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MusicWeek



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CAPITOL RECORDS UK
CONGRATULATES

5 SECONDS
OF SUMMER



ON MAKING HISTORY...

US Billboard
#1 Album!

Biggest US Debut
Album of the Year!

Biggest US debut
by an Australian
artist ever!



5 SECONDS OF SUMMER



THE FACTS



2 million albums sold worldwide so far..
 4 million tracks sold worldwide so far..
 Billboard #1 Album with 258k copies sold!
 Biggest US Debut Album of the Year!
 Biggest US debut by an Australian artist ever!
 #1 on iTunes in 76 Countries!

VMA Nomination - 'Artist To Watch'
 Kerrang Award Winner - Best International Newcomer
 Winner MTV Buzzworthy Fan Favourite Breakthrough Band

2015 SOLD OUT ARENA TOUR

May 4 - Lisbon, **SOLD OUT**
 May 6 - Madrid, **SOLD OUT**
 May 8 - Turin, **SOLD OUT**
 May 9 - Milan, **SOLD OUT**
 May 10 - Zurich, **SOLD OUT**
 May 12 - Copenhagen, **SOLD OUT**
 May 13 - Stockholm, **SOLD OUT**
 May 14 - Oslo, **SOLD OUT**

May 16 - Berlin, **SOLD OUT**
 May 17 - Munich, **SOLD OUT**
 May 18 - Oberhausen, **SOLD OUT**
 May 20 - Amsterdam, **SOLD OUT**
 May 21 - Brussels, **SOLD OUT**
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 June 7 - Cardiff, **SOLD OUT**
 June 9 - Manchester, **SOLD OUT**
 June 12 - London, **SOLD OUT**
 June 13 - London, **SOLD OUT**



Modest!





BIG INTERVIEW

11 Basement Jaxx

"The musical landscape is ripe for us at the moment, the new house scene is familiar territory"



ANALYSIS

14 Rajar Q2 2014

"Pretty much all of BBC Radio's year-on-year metrics are growing, we've had a solid performance"



PROFILE

17 5 Seconds Of Summer

"All they talk about is what their fans want"

'A tremendous opportunity'

PANDORA/MERLIN DEAL WILL GROW REACH AND ROYALTIES SAYS MERLIN CEO CALDAS

DIGITAL

BY TOM PAKINKIS

The landmark deal struck by independent global rights agency Merlin and the world's leading internet radio service Pandora has been hailed as a significant win for independent labels and a big step in the internet radio platform's drive to work more closely with artists.

Pandora's first ever direct label deal, which was announced on Wednesday (August 6), is described as a comprehensive partnership designed to help independent labels and artists grow their reach and royalties.

Pandora CEO Brian McAndrews (*pictured, left*) told *Music Week*: "We see tremendous opportunity to work more closely with artists and the music industry to harness the incredible power of Pandora's platform. This partnership is Pandora's first ever direct label deal and, as such, is an important step in this direction."

"It's a true partnership that will grow our collective



businesses, help artists reach larger audiences and give our listeners an even better music discovery experience, personalised to their tastes," he added.

"The partnership is a winning arrangement for Merlin's independent labels, the artists they represent and for Pandora," said Merlin CEO Charles Caldas (*pictured, right*). "While specific financial terms are confidential, we can say that this agreement is designed to enhance the economics of all participants, including artists. As the partnership between



Pandora and Merlin succeeds and participating artists and labels build their businesses, the collective goal is to grow all royalty paychecks - whether to labels or artists - via this agreement."

The deal applies to Pandora's business in the US and will also see Merlin's labels and artists gain direct access to customised metadata and insights from the internet radio platform's 75m+ monthly active users.

"For the independent sector, internet radio is an increasingly important part of the digital

"The partnership is a winning arrangement for Merlin's independent labels, the artists they represent and Pandora. As the partnership succeeds and participating artists and labels build their businesses, the collective goal is to grow all royalty paychecks"

CHARLES CALDAS, MERLIN

market, and we want to see it continue to grow, and grow fast," said Caldas. "For the thousands of labels Merlin represents, this agreement with Pandora provides a real best of both worlds scenario: a hugely important opportunity to increase our members' revenues and access unparalleled opportunities for exposure, whilst continuing to support a collective licensing framework."

As part of the deal, Pandora will offer customised communication channels for artists on Merlin labels to directly engage with their fans.

"In a rapidly changing marketplace, this is a very exciting opportunity for independents," said Martin Mills, chairman of Merlin and of Beggars Group. "It's a win-win that allows us

to continue our strong support for the principles of collective licensing, whilst securing valuable advantages for Merlin's label and artist community."

The agreement is said to be structured to protect the economics of participating labels. As the partnership expands, Pandora and Merlin expect that the thousands of labels and artists involved will see their royalty payments increase significantly.

Pandora's founder Tim Westergren added: "We are deeply committed to harnessing the great potential of internet radio to help musicians of all career stages build their audiences. Independent music has always held a special place at Pandora. These are hardworking artists and their music deserves to be heard."

1Xtra to 'lead BBC youth drive' says Cooper



Despite a Q2 tumble in reach for 1Xtra, the station's controller Ben Cooper (*pictured*) has predicted that it will lead the way for the BBC when it comes to innovation and connecting with youth audiences.

1Xtra saw its reach slump 14.97% quarter-on-quarter in the latest RAJAR results with its Q2 audience of 937,000 representing a 1.08% drop year-on-year.

But, talking to *Music Week*, Cooper said he expected the

station to fluctuate around that 1 million mark as its "natural home", adding that he wanted to be more daring with the brand in future.

"1Xtra is much younger in its history than Radio 1 and I think we should experiment a lot more with [the station] to try things out with young audiences," he said.

"Radio gives you energy, a constant presence in the marketplace and an opportunity to reflect the zeitgeist immediately with someone

that you can hear talking. That means that radio will always be the most important thing that you do. But audiences are constantly telling us that you can't just do that, you have to add the buzz around [radio]. It will be very interesting to see in 1Xtra's future whether there's a much more even playing field between 'listen, watch, share.'"

Cooper went on to suggest that 1Xtra could even act as more of a leading light when it comes to

engaging with young consumers than its much more established sister station Radio 1.

"I think Radio 1 is so established, so famous and so traditionally a radio station that, yes you can do things and have a big impact, but if you really want to innovate and experiment, then 1Xtra is the brand to do that with. 1Xtra could really take the lead in terms of how the BBC relates to and connects with young audiences."

NEWS

EDITORIAL

A laughing matter



THERE WILL HAVE BEEN A SMALL SIGH of relief from rights-holders across the industry when Parliament passed what looks to be a fairly restricted right to parody last week. While clear guidance from lawmakers is yet to be seen, it's likely that would-be parodists will not be able to rip a track wholesale and jiggle about in front of a webcam in the name of comedy.

"The Government has suggested that the use of a few lines of song for a parody sketch is likely to be considered fair, whereas use of a whole song (e.g. on a spoof video) would not be and would continue to require a licence," senior associate at law firm Taylor Wessing Adam Rendle has told me. "Courts could introduce more flexibility but it will be much more difficult for would-be parodists to use the whole of a song than just small parts of it."

Little danger, it seems then, of Government having just provided the mother or all loopholes through which YouTube would become the bringer of even more free music, even if it is hidden in a minimised browser window.

But rather than looking at YouTube's top parodists as some sort of 'contained for now' cyber threat waiting for the day when it will be set free to spew your copyrights onto the internet as a by-product of its LOLtastic video clips, perhaps they could be seen as the next big opportunity for the music industry.

"If I look at what's popular on YouTube right now, I'm met with high-brow works including a Roadrunner and Hunger Games mash-up and a FIFA 14 video of two virtual footballers that look like they're kissing"

The power of a brilliantly inventive YouTube cover is well known (just ask Team Goye about the impact the '5 people on one guitar' cover of Somebody That I Used To Know had on the smash hit single's campaign) but there's nothing more viral than a pitch perfect comedy. If you can get the laughs, you can get the Likes.

Glance over at a lesser-known but still outrageously successful video platform called Vine, where videos of a few seconds can be strung together in creative ways, and you'll see a handful of smart cookies that have managed to rack up millions of followers and start fully-fledged careers off the back of what started as back garden whimsy.

If I look at what's popular on YouTube right now, I'm met with high-brow works including a Roadrunner (the cartoon, not the label) and Hunger Games mash-up, a FIFA 14 video of two virtual footballers that look like they're kissing and something called 'ESCAPED PRISONER PRANK!'

The music industry is well aware of how important it is to get the right match for a band when it comes to placing a track on the next big Hollywood blockbuster, and it would be no different if a publisher ever dared to approach the net's best parodists. But, done intelligently, could YouTube's bedroom comedians hold the keys to a brand new frontier for sync?

Tom Pakinkis, Deputy Editor

The Cribs sign with Sony RED

THREE-PIECE BAND ENDS DECADE WITH WICHITA

LABELS

■ BY RHIAN JONES

The Cribs have signed a deal with Sony RED ahead of the release of their sixth studio album after ending a decade-long relationship with Wichita Records.

Slated for a spring 2015 release, the new LP will be issued via the Sony label and artist services division and produced by Ric Ocasek (Weezer). French Kiss Records will handle the release in North America.

Discussing the deal, The Cribs' manager James Sandom (Red Light Management) said: "After a very enjoyable decade together with Wichita, the band felt the fresh impetus and a new approach would be advantageous for their sixth studio album. They have huge respect for Wichita, and fond memories of their achievements together.

"The simplicity of a label services set-up works well for The Cribs a decade into their career. The band thrives on the responsibility and freedom of being largely in control of their own destiny."

Headed up by MD Ian Dutt and senior label manager Ali Tant, Sony Red launched in January. Said Sandom: "We have long-standing working relationships with both Ian Dutt and Ali Tant at Sony Red – we were aware of their passion to work with The Cribs from the moment the company was established in the UK.

"Their belief that the next



"The simplicity of a label services set-up works well for The Cribs a decade into their career. The band thrives on the responsibility and freedom of being largely in control of their own destiny"

JAMES SANDOM, RED LIGHT MANAGEMENT



chapter for the band can be their most successful is exciting. They understand the ethos, spirit and unique status this band has in British alternative culture, how to maximise that in the modern market, and share the ambition to grow the band internationally."

After being honoured with *NME*'s Outstanding Contribution award and the Spirit Of Independence accolade from *Q Magazine*, The Cribs released their career-spanning 'best of' collection *Payola* last year. The band are currently fulfilling live commitments with various appearances over the summer months – recently headlining Truck Festival and Sheffield's Tramlines amongst others. They

head to the studio in autumn to start work on the new album.

Discussing the project, Sandom said: "At the heart of it, the music needs to speak for itself ahead of any strategy. The band will work with Ric Ocasek for the first time – a producer that understands the art of making timeless characterful alternative records and has worked historically with Weezer, Guided By Voices and Bad Brains amongst others – three artists with aesthetic similarities in varying ways with The Cribs.

"The ambition is that the band makes their career-best record creatively, and we can find the audience that a career-defining album by The Cribs deserves."

Music Week and Shoot launch Fantasy Football tournament



In celebration of the music business' love affair with the beautiful game, football fans from across the music industry have the chance to compete in *Music Week's* Fantasy Football tournament in association with music promotion firm Shoot Music.

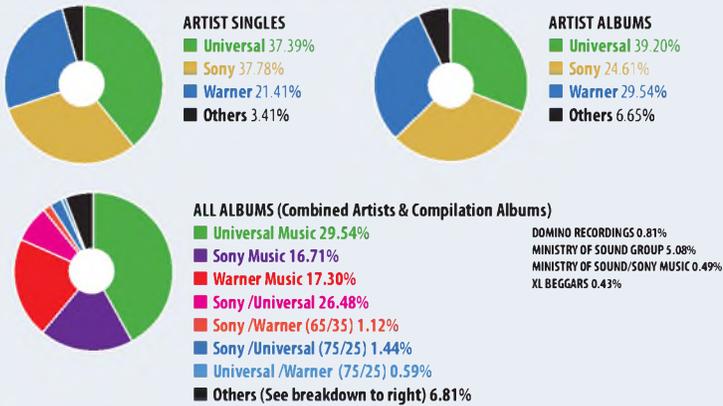
The game will be hosted with the Premier League official game Fantasy Premier League and starts August 16. Each entrant has £100 to spend on a squad of 15 players and will score points for goals, assists and clean sheets

every week. The winner will be awarded a Shoot Music Week Big Cup, with medals for second and third places and a Shoot Music football for a further ten runners up.

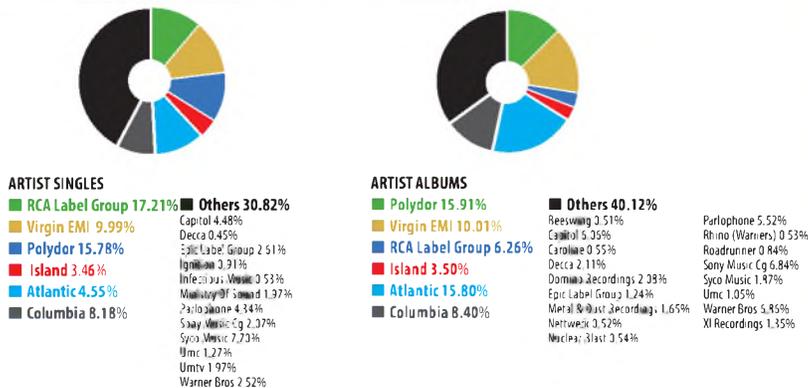
To enter, head to shootmusic.co.uk/fantasyfootball and click through to the game. After choosing your team, click on 'Join A League', then 'Private League' and enter the code 58329-18871. Entrants must work in the music industry to take part in the league.

MARKET SHARES

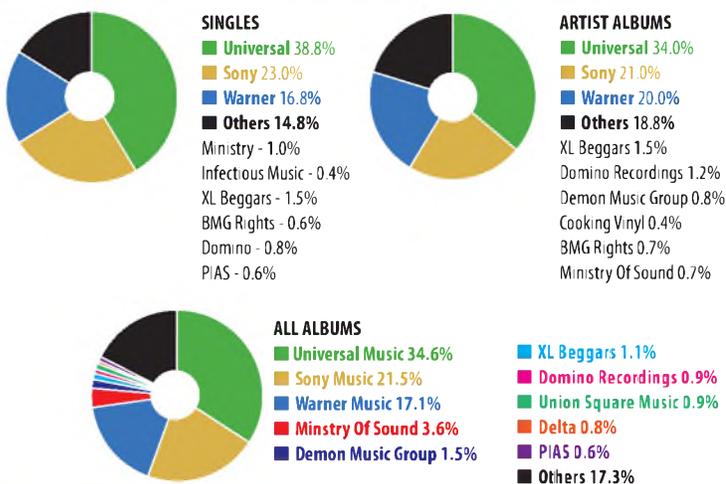
WEEK 31: TOP 75 SHARE BY CORPORATE GROUP



WEEK 31: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



CAPITOL'S RAPHAEL RALLIES THE TROOPS

5 Seconds Of Summer 'can stand with the best'



TALENT

BY TOM PAKINKIS

Capitol Records has its sights set on long-term, top level status for 5 Seconds Of Summer following the band's No.1 debut in the US charts last week with their self-titled album.

Having already reached No.1 globally on iTunes in 76 countries, the 5 Seconds Of Summer album topped the Billboard 200 with more than 253,000 copies sold in its first week, becoming the biggest new artist debut of 2014.

Speaking to *Music Week*, Capitol UK boss Nick Raphael said that the sky is now the limit for the Australian pop-rock band.

"Whoever the biggest acts in the world are, whether that's One Direction, Rihanna or Bruno Mars, it's our ambition to be spoken about alongside those with equal status," he said.

Raphael was keen not to single out any one act when talking about the kind of company he would like the band to be seen alongside, but said that he wanted to help them establish a long-term successful career like a number of current mainstream greats.

"I don't have my eye on any one individual band or act, I just want to make sure that we're in the same space in terms of TV shows, radio, sales and so on. I want [5SOS] to be an act that, when you're booking an award show, they're among the first four acts you try for.

"We want to find our own space, cross over to the mainstream and to have success across many albums like Rihanna, Bruno

"It's now the job of all involved to make sure that we cross the band over. I hope that comes with [next single] Amnesia"

NICK RAPHAEL, CAPITOL UK

Mars or One Direction," he said.

The exec has pinpointed the next task for Capitol and the band's representation Modest! Management as making sure the four-piece continues to diversify its fanbase, and he hopes that their next single Amnesia – released on September 7 – will go a long way to achieving that.

"It's now the job of all involved to make sure that we cross the band over," he said. "I hope that comes with Amnesia because I think it's a special record. If we can achieve it with that single then brilliant and, if we can't, we have to make sure that the next album is full of brilliant songs.

"I want them to be a real act that when a release date is set, everyone else wants to move out of the way because they know a big record is coming," he added. "That's the ambition and we hope that we're at the beginning of a career. The band are good enough, the management are seasoned enough – they're as good as you get – and Universal has huge ambitions for them. It's lovely to be in a company where, from the very top down, they are conscious of your band and the success it can have and want it as much as we do."

Turn to page 17 for the full 5 Seconds Of Summer interview with Nick Raphael

NEWS

NEWS IN BRIEF

■ **COPYRIGHT:** The House of Lords has voted in favour of a law that will give people the right to alter copyrighted work for 'caricature, parody and pastiche'. The Copyright and Rights in Performances (Quotation and Parody) Regulations will come into force on October 1.

■ **APPLE:** Beats is now officially part of Apple, after the \$3 billion acquisition closed on Friday (August 1). Ian Rogers, CEO of music streaming subscription service Beats Music will now also oversee iTunes Radio as part of the acquisition.

■ **HMV:** Entertainment retailer HMV finds itself second only to Amazon in fresh data measuring the performance of supermarkets, High Street and online brands in the UK's entertainment retail sector in Q2 14. In the 12 weeks ending July 6 2014, HMV claimed a spend share of 14.7% across UK entertainment retail, which includes physical sales of videos, games and music, according to Kantar Worldpanel research.

■ **LIVE NATION:** Live Nation's ticketing income increased 10% in the second quarter of 2014, reaching \$371 million, although overall profits fell 60% and total revenues dipped 1% year-on-year. The company reported revenues of \$1.67 billion and a profit of \$22.9m in the last quarter - down from \$581m profit at the same point last year.

■ **MUSIC BIZ:** YouTube's product manager Fred Betelle has been elected chairman of the Music Business Association's (Music Biz) Board of directors. Betelle replaces Rachelle Friedman of J&R Music & Computer World, who retired from the Board during the Music Biz 2014 conference after serving seven terms.

■ **UMPG:** Universal Music Publishing Group chairman and CEO Zach Horowitz has stepped down from his position after 30 years at the company. In an email to staff, Horowitz said: "After a wonderful 30 years at Universal Music Group it's time for me to explore other opportunities." Horowitz has led UMPG since 2012 after 12 years as COO of Universal Music Group.

■ **GLOBAL:** One in every eight artist albums sold across the globe in 2013 was from a British act. The 13% share of global album sales for UK artists last year was down slightly on 2012 (13.3%) but up one for both 2011 and 2010 when the British share stood at 12.6% and 11.3% respectively.

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SECTOR IN RUDE HEALTH FOR NOW SAY BBC, BAUER AND 6MUSIC BOSSES

UK radio 'must adapt to consumer behaviour'

RADIO

■ BY TOM PAKINKIS

Top UK radio executives across the BBC and commercial radio are united in identifying the need for the sector to keep moving with the times to retain consumer interests.

In the wake of RAJAR results for the second quarter of 2014, both BBC Radio 2 and 6 Music controller Bob Shennan and Bauer Radio London's managing director Steve Parkinson have described the UK radio industry as in good health, but warned that it must evolve in the face of digital progression and increased competition from elsewhere across the entertainment industries.

"If there's one general thing that I'm always anxious about, it's the number of hours that people listen," Shennan told *Music Week*. "Radio 2's reach is colossal and 6 Music's is really stunning for a digital station about alternative music, but the first thing I always look for is how many hours each listener is listening for."

"In the case of Radio 2 we have more hours than any other station but I'd like to keep that up and we know there's a huge amount of competition for the audience's attention," he added. "We want radio to continue to thrive. Some of the other radio stations in the UK have really suffered, especially those that are focused on younger audiences, so that's one of the



"We want radio to continue to thrive. Some of the radio stations in the UK have really suffered, especially those that are focused on younger audiences, that's one of the areas I'm keen to bolster"

BOB SHENNAN, 6 MUSIC AND RADIO 2

areas that I'm particularly keen to bolster."

Radio 2 recorded 11.7 hours per listener on average, according to the latest RAJAR figures for Q2 2014 - down 3.03% quarter-on-quarter but flat year-on-year. Reach for the station was up 0.34% year-on-year with breakfast star Chris Evans (pictured) increasing his own

hours again."

Parkinson was similarly optimistic about the state of commercial radio but said that he was looking forward to gaining more room for expansion in digital. "Commercial radio is in rude health at the moment, and the transition to digital is really satisfying," he said. "It's a great thing for listeners too as there is more choice for them available on digital platforms. As an industry we need to continue to listen to audiences and to offer them the right mix of music, personality and features and also recognise the changes in consumer behaviour."

"The challenge is not consumer demand, but available DAB spectrum as the only national commercial DAB multiplex is at full capacity," he said. "This is why we welcome Ofcom's advertisement of a second national DAB multiplex, which would enable Bauer Radio and other broadcasters to offer the audience even more choice."

"We also need to adapt to a world where engaging with a radio brand isn't limited to its live broadcasts. We would welcome moves by RAJAR, to capture listening to 'listen-again' and content on other platforms like YouTube, for example, as an accurate picture of engagement with a brand."

■ **Turn to page 14 for full comment and analysis on the latest RAJAR figures**

Warner/Chappell extends deal with Rihanna hitmaker

Warner/Chappell has extended its worldwide publishing agreement with songwriter, producer and recording artist Terius Nash a.k.a The-Dream.

Nash is renowned for composing such chart-topping hits as Rihanna's *Umbrella*, Beyoncé's *Single Ladies* (Put A Ring On It), and Justin Bieber's *Baby*, as well as releasing his own critically acclaimed albums *IV Play*, *Terius Nash: 1977*, and *The Love Trilogy*. He recently announced the release of his latest EP, *Royalty: The Prequel*, the first on his new label, *Contra-Paris*.

Under the agreement, Warner/Chappell will continue

to publish Nash's entire catalogue of music.

Nash said: "It's a great day. I feel we have unified the family overall, and all have a concrete goal in mind, which is making great music. None of this is possible without a dream, and as big as my dreams are, no dream is possible without God. I'd like to thank Big Jon [Platt, Warner/Chappell president, North America] for showing up like a lord, as well as my team: Mark Stewart, Chaka Pilgrim, and Merck 'MM' Mercuriadis. I would also like to thank the millions of fans that take me into their hearts and homes, whether it's my own personal music as

audience to 9.90m in the quarter.

"I think UK radio is healthy. I think creatively it's incredibly healthy," added Shennan. "Across the BBC and commercial sector we've got a range of high quality services, presenters and formats. But I think the big challenge for us all is that we maintain the loyalty of our audience, which is about

The-Dream, or through my catalogue filled with family and friends. I thank Beyoncé and Jay for being family, trusting my thoughts beyond just the words, and allowing my impact on their presence. And to Rihanna for trusting me to be me, and be the glue that held albums together. Thank you to Ryan Press, who believes in me, and also the whole Warner/Chappell family. *La Familia*."

Platt added: "The-Dream has written some of modern pop's most influential hits and is responsible for career-defining collaborations with one superstar after another. He's that rarity in our business—a genuine triple-

threat: a brilliant songwriter, an ace producer, and a compelling artist in his own right. We're very happy to continue working with such a gifted and prolific talent, and look forward to the next chapter in his career."

Nash's work has been honoured with top industry accolades, including the Grammys for Song of the Year (*Umbrella* and *Single Ladies* (Put A Ring On It)), and Best Rap Song (Kanye West's *All Of The Lights* and Jay Z's *Holy Grail*), among many others. His music has been recorded by artists such as Britney Spears, Mariah Carey, Usher, Ciara, Diddy, and more.

CHRISSIE HARWOOD

1952 - 2014

*Chrissie was a great friend
and admired colleague.
She was loved, respected
and appreciated by so many
people in her 30 years in
the music industry and will
be missed greatly.*



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IMOGEN HEAP AMONGST ACTS TO BENEFIT FROM THE MUSIC EXPORT GROWTH SCHEME

Sixteen artists to receive share of £250K Government funding

TALENT

■ BY RHIAN JONES

The artists set to benefit from £250,000 worth of Government funding to promote British music around the world have been revealed, with the likes of Imogen Heap (pictured) and The Wombats on the list.

Via the third round of the Music Export Growth Scheme, the independent music companies behind 16 chosen acts will be awarded a share of the cash to increase international sales. The scheme has been set up by UK Trade & Investment (UKTI) and the BPI.

Also amongst recipients are alternative rock band Fearless Vampire Killers, electropop act Fenech-Soler, London five-piece Hadouken and folk-rock act Dry The River.

"Landmark albums and popular records from the canon of British music continue to form a strong core of UK music sales around the world," said BPI director of independent member services Chris Tams. "And in recent years we have started to witness more artists from the independent community top the charts and perform sell-out shows on the international circuit. The Music Export Growth



Scheme has a role to play in this success and we are already seeing an encouraging return on the investment made by the Government, as bands embark on tours with iconic bands like The Rolling Stones and the Manic Street Preachers.

"We are calling on more great talent from across the nations to apply. It's an invaluable funding opportunity for developed UK acts."

The scheme was announced in October 2013. Since then, more than £750,000 has been granted to 28 different music companies across the UK with acts spanning the genres of indie, rock, classical, hip hop, soul, acid punk, dance, pop and urban. A further £1.75 million will be made available over the next two years as part of the Government's plan to encourage 100,000 small businesses to export. Acts previously supported include

The artists to receive a share of just over £250,000 provided to independent music companies span a cross-section of genres including alternative/rock, electropop, dance, hip hop and soul music. The names are as follows:

- Antlered Man (from London), and Black Moth (Leeds) (touring jointly), signed to New Heavy Sounds
- Dry The River (London), signed to Stephen Budd Management
- Fearless Vampire Killers (London) signed to Wiseblood Management
- Fenech-Soler (from Kings Cliffe, Northamptonshire), signed to Fwinki Music
- Fink (Brighton), signed to ATC Management
- GHETS (London), signed to Disrupt Ltd.
- Hadouken (Leeds), signed to ATC Management
- Imogen Heap (Essex), signed to Megaphonic Ltd
- Max Cooper (originally from Belfast), signed to Agency X Artist Management
- Smoove & Turrell (Newcastle), signed to Jalapeno Ltd
- The Answer (Belfast), signed to TAP Music Ltd
- The Heavy (Bath), signed to Redlight Management
- The Wombats (Liverpool), signed to SB Management
- The Wytches (Peterborough), signed to Raygun Music
- Waylayers (London), signed to Merrington Music Management

Metronomy, Young Fathers, Slow Club, Public Service Broadcasting and Holy Mountain. As a result of the grant, bands have been able to secure touring slots with The Rolling Stones and Manic Street Preachers, while others have gone on to secure publishing, sync, and distribution deals. The scheme re-opens for applications on Tuesday, August 12.

