



BIG INTERVIEW

11 SHEP GORDON

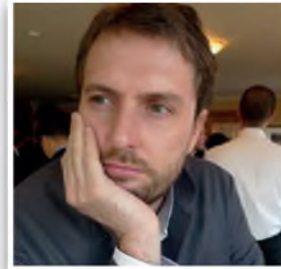
"When you delivered a weak record, that's when the old labels supported you the most"



INTERVIEW

14 BARRY HOGAN

"ATP is in the process of rebuilding. We've still got a really good fanbase"



PROFILE

20 INTERPOL

"We gigged around New York for years and got rejected by everyone"

Spirit eyes UK acquisitions

US PUBLISHER HAS ALREADY OPENED TALKS WITH WRITERS AND CATALOGUE OWNERS

PUBLISHING

BY TOM PAKINKIS

Spirit Music Group is looking for acquisition opportunities in the UK and has already started initial talks with a number of writer/producers and catalogue owners.

The US-based publisher has been following a route of acquisition-based expansion in recent months, most recently snapping up Nashville-based indie Cal IV Entertainment at the start of July.

Speaking to *Music Week*, Spirit Music Group chairman David Renzer said that he aims to continue the company's spending internationally and is keen to do business in the UK.

"We're kind of open to anything but something that could be really interesting and attractive to us would be a small independent publishing company that was looking to partner with a fellow independent," he said. "One



where we could do essentially what we've done in Nashville – [an acquisition that would] give us instantaneous catalogue as well as some staff and infrastructure with the ability to grow going forward. But I'd say we wouldn't rule anything out."

Renzer (pictured) revealed that Spirit has already had discussions with a number of UK parties about the potential for such

deals. "We're talking directly with some UK writer/producers and some UK-based artists as well as catalogue opportunities.

"I think there are some UK-based writer/producers that are looking for a company that might be very strong creatively in North America, that has real reach and can give real attention on the film and TV side," he added. "Especially if [a writer/producer]

"Something really attractive to us would be a small publisher looking to partner with a fellow independent"

has reached a certain level in the UK and feels that the next horizon is to expand with more A&R executives along with film and TV executives that might be based in North America."

Despite Spirit having already made contact with a number of potential targets, Renzer said that the company is still open to being approached: "We'd love to hear from people who think they'd be a good fit with us," he said.

Spirit launched its London-based office, Spirit Music Ltd., in 2007, which serves as a 'creative hub' for the company's work in the UK and Europe.

Renzer was named Spirit

Music Group chairman in January this year, making the move from his position as chairman and CEO of Universal Music Publishing.

Despite stepping up its expansion plans, Renzer said that there is no danger of the company moving too far from its founding mission to provide an alternative to the giants in the publishing space. "The majors have millions of copyrights, we have 50-70,000," he pointed out. "I think we've got a lot of room for growth through intelligent complementary additions.

Fortunately our systems are very scalable in terms of our copyright and admin systems and, as you grow, you add staff strategically.

"Our goal is definitely not to become another major, it's to continue as an independent where we can really give a high degree of service and attention to whoever we bring on and add to our staff as we [expand] in order to do that."

BMG Chrysalis strikes 'watershed' online sync deal



BMG Chrysalis UK has struck what it believes to be the biggest online music sync deal in the UK to date.

The company has put together a five-track package in what *Music Week* understands

is a six figure agreement to soundtrack a new online Toyota Yaris commercial.

The campaign, devised by Saatchi & Saatchi with music supervision by Curved Arrow, takes the theme of the 'musical city'. Cars drive through a city where street names are replaced with song titles. Each time the car drives into a different street a new song is triggered.

The five tracks selected for the campaign are: Bruno Mars' Locked Out Of Heaven; Blondie's Heart Of Glass by

Debbie Harry and Chris Stein; Bonnie Tyler's Total Eclipse Of The Heart, written by Jim Steinman; Culture Club's Karma Chameleon and Reel 2 Real's I Like To Move It.

Bruno Mars' Locked Out Of Heaven also soundtracks the accompanying TV campaign under a separate deal.

"This is a watershed deal for the music industry that demonstrates that, if you have the right repertoire, online advertising can be just as significant a revenue earner for

writers and artists as traditional TV advertising," said BMG Chrysalis UK VP, sync and marketing, Tom Stingemore (pictured). "In an ever-changing landscape, we are delighted to play our part in raising perceptions of value in the online sync market.

"Online can no longer be seen as the lesser element of a deal, to be simply bolted onto a TV campaign," he added. "Certainly from a BMG Chrysalis perspective, we're very proud to be turning the tide in such a vital

area of the business."

The sync deal was negotiated by Mark Levin on behalf of BMG Chrysalis UK along with Lisa McCaffery and Oli Jay on behalf of Curved Arrow.

Mark Levin said: "What clinched this campaign for us was the breadth and strength of the BMG Chrysalis catalogue and our ability to offer both master and publishing rights to sync clients."

McCaffery said: "This was an exciting and complex project. BMG Chrysalis proved to be great partners."

NEWS

EDITORIAL

Will somebody please throw a TV out of a window?



SHEP GORDON KNEW how to make someone famous.

The super manager who made his name in the hedonistic days of the 1960s pinpointed the rebellious core in Alice Cooper and concocted a string of suitably outrageous PR stunts to create a real icon. A character.

You might call a massive billboard of Cooper wearing naught but a snake in Piccadilly Circus a little bit Spinal Tap these days - but, these days, do we really have the right to let out even a titter?

Cast an eye across the newspapers on the way home and you'll be lucky to find a music star that is doing anything more headline-worthy than looking good for the cameras.

Now it's the tech companies that create the real goss. The way they cruise around town chucking money at anything that shines: "What's that? I want it. Here's a billion dollars! Actually, what the hell, it's Friday, have two!" They may be little more than logos and share prices to the average Joseph on his commute home but they still manage to own a high-roller persona that was once reserved for guitar-slinging rockers, and boy does it get tongues wagging. I've heard more than one music exec call Apple's acquisition of Beats a vanity deal. Really? If so, bloody hell!

"Now it's the tech companies that grab the headlines. They may be little more than logos and share prices to the public but they still manage to get tongues wagging"

And I know that the whole 'tech is the new rock' spiel is nothing new, but don't dismiss the phenomenon as a case of Silicon Valley outdoing itself, it's very much about music having lost some of its edge. If it's not billionaire computer coders making the headlines it's sports stars. Whether it's flair or finesse on the pitch or a Balotelli quip in the press, it's another story pushing pop stars further back to the centre the pages. "Sport is tribal," says Tom Roberts, director of sport and music promo outfit Shoot Music on page 18. You know what? So was music once.

The worst bit is that when our young music acts do manage to whip up something of a scandal, it's not mischievously inventive like a massive Alice Cooper balloon floating down the Thames (I'll let Shep tell you how that one was meant to go on page 11), it's usually little more than an offensive Twitter spat.

Where are music's real characters? It's well documented that the dawn of piracy put an end to private jets to Midem and riding to work on a white tiger (I made that one up), but if the execs behind the act can't live like the kings and queens they once were, surely we need to be making even more of an effort to keep the public entertained.

It is all about the artist, but the artist is about more than the music. This is showbiz, this is theatre, and while a song can be loved by the masses one minute and overplayed the next, making music stars into real characters will ensure they're not only embraced by the consumer but championed.

Tom Pakinkis, Deputy Editor

Streaming crown 'still up for grabs'

RHAPSODY AIMS FOR LONG-GAME AFTER MILESTONE

DIGITAL

BY TOM PAKINKIS

Napster parent Rhapsody International has labeled the streaming race a 'marathon, not a sprint' having announced more than 2 million paying subscribers on Tuesday.

While Rhapsody's last official premium tier count might pale in comparison to current streaming leader Spotify - which boasted 10 million paying subscribers and more than 40 million active users in May - the company has told *Music Week* that its business model is built for long term sustainability.

Napster's vice president of sales and marketing in Europe Thorsten Schliesche (pictured) suggested that Spotify's struggle to turn a profit would lead to opportunities for its nearest rivals to gain ground in the future. "I think for them a big question is when the turnaround will happen - when will they be able to leverage this kind of scale into some kind of profitable business?" he asked. "I don't think they can afford to have this burn rate forever and that's where the tipping point for the number two or number three in the market could move even closer to them."

Although Schliesche confirmed that Rhapsody Inc. was similarly only profitable in



"[Rhapsody] is among the top two or three streaming services globally. We believe we can become the most attractive streaming service in the world"

THORSTEN SCHLIESCHE, NAPSTER

certain territories, he said its gradual investment and growth was more sustainable.

When asked whether he could see a day when Rhapsody/Napster could claim the highest paying subscriber count in the music streaming sector, Schliesche said: "If I didn't believe in it I wouldn't be the right person for the job. The question is when will that be? [Then you have to ask] should you invest a significant amount of money in making it there as fast as possible or should you continue to build a long-term sustainable business model with a good scale of growth?"

"Yes, we believe we can become the most attractive

streaming service in the world, but are we desperate to do it in the next 24 months? [No]."

Elsewhere in the streaming race, Deezer announced 5 million paying subscribers in November last year.

Schliesche suggested, however, that there is an argument to put Rhapsody/Napster in second place "depending on what you count".

"I'd say we're among the top two or three streaming services globally," he said, adding that he expects to see the rate of Napster premium subscriptions gain pace. "We've added more than 300,000 since April, which definitely points out that the momentum is in the right direction."

Essential signs LA label Linear Labs



Essential Music & Marketing has signed LA-based record label Linear Labs for physical and digital distribution and marketing in Europe.

The brainchild of composer and producer Adrian Younge, Linear Labs acts as an umbrella for the collaborative works and concept albums built around a specific storyline or theme that he has become known for. At the heart of the label is a commitment to analogue recording techniques in an effort to create modern works that have

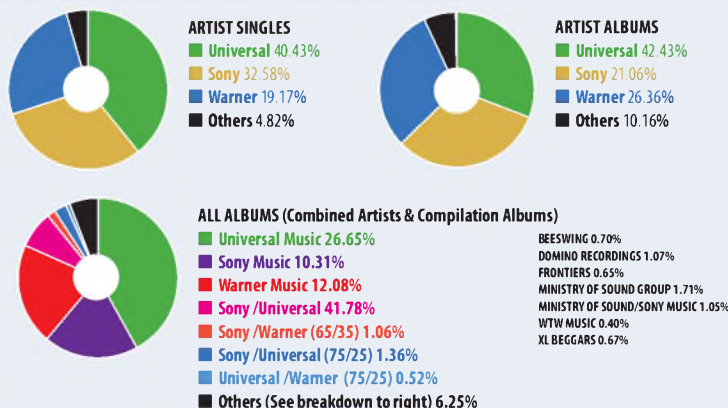
a timeless quality.

Linear Labs is to launch with the August release of hip hop group Souls Of Mischief's sixth studio album, *There Is Only Now*.

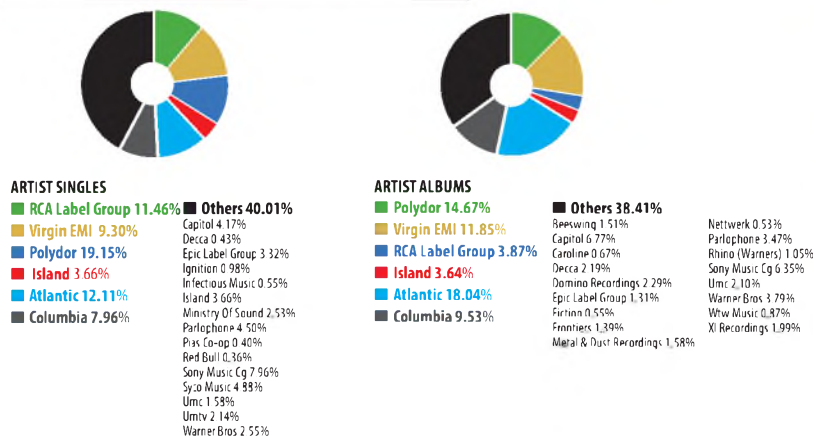
Commenting on the agreement, Younge said: "We are happy to announce our new partnership with Essential, a brand that encompasses a craftsman-like approach to the marketing and distribution of finer music. With Essential, our goal is to permeate the silent majority with music that is linear, analogue, and tailored for the avid listener."

MARKET SHARES

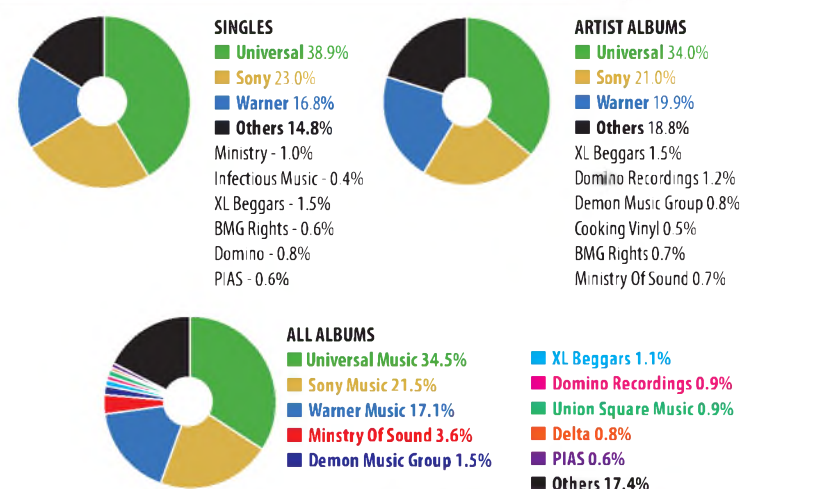
WEEK 30: TOP 75 SHARE BY CORPORATE GROUP



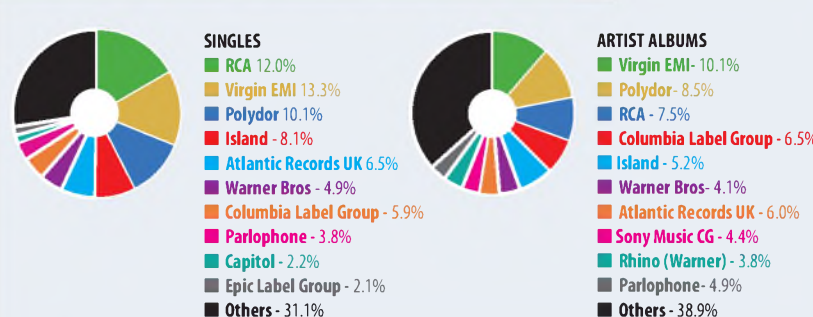
WEEK 30: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



LABEL SHOWS 'HIT-MAKING CONSISTENCY'

Polydor's Singles Chart hot streak



LABELS

BY TOM PAKINKIS

With Cheryl Cole's Crazy Stupid Love claiming the top Singles Chart position on Sunday, Polydor has become the first company to hold the Official No.1 spot for three consecutive weeks with three different singles since the last millennium.

The label's other two No.1 singles prior to last weekend came from Rixton (Me And My Broken Heart) and Will.i.am (It's My Birthday).

The last label to maintain a similar streak was RCA – 15 years ago in 1999. Then, Christina Aguilera's Genie In A Bottle spent two weeks atop the Singles Chart followed by Five's Keep On Movin' and Westlife's Flying Without Wings.

Furthermore, Polydor is one of only two companies to have delivered three consecutive Official No.1 singles since 2000, with S Records having last achieved it 12 years ago in 2002. Westlife's World Of Our Own debuted at No.1 at the start of March followed by Will Young's Anything Is Possible/Evergreen topping the table for three weeks before Gareth Gates took over for four weeks with his cover of Unchained Melody.

"[This achievement] is a testament to the team that we have here," said Polydor president Ferdy Unger-Hamilton. "It's a really exciting time for Polydor right now - we have new, young staff and heads-of across all our departments. What a record label really is, is defined by its staff and artists rather than its logo or history.

"Also, all three records were worked in-house," he added. "Honourable mentions must go to Manish Arora and his promotions team, they have done an amazing job."

Official Charts Company CEO Martin Talbot said: "Congratulations to



"This achievement is a testament to the team we have here. It's a really exciting time for Polydor" FERDY UNGER-HAMILTON

Ferdy and his team on what is a fabulous achievement by Polydor – and the ultimate illustration of their hit-making consistency.

"Gaining an Official No.1 remains one of the few ways artists (and labels) can measure themselves directly against their peers – any company which achieves three in a whole year is firing on all cylinders, so to do so in such rapid succession is hugely impressive," Talbot added.

Unger-Hamilton said that it is "really important" that the No.1 single streak was achieved with a mix of established and new acts. "In the case of Cheryl and Will, they are family to us, and big established artists always need to return stronger than they were when they went away. Cheryl's 66k day one sale is a pretty good indicator of what she can achieve with her album in November," he suggested. "As for Rixton, they're a great prospect for the future and it's important to get them off to a winning start."

Looking to the future, Unger-Hamilton was confident of more success to come, perhaps even by the weekend. "I'm confident our team will keep Polydor and this industry thriving for years to come," he said. "Add to that a great artist roster that includes Lana Del Rey, Ellie Goulding, The 1975, James Blake and Haim amongst others, and with some great recent signings as well, I'm sure you will agree that the future looks pretty bright.

"And in the short term we just might have an outside shot at No.1 next week with Zhu!" he added.

NEWS

NEWS IN BRIEF

■ **PHARRELL WILLIAMS:** The Happy singer will reportedly part ways with his performing rights organisation ASCAP to join the new boutique company formed by Irvin Azoff and Randy Grimmer, Global Music Rights, from October 1. Operating under the name of Azoff MSG Entertainment, the venture also has Ryan Tedder on board - who is managed, along with Williams, by Ron Laffitte of Front Line/Artist Nation.

■ **NETFLIX:** French songwriters and publishers group SACEM (Society of Authors, Composers and Publishers of Music) has signed an agreement with Netflix for France, prior to the launch of the video on demand service in the territory in September. The deal ensures the remuneration of SACEM members whose works will be included in audiovisual programmes available on Netflix.

■ **VANS:** The shoe brand has brought its multi-purpose venue House Of Vans to London, opening at the Old Vic Tunnels underneath Waterloo Station on August 9. The concept already exists in Brooklyn and the venue will act as a free space hosting a music venue, gallery, artist labs, café, cinema, bars and skatepark.

■ **SJM:** The concert promoter has joined forces with XFM to host a series of live music events in Manchester throughout 2014 to early 2015. Titled XFM X-Posure Presents, the nights will give undiscovered artists a platform to perform live at The Ruby Lounge.

■ **STREAMING:** The Department of Justice has put forward recommendations to the House Judiciary Committee to make illegal streaming a felony in the US. The proposed law is said to target commercial piracy rather than individual cases.

■ **PIRACY:** Advertising on copyright infringing websites is being replaced with official police force banners, warning users that the infringing site is currently under criminal investigation. The initiative is the latest phase of Operation Creative - designed to prevent websites from providing unauthorised access to copyrighted content.

■ **MERLIN:** Global rights agency for the independent label sector, Merlin, has further reduced its commercial deal administration fees for members. The numbers represent a reduction of 16.67% on previous rates.

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UNIVERSAL OFFERING ADVERTISING COMPANY'S 'BESPOKE' COMPOSITIONS

Film composers set to score in sync

SYNC

■ BY RHIAN JONES

Universal Music UK's creative and commercial division Globe has enlisted a number of award-winning composers to help attract sync opportunities in advertising.

Grammy Award-winner David Arnold, Bafta-nominated Ilan Eshkeri, Joby Talbot and Dickon Hinchliffe have signed up to a new project that aims to provide original scores for commercial campaigns by drawing on the artistic processes that go into scoring a movie.

Between them, the composers have written for films including *The Hitchhiker's Guide To The Galaxy*, *Independence Day*, *Gravity*, *Layer Cake*, *Project NIM*, *Alpha Papa*, *Quantum Of Solace* and *Tomorrow Never Dies*.

"We can offer clients someone writing a bespoke score for something like a BMW or Barclays ad," explained curator of the project and former Island A&R director Nick Angel (*pictured*). "Instead of using a piece of pop music, they can go, 'I'd quite like the guy who just got an Oscar for *Gravity* to do it for me'."

"It brings a different sensibility, a different mindset and gives a freshness to clients that pop music doesn't always bring. You can't underestimate the importance of music in bringing a visual to life, and composers that work in film know better than anyone just how to do that. It's an opportunity to bring cinematic music to a different world."

Work will be supported by Globe's sync team and could feature vocals from Universal's artists.



"We can offer clients someone writing a bespoke score for something like a BMW or Barclays ad. It brings a freshness to clients that pop music doesn't always bring. You can't underestimate the importance of music in bringing a visual to life, and composers that work in film know better than anyone just how to do that" NICK ANGEL

Last year, Universal Music Publishing helped secure a deal for the John Lewis Christmas ad campaign that featured Lily Allen singing a cover version of Keane's *Somewhere Only We Know*. The track reached No.1 on the UK Singles Chart and has since been certified gold.

Said Angel: "We've all seen the effect a strong piece of music has on an advert and we want to offer

the widest and most interesting pool of creativity to people.

"These guys do this for a living so in a way they should be doing it but they are not. Unless somebody completely independently, as a client or an advertising agency, has found one of them and asked them to do it, they don't generally get asked if they'd like to write something for a British Airways ad."

The project will complement the sync services already offered to advertising agencies by Globe. The division's MD Marc Robinson said: "We are bringing the very best film composers into this space with the full support and release mechanism of a label. As the creative bar is being raised in advertising and branded content, we want to ensure we can deliver across all areas of recorded music."

Dickon Hinchliffe, who recently finished composing the score for Tom Hardy's latest film *Locke*, comments, "It's fantastic to be working with Universal Music and Globe on this - it's a great proposition and I'm looking forward to the creative challenge it offers."

Rich Castillo named A&R director for Universal Canada



Rich Castillo (*pictured*) has been appointed director of A&R for Universal Music Canada.

Castillo is making the move to Toronto from Universal Music's London office where he most recently held the position of A&R head for UMTV and All Around The World Records.

Castillo will start with Universal Music Canada on August 1 and report directly to

the company's president and CEO Randy Lennox.

He previously worked in artist management with acts including N-Dubz and Jamelia among others.

"Our loss is Canada's gain," said UMTV MD Adam Corke. "Rich has been a great member of the team and I know he's going to make a huge success of his new role. We wish him all

the best for his new life with his family in North America."

Chairman of ROAR Group, Jonathan Shalit, who gave Castillo his first job in the music industry, added: "Rich Castillo is one of the most brilliant young senior executives in music. He worked with me through my N-Dubz years, making a massive impact. His people skills and ears are exceptional."



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NEW CATEGORY FOR 2014 INDEPENDENT MUSIC AWARDS, TAKING PLACE IN SEPTEMBER

Hyperdub's Goodman to receive first ever AIM Innovator Award

LABELS

■ BY TOM PAKINKIS

Steve Goodman, the founder and boss of London-based dubstep label Hyperdub, will receive the Innovator Award at the AIM Independent Music Awards on September 2. A new award category for 2014, the Innovator Award celebrates the achievements of an artist, label or business person pushing the boundaries of independent music.

Steve Goodman, aka DJ and producer Kode9, founded Hyperdub in 2004 from the original webzine launched in 2001. The label's first release was Goodman's own version of Prince's Sign O' The Times featuring MC/Poet Spaceape.

Since 2009's 5 Years Of Hyperdub compilation, the label's sound has diversified within the bracket of electronic music with releases from acts including Hype Williams, Cooly G and DVA as well as newer signings outside the UK, such as Jessy Lanza, Fatima Al Qadiri, Fhloston Paradigm and music of the late DJ Rashad.

Kode9's new EP is due this year alongside tenth anniversary celebrations for Hyperdub which



will see different strands of the label split across four compilations.

"You can only do so much on your own, so really this award is for all the artists I work with and the team that distribute and promote our music behind the scenes," said Goodman. "Thanks and congratulations to them."

Originally from Glasgow but based in South London since 2000, Kode9's own journey includes two albums with vocalist collaborator

"You can only do so much on your own, so really this award is for all the artists I work with and the team that distribute and promote our music behind the scenes" STEVE GOODMAN, HYPERDUB

Spaceape (2006's Memories Of Future and 2010's Black Sun); three DJ mix compilations; tracks released on Aphex Twin's Rephlex label; remixes for Lee Scratch Pery (On-U Sound), Junior Boys (Domino), Battles (Warp), and

Dabrye ft. Doom (Ghostly); plus five years as the weekly host on Rinse FM's FWD show before moving up to his own Hyperdub monthly show, co-hosted with Scratcha DVA.

The AIM Independent Music

Awards 2014 return to The Brewery in Clerkenwell on September 2. Tickets are on sale now at www.musicindie.com/awards.

The awards are voted for by a panel of judges from across the media and music industry, with representatives from Radio 1 and 1Xtra, 6Music, NME, *The Quietus*, *Drowned In Sound*, *Music Week*, *The Independent*, Radio 2, XFM, *Kerrang!*, *Metal Hammer*, *VICE* and *Mixmag*.

First AIM Start-Ups fund beneficiaries revealed

AIM has unveiled the first three companies to benefit from its share of the Government-backed Start-Ups fund, which provides low-cost finance of up to £25,000 to businesses in the creative sector.

AIM Start-Ups is a delivery partner for the Government-backed Start Up Loans Company and provides access to finance, assistance and mentoring for new entrepreneurs or those who have been trading for less than 12 months.

Content licensing company Sunny Side Up, recording artist agency Versus Management

and record label and music licensing company I'm Not A Machine are among the first companies to have benefited from the scheme.

"Our biggest challenge to date has been access to funding," said Sunny Side Up Licensing's Michael Gottlieb. "The AIM Start-Ups team helped us at every stage of the process, and our business mentor will be invaluable to us as we grow."

I'm Not A Machine's Verity Pabla added: "The structure that AIM Start-Ups provides is so valuable in beginning a new business. Being self-employed

is not new to me, but owning and running a limited company is AIM Start-Ups helped me take that step up by offering training, support in developing a business plan and cash flow, mentoring and more."

Said Versus Management co-founder Matt O'Daly, "It's been a learning curve; there were a few things we never realised we didn't know how to do. We've applied ourselves with the help of AIM Start-Ups amongst many others and it's been a really fun experience. You wouldn't believe the incredible amount of support we have already

received from some of the far reaching corners of the global music industry."

"It's helped us make important decisions faster than what would be possible without the money," added Versus Management co-founder Josh Mateer. "Having funding also gave us the power to direct more strategy than would be possible with in kind favours from artists, photographers, engineers, and just about anyone else involved."

AIM Start-Ups offer an unsecured personal loan from £1,000 up to £25,000 to applicants for business

purposes, which is repaid over one to five years. The average loan amount is £5,700 though specific amounts are decided based on the business needs of the applicant, and the interest rate is fixed at 6%.

