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Gregory Porter

**'...the essence of
real incredible talent...'**
Stevie Wonder

Liquid Spirit



Decca Records Congratulates

Gregory Porter

On an incredible year so far



- **Grammy Award Winner 2014**
- **GOLD Album UK, France, Germany**
- **500,000 albums sold worldwide**
 - **Incredible Autumn TV plot**
 - **UK Nationwide tour
Oct, Nov & Dec**
 - **Deluxe album
24th Nov 2014**
 - **Including duets with
Laura Mvula & Jamie Cullum**



NEWS

04 Downloads

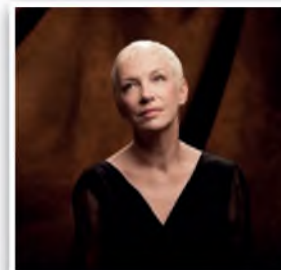
"British artists are responsible for just 15% of the UK's Top 20 downloads in the past decade"



PROFILE

14 Twin Atlantic

"Red Bull Records were really positive - it felt like we were signing to a label with no fear"



PROFILE

18 Annie Lennox

"I want people to treat this record like they've never heard me before"

BMG ready to pounce again

COMPANY HINTS AT MORE BUYOUTS AS IT COMMITS TO FUTURE OF INFECTIOUS BRAND

LABELS

BY TIM INGHAM

BMG says there will be no let-up in its acquisition of contemporary labels - as rumours circulate that it aims to snap up two more independent record companies by Christmas.

The rights management company last week bought Infectious Music in a deal understood to be worth £6 million. It was a particularly significant move from BMG, which had previously built its recorded music business on catalogue acquisitions such as Skint and Loaded Records in April this year. Its other recorded music buyouts include the Sanctuary and Mute assets it reportedly picked up for a combined £45 million last summer.



Speaking to *Music Week* in an exclusive interview today, BMG Chrysalis UK EVP Alexi Cory-Smith said: "When you buy catalogue it's an asset, then you breathe life into it. [The Infectious deal] is totally different: an incredible, successful frontline independent record

label with its own culture - this is a marriage. It was because of the Infectious culture that we were so keen to make this deal work; it was such a good fit with BMG. You don't push a square peg through a round hole here."

When asked whether more contemporary label names are

on BMG's hitlist for the coming months, she added: "I sincerely hope so, that's the plan. We're growing. This is one of what will be several strategic steps.

"We are committed to building the records business, we're not playing at it. You'll see us making similar moves internationally too, including in the United States."

The six-strong Infectious team, including founder Korda Marshall and his No.2 Pat Carr, are now understood to be transferring to BMG.

Cory-Smith indicated that the Infectious name would live on under BMG's ownership, commenting: "The Infectious brand is one of the assets we have bought and we are going to use it and grow it."

Marshall, who has built

Infectious to boast one of the strongest rosters in UK independent music - including Drengre (pictured), Superfood and Mercury Prize winners Alt-J - told *Music Week* that his artists were uniformly supportive of the BMG buyout.

He said: "Words are really easy - what matters to me is the way you are, how you act and how you're run. We're really impressed by Alexi and BMG. We want to design a context [at BMG] that works for our artists; a rights management company which isn't based on an old physical territory-by-territory model, because I don't think that's fit for purpose in the digital age."

Read the Big Interview with Korda Marshall and Alexi Cory-Smith - Pages 12 and 13

Jack Melhuish joins Universal Music's Polydor

LABELS

BY TIM INGHAM

The marketing director of Atlantic Records UK, Jack Melhuish, has joined Polydor.

Melhuish is appointed in the same role at the Universal company. He leaves Atlantic after more than 10 years, and will report into Polydor MD Joe Munns.

At Atlantic, Melhuish played an integral role in successful campaigns for Ed Sheeran, Paolo Nutini, Rudimental, Clean Bandit, Plan B, James Blunt, Bruno Mars, Paramore, Janelle Monae, Skrillex and Lyrke Li amongst others. Before stepping up to marketing director in 2011,

Melhuish was Atlantic's director of digital for four years.

Said Munns: "We are thrilled Jack is joining the team at Polydor. He is exceptionally creative, culturally astute and has a wealth of digital experience. Jack's appointment marks the beginning of an exciting new chapter for the label."

Commented Melhuish: "I'm looking forward to joining Polydor at such an exciting time for the label. Their track record in signing and developing culturally significant UK artists as well as delivering the biggest UK and US pop acts speaks for itself. The team is young and hungry and the roster for next year is looking very strong. I'm grateful to Max and

Ben who have helped build my career during my time at Atlantic and wish them continued success with their fantastic roster of acts."

And Polydor UK president Ferdy Unger-Hamilton said: "We have spent a lot of time identifying Jack as the right person to run our marketing department.

"He understands the whole creative process and I believe the entire company will benefit from his input. There are some incredibly talented young marketing people already at Polydor and I'm looking forward to the positive effect Jack will have on them. Jack is fantastic, everyone will love having him here."

A spokesperson for Warner Music confirmed that Mark



Left to right: Joe Munns, Jack Melhuish, Ferdy Unger-Hamilton

Mitchell, general manager, Atlantic Records UK, will continue to oversee all marketing

for the label, adding that Atlantic will be naming a replacement for Melhuish in the near future.

NEWS

EDITORIAL

Albums and data are worth more than nothing



WITH JUST 1.18 million units sold across the UK last week, the album is one again looking in a precarious state. To be clear, that's a depressingly historic figure: the lowest weekly total in 19 years.

Some blame can be apportioned to a particularly weak release slate, with only Maroon 5's universally-panned *V* troubling the Top 5 of the Official Chart - on a hold-the-champers-let's-get-some-Brut-from-Aldi 17,000 sales. (The unimpressive state of the albums market can perhaps best be summed up by the fact that four of this week's Top 10 have sold less than 10,000 copies. And one of those was a Kate Bush album released in 1986.)

Moments of Royal Blood-generated excitement aside, there has been no respite in recent weeks from the depressing slide of annual to-date albums sales in the UK. 2014's figure currently stands at 37.7 million - a 12.1% drop year-on-year.

That sum total includes those albums basically given away. Yep, I'm talking about the 99p wonder deals which are now becoming increasingly prevalent amongst major label catalogue LPs sold via gigantic global online retailers.

"Sometimes the UK's record labels seem in a hurry to help entice music fans to hand over their details en masse to Google, Amazon and Apple"

Last week it was the turn of Prince's classic 1984 soundtrack, flogged for less than a quid on both Google Play and Amazon. As a result, sales spiked and the LP made its first UK chart appearance for almost 20 years, hitting No.19 and selling 3,270 copies.

The basic economics: these albums cost the likes of Google Play and Amazon around £3 each from the labels - aka the trade price - meaning they're selling them at something close to a £2 loss per 'unit' in a bid to acquire new customers. All very well, the label and the artist get paid as usual, and in the short-term, everyone on the music industry side of the fence is happy.

But I do harbour a very serious concern over all this. It's not so much about the devaluing of albums themselves - although obviously that's a very critical discussion while playlists are gobbling up the album format on streaming services.

I worry more about that currency of the internet age - data. Sometimes the UK's record labels seem in a hurry to help entice music fans to give their details *en masse* to the likes of Google, Apple and Amazon - companies who seek out the nectar of customer acquisition with more fervour than any music company in existence.

What harm does could this do in the future? Well, in the old days of digital content, the idea of Apple, Amazon or Google becoming content owners in their own right was little more than an empty Devil's Advocate calling card. But you only have to look at the unremitting punishment of proud French book publisher Hachette by Amazon to see just how comfortable the giant online platform is when taking on creative companies.

Also, don't forget, Amazon is already making its own content *a la* Netflix: the sci-fi thriller *Extant*, exec produced by Steven Spielberg and starring Halle Berry, is Amazon Prime's first in-house piece of entertainment media - made in conjunction with CBS.

The telly fan in me finds it a jumpy, twisting, clever little thriller that's worth a watch. The advocate for the future of the music industry? Well, he finds it pretty damn chilling.

Tim Ingham, Editor

Do you have views on this column? Feel free to comment by emailing tim.ingham@intentmedia.co.uk

WiMP's global ambition

SERVICE LAUNCHES IN THE UK AND US THIS YEAR

DIGITAL

BY RHIAN JONES

Scandinavian company WiMP HiFi wants to claim the top position as the ultimate streaming service for music and sound lovers in the UK and US after revealing plans to launch for the first time in the territories this autumn.

The platform, titled Tidal, will offer high fidelity lossless sound quality, high definition music videos, and editorial curated by music journalists.

For a monthly subscription fee of £19.99/\$19.99, users will get access to over 25 million tracks and streaming that's reportedly more than twice the bit rate of other services and comparable to CD. More than 75,000 high definition (HD) music videos will also be available ad-free.

"It's important for us to say we don't want to come to the UK or the US to be just another streaming service," said Peter Tonstad, chief commercial officer at WiMP (pictured).

"For us it's about doing the next thing, giving people who truly care about music and sound quality the option to choose the better service.

"If you take the total streaming market in the UK and US, which portion of that market will be willing to pay extra for the sound quality and the curated service? Our ambition is to clearly claim that market segment and be the preferred service for everyone who would say, 'Yes, I do care more about music and sound quality'. Within the Hi-Fi



manufacturer space we know that it's definitely big enough to be carved out as a specific segment."

WiMP currently has over 580,000 subscribers to its streaming service in Norway, Sweden, Denmark, Germany and Poland. Funded by paid subscriptions, the company doesn't offer an ad-supported tier. Instead, lossless music streaming in CD quality is available for Sonos, Bluesound, iOS and Android at double the WiMP Premium price.

The company has partnered with Telco companies in existing markets but it isn't an area they

are planning on entering in the UK and US. Music fans that spend money on equipment, CDs and headphones are its target market and will be marketed through partnerships with Hi-Fi manufacturers and retail partners.

Explained Tonstad: "We're interested in talking to younger people who don't have experience of this high sound quality historically, but are buying expensive headphones.

"To us it doesn't really make sense to spend £200 on headphones if you don't have the sound quality to match it."

Geldof, Whiley get Badges

The recipients of this year's industry Gold Badge Awards have been announced ahead of the ceremony.

BASCA, in association with PRS for Music will present the 41st Gold Badge Awards on Tuesday October, 14 at The Savoy, London.

BASCA has confirmed the following recipients: Peter Cornish; Anne

Dudley; Gary Farrow OBE; Mo Foster; Bob Geldof KBE; Nicky Graham; Derek Griffiths; John McLeod; Alison Moyer (award sponsored by PPL) Tim Reynish; Kate Rusby (award sponsored by the MU); Jo Whiley.

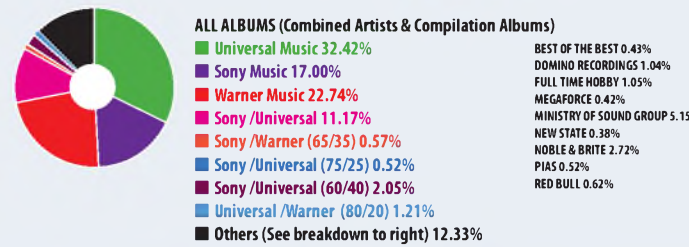
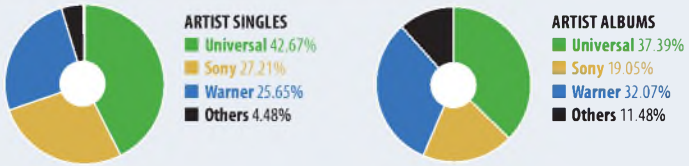
Simon Darlow, Chairman of BASCA said: "BASCA has presented the Gold Badge Awards for 40 years to acknowledge

the talent that helps make the British music industry thrive. We take pride in celebrating these incredible Gold Badge Award-winning individuals.

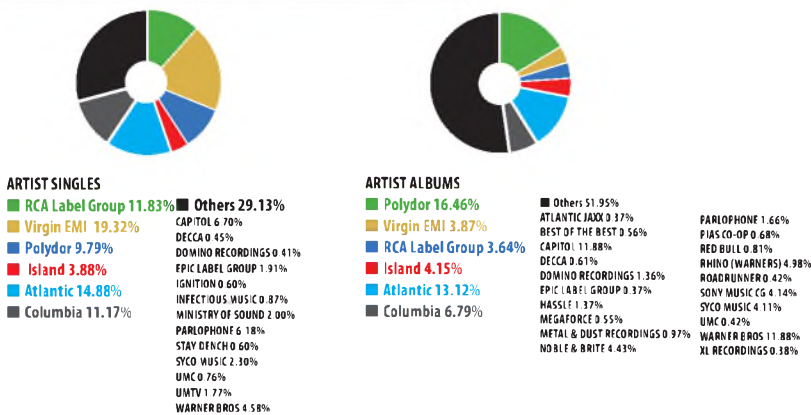
"It is their inspiration, promotion, performance, commissioning and much, much more that makes the professional landscape for songwriters and composers a better place in which to work."

MARKET SHARES

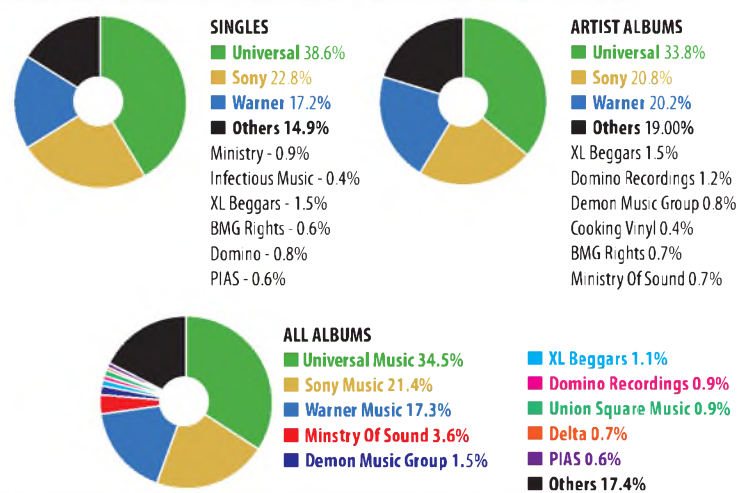
WEEK 35: TOP 75 SHARE BY CORPORATE GROUP



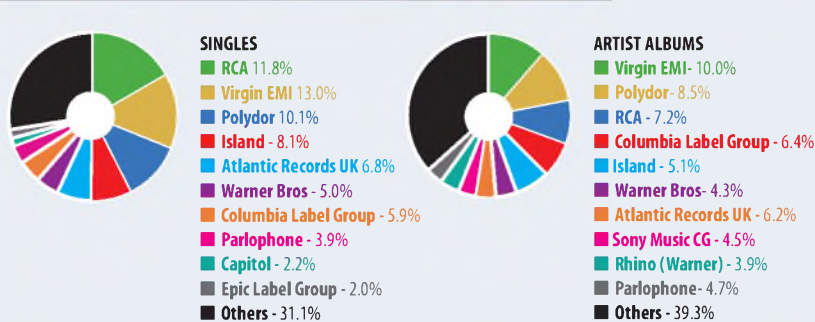
WEEK 35: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



GERMAN COLLECTION SOCIETY PESSIMISTIC

'No light at end of tunnel' in GEMA's YouTube dispute

DIGITAL

BY RHIAN JONES

Germany's PRS equivalent GEMA says its negotiations with YouTube over a new licensing agreement are nowhere near an amicable conclusion - despite being ongoing for five years.

Music videos from the collection society's catalogue have been blocked from the online platform since 2009, after its 17-month licensing agreement expired. A new deal was never signed when GEMA reportedly asked for its fee to be raised to 1 euro cent (1.3 US cents) per video. It's estimated that 61.5% of the most viewed YouTube clips are blocked in Germany, including music videos from major artists.

Talks began amidst ongoing court cases where GEMA accused YouTube of hosting videos without licenses. The lawsuit resulted in a decision that holds YouTube liable when users upload copyright-protected music to the site without the rightsholder's permission, but only after it has been informed of the infringement. However, in 2012, YouTube appealed the verdict, saying that the ruling makes it difficult for websites that host user-generated content to operate. A deal was not reached before the appeals deadline.

Speaking to *Music Week*, Thomas Theune, director of broadcast and online at GEMA (pictured), said the company is still "fighting for adequate remuneration for its members".

"We have to reach a place where we can say, 'Okay, that's now fair'," said Theune. "There are a number of aspects in these discussions, it's not all about money, but we would like to have a certain amount per stream and right now we are not very close, it's not like I can see the light at the end of the tunnel."

"What we've seen in other countries shows that even if you sign a deal with YouTube, it's not always to the benefit



of the members. It might be the case that we're not getting money [from YouTube] right now, but from a mid-term or long-term perspective I think it's better to fight for adequate and good remuneration instead of getting a little money right away."

Christophe Muller, director of global music partnerships at YouTube commented: "YouTube has evolved into an important source of income and promotion platform for musicians and believes that rights holders and creators of music should benefit from their creative work on YouTube."

"Our talks with GEMA are progressing and we remain committed to finding a solution in Germany that will benefit artists, composers, authors, publishers and record labels as well as the YouTube community."

GEMA represents the copyrights of more than 68,000 members (composers, lyricists, and music publishers) in Germany, as well as those of over two million copyright holders all over the world.

Pan-EU Licensing Hub to launch Q2 2015

After pulling involvement from the now defunct Global Repertoire Database project - a portal that was designed to be a single, authoritative online data resource, containing information about all musical works from publishers and collection societies across the world - GEMA has joined with PRS and STIM to launch a pan-European licensing hub. It's a "first step in the direction of funding" a GRD and aims to simplify both national and pan-European music rights licensing and processing. The project will start

working in the second quarter of next year, said GEMA's Thomas Theune.

"I think the past has shown that it would be very helpful to have a leading type of database, especially with licensing online services. [The pan-European licensing hub] is not really a similar model [to the GRD] but it's a first step [in that direction]."

The venture will bring the online rights of PRS, GEMA, STIM and other rights holders together as a joint license early next year.

NEWS

NEWS IN BRIEF

■ **CAPITOL:** Capitol Music Group announced its in-house branding and creative agency, seventeenfifty, at a presentation at City Winery in New York this week (September 10).

All ten of Capitol's labels were represented at the brand partnerships-focused upfront presentation, with showcase performances from Blue Note's Kandace Springs, Capitol Christian Music's NF, Capitol's Broods and Motown's Ne Yo.

■ **AUSTRALIA:** A group of tech giants including Google, Facebook, Microsoft and Samsung have pushed back against calls from Australia's entertainment industry for the government to implement a graduated response system to online piracy. The Computer & Communications Industry Association has said that policy makers should focus on the reasons behind why people pirate in the first place instead of looking at a graduated response scheme.

■ **TUNECORE:** Digital music distribution and publishing company TuneCore will open a Nashville office, with newly-hired Shelby Kennedy taking charge as vice president of entertainment relations. Kennedy has run his own company, Porch-Pickin' Publishing, for the last 18 years, and previously held roles at ASCAP, BMI, Lyric Street Record and Wide Open Music Group.

■ **JACK DANIEL'S:** Jack Daniel's has launched a new music campaign titled Jack Rocks that will see the whiskey brand takeover Hoxton venue The Macbeth for four months. The 150-year old live music pub will open on weekdays from 5pm, featuring live performances as well as workshops and talks from music industry insiders.

■ **TWITTER:** Twitter will start testing out a 'buy' button to direct music fans to merchandise and ticket websites from artist's posts. The feature will embed within text and allow users to purchase items within a few clicks. Currently limited to 19 Twitter accounts in the US, names including Rihanna and Eminem are the first on board.

■ **SPOTIFY:** Spotify's marketing platform, Spotify for Brands, is launching two new video ad formats, Sponsored Sessions and Video Takeover. Spotify Free users will be able to opt in to watch a brand-sponsored video spot in exchange for 30 minutes of uninterrupted music.

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BRIT ARTISTS TAKE 15% OF TOP 20 IN PAST DECADE AS INDIES CLAIM 8%

UK tracks outshone in download era

SALES

■ BY TIM INGHAM

US artists have claimed 60% of the past decade's 20 biggest-selling downloads in the UK - with British acts responsible for just 15%.

The news comes as the UK's Official Download Chart celebrates its tenth birthday in the UK. Pharrell Williams' Happy (Columbia) is the biggest download of the past decade, selling 1.63 million units online to eclipse Robin Thicke's Blurred Lines (Polydor) - which also features Williams (pictured) - into second spot with 1.59 million. Adele is the top British artist on the list, with her Someone Like You (XL/Beggars) selling 1.54 million to date, followed by Moves Like Jagger by Maroon 5 Ft. Christina Aguilera at No.4 (1.48m) and Somebody That I Used To Know by Gotye Ft. Kimbra (1.46m) at No.5.

After Adele, the highest-selling British track of the last decade in the UK is Jessie J's Price Tag at No.15 (1.96m), followed by Passenger's Let Her Go at No.18 (1.16m). These round off the only three British singles in the Top 20.

Million-selling tracks such as Clean Bandit's Rather Be, Ed Sheeran's The A Team and Snow Patrol's Chasing Cars help UK acts claim eight of the Top 30 downloads of the past decade, according to Official Charts Company data - at 26.7%, just over a quarter. And when the list is stretched to a Top 50, UK artists claim just over a third of all tracks (34%) with 17 to their name.

Universal claims more than



half of the Top 50 with 26 tracks, while Warner and Sony take ten apiece. Between them, Sony and Universal share nine of the Top 10 - six to Universal and three to Sony. Interestingly, independent companies take one of the Top 10 (Adele, XL) and two of the Top 20 (Passenger, Nettwerk). But the only other two independent releases in the Top 50 are both

Adele's: Rolling In The Deep at No.31 (1.0 million sales) and Make You Feel My Love at No.45 (919,180). That means that indies take 8% of the total Top 50 in the past decade, but outside of Adele, that figure reduces to a worrying 2%.

In terms of digital album sales over the past year, the indies only claim one of the Top 10 - but it's a biggie: Adele's 21 takes the top

spot with 980,000 downloads.

There are just two independent albums in the decade's digital Top 20, with Arctic Monkey's AM selling 326,286. Universal claims six of the Top 10, led by Emeli Sande's Our Version Of Events (Virgin) at No.3, with 543,764 sales. Ed Sheeran's debut LP, +, is the second biggest-selling digital album of the past decade with 572,969 units.

Music Week RADAR draws industry crowd

The latest Music Week RADAR night of 2014 took place in London last week, with an industry crowd of hundreds checking out the new talent on show.

RADAR is an industry showcase night hosted quarterly with ILuvLive and MusicConnex. Last Thursday's event (September 4) was sponsored by BIMM and Eventbrite. Previous RADAR performers include Izzy Bizu and

Nick Brewer - who have gone on to sign with Epic and Island Records, respectively. A fellow former performer, Ghetts, won an AIM Award for Hardest Working Act last Tuesday (September 2).

Acts playing last week included Josephine and the Artizans, Violet Skies, Purdy, Shoot The Preacher and Tail Feather, as well as Manchester trio Prose - the first signing to

Naughty Boy's JV record label with Virgin/EMI.

Said MusicConnex founder Jon Mansfield: "We have been overwhelmed by the response we have had to RADAR. We are delighted that so far two artists have been signed and one has received a prestigious AIM award so we hope in some way we have helped raise their profile. From the feedback we have had, the artists really seem to

benefit from taking part and all comment on how good the event is, so it seems to be working.