John Kennedy, chair of the Music Export Growth Scheme,

said: "As we move to our new invitation for applications we are beginning to see the results of this commitment by the Government to our industry.

"We are seeing the money being successfully used as seed money to launch or build on international careers. The variety of uses that successful applicants are making of the funds is itself a testament to the innovation that these grants can drive."

OfficialCharts.com reaches 2M users

The Official Charts Company's website has reached two million monthly unique users as it reveals record-breaking performance.

OfficialCharts.com was Britain's fastest growing music platform of 2013 according to Comscore data. Since October 2011 - when the site was repurposed as an editorially driven music platform - audience growth has neared 500%.

The news comes as the Official Charts Company reveals the appointment of a new editor and prepares for

a revamp this autumn. Rob Copsey, the former music editor of Digital Spy, will take over from Dan Lane as editor of the site from September.

Chief executive of the Official Charts Company, Martin Talbot, said: "OfficialCharts.com has grown from being a modest communications website to become a highly visible, extremely popular pop website for music fans everywhere - driving awareness and recognition of the music

industry-owned music brand. To grow from around 350,000 monthly visitors to more than two million in less than three years is staggering.

"Much of the credit for this goes to the brilliant work put in by brand manager, Lauren Kreisler, and content manager, Dan Lane. We are desperately sad to see Dan go, but if anyone can follow and build on his work Rob can - and we are delighted that he is joining us to take OfficialCharts.com to the next level."

Plans for the revamp in

autumn include the creation of a mobile responsive platform - which aims to provide a seamless user experience across desktop, tablet and mobile - and delivering a raft of enhancements and added functionality, details of which will be announced in the coming weeks.

Said Copsey: "I'm thrilled to be joining OfficialCharts.com at such an exciting moment in its journey. The team have done a brilliant job so far and I look forward to building on their

work on a brand new site that continues to be authoritative while delivering the very best in all things music."

Reporting into Kreisler and Talbot, Copsey will lead the Official Charts editorial team in conjunction with part-time online editor, Justin Myers, and supported by content and marketing assistant, Olivia Moss. Copsey is currently focused on developing editorial strategy for the site's next phase of growth ahead of its forthcoming relaunch.

DATA DIGEST

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

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POS	EVENT	POS	EVENT
1	BLINK 182	11	NORMAN JAY
2	SBTRKT	12	THE PRETTY RECKLESS
3	CLEAN BANDIT	13	ANDY C
4	ROBERT PLANT	14	THE QUEEN EXTRAVAGANZA
5	ANNIE MAC	15	CLUB NME
6	KASABIAN	16	ELLA EYRE
7	UB40	17	DEAD KENNEDYS
8	CHILDISH GAMBINO	18	SLASH
9	CONVERGE	19	CATFISH & THE BOTTLEMEN
10	KINGSLAND ROAD	20	MILKY CHANCE

ticketweb



POS	EVENT	POS	EVENT
1	ED SHEERAN	11	BANKS
2	THE KILLERS	12	VAN MORRISON
3	MOTORHEAD	13	JAKE BUGG
4	LINKIN PARK	14	ONE DIRECTION
5	RIXTON	15	LADY GAGA
6	FOO FIGHTERS	16	UB40
7	5 SECONDS OF SUMMER	17	ELLA EYRE
8	SAM SMITH	18	SLASH
9	THE VAMPS	19	PALOMA FAITH
10	KASABIAN	20	PIERCE THE VEIL

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@jackieantas If anyone is wondering, I'm #TeamOrlando all the way. (*Jackie Antas, Ticketmaster*) Wednesday, July 30

@CATHFACTORY Favourite news story of the day - Orlando Bloom taking a swipe at Justin Bieber in a restaurant in Ibiza. (*Cath Hurley, Rough Trade Records*) Wednesday, July 30

@MikeDiver In other news: @jenlong just said "keep it locked" on BBC 3, without which I'd have gone to bed without closing the back door. Thanks, Jen. (*Mike Diver, Clash Magazine*) Thursday, July 31

@chloemelick All those branding regulations seem to have gone out the window on Radio 1 this morning. Power of Ibiiza (*Chloe Melick, INSIDE/OUT*) Friday, August 1

@jameshanley5 You can hear the @Dannymcfly @GeorgiaHorsley1 wedding do from my parents' house. @mcbusted (presumably) just played Year 3000. What a treat. (*James Hanley, Audience/Live UK*) Saturday, August 2

TWEET OF THE WEEK

@ArrJayEII But what flippin festival spends £1.7m in its first year?! NEARLY TWO MILLION POUNDS. Oh my eyes. (*Becky Laverty, Pioneer Music Press*) Saturday, August 2

@allymcrae Can't believe I was allowed to do that. I don't thiiiiiiiiink I said anything wrong, thank you all for the tweets. Mind blown. (*Ally McCrae, BBC Radio 1*) Sunday, August 3

@alexisbroken Wacken Open Air sold out all 75000 tickets for 2015 already. The tickets went on sale this morning. The 2014 fest finished last night...wut. (*Alex Berry, Invictus Music*) Monday, August 4

@SrhHswl mondays. this is not the day of the week you're looking for. you can go about your business. move along. (*Sarah Haswell, SoundCloud*) Monday, August 4

@mr_trick It's surely the sign of a great writer that I can love reading them even when I disagree with what they're saying. *doffs cap @ John Doran* (*Darren Hemmings, Motive Unknown*) Tuesday, August 5

@tom_aspaul Hats off to the guy on Shoreditch High Street in a PLUMBASE van, blasting out Victoria Beckham 'Out Of Your Mind' #thistunesgonnapunishyou (*Tom Aspaul, Global Publishing*) Tuesday, August 5

shazam

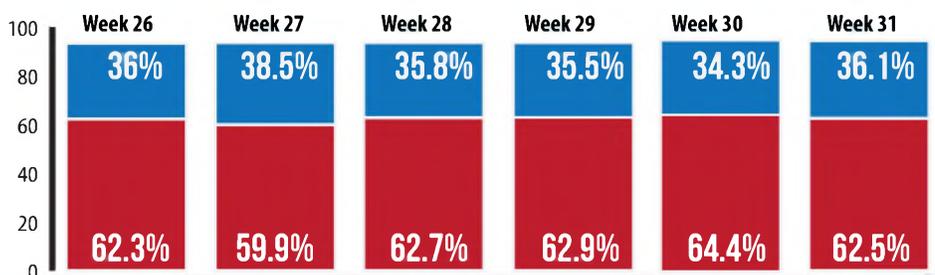
FUTURE HITS



The latest most popular Shazam new release chart:

- 1 DAVID GUETTA
Lovers On The Sun
- 2 DUKE DUMONT
Won't Look Back
- 3 LILLY WOOD & THE PRICK & ROBIN SCHULZ
Prayer In C
- 4 WANKELMUT & EMMA LOUISE
My Head Is A Jungle
- 5 CLEAN BANDIT
Come Over
- 6 KIESZA
Giant In My Heart
- 7 TEN WALLS
Walking With Elephants
- 8 SIGMA
Changing
- 9 OLIVER \$ & JIMI JULES
Pushing On
- 10 PASSENGER
Whispers

DIGITAL vs PHYSICAL



WKS 26-31
The UK market share for all albums in the past five weeks

DIGITAL
CD
Official Charts Company

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PICTURE OF THE WEEK

Abbey Road Studios



BASS CAMP

Friday, August 1: Abbey Road Studios, London: BMI held the first performing rights organisation-sponsored songwriting camp, taking over Studio 3 for three days. L-R: Front row: Tina Hart (BMI London), Jasmine Nelson, Ineabell Diaz, Leslie Mendelson, Jess Bennett, Brandon Bakshi (BMI London), Henry Leschallas. Back row: Alexis Grower (Magrath & Co.), Sky Adams, Andrew Mackay, Jeff Cohen, Christian Wright (Abbey Road), Simon Aldridge (BMI London), Adam Townsend (APRA).

BPI SALES AWARDS: WEEK ENDING AUG 3



ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION

LINK PARK Hybrid Theory (ALBUM) *5xPlatinum*

VARIOUS ARTISTS Now That's What I Call Music! 88 (ALBUM) *Platinum*

SAM SMITH In The Lonely Hour (ALBUM) *Platinum*

VARIOUS ARTISTS Just Great Songs 2014 (ALBUM) *Gold*

5 SECONDS OF SUMMER 5 Seconds Of Summer (ALBUM) *Gold*

LANA DEL REY Ultraviolence (ALBUM) *Gold*

EDDY GRANT The Very Best Of – Road to Reparation (ALBUM) *Silver*

VARIOUS ARTISTS Disney Sing-along – Frozen (ALBUM) *Silver*

CHER Believe (SINGLE) *3xPlatinum*



The British Recorded Music Industry

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

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

TAKE A BOW TEAM JUNGLE



THE LOWDOWN

Album: Jungle
Highest chart position: No.7

Label: XL Recordings

Managing director: Ben Beardsworth

A&R: Imran Ahmed

Publisher: Angus Blair
(Global Talent Publishing)

Manager: Sam Denniston

(Verdigris Management)

Legal: Berkeley Edwards (Clintons)

Press & PR: Jon Wilkinson/Patrick Johnson

National radio: Brad Hunner (Radar Plugging)

TV: Chris Bellam (Beggars)

Live agent: Ed Thompson/Natasha Bent
(The Agency Group)

SALES STATISTICS



CHART WEEK 31 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,772,181	946,698	471,886	1,418,584
PREVIOUS WEEK	2,820,521	901,292	553,474	1,454,766
% CHANGE	-1.7%	+5%	-14.7%	-2.5%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	91,174,779	33,067,140	10,848,382	43,915,522
PREVIOUS YEAR	106,690,155	38,003,854	10,825,745	48,829,599
% CHANGE	-14.5%	-13%	+0.2%	-10.1%

PROFILE

ON THE RADAR CRIS CAB

BY CORAL WILLIAMSON

American singer Cris Cab has barely taken a step in Paris when he talks to *Music Week*, but it looks like he's got a long day ahead of him, with a potential ten hours of studio time planned.

"Paris is almost like my base," he explains. "Every time I come out to Europe, I'm here the most. I usually find myself taking time off here, coming in between other places. Before, I was just travelling, doing festivals."

While in Paris, Cab is planning to work on new music. His debut album isn't even out yet, but he's already working on a second one. He says: "As you know, it takes a long time. Now that we're just putting out the first one, we want to get a head start."

"You never know when you'll find that one urgent song as well. You're always looking for that."

The 21-year-old adds: "As you get closer to the deadline of the album, people start rushing

you and you don't want that to happen. So to get ahead of them and start cranking out some records means there's no pressure when the time comes."

This could easily be one of the lessons his mentor, one Pharrell Williams, has passed onto him over the years. "I first met [Pharrell] when I was 15," Cab says. "And I began working with him about a year or so later."

"A friend of the family knew Pharrell. He wasn't in the music business, but he was nice enough to bring me to the studio, and had me play my music. [Pharrell] really dug it and gave me great advice."

"About a year later, after I'd been following his advice, I went back and he was blown away. He really became my mentor at that point, teaching me and showing me the ropes."

Cab will be opening on Pharrell Williams' upcoming European tour, sticking with his mentor who also co-wrote several tracks on his debut album. He points out:



"There's not too many writers on the album."

"I wrote about half of it myself. Other than that, I collaborated with a few key producers and writers such as Pharrell, Dallas Austin and my production partner PJ McGinnis. And Wydeleaf Jean."

Although Wydeleaf Jean is added almost as an afterthought, it's clear his involvement is very important to Cab. "I consider him another one of my teachers," he says. "He taught me so much

about recording and writing. He's also just been a great friend in the music industry."

The young artist is keen to become a mentor to others. The title of his album, *Where I Belong*, is based on his own youth and early studio experiences: "It reminds me of growing and putting this project together. It's a time in everybody's life, going from teenager to young adult, where you're figuring out what you want to do, what you want to portray."

ESSENTIAL INFO

RELEASES

2014

August

10 Single: Liar Liar

September

22 Album: *Where I Belong*

MANAGEMENT

Primary Wave Talent Management

LABEL

Virgin EMI

Cab notes: "The main thing for me is releasing music. Music I can stand behind. It's about spreading the music and helping other people, having it touch them in some way."

"I'm already giving advice to younger artists, having them record in my studio. Music is the passing of the torch, from one generation to the next. It's not worth anything if you keep it inside you."

"To help inspire people to make music is the most amazing thing. I'm sure that's what Pharrell sees in what he does. As a producer, he's really great at getting inside the artist's head, seeing what they want to put out."

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BIG INTERVIEW BASEMENT JAXX

‘WE WANT TO MAKE A DIFFERENCE’

Ahead of releasing their seventh album *Junto* (Spanish for ‘united’) on August 25, UK producer/DJ veterans Basement Jaxx discuss world peace, economic sense and futuristic conventions



TALENT

■ BY RHIAN JONES

Felix Buxton and Simon Ratcliffe of Basement Jaxx are having one last shot at “getting down with the kids”. Their seventh album *Junto* is back to the fun, frivolous and carefree ways that the production duo are best known for. Encompassing thirteen feel-good tracks, it’s a welcome return after a five-year break from the pop world.

During a 15-year career spawning six albums (plus two compilations) and 29 singles, Basement Jaxx took their foot off the pedal when coming to the end of their contract with XL Recordings in 2009. Their last album *Zephyr* was a soundscape ‘creative concept’ project, described as “33 minutes of synth washes, ethnographic pastiches, and soft-rock jams,” by *Pitchfork*.

But the pair have been keeping busy since, with musical side projects, two film scores, touring and moving studios from Loughborough Junction to Tileyard in Kings Cross filling their time.

Junto took two years to finish and has been written in collaboration with a number of featured vocalists – US creative Mykki Blanco and young singer/songwriter ETML, most notably. It will be released via their own label Atlantic Jaxx with distribution going via [PIAS] Cooperative on August 25.

“This brilliant record is firmly rooted on the

“This brilliant record is firmly rooted on the dancefloor and sees Basement Jaxx back to doing what they do best. I like to think *Junto* will position them amongst the contemporary dance music scene that they have quite clearly influenced” ANDREW MANSI, MANAGER

dancefloor and sees Felix and Simon back to doing what they do best and what people really want from Basement Jaxx,” says manager Andrew Mansi.

“The band are hugely respected for their past work and I would like to think this record will position them amongst the contemporary dance music scene that they have quite clearly influenced.”

Basement Jaxx released their first EP via Atlantic Jaxx back in the early ‘90s and spent around five years building up a reputation while DJing and hosting monthly parties in Brixton. Emanating from the punk/garage scene, interest from record labels started to pique after their single, *Fly Life*, reached No.19 on the UK Singles Chart in ‘97. XL A&R Nick Worthington encouraged the two to market themselves as a fully-formed band, rather than producers in the background, and they signed a five-album deal (*Zephyr* was an extra that didn’t receive any marketing) with the label soon after.

ABOVE
It takes two: Felix Buxton (left) and Simon Ratcliffe (right) have been making music together as Basement Jaxx for more than 20 years

A healthy output followed, and names like Lily Allen and Dizzee Rascal enjoyed their first taste of success by featuring on Jaxx tracks. Thanks to singles like *Do Your Thing*, *Where’s Your Head At*, *Romeo* and *Raindrops*, the duo have consistently remained prominent fixtures in the British music scene.

The US hasn’t been so kind, however, and a label deal with Astralwerks came to an untimely end in the same week Buxton and Ratcliffe were awarded a Grammy for their third album *Kish Kash* in 2005. Mansi feels they “have a better shot” at the US market than with their last two records with *Junto*.

Atlantic Jaxx lay fairly dormant bar a few releases and it’s now being fully revived for *Junto*.

We sat down with Buxton and Ratcliffe to find out where they are in 2014 and were rewarded with philosophies on life, love and, of course, the music industry.

It’s been five years since your last album; did you ever think you’d make one again?

Felix Buxton: People were saying, “House music is coming back and people are doing stuff really Basement Jaxx-y. Why don’t you just do one of your own?” So we thought we’ll try and get down with the kids one more time, then grow old gracefully and do penny whistle albums or whatever. The musical landscape at the moment seems ripe

BIG INTERVIEW BASEMENT JAXX

for us to put an album out there. It's probably thanks to Daft Punk actually - last year in the throes of Lady Gaga, EDM and dubstep/pop/euro, they came along and went in the opposite direction. They opened the doors for slower music, sexy music and the whole deep house thing in the UK that's been going on. That's because people want to get into a groove a bit. Raving is one thing, and it's working very well in America, but it's not the same as having a sexy dance.

What are your ambitions for Junto? Are you gunning for chart success? Does that matter?

Simon Ratcliffe: Just to make an indentation in the world and make a difference - that it permeates somehow into people's consciousness. For us it's about getting back out there and letting people know that we are alive, communicating our general vibrations and a sense of our relevance. Off the back of that other things arise; whether we do another album is all dependent on that.

FB: That it creates world peace! Other than that, I don't believe in having any expectations with anything because all you can do is your best and go forward, that way you are not going to be disappointed. Some of the best things ever don't peak at the time they are meant to.

You've shied away from featuring big names, why? And what was it that attracted you to the singers that you did work with?

FB: No-one is particularly known except Mykki Blanco who's known a bit in the States but in a very leftfield unknown way. We were eager not to get big names because nowadays everyone is featuring everyone. We want to try and get back to the soul of the music and not make it a corporate pop, international punch project. Mykki Blanco is very original; she's got her own thing going on.

SR: [With both Blanco and ETML] it's authenticity. ETML has just come out of school and he's not been manufactured by the industry, he's very fresh to it all and totally up for trying anything. His voice doesn't sound like it's from a computer, it's real. There are tons of people that can sing really nicely but it doesn't touch you - we've always gone for people who might not be perfect singers but they have character, something in their voice that keeps you there.

There's a female singer on the record too...

FB: Tara - I saw her at a singers and poets night in Shoreditch. She performed there and had a lovely voice. We tried a couple of different people [for the track Unicorn], which we've often done, we keep trying people until it all clicks together and makes sense.

Junto is being released via your own label and distributed by [PIAS] Cooperative. You've always stayed independent - is that a conscious decision or circumstance?

FB: We had meetings with some major labels right at the beginning [of our career] and last year. We thought maybe we needed a bit of that muscle to get us back out into the world, but we've always existed with that independent nature and it's part of the Basement Jaxx spirit - it seems a shame to sell your soul to the big man. Politically it's good to stay independent. If you look at the map of the world's companies, nearly everything is owned by eight big conglomerates and I think it's great not to be part of that.

RIGHT

Junto: The album is out on August 25, lead single Never Say Never, featuring ETML, is out now



“We’ve always existed independently - it’s part of the Basement Jaxx spirit. If you look at the map of the world’s companies, nearly everything is owned by eight conglomerates. It’s great not to be a part of that”

FELIX BUXTON, BASEMENT JAXX

SR: With independents you do get this feeling that there's more hunger on their part to make it work. With a big company you feel like another product on the conveyor belt. Obviously if things kick off you know they've got the money to throw at it but there's more heart in the indie label.

Why didn't you release Junto on XL?

SR: I think we'd done XL. We'd done a good stretch with them and for them it's not very fresh. Fair enough - their whole motto, in a way, is that they want to sign new music.

FB: Also, talking to someone who [used to work at] XL, he said to me, “Don't go with a label anymore, we're in this day and age where you don't need a label.” You don't need middle managers. I think for individuals to have a happier life, you want to get more stuck in. It made sense and actually seemed great to get rid of all these other things - you can decide yourself whether to do press over here, or TV over there. [Releasing the album this way] seems more modern.

But XL were always really supportive, when we signed to them they said, “Just carry on doing what you do and we'll let people hear your music.” They never pushed us in any direction. Everything we've done has always been about that anyway, we're not going to become part of an industry that is going to tell us what to do, and I don't think any musician or artist should because otherwise they are not being true to who they are.

What made you chose [PIAS] Cooperative?

FB: They are so into the music and believed in it all. You always want some people involved in business who are quite cold and clinical and look at what you are doing and give you an honest opinion. But you do want enthusiasm, vibe and love with the project, as well, because love can change the world!

You were dropped from Astralwerks in the US in the same week you won a Grammy. What happened there?

FB: It seemed so ludicrous. I think they'd suggested a couple of things, some track remixes, but they were just coming out with ideas that were completely random, old and not relevant. It didn't feel progressive at all. They were used to always dealing with rock, the market at that point was so rock or rap orientated and the only thing with dance that was taking off in America was trance which was like Sasha and John Digweed. We weren't part of that and they couldn't understand that that wasn't what we did.

SR: The nature of how we are and how America was then, they just didn't know what to do with us, in a way.

Do you think the US market is right for you this time around?

SR: We've just come back from America and [PIAS] over there loved [Junto], which is very encouraging.

FB: There's since been a massive explosion of a whole culture of dance music, it's enormous everywhere...

SR:...So now we are getting credit for being godfathers or whatever. There are murmurings of people being tired of EDM and Disclosure are being played, the new house scene is mainstream over there. That's helpful for us, I suppose because it's familiar territory.

What do you think of the whole EDM culture?

SR: I don't think there's any point ranting about it, there are loads of kids there who are like 15/16, having a wicked time. They don't know what's gone before.

FB: You can't blame them and say, “Oh, you're not into the coolest stuff,” how do they know? If people don't like it they don't have to go. A lot of EDM reminds me of happy hardcore - it wasn't around that long but people loved it while it was there and had a great time, and some people are probably still listening to it. I was at Ultra [Music Festival in Miami] this year and it was totally like 1988. I had a great time in '88.

Would you ever turn Atlantic Jaxx into a proper project and start signing people?

SR: If there's something we like or a friend we can put out that's fine. [We'd] probably write the legal stuff on a postage stamp and say are you up for that?

What do you think the future hold for the music industry?

FB: Something I find really exciting is this helmet that someone is developing where your brain waves can think of the music and create it. Maybe in the future none of us will be buying CDs or downloading anything because we'll just be sitting there at a party with everyone wearing these helmets and making amazing symphonies of sound.

SR: There will be loads of unemployment, we won't need musicians.

FB: That's happening with culture anyway, we've got so many technological helpers on everything we do and it's getting easier and easier and goods are getting cheaper and cheaper. The next point is we actually have to work out how to deal with our leisure time.

'THIS IS AN ALBUM WITH GLOBAL PERSPECTIVE'



Managing director of [PIAS] Cooperative Jason Rackham (pictured) has been "in love with the technicolor wonky house music that [Basement Jaxx] brought to the dance floor," for a long time. First encountering the duo at one of their parties at a pub in Brixton in the mid-nineties, the exec was impressed with the fact that "the focus was always on the party and the quality of the music that they played." Naturally, he jumped at the chance to get involved with Junto.

"I met with manager Andrew Mansi and the unfinished tracks he played me were very exciting and hinted at an album where Basement Jaxx would take the audience back to the dance floor," Rackham explains.

"Felix and Simon are very creative on the musical front but also have a clear idea as to how they wish to be presented and their music communicated. With this in mind it seemed a logical partnership for them to release the new album on their own label via [PIAS] Cooperative, where we work with artists in a collaborative fashion on their campaigns.

"Junto is stunning and is the album that Basement Jaxx fans have been waiting for. It re-captures their love of house music and is the sound of people making music to be played in clubs. *DJ Magazine* recently described lead track Unicorn as 'straight up, no messing house music.' It

is this dirty house sound that the Jaxx audience has grown to love over the years and is at the centre of why their fanbase will love Junto."

The promotional campaign behind the project began with the track Unicorn being sent to clubs and specialist radio alongside an animated video directed by Tomek Ducki. Single one is Never Say Never, out now and featuring the vocals of ETML. The accompanying Saman Kesh-directed video introduces the world to the Jaxx Industries Twerk-bot - an electronically powered synthetic robot dancing behind. The clip has clocked up well over three million plays to date.

Jaxx will headline Red Bull's Notting Hill Carnival Party on the August bank holiday weekend and, following the album's release on August 25, the band will play Bestival and embark on a UK tour, including a show at London's O2 Arena in December. A 26-track deluxe edition of the LP will retail at a "very attractive price" on iTunes, while there will be a two disc edition of Junto including remixes and exclusive tracks at physical retail.

Here Rackham details his ambitions for Junto and reveals worldwide plans...

What are your ambitions for Junto?

To re-establish the band's media and sales profile in line with their current live status, and to help them grow their international fanbase. The band already have a great base in Japan, Australia, UK and the States, we want to colour in the countries in between and feel that we have the album and plot to do so.

The band have yet to make their mark in the US, do you think this album could do it?

The last Basement Jaxx album sold over 50,000 in the USA so there is a decent base for us to build from. Felix and Simon have undertaken two days of US promo setting up interviews with *Billboard*, *Rolling Stone*, *Vice* and are receiving support from SiriusXM. The Never Say Never video has had a great pick-up Stateside including the *Los Angeles Times*, *Stereogum*, *USA Today* and *Pitchfork*. Never Say Never is currently No.5 on the Billboard Hot Dance Club Play chart.

German radio is also showing better results than the band have experienced before. And in Australia, Never Say Never is at No.15 on the Aria Club Chart. The band headed out to Japan for the Fuji Rock Festival undertaking promo around the show and, in Korea, we will be premiering a version of the band's Back2TheWild video on Korean portal Naver.

Between now and December, Basement Jaxx are playing shows in London, Los Angeles, San Francisco, Brooklyn, Toronto, Japan, Italy, Spain and Sweden.

When first meeting the guys, they made it clear that this album wasn't about dance floors in London or Brixton, it was an album with a global perspective that they want to take to the world, and we are going to help them realise that. Junto is a huge priority to the team both here at the [PIAS] Cooperative Bermondsey HQ and for our colleagues around the world. We are going to be very aggressive on launch and will be tenacious in running the campaign into next summer and beyond.

What are your future plans and ambitions?

FB: I want to do a musical; I love the idea of having an orchestra, a choir and a musical all at the same time - a gig/spectacle/theatrical performance with everyone in the audience wearing those helmets. An amazing creative event that's quite futuristic but moves people with some kind of thread and narrative.

SR: I did a side project during our hiatus called Dorus Rijkers, which was a bit jazzy/rocky, it's instrumental and I really enjoyed doing it. I could do more of that and maybe make it more palatable for people. Like Serge Gainsbourg's Ballade de Melody Nelson, there's music and a band jamming but on top of it he's telling the story of a girl he meets and falls in love with and it's a doomed relationship, I'd like to do something along that vein.

