

IntentMedia
A SkyPayMedia Company

MusicWeek



THE BUSINESS OF MUSIC www.musicweek.com

25.07.14 £5.50

CONCRETE LOVE COURTEENERS



Released 18th August
Includes 'Summer' & 'How Good It Was'

www.thecourteeners.com



COURTEENERS

New album 'Concrete Love'
Released 18th August
Includes 'Summer' & 'How Good It Was'

"The Courteeners: proof that four guys can still shake the world..."

THE GUARDIAN

3 Top 10 albums in the UK to date.
100,000 tickets sold in 2013.

Including sold out shows at Brixton Academy and two sell out events at the Castlefield Bowl plus a sold out Manchester Arena for the third time.

Headlining Leeds and Reading 2014 Radio 1 / NME stage.

A headliner of Benicassim 2014.

Special guest to The Killers at Glasgow Summer Sessions.

www.thecourteeners.com

BIG INTERVIEW

13 Hannah Overton

"At Secretly Group, you'll find artists that we've worked with for five or ten albums"



PROFILE

16 Example

"I didn't have a major radio hit last year, yet now I'm doing 20 festivals this summer"



REPORT

18 Sync Awards

How to win one of the 21 awards up for grabs on October 2 in London

Industry goes DIY on DEA

RIGHTS-HOLDERS WILL PAY MILLIONS FOR NEW VOLUNTARY PIRATE WARNING SYSTEM

GOVERNMENT

BY TOM PAKINKIS

After years of waiting for the Digital Economy Act, the UK's creative industries have agreed to part-fund a new united campaign with major internet service providers to educate repeat offenders about the harmful effects of piracy.

'Creative Content UK' will see a major multimedia awareness campaign kick-off in Spring 2015. A warning system advising broadband users about unlawful file-sharing will be jointly implemented by ISPs and rights-holders.

Despite the Government backing the new scheme with £3.5 million in funding, BPI chief executive Geoff Taylor told *Music Week* that the cost of Creative Content UK to music rights-holders will still be in the millions.

"There's a contribution from the ISPs and contributions will also come from other parts of the creative industries, but certainly

we're having to put in millions of pounds ourselves," he said.

"We believe this programme is likely to be effective and worth that kind of investment," Taylor added. "We've done a fantastic job on creating and licensing amazing legal services for consumers, we've done a huge amount of work around enforcement and we'll carry on doing that - but more needs to be done on education.

"[Creative Content UK] is a really critical opportunity to massively step-up what we do in terms of consumer awareness."

While the Digital Economy Act included the potential for the Secretary of State to order ISPs to implement technical measures such as bandwidth throttling on people who receive and ignore multiple piracy warnings, Creative Content UK will have no such punitive measures. But Taylor said that more forceful options in the fight against copyright-infringement



BPI chief executive Geoff Taylor with Business Secretary Vince Cable at the launch of Creative Content UK at Spotify's London HQ last Friday

are already available elsewhere: "For those that are focusing on the lack of sanctions, there are many things that we do to fight piracy in the UK," he said. "We have a very successful programme blocking sites based overseas, we

work with the Police Intellectual Property Crime Unit and we do a lot to cut advertising and payment processing on pirate sites. [Creative Content UK] needs to be seen as an addition to that other suite of measures."

The £3.5 million in funding from Government will support the Creative Content UK scheme over three-years. While the new initiative implements a portion of what was promised by the Digital Economy Act, the legislation will remain present in the background.

"The Government is pleased that we've come up with a voluntary scheme which focuses on awareness and education, but it has been said to us and the ISPs that we need to make a success of this and if that doesn't happen then the DEA could be used in future," said Taylor.

"Government will closely monitor the results, as will we, and if we're not having the impact that we're looking for on levels of infringement in the UK, then Government has said it will reactivate the DEA or look at statutory measures to deal with the issue. But we will be committed to making Creative Content UK work."

Universal promotes duo as Simmonds leaves industry

Universal Music UK has promoted Richard Hinkley and David Rowe to joint managing directors of Universal Music Catalogue.

The pair step up from joint general managers on September 1 to take over from Karen Simmonds, who is leaving the company after 17 years.

Universal Music Catalogue is enjoying a stellar year, led by the double-platinum Frozen soundtrack. Richard Hinkley (pictured, right) joined Universal as general manager, catalogue

in July 2010 and has overseen campaigns for The Beatles, Elton John, Abba, Paul McCartney, The Kinks and The Who.

David Rowe (pictured, left) joined the team in July 2013 after almost 10 years at EMI where as VP, global campaigns he ran catalogue campaigns including Electrospective and Prog Rocks and oversaw the global marketing of priorities such as Disney's High School Musical. His recent initiatives for UMC have included Sounds Like Nashville and Nation's Favourite Motown.

Universal Music UK CEO and chairman David Joseph said: "Anyone who knows Karen knows that music is not her only passion and it isn't the biggest surprise that the wilds of western Wales have lured her away from us. Karen has made an immeasurable contribution to our business and we will miss her greatly. She built an exceptional team at UMC and we are fortunate that she is handing over to two such able successors."

Simmonds started her career at HMV, Mute and Geffen

before spending 11 years at Polydor, where she oversaw million-selling campaigns for artists including Black Eyed Peas, Snow Patrol, Nelly Furtado, Gwen Stefani, Enrique Iglesias, Limp Bizkit and Lady Gaga. She became MD of Universal Music Catalogue in 2010.

Simmonds said: "I am sad to leave behind so many wonderful people, particularly at such an exciting time for the business. But equally, I'm looking forward to my new life which for the first time in many years won't be



dictated by a release schedule!

"I'd also like to thank David for being a great boss - it's been quite a journey."

EDITORIAL

Anti-piracy
millions must be
spent wisely

THE BPI WILL RECEIVE £3 million from UK record companies and performers to fight piracy in 2014.

This little-debated stat was unveiled at PPL's AGM last month. The collection society invited label representatives to voice any cause for alarm over the figure, but no protestation was offered. It was, resoundingly, rubber-stamped.

Scanning around the room, I appeared to be the only one even a little bit rocked by it. So at the risk of more solitary bewilderment, let me kick around some stark context: in 2013, the UK music industry released just two debut LPs that sold 300,000 copies, one by Rudimental and one by Bastille. £3 million could have literally paid for the purchase of all of those records.

Every year, the not-for-profit PPL donates anti-piracy funding to the BPI, syphoned from the performance licensing haul it accrues for labels and artists. As such, every time a self-employed hairdresser plays Beyonce, she's combating scoundrels online.

Historically, the trade has evidently been happy for PPL to invest this wedge in fighting copyright infringers. The perceived logic: by proactively protecting their wares, the value will come back to rights-holders for years to come in legitimate consumer activity.

"Every year, members of the not-for-profit PPL donate millions in anti-piracy funding to the BPI: around £12 million over the past half-decade"

You might expect these anti-piracy donations to have reduced in the streaming era, yet the opposite is true. In 2008 - when Spotify first promised a silver bullet to the piracy problem - PPL's annual contribution to the BPI was £1.55m. It's since doubled. In fact, this subsidy has increased every year on record - going back to 2007 - with around £12 million paid out in the past five years alone.

In 2009, PPL handed over £1.9m to the BPI, and it proved a tangibly wise investment: £1.8m was paid straight back to rights-holders via PPL in 'recoveries'. This was mainly thanks to £1.4m from retailer CD Wow, against whom the BPI mounted a legal fight for sourcing 'grey market' records. Last year, though, with PPL handing over £2.52m to the BPI, these 'recoveries' stood at just £31,000; approximately 1.3% of PPL's annual contribution.

Clearly, dawn raids on law-averse CD peddlers are less in vogue now than they were in the glory days. The BPI can point elsewhere to justify its funding, not least the blocking of the odious Pirate Bay by various ISPs; a legal triumph after a strong, sustained and presumably expensive campaign. Then there's the 50 million take-down requests the trade body has registered with unapologetic Google. Such persistence doesn't come for free.

Some of the BPI's anti-piracy money will have been devoted to less public protest: its lobbying work in Parliament has directly led to benefits such as the £3.5m earmarked by Government to boost the new IP awareness campaign, Creative Content UK.

Yet as BPI chief Geoff Taylor reminds labels that they will have to stump up "millions of pounds" to bankroll this fresh initiative, the industry would be wise to keep tabs on the amount of income it's dedicating to brawling with piracy in an era of cloud-based content, super-fast broadband and countless licensed platforms.

Especially when the worst a pirate may soon have to fear is a letter - paid for by the industry - offering them education, not war.

Tim Ingham, Editor

Music distribution is 'wildly ineffective'

REVOLUTION IS COMING TO DIGITAL MODEL SAYS QUIRK

DIGITAL

■ BY RHIAN JONES

The music business should be looking to the games industry for inspiration when it comes to digital distribution, according to ex-Google Play exec Tim Quirk.

After leaving his post as head of content programming in May, Quirk has recently partnered with Bryan Calhoun - formerly of SoundExchange - to launch their own joint venture Freeform Development Inc.

The company is designing a platform that aims to help artists build and earn from audiences by offering free content through apps. Likely to launch later this year, its monetisation strategies have been inspired by the mobile gaming business - Candy Crush Saga in particular. The game generated over \$1.5 billion in revenue in 2013, despite the fact that over 70% of users who played until the end didn't part with a penny.

"Free in the 21st century doesn't mean promotion, it means distribution. The games industry has embraced that model in a way that the music industry hasn't and as a result the global gaming business is worth nearly \$100bn," explained Quirk. "Global recorded music peaked in 1999 at \$38bn and it's now shrunk to less than \$13bn. And if you take out physical games, digital gaming is still twice as big as the global recorded music business."

"The mobile piece of that will surpass the global recorded business this year. It didn't exist as a category in 1999."

By relying on other companies such as Pandora,



"Free in the 21st century doesn't mean promotion, it means distribution. The games industry has embraced that model in a way that music hasn't"

TIM QUIRK, FREEFORM DEVELOPMENT INC.

Spotify and YouTube to "own the free tier," the music industry is missing out on generating revenue from fans, said Quirk. "Candy Crush Saga owns their free tier, they are giving it away free in the App Store. But the music business is relying on other companies to build up a fanbase using their free product and then allowing them to convert those free users to paid. It's wildly ineffective. Justin Timberlake will always be more successful at converting his free fans to paid fans when he's in charge of it instead of when

Pandora or Spotify is in charge of it."

Via his LinkedIn Profile, Quirk describes Freeform as: 'An application development platform that lets musicians and other digital media creators generate additional revenues by distributing their work much like free-to-play mobile games. By offering a 'compelling enough' version of their content for free, artists amass the largest possible audience for their work; Freeform's platform then makes it fun and easy for consumers to unlock more and better content.'

Soho Music backs Sync Awards

Soho Music Group has signed up to back the first ever Music Week Sync Awards on the evening of October 2 in London.

The UK company, which specialises in providing music and sound for moving image, will sponsor the drinks reception and after-party at the ceremony.

The event, an extension of the traditional Music Week Awards, will take place at the Bloomsbury Ballroom in London.

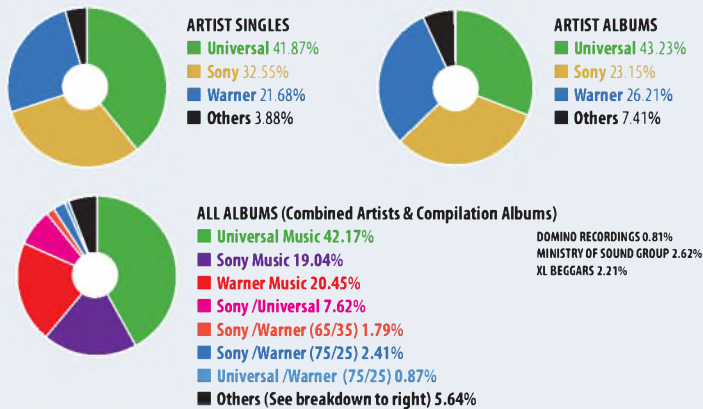
"Soho Music is excited to be involved in the new Music Week Sync Awards," said Soho Music Group's Kate Young. "The role of sync is becoming of greater

significance in supporting artists as well as giving brands the opportunity to connect with their demographics in more creative and effective ways. We feel it's of huge importance to support events which recognise this."

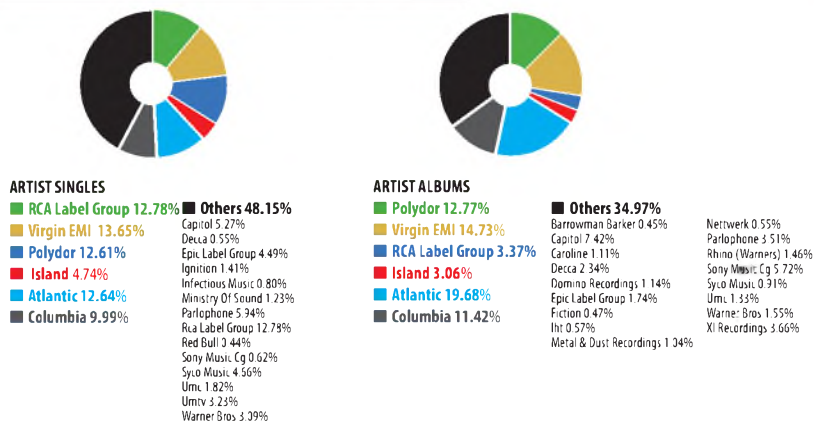
■ Turn to page 18 to learn how to win a Sync Award.

MARKET SHARES

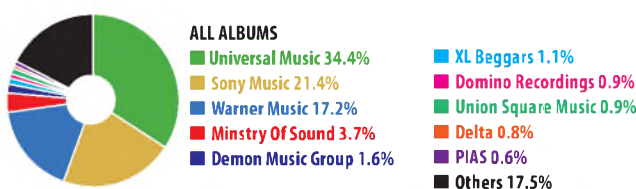
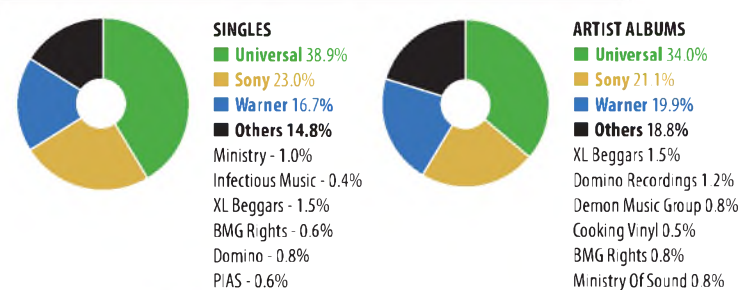
WEEK 29: TOP 75 SHARE BY CORPORATE GROUP



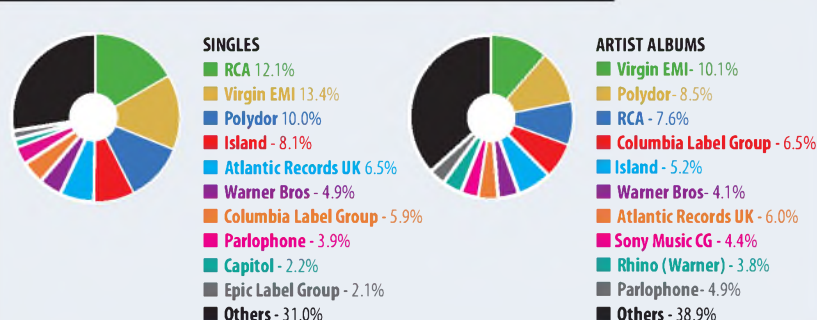
WEEK 29: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



ANNIVERSARY CONCERT SMASHES £1.2M

André Rieu film breaks records

LIVE

BY TOM PAKINKIS

André Rieu's 2014 Maastricht Concert became the highest grossing music concert of all time to be broadcast in cinemas throughout the UK and Ireland at the weekend.

Distributed by CinemaLive to 410 locations across the territories on Saturday 19 and Sunday 20 July, the 10th Anniversary concert grossed £831,646.

The live performance was also screened at 234 cinemas across Europe, including France, Germany, The Netherlands, Belgium, Denmark, Romania, Finland and Croatia, bringing the total gross box office figure to over £1,200,000 across the two days.

Further screenings will take place this coming weekend in Australia and New Zealand, followed by Canada, USA, Mexico, Russia and South East Asia, reaching over 1,000 cinema screens in 35 countries.

Rieu's previous Maastricht Concert cinema event last July broke UK box office records by gaining the highest verified opening weekend gross (£448,786) for an artist's music concert released into cinemas. The event grossed more than £1,500,000 worldwide over a series of 'one night only' releases in over 25 countries.

"On behalf of my co-director Janelle Mason and myself, to achieve the level of box office result in the UK and Ireland up 100% on last year is testament to the brilliance of



André Rieu, and his phenomenal appeal with audiences," said CinemaLive's director and CEO Peter Skillman.

"Having worked with André and his team for the last five years, and growing year-on-year a worldwide cinema audience for the Maastricht concert, is proof that the appetite for Event Cinema has never been stronger. At CinemaLive we are all about building long-term relationships with our partners, and delivering the results in the most professional manner."

The CinemaLive showings celebrated the 10th Anniversary of Rieu's traditional summer evening concerts, staged on the Vrijthof city square in Maastricht.

Ting Tings sign [PIAS] deal

The Ting Tings will return with a new album in the autumn, released on their own label via [PIAS] Artist and Label Services.

Super Critical will be issued via the Manchester duo's Finca label on October 20, and feature lead single Wrong Club. It comes more than two years after the commercial disappointment of their second album, Sounds From Nowheresville, released on Columbia in early 2012. That LP has sold little more than 16,000 copies in the UK since its release, according to Official Charts Company data. It's a far cry from the band's debut album, 2008's We Started Nothing, which has gone double-platinum in the UK.

The Ting Tings are made up of Katie White and Jules De Martino. The duo were managed by Stephen 'Tav' Taverner for their first record before departing for Roc Nation ahead of their second LP. They have now returned to Taverner at East City Management for the release of

Super Critical.

"We had a difficult time making our second record," said White. "It was a perfect storm of everything going wrong." Added DeMartino: "We made a first record where everything worked and then spent two years making another one with a lot of suits trying to tell us what had worked about it, even though they weren't there. We delivered a difficult record to a difficult record label. I don't regret a minute of it. It freed us to go our own way and to re-learn everything again."

[PIAS] UK head of label management Craig Caukill said: "When we heard that there was a new Ting Tings album we were keen to be involved on an international level. Super Critical is a fantastic, credible pop record - I'm delighted that the band have chosen the independent route and partnered with [PIAS] Artist and Label Services."

Turn to page 20 for an interview with the band and Taverner

NEWS

NEWS IN BRIEF

■ **GOOGLE:** The tech giant reported a 5.9% increase in net income for the second quarter of 2014, while revenues were up 22%. Google's GAAP consolidated net income in Q2 2014 stood at \$3.42 billion compared to \$3.23 billion at the same point in 2013. Meanwhile, revenues were up 22% at \$15.96 billion, compared to \$13.11 billion in 2013. Google sites generated 69% of total revenues - \$10.94 billion - a 23% increase over 2013.

■ **ITUNES:** Maroon 5, Pharrell Williams, Beck, Sam Smith and Kylie Minogue are amongst the headliners announced for the eighth annual iTunes Festival in September. Taking place at Camden's Roundhouse, tickets for the shows are free for competition winners. Also on the bill are Blondie, David Guetta and Calvin Harris.

■ **PIRACY:** Consumers found to be downloading copyright-infringing content will be sent warning letters as part of a new initiative between ISPs and content creators. Creative Content UK is a partnership that will boost consumer awareness of the wide array of legitimate online content services and help reduce online copyright infringement.

■ **KOBALT:** Sarah Landy has been appointed to the new position of general manager for AWAL - Kobalt's distribution, marketing and licensing portal - in North America. Based in Kobalt's New York office, Landy is tasked with bringing in artist and label clients, overseeing client marketing campaigns in the US and Canada for label partners and developing artists signed to AWAL with label services, in addition to liaising with AWAL's core digital distribution service and sales support.

■ **SPOTIFY:** Chris Maples has left his position as vice president of Europe at Spotify. The exec had been at the streaming music service since April 2011. Meanwhile, two Google executives are reportedly taking senior positions at the Swedish company. Omid Kordestani, interim chief business officer at Google, will be sitting on the board of Spotify, while former head of product at YouTube Shishir Mehrotra, who left his latest position last month, will be joining the company as a special advisor to CEO Daniel Ek and other members of management, according to sources.

For all of the latest Music Industry news, bookmark

MusicWeek.com

EX-WARNER DIGITAL SPECIALIST HIRED BY MUSIC SOFTWARE COMPANY

Leanne Sharman joins Disciple Media

DIGITAL

■ BY RHIAN JONES

Former Warner Music Group and Napster UK senior exec Leanne Sharman has joined music technology company Disciple Media as chief operating officer.

Sharman stepped down from her most recent role as VP and managing director, digital strategy and business development, EMEA at Warner in November after six years. Prior to this she helped launch Napster in the UK in May 2004 and has held roles at Vivendi's MP3.com, Fox Kids Europe and Disney.

Founded in 2013 by musician, DJ and writer Benji Vaughan, Disciple Media aims to enable artists create deeper relationships with subscribing fans through its proprietary software platform.

Reporting to Vaughan, Sharman will be tasked with refining commercial strategy, building key commercial and rightsholder partnerships, establishing customer acquisition/retention strategies, leading deal implementation from signature to consumer launch and driving revenues across all areas of the business.

Said Vaughan: "Leanne has long been a pioneer of developing digital business models and leading high-profile launches, with a particular track record of success with subscription services."



"Leanne has long been a pioneer of developing digital business models and leading high-profile launches, with a particular track record of success with subscription services. Her experience and in-depth understanding of digital music will add significant value as Disciple Media ramps up its commercial roll-out" BENJI VAUGHAN, DISCIPLE MEDIA

"Her commercial acumen, entrepreneurial zeal, experience working within the music industry, and in-depth

understanding of digital music will add significant value as Disciple Media ramps up its commercial roll-out."

Disciple's software platform enables artists to publish exclusive content via artist-branded apps to the mobile devices of subscribing fans. By converting fans into subscribers, it provides a way to turn content delivery and social interaction into revenue, creating two-way channels between artist and fans on all iOS and Android devices.

Discussing her new appointment, Sharman said: "I've been privileged to work at the forefront of the fast-paced digital music industry for almost fifteen years, creating and implementing strategy from both an industry and a service perspective."

"In recent years, consumers have become much more educated about the benefits of subscription services, and I was immediately impressed by the huge potential for artists to create valuable new revenue streams through Disciple's offering. I'm really looking forward to working with artists, labels, publishers and the whole Disciple Media team to help build the most compelling direct-to-consumer experiences possible."

While on the global digital team at Warner Music International, Sharman worked with a series of major partners including Apple, Google, Amazon, Samsung, Vodafone, BT and Spotify, defining commercial digital music models across multiple channels including streaming, subscription, ad-supported, on-demand, and cloud-based lockers.

Da Bank and Turner launch Earworm



DJ Rob da Bank has partnered with his manager Ben Turner to launch music supervision company Earworm.

The duo will provide music for TV, film, video games and advertising. It's an area da Bank (pictured) has experience in, having previously soundscaped the Bloomberg TV channel as well as re-scoring the soundtrack to the original King Kong film for the BBC.

Discussing his new venture, da Bank said: "Music supervision and scoring is something I've wanted to get into for many years

and after flirting with that world now seems like a good time to get properly stuck in.

"Putting music to picture is one of the most satisfying and sometimes tricky processes I've been involved with so I can't wait for the challenge. [We've] already got some mega projects lined up."

After recently leaving BBC Radio 1, da Bank has since joined 6 Music. The DJ is also founder of the Sunday Best organisation, incorporating a label, publishing arm and festivals Bestival and Camp Bestival.

Turner is founder of music and brand management company Graphite Media, a director of Bestival and the founder of the International Music Summit alongside Pete Tong.

Earworm projects secured so far include working with BBC drama From There To Here, upcoming Xbox One game Forza Horizon 2, trailer spots for Liam Neeson film A Walk Among The Tombstones and HBO series The Leftovers as well as working on the title music for Annie Mac's TV show Superstar DJs on Channel 4.

MusicWeek Sync Awards 2014

Thursday, October 2nd • Bloomsbury Ballroom, London



CATEGORIES:

Syncs

(Individual Track Placements)

- Most Shazamed: Track in TV Ad
- Most Shazamed: Track in TV Show
- TV Show: Drama
- TV Show: Entertainment
- TV Show: Sports
- TV Ad
- Online/Viral Ad
- Movie Soundtrack
- Trailer (TV or Movie)
- International Breakout Project
- Overall Sync of the Year

Sync Teams

- Record Company
- Independent Record company
- Publisher
- Independent Publisher
- Agency
- Broadcaster Music Department

Music Supervisors

- Music Supervisor: Advertising
- Music Supervisor: Film
- Music Supervisor: TV
- Music Supervisor of The Year

Early bird
tables
£1,950
+VAT

Send your nominations to SyncAwards@intentmedia.co.uk

For information or to book your tickets,
please contact:

Debbie.Opeyokun@intentmedia.co.uk
Or call +44 (0)207 354 6001

For details on sponsorship opportunities,
please contact:

rob.baker@intentmedia.co.uk
or call on +44 (0)20 7226 7246

WELCOME TO THE FUTURE OF MUSIC EDUCATION

DIME ONLINE is Europe's first online music college, offering affordable BA Honours degree courses designed for people who want a professional career in music

Be part of the online learning revolution and design your own life. Study anytime, anywhere

DIME ONLINE
POWERED BY DETROIT INSTITUTE OF MUSIC EDUCATION

Contact us today via our website
www.dimeonline.org

info@dimeonline.org

+44 (0)203 3888 900

Courses start September 2014

FALMOUTH
UNIVERSITY

The courses are subject to validation by Falmouth University and are internationally recognised qualifications.



THE BRITISH OUTFIELD SONGWRITER AND GUITARIST DIED EARLIER THIS MONTH AGED 60

Industry mourns 'inspiring' John Spinks

OBITUARY

■ BY TIM INGHAM

Tributes from the music business have been paid to John Spinks - songwriter and guitarist for British power pop/rock trio The Outfield, who died aged 60 earlier this month (Wednesday, July 9) after battling liver cancer.

The Outfield enjoyed some success in the UK, but even more so in the US, where debut album *Play Deep* landed at No.9 on the Billboard 200 chart in 1986, going onto be certified three-times platinum. The lead single from the LP, *Your Love*, hit No.6 on the Billboard Hot 100 in the same year and went on to become a power pop staple in the States.

The Outfield released nine studio albums across four decades, which also included 1987's *Bangin'*, which was certified gold in the US and entered the Top 20 on the Billboard chart. The band's other successful singles in the US included *All The Love In The World* (1987), which hit No.19 on the Billboard Hot 100. 1989's *Voices of Babylon* reached No.25, whilst 1990's *For You*, from the album *Diamond Days*, landed at No.21.

