



BIG INTERVIEW

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"Artists are in the business to make money, there's no way they are taken advantage of"



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"Our next phase of expansion is events, we want a Downtown festival everywhere"

SoundCloud defends its model

THE SERVICE IS IN THE PROCESS OF ROLLING OUT A NUMBER OF MONETISATION FEATURES

DIGITAL

■ BY RHIAN JONES

SoundCloud has fiercely defended its unlicensed streaming model, explaining that its journey to monetisation for creators was always part of its business plan.

After recently announcing plans to incorporate advertising, as well as launching an ad-free subscription model as part of new licensing deals with entertainment companies, Jeff Toig, chief business officer at SoundCloud (pictured), said the platform is taking the next step of its development.

"Building a company takes time and SoundCloud has been built in three phases," Toig explained to *Music Week*. "Firstly, we wanted to build tools for creators. Secondly, we wanted to help artists build a huge audience through our service. Now we're taking the third step - enabling creators to make money through the platform."



A new partner programme, On SoundCloud, offers selected 'Premier' users the opportunity to make money on the platform. For now, access is by invitation only and limited to the US, but will be rolled out to more creators and territories

over time. Over 20 content partners have signed up so far, including labels, publishers, podcasters, comedians, MCNs and emerging artists. Said Toig: "We're working to aggressively roll out the On SoundCloud Premier tier to more creators.

"Building a company takes time and SoundCloud has been built in three phases. Now we're onto the third step" JEFF TOIG, SOUNDCLLOUD

Ultimately, we want all creators to have the opportunity to make money through the platform and we'll be working to expand the programme globally over time."

The streaming service will run ads from companies such as Red Bull, Jaguar and Comedy Central in conjunction with licensed content. Among the initial content partners are Sony/ATV and BMG, INgrooves and Seed, comedy website Funny or Die and a number of independent artists, including Washington rapper GoldLink.

Universal, Sony and Warner are yet to sign up, but negotiations with the major labels have been rumoured to be near completion for

a few months. While Toig refused to comment on terms of any deals, the Berlin-based company is said to be offering each label a 3-5% stake with a percentage of future revenue, in return for agreeing not to sue SoundCloud over past copyright infringements, according to *New York Times* sources.

Toig said that he "strongly refutes any suggestion of copyright infringement" on the platform, adding that SoundCloud has invested heavily in technology, systems, processes and people to ensure that the service only hosts legitimate content.

"SoundCloud was built by creators, for creators, and we have dedicated people working hard everyday to ensure that creators' rights are respected. We make it very clear that creators are only permitted to upload content that they own."

Since launching six years ago, the company has raised more than \$100 million in investment and has a reported 175 million users.

Infectious deal cost BMG £6m, say sources

LABELS

■ BY TIM INGHAM



Korda Marshall's Infectious.

BMG this week announced the shock acquisition of one of Britain's most exciting independent labels -

And according to sources close to the deal, the rights company was committed enough to stump up a significant sum. Although no-one directly connected to the deal would comment, *Music Week* understands that BMG paid around £6 million for the label. The purchase of Infectious, which includes material from star talent such as Alt-J and Drenge, was confirmed by BMG on Tuesday (September 2).

Marshall (pictured) and

his team will now transfer to BMG's London office. They will report into BMG Chrysalis UK EVP Alexi Cory-Smith, who commented that she intended to "put our international infrastructure to work for the Infectious roster". The first big project to benefit will be the second album from Mercury Prize-winners Alt-J. The hotly-anticipated LP, *This Is All Yours*, is due out on September 22. Alt-J's debut album, *An*

Awesome Wave - which also picked up an Ivor Novello - was released in May 2012 and has gone on to sell more than one million copies and be streamed 270 million times on Spotify.

The deal follows BMG's recorded music acquisitions of Sanctuary Records, Mute Records and Skint/Loaded Records in the past two years.

"After 33 years in music, my ambition for this business is undiminished and all of us at

Infectious are looking forward to working with BMG," said Marshall. "BMG shares many of our values, and offers access to a level of scale, infrastructure and financial support that will help take the label to the next level. I would like to express my appreciation to my business partner Michael Watt for his unstinting support and wisdom over the past five years, to Pat Carr and the entire Infectious team and to all of our artists."

EDITORIAL

Rush of Blood
may change
everything

THERE IS LITTLE MORE TEDIOUS than hearing some hoary old industry sage tell you that 'rock music is dead'. Then, sure as the BBC turning up early at a Yewtree raid, will follow the bullshit ying to that yang: managers of young noise-rampant oiks who are, like, totally going to show the world why ROCK IS BACK.

Yawn, right? The only way to prove or disprove each hypothesis is with the combative Download antagonist's kryptonite - solid, square stats - and, well, they're contemplative old buggers. The numbers rarely validate a 'rock's completely doomed' or 'it's like Sabbath's first coming!' hypothesis - but even a casual industry observer will know which side they've fallen closer to of late.

According to Official Charts Company data, just two of the UK's Top 20 best-selling albums from the past three years can be classified as 'rock' - Mumford & Sons' Babel and Coldplay's Mylo Xyloto. Both feature a fair amount of six-string, but we're hardly talking devil-horned, Flying V sonic barbarians.

The closest you'll get to the heavier side of 'rock' in the upper sales echelons is The Black Keys' El Camino: the 78th most popular album in the UK since 2011, and a rare example of a commercial success that wants you to headbang a wee bit.

"Anyone else get the impression there's been a hefty, suppressed audience of Zeppelin-riff loving rock fans ignored by major labels for years?"

Let's face it: Amongst those who green-light the biggest marketing budgets at major labels, anything veering towards heavy British rock music for the past few years has been about as popular as Katie Hopkins on a Mumsnet forum. Some laudable parties have kept the dream alive - howdy Raw Power and Search & Destroy! - but in the main, it appears the major label attitude to rock is: it's not fashionable, it's not as pleasingly jiggly as Nicki Minaj and it's so *bloody loud*. Little wonder it only took a couple of high-profile casualties to put off the best part of an entire A&R fraternity.

But what's this? Royal Blood's debut album has made a monumental, historical impact over the past week. Bollocks, I'm definitely turning into one of them: ROCK REALLY IS BACK!

No, seriously, it is. And as only the most twisted, debauched, gnarly fan of the devil's music would say: for once, the empirical data completely backs up my theory.

Last week, Royal Blood's No.1 debut LP sold just under 66,000 copies in the UK. Some now-household names whose debut records sold less in their first week: Mumford & Sons, Bastille, Florence + The Machine, The Ting Tings, Paolo Nutini, Rita Ora, Rizzle Kicks and Lorde. Plus, Royal Blood did it with downloads plummeting and guitar bands barely getting a sniff on UK TV.

Now, Royal Blood make cracking tunes - and if the heavy rock dial twists maliciously up to a face-melting 11, I'd put them on a comparatively serene 8. But does anyone else get the impression that there just might have been a hefty audience of Zeppelin riff-loving rock fans whose desperation to discover a band they can cling to has been building up for years and years? A non-specialist, non-enthusiast, mainstream audience it takes big bucks to reach?

Warner Bros and management company Wildlife clearly did. And now they're sitting on one of the most remarkable breakthrough artists in recent times. As a loud man once said: We Salute You.

Tim Ingham, Editor

Wadsworth: Don't give up on mavericks

BPI MAN CALLS FOR COMMITMENT FROM UK LABELS

LABELS

BY TIM INGHAM

Outgoing BPI chairman Tony Wadsworth was presented with his very own commemorative BRIT Award at the trade body's AGM this week - by none other than Damon Albarn.

Albarn worked closely with the popular exec during his tenure as chairman and CEO of EMI between 1998 and 2008.

An emotional Wadsworth, who will step down from the BPI after seven years in December, said that during his record label career, he had been blessed to work with standout artists including Radiohead and Robbie Williams, but that Albarn was the greatest talent he ever came across. He praised the Blur and Gorillaz founder for evolving from "leaping off speaker stacks in a four piece indie band to writing operas in Mandarin", and then pleaded with industry leaders not to give up on nurturing unpredictable talent over a similarly long-term period because "Britain needs brilliant artists like this one".

Albarn kept his speech short but sincere. He described the upsides of working with Wadsworth as an artist, commenting: "You could always push it to a point with Tony, but at that point he was the boss. And he's still the boss."

Wadsworth said: "I'm overwhelmed - thank you very much. The last seven years at the BPI have been fantastic. I cannot stress enough what a great CEO you have in Geoff Taylor - he is the best at what he does in our industry, so value him."

Wadsworth also gave a staunch defense of record labels, commenting: "The label has never been more important than it is today... We are all creators now, and that's absolutely fine, but I would like to listen to some good stuff please. And I don't think I am alone.

"That's where labels come in. Labels trawl through the dross and the ordinary, and find the



"As an artist [at EMI], you could always push it to a point with Tony, but at that point he was the boss. And he's still the boss"

DAMON ALBARN

best artists and work with them to help them get even better, then they work with them to present their music in a way which will cut through all the rest of the clutter and digital debris, so that the music fan can have the best possible experience and so that music creators can make a living. That requires skills, knowledge, experience, and money."

Earlier, a host of industry leaders and former industry leaders paid tribute to Wadsworth as part of a special commemorative video.

Universal Music Group CEO and chairman Lucian Grainge said: "I think the only way you could describe Tony is someone who cared deeply about our industry. So I have, have had and will continue to have an enormous amount of respect for Tony."

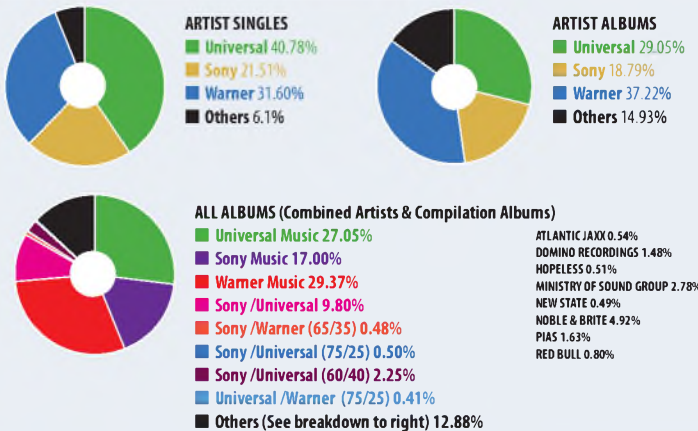
Universal Music UK boss David Joseph added: "Tony has been an exceptional chairman of the BPI and for our industry. It feels like we are losing our very own Alex Ferguson."

Former Sony Music head Paul Burger commented: "Probably the biggest mistake I ever made with Tony was not hiring him when I first spoke to him when I came to run Sony UK. I've regretted it ever since, but he's been a brilliant head of the BPI and he'll be difficult to follow."

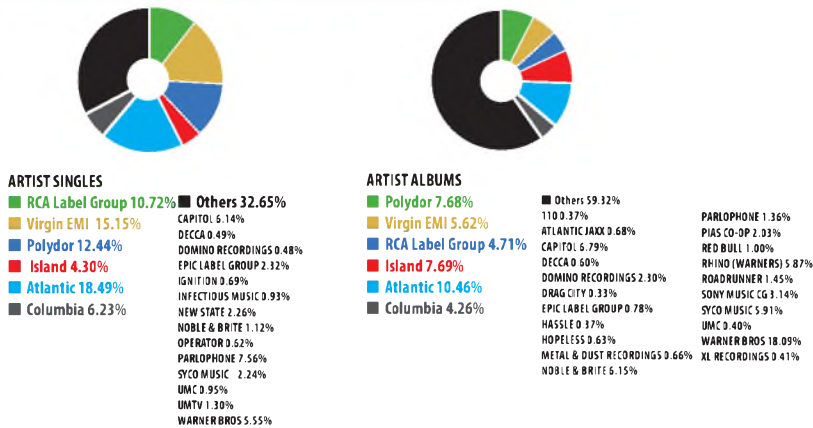
And former Warner Music chairman Rob Dickins joked: "Some of us have been chairman of major records companies, and a few have been chairman of the BPI, but, Tony, only one of us have been on University Challenge. Respect".

MARKET SHARES

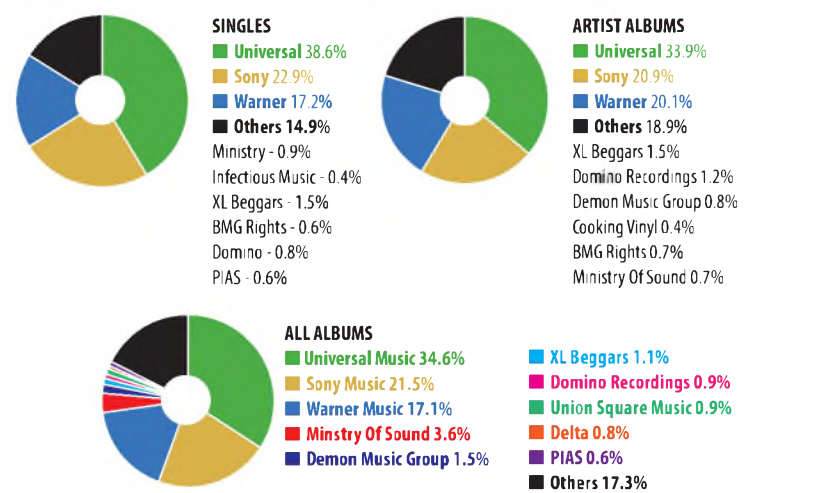
WEEK 35: TOP 75 SHARE BY CORPORATE GROUP



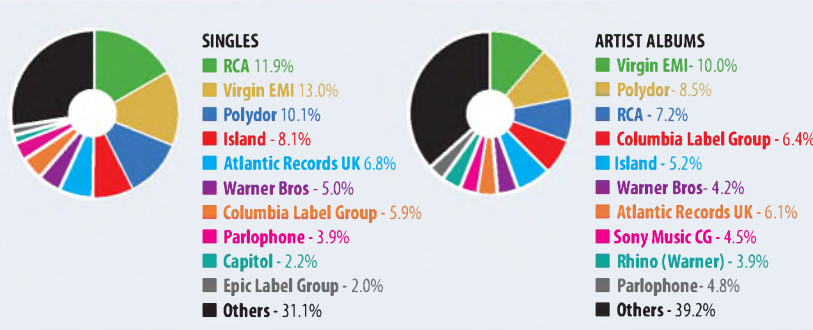
WEEK 35: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



HENDERSON CLAIMS UK'S BIGGEST TRACK

The Song of the Summer

TALENT

BY TIM INGHAM

Ella Henderson's Ghost was the UK's biggest single of the summer by some distance - a comfortable 21% ahead of Ed Sheeran's Sing in second spot.

According to *Music Week* analysis of Official Charts Company data - which takes into account both streams and sales - UK acts claimed four of the five most popular tracks in the three months to the end of August.

Henderson's Syco-issued Ghost was the clear leader, selling more than 666,000 units after being released on June 8. Sheeran's Sing, on Asylum/Atlantic, sold more than 550,000 copies in the period to claim second place, followed by Sam Smith's Stay With Me (Capitol: 497,188), Mr Probz' Waves (Left Lane: 417,491) and George Ezra's Budapest (Columbia: 409,950).

Henderson co-wrote Ghost with Ryan Tedder, Kenan Williams and Noel Zancanella. It is published in the UK by Kobalt. Henderson recently told *Music Week*: "In my ideal world, I'd be a performer for the next four or five years, then I'd love to be like Ryan Tedder, Salaam Remi and Al Shux - writing with new artists. I'm in my element when I'm sat in a studio."

Sony claimed 50% of the Top 10 biggest singles of the summer, with Warner releasing three and Universal issuing two. The highest-placed independent single in the three months was I Wanna Feel by Second City (Ministry Of Sound) at No.21 with 227,000 sales.

Half of the Top 10 singles of the summer were pop records, with two entries apiece from the 'dance' and 'contemporary urban' genres. Ezra's Budapest was the only track in the Top 10



to be categorised as 'rock'.

Although he came second in the singles, Ed Sheeran claimed the top spot when it came to albums. *X*, released on June 20, sold 517,035 units in the three months, ahead of Sam Smith's *In The Lonely Hour* (Capitol: 349,432), Coldplay's *Ghost Stories* (Parlophone: 280,596), Dolly Parton's *Blue Smoke* Best Of (Sony Masterworks: 176,161) and Kasabian's *48:13* (Columbia: 161,463).

As with singles, Sony was the top major in the Top 10 albums, claiming four albums overall, from Dolly Parton, Kasabian, Paloma Faith and George Ezra. Universal and Warner claimed three Top 10 albums each. The biggest independent album of the period was London Grammar's *If You Wait* (Metal&Dust/Ministry Of Sound). At No.17, it sold over 55,000 units in the period - just ahead of Arctic Monkeys' *AM* at No.18, which sold 54,691.

Singles

POS	ARTIST/ SINGLE
1	ELLA HENDERSON Ghost Syco Music
2	ED SHEERAN Sing Asylum
3	SAM SMITH Stay With Me Capitol
4	MR PROBZ Waves Left Lane Recordings
5	GEORGE EZRA Budapest Columbia
6	MAGIC Rude RCA
7	ARIANA GRANDE FT IGGY AZALEA Problem Republic Records
8	JOHN LEGEND All Of Me Columbia
9	OLIVER HELDENS & BECKY HILL Gecko (Overdrive) FFRR/Musical Freedom
10	JASON DERULO FT SNOOP Wiggle Warner Bros.

Albums

POS	ARTIST/ SINGLE
1	ED SHEERAN X Asylum
2	SAM SMITH In The Lonely Hour Capitol
3	COLDPLAY Ghost Stories Parlophone
4	DOLLY PARTON Blue Smoke - The Best Of Sony Masterworks
5	KASABIAN 48:13 Columbia
6	PAOLO NUTINI Caustic Love Atlantic
7	PALOMA FAITH A Perfect Contradiction RCA
8	5 SECONDS OF SUMMER 5 Seconds Of Summer Capitol
9	LANA DEL REY Ultraviolence Polydor
10	GEORGE EZRA Wanted On Voyage Columbia

NEWS

NEWS IN BRIEF

■ **UNIVERSAL:** The major label's revenues in the six months to June 30 stood at €2.0 billion, down 10.4% on the €2.23 billion it posted for the same period in 2013. The figure was down 6% at constant currency and down 3.2% at constant currency and 'constant perimeter' – a model by which the impacts of operating the temporary Parlophone Label Group in 2013 are discounted.

■ **YOUTUBE:** Over one billion YouTube viewers are now watching 6 billion hours of video each month, with around 40% of that watched on mobile devices. According to new data published by Tubefilter and analytics firm OpenSlate, the top 100 YouTube channels' views have increased by 80.5% in the last year.

■ **HMV:** The High Street retail chain is on course to claim the title of Britain's biggest entertainment retailer, according to Hilco chief executive Paul McGowan. In the 12 weeks ending July 6 2014, HMV was second to Amazon in figures measuring the performance of supermarkets, High Street and online brands in the UK's entertainment retail sector in Q2 14. McGowan said "it's only a matter of time" before the firm overtakes Amazon.

■ **BBC:** Rona Fairhead – previously head of the Financial Times Group – is now the frontrunner for the BBC Trust chairwoman job. Fairhead would be the first woman to chair the trust. The role was previously filled by Lord Patten, who stepped down in May. Lord Coe was the first suggested candidate but culture secretary Sajid Javid has now revealed backing for Fairhead.

■ **CISAC:** The International Confederation of Societies of Authors and Composers has promoted Gadi Oron from general counsel to director general. Oron replaces Olivier Hinnewinkel, who has held the position since October 2011. Prior to joining CISAC in 2012, Oron was deputy director for global legal policy at the International Federation of the Phonographic Industry (IFPI) in London.

■ **X FACTOR:** The return of X Factor to UK television screens drew 10.6 million viewers at its peak, with an average of 9.5m watching the talent show. Viewership was at its highest since 2011, according to UK TV Ratings. The average audience figure for the launch of the 11th series was up by 290,000 on last year's show.

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OVER 80 CLIENTS ALREADY SIGNED TO EXPANDING PUBLISHING DIVISION

Wixen finds good neighbours

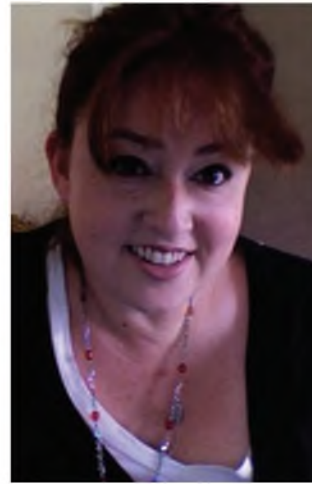
RIGHTS

■ BY TIM INGHAM

Neighbouring rights management is one of the fastest-growing areas of the modern music business – and respected independent publisher Wixen is expanding its operation with gusto.

The company, which is best known for publishing major league writers such as Stephen Stills, George Harrison and Rick James, has already attracted 80 neighbouring rights clients, and expects that number to top 100 by Christmas. Wixen is made up of two sister companies, Wixen US and Wixen Music UK. The latter is handling the neighbouring rights operation in tandem with PPL's international division.

UK director Naomi Asher (pictured, right) told *Music Week* that many of these clients are US performers who were already signed to Wixen as songwriters – and who didn't realise that they were entitled to neighbouring rights royalties outside of the States. The US is the only major music territory in the world not to recognise the Rome Convention – the globally-binding piece of legislation which ensures performers on a record, whether featured or otherwise, are due royalties whenever it is publicly played. However, US performers can still claim neighbouring rights royalties if their material is played abroad, either by a broadcaster or in a place of work, depending on certain circumstances. "I was



"We're still a publishing company first and foremost, but neighbouring rights is now growing incredibly quickly. The attention to detail that we pride ourselves on is being applied to our research process, it's so important our guys can claim for every possible recording they've ever done"

BETH WIJAYARATHNA AND NAOMI ASHER, WIXEN

surprised how many territories actually pay Americans," explained Asher. "I expected it to be four or five countries – it was more like 15. And more countries will pay Americans if certain criteria is met: for instance, they'll pay if [a musician] performed on the record outside the US, but also if the recording's owned by a Rome Convention label. A lot of the labels will also have their international [ex-US office] register the recordings, so even if it's recorded in Los Angeles, it will appear as [international] in the system."

Wixen UK MD Beth Wijayarathna (pictured, left) said:

"This is an especially important royalty for [non-featured] performers. They're the people behind the scenes bringing the music to life. They're not necessarily aware that they can claim, and it's fantastic we can bring them money that's due to them."

Wixen is finding surprisingly large sums of neighbouring rights payments coming from the likes of Germany, Spain, the Netherlands, Serbia and Albania. But the neighbouring rights market is becoming increasingly more crowded, with agents such as Fintage House rivalling PPL, and publishers such as Sony/ATV also recently announcing their

own operations. Wijayarathna said that the advantages for performers of signing with Wixen's neighbouring rights service were broadly in line with the benefits they would see from its traditional publishing business.

"The term is short – it's the shortest you'll find," she said. "And collection here is second to none, plus our rates are very competitive. We can offer a bespoke, unique service – you can always speak directly to the team." Aside from its neighbouring rights expansion, Wixen UK is celebrating recent success with star publishing client Tom Petty, whose new album *Hypnotic Eye*, hit No.1 in the US and No.7 in the UK after being released in July. Last year, Wixen claimed 100% of the publisher share of The Saturdays' track *What About Us?* – a platinum-selling version of which, featuring Sean Paul, hit No.1 last March. Said Wijayarathna: "We're obviously still a publishing company first and foremost: the US company has been around for 35 years, and we're actively signing new clients – it's very much the anchor. But neighbouring rights is now growing incredibly quickly."

Added Asher: "The attention to detail that we pride ourselves on in publishing is being applied to our research process for neighbouring rights. It's so important we make sure that our guys can claim for every possible recording and contribution they've ever done, and account it to them properly."

Call to arms for anti-austerity lobbying group

Cuts in funding to the NHS, arts education, housing and cultural and heritage sectors risk resulting in a gentrified cultural landscape, according to the newly launched Artists' Assembly Against Austerity (AAAA).

Over 600 names working in the creative arts have already signed up to the organisation, which is in association with The People's Assembly Against Austerity.

The four key issues for the AAAA are: keep healthcare free at the point of need and resist privatisation, ensure

equal access to arts education by scrapping student fees and ending cuts to creative subjects in schools and universities, provide affordable homes and studios by capping rents and the abolition of cuts to the cultural and heritage sectors and reinstatement of arts funding to pre-2010 levels, appropriately adjusted for inflation.

Founder of the AAAA, Season Butler, said: "Music, art, theatre and literature are all the artifacts of our time. These things tell later generations

what was going on, what we thought about, what was important. To think that these artifacts could end up produced by a limited demographic is sad, almost Victorian. It means more people and their experiences remain invisible, pushed to the margins."

The organisation's first meeting is in a month's time, leading up to the October 18 demonstration: Britain Needs A Pay Rise. Butler is calling for more names to get involved.

Musician and political

activist Billy Bragg has spoken out in support of the group. "Very few people go to hear politicians speak, but many of us still go to gigs, so music has a role to play in bringing people together in support of a particular cause," Bragg told *Music Week*. "The songs themselves don't change the world, but the sense of solidarity that the individual gets from coming together with others in their community in opposition to the cuts can inspire them to get involved in the fight-back."

#ChartFact

OfficialCharts.com was Britain's
fastest-growing music site in 2013
and now reaches 2 million users
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*Based on analysis of top 40 biggest music sites in Comscore – Jan to Dec 2013

REPORT BPI AGM

CEO TAYLOR JUSTIFIES EXPENDITURE ON ANTI-PIRACY ACTIVITIES AND TALKS BPI'S FUTURE

'We'd be crazy not to protect labels'

POLICY

■ BY TIM INGHAM

BPI CEO Geoff Taylor told a packed room of the organisation's members this week of his belief that every penny spent on anti-piracy activities by the trade body is essential.

In a live Q&A at the BPI AGM in London on Monday (September 1), Taylor was pressed on issues including the BRIT Awards, the power of Google and Creative Content UK - the Government-backed initiative that will see educational letters sent to pirates across the UK.

Taylor said that the UK record industry was still losing in the region of £200 million per year from piracy, and said Creative Content UK would cost labels "a few million over the next few years". However, he pointed to success at attracting investment from the Coalition Government, which is hacking Creative Content with £3.5 million in funding.