Final question, what would you change about the

"Basement Jaxx already have a great fanbase in Japan, Australia, UK and the States. We want to colour in the countries between and feel that we have the album and plot to do so. Junto is a huge priority for [PIAS] Cooperative" JASON RACKHAM, [PIAS] COOPERATIVE

music industry and why?

FB: The fact we've got this whole corporate world pop sound, which I don't really like - it just doesn't seem very appealing. It seems too contrived, it's like people who are working in Wall Street are now in creative music and it's all so constricted. I'm looking forward to the future when I imagine virtuosos - like an incredible lute or violinist who just sings songs about the humble man or something - will be our stars of the future. Something that's not fabricated to fit into fashion and they will probably

just have their own thing, why would they need to be with any company?

Do you envisage a future with no major labels?

FB: I like the idea of that, yeah. Music should be like that really and I do like the fact that prices for CDs and vinyl have come down. It was all too expensive.

Then how do musicians make money?

FB: They have to do gigs and they have to do their gigs well and make sure they are keeping people happy. That's what used to happen in the old days, musicians were part of the community - it was their responsibility to make everybody happier and to lift them up, isn't that what the musician's job is? It's not to be a god and look down on the lowly people working in factories and offices. The great people in the music industry are those who are straight up, and they exist slightly outside the bullshit business.



STEVE LEVINE'S ASSEMBLY POINT SESSIONS

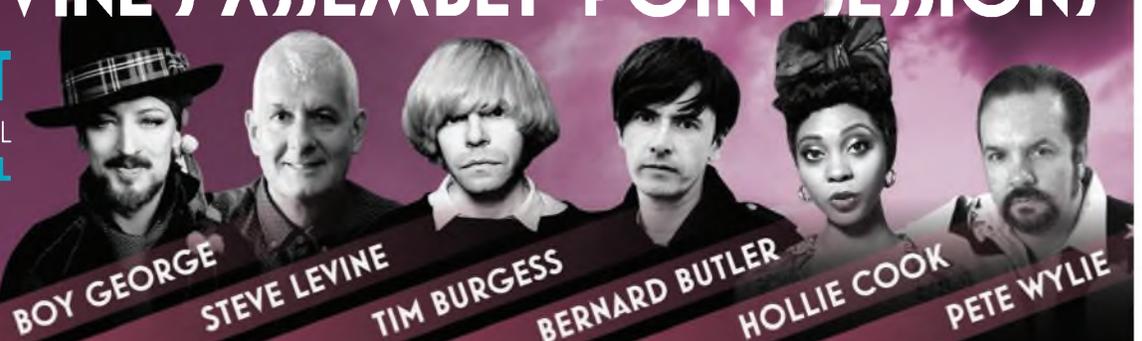
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ANALYSIS RAJAR Q2 14

GRIMSHAW 'BEDS IN' TO MAKE BREAKFAST GAINS



We round up the key trends from the latest RAJAR figures and talk to top execs across radio

RADIO

■ BY TOM PAKINKIS

BBC Radio 1 breakfast DJ Nick Grimshaw attracted more than 100,000 listeners in Q2 2014 compared to first quarter of the year, according to the latest RAJAR figures, while Radio 1's reach was up for the period but down year-on-year. Elsewhere at the broadcaster, 1Xtra's reach took a tumble, but the station's controller Ben Cooper won't be spooked by one set of results.

BBC

Radio 2 recorded a weekly reach of 15.50m – up 0.3% year-on-year from 15.44m in Q2 2013.

The latest figure represents a quarterly dip of 0.5% with the station's reach standing at 15.57m in Q1.

Similarly, Radio 2's share has increased year-on-year from 17.2% in Q2 2013 to 17.7% in Q2 2014, but the latest figure is down from 17.9% in Q1 14.

The station saw a 2.4% increase in listener hours year-on-year from 176.87m in Q2 2013 to 181.17m over the same period in 2014, while the average number of hours per listener stuck at 6.4.

"I think you've always got to look year-on-year otherwise you get very happy in Q1 and dismal in Q3," said BBC Radio 2 and 6 Music controller Bob Shennan. "The interesting thing is to see what we do compared to previous years and, pretty much, all the metrics are still growing. With Radio 2 it's the second highest set of numbers we've ever had so I'll

EXECUTIVE SUMMARY

- Grimshaw adds 100,000 to his breakfast reach in the second quarter of 2014, as well as making year-on-year gains
- Smooth sees the most extensive commercial reach extension in London as Capital leads the way
- BBC 1Xtra sees its reach slip by almost 15% compared to the first three months of the year
- Heart UK makes the biggest year-on-year gains with its reach up by more than 20%
- Kiss UK increases average hours per listener by almost 14% year-on-year

take them every time."

6 Music's reach made strong year-on-year gains despite a quarterly dip. The station's Q2 2014 reach stood at 1.89m – up 5.5% compared to Q2 2013 (1.79m) but down 1.9% compared to the first quarter of 2014 (1.93m).

The station clocked up 16.25m listener hours in Q2 2014 – up 2.06 year-on-year – equating to 8.6 hours per listener.

6 Music managed a 1.6% share in Q2 2014 – up from 1.5% in Q2 2013 but down from 1.7% in the first quarter of 2014.

"6 Music has had a rock solid performance," said Shennan. "It will be great when we get to the 2 million barrier, I suppose that's our focus, but we want to get there while continuing to deliver the distinctive mix of music and presenters that we have with that station.

"I suppose that's the same story for Radio 2. Our

message is always about wanting to reach as many people as we possibly can, we want them to listen to us for as long as we can possibly get them to listen but we want to offer them something that is totally different than anything else in the BBC or external market. I think both of these stations are on fantastic form in delivering reach and distinctiveness at the same time.

Meanwhile, Radio 1 saw a 2.5% increase in reach quarter-on-quarter, moving from 10.53m in Q1 14 to 10.79m in Q2 14. Year-on-year, the station's reach was down 2%, however. In Q2 2013, it stood at 11.01m.

The station's share stood at 6.8% in Q2 2014 – up from 6.7% in Q1 14 and flat YoY.

Its listener hours dipped by 1.36% year-on-year in the second quarter of 2014 standing at 69.48m compared to 70.44m in the same three-month period last year.

BBC 1Xtra dipped below the 1 million mark as its reach plummeted 15.9% year-on-year and 15% quarter-on-quarter.

The station's Q2 2013 reach was 1.11m, which slipped to 1.1m in Q1 14 and dropped further in Q2 14 to 937,000.

Listener hours for the station were down 5.75% year-on-year, slipping from 5.30m in Q2 2013 to just under 5m in Q2 2014. The average number of hours per listener was up, however, rising from 4.8 in Q2 13 to 5.3 in Q2 14.

BBC Radio 1 and 1Xtra controller Ben Cooper called Radio 1's Q2 performance "solid" and

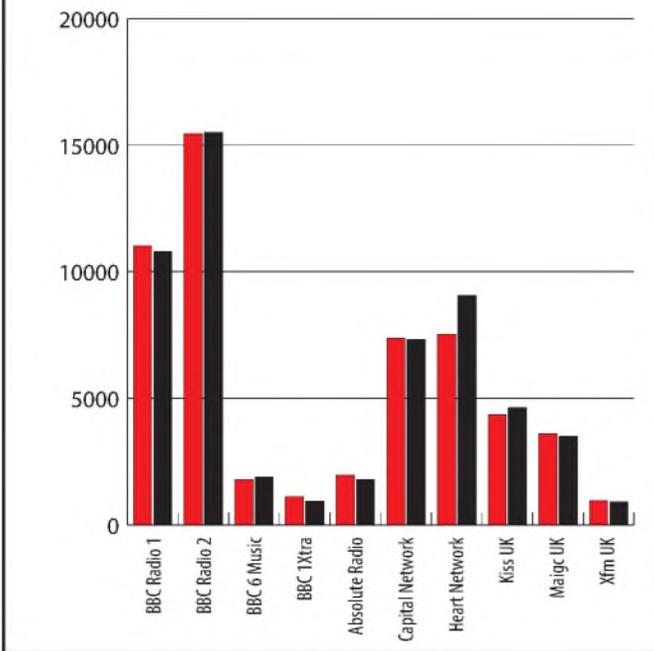
RAJAR weekly reach

STATION / LISTENERS '000 (SOURCE: RAJAR)

	Q2 2013	Q1 2014	Q2 2014	QOQ +/- (%)	YOY +/- (%)
BBC RADIO 1	11018	10532	10795	+2.50%	-2.02
BBC RADIO 2	15443	15568	15496	-0.46	+0.34
BBC 6 MUSIC	1792	1927	1891	-1.87	+5.52
BBC 1XTRA	1114	1102	937	-14.97	-1.08
ABSOLUTE RADIO COMB	1983	1854	1801	-2.86	-9.18
CAPITAL NETWORK	7376	7319	7327	+0.11	-0.66
HEART NETWORK	7531	9126	9069	-0.62	+20.42
KISS UK	4354	4612	4633	+0.46	+6.41
MAGIC UK	3618	3432	3508	+2.21	-3.04
XFM UK	975	883	926	+4.87	-5.03

RAJAR weekly reach YoY

HOURS (SOURCE: RAJAR)



Photos: Ray Jamieson and Richard Cusson



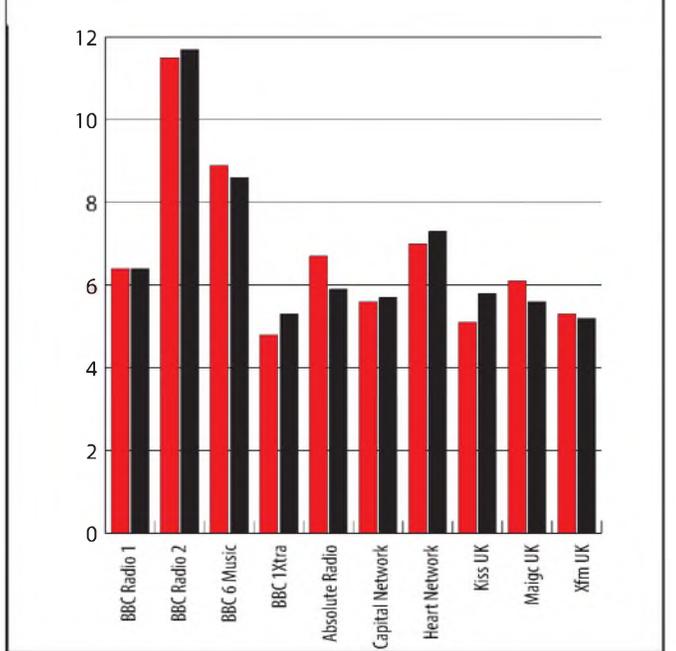
RAJAR average hours per listener

STATION / HOURS (SOURCE: RAJAR)

	Q2 2013	Q1 2014	Q2 2014	QOQ +/- (%)	YOY +/- (%)
BBC RADIO 1	6.4	6.6	6.4	-3.03	0
BBC RADIO 2	11.5	11.9	11.7	-1.68	+1.74
BBC 6 MUSIC	8.9	8.9	8.6	-3.37	-3.37
BBC 1XTRA	4.8	4.8	5.3	10.42	+10.42
ABSOLUTE RADIO COMB	6.7	7.4	5.9	-20.27	-11.94
CAPITAL NETWORK	5.6	5.6	5.7	1.79	+1.79
HEART NETWORK	7	7	7.3	4.29	+4.29
KISS UK	5.1	5.6	5.8	3.57	+13.73
MAGIC UK	6.1	6.4	5.6	-12.5	-8.2
XFM UK	5.3	5.1	5.2	1.96	-1.9

RAJAR average hours per listener YoY

LISTENERS '000 (SOURCE: RAJAR)



suggested that 1Xtra's significant slip in reach shouldn't necessarily be cause for alarm.

"[The change in reach] is more acute because it goes under that magical mark of a million – so I think it's much more obvious because of that," he explained. "In terms of percentage drops, we've seen this fluctuation before – we've seen big drops and growth in 1Xtra's history. If you look at the [wider] graph, it's still an upward trajectory on average and over the five years we've doubled the station's audience."

"I think 1Xtra's natural home is around 1 million as a digital radio station, but I think we're in a much more competitive marketplace now," Cooper added. "You also can't draw conclusions and make decisions based on one book because the last [set of RAJAR results put 1Xtra's reach at] 1.1m, so you've got to take it in your stride."

Cooper reiterated the need for 1Xtra to be recognised as reaching well beyond traditional radio. "The positive thing about 1Xtra is that we look at it as a brand with a strategy of 'listen, watch, share' as we do with Radio 1 and we're not just in a radio market, we're in marketplace where we look at what SBTv or Grime Daily are doing," he said. "We're trying to grow our YouTube subscriptions – we're up to 70,000 – and looking at social media with about 400,000 on both Twitter and Facebook."

"Again, the RAJAR figures are a great opportunity to say how you're doing as a radio station but then as a brand you do have to look at how we're doing on YouTube, on social media. That's how we see the whole."

Meanwhile, across the breakfast slots at the

BBC, Nick Grimshaw increased his reach by more than 100,000 in Q2 2014. The Radio 1 breakfast DJ claimed a reach of 5.97m over the period – up 2% on Q1's 5.85m and up 1.4% year-on-year.

Cooper said that the young DJ was starting to establish himself, with the station emerging from its transition to a new, younger audience.

"I'm delighted that Grimmy has gone up on the year and the quarter," Cooper told *Music Week*. "I think he's really bedding in as a breakfast show host on Radio 1. You can never look at one set of figures in isolation, you've got to look at the pattern and when you do you can see the downward trend after Moyles and the bottoming out, and now Grimmy is growing steadily. I think that's just the natural flow of the different ages of the breakfast show – one coming to an end and the other starting and building momentum and energy."

On Radio 2, Chris Evans saw his reach rise to 9.90m in the second quarter of the year. That represents a 0.8% increase on Q1 (9.83m) and a 1.6% lift year-on-year (from 9.75m).

"The overall direction of travel for Chris continues to be upwards, which underpins his role as the nation's number one music and entertainment presenter," said Shennan. "He's one of a kind and still incredibly important to Radio 2 and our audience. He continues to perform at the top of his game."

Global

Global's Capital Network saw its reach stay steady quarter-on-quarter, according to the latest RAJAR results, while Heart's reach was up 20%

ABOVE
BBC bosses: BBC Radio 2 and 6 Music controller Ben Shennan and Radio 1 and 1Xtra controller Ben Cooper

YoY and the Smooth Network recorded its highest ever figures.

The Capital Network saw a slight dip of 0.7% in its reach YoY in Q2 2014 but its audience remained flat (0.1%) quarter-on-quarter. The network's reach went from 7.38m in Q2 2013 to 7.32m in Q1 14 to 7.33m in Q2 14. In London, Capital's breakfast show with Dave Berry and Lisa Snowdon added nearly 200,000 listeners to claim a Q2 2014 reach of 1.11m.

Capital Network's share has remained at 0.4% for the past three quarters.

Although the Heart Network saw a quarterly dip in reach of 0.6% (from 9.13m in Q1 14 to 9.07m in Q2 14) its latest RAJAR result still represents a 20.4% YoY increase in reach compared to Q2 13 when it stood at 7.53m.

The Heart Network continues to increase its share from 5.1% in Q2 2013 to 6.2% in Q1 14 and to 6.4% in Q2 14.

The network's listening hours increased by 2.7m from 63.6m to 66.2m.

The Smooth Network recorded its highest ever reach in Q2 2014 as it rose to 4.60m – up from 4.31m in Q1 2014 and 3.15m in Q2 2013. It boasted a share of 3.6% – up from 3.2% in Q1.

The XFM Network saw its quarterly reach rise 4.9% from 883,000 in Q1 2014 to 926,000 in Q2, but the latest figure represents a 5.0% dip YoY.

XFM's share stood at 0.5% – more or less flat compared to the two previous quarters.

Ashley Tabor, founder and executive president of Global, said: "Overall, Global's brands are reaching more people than ever. A staggering 23.2

ANALYSIS RAJAR Q2 14



million people are listening each week in the UK – these figures reflect the hard work and dedication of every single person working at Global.”

Richard Park, group executive director and director of broadcasting at Global, said: “This is a great result for our brands. With an impressive new line up including Kate Garraway, Andrew Castle and Tina Hobley, Smooth has proved itself a force to be reckoned with, in London and across the network, enjoying significant growth in all regions. I'm also particularly proud of the stellar quarter enjoyed by Heart, with more of our audience listening for even longer on our largest brand.”

Bauer

Bauer's Absolute Radio Network saw a slight year-on-year dip in reach during Q2 2014, with its latest RAJAR figures standing at 3.76m – down 0.2 from 3.54m – but that represented a 6.1% increase on Q1.

The network's share stood at 2.4% compared to 2.5% in the previous quarter.

Listener hours across the network stood at 10.6m – down 20.9% compared to Q2 2013 when they topped 13.4m. Absolute also saw a sharp decrease in the number of hours each listener was dedicating to the network, slipping from 6.7 in Q2 13 to 5.9 in Q2 14.

Kiss FM's national reach stood at 4.63m in Q2 2014 – a 6.4% increase year-on-year (up from 4.35m in Q2 2013) and a 0.5% quarter-on-quarter (up from 4.61m).

Kiss UK's share stood at 2.6% in Q2 2014, up compared to its 2.5% share in Q1 14 and its 2.1% share in Q2 2013.

Almost the reverse of the Absolute brand, Kiss saw its listener hours increase by 20.1% year-on-year from 22.2m in Q2 13 to 26.7m in Q2 14. Each listener dedicated 5.8 hours to the station on average in the three months to the end of June.

Planet Rock saw a 15.7% dip in reach year-on-year, from 1.30m in Q2 2013 to 1.09m in Q2 2014. But it earned a slight gain of 0.6% compared to Q1 2014, when the station's reach stood at 1.0m. Planet Rock's share stayed firm at 0.7%.

Along with the year-on-year dip in reach, the station's listener hours are also down by 28.6% YoY from 9.95m in Q2 13 to 7.10m in Q2 14.

Magic's UK reach for Q2 2014 stood at 3.51m, up 2.2% on the previous quarter (3.43m) but down

ABOVE
Commercial success: [L-R] Absolute breakfast DJ Christian O'Connell, Bauer Radio London MD Steve Parkinson and Global boss Ashley Tabor

3% YoY (Q2 13: 3.62m).

Magic claimed a share of 1.9% in Q2 2014, down on the previous quarter where it earned 2.1%.

Along with its dip in reach, Magic saw its listener hours decline by 9.7% YoY from 21.9m in Q2 2013 to 19.8m in the second quarter of this year. Its average number of hours per listener was down from 6.1 to 5.6.

At Absolute, Christian O'Connell's Breakfast Show saw an average Q2 2014 reach of 1.54m compared to 1.47m in Q1 2014 (up 4.5%) and 1.53m in Q2 2013 (up 0.8%). The Kiss Breakfast Show increased its UK audience to 1.5 million (up 28% YoY).

Bauer also saw 50.3% of all listening come via a digital device or platform – that stacks up against an industry average of 36.8%. Within the Top 10 digital-only stations, four are BBC and six are Bauer.

“This landmark achievement reaffirms our

commitment to DAB and our confidence in a strong and healthy digital future,” said Bauer Radio London MD Steve Parkinson. “The Kiss brand continues to do well with expansion across Kiss Fresh and Kisstory has broken the 1 million listener barrier in a year achieving a record audience with its offering of old skool and anthems.”

Parkinson also highlighted the performance of Heat Radio, which recently announced the signing of Hollywood insider Ryan Seacrest and saw its reach grow 13% year-on-year to 892,000.

“We are also seeing long-term growth for Absolute 80s which remains the No.1 commercial digital station, further growing its reach to 1.2m listeners [up 6% YoY],” he added.

“This is down to the strength of our digital platforms, and we are seeing changes in consumer behaviour as both commercial and BBC radio become united in its promotion of digital radio.”

LONDON: SMOOTH ADDS TO REACH AS CAPITAL LEADS THE WAY

Smooth Radio saw the biggest gains in the capital, increasing its year-on-year reach by more than 200,000 listeners.

The station's London reach stood at 781,000 in Q2 2014 – up 89.6% from 412,000 in Q2 2013 and up 38.2% from 565,000 in Q1 2014.

Magic saw a YoY rise in its London reach. Its Q2 14 figure of 1,929,000 was up 2.9% compared to 1,875,000 in Q2 2013 but down by 0.7% quarter-on-quarter.

Capital was the only other station to see a year-on-year rise in its London reach. Its Q2 14 standing of 2,198,000 was up 0.5% compared to Q2 13 and up 15.2% compared to the first quarter of 2014.

Heart's reach of 1,837,000 in the capital was up 1.7% quarter-on-quarter but down 4.6% year-on-year.

Elsewhere, Kiss FM's London reach of 1,860,000 in Q2 14 was down 7.6% YoY and down 1.0% quarter-on-quarter, while XFM's 394,000 reach was down 9.6% YoY and down 7.7% quarter-on-quarter.

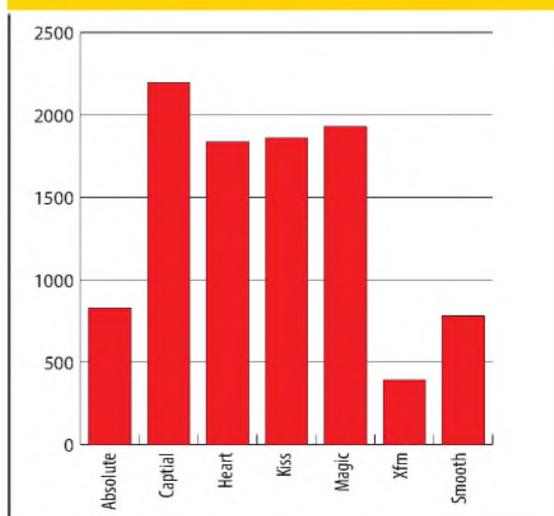
The Absolute Radio network in London saw a 16.9% dip in reach year-on-year slipping from 999,000 in Q2 13 to 830,000 in Q2 14.

Heart boasted the biggest share in the capital with 5.5%, followed by Kiss with 5.0% based on their Total Survey Area. “It's an immensely special day for the team at Global with our best RAJAR ever, leading the pack in the fiercely

competitive London market with Capital, Heart and Smooth all enjoying phenomenal success,” said Global president and founder Ashley Tabor. “Capital London as a whole has added nearly 300,000 listeners, taking it clearly past all commercial competitors in the UK's biggest market.”

London commercial reach Q1 2014

LISTENERS '000 (SOURCE: RAJAR)



PROFILE 5 SECONDS OF SUMMER

SUMMER LOVIN'

How a pop-rock four-piece from Australia is on course to become one of the biggest bands in the world after breaking records Stateside with their debut album and taking iTunes by storm



TALENT

BY TOM PAKINKIS

5 Seconds of Summer's self-titled LP landed at No.1 on the US album charts last Wednesday, selling no less than 253,000 units in its first week. It's the biggest US debut by an Australian act in the Soundscan era and just the latest milestone in a glittering global tour of achievement. The band have also claimed iTunes No.1s across 76 countries, racking up 1.5 million worldwide sales – more than 100,000 of which come from the UK where the LP peaked at No.2.

It's the kind of all-encompassing achievement that you would expect from an act that was peaking after a long career. 5 Seconds Of Summer have certainly burst onto the main stage and started to break records at a rapid pace, but at their label, Capitol UK, boss Nick Raphael is determined to highlight just how organic a climb this has been for the band.

"If you look online you'll see that the group came about when [frontman] Luke Hemmings started releasing stuff online nearly three years ago now, in February 2011," Raphael points out.

"They released an EP themselves, funded by a publishing deal they did and that debuted at No.1 on iTunes in Australia without a record label or any traditional promotion like radio and press. That was

"5 Seconds of Summer started releasing music nearly three years ago. Digitally, the public were on to them a lot quicker than the music industry. The rise to media has been pretty quick but, to the digitally savvy kids, this has been a slow burn" NICK RAPHAEL, CAPITOL UK

before the current management or a record label – there was no Modest! no Capitol. They did it all themselves."

So big was 5 Seconds Of Summer's self-made success that they became difficult to ignore. An illustration of just how much of an impact a group of bright musicians can have today, the band managed to grow their social media following to figures that would make any music exec salivate with little more than hard work and talent.

"Digitally, the public were on to them a lot quicker than the industry," says Raphael. "When we first signed them they already had a quarter of a million followers on Twitter. I agree that the rise to the media has been pretty quick but, to the digitally savvy kids, this has been a slow burn."

Since being spotted on YouTube by Richard Griffiths and Harry Magee at Modest!

ABOVE
5 Seconds Of Summer: The Capitol UK-signed band have seen Universal backing on a worldwide scale

Management, who quickly flew over to Sydney to sign the four-piece, the band have had one particularly forceful boost in the shape of a support slot on One Direction's Take Me Home world tour. Having been working on their second Australian trek, the band were suddenly propelled to the biggest arenas around the globe.

"Since they've been signed, they've probably played about 250 shows if not more, including their own headlines and supporting One Direction," says Raphael. "Obviously I'm not going to underestimate the influence of them [touring with] One Direction; it was huge."

Although 5 Seconds Of Summer fit firmly into the pop rock/punk genre – taking their inspiration from the likes of Good Charlotte, All Time Low, Blink 182 and Green Day – their pull on a young, female demographic was inarguable. There was no desire from the quartet or their management to present 5SOS as the next big boy band, the decision to put them on the road with 1D was just an incredibly pragmatic decision. "The truth is that both bands are liked by teenage girls, and Modest! and the band's logic was, 'Where can we find the largest number of teenage girls in the world? We can find them at a One Direction concert. That's who's going to buy our record, so we should go and play to them,'" explains Raphael. "There's no point in them playing to a predominantly male audience because

PROFILE 5 SECONDS OF SUMMER

we know their core fan base is made up of girls.

"What we hope will happen is that males will listen to the music and say, 'Yeah, they're actually a good band,' but [the 1D tour] was just very logical and intelligent focus on audience."

It's that understanding of who 5 Seconds Of Summer fans are and what they want that made the band into such effective self-starters all those years ago and it underpins their continued growth with Modest! and Capitol. "They have never talked to me about business or money ever," says Raphael. "All they talk about is what their fans want."

Similarly steadfast, however, is the band's vision for who they want to be. 5 Seconds Of Summer are unashamedly from a very specific school of rock with a sound that could have followed on seamlessly from Blink 182 or Good Charlotte on the airwaves of the Nineties and early to mid-Noughties. A risky direction, one might suggest, at a time when mainstream audiences are currently so fixated on dance DJs – but one that has clearly paid dividends.

"Every musical genre has a dip – a low and a high," says Raphael, when it's suggested that 5 Seconds Of Summer could have just sparked what will be a pop rock genre revival. "A couple of years ago house music was at a low point globally. Now you've got EDM in America and house music in the UK being really powerful. At the minute we're in a dip on R&B and hip-hop, but only two years ago that was the dominant genre."