Spinks first played with his Outfield bandmates - Tony Lewis (vocals, bass) and Alan Jackman (drums) - in 1970s band Sirius B. They were signed to Columbia/CBS in 1984 as The Baseball Boys before changing their name to The Outfield. Their output slowed down in the 1990s, when Jackman left the group, but the three original members came together to record their last LP, *Replay*, in 2011.



"[Spinks] had extraordinary dedication to his band and his craft as a songwriter. He was a big personality and an even bigger music lover. He will be greatly missed"

BLAIR McDONALD, NETTWERK

Since 2007, Spinks' back catalogue of songs had been signed to Nettwerk's publishing division. Nettwerk partner Blair McDonald told *Music Week*: "In the seven years John and I worked together, I was able to appreciate the place so many of his songs have in the heart of an American generation.

"I was also lucky enough to see the extraordinary dedication he had to his band The Outfield and his craft as a songwriter. He worked tirelessly creating new songs, re-working existing titles and recording in his home studio. He was a big personality and an even bigger music lover. He will be greatly missed."

The band's long-term manager was Kip Krones, who would later become MD of the UK division of Columbia - the label that signed The Outfield in

the States.

Krones told *Music Week*: "I was an American manager living in London and had always been a big baseball fan. So imagine my surprise when I was introduced to this three-piece band from Bow called The Baseball Boys. I hadn't realised the name came from the film *The Warriors* and had nothing to do with the sport but the seed was planted, and it all seemed to fit.

"The demos (recorded at Scarf Studio) sounded like the summer I knew. Those radio friendly demos attracted a lot of label interest, mostly from America, before the band eventually signed directly to Columbia in New York; signed, I might add, strictly from those demos - the label hadn't seen the boys play live.

"John had a tremendous gift for melody and with Outfield

lead singer Tony Lewis had the perfect partner. John used to tell me he would write to his own falsetto which would land squarely in Tony's full voice. It was always a laugh to see big 6'4" John playing me songs in his falsetto 'Tony' voice.

"Fiercely loyal and with a great sense of humour, John loved music, football and mostly his family. We pushed each other tirelessly and were fortunate to achieve the success that drove us. To this day I still meet people in America for whom The Outfield meant so much in their youth and judging by the recent SNL skit, for example, still has that meaning. Rest in peace, young man."

The band announced Spinks' death on Facebook last week. Their statement read: "As many of you know, he had been

suffering from liver cancer for many years and bravely fought the disease until the very end. We are relieved that his passing was peaceful and painless. John was a loving husband, inspirational father, doting grandfather and gifted songwriter."

ASCAP's VP of membership, Sean Devine, said: "John Spinks wrote one of those songs that for reasons unknown to me was huge in the US but did not get as much recognition at home in the UK. *Your Love* went platinum and was used extensively as a cover version as well as on compilation albums. I had the privilege to work with John and his wife Jean in regard to the US royalties that continue to flow after all these years, a testament to John's writing talent and this song. He will be missed but his music lives on."

FatCat launches publishing arm with Cooking Vinyl

Brighton-based label FatCat Records has launched a publishing company 'committed to the promotion of new music, the development of careers and the recognition of talent'.

Artists who have released material with FatCat include *Frightened Rabbit*, *The Twilight Sad*, *Honeyblood*, *Paws*, *Gentle Friendly* and

David Karsten Daniels.

Discussing the new venture, the company said: "Unfortunately we can't sign all of the wonderful artists who send us music but our new publishing arm gives us a chance to help these artists get some of the exposure they deserve."

FatCat Publishing is a joint venture with Cooking Vinyl

Publishing aiming to publish the best of new and emerging talent from FatCat's own demo site (demo.fat-cat.co.uk). The two companies are jointly seeking sync opportunities for artists' tracks by exposing them to the right ears within the film, TV, video game and advertisement industries.

FatCat Publishing also

represents several of the label's artists (including *The Twilight Sad*, *Gregory And The Hawk*, *TRAAMS*), as well as a new incoming set of bands, composers and songwriters.

Artists signed to the label have previously been featured in major films (*Shutter Island*, *Prometheus*), TV adverts for *IKEA* and *Samsung*, prime

time shows including *The Blue Planet*, *Made In Chelsea*, *Grey's Anatomy* and *CSI*, and countless other music sound beds on TV.

Users of the FatCat site can browse the company's catalogue by artist, genre, mood and tempo and click on the icons on each track to receive direct links to their email.

REPORT DIVERSITY

'THE UK MUSIC INDUSTRY NEEDS TO BETTER EMBRACE THE SOCIETY WE LIVE IN'

2Point9 MD Billy Grant made his case for a more diverse workforce at AIM's AGM on July 9

DIVERSITY

BY RHIAN JONES

White people claim 93% of jobs in UK music and arts industry' screamed a recent *Music Week* online headline. The stats came from a DCMS survey that revealed just 6.7% of all jobs in the UK's music, performing and visual arts industries were held by people who could be categorised as BAME ('black, Asian and minority ethnic') in 2013. While it's no secret that the music business has historically been predominantly white, middle class and male; the numbers don't make for easy reading.

It's not that bad though, right? Surely that figure is replicated across the UK as a whole? Well, yes – 2011's census revealed that nearly 86% of the population in England and Wales was white. Problem is, the music industry is largely based in London – where fewer than half the people (45%) are white British.

Equal opportunities aside, recruiting from a wider talent pool has real benefits. A diverse workforce has been tipped as key to innovation – a vital component in the strength and longevity of any business. Studies have shown that multicultural networks promote creativity, while companies with diverse executive boards enjoy higher earnings and returns on equity.

So what needs to be done to bring about a balance? Speaking at AIM's AGM earlier this month, managing director of independent label 2Point9 Billy Grant outlined his recommendations. Partly responsible for breaking Craig David and Mis-Teeq to mainstream audiences, Grant and business partner Rob Stuart "have done for black and Asian music in the UK what Def Jam did for hip-hop in the US". That's according to his biography on the Guardian's Power List of the Top 30 most important ethnic minority figures in the media industry in 2007.

"Diversity in the music industry has been an issue for over ten years - everyone has been banging on about the fact that the music industry is not diverse enough, we need to change things, it's white, male, it's just not happening. I keep on hearing that the industry is difficult to get into and there's a glass ceiling. It's the same issues again and again and again - to me that says one thing, the issue as a whole is not being solved," said Grant.

"I'm here to say, 'Let's have a think about how our industry can embrace the society that we live in a bit more.' Companies need to think of ways that they can access a wider cross section of society. This industry would be so much better if there were people from it from a more rounded section of society - they will be throwing in their own knowledge, experience and thoughts.

"When people talk about diversity, they say, 'It's about race,' but it's a much bigger subject. We're talking about race, culture, ethnicity,



ABOVE
Independent Voice: AIM offers a ten minute slot at its AGM every year to give a platform for anyone from the independent music community to voice an issue of their choice

"Diversity in the music industry has been an issue for over ten years. Everyone bangs on about the same issues again and again and that says one thing - that it's not being solved" BILLY GRANT, 2POINT9

age, gender, sexuality and gender identity, disability and socio-economic background."

CREATIVE RECRUITMENT

"A lot of independent labels are quite small and can't do what Sony or Universal might be able to but we could do something that makes a little bit of change. It's really easy to recruit for a job where [applicants] come towards you in a straight line but the unfortunate thing about that, is you get the same type of person. We could go out and think, 'How can we actually try and get people a little bit different to what we're used to?'"

"There are a couple of initiatives that are being put into place, the apprenticeship scheme started by UK Music, for example. You can take on apprentices, pay them a wage and that's a great way of actually allowing people access from different backgrounds - not necessarily [the ones whose parents] can pay [their living costs] for a year or two while they work at a record label.

"We all want to get on with running our companies, making money and being successful but it's just about giving it a little thought. A lot of people come back and say, 'This is political

correctness gone mad, it's not a problem for the industry. If I employ someone from an unstable background Christ only knows how it might affect my company.' But it's about being positive, moving forward and seeing how we can make our industry more creative."

SMASHING THE 'GLASS CEILING'

"I used to work for a sponsorship agency and one of my clients was the English Tourist Board. I could never work out why I couldn't go to the meetings in the office of the English Tourist Board. Two years later I met with one of my colleagues and she said to me, 'The reason you never went to any of the meetings was because your account manager didn't think you were English enough.' It was a really bizarre scenario. [The account manager] thought she needed to maintain some sort of a status quo in order to get money into her company.

"After that I worked for an independent record label but, again, got to a situation where there was a glass ceiling. I decided to step out of the company and set up my own label 2Point9 – the thinking behind that was that there are no barriers.

"So the second thing is to improve equality and diversity at senior decision-making level. It's not really happening in the way it should be for a creative industry. We need to participate in activities to promote diversity, share and talk to each other and say, 'I've got a really great idea,' or 'I know this person over there that's really good.' If we can make two or three steps forward I think our industry would be a much better place."

PROFILE

ON THE RADAR A3

BY CORAL WILLIAMSON

With the big names linked to his album, don't be surprised to see A3 reaching those giddy heights of success himself.

For his upcoming debut album, *Calling To The Universe*, the "uplifting deep house" artist worked with everyone from Andi Moore to Paul Oakenfold, and names Black Eyed Peas and Swedish House Mafia as influences. "There's a lot of similarity with Swedish House Mafia, where you've got a melodic rock voice meshed with great synths," he tells *Music Week* as he describes his work.

"I've always loved dance music and creating uplifting sounds. Dance music is connective music, it's something you do socially."

Originally born in America, and moving to Europe in 2001, both A3 and his music have a worldwide appeal. "I come from everywhere and nowhere," he jokes.

"My music is a mix between UK



indie-pop/rock and French dance music. It's a result of me spending time between those two places."

It was a trip to London that put A3 on his current path. He explains: "I was introduced to the Black Eyed Peas team during an appearance, and I really hit it off with Poet Name Life, one of their DJs. The two of us started to work together, and it felt natural. It took me to another musical level."

"Poet Name Life took me in a new direction. He wanted live instruments, to embrace the

convergence of different sounds and get away from EDM."

A3 remembers working with Poet Name Life immediately after a 12-hour flight from Europe to LA, going to the studio straight from the airport instead of resting up. "Poet's manager, suggested I drop by just to get comfortable and hear what he was working on," he explains.

"When he played the rough track of what would become the single *Feel The Light*, I absolutely fell for the sound. I started to write, and boom, the song came out."



"The recording studio where *Feel The Light* was created also was where some of the early Black Eyed Peas songs were coined," he adds. "It's a super special vibe in that studio, with an energy that is full and relevant."

An upcoming showcase at The Cuckoo Club, A3 says, will be a way to mark everything he has achieved so far. "I wanted to be authentic and put out something that I wanted to. Hopefully it'll have some commercial success, but first and foremost I wanted it to

ESSENTIAL INFO

RELEASES

2014
TBA *Calling To The Universe*

MANAGEMENT

Leon Mitchell

LABEL

Wonderfly

LIVE

July
31 The Cuckoo Club, London

be a reflection of me and not try to fit into a mould.

"I've been able to collaborate with great people; the fun of it was writing music and putting it together with them. The showcase is a celebration of pulling it off."

He adds: "I have done showcases in other countries, but this is the UK, so it's going to be special. I've experimented with sounds, pushed the envelope in terms of the message, and I'm looking forward to putting that all out there."

CinemaLive

This past weekend CinemaLive distributed the **highest grossing music event of all time** to UK cinemas, as part of a global cinema release.

Will your Artist be next?

info@cinemalive.com

+44 (0)20 7100 3333

www.cinemalive.com

DATA DIGEST

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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	5 SECONDS OF SUMMER	11	MASTODON
2	LINKIN PARK	12	JAKE BUGG
3	ED SHEERAN	13	THE 1975
4	KASABIAN	14	BEN HOWARD
5	GEORGE EZRA	15	LOVEBOX
6	PAOLO NUTINI	16	JOE BONAMASSA
7	THE VAMPS	17	GARTH BROOKS
8	THE PRETTY RECKLESS	18	PASSENGER
9	SAM SMITH	19	ONE DIRECTION
10	JAMIE T	20	BEYONCÉ


ticketweb





TICKETWEB UK


POS	EVENT	POS	EVENT
1	GEORGE EZRA	11	JUNGLE
2	THE PRETTY RECKLESS	12	MOGWAI
3	MILKY CHANCE	13	AIRBOURNE
4	LOVEBOX AFTER DARK	14	BOOMTOWN RATS
5	MASTODON	15	PUKKA UP
6	CLEAN BANDIT	16	ROBERT PLANT
7	BASEMENT JAXX	17	SLASH
8	THE BLACK KEYS	18	THE LEVELLERS
9	PASSENGER	19	NORMAN JAY
10	BLONDIE	20	CLUB NME

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

 **@moodie** Nothing annoys me more than a full inbox! I just want to send emails about music video #content :((James Moodie, Vevo UK) Wednesday, July 16


 **@johnnybrockle** Since you asked, I would say I am Probably on my 30th listen of the audio monsters remix of Craig David. (Johnny Brocklehurst, Because Music UK) Friday, July 18


 **@ashleyjanetown** I have less than no money yet still getting a cab to Hackney because "I can't bear the tube." What happened to me?! #industrywanker (Ashley-Jane Townley, Atlantic Records UK) Friday, July 18

 **@Annikakaka** "Officially announces" ? RT @TheSunShowbiz: Today @danwootton officially announces that Lily Allen's pop comeback has been a disaster... (Annika Walsh, Blinkbox Music) Wednesday, July 16

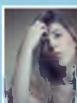
TWEET OF THE WEEK


 **@davidrsmth** please visit my JustGiving page to sponsor me for waiting 9 hours in a queue at Lovebox to pay £5 for a Budweiser (David Smyth, London Evening Standard) Saturday, July 19


 **@MikeDiver** I'm not even sure I know what a Kardashians is, anyway. Is it like, a really luxurious throw? Some kind of soft furnishings embellishment. (Mike Diver, Clash Magazine) Sunday, July 20

 **@CATHFACTORY** The Horrors are on the INMWT playlist on Radio 1???? (Cath Hurley, Rough Trade Records) Wednesday, July 16

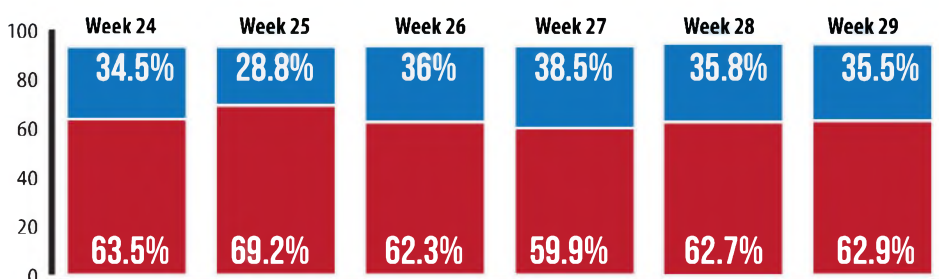
 **@nicoprimary** Fave review of mine and @Mike_Ajayi latitude dj set: "this has destroyed any faith I had in the music business" (Nicholas Holroyd, Primary Talent) Monday, July 21

 **@johannalechat** The problem about being a young woman in the music industry is that as soon as you like a band, people assume you want to f* the singer. No. (Johanna Giudice, [PIAS]) Thursday, July 17

 **@laurenlaverne** F*** it. Bra off. #Heatwave (Lauren Laverne, BBC 6Music) Friday, July 18

 **@AI_Horner** Shout out to anyone else who's gone 26 years of their sad sorry life thinking "quesadilla" was Spanish for "what's the deal?" (AI Horner, NME) Tuesday, July 22

DIGITAL vs PHYSICAL



WKS 24-29
The UK market share for all albums in the past five weeks

DIGITAL
CD



shazam TAGGED



The latest most popular Shazam new release chart:

- 1 NICO & VINZ
Am I Wrong
- 2 ZHU
Faded
- 3 DAVID GUETTA
Lovers On The Sun
- 4 VIC MENSA
Down On My Luck
- 5 MELISSA STEEL
Kisses For Breakfast
- 6 DUKE DUMONT
Won't Look Back
- 7 ONEREPUBLIC
Love Runs Out
- 8 NICOLE SCHERZINGER
Your Love
- 9 WANKELMUT & EMMA LOUISE
My Head Is A Jungle
- 10 NAUGHTY BOY
Home

» For daily news visit musicweek.com

PICTURE OF THE WEEK



ISLAND LIFE

Friday, July 18: Universal UK HQ, London The father of Island Records, Chris Blackwell, pops in for a chat with today's Island US/UK bosses David Massey and Darcus Beese.

TAKE A BOW TEAM GEORGE EZRA



THE LOWDOWN

Album: *Wanted On Voyage*
Highest chart position: No.3

Manager: Ryan Lofthouse (Closer Artists)

Label: Columbia Records

Publisher: Hugo Turquet (BMG-Chrysalis)

A&R: Ollie Hodge, Will Hunt (Columbia Records)

Marketing: Alex Eden-Smith (Columbia Records)

Digital: Edd Blower (Columbia Records)

National and online press:

Adrian Read (INSIDE/OUT)

Regional press: Ashley Matthews (Chuff Media)

National radio: Pete Black & Sam Potts (Columbia Records)

Regional radio: Gary Hobson (Columbia Records)

TV: Sam Sewell (Columbia Records)

International: Jo Horton (Columbia Records)

Live: Angus Baskerville (13 Artists)

BPI SALES AWARDS: WEEK ENDING JULY 20



Key
SINGLES
★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)
ALBUMS
★ Platinum (300,000)
● Gold (100,000)
● Silver (60,000)

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
EMINEM <i>The Marshall Mathers LP</i> (ALBUM) 8xPlatinum
VARIOUS ARTISTS <i>Now That's What I Call Music 87</i> (ALBUM) 2xPlatinum
THE VERVE <i>A Storm In Heaven</i> (ALBUM) Gold
DOLLY PARTON <i>Blue Smoke – The Best Of</i> (ALBUM) Gold
VARIOUS ARTISTS <i>Running Trax Xtra – 5k And 10k Edition</i> (ALBUM) Silver
VARIOUS ARTISTS <i>Chilled House Classics</i> (ALBUM) Silver
KASABIAN <i>The Albums</i> (ALBUM) Silver
VARIOUS ARTISTS <i>Now That's What I Call Summer</i> (ALBUM) Silver
PHARRELL WILLIAMS <i>Happy</i> (SINGLE) 3xPlatinum

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
EMINEM <i>The Real Slim Shady</i> (SINGLE) Platinum
JAY Z & KANYE WEST <i>N****s In Paris</i> (SINGLE) Platinum
AMY WINEHOUSE <i>Rehab</i> (SINGLE) Gold
ED SHEERAN <i>Sing</i> (SINGLE) Gold
KYLIE MINOGUE <i>Love At First Sight</i> (SINGLE) Silver
GWEN STEFANI <i>Hollaback Girl</i> (SINGLE) Silver
THE VIEW <i>Same Jeans</i> (SINGLE) Silver
NEIL DIAMOND <i>Sweet Caroline</i> (SINGLE) Silver
MICHAEL JACKSON <i>Love Never Felt So Good</i> (SINGLE) Silver

SALES STATISTICS



CHART WEEK 29 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,618,736	914,424	353,163	1,267,587
PREVIOUS WEEK	2,718,928	960,465	353,964	1,314,429
% CHANGE	-3.7%	-4.8%	-0.2%	-3.6%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	85,582,078	31,219,149	9,823,023	41,042,172
PREVIOUS YEAR	100,089,953	35,938,786	9,700,110	45,638,896
% CHANGE	-14.5%	-13.1%	+1.3%	-10.1%



LIVERPOOL INTERNATIONAL FESTIVAL OF PSYCHEDELIA

26 + 27 SEPTEMBER 2014
CAMP & FURNACE / BLADE FACTORY LIVERPOOL

GOAT. WOODS. ALLAH-LAS.
SUUNS. THE BESNARD LAKES.
WHITE HILLS. SLEEPY SUN.
ZOMBIE ZOMBIE. WOLF PEOPLE.
CHRISTIAN BLAND & THE REVELATORS.
AMEN DUNES. HILLS. GRUMBLING FUR.

AL LOVER'S SACRED DRUGS. ANTHROPROPHH.
ASTEROID #4. CAMERA. THE EARLY YEARS. GNOD.
HOLY WAVE. ISLET. THE JANITORS. LAY LLAMAS.
THE LUCID DREAM. KLAUS JOHANN GROBE. MAZES. MOODOID.
NUEVA COSTA. POW!. QUILT. ORVAL CARLOS SIBELIUS.
SEPTEMBER GIRLS. TRAAMS. SUDDEN DEATH OF STARS.
TEETH OF THE SEA. THOUGHT FORMS. SATELLITI.
THE VACANT LOTS. YOUNGHUSBAND.

BARBEROS. BLACK BOMBAIM. BED RUGS. BLACK MEKON.
BONNACONS OF DOOM. CANTALOUPE. CHEVAL SOMBRE.
DARK BELLS. FORMES. GLASS MOTHS. HALF LOON. JIBOIA.
HELLSHOVEL. IN ZAIRE. LES BIG BYRD. ONE UNIQUE SIGNAL.
PURPLE HEART PARADE. PETE BASSMAN (SPACEMEN 3).
PLANK. SPECTRES. SPINDRIFT. STRANGE COLLECTIVE.
SUDAKISTAN. TEMPLE SONGS. THEO VERNEY. WHISTLEJACKET.
ZENTRALHEIZUNG OF DEATH DES TODES (ZHOD).

TRANSMISSIONS FROM THE OUTER REALMS PRESENTED BY
ROCKET RECORDINGS FT. NOTHING IS DJS
(CHERRYSTONES, CAGE & AVIARY, LITTLE DIRTY, CHRIS REEDER)

THE CHIMES OF BIG BEN : RICHARD NORRIS.
JUSTIN ROBERTSON. BERNIE CONNOR. RICHARD HECTOR-JONES.

PNKSLM RECORDINGS SHOWCASE.

SONIC CATHEDRAL 'PSYCH FOR SORE EYES 2' LAUNCH HAPPENING.

ADVENTURES AT THE OUTER REACHES: FILM PROGRAMME +
SYMPOSIUM TRAVERSING GLOBAL PSYCHEDELIC OUTPOSTS.

PICCADILLY RECORDS WORLD OF PSYCHEDELIC WAX WONDERS.
PZYK SKREEN PRINT WRKSHIP.

PLUS...A MYRIAD OF COSMIC AUDIO VOYAGES, INSTALLATIONS AND VISUAL SENSATIONS.

FULL DETAILS AND TICKETS AT LIVERPOOLPSYCHFEST.COM

TICKETS ALSO AVAILABLE IN PERSON FROM PROBE RECORDS (LIVERPOOL),
PICCADILLY RECORDS (MANCHESTER) & JUMBO RECORDS (LEEDS)

THE BIG INTERVIEW SECRETLY GROUP

AN OPEN SECRET

The Secretly Group was officially born last year, with a roster that included Bon Iver, The War On Drugs and Major Lazer. Now this US indie label family is making in-roads into Europe, signing widely-tipped UK acts while upholding its reputation for artist-friendly deals



LABELS

BY TIM INGHAM

Last summer, a global independent music powerhouse was born.

The Secretly Group brought together a trio of highly respected US record companies - namely, Dead Oceans, Jagjaguwar and Secretly Canadian - with catalogue specialist The Numero Group.

The company's combined roster, which includes Bon Iver, Antony & The Johnsons and Phosphorescent, is mainly as American as Apple Pie. But this year, TSG is really starting to make an impression on Europe, with its nascent London office enjoying a promising purple patch in the UK.

Hannah Overton is in charge of the firm's European HQ, based in Shoreditch, London. Overton, who previously worked in A&R at XL/Beggars for 10 years before joining Secretly in 2012, has overseen a run of solid success in 2014. The flagship has been The War On Drugs' acclaimed third LP, *Lost In The Dream*, which entered the Official UK Albums Chart at No.18 in March - and looks a dead cert for many an influential 'Best of 2014' end-of-year lists.

"That was definitely a big moment," Overton tells *Music Week*. "We've been making baby steps this year, and we'll keep on making them. For us it's about taking one rung of the ladder at a time."

Other recent 'baby steps' have included the release of Sharon Van Etten's self-produced fourth album, *Are We There*, which hit No.27 in May, plus singer/songwriter Damien Jurado's brilliant 11th studio LP, *Brothers And Sisters Of The Eternal Son* - which entered the Top 100 in January.



"Entering the UK albums chart at No.18 exceeded our expectations. That's obviously something we want to repeat"

HANNAH OVERTON, SECRETLY GROUP

Overton is aware these chart positions aren't going to leave any major label MDs sweating over their market share, but says they offer real optimism for a US label group still in the process of building media and retail relationships in Europe.

"A result for a record like Damien Jurado's might not seem huge in the grand scheme of things, but for a niche singer/songwriter on his 11th album, it was a big victory for us - we sold nearly as many units in the first week as we did for the entire last record," she says. "Similarly, Angel Olsen's [second album, *Burn Your Fire For No Witness*], which came out in February, charted in the Top 50. We had very little radio play but very good press. We gradually built to the point where we could chart The War On Drugs album - an alternative record - in the UK Top 20. To enter the chart at No.18 exceeded our expectations, which is obviously something we want to repeat. That success has been mirrored across Europe as well: the album went Top 20 in the Netherlands and Belgium and the band had a Top 10 in Scandinavia."

The mission now for Overton is to build on these mini-triumphs, to keep on aiming for the Top 10 without ever compromising Secretly's steel-riveted reputation for quality output.

ABOVE
Traded secrets: [L-R] The Secretly Group has released acclaimed albums from Sharon Van Etten, The War On Drugs and Damien Jurado in the first half of this year

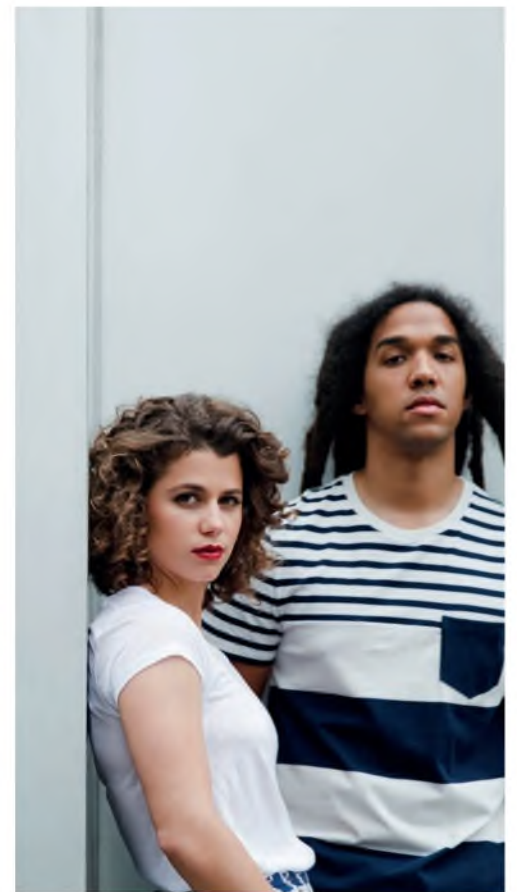
Music Week caught up with Overton to discuss the Secretly Label Group's prospects in the UK and Europe, her ambitions for the company - and how much competition it will bring to other leading lights of the British indie label world...