You can read key extracts from Geoff Taylor's Q&A below:

The slogan of this year's BPI AGM is 'making more of music'. How is the BPI doing that for its members and for British music as a whole?

Music is made by the artists with the support of the labels. Our job as the BPI is to try and create a climate in which [labels] can invest in new music and get a fair return. We try to promote music businesses and we try to protect the industry and the music it creates. This year we've focused on a number of things. In terms of promoting business, the Music Export Growth Scheme is really important. We've handed out around £750,000 out of a total of £2.5 million; it's going to [independent] labels, artists and managers. And we really hope that's going to increase the success of British music overseas. There's also the BRITs, which is a huge showcase for British music. We've gone global with the BRITs: we made quite an innovative decision to live stream the awards all over the world, which did very well - we had something like 7.5 million views in its first week. We also launched Transmitter - a new



BPI CEO Geoff Taylor was challenged on a range of topics from the BRITs to the trade body's anti-piracy efforts during a live Q&A at the organisation's AGM this year

YouTube channel, particularly for emerging talent. We're growing the subscriber base, it's had fantastic artists on there and that's something we'll be building next year. Now, when it comes to protecting what we create, Creative Content UK is a big new initiative supported by Government - with a big education campaign for broadband subscribers and the general media, we hope, will do a lot to help influence attitudes. We've blocked 25 of the most popular pirate sites in the UK with the big ISPs, and we've seen a huge reduction in traffic to those sites - down by 75% or 80%. We're working with the advertising industry to stop ads going on pirate sites, and we've put a lot of pressure on search engines - particularly Google. We've sent them 95 million notices to remove (illegal) music from their search results and that is part of the basis for conversation with Government about why what they're doing is not enough; it's not enough for search engines to say, "Yes, you've told me 2.5 million times that this site is illegal but we're still putting it above Spotify."

"We're still losing around £200 million every year to illegal downloading and other forms of piracy, so our investment of a few million pounds a year is just a few percent of what we're losing and just 0.3% of the total business" GEOFF TAYLOR, BPI

You mentioned Creative Content UK. A cynic might say that the idea of educating the public about piracy lacks teeth. Plus, the industry is expected to put its hand in its pocket. How much will it cost, is it worth it and is it the right approach?

It's absolutely worth it. If you look at what we spent on average on piracy overall, obviously it's a significant sum. In context, we're still losing about £200 million every year to illegal downloading and other forms of piracy, so our investment of a few million pounds a year is just a few percent of what we're losing and just 0.3% of the total business. So whilst it's a significant amount, we'd be crazy to not try to protect our business by moving as many people as we can into the legal market. Creative Content UK is just one way we're doing that.

How much can members be

expected to stump up over the next 12 months?

It is going to cost a few million over the next few years. We're not going into the final figures, in part because we're seeking contributions from other entertainment sectors, as well as music publishers, retailers etc. - we hope everyone will get on board and help shoulder some of the burden, because everyone will benefit. Education is the missing piece in dealing with the piracy problem - we've got to talk to people, we've got to get them to understand the issues, and we've got to promote the abundance of legal services we have in this country.

It's funny that music puts up with all of the pain of piracy, and then films and video games get a tax break...

I don't know, there are different circumstances for each industry.

We believe there is a very strong case to be made for music and it's one the Government is starting to look at. We've had some real support from this Government - we've seen it put its hand in its pocket for £2.5 million for the Music Export Growth Scheme, we've seen Creative Content UK get a £3.5 million [fund]. And Government's being a lot more supportive on general issues of copyright. Five years ago they were saying, "Copyright is a barrier to technology and growth of the economy." I think they've now understood that, actually, copyright and tech grow together.

How would you characterise your relationship with Government now? How far have we come from the cartoon of Cameron and Clegg being in bed with the big, bad technology companies?

Five years ago, we were genuinely worried by the position the Coalition Government was taking. It was a bit of a surprise; we expected them to come in and be pro law and order and pro-business. But actually as far as we were concerned they drank the Kool-Aid from Google, and

there were people at No.10 who were telling us they didn't really care about copyright and that all of the jobs were going to come from start-ups; that they needed copyright to get out the way. Now they've seen the creative industries are the fastest-growing sector of the economy, and that we're where the growth is coming from.

You're still the 'British Phonographic Industry', but since EMI was bought by Universal/Vivendi, your three biggest members are foreign-owned. Is that a concern?

Well firstly there are plenty of independent labels [in the BPI] who are British in every sense of the word. The majors might be foreign-owned at some higher level, but everything they do in the UK creates jobs, investment and revenue in the UK - with spillover benefits across the economy here. Music is one of the areas in which Britain is most famous and most strong. I don't think ownership is the issue. There are, however, issues around global deals: one of my concerns is making sure we still create the right conditions in the UK despite the fact that many deals are done with tech corporations overseas, which get implemented around the world. We fight for the legal and political framework so that we can succeed, even more so than other countries.

The audience story of this year's BRITs seemed to be good news online, but not on traditional broadcast. Were you worried by the TV ratings which were one of the lowest if not the lowest in history?

To be honest we were a bit surprised. We felt like we put together a great show and it went well on the night. There were a number of factors at play; 2012's Adele-gate controversy probably boosted [anticipation] in 2013, but there wasn't a similar controversy last year. In hindsight, we also probably had some newer British talent on there that wasn't as known to the ITV audience as some other years. What I can say is that everything I've seen for [2015's] show, both in terms of how we're going to stage it and acts we're thinking about, [suggests] it's going to be amazing. We had Beyonce and Katy Perry last year but they probably didn't quite connect as well with an ITV audience as some of the British superstars [could]. You're juggling the balance. Maybe we need a bit more rock'n'roll or controversy, but

that's not something you can plan.

You're working on an online video age ratings pilot with No.10. But doesn't it pose a problem that the vast majority of mainstream pop music content comes from the US?

Yes, it does pose a problem. All we can do is be responsible in the UK. From October 1, the major labels in this pilot will be supplying age ratings information to digital service providers on all the videos they upload. This is timed to coincide with the Video Recordings Act, which will affect physical DVDs. It's important that VEVO, YouTube etc. display the information next to the videos so parents and young people [are aware]. Yes, we can't do a lot about US content - and that's sometimes where the most controversial content comes from. But it will still carry a parental advisory warning online - it just won't be an age rating. Will the US move towards it? They've got quite a different cultural approach to these issues, so we'll have to see.

We've heard a lot about global release dates recently - a conversation at the IFPI you're very much involved in. How do you feel about the idea, and the mooted move to a Friday?

I can't confirm any specific details, but it is under discussion and consultation. Clearly, in a globalised digital economy having different days of the week for the same album or single [launch] doesn't make an awful lot of sense; it facilitates piracy, it introduces confusion amongst consumers. Having the same day of the week makes sense - which day is a complete nightmare! Everyone's got their own view. For the UK, we're concerned about distribution issues, chart issues - including the Chart Show on Radio 1 - all these things could be impacted by the change. But the overall logic for releasing an album at the same time globally is pretty compelling.

How far down the line are you with the IFPI to implementing a global release date?

I think it's something for next year.

We've seen a serious impact from streaming on the UK market already - some suggest it will make up between 20% and 30% of total market value this year. Where does the BPI see the future of revenue in recorded music moving, with the decline we're seeing in downloads?

It's a very complex picture. My concern is what's going to happen to investment levels. We've seen revenues have fallen by more than 40% in the last ten years. A&R investment as a percentage of revenues has been kept very high, but ultimately has been affected. If we continue to face a difficult revenue position over the next couple of years, my worry is the impact that could potentially have on A&R. It's so difficult to predict. The most interesting factor is probably: what is Apple going to do in relation to Beats and iTunes? Will it ride both horses simultaneously and

maintain the *a la carte* market or push people into streaming? If they push people into streaming, at what price point? These questions will be fundamentally important to what happens in the next year. CD is being a bit more resilient than people expected, vinyl's going up, which is great. I hope the download market still has a role to play. There's every prospect for growth over the next year, provided we can push people into the legal streaming services.

What about the future of the album itself?

It's a really interesting question.

We've put streams in the singles chart, but at the moment they're not in the albums chart - that's something that's being thought about: What is an album stream? We're all thinking about these questions. Personally I think the concept of the album is important, it's got heritage and artists really connect to it. It fits with the way many artists work - that's not to say they won't start doing EPs and other ways of releasing. But I think we at BPI should be conscious of not contributing to the perceived death of the album. I think it's still a valid format even in the streaming era.

Javid: Tax break a possibility

CULTURE SECRETARY POSITIVE ABOUT RECORD LABELS' CHANCES OF GETTING SOME CASH RELIEF



In a surprisingly supportive speech for the UK music industry, Culture Secretary Sajid Javid said this week that a tax credit for A&R at labels was "certainly a possibility" in the future.

Speaking at the BPI AGM on Monday, Javid - perhaps with one eye on the General Election next year - said that tax breaks had already proven a "huge success" amongst high-end TV and animation companies. Film studios, video games companies and theatres have all also received tax incentives from the Coalition Government in recent years, but music has so far been left out in the cold. According to Javid, that doesn't have to last forever.

"[These tax breaks] provide a clear lesson for any other creative industry, including music. From my previous job I know full well that the Treasury is not always keen on giving up tax income. But I also know that if you present them with a compelling case, they will listen.

"And I'm always willing to listen to what you have to say and raise your concerns and ideas at the highest levels of government."

When pressed by *Music Week* on how realistic a tax break for the UK record industry could be, Javid added: "It's certainly possible. I can talk about tax breaks from two perspectives - I was in the Treasury before my current role and so I looked at these kind of issues in quite a bit of detail, especially the tax credit for film

and the recent credit for theatre. Then there's the video game, television and animation tax credits. Each of these industries approached the treasury with a very well-argued case... For music, I have been given some proposals from members of the industry to look at. I think that if a case can be made that is strong, robust and well-evidenced, there's a great opportunity to try and take that forward."

BPI CEO Geoff Taylor applauded a speech in which Javid said that he had written to Google, Microsoft and Yahoo asking them to "stop search results sending people to illegal sites" and that "if we don't see real progress, we will be looking at a legislative approach".

On the subject of tax breaks, Taylor said: "While the circumstances of music are slightly different to video games - where there's an issue of talent flying to Canada - and high-end TV, for us there's a really strong case about making a greater number of recordings in the UK. That would mean owning the IP assets here and then generating further exports. We're working up tax relief proposals around that. We're probably not going to get a definitive answer before the election, although it would be lovely if we did. Whichever party is in Government, there are two really important things they should do next: one is tax breaks for investment, and the other is making it easier to get music legally."

NEWS

'WE CAN BUILD THE DEFINITIVE MUSIC SHOW FOR THE UK', SAYS ONLINE VIDEO PLATFORM

VEVO UK to launch first presenter-led show

DIGITAL

BY TOM PAKINKIS

Vevo UK will launch its first ever presenter-led music programme, 'VVV' (pronounced 'Triple V') tomorrow (Friday, September 5).

Sponsored by Toyota AYGO, the brand new programme aims to take a fresh look at music videos, original shows and news from across Vevo three times a week, transmitting every Tuesday, Thursday and Friday for the next eight months.

VVV will be hosted by three young presenters: Cheyenne Davide (*left*), Vick Hope and Ste Hinde (*right*), with the programme covering a broad range of artists and genres.

The series will have three themed weekly episodes - 'VVV', 'VVVision' and 'VVVintage', all available on-demand across Vevo.com, Vevo's free apps for smartphone, tablet and living room, and via a host of syndication partners including YouTube, Yahoo!, AOL and Daily Motion.

VVV will transmit every Friday, bringing fans premieres and the best of Vevo's original programming, news, chat and much more.

On Tuesday, VVVision will lead with a new music video from one of the hottest artists of the moment. The video will be linked to a further four videos, each of which connects to the artist in a different way.

Every Thursday, VVVintage, dips into Vevo's catalogue of over 100,000 official HD music videos.



It will count the Top 5 based on a different theme each week. 101 episodes will be delivered in VVV's first official series.

Following its sponsorship of another Vevo original series, Lyric Lines, Toyota AYGO will be the first series sponsor for VVV, advertising around the programme with its Go Fun Yourself campaign.

"The overall strategy is to create a home for all of our programming and a point of access for our viewers," Vevo's vice president of

"This new show is another promotional outlet for the music industry and there will be a range of opportunities to bring new artists to the surface. It will become the go to guide for everything hot in music and popular culture"

TOM CONNAUGHTON, VEVO

content and programming Tom Connaughton told *Music Week*. "We also want to do something different. We think that it's a new generation of music programming that's going to be available across

multiple platforms for viewers wherever and whenever they want it. We're investing a lot in programming but we're also investing a lot in our platform and one of the biggest points of growth at the moment is the

living room. Programming like this really plays to that. We're starting to develop programming more for that realm.

"This is another promotional outlet for the music industry," added Connaughton. "It's another way of us investing in new artists and bringing them to the surface for our viewers. There'll be a range of opportunities through this. We feel we can build the definitive music show for the UK each week - it'll be the go to guide for everything hot in music and popular culture."

Deacon Blue to release new material on Rhino

Scottish four-piece Deacon Blue will return with a brand new studio album, *A New House*, set for release on September 8 through Rhino Records.

The LP will follow Top 20 album *The Hipsters*, released in 2012. The group have since achieved three sell-out UK tours, including shows at London's Royal Albert Hall and Glasgow's new 13,000 capacity arena The Hydro. BBC Radio 2 A-listed four

singles from *The Hipsters*.

Formed in Glasgow in 1985, Deacon Blue went on to become one of the city's most famous and successful bands with debut album *Raintown*, chart-topping follow-up, *When The World Knows Your Name*, and *The Hipsters* contributing to over six million album sales, 12 UK Top 40 singles and two UK No.1 albums. Deacon Blue are currently on the road for a number of forest and festival

gigs before heading out on a national tour at the end of the year, playing tracks from *A New House*.

Ricky Ross, lead singer, said: "This record came out of the energy we felt from touring over the last couple of years. The songs on *A New House* were inspired by the power and beauty of the landscape. It's about our continual capacity to delight from unexpected joy."

Tom O'Rourke from

One Fifteen Management added: "Since Deacon Blue's comeback in 2012, the band have gone from strength-to-strength. The incredible support from Radio 2 for the band's new music means they are firmly back in peoples' hearts and minds. For this brilliant new album Warner and Rhino seemed like the perfect home and what their promo team are delivering on this record has proved that."

Dan Chalmers, president of Rhino, ADA and Warner Music Artist and Label Services, said: "Deacon Blue have had an impressive career that spans nearly 30 years and their latest album *A New House* is sure to excite and grow their loyal fanbase. It's great to be working with the band and their management team and I'm thrilled with the fantastic results we're helping to deliver at radio."

FEATURE

ON THE RADAR PALE SEAS

■ BY CORAL WILLIAMSON

Southampton's Pale Seas have been around the block a few times, despite only releasing their debut EP through own label Native Pop in the last month.

"After a Fiction deal fell through, we realised we had to get moving, we'd already spent a year totally behind. Native Pop seemed like a good idea, it's gone as well as I thought it would," lead singer Jacob Scott says.

Native Pop, the blog turned label plus management for the four-piece, was a good home for debut EP *Places To Haunt*. "Our manager set it up for us - we had a discussion about what we could do and how we could release it," Scott explains.

"I wasn't that keen on [self-releasing] at first, because we don't have the weight of a major label - we don't have the weight of an independent label.

"But it was solely to get that

music out, just so people could hear it, so we could show we weren't all dead or something."

He adds: "I think it suits us, because our kind of music isn't flash in the pan, I'd much rather it be something that lasts a long time. I'd rather do it our way and make a career out of it."

Scott describes his writing style as similarly unique: "I spent a year going insane, sleeping on people's floors, and now I feel like I've lived a bit and have a little bit more to write about.

"It's frustrating for the other members of the band, who'll be like, 'Got anything new we can play with?' and I'll have nothing."

The frontman adds: "On the whole, writing takes place when I go back home; I spend a couple of months sleeping in the day and staying up all night trying to piece stuff together.

"A fully formed song has only happened once; normally it's little parts, written months apart, then



I glue them together if they feel right to me."

Although Scott is writing more material, there's actually a full album currently hanging in release purgatory. "It's been ready to go for a ridiculous amount of time, since last January, I think. But we've moved on from it, you couldn't put the new songs on the same album."

He continues: "I still really like the songs on it, but it's all 'of that

time'. We might [re-record the songs] - it depends.

"We're going to jam with Bernard [Butler] and see how that sounds. It's all very 'see how it goes', but I've got a lot of trust in him. Since I was 17, he's the guy I wanted to work with."

Pale Seas have essentially traded one Butler for another, having worked with producer Paul Butler on their EP, before sitting down to tea with Bernard Butler.

ESSENTIAL INFO

RELEASES

2014

August

11 EP: *Places To Haunt*

MANAGEMENT

Danny Blackman (Native Pop)

LABEL

Native Pop

"I went to see McAlmont & Butler play and, before the show, I went up to Bernard Butler and gave him a CD," Scott says.

"I didn't expect anything back, but two weeks ago, he got in contact. I went for a cup of tea with him - it was fucking weird, but so good, just sat there with Bernard Butler having a cup of tea. So we're going to work with him on the next release I think. It's a dream come true."

Oh, and in case you were wondering, if Scott was a ghost, the place he'd choose to haunt would be David Lynch's car. "We could go night driving all the time," the singer says. "I think he would be pretty cool with it too."

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ALBUM LAUNCHES | COMPETITION WINNER NIGHTS

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DATA DIGEST

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

ticketmaster®



ticketweb



TICKETMASTER UK		TICKETWEB UK	
POS	EVENT	POS	EVENT
1	JESSIE WARE	11	SAM SMITH
2	KATE BUSH	12	ALT J
3	ED SHEERAN	13	BEN HOWARD
4	THE SCRIPT	14	ALISON BALSOM
5	EXAMPLE	15	MORRISSEY
6	PIERCE THE VEIL	16	THE VAMPS
7	LILY ALLEN	17	JAMIE T
8	ALL TIME LOW	18	BEYONCE
9	KASABIAN	19	5 SECONDS OF SUMMER
10	YOU ME AT SIX	20	JAKE BUGG

TICKETWEB UK		TICKETMASTER UK	
POS	EVENT	POS	EVENT
1	PIERCE THE VEIL	11	YOU ME AT SIX
2	LAURYN HILL	12	AGNES OBEL
3	EMBRACE	13	TONY VISCONTI
4	LILY ALLEN	14	JAMIE T
5	BABYMETAL	15	FATBOY SLIM
6	GRANT NICHOLAS	16	SAM SMITH
7	EXAMPLE	17	ED SHEERAN
8	BEN HOWARD	18	COURTEENERS
9	SLEEPING WITH SIRENS	19	MALLORY KNOX
10	ALL TIME LOW	20	DEUS

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@natasha_parker John Peel would have been 75 this year?! WHERE IS TIME GOING. (Natasha Parker, Domino) Wednesday, August 27

@RyanJL Pleased to see that Diana used her Tardis to go back and quit #GBBO over all the drama. It was only filmed three months ago... Facts, eh? (Ryan Love, Edge Publicity) Thursday, August 28

@seaninsound Is it me or are teenagers not as young looking as they used to be? #XFactor (Sean Adams, Drowned In Sound) Saturday, August 30

@mikewalshmusic I know it's an unfashionable view but I just can't help feeling giddily optimistic about British guitar music at the moment (Mike Walsh, XFM) Wednesday, August 27

TWEET OF THE WEEK
@LaraBaker 3 weeks, 3 great rock album releases. @twinatlantic then @royalblooduk and now the mighty @lonelythebrave. British rock is ace right now. (Lara Baker, AIM) Monday, September 1

@Annikakaka I'm not sure about the new X Factor tweeter. Bring back #TwitterGuy. (Annika Walsh, Blinkbox) Sunday, August 31

@liz_buckley Oh my God. Hello Kitty confirmed as not being a cat nor of any interest to me. (Liz Buckley, Ace Records) Thursday, August 28

@Eve_Barlow At 66,000, Royal Blood have only done 20,000 fewer sales than 'Definitely Maybe' in the first week. The 'album', then - still a thing. (Eve Barlow, NME) Monday, September 1

@NeilRansome That moment you have to make a call but you know for a fact you are going to get their name wrong & rehearse the apology line in advance. (Neil Ransome, Insanity Group) Thursday, August 28

@Jamesyellett It's been on 9mins and @OTYOfficial have been in about a million clips #winnerwinnerchickendinner #XFactor (Jamesy Ellett, Global Talent & Publishing) Saturday, August 30

@mikejhemsley the @AIMAwards tonight. i've worked my entire career in independent music, so this even existing is kind of a big deal for me. ps. booze. (Mike Hemsley, Full Time Hobby) Tuesday, September 2

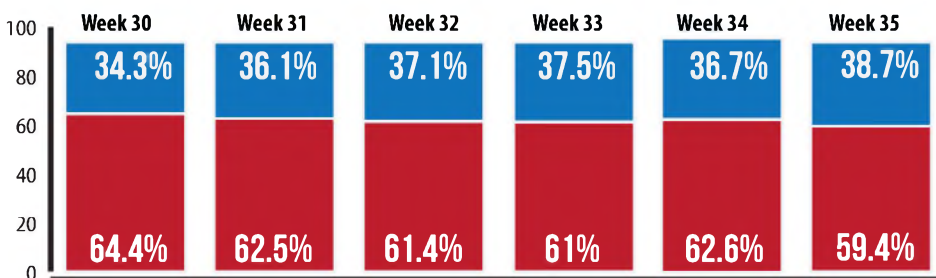
SHAZAM FUTURE HITS



The latest most popular Shazam new release chart:

- SIGMA**
Changing
- TEN WALLS**
Walking With Elephants
- IGGY AZALEA**
Black Widow
- TAYLOR SWIFT**
Shake It Off
- GEORGE EZRA**
Blame It On Me
- WAZE & ODYSSEY VS. R. KELLY**
Bump & Grind 2014
- LUVBUG**
Resonance
- PROFESSOR GREEN**
Lullaby
- PAOLO NUTINI**
Iron Sky
- CHRIS BROWN**
New Flame

DIGITAL vs PHYSICAL



WKS 30 - 35
 The UK market share for all albums in the past five weeks

DIGITAL
 CD



» For daily news visit musicweek.com

PICTURE OF THE WEEK



SITTING BRIT-TY

Monday, September 1: ME London Hotel, The Strand: Special guest Damon Albarn presented Tony Wadsworth CBE with an honorary BRIT Award at the BPI AGM, as he prepares to step down from his position as BPI chairman after seven years.

BPI SALES AWARDS: WEEK ENDING AUG 31



ARTIST / TITLE / RECORD TYPE / NEW CERTIFICATION

- VARIOUS ARTISTS** Disney Sing-Along – Frozen (ALBUM) *Gold*
- ROYAL BLOOD** Royal Blood (ALBUM) *Silver*
- TIESTO** Parade Of The Athletes (ALBUM) *Silver*
- CLEAN BANDIT** New Eyes (ALBUM) *Silver*
- ORIGINAL SOUNDTRACK** Guardians Of The Galaxy – Awesome Mix 1 (ALBUM) *Silver*
- VARIOUS ARTISTS** Now That's What I Call Rock (ALBUM) *Silver*
- COLLABRO** Stars (ALBUM) *Silver*
- KIESZA** Hideaway (SINGLE) *Platinum*
- SIGMA** Nobody To Love (SINGLE) *Platinum*

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 ROYAL BLOOD



THE LOWDOWN

Album: Royal Blood
Highest chart position: No.1

- Label:** Warner Bros. Records
- Chairman:** Miles Leonard
- Manager:** Ian McAndrew/Wildlife Entertainment
- A&R:** Phil Christie & Ben Durling, Warner Bros.
- Marketing:** Mandy Plumb, Jennifer Ivory, Racheal Edwards, Warner Bros.
- National press:** Andy Prevezer, Warner Bros.
- Regional press:** Pomona
- Online press:** Morad Khokar, Warner Bros.
- National radio:** Stephanie Seager, Stellar PR & Jane Arthy, Warner Bros.
- TV:** Tom Dark, Warner Bros.
- Digital marketing:** Will Beardmore, Ian Dickinson, Warner Bros.
- Regional radio:** Laura Henderson, Warner Bros
- Legal:** Berkeley Edwards, Clintons
- Live agent:** Charlie Myatt/13 Artists
- Publisher:** Warner/Chappell

SALES STATISTICS



CHART WEEK 35 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,674,466	1,014,537	314,667	1,329,204
PREVIOUS WEEK	2,514,427	922,752	354,541	1,277,293
% CHANGE	+6.4%	+9.9%	-11.2%	+4.1%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	101,517,769	36,798,447	12,289,384	49,087,832
PREVIOUS YEAR	119,219,894	41,875,544	12,360,140	54,235,684
% CHANGE	-14.8%	-12.1%	-0.6%	-9.5%

AIM WOULD LIKE TO CONGRATULATE ALL THE AIM INDEPENDENT MUSIC AWARDS 2014 WINNERS!

