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NEWS

07 Ed Sheeran

"An unorthodox and effective marketing campaign is underway for the new album"



BIG INTERVIEW

11 Spotify

"In stark contrast to other emerging players, Spotify's core business is streaming music"



TRIBUTE

27 Dolly Parton

"People love the fact that Dolly's so unaffected by fame and fortune"

We're living the stream

CHART-COUNTED SERVICES SET TO ACCOUNT FOR 25% OF UK RECORD INDUSTRY VALUE

DIGITAL

BY TIM INGHAM

The volume of music streaming in the UK has almost doubled in the past year - suggesting that the likes of Spotify and Deezer could contribute more than a quarter of overall record industry income by the end of 2014.

Audio streams provided £103 million to the UK record industry last year, claiming around 10% of the annual market. But with year-to-date track downloads falling 13.6% on 2013 - and artist albums down 11.2% - if streaming continues its current trajectory, it now looks likely to comfortably surpass 20% of overall record industry revenues in 2014, and could even edge close to a third.

The news comes after the Official Charts Company this week announced that streaming data is to be folded into the Official Singles Chart for the first time from July. According to



Bastille are one of the acts who have applauded the Official Singles Chart changes

new statistics from the company, the British public streamed music tracks more than 260 million times per week last month. That's up from 150 million in May 2013 and comfortably more than double the 100 million in January of that year.

Official Charts Company CEO Martin Talbot told *Music Week* that news of streaming being incorporated into the Singles Chart had won a "great

reaction" across the industry and mainstream media. "We never 100% knew how people would respond, so it's fantastic to see such a spread of support, especially from the public and the media," he said. "The Official Singles Chart has been around for more than 60 years; it doesn't belong to us, it belongs to the nation. Even really hardcore chart fans have appreciated this is a logical and necessary step."

On-demand audio streaming services whose data will be used in the Official Singles Chart from Sunday, July 6 include Spotify, Deezer, Napster, O2 Tracks and Xbox Music.

Although Talbot and his team are confident the top of the Singles Chart won't be greatly affected by the change, an Official Breakers Chart will also be launched to showcase the ten biggest new tracks of each week.

The industry's eyes now turn to the Official Albums Chart: many senior figures believe that the inclusion of streams here would stop the practice of 'windowing' - where acts keep their albums off services such as Spotify for their first week on sale.

"We're continuing to look at the Albums Chart - it's a complicated process," said Talbot, referencing the industry dispute around how consumers access albums on Spotify et al. "We have to ensure the charts maintain their relevance."

When asked if he was confident the Albums Chart would incorporate streaming in the future, Talbot said: "Yes, I'm an optimist: I think it will happen at some point. The growth of streaming in the last 18 months has been nothing short of phenomenal."

The exec added the Official Charts Company was "remaining open-minded" on the possibility of adding music video streaming data from the likes of YouTube.

Why 100 to 1? That streaming-to-download ratio investigated

A common question raised across the industry this week regarded the Official Charts Company's confirmed ratio for its new Singles Chart.

The UK organisation said that, in order to reflect the different weighting between streaming and purchasing, a track will have to be streamed 100 times to count as the equivalent of one download. According to *Music Week* analysis, this looks likely to

have been based around the value of each format: if an average track download now costs 99p, then its trade price - i.e. the money that makes its way back to rights-holders - would be around 60p. Divided by 100, that creates an Official Chart per-stream value of 0.6p. The average per-stream rate announced by Spotify in December last year was \$0.007, or around 0.4p. Bearing in mind the growth of

the service - Spotify added a million UK users in the four months to March 2014 - suggests its own per-stream figure could now be close to 0.6p.

According to sources, the average per-stream payout to UK rights-holders from ad-funded free streams is around 0.1p to 0.3p, whilst premium streams - paid for monthly by users on a subscription - equate to around 0.8p to 1p.

In 2013, around 24% of all streams in the UK were made by premium subscribers, with the remaining 76% on ad-funded tiers.

"We knew we had to find a logical conversion rate," Official Charts Company CEO Martin Talbot told *Music Week*. "We looked at the methodology used in other markets where streaming is mature. The 100-1 ratio is a blended rate that covers both ad-funded and

premium streams. You're never going to get an exact or perfect conversion, but we wanted a system that was broadly accurate, as well as transparent and simple to understand."

Talbot said that, unlike some territories that monitor and adjust the streaming ratio monthly or quarterly to reflect market conditions, he preferred the idea of reviewing the weighting each year.

NEWS

EDITORIAL

Take a long, hard listen at yourself



IS THE HALLOWED album stumbling towards obsolescence? Fellow England fans, if you don't want to know the result, look away now.

But first, the triumph. Glory be: the Official Charts Company has made the imperative move to fold streaming data into the Singles Chart, with a robust weighting ratio in check. Newspaper headlines suddenly reflect a tech-savvy industry, as the likes of Spotify bask in the collateral uplift that only mainstream public nattering brings.

And yet, behind the sea of high-fives, there's deep trouble at mill. Lana Del Rey's *Ultraviolence* topped the Official UK Artist Albums list on Sunday with a sales tally of 48,000. An unspectacular, if respectable sum - hardly redolent of the death throes of summer 2012, when a Rihanna LP cruelly claimed No.1 with 9,000 sales.

But scan down the figures behind the rest of Sunday's chart and you'll uncover greater cause for worry. Week-on-week, total album sales - including the usually buoyant compilations - fell 22%, according to Official Charts Company data. A momentary blip? Categorically, nope: overall UK artist album purchases, led by *Ultraviolence* plus a new effort from Linkin Park (25k sales), failed to hit a million, dropping 20% to a shockingly anemic 912,153 units.

"Will the mainstream adoption of streaming services ultimately sound the death knell for the LP - its tragic superannuation moment?"

Refracted in the future-braving prism of the new Official Singles Chart, these woeful UK album sales seem extra harsh; endemic of a dying market being rapidly passed over by music fans as they seek out new, more convenient methods of consumption.

For this reason alone, the task of implementing a workable conversion model from the streaming services into the Albums Chart - as doubtlessly tricky as it is - appears imminently essential.

Meanwhile, the ugly practice of windowing - leaving albums off streaming services for a week in order to maximise your chances of hitting No.1 - hardly covers the industry in glory. Combining album sales and streams would be an instant silver bullet to those groups still lobbying managers over the perils of putting their artist's material on Spotify. (Case in point: Ed Sheeran's new LP is freely flowing on streaming services right now, and it doesn't seem to be doing his chances of a No.1 any harm: on Tuesday's midweeks, his *X* had sold more than the rest of the Top 40 combined.)

A more formidable enemy for albums, though, lurks behind their free-falling sales: the unforgiving modernity of public habit. Will mainstream adoption of streaming sound the final death knell for the LP - its tragic superannuation moment? Don't access-based platforms ultimately steal the beautiful art of the album - those manipulative, genius undulations of emotive sequencing - and place such jurisdiction entirely and irrevocably in the hands of Joe Schmo?

Whatever the outcome, the industry might do well to at least prepare itself for such a dystopian future. What's that? Oh, I'm with you, old friend, let's hold hands and chant Dark Side Track 7 through 9 into the joyless face of this monstrous debasement.

But maybe we should also find pause to ask: is the album actually fit for purpose anymore? My heart says yes, of course, you disgusting Philistine. But my noggin? Hmm. In a world where most people are desperately, increasingly short on time, is a long player still the best medicine - or just a demanding irritation?

Tim Ingham, Editor

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

Global's bid to boost UK digital music ad spend

SECTOR BOOMING IN US, WORTH MORE THAN £1BN

RADIO

■ BY TOM PAKINKIS

Global hopes to significantly boost the amount of media spend on digital music platforms in the UK with its new Digital Audio Exchange platform, which gives advertisers a single buying point for 30 premium digital music platforms at present.

The digital audio advertising market is already established in the US and currently worth over £1 billion. But, speaking to *Music Week*, Global's MD of commercial Mike Gordon said that, with 10.6 million people streaming digital audio in the UK, the equivalent business is failing to reach its potential over here.

"Because there is no established digital audio advertising market and there is no published figure for digital audio advertising revenue [in the UK], we can't size the current market," said Gordon. "That said, media spend on digital audio is well below what you'd expect for a weekly audience of 10.6 million people so we know there's a huge opportunity for advertisers now they can access the audience through DAX in one single buy. We expect DAX to grow digital audio ad revenue significantly across the next few years."

Music platforms that will tap into Global's DAX platform from launch include Spotify, Blinkbox, Mixcloud, audioboo, Bauer Media's Absolute Radio Network - including its digital



"Media spend on digital audio is well below what you'd expect for a weekly audience of 10.6 million people [in the UK]. There's a huge opportunity for advertisers now they can access the audience through DAX in one single buy" MIKE GORDON, GLOBAL RADIO

decade brands - and Global's own Classic FM, Capital, Capital XTRA and LBC brands.

Launch advertising partners include Vodafone, Lexus, Costa, eBay, Virgin Media, ASDA, Heinz, Philips, Go Compare, EE, Nandos and 20th Century Fox.

Gordon believes that DAX will see an increase in revenues for digital platforms that will benefit the entire industry. "The

way we have built DAX makes it a win for everyone," he said.

"Digital music [platforms] can generate new advertising revenue without compromising the listener experience and advertisers can access new audiences through a simple buying process. DAX will generate new advertising revenue for digital music services and that means more revenue into the music industry."

Butler re-elected to MPA Board



Chris Butler has been re-elected chairman of the MPA, despite having served his three-

year term.

The news was announced by the organisation's chief executive Sarah Osborn at MPA's AGM in London on Tuesday (June 24).

In the interest of "stability and continuity" in a constantly changing industry, the move was made by way of special resolution.

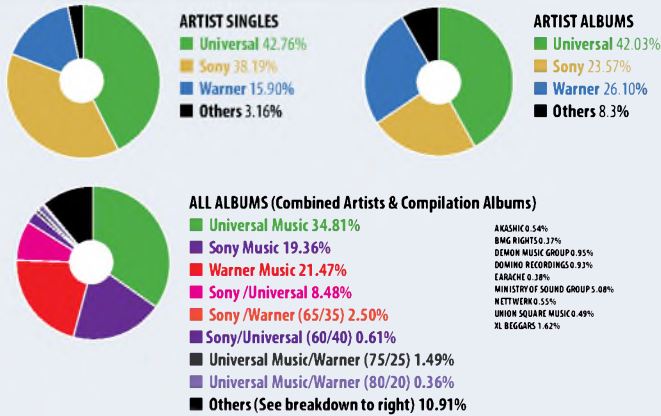
Butler was first elected in 2011 after serving three years as

deputy chairman of the MPA.

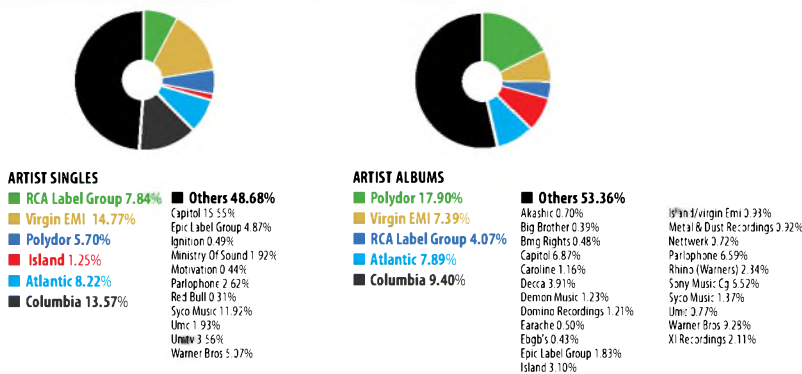
Also revealed were the new MPA board members. Serving this year are Andy Heath of Beggars Group, Judith Webb of Schott Music, Linda Hawken of Edition Peters Group, Paulette Long of Long Term Music, Phil Hope of Cutting Edge Music and Justin Perry of Proof Songs.

MARKET SHARES

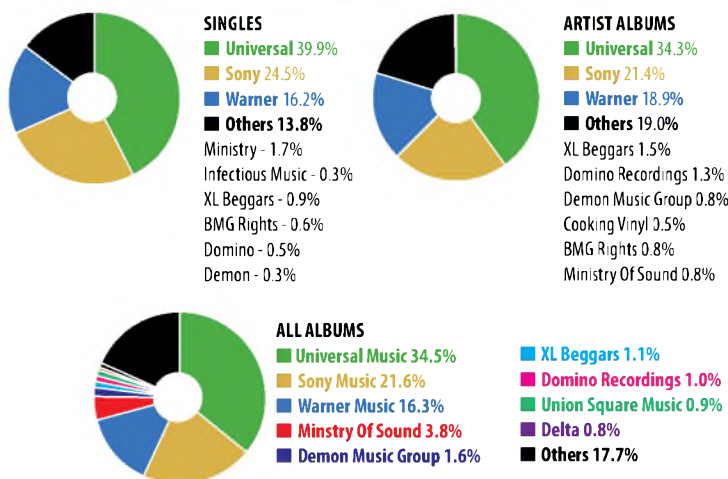
WEEK 25: TOP 75 SHARE BY CORPORATE GROUP



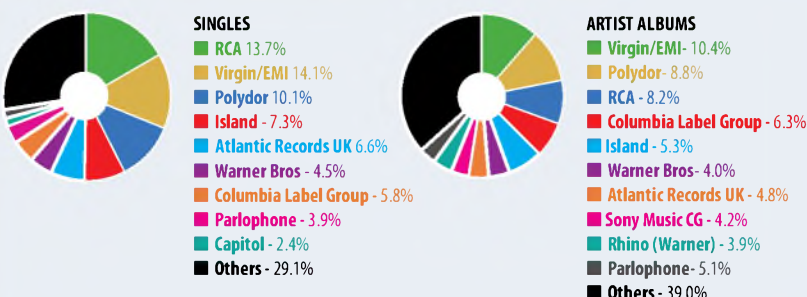
WEEK 25: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



VIRGIN EMI IS NAUGHTY RECORDS' UK HOME

Universal inks Naughty Boy JV

LABELS

BY TIM INGHAM

Music Week understands that Universal Music and Shahid Khan – aka Naughty Boy – are launching a joint venture that will see new artists discovered by the million-selling songwriter and producer marketed and released by the team which has helped make him an international success.

Virgin EMI will be the home of the global 'creative alliance' – named Naughty Records - in the UK, with Capitol being its home in the US.

Naughty Boy is no stranger to working with new talent, having spotted future stars Emeli Sandé, Tinie Tempah, Sam Smith and Ella Eyre as well as his latest project, Chasing Grace, now signed to Island.