Can you explain the structure of the Secretly Group?
The Secretly Group consists of four labels. When I started here there was three: Secretly Canadian, Jagjaguwar and Dead Oceans. The partners have since bought a stake in Numero Group, which is primarily a reissue label based in Chicago with an incredible catalogue. There's been [Secretly] staff in the UK and Europe for about six years now, but it was previously a couple of people working freelance or part-time - firefighting, really, and making sure the distribution setup was working. Two years ago, the label partners decided to expand and become a truly global company. I came in as GM for Europe. I'm managing a staff of eight, which we plan to add to in the next few months.

What's been your main objective at the company since taking the position?

I was very familiar with the label group when I worked at Beggars, but they felt a bit like American labels for an American audience. Picking up one of their releases always felt a bit like picking up an import. There wasn't really anyone waving the flag here. We've been out there speaking to media, retailers and making people a bit more aware of our releases, and how good they are. You can't deny that the releases at this label are all very high quality and very well respected. Now we just need to get them noticed by a UK and European audience.

THE BIG INTERVIEW SECRETLY GROUP



Is building relationships with UK radio particularly important for you?

Yes, and we've got a long way to go. Obviously, BBC 6 Music is brilliant. They're big supporters of our releases. Taking our priorities to them so they can understand the quality artists we're bringing through and what we're spending our effort on really helps. We really couldn't ask for better radio partners. Our next step is pushing into Radio 1 land. We understand that we don't always have the right records for Radio 1, but with some of our new releases, I hope we'll be making in-roads there. We get a lot of love from the Radio 1 specialists, but I have an eye on our first playlist.

Has your experience with Beggars and XL helped fuel your ambition?

Yes, absolutely. From 2002 onwards, I saw that company be hugely ambitious and grow. They were aggressive in their signings and with their marketing. That is very inspiring; I learnt everything I know from XL and Beggars. They taught me it's possible to succeed. If you've got the A&R ears within the company and you hone your marketing expertise, anything is possible. The indies are going to be a very powerful entity in the coming years, because we're the ones with the taste.

How do you judge success at Secretly Group? Some in the industry base it on sales, others on chart placings, others on market share...

Market share's certainly not something we obsess about, that's perhaps something for long into the future. I was at XL/Beggars for ten years and I hope I'm at Secretly Label Group for just as long, building a healthy and happy company. We're creating a really great team in the UK with some brilliant staff. I want to be able to sign more bands, slowly but surely. And I want to make sure each of those bands is successful, especially in the UK. I want the company to keep expanding and keep making money so that it can operate as a viable creative business. It's exciting for me to lead that.

ABOVE

The fun, the fair: Secretly Group's UK office has signed WIN's Fair Digital Deals Declaration, which promises artists due transparency over online income (L-R: Mike Holdsworth, Hannah Overton, Tom Davies, Michelle Kambasha, Joshua Clark);

ABOVE RIGHT

Canadian duo Electric Youth, who will release their debut album in late September on Secretly Canadian

"By signing and developing someone like Adele, XL have proved that anything is possible if you have the right artist and the right instincts"

HANNAH OVERTON, SECRETLY GROUP

How can the indie labels capitalise on their structural differences to the majors?

Music's all about taste. Obviously marketing muscle is important, as is finance. But at the end of the day, people just want to hear good music. They want a quality track on their mp3 player or their turntable. I put faith in that. By signing and developing someone like Adele, XL have proved that it can be done - she's the biggest global pop star in the world. I was lucky enough to see that whole campaign progress across two albums. If you've got the right instincts and the right artist, anything is possible.

The Secretly Group and Glassnote have both entered the UK market in the past couple of years.

Is there now a little bit more healthy competition in the domestic indie label sector as a result?

Competition is what this market is all about. Glassnote are a brilliant company - I know the people that run it in the UK and they're doing really well. As much as we're competitors, we're good friends. We go to other indie labels for help when we need it, and I hope they'll come to us now and again. Certainly, Beggars has been very good to me since I left and given me a lot of support. Between us, it's like family rivalry.

Are you confident that streaming will reach a point where it will offset a drop in physical sales?

Now that physical decline is slowing, we're actually selling more physical records than we ever have before. Meanwhile the vinyl market has gone crazy; so crazy, in fact, we can't physically keep up with it. We're putting in three or four vinyl represses at

the factories before our records are even released.

We're in a very good place: we're making more money, selling more units and making more income from streaming than we ever have. I think the market will reach a nice equilibrium: I don't think people are just going to listen to music through one medium. I use Spotify, I listen to Deezer, I buy vinyl and I buy CDs. I might be a special case because I work in the music industry, but I believe people will adopt that attitude more and more. Sales of turntables keep growing. Now we've got a healthy HMV, there's optimism around a very strong physical market in this country.

What are the defining characteristics of Secretly Group compared to other labels?

It's got to be taste; the A&R taste of the four label owners [Chris Swanson, Ben Swanson, Darius Van Arman and Phil Waldorf] built the foundations of this company. That's what all great independent music companies are based on. And there's also very strong ethics within [SG] about treating artists fairly. We do very artist-friendly deals; we don't touch an artist's live income. I'm not saying that's a bad thing for every company but it's not something we do - although we work very closely with managers, agents and promoters so we have a holistic approach to building a career. We have a very strong global setup, including tertiary territories like Poland, Russia, South-East Asia and Korea - we make sure our records are all released in those territories simultaneously. There are a few other independent companies that do that, but across the board, it's not a whole lot.

And your London office is a European office?

Yes, it's not just about the UK. The UK's integral, of course, it's the lead territory across Europe. But it's important for bands to have a global perspective and so that's why we focus on Europe. We've changed our distribution setup in France in the last year and we've seen our sales and income increase. Because of the setup we have, we have quite a lot of

WOMAN'S HOUR: 'THEY'VE MADE AN AMAZING RECORD AND WE'RE VERY PROUD TO BE WORK WITH THEM'



Secretly Canadian's next big project is Overton's first UK signing for the company, *Woman's Hour*. A hotly-tipped four-piece from Kendal, the band's debut LP,

Conversations, is out this week.

The Guardian says that the group's "refined blend of yearning bedsit indie pop and sleek '80s soul is

meticulously smooth". Pitchfork has noted the influence of The xx, Bat For Lashes and Jessie Ware on the group, commenting: "The results are erudite, slim dream-pop, made distinct in its best moments by an open-hearted sweetness and innocence." Clash called *Conversations*: "An impressive album, in many ways a unique one in this current landscape – though you sense that the best may be yet to come."

Woman's Hour are currently touring the UK and will play domestic festivals including Kendal Calling, Beacons Festival and Green Man in August. They will head to the US for a short tour in October.

"They've made a really amazing record," says Overton. "The whole team is very proud to be working with *Woman's Hour*, they're incredibly hard working, extremely uncompromising when it comes to their art and visual representation, they're very resourceful and creative and to top that they're all lovely, very down to earth people."

"The album has received great praise, it's our hope to work with the band to slowly and steadily build their audience across this and future albums. They're doing the a great run of festivals and gigs across the summer and play at Village Underground in London on 23rd September as part of a wider European headline tour. We've got high hopes. It's important for us to feel like we've developed and broken a British band."

freedom to sign artists who are incredibly creative and influential, but who might not be selling tens or hundreds of thousands of records. Our setup gives us the ability to work with brilliant people; if we're able to sell a decent amount of records across ten territories in Europe plus the rest of the world, it gives us and the artist a basis on which to do business.

How would you define your long-term commitment to your artists?

If you look back at our roster, you'll see artists we've worked with for five albums, for ten albums... that shows a lot of faith and commitment to the staff and the founders of the label. Also, we don't have any shareholders to report to. I don't think a music company where you report to investors every quarter is a viable creative business; it's not how you develop artists, and it's certainly not how successful album campaigns work. If you're developing artists from scratch and they have a brilliant debut album, that album campaign should really last 12-18 months, depending on the artist. It's not until the end of that campaign that you can work out where you're at financially. But, more importantly, you'll know if the artist has the drive to develop themselves with you over more albums in the future.

Can you tell us anymore about your artist-friendly deals? The streaming income split particularly.

Obviously I don't want to go into confidential individual artist contracts, but our standard is that we do net profit share deals with our artists, where their share of streaming income is 50%. Our company ethos is based on collaborating with the artists we work with financially and artistically – we see no reason why we can't keep this structure into the future. It's a really fair situation. It cuts down on the wastage; what was the Guy Hands quote? 'Throwing out the fruit and flowers budget.' If our artists want to be invested in their own album campaigns, they have a say in what gets spent – and what doesn't get spent – and therefore what they

"Our standard position is to do net profit share deals with artists, where their share of streaming income is 50%. That's a really fair situation"

HANNAH OVERTON, SECRETLY GROUP

earn. It's not like that at a lot of labels. That sort of thing becomes a dark art when you're signed to a bigger label, especially a major: you don't necessarily have a say if they're spending £100,000 on a video. Which is particularly annoying if it looks like it should have cost £5,000!

Do you have a publishing arm to the company?

We are affiliated with Secretly Canadian Publishing, which has a separate staff from the label group: a general manager and staff in Bloomington, Los Angeles and New York City handling administration and sync licensing. There is also a management company that is affiliated with us called Fort William Artist Management, whose clients include Grizzly Bear, Jens Lekman and The War On Drugs. And then there is an affiliated distribution arm, SC Distribution. They distribute up to 30 independent labels, globally and have distribution partners in each territory: [PIAS] here and in France, Cargo in Germany, Border in Sweden, Playground in the rest of Scandinavia.. It all makes us a very strong proposition.

How many acts do you expect the UK office to have signed by the end of 2014?

My idea of A&R is quality, not quantity. I'm sure the label owners would be very comfortable if I wanted to go on a signing spree but I want to stay close to the artists we have and make time to work with all of them so they develop properly and have time and attention. I'd love to sign another act this year, but I have to make sure that I have time to focus on it. That focus is very important to the way we work with our artists.

WHO ARE THE SECRETLY GROUP?



The Secretly Group is headquartered in Bloomington, Indiana, but also has staff in New York, Chicago, Austin, London, Paris and Berlin.

It is made up of four divisions: Dead Oceans, Jagjaguwar and Secretly Canadian, plus The Numero Group. The latter became part of SLG last year when company partners Ben Swanson, Chris Swanson and Darius Van Arman bought a stake in the reissue specialist and brought it into the Secretly family.

Jagjaguwar was founded in 1996 and merged operations with Secretly Canadian in 1999. The label's present roster includes Bon Iver (pictured), Dinosaur Jr., Foxygen, Sharon Van Etten and Unknown Mortal Orchestra. Also founded in 1996, Secretly Canadian counts Antony & The Johnsons, Major Lazer, The War On Drugs, Yeasayer, the catalogue of Jason Molina (Songs:Ohia, Magnolia Electric Company) and the recordings of comedian Tig Notaro amongst its roster.

Meanwhile, Dead Oceans was founded in 2007 by the owners of Jagjaguwar and Secretly Canadian, alongside Austin-based Phil Waldorf. It is the current home to Bleached, Bill Fay, Phosphorescent and The Tallest Man On Earth.

The Numero Group was established by Tom Lunt, Rob Sevier and Ken Shipley in 2003. In addition to Grammy nods for their *Light: On The South Side* and Syl Johnson box sets, Numero is home to the Cali-Tex, Numerophon and Jr. sub-labels, and the renowned Eccentric Soul, Cult Cargo, Local Customs and Good God! compilation series.

Affiliates of SG include SC Distribution, an independent distribution company serving not only Dead Oceans, Jagjaguwar and Secretly Canadian but also independent labels such as DFA, Fat Cat, Asthmatic Kitty, Captured Tracks, Constellation Records, Sacred Bones, Ghostly International and Temporary Residence Limited. It now also distributes Numero Group throughout the world.

INTERVIEW EXAMPLE

LEADING BY EXAMPLE



Singer/rapper Example, aka Elliot Gleave, has just released his major label debut with fifth album - Live Life Living. After leaving the independent home of Ministry of Sound for Sony's Epic last year, does he have any regrets?

TALENT

BY RHIAN JONES

Example's record sales seems to have hit a plateau. After reaching No.1 on the UK Albums Chart with his third LP *Playing In The Shadows* in 2011, the singer has failed to reach similar heights with his subsequent two releases. *The Evolution Of Man* fell short of the Top 10 at No.13 in 2012 (25,857 first week sales), while his latest LP *Live Life Living* (released on July 7) fared slightly better at No.8 – despite managing less than half of its predecessors first week sales with 11,000.

Is he bothered? No. His ever-important live side is booming with 20 festival appearances this summer, while a new major label record deal now holds plenty of worldwide promise.

Live Life Living is a dance-heavy record, inspired by the booming electronic stalwarts of the '90s (Underworld, Faithless, Chemical Brothers, The Prodigy and Massive Attack). It's a world away from the admittedly "self-indulgent" grunge rock of his fourth album.

"[*The Evolution Of Man*] probably wasn't the wisest move in terms of what the record execs would call 'keeping the ball rolling' after *Playing In The Shadows* because that was so huge," he explains. "Everyone was telling me to go and make bigger club bangers after that, but I made a rock album that sold 150,000 copies – which is still a decent number. But *Playing In The Shadows* [sold] like five times that. Certain people follow trends but I've always done the complete opposite to what everyone expects. 18 months ago I decided to make an album full of club bangers – something for the fans. I didn't want to just go and remake *Changed The Way You Kissed Me* so I thought I'd channel the '90s. To listen to [*Live Life Living*] from start to finish feels like a compilation album but covering every aspect of the '90s rather than just the house side of things."

Ministry of Sound MD David Dollimore is responsible for kick-starting and then helping to develop Example's mainstream career. After noticing him at his local gym, Dollimore brought the rapper into his office in 2009 and steered him away from the 'lad rap' he was making at the time on Mike Skinner's DIY label, The Beats. Example says that period left him £30,000 in debt after non-stop touring and "trying to keep the dream alive". Ministry partnered him with writers and his now-signature pop/electronic sound was realised.

Says Dollimore: "Example was a UK rapper when we signed him and it wasn't my decision to take him down an electronic route – I could only advise him on the people he should work with and he got a passion for it. He loved The Prodigy and with our expertise it was like, 'We can mould you and put you with the right people, do the right sessions and the see if you can write songs.'"

The relationship with Ministry has since ended after his deal expired and Example is now a major label act after signing with Sony's Epic. Joint-MD and A&R of Epic UK Steven Melrose says of campaign plans for *Live Life Living*: "We're going to continue to build upon the rabid and fanatical base Example has built over five albums in the UK and his most recent hit single, as well as evangelising markets around the world with his music and live performance."

"He's been working extensively across Europe this summer, he'll be released in the US on Ultra and there is a strong story building in Australia."

Here we talk to the star about leaving his independent roots behind and why brand partnerships might not be as lucrative as they first appear.

What are your hopes for Live Life Living?

I'm just going to see what happens. You get one placement on an advert, one performance on a big TV show or your festival set streamed live on TV and everything can change. I've got another single out in November/December and I don't know what performances I'm going to get on TV or how these things are going to connect to clubs. The difference between 80,000 and 200,000 sales for me is not just about marketing spend, it's about the choice of songs, videos, what festivals I play – a whole bunch of things.

You've switched from an independent label to a major and have spoken in the past about having a big hand in decisions when part of a small team at Ministry. Has that changed at Sony?

On a day-to-day basis at Ministry I probably spoke to three people, now I speak to 20. It's a lot easier to speak to four than it is to 20-25 but at Ministry maybe people were doing three or four jobs each. There are positives and negatives about both; there are certain things I miss about Ministry but I'm glad I made the move because I needed to reinvigorate myself. It felt like I was a player at a Premiership club who needed to move to another Premiership club for a fresh start. It was nothing to do with the team or the personnel. I wouldn't change a thing about anything I've done in my career. I had a blip maybe a year ago where I was like, "I'm on a major now, do I have to start thinking differently about my music?" and the answer is no. I've approached this album like it's an independent record.

When your deal came to an end with Ministry, did you have loads of offers from other labels?

We had four offers on the table: we could have extended with Ministry, we had Epic, another major who I won't mention out of respect, and one of those label services deals. I feel like a services deal could be an option a bit further down the line when I've reached that heritage stage, like a Basement Jaxx or Prodigy. But we're nowhere near that. I need a couple more years touring to even be considered old. I'm still getting played on every radio station rather than just specialists. It's been a relatively short journey to get to five albums in seven years and a lot of those heritage dance acts might do five albums in 15 years. I feel like there's real pressure to just keep releasing, releasing, releasing all the time. If you have six months or a year off everyone forgets about you – radio and TV switch off and there's someone new now who's replaced you. I don't know if that would happen with me or not but I haven't taken a long enough break to test it.

What was it that Epic offered that made you sign?

A major label can guarantee a release in every territory. With Ministry I was already doing pretty well in New York and Australia but there are no guaranteed releases in any territories. With the Epic deal at least my album will be available on iTunes in every country in the world. For example, I could never seem to get anything off the ground in France with any of my previous singles. You go and do a gig in Paris to 1,000 people and half the fans come up to you after and say, "We can't find the album anywhere," or you headline a festival in Hungary at 1am on the main stage, playing to 40,000 people, then realise your album isn't even available on iTunes in that country. I also felt like [Epic] 'got' me the best out of everyone. Contrary to popular



"There are certain things I miss about Ministry but I needed to reinvigorate myself. It felt like I was a player at a Premiership club who needed to move to another Premiership club for a fresh start, it was nothing to do with the team or the personnel" EXAMPLE

ABOVE
Live Life Living: Example's fifth album is out now. His latest single One More Day (Stay With Me) reached No 4 on the UK Singles Chart

belief, Sony [offered] the least amount of money of any label. There was a story in The Sun that said 'Example signs new deal with Sony worth millions'. They are very clever with their wording, 'worth millions' – yeah, if you sell shit loads of records you'll get a million out of it.

Why did you take a smaller money deal at Epic?

Because we also gave the smallest cut of my live away. Live is my bread and butter, it's probably 90% of my income – I do almost 100 gigs a year, no one's touching my live.

How much did you give them in the end?

I'm not going to say but in today's terms it was fuck all.

Ministry have now put your back catalogue up on Spotify after years of holding out. What do you think of the platform?

When I was with Ministry I didn't really know much about how artists were paid from Spotify, I was just sitting in a room with some people at Ministry going, "Fuck Spotify, they don't pay artists". I really respect Ministry for standing up for what they believed in the whole Spotify debate: it's pretty disgusting that the artist spends so much time and money recording, producing, mixing and mastering albums to then think that their stuff can just be streamed with very little or no return. But things are changing and Spotify is set to become the biggest retailer in the world for music. It's sensible for Ministry to get on board because the streaming thing is making sense now. It's all about ease of use and accessibility and I think it's already great that you can access all of these things on an iPhone or a Samsung or whatever. Someone sent me a CD the

other day and I realised I didn't have a CD player in my house, everything is on my phone. It's a good thing, we're finally going to live like Tom Cruise in the Minority Report.

Would you ever go back to Ministry?

Never say never, but it's more of a case of how long I'm around for. After [Live Life Living] I've got two more options with Sony. I can't tell whether I'm going to make seven, 10 or 12 albums in my career because I love touring and I'll just keep doing this job until the fans don't want me on-stage anymore. I didn't even have a major hit last year on radio anywhere in the world and yet we're doing 20 festivals this summer so I think there's life in me yet.

You speak a lot about the importance of live revenue, how about record sales?

I feel a duty to at least earn back the label's money; there's a duty to break even, then you want to stay in profit. There are people in that office [at Sony] that might be doing their job 9-5 like robots but there are also other people who really care about the project. It's my livelihood as well as other people's.

You've spoken before about sponsorship deals before and being picky, is that still something that you do?

I've got a nice deal in place with Jaguar/Land Rover at the moment. I turn up to some car events, go to some races and drive a really nice car. I've been approached by hundreds of brands in the last few years but there's not that much money in brand partnerships and appearances in adverts anymore.

Really?

Artists are getting a lot less than what people think. You see someone on an advert on TV or someone who's got a deal with a trainer company and people are going, "They must be making millions out of that." The truth is sometimes it's not even six figures, not even £100k. I could go and do a live personal appearance at Loughborough University's summer hall and get the same amount of money for one gig as [some brands are] offering me for a year. Why am I going to fucking bother?

What are your ambitions going forward? Is the US still a big future market for you?

If things take off I'll go and put a lot of time into it. I played Ultra in Miami and it started with a few people [in the audience] and by the end there were 10,000 there. You could see the feedback on Twitter and Facebook the next day – they hadn't seen a live dance act. They've become so obsessed with the superstar EDM DJs that a lot of these kids had no idea that dance music or electronic dance music could be played with drums, guitars, bass and a live vocalist.

I do think that Americans are getting bored with DJs, people are always looking for the new thing, we had DJs in the UK for years and then the live dance acts all came in after that. In America something is bound to happen. Even though The Prodigy and Underworld have all toured America in the past there's a whole new generation now who have just discovered electro progressive house and are calling it EDM – the next wave has to be live dance acts and in America there is not really anyone doing it well. But if nothing happens, I'm happy touring the UK, Europe, Australia and Asia for the next 5-10 years – I'm already living the dream.

MUSIC WEEK SYNC AWARDS 2014

HOW TO WIN A SYNC AWARD

The first ever Music Week Sync Awards is just three months away. What's up for grabs? More importantly, how can you lay your hands on a gong?

EVENTS

The Music Week Sync Awards have been created to highlight one of the most under-celebrated corners of today's UK music business.

The creative licensing of tracks to movies, ads, TV programmes and video games has not only become a mini-industry in its own right, but also one of the wider music market's most crucial revenue streams.

The sync business generated £47.3 million in income for UK publishers in 2012. New data released by the BPI reveals that labels alone took more than £19 million from sync last year - up 3.2% annually.

Nominations are now open for the Sync Awards, which celebrate players from all corners of the sync industry, including publishers, labels, ad agencies, broadcasters, music supervisors - and, of course, the syncs themselves.

Twenty-one gongs will be up for grabs at the ceremony, which takes place on the evening of Thursday, October 2 at London's Bloomsbury Ballroom.

Categories are broadly divided into three groups: Individual Track Placements, Sync Teams and Music Supervisors.

Voting on the latter two groups will be carried out by a large panel from across both music rights-holders and agencies. Voting on the Individual Track Placements group will be handled by a select behind-closed doors panel.

To put forward yourself, a colleague or even a rival for the Awards, email SyncAwards@intentmedia.co.uk. Include the category in which you wish to be nominated, and - where appropriate, details of the sync itself - including the date it was aired/first appeared and any relevant parties such as label, publisher, agency, music supervisor and brand/programme.

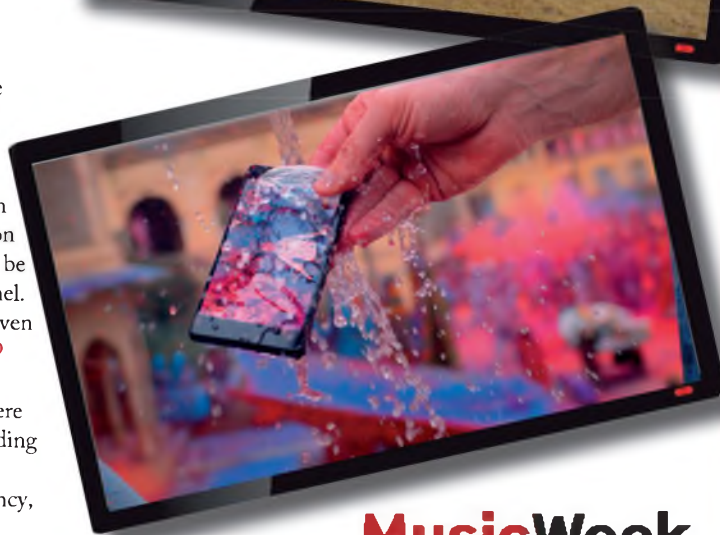
The Music Week team, after taking select and confidential advice from leaders in the sync industry, will whittle down the entrants to a manageable list of finalists. These will then be rated by expert judges from across the business.

But what, exactly, are these judges looking for - and how can you apply to win an award? Read on, friend, and good luck...

KEY DATES

NOMINATIONS NOW OPEN

- 08/08: Nomination period closes
- 15/08: Finalists announced
- 02/10: Music Week Sync Awards night



MusicWeek
Sync Awards 2014

CATEGORY GROUP 1: INDIVIDUAL TRACK PLACEMENTS

Who is eligible?

Any team working with a track licensed for use in the UK in the 12 months to July 31, 2014. This includes label, publisher, artist manager, music supervisor and ad agency (we want to see you on stage together, smiling like pros).

Judging criteria:

This award group is mainly judged by a special behind-the-scenes panel of industry experts.

They will primarily be looking for an artist-friendly execution: did the ad/programme/movie showcase the artist's work and even accentuate it? They will also be presented with, and asked to lend primary consideration to, the commercial impact of each sync on the artist and/or songwriter involved.

All of the categories must relate to productions aired in the UK - with the exception of 'International Breakout', which will reward the track placement abroad that has most benefitted an act and/or writer from the UK or Ireland.

Meanwhile, two special awards will be voted for exclusively using cold, hard data: Sync Awards partner Shazam has stepped forward to provide statistics for the Most Shazamed Track In A TV Ad and Most Shazamed Track in a TV Show categories. "Shazam is thrilled to be a part of these awards and to see the power of sync recognised by the music industry," said Miles Lewis, SVP advertising sales, EMEA for Shazam.

Awards:

- Most Shazamed: Track In A TV Ad
- Most Shazamed: Track In A TV Show
- TV Show: Drama
- TV Show: Entertainment
- TV Show: Sports
- TV Ad
- Online/Viral Ad
- Movie Soundtrack
- Trailer (TV or Movie)
- International Breakout Project
- Overall Sync of the Year

TICKETS AND SPONSORSHIP: BOOK NOW TO AVOID DISAPPOINTMENT

This year's Music Week Sync Awards ceremony takes place on the evening of Thursday, October 2 at Bloomsbury Ballroom in London.

All purchased tables seat 10 people and include a complimentary drinks reception, a three-course dinner, wine and beer plus an invite to the after-party.

Book your tables or seats anytime before Monday, August 18 to take advantage of the Earlybird prices:

- Earlybird seat: £250
- Earlybird table: £1,950 (prices exclude VAT)

■ For all table enquiries, call Debbie Opeyokun on 020 7226 7246 or email Debbie.Opeyokun@intentmedia.co.uk.

■ For sponsorship opportunities, contact: Rob.Baker@intentmedia.co.uk

CATEGORY GROUP 2: SYNC TEAMS

Who is eligible?

This group of awards will recognise a year's work at companies - or divisions within companies - responsible for maximising sync activity.