"I don't think any genre ever goes away, it merely comes in and out of fashion, like trainers. The fact that [5SOS] lived in Australia and weren't part of media-savvy London, LA or New York meant that they weren't influenced by what was fashionable and went with what they liked. I think there's a great honesty to that."

Both Raphael and Capitol A&R SVP Jo Charrington were conscious of maintaining the vision 5 Seconds Of Summer had for their future rather than ushering them into an arguably safer space ("I find it ridiculous that anyone would force upon an artist something that they didn't want to do because I don't believe that they can then sell it with any integrity," explains Raphael) but the decision to push away from the narrow spectrum of sounds that currently dominates the radio was also tactical to a degree.

"We asked the band to list 10 successful pop songs that they would like to have recorded themselves – I've done that with many artists," says Raphael. "We then found the common thread and started approaching people. [Writers] kept playing us things with loads of synths and hip hop beats in them and we kept saying, 'No we want stuff with guitars,' and they couldn't believe it. Jake Sinclair, who wrote their first single [She Looks So Perfect], said the other day, 'I still can't believe you went with that as the first single.' When we asked why he said, 'Because it doesn't sound like anything else on the radio.' But that's why we went with it."

If the band and their management's hard work and smart thinking are to be praised in Raphael's eyes, they're matched by the efforts of Capitol UK's wider Universal family right across the world, from the very top down. Even at the point of signing the band after that Dublin gig with Richard Griffiths, Raphael and Charrington had the full backing of the major.

"I remember the day that we closed [the deal]," says Raphael. "I rang David [Joseph] and said, 'I really need your help. Richard needs to feel it from on high.' Richard called me two hours later and said, 'I've had an email from Lucian



CONVINCED IN SECONDS: NICK RAPHAEL RECALLS HIS FIRST 5SOS EXPERIENCE



a half into the song I looked at Jo, she looked at me and I

"Richard Griffiths came to see [Raphael and Jo Charrington], played us the demos, told us what the plot was and then asked us if we'd like to see them on the 1D arena tour. We went to Dublin to watch them, so that other record labels wouldn't be alerted to the fact that we were looking at them. They came on the stage and, a minute and

grabbed Richard's arm and said, 'We're in.' He said, 'They haven't finished the first song,' but whatever it is, that star quality that an act needs, they had it by the bucket load.

"We watched the rest of the show, went out for dinner and a glass of wine that night and discussed what was going to happen over the next two years. There was no debate or conversation, it was just: 'We love them, we're in.' Richard was very honest, saying that they had songs that they liked but not the key cuts, but what the demos gave us was the sound that they wanted to achieve."

ABOVE

On the road: 5 Seconds Of Summer supporting One Direction at their Wembley Stadium date earlier this year

[Grainge], a text from Max Hole and a call from David Joseph in the last two hours, I think I know you guys are serious."

But it didn't stop there. After hearing the band's single it was agreed that 5 Seconds Of Summer had to be a global launch, and Universal MDs and marketing directors from every key territory were invited to London, where Griffiths outlined an 18-month plan including the date and launch of the group's second album. "That was extremely ambitious and typical of Modest!," says Raphael.

"That night we took all of the MDs and marketing directors to a Shepherd's Bush gig and they saw Swedish, Spanish, Italian, Scottish, English and Welsh flags hanging from balconies in the audience. They watched the band perform and said, 'We get it. This is bigger than we ever expected.'

"From that day on, Max Hole, Andrew Kronfeld [global marketing president], Matt Voss [EVP, global marketing] and Hassan Choudhury [SVP, international marketing UK] allocated a whole team to this and rolled it out as if the band were already global superstars, as if they were AC/DC or U2.

"They were really committed," enthuses Raphael. "Never in my 20 years of experience working in record companies, have I ever seen a more determined plan. Everyone around the

world was tasked with achieving huge sales on the band and everyone came back and said, 'We can achieve this.'"

With the band's towering Stateside achievements in mind, Raphael reserves special praise for the Capitol US team. "[Capitol chairman and CEO] Steve Barnett ran a campaign driven by himself personally and I've never seen an executive have more of a focus on a project than he had," he says. "His team, all the way down, has been utterly incredible. It's a level I've never ever seen before."

With 5 Seconds Of Summer having achieved more with their debut album than most achieve in a lifetime, it would be easy to slap the global success on a CV and ease up on the gas after a mammoth effort from all involved. But for the band, Modest! Capitol and Universal, this is just the beginning.

"The sky's the limit. There's a real opportunity here, but there's a long way to go," says Raphael. "In my opinion, we haven't broken a traditional hit in every territory in the world and, when we do that, [5SOS] have the potential to be one of the biggest acts in the world. It's now the job of all us involved to make sure that we cross the band over.

"I don't want to make any ridiculous claims about how many millions we could sell but what I would like to say is that this band has an opportunity to keep breaking records."

PROFILE AIF



From secondary ticketing to legal highs to competition from abroad, there are plenty of challenges facing independent festivals in 2014. With its first congress and AGM set to take place in October, the Association of Independent Festivals hopes to strengthen its role as a forum and collective voice for independent UK promoters right across the sector

LIVE

BY TOM PAKINKIS

Founded six years ago by Rob da Bank and Ben Turner, the Association of Independent Festivals has seen its membership grow from an initial 14 events to 50 right across the UK.

Representing a range of festivals from 2,000 capacity intimate offerings like In The Woods to mighty 60,000-capacity rock-outs like Sonisphere, a flick through the pages of the AIF members log illustrates just how diverse the UK festival scene has become.

But, whether it's Belladrum, Bestival or Brecon Jazz Festival, the promoters behind some of the country's best independent live events find themselves faced with shared challenges as they strive for common goals. Since its inception in 2008, AIF has provided a vital forum and collective voice for the UK's independent promoters.

"I've got a background as an independent promoter myself and it can be quite a lonely profession," AIF general manager Paul Reed tells *Music Week*. "You're just out there pursuing your vision, dealing with various issues, and you're not necessarily talking to other promoters. That was the whole reason behind the AIF – to get together, share information and have that



"We want to fight the big battles in the festival industry with an agenda that's progressive"

PAUL REED, AIF

community of like-minded individuals that could discuss how they tackled problems as well as having a collective power."

Today, AIF hangs its efforts on a handful of key initiatives geared towards building opportunities for festivals and helping to tackle some of the biggest challenges facing promoters today. A continuing partnership with BBC Introducing, for example, places the UK's top emerging acts with AIF festivals each year, while the body's Twin Festivals cultural exchange programme pairs its members with their international counterparts.

Meanwhile, AIF spearheaded a 'blackout' campaign across festival websites – stretching beyond its own members – to help highlight the risks of legal highs, and it has taken a firm stance against secondary ticketing by setting up face-value ticket exchange hub Ticket Trust and establishing the Fair Ticketing Charter, which has been signed by major managers, agents and artists along with AIF members.

ABOVE
Lighting up the sky: Fireworks at Bestival, one of 50 AIF festivals across the UK

The association's key initiatives will form the tent poles of its first Festival Congress taking place on October 17 and 18 in Cardiff, where the first AIF AGM will also take place. We sat down with Reed to delve deeper into the main issues facing the UK's festival market, the AIF's remit in 2014 and how it hopes to evolve in the near future.

Tell us more about the upcoming AIF Festival Congress. What do you hope to achieve?
We're really excited about the Festival Congress – it's our first annual flagship event and it's going to be the biggest gathering of independent festivals to have ever taken place. There's going to be a great conference programme around it and we're having our first AGM there and there'll be showcases from emerging artists. But the main focus was to bring the industry together and having that as an annual event is really exciting for the independent sector. We'll be looking at the key issues facing the industry and also, because it's in October, it's a good time to immediately reflect on the season that's just happened. It's part of the fundamental principle of why AIF was founded.

AIF festivals are united against secondary ticketing, but with more and more promoters outside of your membership doing deals with the likes of Viagogo, is there really a united front across the industry?

PROFILE AIF

I can't speak for the festivals outside of our membership and why they'd engage that part of the industry but as far as AIF is concerned we drew a line in the sand around secondary ticketing. None of our members engage with those channels. We set up the TicketTrust, which is a fan-to-fan exchange at face value only. We also partnered with Twickets, which I think is a great service – so I think there have been some industry led solutions. We've also represented to Government and consulted on secondary ticketing, presenting evidence and case studies about how it affects our industry and AIF members.

I think it will remain an issue. Dispatches blew the lid off it really and it's a battle we continue to fight. We set up the Fair Ticketing Charter, which was not only our promoters but managers, agents and artists, and that united the industry in taking a stance against those kinds of practices – so we do believe in industry-led solutions while consulting with and lobbying Government.

Does it make it tricky for you when people outside of yourselves are doing these partnerships? Could there be more unity?

I guess it's down to those individual businesses who aren't AIF members. As far as we're concerned, we think it's a very powerful thing having 50 independent festivals with a collective audience of over half a million when it comes to drawing a line in the sand and setting up a facility that audiences can use. We think that's a proactive stance and will continue to bang that drum.

Part of your remit is to lobby Government about the issues facing your independent festivals. How receptive do you feel they are to that?

I certainly feel like the channels are open. We're asked to consult on the issue of secondary ticketing or whatever the major issues may be. It's a key part of what we do and obviously connects to our public-facing campaigns like our recent one around legal highs. We did a simultaneous blackout of festival websites and involved events from outside the AIF as well and that had incredible reach – 9 million people on Twitter and over 26 festivals with an audience of three quarters of a million participating. We always try to work out how we can fight these major battles in an interesting way that festivals will engage with. Ultimately they're all creative people so you have to capture their imaginations.

Is there anything that the wider industry could be doing to help battle the legal high problem? To an extent you can understand a certain reluctance to dedicate as many resources to a problem like that as a promoter might for something like secondary ticketing, which directly impacts business...

[Legal highs] really have become an issue in the past couple of years. Before we ran the blackout campaign many festivals had already banned these substances on site. But I don't think that's enough, we've got a responsibility towards audiences to raise awareness in a way that's going to engage them. With the blackout campaign we worked with experts at drug charities to frame the message in a way that would draw people in and think about it.

The industry was very receptive. Festivals from outside our membership like Glastonbury, Global Gathering and T In The Park all got involved in the campaign. I think it was important to educate people about the risk in a way that isn't patronising.



ABOVE
Top of the bill: More and more festival tickets are being sold by what's on offer as well as music – but big names like Nile Rodgers still have impact, says AIF GM Paul Reed

You have to box clever around those issues.

You've partnered with BBC Introducing in an initiative to nurture talent. How happy have you been with that partnership and do you feel there is enough new talent for festivals and new headliners waiting in the wings?

That is a really interesting area at the moment. We're a few years into the BBC Introducing partnership now. We created it so that it wouldn't be region specific, so that an up-and-coming artist from one part of the country can play a festival wherever. It's done in a very tailored way, we think about the genre and how it might work and typically the artist gets to open the main stage, which is great.

I think artist development is really important because, as you touched upon, without that there are no headliners tomorrow. I think in this climate there are only a number of headliners to go around; there are various exclusivity deals, which we all know about, but I think this has had a positive effect in some ways. People in our membership have experimented with the non-musical elements at their festivals. It's interesting, we do audience surveys each year and the last one suggested that only 6% of people interviewed bought a ticket to one of our festivals because of the headliners. That's quite an eye-opener. The question is, what are they buying a ticket for? I think it's those additional elements. The same survey told us that the majority of people buy it for the overall atmosphere of the festival – the theatrical elements like the themes at Bestival. Many of our festivals have those non-musical elements as a response to there not being enough headliners to go around – although a strong musical line-up is still important.

That's fine for the festivals as long as tickets are still being sold, but should the wider industry be worried? If fans are going for the atmosphere, isn't the non-live industry doing something wrong?
I wouldn't say that. The musical element is still crucial as well. If you think about the festival experience when it first emerged, they started as just some bands on a stage in a field but the experience has evolved immeasurably beyond that, which is a great thing. I think a musical line-up is still really important, and it depends on which festival you look at really – something like End Of The Road

is where people go for the types of bands in that particular genre year-on-year. A positive from a label's perspective is that they have more options than ever when it comes to festivals. If you want to do a cooler 2,000-capacity gig in a secret location you can do that, but you can also do something bigger. You've got all these options and that's a relatively recent development.

What do you think of the relationship between the recorded industry and the festival industry? Is there anything that those working with product could be doing to get more out of festivals?

I think when you've got all of these smaller, innovative festivals that are part of our membership – many of which evolved out of parties – where we can help them is in their professional development and with business support. I think there are more possibilities than ever. Through BBC Introducing we can match up a great pool of artists from labels with festival opportunities that they might not otherwise get. Not every artist's end game is to headline Bestival, so I think they could consider the full spectrum and labels should be aware of what's out there right across the country.

How do you think the UK festival scene compares to offerings abroad?

I do think that we've got the most vibrant festival scene here in the UK. There are some incredible events overseas and you can learn a lot from that, but we're world-renowned for our festivals in the UK and I really believe we're world leaders in the field. If you look at how the industry has evolved since the first Glastonbury, our members contribute £200m to the economy each year – that's just AIF members.

What would you say is the biggest challenge for AIF at the moment?

We're in a transitional phase at the moment. We've had a great six years. I was brought in towards the end of last year to put some real infrastructure in place that would serve our growing membership. That's the challenge ahead and we welcome it. We're looking at structure and a new chairman coming in. We're looking at things with a new energy and sense of purpose. We want to fight the big battles in the festival industry and we want to have an agenda that's progressive.

INTERVIEW LIMF

BEYOND THE BEATLES

The Fab Four may have informed its heritage, but Liverpool's International Music Festival looks to celebrate the city's modern contribution to music, as well as inspiring its future



LIVE

BY TOM PAKINKIS

Think about Liverpool and music and you'll understandably think of The Beatles.

Arguably the founding fathers of modern day pop, the Fab Four had an effect on music that is perhaps only matched by the impact they had on the city of Liverpool.

Of course, the Merseyside city would never wish to play down its links with perhaps the most famous band in history. In recent years, however, it has naturally wanted to shine a light on its much broader contribution to music, including its current wellspring of new talent, and build on its reputation as a cultural beacon across the world.

Hence the creation of Liverpool International Music Festival. A free, council-run music event, it was born out of the city's Beatles-centric Market Street Festival before the decision was made to broaden its remit.

To do that, Liverpool City Council brought in artist manager and developer Yaw Owusu as the event's music curator tasked with establishing a new brand and artistic direction. "LIMF is focused on three things; celebrating greatness, discovering the new and inspiring the next," he explains. "We want people to discover the DNA of a global music city and be surprised and inspired by the collection and scope of artists, spaces, events and collaborations in place."



"We can reinvigorate the music scene and the creators. We want to help people discover new styles and places to play"

YAW OWUSU, LIMF

Last year was the inaugural year for LIMF and boasted a strong line-up across its main base at Sefton Park and venues across the city. With Damien Marley, Rebecca Ferguson, JLS, Little Mix and The Charlatans all on the bill, more than 200,000 people attended the event in total. This year, Owusu is looking to take things up a notch...

How are you going to do that?

Last year the Sefton Park element was hugely successful so we've bolstered that by adding two more stages – going from three to five. We also want to push our unique selling point: the event in Sefton Park is free and has a very high standard of artist, but we've also realised that we also need to do some work to make us really stand out from the pack of other festivals around the UK and Europe. What we've done this year is set up the LIMF Commissions, which are four commissioned projects under the theme of 'world first by collaboration'. As part of that we've got one event, which is Steve Levine's Assembly Point Sessions,

ABOVE

Mersey beat: LIMF's main stage at Sefton Park. The festival attracted 200,000 people in total last year. The 2014 edition takes place from August 13 - 31

featuring a collaboration between Boy George, The Charlatans' Tim Burgess, Level 42's Mark King, Suede's Bernard Butler and more. They're all going to perform their own solo pieces but also work on a collaboration in a very intimate venue using technology that's never been used in that context before to help people collaborate around the world in real time. We've got [Centre Sound] Choir, which is a 200-piece vocal choir that has done a lot of stuff with the BBC. We've got another piece called Minor Characters, which involves East India Youth, Forest Swords, The Lone Taxidermist, English Heretic, Ten Mouth Electron and Luke Abbott – quite cool, edgy artists. They're working with The Quietus on producing an EP of music themed around the minor characters of pop music.

Our fourth project is artists from the UK, Russia and France working together on an EP having been travelling with each other for the last six months, they're doing a piece on what home means to them and will perform it for the first time at our festival.

Around that we've got loads of other events: Boiler Room, who do secret location events and stream them live. They're doing their first one outside of London in the UK as part of our festival. We recently announced an event with MTV called Brand New and for that we've got Ella Eyre, Jeff Glynne and Becky Hill all doing a showcase that's going to be filmed for TV. That's going to be our launch event this year.

We felt we needed to do some of the bigger

INTERVIEW LIMF

stuff. We realised that one of our most popular events was the free event at Sefton Park, but we also need to create new work that will make people come from other places to see Liverpool and reaffirm that our relationship with music is ever-evolving, it's not standstill, it's not all about heritage, it's about new, exciting and innovative works and projects. It feels like we've gone leaps and bounds in the space of one year.

What is it about the event that's attracting a range of big names?

The City Council bringing me in was them trying to bring someone in that was authentically in music. I'm very passionate about new music, artists and new styles. I think we live in a new age and space where people can like different genres and styles, it's just about how it's curated and presented to them. The festival is very inclusive. There are loads of pop festivals in the world, there are loads that focus on one genre but we're trying to say that that's not how people consume music now. We try to make sure every event is inclusive, especially the niche ones like Boiler Room and MTV. But the festival reflects a diverse music palette.

Do you think there are enough live events in the UK that provide that kind of gateway to music from other cultures?

The top ones are what they are – they're commercial and about selling tickets. I wouldn't expect Wireless or V Festival to be about anything other than the people that are selling millions of singles and albums, but I do think there's a place in the middle between them and the small, grass-roots festivals like LIMF to present that wide palette and do as many events as cheaply as possible or free. We can reinvigorate the music scene and the creators. We really want to help people discover new styles of music and new places in which to play music.

We understand what we are in the midst of all the other festivals – we're a bit more artistic and inclusive and we're really affordable. LIMF is the city saying, "For this period in the summer, we're going to bring great music to Liverpool. If you live here come and be a part of it, if you don't, come and visit and enjoy it."

There are a lot of great big pop festivals, but what we're trying to do is create something that's really unique and exciting.

To have the backing of the council in that way seems like quite a rare thing...

Before I got into labels I spent most of my time in London because that's where my businesses are and where the people I manage are based. There are very few councils that want to support [something like LIMF] but Liverpool understands the worth of it – not just because of the way people view Liverpool as a music city, but also because we want to drive people to the city. Liverpool has done loads of things to raise tourism in the city and the mayor and the cultural team are very passionate about doing these kinds of events, but doing them at a very high standard.

One of the strands that I haven't mentioned is the Liverpool International Music Festival Academy, which is all about developing new talent among the ages of 13 and 21. As well as workshops, we've also got 15 top artists from across Merseyside picked by myself, BBC Introducing and Steve Levine – a Grammy-winning producer – for



ABOVE
Music in the blood: Damian Marley was one of the names on last year's LIMF bill with the likes of Foxes, Neon Jungle, DJ Fresh and Alexa Goddard among the acts set to draw crowds in 2014

mentorship to help push forward the careers of the new talent. That's part of the city's philosophy about Liverpool International Music Festival.

Obviously the top line is about bands on stages, but it's also about how we improve the creative industries in this region. Most festivals are about selling tickets, so they don't care about new artists unless they're worth tickets – we've got a second part to what we're trying to do in Liverpool.

There's a question around whether there are enough new artists coming through the ranks to be tomorrow's headliners. Often the finger is pointed at the labels suggesting that more acts need longer career development, but would you like to see more festivals contribute to that as well?

You'd hope so but there are organisations like BBC's Introducing, which helps plug that gap and plug into major festivals but do it by finding talent early and help them through their radio shows. I've managed artists at a lot of the big festivals and I do think there's a big issue about new artists coming through the ranks. When I've come back and put the plan together for LIMF over the next five years, one of them was making sure that we pushed artists through. We've had a few artists come through the Academy last year that are going on to do the likes of Reading and Leeds. We've seen that we can be a catalyst that can network and push some of these artists through and help their careers. There has to be a sustained effort across the board on different levels of the music industry to develop that, but we've found that when we've asked the likes of Steve Levine, PPL, UK Music and people and bodies at the top of the industry, they are willing to support these initiatives because everyone wants us to have great artists come through. The City of Liverpool doesn't want to be seen as a heritage music city. Everyone talks about The Zutons, Atomic Kitten, Wah, Echo And The Bunnymen and The Beatles. It's all great but it's all very much in the past. LIMF is a statement – what's our relationship with music now and what's it going to be like in the future?

If I can find a kid who's 13 in the Academy and then in 10 years have him headline one of our stages, to me that'll be massive. I watched Biffy Clyro headline T In The Park and they said how it was their 10th year and they'd come through

the ranks. Ideally, we'd like something similar, we want to nurture acts and see them have mainstream success but always come back and have an affinity with LIMF.

Do you think festivals and promoters can have their own A&R element? It's not just something unique to the labels...

Yeah I think it's important because promoters and DJs are still the salt of the earth in terms of developing artists, pushing them out there and saying, "These are the ones you should be looking at." We make it quite clear that new talent is very important. That's why we linked up with the Brand New element of MTV, because we felt we're about new talent and giving them that boost using the infrastructure that the city's got.

Everyone's got to take responsibility. I'm a manager outside of this and feel that breaking new talent is key.

What are the benefits for artists playing at LIMF?

I think the proposition is different for different groups. For instance, we've got a stage this year called International Sound Stage at [Sefton Park]. I'm pretty much telling those international acts that we're willing to invest in them coming over here knowing that they might not have a great fan base already just on the basis of believing in their music. We'll put them on stage and do loads of promo for them because we think it's really important for them to perform to the people of Liverpool. If this was all about selling tickets we might not be able to do that but it's about a certain level of quality. When I'm speaking to agents, a lot of people want to play Liverpool but then you're either doing the Echo Arena or a small indoor venue. LIMF is between that – we have a park that can fit 200,000 people in so straight away we can offer that proposition.

Prediction for numbers?

[Sefton Park] was about 200,000 people over four days and we didn't do masses of promo because we wanted to see how the first year went. I can see everything being boosted and we've got loads of great events around [Sefton Park]. I'm predicting two or three times the number of people taking part so you're looking at 600,000 people over the two weeks period. I'm very confident we'll get that.

24 SINGLES/ALBUMS/COMPILATIONS

Rude sells 85,169 to score Magic! their first No.1 on the Official UK Singles Chart



INCLUDES OFFICIAL
WEEKLY iTunes
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS

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

CHARTS UK ALBUMS WEEK 31



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

THE OFFICIAL UK ARTIST ALBUMS CHART

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



THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	1	6	ED SHEERAN <i>X Asylum 256462859U (Arvato) ★</i> (Williams/Gosling/Ruben/Blanco/Haynie/Bhasker/McDaid)	39	35	41	KATY PERRY <i>Prism 3152232 (Arvato) ★</i> (Gale/Marble/Carter/Alamo/Carson/Stangor/Balmain/Kurstin/Wells/Peery)
2	2	8	DOLLY PARTON <i>Blue Smoke - The Best Of Sony/Mustarworks 888437872 (Arvato) ●</i>	40	32	22	PHARRELL WILLIAMS <i>G I R L RCA 8884305072 (Arvato) ●</i> (Pharrell)
3	New		ERIC CLAPTON <i>Eric Clapton & Friends - The Breeze: An Appreciation of JJ Cale Polydor 3186378 (Arvato)</i> (Clapton/Climie)	41	New		THEORY OF A DEADMAN <i>Savages Roadrunner RR75632 (Arvato)</i> (Benson)
4	3	10	SAM SMITH <i>In The Lonely Hour Capitol 3169713 (Arvato) ★</i> (F-Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitmaurice/Mojam/Z Lowe/Vaughny Boy/Komi/Lawrence)	42	34	70	IMAGINE DRAGONS <i>Night Visions Interscope 3122421 (Arvato) ★</i> (Imagine Dragons/Alex da Kid/Dave)
5	4	5	GEORGE EZRA <i>Wanted On Voyage Columbia 8884378252 (Arvato) ●</i> (Blackwood/Pott)	43	6	2	LA ROUX <i>Trouble In Paradise Polydor 3185578 (Arvato)</i> (Stewart/Johnson/Angeles/Smith)
6	5	11	COLDPLAY <i>Ghost Stories Parlophone 256463259 (Arvato) ★</i> (Coldplay/Epworth/Green/Simpson/Bergling/Hopkins)	44	54	867	BOB MARLEY & THE WAILERS <i>Legend Full Gang 5489042 (Arvato) ★6</i>
7	New		TOM PETTY & THE HEARTBREAKERS <i>Hypnotic Eye Reprise 9362493730 (Arvato)</i> (Petty/Campbell/Ulyate)	45	19	3	JUNGLE <i>Jungle XL 2541X (PIAS Arvato)</i> (Jungle)
8	New		NEON JUNGLE <i>Welcome To The Jungle RCA 88843039122 (Arvato)</i> (Baby/Snob Scilla/SofLY/Nius/Mathematica/JF Reynolds/Blackwell/Wilkins/Jax Jones/Rogers)	46	45	12	THE BLACK KEYS <i>Turn Blue Nonesuch 153195554 (Arvato) ●</i> (Dunbar/Woods/The Black Keys)
9	Re-entry		DAVID GUETTA <i>Nothing But The Beat Parlophone P7352312 (Arvato) ★2</i> (Guetta/Vee/Caren/Tuinfort/Riesener/Black Raw/Afropack/Luttrell/Avicii)	47	New		JENNY LEWIS <i>The Voyager Warner Bros 9362493603 (Arvato)</i> (Adams/Lewis/Rice/Hansen)
10	7	16	PAOLO NUTINI <i>Caustic Love Atlantic 2564631230 (Arvato) ★</i> (Nutini/Sardy/Castelar/Bates/Armstrong/Abrahams)	48	66	12	MICHAEL JACKSON <i>Xscape Epic/MJ 88843053662 (Arvato) ●</i> (Jackson/McClain/Tuinfort/Anka/Rooney/Timbaland/Jar Harmon/SirGael/ogun/Jones/Jimenez/Jenkins)
11	10	21	PALOMA FAITH <i>A Perfect Contradiction RCA 88843066112 (Arvato) ●</i> (Pharrell/Svayq/Burrell/Jebedding/ie/Mr Hudson/Townsend/Plan B/App/ouly/Mcintosh/Robson/Wiggins/Braids/Ukumu)	49	49	36	GARY BARLOW <i>Since I Saw You Last Polydor 3175744 (Arvato) ★2</i> (Power)
12	8	5	5 SECONDS OF SUMMER <i>5 Seconds Of Summer Capitol 3184461 (Arvato) ●</i> (Sinclair/Valentines/Robson/Feldmann/Cerami/Britain/English/Chapman/Schoor/Red Trangle/I/Biancamello/M. Biancamello/Watters)	50	31	4	NICOLA BENEDETTI <i>Homecoming Decca 4786690 (Arvato)</i> (Fyfe)
13	9	95	ELLIE GOULDING <i>Hallelujah Polydor 3174241 (Arvato) ★3</i> (Ellie/Goulding/MONSTA/Spencer/Billboard/Foris/Parker/Starrsmith/Harris/FtSmith)	51	50	7	LINKIN PARK <i>The Hunting Party Warner Bros 9362493759 (Arvato)</i> (Shinoda/Delton/Haynes/Cavalli)
14	11	16	THE VAMPS <i>Meet The Vamps EMI 3177877 (Arvato) ●</i> (Espionage/Harrison/Asmar/TMS/Falk/Undin/Prime/JayReynolds/Williams/Rawing/Meehan/Bates/D Jones/Bendeth/Evans/Ci Bran)	52	New		THE STRUTS <i>Everybody Wants Future/Virgin 3150664 (Arvato)</i> (Hedges/Butler/Wilkinson/Red Triangle/Southwood/Alexander/Spiller)
15	14	47	LONDON GRAMMAR <i>If You Wait Metal & Dust MCA/R11 (Sony DADC UK) ★</i> (London Grammar/Bran/Kerr/Dix/Lowrie)	53	69	264	LINKIN PARK <i>Hybrid Theory Warner Brothers 936247252 (Arvato) ★5</i> (Gilmore)
16	23	48	THE 1975 <i>The 1975 Dirty Hit/Polydor DH00040 (Arvato) ●</i> (Crossey/The 1975)	54	Re-entry		ONE DIRECTION <i>Midnight Memories Syco 8888374062 (Arvato) ★2</i> (Bunetta/Radosevich/Ryan/Scott/Fletcher/Jones/Poynter/Falk/Ledder/Geiger/Smith/Jackie Lee)
17	13	8	KASABIAN <i>48:13 Columbia 8884306152 (Arvato) ●</i> (Picerno)	55	59	58	TOM ODELL <i>Long Way Down Columbia 8876549082 (Arvato) ●</i> (Grech-Maryerat/EgWhite/Uddell/Whitton)
18	39	47	ARCTIC MONKEYS <i>AM Domino WIG/31 (PIAS Arvato) ★2</i> (Ford/Dron)	56	55	40	LORDE <i>Pure Heroine Virgin 3151900 (Arvato) ●</i> (Little)
19	18	7	LANA DEL REY <i>Ultraviolence Polydor/Stranger 3186541 (Arvato) ●</i> (Auerbach/Lana Del Rey/Foster/Stranathan/Kurstin/Heath/Egworth/Nowels)	57	40	4	MANIC STREET PREACHERS <i>Futurology Columbia 88843049622 (Arvato)</i> (Williams/Silva)
20	22	131	LANA DEL REY <i>Born To Die Polydor/Stranger 2787091 (Arvato) ★3</i> (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer/Mann/Nowels/Brade/Shu/c/Skarbek/Howe)	58	21	2	KING CREOSOTE <i>From Scotland With Love Domino WIG/318 (PIAS Arvato)</i> (McAulay/Savage)
21	New		CHER LLOYD <i>Sorry I'm Late Syco 88843059902 (Arvato)</i> (B Blanco/Shellback/Falk/Rami/Ally/OZGO/The Struts/Marvin/Evigan/Squire/Carlsson/Mag/Holter)	59	56	68	MICHAEL BUBLE <i>To Be Loved Reprise 9362494497 (Arvato) ★2</i> (Rark)
22	36	177	WHITNEY HOUSTON <i>The Ultimate Collection Arista 88697177012 (Arvato) ★4</i> (Houston/Kush/Musser/Narada M Walden/Bentley/Babyface/Red/Minn/Foster/Johnson/Southfork & Karlin/Wyette/Jean Duplessis/Jerkin/Gntfin)	60	67	8	JACK WHITE <i>Lazaretto XL 150645 (PIAS Arvato)</i> (White)
23	27	61	DISCLOSURE <i>Settle PMR/Island 3139492 (Arvato) ★</i> (Disclosure)	61	52	42	JOHN NEWMAN <i>Tribute Island 03743662 (Arvato) ●</i> (Newman/Whiting/Booker/Spencer)
24	37	92	CALVIN HARRIS <i>18 Months Columbia/Ey Eye 88697859232 (Arvato) ★2</i> (Harris/Romero/Reynolds/Knight/Francis)	62	53	44	HAIM <i>Days Are Gone Polydor 3150814 (Arvato) ●</i> (D Haim/A Haim/E Haim/Soranson/Rethchaid/Ford)
25	24	19	WILKO JOHNSON & ROGER DALTRY <i>Going Back Home Chess/UMC 1702014 (Arvato) ●</i> (Eringa)	63	62	19	GEORGE MICHAEL <i>Symphonica EMI 3169932 (Arvato) ●</i> (Ramone/Michael)
26	12	3	MORRISSEY <i>World Peace Is None Of Your Business Harvest/Virgin 3181656 (Arvato)</i> (Chrissie/elli)	64	51	18	KAISER CHIEFS <i>Education Education Education & Wait Fiction/Caroline EDU/AFED2 (Arvato) ●</i> (B.H. Allen/Wilkinson)
27	64	8	PASSENGER <i>Whispers Black Crow/Island 3180504 (Arvato)</i> (Rosenberg/Wallejo)	65	Re-entry		KODALINE <i>In A Perfect World B Unique/RCA 88765442802 (Arvato) ●</i> (Harris)
28	25	21	ELBOW <i>The Take Off And Landing Of Everything Fiction 3154767 (Arvato) ●</i> (Potter)	66	New		PARTYNEXTDOOR <i>PartyNextDoor Two Dva Sound 009362493254 (Arvato)</i> (PartyNextDoor)
29	26	9	CLEAN BANDIT <i>New Eyes Atlantic 2564632349 (Arvato)</i> (Patterson/Ralph/Chaito)	67	73	41	JAMES BLUNT <i>Moon Landing Atlantic/Custara 2564641931 (Arvato) ★</i> (Blunt/Terrell/Robrock/Ledder/Robopop/Mar/Robson/Hale/Wilson/McKenzie/Chamber/Somi)
30	38	39	EMINEM <i>The Marshall Mathers LP 2 Interscope 3158811 (Arvato) ★</i> (Finnem/SI/Streetsrunner/Rubin/Rasheed/DI Khalil/Haynie/Alon Da Kid/DV F/Frequency/Aliaz/Bhasker/Reams/Cardiak)	68	New		BLUES PILLS <i>Blues Pills Nuclear Blast NB31912 (PIAS Arvato)</i> (Alsterberg)
31	33	46	AVICII <i>TITLE Postina/PRMO 3174860 (Arvato) ★</i> (Bergling/Pourmour/Rodgers)	69	65	36	EAGLES <i>Selected Works 1972-1999 Rhino 8122296239 (Arvato) ●</i> (Sampner/Zimm/Burgess/Smith/Davis/Craggs/Howe)
32	48	37	JAKE BUGG <i>Shangri La EMI 3156055 (Arvato) ●</i> (Rubin)	70	71	75	PASSENGER <i>All The Little Lights Nettwerk 319652 (Essential/Proper) ★</i> (Rosenberg/Wallejo)
33	15	151	ED SHEERAN <i>+ Asylum 5249864652 (Arvato) ★6</i> (Gosling/Hugall/Sheeran/No I D)	71	New		PUMEZA MATSHIKIZA <i>Voice Of Hope Decca 4787605 (Arvato)</i> (Fyfe)
34	29	94	JAKE BUGG <i>Jake Bugg Mercury 31707053 (Arvato) ★2</i> (Archer/Crossey/Prime/Hart/Hunt)	72	16	2	RICHARD THOMPSON <i>Acoustic Classics Beechwy BSW14 (Proper Music)</i> (Thompson)
35	30	34	GREGORY PORTER <i>Liquid Spirit Blue Note 3141653 (Arvato) ●</i> (Barrhus/Kenyatta)	73	57	12	MARK MOTHERSBAUGH <i>The Lego Movie - OST Sony Classical 0194043174278 (Arvato)</i> (Mothersbaugh/Srha/Hoff/Dennison/Barrholomew/Palmer/son)
36	42	35	JOHN LEGEND <i>Love In The Future Columbia 88725439942 (Arvato) ●</i> (Legend/Tosse/Hill/RJ/West/Camp/Boog/Kwabena/Dalintier/Bank/The Twil/Tone/93 Key/The Runners/J Anderson/Williams/vanous)	74	47	4	EXAMPLE <i>Live Life Living Epic 88843013912 (Arvato)</i> (Example/Ft Smith/Prins/Critical/A.Smith/Sheldrake/Gleason/Barnford/S Hill)
37	44	74	BASTILLE <i>Bad Blood Virgin 1713097 (Arvato) ★2</i> (Smith/Crew)	75	Re-entry		KINGS OF LEON <i>Mechanical Bull Columbia/Hand Me Down 88883768222 (Arvato) ●</i> (Petraglia)
38	17	11	PAUL HEATON & JACQUI ABBOTT <i>What Have We Become EMI 3173771 (Arvato)</i> (J.D. Williams)				

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COMPILATION CHART TOP 20

THIS LAST ALBUM / LABEL (DISTRIBUTION)



1	1	NOW THAT'S WHAT I CALL MUSIC 88 / Sony Music CG/Virgin EMI (Arvato)	11	6	CLUBLAND 25 / AATW/UMTV (Arvato)
2	2	FROZEN OST / Walt Disney/UMC (Arvato)	12	10	JUST GREAT SONGS 2014 / Sony Music CG/WMTV (Arvato)
3	NEW	THE HOUSE THAT GARAGE BUILT / MoS (Fuga/Sony DADC UK)	13	NEW	ORIGINAL SOUNDTRACK GUARDIANS OF THE GALAXY... / Hollywood (Arvato)
4	NEW	KISSTORY 2014 - THE BEST OLD SKOOL / Sony Music CG (Arvato)	14	8	CRAZY CRAZY NIGHTS / UMTV (Arvato)
5	NEW	THE DROP / WMTV (Arvato)	15	9	NOW THAT'S WHAT I CALL MUSIC 87 / Sony Music CG/Virgin EMI (Arvato)
6	3	NOW THAT'S WHAT I CALL SUMMER / Sony Music CG/Virgin EMI (Arvato)	16	17	NOW THAT'S WHAT I CALL 21ST CENTURY / Sony Music CG/Virgin EMI (Arvato)
7	5	DREAMBOATS AND MINISKIRTS - SUMMER... / UMTV (Arvato)	17	NEW	THIS IS CHILL / UMTV (Arvato)
8	7	THE 80S - PART 2 / Sony Music CG/UMTV (Arvato)	18	12	RHYTHM OF THE NIGHT / WMTV (Arvato)
9	4	THE NATION'S FAVOURITE MOTOWN SONGS / Island/UMC (Arvato)	19	16	NOW THAT'S WHAT I CALL REGGAE / Sony Music CG/Virgin EMI (Arvato)
10	NEW	LITTLE BOPPERS / Sony Music CG (Arvato)	20	19	THE ONLY WAY IS MARBS - MARBELLA ANTHEMS / WMTV (Arvato)

CHARTS UK AIRPLAY WEEK 31

Radio playlists are online at www.musicweek.com

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



UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	1	MAGIC! Rude / Sony	SME	4941	+13%	195	78.8	+3%
2	15	52	NICO & VINZ Am I Wrong / Warner Bros	WMG	2868	+46%	187	59.8	+68%
3	2	4	ELLA HENDERSON Ghost / Syco	SME	5612	+1%	231	59.3	+3%
4	3	7	ARIANA GRANDE FT IGGY AZALEA Problem / Republic/Island	UMG	2897	-7%	155	52.2	-5%
5	7	16	SAM SMITH Stay With Me / Capitol	UMG	4506	+1%	229	49.5	+7%
6	9	2	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love / Interscope	UMG	3416	+2%	173	47.3	+11%
7	13	24	PHARRELL WILLIAMS Happy / RCA	SME	3036	-3%	238	45.9	+18%
8	6	19	JOHN LEGEND All Of Me / Columbia	SME	3637	+0%	204	45.1	-4%
9	5	12	RIXTON Me And My Broken Heart / Interscope	UMG	3776	+8%	182	44.9	-8%
10	4	14	ED SHEERAN Sing / Asylum	WMG	4057	-1%	189	42.3	-13%
11	12	29	CLEAN BANDIT FT. JESS GLYNNE Rather Be / Atlantic	WMG	3298	0%	178	40.6	+4%
12	8	45	NAUGHTY BOY FT. SAM ROMANS Home / Virgin EMI	UMG	1967	+28%	159	39.9	-7%
13	10	33	RITA ORA I Will Never Let You Down / Roc Nation	SME	3535	-5%	178	39.0	-8%
14	16	23	CALVIN HARRIS Summer / Columbia	SME	2367	0%	153	36.7	+4%
15	17	42	SIGMA Nobody To Love / 3 Beat/AATW	IND.	2320	-1%	142	34.7	+6%
16	19		ONEREPUBLIC Love Runs Out / Interscope	UMG	1925	+7%	112	31.1	+14%
17	33		DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / Parlophone	WMG	1142	+16%	85	28.3	+29%
18	25	8	CHARLI XCX Boom Clap / Asylum	WMG	1631	+40%	142	27.5	+12%
19	14	11	JESS GLYNNE Right Here / Atlantic	WMG	2282	+8%	163	27.4	-27%
20	11	6	GEORGE EZRA Budapest / Columbia	SME	3612	-3%	251	26.5	-34%
21	21	62	ROUTE 94 FT JESS GLYNNE My Love / Rimse	UMG	1188	-19%	78	24.4	-9%
22	31		ERIC CLAPTON & FRIENDS Call Me The Breeze / Polydor	UMG	278	+26%	70	24.3	+10%
23	32	3	ZHU Faded / Polydor	UMG	752	+56%	123	24.0	+9%
24	30	21	COLDPLAY A Sky Full Of Stars / Parlophone	WMG	2524	-14%	234	23.0	+3%
25	NEW		PALOMA FAITH Trouble With My Baby / RCA	SME	727	+62%	80	22.8	+121%
26	23	26	NEON JUNGLE Louder / RCA	SME	1792	-3%	152	22.6	-11%
27	27	28	IGGY AZALEA FT. CHARLI XCX Fancy / EMI	UMG	1056	+4%	120	22.6	-4%
28	NEW		MAROON 5 Maps / A&M/Octone/Polydor	UMG	744	+104%	93	22.4	+285%
29	20	9	WILL.I.AM FT CODY WISE It's My Birthday / Interscope	UMG	1271	-13%	130	22.0	-19%
30	28	34	PALOMA FAITH Only Love Can Hurt Like This / RCA	SME	2558	-12%	202	21.8	-7%
31	22	17	MR. PROBZ Waves / Left Lane	SME	1679	-4%	151	21.7	-15%
32	36	60	DUKE DUMONT FT JAX JONES I Got U / Blase Bcys Club/Virgin EMI	UMG	1556	-2%	146	21.5	+4%
33	NEW		SI CRANSTOUN Caught In The Moonlight / East West	WMG	360	+150%	44	21.1	+84%
34	NEW		FOXES Glorious / Epic	SME	548	+28%	67	20.3	+332%
35	46	13	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / FFRR/Musical Freedom	WMG	1129	+10%	130	19.9	+11%
36	48		WARD THOMAS Push For The Stride / WTW	IND.	308	+17%	68	19.5	+11%
37	40	36	TIESTO FT. MATTHEW KOMA Wasted / Virgin	UMG	1105	+2%	120	19.3	-2%
38	44	31	FUSE ODG FT SEAN PAUL Dangerous Love / 3 Beat/AATW	IND.	1025	+1%	126	19.0	+4%
39	38	54	ONEREPUBLIC Counting Stars / Interscope	UMG	1860	-6%	172	18.8	-6%
40	NEW		MICHAEL JACKSON Loving You / Epic	SME	184	+56%	37	17.9	+152%
41	29		DOLLY PARTON Try / Masterworks	SME	304	+2%	63	17.1	-26%
42	34	40	5 SECONDS OF SUMMER Don't Stop / Capitol	UMG	1476	-12%	129	17.1	-20%
43	39	50	MICHAEL JACKSON Love Never Felt So Good / Epic/MJJ	SME	1751	-16%	144	16.9	-15%
44	NEW		UNION J Tonight (We Live Forever) / Epic	SME	1184	+29%	70	16.9	+23%
45	18	27	THE VAMPS FT DEMI LOVATO Somebody To You / EMI	UMG	1752	-4%	141	16.3	-45%
46	NEW	10	MELISSA STEEL FT POPCAAN Kisses For Breakfast / Atlantic	WMG	581	+78%	121	16.2	+26%
47	NEW	67	CLEAN BANDIT FT STYLO G Come Over / Atlantic	WMG	232	+18%	27	16.0	+46%
48	45	22	MK FT ALANA Always / Defected/MoS	IND.	413	+5%	121	16.0	-12%
49	RE	43	X AMBASSADORS & JAMIE N COMMONS Jungle / Polydor	UMG	248	+85%	108	15.6	+14%
50	NEW		KASABIAN Bumblebee / Columbia	SME	173	+68%	8	15.5	-2%

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

UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	6	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love / Interscope	UMG	727	+23%	17
2	2	ARIANA GRANDE FT IGGY AZALEA Problem / Republic/Island	UMG	678	-1%	18
3	1	WILL.I.AM FT CODY WISE It's My Birthday / Interscope	UMG	668	-9%	17
4	9	MAGIC! Rude / Sony	SME	630	+21%	15
5	3	JESS GLYNNE Right Here / Atlantic	WMG	616	-3%	18
6	5	ELLA HENDERSON Ghost / Syco	SME	579	-5%	14
7	4	ED SHEERAN Sing / Asylum	WMG	541	-13%	16
8	11	MR. PROBZ Waves / Left Lane	SME	500	+1%	18
9	18	NICO & VINZ Am I Wrong / Warner Bros	WMG	485	+22%	16
10	7	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) / FFRR/Musical Freedom	WMG	481	-17%	18
11	10	RIXTON Me And My Broken Heart / Interscope	UMG	468	-7%	14
12	8	FUSE ODG FT SEAN PAUL Dangerous Love / 3 Beat/AATW	IND.	457	-16%	18
13	17	GEORGE EZRA Budapest / Columbia	SME	424	+0%	15
14	12	NICOLE SCHERZINGER Your Love / RCA	SME	418	-14%	16
15	13	THE VAMPS FT DEMI LOVATO Somebody To You / EMI	UMG	417	-14%	13
16	14	CALVIN HARRIS Summer / Columbia	SME	416	-13%	17
17	22	CHARLI XCX Boom Clap / Asylum	WMG	396	+11%	15
18	15	SAM SMITH Stay With Me / Capitol	UMG	391	-18%	15
19	16	JASON DERULO FT SNOOP DOGG Wiggle / Warner Brothers	WMG	377	-18%	16
20	20	COLDPLAY A Sky Full Of Stars / Parlophone	WMG	366	-2%	16
21	26	MK FT ALANA Always / Defected/MoS	IND.	356	+22%	16
22	43	MELISSA STEEL FT POPCAAN Kisses For Breakfast / Atlantic	WMG	348	+83%	20
23	19	IGGY AZALEA FT. CHARLI XCX Fancy / EMI	UMG	346	-10%	16
24	21	RITA ORA I Will Never Let You Down / Roc Nation	SME	343	-7%	16
25	40	SIGMA FT. PALOMA FAITH Changing / 3 Beat/AATW	IND.	323	+52%	16
26	NEW	PHARRELL WILLIAMS & MILEY CYRUS Come Get It Bae / RCA	SME	319	+289%	12
27	36	NEON JUNGLE Louder / RCA	SME	317	+32%	13
28	31	5 SECONDS OF SUMMER Amnesia / Capitol	UMG	309	+21%	11
29	24	PHARRELL WILLIAMS Happy / RCA	SME	293	-12%	19
30	23	JOHN LEGEND All Of Me / Columbia	SME	280	-16%	18
31	27	DUKE DUMONT Won't Look Back / Blase Bcys Club/Virgin EMI	UMG	279	0%	12
32	33	CLEAN BANDIT FT. JESS GLYNNE Rather Be / Atlantic	WMG	269	+7%	16
33	NEW	UNION J Tonight (We Live Forever) / Epic	SME	267	+89%	12
34	37	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / Parlophone	WMG	264	+10%	15
35	25	SIA Chandelier / RCA/Monkeypuzzle	SME	264	-12%	10
36	34	G.R.L Ugly Heart / RCA	SME	258	+2%	11
37	29	SIGMA Nobody To Love / 3 Beat/AATW	IND.	225	-14%	19
38	NEW	CLEAN BANDIT FT STYLO G Come Over / Atlantic	WMG	213	+5,225%	11
39	RE	KIESZA Giant In My Heart / Virgin EMI	UMG	213	+50%	13
40	NEW	RIZZLE KICKS Tell Her / Island	UMG	205	+99%	13
41	NEW	MAROON 5 Maps / A&M/Octone/Polydor	UMG	204	+168%	12
42	46	CHRIS BROWN FT. LIL WAYNE & FRENCH MONTANA Loyal / RCA	SME	201	+16%	14
43	42	KIESZA Hideaway / 4Kul Legend/Virgin	UMG	190	-3%	16
44	RE	ONEREPUBLIC Love Runs Out / Interscope	UMG	189	+22%	11
45	NEW	VIC MENSA Down On My Luck / Virgin EMI	UMG	178	+20%	12
46	32	TIESTO FT. MATTHEW KOMA Wasted / Virgin	UMG	177	-30%	13
47	48	SAM SMITH Money On My Mind / Capitol	UMG	174	+7%	16
48	NEW	BARS & MELODY Hopeful / Syco	SME	170	+23%	8
49	28	EXAMPLE One More Day (Stay With Me) / Epic	SME	168	-37%	13
50	50	BEYONCE FT JAY-Z Drunk In Love / Columbia	SME	162	+2%	18

UK AIRPLAY ANALYSIS

BY ALAN JONES

Increasing both its plays and audience for the seventh straight week, Canadian pop/reggae band **Magic!**'s debut hit *Rude* marks its third week at the summit by retaining a big lead over the chasing pack. With 4,941 plays in the week, the track posted an audience of 78.82m, according to chart compilers Radio Monitor.

That is 31.78% more listeners than any other song - but its new closest challenger, Norwegian duo **Nico & Vinz**'s *Am I Wrong* is closing fast. Jumping 15-2, *Am I Wrong* has already been a monster hit throughout much of Europe, Oceania and North America and is expected to zoom to No.1 on the Official Charts Company sales chart

this week, having been made available for download on Sunday. It enjoyed a 45.39% increase in plays - from 1,974 to 2,870 - last week, and an even more impressive 67.87% leap in audience, from 35.63m to 59.81m. Adding 41 new stations, it also increased support last week from nearly all of the 146 stations that were already airing it. Its largest audience segment (30.14%) came from 16 plays on Radio 2, up from just six the week before. Sister station Radio 1 provided its second biggest audience share (22.17%), as it upped support from 13 to 20 plays. The 11 stations in the Capital Network played it most frequently, with individual tallies ranging from 53 to 47 plays, up from a range of

37-30 the previous week.

The only other song to break into the Top 10 this week is a re-entry: **Pharrell Williams'** *Happy*, which bounces 13-7 a week after ending its introductory run of 32 weeks in the Top 10, 17 of them at No.1. Its latest surge increases *Happy*'s audience thus far in 2014 to a massive 2.019bn, 26.75% more than the next most heard song, **Clean Bandit's** *Rather Be* (feat. Jess Glynne).

After topping the sales chart last week, **Cheryl Cole's** *Crazy Stupid Love* (feat. **Tinie Tempah**) jumps 9-6 on the radio airplay chart. Adding 10 stations for a new top tally of 173 supporters, the track increased support and climbed the chart for the eighth straight week but expanded less than in any previous frame, with plays up just 1.52% (from 3,364



to 3,415) and audience improving 11.09% from 42.57m to 49.29m. Most of its increase in audience came from a 50% jump in plays on Radio 1, where it went from 16 plays to 24 in the week. Only one song was played more often on the station - Polydor labelmate **ZHU's** *Faded*, which was aired 25 times.

The promotional videoclip for *Crazy Stupid Love* - featuring Cole

and a large supporting cast dancing in a club - jumps 6-1 on the TV airplay chart, where it dethrones Cole's pal **Will.I.Am's** latest song, *It's My Birthday* (feat. **Cody Wise**). The video for *Crazy Stupid Love* was aired 727 times last week, compared to 592 in the previous frame. It had top tallies of 91 plays on Capital TV, 75 plays on Starz TV and 71 plays on Smash Hits TV.