AIM
INDEPENDENT
MUSIC
AWARDS
2014



BEST SMALL LABEL:
HYPERDUB



INDEPENDENT TRACK OF THE YEAR:
TWIN ATLANTIC - HEART & SOUL



BEST LIVE ACT:
SOPHIE ELLIS-BEXTOR



INDEPENDENT VIDEO OF THE YEAR:
DAN LE SAC VS SCROOBIUS PIP - YOU WILL SEE ME



INDEPENDENT BREAKTHROUGH OF THE YEAR:
LONDON GRAMMAR



PPL AWARD FOR MOST PLAYED NEW INDEPENDENT ACT
LONDON GRAMMAR



HARDEST WORKING BAND OR ARTIST:
GHETTS



INDEPENDENT ALBUM OF THE YEAR:
ARCTIC MONKEYS - AM



SPECIAL CATALOGUE RELEASE OF THE YEAR:
VARIOUS: PURPLE SNOW - FORECASTING THE MINNEAPOLIS SOUND



INDEPENDENT LABEL OF THE YEAR:
DOMINO



BEST 'DIFFICULT' SECOND ALBUM:
BEN WATT - HENDRA



INNOVATOR AWARD
STEVE GOODMAN - HYPERDUB



GOLDEN WELLY AWARD FOR BEST INDEPENDENT FESTIVAL:
BARN ON THE FARM



OUTSTANDING CONTRIBUTION TO MUSIC:
RICHIE HAWTIN



INDIE CHAMPION AWARD:
JOHN DORAN, THE QUIETUS



PIONEER AWARD
MARTIN MILLS, BEGGARS GROUP

MANY THANKS TO OUR HOSTS, SPONSORS, PARTNERS AND GUESTS FOR MAKING THE AIM AWARDS A GREAT SUCCESS! HERE'S TO 2015! WWW.MUSICINDIE.COM/AWARDS



THE BIG INTERVIEW SIMON NAPIER-BELL

'I DON'T SEE AN INDUSTRY CRISIS'

Music manager, producer and composer Simon Napier-Bell introduces us to his latest body of work - a comprehensive look at 'the dodgy business of pop music', with plenty of bite

EXECUTIVES

■ BY TOM PAKINKIS

Having managed iconic acts from The Yardbirds to Marc Bolan to Wham! as well as claiming a number of production and writing credits, including co-authorship of Dusty Springfield's *You Don't Have To Say You Love Me*, Simon Napier-Bell has been at the sharp end of the music industry during some of its most successful decades. But, having now published his fourth book, *Ta-Ra-Ra-Boom-De-Ay*, which comprehensively charts the evolution of popular music over the last 300 years, Napier-Bell has an academic perspective on the business that few others can match.

Forget reminiscing about a pre-iTunes era, *Ta-Ra-Ra-Boom-De-Ay* traces the music industry all the way back to the British Parliament's establishment of the right of ownership for creative work in 1713. From there, Napier-Bell gives a detailed and blunt account of music's journey from the promotion and sale of sheet music for amateur pianists, right through to today's difficult transition to the access model of music streaming – highlighting and critiquing the biggest stars in musical history on both the artistic and executive side along the way.

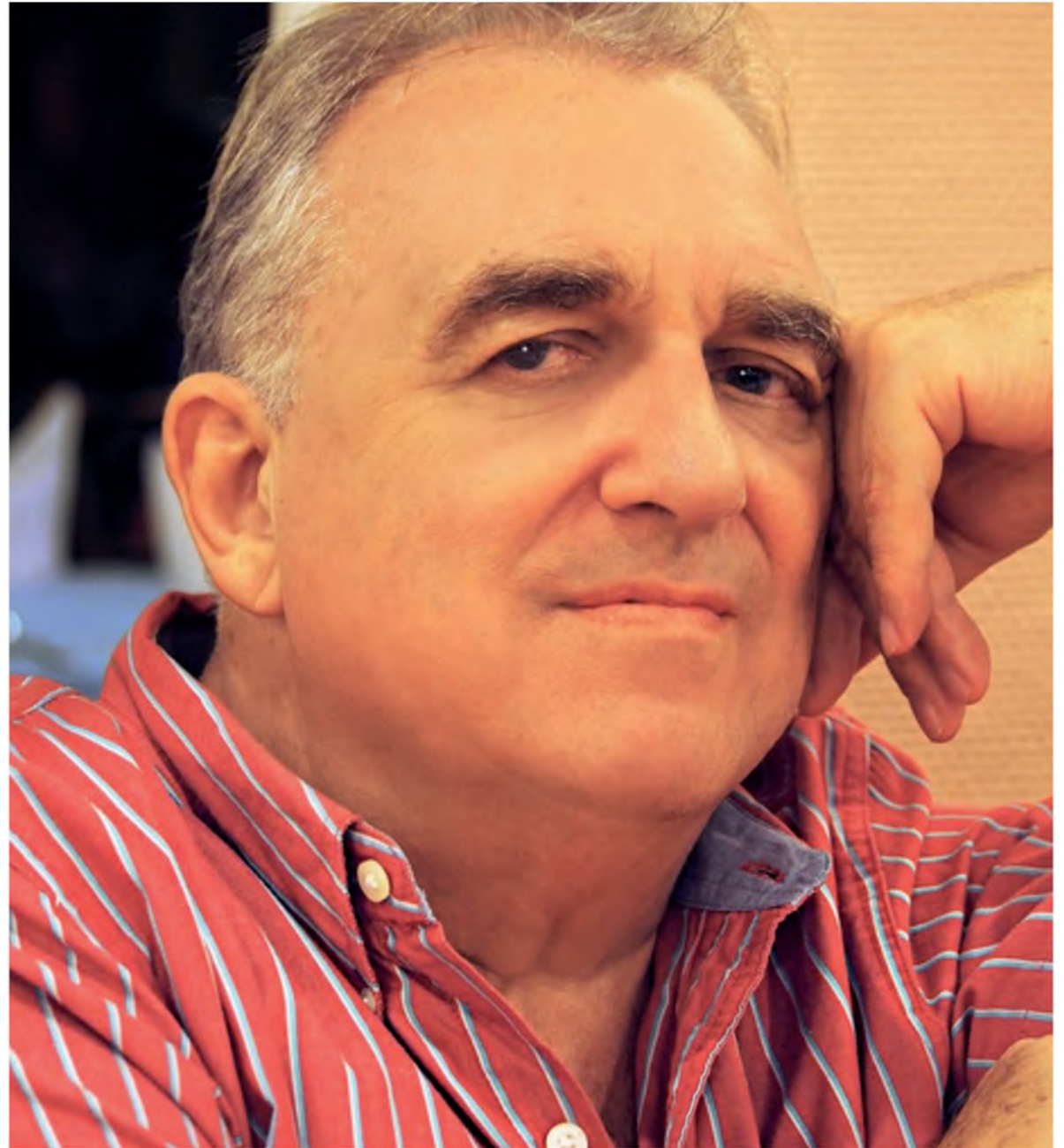
We won't spoil the ending, but what's clear in Napier-Bell's take on things is a love of the biz in all of its filthy glory and some real optimism for the future at a time when headlines everywhere else seem to be willing the mighty industry to finally admit defeat. Don't hold your breath, says Napier-Bell.

"The thing that comes up time after time is that this industry is in decline, but I haven't seen any decline or even a crisis in the music industry," he tells *Music Week*. "The overall figures of money being spent in the music industry in the last three years have gone up every year. What's in decline is the sale of records – what's increasing the overall pot is the income to publishing companies and most of the publishing is owned by the record companies, what they lose somewhere they make somewhere else.

"The whole point is that we have a \$68 billion a year pot and as long as the public is willing to spend \$68 billion a year, there are going to be entrepreneurs who come along and find a way of taking it from them. It may no longer be for records, it may be for streaming or something that we have no concept of yet, but it won't go away."

What have you taken from all this research into the music industry and its history?

Once I started my research for the book, I changed my mind about quite a few things. One was that there's actually no way that artists are taken advantage of; artists are part of the business, they come in to it to make money. [Over the years] the artists have come in and adapted what they're best at doing, making music, for the technology of the music business. In the beginning, the business was based on sheet music, so the artist wrote sheet music. Sheet music had to be sold to amateur



pianists, so publishers were very keen on simple songs that only had a few chords with a small range. They found this wonderful formula of eight bars repeated and so on. Then, when records came, songs became three minutes long. Before that, a hit song was at least 10 minutes, you went on stage, sang it and got the audience to join in... three minutes was ridiculously short, but with the technology of records three minutes became acceptable and so on until the writer in the present day.

The idea that the industry somehow screwed the artists' wonderful art just isn't true. The artists were willing cooperators and entered into the business, albeit from another angle. So I felt much more sympathetic towards the business [after researching for *Ta-Ra-Ra-Boom-De-Ay*].

The other thing that came up really clearly is that everyone who moved the business forward from the beginning right up until recently, all of the figures who were respected and revered on both the



ABOVE
Ta-Ra-Ra-Boom-De-Ay: Napier-Bell's fourth book on the music business is available now.

music and industry side, did so because they were hedonistic, greedy and self-interested. I couldn't find anyone who we respect who sat down in an almost charitable sense and said, "I want to improve the industry." One or two people were like that but they were so boring we can't remember them.

Duke Ellington was asked at The Cotton Club, which only had white audiences, to write jungle music because that's how they saw black people. So, Ellington invented in his mind what he thought they meant by jungle music, which became Duke Ellington's music. That was Duke Ellington entering into the commerciality of music and, if you like, going along with their racism. Then, if you come forwards to the Ertegunns – wonderful in business – but [Atlantic Records founder] Ahmet was so respected and was basically a guy who loved a good time, loved black music, loved drink and drugs and didn't like getting up in the morning. He was a very fun-loving, much loved person but there

THE BIG INTERVIEW SIMON NAPIER-BELL



was no, "I've got to improve the music industry and make it a place to be proud of". All of the recent people as well, had this self-interested attitude which created their success. So the music industry is one unlike any other, because it hasn't been created by dedicated people specifically educated for that industry, it's been totally dominated by free-wheeling, fun-loving, slightly greedy, sometimes corrupt people who love music.

So, when executives say it's all about the artist and letting their creativity flow, do you think that's probably a bit disingenuous?

Look what vinyl was. It was gift from heaven – a quarter of a penny's worth of vinyl could be pressed and turned into a record that could be sold for five shillings. Nowadays, one penny's worth of vinyl can be pressed and sold for £10. It's a 10,000% profit margin and nobody wants to give up on it. That's why they all have huge buildings and limousines. Who would want to lose that?

The music publishers have always had to deal with a tiny bit of money coming in from lots of places and slowly making a big amount of money. The record companies just got a big bit of money right from the beginning.

Of course you need a label, but do record companies care about the artists? Ask an American record boss how many artists they pay private health

ABOVE
Over the years: [Clockwise from top left] Napier-Bell with Jazz Summers at the Ta-Ra-Ra-Boom-De-Ay launch party in June, signing the contract for Wham! to play their gig in Guangdong, China, with Bertice Redding at The Ritz in 1988; Napier-Bell; with record production partner Ray Singer at Rocking Horse Productions in 1966.

insurance for. Not one. How many employees? Every single one. They treat artists as an ingredient of a hit record.

That's not how it started. I do agree that in the '50s and '60s the people who started record companies in England and America, like Tony Stratton-Smith or the Erteguns, loved music and artists. Some might have been a bit sharp with their practices or careless with money, but they did love music.

But records were this gift from heaven and as the corporations were taken over by the people who cared most about the money and least about the music – with the 80s being the big switch time when the accountants came in – everyone thought in units and the artist just became this thing that had to be dealt with. I can't believe that's all turned around all of a sudden. What happens when an artist makes a record [the executives don't like] and asks for it to be put out because it's their art? It doesn't go out, they're told to go away and make one that will sell. And so they should be! I'm not objecting – the artist should be part of the business. I'm not objecting to the attitude where the artist is seen as an ingredient – artists should see themselves as an ingredient. But for a record company to pretend that they only care about the artist is a bit disingenuous.

Has your view on all of this changed compared to when you were a manager?

Well, I'm not anti-record company; as a manager I loved the record companies but you loved them like an enemy – it was a game! You went to war on behalf of the artist but without an enemy you didn't have a war to fight. It was a permanent battle to get what you needed and wanted and the end result was benefit for both sides. I always enjoyed it and I had loads of friends at record companies. Both sides knew it was a battle that had to be fought and compromised on. Writing the book hasn't changed any of that, but I do look at the artist as much less put upon.

We have musicians complaining about getting a bad deal in the new age, but musicians have always gotten a bad deal. Artists have always come to a compromise with the music business to make themselves into stars and, frankly, in the future they'll always get both ripped off and looked after to some degree. If they aren't looked after then there won't be any new stars and the record industry relies on star musicians – but the regular, back-up musicians have never really benefitted.

I don't think anything will change much. There will be entrepreneurs who make the money and artists who are prepared to compromise to make the most money they can.



How do you think the consumer perceives the music industry today?

Much more cynically than it deserves to be seen, probably. To see it cynically you'd have to think it was highly organised to cheat, corrupt and lie but actually it's not like that, it's rather a mess. It's not a huge corrupt machine and I don't think the business is nearly as cynical as the public thinks it is.

Do you think artists are getting long enough now to establish a career? It's something that a lot of people ask these days, but is it necessarily just a modern problem?

It's always been cutthroat but situations affect things. If you go back to before the 20s, when there was no radio and a hit song usually took a year and a half to establish, the stars then were the songwriters not the people who sang the song because there was a whole variety of people who sang the song.

Then radio came along and people said, "That's the end of the music business, music is free, no-one will ever buy anything again." Suddenly with radio the cycle of making a hit came down to about three months. Hits came and went much quicker and sold only a fourth or a fifth [of what they used to]. The overall money in the industry was the same but each song was earning less, which in a way is what we're talking about with artists now. More artists get access now because of the internet but far fewer of them really get to that big stage of being a major worldwide name. The ones that are signed up to record companies are getting less time to develop, that's for sure, but they're not usually signed up until they've gone through some development stage in what they do on the internet. I don't think many people are going to get signed absolutely cold, which in the past they might have been, so it's just that the chance to develop has to happen before they sign to the record company rather than after. I don't think it's any more or less cutthroat than before, it's just that the timings are different.

Recording artists were totally huge in the 70s, 80s and 90s because [of the nature of records]. If you had an artist coming out with a big new album, you'd do a huge multi-million pound campaign and you had to be sure that records were ready to be sold when that promotion started, so you

"As a manager I loved the record companies - but you loved them like an enemy, it was a game!"

SIMON NAPIER-BELL

had to press a million or two million in advance and you really couldn't afford to get it wrong too often. So artists were really pushed by the record companies to become broader and broader in their appeal. Cynical critics said they were pushed to the lowest common denominator, but I don't really think that's true – they were pushed to refine and refine until they found a way to express artistry with the broadest possible appeal. Huge artists like Michael Jackson, Madonna, Crosby Stills & Nash and probably acts as recently as Oasis went through that. That's going to go away because record companies don't really care about doing that anymore. A record company now is quite happy to sell a million downloads whether it's through 50 artists or just one, whereas in the past it really had to be through one.

Shep Gordon told us a few weeks ago that the record label's role these days was as a marketer...

In the 60s the managers found the artists, developed their public image, worked with them on their music and the record companies didn't have anybody. In the 50s the chart was the top 10 most popular songs judged on the sale of sheet music. In those days a top song was recorded by five different artists because the important thing was to sell sheet music. When that chart changed to records, the record companies didn't have any marketing because the marketing had always been the song [previously], there was no notion of building the artist. So as that switched, it was the managers that took over and conceived and developed marketing. Well into the 70s, it was mainly the managers that were doing this and some of them became record executives. Then record companies began to get very good A&R people.

So what we're seeing now is that it's sort of going back to what it was in the 60s – the record companies want someone outside the company to do all that development and then bring them

ABOVE

Some of the best: Napier-Bell with Beatles publicist Brian Somerville and at the piano rehearsing Jeff Beck for The Yardbirds' Roger The Engineer album in 1966

something like the finished package. Instead of being all depressed about it, you should look at it as much better. Artistic development was always better in independent hands, rather than corporate, so it's actually a big step forwards. The thing is [independents] do need the marketing corporations. For five or ten years now everybody has been saying that record companies are finished, but if you look at the Top 20 charts on both sides of the Atlantic, it's all major record companies. They're not dying.

Do you think the track has become a promotion tool for other revenue streams?

Well that would be going back to the beginning wouldn't it? Way back before radio, and even up until the rock era, as long as the chart was made up of the Top 10 songs based on the sale of sheet music, the music was more important than the artist. Streaming is going to make the actual music more important than the artist at least for a while for lots of reasons, a simple one being that you don't hold a cover in your hand and look at the artist or read the sleeve notes while you listen to it.

Do you think that owning rights today has become more important again with the slide away of physical product? It seems everyone is keen to retain their rights more than ever.

I think everybody always wants to retain their rights it's just that if you need money to finance your career and you don't have any, you take what is offered to you. From the beginning of publishing, a songwriter would be offered as little as possible to get as much as possible – buying the song for a month's rent or something. That's always gone on: in the 70s and 80s, admittedly, it got to new, unproven artists and songwriters getting unbelievable amounts to give away their rights.

I don't think anyone is sure where the industry is heading, but for sure the \$68 billion that's swirling around isn't going to go down – where it's going to go and for what, I don't know. Over the last few years the money has mainly come from live, but you can't really say it's healthy when most of that has come from acts that have been around for 20 years. And records aren't healthy when nobody's buying them, but the industry as a whole continues to thrive.

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REPORT TRADE MISSION

UK INDUSTRY HEADS TO INDIA

Why the BPI, AIM and UKTI are joining forces to accompany their members to South East Asia

EVENTS

■ BY TIM INGHAM

India hasn't always had the best of reputations amongst global music rights-holders. It's often seen as a hotbed of piracy - with more than half of its 1.3 billion population believed to access unlicensed services on a monthly basis.

But in recent years, much more positive news has emerged from the territory. According to IFPI data, India has bucked the downturn in sales of international recorded music in the past half-decade: between 2008 and 2012, annual revenue generated by recorded music in the country grew 48% to \$135m. Although this figure fell by double digits in 2013, it still stood at a respectful \$113m.

It's this rapid change in India's worth to the music market which has inspired a new trade mission to the country by the UK music industry.

UK Trade & Investment (UKTI), in partnership with The Association of Independent Music (AIM) and BPI (British Phonographic Industry), is organising the trip to India, which will take place in Mumbai between November 1-8, and includes a bespoke programme of education, networking, B2B meetings, conferences, showcases, a visit to a festival and other music related activities.

Artists, managers, promoters, record labels, digital distribution companies, festival bookers/directors/organisers and promoters, covering all genres of music are being invited to participate and the organisers will be tailoring certain aspects of the programme to suit all delegates.

Alison Wenham, CEO/chairman of AIM said: "In conjunction with UK Trade & Investment we have organised three previous missions to India - this will be the fourth, and we are confident that, with the global nature of the music industry, plenty of good contacts will be made and business will undoubtedly follow."

The IFPI says that digital claims more than 65% of the current Indian market, a transition that



ABOVE
AIM's Alison Wenham (left) and BPI's Chris Tams (right): The execs are involved in organising a fourth trade mission to India

has been driven by mobile channels and streaming services. Around a billion people in the country own mobile phone contracts, while leading operators such as Airtel, Vodafone, Idea and Tata Docomo offer a range of music services including ringtones, ringback tones, downloads and mobile radio streaming services.

Meanwhile, the Indian courts have acted to suppress piracy. In February 2012, the Calcutta High Court issued an injunction ordering 11 ISPs to block access to the infringing website songs.pk. A further judgement in March 2012 ordered 387 ISPs to block access to 104 infringing websites. IFPI estimates that with this single action, nearly 10 million internet users stopped accessing these sites. In February 2013, the courts ordered all these ISPs to block a further 162 websites.

The physical market in India is dominated by local repertoire, especially Bollywood soundtracks. More than 500 music labels are releasing music in over 20 languages. And there are promising macro-

economic signs too: a growing middle-class starts to embrace its own popular culture, with many now suggesting India could become the second-largest market in Asia - and even break into the world's Top 10 richest music markets.

Chris Tams, director of independent member services and international at the BPI, said: "The BPI is delighted to be joining forces with AIM and UKTI to take part in the 2014 Indian Music Mission. Building on the close cultural ties that have long-existed with our Commonwealth partner, we are excited to give independent music companies the opportunity to learn a great deal more about the hugely exciting and burgeoning Indian market and the potential it offers British music companies to develop their business in the sub-continent."

■ Mission registration is just £150.00 per delegate and interested parties should note that funding may be available through UKTI, details of which can be obtained through phil.patterson@uktispecialist.com

'IT'S A DIVERSE MARKET'

Local music business leaders on why India is one to watch for the UK music industry...

"The Indian music scene has traditionally been driven by Bollywood, but changing demographics, massive internet exposure to global music trends, and a progressive youth culture are leading to evolving tastes. This growing market is set to be much more diverse in the future."

Mandar Thakur, chief operating officer, Times Music

"The concept of daily subscription for all kinds of music products on mobile is well instilled in India."

Shridhar Subramaniam, president, Sony Music India and Middle East

"We have been working hard to license a range of services that meet the needs of consumers. India now has a diverse market of download stores, streaming services and bundled offers."

Devraj Sanyal, managing director of Universal Music India

A 'GREAT' PROGRAMME IN STORE



UKTI's 'GREAT' campaign was launched in 2011 to "get the world thinking and feeling differently about Britain". The GREAT WEEKS campaign was launched in July 2013 - a programme of trade missions for UK companies covering all business sectors. This is a "Music is GREAT" India Music Mission with industry partners - AIM and BPI. www.greatweeks.co.uk.

Some of the activities planned with The Deputy High Commission in Mumbai include:

The NH7 Weekender

A multi-genre platform festival that takes place in four cities in India during November. All mission delegates will be invited to the festival as part of their mission registration fee. www.nh7.in/weekender

Mix Radio Music Connects

A prominent music conference in India which attracts music businesses from all over the world to network, collaborate and understand the music business in the territory. UKTI will also organise a session during the day for other delegates to meet the UK mission delegates and have B2B meetings. www.musicconnects.indiantelevision.com

Concert and showcase

Submerge Entertainment Pvt Ltd is a leading music and event company in electronic dance music. It will be showcasing upcoming British electronic acts followed by a headlining British DJ. All mission delegates will be invited to the concert as part of their mission registration fee. www.submerge.in

INTERVIEW DOWNTOWN RECORDS**TALK OF THE TOWN**

US based independent label Downtown Records launched in 2006 with Gnarls Barkley's smash hit Crazy. Eight years down the line, it's split from its parent company and launched a new events and publishing arm. Here we chat to chairman and CEO Josh Deutsch

**LABELS**

BY RHIAN JONES

Downtown Records is at the beginning of a new era. After splitting from parent company Downtown Music at the end of 2012, founders Josh Deutsch and Terence Lam are running the business independently. And they're doing a pretty good job. A new partnership with Live Nation has spawned a festival series, while investment from Relativity Media will allow Downtown to sign new artists and grow its catalogue of more than 5,000 songs. Immortal Publishing is the label's publishing arm, recently launched with a slew of signings to be announced soon.

After working in A&R at major labels, holding senior positions at Capitol Records, Elektra and Virgin, Deutsch partnered with Lam (who has history at VH1, EMI Music Publishing and Arista) and launched Downtown Records in 2006. The duo had a head start with what became the biggest record of the year. After being sent a track called Crazy by Gnarls Barkley, they rightly signed it after one listen. The now million-selling single, released in March 2006, hit No.1 on the UK Singles Chart, becoming the first to do so on downloads alone,

ABOVE
Josh Deutsch:
The exec
co-founded
Downtown
Records in
2006 alongside
business
partner
Terence Lam

“The roster is so eclectic because I sign the things I’m passionate about. Being brand neutral gives us the freedom to reach a broader range of artists and do a bunch of things on the business side without any bureaucracy”

JOSH DEUTSCH, DOWNTOWN RECORDS

and remained at the top of the chart for nine weeks. It peaked at No.2 on the Billboard Hot 100 and reached No.1 in countries including Denmark, Canada, the Republic of Ireland and New Zealand. Off the back of that success, Downtown expanded to encompass a publishing arm, online businesses and studios. Records from Miike Snow, Santigold, Justice, White Denim, Cold War Kids, Electric Guest, Duck Sauce, Vacationer, David Gray and Mos Def followed.

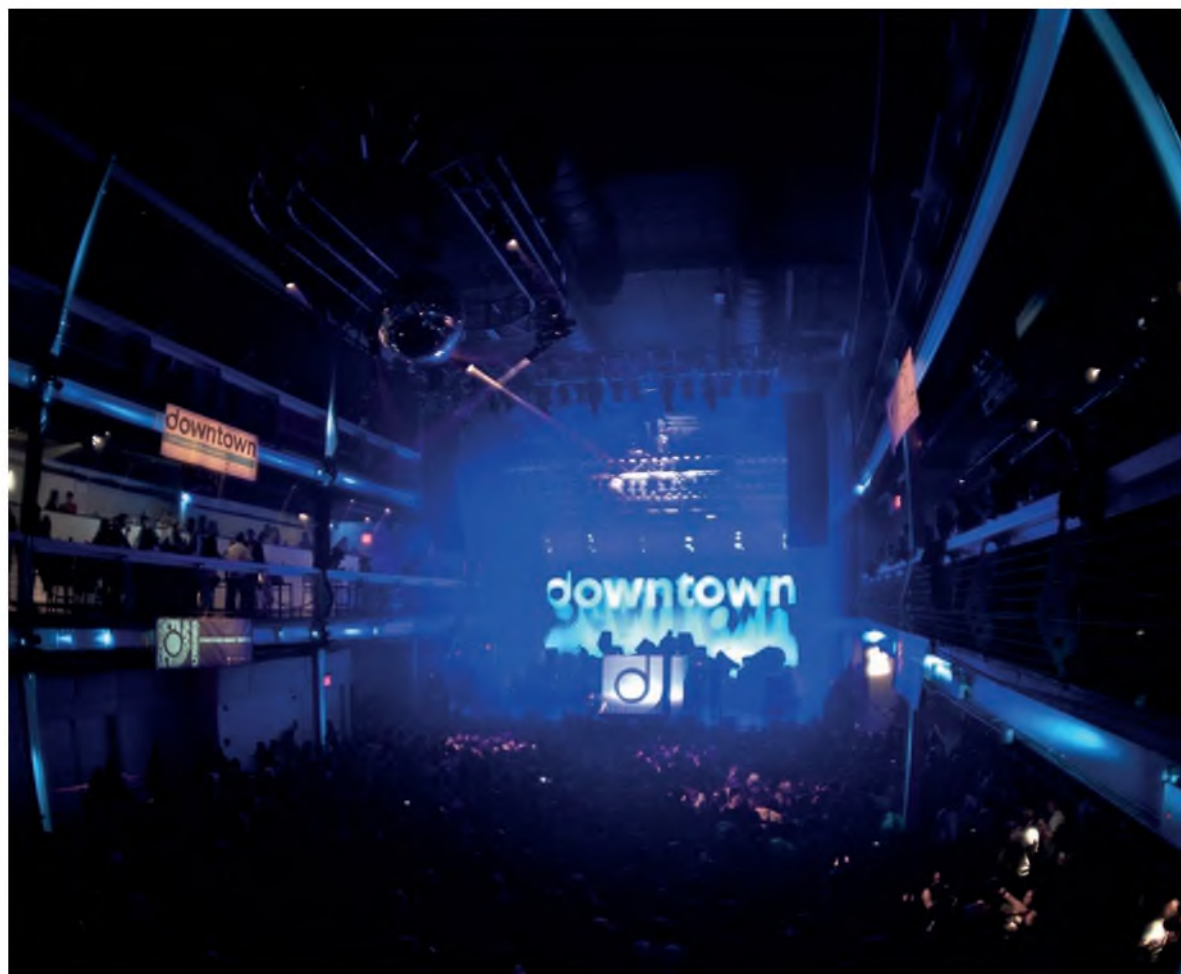
As the original publishing side got bigger (now operating separately as Downtown Music Publishing), the label's investor committee wanted to separate the businesses, so Deutsch and Lam purchased the record company. “We had one

management team managing all these businesses and as the publishing business was really beginning to grow it made more sense to restructure the company in a general sense,” says Deutsch.

