21	34	2	NADIA FORDE Bpm / Big Finish
22	13	10	GORGON CITY FT. LAURA WELSH Here For You / Black Butter/Virgin/EMI
23	NEW	1	G. OWEN EVANS Sunshine Every Day / Danger
24	28	2	AVICII Lay Me Down / PRMD/Positiva
25	NEW	1	I.V Louder / Warner Music France
26	31	2	PAUL RUDD The Way It Is 2014 / Globotracks
27	NEW	1	OLIVER \$ & JIMI JULES Pushing On / Defected
28	NEW	1	KANT Ey Yo / One More Tune
29	9	4	ELLA HENDERSON Ghost / Syco
30	3	9	DUCK SAUCE Nrg / 3 Beat
31	23	5	KLANKARUSSELL Netzwerk (Falls Like Rain) / Island Dance
32	NEW	1	VANILLA ACE Work On You / OFF
33	35	2	MAVERICK SABRE Emotion (Ain't Nobody) / Virgin/EMI
34	NEW	1	NAUGHTY BOY FT. SAM ROMANS Home / Virgin/EMI
35	26	5	A-MINOR Thinking Bout The Things / Polydor/Spinnin'
36	NEW	1	CAZZETTE FT. THE HIGH Sleepless / Icons
37	NEW	1	DARIO G Carnaval De Paris (The Rio Remixes) / WMTV
38	NEW	1	PHONEHOME FT. ELLE-ECTRIC Light Years / Phone Home
39	NEW	1	DUKE DUMONT Won't Look Back / Blazé Boys Club/Virgin/EMI
40	5	3	LONDON GRAMMAR Sights / Metal & Dust

## COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	3	NICOLE SCHERZINGER Your Love / RCA
2	11	2	ELLA EYRE If I Go / Virgin/EMI
3	10	2	DIMITRI VEGAS, MARTIN GARRIX & LIKE MIKE Tremor / Positiva/Spinnin'
4	7	3	MAVERICK SABRE Emotion (Ain't Nobody) / Virgin/EMI
5	12	3	LANA DEL REY West Coast / Polydor
6	18	2	AVICII Lay Me Down / PRMD/Positiva
7	23	2	JESS GLYNNE Right Here / Atlantic
8	22	4	PEPPERMINT HEAVEN Plenty Of Time / Megahit
9	NEW	1	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love / Polydor
10	29	2	WILL.I.AM FT. CODY WISE It's My Birthday / Interscope
11	17	3	KLANKARUSSELL Netzwerk (Falls Like Rain) / Island Dance
12	30	2	DJ FRESH VS. TC Make U Bounce / MoS
13	27	2	CARMEN PEREZ Run Little Devil / Rico Beja
14	NEW	1	SKEPTA FT. JME That's Not Me / 3 Beat
15	19	2	3LAU FT. BRIGHT LIGHTS How You Love Me / Island
16	1	4	EXAMPLE One More Day (Stay With Me) / Epic
17	NEW	1	MK FT. ALANA Always / MoS/Defected
18	21	2	THE VAMPS FT. DEMI LOVATO Somebody To You / Virgin/EMI
19	4	4	ELLA HENDERSON Ghost / Syco
20	13	5	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / FFRR
21	25	2	ENRIQUE IGLESIAS FT. FLO RIDA There Goes My Baby / Universal
22	24	2	MAUSI My Friend Has A Swimming Pool / Relentless
23	NEW	1	SCARLETTE RABE Battle Cry / White Label
24	15	5	GORGON CITY FT. LAURA WELSH Here For You / Black Butter/Virgin/EMI
25	NEW	1	ROYKSOPP & ROBYN Do It Again / Cooking Vinyl
26	NEW	1	ERIC PRYDZ Liberate / Virgin/EMI
27	NEW	1	BINGO PLAYERS Knock You Out / Positiva
28	5	4	SIA Chandelier / RCA
29	NEW	1	DANNI G Party Time / Xpansions
30	NEW	1	NEON JUNGLE Louder / RCA



UPFRONT



COMMERCIAL POP &amp; URBAN

## MK returns to claim Urban top spot

### ANALYSIS

BY ALAN JONES

Widely regarded as a club classic, *Always* by MK first surfaced in 1992 and, despite never making much of an impact at retail, it has returned to the Upfront club chart at regular intervals ever since.