CHARTS EU AIRPLAY WEEK31 (Mon 21 - Sun 27 Jul 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Coldplay A Sky Full Of Stars	Parlophone	WMG 17,202	+1%	998	637.39m	-5%
2	3	Nico & Vinz Am I Wrong	Parlophone Music	WMG 12,680	+7%	841	514.38m	+1%
3	2	Mr. Probz Waves	Sony Music	SME 14,094	-3%	878	510.33m	-2%
4	4	Calvin Harris Summer	Columbia	SME 14,143	-3%	803	501.99m	-2%
5	5	Lilly Wood & Robin S.. Prayer In C	Wamer Intern..	WMG 12,058	+14%	600	500.22m	+18%
6	8	Sam Smith Stay With Me	Capitol Records	UMG 11,658	+3%	789	424.75m	+7%
7	6	OneRepublic Love Runs Out	Interscope	UMG 9,616	+5%	632	408.98m	-2%
8	13	David Guetta feat. S.. Lovers On The Sun	Parlophone	WMG 9,417	+12%	528	370.90m	+13%
9	7	George Ezra Budapest	Columbia	SME 9,659	-2%	787	364.65m	-10%
10	18	Sigma Nobody To Love	3beat	Ind. 7,922	+2%	493	337.34m	+13%
11	10	John Legend All Of Me	Columbia	SME 11,233	-4%	772	331.47m	-6%
12	9	Ed Sheeran Sing	Asylum	WMG 13,489	-4%	842	328.30m	-13%
13	12	Avicii Addicted To You	Virgin EMI	UMG 6,552	-7%	602	319.54m	-3%
14	20	Alle Farben feat. Gr.. She Moves (Far Away)	Pinpoint	Ind. 4,889	+3%	370	308.34m	+5%
15	14	Pharrell Williams Happy	RCA	SME 9,098	-6%	1,069	304.50m	-5%
16	15	Andreas Bourani Auf Uns	Polydor	UMG 3,106	-2%	173	299.22m	-2%
17	19	American Authors Best Day Of My Life	Virgin EMI	UMG 5,182	-3%	481	298.56m	+0%
18	22	Vance Joy Riptide	Atlantic	WMG 4,641	+1%	421	297.94m	+8%
19	17	Michael Jackson Love Never Felt So Good	Epic	SME 11,168	-6%	884	297.80m	-1%
20	16	Milky Chance Stolen Dance	Pias	Ind. 7,375	-7%	664	296.03m	-2%
21	24	Marlon Roudette When The Beat Drops Ou	Polydor	UMG 3,714	+26%	231	290.78m	+17%
22	11	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 10,809	-5%	843	287.42m	-13%
23	27	MAGIC! Rude	Sony Music	SME 10,249	+16%	620	266.94m	+18%
24	25	Ariana Grande feat. ... Problem	Universal	UMG 10,593	-1%	616	266.06m	+8%
25	30	Maroon 5 Maps	Polydor	UMG 7,822	+14%	600	264.75m	+20%
26	23	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 6,074	-5%	503	264.32m	+3%
27	21	Bakermat One Day (Vandaag)	Délicieuse	Ind. 4,167	-2%	403	251.17m	-12%
28	34	Lenny Kravitz The Chamber	Sony Music	SME 3,450	+9%	333	235.71m	+16%
29	26	Klingande Jubel	Klingande	Ind. 4,672	-4%	561	216.82m	-5%
30	29	Rita Ora I Will Never Let You..	Roc Nation	SME 8,083	-7%	523	216.53m	-2%
31	32	Common Linnets, The Calm After The Storm	Universal	UMG 2,706	-3%	286	212.77m	-1%
32	28	Imagine Dragons On Top Of The World	Polydor	UMG 4,079	+3%	475	212.65m	-4%
33	42	Sia Chandelier	Sony Music	SME 8,191	+5%	564	200.48m	+15%
34	31	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 4,550	-7%	492	198.04m	-10%
35	37	Avicii Lay Me Down	Virgin EMI	UMG 6,124	-4%	471	196.87m	+4%
36	36	Kiesza Hideaway	Virgin EMI	UMG 5,956	-2%	516	196.49m	+3%
37	41	Mark Forster feat. Sido Au Revoir	Four Music	SME 2,867	+11%	136	194.78m	+10%
38	35	Cro Traum	Groove Attack	Ind. 2,783	-11%	176	188.97m	-5%
39	33	Imagine Dragons Demons	Polydor	UMG 3,500	-10%	473	180.92m	-13%
40	45	Ella Henderson Ghost	Syco	SME 9,917	+3%	604	174.94m	+12%
41	39	Jason Derulo feat. S.. Wiggle	Wamer Music	WMG 6,466	+0%	432	171.21m	-6%
42	38	Ed Sheeran I See Fire	Universal Music	UMG 2,381	-2%	326	165.08m	-11%
43	40	Avicii Hey Brother	Virgin EMI	UMG 3,604	-8%	662	157.85m	-12%
44	50	Tiësto feat. Matthew.. Wasted	Universal	UMG 5,787	+1%	411	157.67m	+10%
45	66	Adel Tawil feat. Mat.. Zuhause	Vertigo	UMG 1,360	+28%	114	157.58m	+37%
46	44	Avicii Wake Me Up	PRMD/Positiva	UMG 3,838	+2%	722	152.35m	-4%
47	43	Katy Perry Birthday	Virgin EMI	UMG 6,600	-18%	582	147.54m	-13%
48	48	OneRepublic Counting Stars	Polydor	UMG 5,651	-2%	768	144.19m	-6%
49	61	Katy Perry Roar	Virgin EMI	UMG 2,954	+1%	639	143.63m	+14%
50	52	James Blunt Heart To Heart	Atlantic	WMG 1,650	-6%	315	140.15m	+4%



CHARTS OFFICIAL AUDIO STREAMING WEEK 31



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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	2	MAGIC <i>Rude</i> RCA
2	1	ARIANA GRANDE FT IGGY AZALEA <i>Problem</i> Republic Records
3	3	GEORGE EZRA <i>Budapest</i> Columbia
4	5	ELLA HENDERSON <i>Ghost</i> Syco Music
5	4	ED SHEERAN <i>Sing</i> Asylum
6	6	MR PROBZ <i>Waves</i> Left Lane Recordings
7	7	SAM SMITH <i>Stay With Me</i> Capital
8	10	SIA <i>Chandelier</i> Monkey Puzzle/RCA
9	8	WILL I AM FT CODY WISE <i>It's My Birthday</i> Interscope
10	15	NICO & VINZ <i>Am I Wrong</i> Warner Bros
11	9	CALVIN HARRIS <i>Summer</i> Columbia
12	12	OLIVER HELDENS & BECKY HILL <i>Gecko (Overdrive)</i> FFRR/Musical Freedom
13	11	JOHN LEGEND <i>All Of Me</i> Columbia
14	13	IGGY AZALEA FT CHARLI XCX <i>Fancy</i> EMI
15	14	ED SHEERAN <i>Don't</i> Asylum
16	17	CLEAN BANDIT FT JESS GLYNNE <i>Rather Be</i> Atlantic
17	22	RIXTON <i>Me And My Broken Heart</i> Interscope
18	30	CHARLI XCX <i>Boom Clap</i> Asylum
19	16	TIESTO FT MATTHEW KOMA <i>Wasted</i> Virgin
20	18	COLDPLAY <i>A Sky Full Of Stars</i> Parlophone
21	19	MKTO <i>Classic</i> Columbia/M2V
22	21	JESS GLYNNE <i>Right Here</i> Atlantic
23	45	CHERYL COLE FT TINIE TEMPAH <i>Crazy Stupid Love</i> Polydor
24	20	PHARRELL WILLIAMS <i>Happy</i> Columbia
25	24	ED SHEERAN <i>Thinking Out Loud</i> Asylum
26	23	JASON DERULO FT SNOOP DOGG <i>Wiggle</i> Warner Bros
27	25	KIESZA <i>Hideaway</i> Lokal Legend
28	27	RITA ORA <i>I Will Never Let You Down</i> Roc Nation
29	28	MILKY CHANCE <i>Stolen Dance</i> Ignition
30	31	IDINA MENZEL <i>Let It Go</i> Walt Disney
31	29	VAMPS <i>Somebody To You</i> EMI
32	26	SAM SMITH <i>Money On My Mind</i> Capital
33	32	VANCE JOY <i>Riptide</i> Infectious Music
34	33	5 SECONDS OF SUMMER <i>Don't Stop</i> Capital
35	34	ED SHEERAN <i>I See Fire</i> Decca
36	35	BASTILLE <i>Pompeii</i> Virgin
37	36	KATY PERRY FT JUICY J <i>Dark Horse</i> Virgin
38	39	DUKE DUMONT FT JAX JONES <i>I Got U</i> Blöse Boys Club
39	37	5 SECONDS OF SUMMER <i>She Looks So Perfect</i> Capital
40	38	ROUTE 94 FT JESS GLYNNE <i>My Love</i> Rinse Recordings
41	51	ELLA EYRE <i>If I Go</i> Virgin
42	40	ED SHEERAN <i>Photograph</i> Asylum
43	42	ONEREPUBLIC <i>Counting Stars</i> Interscope
44	41	ED SHEERAN <i>One</i> Asylum
45	49	TOVE LO <i>Stay High</i> Polydor
46	43	ED SHEERAN <i>I'm A Mess</i> Asylum
47	50	DAVID GUETTA/SHOWTEK/VASSY <i>Bad</i> Parlophone
48	44	SIGMA <i>Nobody To Love 3 Beat/AATW</i>
49	46	PITBULL FT KESHA <i>Timber</i> Mr 305/Polo Grounds
50	47	ED SHEERAN <i>Nina</i> Asylum
51	48	ED SHEERAN <i>Bloodstream</i> Asylum
52	53	FUSE ODG FT SEAN PAUL <i>Dangerous Love 3 Beat/AATW</i>
53	55	CHRIS BROWN/LIL WAYNE/TYGA <i>Loyal</i> RCA
54	54	KLINGANDE <i>Jubel One More Tune</i>
55	57	NICOLE SCHERZINGER <i>Your Love</i> RCA
56	60	PASSENGER <i>Let Her Go</i> Nettwerk
57	62	ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino Recordings
58	59	IMAGINE DRAGONS <i>Radioactive</i> Interscope
59	52	ED SHEERAN <i>Tenerife Sea</i> Asylum
60	61	DISCLOSURE FT SAM SMITH <i>Latch</i> PMR
61	56	COLDPLAY <i>Magic</i> Parlophone
62	63	AVICII <i>Wake Me Up</i> Positiva/PRMD
63	67	LANA DEL REY VS CEDRIC GVERAIS <i>Summertime Sadness</i> Polydor
64	69	AMERICAN AUTHORS <i>Best Day Of My Life</i> EMI
65	64	IMAGINE DRAGONS <i>Demons</i> Interscope
66	70	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
67	58	DJ SNAKE & LIL JON <i>Turn Down For What</i> Columbia
68	65	PALOMA FAITH <i>Only Love Can Hurt Like This</i> RCA
69	71	ALOE BLACC <i>The Man</i> Interscope
70	68	ED SHEERAN <i>Afire Love</i> Asylum
71	66	ED SHEERAN <i>Runaway</i> Asylum
72	199	ZHU <i>Faded</i> Polydor
73	73	AVICII <i>Hey Brother</i> Positiva/PRMD
74	108	NEON JUNGLE <i>Louder</i> RCA
75	76	ELLIE GOULDING <i>Burn</i> Polydor



CLIMBER: NICO & VINZ



CLIMBER: CHARLI XCX



CLIMBER: ELLA EYRE



CLIMBER: ARCTIC MONKEYS



CLIMBER: NEON JUNGLE

CHARTS STREAMING – SPOTIFY WEEK 31



GLOBAL

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

NETHERLANDS

POS	ARTIST/ALBUM
1	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
2	ANDERS NILSEN Salsa Tequila
3	MAGIC! Rude
4	TOVE LO Stay High - Habits Remix
5	DOTAN Home
6	CALVIN HARRIS Summer
7	SAM SMITH Stay With Me
8	NICO & VINZ Am I Wrong
9	ARIANA GRANDE Problem
10	COLDPLAY A Sky Full Of Stars

EUROPE

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

NORWAY

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

UK

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



UK: Ariana Grande

FRANCE

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



France: Sia

GERMANY

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



Spain: Enrique Iglesias



US: Sam Smith

SPAIN

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

SWEDEN

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

UNITED STATES

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

CHARTS STREAMING – MUSIC VIDEO WEEK 31



NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	ELLA HENDERSON - Ghost
2	BARS AND MELODY - Hopeful
3	RIXTON - Me And My Broken Heart
4	DJ SNAKE FT. LIL JON - Turn Down For What
5	TOVE LO - Stay High (Habits Remix)
6	ROUTE 94 FT. JESS GLYNNE - My Love
7	DUKE DUMONT FT. JAX JONES - I Got U
8	DUKE DUMONT - Won't Look Back
9	G.R.L. - Ugly Heart
10	THE JANOSKIANS - This Freakin Song
11	TINASH FEAT. SCHOOLBOY Q - 2 On (Explicit)
12	MEGHAN TRAINOR - All About That Bass
13	ELLA EYRE - If I Go
14	KIESZA - Giant In My Heart
15	THE JANOSKIANS - Real Girls Eat Cake
16	FIFTH HARMONY - BO\$\$
17	LEAH MCFALL - Home
18	GORGON CITY FT. LAURA WELSH - Here For You
19	KOVE FEAT. MELISSA STEEL - Way We Are
20	GORGON CITY FEAT. MNEK - Ready For Your Love

ITALY

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



WORLDWIDE

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



POLAND

POS	ARTIST/ SINGLE
1	SIA - Chandelier (Official Video)
2	INDILA - Dernière Danse (Clip Officiel)
3	ARIANA GRANDE - Problem ft. Iggy Azalea
4	PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola)
5	KATY PERRY - Dark Horse (Official) ft. Juicy J
6	CALVIN HARRIS - Summer
7	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
8	KASIA POPOWSKA - Przyjdzie Taki Dzień
9	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
10	ROUTE 94 - My Love (Official Video) ft. Jess Glynne



UK

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



AUSTRALIA

POS	ARTIST/ SINGLE
1	MEGHAN TRAINOR - All About That Bass
2	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
3	HILARY DUFF - Chasing the Sun
4	G.R.L. - Ugly Heart
5	WILL.I.AM, CODY WISE - It's My Birthday
6	KATY PERRY - This Is How We Do (Official)
7	ARIANA GRANDE - Problem ft. Iggy Azalea
8	PALOMA FAITH - Only Love Can Hurt Like This (Official Video)
9	SIA - Chandelier (Official Video)
10	JESSIE J, ARIANA GRANDE, NICKI MINAJ - Bang Bang (Audio)



FRANCE

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



SPAIN

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

CHARTS INDIES WEEK 31



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



MK

- 1 1 **MK FT ALANA** Always / Defected/MoS (AGA Arvato)
- 2 2 **MILKY CHANCE** Stolen Dance / Ignition (PIAS Arvato)
- 3 3 **VANCE JOY** Riptide / Infectious vs (PIAS Arvato)
- 4 5 **SECONDCITY** I Wanna Feel / MoS (Fuga/Sony DADC UK)
- 5 8 **PASSENGER** Let Her Go / Nettwerk (Essential)
- 6 6 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 7 9 **ALT-J** Hunger For The Pine / Infectious (PIAS Arvato)
- 8 12 **TEGAN & SARA FT LONELY ISLAND** Everything Is Awesome / Watertower (Warner Bros Ent.)
- 9 10 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 10 7 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 11 13 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (AGA Arvato)
- 12 NEW **NAFEES & THE PROPHEC** Tera Pyar / SMP (ABC Digital)
- 13 16 **DVBBS & BORGEOS FT TINIE TEMPAH** Tsunami (Jump) / MoS (Fuga/Sony DADC UK)
- 14 18 **ARCTIC MONKEYS** R U Mine / Domino (PIAS Arvato)
- 15 20 **FKA TWIGS** Two Weeks / Young Turks/XL (PIAS Arvato)
- 16 17 **FAMILY OF THE YEAR** Hero / Nettwerk (Essential)
- 17 15 **JUNGLE** Time / XL (PIAS Arvato)
- 18 RE **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / Domino (PIAS Arvato)
- 19 11 **DJ FRESH VS TC FT LITTLE NIKKI** Make U Bounce / MoS (Fuga/Sony DADC UK)
- 20 NEW **QUEENSTON** Marry That Girl / Queenston (Tunecore)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Nafees & The Prophec

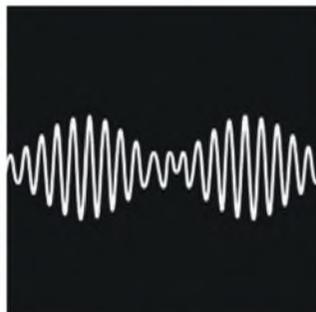
- 1 NEW **NAFEES & THE PROPHEC** Tera Pyar / SMP (SMP)
- 2 2 **FKA TWIGS** Two Weeks / Young Turks/XL (XL Beggars)
- 3 1 **FAMILY OF THE YEAR** Hero / Nettwerk (Nettwerk)
- 4 4 **QUEENSTON** Marry That Girl / Queenston (Queenston)
- 5 12 **SBTRKT FT EZRA KOENIG** New Dorp New York / Young Turks/XL (XL Beggars)
- 6 7 **EDWARD SHARPE & MAGNETIC ZEROS** Home / Rough Trade (XL Beggars)
- 7 9 **WARD THOMAS** Push For The Stride / WTW (WTW Music)
- 8 5 **CAZZETTE FT THE HIGH** Sleepless / Icons (Icons)
- 9 NEW **D'MACY** Am I Wrong / Power (Power Music)
- 10 NEW **AZEALIA BANKS** Heavy Metal And Reflective / Azealia Banks (Azealia Banks)
- 11 16 **JO LI** Everything Is Awesome / Watertower (Watertower)
- 12 10 **CARIBOU** Can't Do Without You / City Slang (City Slang)
- 13 NEW **WORSHIP CENTRAL** The Way / Integrity/Absolute (Integrity Music)
- 14 NEW **PAROV STELAR** All Night / Dramatico (Dramatico)
- 15 17 **A TRIBE CALLED RED** Electric Pow Wow Drum / Masalacism (Masalacism)
- 16 RE **TEN WALLS** Walking With Elephants / Boso (Boso)
- 17 NEW **MAZ BONAFIDE** Jaan / Naughty Sound (Naughty Sound)
- 18 NEW **LILLY WOOD & THE PRICK** Prayer In C / Wagram (Wagram Music)
- 19 15 **DEORRO** Five Hours / PRMD (PRMD)
- 20 11 **YOGSCAST** Diggy Diggy Hole / Yogscast Studios (Yogscast Studios)



Milky Chance Indie Singles (2)



FKA Twigs Indie Singles Breakers (2)



Arctic Monkeys Indie Albums (2)



Ward Thomas Indie Albums Breakers (2)



Stormzy Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



London Grammar

- 1 1 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 2 6 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 3 3 **JUNGLE** Jungle / XL (PIAS Arvato)
- 4 5 **KING CREOSOTE** From Scotland With Love / Domino (PIAS Arvato)
- 5 8 **JACK WHITE** Lazaretto / XL (PIAS Arvato)
- 6 NEW **BLUES PILLS** Blues Pills / Nuclear Blast (PIAS Arvato)
- 7 9 **PASSENGER** All The Little Lights / Nettwerk (Essential/Proper)
- 8 2 **RICHARD THOMPSON** Acoustic Classics / Beeswing (Proper Music)
- 9 11 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (AGA Arvato)
- 10 12 **THE WAR ON DRUGS** Lost In The Dream / Secretly Canadian (PIAS Arvato)
- 11 7 **WARD THOMAS** From Where We Stand / WTW (Absolute Arvato)
- 12 14 **JOHN BARROWMAN** You Raise Me Up / Barrowman Barker (AGA Arvato)
- 13 4 **YES** Heaven & Earth / Frontiers (Plastic Head)
- 14 13 **DAVID GRAY** Mutineers / IHT (Kabalt/Proper)
- 15 NEW **SIMPLE MINDS** Celebrate - Live At The SSE Hydro Glasgow / Edsel (Sony DADC UK)
- 16 16 **CARO EMERALD** The Shocking Miss Emerald / Dramatico/Grand Mono (ALA Arvato)
- 17 19 **ADELE** 21 / XL (PIAS Arvato)
- 18 18 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)
- 19 NEW **STORMZY** Dreamers Disease / Stormzy (Ditro)
- 20 NEW **LOUDON WAINWRIGHT III** Haven't Got The Blues (Yet) / Proper (Proper)

INDIE ALBUMS BREAKERS TOP 20

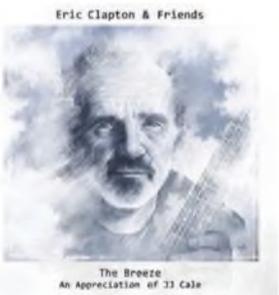
THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Blues Pills

- 1 NEW **BLUES PILLS** Blues Pills / Nuclear Blast (Nuclear Blast)
- 2 1 **WARD THOMAS** From Where We Stand / WTW (WTW Music)
- 3 NEW **STORMZY** Dreamers Disease / Stormzy (Stormzy)
- 4 NEW **LOUDON WAINWRIGHT III** Haven't Got The Blues (Yet) / Proper (Proper)
- 5 NEW **NELL BRYDEN** Wayfarer / 157 Records NYC (157 Records NYC)
- 6 NEW **SHABAZZ PALACES** Lese Majesty / Sub Pop (Sub Pop)
- 7 8 **HILLSONG WORSHIP** No Other Name / Hillsong (Hillsong Music)
- 8 10 **FAMILY OF THE YEAR** Loma Vista / Nettwerk (Nettwerk)
- 9 2 **JOHN HIATT** Terms Of My Surrender / New West (New West)
- 10 4 **ALVVAYS** Alvvays / Transgressive (PIAS)
- 11 NEW **TECHNIMATIC** Desire Paths / Shogun Audio (Shogun Audio)
- 12 NEW **BETH CROFT** Rule In My Heart / Integrity/Absolute (Integrity Music)
- 13 13 **HONEYBLOOD** Honeyblood / Fatcat (Fatcat Recordings)
- 14 3 **JOHN FULLBRIGHT** Songs / Blue Dirt (Blue Dirt)
- 15 15 **SUICIDE SILENCE** You Can't Stop Me / Nuclear Blast (Nuclear Blast)
- 16 9 **LOGISTICS** Polyphony / Hospital (Hospital)
- 17 5 **WOMAN'S HOUR** Conversations / Secretly Canadian (Secretly Group)
- 18 11 **CROWN THE EMPIRE** The Resistance - Rise Of The Runaways / Rise (Rise Records)
- 19 16 **JULIE FOWLIS** Gach Sgeul - Every Story / Machair (Machair)
- 20 6 **OVERKILL** White Devil Armory / Nuclear Blast (Nuclear Blast)

Eric Clapton



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **ERIC CLAPTON** Eric Clapton & Friends - The Breeze Polydor
- 2 New **STRUTS** Everybody Wants Future Records
- 3 New **TOM PETTY & THE HEARTBREAKERS** Hypnotic Eye Reprise
- 4 1 **KING CREOSOTE** From Scotland With Love Domino Recordings
- 5 3 **JUNGLE** Jungle XI Recordings
- 6 4 **ED SHEERAN** X Asylum
- 7 New **JENNY LEWIS** The Voyager Warner Bros
- 8 9 **JACK WHITE** Lazaretto XI Recordings
- 9 2 **MORRISSEY** World Peace Is None Of Your Business Harvest
- 10 11 **ARCADE FIRE** Reflektor Sonavox

THIS LAST ARTIST / ALBUM / LABEL

- 11 New **BLUES PILLS** Blues Pills Nuclear Blast
- 12 10 **GEORGE EZRA** Wanted On Voyage Columbia
- 13 12 **MANIC STREET PREACHERS** Futurology Columbia
- 14 6 **LA ROUX** Trouble In Paradise Polydor
- 15 18 **WAR ON DRUGS** Lost In The Dream Secretly Canadian
- 16 24 **WILKO JOHNSON/ROGER DALTRY** Going Back Home Umc
- 17 New **SHABAZZ PALACES** Lese Majesty Sub Pop
- 18 21 **ARCTIC MONKEYS** Am Domino Recordings
- 19 26 **COLDPLAY** Ghost Stories Parlophone
- 20 17 **DOLLY PARTON** Blue Smoke - The Best Of Masterworks

CHARTS iTUNES SINGLES WEEK 31

UNITED KINGDOM

POS ARTIST/ALBUM

27/07/2014 - 02/08/2014

1	MAGIC! Rude
2	CHERYL COLE Crazy Stupid Love
3	ZHU Faded
4	ELLA HENDERSON Ghost
5	MELISSA STEEL Kisses For Breakfast
6	BARS AND MELODY Hopeful
7	GEORGE EZRA Budapest
8	CHARLI XCX Boom Clap
9	BAKERMAT One Day (Vandaag)
10	ARIANA GRANDE Problem

DENMARK

POS ARTIST/ALBUM

28/07/2014 - 03/08/2014

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

FRANCE

POS ARTIST/ALBUM

28/07/2014 - 03/08/2014

1	LILLY WOOD Prayer In C
2	SIA Chandelier
3	COLDPLAY A Sky Full of Stars
4	BLACK M Sur ma route
5	JASON DERULO Wiggle
6	MILKY CHANCE Stolen Dance
7	ED SHEERAN Sing
8	NICO & VINZ Am I Wrong
9	KEEN'V Dis-moi oui (Marina)
10	DAVID GUETTA Lovers on the Sun

GERMANY

POS ARTIST/ALBUM

25/07/2014 - 31/07/2014

1	MARLON ROUDETTE When the Beat...
2	LILLY WOOD Prayer In C
3	MARK FORSTER Au revoir (feat. Sido)
4	ANDREAS BOURANI Auf uns
5	ONEREPUBLIC Love Runs Out
6	MARTIN TUNGEVAAG Wicked...
7	SIGMA Nobody To Love
8	HELENE FISCHER Atemlos durch die...
9	CALVIN HARRIS Summer
10	THE COMMON LINNETS Calm After...

ITALY

POS ARTIST/ALBUM

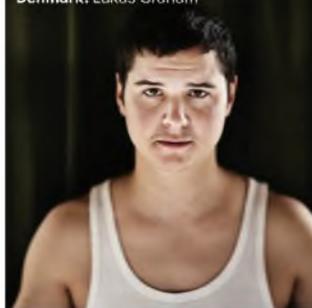
24/07/2014 - 30/07/2014

1	CLUB DOGO Fragili (feat. Arisa)
2	KIESZA Hideaway
3	FRANCESCO RENGA Il mio giorno...
4	LILLY WOOD Prayer In C
5	COLDPLAY A Sky Full of Stars
6	LENNY KRAVITZ The Chamber
7	MR. PROBZ Waves
8	EMIS KILLA Maracanã
9	CALVIN HARRIS Summer
10	SAM SMITH Stay With Me

UK: Magic!