“We have a great relationship with Downtown Music Publishing, they have the publishing to a lot of our masters so we do a lot of stuff together. It was an exciting opportunity for my co-founder and I to purchase the label and start to build another set of businesses around it.” All past joint ventures with labels Dim Mak Records, Fool's Gold Records, Mad Decent and a marketing deal with Interscope have been shed (“we've evolved beyond those, we really want to be freestanding,” explains Deutsch).

The Live Nation events partnership encompasses a consumer festival business that's now in its second year. Five Downtown branded festivals will take place in five different cities in the US in 2014, with the aim of doubling that number next year. Says Deutsch: “We'd like to have a Downtown in every city - here and abroad.”

Distributed by Sony Red, new signings to Downtown include tropical/easy listening duo Ex Cops, dark and subversive pop artist Laurence Rothman and Swedish musician Mapei.



You have history as A&R at major labels, what are the benefits of being an independent?

The business has changed so much since I was in the major label system but it's hard to imagine not being an independent after eight years. It's a much more entrepreneurial existence and I love that; I'm addicted to it. We don't have any A&R staff really other than me so there's no downward pressure to sign anything, there's no one that needs to sign an act to keep their job. I think that's why the roster is so eclectic because I sign the things that I'm passionate about, as opposed to thinking, "I really need to sign this kind of an act because that's what's succeeding in the market right now". Having the freedom to diversify is a significant difference for me.

One of the things we learned from working with Gnarl Barkley was that our business works well with artists that have a very evolved vision. We exist to amplify visionary artists and to help grow their audience, as opposed to telling them what to do. We have artists with a tremendous amount of vision and self-determination. I think we tried to be a bit brand neutral so that Downtown as a platform could have equal appeal to an emerging hip hop artist, an indie rock band or something that's more acoustic, I love it all. It gives me the freedom to reach a broader range of artists and also do a bunch of things on the business side of it without any bureaucracy, that's crucial when the music business itself is changing so dramatically.

Some people might say major labels aren't as relevant as they used to be, but others would say they are more powerful than ever. What's your opinion?

In some ways they are gaining power because consolidation gives a company like Universal significant market share and a tremendous business advantage in some segments. We have a lot of respect for our major label competitors, and we view everyone as a competitor. I think a lot of people still

"Value will be restored to recorded mediums but we need to be patient with the shift from ownership to access. In the States everybody was looking for it to happen overnight and the consumer is still being educated. For an independent, it's just about surviving the transition"

JOSH DEUTSCH, DOWNTOWN RECORDS

have that dream to get signed to a major label deal, but the business also accommodates other avenues that it didn't in the past. There are some amazing indie labels that can do everything that majors can do and with more innovation, we certainly admire Beggars. The consolidation of the majors has changed the landscape really for everybody, artists included. It's more democratic in some ways and I think it's created quite a lot of opportunities for folks like me.

Relativity Media took a minority stake in Downtown earlier this year, what are your plans for that investment?

It's a dream for us to be working with a really innovative media platform and it creates tremendous opportunities across all of our businesses. Relativity has film, TV, digital businesses, an agency business and a very successful sports management business. For us on the label, publishing and events side we're able to integrate directly as their only music investment. We're able to place a tremendous amount of our music in their films and TV shows, we're working very closely with the agency division on festival properties, and with a TV studio for the writers that we sign to create original content. As a

strategic partner we feel that this is an enormous opportunity for growth.

Has sync always been a big focus for you?

Yeah, absolutely and the Relativity relationship is just going to help it grow dramatically. We've seen a tremendous growth in sync, I think Downtown has always been known as a brand for being very sync friendly - both on the records and publishing side - so we're certainly deeply integrated with our music supervisor, brand and agency partners. I think a lot of artists look at the company and think, "Okay, where am I going to sign," and there's been such a shift in the way artists view licensing that people actually sign [with us] because they know we would give them a very proactive sync experience. Brands are very viable distribution options for bands now and I think acts are excited to integrate into those experiences as much as they have ever been. The other thing that is interesting for me is to be able to connect the licensing business to the events business, so as to build strategic marketing relationships with the brands that we're working with on the events side. We're doing more third party sync deals where we'll represent different independent labels for sync, which is a pretty interesting way to grow one's businesses.

You've spoken briefly before about your belief that the revenue is returning to the master recording - how will that happen?

We're obviously in the middle of a significant shift in consumer behaviour and that brings short-term challenges to the services and to the master owners alike, but I ultimately do believe that when those businesses get to scale they will restore value to the recorded mediums. I'm really excited about Spotify's growth, the Apple/Beats acquisition, Rhapsody and Deezer's expansion to North America. As streaming businesses mature and grow in scale we're optimistic. Everybody needs to work collaboratively to ensure that the overall businesses get to scale on both sides - that's the biggest challenge in the coming years. I also think that we need to be patient with this shift. In the States everybody was looking for it to happen overnight and I think the consumer is still in the middle of being educated. Making the streaming services available through a bundle with your cell phone carrier [will result in the shift from] the concept of access and not ownership for the consumer, it's certainly hugely significant in terms of Deezer's success in France. It's a great deal - 15 million songs for however much a month in your cell phone bills. That shift is happening much more slowly than we had all hoped, but in the general sense I think the investment is great for the master side of the business. For an independent it's just about surviving the transition.

Final question, what are your future ambitions? Would you ever open a UK office?

I'd love to, that would be great, but we've got great partners globally on the record business and on the publishing side so I don't actually feel the need for expansion in terms of opening offices right now. The next phase of expansion is on the events side, we want to take the festival business outside of the States maybe next year - we'd love to come and do a Downtown everywhere - London, Paris, Tevieve and Stockholm, that's what is great about the brand. The most important thing for us is to be careful and grow that business at a pace that is sustainable.

ABOVE
Take five:
Downtown Records celebrated its fifth anniversary in 2011 with a two-day festival in New York featuring artists including Santigold, Major Lazer and Miike Snow. Tickets sold out in "seconds" says label boss Josh Deutsch



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VIEWPOINT NICK LAWRENCE**DON'T BASH THE BEANCOUNTERS - THEY MIGHT BE YOUR SALVATION**

The investment sector can provide a vital boost to artists and labels in a DIY music industry

ACCOUNTANCY

■ BY NICK LAWRENCE, CEO, BLUE SQUARED

Here is a plea on behalf of music industry professionals: "Don't beat us up, we need to work together!"

Call it self-pity, or even self-indulgence, but the fact remains that in so many of my music encounters, accountants, lawyers, business advisors and the like are viewed as a 'necessary evil'. Yet, talking to a selection of specialist professionals, their outstanding focus isn't money, but a passion for music.

This passion is almost always combined with a desire to stimulate and grow the industry to create longevity, not just for better financial outcomes, but to support and promote creative output too.

Sadly, the reputation of the investment sector has taken everyone to some fairly dark places recently, with a few of the biggest names being caught up in tax-related schemes where the primary motivation - in some cases the only motivation - has been to make money at the taxpayers' expense. Unfortunately, this has tarred some extremely positive schemes with the same brush.

More than ever, the grassroots is driving the music industry and is increasingly turning to external advisors to help fulfil aspirations. Equally, there are a significant number of opportunities for musicians, labels and others to either back their own businesses or find enthusiastic investors and schemes to support them.

These new schemes should not be compared



ABOVE
A good investment: Don't dismiss accountants and lawyers as just a necessary evil, says Lawrence

to the toxic, cynical, money-at-all-costs world. For example, the Government-sponsored Seed Enterprise Investment Scheme (SEIS) is providing attractive tax breaks for funding business start-ups and has the potential to supply some badly needed cash to a music industry that has been increasingly

starved of funds over the past decade.

Fellow professional and music investment specialist, Tom Bywater, has already raised a significant amount of capital for music clients through SEIS. He hit the nail on the head when he told me: "For the first time in all the years I've been specialising in music finance, we're seeing investors favour genuine commercial opportunities over cynical exploitation of tax reliefs that fly in the face of the spirit in which those reliefs were created. Now there's a genuine opportunity for emerging artists and their managers to build long-term businesses using private investment capital, where the investors' interests are aligned with the artists' in building profitable and sustainable careers. This can only be a good thing for the industry as a whole and long may it continue."

In fact, an entire Alternative Funding Sector has sprung up around the globe to fill the funding gap left by traditional lenders such as the banks. Crowdfunding, peer-to-peer lending, social enterprise schemes, even lending based on those lucky enough (or old enough) to have pensions, are all waiting in the wings.

Some are overt, like alternativebusinessfunding.co.uk, a web portal which directs people to a range of alternative funders depending on their need. UK-based crowdfunding platform, Pledge, has had great success for artists, along with Kickstarter in the US which has been, arguably, the most successful crowdfunding operation in the world. Others are less obvious but equally influential - such as Angel's Den, which combines crowdfunding and business angel finance.

Even the music majors themselves are involved. Sony's artist and label services division, Red Music Solutions, has recently been working with Soundwave. The latter is an independent company which uses SEIS investment to pioneer new methods of backing independent ventures. Why would they do that? Simple! It's in any major's future interests to support the part of the industry that will feed it with the talent it needs to stay in business.

So, while you may stumble across some of these funding opportunities in the occasional *Music Week* article or a mate's blog, professional advisors - particularly industry specialists - are the ones that really have their fingers on the funding pulse. Sure, it's in our interests to help ensure the longevity of your band, label, promoter, etc. But, most importantly, we don't just want to be filling in Tax Returns, managing your expenses, or working out how many beans make five.

Music industry professionals actually want to be working with you, sharing the excitement of making things happen. They're not just bean-counters or legal beagles, they're actually human beings who love an adrenaline rush (yes, even accountants) and care for the music industry - passionately.

Nick Lawrence is CEO of NWN Blue Squared, specialist accountants for the music industry: nick.lawrence@nwnbluesquared.com

NICK'S INVESTMENT CHEAT SHEET: FUNDING OPTIONS FOR MUSIC PROJECTS

There are a range of alternative funding sources which are aimed specifically at the music industry. Here's just some of the opportunities available:

Enterprise Investment Schemes (EIS) and Seed Enterprise Investment Schemes (SEIS) - Two Government-backed initiatives which offer generous tax breaks for investors, even if the company fails. The investment money is delivered to the likes of music labels, promotion companies and even bands or individual musicians, either directly or through specialist investment companies such as Soundwave. In fact, many of the alternative funding options for the music industry use the EIS/SEIS platforms.

Association of Independent Music (AIM) Startups - A programme designed to help creative music entrepreneurs get off to a good start with a new business. It's based on a low interest loan to cover their start-up costs, plus there are training and workshops on launching a business and support to perfect business plans through the first year of operation. www.aimstartups.com

Performing Rights Society (PRS) Momentum Fund - One of three strands of funding from the PRS Foundation, the Momentum Fund is run on behalf of the Arts Council with grants of £5-£15K in England only. The money is aimed at helping artists, bands, management companies and labels move to the next level, i.e. not to record debut EPs, but finance an album project and/or first tour. Applications take place four times a year with funding decisions delivered

within 4/5 weeks. Total available funding is £500,000 over 2 years. www.prformusicfoundation.com/Funding

Music Export Growth Scheme (MEGS) - Another Government initiative, this time operated by the BPI, with a pot of £2.5 million over three years. The aim here is to increase export revenue from independent UK music companies by part funding export projects (£5K-50K per application) that will have a measurable overseas success. This can be record sales, publishing income, live revenue, etc. You'll need to demonstrate a proven UK-based business, with an achievable plan. Applications take place 4 times a year. www.bpi.co.uk/export-scheme.aspx

Pledge Music - is a direct to fan site that has completed thousands of music projects over five years, with 500,000 registered music fans. These are campaigns directly targeted at fans to fund albums, etc. and includes pre-ordering and data collection. They also work closely with artists themselves to get the best investment outcomes. www.pledgemusic.com.



Nick Lawrence's Investment Cheat Sheet is brought to you with a bit of help from Xero - beautiful accounting software

PRODUCT RECOMMENDATIONS

CATALOGUE ALBUM REVIEWS

THE SEEDS - Singles As & Bs - 1965-1970

(Big Beat CD/WIKD 322)



With four albums in its catalogue by The Seeds, Big Beat brings its series to an end with this, a definitive anthology of their singles between 1965 and 1970, during which time the band's style was constantly changing and evolving. After opening their career with the pleasing pop nugget Can't Seem To Make You Mine they cut one of the defining records of the garage rock movement with Pushin' Too Hard, a suitably urgent and utterly irresistible song which appears here both in its 7-inch version and in a longer unedited version. They later adapted their style to the burgeoning psychedelic rock movement, with excellent songs like 900 Million People Daily (All Making Love) and Love Is A Summer Basket, before their popularity faded. All are here alongside a further score of meticulously assembled original single mixes, many of them new to CD and very hard to find at all. Big Beat being an Ace imprint, the package is completed by an excellent 28 page booklet featuring extensive liner notes, recording details and illustrations.

COCK ROBIN - Cock Robin (Cherry

Pop CRPOP 152); After Here Through Midland (CRPOP 153)



Known in Britain primarily for their one minor (No.28) hit The Promise You Made, and in America for an even more minor only hit, When Your Heart Is Weak, the San Franciscan band Cock Robin was nevertheless a very big deal in Europe in the latter half of the 1980s, with several hit singles and two very successful albums before their star waned. Those two albums - the eponymous Cock Robin (1985) and After Here Through Midland (1987) - were deleted long ago, and have been fetching silly prices as a result but both have now been remastered and expanded with comprehensive liner notes and the blessing of band leader Peter Kingsbery. An enigmatic character who even

now commands a cult following, Kingsbery wrote the songs, and provided both the succinct bass and edgy vocals for Cock Robin, who were a quartet in the beginning, but slimmed down to a duo by the time the second album was released. Both albums are very much of their time, and both When Your Heart Is Weak and The Promise You Made are estimable tracks - the former is beautifully constructed with chiming guitarwork, quirky vocals (the word 'emotions' for example, is carved in two with a big chasm between the parts) and a soaring chorus. The 12-inch mix - included here alongside a further eight bonus tracks - is superb, becoming dancefloor friendly while retaining its rock credentials, and adding some almost tribal chanting that suit it to a tee. Already more floor friendly, The Promise You Made also incorporates classic rock motifs, while Thought You Were On My Side is a serviceable pop/rock nugget on which Kingsbery allows colleague Anna LaCazio to take centre stage with her delicately fractured tones. After Here Through Midland has its moments but isn't quite in the same league, although Just Around The Corner and El Norte are excellent.

ORIGINAL SOUNDTRACK - Northern Soul

(Harmless HURIXCD 125)



As resilient as it is uplifting, the phenomenon of Northern Soul has been around for well over 40 years and shows no sign of subsiding. It is also the subject of an upcoming film, a feelgood feature which tells the tale of two friends and their discovery of the obscure, black American music at the heart of the movement. That being the case, the genre is likely to enjoy a big surge in interest and this new three disc soundtrack/compilation is ideally placed to capitalise. Only the first of two CDs actually includes songs from the soundtrack - 27 of them, including Shirley Ellis' infectious rallying call Soul Time, Frankie Valli & The Four Seasons' blue-eyed stomper The Night and the sumptuous string-laden Time Will Pass You By, one of Northern Soul's most precious gems, as sung by Tobi Leland. CD2 offers

further edification in the form of Surrender by Eddie Holman, The Chase Is On by Johnny Howard, Eloise Laws' Love Factory and 24 more, while a DVD includes an interview with the film's director Elaine Constantine. The contents of the first CD and Holman's track are also available as part of 7-inch vinyl box set (HURTBX 007) alongside a 60 page hardbound photographic book.

VARIOUS - Buttermilk Skies - The Hoagy Carmichael Songbook

(Croydon Municipal CR9006)



Musicologist, writer and St. Etienne leader Bob Stanley's Croydon Municipal label is really

hitting its stride, and in the first of its songbook series celebrates the musical genius of Hoagy Carmichael. You may not know the name but you will know the music, which combined memorable lyrics and gorgeous melodies to create some of the best pop music of its time. 22 examples of Carmichael's genius are included here, among them his own breezy take on My Resistance Is Low, Ray Charles' rather more definitive version of the beautiful Georgia On My Mind, Bobby Darin's jazzy punt up the Lazy River, Jeri Southern's suitably sluggish Lazy Bones and Bob Hope & Shirley Ross' delightful Two Sleepy People.

MADNESS - One Step Beyond

(Salvo SALVOSVX 034)



The originators of 'the heavy, heavy monster sound', Madness were arguably the best of the bands associated with 2 Tone to come to prominence in the late 1970s, and their first album One Step Beyond... is inarguably their best musically, capturing everything that was good and fresh about the ska revival, in which they played such a prominent role. Ahead of the album's 35th birthday in November, this superb double disc edition provides a CD containing a newly remastered version of the original album alongside 14 rather lower fidelity

recordings of a 1979 rehearsal originally committed to tape on a portable cassette recorder plus a DVD loaded with promotional videoclips for the singles and BBC performances, and a 24 page booklet. Everything else is disposable, of course, but the original album is a gem, and generated four Top 20 hits in the space of seven months, whilst itself spending a year and a half in the chart, peaking at No.2. The title track and second hit was the nutty boys' irresistible update of a Prince Buster b-side, but The Prince, My Girl and Night Boat To Cairo were group compositions of equal stature, all of which became hits.

THE ARTWOODS - Steady Getting' It - The Complete Recordings 1964-1967

(RPM RPMGX 524)



Founded by and named after Ronnie Wood's older brother Art, The Artwoods were one of the UK's top R&B bands of the time but despite this, they released seven singles, an EP and an LP, none of which charted. It is these recordings which form the bulk of this sprawling 3 CD set, which also gathers in BBC recordings, acetates and some sonically inferior but exciting Danish concert recordings to provide a musically edifying 65 song selection. It is a powerful testament to their talent, with future Deep Purple star Jon Lord's work on the Hammond organ particularly prominent, although the entire band had a tight, slick style, and it is very surprising they weren't more successful. One of the great unsung bands of the British beat boom, they were largely appreciated by Mods at the time but songs like Be My Lady, I Feel Good and What Shall I Do - to name but three - deserved greater prominence, and this compilation will further their already significant reputation.

CONNIE FRANCIS - The Complete US & UK Singles As & Bs: 1955-

62 (Acrobat ACIRCD 9037)



One of the most

distinctive and adaptable female vocalists of her era, Connie Francis recorded in a number of genres, and was enormously successful racking up 24 US Hot 100 entries and 22 British hits during the period covered by this compilation. All are included, alongside their flip sides and other highlights, making a grand total of 85 songs across 3 CDs. A true professional, Francis' most-celebrated hits are Who's Sorry Now and Stupid Cupid (both No.1 hits in 1958), Lipstick On Your Collar and Vacation. All are still heard regularly on oldies stations, and their timeless appeal should help to make this excellent new collection a success.

VARIOUS - She Did It!: The Songs Of Jackie DeShannon Volume 2

(Ace CDCHD 1411)



Six years after it released Break-A-Way: The Songs Of Jackie DeShannon Volume 1 (CDCHD 1208), Ace Records returns to the songbook of the prodigiously talented singer/songwriter for this new compilation. The most obvious attraction among the 26 recordings included is Kim Carnes' brilliant re-invention of Bette Davis Eyes - the biggest seller globally of 1981 - but there are many equally worthy but lesser known songs here. The Searchers' jingly guitar style and harmonies were perfect for DeShannon songs, and they took When You Walk In The Room (on Break-A-Way) to No.1. They perform a similarly slick job on Each Time on this album. Fellow Brits Marianne Faithfull, Dave Berry, Peter & Gordon and Kiki Dee also turn in sterling performances, but the Carpenters' shimmering version of Boat To Sail, husband Randy Edelman's delicate version of Nobody Made Me and DeShannon's own previously unissued 1967 song Love Forever Stay - accompanied only by a guitar - are hard to top. Overall, an excellent compilation which is accompanied by an informative 20 page booklet including recollections from DeShannon, and a plethora of illustrations.

24 SINGLES/ALBUMS/COMPILATIONS

Royal Blood's eponymous debut LP sells 65,812 units to land at No.1



INCLUDES OFFICIAL
WEEKLY ITUNES
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS

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

CHARTS UK ALBUMS WEEK 35



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

THE OFFICIAL UK ARTIST ALBUMS CHART

THIS 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		ROYAL BLOOD Royal Blood Warner Brothers (Arvato) ●	39	20	78	BASTILLE Bad Blood virgin CDV3097 (Arvato) ★2
2	2	10	ED SHEERAN X Asylum 2554529399 (Arvato) ★	40	Re-entry		KATE BUSH Lionheart Rhino 10CP67816 (Arvato) ★
3	New		ARIANA GRANDE My Everything Republic/Island (Arvato)	41	31	39	JOHN LEGEND Love In The Future Columbia 88725439942 (Sony DADC UK) ●
4	1	2	COLLABRO Stars Syco (Sony DADC UK) ●	42	30	135	LANA DEL REY Born To Die Pojador/Stranger 2787091 (Arvato) ★3
5	4	14	SAM SMITH In The Lonely Hour Capitol 3759173 (Arvato) ★	43	Re-entry		KATE BUSH Aerial Fish People FPC006 (ADA Arvato) ★
6	15	172	KATE BUSH The Whole Story Rhino TQCP5722 (Arvato) ★4	44	Re-entry		KATE BUSH Director's Cut Fish People FPC001 (ADA Arvato) ●
7	9	25	PALOMA FAITH A Perfect Contradiction RCA 8384306112 (Sony DADC UK) ★	45	14	26	PHARRELL WILLIAMS GIRL RCA 88843055072 (Sony DADC UK) ●
8	5	9	GEORGE EZRA Wanted On Voyage Columbia 3384332252 (Sony DADC UK) ●	46	28	3	THE SATURDAYS Finest Selection - The Greatest Hits Pojador 3791116 (Arvato)
9	29	21	KATE BUSH Hounds Of Love Fish People FPC003 (ADA Arvato) ★2	47	36	13	CLEAN BANDIT New Eyes Atlantic 2554532349 (Arvato) ●
10	7	12	DOLLY PARTON Blue Smoke - The Best Of Sony/Master works 83843773872 (Sony DADC UK) ●	48	46	41	JAKE BUGG Shangri La EMI 3755255 (Arvato) ●
11	8	20	PAOLO NUTINI Caustic Love Atlantic 2554531239 (Arvato) ★	49	Re-entry		KATE BUSH The Red Shoes Fish People FPC005 (ADA Arvato) ★
12	17	51	ARCTIC MONKEYS AM Domino WISSD17 (PIAS Arvato) ★2	50	New		THE WYTCHEs Annabel Dream Reader Heavenly (PIAS Arvato)
13	22	52	THE 1975 The 1975 Dirty Hit/Pojador DH00047 (Arvato) ●	51	38	45	KATY PERRY Prism Virgin 3753232 (Arvato) ★
14	New		OPETH Pale Communion Roadrunner (Arvato)	52	Re-entry		ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not Domino WIGD162 (PIAS Arvato) ★5
15	12	15	COLDPLAY Ghost Stories Parlophone 2554537391 (Arvato) ★	53	47	155	ED SHEERAN + Asylum 524984562 (Arvato) ★6
16	13	59	ONEREPUBLIC Native Interscope 3719304 (Arvato)	54	32	5	ERIC CLAPTON Eric Clapton & Friends - The Breeze: An Appreciation of JJ Cale Pojador 3796378 (Arvato)
17	11	12	KASABIAN 48:13 Columbia 83343063752 (Sony DADC UK) ●	55	34	16	FOXES Glorious Sign Of The Times/Epic 99943701572 (Sony DADC UK)
18	21	74	IMAGINE DRAGONS Night Visions Interscope 3722421 (Arvato) ★	56	37	25	ELBOW The Take Off And Landing Of Everything Fiction 3754757 (Arvato) ●
19	6	2	TWIN ATLANTIC Great Divide Red Bull (PIAS Arvato)	57	53	30	BOMBAY BICYCLE CLUB So Long See You Tomorrow Island 375915 (Arvato) ●
20	Re-entry		KATE BUSH 50 Words For Snow Fish People FPC007 (ADA Arvato) ●	58	Re-entry		CHVRCHES The Bones Of What You Believe Virgin CDV3115 (Arvato) ●
21	16	99	ELLIE GOULDING Halcyon Pojador 3714741 (Arvato) ★3	59	56	65	DISCLOSURE Settle PMR/Island 3734492 (Arvato) ★
22	18	9	5 SECONDS OF SUMMER 5 Seconds Of Summer Capitol 3734457 (Arvato) ●	60	Re-entry		BEYONCÉ Beyoncé Columbia 99943732512 (Sony DADC UK) ★
23	49	19	IGGY AZALEA The New Classic EMI 3747915 (Arvato)	61	25	3	THE GASLIGHT ANTHEM Get Hurt EMI (Arvato)
24	Re-entry		KATE BUSH The Kick Inside Rhino 10CP67815 (Arvato) ★	62	26	42	THE KILLERS Direct Hits Vertigo 3755765 (Arvato) ●
25	3	2	THE COURTEENERS Concrete Love Cooperative (PIAS Arvato)	63	48	43	EMINEM The Marshall Mathers LP 2 Interscope 3758911 (Arvato) ★
26	Re-entry		KATE BUSH The Sensual World Fish People FPC004 (ADA Arvato) ★	64	Re-entry		JUNGLE Jungle XL XCD647X (PIAS Arvato)
27	19	20	THE VAMPS Meet The Vamps EMI 3773477 (Arvato) ●	65	41	23	WILKO JOHNSON & ROGER DALTRY Going Back Home Ches/UMC CRCD2014 (Arvato) ●
28	33	98	JAKE BUGG Jake Bugg Mercury 3790953 (Arvato) ★2	66	50	871	BOB MARLEY & THE WAILERS Legend Tuff Gong 5499742 (Arvato) ★6
29	10	3	RICHARD AND ADAM At The Movies Sony (Sony DADC UK)	67	New		AMY LEE Aftermath 10 088/158925856 (Intergroves)
30	New		BASEMENT JAXX Junto Atlantic Jaxx (PIAS Arvato)	68	New		FRNKIERO & THE CELLABRATON Stomachaches HOFF/BOUDA (PIAS Arvato)
31	New		DRY THE RIVER Alarms In The Heart Transgressive/Co Op (PIAS Arvato)	69	62	40	EAGLES Selected Works 1972-1999 Rhino 9122795239 (Arvato) ●
32	24	11	LANA DEL REY Ultraviolence Pojador/Stranger 2786541 (Arvato) ●	70	Re-entry		MICHAEL JACKSON Number Ones Epic 5138002 (Sony DADC UK) ★7
33	23	51	LONDON GRAMMAR If You Wait Metal & Dust WADART1 (Sony DADC UK) ★	71	64	16	THE BLACK KEYS Turn Blue Newswch/559795534 (Arvato) ●
34	New		BRAD PAISLEY Moonshine In The Trunk Arista Nashville 38943755232 (Sony DADC UK)	72	58	16	MICHAEL JACKSON Xscape Epic/MJ 88843053662 (Sony DADC UK) ●
35	New		AVENGED SEVENFOLD Waking The Fallen Hopeless (PIAS Arvato) ●	73	New		TY SEGALL Manipulator Drag City DC600CD (PIAS Arvato)
36	42	38	GREGORY PORTER Liquid Spirit Blue Note 3740953 (Arvato) ●	74	51	50	AVICII True Postiva/PRMD 3749450 (Arvato) ★
37	Re-entry		KATE BUSH The Dreaming Fish People FPC002 (ADA Arvato) ●	75	59	12	PASSENGER Whispers Black Crow/Island 3780504 (Arvato)
38	Re-entry		KATE BUSH Never For Ever Rhino 10CP57917 (Arvato) ●				