Last December - some 21 years after it first surfaced - this plushly refurbished piano house tune finally reached No.1. In mixes by Gerd, NY Stomp and Route 94 and MK (Mark Kinchen) himself it helped to generate 10,000 additional sales but failed to make an impact on

the sales chart, where the record's top position still remains a lowly No.69, a placing it achieved in 1995.

This week, it returns to the top of the Upfront club chart, climbing 2-1 with new mixes by Golden Boy, Friction, Shiba San joining those by MK and Route 94 in the latest package - and the Top 40 of the sales chart may finally be beckoning, as the track is receiving growing radio, airplay support, with seven plays on Radio One and 19 plays on 1Xtra last week spearheading its growing profile.

Pipped for Commercial Club

chart honours by Example last week, Nicole Scherzinger is not to be denied, and moves 2-1 with *Your Love*, which will be her debut release for Sony's RCA imprint after nearly a decade - both solo and with The Pussycat Dolls - at Universal's Interscope/Polydor. In mixes by Cahill, Mike Delinquent and Belanger, *Your Love* is Scherzinger's second solo No.1 on the Commercial Pop chart, following February 2013 chart-topper *Boomerang*.

*Your Love* also jumps 4-1 on the Urban club chart, where it is Scherzinger's first ever No.1.

## URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	3	NICOLE SCHERZINGER Your Love / RCA
2	6	4	WILL.I.AM FT. CODY WISE It's My Birthday / Interscope
3	2	5	A.M.SNIPE FT. WILEY Bus Pass / 3Fifty7
4	17	2	NICKI MINAJ Pills N Potions / Cash Money/Republic
5	7	5	VIC MENSA Down On My Luck / Virgin/EMI
6	1	7	MAVERICK SABRE Emotion (Ain't Nobody) / Virgin/EMI
7	12	4	USHER Good Kisser / RCA
8	11	4	FERRICK DAWN & REDONDO Love Too Deep / 3 Beat
9	5	6	JASON DERULO FT. SNOOP DOGG Wiggle / Warner Bros.
10	21	2	NE-YO FT. JEEZY Money Can't Buy / Motown
11	9	4	KID INK FT. CHRIS BROWN Main Chick / Epic
12	NEW	1	TINCHY STRYDER FT. TAKURA ESG / Cloud 9
13	3	5	MATRIX & FUTUREBOUND FT. TANYA LACEY Don't Look Back / 3 Beat
14	14	2	ROUGH COPY Street Love / Epic
15	NEW	1	AMERIE What I Want / Feenix Rising
16	NEW	1	WILEY You Know The Words / One More Tune
17	10	11	CHRIS BROWN FT. LIL WAYNE Loyal / RCA
18	20	2	DJ MUSTARD FT. 2 CHAINZ & TY DOLLA SIGN Down On Me / Del Jam/Virgin/EMI
19	16	8	SKEPTA FT. JME That's Not Me / 3 Beat
20	25	7	D-SOUL Dance To Da Beat / D-Soul
21	NEW	1	JEREMIH FT. YG Don't Tell 'Em / Virgin/EMI
22	26	2	ARIANA & THE ROSE Love Me, Hate Me / Pookiebird
23	8	4	NADIA FORDE Bpm / Big Finish
24	23	2	STICKY FT. GENERAL LEVY Pull Up / Chapter
25	27	2	ELLA EYRE If I Go / Virgin/EMI
26	NEW	1	QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / 3 Beat
27	NEW	1	MAX MARSHALL Be Free / Fudge
28	15	8	LETHAL BIZZLE FT. CHERRI RONCELLE The Drop / New State
29	19	15	FUSE ODG FT SEAN PAUL Dangerous Love / 3 Beat
30	NEW	1	NAUGHTY BOY FT. SAM ROMANS Home / Virgin/EMI