Judging criteria:

By its very nature music synchronisation has to be a team effort. A publisher might seize on an opportunity passed their way by a supervisor or broadcaster. An advertising agency will get the best results by being clear in their brief and fair in the process by which they choose music for a creative. With this in mind, these awards will be voted for across the sync industry - although the affected sector will be asked to abstain. In other words, publishers, ad agencies, broadcasters and supervisors will be asked to vote on the label categories - but label execs will politely bow out. Similarly, publishers will not be allowed to vote on the publisher categories - but labels will - and so on. Judges will be encouraged to assuage any personal relationships and vote for the companies with which they feel have offered the best collaborative working relationship - including communication, creative thinking, rights clearance and good old hard work.

Awards:

- Record Company
- Independent Record company
- Publisher
- Independent Publisher
- Agency
- Broadcaster Music Department

CATEGORY GROUP 3: MUSIC SUPERVISORS

Who is eligible?

This award will recognise those individuals operating in music supervision across the UK over the past year.

Judging criteria:

This award will be voted for by agencies, broadcasters, labels and publishers across the industry. They will vote for the names of the supervisors in each category which they feel have brought the biggest results to their businesses in the past year.

Awards:

- Music Supervisor: Advertising
- Music Supervisor: Film
- Music Supervisor: TV
- Music Supervisor of The Year

FAQ: THE MUSIC WEEK SYNC AWARDS 2014

How will judges measure 'commercial impact'?

The 'commercial impact' in this regard purely affects the artist/writer. How did the sync improve their career and/or exposure? Finalists will be asked to show, where possible, what promotional impact the sync had on an artist's career. Obviously, a megabucks ad with a major label artist will probably spawn greater commercial benefit, so scale is taken into account. Stats you might want to use in your submission include Shazam chart jumps, streaming increases, a marked improvement in an artist's standing on national radio or even ticket sales. Plus post-sync records sales, obviously.

What matters more - the music or the brand?

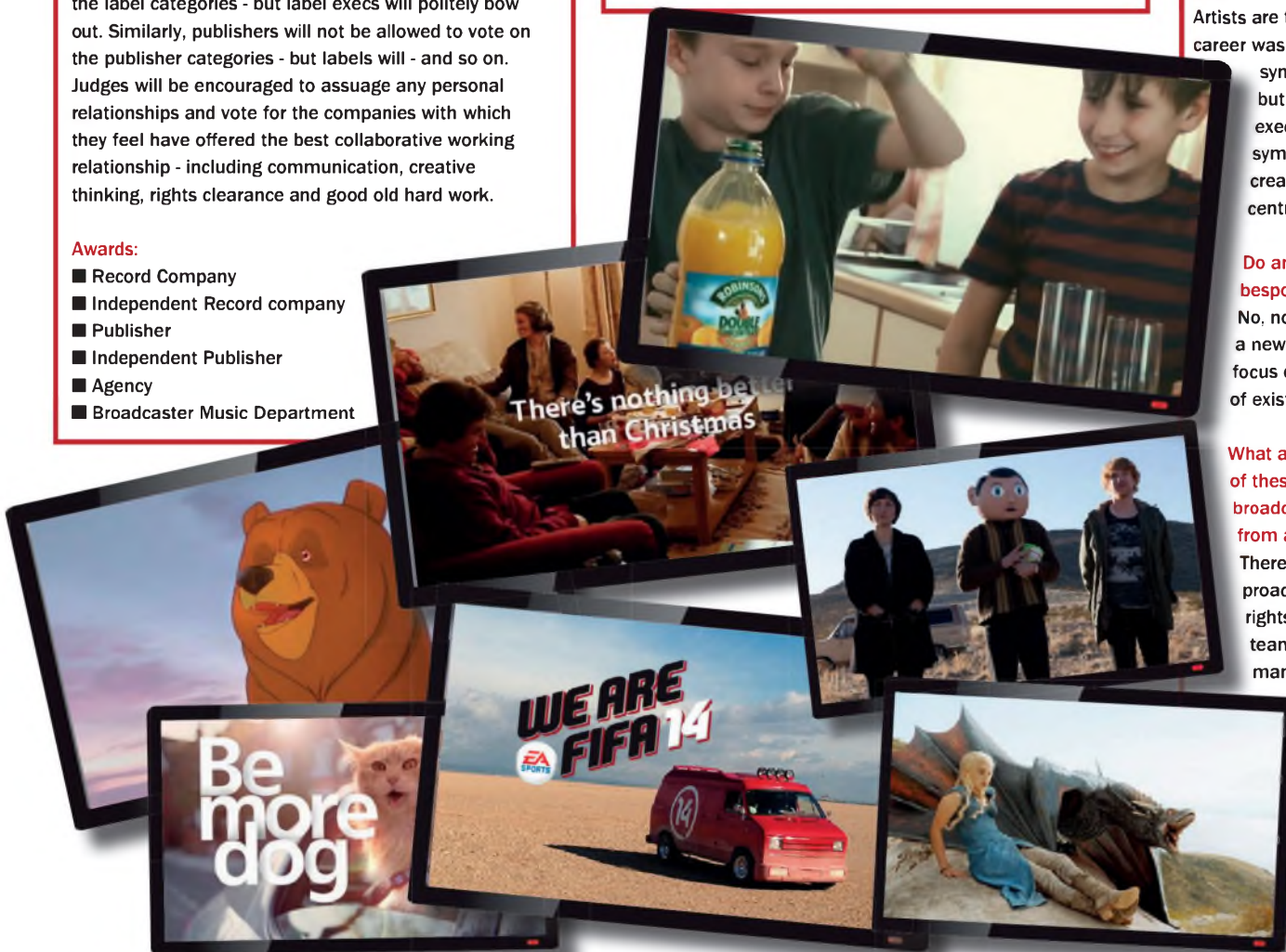
Artists are the priority, particularly how their career was affected by the sync. The effect the sync had on a brand is a consideration but a lesser one - as is the creative execution of the sync. Luckily, there is a symbiotic element at play: if an ad was creatively brilliant and put music at its centre, it's likely the artist benefitted.

Do any of your categories include bespoke compositions?

No, not unless it's an artist recording a new version of an existing track. The focus of the event is the sync licensing of existing tracks and songs.

What about the TV blanket licence? Some of these tracks are picked in-house at broadcasters. Do entrants have to come from a direct pitch to a TV show?

There has to have been some proven proactive involvement in the process from rights-holders. The awards are given to the team behind the sync - publisher, label, manager plus producer/supervisor/agency (whichever's appropriate). Labels/publishers who have proactively submitted tracks and then felt that other parties have merely 'taken the call' (and vice-versa) share the award with others in the industry, but this is the fairest way of doing things. Play nice.



STEVE LEVINE'S ASSEMBLY POINT SESSIONS

21 AUGUST
AT ST GEORGE'S HALL
LIVERPOOL



BOY GEORGE

STEVE LEVINE

TIM BURGESS

BERNARD BUTLER

HOLLIE COOK

PETE WYLIE

HOSTED BY CHRIS HAWKINS (BBC 6 MUSIC) + DJ SET BY DAVE MONKS (BBC RADIO MERSEYSIDE)

BUY TICKETS NOW £35.00*

FROM TICKETQUARTER.CO.UK

*BOOKING & HANDLING FEES APPLY

LIMFESTIVAL.COM

it's liverpool



ARTS COUNCIL ENGLAND

#LIMF

INTERVIEW THE TING TINGS

'PEOPLE THINK WE'RE ANTI-LABEL - WE'RE NOT'

After a difficult second album following their debut smash hit, The Ting Tings have left the major label world to set up their own recording outfit and get back to their independent roots



TALENT

■ BY TOM PAKINKIS

After their 2008 debut album *We Started Nothing* sold over 600,000 units, The Ting Tings found themselves at the centre of stifling major label expectations.

The duo's 2012 follow-up *Sounds From Nowheresville* floundered in comparison to their No.1 introduction, failing to break into the Top 20 on the Official Albums Charts.

It was a commercial stumble that both Jules De Martino and Katie White are now happy to talk about. Released on Columbia, with the band under Roc Nation management, White admits that their second LP probably wasn't the most commercial collection of songs. "It was a



ABOVE Ting Tings are looking up: Jules De Martino and Katie White. New LP *Super Critical* will be released on Finca Records via [PIAS] Artist & Label Services on October 20, with single *Wrong Club* landing on August 18

"It's really exciting to see where a pop band can go with an independent setup. You can put out what you want"

JULES DE MARTINO, THE TING TINGS

really difficult album," adds De Martino, "but it was the one we really wanted to make."

Having decided that they thrive much better with the freedom, space and lack of expectation that the DIY approach provides, White and De Martino have negotiated their way out of their label and management deals for third album *Super Critical*. They realigned with the manager that discovered them way

back in 2006, East City's Stephen 'Tav' Taverner, to set up their own outfit, Finca Records. Having absorbed a lot of early disco music since the release of *Nowheresville*, the duo decided to elope to Ibiza and breathe in the island's dance music culture. Setting up a studio in an old Spanish finca, which inspired their new label's name, what emerged was a funky dance record, featuring and co-produced by Duran Duran's Andy Taylor, who the band happened to befriend on their travels.

The new LP will be released via [PIAS] Artist & Label Services but its first single, *Wrong Club*, is already doing the rounds online, and has seen a strong social media reaction echoing the reception *That's Not My Name* received on MySpace in the early Noughties.

BACK TO BASICS: THE TING TINGS' MANAGER STEPHEN TAVERNER ON STARTING FROM SCRATCH FOR NEW LP



As well as negotiating their way out of their Columbia deal after their second LP, The Ting Tings left Roc Nation Management to re-join East City Management's Stephen 'Tav' Taverner who first spotted the duo on MySpace in 2006, when they were known as Dear Eskiiimo. It was then that the idea to set up their own label was originally formed, before they uploaded That's Not My Name to the web and things exploded. "We had this idea of setting up a record label and releasing the records themselves," explains Tav. "I would be a non-commissioning manager but I'd be part of the label and we'd do it together because all three of us have got very similar ideas in terms of marketing and so on."

The label idea was put on hold when That's Not My Name demanded the attention of major players in the record industry, but now Tav and the band feel the time is right to go it alone with Finca Records, running the outfit from East City's London office - a set-up that everyone feels suits White and De Martino far better than the major label world.

"They've always been very DIY, they're like a square peg that doesn't fit into a round industry hole," says Tav. "I think they've been misunderstood more than anything over the years and almost dismissed as a throwaway pop band, but they're coming at it from a very artistic and creative point of view."

In that originally envisaged role of non-commissioning manager, Taverner looked to services companies for Super Critical and, with the Wrong Club single making waves online, he wasn't short of partnership offers before signing with [PIAS].

"We did a deal with [PIAS] Artist & Label Services because it gives us complete control over how we market and promote each release across Europe. We have also done a JV with Liberator in Australia/New Zealand and a licensing deal with Sony Japan. The next step is to find the right partner to license the band in North America."

As effective as the label services model has proven itself to be in recent years, it typically works best for acts that already boast a strong following. The Ting Tings certainly fit into that category, with social media being a key part of Taverner's strategy for the new music.

"They've got 1.2 million Likes on Facebook, so the first thing I did was get those re-engaged," he says. "We're doing a sterling job building the following through the social media channels."

Still, neither the band nor their manager are deluding themselves about the new challenge that faces them, with both treating the project almost as if it's coming from an emerging talent all over again.

"It's not going to be easy," admits Tav. "The second album didn't perform and the band are realistic

about that. We're starting from scratch, I'm actually treating them like they're a brand new band.

"We're going to do a series of singles before we release the album and I'm just letting the music do the heavy lifting really, Wrong Club is such a strong track and I'm getting it out everywhere online. We're getting a great video made in Paris and I'm sure when we drop that it'll get a serious amount of attention."

Despite The Ting Tings' starkly indie new direction, they have by no means abandoned the majors altogether.

"I think the industry is tough for any artist. Having said that, we are licensing this record back to Sony in certain territories, so it's not like we're anti-major record company at all," says Taverner. "Actually, we enjoy working with those people. It's just that [The Ting Tings] are a very DIY band with a very strong idea about how they should be presented. Sometimes that comes across as arrogance in interviews but really I just think they're very creative and have been a bit misunderstood."

And, as far as publishing is concerned, the band is still very much a part of Sony/ATV, where their catalogue is still seeing success. "Sony/ATV are amazing," says Tav. "They brought in a million dollars for sync fees on their first album, I can't speak highly enough of the sync team there. And Warner/Chappell as well, where [De Martino] is published.

"We just licensed That's Not My Name to Coca-Cola for a worldwide TV campaign," Tav reveals. "It's going to bring The Ting Tings' brand awareness up, if you like. Sony/ATV have got other things lined up as well so there's going to be a lot happening over the course of the year in terms of sync and the new music."

"It's about feeling like you don't fit in," the duo says. "It's about finding someone you can leave with, finding someone who likes you, even if you can't dance like the rest."

Can you talk us through your experiences in the major record label industry and how that has informed your decisions now?

Jules De Martino: When we hooked up with Tav [in 2006] we were all on the same page - we were starting our own parties in Manchester and selling our own records. We've always been challenged by making art and putting it out, particularly in the digital age.

After we made our first record it became quite a hyped thing. It all got so exciting and manic for us. When Sony came along and Mike Pickering was hanging around with us, we had such a great time that a deal just had to be done.

Katie White: Because we had the [first] album pretty much finished and we knew what we wanted to do video-wise, it worked really well. When it came to the second album, we probably didn't make the easiest album for a major label to market, but it was what we wanted to do and as writers we can only make what comes out. We got asked to write for other artists at the time and we kind of moved away from that because we can't write to order. The second album was just what came out and this third album is again where we are in our eyes.

Because we feel the third album is so strong and we're so passionate about it, I think this new setup is perfect. We just want to enjoy ourselves and be creative.

JD: Getting back with Tav is amazing as well.

"We're just not very good in that label environment, I don't know why. We shine better if we make our own things. People connect more when we do it that way"

KATIE WHITE, THE TING TINGS

Being with Roc Nation for the second album was a big learning curve, they have a fascinating way of working to say the least, but when we made this record we wanted to reconnect with Tav. He heard the record, loved it, and we picked up where we left off - making a record and putting it out in a creative way, just like we were in the beginning.

You've licensed back to Sony for some territories so it doesn't sound like you've fallen out with the major label world completely...

KW: I think sometimes we come across as anti-label and we're not, it's just that we don't shine in that environment - but we're actually really good friends with a lot of people at Sony. I don't know why, we're just better if we make our own things. Maybe we do it a little bit slower but it seems that people connect a bit more when we do it that way. It feels more natural.

These days, artist service options offer an alternative route for acts with a strong fan base that want to go it alone. Do you feel confident that you can still make an impact completely independently?

KW: I think the music has to do the talking first and foremost - and we're really confident in what we've made. We want to enjoy the process, that's the main thing for us.

We didn't write the first album looking for success, we did it because we loved it.

JD: Having said that, it is really exciting to see where a pop band can go with an independent setup. The thing that we're learning is that we're creative and sometimes you are stifled because if you're a painter eventually you want to hang your work on the wall. In the music industry what comes with hanging your music on the wall is a whole load of difficulties for us like promotion and so on. What we love is being creative and with Tav it's all about creativity - you can put stuff out that you really want to and the reaction is honest.

We loved working with Sony, [the staff] were amazing on our first album and we're still working with some of them now, even though they might not be at Sony anymore. We're very much involved with the industry in that way but I think there's an opportunity to just make music and art and engage with our fans and selfishly enjoy ourselves.

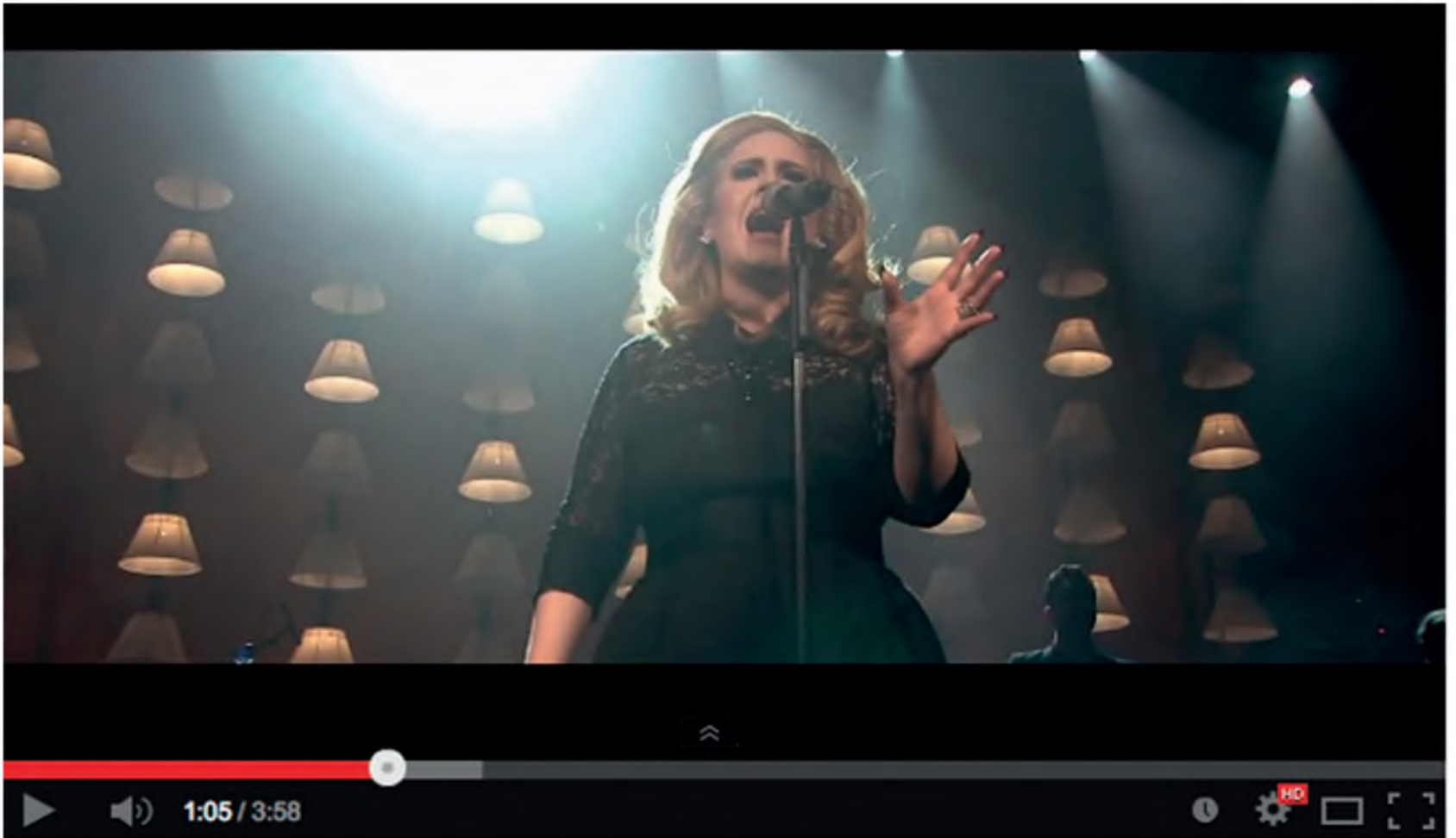
Will you look to sign other acts to Finca or is it just for yourselves?

KW: It's just for ourselves right now. We want to see how it goes and then maybe in a year's time we can see how the process has gone. We haven't had this kind of freedom for a while.

JD: We've always been about meeting new artists. Even with this record we found this DJ in Spain who hasn't done anything but he worked with us on some of our live stuff. He's delivered a remix that everyone loves and he's just come from nowhere. It's people like that who you can miss when you're wrapped up in labels.

VIEWPOINT YOUTUBE VS INDIES**LET THEM ALL TALK**

The Worldwide Independent Network's battle with YouTube for fairer royalties erupted into an ongoing global mainstream media story. The PR at the centre of the storm explains the communication tactics that ensured the message was heard far and wide

**MEDIA**

“When I was in conversation with YouTube, I was told that [Google CEO] Larry Page was allergic to press. I advised them to get some very strong medicine, and give him my number. Because if he was allergic to press, he's was about to get a very serious dose of hives.”

Alison Wenham's public message to the world's biggest online video company was no idle threat. The Worldwide Independent Network (WIN), of which Wenham is CEO, represents the interest of indie labels across the globe. The group's recent battle to earn better royalty terms from YouTube for its new subscription service hit national media headlines everywhere - with much sympathy shown by the press to WIN's cause.

The campaign to date has resulted in over 300 print and online articles including coverage in The Guardian, Telegraph, Independent, Times, Observer, Sunday Times, NY Times, LA Times and Wall Street Journal plus airtime on CNN, Sky News BBC Today Programme, BBC World Service and many others.

Velocity Communications founder Andy Saunders has headed up PR for WIN throughout the story. Here he presents his five top tactics to maximise any organisation's media message...

ABOVE
Turning Tables: Worldwide media coverage last month earned public sympathy for indie labels by suggesting that YouTube was prepared to 'cull' videos from artists like Adele if terms could not be agreed



“To be an effective media rep, sometimes you have to disagree with your client - people shouldn't hire 'yes men'”

ANDY SAUNDERS, VELOCITY COMMS

1 Messaging and Positioning: I spend a lot of time with clients asking questions about their company and developing key messages with them before even think about picking up the phone to the media. Those key messages are usually based around four simple questions: What's Our Market Space? What's Our Proposition? What's Our Ability to Gain A Competitive Advantage? Why Should We Be Trusted? This process brings real clarity about what a client stands for and how they want to structure their communications.

2 Timing is everything: Often companies, particularly start-ups, rush to market too soon without really thinking through their communications strategy. I advise clients to think hard about what they need to have in place to make an announcement effective and when that activity will have most impact for them.

3 Client communication: To be an effective media representative you have to have clear lines of communication with your client. Sometimes that can mean disagreeing, and that can be tough. My view is that people hire me for my expertise, not to be a 'yes man'. My best relationships are with clients who really embed me in their organisations and make me part of the team.

4 Media Relations: Having a real understanding of how the modern media works is essential. Appreciating the global nature of the news media, the speed at which it operates and the pressures that journalists are under to deliver copy is vital. The relationship between PRs and journalists in the past was often adversarial, and it sometimes still is, but these days a collaborative relationship where possible is crucial.

5 Understanding the music industry: I'm lucky to work with almost every sector of the music industry - labels, publishers, artist managers, trade associations, booking agents, live promoters and digital music companies. I have to keep on top of key developments in all these sectors and that gives me a really good overview of how the component parts work. As such I am in a good position to help navigate my clients through the complexities of the music industry.

24 SINGLES/ALBUMS/COMPILATIONS

Rixton's debut single Me And My Broken Heart lands at No.1 with 63,478 sales



INCLUDES OFFICIAL
WEEKLY ITUNES
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS