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COMPILATION CHART TOP 20

THIS	LAST	ALBUM / LABEL (DISTRIBUTION)
1	1	NOW THAT'S WHAT I CALL MUSIC 88 / Sony Music CG/Virgin EMI (Arvato)
2	2	ORIGINAL SOUNDTRACK GUARDIANS OF THE... / Hollywood (Arvato)
3	4	FROZEN OST / Walt Disney/UMC (Arvato)
4	3	THE GRANDMASTER FLASH COLLECTION / Sony Music CG/UMTV (Arvato)
5	5	IBIZA - THE ALBUM / Sony Music CG (Sony DADC UK)
6	7	NOW THAT'S WHAT I CALL CHILLED / Sony Music CG/Virgin EMI (Arvato)
7	6	TEENAGE DIRTBAGS 2 / UMTV (Arvato)
8	9	CLUBLAND BOUNCE / AATW/UMTV (Arvato)
9	8	THE HOUSE THAT GARAGE BUILT / MoS (Fuga/Sony DADC UK)
10	10	KISSTORY 2014 - THE BEST OLD SKOOL / Sony Music CG (Arvato)
11	11	BBC RADIO 1'S DANCE ANTHEMS IBIZA / MoS (Fuga/Sony DADC UK)
12	12	NOW THAT'S WHAT I CALL SUMMER / Sony Music CG/Virgin EMI (Arvato)
13	16	NOW THAT'S WHAT I CALL 21ST CENTURY / Sony Music CG/Virgin EMI (Arvato)
14	13	THE DROP / WMTV (Arvato)
15	15	REWIND - THE 80S ALBUM / Inspired (Fuga/Sony DADC UK)
16	14	THE 80S - PART 2 / Sony Music CG/UMTV (Arvato)
17	17	THE NATION'S FAVOURITE MOTOWN SONGS / Island/UMC (Arvato)
18	NEW	CREAMFIELDS 2014 / New State (New State Digital)
19	RE	NOW THAT'S WHAT I CALL MUSIC 87 / Sony Music CG/Virgin EMI (Arvato)
20	20	JUST GREAT SONGS 2014 / Sony Music CG/WMTV (Arvato)

CHARTS UK AIRPLAY WEEK 35

Radio playlists are online at www.musicweek.com

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 ■ AUDIENCE INCREASE
 ■ AUDIENCE INCREASE +50%

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UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	5	NICO & VINZ Am I Wrong / Warner Bros	WMG	5245	+3%	234	66.2	-9%
2	2	6	MAGIC! Rude / RCA	SME	5387	-5%	202	59.6	-15%
3	6	2	MAROON 5 Maps / A&M/Octone/Polydor	UMG	2799	+21%	217	51.4	+12%
4	3	12	ELLA HENDERSON Ghost / Syco	SME	4759	-6%	214	51.2	-8%
5	4		THE SCRIPT Superheroes / Columbia	SME	2880	+25%	180	48.7	+3%
6	5	9	SAM SMITH I'm Not The Only One / Capital	UMG	2385	+26%	189	48.2	+2%
7	7	15	SAM SMITH Stay With Me / Capital	UMG	3612	-12%	205	39.7	-8%
8	8	8	ED SHEERAN Don't / Asylum	WMG	2491	+29%	172	39.7	+1%
9	13	3	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / Parlophone	WMG	2268	+21%	145	35.5	+4%
10	23	1	LILLY WOOD & ROBIN SCHULZ Prayer In C (Robin Schulz Remix) / Atlantic	WMG	1519	+86%	142	35.4	+32%
11	10	34	CLEAN BANDIT FT. JESS GLYNNE Rather Be / Atlantic	WMG	2770	-9%	170	35.3	-4%
12	9	19	JOHN LEGEND All Of Me / Columbia	SME	3109	-8%	207	33.5	-9%
13	12	25	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love / Interscope	UMG	3363	-11%	162	32.4	-5%
14	14	30	PHARRELL WILLIAMS Happy / RCA	SME	2588	-4%	230	31.8	-6%
15	NEW	4	TAYLOR SWIFT Shake It Off / EMI	UMG	1958	+230%	158	31.5	+130%
16	17	16	ARIANA GRANDE FT IGGY AZALEA Problem / Republic/Island	UMG	2117	-4%	140	31.5	-1%
17	15	42	RIXTON Me And My Broken Heart / Interscope	UMG	3322	-10%	174	31.4	-3%
18	16	54	SIGMA Nobody To Love / 3 Beat/AATW	IND.	2034	-5%	139	29.2	-9%
19	NEW	43	GEORGE EZRA Blame It On Me / Columbia	SME	970	+392%	131	28.7	+717%
20	11	14	ONEREPUBLIC Love Runs Out / Interscope	UMG	2741	-10%	164	28.2	-21%
21	40		OLIVER DOLLAR & JIMI JULES Pushing On / Defected	IND.	970	+18%	61	28.2	+51%
22	20		DUKE DUMONT Won't Look Back / Blase Bcys Club/Virgin EMI	UMG	1356	+11%	74	27.3	-3%
23	24		TRAIN Angel In Blue Jeans / Columbia	SME	1412	+69%	158	27.3	+10%
24	NEW	7	IGGY AZALEA FT RITA ORA Black Widow / EMI	UMG	1234	+146%	124	27.2	+155%
25	26	23	MR. PROBZ Waves / Left Lane	SME	1648	-6%	156	26.1	+7%
26	31		JESSIE J, ARIANA GRANDE, NICKI MINAJ Bang Bang / Island/Lava	UMG	1591	+11%	73	24.3	+9%
27	19	24	ED SHEERAN Sing / Asylum	WMG	2558	-15%	173	24.2	-16%
28	42	28	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / FRRR/Musical Freedom	WMG	1253	+13%	128	23.6	+34%
29	27	44	FUSE ODG FT SEAN PAUL Dangerous Love / 3 Beat/AATW	IND.	1192	-5%	123	22.7	-6%
30	32		SHAUN ESCOFFERY Nature's Call / Dome	IND.	288	+23%	75	22.4	+2%
31	21	32	JESS GLYNNE Right Here / Atlantic	WMG	1581	-17%	142	21.2	-23%
32	25		DEACON BLUE A New House / Rhino	WMG	299	+47%	30	21.0	-16%
33	NEW	38	KATY PERRY This Is How We Do / Virgin	UMG	964	+29%	91	20.9	+42%
34	36	40	PALOMA FAITH Only Love Can Hurt Like This / RCA	SME	2041	-9%	177	20.2	-4%
35	28	21	CHARLI XCX Boom Clap / Asylum	WMG	1576	-9%	145	20.0	-14%
36	22	48	RITA ORA I Will Never Let You Down / Roc Nation	SME	2143	-16%	139	19.9	-26%
37	34	35	CALVIN HARRIS Summer / Columbia	SME	1538	-14%	110	19.9	-8%
38	NEW		TEN WALLS Walking With Elephants / Atlantic	WMG	214	+14%	26	18.4	+65%
39	38	63	ONEREPUBLIC Counting Stars / Atlantic	UMG	1648	+1%	166	18.3	-5%
40	46	58	ROYAL BLOOD Figure It Out / Warner Brothers	WMG	311	+11%	18	18.1	+13%
41	NEW	10	WANKELMUT & EMMA LOUISE My Head is a Jungle / Positiva	UMG	749	+104%	128	17.5	+32%
42	44	29	WILL.I.AM FT CODY WISE It's My Birthday / Interscope	UMG	822	-3%	124	17.0	+4%
43	RE		SIGMA FT. PALOMA FAITH Changing / 3 Beat/AATW	IND.	1055	+17%	102	16.7	+25%
44	39		DOLLY PARTON Lay Your Hands On Me / Sony	SME	106	+71%	15	16.7	-13%
45	18	52	SAINT MOTEL My Type / Parlophone	WMG	688	+22%	163	16.3	-48%
46	NEW	55	PAOLO NUTINI Iron Sky / Atlantic	WMG	338	+8%	45	16.1	+59%
47	RE		BRUNO MARS Locked Out Of Heaven / Elektra	WMG	1013	+2%	155	15.9	+28%
48	49		ROUTE 94 FT JESS GLYNNE My Love / Rinse	UMG	1027	+10%	73	15.7	+5%
49	45		CHRISSE HYNDE Down The Wrong Way / Caroline International	UMG	59	+55%	17	15.6	-4%
50	NEW		LENNY KRAVITZ The Chamber / Kobalt Records	IND.	67	+34%	12	15.4	+182%

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	1	NICO & VINZ Am I Wrong / Warner Bros	WMG	698	-4%	17
2	6	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / Parlophone	WMG	672	+29%	18
3	3	MAGIC! Rude / RCA	SME	588	-9%	15
4	10	ED SHEERAN Don't / Asylum	WMG	578	+27%	19
5	2	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love / Interscope	UMG	569	-18%	19
6	29	IGGY AZALEA FT RITA ORA Black Widow / EMI	UMG	530	+78%	17
7	45	TAYLOR SWIFT Shake It Off / EMI	UMG	524	+154%	14
8	5	WILL.I.AM FT CODY WISE It's My Birthday / Interscope	UMG	488	-16%	17
9	4	ARIANA GRANDE FT IGGY AZALEA Problem / Republic/Island	UMG	471	-24%	17
10	7	CHARLI XCX Boom Clap / Asylum	WMG	415	-19%	15
11	24	LILLY WOOD & ROBIN SCHULZ Prayer In C (Remix) / Atlantic	WMG	414	+27%	16
12	12	ZHU Faded / Moag/Polydor	UMG	399	-4%	17
13	9	KIESZA Giant In My Heart / Lokal Legend/Virgin	UMG	389	-16%	18
14	23	DUKE DUMONT Won't Look Back / Blase Bcys Club/Virgin EMI	UMG	387	+14%	14
15	11	ELLA HENDERSON Ghost / Syco	SME	385	-10%	15
16	8	JESS GLYNNE Right Here / Atlantic	WMG	381	-20%	17
17	21	KATY PERRY This Is How We Do / Virgin	UMG	361	+0%	12
18	17	MR. PROBZ Waves / Left Lane	SME	353	-6%	17
19	49	WANKELMUT & EMMA LOUISE My Head is a Jungle / Positiva	UMG	352	+89%	18
20	15	GEORGE EZRA Budapest / Columbia	SME	351	-8%	15
21	14	SIGMA FT. PALOMA FAITH Changing / 3 Beat/AATW	IND.	351	-8%	16
22	20	5 SECONDS OF SUMMER Amnesia / Capital	UMG	344	-5%	12
23	13	CALVIN HARRIS Summer / Columbia	SME	339	-13%	17
24	40	ARIANA GRANDE FT ZEDD Break Free / Republic/Island	UMG	330	+45%	16
25	27	FUSE ODG FT SEAN PAUL Dangerous Love / 3 Beat/AATW	IND.	320	+2%	17
26	35	UNION J Tonight (We Live Forever) / Epic	SME	320	+30%	14
27	NEW	CHRIS BROWN FT. USHER & RICK ROSS New Flame / RCA	SME	301	+95%	14
28	30	PHARRELL WILLIAMS Happy / RCA	SME	300	+1%	18
29	25	CLEAN BANDIT FT STYLO G Come Over / Atlantic	WMG	293	-8%	18
30	33	SAM SMITH I'm Not The Only One / Capital	UMG	292	+9%	15
31	19	ED SHEERAN Sing / Asylum	WMG	290	-21%	16
32	16	OLIVER HELDENS X BECKY HILL Gecko / FRRR/Musical Freedom	WMG	279	-26%	16
33	28	SAM SMITH Stay With Me / Capital	UMG	269	-12%	14
34	32	THE SCRIPT Superheroes / Epic/Phonogenic	SME	252	-12%	13
35	36	CLEAN BANDIT FT. JESS GLYNNE Rather Be / Atlantic	WMG	248	+1%	15
36	18	MELISSA STEEL FT POPCAAN Kisses For Breakfast / Atlantic	WMG	248	-33%	17
37	31	ONEREPUBLIC Love Runs Out / Interscope	UMG	245	-16%	11
38	26	RIXTON Me And My Broken Heart / Interscope	UMG	232	-27%	12
39	47	JOHN LEGEND All Of Me / Columbia	SME	227	+14%	17
40	37	COLDPLAY A Sky Full Of Stars / Parlophone	WMG	215	-12%	17
41	34	IGGY AZALEA FT. CHARLI XCX Fancy / EMI	UMG	209	-16%	15
42	NEW	MEGHAN TRAINOR All About That Bass / Epic	SME	206	+836%	10
43	RE	MAROON 5 Maps / A&M/Octone/Polydor	UMG	193	+9%	11
44	46	PROFESSOR GREEN FEAT. TORI KELLY Lullaby / Virgin	UMG	187	-7%	9
45	44	RITA ORA I Will Never Let You Down / Roc Nation	SME	186	-13%	13
46	42	ELLA HENDERSON Glow / Syco	SME	181	-20%	12
47	NEW	OLIVER DOLLAR & JIMI JULES Pushing On / Defected	IND.	181	+21%	10
48	RE	SIGMA Nobody To Love / 3 Beat/AATW	IND.	175	+1%	17
49	22	RIZZLE KICKS Tell Her / Island	UMG	169	-52%	15
50	38	JASON DERULO FT SNOOP DOGG Wiggle / Warner Brothers	WMG	167	-29%	13

UK AIRPLAY ANALYSIS

BY ALAN JONES

On its third week atop the radio airplay chart, Danish pair **Nico & Vinz**'s debut smash Am I Wrong increases its previously slender lead over former incumbent Rude by **Magic!**

Both records suffered declining audiences last week, with Am I Wrong off 9.93% at 66.20m, while Rude suffered a more substantial 14.93% hit, with its audience dipping to 59.57m. The gap between the two thus opened from 3.82% to 11.14%.

Although Am I Wrong's audience is down, it continues to increase its weekly total of plays. Reaching a new high (5,245) for the 10th week in a row, it had top tallies of 76 plays from Capital London, 75 plays from Capital

Birmingham and 74 plays from Capital South Coast, Capital North East, Capital North Wales & Wirral and Capital South Wales. 23 plays on Radio 1 (down from 25 the previous week) provided a top 22.63% contribution to its overall audience.

Am I Wrong also tops the TV airplay chart for the second time, though with support for its promotional videoclip declining from 729 plays in the previous frame to 698 last week - 26 more than **David Guetta**'s Lovers On The Sun, which jumps 6-2. Am I Wrong's top supporters were Starz TV (97 plays), Smash Hits TV (80) and Capital TV (76).

Making it seven straight weeks of double digit growth in both plays

and audience, **Maroon 5**'s Maps jumps 6-3 on the radio airplay chart. Played 2,799 times last week (up 21.27% week-on-week from 2,308), it attracted an audience of 51.45m, a 12.19% increase over the previous week's 45.86m. Its top supporter was Swansea's The Wave 96.4 (34 plays) followed by The Hits and Signal 1 (33 apiece).

Both of the new arrivals on the Top 10 of the radio airplay chart are by French acts with overseas assistance. No.1 on the Official Charts Company sales chart last week, Lovers On The Sun climbs 13-9 to become the latest Top 10 success for **David Guetta**, with a vocal from American **Sam Martin**. Lovers On The Sun was knocked off the top of the sales chart on Sunday by another Gallic delight, Prayer In C by the duo **Lilly Wood &**



The Prick in a mix by Germany's **Robin Schulz**. Prayer In C is now thundering up on Lovers On The Sun on the radio airplay chart. Sprinting 23-10, it enjoyed a massive 85.92% increase in plays week-on-week from 817 to 1,519, while its audience jumped 32.48% from 26.72m to 35.40m. It derived 45.44% of its audience from 26 plays on Radio 1, though its biggest supporters were the 11

stations in the Capital Network, who all aired at least 50 times, with a top tally of 55 plays at Capital Scotland.

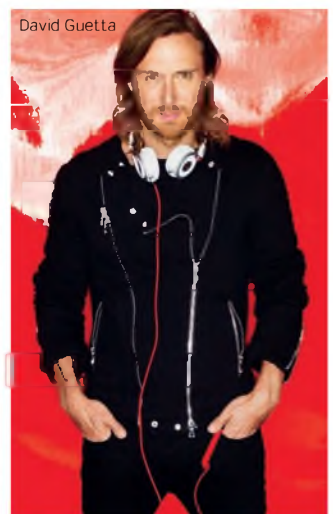
Radio 1's most-aired song was **Ten Walls**' Walking With Elephants, which it aired 30 times. Although played a further 184 times on 25 stations, Radio 1 provided a massive 90.10% of the track's audience, propelling it 69-38 on the radio airplay chart.

CHARTS EU AIRPLAY WEEK 34 (Mon 25 - Sun 31 Aug 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Lilly Wood & Robin S... Prayer In C	Warner Intern..	WMG 18,009	+5%	847	706.56m	+8%
2	2	Coldplay A Sky Full Of Stars	Parlophone	WMG 15,896	-5%	954	623.32m	-2%
3	7	Sam Smith Stay With Me	Capitol Records	UMG 13,923	+3%	848	542.96m	+14%
4	4	David Guetta feat. S... Lovers On The Sun	Parlophone	WMG 14,726	+9%	713	528.98m	+6%
5	8	MAGIC! Rude	Sony Music	SME 15,337	+3%	797	499.79m	+10%
6	5	Mr. Probz Waves	Sony Music	SME 11,928	-6%	847	476.69m	-4%
7	6	Nico & Vinz Am I Wrong	Parlophone Music	WMG 15,150	-2%	862	463.69m	-6%
8	9	OneRepublic Love Runs Out	Interscope	UMG 10,933	-5%	700	449.51m	0%
9	3	Calvin Harris Summer	Columbia	SME 11,119	-12%	715	437.40m	-13%
10	12	Maroon 5 Maps	Polydor	UMG 12,271	+8%	840	386.10m	+11%
11	10	Marlon Roudette When The Beat Drops Ou	Polydor	UMG 5,632	+1%	315	384.74m	+0%
12	11	Sigma Nobody To Love	3beat	Ind. 8,019	-3%	521	357.81m	-5%
13	14	George Ezra Budapest	Columbia	SME 8,590	-6%	783	317.98m	-4%
14	13	Alle Farben feat. Gr... She Moves (Far Away)	Pinpoint	Ind. 5,282	-2%	400	315.68m	-8%
15	16	Milky Chance Stolen Dance	Pias	Ind. 7,539	-4%	643	313.92m	+1%
16	15	Ella Henderson Ghost	Syco	SME 10,988	-3%	650	300.36m	-7%
17	18	John Legend All Of Me	Columbia	SME 9,804	-6%	773	293.75m	+3%
18	21	Lenny Kravitz The Chamber	Sony Music	SME 4,656	+5%	402	286.96m	+10%
19	20	Pharrell Williams Happy	RCA	SME 8,072	-3%	1,060	274.15m	+1%
20	19	Ariana Grande feat. ... Problem	Universal	UMG 8,758	-6%	606	270.56m	-2%
21	22	American Authors Best Day Of My Life	Virgin EMI	UMG 4,115	-2%	480	264.60m	+1%
22	24	Andreas Bourani Auf Uns	Polydor	UMG 2,629	-9%	168	255.05m	-2%
23	25	Vance Joy Riptide	Atlantic	WMG 4,612	-4%	438	251.37m	-3%
24	26	Sia Chandelier	Sony Music	SME 9,142	+1%	644	249.56m	-3%
25	17	Avicii Addicted To You	Virgin EMI	UMG 5,380	-5%	591	247.36m	-16%
26	23	Ed Sheeran Sing	Atlantic	WMG 9,612	-11%	743	246.04m	-6%
27	34	Duke Dumont feat. Ja... I Got U	Virgin EMI	UMG 5,036	-5%	469	232.06m	+14%
28	27	Clean Bandit feat. J... Rather Be	Atlantic	WMG 8,568	-5%	825	230.36m	-1%
29	29	Train Angel In Blue Jeans	Columbia	SME 4,694	+14%	508	229.82m	+1%
30	32	Mark Forster feat. Sido Au Revoir	Four Music	SME 3,119	-2%	149	219.18m	+2%
31	38	Enrique Iglesias fea... Bailando	Republic	UMG 6,304	+2%	464	216.30m	+11%
32	41	Script, The Superheroes	Columbia	SME 7,413	+22%	559	215.52m	+18%
33	31	Kiesza Hideaway	Virgin EMI	UMG 5,751	-6%	493	210.62m	-5%
34	40	Adel Tawil feat. Mat.. Zuhause	Vertigo	UMG 1,742	+5%	119	210.55m	+14%
35	28	Michael Jackson Love Never Felt So Good	Epic	SME 8,275	-15%	841	209.49m	-9%
36	44	Charli XCX Boom Clap	Warner Music	WMG 5,993	+7%	438	203.41m	+17%
37	36	Jason Derulo feat. S... Wiggle	Warner Music	WMG 5,841	-7%	317	200.68m	+1%
38	33	Imagine Dragons On Top Of The World	Polydor	UMG 4,165	+1%	485	196.08m	-7%
39	30	Bakermat One Day (Vandaag)	Délicieuse	Ind. 3,503	-10%	326	182.70m	-18%
40	39	Imagine Dragons Demons	Polydor	UMG 3,026	-6%	476	181.89m	-5%
41	35	Klingande Jubel	Klingande	Ind. 3,615	-9%	550	178.27m	-12%
42	37	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 4,267	-3%	493	176.44m	-11%
43	42	Common Linnets, The Calm After The Storm	Universal	UMG 2,147	-10%	278	175.37m	-2%
44	46	Avicii Hey Brother	Virgin EMI	UMG 3,344	-6%	674	171.96m	+4%
45	47	Sheppard Geronimo	Universal Music	UMG 1,993	+4%	211	167.64m	+11%
46	43	Rita Ora I Will Never Let You..	Roc Nation	SME 5,729	-10%	473	166.10m	-7%
47	118	Taylor Swift Shake It Off	Big Machine R..	UMG 5,806	+215%	529	151.72m	+121%
48	52	Ed Sheeran Don't	Atlantic	WMG 6,145	+15%	550	151.08m	+17%
49	51	James Blunt Postcards	Atlantic	WMG 1,668	+3%	200	149.34m	+10%
50	49	Avicii Wake Me Up	PRMD/Positiva	UMG 3,696	-2%	686	141.91m	+2%