As well as helping to craft the careers of newcomers, Naughty Boy is one of pop music's most-in demand composers and is currently in the studio with One Direction. Khan was also the co-producer of Sandé's two million-selling Our Version Of Events, which was the biggest-selling album of 2012 and, incredibly, the second best-selling album of 2013.

Over the last year, Naughty Boy has had a UK No.1 single with La, La, La, featuring a then unknown Sam Smith, two Top 10 hits with Wonder and Lifted



both featuring Emeli Sandé and a No.2 with Hotel Cabana, his debut album featuring Sandé, Tinie Tempah and Ella Eyre. The video for La La La has had over 300 million views to date, with the track reaching No.1 on iTunes in 43 countries and Top 10 on iTunes in 83 countries.

Now taking the US by storm, La La La has gone Top 10 on US iTunes, following heavy rotation on Top 40 radio and powerful performances from Naughty Boy on the Today Show and Tonight with David Letterman.

Sony/ATV inks new Mojam deal



Pictured (L-R): Riki Bleau (manager), Mustafa Omer (Mojam), Naughty Boy, Chris Phillips (lawyer), James Murray (Mojam) and Janice Brock (Sony/ATV director of A&R)

Sony/ATV Music Publishing UK and its Naughty Words joint venture with Naughty Boy have signed a new, long-term worldwide deal with UK hit songwriting and production duo Mojam.

James Murray and Mustafa Omer are one of the hottest and most in-demand teams in music, having worked with acts including Emeli Sandé, Professor Green, Rizzle Kicks and Naughty Boy (Shahid Khan). Their new deal extends a relationship with Naughty Words that dates back to the joint venture's launch with Sony/ATV.

Naughty Words founder and director Shahid Khan said: "They were the first signings to Naughty Words and they are now the first re-signings. It's great as their publisher and their friend that our relationships continue. They've learnt a lot in the last few years and they are going to gain from that."

Sony/ATV UK director of A&R Janice Brock said: "We are thrilled to continue our relationship with Mus and James from Mojam. We have seen them grow into seasoned and highly professional songwriters and producers."

NEWS

NEWS IN BRIEF

■ **NORMAN SHEFFIELD:** Founder of Trident Studios and former Queen manager Norman Sheffield passed away on Friday, June 20. Formerly a drummer in The Hunters, Sheffield launched Trident Studios in 1968 with his brother Barry. The studio hosted the recordings of a number of world famous songs from the era including The Beatles' Hey Jude, David Bowie's Space Oddity and Elton John's Candle In The Wind. Sheffield managed Queen between 1972 and 1975, as well as other acts at the time.

■ **YOUTUBE:** In the wake of the ongoing row regarding YouTube licensing terms for independent labels, an early version of the contract offered by the video streaming platform to indie labels and publishers was leaked this week. Among the terms is a stipulation that could see royalty rates for indie outfits decrease if lower terms are accepted by major labels and/or publishers.

■ **AMAZON:** The online retail giant has entered the Apple and Samsung dominated smartphone market with the debut of its Fire Phone. The company saw a significant share price increase after CEO Jeff Bezos unveiled the new device. Amazon services such as Prime Music are fully integrated.

■ **BLINKBOX:** A section of Tesco Mobile customers will be given three months free access to the supermarket's streaming music service Blinkbox Music, in a new initiative by the retail giant. Tesco Mobile customers who upgrade to a Samsung S5, HTC M8 or Sony Z2 handset, on a pay monthly contract, will receive three months of free music through the Blinkbox Music app.

■ **DOTCOM:** Kim Dotcom's music service Baboom will stream music through the higher quality lossless FLAC format and will offer ad-supported and ad-free options.

■ **MOVEMENT RECORDS:** Independent label Movement Records, run by UK soul artists Michael Kiwanuka and Christian Gregory has signed a deal with Fat Possum and Sony Entertainment's distribution arm RED. The Mississippi-based label Fat Possum will be Movement Records' partner in the USA and will distribute releases through Sony RED's network.

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HI-FI MANUFACTURER WORKS WITH [PIAS], LAUNCHES TALENT SEARCH

Richer Sounds makes waves in music

RETAIL

■ BY RHIAN JONES

Richer Sounds has launched a number of initiatives to help promote new music, as it draws closer to the industry.

In addition to a Richer Unsigned project that aims to give musicians a leg up into a 'notoriously competitive industry', the hi-fi manufacturer partnered with [PIAS] Recordings to promote the new Pixies album *Indie Cindy* in the run up to Record Store Day in April.

In association with *Q* Magazine, Richer Unsigned provides gigs, marketing opportunities and studio time to aspiring artists - chosen by entering a free competition online.

One band every month gets exposure through mailshots sent out to a customer database of over one million email addresses. In addition, promotion and exposure will be awarded to a selected featured artist every week.

The next competition closes on Monday, June 30. At the time of writing, four-piece pop/rock band *The Nova* were the most popular act, receiving over 740 ratings for their track *Rebel On The Run*.



"It's easy for artists to make a couple of CDs or film a video in their living room but what they can't do is get exposure. Labels are unlikely to sign bands unless they are absolutely sure they are going to be successful" JULIAN RICHER, RICHER SOUNDS

Showcases will take place at *The Pheasantry* in Chelsea in July, October and November. The editorial team at *Q* select their favourite artists to be given a 20-minute slot at the events.

Richer Sounds founder Julian Richer said: "They don't have to be new musicians, they might be people who've been around for a long time but can't get deals. There are so many experienced and older musicians who miss out because a lot of the labels might be more interested in

younger talent.

"It's easy for artists to make a couple of CDs or film a video in their living room but what they can't do is get exposure. Labels are unlikely to sign bands unless they are absolutely sure they are going to be successful.

"It costs us very little to put a band on a mailshot but it does them a huge favour. Our customer base is worth a lot to us and, now we have these email addresses, we might as well do something good with it too."

The latest Pixies campaign is the first time Richer Sounds has been involved with Record Store Day. Promotional activities ahead of the album's vinyl only release on April 19 included in-store playbacks in all 53 stores, competitions, promotion over social media, mailshots and display banners.

"We were looking for new ways to reach out to people and Richer Sounds felt like a very appropriate partner," said marketing manager at [PIAS] Recordings, Sean Mayo. "Traditionally the Pixies fan is going to be a bit older so our instinct with this campaign is that they want a physical format. Richer Sounds moved really quickly to make all of this happen and it felt like the perfect fit."

Feeder frontman signs deal with INgrooves



Grant Nicholas, songwriter and frontman of highly successful UK rock band Feeder, is to release his first solo album, *Yorktown Heights*, via his own Popping Candy label.

The LP, recorded over an 18 month period in both the UK

and the US will be released worldwide in August in conjunction with the INgrooves Music Group.

Yorktown Heights, as well as future output from the Popping Candy label, will be marketed globally via INgrooves' INresidence artist services division.

Management for the project is being handled by Darrin Woodford and David Rowell for Micronation.

Rowell commented, "The choice of INgrooves/INresidence was a very natural one for Grant and us. Apart from reuniting the original Feeder team (Rowell and

Woodford were also directors of Feeder's label Echo and INgrooves' Dominic Jones previously looked after Feeder's albums from 1995 to 2005 whilst at Pinnacle), we were massively impressed by their approach, ambition and vision for the album. We could not have asked for a better, more experienced and committed team."

INgrooves International MD Alex Branson said: "We are passionate about Grant's music. We've built the kind of global team here at INgrooves that can maximise promotion and sales in all of Grant's key markets whilst developing new ones. The team's ability to work closely with the

management and artist, allows us to put together a sympathetic and effective campaign that encourages sales both physically and digitally, to existing fans and beyond."

Made up of 13 tracks (with 15 on the deluxe version), the first taster from the album, the poignant opener, *Soul Mates*, was launched with a play from Dermot O'Leary on his BBC Radio 2 show, which marked the starting point of the campaign. The track was then made available as a limited download on Grant's social networks.

With Feeder, the artist has enjoyed a 20-year career which has included over 3m album sales.

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NEWS

FORMER SENA EXEC JOINS RIGHTS SPECIALIST IN LONDON AS BUSINESS AFFAIRS MANAGER

Fintage House hires Van Gerwen

RIGHTS

■ BY TIM INGHAM

Independent global music, film and TV rights company Fintage House has appointed Ester van Gerwen business affairs manager of the company's neighbouring rights business line.

Van Gerwen possesses both legal and commercial experience, having worked at Dutch neighbouring rights specialist Sena, where she dealt with entertainment law, contract management, licensing, publishing and intellectual property rights. In her new role, she will work worldwide with various neighbouring rights collection societies.

In 2012, Fintage joined forces with Rights Agency Limited (RAL) - widely acknowledged as the UK's first ever neighbouring rights operation, which was founded by Damian Pulle in 1988.

Van Gerwen will be based out of the London office where Rights Agency Ltd is located and will report directly to Andrew Gummer, the recently appointed president of the music division.

Co-CEO of Fintage House, Niels Teves said: "We are truly



"We are truly delighted to have Ester on board as she will strengthen Andrew [Gummer's] team and our knowledge of the international music market. Her appointment will help take Fintage House and its music services to even higher levels" NIELS TEVES, CEO, FINTAGE HOUSE

delighted to have Ester on board as she will strengthen Andrew's team and our knowledge of international music market. The appointment of Ester and our positioning of Anita Zagar

(consultant) in China along with some new appointments to be announced shortly in the music publishing division in London, will all help take Fintage House and its music services to even

higher levels."

Discussing the potential of the sector in which van Gerwen will work, Andrew Gummer told *Music Week*: "This is an exciting phase of development for the

company and as such, we have assembled an extremely talented group of professionals. I'm confident that the Neighbouring Rights group we now have will enable us to strengthen our position even further in the market while forging ahead with investment and territorial plans. At Fintage, we believe in a work culture that fosters intelligent collaboration and innovation. Our latest hires will contribute to this ongoing vision."

He added: "Neighbouring rights has become one of the really significant income streams for performers and labels and, with the work being done in this area, it is still growing.

"The full potential of neighbouring rights remains to be fully achieved but with our business model, experience and development plans, we are in a position to get the most out of this revenue stream for our clients. Labels and artists are thriving on this as an important source of income.

"We expect it to continue to grow in years to come and we believe it will remain an integral part of how performers earn their money. What was once underestimated and missed is now a focused earning point."

Grzeszczyk joins Kobalt Neighbouring Rights

Kobalt Neighbouring Rights (KNR) has recently appointed Hanna Grzeszczyk as senior director of administration.

She will head up the company's administration team, with an initial focus on claiming for KNR clients' repertoire in new territories, where she will set up good working practices with collection societies for both artists and labels. Operating out of KNR's London offices, Grzeszczyk will also concentrate on maintaining close relationships with societies in territories where KNR is currently operational.

Grzeszczyk joins KNR after

ten years at Rights Agency Ltd (RAL), where she ran the company's international department, working with national and overseas neighbouring rights collection societies, negotiating agreements and opening up new territories.

She also helped manage relationships with artists and their representatives, and assisted in the creation and coordination of the label collection division.

Commented Ann Tausis, managing director of KNR: "We're very happy to have Hanna join KNR. Her extensive knowledge of the neighbouring rights sector will be a great asset



as we expand our activities into new territories, as well as in our

existing relationships with collection societies. Her

appointment will ensure that we continue to be very strong on the administration side."

Hanna Grzeszczyk said: "I am very excited to be part of KNR, and welcome the opportunity to work closely with Ann, Hans and the rest of the team. Ann's considerable experience and knowledge of the music business has helped KNR to grow rapidly in the past year, whilst Hans has always been seen by the neighbouring rights world as one of the key people who have helped to shape the sector."

■ Turn to page 21 for a special feature on the burgeoning neighbouring rights sector.

UNORTHODOX CAMPAIGN SETS UP SINGER/SONGWRITER FOR NO.1 ALBUM AND BIG IMPACT

Sheeran on track for huge week

CATALOGUE

BY TIM INGHAM

Ed Sheeran is in contention to claim the fastest-selling artist album in 2014, as his second studio LP *X* (Multiply) storms to No.1 on the Official Chart.

At the time of going to press on Tuesday, Sheeran had sold 75,360 copies, leaving him four days to catch Coldplay's industry-leading first week tally of 168,048 copies for *Ghost Stories*, which was released last month.

Sheeran dominated the iTunes UK track charts last week thanks to an unusual release strategy from label Atlantic/Asylum.

Instead of pre-streaming the whole album in one go on iTunes - as seen with recent acts such as Paolo Nutini - Sheeran teased fans last week by releasing a new track every day from Monday (June 16) to Friday (June 20) on Apple's digital platform. The songs were also made available on streaming services simultaneously. On Friday, June



20, Sheeran claimed seven tracks in the iTunes UK top 10.

X is currently No.1 on the UK iTunes chart and multiple tracks have hit the iTunes Top 10 in all markets.

Sheeran was able to utilise a huge social media presence to create anticipation around the campaign: he can boast 6.5 million Facebook Likes, 9.6 million Twitter followers and 1.5 million Instagram followers. On

YouTube, his official channel has clocked up 454 million views.

Ben Cook, president, Atlantic Records UK, said: "Ed has made great creative leaps with *X*, a record that retains his trademark intimacy and honesty, but combines it with brave ambition. This theme of intimacy and scale runs throughout the record and everything around it. It's a remarkable album that his existing fan base love but one which will also unlock an even broader global audience, securing his status as one of the UK's biggest and most exciting artists."

Mark Mitchell, general manager, Atlantic Records UK, added: "Across all areas of the roll-out, we questioned the usual methods and often took the more challenging option. It feels like the gamble has paid off and we're hoping to sustain our strong start through Christmas and into next year. It's an incredible campaign to be a part of."

The marketing and promo campaign for the record has been often unorthodox, but undeniably effective, in a number of areas:

INTERACTIVE ADS

Atlantic is planning a couple of TV commercials for Thursday evening on E4, billed as 'the world's first interactive music TV ads'. Sheeran will give fans the chance to vote on Twitter for the song from *X* they want him to perform. Half an hour later, the full ad break will be given over to a performance of the most-voted for track. The first ad will TX before the start of *The Big Bang Theory* at 9.58pm, with Sheeran explaining the premise and how to vote. The track that receives the most votes via Twitter will premiere in the final ad break of *The Big Bang Theory* on E4 at 10.30pm. Sheeran will perform the song acoustically, in its entirety. It will later be made available on his YouTube channel.

RADIO

Sing achieved 23,000 plays even before it charted, with ten-week adds at Radio 1, Capital and Bauer - who gave it the most upfront plays ever on a single. Sheeran made live appearances at Radio 1's Big Weekend and the Capital Summertime Ball. The first two singles from *X* were selected as Zane Lowe's Hottest Record in the World and *X* was chosen as Album of the Week at Radio 1, Radio 2 and Capital Radio in the week prior to release. The single reached No.1 on radio airplay.