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	KOVE FT MELISSA STEEL Way We Are
2	MK FT ALANA Always
3	DILLON FRANCIS & DJ SNAKE Get Low
4	KIESZA Giant In My Heart
5	NICKY ROMERO & ANOUK Feet On The Ground
6	REDLIGHT FT LOLO Cure Me
7	CALVIN HARRIS C.U.B.A.
8	FCL It's You
9	MICHAEL WOODS FT LAUREN DYSON In Your Arms
10	DR MEAKER FT SIAN EVANS Right Back
11	TS7 FT YAZ NIKKS Give Me A Sign
12	TIESTO FT DBX Light Years Away
13	ZINC Show Me
14	DUKE DUMONT Won't Look Back
15	MAVERICK SABRE Emotion
16	FOXES Glorious
17	SOUTH ROYSTON FT ELLIOT CHAPMAN Unfamiliar Ground EP
18	DUSKY Love Taking Over
19	WEISS Weiss City Vol.3
20	MICHAEL GRAY Missing You



# PRODUCT KEY RELEASES

▶ **EXAMPLE** Live Life Living 07.07▶ **MORRISSEY** World Peace Is None... 14.07▶ **LA ROUX** Trouble In Paradise 21.07▶ **THE STRUTS** Everybody Wants 28.07▶ **KLANK KARUSSELL** Netzwerk 04.08

## JULY 7

### SINGLES

- **BAKERMAT** One Day (Vandaag) (Sony)
- **BANG BANG BANG** Dreamphone/Shake, Shake, Shimmy (Islands)
- **BANKS** Drowning (Virgin/Em)
- **CATFISH & THE BOTTLEMEN** Fallout (Islands)
- **CHILDISH GAMBINO** Sweatpants (Glassnote/Islands)
- **DRAKE** Worst Behaviour (Cash Money/Islands)
- **ARIANA GRANDE** Problem (Republic/Islands)
- **JOSH RECORD** Wide Awake (Virgin/Em)
- **EUGENE MCGUINNESS** Godiva (Domino)
- **CHRISTINA PERRI** Burning Gold (Atlantic)
- **ELIOT SUMNER** Information (Islands)
- **TEMPLES** Shelter Song (Heavenly)
- **THE VAMPS** Somebody To You (Em)
- **WILL.I.AM** FT **CODY WISE** It's My Birthday (Interscope)

### ALBUMS

- **JON ALLEN** Deep River (Monologue)
- **MARC ALMOND** Ten Plagues (Cherry Red)
- **BLAKE** Start Over - Extended Edition (Music Infinity)
- **BOYHOOD** Boyhood - Music From The Motion Picture (Monesuch)
- **EXAMPLE** Live Life Living (Rca)
- **FOREIGNER** An Acoustic Evening With Foreigner (Earmusic/Absolute)
- **HILLSONG WORSHIP** No Other Name (Hillsong)
- **HUNDRED WATERS** The Moon Rang Like A Bell (Ovslo)
- **KATE ROBBINS AND NICKY CAMPBELL** We're Just Passing Through (Nova/Universal)
- **MANIC STREET PREACHERS** Futurology (Columbia)
- **EUGENE MCGUINNESS** Chroma (Domino)
- **MIDGE URE** Fragile (Hyperdionian)
- **OFFICIAL SOUNDTRACK** Begin Again (Polydor)
- **SIA** 1000 Forms Of Fear (Monkey Puzzle/Rca)
- **TARJA** Left In The Dark (Earmusic/Absolute)
- **TYLER MAE** Warriors / Do Or Die (Rogue Industries)
- **LEWIS WATSON** The Morning (Warner Brothers)

## JULY 14

### SINGLES

- **A GREAT BIG WORLD** Already Home (Rca)
- **LILY ALLEN** I'll Be Badman (Rega/Parlophone)
- **ARCADE FIRE** Normal Person (Sarratone/Virgin/Em)
- **AVICII** Lay Me Down (Positive/Prmo)