CHARTS OFFICIAL AUDIO STREAMING - WEEK 35



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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	MAGIC Rude <i>RCA</i>
2	2	NICO & VINZ Am I Wrong <i>Warner Bros</i>
3	4	SAM SMITH Stay With Me <i>Capitol</i>
4	3	GEORGE EZRA Budapest <i>Columbia</i>
5	8	ED SHEERAN Don't <i>Asylum</i>
6	5	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic Records</i>
7	6	ED SHEERAN Sing <i>Asylum</i>
8	7	ELLA HENDERSON Ghost <i>Syca Music</i>
9	50	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>
10	10	SIA Chandelier <i>Monkey Puzzle/RCA</i>
11	9	MR PROBZ Waves <i>Left Lane Recordings</i>
12	11	JOHN LEGEND All Of Me <i>Columbia</i>
13	12	ED SHEERAN Thinking Out Loud <i>Asylum</i>
14	43	DAVID GUETTA FT SAM MARTIN Lovers On The Sun <i>Parlophone</i>
15	13	IGGY AZALEA FT CHARLI XCX Fancy <i>EMI</i>
16	18	CHARLI XCX Boom Clap <i>Asylum</i>
17	19	MKTO Classic <i>Columbia/M2v</i>
18	14	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
19	38	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i>
20	16	COLDPLAY A Sky Full Of Stars <i>Parlophone</i>
21	NEW	ARIANA GRANDE FT ZEDD Break Free <i>Republic Records</i>
22	15	OLIVER HELDENS & BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom</i>
23	17	CALVIN HARRIS Summer <i>Columbia</i>
24	21	ONEREPUBLIC Love Runs Out <i>Interscope</i>
25	20	WILL I AM FT CODY WISE It's My Birthday <i>Interscope</i>
26	24	VANCE JOY Riptide <i>Infectious Music</i>
27	23	PHARRELL WILLIAMS Happy <i>Columbia</i>
28	61	WANKELMUT & EMMA LOUISE My Head Is A Jungle <i>Positiva</i>
29	22	RIXTON Me And My Broken Heart <i>Interscope</i>
30	26	MILKY CHANCE Stolen Dance <i>Ignition</i>
31	28	KIESZA Hideaway <i>Lokal Legend</i>
32	29	ZHU Faded <i>Mojo/Polydor</i>
33	25	TIESTO FT MATTHEW KOMA Wasted <i>Virgin</i>
34	65	SAM SMITH I'm Not The Only One <i>Capitol</i>
35	27	JESS GLYNNE Right Here <i>Atlantic</i>
36	32	ED SHEERAN I See Fire <i>Decca</i>
37	NEW	MAROON 5 Maps <i>A&M</i>
38	36	SAM SMITH Money On My Mind <i>Capitol</i>
39	35	BASTILLE Pompeii <i>Virgin</i>
40	39	ARCTIC MONKEYS Do I Wanna Know <i>Damino Recordings</i>
41	30	CHERYL COLE FT TINIE TEMPAH Crazy Stupid Love <i>Polydor</i>
42	31	JASON DERULO FT SNOOP DOGG Wiggle <i>Warner Bros</i>
43	33	RITA ORA I Will Never Let You Down <i>Roc/Natron</i>
44	41	TOVE LO Stay High <i>Polydor</i>
45	37	IDINA MENZEL Let It Go <i>Walt Disney</i>
46	40	DAVID GUETTA/SHOWTEK/VASSY Bad <i>Parlophone</i>
47	45	ONEREPUBLIC Counting Stars <i>Interscope</i>
48	44	ED SHEERAN Photograph <i>Asylum</i>
49	46	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>
50	48	ED SHEERAN I'm A Mess <i>Asylum</i>
51	47	ED SHEERAN One <i>Asylum</i>
52	56	IMAGINE DRAGONS Radioactive <i>Interscope</i>
53	NEW	MEGHAN TRAINOR All About That Bass <i>Epic</i>
54	53	CHRIS BROWN/LIL WAYNE/TYGA Loyalty <i>RCA</i>
55	49	ROUTE 94 FT JESS GLYNNE My Love <i>Rinse Recordings</i>
56	57	PASSENGER Let Her Go <i>Netwerk</i>
57	66	AVICII Wake Me Up <i>Positiva/PRMD</i>
58	55	SIGMA Nobody To Love <i>3 Beat/AATW</i>
59	146	ROYAL BLOOD Figure It Out <i>Warner Bros</i>
60	60	IMAGINE DRAGONS Demons <i>Interscope</i>
61	51	DUKE DUMONT FT JAX JONES I Got U <i>Blase Boys Club</i>
62	42	VAMPS Somebody To You <i>EMI</i>
63	59	KIESZA Giant In My Heart <i>Lokal Legend</i>
64	58	FUSE ODG FT SEAN PAUL Dangerous Love <i>3 Beat/AATW</i>
65	92	KATY PERRY This Is How We Do <i>Virgin</i>
66	70	DISCLOSURE FT SAM SMITH Latch <i>PMR</i>
67	52	ED SHEERAN Nina <i>Asylum</i>
68	62	COLDPLAY Magic <i>Parlophone</i>
69	67	ED SHEERAN Tenerife Sea <i>Asylum</i>
70	54	S SECONDS OF SUMMER She Looks So Perfect <i>Capitol</i>
71	69	KLINGANDE Jubel <i>One/Mare Tune</i>
72	63	ED SHEERAN Bloodstream <i>Asylum</i>
73	68	PALOMA FAITH Only Love Can Hurt Like This <i>RCA</i>
74	64	S SECONDS OF SUMMER Don't Stop <i>Capitol</i>
75	71	PITBULL FT KESHA Timber <i>Mr 305/Pala Grounds</i>



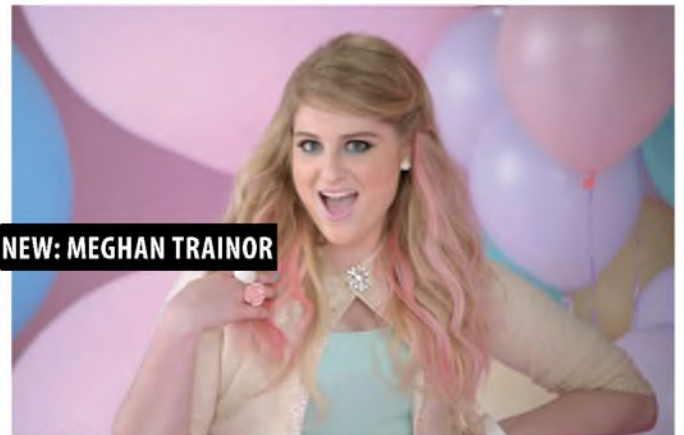
CLIMBER: LILLY WOOD



NEW: ARIANA GRANDE



NEW: MAROON 5

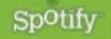


NEW: MEGHAN TRAINOR



CLIMBER: KATY PERRY

CHARTS STREAMING – SPOTIFY WEEK 35



GLOBAL



- | POS | ARTIST/ALBUM |
|-----|--|
| 1 | MAGIC! Rude |
| 2 | ARIANA GRANDE Break Free |
| 3 | SAM SMITH Stay With Me |
| 4 | SIA Chandelier |
| 5 | JESSIE J Bang Bang |
| 6 | MEGHAN TRAINOR All About That Bass |
| 7 | ARIANA GRANDE Problem |
| 8 | ROBIN SCHULZ Prayer In C (Robin Schulz Radio Edit) |
| 9 | MAROON 5 Maps |
| 10 | CALVIN HARRIS Summer |
| 11 | NICO & VINZ Am I Wrong |
| 12 | BECKY G Shower |
| 13 | DAVID GUETTA Lovers On The Sun |
| 14 | COLDPLAY A Sky Full Of Stars |
| 15 | CLEAN BANDIT Rather Be |
| 16 | IGGY AZALEA Fancy |
| 17 | MILKY CHANCE Stolen Dance |
| 18 | ED SHEERAN Don't |
| 19 | JOHN LEGEND All Of Me |
| 20 | IGGY AZALEA Black Widow |

EUROPE



- | POS | ARTIST/ALBUM |
|-----|------------------------------------|
| 1 | MAGIC! Rude |
| 2 | ROBIN SCHULZ Prayer In C |
| 3 | DAVID GUETTA Lovers On The Sun |
| 4 | ARIANA GRANDE Break Free |
| 5 | SAM SMITH Stay With Me |
| 6 | SIA Chandelier |
| 7 | MILKY CHANCE Stolen Dance |
| 8 | ARIANA GRANDE Problem |
| 9 | MAROON 5 Maps |
| 10 | CALVIN HARRIS Summer |
| 11 | JESSIE J Bang Bang |
| 12 | NICO & VINZ Am I Wrong |
| 13 | COLDPLAY A Sky Full Of Stars |
| 14 | MEGHAN TRAINOR All About That Bass |
| 15 | ED SHEERAN Don't |
| 16 | ELLA HENDERSON Ghost |
| 17 | JOHN LEGEND All Of Me |
| 18 | BECKY G Shower |
| 19 | MR. PROBZ Waves - (Radio Edit) |
| 20 | CLEAN BANDIT Rather Be |

UK



- | POS | ARTIST/ALBUM |
|-----|---|
| 1 | MAGIC! Rude |
| 2 | NICO & VINZ Am I Wrong |
| 3 | SAM SMITH Stay With Me |
| 4 | ED SHEERAN Don't |
| 5 | ROBIN SCHULZ Prayer In C |
| 6 | ARIANA GRANDE Problem |
| 7 | ED SHEERAN Sing |
| 8 | SIA Chandelier |
| 9 | ELLA HENDERSON Ghost |
| 10 | MR. PROBZ Waves - Robin Schulz Radio Edit |



FRANCE



- | POS | ARTIST/ALBUM |
|-----|--------------------------------|
| 1 | ROBIN SCHULZ Prayer In C |
| 2 | SIA Chandelier |
| 3 | COLDPLAY A Sky Full Of Stars |
| 4 | MILKY CHANCE Stolen Dance |
| 5 | ARIANA GRANDE Problem |
| 6 | JASON DERULO Wiggle |
| 7 | NICO & VINZ Am I Wrong |
| 8 | IGGY AZALEA Fancy |
| 9 | CALVIN HARRIS Summer |
| 10 | MR. PROBZ Waves - (Radio Edit) |



GERMANY



- | POS | ARTIST/ALBUM |
|-----|---|
| 1 | DAVID GUETTA Lovers On The Sun |
| 2 | ROBIN SCHULZ Prayer In C - (Radio Edit) |
| 3 | MARTIN TUNGEVAAG Wicked Wonderland |
| 4 | MAGIC! Rude |
| 5 | MARLON ROUDETTE When The Beat... |
| 6 | MAROON 5 Maps |
| 7 | CALVIN HARRIS Summer |
| 8 | MARK FORSTER Au Revoir |
| 9 | SIA Chandelier |
| 10 | ARIANA GRANDE Break Free |



NETHERLANDS



- | POS | ARTIST/ALBUM |
|-----|--------------------------------|
| 1 | ROBIN SCHULZ Prayer In C |
| 2 | PITBULL Fireball |
| 3 | SAM SMITH Stay With Me |
| 4 | MAGIC! Rude |
| 5 | ARIANA GRANDE Break Free |
| 6 | ANDERS NILSEN Salsa Tequila |
| 7 | JESSIE J Bang Bang |
| 8 | ENRIQUE IGLESIAS Bailando |
| 9 | DAVID GUETTA Lovers On The Sun |
| 10 | ARIANA GRANDE Problem |

NORWAY



- | POS | ARTIST/ALBUM |
|-----|------------------------------------|
| 1 | ROBIN SCHULZ Prayer In C |
| 2 | MAGIC! Rude |
| 3 | ARIANA GRANDE Break Free |
| 4 | SAM SMITH Stay With Me |
| 5 | DAVID GUETTA Lovers On The Sun |
| 6 | MILKY CHANCE Stolen Dance |
| 7 | BECKY G Shower |
| 8 | MEGHAN TRAINOR All About That Bass |
| 9 | ANDERS NILSEN Salsa Tequila |
| 10 | MAROON 5 Maps |

SPAIN



- | POS | ARTIST/ALBUM |
|-----|-------------------------------------|
| 1 | ENRIQUE IGLESIAS Bailando - Spanish |
| 2 | MILKY CHANCE Stolen Dance |
| 3 | MAGIC! Rude |
| 4 | NICO & VINZ Am I Wrong |
| 5 | MALUMA La Temperatura |
| 6 | CALVIN HARRIS Summer |
| 7 | JASON DERULO Wiggle |
| 8 | ARIANA GRANDE Problem |
| 9 | NICKY JAM Travesuras |
| 10 | SIA Chandelier |



SWEDEN

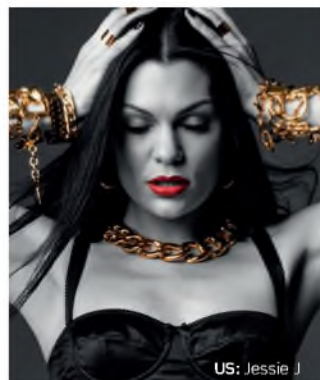


- | POS | ARTIST/ALBUM |
|-----|------------------------------------|
| 1 | ROBIN SCHULZ Prayer In C |
| 2 | ARONCHUPA I'm An Albatraz |
| 3 | MILKY CHANCE Stolen Dance |
| 4 | MAGIC! Rude |
| 5 | SIA Chandelier |
| 6 | ARIANA GRANDE Break Free |
| 7 | ALBIN Din Soldat |
| 8 | SAM SMITH Stay With Me |
| 9 | DAVID GUETTA Lovers On The Sun |
| 10 | MEGHAN TRAINOR All About That Bass |

UNITED STATES



- | POS | ARTIST/ALBUM |
|-----|------------------------------------|
| 1 | JESSIE J Bang Bang |
| 2 | MEGHAN TRAINOR All About That Bass |
| 3 | ARIANA GRANDE Break Free |
| 4 | SAM SMITH Stay With Me |
| 5 | SIA Chandelier |
| 6 | MAGIC! Rude |
| 7 | IGGY AZALEA Black Widow |
| 8 | NICKI MINAJ Anaconda |
| 9 | ARIANA GRANDE Problem |
| 10 | IGGY AZALEA Fancy |



CHARTS STREAMING – MUSIC VIDEO WEEK 35



Nicki Minaj



Taylor Swift

Ella Henderson



Black M



NEW ARTISTS - UK

POS ARTIST/ SINGLE/ LABEL

- 1 NICKI MINAJ - Anaconda
- 2 TAYLOR SWIFT - Shake It Off
- 3 MAGIC! - Rude
- 4 IGGY AZALEA FT. RITA ORA - Black Widow
- 5 ARIANA GRANDE FT. IGGY AZALEA - Problem
- 6 ARIANA GRANDE FT. ZEDD - Break Free
- 7 JESSIE J... - BangBang
- 8 IGGY AZALEA FT. CHARLI XCX - Fancy (Explicit)
- 9 KATY PERRY - This Is How We Do
- 10 SIA - Chandelier
- 11 WILL.I.AM, CODY WISE - It's My Birthday
- 12 JESSIE J... - BangBang (Audio)
- 13 CHRIS BROWN... - Loyal (Explicit)
- 14 SAM SMITH - Stay With Me
- 15 KATY PERRY FT. JUICY J - Dark Horse
- 16 SAM SMITH - I Am Not The Only One
- 17 JOHN LEGEND - All Of Me
- 18 KATY PERRY - Roar
- 19 ELLA HENDERSON - Ghost
- 20 CALVIN HARRIS - Summer

WORLDWIDE

POS ARTIST/ SINGLE

- 1 NICKI MINAJ - Anaconda
- 2 TAYLOR SWIFT - Shake It Off
- 3 ENRIQUE IGLESIAS - Bailando (Español)
- 4 ARIANA GRANDE - Problem ft. Iggy Azalea
- 5 SIA - Chandelier (Official Video)
- 6 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 7 ARIANA GRANDE - Break Free ft. Zedd
- 8 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 9 KATY PERRY - This Is How We Do (Official)
- 10 MEGHAN TRAINOR - All About That Bass

UK

POS ARTIST/ SINGLE

- 1 ELLA HENDERSON - Ghost
- 2 MEGHAN TRAINOR - All About That Bass
- 3 BARS AND MELODY - Hopeful
- 4 G.R.L. - Ugly Heart
- 5 BOBBY SHMURDA - Hot N*gga
- 6 DUKE DUMONT - Won't Look Back
- 7 TOVE LO - Stay High (Habits Remix)
- 8 KIESZA - Giant In My Heart
- 9 TROYE SIVAN - Happy Little Pil
- 10 ROUTE 94 FT. JESS GLYNNE - My Love

FRANCE

POS ARTIST/ SINGLE

- 1 NICKI MINAJ - Anaconda
- 2 BLACK M - Sur Ma Route
- 3 SIA - Chandelier (Official Video)
- 4 LACRIM - On Fait Pas Ca ft. Lil Durk
- 5 INDILA - S.O.S
- 6 KENDJI GIRAC - Color Gitano
- 7 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 8 ARIANA GRANDE - Problem ft. Iggy Azalea
- 9 BLACK M - Mme Pavoshko
- 10 KATY PERRY - This Is How We Do (Official)



Sia



Meghan Trainor



Enrique Iglesias

ITALY

POS ARTIST/ SINGLE

- 1 NICKI MINAJ - Anaconda
- 2 ENRIQUE IGLESIAS - Bailando (Español)
- 3 ARIANA GRANDE - Problem ft. Iggy Azalea
- 4 FRANCESCO RENGA - Il Mio Giorno Più Bello Nel...
- 5 CALVIN HARRIS - Summer
- 6 EMIS KILLA - Maracanã
- 7 ARIANA GRANDE - Break Free ft. Zedd
- 8 KIESZA - Hideaway (Official Video)
- 9 STROMAE - Papaoutai
- 10 TAYLOR SWIFT - Shake It Off

POLAND

POS ARTIST/ SINGLE

- 1 NICKI MINAJ - Anaconda
- 2 SIA - Chandelier (Official Video)
- 3 INDILA - Dernière Danse (Clip Officiel)
- 4 ARIANA GRANDE - Problem ft. Iggy Azalea
- 5 KIESZA - Hideaway (Official Video)
- 6 KASIA POPOWSKA - Przyjdzie Taki Dzień
- 7 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 8 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 9 MAGIC! - Rude
- 10 KATY PERRY - This Is How We Do (Official)

AUSTRALIA

POS ARTIST/ SINGLE

- 1 NICKI MINAJ - Anaconda
- 2 TAYLOR SWIFT - Shake It Off
- 3 MEGHAN TRAINOR - All About That Bass
- 4 ARIANA GRANDE - Break Free ft. Zedd
- 5 KATY PERRY - This Is How We Do (Official)
- 6 IGGY AZALEA - Black Widow ft. Rita Ora
- 7 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 8 G.R.L. - Ugly Heart
- 9 JESSIE J... - Bang Bang
- 10 ARIANA GRANDE - Problem ft. Iggy Azalea

SPAIN

POS ARTIST/ SINGLE

- 1 ENRIQUE IGLESIAS - Bailando (Español)
- 2 NICKI MINAJ - Anaconda
- 3 ROMEO SANTOS - Propuesta Indecente
- 4 WISIN - Adrenalina ft. Jennifer Lopez, Ricky Martin
- 5 TAYLOR SWIFT - Shake It Off
- 6 ARIANA GRANDE - Problem ft. Iggy Azalea
- 7 PRINCE ROYCE - Darte un Beso
- 8 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
- 9 CALVIN HARRIS - Summer
- 10 MALUMA FEAT. ELI PALACIOS - La Temperatura

CHARTS INDIES WEEK 35



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 NEW **LETHAL BIZZLE FT JME & TEMPA T** Rariworkout / New State (New State Digital)
- 2 1 **VANCE JOY** Riptide / Infectious (PIAS Arvato)
- 3 3 **MILKY CHANCE** Stolen Dance / Ignition (PIAS Arvato)
- 4 NEW **M.O** Dance On My Own / Operator (ACA Arvato)
- 5 15 **KATE BUSH** Running Up That Hill / Fish People (ACA Arvato)
- 6 RE **KATE BUSH** Wuthering Heights / Fish People (ACA Arvato)
- 7 5 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 8 18 **KATE BUSH** This Woman's Work / Fish People (ACA Arvato)
- 9 6 **PASSENGER** Let Her Go / Nettwerk (Essential)
- 10 7 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 11 NEW **SNAKEHIPS FT SINEAD HARNETT** Days With You / Hoffman West (Kobalt/AMAL)
- 12 8 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (ADA Arvato)
- 13 RE **KATE BUSH** Babooshka / Fish People (ACA Arvato)
- 14 4 **TWIN ATLANTIC** Brothers And Sisters / Red Bull (PIAS Arvato)
- 15 RE **KATE BUSH** The Man With The Child In His Eyes / Fish People (ADA Arvato)
- 16 16 **ARCTIC MONKEYS** R U Mine / Domino (PIAS Arvato)
- 17 12 **ALT-J** Hunger For The Pine / Infectious (PIAS Arvato)
- 18 14 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 19 RE **KATE BUSH** Hounds Of Love / Fish People (ADA Arvato)
- 20 11 **SECONDCITY** I Wanna Feel / MoS (Fuga/Sony DADC UK)



Vance Joy Indie Singles (2)



Snakehips Indie Singles Breakers (2)



Arctic Monkeys Indie Albums (2)



Amy Lee Indie Albums Breakers (2)



Frankiero Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 5 **KATE BUSH** Hounds Of Love / Fish People (ADA Arvato)
- 2 3 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 3 2 **TWIN ATLANTIC** Great Divide / Red Bull (PIAS Arvato)
- 4 14 **KATE BUSH** 50 Words For Snow / Fish People (ADA Arvato)
- 5 1 **THE COURTEENERS** Concrete Love / Cooperative (PIAS Arvato)
- 6 17 **KATE BUSH** The Sensual World / Fish People (ADA Arvato)
- 7 NEW **BASEMENT JAXX** Junto / Atlantic Jaxx (PIAS Arvato)
- 8 NEW **DRY THE RIVER** Alarms In The Heart / Transgressive/Co Op (PIAS Arvato)
- 9 4 **LONDON GRAMMAR** If You Wait / Metrol & Dust (Sony DADC UK)
- 10 NEW **AVENGED SEVENFOLD** Waking The Fallen / Hopeless (PIAS Arvato)
- 11 RE **KATE BUSH** The Dreaming / Fish People (ADA Arvato)
- 12 RE **KATE BUSH** Director's Cut / Fish People (ADA Arvato)
- 13 RE **KATE BUSH** Aerial / Fish People (ACA Arvato)
- 14 RE **KATE BUSH** The Red Shoes / Fish People (ACA Arvato)
- 15 NEW **THE WYTCHEs** Annabel Dream Reader / Heavenly (PIAS Arvato)
- 16 RE **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)
- 17 20 **JUNGLE** Jungle / XL (PIAS Arvato)
- 18 NEW **AMY LEE** Aftermath / 110 (Ingrooves)
- 19 NEW **FRNKIERO & THE CELLABRATION** Stomachaches / Hassle (PIAS Arvato)
- 20 NEW **TY SEGALL** Manipulator / Drag City (PIAS Arvato)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- 1 NEW **THE WYTCHEs** Annabel Dream Reader / Heavenly (PIAS)
- 2 NEW **AMY LEE** Aftermath / 110 (110)
- 3 NEW **FRNKIERO & THE CELLABRATION** Stomachaches / Hassle (Full Time Hobby)
- 4 NEW **TY SEGALL** Manipulator / Drag City (Drag City)
- 5 NEW **J MASCIS** Tied To A Star / Sub Pop (Sub Pop)
- 6 NEW **STEFFANY GRETZINGER** The Undoing / Bethel (Bethel Musik)
- 7 NEW **NEW PORNOGRAPHERS** Brill Bruisers / Matador (XL Beggars)
- 8 NEW **MERCHANDISE** After The End / 4AD (XL Beggars)
- 9 NEW **RUSTIE** Green Language / Warp (Warp)
- 10 NEW **BUG** Angels & Devils / Nirja Tune (Nirja Tune)
- 11 2 **WARD THOMAS** From Where We Stand / WTW (WTW Music)
- 12 1 **BENJAMIN BOOKER** Benjamin Booker / Rough Trade (XL Beggars)
- 13 NEW **ROBYN HITCHCOCK** The Man Upstairs / Yep Roc (Yep Roc)
- 14 NEW **PHILIP SAYCE** Influence / Pravaque/Mascot (Mascot Label Group)
- 15 **ANNIE EVE** Sunday '91 / Mouth To mouth (Mouth To mouth)
- 16 16 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 17 4 **JAMES YORKSTON** The Cellardyke Recording And Wassailing / Domino (Domino Recordings)
- 18 13 **HILLSONG WORSHIP** No Other Name / Hillsong (Hillsong Music)
- 19 NEW **PALLBEARER** Foundations Of Burden / Profound Lore (Profound Lore)
- 20 NEW **TINA DICO** Whispers / Finest Gramophone (Kobalt Music Group)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- 1 NEW **M.O** Dance On My Own / Operator (Operator)
- 2 NEW **SNAKEHIPS FT SINEAD HARNETT** Days With You / Hoffman West (Kobalt Music Group)
- 3 NEW **RICHARD RAWSON FT TOM PARKER** Fireflies / AATW (AATW)
- 4 1 **THE MEGA GIANTS** Prayer In C / Matchcode (Matchcode)
- 5 NEW **LIBATIONS** Caledonia / Selenium (Selenium)
- 6 8 **GRIMES FT BLOOD DIAMONDS** Go / 4AD (XL Beggars)
- 7 3 **SBTRKT FT EZRA KOENIG** New Dorp New York / Young Turks/XL (XL Beggars)
- 8 2 **LILLY WOOD & THE PRICK** Prayer In C / Wagram (Wagram Music)
- 9 5 **TEN WALLS** Walking With Elephants / Bosa (Bosa)
- 10 6 **EDWARD SHARPE & MAGNETIC ZEROES** Home / Rough Trade (XL Beggars)
- 11 RE **OLIVER DOLLAR & JIMI JULES** Pushing On / Defected (De'fected)
- 12 10 **QUEENSTON** Marry That Girl / Queenston (Queenston)
- 13 RE **KRADDY** Android Porn / Glitch Mob Unlimited (Glitch Mob Unlimited)
- 14 4 **CARIBOU** Can't Do Without You / City Slang (City Slang)
- 15 9 **CAZZETTE FT THE HIGH** Sleepless / Icons (Icons)
- 16 16 **CINEMATIC ORCHESTRA** To Build A Home / Nirja Tune (Nirja Tune)
- 17 12 **DEORRO** Five Hours / PRMD (PRMD)
- 18 7 **FAMILY OF THE YEAR** Hero / Nettwerk (Nettwerk)
- 19 NEW **DJ HAZARD** Bricks Don't Roll / Playaz (Playaz Recordings)
- 20 15 **LONELY THE BRAVE** Backroads / Hassle (Full Time Hobby)



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL


- 1 New **ROYAL BLOOD** Royal Blood Warner Bros
- 2 New **WYTCHEs** Annabel Dream Reader Heavenly
- 3 New **DRY THE RIVER** Alarms In The Heart Transgressive
- 4 New **TY SEGALL** Manipulator Drag City
- 5 1 **TWIN ATLANTIC** Great Divide Red Bull
- 6 2 **COLLABRO** Stars Syco Music
- 7 15 **SAM SMITH** In The Lonely Hour Capital
- 8 5 **ED SHEERAN** X Asylum
- 9 25 **MORRISSEY** World Peace Is None Of Your Business Harvest
- 10 23 **ARCTIC MONKEYS** Am Domino Recordings

THIS LAST ARTIST / ALBUM / LABEL

- 11 6 **JACK WHITE** Lazaretto XI Recordings
- 12 New **J MASCIS** Tied To A Star Sub Pop
- 13 14 **GEORGE EZRA** Wanted On Voyage Columbia
- 14 New **BUG** Angels & Devils Nirja Tune
- 15 New **OPETH** Pale Communion Roadrunner
- 16 4 **FKA TWIGS** Lp1 Young Turks Recordings
- 17 New **KATE BUSH** The Whole Story Rhino
- 18 New **FRNKIERO AND THE CELLABRATION** Stomachaches Hassle
- 19 10 **CHILDHOOD** Lacuna House Anxiety
- 20 27 **DOLLY PARTON** Blue Smoke - The Best Of Masterworks

CHARTS iTUNES SINGLES WEEK 35

UNITED KINGDOM 	
POS	ARTIST/ALBUM
24/08/2014 - 30/08/2014	
1	ROBIN SCHULZ & LILLYWOOD Prayer In C...
2	MAROON 5 Maps
3	TAYLOR SWIFT Shake It Off
4	DAVID GUETTA Lovers On The Sun
5	NICO & VINZ Am I Wrong
6	MAGIC! Rude
7	IGGY AZALEA Black Widow
8	SAM SMITH I'm Not the Only One
9	LETHAL BIZZLE RariWorkOut
10	WANKELMUT ... My Head Is A Jungle...