SING VIDEO

To launch the new single, the label worked with a company called Diagonal View, bringing in YouTube creators to hold up the lyrics to the song. After Zane Lowe premiered the world's first play of the song on Radio 1, the lyric video was debuted during a live YouTube Q&A. This generated a No. 1 worldwide trend on Twitter of #EdSing. Meanwhile, a Facebook video exclusive of the official video for *Sing* generated 3 million plays in 24 hours.

TV

In the run-up to the album's release, Sheeran made high-profile appearances performing lead single *Sing* on Britain's Got Talent, The Graham Norton Show and Jools Holland, where he also performed two other new tracks from *X*. This week he will appear on BBC Breakfast, The One Show and his set on the Pyramid Stage at Glastonbury on Sunday evening will be featured across BBC coverage on TV and radio. Atlantic also commissioned personalised 'Behind the Scenes' clips for Capital, MTV, and The Box, plus a generic clip for other media. Sheeran appeared on MTV Asks to mark the release of *Sing* and took part in The Box session performing the track and a cover. The single reached No.1 on TV airplay.

'ED DAY'

To create a buzz around *X*, Sheeran performed three gigs in one day around the UK on May 5. The first show took place in the morning in Ipswich, the second was at Koko in London, then the third in Dublin. The Ipswich show was held in a secret location - tickets were available through a ballot that was free to enter. The Koko and Dublin shows were priced at £5 and €10 respectively, with tickets selling out in eight minutes.

A content hub was created on Sheeran's website so fans around the world could follow the action. It pulled in photos from the star's Instagram account, live tweets, pictures and reports from two superfans who had been selected to join him on the mini-tour, as well as video clips which were also posted to his YouTube channel. The final live show of the day, in Dublin, was livestreamed globally. Social activity and content around 'Multiply Day' generated over half a million Facebook Likes and reached over 2.5 million people globally over the course of one day. It gave the opportunity to reach a global audience from a relatively small UK activity. The 'Ed Day' has also been rolled out to the US, Australia and Germany.



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DATA DIGEST

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

ticketmaster®



POS	EVENT	POS	EVENT
1	ENRIQUE INGLESIAS	11	THE 1975
2	JACK WHITE	12	SAM SMITH
3	ALT J	13	SLASH
4	COUNTING CROWS	14	ONE DIRECTION
5	ED SHEERAN	15	KASABIAN
6	EAGLES	16	DEMI LOVATO
7	BEYONCÉ	17	MADNESS
8	THE VAMPS	18	ELTON JOHN
9	COLDPLAY	19	KINGS OF LEON
10	ALT-J	20	ERASURE

ticketweb



POS	EVENT	POS	EVENT
1	CHILDISH GAMBINO	11	THE TEMPERANCE MOVEMENT
2	LYKKE LI	12	BLACK VEIL BRIDES
3	STEEL PANTHER	13	NORMAN JAY
4	PAUL HEATON	14	ANATHEMA
5	CHRONIXX	15	JURASSIC 5
6	SIXTH	16	RIVAL SONGS
7	COUNTING CROWS	17	PAROV STELAR BAND
8	FIELD DAY	18	BRISTOL COMEDY GARDEN
9	SUICIDE SILENCE	19	FONSECA
10	HOZIER	20	CLEAN BANDIT

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@rianna ENGLAND whatchu gon do??! (Rihanna) Thursday, June 19

@LaurenceTGreen In an alternate world, Cheryl's new album "Only Human" is a sprawling concept piece documenting the battle between humans and androids. (Laurence Green, BlinkBox Music) Friday, June 20

@yasminlajoie Lad who works in our studio doesn't know who Dolly Parton is #lad (Yasmin Lajoie, Sony/ATV Publishing) Friday, June 20

@Poptastic Weirdly, Rita Ora has just won my respect by not singing - she missed some lines & there were no BVs on track! She's the reverse Cheryl #stb (Jessica Pinkett, Eye Of The Storm) Saturday, June 21

@TinieTinah Half hour late, still no appearance and a dance floor fight? No thanks. Disappointing end to what was a great #CamdenCrawl experience (Tina Hart, BMI) Saturday, June 21

TWEET OF THE WEEK

@jenny_stevens PR calls to pitch a piece on band meeting Miss England. I say no. He groans, says "God are you one of these Germaine Greer types" I hang up. (Jenny Stevens, NME) Wednesday, June 18

@msutherlanduk Would love to know record label logic behind deleting album streams 2 days after they're sent. Is there any? Anyone? Anyone? Bueller? (Mark Sutherland, freelance journalist) Sunday, June 22

@stefanatical Whisky kept in a hip flask will still be OK after a year, right? #glastopacking (Stefan Jackson, Warner Music UK) Sunday, June 22

@willbeardmore The marvel of mobile internet. I can be introduced to a band and instantly listening to their album on the way home. Ta @Spotify. (Will Beardmore, Parlophone/Warner Brothers) Sunday, June 22

@neil_mccormick Dreamed I bought an album by a group called Quixotic Vespa. It sounded so fantastic, if they don't exist I may have to invent them. (Neil McCormick, The Daily Telegraph) Monday, June 23

@Eve_Barlow Reading this Lana/Frances Bean Cobain story, I wonder whether social media exacerbates or nips star beefs in the bud nowadays... (Eve Barlow, NME) Tuesday, June 24



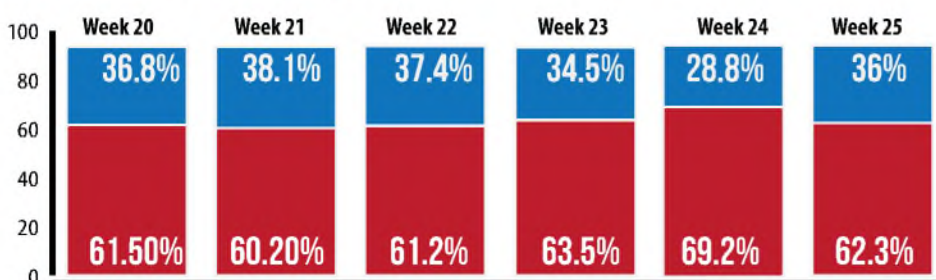
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The latest most popular Shazam new release chart:

- 1 ARIANA GRANDE
Problem
- 2 RIXTON
Me And My Broken Heart
- 3 WILL.I.AM & CODY WISE
It's My Birthday
- 4 MILKY CHANCE
Stolen Dance
- 5 JESS GLYNNE
Right Here
- 6 SIA
Chandelier
- 7 MK
Always
- 8 JAMIE N COMMONS & X
AMBASSADORS
Jungle
- 9 DJ FRESH
Make You Bounce
- 10 CHERYL COLE
Crazy Stupid Love

DIGITAL vs PHYSICAL



WKS 20-25
The UK market share for all albums in the past five weeks

DIGITAL
CD



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PICTURE OF THE WEEK

WHO ARE YOUR DADDIES?

Thursday, June 19: Glasgow hip-hop trio Young Fathers pose for a photo with sponsor PPL's director of PR and corporate communications Jonathan Morrish. The group picked up the Scottish Album Of The Year Award at the glamorous ceremony at Glasgow's Barrowlands for their second album-length EP, Tape Two.

BPI SALES AWARDS: WEEK ENDING JUNE 22



ARTIST / TITLE / RECORD TYPE/NEW CERTIFICATION

STEREOPHONICS WORD GETS AROUND (ALBUM) <i>3x Platinum</i>	NATALIE MERCHANT TIGERLILY (ALBUM) <i>Silver</i>
VARIOUS ARTISTS AMERICAN ANTHEMS (ALBUM) <i>2x Platinum</i>	MANFRED MANN GREATEST HITS (ALBUM) <i>Silver</i>
WILL.I.AM WILLPOWER (ALBUM) <i>Gold</i>	VARIOUS BACK TO THE OLD SKOOL GARAGE – VOL 2 (ALBUM) <i>Silver</i>
WILKO JOHNSON/ROGER DALTRY GOING BACK HOME (ALBUM) <i>Gold</i>	VARIOUS ARTISTS JOEY ESSEX PTS ESSEX ANTHEMS (ALBUM) <i>Silver</i>
JASON DERULO TATTOOS (ALBUM) <i>Gold</i>	AVENGED SEVENFOLD HAIL TO THE KING (ALBUM) <i>Silver</i>

BPI Key
 SINGLES ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)
 The British Recorded Music Industry ALBUMS ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000)

TAKE A BOW TEAM KASABIAN



THE LOWDOWN

Album: 48:13
 Highest chart position: No.1

Label - Columbia Records
Publisher - Sony/ATV Music Publishing (except for Stevie - Sony/ATV & GK Films)
General manager - Mark Terry/Alison Donald
Manager - John Coyne/Simon Moran
Legal - Simon Jenkins
Marketing - Allie Bailey/Stacey Tang

Digital marketing - Edd Blower/Paula Hanley
National press - Barbara Charone/Fred Mellor
Regional press - Millie Tenant
Online press - Hugo Simpson
National radio - Rob Lynch
Regional radio - Gary Hobson
TV - Samantha Sewell

SALES STATISTICS



CHART WEEK 25 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS	YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,739,191	912,153	304,976	1,217,129	SALES	4,469,786	27,082,775	8,455,554	35,538,329
PREVIOUS WEEK	2,688,014	1,140,073	420,451	1,560,524	PREVIOUS YEAR	86,174,550	31,684,472	8,322,102	40,006,574
% CHANGE	+1.9%	-20%	-27.5%	-22%	% CHANGE	-13.6%	-14.5%	+1.6%	-11.2%

FEATURE

ON THE RADAR WOMAN'S HOUR

■ BY CORAL WILLIAMSON

Woman's Hour had just released their debut single Jenni in 2011 when they were featured as New Band Of The Week in The Guardian. The speed with which press attention appeared was more than a little overwhelming for the smart indie four-piece, who seemed to disappear as a result.

Emma Burgess tells *Music Week*: "After our first release, we felt out of control; we weren't in control of how we were developing behind the scenes. We all felt incredibly vulnerable.

"Those songs weren't a reflection of a sound we were happy with. We were getting a bit of press, which was flattering, but it didn't really feel right because it was too soon. It felt like we were still rehearsing and we needed to develop a bit more. So we put the curtains down and carried on on our own."

It was good fortune that at the same time, they were introduced to producer Tom Morris. "As soon as we started working with him, within two days we'd recorded two songs; Her Ghost and I Need You, which we just released.

"It just felt very quickly like we understood each other. It's a happy coincidence. For the next nine months we were just in and out of the studio with him. He saw something in us and was very giving with his time and commitment to make that work." She adds: "We owe him a lot; without him we wouldn't have been able to record something we felt was more like us in a more professional way."

It seems timing was on the band's side, as it wasn't long until Secretly Canadian came into the picture. "We'd deliberately not put anything online until we'd finished



working on these songs with Tom," says Burgess. "So we did that, then a couple of weeks later, we got this really enthusiastic email from Chris Swanson saying 'Oh my gosh, I can't stop listening to you'.

"We were about to play a show at Shackwell Arms and we saw the email on the day of the gig. But we'd actually received it a couple of days before and he'd said he was thinking of flying out for that

gig. Obviously it was too late to reply, but it started things off."

As one of Secretly Canadian's first UK-based signings, the singer says: "It felt like it was a new period for [the label], and we felt honoured to be involved in that process."

The band has clearly come a long way from their early days of jamming in front rooms ("It was fun and cathartic. Nothing serious," says Burgess). Now, with their

ESSENTIAL INFO

RELEASES

July

14 Album: Conversations

MANAGEMENT

Jigsaw Music Management

LABEL

Secretly Canadian

LIVE

September

23 Village Underground, London
 24 The Jericho Tavern, Oxford
 25 Hare & Hounds, Birmingham
 26 Belgrave Music Hall, Leeds
 27 The Deaf Institute, Manchester

October

14 Exchange, Bristol
 15 Stealth, Nottingham
 17 East Village Arts Club, Liverpool

debut album imminent, the band are gearing up for their next UK tour this autumn.

But the journey is only just beginning for Woman's Hour and Burgess, who admits: "It took me quite a long time to find a place where what I was singing felt comfortable and was a reflection of what I was trying to embody."

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THE BIG INTERVIEW KEVIN BROWN

SPOT THE DIFFERENCE

Spotify is surging forward as the undisputed leader of the international streaming music market. As the stature of its rivals begins to grow, can the Swedish service stay No.1 in such a globally competitive field - and convince more labels and artists to come on board?



DIGITAL

BY TIM INGHAM

The music streaming revolution is in full swing, and Spotify remains its talisman.

The Swedish start-up recently announced that it had secured 10 million paying customers - around double the global paying subscriber audience of rivals Deezer (5m) and Rdio (6m). (A rough but thoroughly fair calculation: if all of those Spotify customers were to pay the company's standard £10 per month bill, it would amount to a cool £1.2 billion in revenue each year - and that's not counting ad income from free users.)

Spotify's overall scale is even more impressive: the platform now boasts in excess of 40 million active users across 57 countries. (A fun but thoroughly unfair calculation: that means Spotify's total consumer base stands at around 250 times that of the headline-grabbing Beats Music - recently a key centerpiece of Apple's \$3 billion takeover of Dr. Dre's empire.)

In the UK, successful promotional tie-ups with the likes of Vodafone and *The Sunday Times* helped Spotify pile on an extra million users in the four months to March 2014; storming growth further accelerated by the company's recent affiliation with BBC Playlister, the Beeb's agnostic referral platform to digital music services.

In fact, Spotify's imperious market position and profile have combined to crown a brand that's fast becoming shorthand for the entire streaming sector; like Hoover, Kleenex or Google before it.

Actually, maybe Google's a bad example: the search giant's Play service is one of a growing congregation of bulky corporate sharks looking to take a bite out of Spotify's dominance. Beats Music may be comparatively weeny today, but the 500 million-plus credit card details obtained during iTunes' lifetime suggest Apple will make it one heck of a future competitor. Amazon has now begun targeting mainstream consumers with its Cloud-based Prime Music offering. And Google Play's recent marketing blitz has turned plenty of heads.

The man charged with assuring European music rights-holders that Spotify remains the best horse to back is its head of EU label relations, Kevin Brown. The good news for Daniel Ek is that Brown has some serious pedigree as a persuasive evangelist: earlier this year, the Scottish exec was named as one of the 20 Most Influential Britons working in the music industry - and one of the 500 most influential in the world - by *The Sunday Times* & DeBrett's.