The scheme also offers access to business survival guides, training materials, training days, workshops, networking with other new entrepreneurs, as well as the appointment of a personal mentor who will answer questions about running a business. AIM Start-Ups corporate partners also offer aid to matched applicants.

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	KASABIAN
2	JAKE BUGG	12	THE VAMPS
3	THE BLACK KEYS	13	SAM SMITH
4	ED SHEERAN	14	TWIN ATLANTIC
5	THE 1975	15	DAUGHTRY
6	INTERPOL	16	JACKSON BROWNE
7	PASSENGER	17	TRAIN
8	LINKIN PARK	18	MOTORHEAD
9	THE NATIONAL	19	BLONDIE
10	FRANK TURNER	20	HUE & CRY


ticketweb





TICKETWEB UK


POS	EVENT	POS	EVENT
1	THE BLACK KEYS	11	NORMAN JAY
2	CLEAN BANDIT	12	THE JANOSKIANS
3	KASABIAN	13	DAUGHTRY
4	THE KNIFE	14	MOGWAI
5	BLONDIE	15	UB40
6	PASSENGER	16	FIELDS OF THE NEPHILIM
7	CATFISH & THE BOTTLEMEN	17	MASTODON
8	MILKY CHANCE	18	BOOMTOWN RATS
9	THE PRETTY RECKLESS	19	SLASH
10	JUNGLE	20	PUBLIC ENEMY

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

 @Gentlemansunion Saw an advert for the V Festival. Hideous. (*Samuel Ward, Sentic*) Wednesday, July 23


 @rosiedimont So I totally convinced the bar we're in to play Drunk in Love to humour le flatmate. She's pretty happy. (*Rosie Dimont, Island Records*) Saturday, July 26


 @jamesjammcmahon I can't stand the perspective that somehow those with mental health issues are weak, when really they have to climb Everest before breakfast (*James McMahon, Kerrang!*) Sunday, July 27

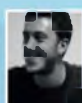
 @CaptainHowdy89 really need to get spotify premium back - hate being poor. i swear they do real shit and unbearable ads just to make you upgrade (*Edward Fenwick, Trail Of Press*) Thursday, July 24

TWEET OF THE WEEK


 @PhilBBirch The award for best headline goes to... MT @stereogum: Kid Rock subpoenaed to produce glass dildo as evidence in Insane Clown Posse lawsuit (*Phil Birch, Sandbag*) Wednesday, July 23


 @MaddyR_Smith 3 @polydorrecords #1's in a row. Don't even worry about it (*Maddy Smith, Polydor*) Monday, July 28

 @Dancad Do you think Tulisa ever imagined she'd be a medium for countless middle class people to bicker over the demonisation of the working class? (*Dan Cadwallader, Decca*) Tuesday, July 29

 @HoareTom The doors on Westbound Central line trains at Stratford open on both sides of the carriage and it's blowing my mind. (*Tom Hoare, PIAS*) Saturday, July 26

 @sarah_hall I love the fact that @NeonJungleMusic thank the @SonyMusicUK canteen staff in their album for their big food orders Don't they know it!! (*Sarah Hall, Sony Music*) Thursday, July 24

 @yasminlajoie Few weeks ago I quit smoking except socially when I'm drinking it's not going great tbh I'm just drinking everyday (*Yasmin Lajoie, Sony/ATV*) Saturday, July 26

 @liz_buckley There are now so many "Now That's What I Call Music's", I'm not sure whether the number following it is a year or a volume. (*Liz Buckley, Ace Records*) Tuesday, July 29

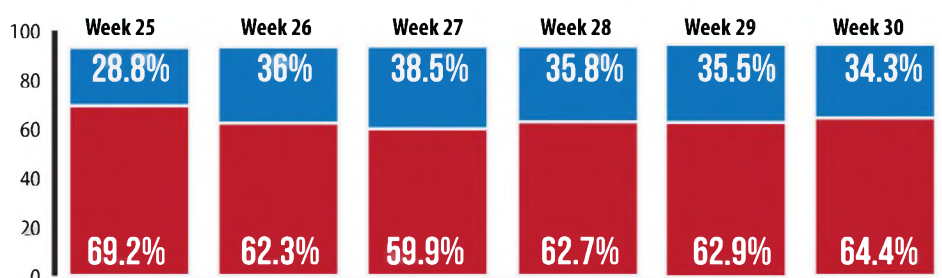
SHAZAM! FUTURE HITS



The latest most popular Shazam new release chart:

- 1 NICO & VINZ
Am I Wrong
- 2 DUKE DUMONT
Won't Look Back
- 3 DAVID GUETTA
Lovers On The Sun
- 4 ONEREPUBLIC
Love Runs Out
- 5 LILLY WOOD & THE PRICK & ROBIN SCHULZ
Prayer In C
- 6 CHRIS BROWN
New Flame
- 7 CLEAN BANDIT
Come Over
- 8 NICOLE SCHERZINGER
Your Love
- 9 KIESZA
Giant In My Heart
- 10 WANKELMUT & EMMA LOUISE
My Head Is A Jungle

DIGITAL VS PHYSICAL



WKS 25-30
The UK market share for all albums in the past five weeks

DIGITAL
CD



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PICTURE OF THE WEEK

RHYTHM IN THE PARK

Wednesday, July 23 Celtic Park, Glasgow: Rod Stewart performed at the Opening Ceremony for the Commonwealth Games, singing 1991 single Rhythm Of My Heart.

Getty Images for Glasgow 2014

BPI SALES AWARDS: WEEK ENDING JULY 27



ARTIST / TITLE / RECORD TYPE / NEW CERTIFICATION

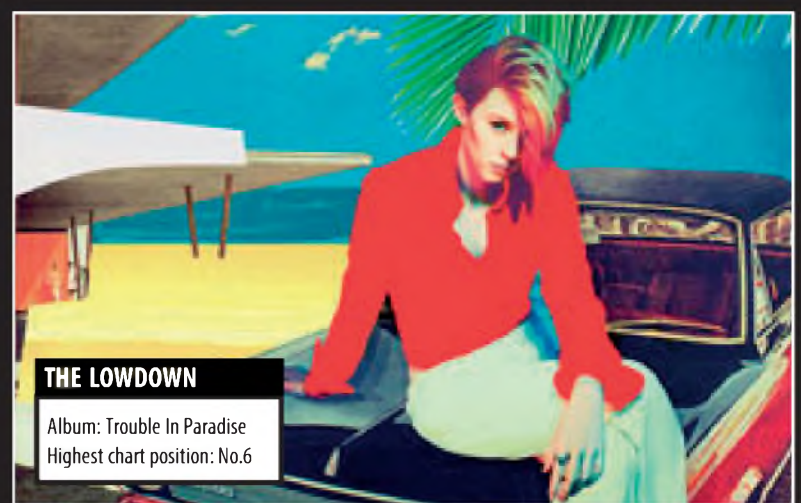
- ORIGINAL SOUNDTRACK** Frozen (ALBUM) *2xPlatinum*
- VARIOUS ARTISTS** Now That's What I Call Running (ALBUM) *Gold*
- VARIOUS ARTISTS** Now That's What I Call Music! 88 (ALBUM) *Gold*
- VARIOUS ARTISTS** The Mix (ALBUM) *Silver*
- GEORGE EZRA** Wanted On Voyage (ALBUM) *Silver*
- JAY Z FT. RIHANNA & KANYE WEST** Run This Town (SINGLE) *Gold*
- EDWARD MAYA FT. VIKA JIGULINA** Stereo Love (SINGLE) *Gold*
- JASON DERULO FT. 2 CHAINZ** Talk Dirty (SINGLE) *Platinum*
- EMINEM FT. RIHANNA** Love The Way You Lie (SINGLE) *2xPlatinum*

BPI
The British Recorded Music Industry

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

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

TAKE A BOW TEAM LA ROUX



THE LOWDOWN

Album: Trouble In Paradise
Highest chart position: No.6

- Label:** Polydor Records
- Publisher:** BMG Chrysalis
- Manager:** Tony Beard & Claire Kilcourse (Quest Management)
- Marketing:** Hannah Neaves (Polydor)
- National:** Susie Ember (Polydor)
- Regional press:** Warren Higgins (Chuff Media)
- Online press:** James Penycate (Ooh Brilliant)
- National radio:** Alan James (AJPR)
- TV:** Ruth Thompson (Yes Please TV)

SALES STATISTICS



CHART WEEK 30 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,820,521	901,292	553,474	1,454,766
PREVIOUS WEEK	2,618,736	914,424	353,163	1,267,587
% CHANGE	+7.7%	-1.4%	+56.7%	+14.8%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	88,402,598	32,120,442	10,376,497	42,496,938
PREVIOUS YEAR	103,432,690	36,941,370	10,333,770	47,275,140
% CHANGE	-14.5%	-13.1%	+0.4%	-10.1%

PROFILE

ON THE RADAR BLESSA

■ BY CORAL WILLIAMSON

When an EP contains as much depth as Blessa's *Love Is An Evol Word*, you'd expect its writer to be talking a mile a minute in an attempt to explain everything in an all too brief interview. Not so with Olivia Neller, lyricist and singer of the five-piece, who is happy to talk, but seems to struggle to.

She wrestles with her thoughts when having to describe the band's sound to *Music Week*, settling on "cinematic, I guess. We're inspired by film and cult TV shows."

An English graduate from the University of Sheffield, where she met her founding bandmates, Neller also takes a lot of influence from literature. "Love Is An Evol Word comes from an Amiri Baraka poem, *In Memory Of Radio*," she explains.

One line in the poem stands out for her: 'I certainly wouldn't like to go out on that kind of limb.'

"Going out on a limb, writing, I suppose the songs convey this kind of idea... I don't really get



given the opportunity to talk about our literary influences at length, so I'm a bit, 'Ooh, what do I say?'" she confesses.

"A lot of people think that EP is about falling in and out of love. But I'm not a huge fan of love songs. We look to love like it's an answer, and it's not.

"When you go out on a limb, it's more about finding yourself. You might have looked all your life

to your loved ones for answers and then suddenly realise you have to do it yourself."

The singer talks about *Open Fields*, one of the first songs to be revealed from the EP and one of the band's oldest songs.

Neller says: "The long-standing idea in that song is from a book by Linda Williams called *Hard Core*, about pornography. In it, she says how a woman is seen as an O in

porn, a hole waiting to be filled.

"In a less pornographic way, we see ourselves as jigsaw pieces, walking around looking for things to make us a whole image. *Open Fields* is about realising that it's okay to feel like that. You don't need to be looking for things to fulfil you, you do it yourself."

The EP was recorded with Hookworms' MJ in his Suburban Home studio, after previous

ESSENTIAL INFO

RELEASES

2013
November
Single: *Between Times*

2014
June
EP: *Love Is An Evol Word*

MANAGEMENT

Kayak Music

LABEL

Generator/Carmel Records

plans in London fell through. "We needed to do it because we'd all booked the time off work. We tweeted and got a response. Very contemporary. Thank you Twitter for that one," Neller quips.

After the release date of their EP was "extended unnecessarily" due to illnesses, it seems the band are eager to not disappear again. "It took a while longer than we'd hoped, but now we've done it once, we're finding it far easier to get back into the swing of things," says Neller. "We've already got a bit of a backlog that we're waiting to record and release."

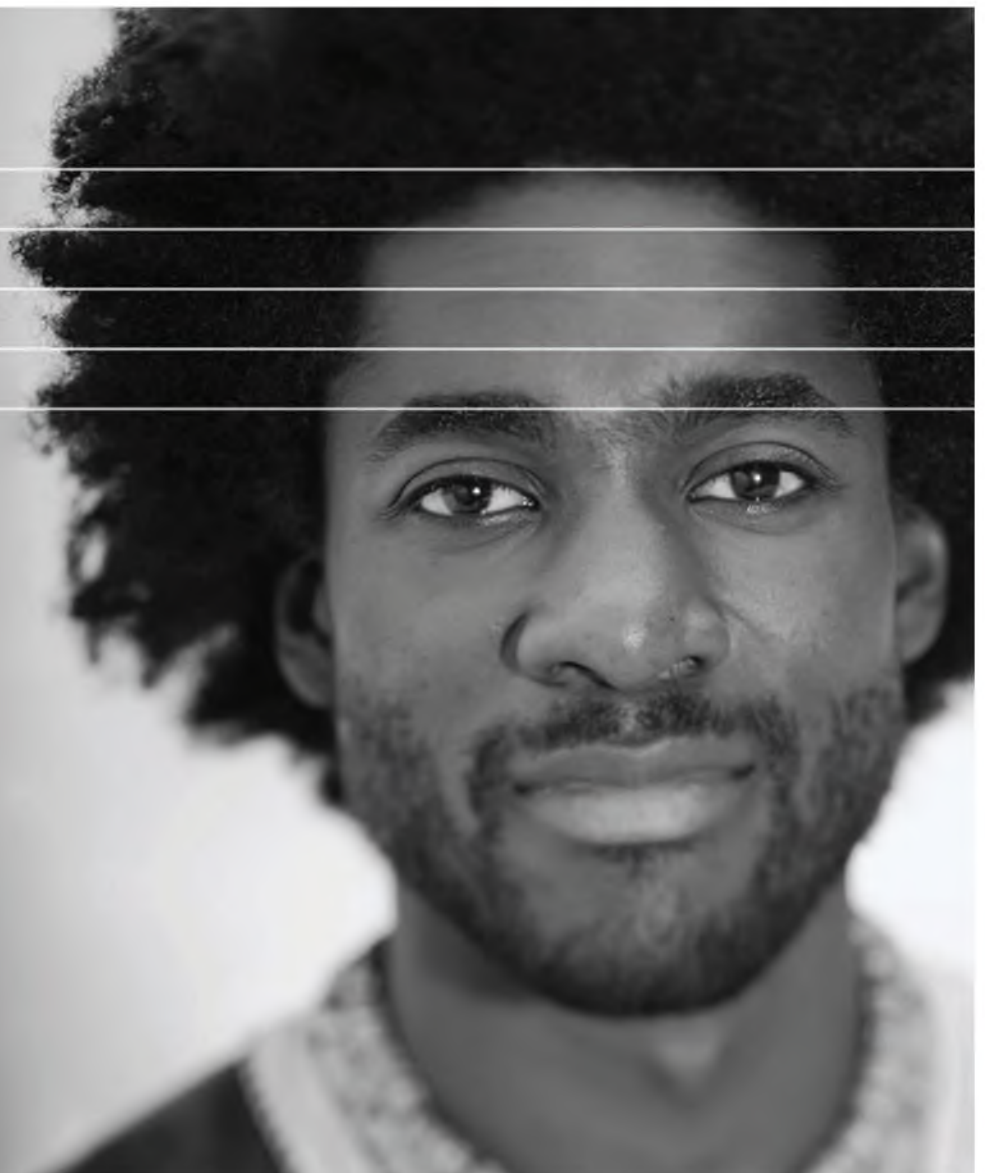
WE'RE
HERE TO
HELP
MUSICIANS^{UK}

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

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

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020 7239 9100

Registered charity 228089



THE BIG INTERVIEW SHEP GORDON

THE GOOD SHEP



Legendary manager and friend to the stars Shep Gordon on living without consequences during the music industry's golden years, shock tactics and how to make people famous

MANAGEMENT

BY TOM PAKINKIS

Nobody told Shep Gordon that nice guys are supposed to finish last.

Having begun his glittering career in show business as a music manager in the 1960s, Gordon has built a reputation as both the architect of modern entertainment management and 'the nicest guy in the world' across both Hollywood and the music business.

Gordon stepped into the music industry during the iconic era of sex, drugs and rock 'n' roll - and the story of his first break is nothing if not fitting. After getting fired on his first day as a juvenile hall guard, Gordon drove to a motel in LA where he happened upon Jimi Hendrix, Janis Joplin and Jim Morrison. He started supplying their pot.

Hendrix told Gordon that he should be a manager and it just so happened that he knew someone who needed one - a young chap called Alice Cooper. The pair met and it wasn't long before Gordon was concocting PR stunts that would cause a stir for the future figurehead of theatrical anarchy.

"The essence of Alice was rebellion," Gordon

"When I started, it was all drug dealers and misfits. Nobody legitimate would come to the music business!"

SHEP GORDON

explains. "He was a man called Alice at a time when nobody did that, songs like I'm Eighteen or School's Out were songs of rebellion, like My Generation. It seemed like the best way to get that across was through shock techniques that would be identified as truly rebellious. Things like using a snake on stage, putting a billboard in Piccadilly Circus of him naked with a snake covering his genitalia."

Far from cheap tricks to gain column inches, Gordon's approach had more tangible impact throughout Cooper's career. When the would-be rock star arrived in London as an unknown, ticket sales for his Wembley Arena concert were floundering. Shep's naked billboard - on the side of a hired truck that 'broke down' in the centre of the capital - sparked a national scandal that piqued the interest of anybody who considered themselves part of the antidote to the stiff British reserve. Wembley sold out.

ABOVE
Supermensch:
Music and film stars alike consider Shep Gordon the entertainment manager archetype

Now, Alice Cooper is the only musician that Gordon still represents ("He's like a body part. I'd have to amputate") but the legendary manager's music industry exploits have been immortalised in *Supermensch: The Legend Of Shep Gordon*, a Mike Myers-directed documentary about his life, which premiered in the UK earlier this month.

It's not the first time the pair have worked together. Myers and Gordon met on the set of *Wayne's World* (in one scene, Myers kneels to worship before Alice Cooper) and became friends. Still, Gordon rejected the actor's pleas to make his directorial debut with an homage to the super-manager for almost a decade. Not one for the limelight himself, Gordon says; "There's nothing about fame that I've ever seen that's healthy."

But as much as *Supermensch* is a celebration of an outstanding career, it's also a tribute to a certain school of music business that is hard to find in the industry today.

Would you say that you were a music manager during the golden years?

I call them the years without consequences, because none of us thought about consequences. When you see the headline 'Sex, Drugs and Rock 'n' Roll' it sounds so scary in some way. But with sex there

THE BIG INTERVIEW SHEP GORDON

were no consequences – if you think about sex now AIDS is the first thing that pops into your head with promiscuity, but that didn't exist. Drugs were new; psychedelics were brand new, I grew up in a middle class neighbourhood where nobody had heard of marijuana. Maybe the jazz community had heard of it but in the pop world, certainly, hard drugs were unknown. There was a time when we all started experimenting with psychedelics and marijuana, some people went to heroin and cocaine, but none of us had any history of people being damaged from it. That to me was the magic of the time – there was no sense of danger, it was all joy and creativity.

Do you think that applied to the business as well?
Yeah, very much so.

Because you got into the business simply by deciding that you could be a music manager....
Absolutely. There was no music business back then. The first time Alice [Cooper] came to Wembley I think the ticket was £1.50. The first time he played Madison Square Garden the tickets were \$2. There was no money, nobody was in limousines, nothing was formalised. If you went and played a show you didn't bring your lights and sound [equipment], people supplied something. It was very off the cuff and a different time. In the same way that there weren't any consequences with drugs and sex, the business was more just going over to someone's house and doing something.

When the Eighties came around it started to become a real business. Albums like Frampton Comes Alive sold millions of copies and the economy of scale changed for records. Now all of a sudden it was millions and billions worldwide. Ticket prices started to rise – in the Eighties they went to \$10 or \$15 – merchandise came onto the scene – nobody had ever sold T-shirts at a concert – so money started to emerge. Whenever there's money people come in, so you started to see accountants and Harvard MBAs working in the business. When I started it was drug dealers and misfits. Nobody legitimate would come to the music business!

It seems there are a few right at the top of the industry who are quite happy to say they blagged their way into the industry at an early age...
Because there was no [music business] school. Still today, if you have a son or a daughter who wants to become a cinematographer, a journalist, an accountant, you can send them to a school. If they want to become a manager there is no course.

Could you do it the way you did it these days?
I think they all do. I don't know the new guys well but they all seem to be who I was. You don't find someone who ran General Electric who then decides to start a management company. Irving Azoff was exactly like I am and when I see young guys come in it's basically the same thing, again because there's no schooling or training. Some managers are great with money, some are horrible with money, some are great creatively, some of them aren't. I think [managers] are mostly hustlers.

How have the record companies changed in your eyes over the years?
I think for me, what's gotten lost, and is the most important thing, is that the record companies now tend to think only in terms of product. With the



ABOVE
Sex, drugs and rock 'n' roll: Gordon made Alice Cooper his first management client after the two were introduced by Jimi Hendrix

“With the old record companies, when you delivered a weak record, that's when they supported you the most because they understood it was about the artist” SHEP GORDON

old record companies that were the cornerstone of the industry, when you delivered a weak record, that's when they supported you the most because they understood it was about an artist not a song. Now the artist is a lost item – if you talk to them about an artist they don't want to know. You don't get those long-term careers, you get song careers where you have a hit manufactured song and it's very rare that you come across a new artist that's really been promoted as an artist rather than a record phenomenon.

What would happen if a young Alice Cooper was starting today?

You see people like Lady Gaga get through, so I think you can use the same kind of creativity, but it depends so much more on the manager and the artist and PR person. Very rarely does it appear to me that the record companies are in the equation. They just release the records, whereas they used to take a real steering role.

When I first came to England, the first person I met at the record company was Derek Taylor, who was the publicist for The Beatles. He had that kind of vision. He didn't ask you what the next single was, he talked about what you planned on doing next and where your career was going, what's the essence of the artist and how do we translate that to the public?

And there are more ways for people to put out product themselves today, so where does the label

fit in from your perspective?

I'm not an expert, but it amazes me that the record companies allowed other people to get control of the delivery system. It blows my mind that they aren't iTunes. They've basically minimised their effect – now they're strictly middle men whereas before they were choice makers, so they could support a weak record.

You've been quoted as saying that your job is essentially to make people famous. What's been your core strategy with that and has it changed at all over the years?

No, I think it's basically the same. One of the things that I always used was what I called guilt by association – standing next to someone famous. If you picked up the Daily Mail after the World Cup final the whole of page three is about soccer but every picture is Rihanna: Rihanna with the trophy, Rihanna next to Pelé, with the match winner – next to fame. So that's one thing that still works.

I think clearly defining the essence of an artist really helps people turn from a human being into a category, and that's fame. I used to like to think that my job was to eliminate the second name. If someone had to ask 'Alice who?' I wasn't doing my job.

Do you think sex has as much shock value today as it used to?

I think it's more tongue in cheek now. In those days people actually believed us. I don't think anyone falls for it now but it still makes great press. Someone was telling me about an artist who changes her hair every few days so the paparazzi has to take new pictures, which I love, that's fantastic.

It's always been the way. Before the paparazzi it was Fleet Street. You could call Fleet Street and set up a situation that they would photograph and put out. We put Alice in a swimming pool



with a blow-up shark the week Jaws came out and the photograph went around the world. The relationship between celebrities and paparazzi is very symbiotic.

What's been your proudest moment in the music industry?

In the music industry I would say Alice getting into the Rock And Roll Hall Of Fame. It was the culmination of lots of years of effort and a big moment.

You're credited with creating the celebrity chef using tactics from the world of rock and roll...

It's basically all the same. Think about the life of a Jamie Oliver: one of the things that is hard for an artist to accept if they have a long career is that they have to play their hits. If you're on your twelfth album and you have a No.1 record like Eighteen you have to play it for your audience. After you play it 20,000 times it can get a little boring but that's your job. As a chef it's the same thing: if you're Jamie Oliver and you have a dish at your restaurant that you love then you have to keep making that dish. At the same time both Alice and Jamie have to keep creating new songs and new dishes to keep their audience with them. So creatively they're on the same page. If Jamie does a new cook book he goes on tour and does signings, Alice goes on tour and does signings at record stores, they're on the same TV shows – BBC Breakfast will have Jamie one day and Alice the next. It's really the same, it's just that nobody thought of chefs as celebrities, they thought of them as cooks. Once you realise they are the same [as music stars] you can apply the same rules.

Who have you developed a lot of respect for on the music industry side over the years?

Starting with the early ones I would say The Stones'

"When people ask me who the best manager of my generation was, I always say Freddy DeMann. He did everything clean, didn't leave blood and fought hard for his artists"

SHEP GORDON

manager Andrew Oldham, I've always respected Irving Azoff... When people ask me who was the best manager in my generation I always say Freddy DeMann, who managed The Jackson 5 and Michael Jackson.

What made him stand out for you?

He just did the best job. He worked on very few artists at a time – he did Shakira, Madonna, brought Lionel Ritchie back, his work with Michael Jackson was incredible. He did everything clean, didn't leave blood, fought hard for his artists and took them to a mega level. He only did a few but those that he did he took to such a remarkable level. Albert Grossman, in America, was a great manager.

I haven't met many of the young generation but I hear there are a lot of them out there that are really good.

You have a reputation of being the nicest guy in the industry, hence the name of the film. A lot of people would suggest that doesn't really go together with a cut throat industry...

Yeah, I don't agree with that. I think it's difficult to stay nice in all commerce, I think the entertainment industry gets so much attention because everyone wants to be near famous people, so it gets more heat. But if you look at Wall Street it's probably a lot uglier than the music business.

Which artists did you find it more difficult to work

with and why?

I was very lucky I never had really difficult artists. Luther Vandross was the biggest perfectionist I worked with and that's always difficult for people behind the scenes. I would say he was difficult but not because of him, because of the way he envisioned his art.

I didn't sign contracts with most of my artists and if we had a bad time they could just leave. It worked on a trust level and it worked well. It eliminated that thing where artists are saying they have a contract they can't get away from, "I'm suing him, he's suing me..." It got rid of all of that. I didn't have resentment for my artists and I didn't work with them at a time when they didn't like me because if they didn't then they could just leave. If artists asked me to do things that I didn't want to do I just stopped managing them.

Do you think the industry has benefited from a bit more bureaucracy compared to when you started?

I think there are parts of it that have, but overall no. I think overall it really seems to miss the iconic people in the business who were mavericks: David Geffen, Jerry Wexler, Ahmet Ertegun, Jac Holzman, Jerry Moss – these were all people who were willing to fail and that's one of the most important things in discovering artists and helping careers. I think with the corporate, bureaucratic people that have come in there's no room for failure and that eliminates the chance of success in many places.

What would you say has been your biggest failure?

There were so many! After the billboard truck [for Alice Cooper in Piccadilly Circus] we came back to London the next year and wanted to do something even more rebellious, that would be more obnoxious and get even more press. Somebody told me that a balloon had gone up a couple of years ago into the flight corridors of the planes leaving Heathrow and a fighter jet was sent by the RAF to shoot it down. So I called Disney, ordered a big balloon of Alice and rented a barge and a riverside suite at the Savoy Hotel with big glass windows. I got all these journalists in and had the barge come up the river. The intention was to blow the balloon up, call the police and the airport and hopefully get fighter jets to shoot it down while all the journalists were watching.

The barge came and you could see the balloon and that it's Alice's face. Everyone in the room started to get excited. And then as it started to go up the nose dipped and it just plopped into the Thames. It was a complete failure! We got more space on the failure than we would have if it had gone up! It was hysterical.