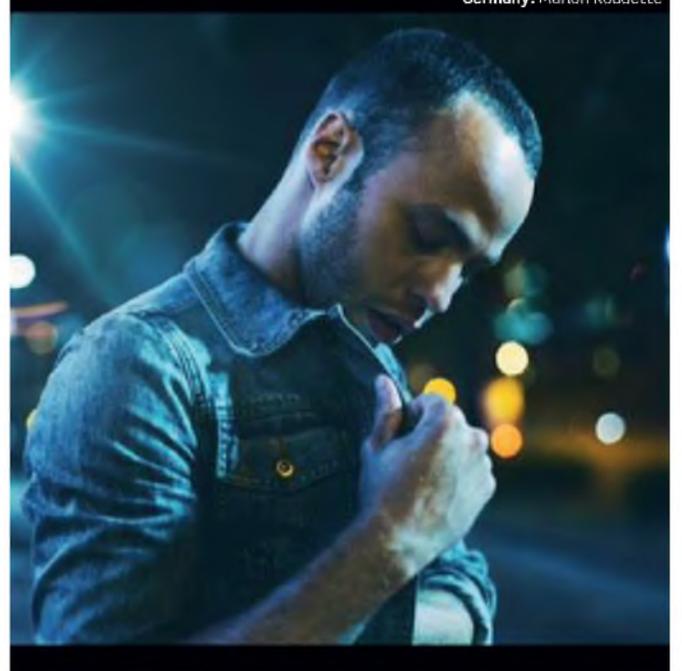
Denmark: Lukas Graham



France: Lilly Wood



Germany: Marlon Roudette



NETHERLANDS

POS ARTIST/ALBUM

25/07/2014 - 31/07/2014

1	LILLY WOOD Prayer In C
2	DOTAN Home
3	ANDERS NILSEN Salsa Tequila
4	ENRIQUE IGLESIAS Bailando
5	TOVE LO Stay High
6	CALVIN HARRIS Summer
7	JESSIE J...Bang Bang
8	COLDPLAY A Sky Full of Stars
9	PHARRELL WILLIAMS Happy
10	SAM SMITH Stay With Me

RUSSIA

POS ARTIST/ALBUM

28/07/2014 - 03/08/2014

1	LILLY WOOD Prayer In C
2	IMANY You Will Never Know
3	KIESZA Hideaway
4	JASON DERULO Wiggle
5	ЮWA Улыбайся
6	ВИА ГРА У меня появился другой
7	SIA Chandelier
8	БУРИТО Ты знаешь (feat. Ёлка)
9	БЪЯНКА Я не отступлю
10	NICO & VINZ Am I Wrong

SPAIN

POS ARTIST/ALBUM

28/07/2014 - 03/08/2014

1	ENRIQUE IGLESIAS Bailando
2	MILKY CHANCE Stolen Dance
3	MR. PROBZ Waves
4	JOHN LEGEND All of Me
5	PHARRELL WILLIAMS Happy
6	CALVIN HARRIS Summer
7	COLDPLAY A Sky Full of Stars
8	DAVID GUETTA Lovers on the Sun
9	JASON DERULO Wiggle
10	NICO & VINZ Am I Wrong

SWEDEN

POS ARTIST/ALBUM

23/07/2014 - 29/07/2014

1	ALBIN Din soldat (feat. Kristin Amparo)
2	TROYE SIVAN Happy Little Pill
3	MOLLY SANDEN Freak
4	LILLY WOOD Prayer In C
5	JOHN LEGEND All of Me
6	MAGIC! Rude
7	THOMAS STENSTRÖM Slå mig hårt ...
8	PHARRELL WILLIAMS Happy
9	JESSIE J...Bang Bang
10	SAM SMITH Stay With Me

SWITZERLAND

POS ARTIST/ALBUM

25/07/2014 - 31/07/2014

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

CHARTS iTUNES ALBUMS WEEK 31



UNITED KINGDOM

POS	ARTIST/ALBUM
27/07/2014 - 02/08/2014	
1	VARIOUS Now That's What I Call...! 88
2	ED SHEERAN x
3	VARIOUS The House That Garage Built...
4	VARIOUS ARTISTS Kisstory 2014
5	VARIOUS ARTISTS The Drop
6	VARIOUS Guardians of the Galaxy...
7	5 SECONDS OF SUMMER Amnesia - EP
8	SAM SMITH In the Lonely Hour
9	GEORGE EZRA Wanted On Voyage
10	VARIOUS ARTISTS Frozen...

DENMARK

POS	ARTIST/ALBUM
28/07/2014 - 03/08/2014	
1	MADS LANGER Side Effects - EP
2	5 SECONDS OF SUMMER Amnesia - EP
3	VARIOUS ARTISTS More Summer 2014
4	SIA 1000 Forms of Fear
5	TROYE SIVAN Trxye - EP
6	COLDPLAY Ghost Stories
7	VARIOUS Guardians of the Galaxy...
8	SHAWN MENDES Shawn Mendes - EP
9	VARIOUS ARTISTS Running Hits 4
10	LUKAS GRAHAM Lukas Graham

FRANCE

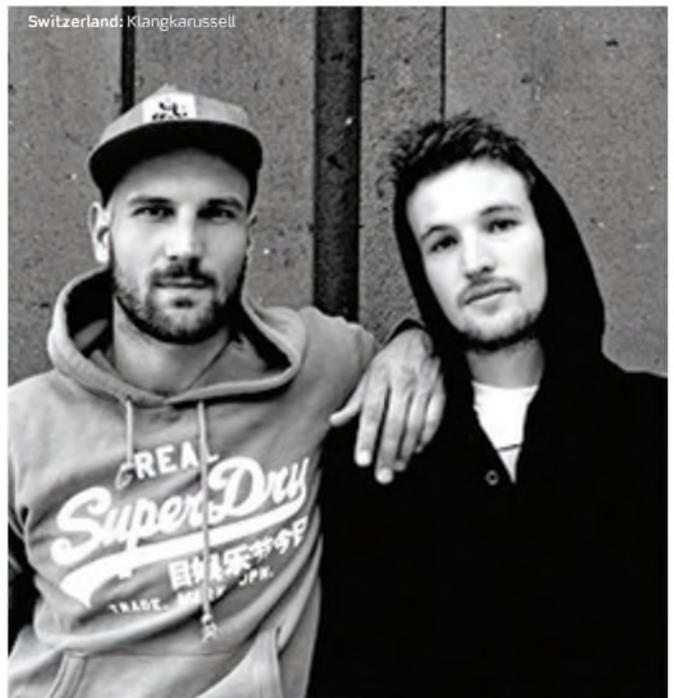
POS	ARTIST/ALBUM
28/07/2014 - 03/08/2014	
1	ANGUS & JULIA STONE Angus & Julia ...
2	FRÉRO DELAVEGA Fréro Delavega
3	INDILA Mini World
4	STROMAE Racine Carrée
5	KEEN'V Saltimbanque
6	VARIOUS ARTISTS NRJ Party Hits 2014
7	LACRIM Corleone
8	COLDPLAY Ghost Stories
9	IMAGINE DRAGONS Night Visions
10	VARIOUS New York Melody...

GERMANY

POS	ARTIST/ALBUM
25/07/2014 - 31/07/2014	
1	AVICII True
2	VARIOUS ARTISTS Bravo Hits, Vol. 86
3	BLANK & JONES Milchbar - Seaside...
4	KLANKARUSSELL Netzwerk
5	VARIOUS Tomorrowland - Music Will...
6	ERIC CLAPTON The Breeze: An...
7	MACKLEMORE The Heist (Deluxe)
8	DIE DREI ??? Folge 169: Die Spur des...
9	LANA DEL REY Born to Die
10	HELENE FISCHER Farbenspiel

ITALY

POS	ARTIST/ALBUM
24/07/2014 - 30/07/2014	
1	BIAGIO ANTONACCI L'amore...
2	ARTISTI VARI Hit's Summer! 2014
3	GIORGIA Senza paura (Special Edition)
4	LANA DEL REY Born to Die
5	FRANCESCO RENGA Tempo reale...
6	COLDPLAY Ghost Stories
7	CESARE CREMONINI 1999-201...
8	EMMA Schiena
9	ONE DIRECTION Midnight Memories
10	CAPAREZZA Museica



NETHERLANDS

POS	ARTIST/ALBUM
25/07/2014 - 31/07/2014	
1	VARIOUS ARTISTS 538 Hitzzone 70
2	BLØF Open Je Ogen EP
3	VARIOUS Tomorrowland - Music Will ...
4	ERIC CLAPTON The Breeze: An ...
5	VARIOUS 3FM - 36 Serious Tracks
6	STROMAE Racine Carrée
7	ED SHEERAN +
8	VARIOUS 538 Dance Smash Ibiza 2014
9	AVICII True
10	5 SECONDS OF SUMMER Amnesia - EP

RUSSIA

POS	ARTIST/ALBUM
28/07/2014 - 03/08/2014	
1	VARIOUS Guardians of the Galaxy...
2	BUDDHA-BAR Buddha-Bar Beach
3	ERIC CLAPTON The Breeze: An...
4	VARIOUS Tomorrowland - Music Will...
5	VARIOUS ARTISTS Новая волна 2014
6	LANA DEL REY Born to Die
7	ВЛАДИМИР...Владимир Высоцкий...
8	KIESZA Hideaway - EP
9	ПИКНИК Чужестранец
10	ЛЕНИНГРАД Ленинград: Лучшее!

SPAIN

POS	ARTIST/ALBUM
28/07/2014 - 03/08/2014	
1	VARIOUS NOW: Los Éxitos del Año 2014
2	VARIOUS S Mujeres y Hombres y ...
3	VARIOUS Begin Again ...
4	COLDPLAY Ghost Stories
5	IMAGINE DRAGONS Night Visions
6	5 SECONDS OF SUMMER Amnesia - EP
7	LANA DEL REY Born to Die
8	DAVID GUETTA Lovers on the Sun EP
9	ROMEO SANTOS Fórmula, Vol. 2 ...
10	ENRIQUE IGLESIAS SEX AND LOVE...

SWEDEN

POS	ARTIST/ALBUM
23/07/2014 - 29/07/2014	
1	TROYE SIVAN Trxye - EP
2	VARIOUS Absolute Summer Hits 2014
3	VARIOUS För kärlekens skull ...
4	VARIOUS ARTISTS Frost
5	ED SHEERAN +
6	VARIOUS Absolute Running 2014
7	FIRST AID KIT Stay Gold
8	HILLSONG WORSHIP Inget annat namn
9	CHRISTIAN FALK Quel Bordel
10	SHAWN MENDES Shawn Mendes - EP

SWITZERLAND

POS	ARTIST/ALBUM
25/07/2014 - 31/07/2014	
1	GÖLÄ Die schönsten Mundart-Balladen...
2	KLANKARUSSELL Netzwerk
3	STROMAE Racine Carrée
4	AVICII True
5	VARIOUS Tomorrowland - Music Will...
6	JAMES BLUNT Moon Landing
7	ERIC CLAPTON The Breeze: An...
8	VARIOUS ARTISTS Bravo Hits, Vol. 86
9	HELENE FISCHER Farbenspiel
10	LANA DEL REY Born to Die

CHARTS ANALYSIS WEEK 31



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



- ONEREPUBLIC Love Runs Out Interscope
- JESSIE WARE Tough Love Island
- NETSKY FT BETH DITTO Running Low Epic
- DOUGIE MACLEAN Caledonia Dunkeld
- PRIDES Messiah Island
- DJ CASSIDY FT R KELLY Make The World Go Round Columbia

UK ARTIST ALBUMS CHART



- CHARLIE SIMPSON Long Road Home Nusic Sounds
- MAGIC Don't Kill The Magic RCA
- PIXIE LOTT Pixie Lott EMI
- ALESTORM Sunset On The Golden Age Napalm
- ELVIS PRESLEY That's The Way It Is Sony Music CG
- ANGUS & JULIA STONE Angus & Julia Stone Republic
- ALICIA KEYS The Diary Of Alicia Keys J
- KYLIE MINOGUE The Best Of Parlophone
- SPOON They Want My Soul Anti
- KYLIE MINOGUE Kiss Me Once Parlophone



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

Norwegian duo **Nico & Vinz**'s debut hit *Am I Wrong* has been advancing through the lower portion of the chart on streaming alone but is set to leap 52-1 on Sunday, following its release as a download.

It is set to dethrone **Magic**'s debut hit *Rude*, which itself dashed 50-2 a fortnight ago following download release and advanced to pole position on Sunday on sales of 85,169 copies, swapping places with **Cheryl Cole**'s *Crazy Stupid Love* (feat. Tinie Tempah), which sold 50,950 copies as it slipped 1-2.

Los Angeles dance producer/vocalist **Zhu**'s debut single *Faded* has been circulating in the clubs and on specialist radio for weeks, and debuted at No.3 (43,989 sales) on Sunday.

Britain's Got Talent pop/rap duo **Bars And Melody**'s first single *Hopeful* (an adaptation of Twista's 2005 No.25 hit *Hope*) debuted at No.5 (40,191 sales).

Just a fortnight after making her chart debut as featured vocalist on Kove's *Way We Are*, **Melissa Steel** has her first hit



MIDWEEK NO.1

Nico & Vinz: Am I Wrong

as lead artist with **Kisses For Breakfast**. Debuting at No.10 (31,280 sales) on Sunday, the 20 year old R&B newcomer is assisted by Jamaican Popcaan, who adds a dancehall twist to the track. *Way We Are* got as high as No.30, and dips 47-92 (3,905 sales) this week.

The rest of Sunday's Top 10 was made-up of records in decline. **Ella Henderson**'s *Ghost* fell 3-4 (41,258 sales), **George Ezra**'s *Budapest* slipped 4-6 (39,604

sales), **Ariana Grande**'s *Problem* (feat. Iggy Azalea) descended 5-7 (36,516 sales), **Charli XCX**'s *Room Clap* dipped 6-8 (33,287 sales) and **Will.I.Am**'s *It's My Birthday* (feat. Cody Wise) receded 7-9 (32,404 sales).

The latest young Dutch DJ to make the leap from the clubs to the chart is 22 year old **Bakermat**, whose introductory hit, *One Day* (Vandaag) samples Martin Luther King's historic *I have A Dream* speech and

debuted here at No.15 (25,117 sales) a year to the week after it peaked at No.2 in his native Netherlands behind **Avicii**'s *Wake Me Up!*

21 year old hip-hop artist **Vic Mensa**'s *Down On My Luck* was Radio 1's most-played song in the week immediately prior to its release, being aired 26 times - but it made a less impressive No.37 debut on sales of 11,573 copies.

Other new entries to the Top 75: *Home* by **Naughty Boy** feat. Sam Romans (No.45, 9,493 sales), *It's Not Right For You* by **The Script** (No.49, 8,411 sales), *It Was Always You* by **Maroon 5** (No.51, 7,877 sales), *Home* by **Leah McFall** feat. **Will.I.Am** (No.56, 6,648 sales), *Come Over* by **Clean Bandit** (136-67, 5,417 sales).

Overall singles sales were down 2.70% week-on-week, at 5,346,970. Streaming accounted for 2,574,789 sales, 48.15% of the total. Under previously existing criteria where only paid-for purchases were included, overall singles sales were down 1.71% week-on-week at 2,772,181 - 14.90% below same week 2013 sales of 3,257,465, and the 51st consecutive week in which they have declined versus a year ago.

ALBUMS

■ BY ALAN JONES

Extending its opening run atop the artist album chart to six weeks on Sunday, **Ed Sheeran**'s *X* sold just 31,229 copies in its latest frame - the lowest for a No.1 album for 16 weeks. It seems likely to extend its run at the summit to an impressive seven weeks this weekend, if Tuesday's sales flashes are anything to go by.

Already the longest running chart-topper since Adele's *21* in early 2011, *X* is the first album by a male solo artist to spend its first six weeks at No.1 since **Robbie Williams**' November 2002 release *Escapology*. They jointly share second place in the list of most consecutive weeks at No.1 from debut by an album by a male solo artist in the 21st century, trailing only Williams' November 2001 album *Swing When You're Winning*, which occupied pole position for its first seven weeks. Sheeran's 2011 debut album + spent three weeks at No.1, which means he has spent nine weeks atop the list this decade, a tally exceeded only by Adele (23 weeks) and **Emeli Sande** (10 weeks).

Poignantly released just two days after the first anniversary



MIDWEEK NO.1

Ed Sheeran: X

of the iconic singer/songwriter **JJ Cale**'s death, **Eric Clapton & Friends: The Breeze** is, as its subtitle suggests, An *Appreciation Of JJ Cale*. Friend, fan and frequent collaborator Clapton is the constant on the album, which also features contributions from Cale admirers like **Willie Nelson**, **John Mayer** and **Mark Knopfler**. The album opened at No.3 (13,685 sales) on Sunday, becoming Clapton's highest charting album of new recordings since his blues album, *From The Cradle*, reached No.1 in 1994. *The Breeze* is the

48th chart album of 69 year old Clapton's career, which includes No.1s solo and as a member of both **Cream** and **Blind Faith**.

Another artist on *The Breeze* is **Tom Petty**, whose own new album *Hypnotic Eye* - on which he is accompanied by his long-time band **The Heartbreakers** - debuted at No.7 (8,241 sales). It is Petty's highest charting album in the UK since *Into The Great Wide Open* reached No.3 in 1991, apart from *The Traveling Wilburys Collection*, a box set from the supergroup which topped the chart in 2007.

Hypnotic Eye is Petty's 20th chart album in the UK including live sets and compilations, solo records and **Travelling Wilburys** releases.

Their fourth Top 15 hit *Louder* dives 14-26 (17,042 sales) on its second week but girl group **Neon Jungle**'s debut album, *Welcome To The Jungle* - which houses all the hits - debuted at No.8 (7,785 sales). Like the (59p) single, the album has had a low price point - £4.99 for the regular download and £6.99 for the deluxe edition at iTunes and Amazon, £5.99 for the CD at various retailers.

French DJ **David Guetta**'s biggest selling album *Nothing But The Beat* - which debuted and peaked at No.2 in 2011 - sold a further 7,655 copies last week to raise its career tally to 866,337 as it re-entered the chart at No.9. The reason for its resurgence is that the 30 song, 120 minute ultimate edition of the album was available for download from Google Play for 99p last week. Amazon usually price match Google Play, but this deal was too hot for them, and they kept the price at a still reasonable £4.99, as did iTunes.

Overall album sales were down 2.49% week-on-week at 1,418,584 - 8.74% below same week 2013 sales of 1,554,459.

CHARTS CLUB WEEK 31
 Club charts are available on MusicWeek.com every Friday
UPFRONT CLUB TOP 40

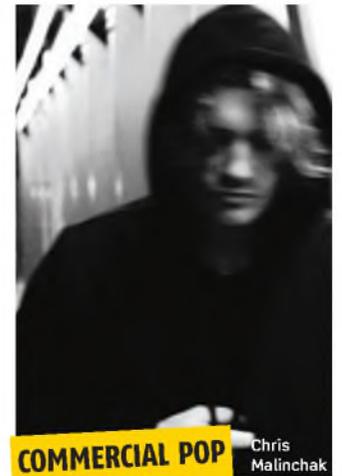
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	10	3	MNEK Wrote A Song About You / Virgin/EMI
2	7	6	OLIVER \$ & JIMI JULES Pushing On / Defected
3	13	2	CHRIS MALINCHAK FT. MIKKY EKKO Stranger / Relentless
4	14	4	THE DEALER FT. DAMON C. SCOTT Right Beside You / Pocket Aces/AATW
5	16	2	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / Parlophone
6	17	4	ALLA RAY FT. SNEAKBO The Race / Hot Beat
7	1	6	DUKE DUMONT Won't Look Back / Blase Bcys Club/Virgin/EMI
8	21	11	ZINC FT. SNEAKY SOUND SYSTEM Show Me / Rinse/Virgin/EMI
9	NEW	1	TIEKS Sing That Song / Atlantic
10	19	3	BLONDE FT. CHARLI TAFT Higher Ground / FFRR
11	15	5	FERRICK DAWN & REDONDO Love Too Deep / 3 Beat
12	NEW	1	KIESZA Giant In My Heart / Lokal Legend
13	27	3	AIDEN JUDE Tonight / Crowd
14	32	3	PLASTIK FUNK FT. POLINA One Of These Days / Tiger
15	12	5	HENRY KRINKLE Stay / Relentless
16	NEW	1	REBEAT Walking Dead / Champion
17	39	2	COLDPLAY A Sky Full Of Stars / Parlophone
18	25	2	FREEMASONS Shakedown 3 (EP) / Freemason
19	22	2	KAMAURA FT. MARCUS COLLINS Sweet Thang / Spincredible
20	23	4	GURU JOSH (In) My Burning Bush / GJProd.
21	31	3	YONES On The Rise / One Nation/Tommy Bcy
22	3	5	ZHU Faded / Polydor
23	30	2	FOXES Glorious / Sign Of The Times
24	26	2	QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / 3 Beat
25	NEW	1	LE YOUTH FT. JAVEON Feel Your Love / Epic
26	2	4	PORTER ROBINSON FT. URBAN CONE Lionhearted / Virgin/EMI
27	NEW	1	BIPOLAR SUNSHINE Deckchairs On The Moon / Polydor
28	NEW	1	REDLIGHT FT. LOLO Cure Me / Polydor
29	NEW	1	BENNY BENASSI FT. GARY GO Let This Last Forever / Ultra
30	37	2	EK MUZIK It's You / Midas
31	NEW	1	BASEMENT JAXX FT. ETML Never Say Never / Atlantic Jaxx/PIAS
32	33	7	JESS GLYNNE Right Here / Atlantic
33	36	12	MK FT. ALANA Always / MoS/Defected
34	18	6	KOVE FT. MELISSA STEEL Way We Are / MIA
35	24	7	AVICII Lay Me Down / PRMD/Positiva
36	8	3	WATERMAT Bullit / Go Beat/Spinnin'
37	5	6	KANT Ey Yo / One More Tune
38	RE	14	OLIVER HELENS X BECKY HILL Gecko (Overdrive) / FFRR
39	NEW	1	SIGMA FT. PALOMA FAITH Changing / 3 Beat
40	NEW	1	KOMMON INTERESTS You're For Me, I'm For You / Kobras

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	4	CHRIS MALINCHAK FT. MIKKY EKKO Stranger / Relentless
2	12	5	THE DEALER FT. DAMON C. SCOTT Right Beside You / Pocket Aces/AATW
3	9	3	CLEAN BANDIT FT. STYLO G Come Over / Atlantic
4	6	3	DUKE DUMONT Won't Look Back / Blase Bcys Club/Virgin/EMI
5	24	2	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / Parlophone
6	15	2	MNEK Wrote A Song About You / Virgin/EMI
7	25	2	ALLA RAY FT. SNEAKBO The Race / Hot Beat
8	NEW	1	VIC MENSA Down On My Luck / Virgin/EMI
9	17	2	FOXES Glorious / Sign Of The Times
10	21	2	MAGIC! Rude / Sony
11	16	3	HENRY KRINKLE Stay / Relentless
12	22	3	A.M. SNIPER FT. WILEY Bus Pass / 3Fifty7
13	23	2	ONEREPUBLIC Love Runs Out / Interscope
14	1	4	BEYONCE Pretty Hurts / Sony
15	28	2	JANE MCDONALD Love Is All / JMD
16	10	3	M.O. Dance On My Own / Operator
17	30	2	QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / 3 Beat
18	NEW	1	LE YOUTH FT. JAVEON Feel Your Love / Epic
19	NEW	1	BLONDE FT. CHARLI TAFT Higher Ground / FFRR
20	NEW	1	KAMAURA FT. MARCUS COLLINS Sweet Thang / Spincredible
21	NEW	1	FLORRIE Little White Lies / Xenomania/Sony
22	4	4	FERRICK DAWN & REDONDO Love Too Deep / 3 Beat
23	19	6	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love / Polydor
24	NEW	1	ELENA ROXY ROSE Holiday Bubble / Supertone
25	20	7	JESS GLYNNE Right Here / Atlantic
26	NEW	1	UNION J Tonight (We Life Forever) / Epic
27	NEW	1	REBEAT Walking Dead / Champion
28	2	3	SOLANGE HILARIO Tick Tock / Da Banda
29	NEW	1	LITTLE NIKKI FT. DJ S.K.T. Right Before My Eyes / Deconstruction/Columbia
30	13	5	NAUGHTY BOY FT. SAM ROMANS Home / Virgin/EMI

**UPFRONT**

MNEK

**COMMERCIAL POP**

Chris Malinchak

MNEK gets edge in Upfront battle**ANALYSIS**

■ BY ALAN JONES

An intriguing battle for Upfront club chart honours this week left two songs almost neck-and-neck, albeit with very different profiles. The ultimate winner was rising 19-year-old London talent MNEK, whose excellent Wrote A Song About You crossed the finishing line with a slender 2.12% advantage over German DJ Oliver \$ (Oliver Siebert) and Swiss DJ Jimi Jules' equally fine Pushing On. MNEK won the battle primarily because his track was more widely supported although it was No.1 on only 36.90% of the

DJ chart returns in which it appeared; the Oliver \$ and Jimi Jules track was No.1 in 59.49% of charts in which it featured but was less widely charted and thus accrued fewer points. Wrote A Song About You is MNEK's second Upfront club chart No.1 - he was a featured vocalist on Gorgon City's Ready For Your Love, which simultaneously topped the Commercial Pop chart in January, and later went on to reach No.4 on the sales chart, attracting more than 350,000 buyers.

It is also close on the Commercial Pop chart where The Dealer's Right Beside You (feat. Damon C. Scott) jumps

12-2, narrowly losing out to Stranger, which jumps 5-1 for Chris Malinchak and Mikky Ekko. New Yorker Malinchak previously topped the chart 13 months ago with So Good To Me, while it is the first No.1 for fellow American Ekko, who made his mark on the sales chart as featured vocalist on Rihanna's 2013 hit Stay.