Despite increased heat from new rivals, Brown says his core mission hasn't changed since he joined Spotify in April last year. He's convinced that not only is the service a hugely valuable revenue source

ABOVE
Kevin Brown: Spotify's head of EU label relations suggests labels should treat his streaming platform as a promotional, rather than a commercial, service

KEVIN BROWN: CV

- **Head Of Label Relations, Spotify:**
April 2013 - present
- **Founder, 360 Music Marketing:**
January 2009 - April 2013
- **Head of International, 3D Artist Management - April 2009 - March 2011**
- **VP International Marketing, EMI Music:**
May 2000 - December 2008
- **Marketing Director, Arista/BMG:**
1997 - 1999
- **General Manager, 4AD:**
1995 - 1997

for the industry - Spotify pays out 70% of its income to rights-holders - but that labels should embrace it as a powerful promotional tool to whip up interest in artists. (Brown's other goal? Persuading the remaining few "flat-earthers" that streaming isn't the business-crippling evil-doer some headlines would suggest.)

The exec's belief in Spotify's capabilities as an artist marketing channel runs so deep, he's even developed a mantra to push around the industry: 'On Air/On Spotify'. By placing an artist's new record on Spotify at the same time it hits radio, he argues, labels give their fans the best chance to discover it, and then share it across social media.

THE BIG INTERVIEW KEVIN BROWN

"We've made great strides in the past few months," Brown tells *Music Week*. "There are lots of enlightened execs working with us to create demand for their artists right at the start."

Recent examples of On Air/On Spotify successes have included dance smash Hideaway by Canadian act Kiesza, which topped the Official UK Chart in April. It has flown past 380,000 sales since being made available on Spotify. And faith in the model is growing: another Virgin EMI release, Ella Eyre's new single If I Go, is available now on Spotify, weeks before its official release date.

The growing affinity between Spotify and hit tracks is lent important verification this week with the news that the Official Singles Chart is to count streams from July. Brown readily welcomes the announcement - but his biggest bugbear with many labels remains their inconsistent albums strategy.

Mention the word 'windowing' in Brown's company and his face instinctively screws up into a grimace. Advocates of this practice - holding an album off streaming services for at least its first week on sale - argue that it maximises sales. Coldplay and Sam Smith were both recent high-profile windowers - their respective latest LPs were not available on Spotify in their debut week. Both hit No.1 on the Official Chart.

Brown is unequivocal in his response: "All holding back an album achieves is disappointing an artist's fans. Artists are turning their back on those fans on Spotify by denying them the opportunity to listen on their music service of choice."

Other superstars have embraced Spotify with their album releases: Lana Del Rey's *Ultraviolence*, which hit No.1 on the Official UK Chart on Sunday, has been available on the service since day one.

It was perhaps written in the stars that Kevin Brown would eventually work for a transformative global technology company in music. Having studied computer sciences at university ("I've always been a little bit of a geek", he admits), he began his music industry journey in a common realm: behind the counter in a record store.

Brown's three-decade career in the label business took him from super-hip indies (4AD) through to heavyweight majors (EMI Music, Arista/BMG). He eventually specialised in international and digital marketing before going on to manage acts.

"When digital first really impacted the music business, I was working in international so had an interesting perspective," he says. "I find it amazing that so much of the record business is still configured to serve analogue and local first. In 2014, digital and global should be central to release planning."

Music Week sat down with Brown to ask him all about On Air/On Spotify, as well as streaming's potential within the record industry - and why he feels that YouTube, rather than iTunes, is Spotify's most dangerous rival...

Why is On Air/On Spotify so important to you?

It's the single thing I talk to labels about the most. Historically, Spotify has been viewed as a commercial service by the labels, because our deals focus on royalties [while YouTube is seen as a media/marketing partner]. But we've got more promotional capabilities than YouTube, plus we've got an extra social layer from people sharing music on Facebook and Twitter. We wrap all these things up, yet we're still put in the same commercial bucket as iTunes, rather seen as a promotional partner. It drives me crazy.



ABOVE
Coldplay: Chris Martin's band have once again held back an album from Spotify for its first week on sale - but embraced the service by giving it first single *Magic* even before its debut play on UK radio

SPOTIFY'S PAID-FOR SUBSCRIPTION GROWTH: 2008-2014



In a nutshell, why go On Air/On Spotify?

As soon as music is available anywhere online, by definition it's available to anyone. To use Daniel Glass's analogy, that's when you should turn on all the taps. Consumers can always go to Grooveshark or YouTube to get it. The whole old world model of using scarcity to build demand is not fit for purpose anymore. Access creates awareness, awareness creates demand, demand creates consumption and consumption generates revenue - especially when it's happening in the right place.

When you say 'in the right place', you mean Spotify - or at least 'not YouTube'? Isn't that an easy argument for you to win amongst rights-holders?

You'd think, wouldn't you? For some reason, YouTube historically has had a free pass because they're seen as this promotional outlet. As I say, we can deliver all of the promotional value of YouTube, but as part of an integrated plan alongside editorial, social and marketing opportunities. When a label delivers their music to YouTube but holds it back from Spotify, it's not only illogical, it's painful to watch.

You sound like you're not bothered by iTunes!

What a label does with its iTunes release, I'm agnostic about. I don't see iTunes as being our primary competitor - that's YouTube. YouTube is a music streaming service, we're a music streaming service. The important milestone for me is getting new music in line with YouTube. iTunes - as it stands - is an *a la carte* download service.

It might not be soon though, especially after the Beats acquisition. And then there's Amazon Prime, Google Play and YouTube's new service...

It's definitely getting more interesting out there. But in stark contrast to all of those other players, Spotify's core business is streaming music. That's what we focus all of our attention and resources on - to make the product and user experience the best possible.

What about when iTunes runs a pre-release album stream - as seen recently with Paolo Nutini and Coldplay. Do you think that's a misguided strategy?

Well, for a start, it's not monetising. Secondly, it has in the past exacerbated piracy. It's also a very poor user experience: a consumer thinking [an iTunes pre-release stream] is what music streaming is about is a lost opportunity. It only telescopes sales that an artist or label would already get in the first week into the first day. The real benefit to labels is obviously the real estate that they get on the iTunes store. But Spotify can deliver the same sort of exposure in advance. The whole concept of release dates appears to be becoming more elastic anyway.

What does the inclusion of streams into the Official Singles Chart mean for Spotify?

It's a validation, were it needed, that streaming is now part of mainstream music. We're delighted that the UK Official Singles chart is reflecting the current rapid shift in music consumption. It should accelerate the adoption of more enlightened marketing strategies within labels as to how streaming platforms can build



LEFT
Kiesza:
Canadian
star's No.1
single
Hideaway
was made
available
on Spotify
when it
hit radio in
the UK

audiences, both when music is commercially available and in advance of release. The more progressive labels are no longer asking, 'Why should we go early with Spotify?' They're asking: 'Why would you not?'

Surely the next step is to get streaming into the Official UK Albums Chart?

Yes. Conversations are going on in the UK and around the world as to how that could work. It's a little more complex to define what consumption of an album looks like in the streaming sector but it's just a case of finding something everyone's comfortable with. It's inevitable, and I think the sooner we can make that move the better.

Will streaming being counted in the Albums Chart help stop the recent rash of windowing we've seen from the likes of Sam Smith and Coldplay?

I'd call it more of a trickle than a rash! Of course it will help - it's another factor in the conversation. But rather than using the charts as a crutch to win the argument, I would far rather that, philosophically, everyone understood the benefits of working with Spotify. Success can be measured in a number of ways; sales is only one [option]. Personally, I think ongoing consumption is a better metric. For example, Lana Del Rey is currently the No.1 most streamed artist on Spotify worldwide.

Are you confident that if Coldplay and Sam Smith hadn't windowed their UK album releases, they would have sold the same amount week one?

Yes, I believe they would have sold more, thanks to the extra exposure and word of mouth afforded by streaming services. There's a belief in some areas of the business that this is a binary question; that consumers will either stream or they will buy. That's just not the case. In the singles world in particular, a rising tide lifts all boats; when a track or an artist is successful, they're successful on all platforms. If you

"The old world model of using scarcity to build demand is not fit for purpose anymore. Access creates awareness, and awareness creates consumption"

KEVIN BROWN, SPOTIFY

look at any of these hold backs, the same albums were freely available on YouTube in full in the week of release - not to mention torrent sites. As such, to say, 'these albums are not available on streaming services' is untrue. All the artists are achieving by holding back albums is disappointing their fans. They're either driving them to listen to something else, or damaging their own revenue stream. They're also depriving our users the opportunity to listen to the album and then go out and buy it.

So Spotify users definitely still buy music?

Yes. There's an industry myth here, a product of execs projecting their behaviour onto our 40 million-plus users. Just because you might not buy music now you're on Spotify Premium, that doesn't go for everyone. In fact, Spotify users still buy lots of music, but they expect to be able to listen to an album in full before making a decision. We have independent research which shows the majority of our users on both free and premium tiers buy music. The idea that holding back your product from Spotify will increase your sales is nonsense. It's important to distinguish between causation and correlation. Spotify is not available in Canada, where they're experiencing similar download drops [to the UK] - that suggests we're not the cause of those falls.

Some acts, of course, don't put their music on Spotify at all. One recent infamous - and successful - example has been London Grammar...

The number of times over the past six months I've

SPOTIFY'S KEVIN BROWN: FELLOW MUSIC INDUSTRY EXECS HAVE THEIR SAY



Kevin has made a huge impact since joining Spotify. His experience and understanding of what's important to artists, and how labels operate, has helped Spotify grow significantly in the last year. We really enjoy working with Kevin and his team.

Brian Rose, Commercial MD, Universal Music



I've worked with Kevin Brown on and off for the past 15 years and what he doesn't know about the record business probably isn't worth knowing. His passion for delivering music to fans is nothing short of evangelical. Spotify scored a real coup by getting him on their team.

Phil Harvey, Co-Manager, Coldplay



I first met Kevin Brown in the early '90s where we worked together when he was at RTM. They distributed Infectious and Kevin was invaluable in the early days of the label helping us navigate the independent music world. He's a great music guy, he knew the independent music market backwards. With early Pop Will Eat Itself and Ash album releases he really helped us spread the word particularly at retail. He was always a great music fan and a great guy to have on side. Over the years he's grown into a great music exec and his experience is proving to be invaluable as Spotify begins to dominate the streaming market and grow into the successful global music company we all need it to be.

Korda Marshall, Founder, Infectious



Kevin worked for me at EMI, and was a great international ambassador for our artists, most notably Coldplay who became the biggest selling act in the world in that period. He joined us having already gained experience working with independent labels, so it's clear to anyone why he is

valuable to Spotify. The bridge between technology companies and music companies is key, and having someone with Kevin's experience of labels - of every shape and size - at the very heart of Spotify is now proving invaluable in making the most of their relationship with artists and the industry.

Tony Wadsworth, Chairman, BPI

Kevin has a wealth of experience across many areas of the music business which allow him the great advantage of seeing possibilities and any potential problems from many different perspectives and create solutions. When you combine all of his industry experience with his huge passion for music, Kevin is the perfect person for such a big role at the centre of transformation of the music business.

Greg Castell, Co-Founder, Decisive Management

THE BIG INTERVIEW KEVIN BROWN

had to bust the myth that London Grammar's record was successful because it wasn't on streaming services is astounding. Guess what? Their album's up on YouTube, a streaming service, and half the album's also on Soundcloud. Outside the UK, it's on Spotify everywhere because Ministry have licensed it. In Australia, it charted at No.2, the same position it reached in the UK, and it's on Spotify over there. London Grammar's album was successful because it's a good record and people wanted to hear it. Had it been on Spotify, it would have been even bigger.

Spotify has recently been cited as an example of a fair global digital music service by the indie labels currently fighting YouTube for better royalty rates. I take it you're pretty happy about such a public comparison?

I wouldn't like to comment on that. I would point you towards the Merlin numbers published last week [*which showed that streaming now generates more than 50% of income for 1/5 indie labels*]. That nicely illustrates our strong relationship with the independent sector. Early last week, the new Alt-J single, *Hunger Of The Pine*, debuted on Zane Lowe's Radio 1 show. At exactly the same time, it went live on Spotify. That's a great example of an enlightened release policy.

What proof do you have that On Air/On Spotify actually works?

To give you an example, funnily enough, you can look at the Coldplay comeback single [*Magic*]. When that was released at the start of March, we put together an unprecedented marketing and promotional campaign. It delivered the fourth highest week one streams for a single in Spotify's history. At that point, the track had next-to-no pre-awareness and very little airplay. I'm sure everyone would agree *Magic* isn't an obvious pop single. Other tracks in our Top 5 are Avicii, Daft Punk... more typical hit singles. That demonstrates the difference we can make by putting a new piece of music in front of tens of millions of users.

Is Spotify a natural enemy of radio?

No. The user cases show they're very complementary. I know some radio programming directors out there that see us as a threat. I don't buy the idea that someone might stop listening to what is a very passive experience with a human presenter, and then go and subscribe to a service like ours, which is active and involved. Many people in radio stations agree. Look at the BBC Playlister - the BBC obviously sees us as complementary.

RIGHT

Ella Eyre: Virgin EMI has opted to make up-and-comer's new single available before release on Spotify



How much real interest does Spotify have in converting free users to paid users?

It's in everyone's interest. That's the way our model works, it's critical. The free tier is the funnel to introduce people to the service, then over varying degrees of time, they will convert to the premium.

Spotify recently gave even more away for free, including extra mobile benefits. How does that tally with a drive to get free users to pay?

Most people are now on mobile, so it's all about attracting them via a mobile-first strategy. Previously, we didn't have a free mobile product outside the US. Now we've got that, so anyone can access Spotify for free on their preferred device as a first step, then ultimately convert into a paying consumer.

Recent studies suggest that by only offering a £10-per-month premium subscription tier, Spotify is out of the price range of many consumers. Could that change?

The important thing for us at the moment is to keep the proposition straightforward. Particularly in the UK, we need to keep things simple; the concept of streaming is still requires a degree of public education. To further complicate that makes the job more difficult. In more mature markets, we perhaps have the scope to introduce tiers at other levels of pricing in future - although it's important

to say I have no information to suggest that will happen. In the Nordics, for example, there is some discussion around how Spotify could introduce a family plan. One of our competitors there, WiMP, has got a high-quality audio tier; that's another thing we're looking at. Bottom line, there needs to be maturity in the market before you start introducing more complexity to the proposition.