You just manage Alice Cooper now as far as music is concerned. What made you scale that part of your life down?

I just woke up one day about 12 years ago and felt that was it. I had done it and I wanted to go and find my own life having managed so many other lives. I resigned from everybody in one day except for Alice. I zipped up the office and moved to Maui.

Can you see yourself ever returning to music in a bigger way?

No. Except with Alice and projects related to him. I have one that we'll hopefully be able to talk about soon but everything I do [in music] is through him.

ABOVE
Then and now: Gordon with the poster for the Mike Myers directed *Supermensch: The Legend Of Shep Gordon*

INTERVIEW BARRY HOGAN

'PROMOTING IS A THANKLESS TASK'

Barry Hogan of All Tomorrow's Parties knows a lot about the tumultuous world of promoting. In June 2012, his company went into liquidation after 13 years of hosting live events. He's since restructured ATP, slimmed down its offering and launched new ventures. Is it back on track?

LIVE

BY RHIAN JONES

Named after a Velvet Underground track, birthed by Belle & Sebastian, and with Mogwai as its first headliner, All Tomorrow's Parties was the quintessential indie festival with impeccable credentials and a string of super cool curators. Unfortunately, in June 2012, it came to an all-too-indie end and went into liquidation.

By then the promoter had staged 30 festivals in out of season UK holiday camps, set-up a record label, expanded into the US and launched I'll Be Your Mirror (essentially ATP minus camping). But thanks to a "six figure sum" spent on its launch in America, dwindling ticket sales and a U-turn from MAMA Group over a 50% buyout of the company, ATP built up a reported debt of £2.6 million.

However, founder Barry Hogan and business partner Deborah Higgins founded a new company - Willwal Ltd, have since purchased all ATP brand names from liquidators and split its record label, overseas entities and UK events arm into multiple hubs - ATP Festivals, ATP Recordings and ATP Shows.

While the holiday camp festivals are no more, Hogan has recently launched Jabberwocky Festival in partnership with Pitchfork and Primavera, as well as a live event in Iceland, and is considering new ventures in Australia and New York in 2015. Taking place on August 15-16 at London's ExCel Centre, Jabberwocky encompasses arts, film and music. Names on the line-up include Neutral Milk Hotel, James Blake, Darkside and Caribou. With around 16,000 tickets sold for the two days, ATP's future seems bright, even if it is still having to answer questions about its darkest hour...

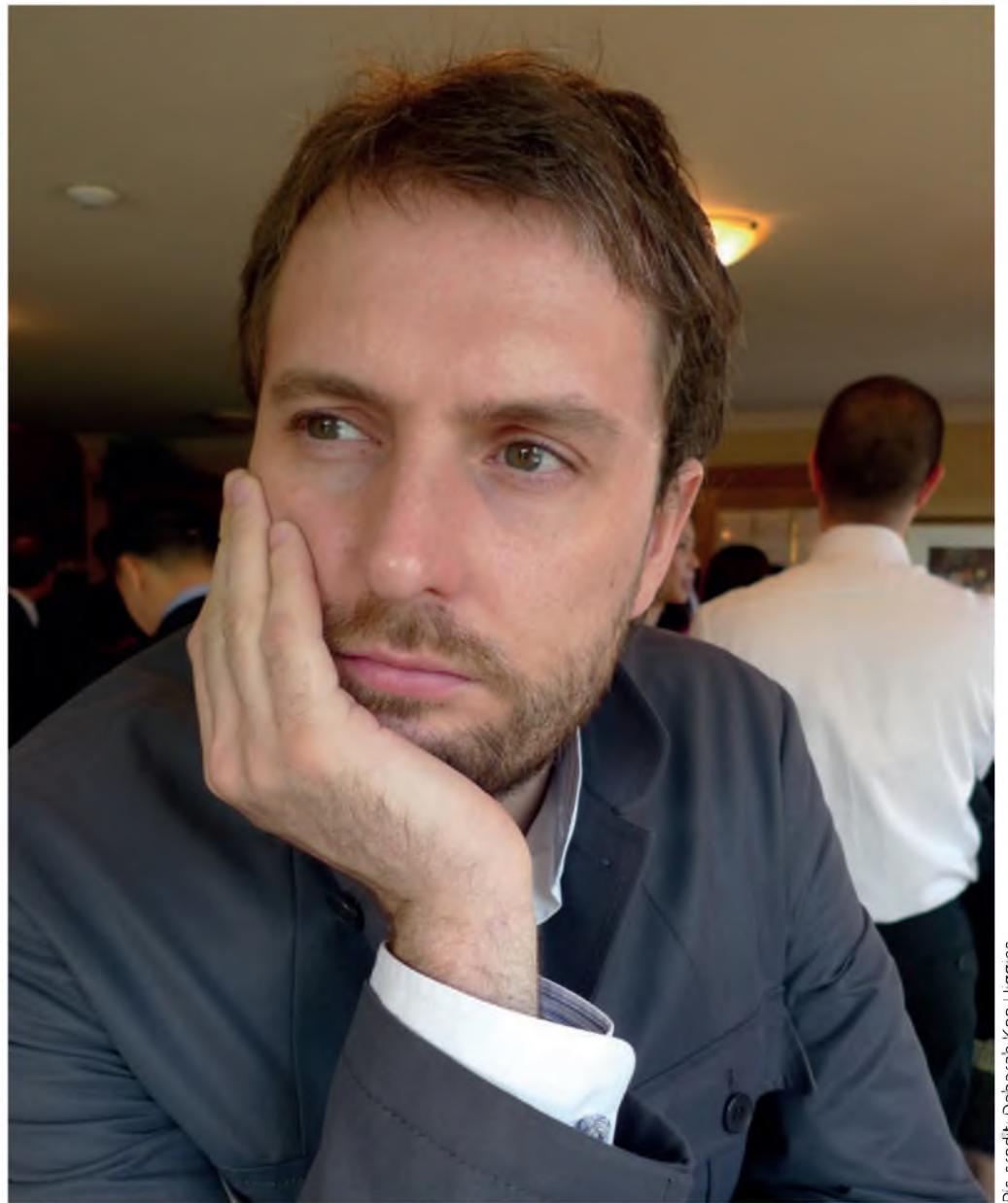
Stool Pigeon did a pretty detailed report back in 2013 investigating your liquidation. It claimed ATP owed money to 63 companies and was taken to court five times by creditors in 2012, how correct was that article?

There are a lot of inaccuracies in there. They were saying that we owed Butlins money but we didn't. It was also just totally unnecessary. A promoter losing money is like saying a butcher serves pork. Or course we lose money. When you put a show on for 2,000 people and only 1,100 show up - who pays for the 900? The promoter does. It's like going to the races. It's really stressful because when a show goes wrong, no matter what happens, the promoter always gets the blame. It's a thankless task; I don't know why I do it!

We liquidated and then started again but took all the people that we needed to take across - the bands and suppliers that had been loyal. Some aspects of the business do really well, it's more the overseas

RIGHT

Party Planner: Barry Hogan founded All Tomorrow's Parties in 1999. Its first weekend took place in Pontins Holiday Camp, Camber Sands, with a line-up that was curated by Belle & Sebastian



Pic credit: Deborah Kee Higgins

"A promoter losing money is like saying a butcher serves pork. When you put on a show for 2,000 people and only 1,100 show up - who pays for the 900? The promoter does. It's like going to the races" BARRY HOGAN, ATP

stuff that affected where we were, that's why it had to be liquidated because everything was getting dragged down into one pit. By splitting it up, it's a much more workable thing. It's kind of like if you buy a music system with tape decks, a tuner, record

player and CD player - if one of them breaks, the whole thing is gone. Now we've just got separates.

Are you still in debt today?

Some of the festival's debt in dispute went with the liquidation, anything that was outstanding to artists or co-suppliers we took across but have since paid off. The London concerts are doing very well, the record label does very well, some of the festivals and our overseas entities have lost money but we're fine on everything else. We got ourselves into a precarious position but we're in the process of rebuilding [the company]. We've still got a really good fanbase, we work with 90% of the bands that we've always worked



with. We're still getting lots of young bands asking us, "Can I sign to the label or play the festival," so we must be doing something right.

If it's so stressful, why do you do it?

I've been doing it so long now I don't know what else to do! The reason we pull our hair out is because we care. We only put on bands we like, which is going to be detrimental to certain things. We were offered Snow Patrol before they blew up and I was like, "I don't want to work with them, that band are bullshit," perhaps if we had them then we could have paid a lot of phone bills but I want to keep the true integrity of what we set out to do. If we ran it into the ground and ran out of money then so be it, but at least we could say we did something we loved rather than, "Yeah, let's try and make some money quick".

And how about the MAMA deal, why didn't that go through?

They made us an offer to buy half of ATP and it seemed like an attractive offer at the time. So they were courting us and then they said they wanted to make an announcement that they'd bought 50% of ATP and we were like, "Well let's do the deal first," and they said, "No, you need to show commitment" and then announced it in October 2012. When we asked them to put the money in, they kept moving the goalposts and changing the deal to the point where it was unworkable. There was a point where we needed a financial injection, which we thought was coming for six months, and it put us in a really bad position. When *Audience Magazine* or *Live UK* writes a story about ATP, they always say we are owned by the MAMA Group - we're not owned by the MAMA Group, nobody owns us.

You've notoriously shied away from sponsors in the past. In hindsight, do you wish you'd been more open to getting brands on board?

Not really. I wanted it to be about the music rather than being about a brand taking over. There are lots of events that have sponsorship and it works well for them but I feel like ATP didn't need to then. Now it does. For Jabberwocky,

"We only put on bands that we like. We were offered Snow Patrol before they blew up but I didn't want to work with them. Maybe we'd have been able to pay a lot of phone bills if we had but I wanted to keep the true integrity of what we set out to do" BARRY HOGAN

and I'm feeling dirty saying this, we are engaging sponsors but we want it to be tasteful. There's no point getting 'Budweiser Presents' or being 'All Tomorrow's Fanta Parties'. Naming rights take away from the events.

Who have you got involved?

There are two beer sponsors that are fighting it out, and we're talking to people like Vans. These are also people that Pitchfork work with in Paris, Pitchfork love sponsorship but they do it well and so do Primavera. They don't pick like... Topshop or Topman. We've been contacted by Topman but I don't actually know anyone that shops there. They wanted to bring a van down and show off their clothes at Camber Sands. Can you imagine how tragic that would be?

You've said your dire festival ticket sales were a factor in the decision to go into liquidation, why did your events lose favour with fans?

I guess there could be the argument that we did too many festivals. We were doing four a year but we were selling the tickets so we just kept going with the market. There is also the argument that people were given too much choice, why would you go to Minehead or Camber Sands rather than Barcelona, Glastonbury or Italy? Minehead when it rains is pretty grim...it's pretty grim when it's sunny! I don't know if we were riding the crest of a wave or whether people had lost interest but I noticed the numbers decreasing to a point where I was like, "Why don't we just stop doing the holiday camps and we'll start some new ideas?" We're looking at taking Jabberwocky overseas next.

ABOVE
Indie Darlings: US band Neutral Milk Hotel (*left*) will headline ATP's upcoming Jabberwocky Festival, taking place on August 15 and 16. Electronic two-piece Fuck Buttons (*right*) are one of ATP Recordings' biggest successes

At Primavera Pro in Barcelona, you spoke about rising artist booking fees...

Yeah, because artists see the festival being successful, they start comparing us to the likes of Bestival, End Of The Road or Field Day, which have much bigger capacities so they are able to pay more money. They expect little old ATP to match it, which is tough, but then if the curator wants that act you have to sometimes bend your budget out of shape to make it work.

What's the most you've ever paid for an act?

Maybe \$250,000, I'm not saying who it was for. The biggest waste of money we ever paid was when we were coaxed into booking Frank Ocean for an American ATP - we paid an obscene amount of money, not far off what I just told you. Greg Dulli from The Afghan Whigs was curating and his manager said they had to get Frank Ocean. I was like, "I don't know if it's right for what we do." It was a nightmare from start to finish. He's all about cash and not about performance; he didn't want to be there.

You launched ATP Recordings in 2001, what was the thinking behind that?

We started it to release compilations that promote the festival. After a while we kept getting these really great bands saying, "Will you put my record out" and it just built from there. We only really sign bands whose music we love - whether they are going to sell 500 or 100,000 album copies. We want to do well and make money but that's not our main goal. We've just signed two new bands - Vision Fortune and Young Husbands. They are acts from London that are just really amazing. It was the same with Fuck Buttons - we put them out and now they sell 40,000 records worldwide, which in this day and age is not bad.

Final question: what would you change about the music industry and why?

The way the deals are proportioned between the artist and the promoter is unfair. 85% goes to the artist and 15% to the promoter but the promoter takes all the risk. Maybe if the percentages weren't as high there wouldn't be so many [of us] struggling.

PROFILE RIXTON**BREAKING THE BOUNDARIES**

The Manchester four-piece managed to break the US before they'd even scratched the UK, but they're finally making strides on their home territory, starting with a No.1 debut single

**TALENT**

■ BY CORAL WILLIAMSON

They might have started out in a caravan, but since a trip to the US with some choice radio play spelled success for them, it seems there's no stopping Rixton. The Manchester band have just announced their biggest UK tour to date, covering 13 cities in October and November; before that, they're in the States for a sold-out tour across the country. Having first formed under the name Relics four years ago, things are finally beginning to pick up speed for the four-piece.

Their upcoming tours are a far cry from playing the pub circuit in small towns at the beginning of their career. "Me and my brother started our little band and got a few mutual friends in it," lead singer Jake Roche tells *Music Week*. "One of them was Danny [Wilkin, keys and bass]. We were just a

ABOVE

The boys in the band: [L-R] Charley Bagnall, Jake Roche, Lewi Morgan and Danny Wilkin

"We thought if you get a glimmer of hope, a little pocket you can fall into and a slight chance of breaking America, you should go for it. So we did, and it slowly started to pay off"

JAKE ROCHE, LEAD SINGER

covers band doing pubs and clubs around Blackpool.

"Danny and I wanted to take it more seriously, start focusing on our own songs. The band didn't want to do that so we left and did our own thing. I moved in with Danny and within a week we got kicked out of his parent's house, so we had to live in the family caravan in the back garden. We had a kind of home studio set-up in this caravan."

Guitarist Charley Bagnall, meanwhile, joined after being in previous outfits. Lewi Morgan

[drums] got involved after chatting up Roche's girlfriend on a night out. "He tried speaking to my girlfriend and adding her on Facebook and stuff," Roche explains. "I went through his pictures, as you do, saw he played drums, so I got rid of her and got him in. This was four years ago now."

The pop/R&B band's first goal was to "hone in" on their sound before any label or manager got involved: "That's how the early covers came about on YouTube. We made it clear to whoever was going to sign us that we have our own sound. We've been given a lot of free reign which is brilliant - and rare, for a band first starting out."

Once their sound was ready, all that was left was for a well-known manager to come knocking. Someone like Scooter Braun, also known as pop star Justin Bieber's manager. "Signing with him opened a few doors for us," says Bagnall. Through one of those doors was producer Benny



LEFT
The Broken Heart that broke the US: Cover artwork for the band's debut single, Me And My Broken Heart

Blanco, who worked on the band's debut album.

"Benny heard [Scooter Braun] had signed us and saw all our YouTube videos. He really wanted to work with a band like us, who do that kind of pop/R&B/rock style. He enjoyed our sound, got in touch with Scooter and said he wanted to work with us and do the whole album," Bagnall explains.

"[Benny Blanco] had a hand on everything we did on the album. It's the first full album he's ever done - he's always done singles, which are always absolute smashes. For us, that's unbelievable.

"We went into the studio in New York and he listened to all of our old stuff. There were songs we'd written five years ago in Danny's caravan. He had a big hand in bringing in some great writers for us. He was like a fifth member.

"We spent two months in New York and experimented with loads of sounds. We'd dreamed of working with him, and it was unreal that he wanted to do the whole album."

Three tracks on their upcoming album are older tunes written four years ago, including an acapella number which opens the record. One of the last songs to be recorded was Me And My Broken Heart, the debut single that's catapulted the band to fame.

Bagnall explains: "It was written by Wayne Hector and Benny Blanco. They showed it to us when we were in New York and we just knew it was right for us. It was a bit last minute - it wasn't meant to be our first single. We had another single with a video ready and everything."

We'll never know what could have happened if they led with the originally planned first single, but for all involved it seems the switch has paid off.

"The single got into the hands of Ryan Seacrest in LA, he's a big DJ out there and started playing it on his show. Then it got played in New York and just started spreading," Bagnall says. "We went out for one interview and were there for four

"We made it clear to whoever was going to sign us that we have our own sound." CHARLEY BAGNALL, GUITARIST

months! It all spiralled out of control a little bit and we ended up doing The Voice and Ellen."

Adds Roche: "We thought if you get a glimmer of hope, a little pocket you can fall into and a slight chance of breaking America, you should go for it. So we did, and it slowly started to pay off. We did miss home a lot though."

Hopefully the band won't suffer from homesickness while on their tour across the pond. Roche picks its sell-out as one of his personal highlights on their journey so far. "We had to add dates due to ticket demand. It was so strange and surreal."

Showing just how far they've come in such a short time, he says: "The TV shows in America were insane, but I think turning up to gigs and having everything set up for you - we have tech people now - that's something we'll never understand.

"When we first started out, it was us setting up the guitars, getting the drums out of the van, packing up afterwards."

The band clearly haven't forgotten their roots, and Bagnall suggests that returning to the UK might be more special after their experiences in the US: "We always did the club circuit, small bars and pubs. Then we went to America and Scooter asked us: 'Can you open for Justin Bieber tomorrow?' A concert in Brooklyn for 24,000 people.

"We had to make sure he knew we'd been doing 200-capacity venues. It's nice to play the UK because the venues we're doing are more intimate. It feels good to get back in the small ones and connect with our fans."

'THIS IS ONLY THE BEGINNING'



Polydor's president Ferdy Unger-Hamilton (pictured) on Rixton's success so far and how a worldwide strategy has catapulted them to stardom:

"Rixton were, in short, the complete package. When Benny Blanco played me their songs I flipped. When I saw them play live and met the guys, I knew that I had something really special.

"Me And My Broken Heart has only been out one and a half weeks but its first week took it to No.1 seeing 65,000 sales.

"Scooter, Interscope, and Benny's team were sure of two things: that Rixton were to be a huge global success and that the UK is an incredibly important market, so we set out a six month plan from the offset in conjunction with the US who in the end went to radio before us.

"People at radio stations were all really excited from the beginning but when they saw the record explode in the US this obviously helped.

"The music the band has is, as you would expect from Benny and his team, truly fantastic. It really feels to me like this is only the beginning."

CROSSING THE CHANNEL

Scooter Braun, founder of SB Projects, and Joey Swarbrick, director of Woof Music, share their transatlantic views as Rixton's management in the US and the UK respectively:



SB: I became interested in Rixton after seeing a few of their covers on YouTube. Their sound was amazing and the style of their music, even on covers, was very unique so I decided to meet with them on a trip to London. After meeting them, and seeing that these guys were not only extremely talented musicians but also incredibly charismatic and funny, I was sold. This album is really something special. It is the first album executive produced by Benny Blanco and is stacked with hits. The quality of music combined with the level of talent of these boys should result in many more No.1 records and set Rixton up to be an arena act with longevity. That is my goal for them.



JS: The incredible work done in America by the boys and the team set things up brilliantly for the UK. The guys are British so it was an unorthodox way to do things, but with the heat starting in America it made sense to begin there. We knew we had a brilliant band with huge records but having the seal of approval from across the pond helped our UK story. It's hard to say [how it would have been different starting in the UK], but our ambition is worldwide so there was always going to be a huge amount of air miles for the guys to collect! American radio is a much slower build than in the UK so it worked out well that we started there first.

PROFILE SHOOT MUSIC

THE SPORTING LIFE

In the six years it has operated, Shoot Music has mastered the art of bringing together music rights-holders with major sporting occasions to create great opportunities for both

**SYNC**

■ BY TIM INGHAM AND TOM PAKINKIS

The past couple of years alone have affirmed just how effective sport can be in bringing people together on a global scale – it's a quality that is perhaps only rivaled by the power of music.

The sporting world has always been an international platform and one that the music industry has been keen to exploit. From World Cup ad syncs to Superbowl performances, both music and sport have a history of coming together in highly successful and mutually beneficial partnerships.

One company that has been instrumental in helping music rights-holders and the sports businesses come together to forge effective relationships is Shoot Music, which has been managing artist campaigns in the sports market for more than six years.

Having worked with countless acts including Elbow, Deadmau5, Maverick Sabre, Paul McCartney and Robbie Williams, Shoot Music has brokered big deals with major sporting teams, competitions and broadcasters.

We sat down with Shoot director Tom Roberts to find out what kind of sporting opportunities are available for music rights-holders today and how best to grab them.

What makes Shoot so unique in this sports and music field?

Shoot was designed and created by working with sport media and sport organisations. We built the business based on feedback from the sport industry over a number of months, an industry that found

ABOVE

The beautiful game: Shoot Music has managed artist campaigns with a range of sports organisations including The Football League

the music business a confusing and archaic world to understand. The fact that there are two copyrights in music, and various societies and roles across an expansive creative area, certainly makes it a complicated and intimidating place to play for those from a scientific industry like sport.

As a result, we were on an 'educational drive' for much of the company's early phase, explaining how our industry makes records, creates awareness of our product, develops loyalty from fans, etc – in short, all the basics to the business. We quickly developed a strong ecosystem through which we drive powerful promotional results. It is these grassroots relationships that have defined Shoot as a unique business. Our connections with organisations such as The Football League, talkSPORT and Sky Sports digital media have deep roots going back to this early period, and in many cases we have created media space for music that didn't exist before, such as the Football365.com music section, Music365, and talkSPORT artist promotions. We have also developed a brand promo system that Sport TV and radio producers trust as a filter to the best and most appropriate music for their soundbeds and montages, all based on this early foundation building for the business back at the start.

Our clients know that we can use these relationships to develop promotional strategies through media, which did not exist pre-Shoot, and continue to evolve through Shoot now.

The business is also unique for its foundations within the music business. When you start up and have the likes of Big Brother (Ignition), Fiction, Infectious, Parlophone, [PIAS] backing your concept, you have a real energy and fuel to progress. We are certainly a creation of the music business' desire to work with sport as much as we

are a creation of the sport industries desire to work with music. I like to think of it as a bridge – we have built this amazing structure between the two industries.

What potential is there for music companies to find audiences through UK sport, and are people currently missing out?

Football clubs boast huge loyal audiences, sport media has tremendous reach and sport generally is frontage/top story news nowadays – sports stars are the new rock stars in a sense. Through music use, creative artist promotions and placement of product, there is huge potential for music companies to reach more eyes and ears. The positive association with sport brings its own key values to artist campaigns too.

It's the new areas of music that really have a big part to play though, those brought about via the digital revolution. Streaming services particularly. Music accompanies spectator sports and personal sports like running – soundtracking the sports fan lifestyle is potentially an area that consumes more music than any other.

We don't just work the commercial end of town, we also work with skate parks and extreme sports where there's a younger generation. Many in this market don't know what radio is or have little desire to watch live TV. This is our newest area, but probably the one with the most potential for those who are looking to reach a young crowd. On demand media is a huge growth area, and there are lots of opportunities to create new media space.

Can you give us a brief history of Shoot? How did you end up specialising in this field?

The signs and re-occurring daydreams were there for several years, sometimes it's only when you

look back that you can join the dots. I spent several years running club promotion campaigns for Oasis, Kasabian, Muse, The Killers, Robbie Williams... stadium acts. Oasis was probably the call to action though. Touring the UK's football stadiums with the band over several years sowed the seeds and market research for the idea. DJ'ing from Wembley Stadium's stage and seeing their audience face-to-face... their crowd were football fans. This was an area that needed to be worked and, apart from Soccer AM, what real promotions existed in this area? In 2008 I went for it!

How have your sports partners grown closer to music over the years?

In some capacity, most sport media partners have grown closer to music during our reign. Be it talkSPORT, who now use music throughout every show, or The Football League, who this year went as far as allowing every single song at Wembley's League Cup Final to be a new release. The FA had an 'anthem' for 2014's tournament - Reverend & The Makers Shine The Light. Stadiums use more music than ever before, which is reflected in the higher licence fees PRS/PPL are now achieving with the area.

Should the music industry get over the idea that anyone involved with football has to be 'lad indie'?

Yes! A large percentage of soundbed use we place is now for dance acts. Classical/orchestral music plays a big part in events and TV montages. In the past four years we have enjoyed an epic journey with Olly Murs, who last year became an official ambassador for the FA.

Recent campaigns for Tinie Tempah, Meridian Dan, Deadmau5, Foxes, Eminem, Chromeo, Foster The People, John Newman, Parovoz Stelar, Lethal Bizzle and Disclosure prove the diversity in the music use in this area further.

The teams at Wembley's recent cup final walked out to Foxes Let Go For Tonight. There's pretty much a place for everyone, such is the scale of sports available to us, and that's really down to the developing relationship we have enjoyed with the sport market.

How much of an opportunity was this year's World Cup for you?

We had the pleasure of representing Fatboy Slim's Bem Brazil project, which kicked the World Cup party off early for us playing host to England's first Wembley Stadium friendly against Denmark back in March 2014. Norman then went on to take part in a whole host of unique World Cup promotions,



"Sport is the nation's obsession. It is tribal, which is something the music industry has lost to an extent"

TOM ROBERTS, SHOOT MUSIC

from taking part in Gary Lineker's BBC1 Brazil preview show, to hanging out with FIFA.

Several of our acts were supported by FIFA's official media, talking about the World Cup and their teams' chances in advance of the tournament, whilst we had a number of online partners interviewing and supporting our releases throughout. We also enjoyed a number of great sync spots for our acts, including ALT J's new single soundtracking England on ITV, XL's brilliant new band Jungle enjoying a number of spots and our Brazil-focused albums from Fatboy Slim and Gilles Peterson eating up a bit of air time too.

What is it about sports PR/media that means it dominates newspapers etc. in a way that music can only be envious of?

Sport is the nation's obsession - and it's our obsession to soundtrack that. Sport is tribal, which is something I feel the music industry has lost to an extent. As music genres blur and artists and music media try to appeal to the broadest audience possible, we have lost the attitude and icon production line that served music so well in the past. What happened to the punks, goths, rockers and the ravers? Sport is producing icons and personalities and this is what hits the headlines.

What sort of partners are you keen to work with in the coming years from the music side?

It's stark how much music plays a role with sport events. Our stadium music and sport music news site Shoot Matchday are all about taking this area forwards, direct to consumers. We want the music industry to soundtrack the lives of sports fans and break artists through this environment. Key partnerships for us are therefore streaming services and track recognition. We're looking for the right streaming service to work with and we already actively work with Shazam to ensure they have all our music being used in the sport area each week. Also, surely it's time for a quality weekend TV show that combines the two areas of music and sport equally? Any BBC Bosses reading this, give us a call...Working title is Shoot Music!