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

CHARTS UK ALBUMS WEEK 29



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

THE OFFICIAL UK ARTIST ALBUMS CHART

THIS WEEK				LAST WEEK				WKS ON CHRT				ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)				SALES				
WK	WK	CHRT		WK	WK	CHRT		WK	WK	CHRT		WK	WK	CHRT		WK	WK	CHRT		
1	1	4	ED SHEERAN X Asylum 2564528590 (Arvato) ★ (Gosling/Rubens/Blanco/Haynie/Bhasker/McDavid)																	
2	New		MORRISSEY World Peace Is None Of Your Business <i>Harvest/Virgin</i> 3781656 (Arvato) (Chiracelli)																HIGHEST NEW ENTRY	
3	3	6	DOLLY PARTON Blue Smoke - The Best Of <i>Sony/Masterworks</i> 8984107882 (Arvato) ● (Wells/Huff/Cannon)																	
4	4	8	SAM SMITH In The Lonely Hour <i>Capitol</i> 3769173 (Arvato) ● (FISmith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z Lowe/Naugally Jay/Komil Lawrence)																	
5	5	3	GEORGE EZRA Wanted On Voyage <i>Columbia</i> 8984303252 (Arvato) (Blackwood/Zott)																	
6	9	14	PAOLO NUTINI Caustic Love <i>Atlantic</i> 2564531230 (Arvato) ★ (Nutini/Sardy/Castelar/Bates/Armstrong/Abrahams)																SALES INCREASE	
7	New		JUNGLE Jungle XL XCD547X (PIAS Arvato) (Jungle)																	
8	7	9	COLDPLAY Ghost Stories <i>Parlophone</i> 2564530591 (Arvato) ★ (Coldplay/Epworth/Green/Simpson/Berling/Hopkins)																	
9	6	3	5 SECONDS OF SUMMER 5 Seconds Of Summer <i>Capitol</i> 3784457 (Arvato) ● (Sinclair/Valentine/Robson/Feldmann/Cervini/Britain/English/Chapman/Schoof/Red Inangerli/Biancanella/M. Biancanella/Watters)																	
10	20	93	ELLIE GOULDING Halcyon <i>Poljador</i> 3714241 (Arvato) ★3 (Ellie/Goulding/MDNSTA/Spencer/Silboard/Farris/Parker/Saxsmith/Harris/FISmith)																	+50% SALES INCREASE
11	10	6	KASABIAN 48:13 <i>Columbia</i> 8984306352 (Arvato) ● (Pizzonia)																	
12	New		JUDAS PRIEST Redeemer Of Souls <i>Columbia</i> 8884302422 (Arvato) (Exeter/Tipton)																	
13	New		RISE AGAINST The Black Market <i>Geffen</i> 3789741 (Arvato) (Stevenson/Livermore)																	
14	18	14	THE VAMPS Meet The Vamps <i>EMI</i> 378477 (Arvato) ● (Espionage/Harrison/Asmar/IMS/Falk/Lundin/Prime/Jay/Reynolds/Williams/Rawling/Meehan/Bates/D Jones/Bendeth/Evais/Cj Baran)																	+50% SALES INCREASE
15	2	2	MANIC STREET PREACHERS Futurology <i>Columbia</i> 8884304952 (Arvato) (Williams/Siva)																	
16	13	19	PALOMA FAITH A Perfect Contradiction <i>RCA</i> 8884300512 (Arvato) ● (Pharrell/Saadi/Rurrell/Degeedinge/Mr Hudson/Townsend/Plan B/Appapoulay/Mintoch/Ry'son/Wiggins/Braids/Dkuma)																	
17	12	5	LANA DEL REY Ultraviolence <i>Poljador/Stranger</i> 3785411 (Arvato) ● (Auerbach/Lana Del Rey/Foster/Stranathan/Kurstin/Heath/Epworth/Nowels)																	
18	New		JASON MRAZ Yes! <i>Atlantic</i> 2567857253 (Arvato) (Mraz/Mogis/Keup/Myers)																	
19	56	17	WILKO JOHNSON & ROGER DALTREY Going Back Home <i>Chess/UMC</i> RCD2014 (Arvato) ● (Eringa)																HIGHEST CLIMBER	
20	31	68	IMAGINE DRAGONS Night Visions <i>Interscope</i> 3722421 (Arvato) ★ (Imagine Dragons/Alex Da Kid/Darmer)																	SALES INCREASE
21	40	19	ELBOW The Take Off And Landing Of Everything <i>Fiction</i> 3754767 (Arvato) ● (Pattar)																	+50% SALES INCREASE
22	14	37	EMINEM The Marshall Mathers LP 2 <i>Interscope</i> 3758811 (Arvato) ★ (Eminem/S1/Streetrunner/Rubin/Resto/DJ Khalil/Haynie/Alex Da Kid/DVLP/Frequency/Kallas/Bhasker/Roams/Cardiak)																	SALES INCREASE
23	26	45	ARCTIC MONKEYS AM <i>Domino</i> WIGD517 (PIAS Arvato) ★2 (Ford/Orrton)																	SALES INCREASE
24	38	92	JAKE BUGG Jake Bugg <i>Mercury</i> 3707053 (Arvato) ★2 (Archer/Crossey/Prime/Hart/Hunt)																	+50% SALES INCREASE
25	8	2	EXAMPLE Live Life Living <i>Epic</i> 8884301392 (Arvato) (Example/FT Smith/Price/Critical/A Smith/Sheldrake/Cleave/Bamford/S Hill)																	
26	23	33	JOHN LEGEND Love In The Future <i>Columbia</i> 88725439942 (Arvato) ● (Legend/Tor/HIT-80/Wes/Camp/Boag/Kwabena/Da Intern/Bink/The Twite/88 Keys/The Runners/J Anderson/D Anderson/Willa m/vanous)																	SALES INCREASE
27	16	45	LONDON GRAMMAR If You Wait <i>Metal & Dust</i> MACARTY (Sony DADC UK) ★ (London Grammar/Brai/Kerr/Disclosure)																	
28	45	9	PAUL HEATON & JACQUI ABBOTT What Have We Become <i>EMI</i> 373771 (Arvato) (J O Williams)																	+50% SALES INCREASE
29	30	32	GREGORY PORTER Liquid Spirit <i>Blue Note</i> 3741053 (Arvato) ● (Barclay/Kenyatta)																	SALES INCREASE
30	32	46	THE 1975 The 1975 <i>Dirty Hit/Poljador</i> DH00040 (Arvato) ● (Crossey/The 1975)																	SALES INCREASE
31	Re-entry		THE SMITHS The Queen Is Dead <i>WEA</i> 2564660485 (Arvato) ★ (Marr/Morrissey)																	
32	19	2	NICOLA BENEDETTI Homecoming <i>Decca</i> 4786690 (Arvato) (tbr)																	
33	15	20	PHARRELL WILLIAMS GIRL <i>RCA</i> 8884305502 (Arvato) ● (Pharrell)																	
34	44	39	KATY PERRY Prism <i>Virgin</i> 3753232 (Arvato) ★ (Dr Luke/Martini/Cirkut/Ahland/Karlsson/SterGate/B Blanco/Kurstin/Wells/Perry)																	SALES INCREASE
35	11	2	SIA 1000 Forms Of Fear <i>Mosley/Pezels/RCA</i> 8884307404 (Arvato) (Shatkin/Kurstin/Diplo)																	
36	17	5	LINKIN PARK The Hunting Party <i>Warner Bros</i> 9362493739 (Arvato) (Shmida/Delkon/Haynie/Cavalla)																	
37	46	72	BASTILLE Bad Blood <i>Virgin</i> CDV3097 (Arvato) ★2 (Smith/Crew)																	SALES INCREASE
38	47	59	DISCLOSURE Settle <i>PMR/Island</i> 3739492 (Arvato) ★ (Disclosure)																	SALES INCREASE
39	50	129	LANA DEL REY Born To Die <i>Poljador/Stranger</i> 2787031 (Arvato) ★3 (Haynie/Parker/Berge/Robopop/Bhasker/Daly/Sneddon/Dame/Ken/Nowels/Blaide/Skay/Bekla/Bwe)																	SALES INCREASE
40	29	7	CLEAN BANDIT New Eyes <i>Atlantic</i> 2564532349 (Arvato) (Patterson/Kaliph/Chatto)																	
41	34	10	THE BLACK KEYS Turn Blue <i>None such</i> 2559795554 (Arvato) ● (Dangar/Moses/The Black Keys)																	
42	21	149	ED SHEERAN + Asylum 5249854552 (Arvato) ★6 (Gosling/Huggill/Sheeran/No LD)																	
43	60	43	CHVRCHES The Bones Of What You Believe <i>Virgin</i> CDY3115 (Arvato) ● (CHVRCHES)																	+50% SALES INCREASE
44	Re-entry		AVICII True <i>Positiva/PRMD</i> 3748460 (Arvato) ★ (Bergling/Pourmour/Rodgers)																	
45	72	40	JOHN NEWMAN Tribute <i>Island</i> 03743662 (Arvato) ● (Newman/Whiting/Baxter/Spencer)																	+50% SALES INCREASE
46	33	10	MICHAEL JACKSON Xscape <i>Epic/MJ</i> 8884305362 (Arvato) ● (Jackson/McClain/Luinfort/Anka/Rooney/Timbland/Dave/Johnson/Staiger/Lagan/James/Jones/Dee/Jenkins)																	
47	27	6	PASSENGER Whispers <i>Black Crow/Island</i> 3780504 (Arvato) (Rosenberg/Vallejo)																	
48	53	313	EMINEM Curtain Call - The Hits <i>Interscope</i> 9887893 (Arvato) ★5 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Dead/Me/Man/Eli/onda/tbr)																	SALES INCREASE
49	55	42	HAIM Days Are Gone <i>Poljador</i> 3750814 (Arvato) (D.Haim/A.Haim/E.Haim/Grossman/Redisha/D.Pond)																	SALES INCREASE
50	70	177	PAOLO NUTINI Sunny Side Up <i>Atlantic</i> 2564590137 (Arvato) ★5 (Nutini/Jones)																	SALES INCREASE
51	New		SLOW CLUB Complete Surrender <i>Carolin</i> : CAROL CD (Arvato) (Slow Club/Elliott/Glove/R Jones)																	
52	22	3	DAVID GRAY Mutineers <i>HTH/CD1403</i> (Kobalt/Proper) (Barlow)																	
53	62	35	JAKE BUGG Shangri La <i>EMI</i> 3756055 (Arvato) ● (Rubin)																	SALES INCREASE
54	39	11	LILY ALLEN Sheezus <i>Parlophone</i> : REG184CD (Arvato) ● (Custinn/Da/hi/ryam/Shellbarck/FISmith/Beard)																	
55	35	6	JACK WHITE Lazaretto XL XCD645 (PIAS Arvato) (White)																	
56	41	73	PASSENGER All The Little Lights <i>Nettwerk</i> 309652 (Essential/Proad) ★ (Rosenberg/Vallejo)																	
57	43	34	EAGLES Selected Works 1972-1999 <i>Rhino</i> 8122796239 (Arvato) ● (Szymczyk/Johns/Eagles/Smith/Davis/Crago/tbr)																	
58	59	16	KAISER CHIEFS Education Education Education & War <i>Fiction/Carolin</i> : DJKA/E02 (Arvato) ● (Bill Allen/Wilkinson)																	SALES INCREASE
59	49	36	LITTLE MIX Salute <i>Syco</i> 88883789362 (Arvato) ● (IMS/Davall/M.MEK/Electro/Stannard/Hawes/Balmain/Mey/yl) Silva																	
60	51	64	RUDIMENTAL Home <i>Asylum</i> 2564654475 (Arvato) ★ (Rudimental/Spence)																	
61	54	865	BOB MARLEY & THE WAILERS Legend <i>Tuff Gong</i> 5489042 (Arvato) ★6 (Marley/Wailers)																	
62	Re-entry		GARY BARLOW Since I Saw You Last <i>Poljador</i> 3757644 (Arvato) ★2 (Power)																	
63	Re-entry		GEORGE MICHAEL Symphonica <i>EMI</i> 3769932 (Arvato) ● (Ramone/Michael)																	
64	75	24	BOMBAY BICYCLE CLUB So Long See You Tomorrow <i>Island</i> 3761916 (Arvato) ● (Steadman/Allen)																	SALES INCREASE
65	48	124	CAROLE KING Tapestry <i>Epic</i> 89597498552 (Arvato) ★2 (Adler)																	
66	Re-entry		NICK MULVEY First Mind <i>Fiction</i> MULVEY006 (Arvato) (Carey)																	
67	25	3	JOHN BARROWMAN You Raise Me Up <i>Brian Auger</i> B8PCD001 (ACA Arvato) (tbr)																	
68	Re-entry		CALVIN HARRIS 18 Months <i>Columbia/Fly</i> sy: 88697859232 (Arvato) ★2 (Harris/Romero/Reynolds/Knight/Francis)																	
69	61	3	CRA																	

CHARTS UK AIRPLAY WEEK 29

Radio playlists are online at www.musicweek.com

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



UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	7	50	MAGIC! Rude RCA	SME	3412	+23%	169	60.2	+26%
2	2	4	ELLA HENDERSON Ghost Syco	SME	5471	-1%	227	58.4	-3%
3	1	8	ED SHEERAN Sing Asylum	WMG	4422	-1%	199	56.2	-8%
4	5	2	ARIANA GRANDE FT IGGY AZALEA Problem Republic/Island	UMG	2860	+8%	154	54.6	+11%
5	3	10	SAM SMITH Stay With Me Capital	UMG	4846	-6%	238	51.2	-2%
6	4	14	JOHN LEGEND All Of Me Columbia	SME	3835	-10%	223	47.1	-9%
7	9	28	RITA ORA I Will Never Let You Down Roc Nation	SME	3903	+2%	172	44.9	-3%
8	11	1	RIXTON Me And My Broken Heart Interscope	UMG	3097	+22%	180	43.5	+14%
9	10	18	PHARRELL WILLIAMS Happy RCA	SME	3217	-5%	233	43.1	-5%
10	8	27	CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic	WMG	3318	-11%	180	40.2	-14%
11	12	7	JESS GLYNNE Right Here Atlantic	WMG	2242	+21%	159	40.0	+14%
12	17		NAUGHTY BOY FT. SAM ROMANS Home Virgin EMI	UMG	1217	+53%	123	39.5	+27%
13	20	17	CALVIN HARRIS Summer Columbia	SME	2402	+8%	145	37.8	+25%
14	16		CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love Interscope	UMG	2763	+19%	135	36.2	+12%
15	15	33	SIGMA Nobody To Love 3 Beat/AATW	IND.	2362	+2%	141	34.7	+4%
16	13	5	GEORGE EZRA Budapest Columbia	SME	3469	+12%	240	33.9	-2%
17	32	58	NICO & VINZ Am I Wrong Warner Bros	WMG	1414	+55%	120	32.2	+34%
18	25	3	WILL.I.AM FT CODY WISE It's My Birthday Interscope	UMG	1443	+45%	132	30.9	+20%
19	14	15	THE VAMPS FT DEMI LOVATO Somebody To You EMI	UMG	1832	+5%	140	30.1	-10%
20	22	31	MKTO Classic Columbia/MZV	SME	1467	-7%	161	29.1	+7%
21	21	47	ROUTE 94 FT JESS GLYNNE My Love Rinse	UMG	1410	-11%	133	27.2	-3%
22	6	13	COLDPLAY A Sky Full Of Stars Parlophone	WMG	2972	-3%	237	26.3	-46%
23	45		BEN WATT Forget Unmade Road/Caroline	UMG	206	+82%	39	26.2	+53%
24	28		PAUL CARRACK One In A Million Carrack UK	IND.	329	+3%	78	25.1	+1%
25	26	45	DUKE DUMONT FT JAX JONES I Got U Blase Bcys Club/Virgin EMI	UMG	1755	-14%	141	24.3	-5%
26	48	16	ELLA EYRE If I Go Virgin	UMG	1491	+21%	110	23.8	+43%
27	31	22	IGGY AZALEA FT. CHARLI XCX Fancy EMI	UMG	1099	-2%	122	23.6	-2%
28	33	29	5 SECONDS OF SUMMER Don't Stop Capital	UMG	1871	+2%	128	23.6	+1%
29	34	32	PALOMA FAITH Only Love Can Hurt Like This RCA	SME	2884	-4%	197	23.1	0%
30	35	12	MR. PROBZ Waves Left Lane	SME	1833	-11%	155	22.9	0%
31	19		LA ROUX Uptight Downtown Polydor	UMG	808	+1%	67	22.3	-26%
32	NEW		ONEREPUBLIC Love Runs Out Interscope	UMG	1661	+29%	105	22.1	+50%
33	30		ERIC CLAPTON & FRIENDS Call Me The Breeze Polydor	UMG	217	+99%	61	21.9	-11%
34	40		FOSTER THE PEOPLE Coming Of Age Columbia	SME	74	+28%	11	21.4	+3%
35	38	39	MICHAEL JACKSON Love Never Felt So Good Epic/MJ	SME	2221	-8%	194	21.3	0%
36	37		DOLLY PARTON Try Masterworks	SME	255	+20%	59	20.8	-5%
37	27	43	ONEREPUBLIC Counting Stars Interscope	UMG	1839	-15%	169	20.8	-19%
38	NEW		NEON JUNGLE Louder RCA	SME	1621	+20%	97	20.5	+34%
39	18	9	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) FRRR/Musical Freedom	WMG	1197	-12%	128	20.2	-34%
40	NEW	30	KOVE FT MELISSA STEEL Way We Are MIA/Virgin EMI	IND.	231	+62%	24	19.1	+64%
41	NEW		WARD THOMAS Push For The Stride WTW	IND.	141	+42%	48	19.1	+147%
42	36	71	KATY PERRY Birthday Virgin	UMG	2535	-19%	140	18.3	-18%
43	41	21	TIÉSTO FT. MATTHEW KOMA Wasted Virgin	UMG	1138	-11%	123	18.2	-8%
44	44	20	FUSE ODG FT SEAN PAUL Dangerous Love 3 Beat/AATW	IND.	974	+1%	123	18.0	+0%
45	NEW		DAVID GUETTA FT. SAM MARTIN Lovers On The Sun Parlophone	WMG	874	+38%	49	17.8	+41%
46	NEW		JAMIE N COMMONS & X AMBASSADORS Jungle Polydor	UMG	145	+42%	8	17.8	+13%
47	49	51	MATRIX & FUTUREBOUND Ft TANYA LACEY Don't Look Back 3 Beat/AATW	IND.	276	-9%	30	17.7	+6%
48	46	24	MILKY CHANCE Stolen Dance Ignition	IND.	492	+65%	127	17.6	+3%
49	NEW		MK FT ALANA Always Defected	IND.	351	+12%	53	17.2	+81%
50	NEW		CHARLI XCX Boom Clap Asylum	WMG	766	+81%	63	16.8	+31%

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

UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	2	ARIANA GRANDE FT IGGY AZALEA Problem / Republic/Island	UMG	675	+11%	17
2	3	ED SHEERAN Sing / Asylum	WMG	619	+5%	16
3	1	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / FRRR/Musical Freedom	WMG	610	-4%	18
4	11	WILL.I.AM FT CODY WISE It's My Birthday / Interscope	UMG	604	+31%	17
5	15	JESS GLYNNE Right Here / Atlantic	WMG	569	+29%	18
6	5	ELLA HENDERSON Ghost / Syco	SME	554	+6%	14
7	4	CALVIN HARRIS Summer / Columbia	SME	514	-10%	17
8	6	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love / Interscope	UMG	513	+0%	16
9	9	FUSE ODG FT SEAN PAUL Dangerous Love / 3 Beat/AATW	IND.	489	+0%	19
10	25	THE VAMPS FT DEMI LOVATO Somebody To You / EMI	UMG	478	+50%	14
11	14	SAM SMITH Stay With Me / Capital	UMG	474	+7%	15
12	13	MR. PROBZ Waves / Left Lane	SME	472	+4%	18
13	10	JASON DERULO FT SNOOP DOGG Wiggle / Warner Brothers	WMG	462	-4%	16
14	7	EXAMPLE One More Day (Stay With Me) / Epic	SME	442	-12%	18
15	8	RITA ORA I Will Never Let You Down / Roc Nation	SME	442	-11%	15
16	16	COLDPLAY A Sky Full Of Stars / Parlophone	WMG	431	0%	18
17	28	RIXTON Me And My Broken Heart / Interscope	UMG	393	+30%	19
18	20	IGGY AZALEA FT. CHARLI XCX Fancy / EMI	UMG	384	+8%	16
19	35	MAGIC! Rude / RCA	SME	373	+61%	13
20	41	NICO & VINZ Am I Wrong / Warner Bros	WMG	352	+68%	13
21	12	DJ FRESH VS TC FT LITTLE NIKKI Make U Bounce / MoS	IND.	349	-24%	18
22	29	NICOLE SCHERZINGER Your Love / RCA	SME	346	+23%	15
23	24	SIA Chandelier / RCA/Monkeypuzzle	SME	345	+5%	13
24	19	PHARRELL WILLIAMS Happy / RCA	SME	344	-4%	18
25	21	GEORGE EZRA Budapest / Columbia	SME	329	-6%	15
26	17	TIÉSTO FT. MATTHEW KOMA Wasted / Virgin	UMG	325	-19%	14
27	26	JOHN LEGEND All Of Me / Columbia	SME	312	+2%	18
28	23	SIGMA Nobody To Love / 3 Beat/AATW	IND.	285	-18%	19
29	22	USHER Good Kisser / RCA	SME	264	-24%	16
30	18	5 SECONDS OF SUMMER Don't Stop / Capital	UMG	263	-26%	13
31	34	CLEAN BANDIT FT. JESS GLYNNE Rather Be / Atlantic	WMG	253	+7%	17
32	NEW	CHARLI XCX Boom Clap / Asylum	WMG	251	+76%	12
33	46	MATRIX & FUTUREBOUND... Don't Look Back / 3 Beat/AATW	IND.	240	+50%	12
34	30	KIESZA Hideaway / Lakal Legends/Virgin	UMG	230	-18%	18
35	NEW	5 SECONDS OF SUMMER Amnesia / Capital	UMG	226	+115%	11
36	43	AVICII Lay Me Down / Positiva/PRMD	UMG	218	+12%	12
37	39	NEON JUNGLE Louder / RCA	SME	217	-3%	12
38	NEW	THE SATURDAYS What Are You Waiting For / Polydor	UMG	216	+114%	12
39	NEW	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / Parlophone	WMG	215	+144%	12
40	49	MK FT ALANA Always / Defected	IND.	215	+40%	10
41	36	KOVE FT MELISSA STEEL Way We Are / MIA/Virgin EMI	IND.	211	-8%	13
42	32	NICKI MINAJ Pills N Potions / Cash Money/Republic	UMG	198	-27%	13
43	50	ELLA EYRE If I Go / Virgin	UMG	188	+28%	12
44	44	DUKE DUMONT FT JAX JONES I Got U / Blase Bcys Club/Virgin EMI	UMG	184	-4%	16
45	27	SECONDCITY I Wanna Feel / MoS	IND.	183	-40%	13
46	37	CHRIS BROWN FT. LIL WAYNE & FRENCH MONTANA Loyal / RCA	SME	179	-20%	16
47	40	MICHAEL JACKSON Love Never Felt So Good / Epic/MJ	SME	177	-17%	13
48	33	LITTLE MIX Salute / Syco	SME	174	-27%	12
49	38	KLINGANDE Jubel / One More Tune/Warner Brothers	WMG	173	-22%	14
50	NEW	G.R.I Ugly Heart / RCA	SME	172	+153%	10

UK AIRPLAY ANALYSIS

BY ALAN JONES

It is extremely rare for a song to top the radio airplay chart before release, especially by a previously untried band, but Canadian pop/reggae band **Magic!**'s debut single *Rude* catapults 7-1 this week. The track also jumped 76-50 on the Official Charts Company singles chart on streaming points but wasn't actually available for purchase until Sunday.

Rude was aired 3,412 times on 169 stations attracting an audience of 60.16m last week, with 24 plays on Radio 1 (up from 14 the previous week) providing 25.59% of its audience. The 11 stations in the Capital Network were its most bountiful supporters in terms of plays, each granting the song between 65 and 59 airings,

well ahead of its next highest tallies of 43 plays on Eagle 3 and 38 on Bridge FM.

For all its radio support, *Rude* is likely to finish as runner-up on the sales chart this weekend, with **Cheryl Cole**'s new single *Crazy Stupid Love* (feat. **Tinie Tempah**) looking most likely to prevail. Cole's single is far less popular with radio programmers, however, and improves only 16-14 this week, with 2,763 plays earning it an audience of 36.23m. Like *Rude*, its largest audience share (23.49%) comes from Radio 1 where, for the second week in a row, it was played 16 times. Also like *Rude*, its 11 biggest supporters were stations from the Capital Network, where it polled

individual tallies ranging from 49 to 45 plays. These aside, its highest tallies came from Hallam FM, Radio Aire and Viking FM, all of which played it 41 times.

Meanwhile, the current Official Charts Company No.1 – *Me And My Broken Heart* by **Rixton** – is the only new arrival into the Top 10 of the radio airplay chart, climbing 11-8, with 3,097 plays earning it an audience of 43.53m. Radio 1 aired *Me And My Broken Heart* 25 times, generating a top 37.81% share of its audience, and the Capital FM stations were its top supporters with anything from 47 to 43 plays apiece.

Improving 5-4 on the radio airplay chart, **Ariana Grande**'s *Problem* (feat. **Iggy Azalea**) also climbs a notch on the TV airplay chart – but it is a more crucial advance, which lifts it 2-1 on the



latter list. Its black and white promotional video clip aired a massive 675 times last week – up from 610 in the previous frame – *Problem* has had a fairly turbulent journey to the summit, moving 83-76-81-46-11-17-19-7-

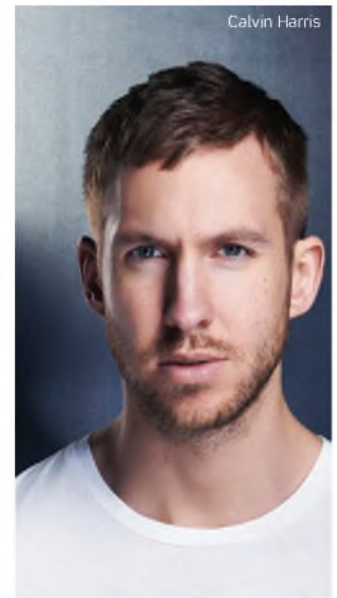
2-1 thus far. There is no disputing its right to be No.1, however – it was aired 56 times more than any other video last week, and had top tallies of 83 plays from MTV Hits, 69 from Smash Hits TV and 62 from The Box.

CHARTS EU AIRPLAY WEEK 29 (Mon 14 - Sun 20 Jul 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Coldplay A Sky Full Of Stars	Parlophone	WMG 16,773	+5%	958	649.92m	+2%
2	3	Calvin Harris Summer	Columbia	SME 14,588	+3%	760	523.12m	-4%
3	2	Mr. Probz Waves	Sony Music	SME 14,863	-3%	863	520.17m	-7%
4	4	Nico & Vinz Am I Wrong	Parlophone Music	WMG 10,927	+6%	733	519.99m	-0%
5	7	OneRepublic Love Runs Out	Interscope	UMG 8,383	+11%	575	388.56m	+3%
6	6	George Ezra Budapest	Columbia	SME 9,176	+4%	741	384.32m	+1%
7	5	Ed Sheeran Sing	Asylum	WMG 13,821	-2%	830	382.72m	-3%
8	12	Lilly Wood & Robin S.. Prayer In C	Warner Intern..	WMG 9,223	+18%	477	373.20m	+10%
9	8	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 11,909	-6%	829	354.24m	-5%
10	9	Avicii Addicted To You	Virgin EMI	UMG 7,436	-4%	639	353.76m	-4%
11	15	John Legend All Of Me	Columbia	SME 11,674	-3%	805	338.31m	+5%
12	14	Sam Smith Stay With Me	Capitol Records	UMG 10,657	-1%	762	334.95m	+1%
13	13	American Authors Best Day Of My Life	Virgin EMI	UMG 5,555	-2%	489	327.20m	-1%
14	10	Michael Jackson Love Never Felt So Good	Epic	SME 12,208	-5%	953	321.26m	-6%
15	17	Andreas Bourani Auf Uns	Polydor	UMG 3,415	-4%	179	316.92m	+5%
16	16	Milky Chance Stolen Dance	Pias	Ind. 7,663	-1%	734	305.77m	-3%
17	11	Pharrell Williams Happy	RCA	SME 10,006	-3%	1,100	301.05m	-12%
18	18	Bakermat One Day (Vandaag)	Délicieuse	Ind. 4,275	+4%	294	281.99m	-6%
19	23	Sigma Nobody To Love	3beat	Ind. 7,333	+7%	481	271.45m	+9%
20	20	Vance Joy Riptide	Atlantic	WMG 4,685	-5%	408	270.50m	-2%
21	50	David Guetta feat. S.. Lovers On The Sun	Parlophone	WMG 6,841	+39%	438	263.17m	+83%
22	28	Ariana Grande feat. ... Problem	Universal	UMG 10,123	+8%	594	246.98m	+5%
23	26	Klingande Jubel	Klingande	Ind. 5,062	-6%	665	245.51m	+1%
24	24	Alle Farben feat. Gr.. She Moves (Far Away)	Pinpoint	Ind. 4,484	+12%	355	236.38m	-3%
25	25	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 5,204	-5%	510	233.51m	-4%
26	22	Cro Traum	Groove Attack	Ind. 3,162	-4%	177	228.91m	-8%
27	19	Pitbull feat. Jennif.. We Are One (Ole Ola)..	RCA	SME 6,929	-16%	531	226.30m	-23%
28	32	Imagine Dragons On Top Of The World	Polydor	UMG 3,801	+7%	469	220.95m	+8%
29	21	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 6,354	-8%	506	219.01m	-14%
30	27	Katy Perry Birthday	Virgin EMI	UMG 8,769	-6%	602	218.82m	-8%
31	34	Marlon Roudette When The Beat Drops Ou	Polydor	UMG 2,278	+22%	166	216.87m	+13%
32	30	Common Linnets, The Calm After The Storm	Universal	UMG 2,960	+5%	320	213.66m	0%
33	29	Rita Ora I Will Never Let You..	Roc Nation	SME 8,940	+2%	528	204.82m	-6%
34	33	Avicii Lay Me Down	Virgin EMI	UMG 6,162	+4%	444	197.98m	-1%
35	36	Kiesza Hideaway	Virgin EMI	UMG 5,951	-1%	552	194.90m	+6%
36	37	Avicii Hey Brother	Virgin EMI	UMG 4,043	-1%	661	191.89m	+6%
37	42	Lenny Kravitz The Chamber	Sony Music	SME 2,857	+20%	270	190.16m	+21%
38	48	MAGIC! Rude	Sony Music	SME 7,356	+34%	511	189.02m	+29%
39	31	Imagine Dragons Demons	Polydor	UMG 3,944	-2%	468	188.27m	-8%
40	38	Maroon 5 Maps	Polydor	UMG 5,924	+9%	511	186.81m	+7%
41	41	Ed Sheeran I See Fire	Universal Music	UMG 2,393	-3%	299	173.83m	+7%
42	39	Avicii Wake Me Up	PRMD/Positiva	UMG 3,803	+0%	691	167.84m	+3%
43	46	Jason Derulo feat. S.. Wiggle	Warner Music	WMG 6,000	+2%	400	166.23m	+11%
44	47	Sia Chandelier	Sony Music	SME 7,113	+17%	516	166.11m	+13%
45	35	Shakira Dare (La La La)	RCA	SME 6,190	-5%	503	160.14m	-15%
46	44	Route 94 feat. Jess .. My Love	Virgin EMI	UMG 5,115	0%	456	154.89m	+1%
47	49	Bastille Things We Lost In Th..	Virgin Records	UMG 2,069	0%	302	153.44m	+5%
48	45	James Blunt Heart To Heart	Atlantic	WMG 1,746	+0%	323	151.14m	-0%
49	40	OneRepublic Counting Stars	Polydor	UMG 6,012	-4%	769	141.09m	-13%
50	65	Katy Perry Roar	Virgin EMI	UMG 2,830	+6%	672	138.66m	+12%