Let's talk about artist payouts. We now appear to be at a new level of debate: rather than concentrating on what Spotify pays, acts such as Billy Bragg are encouraging labels to give artists 50% of their royalties. But even Beggars Group now says that level of payout is no longer economically possible. I wouldn't presume to advise labels what to do in their relationships with artists. But obviously there's a dialogue that will happen between labels and the artist community over the coming months and years regarding what is a fair and equitable split of income. All we can do is try and be transparent about what we do with our finances. I think Beggars' approach, in terms of being upfront and honest and involving artists in the conversation, is a really good one. As to what the final solution will be, who knows. Artists will either recognise the value a label brings to their career and therefore let them take a certain slice of the revenue, or seek out other routes to market.

STREAMING MUSIC CONTINUES TO GROW - AS DOWNLOADING'S DECLINE BECOMES CLEAR

Kevin Brown makes a bold claim about Spotify's future potential when juxtaposed with one of the music industry's biggest cash generators over the past ten years: he says that "it's only a matter of time" before streaming is bigger than a la carte downloads across Europe.

Obviously, Brown doesn't have a fully transparent view of iTunes' download stats, but current trends suggest that while streaming storms ahead, digital music purchases are tumbling.

In the first quarter of 2014, each of Apple's iTunes account holders spent an average

\$3.29 (£1.94) down a rather shocking 24% year-on-year. (Taking into account Apple's 800 million separate iTunes accounts, that means a still-not-exactly insignificant \$2.63 billion (£1.55bn) was generated on the platform in Q1.)

Meanwhile, UK singles sales, around 97% of which are digital, are crashing. The sector hit a high of 188.6 million annual unit sales in 2012, which dropped to 182.2 million in 2013 - down 3.4%. According to Official Charts Company stats, singles sales have dropped a further 13.6% to date in 2014, on course to hit around 158 million by year-end.

In contrast, streaming is soaring. The sector claimed 10% of total UK record industry revenue in 2013 according to the BPI, jumping 34% in value terms to generate £103 million for rights-holders.

Brown claims that current indications suggest that, at the half year point, streaming is now close to 20% of UK revenues. "There's an interesting parallel with what's happened in the Netherlands - the first territory after the Nordics where streaming's really taken off," he says. "In 2012, streaming was 12% of the market, while last year it was 29%. The UK is following the same growth trajectory a year later."

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REPORT MUSIC WEEK EVENING SESSIONS**ON THE RECORD**

At the Music Week Evening Sessions last week in London, attendees got to hear all about the path that a highly successful UK record industry boss has taken to the top - and his working relationship with one of this country's most respected young artist managers

**EVENTS**

BY TIM INGHAM

“It starts where most of these stories start - with a teenage boy collecting records...”

Max Lousada may have risen to the top of Warner Music UK over the course of the past decade - with current label rosters that include the likes of Coldplay, Ed Sheeran, Lily Allen, Paolo Nutini, Biffy Clyro and Rudimental - but his beginnings in the record industry were as independent as they come.

As the exec told a packed crowd at the Music Week Evening Sessions event at Soho's Ham Yard Hotel last Wednesday (June 18), his first job in the business was the product of some nimble entrepreneurship. Taking advantage of new EU import/export laws in 1993, he set up In A Silent Way, a vinyl distribution company named after his favourite Miles Davis album.

The company carved out a niche by picking up

ABOVE

Talking heads: Max Lousada (centre) on stage at the Music Week Evening Sessions with Sam Eldridge (right)

“Chris Blackwell's whole philosophy was all about being involved with great talent, however possible. That has really come back to me over the years”

MAX LOUSADA, WARNER MUSIC

rare records on the continent - particularly in Germany and France - and then selling them at a premium back home to UK DJs.

Although In A Silent Way was a success - eventually leading to Lousada's next crucial professional step - its beginnings were ultimately born in academic failure.

“I found out I was dyslexic as school, so perhaps deciding to do humanities at university wasn't such a great idea,” Lousada told the Evening Sessions crowd. “I remember getting back an essay and seeing my mark: 0/10.

“That was the moment, really, that I knew that I should follow my passion - that I should concentrate on working in the music business.”

After In A Silent Way, Lousada moved on to run Ultimate Dilemma, the independent label where he first made his name with acts including Zero 7. He then spent four years heading up uber-cool New York hip-hop label Rawkus Records outside the US, which counted the likes of Mos Def, Pharoahe Monch, Big L and Talib Kweli on its books.

Lousada's impressive A&R record at these two proudly independent companies attracted the attention of a don of the British indie sector - Mushroom Records boss Korda Marshall, who asked Lousada to become his new head of A&R in 2002. Marshall leveraged his offer by referencing a shared corporate parenthood.

“I remember Korda knocking on my door and saying: ‘Rawkus is owned by News International, we're owned by News International - how do you feel about coming over to work with us?’

Saying yes to Marshall was to prove a smart move. At Mushroom, Lousada's A&R reputation was given a major boost, working with acts such as

Ash, Muse, My Vitriol, Paul Oakenfold and Timo Maas. Everything was to change in 2003, however, when Warner Music Group snapped up the British arm of Mushroom - which was riding high at the time off the back of promising UK band Muse - for a rumoured £15 million.

Marshall was named the new MD of East West, a division that absorbed Mushroom, its artists and its staff. Amidst this disruption, Lousada found his long-term home: in a major label world where employee turnover is so often a focus for criticism, the exec has remained with Warner for more than 11 years.

Lousada's talent was obviously quickly noticed, as he was promoted to head of A&R at Atlantic Records in 2004. The exec hit the ground running, issuing hugely successful albums from the likes of James Blunt, The Darkness, Hard-Fi and Funeral For A Friend. A year later, Lousada made one of his defining signings at Atlantic, Paulo Nutini, who has remained with the label ever since - and whose third album, *Caustic Love*, was the UK's best-selling solo LP of 2014 at the time of going to press.

After more than a decade working outside major labels, it didn't take Lousada long to raise his ambitions beyond merely making a good impression on Atlantic's roster: he became determined to bring an independent spirit to the company's culture.

"What independents do really well is the details - they get the small things right," he told the Evening Sessions attendees, crediting his independent past with teaching him to be "drawn to surrounding myself with talent".

He added: "My way of working is from an indie ethos, where you have rounded executives and no siloed departments. It's no coincidence that the core of Warner today is built around executives like Ben [Cook], Miles [Leonard] and Dan [Chalmers]. They share a similar philosophy: stay close to the artist and pay attention to detail."

Lousada says that his decade at Atlantic had brought him many cherished memories, not least key lessons learnt from the king of the label, Ahmet Ertegun. A true founding father of the record business, Ertegun sadly passed away in 2006, 60 years after co-founding Atlantic. He remained in an active professional position at the company until the end, giving Lousada all the opportunity he needed to draw inspiration from a true industry legend.

"Obviously we associate Ahmet with all of these amazing soul artists like Ray Charles and Aretha Franklin, but I remember a particular night when we were watching Phil Collins," recalled Lousada.

"Ahmet didn't like what the sound guy was doing, so he went up and started banging his walking stick against the desk, before taking control until [the levels] were right. He had so much passion and was so full of life. I remember seeing him in New York and he was singing Arctic Monkeys B-sides, getting drunk.

"You know it's funny: that was a generation of older, conservatively-dressed guys in suits taking all these creative risks. Nowadays, there's all these young guys with beards being really creatively conservative. The world's gone mad."

Another figure Lousada cited as a major influence on his career was the man who created Island Records, Chris Blackwell. The Warner executive was particularly struck by one piece of advice given to him when he was out on



"My job is to put the artist in a position where they are able to constantly say yes. Then you can quickly create momentum and excitement"

SAM ELDRIDGE, UROK MANAGEMENT

Blackwell's boat negotiating a deal.

"His whole philosophy was about being involved with great talent, however possible," said Lousada.

"If he couldn't be someone's label, he'd want to manage them, if he couldn't do that, he'd publish them. It was something that came back to me when we signed Jimmy Napes: he's primarily known as a songwriter, but his publishing was taken so we signed him as an artist."

Lousada credits the greatest mistake of his career as "getting distracted by competing" - referencing an 18-month period in his Atlantic tenure when his red-hot A&R touch "went cold".

"During the time after the first Paolo record did so well, there was suddenly a danger we were concentrating less on the acts and more on the industry," he admitted. "We were becoming overly influenced by the market, not by the talent."

After taking stock, another record industry titan, Lyor Cohen, steered him right. Recalled Lousada: "Lyor said that during the creation of Def Jam, the label was very clearly defined: 'We signed rappers, that's what we did. What's your point of difference - what's your identity?' I realised [Atlantic] was about finding unique, signature voices that cut through the everyday noise - not necessarily just signature vocals, but also production, identity

or performance. That's partly why we signed Rumer - she had a signature voice. There were people who would have given you reasons not to sign her, but we backed the talent."

This creative reawakening has propelled a five-year run of success at the label - now continuing under recently-appointed Atlantic UK president Ben Cook - with fellow 'signature' artists such as Nutini, Clean Bandit and Ed Sheeran currently riding high.

Another "unique voice" who helped Lousada rebuild confidence at Atlantic Records UK is Plan B - aka Ben Drew - who followed his aggressive debut LP with urban soul album *The Defamation Of Strickland Banks* in 2010. The album has sold more than 2 million copies worldwide.

The next step in the career of Plan B surprised anyone who expected the label to capitalise on his new-found popularity as an alternative crooner. Drew's third LP, *Ill Manors* (2012), was a hard-hitting hip-hop record with a social message - not your typical mainstream major label fodder.

Lousada was joined on stage at the Evening Sessions by Sam Eldridge, manager of Plan B at UROK. As well as revealing that an "ambitious" new album will arrive from the rapper on Atlantic next year, Eldridge explained the key components to a successful label/manager relationship.

"My job is to put the artist in a position where they are able to constantly say yes," he said.

"If you lay out the ground rules at the start in terms of what the artist will and won't do - be that A&R decisions or marketing or promo opportunities, to the overall tone of the campaign - you can quickly create momentum and excitement internally that feeds through to the public. That way everyone understands, for example with a specific artist, the goal is *Later with Jools* - not *Strictly Come Dancing*. And then you can all be focused on that one objective."

Lousada, clearly awed by Drew's talent and drive, called him a "visceral, difficult, brilliant, polymath".

The Mercury-nominated *Ill Manors* followed its predecessor to No.1 in the UK album chart, with its title track hailed by critics as one of the great modern soundtracks to social upheaval.

"The *Ill Manors* project is probably the proudest moment of my career so far," said Eldridge. "We took something so leftfield and made it the most successful out-and-out British hip-hop record of all time - both in terms of its commercial and critical success. When I heard Steve Lamacq's 100 Great Protest Songs and it said 'from Bob Dylan to Plan B', I remember thinking: 'That's not bad company.'"

Eldridge has also worked with Lousada on two other big acts: the manager's first signing, Mystery Jets, and up-and-coming artist Jess Glynne, who has already featured on two No.1 singles in the UK.

So why, in a day and age when there are more distribution options than ever before, does an act still need a record label?

"In a world where fans have multiple choices, it's becoming harder to engage with them, not easier - to do that you need investment and expertise," concluded Lousada. "When you sign with [Warner], you're not just signing with me, you're getting thousands of people behind you.

"Our role is about analysing what's effective but still true to the act. You have to sustain the artist's identity, but always, always give them the best possible shot at success."

ABOVE
Another "signature voice": One of Atlantic's up-and-coming artists, Rae Morris, played at the Music Week Evening Sessions



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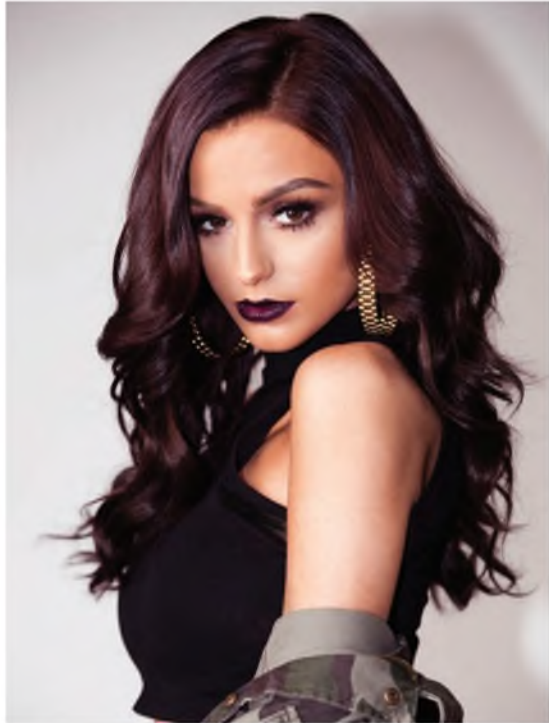
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REPORT NEIGHBOURING RIGHTS**LOVE THY NEIGHBOUR**

It's fast becoming big business for UK artists and labels - but can the neighbouring rights market continue to grow across the world, and what are its current biggest challenges?

**RIGHTS**

■ BY TIM INGHAM

The importance of the neighbouring rights business was made crystal clear in the 2013 IFPI annual report, which showed record industry performance rights income topped the \$1 billion threshold in 2013 for the first time in history.

Not only did this cash make up a very significant 11% of total EU record business income in 2013, it also showed exciting growth: the \$1.11 billion total was up 19% year-on-year and represented a stonking 42% jump since 2009.

At the heart of these increases were neighbouring rights: performance income due to an artist, performer, producer or label whenever their recording is played publicly abroad. This can be on traditional TV or radio, public performance (such as in offices, bars or clubs) or on online and satellite radio.

PPL does a much-applauded job of taking care of this income domestically for UK artists and labels, but in other territories there are a range of options for rights-holders. They can - and many do - stick with the not-for-profit PPL for their collections, or they can hire an outside specialist neighbouring rights agency to represent them, which usually takes a percentage of income as a commission.

Whichever option performers choose, they need to work with a partner who is prepared to extract income from occasionally tricky foreign collection societies - especially those in territories not used to paying out fees to UK artists.

PPL's recent annual results gave a good insight into where in the world neighbouring rights are beginning to soar. The UK-based organisation's international collections have rocketed in recent



"The overall neighbouring rights industry is growing for everybody in the market. Local societies are doing better deals and licensing more businesses"

PETER LEATHAM, PPL

years, with a healthy £34.4m taken in 2013, collected from 68 overseas CMOs.

And there is plenty of reason to be optimistic for future expansion in the market, according to the organisation's CEO, Peter Leatham.

"The overall market is growing for everybody," he says. "A number of countries are now doing the collection job better: they're doing better deals, licensing more businesses and making sure those licensees are paying correctly."

He adds: "As well as working well for labels and featured artists, if you're a session player, PPL is one of the only options - not many commercial companies will do a deal because it will be too time-consuming for too little money. Last year we paid around 25,000 performers at least one international payment.