GLOBE-TROTTING: SHOOT'S AMBITION TO CREATE A WORLD OF OPPORTUNITY



Shoot Music launched its Berlin office last year as part of a joint venture with German PR company Verstaerker. The move allowed the company to create promotional opportunities between UK and German parties, as well as providing a platform for domestic German acts looking to work on international projects.

"In the 2013/14 season we established a strong connection with sport clubs and stadia across Bundesliga 1-4, basketball, ice-hockey and handball," says Verstaerker co-owner Carsten Sticker (pictured, left, with co-owner Sven Staedtler).

"We work with most of the relevant sports clubs like Bayern Munich, Borussia Dortmund, Schalke 04, as well as the games of the DFB national teams. We also deliver interview and video-content to various sports media, such as Sport 1, Sport1.fm, Spox.de, 11Freunde.de, as well as our self-produced video format 'Stadion Rock'.

"Our focus for the next season lies in intensifying our relationship with sports media and developing new formats in which musicians talk about their love of sports and, vice versa, sports stars present their favourite music."

During the World Cup this year, music from Shoot Music Germany was played to up to 800,000 viewers during public screenings across German cities, right up to the final.

"It's our priority to get things right in Germany first but we are already building other territories and will have news on this soon," says Shoot director Tom Roberts. "We also have a full promotion service available for Ireland, working with the Irish Premier League clubs, Irish domestic sports and media."



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PROFILE INTERPOL**‘WE UNDERSTAND THE ODDS OF THIS INDUSTRY’**

Interpol have produced a critically acclaimed body of work since the release of their first album in 2002. Following the departure of bassist Carlos Dengler and a brief period of withdrawal from the limelight, they're on tour again with a new album out in September

TALENT

■ BY MURRAY STASSEN

New York City gloom-rockers Interpol have certainly come a long way since their much-admired 2002 debut *Turn On The Bright Lights*. They gigged for several years before that release, building a solid fan base along the way. Then in 2001, a John Peel session proved to be the decisive performance that would help launch their prolific career.

The band are dropping their fifth studio album in September after more than 15 years of selling their signature brand of melancholic, 'revived post-punk', which has led to bouts of relentless touring, incessant comparisons with Joy Division and a brief stint on Capitol Records.

The new album is titled *El Pintor* - an anagram for Interpol - meaning 'the painter' in Spanish. It will be released through Matador in America on September 9 and via [PIAS] Co-Operative in all other territories the day before that.

"It's an exciting time to be in business with Interpol," says the band's manager at Red Light, James Sandon. "The artistic and commercial depth in the album gives us justified reason for optimism. The band has delivered the record I believe many have been hoping for."

Jason Rackham, MD of [PIAS] Co-Operative, echoes Sandon's certainty: "I think they produced quite a direct sounding record and the reaction we're getting from people is that it harks back to their first two records' sound and sonic palate."

Rackham continues: "They're hitting a number of key European markets a good few months ahead of the release, which is giving them the opportunity to play some new tracks from the record at the same time as looking after promo for us on a multi-territory basis, which I think is going to have a significant impact on the launch of the record."

Interpol's live comeback has been met with mixed reviews so far. *The Guardian* referred to the band's NME Awards Tour appearance in March as a "grudging handshake between two institutions who have each known better days". However, their Glastonbury performance proved they're still in demand, attracting mud-covered punters in their thousands. "Pulling one of the biggest crowds of the weekend on the Other Stage at Glastonbury was hopefully indicative of what's possible on the path ahead of us in the UK," says Sandon.

"The band enjoyed a similarly rapturous reaction on home turf headlining the Big Apple Stage at the Governor's Ball in NYC. The new material has bedded in fast."

Music Week sat down with Interpol guitarist Daniel Kessler to talk about the new album and how it feels to be back on the campaign trail.



ABOVE
El Pintor: The band's new album will be released on September 8 via [PIAS] Co-Operative in the UK

"It's an exciting time to be in business with Interpol. The artistic and commercial depth in the [new] record gives us justified reason for optimism. The band has delivered what I believe many were hoping for"

JAMES SANDON, MANAGER

Why did you decide to release *El Pintor* now and what are your hopes for it?

I think we had something to say, we wanted to make a record and it felt good. I had been writing for a while and when we got together there was a good energy. But it wasn't a designated time, like, "Now." We toured a lot on the last album, we did 200 shows and then Sam [Fogarino] and Paul [Banks] did their own records. It just felt like the timing was right, so once we started getting together to work on stuff, we had

something to say. It is really that simple, I think that if you don't have anything to say, you just don't say it.

Hopes? I don't know, I hope people like it! Firstly, I think your hopes begin with you. You should hope to write songs that will please you then you hope that you are able to capture the songs as you envisioned in the studio. It sounds like a very simple feat, but it's not. You can have an idea and then not be able to flush it out in the studio and that's frustrating and there's maybe a lot of lost opportunity. I really have to say that I think we made a record where I left the studio feeling no regrets and being really happy with everything.

Are you happy with the response you're getting when you play the new songs?

It's hard to discern to be honest. [The fans are] obviously more enthusiastic about the songs they have a reference to, or a fondness for. But that said, I feel like the response is good



considering it is always difficult to play new songs, or rather it's difficult for a crowd to hear songs if they don't have anything to draw on.

You recorded as a three-piece, with Paul on bass. Was that strange compared to what you're used to? It really wasn't. We didn't have that plan before we went into the studio. Paul and I got together for an initial five-day writing session in August 2012, just to see, you know? He said he's going to start playing bass maybe because he always sings to bass lines and I was like, "Cool".

Until that point we hadn't really had a plan about how we were going to go about it, whether we were going to write the bass parts last, or just write two guitars or what have you, but when he said that, I was pretty open to anything and then he proved himself to be a very, very good bassist.

Alan Moulder mixed this record at Assault & Battery in London. Why do you like working with him?

I really trust him. Obviously he's a legendary name, but sometimes when you work with people with great legacies, you don't know what you're going to get. They might be like, "Yeah I work four hours a week," or "I golf for five days a week," you know? Alan is not like that, he's super hard working, he's methodical and he's really invested. He really wants to kill it, he's really, really hungry. He takes time and patience to understand the song and to do right by it, like he feels that it's his responsibility.

It can be scary working with a mix engineer and all of sudden they come back and they've transformed your songs. We weren't looking for someone to revolutionise what we were doing, [we were looking for someone to] enhance everything we were doing, which was Alan. I knew he was the person I really wanted to work with and so I came [to London] in January and February.

You're playing a lot of shows in the UK in the run up to the release. How important has the UK been for you historically and going forward?

"We gigged around New York for almost five years and got rejected by everyone. You don't do this because you hope you'll have success. You do it because you have a deep need to"

DANIEL KESSLER, INTERPOL

Pretty much our first tour, even though it was a mini one, was in the UK. That was five dates, some of them probably better than others, but it culminated in us doing a Peel session. So from a historical Interpol standpoint it is super important. The Peel session helped us get a record deal, for sure. Also, the UK embraced us very early on. That tour was more something we did because we really wanted to tour when we were a young band.

But ultimately, even when *Turn On The Bright Lights* came out, there was a nice thing going on here. [The UK has] always been what I think is a loyal market to Interpol. It's not like we want to launch here because it'll influence the rest of the world. This is a place that supported us from very early on and we're fortunate that we have a following in multiple markets throughout the world, but the UK was like that from the beginning and it's always special when we get to come here.

You headlined the NME Awards Tour in March, what was it like being on the road together again after all these years?

It was fun. When we first talked about doing it, I was like, "Nah man, we can't do this, we'll barely be out of the studio." We finished the record and we hadn't even mastered it, then three weeks later I was on the road. I did think, "I should be on a beach right now." There wasn't as much rust as I thought there was going to be and it wasn't as frightening to play songs for the first time from a record.

The editor of NME said, "Interpol is one of the most important bands to come out of New

York, ever." How do you feel about statements like that? Does it put pressure on you?

That's a very flattering thing for anyone to say in any context. It's flattering to me when anyone says anything forthcoming about our band. I think because it took us a long time before we were offered our first record deal, we gigged around New York for almost five years and got rejected by everyone, it built up the humility and makes you do things for yourself.

You don't do this because you hope you'll have success or because people will like you. You do it because you have a deep need to do it. New York is a place that's going to challenge you. It's very expensive. Young guys are going to be pulled in many different ways and it takes a lot to stick together. Those years were very important for those kind of moments, so no, it doesn't put pressure on us.

Speaking about record deals, you switched from Matador to Capitol and then went back to Matador again. What made you switch from an indie to a major, back to an indie?

I have no regrets about that. At the time it was just to not be afraid, try something different and have new opportunities. It wasn't more complicated than that.

We knew the odds in the music industry and how finicky it was and how things can change at the drop of a dime. That happened when we signed to Capitol, because soon after there was a big reshuffle at EMI. Ultimately, we still made the record we wanted to make. We made the same record whether it had been released on Capitol or on Matador. When we parted ways with them, we weren't curious about shopping around, it sort of made sense to talk to the Matador guys again and they were up for it.

You say the label you're on doesn't make a difference to the record you make, so what were the real differences for you?

Truthfully, it wasn't that different for us at the time, because we made and delivered the record the exact same way we had delivered the previous two with Matador. It wasn't like they came into the studio or anything. They understood that by working with us there would be certain practices we would follow.

If you're going to work with us there's a reason why you're working with us and it's not because you can try and reshape us. After we signed with Capitol, there was a big shake up in the company and they sort of fused Virgin and Capitol together, so a lot of people that were signed on to work with us were no longer there.

So are you saying that it was difficult to forge relationships with people there?

In those sorts of situations, when someone inherits someone else's signing, it might be great or it might also be like, "I didn't sign that band." I don't really have anything negative to say about Capitol and I wasn't met with any stereotypical major label cliché moments, I really wasn't. It was probably more that the timing wasn't great in the sense that there was a gigantic shake-up at a major record label and that there's always going to be things falling through the cracks. There are no excuses anywhere. In those sorts of conditions when it's bigger than a band, when it's a gigantic corporation undergoing these big changes, it's kind of hard to get paid the attention that an artistic project might dictate.

ABOVE
Interpol: [L-R] Sam Fogarino, Paul Banks and Daniel Kessler

VIEWPOINT 7DIGITAL**‘WE’RE ON THE VERGE OF A GOLDEN AGE FOR DIGITAL’**

THE MASSES NOW HAVE MORE ACCESS TO MUSIC THAN EVER - SO WHAT'S THE NEXT STEP?

DIGITAL

■ BY GUNNAR LARSÉN, VP PRODUCT, 7DIGITAL

It was very interesting to read the views of the industry record label execs in *Music Week's* recent Physical Product Roundtable, held last month [June 6 2014 edition of *Music Week*]. The overall assessment that physical media, i.e. CDs, continue to make up the majority of the market may be statistically correct. In a market, however, where change has been so rapid and radical over recent years, I think perhaps the better discussion would be not where the market is (or was), but where it is going next and then after that too.

In 2013, while revenues for the UK record industry grew by 1.9% overall, digital downloads and streaming accounted for over 50% of all music sales for the first time. This is a dramatic development and signals a seismic shift in the market. The subsequent announcement that streaming will now also be officially included in the Official UK charts, reaffirms again that the industry has recognised that the world is changing and the industry needs to accelerate to embrace it.

This rapid movement toward digital music has been facilitated by a wider cultural revolution in the way we're consuming and interacting with content generally, demonstrated most fittingly by the very device many of you will be using to read this – the smartphone. The rise of the smartphone, coupled with super-fast mobile broadband networks, mean we can consume, and in this case, listen to whatever we want, whenever we want, wherever we want. We live in a world characterised by an attitude of instant gratification: we want everything at our fingertips at all times. For the modern consumer, convenience is king and digital music gives us this in a way that the physical media simply can't.

The digitisation of the music industry has tapped in to this cultural revolution in a way that many technologies could only dream of. This technology gives the consumer on-demand access to literally millions of tracks at the touch of a button for just a few pounds a month, or sometimes even free if bundled with other products, as some of our B2B music platform customers do. This is something CDs and vinyl simply can't do. Likewise, digital has brought such advances in distribution and access that it has opened many consumers' ears to a world of music they just couldn't entertain in a physical media landscape.

The irony is that in a decade that has seen the music industry make so much technology progress, audio quality has actually taken a backseat, leaving much of what people to be very different from what the artists, producers, mastering engineers and managers ever intended.

There are reasons for this of course, with limited storage and network capacity for example forcing users to compress files to fit them on to their portable devices. Another factor has been that the compatible audio decoders required for



ABOVE
Let's get digital: 7digital powers a global network of digital music stores



“We need to ensure artist and label support for high-quality digital music and create a clear value proposition for the consumer”

GUNNAR LARSÉN, 7DIGITAL

higher quality playback are not always present on some devices. So, despite all the convenience of digital, if consumers feel they are receiving an inferior audio product they could yet hold on to CDs and vinyl to some degree. While convenience has helped propel digital to the forefront of the industry, it leaves itself prone to a backlash against the diminished sound quality consumers receive.

Thankfully, a number of these limitations – principally where audio quality is being compromised for convenience – are being addressed by handset manufacturers in combination with leaders in the digital music sector, like 7digital. The result is the devices we carry with us day-to-day can store thousands of songs, receive large files over-the-air and play back lossless audio. When we're out and about we can easily listen to music through quality headphones available at competitive prices. Likewise, at home, wireless streaming systems such as Sonos or Pure Jongo are enjoying explosive growth and most of these systems are today compatible with higher resolution audio files. With these barriers removed, there is no reason to let the quality of the product on offer suffer.

Japanese hi-fi giant, Onkyo, has also recently announced plans to bring its hugely successful high-resolution digital music store e-onkyo to the US and Europe in partnership with 7digital, with further plans to expand its HD music catalogue already planned.

It's our view at 7digital that we are truly on the verge of a golden age for high-quality digital music.

But, what is left to do to make this a wider reality?

We're almost there; just a few small steps remain. Firstly, we need to ensure artist and label support – in other words we need to bring those who create great music together with those who develop the technology to deliver it. If artists proactively embrace the future of digital music then consumers will naturally follow. As an industry more generally, we need to create a clear value proposition for the consumer so they understand what high quality audio means to them, and the real benefits it offers. Then they will demand it and search it out. To achieve this, a clear and consistent narrative across the industry is vital.

The announcement by the Digital Entertainment Group (DEG), the Consumer Electronics Association (CEA), The Recording Academy and the three major labels on June 12 this year, where they agreed on formal definition of high-resolution audio, goes a long way toward aligning that narrative. Consensus on what high-quality audio really means is paramount and it is critical this is accurately conveyed to the consumer. Finally, and perhaps most importantly, we must continue to deliver simple experiences that just work 'out of the box'. Digital has put music in the hands of the masses and it would be a terrible shame to undo all of our hard work by making access to it too complicated.

The online world has levelled the playing field within the music industry – giving unsigned artists the opportunity to introduce their music to those they could never have dreamed of reaching just a few years ago. Subscription-based streaming models mean consumers are no longer restricted to what they can afford to buy – they can play as much music as they want for a small monthly fee, again introducing new genres and artists to millions and millions of potential fans. The final link in this democratisation is the one around quality – giving all consumers access to the highest quality audio online. We are nearly there.

24 SINGLES/ALBUMS/COMPILATIONS

Cheryl Cole racks up her fourth solo UK No.1 Single with Crazy Stupid Love, hitting first week sales of 118,145



INCLUDES OFFICIAL
WEEKLY iTunes
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS

UK AIRPLAY & EU AIRPLAY P26 - STREAMING, SPOTIFY & VEVO P28 - INDIES & ITUNES P32 - ANALYSIS P34 - CLUB P35 - KEY RELEASES - P36

CHARTS UK SINGLES WEEK 30



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

THE OFFICIAL UK SINGLES CHART

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

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	New		CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love <i>Interscope GBUM71402380 (Arvato)</i> (Wilkins/Anyaeji) Sony ATV/Reach Music/Blow The Speakers/Ego Frenzy/CC (Wilkins/Anyaeji/Okogwu/Rojas/Parver/Cole)	39	33	16	SIGMA Nobody To Love 3 <i>Beats/AATW GBCEZ1400054 (Arvato)</i> (Lenz/Etwards) Sony ATV/Universal/Warner Chappell/ID/Face The Music (Lear/Lukes/Jones/Massey/McKenzie/Pope/Rurburg/Scribble/Self/Stephens/West/Whites/Carvaous)
2	50	3	MAGIC! Rude <i>Sony TBC (Arvato)</i> (Messinger) Sony ATV/Kobalt/Missy/Peace Baby/Roberts/Lewibowitz & Hafitz (Atweh/Messinger/Pelizzier/Spivak/Tenas)	40	35	9	KLINGANDE Jubel <i>One More Tune/Warner Brothers GBATH1327082 (Arvato)</i> (Stenmyller) Sony ATV (Stenmyller/Citry)
3	4	7	ELLA HENDERSON Ghost <i>Syco GBHMU1400029 (Arvato)</i> (Tedder/Zancanella) Kobalt/Wits 2 Live/Blaston/Patriot Games/CC (Henderson/Tedder/Zancanella)	41	New		CHER LLOYD Sirens <i>Syco (Arvato)</i> (Falk/Ram) Sony ATV/Kobalt/Reverb/Reservoir (Woldsen/Yacoub/Falk)
4	5	13	GEORGE EZRA Budapest <i>Columbia GBARL1301120 (Arvato)</i> (Blackwood) BMG Chrysalis (Ezra/Pott)	42	43	52	ONEREPUBLIC Counting Stars <i>Interscope USUM71301306 (Arvato)</i> ★ (Tedder/Zancanella/Rbc) Sony ATV (Tedder)
5	2	4	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic/Island USUM71405403 (Arvato)</i> (MaxMartin/Sheilback/Ilya) Kobalt/MXM/Wolf Cousins/Warner Chappell/Grand Hustle/GrandAr (Ilya/MaxMartin/Rotacha/Azalea)	43	39	13	MICHAEL JACKSON Love Never Felt So Good <i>Epic/MJ USMM11401744 (Arvato)</i> (Michael Jackson/McClain/Tunford/Anka) Sony ATV/Mija/NO/Paulanne (Jackson/Anka)
6	New		CHARLI XCX Boom Clap <i>Asylum USAT21401443 (Arvato)</i> (Berger/Graslund) Sony ATV/Stellar/Reach Music/Kobalt/Ten/Andiscipline (Aitchison/Graslund/Berger/PBerger)	44	44	74	BASTILLE Pompeii <i>Virgin GB1201200092 (Arvato)</i> ★ (Smith/Crew) Universal (Smith)
7	3	3	WILL.I.AM FT CODY WISE It's My Birthday <i>Interscope USUV71400995 (Arvato)</i> (william.i.am/roy) Sony ATV/BMG Rights/C.Wise/Fresh Me+Fresh U/I ahari/Tips/Venus (william.i.am/roy/Rahman/Wise/Harris/McGregor)	45	42	21	CHRIS BROWN FT LIL WAYNE & TYGA Loyal <i>RCA USRC11302353 (Arvato)</i> (NcNac) Sony ATV/Universal/Warner Chappell/BMG Chrysalis/Imagem/It's Drugs/Young Money/Excuse My Friends/Yaeva Afia/Hood2Go/Sand (various)
8	1	2	RIXTON Me And My Broken Heart <i>Interscope USUM71401800 (Arvato)</i> (Blanco/Mac) Jostons/BMG Rights/Warner Chappell/Sony ATV/CC (Mac/Hector/Levin/Malki/Thomas)	46	40	23	SAM SMITH Money On My Mind <i>Capitol GBUM71308252 (Arvato)</i> (Two Inch Punch) Sony ATV/Neughty Words/Stellar (Smith/Pink)
9	7	4	JESS GLYNNE Right Here <i>Atlantic: GBASH1400159 (Arvato)</i> (Robson Scott/Gibbon) Sony ATV/PIEgo/Universal/BMG Chrysalis/Black Butter (Robson Scott/Gibbon/Bennett/Glynn/EI Goni)	47	30	2	KOVE FT MELISSA STEEL Way We Are <i>MIA/Vinyl EMI GBUM71401391 (Arvato)</i> (Rockhill) Sony ATV/MIA/CC (Rockhill/Steel)
10	8	8	ED SHEERAN Sing <i>Asylum GBASH1400082 (Arvato)</i> (Pharrell) Sony ATV (Sheeran/Williams)	48	41	18	5 SECONDS OF SUMMER She Looks So Perfect <i>Capitol GBUM71400459 (Arvato)</i> (Sindrau/Valentina) Sony ATV/BMG Rights/Warner and Reverb (Liford/Sindrau)
11	12	14	MR. PROBZ Waves <i>Left Lane NLBBR1400002 (Arvato)</i> ★ (Mr. Probz) BMG Talpa/Left Lane/Sony ATV (Princewell Stehr/Rahmouni)	49	37	38	VANCE JOY Riptide <i>infectious ALLU1385766 (PIAS Arvato)</i> (Keogh/White/Cattle) We Are Unltd PTY (Keogh)
12	New		MK FT ALANA Always Defected <i>Mos GBCEZ1307357 (ADA Arvato)</i> (Kinchen/Route 94) Big On Blue (Kinchen/Simon)	50	47	21	ROUTE 94 FT JESS GLYNNE My Love <i>Rime GBCEW1300145 (Arvato)</i> ★ (Route 94) Sony ATV (Jones)
13	10	10	SAM SMITH Stay With Me <i>Capitol GBUM71308833 (Arvato)</i> (Jimmy Napes/Fitzmaurice) Sony ATV/Naughty Words/Stellar/Universal/Saali/Isaak/Method Paperwork (Smith/Napes/Phillips)	51	45	19	DUKE DUMONT FT JAX JONES I Got U <i>Blaze Bcys (U)/Virgin EMI GBUM71306955 (Arvato)</i> (Duke Dumont/Jones) Sony ATV/BMG Rights/CC (Duplessis/Jour/Jument/Jlou)
14	New		NEON JUNGLE Louder <i>RCA GB1101400255 (Arvato)</i> (Blackwell) Sony ATV/Peermusic (Blackwell/Argyle/Hartley)	52	52	36	KATY PERRY FT JUICY J Dark Horse <i>Virgin USUM71311296 (Arvato)</i> ★ (Dr Luke/MarN/Cirkut) Warner Chappell/DeeTita/Italians Do It Better/Kaz Money/MXM/Kobalt/Onerology/Prescription/When I'm Rich (Perry/various)
15	9	5	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom C1A111400063 (Arvato)</i> (Heldens) Sony ATV/Kobalt/MusicAllStars/CC (Heldens/Emenke/Hill)	53	58	4	NICO & VINZ Am I Wrong <i>Warner Bros USWB11304681 (Arvato)</i> (Will IDAP) BMG Chrysalis/CC (Larsen/Dery/Sereba/Jallow)
16	11	4	SIA Chandelier <i>RCA/Monks/puzzle USRC11400498 (Arvato)</i> (Kusin/Shatkin) Sony ATV (Furley/Shatkin)	54	63	22	DJ SNAKE & LIL JON Turn Down For What <i>Columbia USMM11308174 (Arvato)</i> (DJ Snake/Lil Jon) King of Crunk/William Grigahcine Pub (Smith/Grigahcine/Bresso)
17	6	2	NICOLE SCHERZINGER Your Love <i>RCA GB1101400310 (Arvato)</i> (Stewart/Nash) Universal/Warner Chappell/2082 (Stewart/Nash)	55	49	30	PITBULL FT KE\$HA Timber <i>JMR 305/Polo Grounds USRC11301695 (Arvato)</i> ★ (Dr Luke/Cirkut/Semsty/Seeley) Sony ATV/BMG Chrysalis/Warner Chappell/Prescription/Power Pen/Where Da Kasz/Al/Abuela Y Ta/Kasz Money (various)
18	New		X AMBASSADORS & JAMIE N COMMONS Jungle <i>Polydor USUV71400788 (Arvato)</i> (Alex Da Kid/Mike Del Rio) Universal/Songs MP (Alex Da Kid/Gonzales/X Ambassadors/Commons)	56	36	5	EXAMPLE One More Day (Stay With Me) <i>Epic GB1101400234 (Arvato)</i> (Example/Smith/Citikal) Universal/Metropolis/RB-Unique (Gleaves/Smith/Preston)
19	15	8	THE VAMPS FT DEMI LOVATO Somebody To You <i>EMI GBUM71401330 (Arvato)</i> (Falk/Jundin) Sony ATV/Team 2101/Kobalt/MXM (Falk/Jundin/Kotcher)	57	57	16	DAVID GUETTA & SHOWTEK FT. VASSY Bad <i>Jack Back/Parlophone GB28K1400007 (Arvato)</i> (Guetta/Showtek/Sultan/Shepard/Reuer) Sony ATV/What A Publishing/BMG Rights/Bucks/Piano/BMG Talpa/Downtown/2DunDy/Strenghol/various (various)
20	14	28	JOHN LEGEND All Of Me <i>Columbia USMM11303954 (Arvato)</i> ★ (Toye/Legend) BMG Rights/Kobalt (Gad/Stephens)	58	38	5	USHER Good Kisses <i>RCA USRC11400636 (Arvato)</i> (PopWansel) Sony ATV/Universal/UR-W/Private Stock/Cye Nym/Private Stock/Samee Like/Crow: Tree (Usher/Wansel/Colser/Rotets/Smeed/Fel'City/Sylver)
21	13	10	COLDPLAY A Sky Full Of Stars <i>Parlophone GBATH1400226 (Arvato)</i> (Bergling/Coldplay/Epworth/Green/Simpson) Sony ATV/Universal (Bryman/Burkland/Champion/Martin/Bergling)	59	59	20	TOVE LO FT HIPPIE SABOTAGE Stay High (Habits) <i>Polydor SEUM71400257 (Arvato)</i> (Hippie Sabotage) Green Rose/Warner/Chappell Scandinavia/Wolf Cousins (Tove Lo/Jerfström/Söderberg/J Saurer/K Saurer)
22	18	36	PHARRELL WILLIAMS Happy <i>RCA USQ4E1300686 (Arvato)</i> ★3 (Pharrell) Sony ATV/Universal (Williams)	60	53	39	IMAGINE DRAGONS Demons <i>Interscope USUM71201071 (Arvato)</i> (Flax/Ca Kid) Universal/Bluewater (Reynolds/Simon/McKeef/Giant/Mosser)
23	17	13	CALVIN HARRIS Summer <i>Columbia GBARL1400296 (Arvato)</i> (Harris) Sony ATV (Harris)	61	54	13	LITTLE MIX Salute <i>Syco GBHMU1300290 (Arvato)</i> (TMS) Universal/Phazed Differently/CC (Reynolds/Kobalt/Cotton/Etwards/Carver/Pinneck/Thalwall)
24	22	16	IGGY AZALEA FT. CHARLI XCX Fancy <i>EMI GBUM71400597 (Arvato)</i> (The Invisible Men/1st Down) Sony ATV/Stellar/Universal/Kobalt/Barkmuth/atahal/Pan Paper/Ror Nation (Azalea/Charli XCX/Astasio/Pebworthy/various)	62	55	38	ED SHEERAN I See Fire <i>Decca USNLR1306728 (Arvato)</i> (Sheeran) Sony ATV (Sheeran)
25	20	10	FUSE ODG FT SEAN PAUL Dangerous Love 3 <i>Beats/AATW GBXS1400090 (Arvato)</i> (Abiona/Mr Greggor/Addison) Sony ATV/Universal/ODG Pub (Abiona/Paul)	63	New		LA ROUX Uptight Downtown <i>Polydor GBUM71402150 (Arvato)</i> (Sheeran/Jackson) BMG Chrysalis/CC (Jackson/Sheeran/engm: id)
26	19	13	JASON DERULO FT SNOOP DOGG Wiggle <i>Warner Brothers USWB11400672 (Arvato)</i> (Red/Ryan/Andon) Universal/Sony ATV/BMG Rights/Kobalt/Warner Tame/ane/Prescription/Big Deal/Variou (Crouse/Leau/E Frederic/Kashy/Dough/Ryan/Spagna/various)	64	60	9	SECONDCITY I Wanna Feel <i>Mos GBCE1400001 (Fuga/Sony DADC UK)</i> (Harrington) Sony ATV/Universal/Fairwood/ECF/11/imo/CC (Harrington/Edmonds/WBor/Braetru/Bedingfield/Fenton)
27	25	33	IDINA MENZEL Let It Go <i>Walt Disney/UMC USWD11366376 (Arvato)</i> (Iopez/Anderson-Iopez) Warner Chappell/Antimus (Iopez/Anderson-Iopez)	65	64	54	AVICII Wake Me Up <i>Positiva/PRMD SEUM71301326 (Arvato)</i> ★2 (Avicii/Pourouni) Sony ATV/Universal (Bergling/Pourouni/Black/Enzinger)
28	23	5	ED SHEERAN Thinking Out Loud <i>Asylum GBASH1400099 (Arvato)</i> (Gosling) Sony ATV/Bdi (Sheeran/Wadga)	66	New		THE COURTNEERS How Good It Was <i>Y2/PIAS/Co Op UK3251400180 (PIAS Arvato)</i> (Cross) CC (Fray/Cross)
29	27	27	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic: GBASH1300596 (Arvato)</i> ★2 (Patterson/Charta) Universal/Saali/Isaak/Sony ATV (Napier/Patterson/Marshall)	67	72	65	DISCLOSURE FT SAM SMITH Latch <i>PMR/Island GB91P1200154 (Arvato)</i> (Disclosure) Sony ATV/Stellar/Naughty Words/Universal/Saali/Isaak (H.Lawrence/G.Lawrence/Napier/Smith)
30	21	7	TĚŠTO FT. MATTHEW KOMA Wasted <i>Virgin C1A111400022 (Arvato)</i> (Vavvst/Koma/Divo Fria) Sony ATV/Kobalt (Vavvst/Koma/Audino/Hughes)	68	61	87	IMAGINE DRAGONS Radioactive <i>Interscope USUM71201074 (Arvato)</i> ★ (Imagine Dragons) Universal (Reynolds/Simon/McKeef/Giant/Mosser)
31	28	11	RITA ORA I Will Never Let You Down <i>Roc Nation USQX91400359 (Arvato)</i> (Harris) Sony ATV (Harris)	69	48	11	RALEIGH RITCHIE Stronger Than Ever <i>Columbia GBARL1301342 (Arvato)</i> (Rora) Sony ATV/Universal (Rora/Anderson)
32	32	18	PALOMA FAITH Only Love Can Hurt Like This <i>RCA GB1101300971 (Arvato)</i> (AC Burnett) Universal (Watson)	70	56	11	ED SHEERAN One <i>Asylum GBASH1400092 (Arvato)</i> (Felix/eg) Sony ATV (Sheeran)
33	24	8	MILKY CHANCE Stolen Dance <i>Ignition DEL211300741 (PIAS Arvato)</i> (Rahbein) Sony ATV/Edition Sadnecessary (Rahbein/Dausch)	71	66	21	COLDPLAY Magic <i>Parlophone GBATH1400220 (Arvato)</i> (Coldplay/Epworth/Green/Simpson) Universal (Bryman/Burkland/Champion/Martin)
34	16	2	ELLA EYRE If I Go <i>Virgin GBUM71401947 (Arvato)</i> (Rogers) Sony ATV/Warner Chappell/Imagem (Hajias/McMahon/Rogers)	72	Re-entry		ALOE BLACC The Man <i>Interscope USUM71312860 (Arvato)</i> (Cl Khalil/Alloe Blacc/Frkin) Universal/Warner Chappell/Alloe Blacc/Barth/HH/like P Shop (Rahman/Teupru/Jehru/Dawkins III/Barth/Seel)
35	29	6	5 SECONDS OF SUMMER Don't Stop <i>Capitol GBUM71401710 (Arvato)</i> (Robson) Sony ATV/Imagem/BMG Platinum/Hall (Lova You/Jam Writers (Hammins/Hend/Robson/Ruchge)	73	69	33	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman <i>Walt Disney USWD11366364 (Arvato)</i> (Iopez/Anderson-Iopez/Tbc) Warner Chappell/Fittemis/Worce/land (Iopez/Anderson-Iopez)
36	31	4	MKTO Classic <i>Columbia/MJV USMM1301446 (Arvato)</i> (Kinakou/Goldstein) Sony ATV/Kobalt/Warner Chappell/Hertz Looking At You/Kidd/Fu/ie/Ry/CC/Hy Kiddo (Kinakou/Rogart/Goldstein/Robbins)	74	70	49	AWOLNATION Sail <i>Red Bull USPG1400053 (PIAS Arvato)</i> (Bruno) Sony ATV/Red Bull (Bruno)
37	34	15	KIESZA Hideaway <i>Lakal Legend/Vinyl USUM71400124 (Arvato)</i> (Afum) Sony ATV/Stellar/Universal (Ellistad/Afum)	75	65	5	ED SHEERAN Photograph <i>Asylum GBASH1400094 (Arvato)</i> (Hajias/Rhachke) Sony ATV/Kobalt/Imagem/Patriot Games/McCrack
38	26	5	ED SHEERAN Don't <i>Asylum GBASH1400090 (Arvato)</i> (Rubin/Bianco) Sony ATV/Universal/Kobalt/Imagem/Missing Link (Sheeran/Robinson/Lewin/Saadig/Muhammad/Cween)				