Five years after spending four weeks atop the Urban chart with debut hit Birthday Sex, which sold a million copies in America and reached No.15 in the UK singles chart, R&B star Jeremih returns to the summit, moving 3-1 with Don't Tell 'Em, featuring YG.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	6	JEREMIH FT. YG Don't Tell 'Em / Virgin/EMI
2	5	6	QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / 3 Beat
3	2	10	VIC MENSA Down On My Luck / Virgin/EMI
4	7	3	JUS NOW FT. BLAXX Leh Go / 3 Beat
5	1	5	BEYONCE Pretty Hurts / Sony
6	11	5	ALLA RAY FT. SNEAKBO The Race / Hot Beat
7	19	2	CHRIS BROWN FT. USHER & RICK ROSS New Flame / RCA
8	NEW	1	PHARRELL WILLIAMS Come Get It Bae / Columbia
9	20	2	MNEK Wrote A Song About You / Virgin/EMI
10	10	10	A.M. SNIPER FT. WILEY Bus Pass / 3Fifty7
11	23	6	WILEY You Know The Words / One More Tune
12	NEW	1	LETHAL BIZZLE FT. JME & TEMPA T Rariworkout / New State
13	26	2	SIGMA FT. PALOMA FAITH Changing / 3 Beat
14	8	9	WILL.I.AM FT. CODY WISE It's My Birthday / Interscope
15	13	4	MYSTERY SKULLS Ghost / Warner Bros.
16	29	2	OLIVIA SOMERLYN Parachute / White Label
17	16	3	M.O. Dance On My Own / Operator
18	6	9	FERRICK DAWN & REDONDO Love Too Deep / 3 Beat
19	14	2	PELTSMAN FT. KENNY THOMAS Your Love / Urban Sprawl
20	28	2	T.I. FT. IGGY AZALEA No Mediocre / Grand Hustle/Capitol
21	NEW	1	CLEAN BANDIT FT. STYLO G Come Over / Atlantic
22	15	6	TINCHY STRYDER FT. TAKURA ESG / Cloud 9
23	RE	3	ARIANA GRANDE FT. IGGY AZALEA Problem / Republic
24	4	6	AMERIIIE What I Want / Feenix Rising
25	21	2	LUST & BURN X SO SHAW Different Kind Of Love / Katnipp
26	NEW	1	IGGY AZALEA FT. RITA ORA Black Widow / Virgin/EMI
27	12	2	ALEXA Famous / White Label
28	27	16	CHRIS BROWN FT. LIL WAYNE Loyal / RCA
29	9	6	MAX MARSHALL Be Free / Fudge
30	25	7	NICKI MINAJ Pills N Potions / Cash Money/Republic

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	SIGMA FT PALOMA FAITH Changing
2	DJ FRESH FT ELLIE GOULDING Flashlight
3	FREEMASONS Shakedown 3 EP
4	TCTS GAMES
5	HIGH CONTRAST FT CLARE MAGUIRE Who's Loving You
6	SECONDCITY FT ALI LOVE What Can I Do
7	MØ Dance On My Own
8	ABOVE & BEYOND FT ALEX VARGAS Blue Sky Action
9	ALESSO Tear The Roof Up
10	THE MAGICIAN FT YEARS & YEARS Sunlight
11	WILKINSON FT TALAY RILEY Dirty Love
12	DIRTY SOUTH FT SAM MARTIN Unbreakable
13	GORGON CITY FT ZAK ABEL Unmissable
14	LYKKE LI Gunshot
15	SHIFT K3Y I Know
16	ALEX METRIC FT STEFAN STORM Heart Weighs A Ton
17	SLAM DUNK'D No Price
18	CEDRIC GERVAIS FT COCO Take Me Through The Night
19	WAZE & ODYSSEY VS R KELLY Bump & Grind 2014
20	TIGA Bugatti

PRODUCT KEY RELEASES



▶ NEON TREES Pop Psychology 11.08



▶ LUKE SITAL-SINGH The Fire Inside 18.08



▶ BASEMENT JAXX Juno 25.08



▶ THE KOOKS Listen 01.09



▶ BANKS Goddess 08.09

AUGUST 11

SINGLES

- A.M. SNIPER FT WILEY Bus Pass (Thirty2)
- BENNY BENASSI FT JOHN LEGEND Dance The Pain Away (Epic)
- BINGO PLAYERS Knock Me Out (Virgin/EMI)
- JAKE BUGG There's A Beast And We All Feed It (EMI)
- CLEAN BANDIT FT. STYLO G Come Over (Atlantic)
- DJ MUSTARD FT ZCHAINZ & TY DOLLA SIGN Down On Me (Virgin/EMI)
- THE GASLIGHT ANTHEM Rollin' And Turnin' (Virgin/EMI)
- HOT NATURED Benediction EP (Hot Creations/Warner)
- KIESZA Giant In My Heart (Virgin/EMI)
- LAURA WELSH Break The Fall (Polydor)
- MISTA SILVA Green Light (Polydor)
- NEON TREES Sleeping With A Friend (Mercury)
- PALOMA FAITH Trouble With My Baby (Epic)
- PASSENGER Scare Away The Dark (Island)
- REBEAT Walking Dead (Champion)
- RIZZLE KICKS Tell Her (Island)
- THE SATURDAYS What You Waiting For (Polydor)
- TCTS Games EP (Mtu)
- TWIN ATLANTIC Brothers And Sisters EP (Red Bull)
- YOUNG & SICK Heartache Fetish (Virgin)

ALBUMS

- ANNIE EVE Sunday '91 (Rca)
- BEAR HANDS Distraction (Warner Brothers)
- CHILDHOOD Lacuna (Hosage Ammie/ly/Marathon Artists)
- ALEX CLARE Three Hearts (Island)
- DRIVE-BY TRUCKERS Go-Go Boots (Play It Again Sam)
- ENGINEERS Always Returning (Kscope)
- THE GASLIGHT ANTHEM Get Hurt (Virgin/EMI)
- KAN WAKAN Moving On (Virgin/EMI)
- NEON TREES Pop Psychology (Mercury)
- SINEAD O'CONNOR I'm Not Bossy, I'm The Boss (Netwerk)
- ONE REPUBLIC Native (Interscope)
- RICHARD AND ADAM At The Movies (Sony)
- PORTER ROBINSON Worlds (Virgin/EMI)
- THE SATURDAYS Finest Selection: The Greatest Hits (Polydor)

AUGUST 18

SINGLES

- THE 1975 Heart Out (Dirty Hit/Polydor)
- ALOE BLACC Hello World (Polydor)
- BASEMENT JAXX Never Say Never (Atlantic/Jaxx)
- BLAIR DUNLOP The Station (Hovk/mere)
- BOMBAY BICYCLE CLUB Come To (Island)
- BROKEN BELLS Control (Columbia)
- BROODS Mother + Father (Polydor)
- CAGE THE ELEPHANT Take It Or Leave It (Heavenly/Virgin)
- CHRIS MALINCHAK FT MIKKY EKKO Stranger (Epic)
- CIMORELLI Come Over (Island)
- DAVID GUETTA FT SAM MARTIN Lovers On The Sun (Parlophone)
- FLORRIE Little White Lies (Xenon/Parlophone/Sony)
- MALLORY KNOX Ghost In The Mirror (Rca)
- LIZZO Bus Passes & Happy Meals (Virgin/EMI)
- MARIAH CAREY FT WALE You Don't Know What To Do (Island Def Jam Mg/Universal)
- GEORGE MICHAEL Feeling Good (Virgin/EMI)
- LANA DEL REY Ultraviolence (Polydor/Stranger)
- SAINT MOTEL My Type EP (Parlophone)
- LUKE SITAL-SINGH Nothing Stays The Same (Parlophone)
- T.I. FT IGGY AZALEA No Mediocre (Columbia/Grand Hustle)
- THE TING TINGS Wrong Club (Finca)
- UNION J Tonight (We Live Forever) (Epic)
- WANKELMUT & EMMA LOUISE My Head Is A Jungle (Virgin)
- PHARRELL WILLIAMS Come Get It Bae (Rca)
- YEARS & YEARS Take Shelter (Polydor)

ALBUMS

- ACCEPT Blind Rage (Nuclear Blast)
- BAHAMAS Bahamas Is Afire (Brushfire/Island)
- CELEBRATION Albumin (Bella Union)
- THE COURTEENERS Concrete Love (Coka/Pias)
- IMOGEN HEAP Sparks (Megaphonic/Absolute)
- THE MAGIC NUMBERS Alias (Caroline/Universal)
- OST Love & Hip Hop (Island)
- LUKE SITAL-SINGH The Fire Inside (Parlophone)
- TWIN ATLANTIC Great Divide (Red Bull)

AUGUST 25

SINGLES

- ALEXA GODDARD Marilyn (Island)
- BODHI VS GEORGE THE POET My City (Island)
- DUKE DUMONT Won't Look Back (Virgin)
- SOPHIE ELLIS-BEXTOR The Deer & The Wolf (Eggs)
- EMMA STEVENS Make My Day (Emma Stevens)

- FEKKY X DIZZEE RASCAL Still Sittin' Here (Island)
- G.R.L Ugly Heart (Rca)
- INSPIRAL CARPETS Spitfire (Cherry Red)
- KIMBERLY ANNE Liar (Polydor)
- KLANKARUSSELL Netzwerk (Falls Like Rain) (Island)
- LILLY WOOD & ROBIN SCHULZ Prayer In C (Robin Schulz Remix) (Atlantic)
- MARK LANEGAN BAND No Bells On Sunday EP (Heavenly)
- MAROON 5 Maps (A&M/Octone)
- MOKO Gold EP (Mtu)
- PUBLIC ACCESS TV Rebounder EP (Polydor)
- THE RAILS Habit (Island)
- ROYAL BLOOD Figure It Out (Warner Brothers)
- THE ROYAL CONCEPT On Our Way (Island)
- SAINT RAYMOND I Want You (Asylum)
- LEWIS WATSON Holding On (Warner Brothers)
- WE WERE EVERGREEN Best Thing (M7/Island)
- WILEY You Know The Words (Warner Brothers/One More June)

ALBUMS

- BASEMENT JAXX Juno (Atlantic/Jaxx)
- COLD SPECKS Neuroplasticity (Mute)
- TINA DICO Whispers (Finca Gramophone)
- DRY THE RIVER Alarms In The Heart (Transgressive)
- ERLAND AND THE CARNIVAL Closing Time (Full Time Hobby)
- ARIANA GRANDE My Everything (Republic/Island)
- MERCHANDISE After The End (4As)
- PORTISHEAD Dummy - Re-Release (Island)
- ROYAL BLOOD Royal Blood (Warner Brothers)
- PHILIP SAYCE Influence (Promogust/Mascal)
- THE WYTTCHES Annabel Dream Reader (Heavenly)

SEPTEMBER 1

SINGLES

- BECK Heart Is A Drum (EMI)
- CRIS CAB Liar Liar (Virgin/EMI)
- DETOUR CITY Merlin (Polydor)
- SINEAD HARTNETT No Other Way EP (Virgin/EMI)
- JHENE AIKO FT COCAINE BOS To Love And Die (Virgin)
- DEMI LOVATO Really Don't Care (Hollywood/Polydor)
- MIGHTY OAKS Brother (Island)
- MNEK Wrote A Song About You (Virgin/EMI)
- NATHANIEL You (Rca)
- PAOLO NUTINI Iron Sky (Atlantic)

- PHOX Kingfisher (Partisan)
- REDLIGHT Cure Me (Polydor)
- SAM SMITH I'm Not The Only One (Capitol)
- TOVE LO Not On Drugs (Polydor)

ALBUMS

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

SEPTEMBER 8

SINGLES

- AFROJACK FT SNOOP DOGG Dynamite (Island)
- BELLOWHEAD Let Her Run (Island)
- IGGY AZALEA FT. RITA ORA Black Widow (Virgin)
- JEREMIH FT. YG Don't Tell 'Em (Virgin/EMI)
- KAN WAKAN Forever Found (Virgin/EMI)
- LITTLE DRAGON Pretty Girls (Because)
- RAY FOXX FT RACHEL K COLLIER Curious (Strictly Rhythmic/Island)
- STROMAE Papaoutai (Island)
- SWAY CLARKE II Secret Garden (Island)
- TRAIN Angel In Blue Jeans (Columbia)
- WHILK & MISKY Clap Hands (Island)

ALBUMS

- RYAN ADAMS Ryan Adams (Columbia)
- BANKS Goddess (Virgin/EMI)
- PAUL CARRACK The Best Of (Carrack UK)
- SHARON CORR The Same Sun (Bobby Jean)
- CRIS CAB Where I Belong (Virgin/EMI)
- INTERPOL El Pintor (Soft Limit)
- MORNING PARADE Pure Adulterated Joy (So/Proper)
- QUEEN Queen: Live At The Rainbow '74 (Virgin/EMI)
- SIMIAN MOBILE DISCO Win or (Ani-)

SEPTEMBER 15

SINGLES

- STEVE ANGELLO Wasted Love (Rca)

- JACOB BANKS Move With You (Atlantic)
- CATFISH & THE BOTTLEMEN Cozoon (Island)
- COUNTING CROWS Scarecrow (Virgin)
- ENRIQUE IGLESIAS FT. DECIMAR & SEAN PAUL Bailando (Island)
- MARIANNE FAITHFULL Sparrows Will Sing (Dramatica)
- HOZIER Take Me To The Church (Island)
- MO LOGO My Sweetie (Island)
- RUBYLIUX FT LEE RYAN Lovers Of New York (Luxury-6)
- USHER FT NICKI MINAJ She Came To Give It To You (Rca)
- VANCE JOY Dream Your Life Away (Atlantic)

ALBUMS

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

SEPTEMBER 22

SINGLES

- CHILDISH GAMBINO 3005 (Glassnote/Island)
- EVERYOUNG Icy Blue (Seymour Place)
- JAX JONES Go Deep (Rca)
- KRISTAL KLEAR FT YASMIN One Night Only (Island)
- WEEZER Back To The Shack (Island)

ALBUMS

- ERASURE The Violet Flame (Mute)
- THE FALL Creative Distortion (Secret)
- HOZIER Hozier (Island)
- LENNY KRAVITZ Strut (Roxie/Proper)
- MAPEI Hey Hey (Columbia)
- PROFESSOR GREEN Growing Up In Public (Virgin)

Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release. Please email any key releases information to isabelle.nesmon@intentionmedia.co.uk

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

PRODUCT REISSUES

NEW REISSUES / CATALOGUE ALBUMS

SIMPLY RED - Home

(Edsel EDS1 9015)/Simplified (EDSG 8042), Stay (EDSG 8043)



The last three of 10 albums recorded by Simply Red before they called it a day, Home (No.2, 2003), Simplified (No.3, 2005) and Stay (No.4, 2007) represent Simply Red's entire 21st century studio output, and are presented here in massively expanded casebound deluxe editions. Home now sprawls over three CDs and a DVD, while the others are triple disc sets featuring two CDs and a DVD. Radio edits, remixes, live tracks and radio sessions - some of them previously unreleased, others hard to find - swell the CDs, while DVDs feature appropriate promo videos, EPKs, TV appearances and specially shot interviews of leader Mick Hucknall in conversation with DJ Mark Goodier. The music, of course, is typical sophisticated latter-day Simply Red fare - Home includes some hallmark Hucknall songs and well-chosen covers including You Make Me Feel Brand New and Money In

My Pocket, while Simplified largely comprises interesting reinventions of the band's most popular material. Stay - although slightly disjointed - includes some excellent songs, including the title track and So Not Over You. Released simultaneously but outside the remit of this column as they are not re-releases are Ouba! (EDSP 1102) and Home: Live In Sicily (EDSP 1101), both of which feature in-concert performances of the highest calibre, in excellent four disc (blu-ray, CD and double CD) sets.

CADO BELLE - Cado Belle

(Big Break CDBBR 0266)

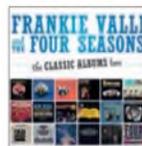


Formed in Glasgow in 1974, Cado Belle released their eponymous only album on the short-lived Anchor label in 1976, and although success evaded it at the time, it has since become highly regarded, with comparisons being made with The Average White Band, Kokomo and even Rose Royce. A slick sextet, Cado Belle's concise and melodic songs

- some infused with funky dance rhythms, some with searing guitar solos, some with both - spanned pop, rock, soul and disco, with the elastic vocal gymnastics of Maggie Reilly to the fore. Later the vocalist on several Mike Didfield hits, Reilly is also a major artist in her own right on the continent, and even got a co-writing credit on Cascada's No.2 hit Everytime We Touch. Never previously released on CD, the 10 original tracks that comprise Cado Belle make for a practically perfect album, from the funky filmic intro to opening track All Too Familiar to the slinky, orchestrated balladry of closer Stones Throw From Nowhere. In between, there are gems like the soulful Rocked To Stony Silence and the hook-laden, more uptempo Got To Love. Even better, however, are the bonus tracks - from a contemporaneous EP - which include excellent versions of Boz Scaggs' It's Over and Brenton Wood's Gimme Little Sign and the wonderful original song September, a sweeping, majestic track which opens with an aching beautiful 90 second guitar solo before subsiding into a sublime vocal vehicle for Reilly.

FRANKIE VALLI & THE FOUR SEASONS - The Classic Albums Box

(Rhino/Warner Music 8122795936)/Selected Solo Works (812279594C)



The stage musical of The Jersey Boys is a massive success both on Broadway and in London's West End and, with Clint Eastwood's film adaptation of the Four Seasons' story now hitting the cinema, it is a very good time for Rhino to drop two expansive collections. Housed in a chunky clamshell box, Frankie Valli & The Four Seasons' Classic Albums Box includes no fewer than 18 albums - almost the band's entire output - each in a mini jacket replicating the original album's artwork, while Selected Solo Works offers a further eight albums worth of Frankie Valli recordings. Overall, both collections are superb although potential buyers should be aware that, without bonus tracks, some of the albums' running times are well under 30 minutes, that mono mixes are sometimes used when stereo is available, and that a few tracks as listed appear to

have been accidentally replaced with others.

MATCHBOX - The Magnet Records Singles Collection

(7Ts GLAMCDD 145)



When it came to evoking the music of the 1950s, rockabilly revivalists Matchbox were right up there with Showaddywaddy, Rocky Sharpe & The Replays and Darts for a while, putting together a run of eight hit singles as the 1970s morphed into the 1980s. With their three most successful albums already in the 7T's catalogue, the label does the next logical thing, anthologising all their A&B sides for the Magnet label in this thoroughly entertaining double CD set. Comprising 32 songs, six of which have never been on CD before, its release luckily coincides with the time period covered by BBC4's ongoing revival of 1979's Top Of The Pops, on which they appeared regularly. There's nothing too weighty here, just infectious and fondly remembered hits like Buzz Buzz A Diddle It, Midnite Dynamo and Rockabilly Rebel.

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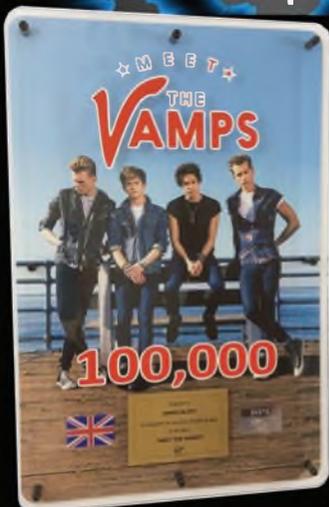


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A DAY AT THE RACES

In an epically inclusive photo, The Agency Group's MD Geoff Meall is pictured above (front, far left) with the London team at the company's summer day out at Windsor Racecourse. If you're wondering where founder and worldwide president Neil Warnock is, he's off collecting his winnings – and not for the first time, we're told.



BACH TO BASICS

Violinist Lisa Batiashvili gave her debut Bristol Proms appearance on Monday night (July 28) in a performance which explored her passion for Bach, featuring the baroque master's Violin Concerto in E major, Concerto for oboe and violin in C minor and Erbarne Dich from St Matthew's Passion. Pictured (L-R): Costa Pilavachi (SVP Classical A&R, Universal Music Group International), Ute Fesquet (VP A&R, Deutsche Grammophon), François Leleux (oboist and husband of Lisa Batiashvili), Lisa Batiashvili, Max Hole (chairman and CEO, Universal Music Group International), Tom Morris (artistic director, Bristol Old Vic).



SISTER RAY OPENS SISTER STORE

London's famous indie record store Sister Ray opened its brand new vinyl shop at Shoreditch's Ace Hotel on Tuesday (July 29). Pictured here celebrating the occasion are former EMI chairman and exiting BPI chairman Tony Wadsworth – who has joined Sister Ray and invested in the new venture – Sister Ray owner Phil Barton and long-term investor in Sister Ray Jim Haspel.

GOOD COMPANIONS

As well as handing out certificates to around 280 graduating students, lead Liverpool Institute for Performing Arts patron Sir Paul McCartney bestowed 'Companion of LIPA' honours on nine special guests, including lyricist Don Black, producer Giles Martin (son of Sir George) and Island Records president Darcus Beese. Don Black is pictured here (left) with Paul McCartney and SongLink editor David Stark, who was made a Companion of LIPA in 2006.



KEY SONGS IN THE LIFE OF

Hanna Grzeszczyk



Senior Director of Administration at Kobalt Neighbouring Rights

What was the first record you remember buying?

It would have to be a record from the band that had been played at my family home when I was little, so Misplaced Childhood by Marillion.

Which song was (or would be) the first dance at your wedding?

If I should ever have to pick one, I'm Just A Lucky So & So by Louis Armstrong and Duke Ellington.



Which track would you like played at your funeral?

Corner of the Earth by Jamiroquai (pictured) would be a nice goodbye to everyone.

What's your karaoke speciality?

Hide at the back of the crowd.

What was the best artist meeting of your life?

I ought to mention two, Bryan Adams, whom I met just after starting my music business adventure, and Neil and Chris from Pet Shop Boys - not a bad start for a newcomer.

Recommend a track Music Week readers may not have heard?

Parov Stellar Trio - Menage A Trois. It's a funky and jazzy combination.

What's your favourite single/track of all time?

To start: Pink Floyd's Another Brick In The Wall, a long list of songs from Queen and Freddie Mercury, Sting's Englishman In New York, Royksopp's What Else Is There? etc.

ARCHIVE

MUSIC WEEK August 10, 1996

HEADLINE NEWS

Smash Hits has been toppled from its position as the UK's biggest pop magazine, for the first time in its 17-year run. In the first six months of the year, the Emap Metro title lost 33.1% of its readers, recording an ABC figure of 202,202. **Smash Hits** is now third in the UK music market, behind *Q* and *TOTP*. Emap Metro's MD, Barry McIlheney, said the demise of *Take That* probably had an effect on sales.

ALSO

Official England single, **Three Lions**, is doing well overseas. The single, by Baddiel, Skinner and The Lightning Seeds, is in the Top 20 in the UK and is now just outside the Top 10 in Norway. The Scandinavian country didn't qualify for Euro '96, but after six weeks in the charts the song is at No.11.



SINGLES TOP 10 10.08.96

POS	ARTIST	SINGLE
1	SPICE GIRLS	Wannabe
2	ROBBIE WILLIAMS	Freedom
3	SUEDE	Trash
4	DODGY	Good Enough
5	LOS DEL RIO	Macarena
6	FUGEES	Killing Me Softly
7	PETER ANDRE FT. BUBBLER HANX	Mysterious Girl
8	BONETHUGS-N-HARMONY	Tha Crossroads
9	UNDERWORLD	Born Slippy
10	WINK	Higher State Of Consciousness '96 Remixes

ALBUMS TOP 10 10.08.96

POS	ARTIST	SINGLE
1	ALANIS MORISSETTE	Jagged Little Pill
2	OCEAN COLOUR SCENE	Moseley Shoals
3	THE SMURFS	The Smurfs Go Pop!
4	CROWDED HOUSE	Recurring Dream – The Very Best Of
5	CELINE DION	Falling Into You
6	OASIS	(What's The Story) Morning Glory?
7	FUGEES	The Score
8	DODGY	Free Peace Sweet
9	MANIC STREET PREACHERS	Everything Must Go
10	GEORGE MICHAEL	Older

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Tre Jean-Marie



Signed to **BMG Chrysalis**. Recent credits include **Jacob Banks** and **MNEK**

What was the first song you ever wrote?

It was called *Hourglass*. Looking back it was so cringeworthy, but to be fair, I was only 11 years old.

And the last song you wrote?

A co-write with **Becky Hill** and **Wayne Hector** for a producer-artist project called *Luvbug* fronted by **Marvin Humes**.

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

I think the most recent song I've thought that about is *Pusher Love Girl* by **Justin Timberlake** (pictured). I absolutely love the musicality in it.



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

I predominantly use my laptop now. Simply because of the ease of being able to plug in and work from any studio I walk into.

Who is your favourite songwriter of all time?

The **Neptunes**. They have written some of my favourite songs ever, and **Pharrell Williams** has been consistent for the last 22 years!

And your favourite songwriter of the moment?

James Fauntleroy [The Y's], hands down. There's a lot of great writers at the moment but he has an amazing and distinctive style.

NEW RELEASES RECOMMENDED 10.08.96



SWEET RELIEF II Various UPFIELD Billy Bragg

The second fundraising LP for **Victoria Williams'** *Medicaid* for Musicians is *Album Of The Week*. It pulls together **REM**, **Garbage**, **Hootie & The Blowfish**, **Madonna**, **Soul Asylum** and more. Each act performs their favourite track by **Vic Chesnutt** (who also features). Good cause, great record. Bragg returns with the first single for his new label, **Cooking Vinyl**. The stomping upbeat tune, drenched in northern soul, horns and passionate positivism, will sound great on radio. Everything bodes well for the imminent new album.



AD WATCH

Despite first appearances, this black and white page is not advertising a beverage for music fans. Playing on the word 'blend', it is in fact an advert for **Sound Recording Technology** in Cambridge, a company with high end mastering facilities that comprise five studios and offer mastering, post production and 20 bit classical recording. **SRT** claims to be "'Probably' The Most Refreshing Blend of all..." The quote marks around the word probably are a little disconcerting though...

MusicWeek

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"Of course sometimes shit goes down when there's a billion dollars on an elevator"

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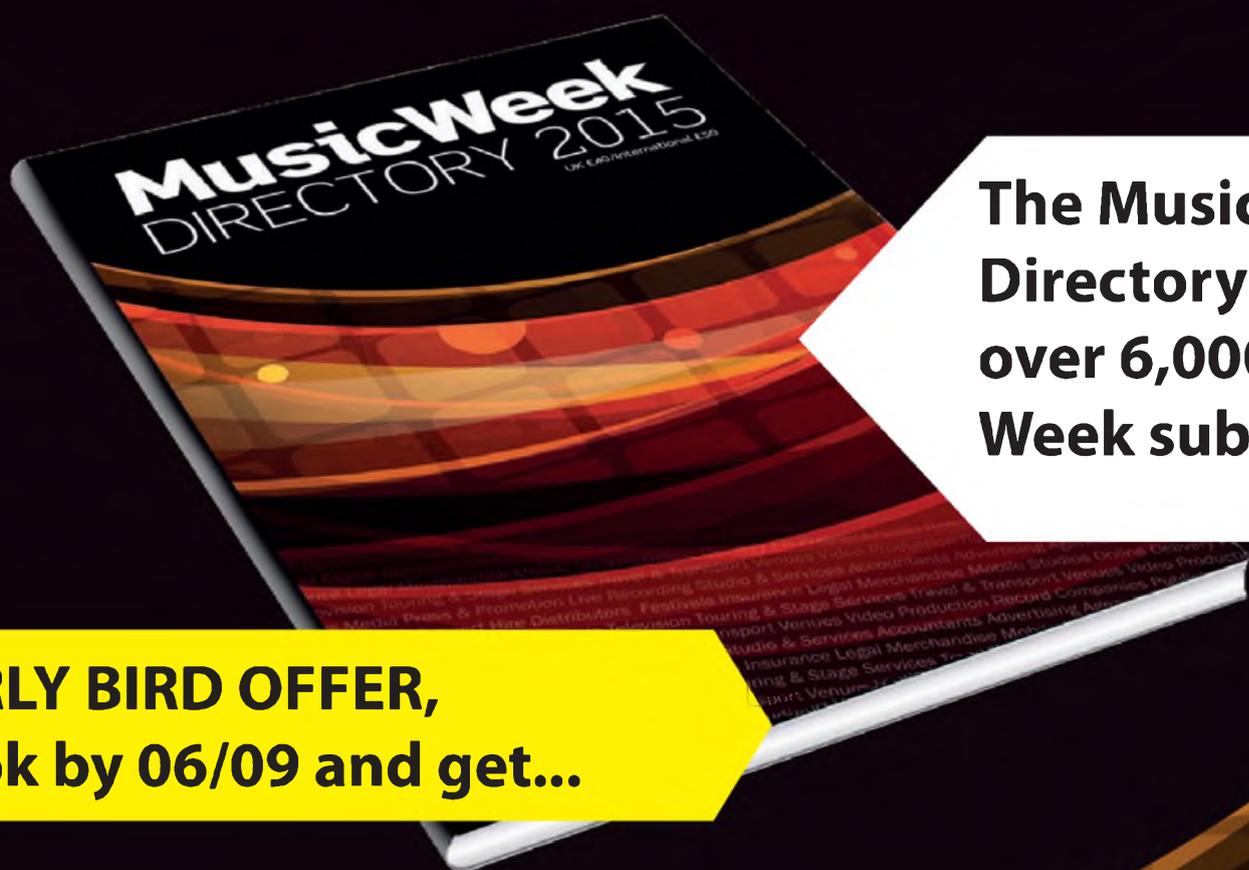
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