- **BIPOLAR SUNSHINE** Deckchairs On The Moon (Polydor)
- **ANNA CALVI** Strange Weather Ep (Domino)
- **ELLA EYRE** If I Go (Virgin/Em)
- **GOSSLING** Never Expire (Polydor)
- **SINEAD HARTNETT** No Other Way Ep (Virgin/Em)
- **HOZIER** Sedated (Islands)
- **ILL BLUE FT JAKE ISAAK** Fall Out (Islands)
- **JESS GLYNNE** Right Here (Atlantic)
- **KOVE** Way We Are (Mta/Virgin)
- **KYAN** Days In A Triangle Ep (Virgin/Em)
- **MARMOZETS** Captivate You (Roadrunner)
- **MELISSA STEEL FT POPCAAN** Kisses For Breakfast (Atlantic)
- **MORRISSEY** Istanbul (Virgin/Em)
- **PAUL HEATON & JACQUI ABBOTT** Moulding Of A Fool (Virgin/Em)
- **RAE MORRIS FT FRYARS** Cold (Atlantic)
- **RITXON** Me And My Broken Heart (Polydor)
- **PAUL THOMAS SAUNDERS** Appointment In Samarra (Atlantic)
- **NICOLE SCHERZINGER** Your Love (Rca)
- **SEINABO SEY** Hard Time (Virgin/Em)
- **SHOW OF HANDS** The Lads In Their Hundreds (Umv)
- **THOMAS AZIER** Ghostly (Polydor)

### ALBUMS

- **FINK** Hard Believer (Ninja Tune)
- **GOSSLING** Harvest Of Gold (Polydor)
- **HONEYBLOOD** Honeyblood (Fatcat)
- **JOSH RECORD** Pillars (Virgin/Em)
- **JUDAS PRIEST** Redeemer Of Souls (Columbia)
- **JUNGLE** Jungle (Xi)
- **MORRISSEY** World Peace Is None of Your Business (Virgin/Em)
- **JASON MRAZ** Yes! (Atlantic)
- **RISE AGAINST** The Black Market (Interscope)
- **YOUNG THE GIANT** Mind Over Matter (Allanair)

## JULY 21

### SINGLES

- **BROKEN BELLS** Control (Columbia)
- **CHARLI XCX** Break Clap (Aylum)
- **CHERYL COLE FT TINIE TEMPAH** Crazy Stupid Love (Polydor)
- **CIRCA WAVES** Young Chasers (Virgin/Em)
- **ALEX CLARE** War Rages On (Islands)
- **COMMON** Kingdom (Warner Brothers)
- **DJ KHALED FT JAY-Z/MEEK MILL/RICK ROSS/FRENCH MONTANA** They Don't Love You No More (Rca)
- **JMC** Sturridge Dance (Islands)
- **KID INK FT CHRIS BROWN** Main Chick (Rca)

- **LA ROUX** Uptight/Downtown (Polydor)
- **MAGIC!** Rude (Rca)
- **MARK WELLS** I Love You (Parlophone)
- **MAVERICK SABRE** Emotions (Mercury)
- **NICKI MINAJ** Pills 'N Potions (Cash Money/Republic)
- **NEON JUNGLE** Louder (Rca)
- **NOTHING BUT THIEVES** Graveyard Whistling Ep (Rca)
- **PHILLIP PHILLIPS** Raging Fire (Interscope)
- **NILE RODGERS** Do What You Wanna Do (G2)
- **GERARD WAY** Action Cat (Warner Brothers)
- **ZHU** Faded (Polydor)
- **ZINC** Show Me (Riser/Virgin/Em)

### ALBUMS

- **BIFFY CLYRO** Similarities (14th Floor)
- **COMMON** Nobody's Smiling (Virgin/Em)
- **G-EAZY** These Things Happen (Rca)
- **GOT A GIRL** I Love You But I Must Drive Off This Cliff Now (Bulk/Caroline)
- **KING CREOSOTE** From Scotland With Love (Domino)
- **LA ROUX** Trouble In Paradise (Polydor)
- **THE MOONS** Mindwaves (Schnitz)
- **OVERKILL** White Devil Armory (Nuclear Blast)
- **PHILLIP PHILLIPS** Behind The Light (Interscope)
- **TO ROCOCO ROT** Instrument (City Slang)
- **YES** Heaven And Earth (Frontiers)

## JULY 28

### SINGLES

- **BAND OF SKULLS** Hoochie Coochie Ep (Ignition)
- **KIMBERLY ANNE** Liar Ep (Polydor)
- **KLANK KARUSSELL** Netzwerk (Falls Like Rain) (Islands)
- **JENNY LEWIS** Just One Of The Guys (Warner Brothers)
- **LITTLE NIKKI** Right Before My Eyes (Columbia)
- **PIXIE LOTT** Lay Me Down (Mercury)
- **LYKKE LI** Gunshot (Atlantic/LL)
- **MISTERWIVES** Effactions Ep (Virgin)
- **NAUGHTY BOY FT SAM ROMANS** Home (Virgin/Em)
- **NE-YO FT JEEZY** Money Can't Buy (Islands)
- **CONOR OBERST** Zigzagging Toward The Light (Monesuch)
- **ONE REPUBLIC** Love Runs Out (Interscope)
- **PASSENGER** Scare Away The Dark (Islands)
- **TOM PETTY & THE HEARTBREAKERS** I Get Me High (Warner Brothers)
- **PRIDES** I Should Know You Better (Rca)
- **ERIC PRYDZ** Liberate (Virgin)