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CHARTS UK ALBUMS WEEK 30



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

THE OFFICIAL UK ARTIST ALBUMS CHART

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

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE	LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE	LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	1	5	ED SHEERAN X Asylum 2564528590 (Arvato) ★	(Gosling/Hubert/Slanco/Haynie/Bhasker/McLaid)	39	23	46	ARCTIC MONKEYS AM Cinema WIGCD31/ (PIAS Arvato) ★2	(Ford/Coxon)
2	3	7	DOLLY PARTON Blue Smoke - The Best Of Sony/Masterworks 88843078872 (Arvato) ●	(Wells/Huff/Cannon)	40	15	3	MANIC STREET PREACHERS Futurology Columbia 88843049622 (Arvato)	(Williams/Silva)
3	4	9	SAM SMITH In The Lonely Hour Capital 3769173 (Arvato) ●	(FISmith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z Lowe/Naughty Boy/Korn/Lawrence)	41	New		WARD THOMAS From Where We Stand WTW WTWCD1 (Absolute Arvato)	(Rodriguez/Blaizer/Creaves)
4	5	4	GEORGE EZRA Wanted On Voyage Columbia 88843032252 (Arvato) ●	(Blackwood/Pott)	42	26	34	JOHN LEGEND Love In The Future Columbia 88725439942 (Arvato) ●	(Legend/Tazer/MTI BDI/Wes/Camper/Boog/Kwabena/Deintona/Birk/The White Stone/88 Keys/The Runners)/Ariceser/C/Anderson/Williams/C.Tip/Lewis/M.Kirej/Verdoo
5	8	10	COLDPLAY Ghost Stories Parlophone 2564630591 (Arvato) ★	(Coldplay/Epworth/Green/Simpson/Bergling/Hopkins)	43	Re-entry		VELVET UNDERGROUND & NICO The Velvet Underground & Nico Polydor 3705468 (Arvato) ★	(Warhol/Wilson/Abc)
6	New		LA ROUX Trouble In Paradise Polydor 3786398 (Arvato)	(Sherwin/Jackson/Langmaid/Shux)	44	37	73	BASTILLE Bad Blood virgin CDV3097 (Arvato) ★2	(Smith/Crew)
7	6	15	PAOLO NUTINI Caustic Love Atlantic 2564631230 (Arvato) ★	(Nutini/Sardy/Lastelar/Bates/Armstrong/Abrahams)	45	41	11	THE BLACK KEYS Turn Blue Nonesuch 755579554 (Arvato) ●	(Canger/Mouse/The Black Key)
8	9	4	5 SECONDS OF SUMMER 5 Seconds Of Summer Capital 3784467 (Arvato) ●	(Sinclair/Valentine/Robson/Feldmann/Cervini/Britain/English/Chapman/School/Red Triangle/I/Biancanello/M.Biancanello/Watters)	46	73	54	ONEREPUBLIC Native interscope 3719804 (Arvato) ●	(Tedder/Zancanella/Kutler/Brown/Bhasker/Johnson/Ryan/ZC/FP/Combs/Planco/Cassius/Sprinkle)
9	10	94	ELLIE GOULDING Halcyon Polydor 3714241 (Arvato) ★3	(Choir/Goulding/MONSTA/Spencer/Billboard/Fortis/Parker/Starrsmith/Harris/FISmith)	47	25	3	EXAMPLE Live Life Living Epic 88843013512 (Arvato)	(Example/F1 Smith/Price/Critik/L.A.Smith/Sheldrake/Gleaves/Barnford/SMill)
10	16	20	PALOMA FAITH A Perfect Contradiction RCA 88843006112 (Arvato) ●	(Pharell/Saadig/Burrell/Degeedingeze/Mr Hudson/Townsend/Plan B/Appapoulay/Mcintosh/Robson/Wiggins/Braide/Okumu)	48	53	36	JAKE BUGG Shangri La EMI 3756055 (Arvato) ●	(Rubin)
11	14	15	THE VAMPS Meet The Vamps EMI 3778477 (Arvato) ●	(Espionage/Harrison/Asmar/TMS/Falk/Lundin/Prime/JayReynolds/Williams/Rawling/Meehan/Bates/C.Jones/Bendthor/Exans/Cj Earan)	49	62	35	GARY BARLOW Since I Saw You Last Polydor 3757644 (Arvato) ★2	(Power)
12	2	2	MORRISSEY World Peace Is None Of Your Business Harvest/Virgin 3781636 (Arvato)	(Chiccarelli)	50	36	6	LINKIN PARK The Hunting Party Warner Bros 9362495755 (Arvato)	(Shinoda/Debon/Waynie/Cavallo)
13	11	7	KASABIAN 48:13 Columbia 88843063732 (Arvato) ●	(Pizzorno)	51	58	17	KAISER CHIEFS Education Education & War Fiction/Caroline EDUCATED2 (Arvato) ●	(F.H.Allen/Wilkinson)
14	27	46	LONDON GRAMMAR If You Wait Metal & Dust MADART1 (Sony DADC UK) ★	(London Grammar/Bran/Kerr/Disclosure)	52	45	41	JOHN NEWMAN Tribute Island 03743662 (Arvato) ●	(Newman/Whitting/Rooker/Sgencer)
15	42	150	ED SHEERAN + Asylum 5249564652 (Arvato) ★6	(Gosling/Hugall/Sheeran/No 1 D)	53	49	43	HAIM Days Are Gone Polydor 3750814 (Arvato) ●	(C.Haim/A.Haim/E.Haim/Ceranski/Rechtshaid/Fere)
16	New		RICHARD THOMPSON Acoustic Classics Beeswing BSW14 (Proper Music)	(Thompson)	54	61	866	BOB MARLEY & THE WAILERS Legend Tuff Gor. 5485042 (Arvato) ★6	(Marley/Vareaux)
17	28	10	PAUL HEATON & JACQUI ABBOTT What Have We Become EMI 3773771 (Arvato)	(J.O.Williams)	55	Re-entry		LORDE Pure Heroine Virgin 3751900 (Arvato) ●	(Little)
18	17	6	LANA DEL REY Ultraviolence Polydor/Stranger 3796541 (Arvato) ●	(Aue/bach/Lana Del Rey/caster/Swanathan/Kurstin/Heath/Epworth/Nowels)	56	Re-entry		MICHAEL BUBLE To Be Loved Repne 9362494497 (Arvato) ★2	(Rock)
19	7	2	JUNGLE Jungle XL XLCD647X (PIAS Arvato)	(Jungle)	57	Re-entry		MARK MOTHERSBAUGH The Lego Movie - OST Sony Classical 0794743174278 (Arvato)	(Mothersbaugh/Schaffer/Denniston/Bartholomew/Patterson)
20	New		YES Heaven & Earth Frontiers FRCD651 (Plastic Head)	(R.T. Baker)	58	12	2	JUDAS PRIEST Redeemer Of Souls Columbia 88843072422 (Arvato)	(Expier/Tipton)
21	New		KING CREOSOTE From Scotland With Love Domino WIGCD338 (PIAS Arvato)	(McAulay/Savage)	59	Re-entry		TOM ODELL Long Way Down Columbia 88765439082 (Arvato) ●	(Grech/Marguerat/EgWhite/Odell/Whitton)
22	39	130	LANA DEL REY Born To Die Polydor/Stranger 2797091 (Arvato) ★3	(Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)	60	43	44	CHVRCHES The Bones Of What You Believe virgin CDV3116 (Arvato) ●	(CHVRCHES)
23	30	47	THE 1975 The 1975 Dirty Hit/Polydor DH00040 (Arvato) ●	(Crossey/The 1975)	61	64	25	BOMBAY BICYCLE CLUB So Long See You Tomorrow Island 3761816 (Arvato) ●	(Steelman/Allen)
24	19	18	WILKO JOHNSON & ROGER DALTRY Going Back Home Chess/UMC CRCD2014 (Arvato) ●	(Eringa)	62	63	18	GEORGE MICHAEL Symphonice EMI 3769932 (Arvato) ●	(Ramone/Michell)
25	21	20	ELBOW The Take Off And Landing Of Everything Fiction 3754767 (Arvato) ●	(Potter)	63	70	7	FIRST AID KIT Stay Gold Columbia 88843066612 (Arvato)	(Mogel)
26	40	8	CLEAN BANDIT New Eyes Atlantic 2564632349 (Arvato)	(Patterson/Ralph/Chatto)	64	47	7	PASSENGER Whispers Black Crow/Island 3780504 (Arvato)	(Rosenberg/Nallejo)
27	38	50	DISCLOSURE Settle PMR/Island 3739492 (Arvato) ★	(Disclosure)	65	57	35	EAGLES Selected Works 1972-1999 Rhino 9122796239 (Arvato) ●	(Szymczyk/Lehm/Eagles/Smith/Davis/Crage/Atk)
28	New		BIFFY CLYRO Similarities 14th Floor 2564625611 (Arvato)	(Biffy Clyro)	66	46	11	MICHAEL JACKSON Xscape Epic/ABX 88843053662 (Arvato) ●	(Jackson/McLean/Tunifort/Anka/Rooney/Timbaland/Trar Harmon/StarGate/ogaw/Lonnie/Sims/ez/Brkins)
29	24	93	JAKE BUGG Jake Bugg Mercury 3707053 (Arvato) ★2	(Archibald/McCoy/Primo/Hart/Hunt)	67	55	7	JACK WHITE Lazaretto XL XLCD45 (PIAS Arvato)	(White)
30	29	33	GREGORY PORTER Liquid Spirit Blue Note 3741053 (Arvato) ●	(Barchus/Kenny/Ats)	68	66	11	NICK MULVEY First Mind Fiction MULVEY006 (Arvato)	(Carey)
31	32	3	NICOLA BENEDETTI Homecoming Decca 4796690 (Arvato)	(tbc)	69	Re-entry		LINKIN PARK Hybrid Theory Warner Brothers 936247552 (Arvato) ★4	(Gilmore)
32	33	21	PHARRELL WILLIAMS GIRL RCA 8884305072 (Arvato) ●	(Pharell)	70	35	3	SIA 1000 Forms Of Fear Markey Puzzle/RCA 88843074042 (Arvato)	(Sharkin/Kurstin/Diplo)
33	44	45	AVICII True Positiva/PRMD 3748460 (Arvato) ★	(Bergling/Pourmour/Rodgers)	71	56	74	PASSENGER All The Little Lights Nettwerk 309652 (Esser/tau/Proper) ★	(Rosenberg/Nallejo)
34	20	59	IMAGINE DRAGONS Night Visions Interscope 3722421 (Arvato) ★	(Imagine Dragons/Alex Da Kid/Cirina)	72	54	12	LILY ALLEN Sheezus Parlophone REG184CD (Arvato) ●	(Kurstin/Diplo/Cahill/Pryors/Shelton/Ck/FISmith/Pezard)
35	34	40	KATY PERRY Prism virgin 3753232 (Arvato) ★	(Dr Luke/Martin/Cirkut/Ahlund/Karlsson/StarGate/B.Blanco/Kurstin/Wells/Perry)	73	Re-entry		JAMES BLUNT Moon Landing Atlantic 2564641931 (Arvato) ★	(Blunt/Levinson/Enticomb/Leather/Robinson/McCoy/Robson/Ripston/Walton/McCoy/Chambers/Sam)
36	Re-entry		WHITNEY HOUSTON The Ultimate Collection Arista 98597177012 (Arvato) ★4	(Houston/Kashfi/Masser/Narada/M.Walden/Benitez/Babyface/Reid/Minar/Foster/Lipson/Soulshock & Karlin/Wyclef Jean/Duplessis/Jenkins/Griffin)	74	Re-entry		BRUNO MARS Unorthodox Jukebox Atlantic 2567876285 (Arvato) ★3	(The Smeezingtons/Bhasker/Haynie/Ronson/B.Blanco/Epworth/Chin-Quee/Diplo)
37	68	91	CALVIN HARRIS 18 Months Columbia/Hy Eye 88697859232 (Arvato) ★2	(Harris/Romero/Reynolds/Knight/Francis)	75	Re-entry		ROD STEWART Some Guys Have All The Luck Rhr 912279824 (Arvato) ★2	(Lardon/Lyrell/Kentis)
38	22	38	EMINEM The Marshall Mathers LP 2 Interscope 3759811 (Arvato) ★	(Eminem/S1/Streetrunner/Rubin/Rosta/DI Khalil/Mayns/Alex Da Kid/DVLP/Frequency/Alaris/Bhasker/Roams/Cardiak)					

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COMPILATION CHART TOP 20

THIS LAST ALBUM / LABEL (DISTRIBUTION)



- NEW NOW THAT'S WHAT I CALL MUSIC 88 / Sony Music CG/Virgin EMI (Arvato)
- 1 FROZEN OST / Walt Disney/UMC (Arvato)
- 2 NOW THAT'S WHAT I CALL SUMMER / Sony Music CG/Virgin EMI (Arvato)
- 3 THE NATION'S FAVOURITE MOTOWN SONGS / Island/UMC (Arvato)
- 4 DREAMBOATS AND MINISKIRTS - SUMMER IN... / UMTV (Arvato)
- 5 CLUBLAND 25 / AATW/UMTV (Arvato)
- 6 THE 80S - PART 2 / Sony Music CG/UMTV (Arvato)
- NEW CRAZY CRAZY NIGHTS / UMTV (Arvato)
- 9 NOW THAT'S WHAT I CALL MUSIC 87 / Sony Music CG/Virgin EMI (Arvato)
- 10 JUST GREAT SONGS 2014 / Sony Music CG/WMTV (Arvato)
- 11 NEW 90S SMOOTH GROOVES / MoS/Sony Music CG (Sony DADC UK)
- 12 NEW RHYTHM OF THE NIGHT / WMTV (Arvato)
- 13 10 JACKIE - LONG HOT SUMMER / UMTV (Arvato)
- 14 9 CHILLED R&B - THE GOLD EDITION / Sony Music CG (Arvato)
- 15 11 AMERICAN HEARTLAND - LEGENDS OF COUNTRY / Sony Music CG (Arvato)
- 16 RE NOW THAT'S WHAT I CALL REGGAE / Sony Music CG/Virgin EMI (Arvato)
- 17 13 NOW THAT'S WHAT I CALL 21ST CENTURY / Sony Music CG/Virgin EMI (Arvato)
- 18 12 IBIZA - ANNUAL '14 / MoS (Fuga/Sony DADC UK)
- 19 15 THE ONLY WAY IS MARBS - MARBELLA ANTHEMS / WMTV (Arvato)
- 20 16 THE SUGGS SELECTION / UMTV/WMTV (Arvato)

CHARTS UK AIRPLAY WEEK 30

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	1	2	MAGIC! Rude <i>Sony</i>	SME	4384	+28%	191	76.4	+27%
2	2	3	ELLA HENDERSON Ghost <i>Syco</i>	SME	5575	+2%	237	57.7	-1%
3	4	5	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic/Island</i>	UMG	3110	+9%	154	54.7	+0%
4	3	10	ED SHEERAN Sing <i>Asylum</i>	WMG	4116	-7%	192	48.7	-13%
5	8	8	RIXTON Me And My Broken Heart <i>Interscope</i>	UMG	3508	+13%	180	48.6	+12%
6	6	20	JOHN LEGEND All Of Me <i>Columbia</i>	SME	3634	-5%	209	46.9	0%
7	5	13	SAM SMITH Stay With Me <i>Capitol</i>	UMG	4457	-8%	230	46.5	-9%
8	12		NAUGHTY BOY FT. SAM ROMANS Home <i>Virgin EMI</i>	UMG	1535	+26%	142	42.9	+8%
9	14	1	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love <i>Interscope</i>	UMG	3356	+21%	163	42.6	+17%
10	7	31	RITA ORA I Will Never Let You Down <i>Roc Nation</i>	SME	3732	-4%	177	42.2	-6%
11	16	4	GEORGE EZRA Budapest <i>Columbia</i>	SME	3719	+7%	249	40.4	+19%
12	10	29	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	3303	0%	177	39.0	-3%
13	9	22	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	3142	-2%	241	38.9	-10%
14	11	9	JESS GLYNNE Right Here <i>Atlantic</i>	WMG	2107	-6%	164	37.5	-6%
15	17	53	NICO & VINZ Am I Wrong <i>Warner Bros</i>	WMG	1971	+39%	146	35.6	+11%
16	13	23	CALVIN HARRIS Summer <i>Columbia</i>	SME	2370	-1%	149	35.3	-7%
17	15	39	SIGMA Nobody To Love <i>3 Beat/AATW</i>	IND.	2336	-1%	148	32.8	-6%
18	19	19	THE VAMPS FT DEMI LOVATO Somebody To You <i>EMI</i>	UMG	1824	0%	141	29.4	-2%
19	32		ONEREPUBLIC Love Runs Out <i>Interscope</i>	UMG	1798	+8%	109	27.2	+23%
20	18	7	WILL.I.AM FT CODY WISE It's My Birthday <i>Interscope</i>	UMG	1455	+1%	129	27.1	-12%
21	21	50	ROUTE 94 FT JESS GLYNNE My Love <i>Rinse</i>	UMG	1473	+4%	136	26.9	-1%
22	30	11	MR. PROBZ Waves <i>Left Lane</i>	SME	1742	-5%	160	25.6	+12%
23	38	14	NEON JUNGLE Louder <i>RCA</i>	SME	1855	+14%	147	25.3	+24%
24	31	63	LA ROUX Uptight Downtown <i>Po'ydor</i>	UMG	839	+4%	74	24.8	+11%
25	50	6	CHARLI XCX Boom Clap <i>Asylum</i>	WMG	1164	+52%	136	24.6	+46%
26	26	34	ELLA EYRE If I Go <i>Virgin</i>	UMG	1788	+20%	157	24.1	+1%
27	27	24	IGGY AZALEA FT. CHARLI XCX Fancy <i>EMI</i>	UMG	1019	-7%	112	23.5	0%
28	29	32	PALOMA FAITH Only Love Can Hurt Like This <i>RCA</i>	SME	2906	+1%	200	23.3	+1%
29	36		DOLLY PARTON Try <i>Masterworks</i>	SME	297	+16%	55	23.0	+10%
30	22	21	COLDPLAY A Sky Full Of Stars <i>Parlophone</i>	WMG	2950	-1%	238	22.4	-15%
31	33		ERIC CLAPTON & FRIENDS Call Me The Breeze <i>Po'ydor</i>	UMG	221	+2%	54	22.1	+1%
32	NEW		ZHU Faded <i>Po'ydor</i>	UMG	482	+58%	31	22.0	+77%
33	45		DAVID GUETTA FT. SAM MARTIN Lovers On The Sun <i>Parlophone</i>	WMG	984	+13%	59	21.9	+23%
34	28	35	5 SECONDS OF SUMMER Don't Stop <i>Capitol</i>	UMG	1680	-10%	129	21.3	-10%
35	34		FOSTER THE PEOPLE Coming Of Age <i>Columbia</i>	SME	88	+19%	16	21.0	-2%
36	25	51	DUKE DUMONT FT JAX JONES I Got U <i>Blaze Bcys Club/Virgin EMI</i>	UMG	1584	-10%	100	20.8	-14%
37	23		BEN WATT Forget <i>Unmade Road/Caroline</i>	UMG	372	+81%	61	20.1	-23%
38	37	42	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	1983	+8%	172	20.1	-4%
39	35	43	MICHAEL JACKSON Love Never Felt So Good <i>Spic/MJJ</i>	SME	2084	-6%	196	20.0	-6%
40	43	30	TIËSTO FT. MATTHEW KOMA Wasted <i>Virgin</i>	UMG	1088	-4%	125	19.6	+8%
41	40	47	KOVE FT MELISSA STEEL Way We Are <i>MIA/Virgin EMI</i>	IND.	253	+10%	24	19.4	+2%
42	24		PAUL CARRACK One In A Million <i>Carrack UK</i>	IND.	316	-4%	65	18.9	-25%
43	NEW		NELL BRYDEN Wayfarer <i>157</i>	IND.	388	+221%	59	18.8	+75%
44	44	25	FUSE ODG FT SEAN PAUL Dangerous Love <i>3 Beat/AATW</i>	IND.	1010	+4%	122	18.2	+1%
45	49	12	MK FT ALANA Always <i>Defected</i>	IND.	395	+13%	50	18.0	+5%
46	39	15	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom</i>	WMG	1028	-14%	129	18.0	-11%
47	NEW		SAINT MOTEL My Type <i>Parlophone</i>	WMG	29	-	13	17.7	-
48	41		WARD THOMAS Push For The Stride <i>WTW</i>	IND.	263	+87%	61	17.6	-8%
49	42		KATY PERRY Birthday <i>Virgin</i>	UMG	2311	-9%	137	16.5	-10%
50	NEW		VIC MENSA Down On My Luck <i>Virgin EMI</i>	UMG	157	+28%	14	16.3	+59%