"Last week was no exception as again we hand-picked a line-up of very diverse and incredibly talented artists to suit everyone's taste. It was great to see so many industry faces come down and support (perhaps even scout!) the talent. This truly is building into a tremendous industry night out."

MusicWeek Sync Awards 2014

Thursday, October 2nd • Bloomsbury Ballroom, London



CATEGORIES:

Syncs (Individual Track Placements)

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

Sync Teams

- Record Company
- Independent Record company
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REPORT BERLIN MUSIC WEEK

Germany's cultural capital

BERLIN HOSTS THREE DAYS OF MUSIC INDUSTRY CONFERENCE PANELS AND LIVE EVENTS

EVENTS

■ BY RHIAN JONES

Berlin Music Week this year arrived in its most evolved form yet. Against a backdrop of competitors, not least Hamburg's Reeperbahn Festival, the conference and live event has battled to stand its ground. First appearing as Popkomm festival in Cologne in 1990, it moved to Berlin in 2004 before taking a year off in 2009 due to rocky revenues. Revitalised as Berlin Music Week in 2010, this year saw its conference arm take place in the Postbahnhof venue for the first time – previously panels were scattered around the city. 2014 is the last time the event was organised by Kulturprojekte Berlin, next year, Musicboard Berlin will take over for the first time.

From September 3 – 7, up to 3,000 delegates and 25,000 music fans were expected to attend. 100 acts in 15 clubs took part in its showcase festival First We Take Berlin, while a 48-hour Berlin Festival featured sets from the likes of Jessie Ware, Hudson Mohawke and Kid Ink.

The role of the independent sector, diversity in the music business and the future of music streaming were among topics on the agenda at Postbahnhof. Names who shared their expertise included Merlin's Charles Caldas, AIM CEO Alison Wenham and execs from SoundCloud, GEMA and WiMP.

While Germany has yet to catch up to the music streaming revolution (73% of Germany's recorded music revenues last year came from the physical market and 21% from digital), north of the border is Norway. In 2012, digital downloads and streaming services surpassed physical revenues for the first time in the Norwegian music market, with 65% of revenues in the recorded music industry being generated by streaming. How is that so? And is it a peek into the future for the rest of the world?

Both Sweden and Norway haven't been hit as hard as the rest of Europe by the credit crunch and therefore have more disposable income, said Arnt Maasø, associate professor at the University of Oslo. "There is also a high level of trust within both societies thanks to strict privacy rules, which means people are more willing to give away credit card details for subscription fees," Maasø explained.

Marketing manager of digital distribution firm Phonofile, Trond Tørnes, predicted that "streaming will be a dominant factor in how music will be consumed in future" worldwide, but work needs to be done on how royalties are distributed. Alongside WiMP's head of editorial Sveinung Rindal, both Tørnes and Maasø supported the idea of a change in the way streaming revenues are distributed to artists. Currently, subscription fees are collected into a pot and then divided by all streams. But the idea of collecting and distributing the money according to the listening habits of each individual user, might result in a "stronger artist and fan relationship." Said Maasø: "A lot of artists think they receive too little from streaming. It's not a very transparent system and they don't always understand how the money is [distributed]."

RIGHT

Tech talent: Co-founder of Reactify Yuli Levtoy was crowned winner of Berlin Music Week's Music Start Up Corner



"A lot of artists think they receive too little money from streaming. It's not a very transparent system and they don't always understand how the money is distributed. We need a different economic model"

ARNT MAASØ, UNIVERSITY OF OSLO

"If you could build more transparency and trust into the economic model, it would be good for the customers who pay. Also, if the artists or labels who are hesitant in adopting streaming see they would get money from their fans if they did, they would be more willing to put their catalogue on the streaming services."

Rindal passed the buck to record labels and said it's up to the executives to discuss a possible change to the way streaming revenues are divided amongst artists. "It's not our job because we have contracts with labels. This discussion has to be taken at the labels themselves," he explained. "Take for example Universal Music, I think there are some different voices within the Universal Music system that have to discuss the ups and down of this model. Rihanna has a lot of people streaming her music every month, while there's a lot of classical music fans listening to a few albums - taking their time to sit down on the sofa and listen. You can see that the money from this classical guy just passes over to the popular music field."

Elsewhere, SoundCloud were held up over the lack of diversity in their work force, where the gender split is around 30% female and 70% male. In engineering, women make up 15% and at leadership level that figure drops to 10%. Freelance journalist and songwriter Helienne Lindvall said there needs to be a "concerted effort to elevate women and

make them feel confident in putting themselves forward," when it comes to working in the music and tech industries. Vice president of growth and insight at SoundCloud, Thom Cummings, defended his company's employment figures, saying that the technology industry is "by nature" biased towards men. "The reality is that education has predominately been something that has favoured men. Boys are encouraged at an early stage to get into tech jobs more than women are," he said. The company is currently working on making its working environment more diverse, including launching working groups, forums and community programmes, said Cummings.

Looking to the future, the next generation of digital music newcomers presented their ideas during a Music Start Up Corner. Out of 30 applicants, ten finalists were whittled down to one winner, who was awarded a scholarship sponsored by Mashup Norway, including a free workspace in Oslo, access to Mashup Norway's international exchange and mentoring programme and a ticket to Nordic music conference by:Larm in 2015. UK-based creative technology company Reactify took home the prize. Co-founded by Yuli Levtoy, the platform provides various ways to listen to original music that changes arrangement each time it's listened to, plays back compositions that are influenced by real-time information (such as walking pace) and allows users to change musical arrangements within a track. Announcing the winner, Eric Eitel, of new music and culture convention all2gethernow and organiser of the start-up section of Berlin Music Week, said: "We chose Reactify because it's innovative, it's creative and we would like to push it forward. We would like to encourage it to offer its IPs and interactive knowledge to people so that they can use it for the future of music and create more income for artists."

NEWS

LYRICIST TO BE NAMED AN ICON AT RIGHTS GROUP'S ANNUAL EVENT ON OCTOBER 13

Tim Rice wins special BMI Award**TALENT**

■ BY TIM INGHAM

Internationally-celebrated lyricist Sir Tim Rice will be named a BMI Icon at the annual BMI London Awards on Monday, October 13.

The ceremony will take place at London's Dorchester Hotel, Park Lane. The BMI Icon designation is given to songwriters who have had "a unique and indelible influence on generations of music makers".

Rice joins an exclusive list of past honorees that include last year's winner music legend John Lydon as well as Queen, Ray Davies, Van Morrison and Bryan Ferry.

"Sir Tim Rice's extraordinary creativity has given the world some of the most beloved songs of the past 50 years, sheer musical poetry that has thrilled audiences in films, musical theatre and on chart-topping recordings," said BMI president and CEO Michael O'Neill.

"He is one of our era's most admired and respected lyricists, a leading author and sought-after commentator. We are immensely proud to honour him as a BMI Icon."

In 1965, Rice met Andrew Lloyd Webber, a fellow struggling songwriter. Rather than pursue

Rice's ambitions to write rock or pop songs they turned their attention to Lloyd Webber's obsession – musical theatre. Their first collaboration (lyrics by Rice, music by Lloyd Webber) was an unsuccessful show based on the life of Victorian philanthropist Dr. Barnardo, *The Likes Of Us*. But their next three works were much more successful – producing *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* and *Evita*.

Rice has since worked with other distinguished popular composers such as Elton John (*The Lion King*, *Aida*), Alan Menken (*Aladdin*, *King David*, *Beauty and the Beast*), Bjorn Ulvaeus and Benny Andersson (*Chess*) and most recently, Stuart Brayson (*From Here To Eternity*).

He has won many awards, often, he says "for the wrong thing or for simply turning up". Among them: three Best Song Oscars for *A Whole New World* (with Alan Menken) *Can You Feel The Love Tonight* (with Elton John) and *You Must Love Me* (with Andrew Lloyd Webber). Rice has also won Grammys, Golden Globes and 13 Ivor Novello Awards. He has been inducted into the



"Sir Tim Rice's extraordinary creativity has given the world some of the most beloved songs of the past 50 years, sheer musical poetry that has thrilled audiences in films, musical theatre and on chart-topping recordings" MICHAEL O'NEILL, BMI

Songwriters Hall of Fame and has a BASCA Fellowship, plus a star on the Hollywood Walk

of Fame. His songs have been recorded by a huge range of notable artists ranging from Elvis

Presley to Mike Tyson.

"I owe it all," said Rice, "to Tommy Steele, Lonnie Donegan, Billy Fury, Marty Wilde, Cliff Richard and Joe Brown."

The BMI London Awards recognises the UK and European songwriters and publishers of the past year's most-performed songs on radio and television in the United States.

Universal backs 'instrument amnesty'

Universal Music UK is supporting this country's biggest ever 'instrument amnesty' - asking the public to donate instruments lying unused, and ensuring that they get into primary schools.

The initiative is part of a two-fold plan of action from internationally-renowned classical pianist James Rhodes, who believes too many kids are missing out on music education as schools prioritise 'core' academic subjects. A YouGov poll released this week found that up to 30% of primary school children in the UK do not have the opportunity to learn a musical instrument during their time at school. A new two-part Channel 4



series *Don't Stop The Music* will follow Rhodes as he trials the proceeds of the amnesty in a primary school in Basildon, and gears up to take the campaign nationwide. At their last OFSTED review, St Teresa's

was in special measures and had a music budget of zero pounds. Resources are already stretched to the limit and the school is determined to focus on numeracy and literacy. Rhodes attempts to convince

staff that music lessons can help to achieve that goal.

Rhodes said: "Music saved my life. It's that powerful. We must give every child the opportunity to learn a musical instrument. Young children have a hunger and thirst to learn music that is simply not being met. When the Government introduced its National Plan for Music, I had high hopes that music education in this country would give every child, from every background, the opportunity to learn an instrument. But it remains a lottery; it is inconsistent and often poorly provided for."

Earlier this summer, Rhodes appealed to primary

schools to get in touch if they needed instruments and he was inundated with responses. Oxfam, which is involved in various music projects and works closely with local communities, has offered to help Rhodes with his amnesty by providing their network of nearly 700 shops across the country as drop-off points. These will then be given a new lease of life, thanks to assistance with the refurbishment from Universal Music, carefully matched with requests, and delivered from Surrey to Scotland, Newport to Newcastle through the YodelDirect service from Yodel, the official parcel carrier for the amnesty.

NEWS

RADIO 2 SHOW 'CAN TAKE ACTS BACK TO MAINSTREAM', ELO FOUNDER RETURNS AFTER HIATUS

Jeff Lynne headlining Hyde Park show on Sunday**LIVE**

■ BY TOM PAKINKIS

Jeff Lynne will perform as Electric Light Orchestra at a festival for the first time since 1986 when he headlines BBC Radio 2 Live in Hyde Park on Sunday, September 14 – and the station's head of music hopes more iconic acts will use the event as a launchpad back into the market in future.

The one-day festival sold out at a faster rate than in 2013, with Radio 2 head of music Jeff Smith putting much of the interest down to the ELO founder heading the bill as well as the brand's unique mix of eclectic music.

"I think there was a real excitement this year with Jeff Lynne and ELO so the event [sold out] in a day," Smith told *Music Week*. "To my mind it shows that there's an excitement not just about ELO but also the range of artists and music that we're offering. We've had the festival in a day format in Hyde Park for three years now. Last year was a great with Smokey Robinson, James Blunt, Jack Johnson and people like that but this year we've dug a bit deeper into the range of what Radio 2 plays day-in-day-out. We've got Gregory Porter from the world of jazz, Bellowhead from folk, Kacey Musgraves from country... I think that's really attractive to people because no other live show really offers that range in one day."

Smith praised the UK music industry for the amount of support it gives to Radio 2 and its Live In Hyde Park event, but added that the brand benefits from relationships beyond the label system.

"We already get fantastic support from the industry across the board and I don't think we



"Radio 2 Live in Hyde Park is a great marker for people coming back to raise their profile and get in front of 50,000 people"

JEFF SMITH, RADIO 2

could ask for a huge amount more than that," he said. "I would say that sometimes it goes beyond the record industry – with ELO and Jeff Lynne, he isn't signed to a major label

or anything like that, it was something that we spoke to the management about."

Smith was keen to remind managers and acts of Radio 2's willingness to support artists

of their plans as Jeff Lynne has done this year. I think it's a great marker for people coming back to raise their profile and get into the context of a major festival in front of 50,000 people as well as being aired to the UK."

Jeff Lynne's ELO was announced at the end of last month as the latest addition to a line-up of top names including music legend Blondie, lead singer of The Pretenders, Chrissie Hynde, '80s pop and soul star Billy Ocean, double platinum songstress Paloma Faith, Grammy Award-winning jazz vocalist/songwriter Gregory Porter, 11-piece contemporary folk band Bellowhead and 2014 Academy of Country Music Album of the Year Award winner Kacey Musgraves.

Jeff Lynne said: "I haven't performed live in quite some time, and I know the fans have asked for it a lot over the years. It's very exciting to come to Hyde Park with Radio 2 and do something this big, and I'm very much looking forward to playing my ELO songs for everyone."

Now in its seventh year, Radio 2 Live In Hyde Park is billed as the live highlight of the Radio 2 musical calendar. So far this year, Radio 2 In Concert has featured Kylie Minogue and Elbow, as well as the recent Friday Night Is Music Night D-Day special from Royal Albert Hall, which was live on Red Button and screened in cinemas around the UK.

Coverage of Live In Hyde Park, including full sets and performances from the day, will be available to watch on the BBC Red Button, BBC iPlayer and the Radio 2 website, which will also feature exclusive backstage footage, acoustic sessions and interviews from the event.

that might no longer be part of mainstream music but are looking to make an impactful return to the spotlight.

"I think it's a case of continuing to have that dialogue not just with the labels but management as well," he said when asked about the future of Live In Hyde Park. "When artists are looking to come back into the mainstream or into the market, they can look at Radio 2 Live In Hyde Park as part

Music Glue teams with The Great Escape

London-based D2C platform Music Glue has signed a partnership with The Great Escape to exclusively provide artist submission technology for the 2015 edition of the industry showcase/conference.

As well as providing TGE with the means to quickly

and easily assess artists' suitability for the event, the artists themselves will walk away with a customisable and e-commerce-ready website provided free of charge.

Mark Meharry, founder and CEO of Music Glue said: "The Great Escape and Music Glue

have been associated since the inception of both organisations so it gives me great pleasure to officially partner with our long-term friends.

"Both Music Glue and The Great Escape place the artist at the centre of the music ecosystem and by working together

we can further empower and educate the artist community."

TGE director Kat Morris commented: "Music Glue and The Great Escape are an obvious fit and we are extremely happy to be working with a company that is so aligned with our moral compass. We can now add

benefit to artists that register to perform at TGE by introducing them to a service that they all should be using, whilst supporting another UK business that is going global."

The Great Escape 2015 will take place between May 14 - 16 in Brighton.

FEATURE

ON THE RADAR RHODES

■ BY CORAL WILLIAMSON

When it comes to writing music, you can't get much more creative than David Rhodes. The singer, who goes by his suitably creative-sounding surname, has only been performing for around a year – and as such, he's still learning how to read and write music.

He tells *Music Week*: "I have to hum what I want into my laptop, and luckily I've found very patient people to sit there with me.

"I've been working with Tim [Bran] and Roy [Kerr], who worked with London Grammar, and we all sat around working it out. There's probably a few people who've seen me walking down the street, humming to myself...little do they know, I'm writing a string score."

Despite this unconventional approach, the singer-songwriter has managed to release three EPs in quick succession; *Home* comes out next month, almost a year to the date after debut *Raise Your Love*.

"It's been quite strange really. I've been lucky enough to do quite a few things, but it feels like a bit of a whirlwind," the Hitchin singer says. "You don't get much perspective on it until afterwards, when you look back and realise, 'Oh my God, I did Glastonbury'."

He adds: "The highlight has been touring with some talented artists that I've looked up to. I did Brixton Academy with London Grammar – that was a surreal moment. Just seeing their meteoric rise has been very inspiring."

Don't be surprised to see Rhodes reach the same heights as his sort-of label-mates. Not only has he worked with the same producers, but he's also following the same release strategy, using an imprint under Ministry of Sound.

"Signing to Ministry was such a big thing for me – what they've done with London Grammar is absolutely insane, and they're an independent label which I love, you get a bit more freedom and things



like that," Rhodes gushes. "Me and my manager self-released my last EP, and we had a lot of things going on, so it was a case of merging with them. We're working as a team, but we've also got our separate things. I thought it would be cool to make a new imprint and release through that, so it was like a collaboration."

After *Home*, the next step is a full album. "I'm finishing off the writing now, touching up all the songs and things like that," says

Rhodes. While the artist describes his music as "dark, cinematic pop", you can't predict how future releases will sound.

"With every EP I've done, I feel like I've progressed in some manner," he explains. "My first EP, I didn't really have any piano on it; on my second EP, I actually wrote some of the songs on piano. This one, I've explored things differently; I wrote some string scores and some horn parts."

He continues: "The studio I'm

ESSENTIAL INFO

RELEASES

Out now

EP *Raise Your Love*
EP *Morning*

October

27 EP *Home*

MANAGEMENT

Johnny LeVan-Gilroy

LABEL

Rhodes Music/Ministry of Sound

LIVE

October

20 London, Oslo
27 Deaf Institute, Manchester
28 Bodega, Nottingham
30 Hare & Hounds, Birmingham
31 King Tuts, Glasgow

November

1 Brudenell Games Room, Leeds
2 Sticky Mikes, Brighton
5 Lantern, Bristol
7 Oslo, London

going to record in is in Yorkshire, in a hamlet called Fraisthorpe. It's in the middle of nowhere, and it's just this stunning little place, with a beach. This guy's got these massive dogs. You have these companions, wanting attention, but they don't say anything. You can concentrate but still feel like you've got nice company around you."

AIF

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DATA DIGEST

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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	BEN HOWARD	11	ROYAL BLOOD
2	KATE BUSH	12	JESSIE WARE
3	MORRISSEY	13	SAM SMITH
4	COURTEENERS	14	MAROON 5
5	YOU ME AT SIX	15	KASABIAN
6	ED SHEERAN	16	THE VAMPS
7	PIERCE THE VEIL	17	MALLORY KNOX
8	ALL TIME LOW	18	ALISON BALSOM
9	THE KOOKS	19	A DAY TO REMEMBER
10	STING	20	BEYONCÉ

ticketweb



TICKETWEB UK

POS	EVENT	POS	EVENT
1	BEN HOWARD	11	LAURYN HILL
2	THE DAMNED	12	PIERCE THE VEIL
3	COURTEENERS	13	CHVRCHES
4	ROYAL BLOOD	14	FATBOY SLIM
5	YOU ME AT SIX	15	SAM SMITH
6	THE KOOKS	16	MALLORY KNOX
7	BASEMENT	17	ARCHITECTS
8	ALL TIME LOW	18	KOOKS
9	ANNIE MAC	19	BENJAMIN BOOKER
10	MORRISSEY	20	ED SHEERAN

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@nicoprimary Just a quickie, guys. Why are light switches often on the outside of bathrooms? (Nicholas Holroyd, Primary Talent International) Wednesday, September 3

@chrismuso I am absolutely gutted about Joan Rivers passing away! May her attitude live on... Wow what a funny lady she was! (Chris Dyer, Sony Music Entertainment) Thursday, September 4

@steve_aatw Sorry to break it to you but the probability of you ever writing a number one single is significantly smaller than your earrings #xfactor (Steve Kelly, All Around The World), Saturday, September 6

@supermodernista Jeezo, I do not envy you game journos. Oh, wait, I mean social justice leftist feminazi sellout overlords. (Emma Swann, DIY Magazine) Wednesday, September 3

TWEET OF THE WEEK
@DavidEmery It's a bit irrelevant in the grand scale of things, but does anyone know what'll happen to the charts if Scotland becomes independent? (David Emery, Kobalt Label Services) Monday, September 8

@natalieivass I would like to live in Shoreditch House. Alone obv. Can someone buy it for me please? In fact whilst I'm asking for stuff move it to Fham. (Natalie Vassileiou, Modest Management), Sunday, September 7

@scottamacrae Well done J-Lo. Really helping the sexism issue in the music industry. (Scott Macrae, Now Music) Thursday, September 4

@josh2theadwards Seriously have I fallen into a portal that's taken me to mid to late Noughties? New Damien Rice, new *GOOD* Fall Out Boy, new Jamie T B side (Josh Edwards, 37 Adventures/On Repeat Records) Monday, September 8

@GeorgErgatoudis It's not every day that I hear a new song that totally floors me. Today was one. Just wait till u hear The Greatest Bastard by @DamienRice (George Ergatoudis, BBC Radio 1) Thursday, September 4

@katbrightlights I wasn't sure about the Ryan Adams album, but then I realised I've listened to it at least 3 times a day this week, so I guess I'm into it (Kat Kennedy, Big Life Management) Friday, September 5

@binweasel Started Apple Keynote day by eating an apple. #meta (Robyn Elton, Work It Media/Big Life)

shazam

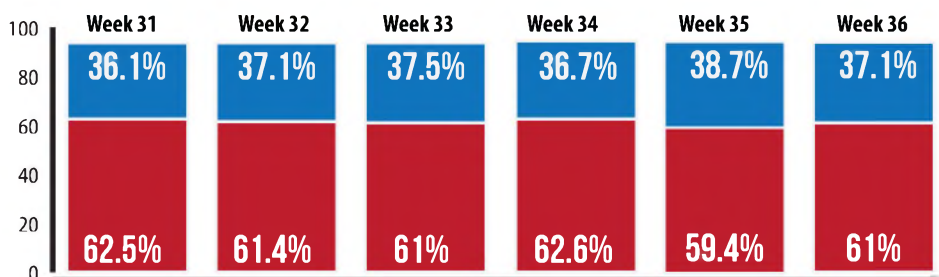
TAGGED



The latest most popular Shazam new release chart:

- 1 IGGY AZALEA
Black Widow
- 2 GEORGA EZRA
Blame It On Me
- 3 TAYLR SWIFT
Shake It Off
- 4 PROFESSOR GREEN
Lullaby
- 5 WAZE & ODYSSEY VS. R. KELLY
Bump & Grind 2014
- 6 MEGHAN TRAINOR
All About That Bass
- 7 LUVBUG
Resonance
- 8 CALVIN HARRIS
Blame
- 9 JESSIE J & ARIANA GRANDE & NICKI MINAJ
Bang Bang
- 10 HOZIER
Take Me To Church

DIGITAL vs PHYSICAL



WKS 31 - 36
 The UK market share for all albums in the past five weeks

DIGITAL
 CD



» For daily news visit musicweek.com



STRIKE A PROSE

THURSDAY, SEPTEMBER 4, UNDER THE BRIDGE, LONDON: Naughty Boy, aka Shahid Khan, backstage at Music Week's RADAR night with the hotly-tipped signing to his label, Manchester trio Prose.