DENMARK 	
POS	ARTIST/ALBUM
25/08/2014 - 31/08/2014	
1	MEDINA Giv Slip
2	MEGHAN TRAINOR All About That Bass
3	ZHU Faded
4	SAM SMITH Stay With Me
5	DJÄMES BRAUN Fugle
6	LILLY WOOD... Prayer In C...
7	LUKAS GRAHAM Mama Said
8	MAGIC! Rude
9	SIA Chandelier
10	JESSIE J... Bang Bang

FRANCE 	
POS	ARTIST/ALBUM
25/08/2014 - 31/08/2014	
1	LILLY WOOD... Prayer In C...
2	TOVE LO Stay High
3	SIA Chandelier
4	COLDPLAY A Sky Full Of Stars
5	DAVID GUETTA Lovers On The Sun
6	CALOGERO Un Jour Au Mauvais Endroit
7	SAM SMITH Stay With Me
8	BLACK M Sur Ma Route
9	EMINEM Guts Over Fear (feat. Sia)
10	FLY PROJECT Toca Toca

GERMANY 	
POS	ARTIST/ALBUM
22/08/2014 - 28/08/2014	
1	DAVID GUETTA Lovers On The Sun
2	MARLON ROUDETTE When The Beat...
3	ELLA HENDERSON Ghost
4	LILLY WOOD... Prayer In C...
5	MAGIC! Rude
6	MARK FORSTER Au Revoir (feat. Sido)
7	JESSIE J... Bang Bang
8	MARTIN TUNGEVAAG Wicked...
9	SAM SMITH Stay With Me
10	ED SHEERAN Don't


ITALY 	
POS	ARTIST/ALBUM
21/08/2014 - 27/08/2014	
1	LILLY WOOD ...Prayer In C...
2	KIESZA Hideaway
3	VALERIO SCANU Lasciami Entrare
4	DAVID GUETTA Lovers On The Sun
5	FRANCESCO RENGA Il Mio Giorno ...
6	LENNY KRAVITZ The Chamber
7	COLDPLAY A Sky Full Of Stars
8	SHEPPARD Geronimo
9	SAM SMITH Stay With Me
10	MAROON 5 Maps



NETHERLANDS 	
POS	ARTIST/ALBUM
22/08/2014 - 28/08/2014	
1	WOLTER KROES & ISABELLA Ik Ben...
2	LILLY WOOD... Prayer In C...
3	PITBULL Fireball (feat. John Ryan)
4	JAN SMIT Jij & Ik
5	DOTAN Home
6	ENRIQUE IGLESIAS Bailando
7	SAM SMITH Stay With Me
8	THE KIK Schuilen Bij Jou
9	ANDERS NILSEN Salsa Tequila
10	COLDPLAY A Sky Full Of Stars

RUSSIA 	
POS	ARTIST/ALBUM
25/08/2014 - 31/08/2014	
1	LILLY WOOD... Prayer In C...
2	KIESZA Hideaway
3	IMANY You Will Never Know
4	EMINEM Guts Over Fear (feat. Sia)
5	SIA Chandelier
6	JASON DERULO Wiggle
7	IMANY You Will Never Know
8	IOWA Улыбайся
9	NICO & VINZ Am I Wrong
10	ВИА ГРА У меня появился другой

SPAIN 	
POS	ARTIST/ALBUM
25/08/2014 - 31/08/2014	
1	ENRIQUE IGLESIAS Bailando
2	LILLY WOOD ... Prayer In C...
3	MR. PROBZ Waves
4	MILKY CHANCE Stolen Dance
5	JOHN LEGEND All Of Me
6	SIA Chandelier
7	COLDPLAY A Sky Full Of Stars
8	PHARRELL WILLIAMS Happy
9	DAVID GUETTA Lovers On The Sun
10	MAGIC! Rude

SWEDEN 	
POS	ARTIST/ALBUM
20/08/2014 - 26/08/2014	
1	TAYLOR SWIFT Shake It Off
2	THOMAS STENSTRÖM Slä Mig Hårt I...
3	LILLY WOOD...Prayer In C...
4	MOLLY SANDEN Freak
5	MEGHAN TRAINOR All About That Bass
6	ALBIN Din soldat (feat. Kristin Amparo)
7	SIA Chandelier
8	EMINEM Guts Over Fear (feat. Sia)
9	MAGIC! Rude
10	DAVID GUETTA Lovers On The Sun

SWITZERLAND 	
POS	ARTIST/ALBUM
22/08/2014 - 28/08/2014	
1	LILLY WOOD ... Prayer In C...
2	DAVID GUETTA Lovers On The Sun
3	MARLON ROUDETTE When The Beat...
4	SIA Chandelier
5	ANDREAS BOURANI Auf Uns
6	ENRIQUE IGLESIAS Bailando
7	ELLA HENDERSON Ghost
8	SAM SMITH Stay With Me
9	ARIANA GRANDE Problem
10	ONEREPUBLIC Love Runs Out


CHARTS iTUNES ALBUMS WEEK 35



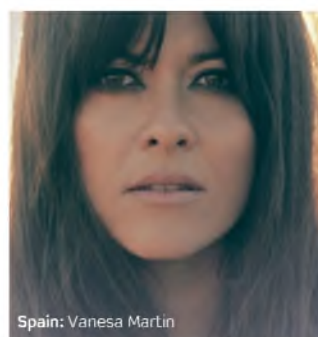
UNITED KINGDOM 	
POS	ARTIST/ALBUM
24/08/2014 - 30/08/2014	
1	ROYAL BLOOD Royal Blood
2	ED SHEERAN x
3	ARIANA GRANDE My Everything...
4	VARIOUS Now That's What I Call...! 88
5	SAM SMITH In the Lonely Hour
6	KATE BUSH The Whole Story
7	VARIOUS Guardians Of The Galaxy...
8	VARIOUS The Grandmaster Flash...
9	GEORGE EZRA Wanted On Voyage
10	KATE BUSH Hounds Of Love


DENMARK 	
POS	ARTIST/ALBUM
25/08/2014 - 31/08/2014	
1	TINA DICKOW Whispers
2	SIVAS d.a.u.d.a II - EP
3	ARIANA GRANDE My Everything...
4	VARIOUS Toppen Af Poppen 2014 ...
5	SAM SMITH In The Lonely Hour
6	VARIOUS ARTISTS More Summer 2014
7	ED SHEERAN x
8	BEYONCÉ Beyoncé
9	VARIOUS Most Wanted Club Hits, Vol. 1
10	JOEY MOE Joey

FRANCE 	
POS	ARTIST/ALBUM
25/08/2014 - 31/08/2014	
1	BÉNABAR Inspiré De Faits Réels
2	CALOGERO Les Feux D'artifice
3	NOVA TUNES Nova Tunes 3.0
4	LACRIM Corleone
5	DJ KAYZ Paris Oran New York
6	VARIOUS Guardians Of The Galaxy...
7	LILLY WOOD... Invincible Friends...
8	BEN L'ONCLE SOUL A Coup De Rêves
9	ARIANA GRANDE My Everything
10	LUC ARBOGAST Oreflam

GERMANY 	
POS	ARTIST/ALBUM
22/08/2014 - 28/08/2014	
1	WIZ KHALIFA Blacc Hollywood (Deluxe)
2	ARIANA GRANDE My Everything...
3	BACKSTREET BOYS The Very Best of...
4	VARIOUS ARTISTS Bravo Hits, Vol. 86
5	HELENE FISCHER Farbenspiel
6	DIE DREI ??? Folge 169: Die Spur des...
7	MAJOE Breiter Als Der Türsteher (BADT)
8	ED SHEERAN x (Deluxe Edition)
9	NAZAR Camouflage
10	Y'AKOTO Moody Blues

ITALY 	
POS	ARTIST/ALBUM
21/08/2014 - 27/08/2014	
1	FABI SILVESTRI GAZZÈ Il Padrone...
2	CLUB DOGO Non Siamo Più Quelli Di ...
3	ARTISTI VARI Hit's Summer! 2014
4	COLDPLAY Ghost Stories
5	ARIANA GRANDE My Everything
6	LOW-LOW & MOSTRO Scusate Per...
7	VASCO ROSSI The Platinum Collection
8	ALESSANDRA AMOROSO Amore Puro
9	ENSI Rock Steady
10	GIORGIA Senza paura (Special Edition)




NETHERLANDS 	
POS	ARTIST/ALBUM
22/08/2014 - 28/08/2014	
1	JAN SMIT Jij & Ik
2	ARIANA GRANDE My Everything
3	DOTAN 7 Layers
4	VARIOUS ARTISTS 538 Hitzone 70
5	RUBEN HEIN Dressed Up
6	KENSINGTON Rivals
7	SAM SMITH In The Lonely Hour
8	TYPHOON Lobi Da Basi
9	COLLABRO Stars
10	STROMAE Racine Carrée

RUSSIA 	
POS	ARTIST/ALBUM
25/08/2014 - 31/08/2014	
1	СЕМЁН СЛЕПЯКОВ Песни из Comedy...
2	GUF & RIGOS 420
3	СМЫСЛОВЫЕ...Мысленный волк...
4	VARIOUS Танцевальный рай 33
5	MICHAEL JACKSON Thriller
6	KIESZA Hideaway - EP
7	ROYAL BLOOD Royal Blood
8	SADE Diamond Life
9	THE ЧИЖ & CO Всё лучшее в одном
10	SLIPKNOT.5: The Gray Chapter

SPAIN 	
POS	ARTIST/ALBUM
25/08/2014 - 31/08/2014	
1	VANESA MARTIN Crónica De Un Baile
2	VARIOUS Guardians Of The Galaxy...
3	ARIANA GRANDE My Everything...
4	JOAN MANUEL SERRAT Serrat En...
5	VARIOUS Begin Again - Music From...
6	VARIOUS Mujeres Y Hombres Y ...
7	CHAYANNE En Todo Estaré (Deluxe)
8	MICHAEL JACKSON Thriller
9	COLDPLAY Ghost Stories
10	MALÚ Sí

SWEDEN 	
POS	ARTIST/ALBUM
20/08/2014 - 26/08/2014	
1	VARIOUS Absolute Summer Hits 2014
2	ARIANA GRANDE My Everything...
3	BEYONCÉ Beyoncé
4	FIRST AID KIT Stay Gold
5	TAYLOR SWIFT 1989 (Deluxe)
6	VARIOUS Absolute Running 2014
7	STEFFANY GRETZINGER The Undoing
8	5 SECONDS OF SUMMER Amnesia - EP
9	FOO FIGHTERS Sonic Highways
10	OPETH Pale Communion

SWITZERLAND 	
POS	ARTIST/ALBUM
22/08/2014 - 28/08/2014	
1	ARIANA GRANDE My Everything...
2	WIZ KHALIFA Blacc Hollywood (Deluxe)
3	VARIOUS ARTISTS Bravo Hits, Vol. 86
4	ROYAL BLOOD Royal Blood
5	NAZAR Camouflage
6	COLDPLAY Ghost Stories
7	HELENE FISCHER Farbenspiel
8	MARLON ROUDETTE Electric Soul
9	ED SHEERAN x (Deluxe Edition)
10	BÉNABAR Inspiré De Faits Réels

CHARTS ANALYSIS WEEK 35



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



- **SCRIPT** Superheroes Columbia
- **GRL** Ugly Heart Kemosabe/RCA
- **OLIVER DOLLAR & JIMI JULES** Pushing On Defected
- **FERRECK DAWN & REDONDO** Love Too Deep 3 Beat/AATW
- **MNEK** Wrote A Song About You Virgin
- **JACKSON 5** Who's Lovin' You Motown
- **ORIGINAL CAST RECORDING** With You Ghost London
- **BECKY G** Shower Kemosabe/RCA
- **PROCLAIMERS** Cap In Hand Chrysalis

UK ARTIST ALBUMS CHART



- **MAROON 5** V A&M
- **PIERCES** Creation Polydor
- **LONELY THE BRAVE** The Day's War Hassle
- **PRINCE & THE REVOLUTION** Purple Rain - OST Paisley Park
- **JOHNNY WINTER** Step Back Megaforce
- **PULLED APART BY HORSES** Blood Best Of The Best
- **KLANKARUSSELL** Netzwerk Island
- **BEVERLEY CRAVEN** Change Of Heart Right Track
- **HAMMERFALL** (R)evolution Nudear Blast
- **JOHN MARTYN** The Island Years Island
- **DR JOHN** Ske-dat-de-dat - The Spirit Of Satch Proper
- **ASHLEY ROBERTS** Butterfly Effect Metropolis
- **SHAUN ESCOFFERY** In The Red Room Dome

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

Duke Dumont is set to score his third consecutive No.1 single this weekend, with latest release *Won't Look Back* opening up a 28.04% lead over its closest competitor - **The Script's** new single *Superheroes* - on Tuesday's sales flashes.

The French flag remained planted firmly atop the singles chart last Sunday, with Paris pair **Lilly Wood & The Prick's** *Prayer In C* replacing fellow Parisian **David Guetta's** *Lovers On The Sun* at No.1. Guetta - whose single eased to No.3 (43,984 sales) - shared his chart-topper with American singer/songwriter Sam Martin. Lilly Wood & The Prick also required international aid, in their case German DJ Robin Schulz, whose remix of their track *Prayer In C* was sufficiently radical for him to garner a joint artist credit, while Lilly Wood & The Prick's credit becomes simply Lilly Wood. Schulz performed a similarly sweeping overhaul of Dutch star Mr Probz's *Waves* - which topped the chart in April.



MIDWEEK NO.1

Duke Dumont: Won't Look Back

Prayer In C sold 85,169 copies last week (including 7,002 streaming sales) and jumped 115-1. The Schulz-free version of the track which was No.189 last week dipped out of the Top 200, as did a soundalike cover by Mega Giants, which debuted at No.43 last week. *Prayer In C* has already reached No.1 in Austria, Belgium (Flanders and Wallonia), The Czech Republic, Denmark, Finland, France,

Germany, Hungary, Ireland, Italy, Luxembourg, The Netherlands, Norway, Sweden and Switzerland, to become one of Europe's biggest hits of the year.

Previously chart runners-up with *Makes Me Wonder* in 2007 and *Moves Like Jagger* (feat. Christina Aguilera) in 2011, **Maroon 5** score their third No.2 hit, with *Maps* (47,941 sales). The first official single from the band's newly released fifth album

V, *Maps* is Maroon 5's 16th Top 75 entry, their sixth Top 10 hit.

Iggy Azalea scored her fourth Top 10 hit, and **Rita Ora** her sixth as their collaboration *Black Widow* vaults 15-7 (31,241 sales).

Sam Smith scored his fourth Top 10 hit, with latest single *I'm Not The Only One* vaulting 17-9 (27,514 sales).

Elsewhere in the Top 10 on Sunday: **Taylor Swift's** *Shake It Off* held at No.4 (40,589 sales), **Nico & Vinz's** *Am I Wrong* slid 2-5 (40,148 sales), **Magic!**'s *Rude* descends 3-6 (38,844 sales), **Ed Sheeran's** *Don't* remained at No.8 (29,151 sales) and **Wankelmut & Emma Louise's** *My Head Is A Jungle* fell 5-10 (26,465 sales).

Overall singles sales were up 1.61% week-on-week, at 5,210,977. Streaming accounted for 2,536,511 sales - 48.68% of the total. Under previously existing criteria where only paid-for purchases were included, overall singles sales were up 6.36% week-on-week at 2,674,466 - 15.12% below same week 2013 sales of 3,150,759, and the 55th consecutive week in which they have declined versus a year ago.

ALBUMS

■ BY ALAN JONES

With **Collabro's** *Stars* twinkling less brightly as it slid 1-4 (21,913 sales), the successors to the album chart throne last Sunday were **Royal Blood**, whose eponymous debut was crowned on sales of 65,812 copies.

It was a healthy opening tally for the Sussex rock duo considering that none of the four preview singles released from the set made the Top 40, though each charted higher than its predecessors with first release *Out Of The Black* reaching No.78, second release *Little Monster* peaking at No.74, third release *Come On Over* climbing to No.68 and fourth track *Figure It Out* getting to No.50.

Royal Blood continued atop the chart in Tuesday's sales flashes but with a slender lead over **Ed Sheeran's** *X*, **Maroon 5's** newly released *V*, and **Sam Smith's** *In The Lonely Hour*.

Royal Blood's emphatic debut put paid quite early on to any hopes **Ariana Grande** might have had of debuting at No.1 with her second album, *My Everything*. The 21-year-old Floridian, who first came to fame as an actress in children's TV shows and films



MIDWEEK NO.1

Royal Blood: Royal Blood

released her debut album, *Yours Truly*, to an unexpectedly good reception a year ago this week. It debuted at No.7 (7,164 sales), even though several prior singles fell short of the Top 40. By contrast, *Problem*, the first single from *My Everything*, debuted at No.1 eight weeks ago. The album itself debuted at No.3 (23,766 sales) on Sunday, and was available for 99p at Google Play and Amazon for 24 hours the day after it was released.

The media event of the week was unquestionably the start of veteran singer/songwriter **Kate Bush's** 22 night run at

the Hammersmith Apollo. The shows created a massive amount of publicity, and it is no surprise to find that compilation *The Whole Story* and all 10 of Bush's studio albums - which returned to the list a week ago - continued to climb the chart. Eight Bush albums were in the Top 40 on Sunday, and all 11 were in the Top 50 - records for a female solo artist, although Elvis Presley had 12 albums in the Top 40 the week after his death in 1977, the Beatles had 11 the week after their catalogue was released in newly remastered form in 2009, and Michael Jackson had nine

albums in the Top 40 (actually the Top 17) a couple of weeks after his death in 2009. Leading the Bush charge, 1986 No.1 *The Whole Story* jumped 15-6 (12,698 sales) to make its first appearance in the Top 10 since 1987. Also on the move are: *Hounds Of Love* (29-9, 7,981 sales), *50 Words For Snow* (83-20, 3,686 sales), *The Kick Inside* (87-24, 3,438 sales), *The Sensual World* (93-26, 3,041 sales), *The Dreaming* (139-37, 2,212 sales), *Never For Ever* (140-38, 2,181 sales), *Lionheart* (157-40, 2,075 sales), *Aerial* (153-43, 2,026 sales), *Director's Cut* (163-44, 2,001 sales) and *The Red Shoes* (155-49, 1,874 sales).

The rest of Sunday's Top 10 artist albums: *X* by **Ed Sheeran** (2-2, 27,630 sales), *In The Lonely Hour* by **Sam Smith** (4-5, 21,585 sales), *A Perfect Contradiction* by **Paloma Faith** (9-7, 11,566 sales), *Wanted On Voyage* by **George Ezra** (5-8, 9,615 sales) and *Blue Smoke/The Best Of Dolly Parton* (7-10, 7,738 sales).

Now *That's What I Call Music!* 88 spent a sixth week atop the compilation chart on sales of 27,376 copies.

Overall album sales were up 4.06% week-on-week at 1,329,204 - 6.22% below same week 2013 sales of 1,417,369.

CHARTS CLUB WEEK 35

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	6	FREEMASONS Shakedown 3 (EP) / <i>Freemason</i>
2	13	2	SLAM DUNK'D FT. CHROMEO & AL-P No Price / <i>Columbia</i>
3	24	3	TENSNACE & JACQUES LE CONT FT. JAMIE LIDELL Feel Of Love / <i>Virgin/EMI</i>
4	10	4	TEN WALLS Walking With Elephants / <i>Atlantic</i>
5	37	2	OLIVIA SOMERLYN Parachute / <i>Olivia Somerlyn</i>
6	22	2	TCTS Games / <i>MIA</i>
7	NEW 1		M.O. Dance On My Own / <i>Operator</i>
8	27	2	SWANKY TUNES FT. RAIGN Fix Me / <i>New State</i>
9	2	3	WANKELMUT & EMMA LOUISE My Head Is A Jungle / <i>Positiva/Virgin</i>
10	NEW 1		SAM SMITH I'm Not The Only One / <i>Capitol</i>
11	30	2	ONE BIT Limitless / <i>One Bit Prod.</i>
12	16	3	DENZAL PARK FT. JON HUME One Way Home / <i>Neon</i>
13	NEW 1		BONDAX All I See / <i>Relentless</i>
14	21	2	KID MASSIVE & DATABOY Horizon / <i>One Love</i>
15	3	5	SIGMA FT. PALOMA FAITH Changing / <i>3 Beat</i>
16	25	2	LILLY WOOD & ROBIN SCHULZ Prayer In C / <i>Atlantic</i>
17	NEW 1		THE MAGICIAN FT. YEARS & YEARS Sunlight / <i>Paton/FFRR</i>
18	33	3	DETOUR CITY Merlin (Everybody Knows) / <i>Po'ydor</i>
19	31	2	NETSKY Running Low / <i>Epic</i>
20	29	3	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / <i>Epic</i>
21	23	2	WIDEBOYS VS. RUFF DRIVERZ Deeper Love Reloaded / <i>World Wide Phonographics</i>
22	1	5	BASEMENT JAXX FT. ETML Never Say Never / <i>Atlantic Jaxx/PIAS</i>
23	40	2	STEVE ANGELLO FT. DOUGY FROM THE TEMPER TRAP Wasted Love / <i>Columbia</i>
24	17	3	BILLON Special / <i>Rinse</i>
25	12	6	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / <i>Parlophone</i>
26	20	10	OLIVER \$ & JIMI JULES Pushing On / <i>Defected</i>
27	NEW 1		JAX JONES Go Deep / <i>Blaste Bcys Club/RCA</i>
28	NEW 1		ALEX METRIC FT. STEFAN STORM Heart Weighs A Ton / <i>Atlantic</i>
29	18	10	DUKE DUMONT Won't Look Back / <i>Blaste Bcys Club/Virgin/EMI</i>
30	26	3	SHIFT K3Y I Know / <i>Columbia</i>
31	19	8	GURU JOSH (In) My Burning Bush / <i>GI Prod.</i>
32	34	3	OLI FREKE Line-1 / <i>White Label</i>
33	15	5	KIESZA Giant In My Heart / <i>Lokal/Legend</i>
34	NEW 1		LUVBUG FT. TALAY RILEY Resonance / <i>White Label</i>
35	9	9	FERRICK DAWN & REDONDO Love Too Deep / <i>3 Beat</i>
36	NEW 1		SCARLET BAXTER Backsliding / <i>vpr!</i>
37	NEW 1		MYSTERY SKULLS Ghost / <i>Warner Bros.</i>
38	36	2	CAHILL Sunshine / <i>3 Beat</i>
39	NEW 1		SECONDCITY FT. ALI LOVE What Can I Do / <i>MaS</i>
40	38	2	GORGON CITY FT. ZAK ABEL Unmissable / <i>Slack Butter/Virgin/EMI</i>

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	3	WANKELMUT & EMMA LOUISE My Head Is A Jungle / <i>Positiva/Virgin</i>
2	12	3	FREEMASONS Shakedown 3 (EP) / <i>Freemason</i>
3	13	7	M.O. Dance On My Own / <i>Operator</i>
4	17	3	CAHILL Sunshine / <i>3 Beat</i>
5	9	4	OLIVIA SOMERLYN Parachute / <i>Olivia Somerlyn</i>
6	25	2	TENSNACE & JACQUES LE CONT FT. JAMIE LIDELL Feel Of Love / <i>Virgin/EMI</i>
7	22	3	RIZZLE KICKS Tell Her / <i>Island</i>
8	NEW 1		SAM SMITH I'm Not The Only One / <i>Capitol</i>
9	1	3	SIGMA FT. PALOMA FAITH Changing / <i>3 Beat</i>
10	NEW 1		SWANKY TUNES FT. RAIGN Fix Me / <i>New State</i>
11	NEW 1		TEN WALLS Walking With Elephants / <i>Atlantic</i>
12	18	4	BOTH Straight Outta Line / <i>PIAS</i>
13	23	2	LILLY WOOD & ROBIN SCHULZ Prayer In C / <i>Atlantic</i>
14	NEW 1		ONE BIT Limitless / <i>One Bit Prod.</i>
15	19	3	ASHLEY ROBERTS Woman Up / <i>Metropolis</i>
16	24	2	G.R.L Ugly Heart / <i>RCA</i>
17	NEW 1		ESQUILLE My Skin On Your Skin / <i>Nordik Tempo</i>
18	27	2	JAX JONES Go Deep / <i>Blaste Bcys Club/RCA</i>
19	16	6	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / <i>Parlophone</i>
20	5	3	KIESZA Giant In My Heart / <i>Lokal/Legend</i>
21	26	2	DEMI LOVATO FT. CHER LLOYD Really Don't Care / <i>Po'ydor</i>
22	2	5	UNION J Tonight (We Life Forever) / <i>Epic</i>
23	NEW 1		WIDEBOYS VS. RUFF DRIVERZ Deeper Love Reloaded / <i>World Wide Phonographics</i>
24	20	3	BILLON Special / <i>Rinse</i>
25	NEW 1		DES MITCHELL Every Time I See The Girl / <i>Spincredible</i>
26	15	7	DUKE DUMONT Won't Look Back / <i>Blaste Bcys Club/Virgin/EMI</i>
27	28	2	ENRIQUE IGLESIAS FT. SEAN PAUL Bailando / <i>Universal</i>
28	NEW 1		PROFESSOR GREEN FT. TORI KELLY Lullaby / <i>Virgin/EMI</i>
29	3	3	BASEMENT JAXX FT. ETML Never Say Never / <i>Atlantic Jaxx/PIAS</i>
30	NEW 1		IGGY AZALEA FT. RITA ORA Black Widow / <i>Virgin/EMI</i>



UPFRONT Freemasons



COMMERCIAL POP Wankelmut



URBAN Iggy Azalea

Freemasons lead Upfront standings

ANALYSIS

BY ALAN JONES

A little over a year since scored their seventh Upfront and sixth Commercial Pop chart success with Tears, the Brighton duo have stormed back to the top of the Upfront chart and to number two on the Commercial Pop chart with their new Shakedown 3 EP. A taster for their upcoming album, it includes the tracks Nothing To Lose (feat. Andrea Martin), Discopolis, True Love Survivor (feat. Hana) and In The Blue, a

collaboration with Emma Rohan on which they use their Pegasus alter-ego.