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	4	WILL.I.AM FT CODY WISE It's My Birthday <i>Interscope</i>	UMG	738	+22%	17
2	1	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic/Island</i>	UMG	684	+1%	17
3	5	JESS GLYNNE Right Here <i>Atlantic</i>	WMG	633	+11%	18
4	2	ED SHEERAN Sing <i>Asylum</i>	WMG	624	+1%	33
5	6	ELLA HENDERSON Ghost <i>Syco</i>	SME	607	+10%	14
6	8	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love <i>Interscope</i>	UMG	592	+15%	16
7	3	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom</i>	WMG	579	-5%	18
8	9	FUSE ODG FT SEAN PAUL Dangerous Love <i>3 Beat/AATW</i>	IND.	542	+11%	19
9	19	MAGIC! Rude <i>Sony</i>	SME	519	+39%	14
10	17	RIXTON Me And My Broken Heart <i>Interscope</i>	UMG	504	+28%	14
11	12	MR. PROBZ Waves <i>Left Lane</i>	SME	495	+5%	17
12	22	NICOLE SCHERZINGER Your Love <i>RCA</i>	SME	484	+40%	16
13	10	THE VAMPS FT DEMI LOVATO Somebody To You <i>EMI</i>	UMG	483	+1%	14
14	7	CALVIN HARRIS Summer <i>Columbia</i>	SME	480	-7%	16
15	11	SAM SMITH Stay With Me <i>Capitol</i>	UMG	476	+0%	15
16	13	JASON DERULO FT SNOOP DOGG Wiggle <i>Warner Brothers</i>	WMG	461	0%	16
17	25	GEORGE EZRA Budapest <i>Columbia</i>	SME	423	+29%	15
18	20	NICO & VINZ Am I Wrong <i>Warner Bros</i>	WMG	397	+13%	15
19	18	IGGY AZALEA FT. CHARLI XCX Fancy <i>EMI</i>	UMG	383	0%	16
20	16	COLDPLAY A Sky Full Of Stars <i>Parlophone</i>	WMG	373	-13%	17
21	14	RITA ORA I Will Never Let You Down <i>Roc Nation</i>	SME	368	-17%	15
22	32	CHARLI XCX Boom Clap <i>Asylum</i>	WMG	358	+43%	14
23	27	JOHN LEGEND All Of Me <i>Columbia</i>	SME	333	+7%	18
24	24	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	333	-3%	18
25	23	SIA Chandelier <i>RCA/Monkeypuzzle</i>	SME	299	-13%	13
26	39	MK FT ALANA Always <i>Defected</i>	IND.	291	+35%	14
27	NEW	DUKE DUMONT Won't Look Back <i>Blaze Bcys Club/Virgin EMI</i>	UMG	280	+324%	12
28	15	EXAMPLE One More Day (Stay With Me) <i>Epic</i>	SME	268	-39%	17
29	28	SIGMA Nobody To Love <i>3 Beat/AATW</i>	IND.	261	-8%	19
30	41	KOVE FT MELISSA STEEL Way We Are <i>MIA/Virgin EMI</i>	IND.	259	+23%	14
31	35	5 SECONDS OF SUMMER Amnesia <i>Capitol</i>	UMG	256	+13%	10
32	26	TIËSTO FT. MATTHEW KOMA Wasted <i>Virgin</i>	UMG	254	-22%	13
33	31	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	252	0%	17
34	50	G.R.L Ugly Heart <i>RCA</i>	SME	252	+47%	11
35	43	ELLA EYRE If I Go <i>Virgin</i>	UMG	241	+28%	14
36	37	NEON JUNGLE Louder <i>RCA</i>	SME	241	+11%	12
37	40	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun <i>Parlophone</i>	WMG	240	+12%	14
38	38	THE SATURDAYS What Are You Waiting For <i>Po'ydor</i>	UMG	223	+3%	12
39	36	AVICII Lay Me Down <i>Positiva/PRMD</i>	UMG	213	-2%	12
40	NEW	SIGMA FT. PALOMA FAITH Changing <i>3 Beat/AATW</i>	IND.	212	+910%	13
41	21	DJ FRESH VS TC FT LITTLE NIKKI Make U Bounce <i>MoS</i>	IND.	207	-41%	15
42	34	KIESZA Hideaway <i>Lokal Legend/Virgin</i>	UMG	195	-15%	17
43	NEW	MELISSA STEEL Kisses For Breakfast <i>Atlantic</i>	WMG	190	+10%	11
44	29	USHER Good Kisser <i>RCA</i>	SME	189	-28%	15
45	30	5 SECONDS OF SUMMER Don't Stop <i>Capitol</i>	UMG	181	-31%	12
46	46	CHRIS BROWN FT. LIL WAYNE & FRENCH MONTANA Loyal <i>RCA</i>	SME	173	-3%	14
47	33	MATRIX & FUTUREBOUND FT TANYA LACEY Don't Look Back <i>3 Beat/AATW</i>	IND.	166	-31%	9
48	RE	SAM SMITH Money On My Mind <i>Capitol</i>	UMG	162	-5%	17
49	NEW	MKTO Classic <i>Columbia/M2V</i>	SME	161	+20%	13
50	RE	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>	SME	159	+11%	17

UK AIRPLAY ANALYSIS

BY ALAN JONES

After jumping 7-1 to top the radio airplay chart by the narrowest of margins last week, Canadian pop/reggae band **Magic!**'s debut hit *Rude* now opens up a huge lead. Its plays increasing 28.60% week-on-week from 3,412 to 4,388, and its audience surging by a similar 27.08% from 60.16m to 76.45m. *Rude*'s lead over **Ella Henderson**'s *Ghost* - a former No.1 which holds in second place for a third week - increases more than 10 times to 32.53%. Radio 2 provides the largest share of *Rude*'s audience (22.80%) after increasing support for the track from six plays a week earlier to 15 plays last week. Radio 1 aired it 24 times, the same as the week before, but its contribution to the

track's audience shrinks to 20.56%. The 11 stations in the Capital Network continue to be its biggest supporters in terms of plays, with individual tallies ranging from 67 at Capital North East to 62 at Capital Birmingham. *Magic!* finished second to **Cheryl Cole** on the Official Company Chart sales chart this week but Cole is still way behind on airplay. Support for her single *Crazy Stupid Love* - feat. **Tinie Tempah** - has been slower in coming but it finally makes the Top 10 of the radio airplay chart this week. It has taken two months of steady growth to get there, with the track moving 63-49-46-39-24-16-14-9 since getting its first radio play on Capital London on June 2. Support for *Crazy Stupid Love*

cranked up considerably last week - it saw a 19.97% increase in plays from 2,799 to 3,358, generating a 15.74% increase in audience from 36.78m to 42.57m. 16 plays on Radio 1 (the same as the previous week) provided a top 22.94% share of its listenership, although the Capital Network spearheaded its list of top supporters, with Capital London, Capital South Wales, Capital North Wales & Wirral and Capital Scotland airing it 55 times. No.6 on the Official Charts Company sales chart, **Charli XCX**'s maiden solo smash *Boom Clap* halves its radio airplay chart position, surging 50-25, with massive increases in plays (up 51.96% from 766 to 1,164) and audience (up 46.16% from 16.81m to 24.57m). 16 plays on Radio 1 provided a 39.73% slice of its audience while 46 plays on



KISS 105-108 (Cambridge) and 45 plays on KISS 101 (Bristol) and KISS 100 (London) were its top tallies. All three KISS outlets aired it only 17 times apiece in the previous week. Two songs not yet released by acts without a hit to their names jointly top Radio 1's most-played list - **Here We Go** by **Lower Than Atlantis** and **Down On My Luck** by **Vic Mensa**. It aired them each 26 times last week - but support elsewhere is thus far so muted that Mensa's single only just makes the Top 50 this week, climbing 83-50, and **Lower Than**

Atlantic just miss it, climbing 59-53. 13 other stations played **Down On My Luck** but Radio 1 provided 89.39% of its audience. 10 other stations played **Here We Go** but Radio 1 accounted for a massive 99.32% of its audience. Falling 3-7 on sales and 18-20 on the radio airplay chart, **It's My Birthday** tops the TV airplay chart for the first time for **Will.I.Am** feat. **Cody Wise**, springing 4-1 with support for its promotional videoclip growing from 604 plays to 738 plays, with top tallies of 98 plays on Starz TV, 72 on MTV Hits and 66 on Smash Hits TV.

CHARTS EU AIRPLAY WEEK 30 (Mon 14 - Sun 20 Jul 2014)

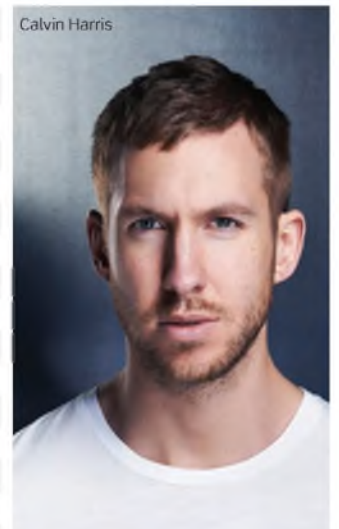


EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Coldplay A Sky Full Of Stars	Parlophone	WMG 17,098	+2%	975	672.57m	+3%
2	3	Mr. Probz Waves	Sony Music	SME 14,531	-2%	870	518.63m	0%
3	4	Nico & Vinz Am I Wrong	Parlophone Music	WMG 11,878	+9%	774	510.55m	-2%
4	2	Calvin Harris Summer	Columbia	SME 14,527	-1%	743	510.23m	-2%
5	8	Lilly Wood & Robin S.. Prayer In C	Warner Intern..	WMG 10,583	+15%	521	424.44m	+14%
6	5	OneRepublic Love Runs Out	Interscope	UMG 9,126	+9%	588	415.79m	+7%
7	6	George Ezra Budapest	Columbia	SME 9,869	+7%	746	403.56m	+5%
8	12	Sam Smith Stay With Me	Capitol Records	UMG 11,295	+6%	776	398.41m	+19%
9	7	Ed Sheeran Sing	Asylum	WMG 14,107	+2%	831	379.21m	-1%
10	11	John Legend All Of Me	Columbia	SME 11,646	0%	778	352.22m	+4%
11	9	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 11,331	-5%	837	328.69m	-7%
12	10	Avicii Addicted To You	Virgin EMI	UMG 7,080	-5%	631	328.09m	-7%
13	21	David Guetta feat. S.. Lovers On The Sun	Parlophone	WMG 8,373	+22%	468	327.46m	+24%
14	17	Pharrell Williams Happy	RCA	SME 9,636	-4%	1,104	319.00m	+6%
15	15	Andreas Bourani Auf Uns	Polydor	UMG 3,160	-7%	173	304.12m	-4%
16	16	Milky Chance Stolen Dance	Pias	Ind. 7,959	+4%	741	303.31m	-1%
17	14	Michael Jackson Love Never Felt So Good	Epic	SME 11,880	-3%	896	299.86m	-7%
18	19	Sigma Nobody To Love	3beat	Ind. 7,763	+6%	492	299.85m	+10%
19	13	American Authors Best Day Of My Life	Virgin EMI	UMG 5,351	-4%	487	297.53m	-9%
20	24	Alle Farben feat. Gr.. She Moves (Far Away)	Pinpoint	Ind. 4,767	+6%	348	293.14m	+24%
21	18	Bakermat One Day (Vandaag)	Délicieuse	Ind. 4,261	0%	288	285.06m	+1%
22	20	Vance Joy Riptide	Atlantic	WMG 4,590	-2%	432	275.17m	+2%
23	29	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 6,379	+0%	564	256.32m	+17%
24	31	Marlon Roudette When The Beat Drops Ou	Polydor	UMG 2,947	+29%	188	247.61m	+14%
25	22	Ariana Grande feat. .. Problem	Universal	UMG 10,733	+6%	616	246.92m	0%
26	23	Klingande Jubel	Klingande	Ind. 4,881	-4%	581	228.41m	-7%
27	38	MAGIC! Rude	Sony Music	SME 8,867	+21%	568	227.16m	+20%
28	28	Imagine Dragons On Top Of The World	Polydor	UMG 3,955	+4%	459	221.33m	+0%
29	33	Rita Ora I Will Never Let You..	Roc Nation	SME 8,680	-3%	515	221.33m	+8%
30	40	Maroon 5 Maps	Polydor	UMG 6,872	+16%	555	219.80m	+18%
31	25	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 4,913	-6%	512	219.06m	-6%
32	32	Common Linnets, The Calm After The Storm	Universal	UMG 2,800	-5%	305	214.75m	+1%
33	39	Imagine Dragons Demons	Polydor	UMG 3,890	-1%	466	207.62m	+10%
34	37	Lenny Kravitz The Chamber	Sony Music	SME 3,173	+11%	309	202.37m	+6%
35	26	Cro Traum	Groove Attack	Ind. 3,138	-1%	179	198.10m	-13%
36	35	Kiesza Hideaway	Virgin EMI	UMG 6,057	+2%	501	191.21m	-2%
37	34	Avicii Lay Me Down	Virgin EMI	UMG 6,360	+3%	450	189.46m	-4%
38	41	Ed Sheeran I See Fire	Universal Music	UMG 2,441	+2%	290	185.69m	+7%
39	43	Jason Derulo feat. S.. Wiggle	Warner Music	WMG 6,444	+7%	405	181.60m	+9%
40	36	Avicii Hey Brother	Virgin EMI	UMG 3,906	-3%	676	180.25m	-6%
41	51	Mark Forster feat. Sido Au Revoir	Four Music	SME 2,585	+24%	132	176.81m	+28%
42	44	Sia Chandelier	Sony Music	SME 7,764	+9%	527	174.20m	+5%
43	30	Katy Perry Birthday	Virgin EMI	UMG 8,072	-8%	593	169.53m	-23%
44	42	Avicii Wake Me Up	PRMD/Positiva	UMG 3,774	-1%	737	158.78m	-5%
45	55	Ella Henderson Ghost	Syco	SME 9,593	+9%	571	156.26m	+16%
46	27	Pitbull feat. Jennif.. We Are One (Ole Ola)..	RCA	SME 5,654	-18%	421	155.93m	-31%
47	47	Bastille Things We Lost In Th..	Virgin Records	UMG 2,108	+2%	294	155.28m	+1%
48	49	OneRepublic Counting Stars	Polydor	UMG 5,794	-4%	742	154.02m	+9%
49	45	Shakira Dare (La La La)	RCA	SME 5,563	-10%	453	147.71m	-8%
50	54	Tiësto feat. Matthew.. Wasted	Universal	UMG 5,709	+1%	369	143.09m	+5%



Mr Probz



Calvin Harris



Lilly Wood



One Republic



Nico & Vinz



Coldplay

CHARTS OFFICIAL AUDIO STREAMING WEEK 30



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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	ARIANA GRANDE FT IGGY AZALEA <i>Problem</i> Republic Records
2	13	MAGIC <i>Rude</i> Sony Music
3	3	GEORGE EZRA <i>Budapest</i> Columbia
4	2	ED SHEERAN <i>Sing</i> Asylum
5	4	ELLA HENDERSON <i>Ghost</i> Syco Music
6	5	MR PROBZ <i>Waves</i> Left Lane Recordings
7	6	SAM SMITH <i>Stay With Me</i> Capital
8	14	WILL I AM FT CODY WISE <i>It's My Birthday</i> Interscope
9	8	CALVIN HARRIS <i>Summer</i> Columbia
10	11	SIA <i>Chandelier</i> Monkey Puzzle/RCA
11	10	JOHN LEGEND <i>All Of Me</i> Columbia
12	9	OLIVER HELDENS & BECKY HILL <i>Gecko (Overdrive)</i> FFRR/Musical Freedom
13	12	IGGY AZALEA FT CHARLI XCX <i>Fancy</i> EMI
14	7	ED SHEERAN <i>Don't</i> Asylum
15	20	NICO & VINZ <i>Am I Wrong</i> Warner Bros
16	15	TIESTO FT MATTHEW KOMA <i>Wasted</i> Virgin
17	16	CLEAN BANDIT FT JESS GLYNNE <i>Rather Be</i> Atlantic
18	17	COLDPLAY <i>A Sky Full Of Stars</i> Parlophone
19	22	MKTO <i>Classic</i> Columbia/M2V
20	21	PHARRELL WILLIAMS <i>Happy</i> Columbia
21	24	JESS GLYNNE <i>Right Here</i> Atlantic
22	69	RIXTON <i>Me And My Broken Heart</i> Interscope
23	19	JASON DERULO FT SNOOP DOGG <i>Wiggle</i> Warner Bros
24	18	ED SHEERAN <i>Thinking Out Loud</i> Asylum
25	23	KIESZA <i>Hideaway</i> Lokal Legend
26	30	SAM SMITH <i>Money On My Mind</i> Capital
27	25	RITA ORA <i>I Will Never Let You Down</i> Roc Nation
28	47	MILKY CHANCE <i>Stolen Dance</i> Ignition
29	45	VAMPS <i>Somebody To You</i> EMI
30	74	CHARLI XCX <i>Boom Clap</i> Asylum
31	32	IDINA MENZEL <i>Let It Go</i> Walt Disney
32	37	VANCE JOY <i>Riptide</i> Infectious Music
33	27	5 SECONDS OF SUMMER <i>Don't Stop</i> Capital
34	28	ED SHEERAN <i>I See Fire</i> Decca
35	38	BASTILLE <i>Pompeii</i> Virgin
36	42	KATY PERRY FT JUICY J <i>Dark Horse</i> Virgin
37	35	5 SECONDS OF SUMMER <i>She Looks So Perfect</i> Capital
38	41	ROUTE 94 FT JESS GLYNNE <i>My Love</i> Rinse Recordings
39	39	DUKE DUMONT FT JAX JONES <i>I Got U</i> Blase Bays Club
40	29	ED SHEERAN <i>Photograph</i> Asylum
41	26	ED SHEERAN <i>One</i> Asylum
42	46	ONEREPUBLIC <i>Counting Stars</i> Interscope
43	31	ED SHEERAN <i>I'm A Mess</i> Asylum
44	36	SIGMA <i>Nobody To Love 3 Beat/AATW</i>
45	NEW	CHERYL COLE FT TINIE TEMPAH <i>Crazy Stupid Love</i> Polydor
46	48	PITBULL FT KESHA <i>Timber</i> Mr 305/Polo Grounds
47	34	ED SHEERAN <i>Nina</i> Asylum
48	33	ED SHEERAN <i>Bloodstream</i> Asylum
49	49	TOVE LO <i>Stay High</i> Polydor
50	50	DAVID GUETTA/SHOWTEK/VASSY <i>Bad</i> Parlophone
51	61	ELLA EYRE <i>If I Go</i> Virgin
52	40	ED SHEERAN <i>Tenerife Sea</i> Asylum
53	56	FUSE ODG FT SEAN PAUL <i>Dangerous Love 3 Beat/AATW</i>
54	54	KLINGANDE <i>Jubel One More Tune</i>
55	51	CHRIS BROWN/LIL WAYNE/TYGA <i>Loyal</i> RCA
56	52	COLDPLAY <i>Magic</i> Parlophone
57	104	NICOLE SCHERZINGER <i>Your Love</i> RCA
58	53	DJ SNAKE & LIL JON <i>Turn Down For What</i> Columbia
59	57	IMAGINE DRAGONS <i>Radioactive</i> Interscope
60	58	PASSENGER <i>Let Her Go</i> Netwerk
61	63	DISCLOSURE FT SAM SMITH <i>Latch</i> PMR
62	60	ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino Recordings
63	64	AVICII <i>Wake Me Up</i> Postiva/PRMD
64	62	IMAGINE DRAGONS <i>Demons</i> Interscope
65	67	PALOMA FAITH <i>Only Love Can Hurt Like This</i> RCA
66	44	ED SHEERAN <i>Runaway</i> Asylum
67	66	LANA DEL REY VS CEDRIC GERVAIS <i>Summertime Sadness</i> Polydor
68	43	ED SHEERAN <i>Afire Love</i> Asylum
69	70	AMERICAN AUTHORS <i>Best Day Of My Life</i> EMI
70	79	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
71	72	ALOE BLACC <i>The Man</i> Interscope
72	55	EXAMPLE <i>One More Day (Stay With Me)</i> Epic
73	75	AVICII <i>Hey Brother</i> Postiva/PRMD
74	81	MICHAEL JACKSON <i>Love Never Felt So Good</i> Sp: MJJ
75	59	USHER <i>Good Kisses</i> RCA



CLIMBER: WILL.I.AM



CLIMBER: RIXTON



CLIMBER: ROUTE 94

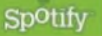


NEW: CHERYL COLE



CLIMBER: DAFT PUNK

CHARTS STREAMING – SPOTIFY WEEK 30



GLOBAL

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

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	DOTAN Home
5	CALVIN HARRIS Summer
6	MAGIC! Rude
7	NICO & VINZ Am I Wrong
8	SAM SMITH Stay With Me
9	ARIANA GRANDE Problem
10	JASON DERULO Wiggle (feat. Snoop Dogg)

EUROPE

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

NORWAY

POS	ARTIST/ALBUM
1	ANDERS NILSEN Salsa Tequila
2	MILKY CHANCE Stolen Dance
3	ADMIRAL P Engel
4	YOUNGER - Kygo Remix
5	DAVID GUETTA Lovers on the Sun (feat. Sam Martin)
6	SIA Chandelier
7	MAGIC! Rude
8	GABRIELLE 5 fine frokner
9	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
10	HEDEGAARD Happy Home

UK

POS	ARTIST/ALBUM
1	MAGIC! Rude
2	ARIANA GRANDE Problem
3	ED SHEERAN Sing
4	ELLA HENDERSON Ghost
5	MR. PROBZ Waves - Robin Schulz Radio Edit
6	WILL.I.AM It's My Birthday
7	SAM SMITH Stay With Me
8	SIA Chandelier
9	CALVIN HARRIS Summer
10	NICO & VINZ Am I Wrong



SPAIN

POS	ARTIST/ALBUM
1	ENRIQUE IGLESIAS Bailando - Spanish Version
2	CALVIN HARRIS Summer
3	MILKY CHANCE Stolen Dance
4	MALUMA La Temperatura
5	INNA Cola Song (feat. J Balvin)
6	NICO & VINZ Am I Wrong
7	WISIN Adrenalina
8	PHARRELL WILLIAMS Happy (From "Despicable Me 2")
9	ROMEO SANTOS Propuesta Indecente
10	JOHN LEGEND All of Me

FRANCE

POS	ARTIST/ALBUM
1	ROBIN SCHULZ Prayer In C (Robin Schulz Radio Edit)
2	SIA Chandelier
3	JASON DERULO Wiggle (feat. Snoop Dogg)
4	MILKY CHANCE Stolen Dance
5	MR. PROBZ Waves - Robin Schulz Radio Edit
6	COLDPLAY A Sky Full Of Stars
7	CALVIN HARRIS Summer
8	ARIANA GRANDE Problem
9	BLACK M Sur ma route
10	NICO & VINZ Am I Wrong

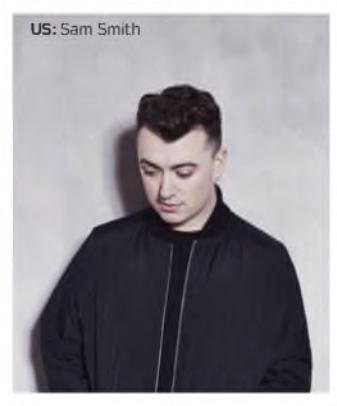


SWEDEN

POS	ARTIST/ALBUM
1	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
2	ALBIN Din soldat
3	MAGIC! Rude
4	SAM SMITH Stay With Me
5	MKTO Classic
6	SHOWTEK Bad (feat. Vassy) - Radio Edit
7	MAROON 5 Maps
8	DAVID GUETTA Lovers on the Sun (feat. Sam Martin)
9	SAMIR & VIKTOR Success
10	MILKY CHANCE Stolen Dance

GERMANY

POS	ARTIST/ALBUM
1	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
2	MARK FORSTER Au Revoir
3	CALVIN HARRIS Summer
4	CRO Traum
5	MARTIN TUNGEVAAG Wicked Wonderland
6	JASON DERULO Wiggle (feat. Snoop Dogg)
7	ONEREPUBLIC Love Runs Out
8	ANDREAS BOURANI Auf uns
9	ARIANA GRANDE Problem
10	SIGMA Nobody To Love - Radio Edit



UNITED STATES

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

CHARTS STREAMING – MUSIC VIDEO WEEK 30



NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	MAGIC! - Rude
2	ELLA HENDERSON - Ghost
3	RIXTON – Me And My Broken Heart
4	BARS AND MELODY - Hopeful
5	DJ SNAKE FT. LIL JON - Turn Down For What
6	TOVE LO - Stay High (Habits Remix)
7	ROUTE 94 FT JESS GLYNNE - My Love
8	DUKE DUMONT FT. JAX JONES – I Got U
9	MKTO – Classic
10	DUKE DUMONT – Won't Look Back
11	MAGIC! - Rude (Official Lyric Video)
12	ELLA EYRE - If I Go
13	G.R.L. - Ugly Heart
14	TINASHE FEAT. SCHOOLBOY Q - 2 On (Explicit)
15	GORGON CITY FEAT. LAURA WELSH - Here For You
16	KIESZA - Giant In My Heart
17	MAGIC! - Don't Kill The Magic
18	RALEIGH RITCHIE - Stronger Than Ever
19	FIFTH HARMONY - BO\$\$
20	GORGON CITY FEAT. MNEK - Ready For Your Love

ITALY

POS	ARTIST/ SINGLE
1	EMIS KILLA - Maracanã
2	CALVIN HARRIS - Summer
3	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
4	FRANCESCO RENGA - Il mio giorno più bello nel mondo
5	PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola)
6	STROMAE - Papaoutai
7	ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
8	ALESSANDRA AMOROSO - Bellezza, incanto e nostalgia
9	KATY PERRY - Dark Horse (Official) ft. Juicy J
10	COLBIE CAILLAT - Try



WORLDWIDE

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	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
4	KATY PERRY - Dark Horse (Official) ft. Juicy J
5	ARIANA GRANDE - Problem ft. Iggy Azalea
6	PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola)
7	SIA - Chandelier (Official Video)
8	CALVIN HARRIS - Summer
9	PHARRELL WILLIAMS - Come Get It Bae
10	ROMEO SANTOS - Eres Mía