BPI SALES AWARDS: WEEK ENDING SEPT 7



ARTIST / TITLE / RECORD TYPE / NEW CERTIFICATION

- THE BLACK KEYS** Turn Blue (ALBUM) *Gold*
- STEPHEN SONDHEIM** Sweeney Todd – The Demon Barber Of Fleet Street (ALBUM) *Silver*
- ARIANA GRANDE FT IGGY AZALEA** Problem (SINGLE) *Gold*
- IMAGINE DRAGONS** On Top Of The World (SINGLE) *Silver*
- LOUIS ARMSTRONG** What A Wonderful World (SINGLE) *Silver*
- DJ SNAKE & LIL JON** Turn Down For What (SINGLE) *Silver*
- ED SHEERAN** Don't (SINGLE) *Silver*



The British Recorded Music Industry
 Key
 SINGLES ★ Platinum (600,000) ● Gold (400,000)
 ● Silver (200,000)
 ALBUMS ★ Platinum (300,000) ● Gold (100,000)
 ● Silver (50,000)

TAKE A BOW TEAM COURTEENERS



THE LOWDOWN

Album: Concrete Love
 Highest chart position: No.3

Label: [PIAS] Co-Op
Managing Director: Jason Rackham
Publisher: Universal
Agent: Steve Zapp (ITB)
Management: Conrad Murray/
 Dave Salmon (SJM)

Consultant: John Leahy
Marketing: Craig Penney/Steve Rose
National Press: Turner Hall
National Radio: Joe Bennett/James Passmore
TV: Claire Close (CCTV PR)

SALES STATISTICS



CHART WEEK 36 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,625,361	891,594	291,773	1,183,367
PREVIOUS WEEK	2,674,466	1,014,537	314,667	1,329,204
% CHANGE	-1.8%	-12.1%	-7.3%	-11%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	104,143,129	37,690,042	12,581,158	50,271,199
PREVIOUS YEAR	122,445,165	42,868,995	12,712,208	55,581,203
% CHANGE	-14.9%	-12.1%	-1%	-9.6%

THE BIG INTERVIEW INFECTIOUS & BMG

‘WE MARCH TO OUR OWN DRUM’

One of Britain’s most cherished indie labels, Infectious Music, has sold up to BMG. Can it continue to foster the independent spirit that’s brought it such success under its new parent? You betcha, say the two individuals looking after the newly-acquired company



LABELS

BY TIM INGHAM

The Infectious Music name means everything to Korda Marshall.

The widely respected figure is considered an A&R virtuoso in many quarters - the man who signed everyone from Muse to Ash and Paul Oakenfold before the wider industry even got a sniff. (Fact: Marshall is also one of the rare execs who can genuinely lay claim, back during the twilight of his RCA days in the early 1990s, to having signed Take That. He’s also one of the even rarer execs who barely mentions it today.)

But when the Highbury-horn entrepreneur is laid to rest (and his consistently relaxed, sincere belief in his artists’ potential suggest he’ll probably outlast us all), Infectious will be the name singing loudest amongst the choir of Marshall’s achievements.

He first established the company as his own independent label more than 20 years ago, before it was eventually sold as part of the Mushroom Group to Warner Music - where Marshall would rise to MD of Warner Bros and personally sign world-beaters such as Gnarls Barkley.

ABOVE
Infectious personalities: Korda Marshall and Alexi Cory-Smith in BMG’s West End London offices

“This is a very serious signal about our ambitions in recorded music. If people were doubting us, I don’t think they’ll be doubting us anymore.

ALEXI CORY-SMITH, BMG CHRYSALIS UK

Then, in 2009, having taken some valuable time out, Marshall decided to relaunch Infectious as an independent organisation once again. Why? The only reason worth invoking such madness and uncertainty: he saw a band he loved. That band was Aussie four-piece The Temper Trap, whose debut would subsequently sell a million copies. And with that, Korda Marshall was back - big in the game.

A one-off trick from an industry operator? No, Sir. His other signings at Infectious Mk.2 have included Drengé, These New Puritans and a little-known collective called Alt-J; Mercury Prize winners, million-sellers, now very much on the cusp of that timeworn, unreasonable achievement of properly ‘taking America’.

Which all means it was rather a surprise for many to see Marshall sell his beloved Infectious for

the second time in his life last week - to the fast-growing rights management company BMG.

On closer inspection, though, the decision is an understandable one: unlike the Warner deal, this isn’t cashing out to a major. The ‘new’ BMG is a fully independent company - albeit one funded by the fiscal powerhouse of Bertelsmann in Germany.

BMG is also chock full of resources - and has the ambition to match them. Having built a serious publishing catalogue comfortably in excess of a million copyrights - marking it out as a ‘major’ publisher in everything but name - the company is now turning its acquisitive attention, with some gusto, to recorded music.

In the past couple of years, led by EVP Alexi Cory-Smith in the UK, BMG has snapped up the world famous assets of Mute, Sanctuary and Skint/Loaded for multiple millions, taking ownership of a vault of more than 300,000 recordings from The Kinks, Depeche Mode, Jean Michel-Jarre, Black Sabbath and Goldfrapp. These catalogues have joined forces with a performer-friendly ‘Artist Services’ release strategy which allows acts to hold onto their copyrights - and which spawned a UK No.1 album from You Me At Six in January.

Infectious, though, is BMG's first 'contemporary' label deal - so contemporary, in fact, the buyout comes just in time for the release of Alt-J's second album, *This Is All Yours*, on September 22.

As part of the deal, BMG has publicly committed to bringing Infectious's six staff - including the highly-regarded Pat Carr, Mike Ajayi and Connie Meade - into its operation.

Marshall explains: "BMG is not an indie or a major, really, it sits in the middle as an artist services company, and really that's what Infectious is too - that's how we work with our artists. That simpatico fits really beautifully."

Music Week sat down with Marshall and Cory-Smith to discover why the deal made sense to both parties, and what the future holds.

You grabbed the headlines last week. Simple question: why now?

Alexi: We've been working on this for a while. It's a strategic step in what is a big picture of growing this business. We've said several times how committed we are to recorded music and I would say this is the biggest, strongest message so far.

Korda: The cultural context of Infectious is something we take very seriously. The way we present things and therefore how people perceive them is really important. It's important for the DNA and our brand value, which reflects the artists' brand value. We're not really a record label: we're a specialist artist brand development agency. Everything is focused online, everything has a digital life. That's what we live and breathe. We have a culture of transparency, fluidity, honesty and having fun. This was a rare and special example of an opportunity to bring that into a company who wanted our culture and could help grow it. We're here so we can carry on growing. The reality as a small independent is that when your company grows it's very difficult as you get bigger - cash runs out in your back pocket.

This is a strategic move. I don't want to get into an indie vs. major thing, but we had different options on the table - Alexi and I had talked for two or three years. When I first started [Infectious], Hartwig [Masuch, BMG CEO] came to me because he was trying to sign *The Temper Trap*. It's a perfectly natural fit. Alexi runs a great ship and the team here is really good. Words are really easy - what matters is the way you are, how you act and how you're run. We're really impressed by Alexi and BMG. Going forward we want to design a context that works for the artists - a rights management company that fits into the future landscape; one which isn't based on an old physical territory-by-territory model, because I don't think that's fit for purpose in the digital age.

This is the first non-catalogue recorded music acquisition the 'new' BMG has made. Why?

Alexi: You build on catalogue. That was kind of the foundation - remember, we had a catalogue when we began [new BMG] five years ago. So to add to that is an operationally easy thing to do. This is much more organic growth; finding the right mates and partners is very particular process. When you buy catalogue it's an asset, then you breathe life into it. This is totally different: an incredible, successful frontline independent record label with a culture - it's a marriage. It was because of the Infectious culture that we were so keen to make this deal work; it was such a good fit. You don't push a square peg through a round hole here.

"We're not really a record label. We're a specialist artist brand development agency. And we have a culture of transparency, fluidity, honesty and having fun while we're at it"

KORDA MARSHALL, INFECTIOUS MUSIC

You've brought over the Infectious staff to BMG. Why have you made that move?

Alexi: Put it like this: we look at people and think 'would we want to hire you?' At Infectious, we'd want to hire every single one of them. They have an A&R in Mike Ajayi who, if we didn't have a relationship with Korda, we'd have gone after. It's the same thing with Pat Carr, we want her here and we'd have gone after her had our relationship with Infectious not been what it was. We're bringing in this team because we're at a crucial point in our growth. We have a big deal pipeline, we have a really exciting roster, and we have to provide service for that roster. Korda brings all the right people with him who we need, particularly in the digital marketing space. We're very happy, top to bottom, with Infectious.

How have the Infectious artists responded to you being bought by a bigger company?

Korda: They've reacted brilliantly. They're colleagues and we work with them and we're all good friends. They're all cognisant of the process and they're all supportive and they think it's a fantastically good idea. Everyone's safe in the knowledge that we're working together and we're going to carry on. BMG have brought in a focus for us to build for the future, and the artists get that. They know nothing will change, it will carry on as normal. The questions the artists are asking are: 'Does that mean we can spend more money on our videos? Can we get Thom Yorke to produce the album or Calvin Harris to do a remix?' It brings in a whole load of excitement, and all the artists know this gives us greater and broader resources to grow their careers. Of course, I'm old enough to know that it's not just about making money, it's about not spending the money. We do that creatively and carefully, making £10 for every £100.

Alexi: We were able to be very transparent with the artists. Everybody seems to have embraced it. Bear in mind that we do publish three Infectious bands already so there are good working relationships there. Once we agreed the time was right to make the deal, it all happened very quickly.

Korda: From saying yes to closing it took three-and-a-half weeks, which is fantastic. You could never do that with [majors], and it shows the ability to turn on a coin and the fact that BMG can be fluid. Being able to move quickly is really important to us.

What does this deal tell us about BMG's future purchases? We hear you're going after two more indie labels as we speak...

Alexi: This is a very serious signal about our ambitions. If people were doubting us, I don't think they should be doubting us anymore. We've built an incredibly successful publishing business in less than five years, and we have exactly the same ambitions and more for our recorded music business. You're under a one-stop shop here - an artist comes in and it's a really complete creative service.



ABOVE
Alt-J: Band's second LP is due for release on Infectious on September 22

Korda: I spent 10 years at BMG, it was my first job as a talent scout. I grew up there. They trained me beautifully. So it feels a bit like going home, even though it's a very different version of BMG now. I know Bertelsmann very well. I've become an expert in the last five years at managing cashflow, and I'm really happy that I can now focus on making music again. When you're independent, you live or die by your cashflow. It's really nice to be with a company that has a vision and self-belief to grow, compared to the digital landscape of the last 10 or 15 years which has been all about retracting and downsizing.

Alexi: The reaction from our existing BMG roster has been fantastic too. I met up with an act in New York recently and told them about it and they were so excited about the prospect of working with Infectious, and what it meant long-term for them.

Can we expect more big name contemporary labels to follow Infectious to BMG?

Alexi: I sincerely hope so, that's the plan. We're growing. This is one of what will be several strategic steps. We are committed to building the records business, we're not playing at it. You'll see us making similar moves internationally, including the United States.

What does this deal mean for the new Alt-J album? It's only a couple of weeks away.

Korda: We have huge ambition for all our artists on the roster and they're not necessarily all about size. You can be ambitious in many different ways. With Alt-J we're very much trying to find and grow an international career; a proper 15-20 year career. We're trying to help them develop their writing and their positioning and we're looking to do things in new, interesting and esoteric ways. This album is a beautiful piece of music, we didn't try and fix things that weren't broken. We're going to do our best and see what we can achieve and hopefully that will be fantastic results.

Alexi: We march to our own drum here, we're not bogged down by corporate policies. If something makes sense, we say: 'Okay, let's try it.' Alt-J have already plugged into our international sync team, which is pretty fierce. Tom [Stingemore] has put them onto the company's international sync radar and it looks like we've already seen the fruits of that - it took a day!

FEATURE TWIN ATLANTIC**'RADIO 1 HAS TRANSFORMED OUR BAND'**

Young Scottish rock band Twin Atlantic are celebrating their highest chart position yet after hitting No.6 on the UK Albums Chart with their third LP for Red Bull Records, *Great Divide*

**TALENT**

■ BY RHIAN JONES

2014 has been a seriously big year for Twin Atlantic. Their third album, *Great Divide*, reached No.6 on the UK Albums Chart in August and last week the band were honoured at the AIM Awards, winning Independent Single of the Year for the LP's *Heart and Soul*. Coupled with growing notoriety in the US and Australia, the future looks bright.

Their career hasn't always been easy, however, and fruitless meetings with record companies marred the band's early experience of the music industry. Then, in 2009, Red Bull came to the rescue with their newly-launched record label. The band were signed after playing a "freezing cold" gig at Battersea Power Station to "about 20 or 30 people". ("We really went for it on stage because we were trying to keep warm. I think that was what caught their eye," says lead singer Sam McTrusty.) Debut album *Vivarium* was released later that year. After support from Kerrang! and BBC Radio 1's Zane Lowe, follow-up *Free* was certified silver and reached No.37 on the UK Albums Chart.

Great Divide has been produced by Gil Norton and is out now in the US, where *Heart and Soul* currently sits at No.34 on the Alternative Radio

ABOVE
Twin Atlantic: The four piece band are heading out on a UK and European tour in October and November

"[Before we signed with Red Bull] we'd had meetings with a few of the major labels. It put us off the music industry a bit, everyone we spoke to was scared they were going to lose their jobs. But Red Bull were really positive"

SAM MCTRUSTY, TWIN ATLANTIC

Chart. Twin Atlantic are headlining a tour of Europe and the UK in October and November and will be returning to the States later this year after playing sold out shows in New York and Los Angeles in the summer. Here we chat to McTrusty to discuss the difficulties faced by a Glasgow band and the importance of blind ambition.

What made you sign a record deal with Red Bull? They were a big attraction for us because they kind of put their money where their mouth was. That's a bit of a crass way of saying it, but we were at the point where we'd been in meetings with two or three of the major labels and elements of it that put us off the music industry a little bit. Maybe it was just us being naïve at the time, but it was a bit of a strange experience. At the time everybody was so unsure, we were going into meetings and

talking for well over an hour, and 45 minutes of the meeting was about how the people [in there] were scared they were going to lose their jobs - meeting after meeting with people saying, "Ah, the whole thing is fucked!" When we met Red Bull it was all really positive, talking about the future of the music industry and there was no real fear. It was really personal and made sense. [The fact that they were a new label] made us feel like we were doing something different.

Would you ever consider a major label in future? I would never say never to anything. But I think for bands to succeed you need to be given creative freedom and sometimes there's a little bit too much fear [within a major label environment] because major labels are so based on stats and money. That's totally acceptable in a way because it is a business for those companies rather than an art form. Maybe there will be the right time in future to sign to a major.

How much of an influence did Gil Norton have on *Great Divide*?

Massive. We recorded our last record with him so in the song writing process we already had his voice in our heads. He's pretty integral to the whole thing and his knowledge of how you can make

heavier sounding rock guitar tones, bass and drums and stuff like that work in a classic song format totally educated us. Some younger bands are a bit intimidated by producers or think they are going to ruin the band or change them, but since we embraced it, it's helped us become a much better band and understand songwriting and recording.

You've had support from tastemakers like Zane Lowe, who recently chose Heart and Soul as one of his 'Hottest Records'. How integral has that been in progressing your career?

It's really helped us get to the next level. We were playing in venues with 300-400 capacity up and down the UK, when Zane Lowe started putting us on his show and the rest of Radio 1 started backing us and moved us into daytime rotation, that's what really helped us get the last record to be certified and we started playing to a few thousand people a night. [That support] has pretty much transformed our band.

Some Scottish and Irish bands say it's really difficult to break over the border and gain traction in the UK, did you ever feel like you were trapped?

It's definitely much harder because geographically there's hundreds of miles between you and the epicentre of the music industry. Sometimes we've found its 'who you know' in situations and if you're seeing magazine people everyday at different gigs



'THIS IS A BAND WITH STADIUM POTENTIAL'

Red Bull Records managing director Greg Hammer (pictured, right) and general manager Angie Somerside here reveal their expectations for Twin Atlantic.

How much of a priority are Twin Atlantic for Red Bull Records?

Greg Hammer: All our acts are priorities but Twin Atlantic is our longest-tenured artist and we have been with them for every step of their career so far. To see them transition from a local Glasgow band to performing in front of thousands at Glastonbury and Reading & Leeds is exciting.

What were the factors behind Great Divide being their highest charting album yet in the UK?

Angie Somerside: The last album, *Free*, did well but over a long period. For the launch of this album it was key for us to keep the fan base on board for the launch. We did intimate shows in Scotland to get to their core fan base - live being such an important part of Twin's appeal. We coupled this with a strong online campaign keeping the fans involved and engaged at all times. We used Mark Farrow, the sleeve designer, to design all tools across the campaign for online so the visuals were instantly recognisable. We wanted a sense of real quality about everything you saw. We wanted everything to feel like it was a step up to reflect the album's quality musically. Radio 1 was obviously a key supporter with the first two singles going straight onto the A List, but we also widened things out with A Lists at Absolute, support and sessions at Radio 2 and at press with Q and national coverage, previously the band had been confined to the rock press.

What are the plans for the rest of the campaign?

AS: There are no shortage of singles and we feel we can take this right through next year. This is a wide reaching album and we will be pushing to widen the radio audience and broaden the appeal outside their original rock stronghold. This band has mass appeal and with continued live growth we feel they have the potential to be one of the UK's biggest bands and translate that into Europe and beyond. Anyone who has



seen the band live knows the love they garner from their live audience. It's an exhilarating experience live and we feel this album captures that appeal - we want to spread that.

What are the plans for the band in the US?

GH: The band has put in work in the market on previous releases, and we have found strong champions in the media that we are building on every day. Coupled with an amazing album, the release is really starting to see success.

And ambitions for Twin Atlantic?

GH: Twin Atlantic have had an amazing career trajectory so far and I believe they will continue to grow sonically as well as expand their fan base globally. The sky is the limit with this band. We've always felt that Twin Atlantic has the potential to be playing stadiums, and we still believe that.

"Twin Atlantic have had an amazing career trajectory so far and I believe they will continue to grow sonically as well as expand their fan base globally. The sky is the limit for this band"

GREG HAMMER, RED BULL RECORDS

[that puts you in a better position]. But it's never made us feel trapped in any way, it actually became a positive thing because it took us out of the industry so that we could develop and grow as a band and not be bombarded with, "Oh you should do this and that." It stopped it being business and helped it be more about the music for the first few years. That's given us a really solid base that we will probably never change. I think anyone that's chasing the adulation of the music industry is in it for the wrong reasons. We've seen it as a necessary evil, if you want to make music and live it everyday you need to be part of the whole industry, but it's been quite a distant relationship for us.

What are your future ambitions?

We want to play massive venues and put on a big show and connect to as many people as possible. We are all quite open to the idea of not being able to be in a rock band forever and producing and songwriting is something we're all really interested in.

Our goal for this album is to try and play Brixton Academy, we've done it twice as a support band and it just feels like that's the next level. I'm the type of idiot that will say Wembley one day, and I mean Stadium. I know that the chances of that happening are very slim because the bands that play there are legendary. We want to keep pushing ourselves everyday to get better because if you want to play Wembley then you need to be fucking amazing. But we've got to have ambition, what's the point otherwise?

PROFILE NORTHERN MUSIC COMPANY**NORTHERN GRIT**

How a northern, artist-focused management firm became a global heavy metal powerhouse

MANAGEMENT

■ BY TOM PAKINKIS

Despite the global nature of the music industry in a digital world, the UK business is still incredibly London-centric. Even in our constantly connected planet, you'd be forgiven for feeling that company based outside of the capital might be at a slight disadvantage.

As its name suggests, that's not a school of thought that Northern Music Company subscribes to. Founded by Andy Farrow as a management company focused on heavy metal bands from as north as Newcastle down to the Midlands, NMC has grown to now boast an international roster that's seeing success across the world.

Take Swedish five-piece Opeth, for example, whose first studio album was released in 1995 and just last week their 11th LP *Pale Communion* hit No.1 in Finland, No.3 in Sweden and Germany, No.8 in Canada and No.14 and 19 in the UK and US respectively. Impressive, especially for a band that dwells in a traditionally chart-unfriendly genre.

And Opeth isn't an anomaly. Earlier in the year NMC saw Britain's own Anathema produce their most successful album to date in a career that spans more than 10 years. Distant Satellites saw first week Top 20 chart placings in Poland, Holland and Germany back in June.

Today, NMC's management roster consists of 13 acts that stretch far beyond the Midlands. "Now most of the bands I have are international," Farrow tells *Music Week*. "I started just doing bands from the North and now I've only got one from the North."

Just as NMC's roster has diversified, so has the company itself. No longer just a management outfit, Northern Music Company now includes AMF Music Publishing, Graphite Records, booking agency NMC Live and merchandise platform Omerch.

We sat down with Farrow to talk about the evolution of NMC and why he felt compelled to step into every part of the music industry ecosystem to benefit his artists.

What was the landscape like when you started out and what were your aims?

When I started it was the post-punk era with bands like Southern Death Cult coming through. When I finished my degree I went on to the Enterprise Allowance Scheme and founded the company. I then signed a band called Slammer to Warner in 1988. They were a thrash metal band and there were only two thrash metal [acts] that got a major deal at that time. I moved into metal because a lot of it was done underground with tape trading. But the original concept of setting the company up was about being based in the north of England, because everything was very London-centric at the time. The Manchester scene hadn't happened.

Would you say that Northern Music Group has evolved into a 360 company today?

It's not a 360 in the way that a record label might try to be. As a manager I hate those kinds of deals,

RIGHT
Region specific: Andy Farrow set up NMC to cater for bands in the north, but now his multifaceted company has a international roster



"When you're a manager, you learn everything. I'm a middle man trying to cut out the middle men"

ANDY FARROW, NORTHERN MUSIC COMPANY

although I can understand them wanting to do it if [a label] is investing a lot in a band. The problem with the record labels is that they haven't got the people working there that understand. If you're earning on merchandise, a lot of it is cash so how are they going to do the accounting and all the rest of it? I think they need to employ ex-managers.

One of the reasons that I set up all of my companies was because when you're a manager you learn everything. What's interesting now is that I employ two people who are ex-Roadrunner and when you bring somebody in from a label they're absolutely shocked at how much goes on on the management side and the budgets we deal with. As a manager, technically, while you've got something to sell, you haven't really got copyrights or anything like that, so I was looking at areas that make money. I'm a middle man trying to cut out the middle men.

With Opeth, for example, they sell huge amounts of merchandise and I was looking at it thinking, "The only one making money here is the merchandise company". So I set up a company with

the band [Omerch], with co-ownership. The idea is that it's an artist-owned company so they can go to their friends and say, "Come to us, we'll give you a fair deal." The merchandise side of Northern Music Company came from having a band that sold a lot of merchandise and thinking, "Let's take control of this ourselves instead of selling it to a Bravado, getting an advance and not earning as much."

We've got about 30-35 bands on Omerch now and we're starting to do pre-orders for record labels as well, because what I've seen as a manager is that a lot of labels don't do their pre-orders properly, or they just do a deal with Amazon. This way, the band might be getting a royalty but they'll also earn from the merch company, plus they put themselves in the charts.

So you do this for the bands that you manage and other bands as well?

We're doing it for all the bands that we manage and publish, and other record labels. It's a service we offer. We might do a bundle, for example, of a T-shirt and an album. We've done different things with Opeth's album *Pale Communion* like a drinks mat and a cork screw. We look at it and decide what will work.

Tell us how AMF Publishing came about...