- **RAMZI** Sunshine (Rds)
- **RON POPE** Nothing Ft Hannahtrigwell (Ron Pope Music)
- **THE ROYAL CONCEPT** On Our Way (Islands)
- **RUSSIAN RED** John Michael (Rca)
- **SAINT MOTEL** My Type Ep (Parlophone)
- **SIVU** Miracle (Human Error) (Atlantic)
- **THE STRUTS** Put Your Money On Me (Virgin/Em)
- **VIC MENSA** Down On My Luck (Virgin/Em)
- **WILEY** You Know The Words (Warner Brothers/One More Tune)

### ALBUMS

- **NELL BRYDEN** Wayfarer (Records NYC/Absolute)
- **ERIC CLAPTON** The Breeze - An Appreciation Of JJ Cale (Polydor)
- **JENNY LEWIS** The Voyager (Warner Brothers)
- **NEON JUNGLE** Welcome To The Jungle (Rca)
- **TOM PETTY & THE HEARTBREAKERS** Hypnotic Eye (Warner Brothers)
- **PICTUREHOUSE** Evolution (Cherry Red)
- **RUSSIAN RED** Agent Cooper (Rca)
- **THE STRUTS** Everybody Wants (Virgin/Em)
- **VAN DYKE PARKS** The Super Chief - Music For The Silver Screen (Bella Union)

## AUGUST 4

### SINGLES

- **NELL BRYDEN** Wayfarer (Records NYC/Absolute)
- **CLEAN BANDIT FT. STYLO G** Come Over (Atlantic)
- **DJ CASSIDY FT R KELLY** Make The World Go Round (Columbia)
- **HOT NATURED** Benediction Ep (Ffr/Ho-Creations/Warner)
- **NEON TREES** Sleeping With A Friend (Mercury)
- **NICO & VINZ** Am I Wrong? (Warner Brothers)
- **PLACEBO** A Million Little Pieces (Virgin/Em)
- **THE RAILS** Habit (Islands)
- **PORTER ROBINSON** Lionhearted (Virgin/Em)
- **JESSIE WARE** Tough Love (Islands/Pm)
- **WILD BEASTS** Mecca (Domino)
- **X AMBASSADORS & JAMIE N COMMONS** Jungle (Polydor)

### ALBUMS

- **KLANK KARUSSELL** Netzwerk (Islands)
- **PIXIE LOTT** Pixie Lott (Mercury)
- **MAGIC!** Don't Kill The Magic (Rca)
- **DWL JOHN** Owl John (Allanair)
- **ANGUS & JULIA STONE** Angus & Julia Stone (Virgin/Em)
- **TUATARA** Underworld (Suryata)

## AUGUST 11

### SINGLES

- **BINGO PLAYERS** Knock Me Out (Virgin/Em)
- **BLONDE** Higher Ground (Ffr)
- **CRIS CAB** Liar Liar (Virgin/Em)
- **DJ MUSTARD FT 2CHAINZ & TY DOLLA SIGN** Down On Me (Virgin/Em)
- **GEORGE MICHAEL** Healing Good (Virgin/Em)
- **REBEAT** Walking Dead (Champion)
- **T.I. FT IGGY AZALEA** No Medicine (Columbia/Grand Hustle)

### ALBUMS

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

## AUGUST 18

### SINGLES

- **ALEXA GODDARD** Marilyn (Islands)
- **BOMBAY BICYCLE CLUB** Come To (Islands)
- **G.R.L** Ugly Heart (Rca)
- **THE GASLIGHT ANTHEM** Rollin' And Tumblin' (Virgin/Em)
- **DAVID GUETTA** Loves Of The Sun (Parlophone)
- **LIZZO** Bus Passes & Happy Meals (Virgin/Em)
- **MIGHTY DAKS** Brother (Islands)
- **LUKE SITAL-SINGH** Nothing Stays The Same (Parlophone)
- **UNION J** Tonight (Epic)