"In terms of featured performer neighbouring rights, there's a very competitive market out there. Since coming into the market in 2006 when PAMRA and AURA merged [giving PPL licence to collect for performers] we have transformed international collections; now performers have more income coming from more territories than ever, with a better overall service offering."

Canada-based Premier Muzik International

ABOVE
Success stories: Hit British acts abroad this week include (left to right) Cher Lloyd, Ed Sheeran and Sam Smith - all will be due significant neighbouring rights income for plays of their tracks on radio and TV overseas

partners with All Right Music in France to form a united global rights agency. It was founded 29 years ago as a group of producers, but is now one of the foremost neighbouring rights agencies in the world - as well as boasting a publishing company and administration division. The firm's president, Gino Olivieri, echoes Leatham's optimism for the bright future of the neighbouring rights industry, but warns that a classic case of over-subscription may now be taking place.

When asked how mature the neighbouring rights market is today, he replies: "The word mature here can be understood a few ways. I would say that neighbouring rights has just passed the cusp of no-one knowing what it is to 'Hey, look, a new royalty stream'.

"It's quite the important right nowadays, so much so that major publishers are jumping onto this bandwagon. I think it's essential to state and understand that this isn't just a fad nor a quick cash scheme, it is a tedious job and requires hard work to make things happen for the performer and/or label.

Adds Olivieri: "We have noticed many new kids on the block who assume this will be a get-rich-quick job - it is not. If you are not going to put your ass behind it and work hard for the performer and/or label, much of those royalties will never come to be. I do feel that there is room to grow, but it also needs to be handled properly, or the wild west will instill and everyone will lose."

Fintage House has been operating as an agency in neighbouring rights for more than 10 years, and recently bolstered its offering by teaming up with highly-regarded UK-based NR organisation Rights Agency Limited. The company's co-CEO, Niels Teves, agrees that there is still major potential for neighbouring rights income to grow.

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However, he notes concern over the way agencies are being treated by collection societies.

"There is definitely room for future growth in terms of collections, sources and territories," he says. "In certain territories the collection mechanisms have not reached an optimal level yet or they have just started. There are many bigger territories which are either not yet collecting or collecting but not paying to [foreign] artists, like India, China and Argentina. The market has matured particularly in the last five years but still has a long way to go.

Adds Teves: "There is still some anxiety about the agents in the market as the NR collectives are not as familiar with administrators or agents compared with the way performing right societies such as the PRS are with music publishers.

"As neighbouring rights income continues to grow, and income from record sales has dipped, so the importance of this income to performing artists has increased significantly. This is the reason that everybody is zooming in on it right now."

Ann Tausis is managing director of Kobalt Neighbouring Rights. One of the newer entrants into the market after launching in 2012, the company has now registered with collection societies across the world, and counts major clients including Macklemore, Beck and Passenger on its books.

Tausis says that there is "definitely still plenty of room for growth" in the sector, but - like Teves - raises concerns about the relationship between neighbouring rights agencies and local CMOs.

"The fact that the societies put an extreme administration burden on companies like KNR is definitely one of our biggest challenges," she says.

"There is very little harmonisation in the way that the societies operate outside their society network. For instance, there is no common format to use across societies to register your clients' repertoire and in many cases this is a completely manual process where you need to fill in a paper form for the songs you claim for - definitely not a 21st Century process!"

Tausis adds: "Also, the rules for when artists qualify for payment vary from territory to territory and the processes and requirements at the individual societies keep changing without much notice, often putting extra burden on us to prove that we represent a particular artist.

"For some reason, a Power of Attorney signed by the artist to say that they have appointed us to register, claim and collect any NR income on their behalf is not sufficient for certain societies.

"In comparison with the composer/author societies where a publisher submits a claim which is accepted in good faith until a conflict arises, companies representing artists for NR have to provide a number of documents to prove that you are the representative of the artist and entitled to collect income on his/her behalf."

Despite seeing impressive growth in collections from many corners of the earth in 2013 - especially the US, France, and The Netherlands - PPL's annual international collection was down 6% on the previous year, largely due to problems in Germany and Belgium. A £5.6 million drop in collections from German CMO GVL was a particular pain point, largely caused, *Music Week* understands, by a change in technology which meant that the country's distributable monies were effectively

ROME CONVENTION: WILL THE US SIGN NEIGHBOURING RIGHTS INTO LAW?



through the US legal system, but it won't be easy. We got close a few years ago, but that waned when the power in the Senate changed hands. At the end of the day, it's the right thing to be doing."

Peter Leatham, PPL

"All I can say that I really hope they do. I do feel it will happen one day, but just as people lobby to get the bill passed, many others lobby against that bill to pass. If it is signed, they wouldn't have the exact rules as the rest of the Rome Convention signatories, I believe the US will probably pay moving forwards and not retroactively. Ultimately the royalties would be great for all US performing citizens, so we do hope that they will adopt the treaty and sign it."

Gino Olivieri, Premier Muzik

"That is impossible to predict. I think that unfortunately the lobby in the US against it is too strong for the legislator to resist, although it has been close I understand in the past. If it happens it would be the right thing and terrestrial radio could bring in quite some money."

Niels Teves, Fintage House

"I am not sure however that after the fights over copyright extension and similar, there is enough appetite for more change but I live in hope. My view is that it would be the right thing to do and the US does appear to have a habit of eventually adopting a similar approach to the rest of the world."

Andrew Gummer, Fintage House

"We certainly hope they do! It would mean a big uplift in income to the artists and labels, not only because income would be collected that hasn't previously been available, but it would also reduce the complexity of the qualification criteria that societies currently apply, which in the long run will lead to reduced costs and will allow more income to filter through to the artists and labels."

Ann Tausis, Kobalt Neighbouring Rights

One quirk of global neighbouring rights collections occurs in the US, where traditional broadcast institutions like dominant radio network Clear Channel don't need to pay out for public performance of a recording.

That's because the country has never signed the 1961 Rome Convention, which first established the principle of neighbouring rights in music. However, the US does pay artists and labels for music used on non-interactive digital radio such as Pandora and Sirius XM.

The flip-side of the situation is that US artists whose recordings were made in their home country do not, in turn, receive neighbouring rights performance money from territories such as the UK.

According to the IFPI's Record Industry in Numbers report, in 2013: 'The performance rights market in the US is still underperforming, accounting for only 6% of industry revenues, compared to 11% in Europe.'

So there is plenty of call for the US to sign up to the Rome Convention: but how optimistic are the sector's specialists that this will occur?

"I still think there remains a good chance that the US will bring in performance rights for radio in the not-too-distant future. There is still ongoing legislation being pushed



"There is plenty of room for growth in neighbouring rights - but also a lack of harmonisation across international societies"

ANN TAUSIS, KOBALT

stockpiled until FY2014.

"Neighbouring rights is still very much a developing market and we've made enormous progress in recent years," says Peter Leatham. "But as this is not a mature market functioning perfectly, there's always going to be a chance of fluctuations. Germany is actually growing in terms of collections, it's the paying out that shows the decline. For the majority of territories in the past year, we've improved collections - and we've been able to enhance our business relationships and improve data exchanges."

Not every problem area around the globe is so transparently explained, however. The agencies *Music Week* spoke to for this feature were understandably reluctant to point the finger, but the fact remains that many territories continue to do all they can to underpay UK artists and labels - largely because the strength of this country's domestic

repertoire claims such a big chunk of annual performance rights income around the globe.

"New challenges are constantly arising, mostly caused by collectives changing their rules or systems," says Fintage's Teves. "The biggest and most constant challenge is how to get the databases of the societies filled with correct and up to date data. The world of neighbouring rights might be something of a gauntlet but Fintage House has enough experience to keep working to improve the way the system works. Collecting monies for clients in new territories is always a challenge."

One complete solution to inconsistencies across neighbouring rights would be a central database from which all global CMOs could work, although Premier Muzik's Olivieri suggests that he "does not feel that all societies want this to be achieved".

The president of Fintage's Music Division, Andrew Gummer, comments: "The size of the catalogues represented by the collection societies means that it's difficult for them to pick up on individual problems or blockages without prompting, so the agents really need to be watching collections on a territory by territory basis.

"The other big challenge we face is the battle to get money out from the bigger countries, which are not paying for various reasons."

He adds: "Unlike the music publishing industry there is no common data package that can be

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delivered for registration purposes and the documentation varies by territory.

"It seems to me this should be the holy grail for the neighbouring rights business but it appears to be some way off at this point."

Many, including Kobalt's Tausis, are hopeful the upcoming EU Collective Rights Management Directive - currently being mulled over in Brussels - will help to resolve issues around the efficiency and transparency of international collection societies.

PPL's Peter Leatham says the company is now involved in a range of projects to see how it can assist other international CMOs to streamline their performance rights into a more automated system - potentially helping match data sets to prevent conflicting information in future.

"We've realised that, given the value of repertoire we have, with the UK as one of the three top music exporters in the world, you'd expect a database solution to come from us or the US," says Leatham. "A better functioning global market means UK performers and labels are going to be paid more accurately. It's a similar situation to the development of the Global Rights Database on the publisher side



"As neighbouring rights income grows and record sales dip, so the importance of this sector has increased"

NIELS TEVES, FINTAGE HOUSE

- it needs to get better."

Until that day, however, neighbouring rights specialists are going to have to keep doing their best to extract money owed to their clients from individual societies - through a mix of negotiation, expertise, opportunism and sheer hard work.

"The physical hours involved to get the neighbouring rights job done is immense," concludes Premier Muzik's Gino Olivieri.

"A part-timer working on and off in neighbouring rights does not get the proper earnings as one who works on it daily. We as agents work hard on behalf of the performer to ensure all their dues are properly paid though. It's not always cut and dry - and years of experience certainly helps to get the job done right."

TO THE RESCUE: 'COPYRIGHT LEGISLATION IS SPREADING ACROSS THE GLOBE'

In a neighbouring rights sector where new players are cropping up every year, Copyright Rescue has seen it all.

Run by the team behind publisher Notting Hill Music, the firm has been operating in the neighbouring rights world for more than 15 years, building up relationships with UK and overseas collection societies and representing international artists going back to the 1960s.

"Artists could attempt to handle neighbouring rights administration themselves but most simply don't have either the knowledge, the time or the inclination," says the company's John Saunderson (pictured). "Specialist skills and awareness are the keys to successful royalty collection. We meticulously document, register and monitor these successes as well as caring for any less exposed tracks.

"There is undoubtedly potential for future growth as copyright disciplines and values are promoted and copyright legislation spreads to the four corners of the globe."



DOUBLE SIX RIGHTS MANAGEMENT: 'IMPROVED DATA IS KEY TO FUTURE GROWTH OF NEIGHBOURING RIGHTS'



Henry Thomas is neighbouring rights manager at independent music group Domino. Best known for being the label home of the likes of Arctic Monkeys, Anna Calvi

(pictured) and Franz Ferdinand, Domino also operates its own neighbouring rights company, Double Six, which collects money for labels and artists from over 40 countries around the world, working with collecting societies such as PPL, SENA, SoundExchange and GVL.

"In our experience, going direct to societies around the world rather than relying on reciprocal deals has led to significant gains - we're talking triple digit growth in some territories," says Thomas.

"Ultimately, it's a question of resource. If an artist or label has the time to ensure their catalogue is correctly registered around the world they should definitely do it themselves and avoid agent or society commission. But to do this properly requires a lot of time and effort. 100% of royalties on a poorly administered catalogue just doesn't compare with having your repertoire properly registered and tracked across the world."

Double Six prides itself on its diligence in key areas of neighbouring rights admin such as registrations, matching

airplay and clearing up double claims - as well as its 'independent spirit'. Thomas says that as well as working well with PPL in the UK - who he claims have been "excellent recently at penetrating public performance licensing" - there is "yet more scope for growth" for neighbouring rights abroad, "not just in nascent collective licensing in emerging markets but by improving licensing, data quality and so on in more established territories".

He says collections from territories such as the US, Sweden and Canada have enjoyed double-digit growth in the past year. However, improvements could still be made to the global picture. "The perennial challenge is data accuracy," says Thomas.

"Many societies have a small staff, local issues, old systems and so on and it can be a bit of a political dance ensuring our clients' interests are being met whilst also respecting the local situation. Ultimately we try to work with societies through their own systems but sometimes it needs a bit of pressure or collective action."

SONY/ATV: 'HARDWORKING MUSICIANS ARE NOW RECEIVING WHAT THEY ARE ENTITLED TO'

One of the newest entrants to the neighbouring rights sector is publisher Sony/ATV.

The company is keen to work specifically with global writer/artists on neighbouring rights - and has just signed Cedric Gervais, who enjoyed a major worldwide hit with his remix of Lana Del Rey's *Summertime Sadness* - to its service. Other signings include Pharrell Williams and Nile Rodgers (pictured). George Powell, head of neighbouring rights at Sony/ATV, answers Music Week's questions:

Which type of artist would you consider for NR and why?

There's no particular formula or parameters set for who we go after and why, but we are keen to work with the best. As you can see from our roster, the artists we represent come from a wide span of eras. We're working with extremely successful musicians who all have airplay around the globe, so the need for direct collections worldwide is essential to get the job done properly.

Why should an artist go with Sony/ATV for their neighbouring rights representation, rather than a local collection society or an agency?

Essentially, it all comes down to attention to detail. We're here to ensure every song, re-master, remix, edit, etc is being collected at each society around the globe, which brings with it extremely heavy administration. This is why we're not looking to take on thousands of clients and dilute the work that's needed. It's a lot more personable than that.

How mature is the neighbouring rights market becoming - is there still room for future growth?

I haven't a doubt there's room for growth in this market. Licence fees are on the up and up, and more and more societies are doing a great job in securing them. It's great seeing hardworking musicians finally receiving what they're more than entitled to.



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LOVE YOU**



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TRIBUTE DOLLY PARTON

ROYAL PARTON



In the middle of a European tour, Dolly Parton will this weekend take to the stage at Glastonbury – and find time to celebrate lifetime sales of 100 million albums. Music Week pays tribute to an icon, with a little help from Team Dolly, proud providers of service and devotion.

TALENT

■ BY DAVE ROBERTS

You all (y'all?) know the story, but, like many of Dolly Parton's greatest hits, it's worth another spin.

In 1975 Dolly got the call that every songwriter (and their accountant) had dreamed of for the last couple of decades: Elvis wanted to record one of her songs – the No. 1 country smash *I Will Always Love You*, written and recorded the previous year. And, what luck, the first thing she'd written for her own publishing company.