That was Kobalt coming to me and saying, "You're Mr. Rock, that's an area that we don't have." I did



an admin deal with them at Midem about three years ago and I've signed about 25 acts now.

What I'm doing is, if it's a band like Cult Of Luna, who came to me and said, "Will you manage us?" I told them they needed to do 150 gigs a year or I'm not interested. They said they couldn't do that because they have kids and so I said, "Ok, sign your publishing with me and I'll shop the deals for you." So I give certain management services and help bands license deals or set up distribution deals, marketing with the label and so on. I'm giving them a management service without them having to pay commission. There have been bands such as Beastmilk, who are a massive buzz band at the moment from Finland. I signed them initially for publishing but am managing them now. Generally, however, [AMF] started with bands coming to me for management and me providing them with services and getting their career off the ground [in exchange for publishing].

As a manager in the past I've been pretty successful in sync. I got a huge sync with Orange, which generated an absolute fortune. I'm just finishing deal for 65DaysOfStatic to do the soundtrack for a video game that has everybody going crazy. The band haven't sold loads of records but a label should be thinking about earning on the master rights through sync - but so many of them don't even have people to push for that. As a manager I push for these things and wind up labels saying, "Oh we just made £80,000 on the back catalogue."

You've had a couple of chart successes recently with Anathema going into the Top 40. Is that typical for the kind of acts and genre you represent and if not what has been the secret there?

Chart-wise, since I've been doing this, we've had bands in the album charts. The big thing that we're doing is controlling the social media of the bands. Opeth, for example, have got 1.4 million [Likes] on Facebook. When you have those kinds of statistics [you can use it for] pre-orders or signed products. You can also utilise it for Pledge campaigns and push the charts that way.

When I took on Opeth they already had four or five albums out and they've been on the up, it's the same with Katatonia and Anathema's last album was their best-selling for their first two weeks. It's not just about chart position - in a market that's 20% down, sales are going up. When you look at the UK, the digital on Anathema was terrible - I don't

"There is a place for record labels but they need to work hand-in-hand with the band and management and look at us as a retailer. Certain labels are thinking too much in the old way"

ANDY FARROW, NORTHERN MUSIC COMPANY

think iTunes gave them enough love - but we were driving the sales - we sold 4,000 through Omerch. When you ask why you need to sign to a label, it's for the marketing people, we can all do distribution.

It's about really harnessing the pre-order and the fanbase. Rock metal bands have got solid fanbases but it's hard to get beyond 20-30,000. But if you do 20,000 in the UK then you're playing Brixton. It's tough with retail at the moment but I think labels need to look at the manager as another retailer and do deals because we're willing to sell records cheaply as that boosts publishing and touring income. Record income isn't even 30% these days.

Would it be reasonable to guess that you're pro-streaming then?

Initially I was not into streaming but I've got shares in a company in Sweden and that's one area in the world where music revenue is on the up and that's down to streaming. I don't like it, but it's there.

Why did you decide to set up Graphite Records?

I'd had bands on V2 before and David Steele, who was the MD at the time, suggested I have a label through them. So I took on InMe, put them on my label, went crazy thinking like a manager and spent a fortune. The record label is the only business that I have that loses money.

The idea for the record label is I try to get my bands to license deals so that they get their masters back. I want to have a platform for them to put all their back catalogue through and then, even with the bigger acts, when their record deals end, we'll take a view on whether they should sign to a traditional label. So it's not like me telling the bands that I manage that this is a traditional deal, they would just use my platform for their labels.

On the releases, I do a 50/50 net receipt thing but then with some bands, to keep them going, we've done it through Pledge as well. I'm a consultant for Pledge and it's my job to get Pledge into the metal labels because people are worried



ABOVE
Britain and beyond: British band Anathema (left) saw their latest LP penetrate the Top 40 across Europe in June. Finland's Beastmilk were originally signed for publishing by Farrow before taking on management for them as well.

about it. [Pledge] should be seen as another retailer, it's a way of not having as much financial strain, but a lot of labels are resistant - they don't understand it. With Lost Alone I put their second album out, I spent a fortune, I was in the hole and said, "Look, I'll do the next one but it's got to be a combination of Pledge and general release." That's what I've done with InMe and Dave McPherson, who's recouped. So the label is going to be a platform. Two companies have approached me about worldwide deals.

With all the options available to you today and with the massive fanbases that your bands are able to manage, how important are the labels to you these days?

I think you need a record label mainly for the marketing people. The kind of bands I have, even though they get signed by A&R, they're not A&Red. Most of the deals we do are license deals, we get the budget, we deliver it. Management, bands and labels need to work more in partnership. When I started, you'd always have your hat out begging to the label. Now, a band and a manager - if they're strong together - have the power.

If it was a case of wanting to do it yourself, yes there are deals [that can be done with the likes of] ADA and Caroline, but you need to have someone in each major territory. In order to bypass the traditional label route, you'd have to be a very big management company, but I've got more people working here than some labels have. I think that might be something you're going to start seeing. You can even go back to bands like Marillion who do everything themselves and generate much more money than they did with EMI.

If you're a pop act - and you can go back and look at how Robbie Williams was reinvented - you might need A&Ring, but the kind of bands that I deal with do eight or nine minute songs and won't be told. So [for them, the label] isn't about the A&R it's about the marketing. So yes there is a place for record labels but I think record labels need to work hand-in-hand with the band and management and look at us as a retailer. It's about partnership and I still think there's a big thing of certain labels thinking too much in the old way.

But I have to say, in the rock and metal scene, the people at those labels are our fans and lots of them have been at the same company for life. These people are in the office at 9 o'clock at night.

FEATURE ANNIE LENNOX**SHE'LL PUT A SPELL ON YOU**

Annie Lennox is looking 80 years into history for her new album - a selection of classic covers from the jazz era, released next month on Blue Note Records in the US and Island in the UK

TALENT

BY CORAL WILLIAMSON

Annie Lennox is a woman who does what she wants. And why shouldn't she, considering the wealth of material she's released over the decades? Her legacy speaks for itself, which is why she has put the idea of new material on hold to release her second covers album in a row, the pleasingly-titled *Nostalgia*.

Following 2010's *A Christmas Cornucopia*, *Nostalgia* is an album filled with Lennox's take on the Great American Songbook, classic tracks taken from the 1930s and '40s, originally sung by the likes of Billie Holiday and Louis Armstrong.

"I had this notion, you know, that this would be quite an interesting thing to do," Lennox tells *Music Week*. "And also because, actually, a recording is a recording - it lasts forever. Songs might come and go, but the recordings will last for years to come. When I'm listening to old recordings from the 1930s, it's a magical thing.

"Those people were in that room, in that recording session, on that day, at that particular time - when you're listening to that voice, that music and arrangement, that's what they were doing in that moment; it'll never happen again. That's the magic of being a recording artist - when you do that, that's what you're doing, whether you realise it or not. Whether your recording is going to be popular or not, it's there for posterity."

'Recording artist' is an apt term to apply to Lennox, as she's reluctant to talk about touring for *Nostalgia*: "I don't know yet. We'll see. I'll know in time, I just don't want to be held ransom to the night, and for the next God knows how long I have to show up in a place and sing the same songs. That's not human, you see."

It's clear that Lennox will not be pursuing a traditional promo campaign for her album; she hardly considers it a normal release. She explains: "Because I'm in the autumn of my life - I'm not in the youth part, God help me, I don't ever want to go back there - it's not the sort of thing you'd do as a young artist.

"Maybe some do, but it wasn't what I was interested in doing - but now, with my life three-quarters behind me, it's a really interesting challenge."

Instead, she praises Kate Bush on her current residency, while bemoaning the emotional toil touring can take: "I think it's very brave, but it's hugely challenging for your personal life, and that's probably what put Kate off touring all these years.

"I was somebody who toured constantly, for two decades more or less. I've performed all over the world, with hundreds of concerts and appearances. And after a while, I started to feel like this was starting to eat me up: 'I want to get off the bus'. There's a momentum of success that comes, and before you know it, it's calling the tune."

Lennox adds: "If you're successful, then there's all these people depending on you. You're the employer, you're paying everybody. It's a big production. And that's fine, that's great, be happy



ABOVE
Memphis
In October:
Nostalgia is
Annie Lennox's
third covers
album, and her
sixth solo studio
album

"Nowadays we're on such an accelerated path in our lives, that actually this music makes you sit down; it transports you. It's not music that's just in the background"

ANNIE LENNOX

and grateful for all of that. But at a certain point - and I must say especially if you're a woman, it's a female thing more than a man's - you start to feel like, 'Jesus, I want to slow the pace down a bit and not be in hotel rooms night after night'.

"The thing about Kate is that everybody values a true artist - Kate Bush is not a celebrity, she's an artist. Look at all the people that have come to see her. Nobody's known about her for years. And they're coming back because of what she is, what

she represents, what she's done as an artist."

Lennox speaks at length about the importance of honouring the songs chosen for the album. "All the ones that have made it to the album are the ones I loved, and I felt that I had honoured them," she says. "You'd be a fool to think that you could go into performing *Strange Fruit* and not give it justice. You can't go there; it's too hallowed ground.

"So I do honour these songs, and I honour all the artists that have done all the recordings as well. And the composers; how incredible that they have created these works of art and they're still here today, still relevant and as emotive and touching and important now as they ever were."

She adds: "You go into a reflective space and you listen. Nowadays we're on such an accelerated path in our lives, that actually this music makes you sit down; it transports you. It's not music that's just in the background. It can be in the background, that's okay, but it's not supposed to stimulate to



do more at the gym or go into the boutique and buy something. All those purposes that people use music for - speeding things up."

Lennox explains that she had to "fall in love" with the songs she was covering. But rather than being difficult, picking the tracklisting was a "joy, truly. Honestly, the whole thing, making this piece of work, has just been an absolute pleasure. I feel grateful, at this stage of life, to be able to record songs and do it the way I want, on my own terms".

Compared to her previous covers of more contemporary acts such as Keane and Ash, she says there was little difference in her approach. "I don't distinguish in that way," she says.

"When I come to a song, I have to listen like I've never heard it before. Many of these songs I hadn't heard before - I didn't know Mood Indigo or I Cover The Waterfront. I had to come to them completely fresh - even though I had to find them, and other people's versions, I could only listen to so many.

"I thought, 'If I get too familiar with them, I'm going to be influenced by what I'm hearing, and I'll be affected in some way - it won't be authentic.' So I had to find out what the melody line was, find out the lyrics, and create my own sound within that, just on a simple keyboard. It's very important - if I couldn't do the songs justice, and really represent them in a fresh way, I don't think there's any point."

She adds: "Now, people will hear it, and there'll be discussion, because it'll be divisive. Some people will say it's an incredible piece of work; maybe, if I'm fortunate, they'll love it. But others will say, 'No way, she should've never done it'. But I have to live it myself, and at the end of the day, that's what you have to measure it by."

Almost as a part of doing the songs justice, Lennox is releasing *Nostalgia* in the US through legendary jazz label Blue Note Records, which

"I wanted to be under the umbrella of a jazz label. I don't know how people classify me, or identify the work that I've done, [but] I wanted to be very clear that this is a different genre"

ANNIE LENNOX

celebrates its 75th anniversary this year. "Isn't that beautiful?" Lennox gushes.

"I read somewhere that [album track] Summertime was one of the first recordings released on Blue Note. Verify that please, because I don't want to be talking bullshit. But I'm pretty sure." (The Sidney Bechet recording was issued as BN6, and is considered their first big hit.)

Lennox explains her reasoning to go to the famous label: "I wanted to be under the umbrella of a jazz label. I don't know how people classify me, or identify the work that I've done - it maybe comes under adult contemporary. What music have I made, and what about Eurythmics before that? I don't know, but people have a sense of what it is.

"I wanted to be very clear that this is a different genre. It's saying from the beginning that I want people to treat me like they've never heard of me before. This is nothing to do with Sweet Dreams, this is nothing to do with Diva. This is another genre, it's me stepping into a fresh pasture."

On Blue Note's legacy, she offers her thoughts on how the label has reached its birthday: "It has to be the music, really. Also that it represents a particular genre, and it has to have quality. Quality always wins. The time that we live in right now, everything is here today, gone tomorrow.

"There's something about music for me that just

A NOSTALGIC RELEASE STRATEGY

In another non-traditional move, *Nostalgia* will be initially released on vinyl, before coming to CD and digital formats a few weeks later. "We thought it was a nice touch," Lennox says. "It's about respect. Honour the formula. It's from the past - when these songs first came out, it was on vinyl. How lovely is that?"

"There's a lot of people who'll say that they always used to wait for albums to come, and they'll love the artwork, and if it was a gatefold sleeve they'd open it up, they'd read all the lyrics. To me, the artwork, the tangible album with the cover and the artwork and the information, I always thought that was the wonderful thing. You own that piece of work; it's yours. It's not just a download."

lasts through time. And this is the beauty of this album for me. And having the honour and privilege to make a record like this, is that I'm able to take music from another time, and re-introduce it in 2014, maybe even to a younger listening audience."

She adds that Don Was, Blue Note president, has been a pleasure to work with. "Don has just been so lovely, and I cannot speak highly enough of him," she says. "He's been really supportive, right from the word go. He loved the album and he's been so encouraging. He's always given honest feedback; I love the man."

Asked if there will be any single releases from *Nostalgia*, Lennox almost scoffs. "What's a single nowadays?" she replies. "I don't know if there is such a thing. But I think people are talking about putting out *I Put A Spell On You* as a sort of taster. It's a good balance of the whole thing.

"It's a journey, *Nostalgia*. It starts with a sweet step into the past, with *Memphis In June*, the first track. And it goes on to *Georgia*; the first half of the album is more dark, more gritty. And it goes down to the depths of *Strange Fruit*. But the second half is more romantic, in a way. Then it goes out with a funeral march, with *Mood Indigo*, which is something from the deep South, these wonderful New Orleans marches. It feels like a celebration of a life."

She points out that the songs still have a kind of relevance today, saying: "The word nostalgia... it's funny, because nostalgia can be something quite sentimental, quite sickly, saccharine in a way. Things weren't always better back in the day. If you look back at the '30s - you had the depression, you had lynchings in the South. There's like a parallel to what's going on now.

"Violence is the *modus operandi*, whether it's on a grand scale of warfare, terrorism, one to one individual attacks, or whether it's the collective hateful mindset of racism. That theme recurs in humanity, over and over. But the world is intolerable if we can't find some harmonious place between us. Between countries, between races, between religious creeds."

That harmonious place, at least to Lennox, seems to lie in music. "When I was a kid, in the '60s growing up, we were listening to American music. They were listening to British music. This has always been a language of exchange," she says.

"I was dancing to Tamla Motown and Stax as a white teenage girl in Scotland. To me, this music that I was listening to, I totally identified with it. Music is a language for all cultures; you can be this skin colour, this religion - it doesn't matter. Music will speak to you, it's a language of the heart and mind. I believe that, that's what I love about it. It transcends all the shitty boundaries."

ABOVE
Feeling nostalgic? Annie Lennox's *Nostalgia* is released via Island Records in the UK on October 27



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 CHEVAL SOMBRE.
 THE GLASS MOTHS.
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 THE JANITORS. LAY LLAMAS.
 THE LUCID DREAM. MAZES.
 MOODOID. NUEVA COSTA.
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PROFILE DAWBELL

HOT ON THE PRESS

DawBell has grown into one of the UK music industry's go-to communications agencies. With the BRITs, Take That, Paul McCartney and Elton John as clients, it's come a long way since its beginnings five years ago - when two entrepreneurs took one hell of a gamble

MEDIA

■ BY TIM INGHAM

Back in 2008, Richard Dawes and Stuart Bell were doing rather nicely in their respective careers. Dawes was head of press at Polydor, riding high on the success of the likes of Take That, Queens Of The Stone Age and James Morrison. Bell was a popular and fast-rising director at The Outside Organisation - to this day, one of the UK media's most influential PR institutions. (He was also, it's only proper of us to note, a double Music Week Award winner.)

But in 2009, everything changed. Just three months after the birth of Dawes' first child and three months shy of Bell's wedding, they both quit their reliable jobs to establish DawBell - their very own communications agency. There was no guarantee of clients, income or reputation, although they certainly had youth on their side - Dawes was 34, Bell just 30. It was a hugely ambitious gamble for the pair, who say today that although they were all-too-aware of the risk involved, they could never have forgiven themselves for not rolling their entrepreneurial dice.

All's well that ends well: this month, DawBell celebrates its five-year anniversary. The company stands as a widely respected PR agency in music, entertainment and beyond, famed for its energy, youthful outlook and can-do approach.

"We arrive at our fifth year with a team of 25, continuing to successfully grow and be a full-service agency that now works with the biggest brands and artists in music," says Dawes. "I don't think a lot of people know how big we are. We like to think that's because we operate with a boutique mentality."

The pair both acknowledge that the biggest turning point in their history was winning the account for the BRIT Awards in 2010, up against the most established PR competition in the entertainment industry. "That really felt like the moment we became a grown-up agency," says Bell. "It's helped define us to a certain degree. When you do something that big and iconic it helps you relate to brands and events that aspire to be at that level."

Although DawBell's musical roster boasts some of the biggest names on the planet - including Elton John, Black Sabbath, Take That and Paul McCartney - the company has continued to endeavour to bring new talent to the mainstream. Their biggest coup this year surely has to be Capitol-signed Aussie pop/punk band 5 Seconds Of Summer - the biggest new international group of 2014. Elsewhere, UK soul star Laura Mvula's career continues to progress, backed by heavy broadsheet support. And DawBell is backing a range of UK talent bubbling under for 2015.

"As well as working with the biggest names in music we've proved we can break new acts too," says Dawes. "In the last year we've concentrated on trying to attract exciting new acts and have been fortunate to work with Laura Mvula and 5SOS who have both done incredibly well already and



are just at the start of their ascendancy. Breaking acts is one of the most exciting parts of doing what we do. The acts we're excited to be working with right now include: Laura Doggett, Troves, Eliza & The Bear, Flyte and Dolomite Minor."

Working with established talent, though, brings its own unique rewards. Bell has strategised with Sir Paul McCartney since his days at The Outside Organisation. DawBell helped steer the successful launch of the Beatle's latest album, *New*, last year - including a headline-grabbing spot of afternoon busking in Covent Garden.

"To be part of Paul McCartney's continuing amazing career is incredible," says Bell. "He continues to break records and release chart-topping albums - he's in uncharted territory, completely unique."

The duo's other highlights from the past year include Elton John editing an edition of *Clash Magazine*, 5 Seconds Of Summer dominating the covers of the rock press and Sam Smith's live TV performance as part of a world-first ad for Google Play - all projects which DawBell tailored for a plethora of global online and print media.

"We have a very creative, young team that have worked across a diverse set of clients over the last five years," says Dawes. "All our clients get to draw on so many skill sets from within the team. We've diversified our client list into events, brands and personalities outside music, which helps bring a lot of opportunities for the artists we represent."

ABOVE
Going it alone: After setting up their own agency five years ago, Richard Dawes (left) and Stuart Bell (right) have signed clients including James Corden, Sir Paul McCartney and The BRIT Awards

Dawes and Bell are keen to emphasise their team's growing expertise in the digital and social media realms, which are mutually increasing in importance for artists looking to spread their 'message' every day. "We've only just started going out and telling people about the successes we've had running digital and social media campaigns - we feel that we'll be doing a lot more in that arena over the next few years," says Bell.

Adds Dawes: "As for the future of DawBell, popular culture is changing at breakneck speed and we know we have to constantly innovate and adapt our offering but still offer a premium service.

"We always want to be that agency that goes the extra mile, the one that comes up with the unexpected, exceptional ideas and continue to grow while at the same time never losing the boutique mentality we have. The same goes for the family feel the company has and the flat hierarchy we've tried so hard to maintain, we know we can't function or enjoy what we do without that. We are aspiring to be kings of influence.

"The definition of PR is changing by the day but influence will always be an essential part of making things happen for any band, brand or person.

"We want to make sure we continue to sharpen our skills, experiences and relationships that will help us continue to influence and create measurable impact for all our clients wherever the shifts in popular culture take us."

VIEWPOINT SARAH BRIDGE

MOVING IN SYNC

Sarah Bridge gives a music supervisor's perspective on the changing world of synchronisation



SYNC

■ SARAH BRIDGE, MUSIC SUPERVISOR

It is an exciting time in the evolving world of music supervision. Whilst we're all aware that licensing budgets have steadily shrunk over recent years, I feel this has resulted in a significant diversity in the music supervisor's role and has pushed creative boundaries and seen the approach to projects become more collaborative with a closer more participative working relationship between the music supervisor and the featured artist.

The need for music supervisors to have an understanding of a variety of innovative and exciting new media platforms and entertainment formats is increasing. My recent works have spanned a variety of entertainment formats including TV and digital commercials, feature films and television dramas, all of which have significantly different production schedules and deadlines, content requirements and licensing terms. The requirements for video game musical sequences vastly differ from those of a commercial and a film score. And yet in terms of the opportunities they present for the music industry, each represent significant tangible platforms to drive artist profile and fan base.

In addition, there is a continual need to react to exciting technological developments for example; the introduction of webisodes and new online channels, each of which require an understanding of unique consumer behaviours and interactions and often require a need for very distinct approaches to styles of music.

With ever-expanding avenues for brand exposure comes a host of new ways in which to have an artist's music heard. Brands have increasingly been looking to music for creative direction, connectivity with the audience and we have seen this demand continue to rise significantly over the past decade.

Naturally there is a drive to push boundaries, take risks and experiment. And create outstanding content that captures the essence of a TV scene, a film sequence or of brand values and proliferates audience affinity.

My personal experience is that directors, producers and creatives alike are all looking to create new pathways and are seeking a more experimental – sometimes risky, but always brave – approach to music content.

I have worked on a number of projects that have involved close collaborations between the artist, the brand director or production company and myself.

It is through collaborations such as commissioning an artist to write new material to create an original film soundtrack, an artist releasing a limited edition run of vinyl on Record Store Day in collaboration with a brand or working with a producer on a unique remix tailored for a show, that leads to a sense of creating something entirely unique that catapults a new brand, film, TV show or video game into the spotlight or breathes new



ABOVE
Sticky content: Sarah Bridge is an independent music supervisor whose work spans across film, television and advertising. New drama *Glue* will air on E4 on September 17.

life into a brand enabling a connection with new audiences. A thirst for this feeling is rife amongst entertainment studios and brands and long may it stay so.

Music is certainly gaining greater recognition for the significant impact that it has when combined with film. It is a medium for which we hold little vocabulary, making it so visceral and it retains the power to drive a narrative.

This increased recognition of the field of music supervision in the UK, has led to the formation of awards ceremonies such as the Music Week Sync Awards & the Music & Sound Awards.

Both of these events commend great uses of sound and music in addition to highlighting the significance of the impact that can be created by the right sonic accompaniment.

A steady stream of ambitious, increasingly cinematic television shows imported from the US, the growth of the binge-watching box-set culture, and the rise in the global distribution of UK productions have all contributed to a surge in the development of high-quality television dramas made in the UK, with bigger budgets than in previous eras.

One of my latest projects launches on September 15. It is a hotly anticipated drama for E4 entitled 'Glue', written by BAFTA winner Jack Thorne and produced by Eleven Film.