### ALBUMS

- **ACCEPT** Blind Rage (Nuclear Blast)
- **BAHAMAS** Bahamas Is Afia (Brushfire/Islands)
- **CELEBRATION** Albumin (Bella Union)
- **CRIS CAB** Where I Belong (Virgin/Em)
- **THE GASLIGHT ANTHEM** Get Hurt (Virgin/Em)
- **LUKE SITAL-SINGH** The Fire Inside (Parlophone)

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](mailto:isabelle.nesmon@intentmedia.co.uk)

A more extensive release schedule is available at [www.musicweek.com](http://www.musicweek.com) located in the charts section



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

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



◀ **HAPPIER TIMES**

Atlantic's promotion team hosted a World Cup party for the England v Uruguay game that would put Rooney and co all but out of the tournament for at least another four years and send the English nation's collective demeanour back to its stony best. Before the double Suarez goal, this collection of Warner execs and celeb faces were all smiles. Pictured (L-R) Phil Youngman (head of radio promotions, Atlantic), TV presenter Laura Whitmore, Radio 1's Greg James, Damian Christian (director of promotions, Atlantic) and comedian John Bishop.

▶ **GOLDEN MOMENT**

Drum and bass icon Goldie put a different spin on things at the end of last month by performing his Timeless album with the Heritage Orchestra at London's Royal Festival Hall's Meltdown Festival. Goldie's pictured at the show's after party here with (L-R) renowned composer/artist John Altman, vocalist Vanessa Haynes and his manager Eddie Lock.



◀ **DREAM DEAL**

Songwriter Jamie Petrie - who lays claim to credits including D-Ream's Things Can Only Get Better as well as All Stars' Bump In The Night and Best Friends - raised a glass with Sony/ATV having signed with the publisher at the beginning of June. Pictured to the left (L-R) are Jacqueline O'Leary (A&R manager, Sony/ATV), Fran Malyan (SVP A&R and catalogue, Sony/ATV), Jamie Petrie and Yasmin Lajoie (catalogue A&R, Sony/ATV).



▼ **INTELLECTUAL DEBATE**

The International IP Enforcement Summit took place in London last month, with a whole host of industry experts appearing to explore the challenges and opportunities surrounding the protection of intellectual property. Below, PRS for Music's anti-piracy unit boss Chris Stabler bends the ear of the Prime Minister's IP Advisor Mike Weatherley.



▲ **DOUBLE CELEBRATION**

Talk about a landmark celebration, Sony's Artist Relations queen Jackie Hyde celebrated an astonishing 35 years at the label last month - as well as her 60th birthday! She's pictured above with a suitably gigantic balloon.



# KEY SONGS IN THE LIFE OF

## JAMES FOLEY



Head of Editorial for UK & Ireland, Deezer

**What was the first record you remember buying?**  
I remember accidentally buying The Twelve Commandments Of Dance by London Boys when I was about eight. I had intended to ask for Pet Shop Boys.

**Which song was (or would be) the first dance at your wedding?**  
Ain't Nobody by Chaka Khan but I'm open to discussing it first with my dancing partner.

**Which track would you like played at your funeral?**  
Something that would impart the sadness of the occasion like I Am Stretched On Your Grave by Sinead O'Connor.

**What's your karaoke speciality?**  
River Deep, Mountain High, when I'm feeling brave.



**What was the best artist meeting of your life?**  
I briefly met Michael Stipe (pictured), a hero of mine, in the queue for a toilet once.

**Recommend a track Music Week readers may not have heard?**  
Taylor McFerrin - Place In My Heart (ft. Ryat). It's beautiful.

**What's your favourite single/track of all time?**  
Too difficult. Tracks 1-8 on Thriller will have to do.



# ARCHIVE

## MUSIC WEEK June 27 1981

### HEADLINE NEWS

LP sales are plunging as imports and blank tapes are on the rise. First quarter trade delivery figures show albums are down 15% year on year – from 14.8 million to 12.6 million. Over 18 million LPs came into the country as parallel imports in 1980. “The volume of parallel imports of LPs in 1980 corresponds with the industry’s loss in volume over the past two years,” says BPI director John Deacon.