She was, of course, thrilled. But, there was a catch. The King's legendarily hard-nosed manager Colonel Tom Parker insisted that Elvis got 50% of the publishing of any song he recorded (much of which, of course, would have found its way into Parker's pocket).

It was a simple and tempting trade-off. Elvis guarantees big sales, the writer gets a smaller slice of the bigger pie. Everybody's happy/morally bankrupt.

Many great writers said yes. Dolly said no. She told *Classic Rock* earlier this year: "I said, 'I'm sorry, but I don't give my publishing to nobody. Not half, not 10%, not any of it. If he loves the song and the song is that good, then he'll record it anyway. And if he don't, well just say that I'm flattered...'"

It is the definitive Dolly story in a life not short on narrative, and it illuminates a few key aspects of her astonishing character: she's tough; she's smart; she's fiercely protective of her work; she can write songs that help define the country genre; she can write songs that crossover into the mainstream and then some; oh, and she was absolutely right, vindicated a few million times over when, in 1992, Whitney Houston recorded a version of *I Will Always Love You* that became one of the biggest-selling singles of all time, with 100% of songwriter royalties going, quite rightly, to the woman who wrote 100% of the song: Dolly Parton.

Her extraordinary character was forged by an upbringing so poverty-stricken that if it hadn't actually happened, someone would have had to write a country song about it.

She was born in 1946, the fourth of 12 children to Robert Lee and Avie Lee Parton in Sevier County, Tennessee. The whole family lived in a one room shack. The phrase 'dirt poor' borders on cliché, but in certain circumstances, these circumstances, it actually has meaning.

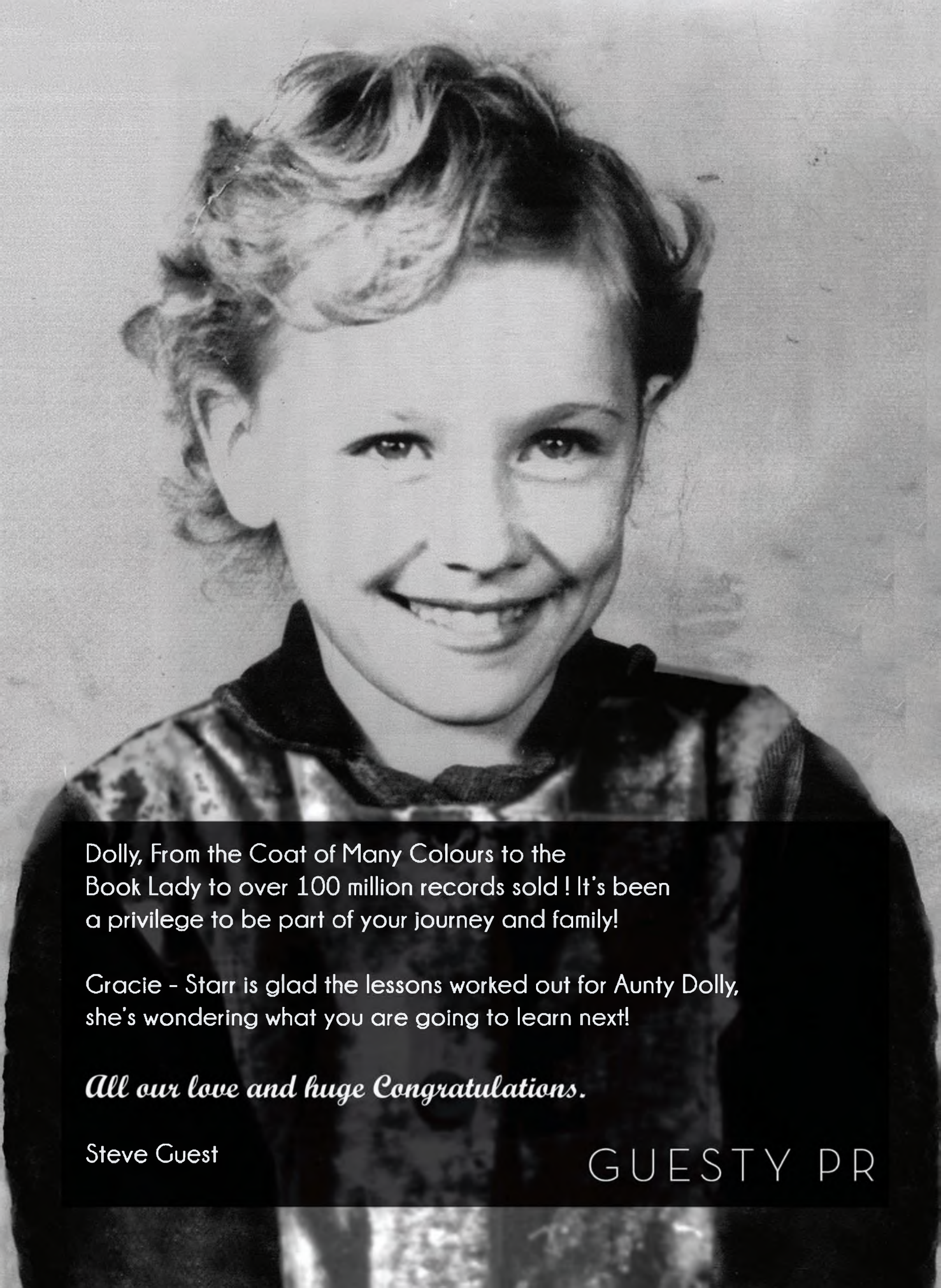
And there's no doubt that these roots – the landscape, the hardship, the family unit – all informed and inspired Dolly's writing throughout her career. Decades later, her new album, *Blue Smoke*, pays fresh tribute to her Smokey Mountain roots.

She revels in her fakeness, but quite rightly points out, she's "real where it counts". And where it counts is home.

Dolly's father recalls her singing before she could talk, and she was certainly a prodigy – writing songs from the age of five and performing on local TV and radio shows before she was 10.

"I always wanted to be a star," she says. "It just seemed natural to me. Making music is all I've ever known."

She left for Nashville the day after graduation



Dolly, From the Coat of Many Colours to the Book Lady to over 100 million records sold ! It's been a privilege to be part of your journey and family!

Gracie - Starr is glad the lessons worked out for Aunty Dolly, she's wondering what you are going to learn next!

All our love and huge Congratulations.

Steve Guest

GUESTY PR

TRIBUTE DOLLY PARTON

and within 24 hours she had met Carl Dean, who, two years later, would become her husband. They remain married to this day. Dolly says: "We're proud of our marriage. It's the first for both of us. And the last."

In 1967, after some early, modest success as a songwriter signed to Combine Publishing, she got her first major breakthrough when country music superstar Porter Wagoner began regularly featuring her on his syndicated TV show, providing exposure to over 45 million people – including the deal makers at RCA records, who signed up the blossoming talent.

Her first proper successes as a recording artist came in tandem with Porter. They had a six year run of hit duets, with Parton's solo releases initially suffering by comparison.

Her breakthrough came with a cover of Jimmie Rodgers' Mule Skinner Blues, which went to No.3 in 1970. A year later she scored her first country No.1, Joshua.

It was soon followed by Coat Of Many Colours, which became a signature tune. Her biggest hit of the era, Jolene (1973), was her first single to enter the Billboard Hot 100 – and was her first UK hit a couple of years later.

Wagoner was involved in Dolly's first flowering as a solo performer (as co-producer and advisor), but the relationship began to unravel. Dolly stopped appearing on his TV show in mid-1974 and, that same year, wrote I Will Always Love You about the professional break-up.

The next landmark release was 1977's Here You Come Again (written by Barry Mann and Cynthia Weil), generally recognised as Dolly's most significant crossover hit. It, of course, topped the country charts, but also went to No.3 in the Hot 100. At the time, she was quick to point out that she wasn't prepared to reach out for new markets by loosening the hold on her roots – "I'm not leaving country, I'm taking it with me".

A new decade brought Dolly her first Hot 100 No.1. The theme to the 1980 hit movie, 9 to 5, in which Dolly starred alongside Jane Fonda and Lily Tomlin, also garnered an Oscar nomination.

In 1983 she topped the charts again, this time with Islands In The Stream, a duet with Kenny Rogers, written by the Bee Gees.

In 1987 she teamed up with fellow country music greats, Emmylou Harris and Linda Ronstadt, to record the critically acclaimed, Grammy-winning Trio album. It spent five weeks at the top of the US country charts and spawned four Top 10 singles.

A few years later, she teamed up with the even more legendary Loretta Lynn and Tammy Wynette to make Honky Tonk Angels.

In between times, of course, Whitney Houston recorded I Will Always Love You and an 18-year-old decision paid out like gangbusters.

In 1999 Dolly got back together with Harris and Ronstadt for Trio II. It included a cover of Neil Young's After The Gold Rush which snaffled yet another Grammy Award. It's thought that concerns over people finding the name too darn confusing are holding back the green light for Trio III.

That same year she released the first of a series of bluegrass albums – The Grass Is Blue. It was followed by Little Sparrow in 2001 and Halos And Horns in 2002, which included a bluegrass cover of Led Zeppelin's Stairway To Heaven.



LEFT AND RIGHT
Country kid:
Dolly Parton as
a child (right)
and with her
husband Carl
Dean (left).



"I'm sorry, I don't give my publishing to nobody. Not half, not 10%, not any of it"

PARTON STANDS FIRM WHEN APPROACHED BY ELVIS PRESLEY'S MANAGER ABOUT THE KING COVERING I WILL ALWAYS LOVE YOU

In 2008, with Danny Nozell on board as manager and a new team in place, she released Backwoods Barbie, which took her back to the top of the country charts and debuted at No.17 on the Hot 100.

In 2014, with Blue Smoke in the charts and a European tour in full swing, plus ongoing talk of a

musical based on her life, Dolly is busier than ever.

She is a true icon, not of country music, possibly not even of music – she's just a star. One that has come a long, long way from her tiny home in Tennessee – but also never really left.

Because, for all the accolades, all the rhinestones and all the travelling, it's her home that informs the music she's making today and that will conquer Glastonbury this weekend.

And it is the bronze statue of her that stands on the courthouse lawn in Sevierville that she describes as her greatest honour, "because it came from the people who know me".



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BLUE SMOKE TOUR

Dolly



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TRIBUTE DOLLY PARTON

THE LABEL: "AS A MUSICIAN AND SONGWRITER, SHE'S BEYOND COMPARISON," SAYS SONY MUSIC



Chuck Mitchell



Danny Nozell, Dolly Parton and Faye Donaldson

How far back does Sony's relationship with Dolly go?

Phil Savill, VP, Sony Commercial Group: Our relationship with Dolly goes back many, many decades as she was signed to RCA in the late '60s following her rise to fame in the US on the Porter Wagoner Show.

Chuck Mitchell, SVP, Sony Music Masterworks US: Some time ago, with our production partners DSW Entertainment, we at Masterworks approached Dolly and her management company about doing a Christmas project with us. That didn't happen (yet), but our teams got along so well that when Blue Smoke was ready, we were able to come on board and get involved. Of course, our colleagues at Legacy Recordings have responsibility for all of Dolly's classic recordings from her RCA years, so it's a perfect match of new music and enduring hits.

Faye Donaldson, senior marketing manager, Sony Music UK: My personal relationship with the Dolly team started in 2010, when we released Live In London. From there we have had a No.9 album in the UK with Better Day and the new album, Blue Smoke – The Best Of, charting at six.

And how exactly is the relationship structured?

PS: Obviously the structure of the relationship has changed over the years but the current arrangement works extremely well for both parties. Dolly retains ownership of her copyrights and licenses them exclusively to Sony. Over recent years we have released several albums on this basis including 2011's Better Day, the Live In London CD/DVD and now of course Blue Smoke.

What do you think is the key to her appeal, both in terms of her longevity and her ability to break out of the country genre and reach a mass audience?

CM: As a musician and songwriter, she's beyond comparison. Like all of the greats, she has been fearless about extending her music into other realms like pop and even Broadway, while staying faithful to her roots. It's the quality of her music that gives her the lasting appeal.

FD: Dolly is an amazing artist to work with and her hard work and commitment is always reflected throughout the whole project. As well as being the consummate professional with a brilliant and recognisable voice she is a wonderful performer. Dolly is a unique artist, really likeable and the fans just love the fact that she keeps coming back with new material. She can also write incredible pop hits that don't pigeonhole her in just one genre of music, although she will always be true and thankful to her country roots.

PS: Dolly's appeal across generations and genres is almost unique. Many, many factors come into play when you try to analyse this appeal but probably the key one is her enduring songwriting skill. To write a song like I Will Always Love You and then four decades later still be crafting outstanding songs like Together You And I (from Better Day) and Home (from Blue Smoke) shows a truly, truly remarkable talent. There are literally only a handful of people in the business that can do this.

When you combine this unique talent with a wonderful voice, a genuinely warm, friendly and humorous personality and live shows that blow you away, you start to understand the reason for her longevity.

How important do you think the brilliantly constructed Dolly persona has been in maintaining her popularity?

CM: Of course, it's a huge factor, but all of her fans know, always, that along with the glitz, they're seeing and hearing an entertainer who's honestly having a great time connecting with us all through her wit and charm and those amazing songs. She's great because she's real.

PS: I would say the persona is not constructed, it's natural, it's just Dolly being her normal down-to-earth self and it's one of the reasons she has remained so popular: people love the fact that she is so unaffected by her fame and fortune and enjoys a joke at her own expense.

Who do you see as Dolly's audience these days?

CM: Still very broadly based, I would say. She's an icon to the new, younger Americana audience. Adult women of all ages appear to be connecting still, and she also has a loyal gay following. Basically, however, if you love classic American country music, you're going to want to hear what Dolly is doing.

PS: As we discussed a little earlier, Dolly has huge, enduring appeal across generations and genres, therefore her audience is extremely broad. She is A-listed on Radio 2, has appeared on The One Show and is loved by tabloids and broadsheets alike. Her gigs draw people of all ages and all demographics, I see no reason why every home in the country wouldn't have a Dolly album in its collection.

For those that haven't heard it yet, what sort of album is Blue Smoke?

CM: It's a blend of straight-on country and also a good deal of Bluegrass mixed in. There are duets with Kenny Rogers and Willie Nelson. Also, great covers of Bob Dylan (Don't Think Twice) and Bon Jovi (Lay Your Hands On Me). The heart of it all remains Dolly's own tunes. Songs like Home and If I Had Wings (just to name two) are right up there

with her best, in my opinion.

FD: Blue Smoke – The Best Of is a 2-disc album that includes the new studio album with a disc of all her classic hits. Blue Smoke revisits Dolly's country heritage with tracks like Home and Blue Smoke and, as Chuck mentioned, there's a brilliant new duet with legendary Kenny Rogers that'll please any Dolly fan.