Our musical mission for *Glue* has been to create

a unique, contemporary and impactful soundtrack. My role has been to both oversee the score and commercial music. Whilst mainly scored, we have worked with some exceptionally exciting artists on the soundtrack and on occasion re-worked some of the recordings collaboratively with the artist and producer to fit with the visuals.

There are now many fresh openings for artists to reach new audiences, connect with their fans and increase the exposure of their music, and these are ever changing. There is a great opportunity for managers, labels and publishers to be proactive in exploring these opportunities and work to give music supervisors sufficiently early access to new artists and new recordings. It is also a really exciting time for independent and unsigned artists as the desire for distinct and entirely fresh content is prominent amongst directors, producers and creatives.

It is only through proactive exploration of these new entertainment formats and digital platforms and a deeper understanding and recognition of the significant opportunities they represent that record labels and artist managers can truly capitalise on this new age of opportunity and carve out new niches and promotional avenues for their artists.

It is the beauty of collaborating two distinct art forms – of establishing creative synergies – that delivers rewards for all parties. This is what drives my work.

24 SINGLES/ALBUMS/COMPILATIONS

Sam Smith reclaims the No.1 spot on the UK's Official Albums Chart this week with *In The Lonely Hour*



INCLUDES OFFICIAL
WEEKLY iTunes
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS

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

CHARTS UK SINGLES WEEK 36



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

THE OFFICIAL UK SINGLES CHART

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

BPI
 The British Recorded Music Industry

THIS WK	LAST WK	WKS ON CHART	ARTIST / TITLE / LABEL CATALOGUE NUMBER (W/PRODUCTION) (PRODUCER) PUBLISHER (WRITER)	THIS WK	LAST WK	WKS ON CHART	ARTIST / TITLE / LABEL CATALOGUE NUMBER (W/PRODUCTION) (PRODUCER) PUBLISHER (WRITER)
1	1	4	LILLY WOOD & ROBIN SCHULZ Prayer in C <i>Atlantic</i> (Arava) (Ginnadi) Warner Chappell (Bisa/Ma/Co To/Ginnadi)	39	32	10	JESS GLYNNE Right Here <i>Atlantic</i> G34H51400159 (Arava) (Rob-Scott/Gibbon) Sony ATV/Allgo/Universal/BMG Chysali/Black Butte (Rob-Scott/Gibbon/Bennett/Glynn/E-Goni)
2	New		DUKE DUMONT Won't Look Back <i>Blaze Boys Club/Virgin</i> EMI (Arava) (Duke Dumont/Jax Jones) BMG Rights/CC (Dymont/Alto/Miller) HIGHEST NEW ENTRY	40	37	44	VANCE JOY Riptide <i>Infectious</i> AUL01385760 (PIAS Arava) (Keogh/White/Castel) We Are Unified (Y/Keogh) SALES INCREASE
3	New		THE SCRIPT Superheroes <i>Columbia</i> GBAR1400978 (Sony DADC UK) (O'Donoghue/Sheehan/Jimbo/Frampton) Global Talent/Madmus/Kobalt (O'Donoghue/Sheehan/Barry)	41	56	29	A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something <i>RC4</i> USSM121301813 (Sony DADC UK) (Home) Universal/ST Music (Avel/Vaccanno/Campbell) +50% SALES INCREASE
4	7	7	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i> GBUM71401053 (Arava) (Stanger) Sony ATV/Kobalt/Parlophone/Waine Chappell/Gund/Hu/le/CC (Heman/E/iksen/le/rim/Pe/y/Hud/on/Kelly) SALES INCREASE	42	35	19	CALVIN HARRIS Summer <i>Columbia</i> GBAR1400296 (Sony DADC UK) (Harris) Sony ATV (Harris)
5	9	8	SAM SMITH I'm Not The Only One <i>Capitol</i> GBUM71308836 (Arava) (Jimmy Napes/Kitmanus) Sony ATV/Naughty Words/Stellar/Universal/Salli Isaak (Smith/Napes)	43	39	21	KIESZA Hideaway <i>Lokal</i> Leyen/1/1401024 (Arava) (Afuni) Sony ATV/Stellar/Universal (Ellerad/Afuni)
6	4	3	TAYLOR SWIFT Shake It Off <i>EMI</i> USCJY141345 (Arava) (Max Martin/Shellback) Sony ATV/Tree/Kobalt/MXM (Swift/Martin/Shellback) SALES INCREASE	44	36	39	IDINA MENZEL Let It Go <i>Walt Disney/UMC</i> USWD1366376 (Arava) (Lopez/Anderson/loper) Waine Chappell/Artemis (Lopez/Anderson/loper)
7	3	3	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun <i>Parlophone</i> (Arava) (Guetta/Artemis/Daddy's Smoove) Sony ATV/Universal/Waine Chappell/BMG/S Jingles/Talpa/Vainoni/Guetta/Niessen/Banning/Maria/Cvijovic/Sagging/Talpa/on)	45	40	24	PALOMA FAITH Only Love Can Hurt Like This <i>RC4</i> G91101300971 (Sony DADC UK) (AC Burrell) Universal (Waine)
8	2	2	MAROON 5 Maps <i>Interscope</i> (Arava) (Brian/Reddy/Zachary/Keo) Write 2 Live/2 Live/3 Live/4 Live/5 Live/6 Live/7 Live/8 Live/9 Live/10 Live/11 Live/12 Live/13 Live/14 Live/15 Live/16 Live/17 Live/18 Live/19 Live/20 Live/21 Live/22 Live/23 Live/24 Live/25 Live/26 Live/27 Live/28 Live/29 Live/30 Live/31 Live/32 Live/33 Live/34 Live/35 Live/36 Live/37 Live/38 Live/39 Live/40 Live/41 Live/42 Live/43 Live/44 Live/45 Live/46 Live/47 Live/48 Live/49 Live/50 Live/51 Live/52 Live/53 Live/54 Live/55 Live/56 Live/57 Live/58 Live/59 Live/60 Live/61 Live/62 Live/63 Live/64 Live/65 Live/66 Live/67 Live/68 Live/69 Live/70 Live/71 Live/72 Live/73 Live/74 Live/75 Live/76 Live/77 Live/78 Live/79 Live/80 Live/81 Live/82 Live/83 Live/84 Live/85 Live/86 Live/87 Live/88 Live/89 Live/90 Live/91 Live/92 Live/93 Live/94 Live/95 Live/96 Live/97 Live/98 Live/99 Live/100 Live/101 Live/102 Live/103 Live/104 Live/105 Live/106 Live/107 Live/108 Live/109 Live/110 Live/111 Live/112 Live/113 Live/114 Live/115 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CHARTS UK AIRPLAY WEEK 36

Radio playlists are online at www.musicweek.com

CHARTS KEY

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER
- AUDIENCE INCREASE
- AUDIENCE INCREASE +50%



UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	5	3	THE SCRIPT Superheroes <i>Columbia</i>	SME	3774	+31%	217	62.1	+27%
2	2	9	MAGIC! Rude <i>RCA</i>	SME	5415	+1%	199	59.1	-1%
3	1	10	NICO & VINZ Am I Wrong <i>Warner Bros</i>	WMG	5436	+4%	231	58.5	-12%
4	6	5	SAM SMITH I'm Not The Only One <i>Capitol</i>	UMG	2804	+18%	202	58.0	+20%
5	4	12	ELLA HENDERSON Ghost <i>Syco</i>	SME	4412	-7%	206	53.4	+4%
6	3	8	MAROON 5 Maps <i>Interscope</i>	UMG	3237	+16%	209	51.8	+1%
7	7	16	SAM SMITH Stay With Me <i>Capitol</i>	UMG	3446	-5%	218	41.8	+5%
8	10	1	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>	WMG	2281	+50%	161	41.6	+18%
9	8	13	ED SHEERAN Don't <i>Asylum</i>	WMG	2752	+10%	161	40.6	+2%
10	24	4	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i>	UMG	1674	+36%	125	39.6	+46%
11	19	27	GEORGE EZRA Blame It On Me <i>Columbia</i>	SME	1573	+62%	204	39.4	+37%
12	9	7	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun <i>Parlophone</i>	WMG	2400	+6%	146	37.8	+6%
13	11	31	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	2881	+4%	184	36.7	+4%
14	15	6	TAYLOR SWIFT Shake It Off <i>EMI</i>	UMG	2638	+35%	174	33.9	+7%
15	26		JESSIE J, ARIANA GRANDE, NICKI MINAJ Bang Bang <i>Island/Lava</i>	UMG	1897	+19%	84	33.2	+37%
16	12	24	JOHN LEGEND All Of Me <i>Columbia</i>	SME	3194	+3%	217	32.9	-2%
17	13	22	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love <i>Interscope</i>	UMG	3168	-6%	159	31.2	-4%
18	14	32	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	2447	-5%	238	30.9	-3%
19	22	2	DUKE DUMONT Won't Look Back <i>Blase Bcys Club/Virgin EMI</i>	UMG	1629	+20%	134	30.4	+11%
20	17	50	RIXTON Me And My Broken Heart <i>Interscope</i>	UMG	3126	-6%	172	29.9	-5%
21	16	23	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic/Island</i>	UMG	1992	-6%	136	29.5	-6%
22	21	15	OLIVER DOLLAR & JIMI JULES Pushing On <i>Defected</i>	IND.	1146	+18%	68	28.7	+2%
23	27	26	ED SHEERAN Sing <i>Asylum</i>	WMG	2595	+1%	167	28.3	+17%
24	33	33	KATY PERRY This Is How We Do <i>Virgin</i>	UMG	1557	+62%	142	25.4	+22%
25	28	30	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) <i>ffrr/Musical Freedom</i>	WMG	1296	+3%	127	25.4	+7%
26	25	20	MR. PROBZ Waves <i>Left Lane</i>	SME	1668	+1%	154	25.3	-3%
27	18	61	SIGMA Nobody To Love <i>3 Beat/AATW</i>	IND.	1895	-7%	138	25.2	-14%
28	23		TRAIN Angel In Blue Jeans <i>Columbia</i>	SME	1584	+12%	155	25.2	-8%
29	34	45	PALOMA FAITH Only Love Can Hurt Like This <i>RCA</i>	SME	2178	+7%	184	23.4	+16%
30	30		SHAUN ESCOFFERY Nature's Call <i>Dame</i>	IND.	331	+15%	69	23.2	+4%
31	43		SIGMA FT. PALOMA FAITH Changing <i>3 Beat/AATW</i>	IND.	1372	+30%	112	22.8	+37%
32	36	58	RITA ORA I Will Never Let You Down <i>Roc Nation</i>	SME	2081	-3%	137	22.7	+14%
33	NEW		THE PIERCES Creation <i>Polydor</i>	UMG	963	+28%	89	22.1	+69%
34	NEW		COLDPLAY True Love <i>Parlophone</i>	WMG	527	+55%	68	22.0	+64%
35	46	46	PAOLO NUTINI Iron Sky <i>Atlantic</i>	WMG	354	+5%	43	21.5	+34%
36	20	19	ONEREPUBLIC Love Runs Out <i>Interscope</i>	UMG	2634	-4%	162	20.6	-27%
37	35	29	CHARLI XCX Boom Clap <i>Asylum</i>	WMG	1668	+6%	141	19.8	-1%
38	38		TEN WALLS Walking With Elephants <i>Atlantic</i>	WMG	432	+102%	27	19.7	+7%
39	49		CHRISSE HYNDE Down The Wrong Way <i>Caroline International</i>	UMG	115	+95%	18	19.1	+22%
40	39	63	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	1572	-5%	166	18.6	+2%
41	50		LENNY KRAVITZ The Chamber <i>Kobalt Records</i>	IND.	106	+58%	18	18.5	+20%
42	NEW	38	5 SECONDS OF SUMMER Amnesia <i>Capitol</i>	UMG	1117	+28%	88	18.3	+19%
43	40	60	ROYAL BLOOD Figure It Out <i>Warner Brothers</i>	WMG	282	-9%	24	17.5	-3%
44	48		ROUTE 94 FT JESS GLYNNE My Love Rinses <i>Capitol</i>	UMG	982	-4%	69	17.2	+10%
45	29	55	FUSE ODG FT SEAN PAUL Dangerous Love <i>3 Beat/AATW</i>	IND.	923	-23%	124	17.1	-25%
46	37	42	CALVIN HARRIS Summer <i>Columbia</i>	SME	1285	-16%	110	16.4	-18%
47	RE	69	MICHAEL JACKSON Love Never Felt So Good <i>Epic/MJ</i>	SME	1023	-1%	115	16.3	+19%
48	44		DOLLY PARTON Lay Your Hands On Me <i>Sony</i>	SME	112	+6%	16	16.2	-3%
49	42	35	WILL.I.AM FT CODY WISE It's My Birthday <i>Interscope</i>	UMG	760	-8%	128	14.9	-12%
50	31	39	JESS GLYNNE Right Here <i>Atlantic</i>	WMG	1247	-21%	143	14.8	-30%

MusicWeek's UK and EU Radio Airplay chart based on Radio Monitor data.

UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	2	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun <i>Parlophone</i>	WMG	798	+19%	18
2	1	NICO & VINZ Am I Wrong <i>Warner Bros</i>	WMG	756	+8%	17
3	4	ED SHEERAN Don't <i>Asylum</i>	WMG	718	+24%	19
4	6	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i>	UMG	680	+28%	17
5	3	MAGIC! Rude <i>RCA</i>	SME	632	+7%	15
6	7	TAYLOR SWIFT Shake It Off <i>EMI</i>	UMG	625	+19%	14
7	11	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>	WMG	613	+48%	38
8	NEW	JESSIE J, ARIANA GRANDE, NICKI MINAJ Bang Bang <i>Island/Lava</i>	UMG	534	+236%	14
9	14	DUKE DUMONT Won't Look Back <i>Blase Bcys Club/Virgin EMI</i>	UMG	511	+32%	17
10	5	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love <i>Interscope</i>	UMG	509	-11%	17
11	21	SIGMA FT. PALOMA FAITH Changing <i>3 Beat/AATW</i>	IND.	459	+31%	17
12	8	WILL.I.AM FT CODY WISE It's My Birthday <i>Interscope</i>	UMG	446	-9%	17
13	9	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic/Island</i>	UMG	430	-9%	16
14	24	ARIANA GRANDE FT ZEDD Break Free <i>Island/Lava</i>	UMG	429	+30%	18
15	19	WANKELMUT & EMMA LOUISE My Head is a Jungle <i>Positiva</i>	UMG	415	+18%	18
16	17	KATY PERRY This Is How We Do <i>Virgin</i>	UMG	412	+14%	13
17	15	ELLA HENDERSON Ghost <i>Syco</i>	SME	407	+6%	15
18	10	CHARLI XCX Boom Clap <i>Asylum</i>	WMG	392	-6%	14
19	43	MAROON 5 Maps <i>Interscope</i>	UMG	369	+91%	31
20	18	MR. PROBZ Waves <i>Left Lane</i>	SME	365	+3%	17
21	12	ZHU Faded <i>Moog/Polydor</i>	UMG	357	-11%	17
22	34	THE SCRIPT Superheroes <i>Columbia</i>	SME	354	+40%	13
23	22	5 SECONDS OF SUMMER Amnesia <i>Capitol</i>	UMG	351	+2%	12
24	20	GEORGE EZRA Budapest <i>Columbia</i>	SME	348	-1%	15
25	16	JESS GLYNNE Right Here <i>Atlantic</i>	WMG	340	-11%	17
26	27	CHRIS BROWN FT. USHER & RICK ROSS New Flame <i>RCA</i>	SME	321	+7%	13
27	30	SAM SMITH I'm Not The Only One <i>Capitol</i>	UMG	317	+9%	15
28	13	KIESZA Giant In My Heart <i>Island/Lava</i>	UMG	305	-22%	17
29	28	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	285	-5%	18
30	33	SAM SMITH Stay With Me <i>Capitol</i>	UMG	285	+6%	14
31	31	ED SHEERAN Sing <i>Asylum</i>	WMG	281	-3%	14
32	RE	G.R.I. Ugly Heart <i>Vemose/RCA</i>	SME	279	+84%	11
33	42	MEGHAN TRAINOR All About That Bass <i>Spic</i>	SME	275	+33%	12
34	47	OLIVER DOLLAR & JIMI JULES Pushing On <i>Defected</i>	IND.	263	+45%	13
35	26	FUSE ODG FT SEAN PAUL Dangerous Love <i>3 Beat/AATW</i>	IND.	250	-22%	15
36	32	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) <i>ffrr/Musical Freedom</i>	WMG	249	-11%	16
37	23	CALVIN HARRIS Summer <i>Columbia</i>	SME	244	-28%	17
38	39	JOHN LEGEND All Of Me <i>Columbia</i>	SME	239	+5%	16
39	29	CLEAN BANDIT FT STYLO G Come Over <i>Atlantic</i>	WMG	235	-20%	12
40	44	PROFESSOR GREEN FEAT. TORI KELLY Lullaby <i>Virgin</i>	UMG	234	+25%	12
41	36	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	226	-9%	15
42	41	IGGY AZALEA FT. CHARLI XCX Fancy <i>EMI</i>	UMG	225	+8%	16
43	37	ONEREPUBLIC Love Runs Out <i>Interscope</i>	UMG	219	-11%	11
44	NEW	LETHAL BIZZLE FT JME & TEMPAT T Rariworkout <i>New State</i>	IND.	196	+35%	14
45	35	MELISSA STEEL FT POPCAAN Kisses For Breakfast <i>Atlantic</i>	WMG	195	-21%	13
46	45	RITA ORA I Will Never Let You Down <i>Roc Nation</i>	SME	192	+3%	15
47	25	UNION J Tonight (We Live Forever) <i>Epic</i>	SME	192	-40%	11
48	46	ELLA HENDERSON Glow <i>Syco</i>	SME	189	+4%	12
49	NEW	LUVBUG FT TALAY RILEY Resonance <i>Polydor</i>	UMG	183	+81%	7
50	NEW	USHER FT NICKI MINAJ She Came To Give It To You <i>RCA</i>	SME	168	+784%	13

UK AIRPLAY ANALYSIS

BY ALAN JONES

After three weeks atop the radio airplay chart, Norwegian duo **Nico & Vinz's** Am I Wrong dips to No.3. Leadership of the chart remains in European hands, however, with Irish band **The Script's** Superheroes annihilating all competition, as it surges 5-1.

The first single from The Script's fourth album, No Sound Without Silence, Superheroes is their first number one since October 2012, when Hall Of Fame - their one-off collaboration with Will.I.Am - spent a fortnight at the apex. Perhaps surprisingly, Superheroes has yet to top the radio airplay chart in Ireland, where it is cooling its heels at number two behind German duo Milky Chance's Stolen Dance.

Superheroes' coronation is attended by impressive increases in support, with plays rising 31.04% week-on-week from 2,880 to 3,774, and audience escalating 27.43% from 48.74m to 61.10m. Superheroes was aired 20 times on Radio One last week, and 18 times on Radio Two - where it shared most-played honours with **George Ezra's** new single Blame It On Me. The two stations provided a joint 58.39% share of the track's overall audience. It secured most plays on Juice FM (Liverpool) and Eagle 3 (47 plays each), followed by Viking FM, Hallam FM, Key 103 and MFR, all of which aired it 44 times.

While **Sam Smith's** I'm Not The Only One (6-4) and Lilly Wood & Robin Schulz's Prayer In C (10-8)

continue to pile on support as they climb the Top 10, the only new arrival in the top tier is **Iggy Azalea's** Black Widow (feat. Rita Ora). Powering 24-10, it enjoys a 35.66% increase in plays week-on-week from 1,234 to 1,674, while upping its audience 45.54% from 27.23m to 39.63m. Up from 15 plays to 23 plays on Radio One - where it earned 34.36% of its audience last week - it had top tallies of between 63 and 68 plays from each of the 11 stations in the Capital FM Network.

Black Widow is Azalea's second Top 10 radio airplay hit, coming just six weeks after Problem - credited to **Ariana Grande feat. Iggy Azalea** - peaked at No.3. More significantly, Black Widow is by far the biggest radio airplay hit featuring Azalea as a primary artist. Her previous singles Work,



Bounce, Change Your Life (feat. T.I.) and Fancy (feat. Charli XCX) all made the Top 20 of the sales chart - peaking at 17, 13, 10 and five respectively - but were all significantly less well supported on the airwaves, with radio airplay chart peaks of 44, 39, 51 and 22.

In addition to losing their radio airplay crown, Nico & Vinz are knocked off the top of the TV airplay chart with Am I Wrong's two week tenure ended by **David**

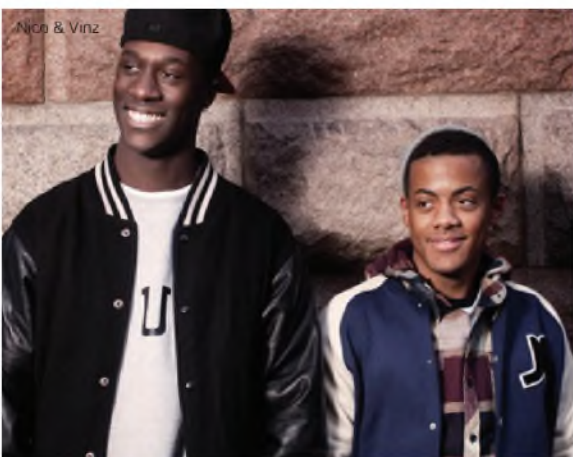
Guetta's Lovers On The Sun (feat. Sam Martin). Reversing 3-7 on sales and 9-12 on radio, Lovers On The Sun nevertheless jumps 2-1 on TV, with its promotional videoclip - featuring Ray Liotta as a villain in a Wild West setting - being aired 798 times last week, an increase of 126 week-on-week, and 42 times more than any other clip. It had top tallies of 80 plays on Capital TV, 79 on Smash Hits TV and 77 on Starz TV.