Calvin Harris



Mr Probz



George Ezra



One Republic



Nico & Vinz



Coldplay

CHARTS OFFICIAL AUDIO STREAMING WEEK 29



© Official Charts Company 2014

OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	2	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic Records</i>
2	1	ED SHEERAN Sing <i>Asylum</i>
3	4	GEORGE EZRA Budapest <i>Columbia</i>
4	3	ELLA HENDERSON Ghost <i>Syco Music</i>
5	5	MR PROBZ Waves <i>Left Lane Recordings</i>
6	7	SAM SMITH Stay With Me <i>Capitol</i>
7	6	ED SHEERAN Don't Asylum
8	9	CALVIN HARRIS Summer <i>Columbia</i>
9	11	OLIVER HELDENS & BECKY HILL Gecko (Overdrive) <i>FRRR/Musical Freedom</i>
10	8	JOHN LEGEND All Of Me <i>Columbia</i>
11	17	SIA Chandelier <i>Monkey Puzzle/RCA</i>
12	10	IGGY AZALEA FT CHARLI XCX Fancy <i>EMI</i>
13	30	MAGIC Rude <i>Sony Music</i>
14	55	WILL I AM FT CODY WISE It's My Birthday <i>Interscope</i>
15	12	TIESTO FT MATTHEW KOMA Wasted <i>Virgin</i>
16	13	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
17	16	COLDPLAY A Sky Full Of Stars <i>Parlophone</i>
18	15	ED SHEERAN Thinking Out Loud <i>Asylum</i>
19	14	JASON DERULO FT SNOOP DOGG Wiggle <i>Warner Bros</i>
20	26	NICO & VINZ Am I Wrong <i>Warner Bros</i>
21	18	PHARRELL WILLIAMS Happy <i>Columbia</i>
22	29	MKTO Classic <i>Columbia/M2v</i>
23	20	KIESZA Hideaway <i>Lokal Legend</i>
24	52	JESS GLYNNE Right Here <i>Atlantic</i>
25	25	RITA ORA I Will Never Let You Down <i>Roc Nation</i>
26	19	ED SHEERAN One <i>Asylum</i>
27	22	5 SECONDS OF SUMMER Don't Stop <i>Capitol</i>
28	24	ED SHEERAN I See Fire <i>Decca</i>
29	21	ED SHEERAN Photograph <i>Asylum</i>
30	31	SAM SMITH Money On My Mind <i>Capitol</i>
31	23	ED SHEERAN I'm A Mess <i>Asylum</i>
32	32	IDINA MENZEL Let It Go <i>Walt Disney</i>
33	28	ED SHEERAN Bloodstream <i>Asylum</i>
34	27	ED SHEERAN Nina <i>Asylum</i>
35	33	5 SECONDS OF SUMMER She Looks So Perfect <i>Capitol</i>
36	35	SIGMA Nobody To Love <i>3 Beat/AATW</i>
37	42	VANCE JOY Riptide <i>Infectious Music</i>
38	39	BASTILLE Pompeii <i>Virgin</i>
39	38	DUKE DUMONT FT JAX JONES I Got U <i>Blase/Beys Club</i>
40	34	ED SHEERAN Tenderife Sea <i>Asylum</i>
41	36	ROUTE 94 FT JESS GLYNNE My Love <i>Rinse Recordings</i>
42	41	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>
43	37	ED SHEERAN Afire Love <i>Asylum</i>
44	40	ED SHEERAN Runaway <i>Asylum</i>
45	63	VAMPS Somebody To You <i>EMI</i>
46	48	ONEREPUBLIC Counting Stars <i>Interscope</i>
47	57	MILKY CHANCE Stolen Dance <i>Ignition</i>
48	43	PITBULL FT KESHA Timber <i>Mr 305/Polo Grounds</i>
49	47	TOVE LO Stay High <i>Po'ydor</i>
50	45	DAVID GUETTA/SHOWTEK/VASSY Bad <i>Parlophone</i>
51	44	CHRIS BROWN/LIL WAYNE/TYGA Loyal <i>RCA</i>
52	46	COLDPLAY Magic <i>Parlophone</i>
53	50	DJ SNAKE & LIL JON Turn Down For What <i>Columbia</i>
54	51	KLINGANDE Jubel <i>One More Tune</i>
55	53	EXAMPLE One More Day (Stay With Me) <i>Epic</i>
56	54	FUSE ODG FT SEAN PAUL Dangerous Love <i>3 Beat/AATW</i>
57	61	IMAGINE DRAGONS Radioactive <i>Interscope</i>
58	59	PASSENGER Let Her Go <i>Netzwerk</i>
59	60	USHER Good Kisses <i>RCA</i>
60	62	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
61	114	ELLA EYRE If I Go <i>Virgin</i>
62	56	IMAGINE DRAGONS Demons <i>Interscope</i>
63	64	DISCLOSURE FT SAM SMITH Latch <i>PMR</i>
64	65	AVICII Wake Me Up <i>Positiva/PRMD</i>
65	49	ED SHEERAN The Man <i>Asylum</i>
66	66	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Po'ydor</i>
67	67	PALOMA FAITH Only Love Can Hurt Like This <i>RCA</i>
68	58	ED SHEERAN Take It Back <i>Asylum</i>
69	NEW	RIXTON Me And My Broken Heart <i>Interscope</i>
70	72	AMERICAN AUTHORS Best Day Of My Life <i>EMI</i>
71	68	FAUL & WAD AD VS PNAU Changes <i>Relentless</i>
72	70	ALOE BLACC The Man <i>Interscope</i>
73	77	PITBULL FT GRL Wild Wild Love <i>Mr 305/Polo Grounds</i>
74	107	CHARLI XCX Boom Clap <i>Asylum</i>
75	74	AVICII Hey Brother <i>Positiva/PRMD</i>



CLIMBER: OLIVER HELDENS



CLIMBER: MKTO



CLIMBER: VANCE JOY

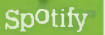


CLIMBER: IMAGINE DRAGONS



NEW: RIXTON

CHARTS STREAMING – SPOTIFY WEEK 29



GLOBAL

POS	ARTIST/ALBUM
1	CALVIN HARRIS Summer
2	MAGIC! Rude
3	ARIANA GRANDE Problem
4	IGGY AZALEA Fancy
5	COLDPLAY A Sky Full Of Stars
6	SAM SMITH Stay With Me
7	NICO & VINZ Am I Wrong
8	TIESTO Wasted
9	JASON DERULO Wiggle (feat. Snoop Dogg)
10	SIA Chandelier
11	CLEAN BANDIT Rather Be (feat. Jess Glynne)
12	ED SHEERAN Sing
13	MR. PROBZ Waves - Robin Schulz Radio Edit
14	ROBIN SCHULZ Prayer In C (Robin Schulz Radio Edit)
15	MAROON 5 Maps
16	SHOWTEK Bad (feat. Vassy) - Radio Edit
17	PHARRELL WILLIAMS Happy (From Despicable Me 2)
18	JOHN LEGEND All Of Me
19	MKTO Classic
20	ED SHEERAN Don't

EUROPE

POS	ARTIST/ALBUM
1	CALVIN HARRIS Summer
2	ROBIN SCHULZ Xrayer In C (Robin Schulz Radio Edit)
3	ARIANA GRANDE Problem
4	MR. PROBZ Waves - Robin Schulz Radio Edit
5	MAGIC! Rude
6	JASON DERULO Wiggle (feat. Snoop Dogg)
7	COLDPLAY A Sky Full Of Stars
8	SHOWTEK Bad (feat. Vassy) - Radio Edit
9	TIESTO Wasted
10	SAM SMITH Stay With Me
11	SIA Chandelier
12	ED SHEERAN Sing
13	CLEAN BANDIT Rather Be (feat. Jess Glynne)
14	JOHN LEGEND All Of Me
15	MILKY CHANCE Stolen Dance
16	NICO & VINZ Am I Wrong
17	IGGY AZALEA Fancy
18	PHARRELL WILLIAMS Happy (From Despicable Me 2)
19	MKTO Classic
20	TOVE LO Stay High - Habits Remix

UK

POS	ARTIST/ALBUM
1	ARIANA GRANDE Problem
2	ED SHEERAN Sing
3	ELLA HENDERSON Ghost
4	MR. PROBZ Waves - Robin Schulz Radio Edit
5	SAM SMITH Stay With Me
6	MAGIC! Rude
7	ED SHEERAN Don't
8	SIA Chandelier
9	WILL.I.AM It's My Birthday
10	OLIVER HELDENS Gecko (Overdrive) - Radio Edit



FRANCE

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



GERMANY

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



NETHERLANDS

POS	ARTIST/ALBUM
1	ANDERS NILSEN Salsa Tequila
2	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
3	TOVE LO Stay High - Habits Remix
4	CALVIN HARRIS Summer
5	NICO & VINZ Am I Wrong
6	DOTAN Home
7	SAM SMITH Stay With Me
8	ARIANA GRANDE Problem
9	JASON DERULO Wiggle (feat. Snoop Dogg)
10	KIESZA Hideaway

NORWAY

POS	ARTIST/ALBUM
1	ANDERS NILSEN Salsa Tequila
2	MILKY CHANCE Stolen Dance
3	ADMIRAL P Engel
4	YOUNGER - Kygo Remix
5	SIA Chandelier
6	GABRIELLE 5 Fine Frokner
7	HEDEGAARD Happy Home
8	SHOWTEK Bad (feat. Vassy) - Radio Edit
9	BROILER Rays Of Light
10	TOVE LO Stay High - Habits Remix

SPAIN

POS	ARTIST/ALBUM
1	ENRIQUE IGLESIAS Bailando - Spanish Version
2	CALVIN HARRIS Summer
3	MALUMA La Temperatura
4	MILKY CHANCE Stolen Dance
5	INNA Cola Song (feat. J Balvin)
6	WISIN Adrenalina
7	PHARRELL WILLIAMS Happy (From Despicable Me 2)
8	NICO & VINZ Am I Wrong
9	CLEAN BANDIT Rather Be (feat. Jess Glynne)
10	PITBULL We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song]

SWEDEN

POS	ARTIST/ALBUM
1	ALBIN Din soldat
2	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
3	SAM SMITH Stay With Me
4	SHOWTEK Bad (feat. Vassy) - Radio Edit
5	MAGIC! Rude
6	MKTO Classic
7	SAMIR & VIKTOR Success
8	MAROON 5 Maps
9	TIESTO Wasted
10	CALVIN HARRIS Summer

UNITED STATES

POS	ARTIST/ALBUM
1	MAGIC! Rude
2	IGGY AZALEA Fancy
3	ARIANA GRANDE Problem
4	NICO & VINZ Am I Wrong
5	CALVIN HARRIS Summer
6	SAM SMITH Stay With Me
7	MAROON 5 Maps
8	SIA Chandelier
9	ARIANA GRANDE Break Free
10	DISCLOSURE Latch

CHARTS STREAMING - MUSIC VIDEO WEEK 29



NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	MAGIC! - Rude
2	ELLA HENDERSON - Ghost
3	DJ SNAKE FT. LIL JON - Turn Down For What
4	TOVE LO - Stay High (Habits Remix)
5	ROUTE 94 FT. JESS GLYNNE - My Love
6	BARS AND MELODY - Hopeful
7	DUKE DUMONT - Won't Look Back
8	MAGIC! - Rude (Official Lyric Video)
9	NEON JUNGLE - Louder
10	ELLA EYRE - If I Go
11	RALEIGH RITCHIE - Stronger Than Ever
12	GORGON CITY FEAT. LAURA WELSH - Here For You
13	G.R.L. - Ugly Heart
14	FIFTH HARMONY - BO\$\$
15	TINASHE FEAT. SCHOOLBOY Q - 2 On (Explicit)
16	GORGON CITY FEAT. MNEK - Ready For Your Love
17	KIESZA - Giant In My Heart
18	KOVE FEAT. MELISSA STEEL - Way We Are
19	THE JANOSKIANS - Real Girls Eat Cake
20	SHIFT K3Y - Touch

ITALY

POS	ARTIST/ SINGLE
1	EMIS KILLA - Maracanã
2	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
3	PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola)
4	CALVIN HARRIS - Summer
5	FRANCESCO RENGA - Il Mio Giorno Più Bello Nel Mondo
6	STROMAE - Papaoutai
7	KATY PERRY - Dark Horse (Official) ft. Juicy J
8	ALESSANDRA AMOROSO - Bellezza, Incanto E Nostalgia
9	ANNA TATANGELO - Muchacha
10	ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona



WORLDWIDE

POS	ARTIST/ SINGLE
1	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
2	ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
3	PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola)
4	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
5	KATY PERRY - Dark Horse (Official) ft. Juicy J
6	ARIANA GRANDE - Problem ft. Iggy Azalea
7	COLBIE CAILLAT - Try
8	CALVIN HARRIS - Summer
9	SIA - Chandelier (Official Video)
10	WEIRD AL YANKOVIC - Word Crimes



POLAND

POS	ARTIST/ SINGLE
1	INDILA - Dernière Danse (Clip Officiel)
2	SIA - Chandelier (Official Video)
3	PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola)
4	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
5	KATY PERRY - Dark Horse (Official) ft. Juicy J
6	CALVIN HARRIS - Summer
7	COLBIE CAILLAT - Try
8	ARIANA GRANDE - Problem ft. Iggy Azalea
9	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
10	KASIA POPOWSKA - Przyjdzie Taki Dzień



UK

POS	ARTIST/ SINGLE
1	ARIANA GRANDE FT. IGGY AZALEA - Problem
2	WILL.I.AM, CODY WISE - It's My Birthday
3	IGGY AZALEA FT. CHARLI XCX - Fancy (Explicit)
4	MAGIC! - Rude
5	ELLA HENDERSON - Ghost
6	SIA - Chandelier
7	GEORGE EZRA - Budapest
8	CALVIN HARRIS - Summer
9	CHERYL COLE FT. TINIE T... - Crazy Stupid Love
10	JOHN LEGEND - All Of Me



AUSTRALIA

POS	ARTIST/ SINGLE
1	WEIRD AL YANKOVIC - Word Crimes
2	COLBIE CAILLAT - Try
3	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
4	SIA - Chandelier (Official Video)
5	ARIANA GRANDE - Problem ft. Iggy Azalea
6	TOVE LO - Stay High (Habits Remix) ft. Hippie Sabotage
7	JUSTICE CREW - Que Sera
8	KATY PERRY - Dark Horse (Official) ft. Juicy J
9	KATY PERRY - Roar (Official)
10	G.R.L. - Ugly Heart



FRANCE

POS	ARTIST/ SINGLE
1	BLACK M - Sur Ma Route
2	SIA - Chandelier (Official Video)
3	INDILA - S.O.S
4	BLACK M - Mme Pavoshko
5	PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola)
6	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
7	KENDJI GIRAC - Color Gitano
8	TEAM BS - Fierté
9	ARIANA GRANDE - Problem ft. Iggy Azalea
10	CALVIN HARRIS - Summer



SPAIN

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

CHARTS INDIES WEEK 29



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 2 **MILKY CHANCE** Stolen Dance / *Ignition* (PIAS Arvata)
- 2 4 **VANCE JOY** Riptide / *Infectious* (PIAS Arvata)
- 3 1 **DJ FRESH VS TC FT LITTLE NIKKI** Make U Bounce / *MoS (Fuga/Sony DADC UK)*
- 4 3 **SECONDCITY** I Wanna Feel / *MoS (Fuga/Sony DADC UK)*
- 5 6 **AWOLNATION** Sail / *Red Bull* (PIAS Arvata)
- 6 5 **PASSENGER** Let Her Go / *Nettwerk (Essential)*
- 7 12 **THE 1975** Chocolate / *Dirty Hit (Ingrooves)*
- 8 7 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino* (PIAS Arvata)
- 9 13 **JUNGLE** Time / *XL* (PIAS Arvata)
- 10 15 **SECOND AVENUE** Rude / *Second Avenue* (Tunecore)
- 11 10 **ALT-J** Hunger For The Pine / *Infectious* (PIAS Arvata)
- 12 9 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore* (ACA Arvata)
- 13 NEW **METRIK FT ELISABETH TROY** Want My Love / *Hospital* (SRD)
- 14 11 **DVBBS & BORGEOUS FT TINIE TEMPAH** Tsunami (Jump) / *MoS (Fuga/Sony DADC UK)*
- 15 RE **JUNGLE** Busy Earnin' / *XL* (PIAS Arvata)
- 16 20 **YOGSCAST** Diggy Diggy Hole / *Yogscast Studios* (Tunecore)
- 17 17 **ARCTIC MONKEYS** R U Mine / *Domino* (PIAS Arvata)
- 18 8 **BUSTA RHYMES FT EMINEM** Calm Down / *The Conglomerate Ent. (Empire)*
- 19 16 **TWIN ATLANTIC** Heart And Soul / *Red Bull* (PIAS Arvata)
- 20 RE **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / *Domino* (PIAS Arvata)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- 1 2 **SECOND AVENUE** Rude / *Second Avenue* (Second Avenue)
- 2 NEW **METRIK FT ELISABETH TROY** Want My Love / *Hospital* (Hospital)
- 3 5 **YOGSCAST** Diggy Diggy Hole / *Yogscast Studios* (Yogscast Studios)
- 4 3 **STARSTRUCK BACKING TRACKS** Crazy Stupid Love / *Devoted* (Devoted Music)
- 5 9 **QUEENSTON** Marry That Girl / *Queenston* (Queenston)
- 6 4 **CAZZETTE FT THE HIGH** Sleepless / *Icans* (Icans)
- 7 15 **FAMILY OF THE YEAR** Hero / *Nettwerk* (Nettwerk)
- 8 7 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade* (XL Beggars)
- 9 6 **FKA TWIGS** Two Weeks / *Young Turks* (XL Beggars)
- 10 8 **CARIBOU** Can't Do Without You / *City Slang* (City Slang)
- 11 NEW **MAGIC BAND** So Rude / *Magic Band* (Magic Band)
- 12 NEW **WARD THOMAS** Push For The Stride / *WTFW* (WTFW Music)
- 13 NEW **AMBASSADOR** Free Palestine / *Ambassador* (Ambassador)
- 14 13 **HALL/DUCOURNET/MACK Z/ALDC** Freaks Like Me / *Todrick Hall* (Todrick Hall)
- 15 NEW **2 JOY** Boom Clap / *Nasty Orange* (Nasty Orange)
- 16 NEW **A TRIBE CALLED RED** Electric Pow Wow Drum / *Masalacism* (Masalacism)
- 17 NEW **DUSKY** Love Taking Over / *17 Steps* (17 Steps)
- 18 14 **DEORRO** Five Hours / *FRMD* (PRMD)
- 19 17 **CINEMATIC ORCHESTRA** To Build A Home / *Nir-ja Tune* (Nir-ja Tune)
- 20 11 **THIAGO THOME** Brazil (ITV World Cup Theme) / *Pressure* (Pressure)



Vance Joy Indie Singles (2)



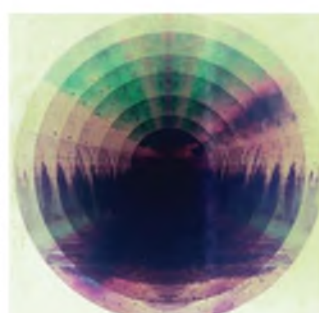
Metrik Indie Singles Breakers (2)



Arctic Monkeys Indie Albums (2)



Honeyblood Indie Albums Breakers (2)



Fink Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW **JUNGLE** Jungle / *XL* (PIAS Arvata)
- 2 4 **ARCTIC MONKEYS** AM / *Domino* (PIAS Arvata)
- 3 1 **LONDON GRAMMAR** If You Wait / *Metal & Dust* (Sony DADC UK)
- 4 2 **DAVID GRAY** Mutineers / *IHT* (Kobalt/Proper)
- 5 5 **JACK WHITE** Lazaretto / *XL* (PIAS Arvata)
- 6 7 **PASSENGER** All The Little Lights / *Nettwerk* (Essential/Proper)
- 7 3 **JOHN BARROWMAN** You Raise Me Up / *Barrowman Barker* (ACA Arvata)
- 8 11 **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian* (PIAS Arvata)
- 9 NEW **SUICIDE SILENCE** You Can't Stop Me / *Nuclear Blast* (PIAS Arvata)
- 10 8 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono* (ACA Arvata)
- 11 6 **MILKY CHANCE** Sadnecessary / *Ignition* (PIAS Arvata)
- 12 14 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino* (PIAS Arvata)
- 13 NEW **HONEYBLOOD** Honeyblood / *Fatcat* (Essential/Proper)
- 14 NEW **FINK** Hard Believer / *Rcoupd* (PIAS Arvata)
- 15 15 **ADELE** 21 / *XL* (PIAS Arvata)
- 16 NEW **DRAKE** Trophy / *Money Dark* (Believe Digital)
- 17 17 **SOPHIE ELLIS-BEXTOR** Wanderlust / *EBGB's* (Essential/Proper)
- 18 13 **JAMES** La Petite Mort / *BMG Rights/Cooking Vinyl* (Essential/Proper)
- 19 10 **HANK MARVIN** Hank / *DMG TV* (Sony DADC UK)
- 20 NEW **JACK SAVORETTI** Before The Storm / *Fullfill* (Arvata)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- 1 NEW **SUICIDE SILENCE** You Can't Stop Me / *Nuclear Blast* (Nuclear Blast)
- 2 NEW **HONEYBLOOD** Honeyblood / *Fatcat* (Fatcat Recordings)
- 3 NEW **FINK** Hard Believer / *Rcoupd* (Nir-ja Tune)
- 4 NEW **JACK SAVORETTI** Before The Storm / *Fullfill* (Fullfill)
- 5 1 **HILLSONG WORSHIP** No Other Name / *Hillsong* (Hillsong Music)
- 6 NEW **PLASTIKMAN** EX - Live At The Guggenheim New York / *Mute* (Mute)
- 7 4 **ENO & HYDE** High Life / *Warp* (Warp)
- 8 NEW **SEBASTIEN TELLIER** L'aventura / *Because* (Because Music)
- 9 36 **FAMILY OF THE YEAR** Loma Vista / *Nettwerk* (Nettwerk)
- 10 NEW **PENNYWISE** Yesterdays / *Epitaph* (Epitaph)
- 11 NEW **GULP** Season Sun / *Sonic Cathedral* (Sonic Cathedral)
- 12 16 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS* (XS)
- 13 NEW **VOLUMES** No Sleep / *Mediaskare* (Mediaskare)
- 14 7 **BABYMETAL** Babymetal / *Tey's Factory* (Tey's Factory)
- 15 NEW **STU LARSEN** Vagabond / *Stu Larsen* (Stu Larsen)
- 16 10 **IBIZA BASSHEADS** Essential Ibiza Anthems 2014 - The Best / *Platinum Ent.* (Platinum Entertainment)
- 17 2 **JON ALLEN** Deep River / *Monologue* (Monologue)
- 18 RE **FUTURE ISLANDS** Singles / *4AD* (XL Beggars)
- 19 RE **AGNES OBEL** Aventure / *Play It Again Sam* (PIAS)
- 20 RE **WALTER TROUT** The Blues Came Callin' / *Provogue* (Mascot Label Group)

Jungle



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **JUNGLE** Jungle *XL Recordings*
- 2 New **MORRISSEY** World Peace Is None Of Your Business *Harvest*
- 3 2 **ED SHEERAN** X *Asylum*
- 4 New **SLOW CLUB** Complete Surrender *Caroline*
- 5 1 **MANIC STREET PREACHERS** Futurology *Columbia*
- 6 New **JUDAS PRIEST** Redeemer Of Souls *Columbia*
- 7 38 **SEBASTIEN TELLIER** L'aventura *Because Music*
- 8 3 **JACK WHITE** Lazaretto *XL Recordings*
- 9 7 **GEORGE EZRA** Wanted On Voyage *Columbia*
- 10 19 **PAOLO NUTINI** Caustic Love *Atlantic*

THIS LAST ARTIST / ALBUM / LABEL

- 11 6 **FIRST AID KIT** Stay Gold *Columbia*
- 12 5 **LANA DEL REY** Ultraviolence *Polydor*
- 13 11 **SAM SMITH** In The Lonely Hour *Capitol*
- 14 12 **DOLLY PARTON** Blue Smoke - The Best Of *Masterworks*
- 15 10 **NICOLA BENEDETTI** Homecoming *Decca*
- 16 14 **ARCTIC MONKEYS** Am *Domino Recordings*
- 17 16 **WAR ON DRUGS** Lost In The Dream *Secretly Canadian*
- 18 24 **COLDPLAY** Ghost Stories *Parlophone*
- 19 New **HONEYBLOOD** Honeyblood *Fatcat*
- 20 8 **KASABIAN** 48:13:00 *Columbia*

CHARTS iTUNES SINGLES WEEK 29

UNITED KINGDOM

POS ARTIST/ALBUM
13/07/2014 - 19/07/2014

- 1 RIXTON Me And My Broken Heart
- 2 NICOLE SCHERZINGER Your Love
- 3 WILL.I.AM It's My Birthday
- 4 ELLA HENDERSON Ghost
- 5 ARIANA GRANDE Problem
- 6 JESS GLYNNE Right Here
- 7 GEORGE EZRA Budapest
- 8 ED SHEERAN Sing
- 9 ELLA EYRE If I Go
- 10 OLIVER HELDENS... Gecko (Overdrive)

DENMARK

POS ARTIST/ALBUM
14/07/2014 - 20/07/2014

- 1 LUKAS GRAHAM Mama Said
- 2 LILLY WOOD Prayer In C
- 3 SAM SMITH Stay With Me
- 4 MAGIC! Rude
- 5 BURHAN G Karma (feat. L.O.C.)
- 6 JOEY MOE Million
- 7 JOHN LEGEND All Of Me
- 8 TOPGUNN Kongens Have
- 9 SIA Chandelier
- 10 BRANDON BEAL Twerk It Like Miley

FRANCE

POS ARTIST/ALBUM
14/07/2014 - 20/07/2014

- 1 LILLY WOOD Prayer In C
- 2 SIA Chandelier
- 3 BLACK M Sur Ma Route
- 4 COLDPLAY A Sky Full Of Stars
- 5 JASON DERULO Wiggle
- 6 MILKY CHANCE Stolen Dance
- 7 PHARRELL WILLIAMS Happy
- 8 MR. PROBZ Waves
- 9 INDILA S.O.S
- 10 JOHN LEGEND All Of Me

GERMANY

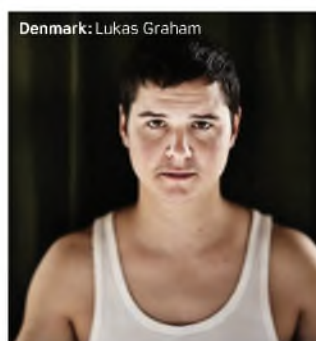
POS ARTIST/ALBUM
11/07/2014 - 17/07/2014

- 1 MARK FORSTER Au Revoir (feat. Sido)
- 2 ANDREAS BOURANI Auf Uns
- 3 LILLY WOOD Prayer In C
- 4 ONEREPUBLIC Love Runs Out
- 5 HELENE FISCHER Atemlos Durch Die...
- 6 SIGMA Nobody To Love
- 7 SHAKIRA La La La (Brasil 2014)
- 8 CALVIN HARRIS Summer
- 9 PITBULL We Are One (Ole Ola)
- 10 THE COMMON LINNETS Calm After...