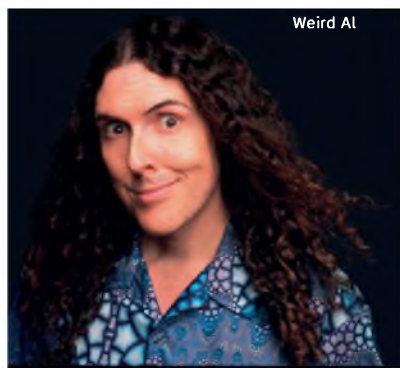
POLAND

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



UK

POS	ARTIST/ SINGLE
1	ARIANA GRANDE - Problem ft. Iggy Azalea
2	WILL.I.AM, CODY WISE - It's My Birthday
3	MAGIC! - Rude
4	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
5	ELLA HENDERSON - Ghost
6	SIA - Chandelier (Official Video)
7	CALVIN HARRIS - Summer
8	CHERYL COLE - Crazy Stupid Love ft. Tinie Tempah
9	SAM SMITH - Stay With Me
10	GEORGE EZRA - Budapest (Official Video)



AUSTRALIA

POS	ARTIST/ SINGLE
1	"WEIRD AL" YANKOVIC - Word Crimes
2	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
3	WILL.I.AM, CODY WISE - It's My Birthday
4	ARIANA GRANDE - Problem ft. Iggy Azalea
5	SIA - Chandelier (Official Video)
6	G.R.L. - Ugly Heart
7	PHARRELL WILLIAMS - Come Get It Bae
8	TOVE LO - Stay High (Habits Remix) ft. Hippiie Sabotage
9	PALOMA FAITH - Only Love Can Hurt Like This (Official Video)
10	JUSTICE CREW - Que Sera



FRANCE

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



SPAIN

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

CHARTS INDIES WEEK 30



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



MK

- 1 NEW **MK FT ALANA** Always / Defected (ACA Arvato)
- 2 1 **MILKY CHANCE** Stolen Dance / Ignition (PIAS Arvato)
- 3 2 **VANCE JOY** Riptide / Intemix (PIAS Arvato)
- 4 NEW **THE COURTEENERS** How Good It Was / V2/PIAS/Co Op (PIAS Arvato)
- 5 4 **SECONDCITY** I Wanna Feel / MoS (Fuga/Sony DADC UK)
- 6 5 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 7 7 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 8 6 **PASSENGER** Let Her Go / Nettwerk (Essential)
- 9 11 **ALT-J** Hunger Of The Pine / Infectious (PIAS Arvato)
- 10 8 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 11 3 **DJ FRESH VSTC FT LITTLE NIKKI** Make U Bounce / MoS (Fuga/Sony DADC UK)
- 12 RE **TEGAN & SARA FT LONELY ISLAND** Everything Is Awesome / Watertower (Warner Bros Ent.)
- 13 12 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (ADA Arvato)
- 14 NEW **SLEEPING AT LAST** I'm Gonna Be (500 Miles) / Sleeping At Last (The Orchard)
- 15 9 **JUNGLE** Time / XL (PIAS Arvato)
- 16 14 **DVBBS & BORGEIOUS FT TINIE TEMPAH** Tsunami (Jump) / MoS (Fuga/Sony DADC UK)
- 17 NEW **FAMILY OF THE YEAR** Hero / Nettwerk (Essential GEM)
- 18 17 **ARCTIC MONKEYS** R U Mine / Domino (PIAS Arvato)
- 19 15 **JUNGLE** Busy Earnin' / XL (PIAS Arvato)
- 20 NEW **FKA TWIGS** Two Weeks / Young Turks/XL (PIAS Arvato)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



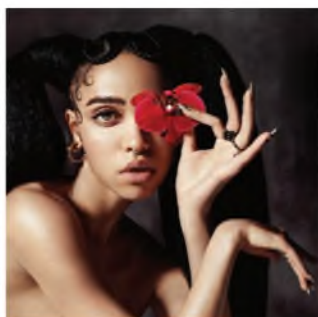
Family Of The Year

- 1 7 **FAMILY OF THE YEAR** Hero / Nettwerk (Nettwerk)
- 2 9 **FKA TWIGS** Two Weeks / Young Turks/XL (XL Beggars)
- 3 NEW **NATHAN GRISDALE** Smile / Boxx (Boxx)
- 4 5 **QUEENSTON** Marry That Girl / Queenston (Queenston)
- 5 6 **CAZZETTE FT THE HIGH** Sleepless / Icons (Icons)
- 6 NEW **ONeworld** Freedom For Palestine / Brixtown (Brixtown)
- 7 8 **EDWARD SHARPE & MAGNETIC ZEROS** Home / Rough Trade (XL Beggars)
- 8 NEW **DEE STAR** Am I Wrong / Fit Hits (Fit Hits)
- 9 12 **WARD THOMAS** Push For The Stride / WTW (WTW Music)
- 10 10 **CARIBOU** Can't Do Without You / City Slang (City Slang)
- 11 3 **YOGSCAST** Diggy Diggy Hole / Yogscast Studios (Yogscast Studios)
- 12 NEW **SBTRKT FT EZRA KOENIG** New Dorp New York / Young Turks/XL (XL Beggars)
- 13 NEW **TINK** Treat Me Like Somebody / Lyrical Eyes (Lyrical Eyes)
- 14 NEW **GRIMES FT BLOOD DIAMONDS** Go / 4AD (XL Beggars)
- 15 18 **DEORRO** Five Hours / PRMD (PRMD)
- 16 RE **JO LI** Everything Is Awesome / Watertower (Watertower)
- 17 16 **A TRIBE CALLED RED** Electric Pow Wow Drum / Masalacism (Masalacism)
- 18 NEW **ORDER OF ERA** One / Leland (Leland Music)
- 19 NEW **CASSA LIO** No Place I'd Rather Be / Bigshig (Bigshig)
- 20 19 **QINEMATIC ORCHESTRA** To Build A Home / Nirja Tune (Nirja Tune)

King Creosote



Milky Chance Indie Singles (2)



FKA Twigs Indie Singles Breakers (2)



Richard Thompson Indie Albums (2)



John Hiatt Indie Albums Breakers (2)



John Fullbright Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



London Grammar

- 1 3 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 2 NEW **RICHARD THOMPSON** Acoustic Classics / Beeswing (Proper Music)
- 3 1 **JUNGLE** Jungle / XL (PIAS Arvato)
- 4 NEW **YES** Heaven & Earth / Frontiers (Plastic Head)
- 5 NEW **KING CREOSOTE** From Scotland With Love / Domino (PIAS Arvato)
- 6 2 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 7 NEW **WARD THOMAS** From Where We Stand / WTW (Absolute Arvato)
- 8 5 **JACK WHITE** Lazaretto / XL (PIAS Arvato)
- 9 6 **PASSENGER** All The Little Lights / Nettwerk (Essential/Proper)
- 10 NEW **JOHN HIATT** Terms Of My Surrender / New West (ADA Arvato)
- 11 RE **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (ACA Arvato)
- 12 8 **THE WAR ON DRUGS** Lost In The Dream / Secretly Canadian (PIAS Arvato)
- 13 4 **DAVID GRAY** Mutineers / IHT (Kobalt/Proper)
- 14 7 **JOHN BARROWMAN** You Raise Me Up / Barrowman Barker (ADA Arvato)
- 15 NEW **JOHN FULLBRIGHT** Songs / Blue Dirt (Essential/Proper)
- 16 10 **CARO EMERALD** The Shocking Miss Emerald / Dramatica/Giant Mono (ACA Arvato)
- 17 NEW **ALVVAYS** Alvvays / Transgressive (PIAS Arvato)
- 18 12 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)
- 19 15 **ADELE** 21 / XL (PIAS Arvato)
- 20 11 **MILKY CHANCE** Sadnecessary / Ignition (PIAS Arvato)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Ward Thomas

- 1 NEW **WARD THOMAS** From Where We Stand / WTW (WTW Music)
- 2 34 **JOHN HIATT** Terms Of My Surrender / New West (New West)
- 3 NEW **JOHN FULLBRIGHT** Songs / Blue Dirt (Blue Dirt)
- 4 NEW **ALVVAYS** Alvvays / Transgressive (PIAS)
- 5 NEW **WOMAN'S HOUR** Conversations / Secretly Canadian (Secretly Group)
- 6 NEW **OVERKILL** White Devil Armory / Nuclear Blast (Nuclear Blast)
- 7 NEW **MOONS** Mindwaves / Schmitzel (Schmitzel)
- 8 5 **HILLSONG WORSHIP** No Other Name / Hillsong (Hillsong Music)
- 9 NEW **LOGISTICS** Polyphony / Hospital (Hospital)
- 10 9 **FAMILY OF THE YEAR** Loma Vista / Nettwerk (Nettwerk)
- 11 NEW **CROWN THE EMPIRE** The Resistance - Rise Of The Runaways / Rise (Rise Records)
- 12 4 **JACK SAVORETTI** Before The Storm / Fullfill (Fullfill)
- 13 2 **HONEYBLOOD** Honeyblood / Fatcat (Fatcat Recordings)
- 14 NEW **REAL FRIENDS** Maybe This Place Is The Same And We're / Fearless (Fearless)
- 15 1 **SUICIDE SILENCE** You Can't Stop Me / Nuclear Blast (Nuclear Blast)
- 16 NEW **JULIE FOWLIS** Gach Sgeul - Every Story / Machair (Machair)
- 17 NEW **MIKE HOUGH** Lost In Love / Mike Hough (Mike Hough)
- 18 7 **ENO & HYDE** High Life / Warp (Warp)
- 19 12 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 20 3 **FINK** Hard Believer / Recoup (Nirja Tune)

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **KING CREOSOTE** From Scotland With Love Domino Recordings
- 2 2 **MORRISSEY** World Peace Is None Of Your Business Harvest
- 3 1 **JUNGLE** Jungle XL Recordings
- 4 3 **ED SHEERAN** X Asylum
- 5 New **REAL FRIENDS** Maybe This Place Is The Same And We're Fearless
- 6 New **LA ROUX** Trouble In Paradise Po'ydor
- 7 New **WOMAN'S HOUR** Conversations Secretly Canadian
- 8 4 **SLOW CLUB** Complete Surrender Caroline
- 9 8 **JACK WHITE** Lazaretto XL Recordings
- 10 9 **GEORGE EZRA** Wanted On Voyage Columbia

THIS LAST ARTIST / ALBUM / LABEL

- 11 39 **ARCADE FIRE** Reflektor Sanavox
- 12 5 **MANIC STREET PREACHERS** Futurology Columbia
- 13 New **ALVVAYS** Alvvays Transgressive
- 14 New **RICHARD THOMPSON** Acoustic Classics Beeswing
- 15 6 **JUDAS PRIEST** Redeemer Of Souls Columbia
- 16 10 **PAOLO NUTINI** Caustic Love Atlantic
- 17 14 **DOLLY PARTON** Blue Smoke - The Best Of Masterworks
- 18 17 **WAR ON DRUGS** Lost In The Dream Secretly Canadian
- 19 15 **NICOLA BENEDETTI** Homecoming Decca
- 20 11 **FIRST AID KIT** Stay Gold Columbia



CHARTS iTUNES SINGLES WEEK 30

UNITED KINGDOM

POS ARTIST/ALBUM
20/07/2014 - 26/07/2014

- 1 CHERYL COLE Crazy Stupid Love
- 2 MAGIC! Rude
- 3 CHARLI XCX Boom Clap
- 4 ELLA HENDERSON Ghost
- 5 RIXTON Me and My Broken Heart
- 6 GEORGE EZRA Budapest
- 7 ARIANA GRANDE Problem
- 8 WILL.I.AM It's My Birthday
- 9 JESS GLYNNE Right Here
- 10 MK Always (feat. Alana)

DENMARK

POS ARTIST/ALBUM
21/07/2014 - 27/07/2014

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

FRANCE

POS ARTIST/ALBUM
21/07/2014 - 27/07/2014

- 1 LILLY WOOD Prayer in C
- 2 SIA Chandelier
- 3 COLDPLAY A Sky Full of Stars
- 4 BLACK M Sur ma route
- 5 JASON DERULO Wiggle
- 6 MILKY CHANCE Stolen Dance
- 7 PHARRELL WILLIAMS Happy
- 8 NICO & VINZ Am I Wrong
- 9 ED SHEERAN Sing
- 10 MAGIC SYSTEM Magic In The Air

GERMANY

POS ARTIST/ALBUM
18/07/2014 - 24/07/2014

- 1 MARLON ROUDETTE When the Beat ...
- 2 LILLY WOOD Prayer In C
- 3 ANDREAS BOURANI Auf uns
- 4 CALVIN HARRIS Summer
- 5 MARK FORSTER Au revoir (feat. Sido)
- 6 HELENE FISCHER Atemlos durch die...
- 7 CRO Traum
- 8 ONEREPUBLIC Love Runs Out
- 9 COLDPLAY A Sky Full of Stars
- 10 JASON DERULO Wiggle

ITALY

POS ARTIST/ALBUM
17/07/2014 - 23/07/2014

- 1 KIESZA Hideaway
- 2 COLDPLAY A Sky Full of Stars
- 3 MR. PROBZ Waves
- 4 FRANCESCO RENGA Il mio giorno più...
- 5 CALVIN HARRIS Summer
- 6 EMIS KILLA Maracanã
- 7 LENNY KRAVITZ The Chamber
- 8 LILLY WOOD Prayer In C
- 9 MARCO CARTA Splendida ostinazione
- 10 PINK Try



NETHERLANDS

POS ARTIST/ALBUM
18/07/2014 - 24/07/2014

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

RUSSIA

POS ARTIST/ALBUM
21/07/2014 - 27/07/2014

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

SPAIN

POS ARTIST/ALBUM
21/07/2014 - 27/07/2014

- 1 ENRIQUE IGLESIAS Bailando
- 2 JOHN LEGEND All of Me
- 3 MR. PROBZ Waves
- 4 PHARRELL WILLIAMS Happy
- 5 MILKY CHANCE Stolen Dance
- 6 COLDPLAY A Sky Full of Stars
- 7 CALVIN HARRIS Summer
- 8 ENRIQUE IGLESIAS Bailando
- 9 DVICIO Paraiso
- 10 DAVID GUETTA Lovers on the Sun

SWEDEN

POS ARTIST/ALBUM
16/07/2014 - 22/07/2014

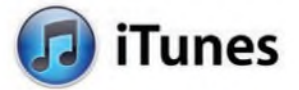
- 1 ALBIN Din soldat (feat. Kristin Amparo)
- 2 LILLY WOOD Prayer In C
- 3 HANSAM Aldrig
- 4 JOHN LEGEND All of Me
- 5 THOMAS STENSTRÖM Slå mig hårt i...
- 6 SAMIR & VIKTOR Success
- 7 PHARRELL WILLIAMS Happy
- 8 DAVID GUETTA Lovers on the Sun
- 9 SIA Chandelier
- 10 MKTO Classic

SWITZERLAND

POS ARTIST/ALBUM
18/07/2014 - 24/07/2014

- 1 LILLY WOOD Prayer In C
- 2 MARLON ROUDETTE When the Beat...
- 3 ANDREAS BOURANI Auf uns
- 4 ONEREPUBLIC Love Runs Out
- 5 CALVIN HARRIS Summer
- 6 JOHN LEGEND All of Me
- 7 MARK FORSTER Au revoir (feat. Sido)
- 8 COLDPLAY A Sky Full of Stars
- 9 SIA Chandelier
- 10 HELENE FISCHER Atemlos durch die ...

CHARTS iTUNES ALBUMS WEEK 30



UNITED KINGDOM

POS	ARTIST/ALBUM
20/07/2014 - 26/07/2014	
1	VARIOUS Now That's What I...! 88
2	ED SHEERAN x
3	COURTEENERS How Good It Was - EP
4	VARIOUS ARTISTS Frozen
5	TROYE SIVAN Trxye - EP
6	SAM SMITH In the Lonely Hour
7	ELLIE GOULDING Halcyon Days
8	GEORGE EZRA Wanted On Voyage
9	VARIOUS Now That's What...Summer
10	VARIOUS ARTISTS Clubland 25

DENMARK

POS	ARTIST/ALBUM
21/07/2014 - 27/07/2014	
1	MADS LANGER Side Effects - EP
2	TROYE SIVAN Trxye - EP
3	VARIOUS ARTISTS More Summer 2014
4	THE RAVEONETTES Pe'ahi
5	CHRISTOPHER Told You So
6	BURHAN G Din For Evigt
7	COLDPLAY Ghost Stories
8	ED SHEERAN +
9	LUKAS GRAHAM Lukas Graham
10	ED SHEERAN x (Deluxe Edition)

FRANCE

POS	ARTIST/ALBUM
21/07/2014 - 27/07/2014	
1	FRÉRO DELAVEGA Fréro Delavega
2	STROMAE Racine Carrée
3	VARIOUS ARTISTS NRJ Party Hits 2014
4	LONDON GRAMMAR If You Wait
5	JULIEN DORÉ L'ŒVE (Deluxe Version)
6	COLDPLAY Ghost Stories
7	IMAGINE DRAGONS Night Visions
8	LA BANDE A RENAUD La bande à...
9	LANA DEL REY Born to Die
10	CHRISTINE... Chaleur humaine

GERMANY

POS	ARTIST/ALBUM
18/07/2014 - 24/07/2014	
1	DIE DREI ??? Folge 169: Die Spur des...
2	HELENE FISCHER Farbenspiel
3	VARIOUS MegaHits Sommer 2014
4	ED SHEERAN x
5	RISE AGAINST The Black Market
6	VARIOUS Tomorrowland - Music Will...
7	LANA DEL REY Ultraviolence (Special)
8	CRO Melodie (Deluxe Edition)
9	MARK FORSTER Bauch und Kopf
10	BOSSE Kraniche (Live in Hamburg)

ITALY

POS	ARTIST/ALBUM
17/07/2014 - 23/07/2014	
1	ARTISTI VARI Hit's Summer! 2014
2	COLDPLAY Ghost Stories
3	VARIOUS Hit Mania Estate 2014
4	COLDPLAY A Sky Full of Stars - EP
5	FRANCESCO RENGA Tempo reale
6	GIORGIA Senza paura (Special Edition)
7	BIAGIO ANTONACCI L'amore comporta
8	MODÀ Gioia...non è mai abbastanza!
9	LIGABUE Mondovisione
10	PAOLO NUTINI Caustic Love



NETHERLANDS

POS	ARTIST/ALBUM
18/07/2014 - 24/07/2014	
1	VARIOUS Tomorrowland - Music Will...
2	STROMAE Racine Carrée
3	VARIOUS ARTISTS MNM Big Hits 2014.2
4	ARCTIC MONKEYS AM
5	VARIOUS De Maxx Long Player 30
6	COLDPLAY Ghost Stories
7	ED SHEERAN +
8	VARIOUS De Finale Foute CD, Vol. 13
9	VARIOUS ARTISTS Hed Kandi Ibiza 2014
10	AVICII True

RUSSIA

POS	ARTIST/ALBUM
21/07/2014 - 27/07/2014	
1	VARIOUS Tomorrowland - Music Will...
2	LANA DEL REY Born to Die
3	ВИНТАЖ Decamerone
4	АЛС Ты - это свет
5	KIESZA Hideaway - EP
6	LA ROUX Trouble In Paradise
7	PHARRELL WILLIAMS GIRL
8	ВЛАДИМИР ... Владимир Высоцкий...
9	IMAGINE DRAGONS Night Visions
10	JUNGLE Jungle VARIOUS ARTISTS Новая волна 2014

SPAIN

POS	ARTIST/ALBUM
21/07/2014 - 27/07/2014	
1	VARIOUS NOW: Los Éxitos del Año 2014
2	IMAGINE DRAGONS Night Visions
3	JUAN MAGAN The King Is Back, Vol...
4	LANA DEL REY Born to Die
5	COLDPLAY Ghost Stories
6	VARIOUS Mujeres y Hombres y...
7	ISMAEL SERRANO La Llamada
8	DAVID GUETTA Lovers on the Sun EP
9	ENRIQUE IGLESIAS SEX AND LOVE
10	JOHN LEGEND Love in the Future

SWEDEN

POS	ARTIST/ALBUM
16/07/2014 - 22/07/2014	
1	VARIOUS Absolute Summer Hits 2014
2	HILLSONG WORSHIP Inget Annat...
3	VARIOUS Absolute Dance Summer 2014
4	VARIOUS För kärlekens skull - Svenska ...
5	LALEH Colors
6	KERBERA She Saw Bridges Burn - EP
7	FIRST AID KIT Stay Gold
8	VARIOUS Absolute Running 2014
9	COLDPLAY Ghost Stories
10	MORRISSEY World Peace Is None of...

SWITZERLAND

POS	ARTIST/ALBUM
18/07/2014 - 24/07/2014	
1	STROMAE Racine Carrée
2	ED SHEERAN x
3	KODALINE In a Perfect World
4	COLDPLAY Ghost Stories
5	LANA DEL REY Ultraviolence (Special Ed)
6	HELENE FISCHER Farbenspiel
7	LO & LEDUC Zucker fürs Volk
8	DIE DREI ??? Folge 169: Die Spur des...
9	CRO Melodie (Deluxe Edition)
10	VARIOUS We Love Summer 2014

CHARTS ANALYSIS WEEK 30



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



- BARS & MELODY Hopeful Syco Music
- ZHU Faded Polydor
- MELISSA STEEL FT POPCAAN Kisses For Breakfast Atlantic
- BAKERMAT One Day (Vandaag) B1
- VIC MENSA Down On My Luck EMI
- NAUGHTY BOY & ROMANS Home Virgin
- LEAH MCFALL FT WILL I AM Home Capitol
- ERIC PRYDZ Liberate Virgin
- PIXIE LOTT Lay Me Down Mercury

UK ARTIST ALBUMS CHART



- ERIC CLAPTON Eric Clapton & Friends - The Breeze Polydor
- TOM PETTY & THE HEARTBREAKERS Hypnotic Eye Reprise
- NEON JUNGLE Welcome To The Jungle RCA
- CHER LLOYD Sorry I'm Late Syco Music
- DAVID GUETTA Nothing But The Beat Parlophone
- THEORY OF A DEADMAN Savages Roadrunner
- STRUTS Everybody Wants Future Records
- ROYAL BRITISH LEGION BAND Forever Decca
- BLUES PILLS Blues Pills Nuclear Blast
- PUMEZA MATSHIKIZA Voice Of Hope Decca
- JENNY LEWIS The Voyager Warner Bros
- STORMZY Dreamers Disease N/A
- SIMPLE MINDS Celebrate - Live At The SSE Hydro Glasgow Edsel
- PINK FLOYD Wish You Were Here Rhino

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

No.1 four times as a member of Girls Aloud between 2002 and 2008, Cheryl Cole equalled that tally outside the group framework, with Crazy Stupid Love - which also delivered a fifth chart-topper for featured rapper Tinie Tempah - debuting at No.1 last Sunday.

Crazy Stupid Love is the first single from Cole's upcoming fourth album, Only Human, and thus follows a familiar pattern - Fight For This Love, the first single from 3 Words, was a No.1 in 2009; Promise This, the first single from Messy Little Raindrops, was a No.1 in 2010; and Call My Name, the first single from A Million Lights, was a No.1 in 2012. Cole is thus in the unique position of having topped the chart with the introductory single from four albums, but never at any other time in her solo career.

Crazy Stupid Love's first week sales of 118,145 - including 3,618 streaming sales - were lower than any of its predecessors. Fight For This Love opened with a stellar



292,846 sales, Promise This started with 157,210 sales, and Call My Name with 152,001 sales.

Previously No.50 on streams alone, Canadian pop/reggae band Magic's debut hit Rude exploded to No.2 on Sunday. Selling 107,845 copies, it is set to dethrone Cole this weekend.

Charli XCX scored her first Top 10 hit in her own right, with Boom Clap - which was previously charting on streaming

points alone - jumping 158-6 (43,166 sales) following its release on download. The 21 year old previously sang on Icona Pop's No.1 smash I Love It, and Iggy Azalea's No.5 hit Fancy. Her only previous chart foray in a solo capacity came last December when Superlove reached No.62.

Last week's top three all declined substantially: Rixton's debut hit Me And My Broken Heart slid 1-8 (39,756 sales),

Ariana Grande's Problem (feat. Iggy Azalea) dipped 2-5 (44,320 sales) and Will.I.Am's It's My Birthday (feat. Cody Wise) fell 3-7 (40,812 sales).

George Ezra's debut single Budapest and debut album Wanted On Voyage have occupied identical chart berths in the last four weeks, each moving 3-5-5-4. Budapest's Sunday climb was attended by sales of 44,777 copies.

Elsewhere in the Top 10: Ella Henderson's Ghost bounced 4-3 (59,785 sales), Jess Glynne's Right Here retreated 7-9 (35,666 sales) and Ed Sheeran's Sing dipped 8-10 (31,338 sales).

Originally released in 1992, Always by MK feat. Alana, dashes to a No.12 debut (28,699 sales) thanks to new mixes.

Overall singles sales were up 6.73% week-on-week, at 5,495,419. Streaming accounted for 2,674,898 sales, 48.68% of the total. Under previously existing criteria where only paid-for purchases were included, overall singles sales were up 7.71% week-on-week at 2,820,521 - 15.62% below same week 2013 sales of 3,342,737, and the 50th consecutive week in which they have declined versus a year ago.

ALBUMS

■ BY ALAN JONES

Becoming the first album to spend five consecutive weeks at No.1 since Adele's 21 in early 2011, Ed Sheeran's X sold a further 33,283 copies last week - the lowest for a No.1 for 15 weeks - to raise its cumulative sales to 400,532. It seems set for a sixth straight week at the summit, with Tuesday's midweek sales flashes showing it to be 37.90% ahead of nearest challenger The Breeze, by Eric Clapton & Friends.

Although X has seen sales decline significantly week-on-week since its release, nothing came near to matching it in the latest frame, with La Roux's long-awaited second album Trouble In Paradise proving to be the fastest selling new release and the only new Top 10 arrival, with first week sales of just 8,391 earning it a No.6 debut.

It's a little over five years since La Roux's eponymous debut album opened and peaked at No.2 on sales of 62,650 copies in the wake of their smash hits, In For The Kill (No.2) and follow-up Bulletproof, which was No.1 when the album was released. By contrast, the unreasonably long delay in releasing a follow-up and the fact that the album has yet to spawn a major



hit - Uptight Downtown debuted at No.63 (5,740 sales) on Sunday - will undoubtedly have counted against Trouble In Paradise. In For The Kill has thus far sold 875,523 copies, Bulletproof has sold 530,524 copies and the first album has sold 416,667 copies.

Morrissey's new album, World Peace Is None Of Your Business, suffered a big 2-12 (5,255 sales) dip on Sunday, at the end of its second frame, but the rest of the Top 10 was fairly static.