CHARTS EU AIRPLAY WEEK 36 (Mon 1st - Sun 7 Sept 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Robin Schulz & Lilly.. Prayer In C	Warner Intern..	WMG 19,375	+8%	901	745.83m	+6%
2	3	Sam Smith Stay With Me	Capitol Records	UMG 14,922	+7%	902	594.58m	+10%
3	2	Coldplay A Sky Full Of Stars	Parlophone	WMG 15,358	-3%	960	573.32m	-8%
4	4	David Guetta feat. S.. Lovers On The Sun	Parlophone	WMG 15,176	+3%	697	560.02m	+6%
5	5	MAGIC! Rude	Sony Music	SME 16,799	+10%	837	531.41m	+6%
6	7	Nico & Vinz Am I Wrong	Parlophone Music	WMG 15,108	0%	888	444.42m	-4%
7	6	Mr. Probz Waves	Sony Music	SME 11,391	-5%	858	441.36m	-7%
8	10	Maroon 5 Maps	Polydor	UMG 13,030	+6%	869	438.83m	+14%
9	9	Calvin Harris Summer	Columbia	SME 9,914	-11%	699	401.34m	-8%
10	11	Marlon Roudette When The Beat Drops Ou	Polydor	UMG 6,253	+11%	341	388.93m	+1%
11	8	OneRepublic Love Runs Out	Interscope	UMG 10,532	-4%	682	387.37m	-14%
12	12	Sigma Nobody To Love	3beat	Ind. 7,817	-3%	514	356.24m	0%
13	16	Ella Henderson Ghost	Syco	SME 11,435	+4%	670	350.63m	+17%
14	13	George Ezra Budapest	Columbia	SME 8,560	0%	754	311.14m	-2%
15	17	John Legend All Of Me	Columbia	SME 9,610	-2%	771	300.14m	+2%
16	32	Script, The Superheroes	Columbia	SME 8,989	+21%	626	296.44m	+38%
17	15	Milky Chance Stolen Dance	Pias	Ind. 7,064	-6%	650	286.02m	-9%
18	18	Lenny Kravitz The Chamber	Sony Music	SME 4,767	+2%	422	284.21m	-1%
19	14	Alle Farben feat. Gr.. She Moves (Far Away)	B1 Recordings	SME 5,456	+3%	405	274.80m	-13%
20	24	Sia Chandelier	Sony Music	SME 9,503	+4%	653	271.50m	+9%
21	19	Pharrell Williams Happy	RCA	SME 7,571	-6%	1,045	258.23m	-6%
22	23	Vance Joy Riptide	Atlantic	WMG 4,375	-5%	447	243.08m	-3%
23	21	American Authors Best Day Of My Life	Virgin EMI	UMG 3,815	-7%	467	242.85m	-8%
24	20	Ariana Grande feat. ... Problem	Universal	UMG 7,989	-9%	622	239.30m	-12%
25	25	Avicii Addicted To You	Virgin EMI	UMG 5,074	-6%	594	229.71m	-7%
26	27	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 4,323	-14%	451	229.48m	-1%
27	28	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 8,225	-4%	808	226.64m	-2%
28	48	Ed Sheeran Don't	Atlantic	WMG 7,686	+25%	588	222.09m	+47%
29	31	Enrique Iglesias fea.. Bailando	Republic	UMG 6,521	+3%	501	220.11m	+2%
30	36	Charli XCX Boom Clap	Warner Music	WMG 6,839	+14%	464	218.95m	+8%
31	47	Taylor Swift Shake It Off	Big Machine R..	UMG 8,357	+44%	612	216.69m	+43%
32	30	Mark Forster feat. Sido Au Revoir	Four Music	SME 2,866	-8%	146	215.41m	-2%
33	29	Train Angel In Blue Jeans	Columbia	SME 4,749	+1%	518	213.76m	-7%
34	34	Adel Tawil feat. Mat.. Zuhause	Vertigo	UMG 1,889	+8%	134	209.61m	0%
35	45	Sheppard Geronimo	Universal Music	UMG 2,744	+38%	236	207.21m	+24%
36	38	Imagine Dragons On Top Of The World	Polydor	UMG 4,171	+0%	476	203.71m	+4%
37	22	Andreas Bourani Auf Uns	Polydor	UMG 2,361	-10%	166	199.64m	-22%
38	26	Ed Sheeran Sing	Atlantic	WMG 9,058	-6%	698	199.40m	-19%
39	39	Bakermat One Day (Vandaag)	B1 Recordings	SME 3,400	-3%	317	187.12m	+2%
40	35	Michael Jackson Love Never Felt So Good	Epic	SME 7,738	-6%	794	183.54m	-12%
41	37	Jason Derulo feat. S.. Wiggle	Warner Music	WMG 5,401	-8%	309	178.31m	-11%
42	33	Kiesza Hideaway	Virgin EMI	UMG 5,472	-5%	505	177.30m	-16%
43	43	Common Linnets, The Calm After The Storm	Universal	UMG 2,120	-1%	270	176.28m	+1%
44	55	Katy Perry This Is How We Do	Virgin EMI	UMG 6,341	+24%	483	166.34m	+28%
45	44	Avicii Hey Brother	Virgin EMI	UMG 3,302	-1%	687	164.89m	-4%
46	42	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 3,984	-7%	483	164.88m	-7%
47	41	Klingande Jubel	Klingande	Ind. 3,452	-5%	538	164.48m	-8%
48	91	Meghan Trainor All About That Bass	Epic	SME 4,890	+53%	454	164.33m	+100%
49	40	Imagine Dragons Demons	Polydor	UMG 2,726	-10%	447	162.28m	-11%
50	46	Rita Ora I Will Never Let You..	Roc Nation	SME 5,506	-4%	461	152.36m	-8%



CHARTS OFFICIAL AUDIO STREAMING — WEEK 36



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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	9	LILLY WOOD & ROBIN SCHULZ Prayer In C Atlantic
2	1	MAGIC Rude RCA
3	2	NICO & VINZ Am I Wrong Warner Bros
4	3	SAM SMITH Stay With Me Capitol
5	5	ED SHEERAN Don't Asylum
6	4	GEORGE EZRA Budapest Columbia
7	37	MAROON 5 Maps Interscope
8	19	IGGY AZALEA FT RITA ORA Black Widow Emi
9	6	ARIANA GRANDE FT IGGY AZALEA Problem Republic Records
10	14	DAVID GUETTA FT SAM MARTIN Lovers On The Sun Parlophone
11	8	ELLA HENDERSON Ghost Syco Music
12	7	ED SHEERAN Sing Asylum
13	10	SIA Chandelier Monkey Puzzle/RCA
14	11	MR PROBZ Waves Left Lane Recordings
15	34	SAM SMITH I'm Not The Only One Capitol
16	21	ARIANA GRANDE FT ZEDD Break Free Republic Records
17	13	ED SHEERAN Thinking Out Loud Asylum
18	12	JOHN LEGEND All Of Me Columbia
19	28	WANKELMUT & EMMA LOUISE My Head Is A Jungle Positiva
20	18	CLEAN BANDIT FT JESS GLYNNE Rather Be Atlantic
21	17	MKTO Classic Columbia/M2v
22	15	IGGY AZALEA FT CHARLI XCX Fancy Emi
23	16	CHARLI XCX Boom Clap Asylum
24	22	OLIVER HELDENS & BECKY HILL Gecko (Overdrive) Ftn/Musical Freedom
25	23	CALVIN HARRIS Summer Columbia
26	26	VANCE JOY Riptide Infectious Music
27	20	COLDPLAY A Sky Full Of Stars Parlophone
28	24	ONEREPUBLIC Love Runs Out Interscope
29	27	PHARRELL WILLIAMS Happy Columbia
30	31	KIESZA Hideaway Lokal Legend
31	25	WILL I AM FT CODY WISE It's My Birthday Interscope
32	53	MEGHAN TRAINOR All About That Bass Epic
33	30	MILKY CHANCE Stolen Dance Ignition
34	32	ZHU Faded Moog/Polydor
35	29	RIXTON Me And My Broken Heart Interscope
36	38	SAM SMITH Money On My Mind Capitol
37	36	ED SHEERAN I See Fire Decca
38	39	BASTILLE Pompeii Virgin
39	35	JESS GLYNNE Right Here Atlantic
40	33	TIESTO FT MATTHEW KOMA Wasted Virgin
41	41	CHERYL COLE FT TINIE TEMPAH Crazy Stupid Love Polydor
42	40	ARCTIC MONKEYS Do I Wanna Know Domino Recordings
43	65	KATY PERRY This Is How We Do Virgin
44	44	TOVE LO Stay High Polydor
45	42	JASON DERULO FT SNOOP DOGG Wiggle Warner Bros
46	47	ONEREPUBLIC Counting Stars Interscope
47	48	ED SHEERAN Photograph Asylum
48	46	DAVID GUETTA/SHOWTEK/VASSY Bad Parlophone
49	43	RITA ORA I Will Never Let You Down Roc-A-Fella
50	49	KATY PERRY FT JUICY J Dark Horse Virgin
51	80	5 SECONDS OF SUMMER Amnesia Capitol
52	59	ROYAL BLOOD Figure It Out Warner Bros
53	76	DUKE DUMONT Won't Look Back Emi
54	52	IMAGINE DRAGONS Radioactive Interscope
55	45	IDINA MENZEL Let It Go Walt Disney
56	50	ED SHEERAN I'm A Mess Asylum
57	56	PASSENGER Let Her Go Nettwerk
58	57	AVICII Wake Me Up Positiva/Prmd
59	54	CHRIS BROWN/LIL WAYNE/TYGA Loyalty RCA
60	66	DISCLOSURE FT SAM SMITH Latch Pmr
61	51	ED SHEERAN One Asylum
62	96	SIGMA FT PALOMA FAITH Changing 3 Beat/A&TW
63	60	IMAGINE DRAGONS Demons Interscope
64	61	DUKE DUMONT FT JAX JONES I Got U Blase Boys Club
65	110	HOZIER Take Me To Church Island
66	NEW	SCRIPT Superheroes Columbia
67	68	COLDPLAY Magic Parlophone
68	75	PITBULL FT KESHA Timber w/ Mr 305/Polo Grounds
69	58	SIGMA Nobody To Love 3 Beat/A&TW
70	55	ROUTE 94 FT JESS GLYNNE My Love Rinse Recordings
71	64	FUSE ODG FT SEAN PAUL Dangerous Love 3 Beat/A&TW
72	67	ED SHEERAN Nina Asylum
73	69	ED SHEERAN Tenderife Sea Asylum
74	70	5 SECONDS OF SUMMER She Looks So Perfect Capitol
75	73	PALOMA FAITH Only Love Can Hurt Like This RCA



CLIMBER: MAROON 5



CLIMBER: SAM SMITH



CLIMBER: KATY PERRY

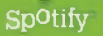


CLIMBER: 5 SECONDS OF SUMMER



NEW: THE SCRIPT

CHARTS STREAMING – SPOTIFY WEEK 36



GLOBAL



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

EUROPE



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

UK



- | POS | ARTIST/ALBUM |
|-----|--|
| 1 | MAGIC! Rude |
| 2 | ROBIN SCHULZ Prayer In C (Robin Schulz Radio Edit) |
| 3 | NICO & VINZ Am I Wrong |
| 4 | SAM SMITH Stay With Me |
| 5 | MAROON 5 Maps |
| 6 | ED SHEERAN Don't |
| 7 | IGGY AZALEA Black Widow |
| 8 | DAVID GUETTA Lovers on the Sun (feat. Sam Martin) |
| 9 | ARIANA GRANDE Problem |
| 10 | ED SHEERAN Sing |



FRANCE



- | POS | ARTIST/ALBUM |
|-----|--|
| 1 | ROBIN SCHULZ Prayer In C (Robin Schulz Radio Edit) |
| 2 | SIA Chandelier |
| 3 | COLDPLAY A Sky Full Of Stars |
| 4 | MILKY CHANCE Stolen Dance |
| 5 | TOVE LO Stay High - Habits Remix |
| 6 | MAROON 5 Maps |
| 7 | NICO & VINZ Am I Wrong |
| 8 | ARIANA GRANDE Problem |
| 9 | IGGY AZALEA Fancy |
| 10 | ARIANA GRANDE Break Free |



GERMANY



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

NETHERLANDS

- | POS | ARTIST/ALBUM |
|-----|--|
| 1 | PITBULL Fireball |
| 2 | ROBIN SCHULZ Prayer In C (Robin Schulz Radio Edit) |
| 3 | SAM SMITH Stay With Me |
| 4 | MAGIC! Rude |
| 5 | ARIANA GRANDE Break Free |
| 6 | JESSIE J Bang Bang |
| 7 | ANDERS NILSEN Salsa Tequila |
| 8 | ENRIQUE IGLESIAS Bailando English Version |
| 9 | DAVID GUETTA Lovers on the Sun (feat. Sam Martin) |
| 10 | ARIANA GRANDE Problem |

NORWAY

- | POS | ARTIST/ALBUM |
|-----|--|
| 1 | ROBIN SCHULZ Prayer In C (Robin Schulz Radio Edit) |
| 2 | MEGHAN TRAINOR All About That Bass |
| 3 | MAGIC! Rude |
| 4 | ARIANA GRANDE Break Free |
| 5 | SAM SMITH Stay With Me |
| 6 | BECKY G Shower |
| 7 | DAVID GUETTA Lovers on the Sun (feat. Sam Martin) |
| 8 | MILKY CHANCE Stolen Dance |
| 9 | MAROON 5 Maps |
| 10 | JESSIE J Bang Bang |

SPAIN

- | POS | ARTIST/ALBUM |
|-----|--|
| 1 | ENRIQUE IGLESIAS Bailando Spanish Version |
| 2 | MAGIC! Rude |
| 3 | MILKY CHANCE Stolen Dance |
| 4 | NICO & VINZ Am I Wrong |
| 5 | ROBIN SCHULZ Prayer In C (Robin Schulz Radio Edit) |
| 6 | JASON DERULO Wiggle (feat. Snoop Dogg) |
| 7 | ARIANA GRANDE Problem |
| 8 | MALUMA La Temperatura |
| 9 | SIA Chandelier |
| 10 | NICKY JAM Travesuras |



SWEDEN

- | POS | ARTIST/ALBUM |
|-----|--|
| 1 | ARONCHUPA I'm an Albatroz |
| 2 | ROBIN SCHULZ Prayer In C (Robin Schulz Radio Edit) |
| 3 | MILKY CHANCE Stolen Dance |
| 4 | MEGHAN TRAINOR All About That Bass |
| 5 | SIA Chandelier |
| 6 | MAGIC! Rude |
| 7 | ARIANA GRANDE Break Free |
| 8 | SAM SMITH Stay With Me |
| 9 | ALBIN Din soldat |
| 10 | BECKY G Shower |

UNITED STATES

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



CHARTS STREAMING – MUSIC VIDEO WEEK 36



NEW ARTISTS - UK

POS	ARTIST/SINGLE/LABEL
1	ELLA HENDERSON - Ghost
2	GRL – UGLY HEART
3	MR PROBZ – Waves (Robin Schulz Radio Edit)
4	BARS AND MELODY - Hopeful
5	DUKE DUMONT – Won't Look Back
6	BOBBY SHMURDA – Hot N*Gga
7	TOVE LO – Stay High (Habits Remix)
8	WANKELMUT – My Head Is A Jungle (Mk Remix)
9	ROUTE 94 – My Love
10	DJ SNAKE/LIL JOHN – Turn Down For What
11	DUKE DUMONT – I Got U
12	TROYE SIVAN – Happy Little Pill
13	KIESZA – Giant In My Heart
14	BECKY G - Shower
15	RIXTON – Me And My Broken Heart
16	KID INK – Show Me
17	TINASHE - 2On
18	ELLA HENDERSON - Glow
19	FIFTH HARMONY – Bo\$\$
20	ELLA EYRE - Comeback

ITALY

POS	ARTIST/SINGLE
1	ENRIQUE IGLESIAS - Bailando (Español)
2	ARIANA GRANDE - Problem ft. Iggy Azalea
3	NICKI MINAJ - Anaconda
4	FRANCESCO RENGA - Il mio giorno più bello...
5	ARIANA GRANDE - Break Free ft. Zedd
6	CALVIN HARRIS - Summer
7	EMIS KILLA - Maracanã
8	STROMAE - Papaoutai
9	SHAKIRA - La La La (Brazil 2014)
10	KATY PERRY - This Is How We Do (Official)



WORLDWIDE

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



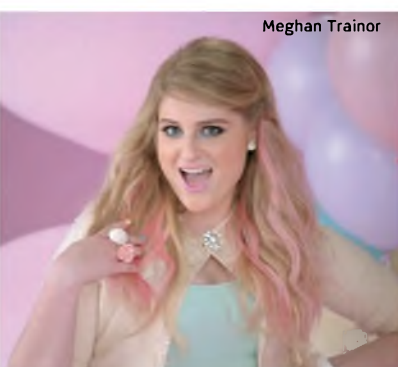
POLAND

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



UK

POS	ARTIST/SINGLE
1	NICKI MINAJ - Anaconda
2	TAYLOR SWIFT – Shake It Off
3	MAGIC! - Rude
4	IGGY AZALEA – Black Widow
5	ARIANA GRANDE – Break Free
6	ARIANA GRANDE/JESSIE J/NICKI MINAJ – Bang Bang
7	KATY PERRY – This Is How We Do
8	ARIANA GRANDE - Problem
9	IGGY AZALEA - Fancy
10	SIA - Chandelier



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	G.R.L. - Ugly Heart
7	ARIANA GRANDE/JESSIE J/NICKI MINAJ – Bang Bang
8	IGGY AZALEA - Black Widow ft. Rita Ora
9	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
10	ARIANA GRANDE - Problem ft. Iggy Azalea



FRANCE

POS	ARTIST/SINGLE
1	LACRIM - On Fait Pas Ca ft. Lil Durk
2	SIA - Chandelier (Official Video)
3	BLACK M - Sur ma route
4	NICKI MINAJ - Anaconda
5	KENDJI GIRAC - Color Gitano
6	INDILA - S.O.S
7	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
8	ARIANA GRANDE - Break Free ft. Zedd
9	TOVE LO - Stay High (Habits Remix)
10	ARIANA GRANDE - Problem ft. Iggy Azalea



SPAIN

POS	ARTIST/SINGLE
1	ENRIQUE IGLESIAS - Bailando (Español)
2	ROMEO SANTOS - Propuesta Indecente
3	WISIN - Adrenalina ft. Jennifer Lopez, Ricky Martin
4	NICKI MINAJ - Anaconda
5	ARIANA GRANDE - Problem ft. Iggy Azalea
6	SIA - Chandelier (Official Video)
7	PRINCE ROYCE - Darte un Beso
8	CALVIN HARRIS - Summer
9	MALUMA FEAT. ELI PALACIOS - La Temperatura
10	ROMEO SANTOS - Eres Mía

CHARTS INDIES WEEK 36



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Oliver Dollar & Jimi Jules

- 1 RE **OLIVER DOLLAR & JIMI JULES** Pushing On / Defected (ADA Arvato)
- 2 2 **VANCE JOY** Riptide / Infectious (PIAS Arvato)
- 3 1 **LETHAL BIZZLE FT JME & TEMPAT** Rariworkout / New State (New State Digital)
- 4 3 **MILKY CHANCE** Stolen Dance / Ignition (PIAS Arvato)
- 5 7 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 6 9 **PASSENGER** Let Her Go / Nettwerk (Essential)
- 7 10 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 8 5 **KATE BUSH** Running Up That Hill / Fish People (ADA Arvato)
- 9 17 **ALT-J** Hunger For The Pine / Infectious (PIAS Arvato)
- 10 NEW **ORIGINAL CAST RECORDING** With You / Ghost London/Absolute (Absolute Arvato)
- 11 6 **KATE BUSH** Wuthering Heights / Fish People (ADA Arvato)
- 12 12 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (ADA Arvato)
- 13 4 **M.O** Dance On My Own / Operator (ADA Arvato)
- 14 16 **ARCTIC MONKEYS** R U Mine / Domino (PIAS Arvato)
- 15 18 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 16 20 **SECONDCITY** I Wanna Feel / MoS (Fuga/Sony DADC UK)
- 17 RE **THE TEMPER TRAP** Sweet Disposition / Infectious (PIAS Arvato)
- 18 14 **TWIN ATLANTIC** Brothers And Sisters / Red Bull (PIAS Arvato)
- 19 RE **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / Domino (PIAS Arvato)
- 20 RE **MK FT ALANA** Always / Defected/MoS (ADA Arvato)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



M.O

- 1 1 **M.O** Dance On My Own / Operator (Operator)
- 2 6 **GRIMES FT BLOOD DIAMONDS** Go 4D (XL Beggars)
- 3 **SNAKEHIPS FT SINEAD HARNETT** Days With You / Hoffman West (Kobalt Music Group)
- 4 NEW **SAM REDDEN** Say Something I'm Giving Up On You / Sam Redden (Sam Redden)
- 5 7 **SBTRKT FT EZRA KOENIG** New Dorp New York / Young Turks/XL (XL Beggars)
- 6 10 **EDWARD SHARPE & MAGNETIC ZEROS** Home / Rough Trade (XL Beggars)
- 7 NEW **JACK & JACK** Tides / Jack & Jack (Jack & Jack)
- 8 NEW **SCALA & KOLACNY BROTHERS** Creep / Wall Of Sound (PIAS)
- 9 13 **KRADDY** Android Porn / Glitch Mob Unlimited (Glitch Mob Unlimited)
- 10 RE **SHAUN ESCOFFERY** Nature's Call / Dome (Dome)
- 11 15 **CAZZETTE FT THE HIGH** Sleepless / Icons (Icons)
- 12 17 **DEORRO** Five Hours / PRMD (PRMD)
- 13 14 **CARIBOU** Can't Do Without You / City Slang (City Slang)
- 14 16 **CINEMATIC ORCHESTRA** To Build A Home / Nirja Tune (Nirja Tune)
- 15 12 **QUEENSTON** Marry That Girl / Queenston (Queenston)
- 16 RE **FLUME & CHET FAKER** Drop The Game / Future Classic (Future Classic)
- 17 18 **FAMILY OF THE YEAR** Hero / Nettwerk (Nettwerk)
- 18 NEW **THE SOUNDWAVES** Walking With Elephants / Soundwave (Soundwave)
- 19 RE **RUSTIE FT DANNY BROWN** Attak / Warp (Warp)
- 20 NEW **POWER MUSIC WORKOUT** All About That Bass / Power Music (Power Music)



Vance Joy Indie Singles (2)



Grimes Indie Singles Breakers (2)



Arctic Monkeys Indie Albums (2)



Ty Segall Indie Albums Breakers (2)



Shaun Escoffery Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Lonely the Brave

- 1 NEW **LONELY THE BRAVE** The Day's War / Hassle (PIAS Arvato)
- 2 2 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 3 1 **KATE BUSH** Hounds Of Love / Fish People (ADA Arvato)
- 4 9 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 5 3 **TWIN ATLANTIC** Great Divide / Red Bull (PIAS Arvato)
- 6 4 **KATE BUSH** 50 Words For Snow / Fish People (ADA Arvato)
- 7 5 **THE COURTEENERS** Concrete Love / Cooperative (PIAS Arvato)
- 8 13 **KATE BUSH** Aerial / Fish People (ADA Arvato)
- 9 NEW **PULLED APART BY HORSES** Blood / Best Of The Best/Sony Red (Sony Red/Sony DADC UK)
- 10 6 **KATE BUSH** The Sensual World / Fish People (ADA Arvato)
- 11 NEW **JOHNNY WINTER** Step Back / Megaforce (Essential/Proper)
- 12 14 **KATE BUSH** The Red Shoes / Fish People (ADA Arvato)
- 13 12 **KATE BUSH** Director's Cut / Fish People (ADA Arvato)
- 14 11 **KATE BUSH** The Dreaming / Fish People (ADA Arvato)
- 15 17 **JUNGLE** Jungle / XL (PIAS Arvato)
- 16 7 **BASEMENT JAXX** Junto / Atlantic Jaxx (PIAS Arvato)
- 17 RE **PASSENGER** All The Little Lights / Nettwerk (Essential/Proper)
- 18 NEW **BEVERLEY CRAVEN** Change Of Heart / Right Track (RTD Arvato)
- 19 RE **ADELE** 21 / XL (PIAS Arvato)
- 20 16 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Hammerfall