Shakedown 3 has a comfortable 17.13% victory margin over runners-up Slam Dunk'd, and their song No Price on the Upfront chart but is 2.11% behind Radio 1's current top tune, My Head Is A Jungle by German DJ Wankelmut and Australian singer Emma Louise on the Commercial Pop chart. A terrific tech house cut, My Head Is A Jungle was serviced in mixes by Billon, Friend Within and Mark Kinchen and was a strong

challenger for the Upfront chart title last week, though it now subsides 2-9 on that chart.

Finally, Aussie rapper Iggy Azalea scores her fifth Urban club chart topper, with Rita Ora collaboration Black Widow. She first led the list in July 2012, with Steve Aoki and Angger Dimas collaboration Beat Down, returned to number one in June 2013 with Bounce, then again in October 2013 with T.I. collaboration Change Your Life, and most recently in March of this year with Charli XCX collaboration Fancy.

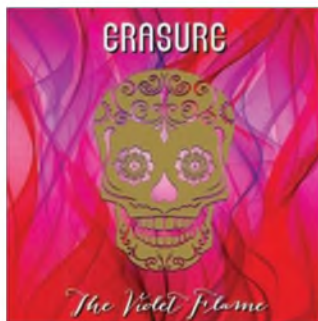
URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	5	IGGY AZALEA FT. RITA ORA Black Widow / <i>Virgin/EMI</i>
2	2	5	LETHAL BIZZLE FT. JME & TEMPAT Rariworkout / <i>New State</i>
3	4	3	NICKI MINAJ Anaconda / <i>Young Money/Cash Money/Island</i>
4	5	3	FUSE ODG FT. ANGEL T.I.N.A. / <i>3 Beat</i>
5	8	4	PITBULL FT. JOHN RYAN Fireball / <i>RCA</i>
6	6	7	JUS NOW FT. BLAXX Leh Go / <i>3 Beat</i>
7	1	6	SIGMA FT. PALOMA FAITH Changing / <i>3 Beat</i>
8	9	4	BILLON Special / <i>Rinse</i>
9	7	4	MR 2KAY Summer Girl (Samba) / <i>Grafton</i>
10	10	5	PHARRELL WILLIAMS Come Get It Bae / <i>Columbia</i>
11	12	10	JEREMIH FT. YG Don't Tell 'Em / <i>Virgin/EMI</i>
12	16	4	USHER FT. NICKI MINAJ She Came To Give It To You / <i>RCA</i>
13	13	3	WIDEBOYS VS. RUFF DRIVERZ Deeper Love Reloaded / <i>World Wide Phonographics</i>
14	15	6	CHRIS BROWN FT. USHER & RICK ROSS New Flame / <i>RCA</i>
15	14	4	MARLETRON World Is Yours / <i>Partyclasher/Ent.</i>
16	24	2	KELIS Friday Fish Fry / <i>Nirja Tune</i>
17	18	6	T.I. FT. IGGY AZALEA No Mediocore / <i>Grand Hustle/Capitol</i>
18	25	4	NEW WORLD SOUND & THOMAS NEWSON FT. LETHAL BIZZLE Flutes / <i>3 Beat</i>
19	11	6	PELTSMAN FT. KENNY THOMAS Your Love / <i>Urban Sprawl</i>
20	17	2	JUNKANOO UNDERGROUND FT. DAVID HANNA See You Smile / <i>Groove Cay</i>
21	20	2	MERIDIAN DAN One Two Drinks / <i>Pmi/Virgin/EMI</i>
22	22	13	WILL.I.AM FT. CODY WISE It's My Birthday / <i>Interscope</i>
23	29	2	ELLA EYRE Comeback / <i>Virgin/EMI</i>
24	NEW 1		JOEL COMPASS Girlfriends / <i>Outsiders/Po'ydor</i>
25	21	10	QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / <i>3 Beat</i>
26	RE 2		WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / <i>Epic</i>
27	27	2	MOXIE KICKS Soul For You / <i>Catapult</i>
28	19	10	WILEY You Know The Words / <i>One More Tune</i>
29	28	9	BEYONCE Pretty Hurts / <i>Sony</i>
30	26	6	M.O. Dance On My Own / <i>Operator</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	CHASE & STATUS International
2	SECONDCITY FT ALI LOVE What Can I Do
3	WILKINSON FT TALAY RILEY Dirty Love
4	STEVE ANGELLO FT DOUGY Wasted Love
5	CLEAN BANDIT FT STYLO G Come Over
6	ALESSO Heroes
7	EXAMPLE 10 Million People
8	OLIVER HELDENS Koala
9	SBTRKT FT EZRA KOENIG New Dorp New York
10	DREW HILL Talk To You
11	LILLY WOOD & ROBIN SCHULZ Prayer In C
12	DIMITRI VEGAS, MOGUAI & LIKE MIKE FT JULIAN PERRETTA Body Talk (Mammoth)
13	PRYDA Axis / Backdraft
14	REDLIGHT 9Ts / Set Me 3
15	MOKO Your Love
16	KNIFE PARTY Resistance
17	AMTRAC Those Days
18	CAMELPHAT The Act
19	FREQUENCY & SOULCIRCUIT FT DIIA Lost
20	TENSNACE & JACQUES LU CONT FT JAMIE LIDELL Feel Of Love

PRODUCT KEY RELEASES

▶ **BANKS** Goddess 8.09▶ **CATFISH & THE BOTTLEMEN** The Balcony 15.09▶ **ERASURE** The Violet Flame 22.09▶ **JAMIE T** Carry On The Grudge 29.09▶ **MACY GRAY** The Way 6.10

SEPTEMBER 8

SINGLES

- ▶ **AFROJACK FT SNOOP DOGG** Dynamite (Island)
 - ▶ **CHRIS BROWN** New Flame (Rca)
 - ▶ **BUSH** The Only Way Out (Epic)
 - ▶ **COLDPLAY** True Love (Parlophone)
 - ▶ **DRAKE** Zero To One Hundred (Cash Money/Island)
 - ▶ **FOSTER THE PEOPLE** Are You What You Want To Be (Columbia)
 - ▶ **IGGY AZALEA FT. RITA ORA** Black Widow (Virgin)
 - ▶ **JEREMIH FT. YG** Don't Tell 'Em (Virgin/Emi)
 - ▶ **KAN WAKAN** Forever Found (Virgin/Emi)
 - ▶ **KATE BOY** Self Control (Fiction)
 - ▶ **THE KOOKS** Forgive & Forget (Virgin)
 - ▶ **LITTLE DRAGON** Pretty Girls (Beatsource)
 - ▶ **MILK & SUGAR** Canto Del Pilon (Epic)
 - ▶ **MOKO** Your Love (Mta/Virgin)
 - ▶ **MORRISSEY** Kiss Me A Lot (Virgin)
 - ▶ **KACEY MUSGRAVES** Keep It To Yourself (Umg Nashville)
 - ▶ **PERFUME GENIUS** Grid (Turnstile/Caroline)
 - ▶ **GREGORY PORTER** In Crowd (Blue Note/Decca)
 - ▶ **STROMAE** Papaoutai (Island)
 - ▶ **TEN WALLS** Walking With Elephants (Atlantic)
 - ▶ **TINA ARENA** You Set Fire To My Life (Decca)
 - ▶ **TRAIN** Angel In Blue Jeans (Columbia)
- ### ALBUMS
- ▶ **RYAN ADAMS** Ryan Adams (Columbia)
 - ▶ **BANKS** Goddess (Virgin/Emi)
 - ▶ **PAUL CARRACK** The Best Of (Carrack UK)
 - ▶ **SHARON CORR** The Same Sun (Bobby Jean)
 - ▶ **DEACON BLUE** A New House (Rhino)
 - ▶ **DEATH FROM ABOVE 1979** The Physical World (Last Gang/Caroline)
 - ▶ **DRIVE-BY TRUCKERS** Go-Go Boots (Play It Again Sam)
 - ▶ **FAMY** We Fam Econo (Innogyressive)
 - ▶ **INTERPOL** El Pintor (Soft Limit)
 - ▶ **THE KOOKS** Listen (Virgin/Emi)
 - ▶ **MORNING PARADE** Pure Adulterated Joy (Su/Praper)
 - ▶ **ODESZA** In Return (Nirja Tune)
 - ▶ **QUEEN** Queen: Live At The Rainbow '74 (Virgin/Emi)
 - ▶ **SMOKEY ROBINSON** Smokey & Friends (Verve)
 - ▶ **SIMIAN MOBILE DISCO** Whorl (Anti-)

SEPTEMBER 15

SINGLES

- ▶ **LILY ALLEN** As Long As I Got You

(Regal/Parlophone)

- ▶ **JACOB BANKS** Move With You (Atlantic)
- ▶ **CASADEE POPE** I Wish I Could Break Your Heart (Big Machine/Decca)
- ▶ **CATFISH & THE BOTTLEMEN** Cocoon (Island)
- ▶ **COUNTING CROWS** Scarecrow (Virgin)
- ▶ **CRIS CAB** Liar Liar (Virgin/Emi)
- ▶ **ELLA HENDERSON** Glow (Syco)
- ▶ **MARIANNE FAITHFULL** Sparrows Will Sing (Dramatic)
- ▶ **HOZIER** Take Me To Church (Island)
- ▶ **JOEL COMPASS** Girlfriends (Polydor)
- ▶ **MAPEI** Change (Columbia)
- ▶ **EUGENE MCGUINNESS** The Crueler Kind (Domino)
- ▶ **MILA J** Smoke, Drink, Break Up (Polydor)
- ▶ **NICK BREWER FT JP COOPER** Miss Online Superstar (Island)
- ▶ **PROFESSOR GREEN FT TORI KELLY** Lullaby (Virgin)
- ▶ **RUBYLUX FT LEE RYAN** Lovers Of New York (Luxury-b)
- ▶ **PAUL RUDD** Night & Day (GlobeTracks)
- ▶ **VANCE JOY** First Time (Atlantic)
- ▶ **WHILK & MISKY** Darklands (Island)

ALBUMS

- ▶ **CHRIS BROWN X** (Rca)
- ▶ **CATFISH & THE BOTTLEMEN** The Balcony (Island)
- ▶ **ADAM COHEN** We Go Home (Cooking Vinyl)
- ▶ **COUNTING CROWS** Somewhere Under Wonderland (Virgin)
- ▶ **DEEP PURPLE** Graz 1975 (Earmusic/Absolute)
- ▶ **DUOLOGUE** Never Get Lost (Wild Game)
- ▶ **LIA ICES** Ices (Jagjaguwar)
- ▶ **JOHNNY PARTRIDGE** Dudes Dames + Cowboys Too (Big Hunc)
- ▶ **MAMAS GUN** Cheap Hotel (Candelion)
- ▶ **JANE MCDONALD** The Singer Of Your Song - Deluxe (Jmc)
- ▶ **THE PINEAPPLE THIEF** Magnolia (K Scope)
- ▶ **RED SKY JULY** Shadowbirds (Shadowbirds)
- ▶ **THE SCRIPT** No Sound Without Silence (Phonogenic)
- ▶ **BARBRA STREISAND** Partners (Columbia)
- ▶ **TRAIN** Bulletproof Picasso (Columbia)
- ▶ **VANCE JOY** Dream Your Life Away (Atlantic)
- ▶ **WILD CUB** Youth (Virgin)
- ▶ **LAURA WRIGHT** Sound Of Strength (Decca)

SEPTEMBER 22

SINGLES

- ▶ **BEAR HANDS** Giants (Warner Brothers)
- ▶ **BECKY G** Shower (Rca)
- ▶ **BELLOWHEAD** Let Her Run (Island)
- ▶ **CHILDISH GAMBINO** 3005 (Glassnote/Island)

- ▶ **SHARON CORR** Full Circle (Bobby Jean/Absolute)
- ▶ **ENRIQUE IGLESIAS FT. DECIMAR & SEAN PAUL** Bailando (Island)
- ▶ **EVERYOUNG** Icy Blue (Seymour Place)
- ▶ **JAX JONES** Go Deep (Rca)
- ▶ **JESSIE J, ARIANA GRANDE, NICKI MINAJ** Bang Bang (Island)
- ▶ **JOSEF SALVAT** In Your Prime Ep (Columbia)
- ▶ **LOKATE** Flow (Parlophone)
- ▶ **LOWER THAN ATLANTIS** English Kids In America (Easy Life/Sony Red)
- ▶ **MIEL DE BOTTON** Bad Men (Mde)
- ▶ **MIGHTY OAKS** Brother (Island)
- ▶ **NICK MULVEY** Cucurucu (Fiction)
- ▶ **REDLIGHT** 91s (Polydor)
- ▶ **THE RUA** Fight For What's Right (Foa)
- ▶ **SHIFT K3Y** I Know (Columbia)
- ▶ **SWAY CLARKE II** Secret Garden (Island)
- ▶ **TROYE SIVAN** Happy Little Pill (Polydor)
- ▶ **WEEZER** Back To The Shack (Island)
- ▶ **WILKINSON FT TALAY RILEY** Dirty Love (Virgin)

ALBUMS

- ▶ **APHEX TWIN** Syro (Warp)
- ▶ **LEONARD COHEN** Popular Problems (Columbia)
- ▶ **CRIS CAB** Where I Belong (Virgin/Emi)
- ▶ **DEEP PURPLE** Copenhagen 1972 (Earmusic/Absolute)
- ▶ **LUDOVICO EINAUDI** Stanze (Decca)
- ▶ **ERASURE** The Violet Flame (Mute)
- ▶ **THE FALL** Creative Distortion (Secret)
- ▶ **GARY CLARK JR** Gary Clark Jr. Live (Warner Brothers)
- ▶ **GENESIS** R-Kive (Virgin)
- ▶ **JENNIFER HUDSON** Jhud (Rca)
- ▶ **LENNY KRAVITZ** Strut (Roxie/Praper)
- ▶ **JOHN MELLENCAMP** Plain Spoken (Island)
- ▶ **NICO & VINZ** Black Star Elephant (Warner Brothers)
- ▶ **PERFUME GENIUS** Iou Bright (Turnstile/Caroline)
- ▶ **PROFESSOR GREEN** Growing Up In Public (Virgin)
- ▶ **SBTRKT** Wonder Where We Land (Young Turks)
- ▶ **TONY BENNETT & LADY GAGA** Cheek To Cheek (Polydor)

SEPTEMBER 29

SINGLES

- ▶ **ABOVE & BEYOND** Blue Sky Action (ArjunaBeats/Caroline)
- ▶ **ALEX METRIC FT STEFAN STORM** Heart Weighs A Ton (Atlantic)
- ▶ **STEVE ANGELLO** Wasted Love (Rca)

- ▶ **ELIZA + THE BEAR** Light It Up Ep (Mi Familia)
- ▶ **EZRA VINE** Celeste (Parlophone)
- ▶ **GORGON CITY FT ZAK ABEL** Unmissable (Virgin)
- ▶ **ILL BLU FT JP COOPER** Oceans (Island)
- ▶ **JOHN ILLSLEY** Railway Tracks (Creek/Absolute)
- ▶ **KIM CESARION** Undressed (Rca)
- ▶ **KWABS** Walk (Atlantic)
- ▶ **THE MAGICIAN FT YEARS & YEARS** Sunlight (Parlophone)
- ▶ **CHRISTOPHER OWENS** Nothing More Than Everything To Me (Turnstile)
- ▶ **PEACE** Lost On Me (Columbia)
- ▶ **PRIDES** I Should Know You Better (Island)
- ▶ **RAY FOXX FT RACHEL K COLLIER** Curious (Strictly Rhythmic/Island)
- ▶ **SECRET SISTERS** Rattle My Bones (Republic)
- ▶ **USHER FT NICKI MINAJ** She Came To Give It To You (Rca)
- ▶ **FOY VANCE** Feel For Me (Glassnote)
- ▶ **JESSIE WARE** Say You Love Me (Island/Pmi)
- ▶ **GERARD WAY** No Shows (Warner Brothers)
- ▶ **THE WEEKND** Often (Republic/Island/Xu)

ALBUMS

- ▶ **CHRIS THILE & EDGAR MEYER** Bass & Mandolin (Nonesuch)
- ▶ **THE EARTH** Keltic Voodoo Bougalou (StrangeTown)
- ▶ **MARIANNE FAITHFULL** Give My Love To London (Dramatic)
- ▶ **INSPIRAL CARPETS** Inspiral Carpets (Cherry Red)
- ▶ **THE LAST INTERNATIONALE** We Will Reign (Rca)
- ▶ **LOWER THAN ATLANTIS** Lower Than Atlantis (Easy Life/Sony Red)
- ▶ **NICO MUHLY** Two Boys (Nonesuch)
- ▶ **CHRISTOPHER OWENS** A New Testament (Turnstile/Caroline)
- ▶ **PRINCE & 3RDEYEGIRL** Art Official Age (Npg/Warner Brothers)
- ▶ **PRINCE & 3RDEYEGIRL** Plectrumelectrum (Npg/Warner Brothers)
- ▶ **STEVE REICH** Radio Rewrite (Nonesuch)
- ▶ **THE RUA** Essence (Foa)
- ▶ **SAM AMIDON** Lily (Warner Brothers)
- ▶ **JAMIE T** Carry On The Grudge (Virgin)
- ▶ **GERARD WAY** Hesitant Alien (Warner Brothers)

OCTOBER 6

SINGLES

- ▶ **CHARLI XCX** Break The Rules (Asylum)
- ▶ **EXAMPLE** 10 Million People (Rca)
- ▶ **FLYING LOTUS** You're Dead! (Warp)
- ▶ **LA ROUX** Kiss And Not Tell (Polydor)

- ▶ **LUCINDA BELLE** Where Have All The Good Men Gone (Decca)
- ▶ **LUVBUG FT TALAY RILEY** Resonance (Polydor)
- ▶ **JOHN MELLENCAMP** Troubled Man (Island)
- ▶ **NICKI MINAJ** Anaconda (Cash Money/Republic)
- ▶ **MKTO** Thank You (Rca)
- ▶ **PITBULL FT JOHN RYAN** Fireball (J/Mr 305/Polo Grounds)
- ▶ **HUDSON TAYLOR** Chasing Rubies (Polydor)
- ▶ **TIEKS FT. CELESTE** Sing That Song (Atlantic)
- ▶ **WHILK & MISKY** Babe I'm Yours (Island)

ALBUMS

- ▶ **BRYAN ADAMS** Tracks Of My Years (R&M/Polydor)
- ▶ **ALI CAMPBELL** Silhouette (The Legendary Voice Of Ub40 Reunited With Astro & Mickey) (Cooking Vinyl)
- ▶ **GORGON CITY** Sirens (Black Butter/Virgin)
- ▶ **MACY GRAY** The Way (Kobalt)
- ▶ **HOZIER** Hozier (Island)
- ▶ **LADY ANTEBELLUM** 747 (Big Machine/Decca)
- ▶ **SCOTT MATTHEWS** Home Part 1 (San Remo)
- ▶ **OZZY OSBOURNE** Memoirs Of A Madman (Epic/Legacy)
- ▶ **SIVU** Something On High (Atlantic)
- ▶ **SLOW MAGIC** How To Run Away (Downtown/Sony Red)
- ▶ **STEVIE NICKS** 24 Karat Gold - Songs From The Vault (Warner Brothers)
- ▶ **TINASHE** Aquarius (Rca)
- ▶ **VARIOUS** 6 Music (Island)
- ▶ **JESSIE WARE** Tough Love (Island/Pmi)
- ▶ **WE WERE PROMISED JETPACKS** Unravelling (Fat Cat)
- ▶ **WEEZER** Everything Will Be Alright In The End (Island)

OCTOBER 10

ALBUMS

- ▶ **THE NEW BASEMENT TAPES** Lost On The River (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@intentmedia.co.uk

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

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► **CLASSICAL INVIGORATION**

Universal Music set out to 'invigorate' classical music in Australia with the launch of its online Sinfini Music portal (which already exists in the UK) in the territory last month. Pictured here [L-R], celebrating Sinfini's Aussie arrival, are Universal Music Australasia president George Ash, singer George Perris and Classics & Jazz GM at Universal Music Australia Cyrus Meher-Homji. The portal is designed to be a 'straightforward and jargon-free' destination for classical music fans, utilising a range of media including written features, video animations, quizzes, cartoons, and exclusive filmed sessions. It also features specially curated Spotify playlists, expert guides to the best recordings and digital and physical buy links.



◀ **BLUES YOU CAN USE**

Chicago Bluesman Fernando Jones brought his Blues Camp to London for the first time last month, taking over three rooms at The Premises studios in Hackney for a week. Twenty aspiring musicians - aged 12 to 18 - from the US, UK and Israel partook, with professional tuition for each room. Supported by The Blues Kids Foundation, Columbia College Chicago, Mary Barnes Donnelley Family Foundation, Microsemi, and the LeFort Martin Fund, Fernando Jones' Blues Camp for Kids has previously been hosted across the US and has so far provided 200 scholarships a year. Donations can be made at BluesKids.com. Photo by Tavo Olmos



◀ **WELCOME GUESTS**

The BPI held its 2014 AGM on Monday. Both BBC Radio 2 and 6 Music controller Bob Shennan and Culture Secretary Sajid Javid gave keynote addresses, along with BPI chairman Tony Wadsworth CBE, who bid farewell to the trade body after 17 years of service. Both Shennan (pictured, right) and Javid (pictured, left) were presented with a commemorative disc for their keynote duties by Tony Wadsworth, BPI deputy chairman Mike Batt LVO and BPI chief executive Geoff Taylor.



ARCHIVE

MUSIC WEEK August September 8, 1984

HEADLINE NEWS

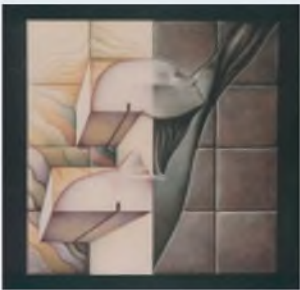
The BPI Council is to be asked to consider the implications of a magistrates court ruling last week that a record shop should forfeit stocks of discs containing four-letter words in their lyrics which were found to be obscene. Two of the records are on label Cherry Red; MD Iain McNay said: "I don't think there is a major record company in the world that has not brought out a record with the offending four-letter word on it. As things stand, Pink Floyd's Dark Side Of The Moon is obscene."

ALSO

In value terms, the UK record industry had its best quarter since 1979 in the April-June period this year. BPI figures show that Q2 deliveries to the trade were worth £63.8 million compared with £54.2m last year. The BPI also claims that the CD has helped to push the value of trade deliveries over the £300m-a-year mark for the first time. On a rolling year basis, the value of all trade deliveries up to June 1984 was £302.8m.



NEW RELEASES RECOMMENDED 08.09.84



PHANTOMS The Fixx TWO SIDES OF LOVE Sammy Hagar

Phantoms is the third album from The Fixx, whose American success has so far radically out-stripped their popularity in the UK. However, Phantoms could have wider appeal than its predecessors, Shattered Room and Reach The Beach, given its meaty songs hallmarked by Cy Curnin's strong vocals. In single reviews, old heavy metal stalwart Sammy Hagar has come up with a powerful, catchy pop rock track, with pounding guitars and strong vocals. Ted Templeman produces on a song that should get plenty of radio exposure.

AD WATCH

Sometimes it's easy to forget that the music industry is more than label execs and their flash-in-the-pan bands. Swan Packaging seem like the nicest guys in the biz, offering a free tea cup with every order over 100,000 envelopes. The only thing better would be if they came round to your office and made you a cup of tea themselves.



SINGLES TOP 10 08.09.84

POS	ARTIST	SINGLE
1	STEVIE WONDER	I Just Called To Say I Love You
2	GEORGE MICHAEL	Careless Whisper
3	BLACK LACE	Agadoo
4	HOWARD JONES	Live To Get To Know You Well
5	ELTON JOHN	Passengers
6	RAY PARKER JR	Ghostbusters
7	MIAMI SOUND MACHINE	Dr. Beat
8	LAURA BRANIGAN	Self Control
9	SPANDAU BALLET	I'll Fly For You
10	HAZELL DEAN	Whatever I Do (Wherever I Go)

ALBUMS TOP 10 08.09.84

POS	ARTIST	SINGLE
1	VARIOUS ARTISTS	Now That's What I Call Music 3
2	TINA TURNER	Private Dancer
3	SADE	Diamond Life
4	LIONEL RICHIE	Can't Slow Down
5	BOB MARLEY & THE WAILERS	Legend
6	SPANDAU BALLET	Parade
7	MICHAEL JACKSON	Thriller
8	QUEEN	The Works
9	HOWARD JONES	Human's Lib
10	ELTON JOHN	Breaking Hearts

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

ONE BIT



Joe Murphy and Jonty Howard. Published by Bucks Music Group. Written for Will Heard, JP Cooper.

What was the first song you ever wrote?

JH: A track called Recycled Memories that I wrote when I was 14.
JM: The first song I remember writing was called Skies Are Falling when I was 14.

And the last song you wrote?

We just wrote a track with Martin Brammer and Adam Argyle for our artist project.

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

It would have to be the first track that started to form our artist project, called Cold. Its reception has been amazing.

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

As generic as it sounds probably Happy by Pharrell.



MusicWeek

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

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"All we know is that we don't know"

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

We spend most of our time in our home studio in Hertfordshire and we write on Pro Tools, guitar and piano.

Who is your favourite songwriter of all time?

John Lennon and Paul McCartney.

And your favourite songwriter of the moment?

Jack Steadman from Bombay Bicycle Club.

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