ITALY

POS ARTIST/ALBUM
10/07/2014 - 16/07/2014

- 1 EMIS KILLA Maracanã
- 2 KIESZA Hideaway
- 3 MR. PROBZ Waves
- 4 COLDPLAY A Sky Full Of Stars
- 5 MARCO CARTA Splendida Ostinazione
- 6 CALVIN HARRIS Summer
- 7 FRANCESCO RENGA Il Mio Giorno...
- 8 IMAGINE DRAGONS On Top Of The...
- 9 AVICHI Addicted To You
- 10 LENNY KRAVITZ The Chamber



NETHERLANDS

POS ARTIST/ALBUM
11/07/2014 - 17/07/2014

- 1 LILLY WOOD Prayer In C
- 2 ANDERS NILSEN Salsa Tequila
- 3 DOTAN Home
- 4 TOVE LO Stay High
- 5 CALVIN HARRIS Summer
- 6 COLDPLAY A Sky Full Of Stars
- 7 JASON DERULO Wiggle
- 8 SAM SMITH Stay With Me
- 9 NICO & VINZ Am I Wrong
- 10 PHARRELL WILLIAMS Happy

RUSSIA

POS ARTIST/ALBUM
14/07/2014 - 20/07/2014

- 1 KIESZA Hideaway
- 2 IMANY You Will Never Know
- 3 LILLY WOOD Prayer In C
- 4 JASON DERULO Wiggle
- 5 IOWA Улыбайся
- 6 SIA Chandelier
- 7 БУРИТО Ты знаешь (feat. Ёлка)
- 8 ВИА ГРА У меня появился другой
- 9 SHAKIRA Dare (La La La)
- 10 PHARRELL WILLIAMS Happy

SPAIN

POS ARTIST/ALBUM
14/07/2014 - 20/07/2014

- 1 ENRIQUE IGLESIAS Bailando
- 2 MILKY CHANCE Stolen Dance
- 3 PHARRELL WILLIAMS Happy
- 4 JOHN LEGEND All Of Me
- 5 MR. PROBZ Waves
- 6 COLDPLAY A Sky Full Of Stars
- 7 DVICIO Paraiso
- 8 CALVIN HARRIS Summer
- 9 JOHN LEGEND A Place Called World
- 10 ENRIQUE IGLESIAS Bailando

SWEDEN

POS ARTIST/ALBUM
09/07/2014 - 15/07/2014

- 1 ALBIN Din Soldat (feat. Kristin Amparo)
- 2 THE FOOO All over the World
- 3 JOHN LEGEND All Of Me
- 4 PHARRELL WILLIAMS Happy
- 5 LILLY WOOD Prayer In C
- 6 THOMAS STENSTRÖM Slå Mig Hårt...
- 7 SAMIR & VIKTOR Success
- 8 ELLA HENDERSON Ghost
- 9 CALVIN HARRIS Summer
- 10 SAM SMITH Stay With Me

SWITZERLAND

POS ARTIST/ALBUM
11/07/2014 - 17/07/2014

- 1 LILLY WOOD Prayer In C
- 2 ANDREAS BOURANI Auf Uns
- 3 ONEREPUBLIC Love Runs Out
- 4 JOHN LEGEND All Of Me
- 5 CRO Traum
- 6 CALVIN HARRIS Summer
- 7 MARK FORSTER Au Revoir (feat. Sido)
- 8 COLDPLAY A Sky Full Of Stars
- 9 HELENE FISCHER Atemlos Durch Die...
- 10 PHARRELL WILLIAMS Happy

CHARTS iTUNES ALBUMS WEEK 29



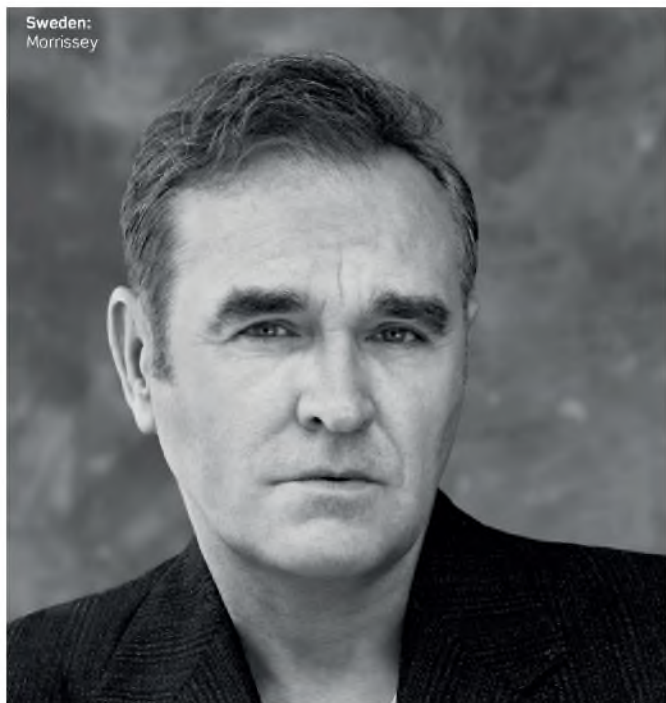
UNITED KINGDOM 	
POS	ARTIST/ALBUM
13/07/2014 - 19/07/2014	
1	ED SHEERAN x
2	SAM SMITH In the Lonely Hour
3	GEORGE EZRA Wanted On Voyage
4	JUNGLE Jungle
5	PAOLO NUTINI Caustic Love
6	VARIOUS ARTISTS Clubland 25
7	VARIOUS ARTISTS Frozen
8	COLDPLAY Ghost Stories
9	VARIOUS Now That's What I Call... 87
10	VARIOUS The Nation's Favourite Mot...

DENMARK 	
POS	ARTIST/ALBUM
14/07/2014 - 20/07/2014	
1	MADS LANGE... Side Effects - EP
2	LUKAS GRAHAM Lukas Graham
3	MORRISSEY World Peace Is None of...
4	COLDPLAY Ghost Stories
5	ED SHEERAN x (Deluxe Edition)
6	NIK & JAY United
7	SIA 1000 Forms Of Fear
8	GREGORY PORTER Liquid Spirit
9	JASON MRAZ YES!
10	SAM SMITH In The Lonely Hour

FRANCE 	
POS	ARTIST/ALBUM
14/07/2014 - 20/07/2014	
1	VARIOUS ARTISTS NRJ Party Hits 2014
2	COLDPLAY Ghost Stories
3	SIA 1000 Forms Of Fear
4	LA BANDE A RENAUD La Bande À...
5	CHRISTINE AND THE... Chaleur...
6	STROMAE Racine Carrée
7	JASON MRAZ YES!
8	JUNGLE Jungle
9	FRÉRO DELAVEGA Fiéro Delavega
10	INDILA Mini World

GERMANY 	
POS	ARTIST/ALBUM
11/07/2014 - 17/07/2014	
1	RISE AGAINST The Black Market
2	DIE DREI ??? Folge 169: Die Spur Des...
3	HELENE FISCHER Farbenspiel
4	ED SHEERAN x
5	VARIOUS MegaHits Sommer 2014
6	ONEREPUBLIC Native
7	VARIOUS The Dome Summer 2014
8	MARQUESS Favoritas
9	CRO Melodie (Deluxe Edition)
10	LANA DEL REY Ultraviolence (Special)

ITALY 	
POS	ARTIST/ALBUM
10/07/2014 - 16/07/2014	
1	COLDPLAY Ghost Stories
2	VARIOUS Kiss Kiss Summer Hits 2014
3	LIGABUE Mondovisione
4	ARTISTI VARI Hit's Summer! 2014
5	COLDPLAY A Sky Full Of Stars - EP
6	FRANCESCO RENGA Tempo Reale
7	DAVID GUETTA Lovers On The Sun EP
8	PINK FLOYD The Dark Side Of The...
9	MODÀ Gioia...Non È Mai Abbastanza!
10	BIAGIO ANTONACCI L'amore...



NETHERLANDS 	
POS	ARTIST/ALBUM
11/07/2014 - 17/07/2014	
1	JASON MRAZ YES!
2	STROMAE Racine Carrée
3	COLDPLAY Ghost Stories
4	TYPHOON Lobi Da Basi
5	ED SHEERAN x
6	DOTAN 7 Layers
7	GREGORY PORTER Liquid Spirit
8	FINK Hard Believer
9	VARIOUS Bloomingdale 2014
10	PASSENGER Whispers

RUSSIA 	
POS	ARTIST/ALBUM
14/07/2014 - 20/07/2014	
1	KIESZA Hideaway - EP
2	SIA 1000 Forms Of Fear
3	JASON MRAZ YES!
4	JUNGLE Jungle
5	VARIOUS ARTISTS Summer Music 2014
6	ДИАНА АРБЕНИНА мальчик на шаре
7	JAMIROQUAI High Times - Singles...
8	LANA DEL REY Ultraviolence
9	ЛЕНИНГРАД Ленинград: Лучшее!
10	VARIOUS Begin Again

SPAIN 	
POS	ARTIST/ALBUM
14/07/2014 - 20/07/2014	
1	VARIOUS NOW: Los Éxitos del Año 2014
2	JASON MRAZ YES!
3	COLDPLAY Ghost Stories
4	DAVID GUETTA Lovers On The Sun EP
5	ENRIQUE IGLESIAS Sex And Love...
6	ONE DIRECTION Midnight Memories
7	CALLE 13 MultiViral
8	LANA DEL REY Ultraviolence
9	JOHN LEGEND Love In The Future...
10	MALÚ Sí

SWEDEN 	
POS	ARTIST/ALBUM
09/07/2014 - 15/07/2014	
1	VARIOUS Absolute Summer Hits 2014
2	MORRISSEY World Peace Is None...
3	FIRST AID KIT Stay Gold
4	VARIOUS För Kärlekens Skull...
5	VARIOUS Absolute Running 2014
6	COLDPLAY Ghost Stories
7	ED SHEERAN x (Deluxe Edition)
8	VARIOUS Ibiza Annual 2014...
9	VARIOUS Absolute Dance Summer 2014
10	JUDAS PRIEST Redeemer Of Souls...

SWITZERLAND 	
POS	ARTIST/ALBUM
11/07/2014 - 17/07/2014	
1	COLDPLAY Ghost Stories
2	JASON MRAZ Yes!
3	LANA DEL REY Ultraviolence
4	MIKE CANDYS Smile Together...
5	ED SHEERAN x
6	DIE DREI ??? Folge 169: Die Spur...
7	VARIOUS We Love Summer 2014
8	RISE AGAINST The Black Market
9	HELENE FISCHER Farbenspiel
10	PHARRELL WILLIAMS GIRL

CHARTS ANALYSIS WEEK 29



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



- CHERYL COLE FT TINIE TEMPAH *Crazy Stupid Love* Polydor
- NEON JUNGLE *Louder* RCA
- MK FT ALANA *Always Defected*
- X AMBASSADORS/JAMIE N COMMONS *Jungle* Interscope
- CHER LLOYD *Sirens* Syco Music
- COURTEENERS *How Good It Was* V2
- LA ROUX *Uptight Downtown* Polydor
- MAVERICK SABRE *Emotion (Ain't Nobody)* Mercury

UK ARTIST ALBUMS CHART



- LA ROUX *Trouble In Paradise* Polydor
- RICHARD THOMPSON *Acoustic Classics* Beeswing
- YES *Heaven & Earth* Frontiers
- KING CREOSOTE *From Scotland With Love* Domino Recordings
- WARD THOMAS *From Where We Stand* WTW Music
- JOHN HIATT *Terms Of My Surrender* New West
- VELVET UNDERGROUND & NICO *The Velvet Underground & Nico* Polydor
- JOHN FULLBRIGHT *Songs* Blue Dirt
- MARK MOTHERSBAUGH *The Lego Movie - OST* Sony Classical
- OVERKILL *White Devil Army* UMC/Virgin



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

These are happy times for **Cheryl Cole**. Newly married and returning to the X Factor as a judge, she is set to score her third solo No.1 this weekend, with *Crazy Stupid Love* (feat. Tinie Tempah), the first single from her upcoming fourth solo album, *Only Human*.

By close of business on Monday, Cole's single had already sold more than the full week tally of 63,479 that earned Mancunian boy band **Rixton's** debut single *Me And My Broken Heart* a No.1 debut last Sunday.

A major hit in many territories, *Me And My Broken Heart* sold fewer copies to top the chart than any No.1 since **Lily Allen's** version of Keane's *Somewhere Only We Know* sold 47,676 copies on its second and last week at No.1 last December, 31 weeks ago.

While Cheryl Cole is a returning X Factor judge, the newly departed **Nicole Scherzinger** also has a new hit, *Your Love*, which debuted at No.6 (41,062 sales) on Sunday



to become her 15th Top 10 hit, including *Pussycat Dolls* releases. It is likely to be the first single from her yet-to-be-named second solo album.

Until this year, the only Ella to have charted a solo single in the UK was **Ella Fitzgerald** more than 50 years ago, but two more have joined the list in 2014 and they are currently in the Top 20 together - **Ella Henderson's** chart-topping debut single *Ghost*

retreated 3-4 (46,100 sales) on Sunday, while **Ella Eyre's** *If I Go* debuted at No.16 (23,292 sales). It's Eyre's first bona fide solo hit - she had a false start in January, when *Deeper* surfaced briefly but peaked at No.72, having topped the chart as featured vocalist on **Rudimental's** *Waiting All Night* 15 months ago.

Elsewhere in the Top 10: **Problem** held at No.2 (48,383 sales) for **Ariana Grande** feat.

Iggy Azalea's *It's My Birthday* drifted 1-3 (46,619 sales) for **Will.I.Am** feat. **Cody Wise**, *Budapest* remained at No.5 (44,822 sales) for **George Ezra**, *Right Here* slipped 6-7 (38,214 sales) for **Jess Glynne**, *Sing* fell 7-8 (33,388 sales) for **Ed Sheeran**, *Gecko (Overdrive)* declined 8-9 (29,460 sales) for **Oliver Heldens** and **Becky Hill** and *Stay With Me* held at No.10 (28,989 sales) for **Sam Smith**.

Although there are three new entries to the Top 75 in the Top 20 this week as itemised above, there were only two more in the rest of the chart, namely *Way We Are* (No.30, 13,018 sales) by **Kove** feat. **Melissa Steel** and **Rude** (76-50, 6,988 sales) by **Magic!**.

Overall singles sales were down 2.33% week-on-week, at 5,148,727. Streaming accounted for 49.14% of those sales. Under previously existing criteria where only paid-for purchases were included, singles sales were down 3.68% week-on-week at 2,618,735 - 23.68% below same week 2013 sales of 3,431,468, and the 49th consecutive week in which they have declined versus a year ago.

ALBUMS

■ BY ALAN JONES

Ed Sheeran's *X* continues to dominate the album chart, topping the list for the fourth straight week, on sales of 39,375 copies last Sunday, and showing no signs of being dethroned this weekend, with early sales flashes showing it outselling its nearest challenger - **La Roux's** newly released *Trouble In Paradise* - by a margin of more than two to one.

Although Sheeran's 2011 debut + has been in the Top 200 continuously since release 149 weeks ago, accumulating sales of 1,824,151 copies, it spent only three weeks at No.1, and never managed even two in a row.

The last album by any act to spend its first four weeks at No.1 was Britain's Got Talent alumni **Richard & Adam's** *The Impossible Dream* last August but the last by a male solo artist was **Robbie Williams' Escapology**, way back in 2002.

Morrissey had Sunday's highest new entry, debuting at No.2 (18,762 sales) with his 10th solo album, *World Peace Is None Of Your Business*. It is his first album of new material since 2009, when *Years Of Refusal* debuted and peaked at No.3 on



significantly higher first week sales of 39,203. His other 21st century solo albums also opened on higher sales - *Ringleader Of The Tormentors* debuting at No.1 on sales of 63,709 in April 2006, and *You Are The Quarry* securing a No.2 debut on sales of 74,995 in May 2004. Spanning 26 years (from 1988), all 10 **Morrissey** studio solo albums have made the Top 10 as have 1990 compilation *Bona Drag* and a 2008 *Greatest Hits* set, which debuted and peaked at No.9 and No.5, respectively.

Morrissey also had nine Top 10 albums - all four of their

studio albums (1984-1987), four compilations and a live set - as lead singer with **The Smiths**. The third **Smiths** album, *The Queen Is Dead*, which reached No.2 in 1986, was their biggest seller, and was placed at No.1 in the NME's list of *The Greatest Albums Of All Time*. It has sold 326,522 copies since **Millward Brown** started compiling the chart for OCC in 1994, and was in the Top 75 on Sunday for the first time since 1995, re-entering at No.31 (2,958 sales) after becoming the latest 99p download at **Google Play** and **Amazon**.

Retro London R&B duo

Jungle impressed on the **John Peel** stage at **Glastonbury** ahead of the release of their eponymous debut album, which duly arrived at No.7 (9,952 sales).

Elsewhere in the Top 10: **Blue Smoke/The Best Of Dolly Parton** held at No.3 (15,408 sales), *In The Lonely Hour* by **Sam Smith** held at No.4 (14,990 sales), *Wanted On Voyage* by **George Ezra** held at No.5 (12,158 sales), *Caustic Love* by **Paolo Nutini** rose 9-6 (10,985 sales), *Ghost Stories* by **Coldplay** fell 7-8 (9,456 sales), **5 Seconds Of Summer** dipped 6-9 (8,768 sales) and **Halcyon** by **Ellie Goulding** jumped 20-10 (6,748 sales).

Almost 40 years after their debut album *Rocka Rolla*, **Judas Priest** are among the elder statesmen of British heavy metal, and can still blow away the cobwebs as their uncompromising new album *Redeemer of Souls* vividly illustrates. Their average age reduced to 55 by the arrival of new guitarist **Richie Faulkner** (34) in place of 62 year old founder member **K.K. Downing**, the band scored its highest charting album in 32 years on Sunday with *Redeemer Of Souls* debuting at No.12 (6,243 sales).

Overall album sales were down 3.56% week-on-week at 1,267,587 - 2.21% below same week 2013 sales of 1,296,244.

CHARTS CLUB WEEK 29

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	8	3	ZHU Faded / <i>Polydor</i>
2	9	5	AVICII Lay Me Down / <i>PRMD/Positiva</i>
3	14	4	NAUGHTY BOY FT. SAM ROMANS Home / <i>Virgin/EMI</i>
4	16	5	PAUL RUDD The Way It Is 2014 / <i>Globotacks</i>
5	24	3	ARIANA & THE ROSE Love Me, Hate Me / <i>Pookiebird</i>
6	13	4	KOVE FT. MELISSA STEEL Way We Are / <i>MIA</i>
7	22	4	DUKE DUMONT Won't Look Back / <i>Blasé Bcys Club/Virgin/EMI</i>
8	10	4	KANT Ey Yo / <i>One More Tune</i>
9	NEW	1	TIESTO FT. KIRSTY HAWKSHAW Just Be 2014 / <i>Magik Muzik</i>
10	11	5	DISCIPLES Poison Arrow / <i>FFRR</i>
11	19	2	PORTER ROBINSON FT. URBAN CONE Lionhearted / <i>Virgin/EMI</i>
12	2	12	HOT NATURED Benediction / <i>FFRR</i>
13	15	4	OLIVER \$ & JIMI JULES Pushing On / <i>Defected</i>
14	32	3	PERPLEXUS Put You On / <i>Sonus</i>
15	33	3	FERRICK DAWN & REDONDO Love Too Deep / <i>3 Beat</i>
16	23	3	VIC MENSA Down On My Luck / <i>Virgin/EMI</i>
17	7	6	ERIC PRYDZ Liberate / <i>Virgin/EMI</i>
18	1	7	BINGO PLAYERS Knock You Out / <i>Positiva</i>
19	35	2	SOLANGE HILARIO Tick Tock / <i>Da Banda</i>
20	21	4	CAZZETTE FT. THE HIGH Sleepless / <i>Icons</i>
21	NEW	1	MNEK Wrote A Song About You / <i>Virgin/EMI</i>
22	NEW	1	BLONDE FT. CHARLI TAFT Higher Ground / <i>FFRR</i>
23	31	2	LIAM SHACHAR FT. ASSY SKY Want You Here / <i>Inner Logic</i>
24	17	5	JESS GLYNNE Right Here / <i>Atlantic</i>
25	27	3	HENRY KRINKLE Stay / <i>Relentless</i>
26	RE	9	ZINC FT. SNEAKY SOUND SYSTEM Show Me / <i>Rinse/Virgin/EMI</i>
27	20	10	MK FT. ALANA Always / <i>MoS/Defected</i>
28	37	2	ALLA RAY FT. SNEAKBO The Race / <i>Hot Beat</i>
29	25	2	GURU JOSH (In) My Burning Bush / <i>GJ Prod.</i>
30	39	2	ARMITAGE Breakout (EP) / <i>Affluenza</i>
31	18	12	DJ FRESH VS. TC FT. LITTLE NIKKI Make U Bounce / <i>MoS/Defected</i>
32	NEW	1	WATERMAT Bullit / <i>Go Beat/Spinnin'</i>
33	3	5	MATRIX & FUTUREBOUND FT. TANYA LACEY Don't Look Back / <i>3 Beat</i>
34	NEW	1	PLASTIK FUNK FT. POLINA One Of These Days / <i>Tiger</i>
35	4	6	LANA DEL REY West Coast / <i>Polydor</i>
36	29	13	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / <i>FFRR</i>
37	RE	3	MAVERICK SABRE Emotion (Ain't Nobody) / <i>Virgin/EMI</i>
38	34	3	ROYKSOPP & ROBYN Do It Again / <i>Cooking Vinyl</i>
39	30	6	DIMITRI VEGAS, MARTIN GARRIX, LIKE MIKE Tremor / <i>Positiva/Spinnin'</i>
40	NEW	1	YONES On The Rise / <i>One Nation/Tommy Boy</i>



UPFRONT



COMMERCIAL POP

ZHU tops Upfront chart

ANALYSIS

BY ALAN JONES

Los Angeles-based producer/singer ZHU only made the Upfront club chart for the first time in his career a fortnight ago, but jumps to No.1 this week with his smash Faded. The original version of the song - a brooding, hypnotic and muscular house track with a haunting falsetto - was joined on promo by a diverse selection of additional mixes from The Magician, Tashes, Amtrac, Lido,

Odesza and Dzeko & Torres, which helped it to seal a small but significant victory over Avicii's latest, Lay Me Down, which dashes 9-2 two weeks after it topped the Commercial Pop club chart.

The latter list was also the venue for a close fight this week, with Beyoncé's Pretty Hurts proving a valiant but ultimately unsuccessful challenger, leaving Naughty Boy to secure his third No.1 with Home. With a featured vocal from Sam Romans and mixes by

Kat Krazy and Friend Within, the track emulates Lifted (feat. Emeli Sandé), which was No.1 last August and Think About It (feat. Wiz Khalifa and Ella Eyre), which topped the chart last November.

Beyoncé also came within an ace of topping the Urban club chart this week, but Pretty Hurts has to settle for runners-up spot there too. She was pipped by Vic Mensa's debut chart entry, Down On My Luck, which combines hip-hop with electronica.