- 1 NEW **HAMMERFALL** (r)Evolution / Nuclear Blast (Nuclear Blast)
- 2 4 **TY SEGALL** Manipulator / Drag City (Drag City)
- 3 NEW **SHAUN ESCOFFERY** In The Red Room / Dome (Dome)
- 4 NEW **SINKANE** Mean Love / City Slang (City Slang)
- 5 NEW **EARTH** Primitive And Deadly / Southern Lord (Southern Lord)
- 6 NEW **ASHLEY ROBERTS** Butterfly Effect / Metropolis (Metropolis)
- 7 1 **THE WYTTCHES** Annabel Dream Reader / Heavenly (PIAS)
- 8 NEW **DANNY BRYANT** Temperature Rising / Jazzhaus (Jazzhaus)
- 9 5 **J MASCIS** Tied To A Star / Sub Pop (Sub Pop)
- 10 12 **BENJAMIN BOOKER** Benjamin Booker / Rough Trade (XL Beggars)
- 11 11 **WARD THOMAS** From Where We Stand / WTW (WTW Music)
- 12 3 **FRNKIERO & THE CELLABRATION** Stomachaches / Hassle (Full Time Hobby)
- 13 NEW **SPY** Back To Basics - Chapter Two / Hospital (Hospital)
- 14 NEW **SOLSTAFIR** Otta / Season Of Mist (Season Of Mist)
- 15 16 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 16 NEW **STEVEN JAMES ADAMS** House Music / The State51 Conspiracy (State51 Conspiracy)
- 17 NEW **BLONDE REDHEAD** Barragan / Asava Kuru (Kobalt Music Group)
- 18 NEW **DEREK RYAN** The Simple Things / Sharpe (Sharpe Music)
- 19 RE **SCALA & KOLACNY BROTHERS** Scala & Kolacny Brothers / Wall Of Sound (PIAS)
- 20 NEW **PEGGY SEEGER** Everything Changes / Signet (Signet Music)



Royal Blood

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 1 **ROYAL BLOOD** Royal Blood Warner Bros
- 2 NEW **PULLED APART BY HORSES** Blood Best Of The Best
- 3 5 **TWIN ATLANTIC** Great Divide Red Bull
- 4 NEW **LONELY THE BRAVE** The Day's War Hassle
- 5 4 **TY SEGALL** Manipulator Drag City
- 6 7 **SAM SMITH** In The Lonely Hour Capital
- 7 17 **KATE BUSH** The Whole Story Rhino
- 8 NEW **PIERCES** Creation Polydor
- 9 8 **ED SHEERAN** X Asylum
- 10 9 **MORRISSEY** World Peace Is None Of Your Business Harvest

THIS LAST ARTIST / ALBUM / LABEL

- 11 NEW **EARTH** Primitive And Deadly Southern Lord
- 12 13 **GEORGE EZRA** Wanted On Voyage Columbia
- 13 2 **WYTTCHES** Annabel Dream Reader Heavenly
- 14 31 **MICHAEL JACKSON & JACKSON FIVE** The Motown Years Motown
- 15 10 **ARCTIC MONKEYS** Am Domino Recordings
- 16 6 **COLLABRO** Stars Syco Music
- 17 22 **LONDON GRAMMAR** If You Wait Metal & Dust Recordings
- 18 32 **PAOLO NUTINI** Caustic Love Atlantic
- 19 24 **JUNGLE** Jungle XL Recordings
- 20 16 **FKA TWIGS** Lp1 Young Turks Recordings

CHARTS iTUNES SINGLES WEEK 36

UNITED KINGDOM

POS	ARTIST/ALBUM
31/08/2014 - 06/09/2014	
1	ROBIN SCHULZ & LILLYWOOD Prayer In C...
2	THE SCRIPT Superheroes
3	DUKE DUMONT Won't Look Back
4	TAYLOR SWIFT Shake It Off
5	G.R.L. Ugly Heart
6	IGGY AZALEA Black Widow
7	SAM SMITH I'm Not the Only One
8	DAVID GUETTA Lovers on the Sun
9	MAROON 5 Maps
10	NICO & VINZ Am I Wrong

DENMARK

POS	ARTIST/ALBUM
01/09/2014 - 07/09/2014	
1	BARBARA MOLEKO Indianer
2	MEGHAN TRAINOR All About That Bass
3	ANKERSTJERNE Lille Hjerte...
4	MEDINA Giv Slip
5	ZHU Faded
6	SAM SMITH Stay With Me
7	DJÄMES BRAUN Fugle
8	HOZIER Take Me To Church
9	LILLY WOOD... Prayer In C...
10	RASMUS WALTER Jeg Har Lagt Mine...

FRANCE

POS	ARTIST/ALBUM
01/09/2014 - 07/09/2014	
1	LILLY WOOD... Prayer In C...
2	TOVE LO Stay High
3	COLDPLAY A Sky Full of Stars
4	SIA Chandelier
5	DAVID GUETTA Lovers on the Sun
6	SAM SMITH Stay With Me
7	CALOGERO Un jour au mauvais endroit
8	FLY PROJECT Toca Toca
9	BLACK M Sur ma route
10	GEORGE EZRA Budapest

GERMANY

POS	ARTIST/ALBUM
29/09/2014 - 04/09/2014	
1	DAVID GUETTA Lovers on the Sun
2	MARLON ROUDETTE When the Beat...
3	SAM SMITH Stay With Me
4	THE SCRIPT Superheroes
5	ELLA HENDERSON Ghost
6	LILLY WOOD... Prayer In C...
7	257ERS Baby du riechst
8	MAROON 5 Maps
9	MARK FORSTER Au revoir (feat. Sido)
10	MARTIN TUNGEVAAG Wicked...

ITALY

POS	ARTIST/ALBUM
28/08/2014 - 03/09/2014	
1	LILLY WOOD... Prayer In C...
2	ENRIQUE IGLESIAS Bailando
3	KIESZA Hideaway
4	VALERIO SCANU Lasciami entrare
5	SHEPPARD Geronimo
6	MARLON ROUDETTE When the Beat...
7	DAVID GUETTA Lovers on the Sun
8	LENNY KRAVITZ The Chamber
9	ENRIQUE IGLE... Bailando ft. Sean Paul
10	FRANCESCO RENGA Il mio giorno più...



NETHERLANDS

POS	ARTIST/ALBUM
29/09/2014 - 04/09/2014	
1	PITBULL Fireball (feat. John Ryan)
2	LILLY WOOD... Prayer In C...
3	DOTAN Home
4	ENRIQUE IGLESIAS Bailando
5	SAM SMITH Stay With Me
6	JAN SMIT Jij & Ik
7	JESSIE J... Bang Bang
8	NIELSON Sexy Als Ik Dans
9	ARIANA GRANDE Break Free
10	COLDPLAY A Sky Full of Stars

RUSSIA

POS	ARTIST/ALBUM
01/09/2014 - 07/09/2014	
1	LILLY WOOD... Prayer In C...
2	KIESZA Hideaway
3	IMANY You Will Never Know...
4	SIA Chandelier
5	JASON DERULO Wiggle (feat. Snoop Do...
6	МИША КРУПИН Яна (feat. Гуф)
7	IMANY You Will Never Know
8	ЮВА Улыбайся
9	NICO & VINZ Am I Wrong
10	БЪЯНКА Я не отступлю

SPAIN

POS	ARTIST/ALBUM
01/09/2014 - 07/09/2014	
1	ENRIQUE IGLESIAS Bailando
2	LILLY WOOD... Prayer In C...
3	MIDNIGHT RED Take Me Home
4	MR. PROBZ Waves
5	SIA Chandelier
6	JOHN LEGEND All of Me
7	MILKY CHANCE Stolen Dance
8	MAGIC! Rude
9	COLDPLAY A Sky Full of Stars
10	DAVID GUETTA Lovers on the Sun

SWEDEN

POS	ARTIST/ALBUM
27/08/2014 - 02/09/2014	
1	TAYLOR SWIFT Shake It Off
2	MEGHAN TRAINOR All About That Bass
3	THOMAS STENSTRÖM Slå mig hårt i...
4	LILLY WOOD... Prayer In C...
5	SIA Chandelier
6	MOLLY SANDEN Freak
7	ALBIN Din soldat (feat. Kristin Amparo)
8	SAM SMITH Stay With Me
9	ARIANA GRANDE Break Free
10	JESSIE J... Bang Bang

SWITZERLAND

POS	ARTIST/ALBUM
29/09/2014 - 04/09/2014	
1	LILLY WOOD... Prayer In C...
2	KUNZ Lüüt so wie mer
3	DAVID GUETTA Lovers on the Sun
4	MARLON ROUDETTE When the Beat...
5	SIA Chandelier
6	SAM SMITH Stay With Me
7	THE SCRIPT Superheroes
8	ELLA HENDERSON Ghost
9	ONEREPUBLIC Love Runs Out
10	ENRIQUE IGLESIAS Bailando

CHARTS iTUNES ALBUMS WEEK 36



UNITED KINGDOM

POS ARTIST/ ALBUM

31/08/2014 - 06/09/2014

- 1 ROYAL BLOOD Royal Blood
- 2 SAM SMITH In the Lonely Hour
- 3 ED SHEERAN x
- 4 VARIOUS Now That's What I Call... 88
- 5 MAROON 5 V
- 6 GEORGE EZRA Wanted On Voyage
- 7 ARIANA GRANDE My Everything
- 8 KATE BUSH The Whole Story
- 9 VARIOUS Ibiza - The Album
- 10 VARIOUS Guardians of the Galaxy...

DENMARK

POS ARTIST/ ALBUM

01/09/2014 - 07/09/2014

- 1 TINA DICKOW Whispers
- 2 VARIOUS Toppen Af Poppen 2014...
- 3 SUSPEKT V
- 4 SIVAS d.a.u.d.a II - EP
- 5 MARIE FISKER & KIRA SKOV The Cabin...
- 6 SAM SMITH In the Lonely Hour
- 7 MAGTENS KORRIDORER For Alting...
- 8 ED SHEERAN x (Deluxe Edition)
- 9 VARIOUS Most Wanted Club Hits, Vol. 1
- 10 VARIOUS More Summer 2014

FRANCE

POS ARTIST/ ALBUM

01/09/2014 - 07/09/2014

- 1 LACRIM Corleone
- 2 MAROON 5 V
- 3 CALOGERO Les feux d'artifice
- 4 LILLY WOOD... Invincible Friends
- 5 BÉNABAR Inspiré de faits réels
- 6 VARIOUS NRJ Hits 2014, Vol. 2
- 7 VARIOUS Guardians of the Galaxy
- 8 COLDPLAY Ghost Stories
- 9 JUNGLE Jungle
- 10 NOVA TUNES Nova Tunes 3.0

GERMANY

POS ARTIST/ ALBUM

29/09/2014 - 04/09/2014

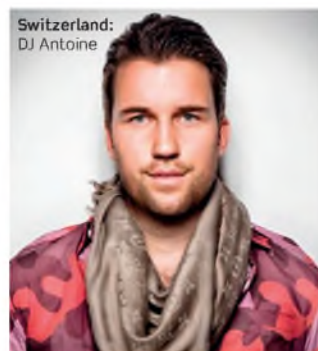
- 1 DIE DREI ??? 170/Straße des Grauens
- 2 MAJOE Breiter als der Türsteher (BADT)...
- 3 VARIOUS Guardians of the Galaxy...
- 4 NIEDECKENS BAP Das Märchen vom...
- 5 VARIOUS Can a Song Save Your Life?
- 6 MAROON 5 V
- 7 DJ ANTOINE We Are the Party
- 8 VARIOUS ARTISTS Bravo Hits, Vol. 86
- 9 COLDPLAY Ghost Stories
- 10 OLSON Ballonherz

ITALY

POS ARTIST/ ALBUM

28/08/2014 - 03/09/2014

- 1 CLUB DOGO Non siamo più quelli di...
- 2 ARTISTI VARI Hit's Summer! 2014
- 3 ENSI Rock Steady
- 4 MAROON 5 V
- 5 FABI SILVESTRI GAZZÈ Il padrone...
- 6 COLDPLAY Ghost Stories
- 7 LIGABUE Mondovisione
- 8 LOW-LOW & MOSTRO Scusate per il...
- 9 DAVID GUETTA Lovers on the Sun...
- 10 SCO RENGA Tempo reale (Special Ed...



NETHERLANDS

POS ARTIST/ ALBUM

29/09/2014 - 04/09/2014

- 1 DOTAN 7 Layers
- 2 BROEDERLIEFDE Gevoelig Feestje
- 3 VARIOUS 538 Hitzone 70
- 4 KENSINGTON Rivals
- 5 THE COMMON LINNETS The Common...
- 6 JAN SMIT Jij & Ik
- 7 ARIANA GRANDE My Everything
- 8 COLDPLAY Ghost Stories
- 9 SAM SMITH In the Lonely Hour
- 10 MAROON 5 V

RUSSIA

POS ARTIST/ ALBUM

01/09/2014 - 07/09/2014

- 1 MAROON 5 V
- 2 GUF & RIGOS 420
- 3 СЕМЁН СЛЕПАКОВ Песни из Comedy...
- 4 25/17 Русский подорожник
- 5 ГРИГОРИЙ ЛЕПС The Best (Deluxe Ver...
- 6 KIESZA Hideaway - EP
- 7 NOIZE MC Hard Reboot (Explicit Version)
- 8 ТОКИО ХОТЕЛ Kings of Suburbia
- 9 МУМИЙ ТРОЛЬЬ The Best
- 10 СМЫСЛОВЫЕ... Мысленный волк...

SPAIN

POS ARTIST/ ALBUM

01/09/2014 - 07/09/2014

- 1 VANESA MARTIN Crónica de un baile
- 2 BUSTAMANTE Vivir
- 3 MAROON 5 V
- 4 VARIOUS Begin Again...
- 5 VARIOUS Mujeres y Hombres y Viceve...
- 6 KYLIE MINOGUE Kiss Me Once
- 7 COLDPLAY Ghost Stories
- 8 VARIOUS Guardians of the Galaxy...
- 9 JOAN MANUEL SERRAT Serrat en Dire...
- 10 DAVID GUETTA Lovers on the Sun...

SWEDEN

POS ARTIST/ ALBUM

27/08/2014 - 02/09/2014

- 1 THE FOOO Conspiracy - EP
- 2 VARIOUS Absolute Music 76
- 3 BEYONCÉ BEYONCÉ
- 4 5 SECONDS OF SUMMER Amnesia - EP
- 5 HAMMERFALL (r)Evolution
- 6 VARIOUS Absolute Summer Hits 2014
- 7 ARIANA GRANDE My Everything
- 8 OPETH Pale Communion
- 9 COLDPLAY Ghost Stories
- 10 STEFFANY GRETZINGER The Undoing

SWITZERLAND

POS ARTIST/ ALBUM

29/09/2014 - 04/09/2014

- 1 DIE DREI ??? 170/Straße des Grauens
- 2 DJ ANTOINE 2014 (We Are the Party)
- 3 MAROON 5 V
- 4 GEORGE EZRA Wanted On Voyage
- 5 KUNZ Einfach so
- 6 VARIOUS Guardians of the Galaxy...
- 7 VARIOUS Bravo Hits, Vol. 86
- 8 MAJOE Breiter als der Türsteher...
- 9 DABU FANTASTIC Hallo Hund
- 10 ALPA GUN Geboren um zu Sterben

CHARTS ANALYSIS WEEK 36



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



- CALVIN HARRIS FT JOHN NEWMAN *Blame* Columbia
- CHRIS BROWN/USHER/RICK ROSS *New Flame* RCA
- TRAIN *Angel In Blue Jeans* Columbia
- SAM REDDEN *Say Something I'm Giving Up On You* Sam Redden
- AMELIA LILY *California* Warner Music
- BASTILLE *Oblivion* Virgin
- 5 SECONDS OF SUMMER *Daylight* Capitol
- BASTILLE *Bad News* Virgin
- CALVIN HARRIS C.U.B.A *Columbia*

UK ARTIST ALBUMS CHART

- ROBERT PLANT *Lullaby And The Ceaseless Roar* East West
- RYAN ADAMS *Ryan Adams* Columbia
- INTERPOL *El Pintor* Soft Limit
- QUEEN *Live At The Rainbow '74*
- KOOKS *Listen* Virgin
- DEACON BLUE *A New House* Medium Wave
- STIFF LITTLE FINGERS *No Going Back* Rigid Digits
- BANKS *Goddess Harvest/Good Years*
- STATUS QUO *The Frantic Four's Final UMC*
- PHILLIP PHILLIPS *The World From The Side Of The Moon* Interscope
- MAD M.A.D *Geoma*
- SMOKEY ROBINSON *Smokey & Friends* Verve
- DEATH FROM ABOVE 1979 *The Physical World Fiction*
- IN FLAMES *Siren Charms* Epic
- PAUL CARRACK *The Best Of Carrack UK*
- AMPLIFIER *Mystoria Superball* Music
- KAREN O *Crush Songs* Cult
- SHARON CORR *The Same Sun Bobbyjean*
- BEATLES *The Beatles In Mono Apple Corps*
- JAMES GRANT & JODY *Anjunadeep 06* Anjunadeep
- TRICKY *Adrian Thaws* K7
- STATUS QUO *Status Quo Live Vertigo*
- NEW MODEL ARMY *Between Wine And Blood Attack* Attack

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

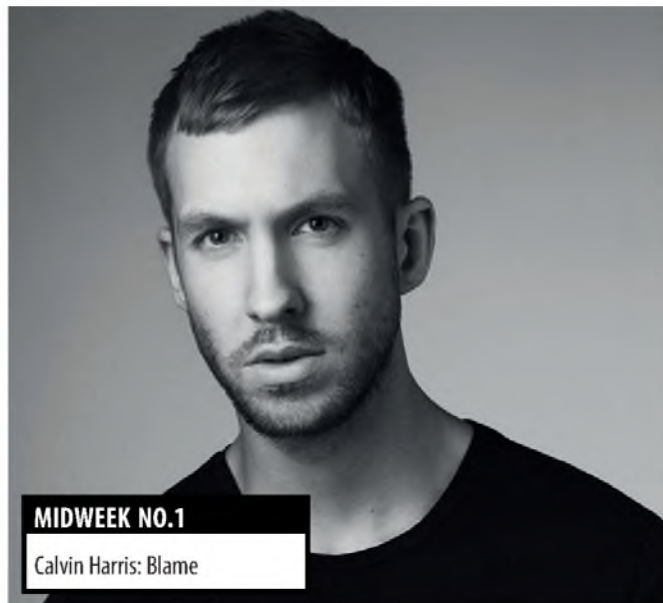
BY ALAN JONES

Calvin Harris looks set to score his seventh No.1 on Sunday, and John Newman his third, after their collaboration *Blame* sprinted to the top of Tuesday's competitive sales flashes, with a 30.37% margin over second placed *Walking With Elephants* by Ten Walls.

Last Sunday saw Lilly Wood & Robin Schulz remain at No.1 on the singles chart, with *Prayer In C* selling 68,958 copies (including 11,238 streaming sales) on its second week at the summit.

In pursuit of his third straight No.1 single, *Duke Dumont* seemed to have it sewn up when *Won't Look Back* soared 169-1 on Tuesday's sales flashes last week, with a 28.04% lead over *The Script's* *Superheroes* and a 68.82% lead over Lilly Wood & Robin Schulz's *Prayer In C* - but its apparently fast start, which was partly due to advance purchases, gave way to much more sluggish sales, and the track eventually sold 57,360 copies to debut at No.2.

Almost exactly two years



MIDWEEK NO.1

Calvin Harris: Blame

after their only No.1 - Will.I.Am collaboration *Hall Of Fame* - Irish band *The Script* returned to the Top 10. Debuting at No.3 (57,341 sales), *Superheroes* is their fourth Top 10 hit and the first single from *The Script's* fourth album, *No Sound Without Silence*, which drops next Monday (15th).

No.1 nine weeks ago as featured artist on Ariana Grande's *Problems*, Australian rapper *Iggy*

Azalea scored her highest charting hit as a primary artist as latest single *Black Widow* (feat. Rita Ora) advanced 7-4 (40,417) to surpass the No.5 peak of her April single *Fancy* (feat. Charli XCX).

In pursuit of his third straight No.1 from debut album *In The Lonely Hour*, *Sam Smith* jumped 9-5 (33,913 sales) with *I'm Not The Only One*.

The bottom half of the Top 10 comprised entirely of downers

- *Shake It Off* by Taylor Swift (4-6, 38,325 sales), *Lovers On The Sun* by David Guetta feat. Sam Martin (3-7, 37,070 sales), *Maps* by Maroon 5 (2-8, 35,419 sales), *Rude* by Magic! (6-9, 35,045 sales) and *Am I Wrong* by Nico & Vinz (5-10, 34,682 sales).

Multi-national girl group G.R.L. just fall short of the Top 10 with their debut hit as primary artists *Ugly Heart* (they were featured on Pitbull's *Wild, Wild Love*, which reached No.6 in May). Sadly, the track's initial chart appearance at No.11 (33,569 sales) comes just a couple of days after G.R.L. were reduced from a quintet to a quartet by the apparent suicide of member Simone Battle.

Overall singles sales were up 1.95% week-on-week, at 5,312,780. Streaming accounted for 2,687,419 sales - 50.58% of the total. Under previously existing criteria where only paid-for purchases were included, overall singles sales were down 1.84% week-on-week at 2,625,361 - 18.43% below same week 2013 sales of 3,218,496, and the 56th consecutive week in which they have declined versus a year ago.

ALBUMS

BY ALAN JONES

Although sales of the No.1 album were above 30,000 for the third week in a row last week, overall album sales plummeted to a 19 year low.

With *I'm Not The Only One* continuing its ascent of the singles chart, where it jumped 9-5, *Sam Smith's* debut album *In The Lonely Hour* surged back to the top of the album chart. Increasing sales week-on-week by 39.36% to 30,081, it trailed former incumbent *Royal Blood's* eponymous debut album all week, overtaking it only on Saturday, and ensuring *Royal Blood's* abdication to No.2 on sales of 29,412.

Previously No.1 on its first two weeks on the chart, *I'm Not The Only One* has remained in the Top 5 for 15 weeks, and has now become the fourth artist album to pass 400,000 sales in 2014, with a to-date tally of 401,113, trailing only *Ed Sheeran's* *X* (570,228), *Coldplay's* *Ghost Stories* (458,424) and *Paolo Nutini's* *Caustic Love* (419,145).

I'm Not The Only One could remain at No.1 this Sunday but first has to fend off Led Zeppelin veteran *Robert Plant's* new solo album, *Lullaby And...The*



MIDWEEK NO.1

Sam Smith: I'm Not The Only One

Ceaseless Roar, which topped Tuesday's sales flashes with a lead of nearly 1,000.

Ed Sheeran's *X* fell out of the top two for the first time on Sunday, drifting 2-3 (25,562 sales) as latest hit *Don't* exited the Top 10, falling 8-13 (26,313 sales). *X* spent its first eight weeks at No.1, and its next two at No.2.

While introductory single *Maps* loses its direction, sliding 2-8, *Maroon 5's* latest album *V* was the highest new entry, debuting at No.4 on sales of 16,917 copies. Their fifth studio album, it ranks in the middle, with

regard to opening weeks, with two previous efforts starting with bigger sales, and two with lower sales. It's not how you start that matters, however - their debut album *Songs About Jane* had the worst opening - debuting at No.59 on sales of 3,395 copies in 2004 - but eventually reached No.1 on sales of 46,998 copies 30 weeks later, and sold a massive 141,522 copies in its peak week.

Without a previous chart entry to their credit, sororial Los Angeles duo *The Pierces* debuted and peaked at No.4 on sales of 20,930 for their fourth album, *You & I*, in 2011.