Blue Smoke/The Best Of Dolly Parton suffered an 11.70% dip in sales but gave the veteran country singer another new peak, climbing 3-2 (13,602 sales). Also

charting higher on lower sales were In The Lonely Hour by Sam Smith (4-3, 12,347 sales), Wanted On Voyage by George Ezra (5-4, 9,379 sales), Ghost Stories by Coldplay (8-5, 8,416 sales), 5 Seconds Of Summer (9-8, 6,993 sales) and Halcyon by Ellie Goulding (10-9, 6,612 sales). Completing the top tier, Paolo Nutini's Caustic Love drifted 6-7 (7,621 sales) and Paloma Faith's A Perfect Contradiction jumped 16-10 (6,483 sales).

Also departing from the Top 10 was Jungle's eponymous debut (7-19, 4,088 sales).

Without a Top 20 album for the

first 38 years of his career, 65 year old folk singer Richard Thompson scored his third in a row since 2010, with Acoustic Classics debuting at No.16 (4,321 sales) on Sunday, to equal his previous best, as set by 2013's Electric.

Progressive rock veterans Yes' 21st studio album, Heaven & Earth, debuted at No.20 (3,996 sales) to become their highest charting album of new material since 1991. It brought Yes' tally of chart albums since their 1970 chart debut to 23, including two No.1s.

With nearly 50 albums to his credit since 1998 - a tally that includes self-released CDRs, live sets and studio albums - Fife singer/songwriter Kenny Anderson is one of the UK's most prolific recording artists under the less conventional name of King Creosote. Not one of his previous albums has made the Top 75 but with Glasgow staging the Commonwealth Games, he was commissioned to write and perform the soundtrack to BBC TV documentary From Scotland With Love. First shown in June, and repeated on BBC Four several times since, it helps to generate sales of 3,926 copies of the King Creosote album, which duly debuted at No.21 (No.3 in Scotland).

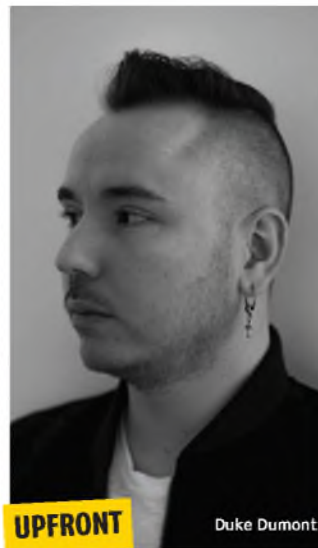
Overall album sales were up 14.77% week-on-week at 1,454,766 - 11.09% below same week 2013 sales of 1,636,244.

CHARTS CLUB WEEK 30
 Club charts are available on MusicWeek.com every Friday
UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	7	5	DUKE DUMONT Won't Look Back / <i>Blase Boys Club/Virgin/EMI</i>
2	11	3	PORTER ROBINSON FT. URBAN CONE Lionhearted / <i>Virgin/EMI</i>
3	1	4	ZHU Faded / <i>Polydor</i>
4	19	3	SOLANGE HILARIO Tick Tock / <i>Da Banda</i>
5	8	5	KANT Ey Yo / <i>One More Tune</i>
6	20	5	CAZZETTE FT. THE HIGH Sleepless / <i>Icons</i>
7	13	5	OLIVER \$ & JIMI JULES Pushing On / <i>Defected</i>
8	32	2	WATERMAT Bullit / <i>Go Beat/Spinnin'</i>
9	10	6	DISCIPLES Poison Arrow / <i>FFRR</i>
10	21	2	MNEK Wrote A Song About You / <i>Virgin/EMI</i>
11	16	4	VIC MENSA Down On My Luck / <i>Virgin/EMI</i>
12	25	4	HENRY KRINKLE Stay / <i>Relentless</i>
13	NEW 1		CHRIS MALINCHAK FT. MIKKY EKKO Stranger / <i>Relentless</i>
14	RE 3		THE DEALER FT. DAMON C. SCOTT Right Beside You / <i>Pocket Aces/AATW</i>
15	15	4	FERRICK DAWN & REDONDO Love Too Deep / <i>3 Beat</i>
16	NEW 1		DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / <i>Parlophone</i>
17	28	3	ALLA RAY FT. SNEAKBO The Race / <i>Hot Beat</i>
18	6	5	KOVE FT. MELISSA STEEL Way We Are / <i>MIA</i>
19	22	2	BLONDE FT. CHARLI TAFT Higher Ground / <i>FFRR</i>
20	5	4	ARIANA & THE ROSE Love Me, Hate Me / <i>Pookiebird</i>
21	26	10	ZINC FT. SNEAKY SOUND SYSTEM Show Me / <i>Rinse/Virgin/EMI</i>
22	NEW 1		KAMAURA FT. MARCUS COLLINS Sweet Thang / <i>Spincredible</i>
23	29	3	GURU JOSH (In) My Burning Bush / <i>Cj Prod.</i>
24	2	6	AVICII Lay Me Down / <i>PRMD/Positiva</i>
25	NEW 1		FREEMASONS Shakedown 3 - EP / <i>freemason</i>
26	NEW 1		QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / <i>3 Beat</i>
27	RE 2		AIDEN JUDE Tonight / <i>Crowd</i>
28	12	13	HOT NATURED Benediction / <i>FFRR</i>
29	37	4	MAVERICK SABRE Emotion (Ain't Nobody) / <i>Virgin/EMI</i>
30	NEW 1		FOXES Glorious / <i>Sign Of The Times</i>
31	40	2	YONES On The Rise / <i>One Nation/Tommy Boy</i>
32	34	2	PLASTIK FUNK FT. POLINA One Of These Days / <i>Tiger</i>
33	24	6	JESS GLYNNE Right Here / <i>Atlantic</i>
34	3	5	NAUGHTY BOY FT. SAM ROMANS Home / <i>Virgin/EMI</i>
35	17	7	ERIC PRYDZ Liberate / <i>Virgin/EMI</i>
36	27	11	MK FT. ALANA Always / <i>MoS/Defected</i>
37	NEW 1		EK MUZIK It's You / <i>Midas</i>
38	18	8	BINGO PLAYERS Knock You Out / <i>Positiva</i>
39	NEW 1		COLDPLAY A Sky Full Of Stars / <i>Parlophone</i>
40	NEW 1		MAKREE FT. EDVARDS GRIEZE Clouds / <i>Metron</i>

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	3	BEYONCE Pretty Hurts / <i>Sony</i>
2	16	2	SOLANGE HILARIO Tick Tock / <i>Da Banda</i>
3	21	2	PORTER ROBINSON FT. URBAN CONE Lionhearted / <i>Virgin/EMI</i>
4	10	3	FERRICK DAWN & REDONDO Love Too Deep / <i>3 Beat</i>
5	14	3	CHRIS MALINCHAK FT. MIKKY EKKO Stranger / <i>Relentless</i>
6	15	2	DUKE DUMONT Won't Look Back / <i>Blase Boys Club/Virgin/EMI</i>
7	12	2	COLDPLAY A Sky Full Of Stars / <i>Parlophone</i>
8	17	4	RIXTON Me And My Broken Heart / <i>Polydor</i>
9	29	2	CLEAN BANDIT FT. STYLO G Come Over / <i>Atlantic</i>
10	26	2	M.O. Dance On My Own / <i>Operator</i>
11	27	3	CAZZETTE FT. THE HIGH Sleepless / <i>Icons</i>
12	RE 4		THE DEALER FT. DAMON C. SCOTT Right Beside You / <i>Pocket Aces/AATW</i>
13	1	4	NAUGHTY BOY FT. SAM ROMANS Home / <i>Virgin/EMI</i>
14	3	5	ERIC PRYDZ Liberate / <i>Virgin/EMI</i>
15	NEW 1		MNEK Wrote A Song About You / <i>Virgin/EMI</i>
16	23	2	HENRY KRINKLE Stay / <i>Relentless</i>
17	NEW 1		FOXES Glorious / <i>Sign Of The Times</i>
18	NEW 1		BASHEBA FT. JORDAN REECE Dirty Love (Your Love) / <i>X.O.B</i>
19	5	5	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love / <i>Polydor</i>
20	20	6	JESS GLYNNE Right Here / <i>Atlantic</i>
21	NEW 1		MAGIC! Rude / <i>Sony</i>
22	30	2	A.M. SNIPER FT. WILEY Bus Pass / <i>3Fifty7</i>
23	NEW 1		ONEREPUBLIC Love Runs Out / <i>Interscope</i>
24	NEW 1		DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / <i>Parlophone</i>
25	NEW 1		ALLA RAY FT. SNEAKBO The Race / <i>Hot Beat</i>
26	18	5	MK FT. ALANA Always / <i>MoS/Defected</i>
27	11	6	AVICII Lay Me Down / <i>PRMD/Positiva</i>
28	NEW 1		JANE MCDONALD Love Is All / <i>JMD</i>
29	28	5	BINGO PLAYERS Knock You Out / <i>Positiva</i>
30	NEW 1		QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / <i>3 Beat</i>

**UPFRONT**

Duke Dumont

**COMMERCIAL POP & URBAN****Dumont scores Upfront hat-trick****ANALYSIS**

BY ALAN JONES

Duke Dumont makes it three No.1s in a row on the Upfront chart, with latest effort Won't Look Back jumping 7-1 to deny Virgin/EMI labelmate Porter Robinson, whose Lionhearted (feat. Urban Cone) jumps 11-2, ending up only slightly in arrears.

Duke Dumont - real name Adam Dyment - first topped the Upfront chart in March 2013 with Need U (100%), and returned to the summit in

February 2014 with I Got U. Both tracks went on to top the Official Charts Company sales chart, with Need U (100%) selling 425,000, while I Got U recently passed the 500,000 mark.

Beyonce beats Solange is a sentence that is open to misinterpretation but any thoughts that the former Destiny's Child star has revenged her sister's elevator attack on husband Jay Z are wide of the mark. The Solange that Beyonce has beaten is Solange Hilario whose debut Commercial Pop chart hit Tick

Tock jumps 16-2 this week but is kept off the summit by Beyonce's latest single, Pretty Hurts. In mixes by R3Hab, it is Beyonce's first No.1 since I Was Here in September 2012, which was the last of 11 in a row for the diva.

Pretty Hurts also jumps 2-1 on the Urban club chart, where it is the third No.1 from Beyonce's current, eponymous album, following a February promo which combined two previous singles, Drunk In Love (feat. Jay-Z) and XO, and - a mere four weeks later - Blow.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	BEYONCE Pretty Hurts / <i>Sony</i>
2	1	9	VIC MENSA Down On My Luck / <i>Virgin/EMI</i>
3	11	5	JEREMIH FT. YG Don't Tell 'Em / <i>Virgin/EMI</i>
4	3	5	AMERIIIE What I Want / <i>Feenix Rising</i>
5	7	5	QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / <i>3 Beat</i>
6	5	8	FERRICK DAWN & REDONDO Love Too Deep / <i>3 Beat</i>
7	20	2	JUS NOW FT. BLAXX Leh Go / <i>3 Beat</i>
8	4	8	WILL.I.AM FT. CODY WISE It's My Birthday / <i>Interscope</i>
9	13	5	MAX MARSHALL Be Free / <i>Fudge</i>
10	10	9	A.M. SNIPER FT. WILEY Bus Pass / <i>3Fifty7</i>
11	15	4	ALLA RAY FT. SNEAKBO The Race / <i>Hot Beat</i>
12	NEW 1		ALEXA Famous / <i>White Label</i>
13	19	3	MYSTERY SKULLS Ghost / <i>Warner Bros.</i>
14	NEW 1		PELTSMAN FT. KENNY THOMAS Your Love / <i>Urban Sprawl</i>
15	6	5	TINCHY STRYDER FT. TAKURA ESG / <i>Cloud 9</i>
16	30	2	M.O. Dance On My Own / <i>Operator</i>
17	9	5	NAUGHTY BOY FT. SAM ROMANS Home / <i>Virgin/EMI</i>
18	16	8	USHER Good Kisser / <i>RCA</i>
19	NEW 1		CHRIS BROWN FT. USHER & RICK ROSS New Flame / <i>RCA</i>
20	NEW 1		MNEK Wrote A Song About You / <i>Virgin/EMI</i>
21	NEW 1		LUST & BURN X SO SHAW Different Kind Of Love / <i>Katnipp</i>
22	14	10	JASON DERULO FT. SNOOP DOGG Wiggle / <i>Warner Bros.</i>
23	17	5	WILEY You Know The Words / <i>One More Tune</i>
24	8	6	ARIANA & THE ROSE Love Me, Hate Me / <i>Pookiebird</i>
25	12	6	NICKI MINAJ Pills N Potions / <i>Cash Money/Republic</i>
26	NEW 1		SIGMA FT. PALOMA FAITH Changing / <i>3 Beat</i>
27	21	15	CHRIS BROWN FT. LIL WAYNE Loyal / <i>RCA</i>
28	NEW 1		T.I. FT. IGGY AZALEA No Mediocore / <i>Grand Hustle/Capitol</i>
29	NEW 1		OLIVIA SOMERLYN Parachute / <i>White Label</i>
30	23	3	G-EAZY FT. REMO I Mean It / <i>RCA</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	FREEMASONS Shakedown 3 EP
2	SIGMA FT PALOMA FAITH Changing
3	DAVID GUETTA Lovers On The Sun
4	DJ FRESH FT ELLIE GOULDING Flashlight
5	TCTS Games
6	BLONDE FT CHARLI TAFT Higher Ground
7	BONDAX All I See
8	HIGH CONTRAST FT CLARE MAGUIRE Who's Loving You
9	JESSIE WARE Tough Love
10	CAHILL Sunshine
11	MARK KNIGHT Bullets Vol.3
12	SOLANGE HILARIO Tick Tock
13	ABOVE & BEYOND FT ALEX VARGAS Blue Sky Action
14	ALESSO Tear The Roof Up
15	UMMET OZCAN Smash
16	DIRTY SOUTH FT SAM MARTIN Unbreakable
17	LYKKE LI Gunshot
18	WIDEBOYS VS RUFF DRIVERZ Deeper Love Reloaded
19	ROMANTHONY What \$ Love
20	GURU JOSH My Burning Bush

PRODUCT KEY RELEASES

► **KLANGKARUSSELL** Netzwerk 04.08► **NEON TREES** Pop Psychology 11.08► **LUKE SITAL-SINGH** The Fire Inside 18.08► **BASEMENT JAXX** Junto 25.08► **THE KOOKS** Listen 01.09

AUGUST 4

SINGLES

- **BLONDE** Higher Ground (*Ftn*)
- **NELL BRYDEN** Wayfarer (*157/Nycr/Absolute*)
- **CHRIS MALINCHAK FT MIKKY EKKO** Stranger (*Epic*)
- **DJ CASSIDY FT R KELLY** Make The World Go Round (*Columbia*)
- **ELBOW** Real Life (*Fiction*)
- **KASABIAN** Bumblebee (*Columbia*)
- **NETSKY** Running Low (*Epic*)
- **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/Pmr*)

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 (*Surryata*)

AUGUST 11

SINGLES

- **A.M. SNIPER FT WILEY** Bus Pass (*3Fifty7*)
- **BINGO PLAYERS** Knock Me Out (*Virgin/Emi*)
- **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*)
- **HOT NATURED** Benediction Ep (*Fttr/Hot Creations/Warner*)
- **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*)
- **TWIN ATLANTIC** Brothers And Sisters Ep

(Red Bull)

- **YOUNG & SICK** Heartache Fetish (*Virgin*)

ALBUMS

- **ANNIE EVE** Sunday '91 (*Rca*)
- **BEAR HANDS** Distraction (*Warner Brothers*)
- **CHILDHOOD** Lacuna (*House Anxiety/Marathon Artists*)
- **ALEX CLARE** Three Hearts (*Island*)
- **ENGINEERS** Always Returning (*Kscope*)
- **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 (*Nettwerk*)
- **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*)
- **BASEMENT JAXX** Never Say Never (*Atlantic Jaxx*)
- **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 (*Xenomaniya/Sony*)
- **MALLORY KNOX** Ghost In The Mirror (*Rca*)
- **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*)
- **SAINT MOTEL** My Type Ep (*Parlophone*)
- **LUKE SITAL-SINGH** Nothing Stays The Same (*Parlophone*)
- **T.I. FT IGGY AZALEA** No Mediocre (*Columbia/Grand Hustle*)
- **THE TING TINGS** Wrong Club (*Finca*)
- **UNION J** Tonight (We Live Forever) (*Epic*)
- **WANKELMUT & EMMA LOUISE** My Head Is A Jungle (*Virgin*)

- **YEARS & YEARS** Take Shelter (*Polydor*)

ALBUMS

- **ACCEPT** Blind Rage (*Nuclear Blast*)
- **BAHAMAS** Bahamas Is Afie (*Brushfire/Island*)
- **CELEBRATION** Albumin (*Bella Union*)
- **THE COURTEENERS** Concrete Love (*Coup/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 DIZEE RASCAL** Still Sittin' Here (*Island*)
- **G.R.L** Ugly Heart (*Rca*)
- **KIMBERLY ANNE** Liar (*Polydor*)
- **KLANKARUSSELL** 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 (*Mi7/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 (*Finest Gramophone*)
- **DRY THE RIVER** Alarms In The Heart (*Transgressive*)
- **ERLAND AND THE CARNIVAL** Closing Time (*Full Time Hobby*)
- **ARIANA GRANDE** My Everything (*Republic/Island*)
- **PORTISHEAD** Dummy - Re-Release (*Island*)
- **ROYAL BLOOD** Royal Blood (*Warner Brothers*)
- **PHILIP SAYCE** Influence (*Provaque/Mascol*)
- **THE WYTTCHES** Annabel Dream Reader (*Heavenly*)

SEPTEMBER 1

SINGLES

- **BECK** Heart Is A Drum (*Emi*)
- **SINEAD HARTNETT** No Other Way Ep (*Virgin/Emi*)
- **JHENE AIKO FT COCAINE BOS** To Love And Die (*Virgin*)
- **MIGHTY OAKS** Brother (*Island*)
- **MNEK** Wrote A Song About You (*Virgin/Emi*)
- **PHOX** Kingfisher (*Partisan*)

ALBUMS

- **ASHLEY ROBERTS** Butterfly Effect (*Metropolis*)
- **THE COLOR MORALE** Hold On Pain Ends (*Fearless*)
- **HAMMERFALL** "(R)Evolution" (*Nuclear Blast*)
- **KLANKARUSSELL** Netzwerk (*Island*)
- **THE KOOKS** Listen (*Virgin/Emi*)
- **LONELY THE BRAVE** The Day's War (*Hassle/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*)
- **JEREMIH FT. YG** Don't Tell 'Em (*Virgin/Emi*)
- **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 Jean*)
- **INTERPOL** El Pintor (*Salt Limit*)
- **QUEEN** Queen: Live At The Rainbow '74 (*Virgin/Emi*)
- **SIMIAN MOBILE DISCO** Whorl (*Anti-*)

SEPTEMBER 15

SINGLES

- **STEVE ANGELLO** Wasted Love (*Rca*)

- **CATFISH & THE BOTTLEMEN** Cocoon (*Island*)
- **COUNTING CROWS** Scarecrow (*Virgin*)
- **ENRIQUE IGLESIAS FT. DECIMAR & SEAN PAUL** Bailando (*Island*)
- **HOZIER** Take Me To The Church (*Island*)
- **IGGY AZALEA FT. RITA ORA** Black Widow (*Virgin*)
- **MO LOGO** My Sweetie (*Island*)
- **VANCE JOY** Dream Your Life Away (*Atlantic*)

ALBUMS

- **CATFISH & THE BOTTLEMEN** The Balcony (*Island*)
- **ADAM COHEN** We Go Home (*Cooking Vinyl*)
- **COUNTING CROWS** Somewhere Under Wonderland (*Virgin*)
- **THE PINEAPPLE THIEF** Magnolia (*A Scope*)
- **RED SKY JULY** Shadowbirds (*Proper*)
- **STROMAE** Racine Carre (*Island*)
- **TRAIN** Bulletproof Picasso (*Columbia*)

SEPTEMBER 22

SINGLES

- **CHILDISH GAMBINO** 3005 (*Glassnote/Island*)
- **KRYSTAL KLEAR FT YASMIN** One Night Only (*Island*)
- **PRIDES** I Should Know You Better (*Island*)
- **WEEZER** Back To The Shzck (*Island*)

ALBUMS

- **ERASURE** The Violet Flame (*Mute*)
- **HOZIER** Hozier (*Island*)
- **LENNY KRAVITZ** Strut (*Roxie/Proper*)
- **MAPEI** Hey Hey (*Columbia*)

SEPTEMBER 29

SINGLES

- **JESSIE J, ARIANA GRANDE, NICKI MINAJ** Bang Bang (*Island*)

ALBUMS

- **WEEZER** Everything Will Be Alright In The End (*Island*)

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

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▲ **WELCOME ANDY C**

The glasses were raised at Atlantic once more this week when the Warner label welcomed drum 'n' bass DJ Andy C to its roster. The obligatory post-signing smile and snap can be seen above. L to R: Mark Mitchell (general manager, Atlantic Records UK), Scott Bourne (Andy C's manager), Andy C, Ben Cook (president, Atlantic Records UK), Joe Barbe (A&R manager Atlantic Records UK) and lawyer Dean Marsh.



◀ **ON-SCREEN SHEP**

Legendary manager Shep Gordon isn't short of friends and here he is with Kilimanjaro's Stuart Galbraith and The Agency Group's Neil Warnock at the UK premiere of *Supermensch: The Legend Of Shep Gordon* at the BFI earlier this month. The Mike Myers directed documentary is in cinemas now and looks back across Gordon's career managing music acts including Alice Cooper and Luther Vandross.

KEY SONGS IN THE LIFE OF

Simon Napier-Bell



Manager, Songwriter, Producer and Author

What was the first record you remember buying?
Pretty Little Black-Eyed Susie by Guy Mitchell, when I was ten. Seeing myself mime to it in the mirror put me off pop music for a decade and I turned to jazz.

Which song was (or would be) the first dance at your wedding?
Put Your Records On by Corrine Bailey (pictured).



Which track would you like played at your funeral?
The Winner Takes It All by Abba. The perfect "I give up" song.

What's your karaoke speciality?
Refusing to sing!

What was the best artist meeting of your life?
Age 18, at a London airport. I was leaving to emigrate to Canada and Count Basie's band were in the lounge.

Recommend a track Music Week readers may not have heard?
Stay With Me Baby by Lorraine Ellison. The ultimate balance between singing and having an emotional breakdown.

What's your favourite single/track of all time?
Impossible to answer. There are dozens, so I'd better go for something that made me money - You Don't Have To Say You Love Me by Elvis.

▶ **THE AMERICANA DREAM**

The second Americana Music Association UK conference took place at the beginning of July at Suffolk's Easton Park Farm as part of The Maverick Festival. There was plenty of time to enjoy the good weather between the programmed events and networking sessions. Pictured [L-R]: Paul Fenn (Asgard/AMA-UK associate director), Alan West (musician/NEO Music), Bob Paterson (BPA Live/AMA-UK co-vice chair), MC Hansen (musician) and Bob Harris (BBC Radio 2).



ARCHIVE

MUSIC WEEK July 12 1975

HEADLINE NEWS

Majors are set to breathe life into the depressed mid-price popular music market. High quality repertoire – including chart names – extensive marketing campaigns and heavy emphasis on tape are all key elements in the effort. One release, A&M's £1.79 Hamlet line out this month, has been on the drawing board for more than six months. A&M marketing director Keith Lewis said: "We haven't rushed into it because we wanted to get the packaging and repertoire right."

ALSO

Warner Bros. Records has taken drastic steps and cut back eight staff roles in its reorganisation efforts to combat the national economic crisis. The announcement follows the axing of 43 staff in the US.

SINGLES TOP 10 12.07.75

POS	ARTIST	SINGLE
1	JOHNNY NASH	Tears On My Pillow
2	RAY STEVENS	Misty
3	VAN MCCOY	The Hustle
4	10CC	I'm Not In Love
5	CHI-LITES	Have You Seen Her/ Oh Girl
6	GARY GLITTER	Doing Alright With The Boys
7	BAY CITY ROLLERS	Give A Little Love
8	HAMILTON BOHANNON	Disco Stomp
9	WINDSOR DAVIES	Whispering Grass
10	PETE WINGFIELD	Eighteen With A Bullet

WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Midge Ure



Written for *Band Aid (Do They Know It's Christmas?)*, *Ultravox* and *Stephen Emmer*

What was the first song you ever wrote?
Like most first stabs at writing it was very derivative and sounded like whatever I was listening to at that moment.

And the last song you wrote?
A track I co-wrote with Stephen Emmer for the International Blue project, *Taking Back My Time*.



What is the song you're proudest of and why?
Ultravox's All Fall Down (pictured) stands out; it was one of the first songs I realised would stand up performed 'stripped down'.

Which song do you wish you'd written and why?
I've always found 'old school' arrangements fascinating. They're not just a verse and chorus, like I'll Be Seeing You by Sammy Fain and Irving Kahal.

Where do you write and what do you write on/with?
I tend to write in the studio with all my 'toys' around me: guitars, computer and Logic.

Who is your favourite songwriter of all time?
Kate Bush. Unique and not restrained by pop limitations

And your favourite songwriter of the moment?
Elbow seem to have a style all of their own.

ALBUMS TOP 10 12.07.75

POS	ARTIST	SINGLE
1	CARPENTERS	Horizon
2	WINGS	Venus And Mars
3	ELTON JOHN	Captain Fantastic
4	THE STYLISTICS	The Best Of
5	BAY CITY ROLLERS	Once Upon A Star
6	10CC	The Original Soundtrack
7	BAY CITY ROLLERS	Rollin'
8	THREE DEGREES	Take Good Care Of Yourself
9	EAGLES	One Of These Nights
10	10CC	Greatest Hits Of 10CC

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NEW RELEASES RECOMMENDED 12.07.75



ROGER DALTRY RIDE A ROCK HORSE

Daltrey's second solo album is a chart certainty this week, for the sheer technical quality of the recording if nothing else. Producer Russ Ballard has given Daltrey's voice a majestic clarity, rather than another muddy mix. He is clearly the master of his situation, rather than a member of the band. Highlights include the driving *Get Your Love*, the passionate *Proud* and the tender *Oceans Away*. With the exception of Rufus Thomas oldie *Walking The Dog*, every song is patriotically an English copyright. The album sleeve of Daltrey as a centaur is just another plus in its favour.

AD WATCH

Who doesn't love a good pun? Michael Murphey's ad team certainly must, as he's "Riding high with his amazing new single", which just so happens to be about a horse. Not the horse in the advert though. No, Murphey's single *Wildfire* is about an escaped pony of the same name, which is being searched for by its owner, a ghostly young woman, during a blizzard. Presumably because both woman and pony are ghosts, they are invisible and that's why they're not in the advert. Written in in the advert in a font which could be either fire or a horse's mane, *Wildfire* is also Radio 1 Breakfast Show host Noel Edmond's record of the week.



MusicWeek

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