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	8	3	NAUGHTY BOY FT. SAM ROMANS Home / <i>Virgin/EMI</i>
2	17	2	BEYONCE Pretty Hurts / <i>Sony</i>
3	11	4	ERIC PRYDZ Liberate / <i>Virgin/EMI</i>
4	28	2	LAUGHING BOY Love Like Sunshine / <i>Dignatron</i>
5	1	4	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love / <i>Polydor</i>
6	27	2	ARIANA & THE ROSE Love Me, Hate Me / <i>Pookiebird</i>
7	13	5	THE VAMPS FT. DEMI LOVATO Somebody To You / <i>Virgin</i>
8	23	3	PAUL RUDD The Way It Is 2014 / <i>Globotacks</i>
9	14	5	MAUSI My Friend Has A Swimming Pool / <i>Relentless</i>
10	18	2	FERRICK DAWN & REDONDO Love Too Deep / <i>3 Beat</i>
11	7	5	AVICII Lay Me Down / <i>PRMD/Positiva</i>
12	NEW	1	COLDPLAY A Sky Full Of Stars / <i>Parlophone</i>
13	20	4	DANNI G Party Time / <i>Xpansions</i>
14	21	2	CHRIS MALINCHAK FT. MIKKY EKKO Stranger / <i>Relentless</i>
15	NEW	1	DUKE DUMONT Won't Look Back / <i>Blasé Bcys Club/Virgin/EMI</i>
16	NEW	1	SOLANGE HILARIO Tick Tock / <i>Da Banda</i>
17	22	3	RIXTON Me And My Broken Heart / <i>Polydor</i>
18	3	4	MK FT. ALANA Always / <i>MoS/Defected</i>
19	6	4	NEON JUNGLE Louder / <i>Sony</i>
20	12	5	JESS GLYNNE Right Here / <i>Atlantic</i>
21	NEW	1	PORTER ROBINSON FT. URBAN CONE Lionhearted / <i>Virgin/EMI</i>
22	NEW	1	ANDIO FT. TOM WARDLE Stay / <i>White Label</i>
23	NEW	1	HENRY KRINKLE Stay / <i>Relentless</i>
24	26	2	DENISE PEARSON The Slightest Touch / <i>Baronet Ent.</i>
25	24	4	ROYKSOPP & ROBYN Do It Again / <i>Cooking Vinyl</i>
26	NEW	1	M.O. Dance On My Own / <i>Operator</i>
27	25	2	CAZZETTE FT. THE HIGH Sleepless / <i>Icons</i>
28	2	4	BINGO PLAYERS Knock You Out / <i>Positiva</i>
29	NEW	1	CLEAN BANDIT FT. STYLO G Come Over / <i>Atlantic</i>
30	NEW	1	A.M. SNIPER FT. WILEY Bus Pass / <i>35ifty7</i>

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	8	VIC MENSA Down On My Luck / <i>Virgin/EMI</i>
2	11	3	BEYONCE Pretty Hurts / <i>Sony</i>
3	1	4	AMERIIIE What I Want / <i>Fenix Rising</i>
4	3	7	WILL.I.AM FT. CODY WISE It's My Birthday / <i>Interscope</i>
5	6	7	FERRICK DAWN & REDONDO Love Too Deep / <i>3 Beat</i>
6	5	4	TINCHY STRYDER FT. TAKURA ESG / <i>Cloud 9</i>
7	8	4	QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / <i>3 Beat</i>
8	9	5	ARIANA & THE ROSE Love Me, Hate Me / <i>Pookiebird</i>
9	14	4	NAUGHTY BOY FT. SAM ROMANS Home / <i>Virgin/EMI</i>
10	7	8	A.M. SNIPER FT. WILEY Bus Pass / <i>35ifty7</i>
11	22	4	JEREMIH FT. YG Don't Tell 'Em / <i>Virgin/EMI</i>
12	4	5	NICKI MINAJ Pills N Potions / <i>Cash Money/Republic</i>
13	15	4	MAX MARSHALL Be Free / <i>Fudge</i>
14	10	9	JASON DERULO FT. SNOOP DOGG Wiggle / <i>Warner Bros.</i>
15	21	3	ALLA RAY FT. SNEAKBO The Race / <i>Hot Beat</i>
16	13	7	USHER Good Kisser / <i>RCA</i>
17	12	4	WILEY You Know The Words / <i>One More Tune</i>
18	17	5	DJ MUSTARD FT. 2 CHAINZ & TY DOLLA SIGN Down On Me / <i>Del Jam/Virgin/EMI</i>
19	29	2	MYSTERY SKULLS Ghost / <i>Warner Bros.</i>
20	NEW	1	JUS NOW FT. BLAXX Leh Go / <i>3 Beat</i>
21	20	14	CHRIS BROWN FT. LIL WAYNE Loyal / <i>RCA</i>
22	18	8	MATRIX & FUTUREBOUND FT. TANYA LACEY Don't Look Back / <i>3 Beat</i>
23	27	2	G-EAZY FT. REMO I Mean It / <i>RCA</i>
24	24	2	ARIANA GRANDE FT. IGGY AZALEA Problem / <i>Republic</i>
25	28	5	NE-YO FT. JEEZY Money Can't Buy / <i>Motown</i>
26	19	10	MAVERICK SABRE Emotion (Ain't Nobody) / <i>Virgin/EMI</i>
27	16	5	STICKY FT. GENERAL LEVY Pull Up / <i>Chapter</i>
28	23	7	KID INK FT. CHRIS BROWN Main Chick / <i>Epic</i>
29	26	11	SKEPTA FT. JME That's Not Me / <i>3 Beat</i>
30	NEW	1	M.O. Dance On My Own / <i>Operator</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DAVID GUETTA Lovers On The Sun
2	FREEMASONS Shakedown 3 EP
3	CALVIN HARRIS C.U.B.A.
4	DUKE DUMONT Won't Look Back
5	SIGMA FT PALOMA FAITH Changing
6	TCTS Games
7	BLONDE FT CHARLI TAFT Higher Ground
8	BONDAX All I See
9	RAY FOXX FT RACHEL K COLLIER Curious
10	OLIVIA SOMERLYN Parachute
11	EDX Make Me Feel Good
12	JESSIE WARE Tough Love
13	MARK KNIGHT Bullets Vol.3
14	SOLANGE HILARIO Tick Tock
15	ETIENNE DE CRECY Night (Cut The Crap)
16	CAHILL Sunshine
17	UMMET OZCAN Smash
18	CHRIS LAKE Squeak
19	SAILOR & I Turn Around
20	SHIT ROBOT FT LIDELL TOWNSELL Do It Right

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Blue (Manchester), 2nd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Galapalt (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Ximus (Middleborough), Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.

PRODUCT KEY RELEASES

▶ **THE STRUTS** Everybody Wants 28.07▶ **KLANGKARUSSELL** Netzwerk 04.08▶ **NEON TREES** Pop Psychology 11.08▶ **LUKE SITAL-SINGH** The Fire Inside 18.08▶ **BASEMENT JAXX** Junto 25.08

JULY 28

SINGLES

- **ASTRONOMY** There For U Ep (*Virgin*)
- **BAND OF SKULLS** Hoochie Coochie Ep (*Ignition*)
- **JANOSKIANS** This Freakin' Song (*Island*)
- **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/L*)
- **MELISSA STEEL FT POPCAAN** Kisses For Breakfast (*Atlantic*)
- **MISTERWIVES** Reflections Ep (*Virgin*)
- **NAUGHTY BOY FT SAM ROMANS** Home (*Virgin/Emi*)
- **NE-YO FT JEEZY** Money Can't Buy (*Island*)
- **CONOR OBERST** Zigzagging Toward The Light (*Nonesuch*)
- **TOM PETTY & THE HEARTBREAKERS** U Get Me High (*Warner Brothers*)
- **ERIC PRYDZ** Liberate (*Virgin*)
- **RAE MORRIS FT FRYARS** Cold (*Atlantic*)
- **RAMZI** Sunshine (*Rds*)
- **RON POPE** Nothing Ft Hannahtrigwell (*Ron Pope Music*)
- **RUSSIAN RED** John Michael (*Rca*)
- **SHAWN MENDES** Ep (*Virgin*)
- **SIVU** Miracle (Human Error) (*Atlantic*)
- **THE STRUTS** Put Your Money On Me (*Virgin/Emi*)
- **ELIOT SUMNER** Information (*Island*)
- **VIC MENSA** Down On My Luck (*Virgin/Emi*)
- **ZHU** Faded (*Polydor*)
- **ZINC** Show Me (*Rinse/Virgin Emi*)

ALBUMS

- **NELL BRYDEN** Wayfarer (*157/Nyc/Absolute*)
- **ERIC CLAPTON** The Breeze - An Appreciation Of JJ Cale (*Polydor*)
- **THE KINKS** Classics - The Best Of The Kinks (*Sanctuary*)
- **JENNY LEWIS** The Voyager (*Warner Brothers*)
- **NEON JUNGLE** Welcome To The Jungle (*Rca*)
- **TOM PETTY & THE HEARTBREAKERS** Hypnotic Eye (*Warner Brothers*)
- **PICTUREHOUSE** Evolution (*Cherry Rec*)
- **RUSSIAN RED** Agent Cooper (*Rca*)
- **THE STRUTS** Everybody Wants (*Virgin/Emi*)
- **VAN DYKE PARKS** The Super Chief: Music For The Silver Screen (*Bella Union*)
- **VARIOUS ARTISTS/BECK** Song Reader (*Virgin*)

AUGUST 4

SINGLES

- **NELL BRYDEN** Wayfarer (*157/Nyc/Absolute*)
- **DJ CASSIDY FT R KELLY** Make The World Go Round (*Columbia*)
- **ELBOW** Real Life (*Fiction*)
- **HOT NATURED** Benediction Ep (*Ffrr/Hot Creations/Warner*)
- **NICO & VINZ** Am I Wrong? (*Warner Brothers*)
- **MIKE OLDFIELD** Man On The Rocks (*Mercury*)
- **ONE REPUBLIC** Love Runs Out (*Interscope*)
- **PLACEBO** A Million Little Pieces (*Virgin/Emi*)
- **PORTER ROBINSON** Lionhearted (*Virgin/Emi*)
- **ANGUS & JULIA STONE** A Heartbreak (*Virgin/Emi*)
- **JESSIE WARE** Tough Love (*Island/Pmi*)

ALBUMS

- **PIXIE LOTT** Pixie Lott (*Mercury*)
- **MAGIC!** Dont Kill The Magic (*Rca*)
- **ORIGINAL LONDON CAST** From Here To Eternity - The Musical (*Cinestage/Absolute*)
- **OWL JOHN** Owl John (*Atlantic*)
- **ANGUS & JULIA STONE** Angus & Julia Stone (*Virgin/Emi*)
- **TUATARA** Underworld (*Suryata*)

AUGUST 11

SINGLES

- **A.M. SNIPER FT WILEY** Bus Pass (*3Fifty7*)
- **BINGO PLAYERS** Knock Me Out (*Virgin/Emi*)
- **BLONDE** Higher Ground (*Ffr*)
- **JAKE BUGG** There's A Beast And We All Feed It (*Emi*)
- **CLEAN BANDIT FT. STYLO G** Come Over (*Atlantic*)
- **DJ MUSTARD FT 2CHAINZ & TY DOLLA SIGN** Down On Me (*Virgin/Emi*)
- **THE GASLIGHT ANTHEM** Rollin' And Tumblin' (*Virgin/Emi*)
- **KIESZA** Giant In My Heart (*Virgin/Emi*)
- **LAURA WELSH** Break The Fall (*Polydor*)
- **GEORGE MICHAEL** Feeling Good (*Virgin/Emi*)
- **MISTA SILVA** Green Light (*Polydor*)
- **NEON TREES** Sleeping With A Friend (*Mercury*)
- **PALOMA FAITH** Trouble With My Baby (*Epic*)
- **PASSENGER** Scare Away The Dark (*Island*)
- **REBEAT** Walking Dead (*Champion*)
- **RIZZLE KICKS** Tell Her (*Island*)
- **THE SATURDAYS** What You Waiting For (*Polydor*)
- **TCTS** Games Ep (*Mta*)
- **YOUNG & SICK** Heartache Fetish (*Virgin*)

ALBUMS

- **ANNIE EVE** Sunday '91 (*Rca*)

SINGLES

- **BEAR HANDS** Distraction (*Warner Brothers*)
- **CHILDHOOD** Lacuna (*Ho Jose Anxiously/ Marathon Artists*)
- **ALEX CLARE** Three Hearts (*Island*)
- **THE GASLIGHT ANTHEM** Get Hurt (*Virgin/Emi*)
- **KAN WAKAN** Moving On (*Virgin/Emi*)
- **NEON TREES** Pop Psychology (*Mercury*)
- **SINEAD O'CONNOR** I'm Not Bossy, I'm The Boss (*Netwerk*)
- **ONE REPUBLIC** Native (*Interscope*)
- **RICHARD AND ADAM** At The Movies (*Sony*)
- **PORTER ROBINSON** Worlds (*Virgin/Emi*)
- **THE SATURDAYS** Finest Selection: The Greatest Hits (*Polydor*)

AUGUST 18

SINGLES

- **THE 1975** Heart Out (*Dirty Hit/Polydor*)
- **ALOE BLACC** Hello World (*Polydor*)
- **BODHI VS GEORGE THE POET** My City (*Island*)
- **BOMBAY BICYCLE CLUB** Come To (*Island*)
- **BROODS** Mother + Father (*Polydor*)
- **CAGE THE ELEPHANT** Take It Or Leave It (*Relentless/Virgin*)
- **CRIS CAB** Liar Liar (*Virgin/Emi*)
- **DAVID GUETTA FT SAM MARTIN** Lovers On The Sun (*Parlophone*)
- **FLORRIE** Little White Lies (*Xenomania/Sony*)
- **LIZZO** Bus Passes & Happy Meals (*Virgin/Emi*)
- **MARIAH CAREY FT WALE** You Don't Know What To Do (*Island Def Jam Mg/Universa*)
- **NATHANIEL** You (*Rca*)
- **REDLIGHT** Cure Me (*Polydor*)
- **LANA DEL REY** Ultraviolence (*Polydor/Stranger*)
- **LUKE SITAL-SINGH** Nothing Stays The Same (*Parlophone*)
- **T.I. FT IGGY AZALEA** No Mediocre (*Columbia/Grand Hustle*)
- **UNION J** Tonight (*Epic*)
- **WANKELMUT & EMMA LOUISE** My Head Is A Jungle (*Virgin*)
- **YEARS & YEARS** Take Shelter (*Polydor*)

ALBUMS

- **ACCEPT** Blind Rage (*Nuclear Blast*)
- **BAHAMAS** Bahamas Is Afire (*Brushfire/Island*)
- **CELEBRATION** Albumin (*Bella Union*)
- **THE COURTEENERS** Concrete Love (*Coop/Pias*)
- **OST** Love & Hip Hop (*Island*)
- **LUKE SITAL-SINGH** The Fire Inside (*Parlophone*)
- **TWIN ATLANTIC** Great Divide (*Red Bull*)

AUGUST 25

SINGLES

- **ALEXA GODDARD** Marilyn (*Island*)
- **DUKE DUMONT** Won't Look Back (*Virgin*)
- **FEKKY X DIZZEE RASCAL** Still Sittin' Here (*Island*)
- **G.R.L** Ugly Heart (*Rta*)
- **KIMBERLY ANNE** Liar (*Polydor*)
- **KLANGKARUSSELL** Netzwerk (Falls Like Rain) (*Island*)
- **LILLY WOOD & ROBIN SCHULZ** Prayer In C (Robin Schulz Remix) (*Atlantic*)
- **MARK LANEGAN BAND** No Bells On Sunday Ep (*Heavenly*)
- **MAROON 5** Maps (*A&M/Octone*)
- **MOKO** Gold Ep (*Mta*)
- **PUBLIC ACCESS TV** Rebounder Ep (*Polydor*)
- **THE RAILS** Habit (*Island*)
- **ROYAL BLOOD** Figure It Out (*Warner Brothers*)
- **THE ROYAL CONCEPT** On Our Way (*Island*)
- **SAINT RAYMOND** I Want You (*Asylum*)
- **SWAY CLARKE II** Secret Garden (*Island*)
- **LEWIS WATSON** Holding On (*Warner Brothers*)
- **WE WERE EVERGREEN** Best Thing (*M7/Island*)
- **WILEY** You Know The Words (*Warner Brothers/One More Tune*)

ALBUMS

- **BASEMENT JAXX** Junto (*Atlantic Jaxx*)
- **COLD SPECKS** Neuroplasticity (*Mute*)
- **CRIS CAB** Where I Belong (*Virgin/Emi*)
- **TINA DICO** Whispers (*Finesse Gramophone*)
- **DRY THE RIVER** Alarms In The Heart (*Transgressive*)
- **ARIANA GRANDE** My Everything (*Republic/Island*)
- **PORTISHEAD** Dummy - Re-Release (*Island*)
- **ROYAL BLOOD** Royal Blood (*Warner Brothers*)
- **PHILIP SAYCE** Influence (*Prologue/Mascot*)
- **THE WYTCHEs** Annabel Dream Reader (*Heavenly*)

SEPTEMBER 1

SINGLES

- **ENRIQUE IGLESIAS FT. DECIMAR & SEAN PAUL** Bailando (*Island*)
- **SINEAD HARTNETT** No Other Way Ep (*Virgin/Emi*)
- **JEREMIH FT. YG** Don't Tell 'Em (*Virgin/Emi*)
- **JHENE AIKO FT COCAINE BO\$** To Love And Die (*Virgin*)
- **MIGHTY OAKS** Brother (*Island*)
- **MNEK** Wrote A Song About You (*Virgin/Emi*)

ALBUMS

- **ASHLEY ROBERTS** Butterfly Effect (*Metropolis*)
- **THE COLOR MORALE** Hold On Pain Ends (*Fearless*)
- **HAMMERFALL** "(R)Evolution" (*Nuclear Blast*)
- **KLANGKARUSSELL** Netzwerk (*Island*)
- **THE KOOKS** Listen (*Virgin/Emi*)
- **LONELY THE BRAVE** The Day's War (*Rca*)
- **MAROON 5** V (*A&M/Octone*)
- **PHOX** Phox (*Partisan*)
- **THE PIERCES** Creation (*Polydor*)
- **SWEDISH HOUSE MAFIA** Leave The World Behind (*Virgin/Emi*)

SEPTEMBER 8

SINGLES

- **AFROJACK FT SNOOP DOGG** Dynamite (*Island*)
- **BELLOWHEAD** Let Her Run (*Island*)
- **JAX JONES** Go Deep (*Rca*)
- **LITTLE DRAGON** Pretty Girls (*Because*)
- **RAY FOXX FT RACHEL K COLLIER** Curious (*Strictly Rhythm/Island*)
- **STROMAE** Papaoutai (*Island*)
- **WHILK & MISKY** Clap Hands (*Island*)

ALBUMS

- **RYAN ADAMS** Ryan Adams (*Columbia*)
- **BANKS** Goddess (*Virgin/Emi*)
- **PAUL CARRACK** The Best Of (*Carrack UK*)
- **SHARON CORR** The Same Sun (*Bobby Lewis*)
- **INTERPOL** El Pintor (*Soft Limit*)
- **QUEEN** Queen: Live At The Rainbow '74 (*Virgin/Emi*)
- **SIMIEN MOBILE DISCO** Whorl (*Ani+*)

SEPTEMBER 15

SINGLES

- **CATFISH & THE BOTTLEMEN** Cocoon (*Island*)
- **HOZIER** Take Me To The Church (*Island*)
- **MO LOGO** My Sweetie (*Island*)

ALBUMS

- **CATFISH & THE BOTTLEMEN** The Balcony

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@intentionmedia.co.uk

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

JOBS price per marketplace box £150.00 per week

OJK SENIOR ACCOUNTANT REQUIRED

We currently have a position available within one of our accountancy teams for a Senior Accountant. The ideal candidate will be qualified and have at least 5 years experience within the music industry. Good communication and personnel skills are essential.

Please send your CVs with covering email to: jobvacancies@ojk.co.uk

TEL: 020 3205 0100

Studio Apprenticeship Scheme – (JAMES/UK Music approved)

Do you require new staff employees 16-19?
 Would you like Government grant paid apprentices for 12 months?
 Under contract - £110pw - Earn whilst they learn -12-36 months?
Too busy to sort it out? Simply Call/Email us now!
 We will source/place for free! If you are a small or large recording studio, mastering/duplication or rehearsal facility or freelancer or general recording related businesses...??
 Please call or email - we can sort all the HR for you or take on your own selected person into the funded scheme within weeks.
 Tap into this funded Industry scheme for recording studios 24/7.
 We can source the staff and grants for you for 16+ and 18/19+ £3-5K per annum per person available to all new recruits.
apprenticeships@deeprecordingstudios.co.uk

Tel: 020 8206 5850 - Ask for staff placement advice or Info

JAMES UK OR MUSIC creative cultural arts APRS City & Guilds PROTAPPE

Scheme supported by all the above and Musicweek – Helping young people into real Jobs

ARTIST DEVELOPMENT MANAGER

 **GENERATOR**

Location: Newcastle upon Tyne.

Leading music development agency, Generator, is looking for a commercially minded individual with strong industry contacts to develop and implement its Artist Development programme. The candidate will manage a bespoke service that includes mentorship, release support, building sustainable teams, developing live strategies and providing digital marketing support. Experience of supporting artists at various levels will prove useful to this role.

Excellent organisational skills, track record of achievement and experience of working in the music industry is essential.

This post is part-funded by the European Regional Development Fund (ERDF) 2007-13.
 Closing date for applications: Thursday 31st July, 5.00pm.
 Salary: £20,000 to £23,000 (dependent on experience); full-time and fixed term for 3 years.
 To apply: www.generator.org.uk/vacancies



Key Accounts Manager, Music Week Subscriptions



Intent Media is looking for a key account manager to work on one of their leading titles, Music Week- within the subscription department.

The successful candidate will be expected to develop and manage strong relationships with senior management within major and independent labels, managers, publishers and live. You will work with them to agree initiatives, serving as their ambassador with Music Week, evangelising new Music Week products and technologies and identifying new sales and business development opportunities.

1-2 years Sales experience required and proven track record of business development. You must be able to design, produce and deliver presentations for a wide variety of audiences.

If you are interested in this role please email Lianne Davey, HR Manager on lianne.davey@intentmedia.co.uk. Only successful applicants will be contacted.

a rare opportunity
 to acquire an exceptional estate with music studio close to London & Heathrow

stunning soundproofed music/tv studio | 9000sq ft office space | bistro parking | gated | 2 period residential buildings situated in Denham Village adjacent to golf course

www.denhamcourtfarmestate.co.uk
paulbarrett@hydegate.com or 0203 637 0130



DLM DISPLAY
www.dlmdisplay.com

Outstanding Award Maker to the Trade
 DLM is licensed by the BPI to manufacture Certified Disc Awards



sales@dlmdisplay.com Tel: 0238028 3824

MW MARKETPLACE

Learn more about the **Henley MBA for the Music Industry**



Through practice-based learning our MBA develops relevant skills that will help you fulfil your potential as an influential entrepreneur within the music industry. Get in touch to discover more about our unique MBA: mba@henley.ac.uk
+44 (0)1491 418 803 www.henley.com/mbamusic

MusicWeek

THE BUSINESS OF MUSIC



Price per marketplace box
£150.00

Contact:
Victoria Dowling

Tel: **020 7226 7246**
 E-mail: victoria.dowling@intentmedia.co.uk



- Artist Management
- 360° Pro Tour Production
- Splitter/Bus hire/Backdrops
- Backline hire and Sales
- Stage Prop Design/Manufacture
- Haulage/Airport Runs
- Est. London 1997

Tel: **07939 596062**
 Email: sean@bisonmusic.co.uk
www.bisonmusic.co.uk

RT ROBERTSON TAYLOR W&P LONGREACH

ENTERTAINMENT INSURANCE WORLDWIDE



ATLANTA / LONDON / LOS ANGELES / NASHVILLE / NEW YORK / TORONTO

Providing insurance for the MUSIC, EVENTS and FESTIVALS sector since 1977

Martin Goebbels
 T: +44 (0)20 7384 9222
 E: martin.goebbels@rtib.co.uk

E: enquiries@rtib.co.uk T: +44 (0)20 7510 1234 W: rtworldwide.com



ARD

MEDIA & ENTERTAINMENT AGENTS

www.ard.co.uk



WANT TO SUCCEED IN THE MUSIC INDUSTRY?

Get ahead with an MA in Music Industry Management.

Contact the course leader Richard Salmon:
R.Salmon@londonmet.ac.uk
www.londonmet.ac.uk/mim

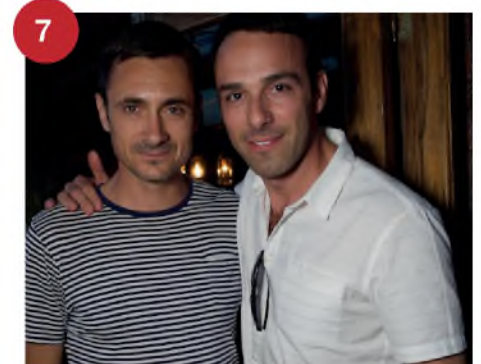


Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories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

WARNER GETTING WARMER

Warner Music UK held its annual summer party at Shoreditch House last Thursday. As well as the major label's top brass, friends from around the industry and top music talent attended to catch-up and cool down with a drink or two in the blazing sunshine.

1. Ben Cook (president, Atlantic Records UK), Max Lousada (CEO, Warner Music UK), Miles Leonard (chairman, Parlophone and Warner Bros. UK), Dan Chalmers (president, Rhino and ADA UK).
2. Musician, songwriter and producer Stuart Price and Max Lousada.
3. Dan Chalmers, Ian Grenfell (Quietus Management), Mike Batt (founder, Dramatico Entertainment).
4. Henry Village (StackHouse Management/Black Butter Records), Mark Kraiss (Bray & Kraiss Solicitors), singer Ann Marie, Sam Scott (Rocket Music), Ed Howard (A&R manager, Asylum UK), Kieran Jay (Lee & Thompson).
5. Conor Maynard with Miles Leonard and Luca Leonard.
6. Roger Ames, Nigel Harding (Radio 1), Damian Christian (director of promotions, Atlantic UK, and SVP promotional strategy, WMUK) and Max Lousada.
7. Iain Watt (Machine Management) and Ben Cook.
8. Artists Rae Morris and The Staves
9. Sam Eldridge (UROK Management), Roger Ames, John Reid (Live Nation) and Henry Village.
10. Max Lousada and DJ Gilles Peterson.





BACK TO SCHOOL

Here are a couple of music industry veterans that have picked up more than a few top accolades throughout their career, but perhaps none quite like these. Mute founder Daniel Miller (left) was awarded an honorary degree by Middlesex University on Monday in recognition of his 30-year contribution to music culture, while Rob Dickins CBE (right) was bestowed with an Honorary Doctorate from the University of the Arts in London.



▲ A STAGGERING PERFORMANCE

Phil Graham, senior vice president of writer/publisher relations of BMI, presenting an award to John Fogarty of Minder Music and its US affiliate Taking Care Of Business Music for over 3 million broadcast performances of Green Tambourine. The 1967 Lemon Pipers No.1 hit is controlled by Minder for the world on behalf of the estates of its original composers Shelley Pinz and Paul Leka.

▼ WELCOME TO THE ISLAND
The champagne flowed once again at Island Records with the signing of three-piece funk-pop girl group JUICE. The trio - Georgia, Chalin and Cherish - are pictured below with Island's Nick Huggett, Darcus Beese and JUCE manager, Woof Music's Joey Swarbrick.



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

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

UK £249; Europe £299; Rest of World Airmail £390; Digital all £179.

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

"123 drink, 123 drink"

Music Week is published 50 times a year by Intent Media London, 1st Floor, Suncourt House, 18-26 Essex Road, London, N1 6LN, England

© Intent Media 2014. No part of this publication may be reproduced in any form or by any means without prior permission of the copyright owners.

Intent Media

A NewBayMedia Company



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

© Intent Media 2014

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

Printed by Pensord Press Ltd, Tram Road, Pontllanfraith, Blackwood, Gwent NP12 2YA



VINYL

7",10",12" PRESSING
COLOURED
MARBLED
SPLATTER
HALF/HALF
PICTURE

CD'S

DUPLICATION
24HR PROMOS
REPLICATION
STD 7 DAY
TURNAROUND

PACKAGING

IN HOUSE DESIGN
REPROGRAPHICS
STANDARD PRINT
SPECIAL PACKAGING
BOX SETS
DOWNLOAD CARDS

CONTACT

01892 670490
HELLO@SIXTYSIXPRODUCTIONS.CO.UK
WWW.SIXTYSIXPRODUCTIONS.CO.UK

**IT'S DO
MUSIC, WE
WHAT WE**



the hmv football extravaganza

IN AID OF NORDOFF ROBBINS

TUESDAY 14TH OCTOBER 2014
HILTON PARK LANE, LONDON

GIGGS

11

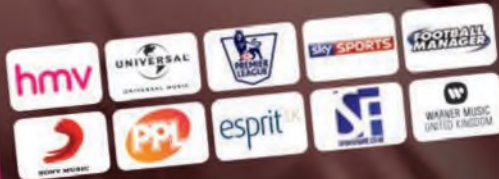
Ryan
GIGGS

to receive
Legend of Football Award

 /TheFootballExtravaganza

 /TheFE_

www.footballextravaganza.org



Tables of ten start from **£3,999 + VAT**

VIP and Sponsorship packages also available

To book your table or enquire further, please contact Rae@TheFE.co.uk