That album has gone on to sell 134,218 copies, setting up Allison (39) and Catherine (36) for their second straight Top 10 album, *Creation*, which duly arrived at No.7 (9,704 sales) on Sunday.

Elsewhere in the Top 10: *George Ezra's* *Wanted On Voyage* revived 8-5 (11,922 sales) as new single *Blame It On Me* sprinted 43-27 (15,275 sales); *Collabro's* *Stars* faded 4-6 (11,659 sales); *Paolo Nutini's* *Caustic Love* revived 11-8 (8,715 sales); *Kate Bush's* *The Whole Story* dipped 6-9 (7,845 sales) and *Ariana Grande's* *My Everything* tripped 3-10 (7,321 sales).

Blue Smoke/The Best Of Dolly Parton ended its initial 12 week engagement in the Top 10, dipping 10-11 (6,062 sales). Also departing the Top 10 were: *A Perfect Contradiction* by *Paloma Faith* (7-12, 6,026 sales) and *Hounds Of Love* by *Kate Bush* (9-20, 3,159 sales).

Overall album sales are down 10.97% week-on-week at 1,183,367 - 12.05% below same week 2013 sales of 1,345,519. They are at their lowest ebb since sales week ending 22 July 1995 (Music Week issue dated 29 July 1995), when just 1,024,117 albums were sold. That was 998 weeks ago.

CHARTS CLUB WEEK 36

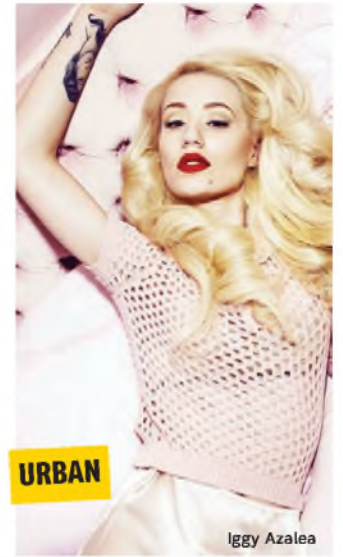
Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	5	TEN WALLS Walking With Elephants / Atlantic
2	13	2	BONDAX All I See / Relentless
3	10	2	SAM SMITH I'm Not The Only One / Capital
4	16	3	LILLY WOOD & ROBIN SCHULZ Prayer In C / Atlantic
5	RE 2		DJ FRESH FT. ELLIE GOULDING Flashlight / MoS
6	21	3	WIDEBOYS VS. RUFF DRIVERZ Deeper Love Reloaded / World Wide Phonographics
7	NEW 1		GALI Tomorrow Never Dies / Ryal
8	NEW 1		MARLETRON World Is Yours / Partyclasher Ent.
9	19	3	NETSKY Running Low / Epic
10	20	4	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
11	2	3	SLAM DUNK'D FT. CHROMEO & AL-P No Price / Columbia
12	18	4	DETOUR CITY Merlin (Everybody Knows) / Polydor
13	17	2	THE MAGICIAN FT. YEARS & YEARS Sunlight / Potion/FFRR
14	27	2	JAX JONES Go Deep / Blase Beys Club/RCA
15	NEW 1		JOEL COMPASS Girlfriends / Outsiders/Polydor
16	NEW 1		WILKINSON FT. TALAY RILEY Dirty Love / Ram/Virgin
17	37	2	MYSTERY SKULLS Ghost / Warner Bros.
18	24	4	BILLON Special / Rinse
19	9	4	WANKELMUT & EMMA LOUISE My Head Is A Jungle / Positiva/Virgin
20	36	2	SCARLET BAXTER Backsliding / VPI
21	38	3	CAHILL Sunshine / 3 Beat
22	30	4	SHIFT K3Y I Know / Columbia
23	1	7	FREEMASONS Shakedown 3 - EP / Freemason
24	15	6	SIGMA FT. PALOMA FAITH Changing / 3 Beat
25	26	11	OLIVER \$ & JIMI JULES Pushing On / Defected
26	NEW 1		MULLY Greendrop / M&G
27	23	3	STEVE ANGELO FT. DOUGY FROM THE TEMPER TRAP Wasted Love / Columbia
28	25	7	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / Parlophone
29	RE 2		NILE RODGERS Do What You Wanna Do (Im's Anthem) / Cr2
30	28	2	ALEX METRIC FT. STEFAN STORM Heart Weighs A Ton / Atlantic
31	NEW 1		FLORRIE Little White Lies / Xenomania/Sony
32	40	3	GORGON CITY FT. ZAK ABEL Unmissable / Black Butter/Virgin/EMI
33	NEW 1		APRIL KRY Beauty Queen / Metric
34	22	6	BASEMENT JAXX FT. ETML Never Say Never / Atlantic Jaxx/PIAS
35	NEW 1		CREE HILL I Don't Wanna Blow This / Cree Hill
36	NEW 1		SCARLETTE FEVER The Fever Rides Again - EP / Starfish
37	NEW 1		MENNSKA Push The Button / Rycale Stag
38	3	4	TENNAKE & JACQUES LE CONT FT. JAMIE LIDELL Feel Of Love / Virgin/EMI
39	29	11	DUKE DUMONT Won't Look Back / Blase Beys Club/Virgin/EMI
40	39	2	SECONDCITY FT. ALI LOVE What Can I Do / MoS

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	8	2	SAM SMITH I'm Not The Only One / Capital
2	4	4	CAHILL Sunshine / 3 Beat
3	11	2	TEN WALLS Walking With Elephants / Atlantic
4	13	3	LILLY WOOD & ROBIN SCHULZ Prayer In C / Atlantic
5	15	4	ASHLEY ROBERTS Woman Up / Metropolis
6	NEW 1		PARRALOX FT. FRANCINE Crying On The Dancefloor / Subterrane
7	16	3	G.R.L Ugly Heart / RCA
8	18	3	JAX JONES Go Deep / Blase Beys Club/RCA
9	25	2	DES MITCHELL Every Time I See The Girl / Spincredible
10	NEW 1		DJ FRESH FT. ELLIE GOULDING Flashlight / MoS
11	NEW 1		MYSTERY SKULLS Ghost / Warner Bros.
12	1	4	WANKELMUT & EMMA LOUISE My Head Is A Jungle / Positiva/Virgin
13	30	2	IGGY AZALEA FT. RITA ORA Black Widow / Virgin/EMI
14	NEW 1		NICKI MINAJ Anaconda / Young Money/Cash Money/Island
15	28	2	PROFESSOR GREEN FT. TORI KELLY Lullaby / Virgin/EMI
16	NEW 1		JOEL COMPASS Girlfriends / Outsiders/Polydor
17	27	3	ENRIQUE IGLESIAS FT. SEAN PAUL Bailando / Universal
18	21	3	DEMI LOVATO FT. CHER LLOYD Really Don't Care / Polydor
19	23	2	WIDEBOYS VS. RUFF DRIVERZ Deeper Love Reloaded / World Wide Phonographics
20	9	4	SIGMA FT. PALOMA FAITH Changing / 3 Beat
21	32	0	SLAM DUNK'D FT. CHROMEO & AL-P No Price / Columbia
22	24	4	BILLON Special / Rinse
23	2	4	FREEMASONS Shakedown 3 - EP / Freemason
24	NEW 1		THE GOD ADRENALIN The Answers 77 / Bow
25	NEW 1		REDLIGHT 9Ts (90S Baby) / Polydor
26	NEW 1		SENANI Free / Senani
27	NEW 1		WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
28	NEW 1		SCARLETTE FEVER The Fever Rides Again - EP / Starfish
29	19	7	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / Parlophone
30	NEW 1		MARLETRON World Is Yours / Partyclasher Ent.



Ten Walls hit top spot

ANALYSIS

BY ALAN JONES

Many European territories have become prolific suppliers of quality dance music for UK consumption but one place that has missed out so far is Lithuania, with the rave anthem No Front Teeth by Metal On Metal briefly threatening to make the Upfront club chart in 2007 and nothing else from the country coming near to the chart

- till now. Vilnius-based Ten Walls - rumoured to be a recording alias of Mario Basanov - has released several cult tracks in the past year or so but the latest, the atmospheric Walking With Elephants, is a monster hit which jumps 4-1 this week, with a massive (23.56%) lead over the number two track, All I See by Bondax. Sam Smith scores his second Commercial Pop number one with mixes from Armand Van Helden and Grant Nelson transforming his latest hit, I'm

Not The Only One, into suitable floor fodder. Smith - who first made the Commercial Pop chart as a 16 year old in 2003, when Bad Day All Week got to number eight - previously reached number one with Money On My Mind in February.

There is no change at the top of the Urban club chart, where Iggy Azalea's Black Widow (feat. Rita Ora) squeezes out a minuscule second week victory, as Nicki Minaj's Anaconda slithers 3-2.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	6	IGGY AZALEA FT. RITA ORA Black Widow / Virgin/EMI
2	3	4	NICKI MINAJ Anaconda / Young Money/Cash Money/Island
3	4	4	FUSE ODG FT. ANGEL T.I.N.A. / 3 Beat
4	2	6	LETHAL BIZZLE FT. JME & TEMPAT Rariworkout / New State
5	5	5	PITBULL FT. JOHN RYAN Fireball / RCA
6	9	5	MR 2KAY Summer Girl (Samba) / Grafton
7	6	8	JUS NOW FT. BLAXX Leh Go / 3 Beat
8	8	5	BILLON Special / Rinse
9	15	5	MARLETRON World Is Yours / Partyclasher Ent.
10	13	4	WIDEBOYS VS. RUFF DRIVERZ Deeper Love Reloaded / World Wide Phonographics
11	NEW 1		KRISHANE FT. MELISSA STEEL Drunk And Incapable / Atlantic
12	14	7	CHRIS BROWN FT. USHER & RICK ROSS New Flame / RCA
13	17	7	T.I. FT. IGGY AZALEA No Mediocore / Grand Hustle/Capital
14	7	7	SIGMA FT. PALOMA FAITH Changing / 3 Beat
15	16	3	KELIS Friday Fish Fry / Nirja Tune
16	12	5	USHER FT. NICKI MINAJ She Came To Give It To You / RCA
17	NEW 1		DROX FT. SOJAY Answer My Prayer / Hsicaptz
18	27	3	MOXIE KICKS Soul For You / Catapult
19	11	11	JEREMIH FT. YG Don't Tell 'Em / Virgin/EMI
20	24	2	JOEL COMPASS Girlfriends / Outsiders/Polydor
21	18	5	NEW WORLD SOUND & THOMAS NEWSON FT. LETHAL BIZZLE Flutes / 3 Beat
22	19	7	PELTSMAN FT. KENNY THOMAS Your Love / Urban Sprawl
23	21	3	MERIDIAN DAN One Two Drinks / Pmr/Virgin/EMI
24	26	3	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
25	10	6	PHARRELL WILLIAMS Come Get It Bae / Columbia
26	22	14	WILL.I.AM FT. CODY WISE It's My Birthday / Interscope
27	NEW 1		G-EAZY Far Alone / RCA
28	NEW 1		DANIEL DAVID Me An U / Eagle Rush Global
29	20	3	JUNKANOO UNDERGROUND FT. DAVID HANNA See You Smile / Groove Cay
30	NEW 1		WILKINSON FT. TALAY RILEY Dirty Love / Ram/Virgin

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	CALVIN HARRIS FT JOHN NEWMAN Blame
2	CHASE & STATUS International
3	ALESSO Heroes
4	EXAMPLE 10 Million People
5	MICHAEL WOODS FT LAUREN DYSON In Your Arms
6	SBTRKT FT EZZA KOENIG New Dorp New York
7	TCHAMI FT KALEEM TAYLOR Promesses
8	TC Everything For A Reason
9	LILLY WOOD & ROBIN SCHULZ Prayer In C
10	KNIFE PARTY Resistance
11	DIMITRI VEGAS, MOGUAI & LIKE MIKE FT JULIAN PERRETTA Body Talk (Mammoth)
12	SANDER VAN DOORN, MARTIN GARRIX & DVBS Gold Skies
13	FEHRPLAY Pyara
14	CAMELPHAT The Act
15	HOT SINCE 82 Somebody Everybody
16	PIERCE FULTON Kuaga / Noon Gun
17	TITO WUN The Way You Do It
18	SICK INDIVIDUALS Lost & Found
19	FRIEND WITHIN The Label
20	DENIZ KOYU To The Sun

PRODUCT KEY RELEASES



▶ 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



▶ JESSIE J Sweet Talker 13.10

SEPTEMBER 15

SINGLES

- LILY ALLEN As Long As I Got You (Regal/Parlophone)
- JACOB BANKS Move With You (Atlantic)
- CASSADEE 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/Em)
- ELLA HENDERSON Glow (Syco)
- MARIANNE FAITHFULL Sparrows Will Sing (Dramatic)
- GEORGE EZRA Blame It On Me (Columbia)
- 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)
- PROFESSOR GREEN FT TORI KELLY Lullaby (Virgin)
- RUBYLUX FT LEE RYAN Lovers Of New York (Luxury-5)
- PAUL RUDD Night & Day (GlobeTracks)
- TENSNAKE & JACQUES LU CONT FT JAMIE LIDELL Feel Of Love (Virgin)
- VANCE JOY First Time (Atlantic)
- WHILK & MISKY Darklands (Island)
- WILD CUB Thunder Clatter (Virgin)

ALBUMS

- BLAKE MILLS Heigh Ho (Verve/Caroline)
- 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)
- DRIVE-BY TRUCKERS Go-Go Boots (Play It Again Sam)
- DUOLOGUE Never Get Lost (Wild Game)
- KERRY ELLIS Kerry Ellis (Swanwick/Absolute)
- LIA ICES Ices (Jagjaguwar)
- JOHNNY PARTRIDGE Dudes Dames + Cowboys (Big Hana)
- MAMAS GUN Cheap Hotel (Candlelan)
- 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

- ARCADE FIRE You Already Know (Sonovox/Virgin/Em)
- BEAR HANDS Giants (Narnet 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)
- EVERYJONG 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/Res)
- MIEL DE BOTTON Bad Men (Mdt)
- MIGHTY OAKS Brother (Island)
- NICK MULVEY Cucurucu (Fiction)
- RED LIGHT 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

- ALT-J This Is All Yours (Infectious)
- APHEX TWIN Syro (Narc)
- LEONARD COHEN Popular Problems (Columbia)
- CRIS CAB Where I Belong (Virgin/Em)
- DEEP PURPLE Copenhagen 1972 (Earmusic/Absolute)
- LUDOVICO EINAUDI Stanze (Decca)
- ERASURE The Violet Flame (Mute)
- THE FALL Creative Distortion (Serre)
- GARY CLARK JR Gary Clark Jr. Live (Narnet Brothers)
- GENESIS R-Kive (Virgin)
- JENNIFER HUDSON Jihad (Rca)
- LENNY KRAVITZ Strut (Roxie/Propri)
- LEE ANN WOMACK The Way I'm Livin' (Wek/Caroline)
- JOHN MELLENCAMP Plain Spoken (Island)
- PERFUME GENIUS Too Bright (Turnstile/Caroline)
- PROFESSOR GREEN Growing Up In Public (Virgin)

(Virgin)

- SBTRKT Wonder Where We Land (Young Turks)
- TONY BENNETT & LADY GAGA Cheek To Cheek (Polydor)

SEPTEMBER 29

SINGLES

- ABOVE & BEYOND Blue Sky Action (Auntabois/Caroline)
- STEVE ANGELLO Wasted Love (Rca)
- CHASE & STATUS International (Mercury)
- ELIZA + THE BEAR Light It Up Ep (Mi Familia)
- ELLA EYRE Come Back (Virgin/Em)
- EZRA VINE Celeste (Parlophone)
- GORGON CITY FT ZAK ABEL Unmissable (Virgin)
- ILL BLU FT JP COOPER Oceans (Island)
- JOHN HILLSLEY Railway Tracks (Creek/Absolute)
- KATE MILLER Neophyte Ep (Karma Artists)
- 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)
- SECRET SISTERS Rattle My Bones (Republic)
- JAMIE T Zombie (Virgin)
- 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/Pm)
- GERARD WAY No Shows (Narnet Brothers)
- YOUNG GUNS I Want Out (Virgin)

ALBUMS

- CHRIS THILE & EDGAR MEYER Bass & Mandolin (Nonesuch)
- THE EARTH Keltic Vodoo Boogaloo (Strangetown)
- MARIANNE FAITHFULL Give My Love To London (Dramatic)
- INSPIRAL CARPETS Inspiral Carpets (Cherry Red)
- JEREMIH Late Nights (Def Jam)
- THE LAST INTERNATIONALE We Will Reign (Rca)
- LOWER THAN ATLANTIS Lower Than Atlantis (Easy Life/Sony/Res)
- NICO MUHLY Two Boys (Nonesuch)
- CHRISTOPHER OWENS A New Testament (Turnstile/Caroline)
- PRINCE & 3RDEYEGIRL Art Official Age (Nog/Warner Brothers)
- PRINCE & 3RDEYEGIRL Plectrumlectrum (Nog/Warner Brothers)

(Nog/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)
- WILKINSON Lazars Not Included 2.0 (Extended Edition) (Ram/Virgin)

OCTOBER 6

SINGLES

- EXAMPLE 10 Million People (Rca)
- FLYING LOTUS You're Dead! (Narc)
- ARIANA GRANDE Break Free (Republic/Island)
- JUDAS PRIEST Down In Flames (Columbia)
- LA ROUX Kiss And Not Tell (Polydor)
- LUCINDA BELLE Where Have All The Good Men Gone (Decca)
- LUVBUG FT TALAY RILEY Resonance (Polydor)
- NICKI MINAJ Anaconda (Cash Money/Republic)
- MKTO Thank You (Rca)
- ONLY REAL Pass The Pain (Virgin)
- PITBULL FT JOHN RYAN Fireball (Mr 305/Polo Grounds)
- ANGUS & JULIA STONE Grizzly Bear (Virgin)
- HUDSON TAYLOR Chasing Rubies (Polydor)
- THE WEEKND Often (Republic/Island/Xo)
- WHILK & MISKY Babe I'm Yours (Island)

ALBUMS

- BRYAN ADAMS Tracks Of My Years (ASMI/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)
- OZZY OSBOURNE Memoirs Of A Madman (Epic/Legacy)
- PHILIP SELWAY Weatherhouse (Bella Union)
- SLOW MAGIC How To Run Away (Downtown/Sony/Res)
- STEVIE NICKS 24 Karat Gold - Songs From The Vault (Warner Brothers)
- TINASHE Aquarius (Rca)
- TWIN PEAKS Wild Orion (Communion)
- VARIOUS 6 Music (Island)
- JESSIE WARE Tough Love (Island/Pm)
- WE WERE PROMISED JETPACKS Unravelling (Far Out)
- WEEZER Everything Will Be Alright In The End (Island)

OCTOBER 13

SINGLES

- ALEX METRIC FT STEFAN STORM Heart Weighs A Ton (Atlantic)
- THE BLACK KEYS Gotta Get Away (Nonesuch)
- THE CHAINSMOKERS Kanye (Island)
- DEUX FURIEUSES Can We Talk About This (The Preservation Society/Presents)
- EMINEM FT. SIA Guts Over Fear (Interscope)
- FENCES Arrows (Atlantic)
- BEN HOWARD I Forget Where We Were (Island)
- I SEE MONSTAS Circles (Polydor)
- ILL BLU The Blu Oceans Project Ep (Island)
- KRISHANE FT. MELISSA STEEL Drunk And Incapable (Atlantic)
- DEMI LOVATO Really Don't Care (Hollywood/Polydor)
- MERIDIAN DAN One Two Drinks (Virgin)
- MISTA SILVA Green Light (Ft Syron) (Polydor)
- PAUL HEATON & JACQUI ABBOTT When It Was Ours (Virgin)
- STEVIE NICKS The Dealer (Warner Brothers)
- TAYLOR SWIFT Shake It Off (Mercury/Big Machine)
- WATERMATS Bullit (Polydor)

ALBUMS

- JESSIE J Sweet Talker (Island/Lava)
- JONATHAN ANTOINE Tenore (Sony/Classica)
- KINDNESS Otherness (Female Energy/Polydor)
- OSCAR AND THE WOLF Entity (Pias)
- SIVU Something On High (Atlantic)

OCTOBER 20

SINGLES

- ALEXA GODDARD So Taare (Island)
- CHARLI XCX Break The Rules (Asylum)
- HIGH CONTRAST AND CLAIRE MAGUIRE Who's Loving You? (Virgin/Em)
- JAMIE CULLUM FT GREGORY PORTER Don't Let Me Be Misunderstood (Island)
- RAE MORRIS Closer (Atlantic)
- TIEKS FT. CELESTE Sing That Song (Atlantic)
- WHILK & MISKY Love Lost (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@intendmedia.co.uk

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

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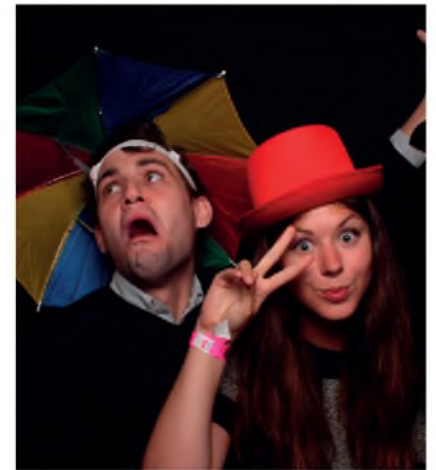
AIMING FOR THE STARS

The AIM Awards 2014 celebrated another year of indie greatness in the UK music industry last week at The Brewery in London. This year the honour roll included a surprise award for AIM's own Alison Wenham, which was presented by 2014's Pioneer Award recipient Martin Mills (pictured to the right) during his own acceptance speech. Elsewhere on the night, Sophie Ellis-Bextor picked up the award for Best Live Act, Independent Album of the Year went to Arctic Monkeys' AM and Domino was named Independent Label of the Year. Pictured on this page, clockwise from top right are Martin Mills (Pioneer Award) and Alison Wenham (Special Recognition Award), Ren Watt (Best Difficult Second Album), presenters John Kennedy and Alice Levine, Richie Hawtin (Outstanding Contribution to Music), London Grammar (Most Played New Independent Act) and Seymour Stein with Geoff Travis, who introduced Beggars founder Mills to the stage.



INSIDE THE PHOTOBOOTH

They say you don't truly know somebody until you've shared a photobooth with them (honestly, they do) and a quick scan across this page is a good indicator why. With a few drinks inside them, some suspect headgear and four opportunities to out-crazy the last bunch to occupy the booth, this lot of AIM Awards attendees let their facial creativity flow in front of the camera. Dotted around the page you'll find racous representatives from Warp Records and Cherry Red, Twin Atlantic with manager Aimmi, Visible Noise's Julie Weir and Deathwailz's Spencer Hickman plus BBC Radio 1's Jen Long.



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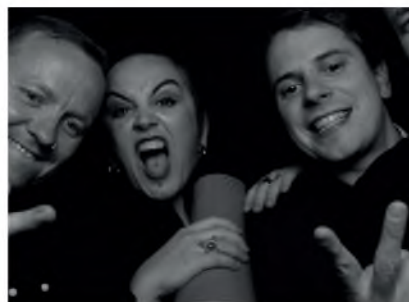
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"Bell bottom blues, you made me cry"

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