### ALSO

Thorn EMI will begin video disc production in the UK next year after the acquisition of a factory in Swindon. When the Thorn EMI audio tape factory at Hayes, Middlesex closed earlier this year, the work force proposed converting the factory to manufacture video tape, but the idea was rejected.

## SINGLES TOP 10 27.06.81

POS	ARTIST	SINGLE
1	MICHAEL JACKSON	One Day In Your Life
2	SMOKEY ROBINSON	Being With You
3	KATE ROBBINS AND BEYOND	More Than In Love
4	RED SOVINE	Teddy Bear
5	ODYSSEY	Going Back To Our Roots
6	SPECIALS	Ghost Town
7	CHAMPAIGN	How 'Bout Us
8	ULTRAVOX	All Stood Still
9	ELAINE PAIGE	Memory
10	HAZEL O'CONNOR	Will You

## ALBUMS TOP 10 27.06.81

POS	ARTIST	SINGLE
1	MOTORHEAD	No Sleep Til Hammersmith
2	STAR SOUND	Stars On 45
3	VARIOUS	Disco Daze & Disco Nites
4	UB40	Present Arms
5	TOYAH	Anthem
6	VARIOUS	Themes
7	SIOUXSIE AND THE BANSHEES	Ju Ju
8	ADAM & THE ANTS	Kings Of The Wild Frontier
9	DURAN DURAN	Duran Duran
10	PHIL COLLINS	Face Value

# WRITER'S NOTES

Top-notch tunesmiths on their history with songs

## Josh Wilkinson



Published by Universal Music. Artists written with include Scouting For Girls and Alexandra Burke

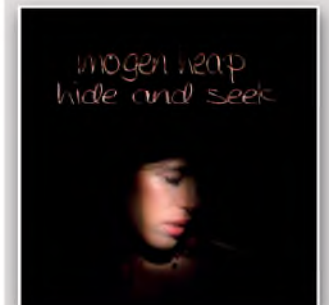
### What was the first song you ever wrote?

Made Up Stories - a song when I was in a band called Go:Audio. We wrote it in a kitchen.

And the last song you wrote? Good Girls with 5 Seconds Of Summer. It was incredible seeing it at No.1 on US iTunes.

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

The first big cut I had was a song called Stand Up. I wrote it with Roy Stride, and it ended up on One Direction's first album.



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

Hide And Seek by Imogen Heap (pictured). This tune is just incredible. I was blown away when I first heard it.

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

Mostly in Parsons Green or Tileyard. One of my best experiences of writing was at Real World with The Wanted; it was snowing and we had a fire on the go in the studio.

### Who is your favourite songwriter of all time?

Guy Adkins from Jimmy Eat World. I love guitar-led music.

### And your favourite songwriter of the moment?

I'm seriously loving all the Sia stuff I hear at the moment!

## NEW RELEASES RECOMMENDED 27.06.81



### PERFECT TIMING Kiki Dee

**DON'T YA SAY IT** Denise Nolan  
Kiki Dee's Perfect Timing is one of the chart certainties this week. Kiki Dee has always been a good singer, but Perfect Timing is the best album she's made in her 18-year career. Tracks include recent hit Star and a duet with Elton John, Loving You (Is Sweeter Than Ever). Meanwhile, in Select Singles, Denise Nolan's Don't Ya Say It "has sales potential" despite an uneasy sounding mix. Vocals sound rather thin against the instrumentation, and a squeaking sax indulges a few different lines.

## AD WATCH

For a brief spell in the early 1980s, Music Week became Music and Video Week. With a video special insert, the magazine's adverts also took on the change, with a whole variety of not just music-related goods advertised. TCX call themselves No. 1 for quality in Adult Video, and showcase three videos in their advert. A Coming Of Angels is apparently the winner of no less than five Erotica Awards. Leading lady Nicole Noir on the cover of Ladies Night looks like she could be into her country music, giving the advert real crossover appeal. Who said video killed the radio star?



# MusicWeek

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

### 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

**STAFF WRITER Murray Stassen**  
Murray.Stassen@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

**CHART CONSULTANT Alan Jones**

**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 7354 6004 **Email** craig.swan@intentmedia.co.uk

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