PS: Blue Smoke is Dolly at her best – a rootsy bluegrass sound with a good measure of pop accessibility thrown in.

What was behind the decision to bundle it with a Greatest Hits package?

CM: I think it gives everyone a chance to hear classic tracks and new music side by side, and get a full understanding of how amazing Dolly's music is now and has always been. From a retail perspective, it allows us to get the music to places that new music alone might have been more difficult to reach in this climate.

FD: Also, as Dolly is performing at Glastonbury and will perform some of her classics, we wanted to make the ultimate Best Of package available, but also include the album of her current tour.

PS: The release of a new Dolly album is always an exciting event and our focus is very much on promoting Blue Smoke and working with Team Dolly on the Blue Smoke tour. As Faye mentioned, though, with the Blue Smoke tour reaching its climax at Glastonbury we also have the opportunity for a more casual audience to experience many of Dolly's Greatest Hits live for the first time so it made sense to create a new Best Of album for them. With the pressure that exists on space at retail, it seemed logical to combine the two in one perfect package.

How do you think she's going to be received at Glastonbury?

PS: Well, the dictionary defines 'rapturously' as 'manifesting ecstatic joy or delight'. I think that accurately sums up the reception that awaits her.


CM: Quite honestly, I think it's going to be historical!

FD: Dolly doing Glastonbury after a sell-out tour is the icing on the cake. She's an amazing live performer and a lot of fun on stage. Performing at arguably the best festival in the world gives her an opportunity to showcase that talent to the mass market and I think they'll love her. If it's raining or sunny Dolly will make the crowd go mad, and as she said on The One Show – she'll be doing it all in a pair of heels!

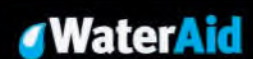


CONGRATULATIONS FROM ALL AT GLASTONBURY FESTIVAL!



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TRIBUTE DOLLY PARTON

THE LIVE AGENT: NEIL WARNOCK, FOUNDER, THE AGENCY GROUP



"I worked with Danny Nozell on Slipknot but then they changed all their personnel – sacked everyone, basically. A while later, in 2006, I get a call and my PA says, 'It's Danny for you.' I think, 'Oh God no, not Slipknot again.' And she said,

'I don't think so, no, he's calling from Nashville...'

"After I'd asked him whether or not he'd got lost, he told me he was now managing Dolly Parton - quite a dramatic journey from Slipknot. He said that she wanted to come back to tour Europe, she wasn't happy with where she was and she was open to offers.

"Last time she'd been over she hadn't sold out Hammersmith and it wasn't looking great, frankly.

"My view from the start was that she was and is iconic. She's one of the biggest and best songwriters in the world, she transcends country, she's not a country star, she's an out and out star. I had the privilege of working with Johnny Cash for a long time, so I knew what was possible when artists cross over like that.

"She's larger than life and that's how we should think: she's arenas, all the way. The problem was that there was some coasting going on, the whole thing needed shaking up.

"So I fly out for a meeting, which I presume will be in her lawyer's office, but ends up being in Dolly's kitchen, while she makes me a cup of tea, which was pretty overwhelming! But I pressed ahead, did the presentation, told her what I thought and she basically said, 'Are you crazy?' I said, 'Yeah, are you?' Thankfully, she said yes, absolutely, she loves crazy, so we were off.

"The first tour was hugely successful and we've just gone on and on from there.

"Dolly is one of the smartest people you'll ever meet and working with her and her team is an absolute pleasure. She's an operator. She knows what she wants, she makes it clear what she will and won't do, she sets targets, and if something's going wrong, because there's always going to be something that goes wrong, you know what, just talk to her. She listens, she understands and she pitches in. She's great.

"And now nobody coasts. Everybody works hard and everyone's going in the same direction.

"The problem was never Dolly or the lack of an audience; the problem was marketing and positioning. Now we're treating her as she should be treated – as an icon.

"There will always be a demand for Dolly shows because people recognise that she is one of them. She has this amazing ability to be absolutely larger than life but also completely real, someone people naturally connect with. When she speaks to an arena full of people, every single one of them believes she's talking directly to them."

THE PROMOTER: STEVE HOMER, VP PROMOTIONS, LIVE NATION



How far back does Live Nation's relationship with Dolly Parton go back and how did it come about?

We first started working with Dolly in 2006, with the first tour in early 2007. When Danny Nozell became her manager she had previously only been playing theatres in

the UK, they wanted to take her to the next level and I totally bought into that. I could see how to position her as the icon and legend that she is.

I remember the weekend we went on sale and the comments were along the lines of, "I can't see Wembley doing more than 5,000 people." My response was, "That's funny as we've just added the second Wembley show and it's already sold more than 5,000!"

When was the last time Dolly toured the UK and what was the reaction like?

It was Autumn 2011 and it was like preaching to the converted. Wherever she goes, the crowd always leaves with a smile on their faces. You must have had your sense of fun surgically removed not to enjoy Dolly live.

What do you think is at the heart of her appeal as an artist and a live performer?

She is the genuine article. She tells you what's fake in her show! She writes songs from the heart and the audiences love her for that.

In recent years has she previously done more one-off 'event' concerts – and if so, what do you think has prompted the commitment to a full-blown tour?

The UK is one of her biggest markets in the world and the opportunity to tour here is one she always looks forward to.

How are sales going so far?

We are well over 100,000 tickets sold and counting. Everyone loves a bit of Dolly.

Who would you say is Dolly's audience these days?

I know it's a cliché, but it's eight to 80. That's part of the appeal – it's hard to find a group of people in the UK who wouldn't want to see her given the chance.

If someone's going to a Dolly show for the first time this year, what would you tell them to expect?

Songs from across her entire career, stories of her life, massive hit songs, lots of pink Stetsons.

She remains primarily a 'country' artist, of course, and has never really strayed too far from her roots, but her appeal, in terms of record and ticket sales, goes far beyond a country audience, why do you think that is?

She has had massive crossover hits, huge success in film roles and is a great TV guest. She is one of the few living legends that transcends musical genres. There is no one like her. She is as instantly recognisable as Mick Jagger or Paul McCartney.

In terms of her live shows, how important do you think the brilliantly constructed Dolly Parton persona, as well as the brilliantly constructed songs, is to her appeal?

Equal parts. You only have to watch her on TV interviews, people want to be in a room with her and it doesn't matter if she is singing or talking.

Obviously she will receive a rapturous welcome on her own tour dates, but are you also confident that she will woo and wow Glastonbury this summer?

She will absolutely smash Glastonbury. There will be nothing more refreshing to the audience than to see someone with genuine charisma. And, of course, those amazing songs. Dolly or Metallica? No competition!

KEY SONGS IN THE LIFE OF...

The Greatest Hits package that comes bundled with Blue Smoke showcases the incredible talent of one of the great American songwriters. To give an indication of the quality, here are the first three tracks...

I Will Always Love You

First released: June, 1974

Dolly famously wrote I Will Always Love You not about a romantic conscious uncoupling, but about her split with long-time professional, platonic partner, Porter Wagoner. It was acclaimed by critics and went to No.1 on the US Billboard Country charts.

She re-recorded it to be featured in the 1982 film, The Best Little Whorehouse in Texas (in which Dolly starred opposite Burt Reynolds) at which point it again went to No.1 in the country charts.

It was an appearance in another film, however, that was to propel it to dizzying levels of success.

In 1992, Whitney Houston (having heard the 1975 Linda Ronstadt version) recorded her soulful power-ballad take on it for the soundtrack to The Bodyguard.

It went on to spend 14 weeks at the top of the Billboard Hot 100 (a record at the time) and 10 weeks at No.1 in the UK. It topped the charts in a further 15 countries and is estimated to be the 9th biggest selling single of all time.

When she sings it live, Dolly is prone to protesting that, "I can't sing it as well as Whitney". It's rude to argue with a legend, but she's wrong: she can.

9 To 5

First released: November, 1980

Another song made famous by a movie, but this time written specifically for the 1980 smash comedy of the same name, in which Dolly Stars with Jane Fonda and Lily Tomlin.

It went to No.1 on the Billboard Country charts and the Hot 100, making Dolly only the second woman to achieve that feat.

Famously, it was released the same year as 9 To 5 by Sheena Easton (later renamed Morning Train (Nine To Five)) – a song about a housewife waiting dutifully for her 'baby' to come home from work, as opposed to Dolly's protagonist, making her own way in the world, fuelled by 'a cup of ambition'.

Jolene

First released: October, 1973

A generation of indie kids discovered Jolene (and hopefully Dolly herself) via The White Stripes' raw cover version of Jolene, but, whilst Jack White's interpretation is undeniably spine-tingling, the genius lies in the song. The pleading lyric works perfectly with what is essentially a song built on a beat.

Dolly recalls the inspiration for the song: "Very early in my career a girl came up to the stage for an autograph and she was the prettiest thing I'd ever seen: red hair, green eyes, fair skin... I asked her her name and she said it was Jolene and again, I thought that was such a pretty name. So I said, I'm gonna write a song about you, and if you ever hear it, you'll know."

The song went to No.1 in the US country charts and No.7 in the UK, her highest solo chart position here.

SINGER, SONGWRITER & LEGENDARY PERFORMER

Dolly

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DUBLIN, THE O2
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*WITH THANKS TO DOLLY PARTON,
ALL HER BAND & CREW,
DANNY NOZELL & ALL AT CTK MANAGEMENT,
NEIL WARNOCK & SAMANTHA HENFREY
AT THE AGENCY GROUP
FROM PETER AIKEN & ALL AT AIKEN PROMOTIONS*



TRIBUTE DOLLY PARTON

DUMB BLONDE? KNOWN AS MUCH FOR HER WIT AS HER SONGWRITING, HERE ARE SOME OF PARTON'S BEST 'DOLLYISMS'



"My songs are my children – I expect them to keep me in my old age. Some go on to be lawyers, or doctors, or, in the case of I Will Always Love You, the president of the United States."

"I'm not offended by all the dumb blonde jokes because I know I'm not dumb, and I know I'm not blonde."

"The only way I'd be caught without makeup is if my radio fell in the bathtub while I was taking a bath and electrocuted me and I was in between makeup at home. Even then I hope my husband would slap a little lipstick on me before he took me to the morgue."

"It's a good thing I was born a girl, otherwise I'd be a drag queen."

"If I see something sagging, bagging or dragging I'll get it nipped, tucked or sucked."

"I was the first woman to burn my bra - it took the fire department four days to put it out."

"If you talk bad about country music, it's like saying bad things about my mamma. Them's fightin' words."

"People always ask me how long it takes to do my hair. I don't know, I'm never there."

"I tried every diet in the book. I tried some that weren't in the book. I tried eating the book. It tasted better than most of the diets."

"When mom had 12 kids, we put her on a pedestal. Mainly to keep Daddy away from her."

And, of course, most famously...

"It takes a lot of money to look this cheap."

THE MANAGER DANNY NOZELL, CEO, CTK MANAGEMENT

There's no doubt that the arrival of Danny Nozell of CTK Management at the helm of Team Dolly in 2006 sparked a shifting through the gears for the country music legend. He, along with other key players, felt that some previous incumbents maybe hadn't quite put together the sort of plans and goals that a truly iconic artist deserved.

There's also no doubt that in Dolly he found a client with the drive to match his own – and then some. "She never stops working", he offers. "She goes from project to project with no breaks in between. She has one of the strongest work ethics of anyone in the business. I'm 47 years old and I'm doing everything I can just to keep up with her."

Like many who know and work with her, he uses the phrase, "what you see is what you get" when discussing her appeal. It might seem an incongruous tribute to pay to a woman who is quicker than anyone to joke about the artificiality of her aesthetic, but it rings true.

"She is the same behind the camera as she is in front of it. Dolly is one of the kindest, sweetest, most loving and caring people I have ever met. The only time she changes is if you have to do business with her behind closed doors – then the gloves come off! She is a hardcore businesswoman and I have the scars to prove it."

One of the ongoing successes of Nozell's time with Dolly is a worldwide broadening of her audience. Or, perhaps, re-broadening (if there was such a word). She has gone through spells of being amongst the most famous female performers on the planet, but had maybe hunkered down slightly, in bluegrass mode. Now she is back in the mainstream spotlight, with a growing rather than shrinking fan base.

Nozell says: "We have re-introduced Dolly to a younger generation through heavy TV and viral marketing. You can find men and women of all ages, from five to 85, at Dolly's shows. Her music, TV and films have been passed down through the generations."

Proof of there being no boundaries to DollyWorld will come this weekend at Glastonbury, where she will make one of the most talked-about live appearances of the year.

"It all came about as a result of myself and Dolly's agent, Neil Warnock, having several discussions about whether or not it was the right move. Dolly thought it would be a historical event and I'm sure that will be the case. It will certainly be one of the largest crowds Dolly has ever played in front of, which she will love. She's never afraid, no matter what size the audience is. The bigger the better."

Which, possibly, would be a great slogan for Team Dolly.



THE IRISH PROMOTER

Aiken Promotions has been working with Dolly Parton for almost 30 years now, since she first started coming to Ireland. Peter Aiken pays tribute...

What it's like to work with such an iconic artist?

Dolly Parton is an artiste who has a great work ethic with the 'old school' tradition of laying down the groundwork. For example, we have just finished three sold out shows in Ireland, selling over 21,000 tickets. Before the shows went on sale, Dolly set aside the time to do interviews, as well as Radio IDS and video messages that were used across all the media here before tickets were released – there is no doubt this added a huge boost for the show's going on sale.

What is the key to her enduring appeal?

Dolly always sells out in Ireland. She's a megastar that not only has a fantastic personality but also the songs to back it up.



Peter Aiken (left) with Neil Warnock, Dolly and Danny Nozell

What is her audience like in Ireland?

The Irish fans always love to see Dolly perform live because, as well as getting to hear all the great music,

there's conversation and stories about the songs that make her shows a very personal experience. Dolly has and always will have the warmest of receptions when she comes to Ireland.

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is very proud to have
been Dolly's publisher
for over 30 years

...and is looking forward
to at least another 30!

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TRIBUTE DOLLY PARTON

COUNTRY ROADS: TIM FORTNAM-KING, BEAT THE STREET UK

"Beat The Street have worked with Dolly (and Danny Nozell) for a number of years now, providing her with two custom built tour buses (affectionately called 'The Dolly Buses' within our fleet), alongside her regular band and crew buses. It's always a pleasure to work with such professional and kind people. For us, one highlight has been to be involved in the shipping of both Dolly's buses to Australia and back, a first in our industry, for her touring commitments there. We really are proud to be involved with Dolly, she is a truly consummate performer and a lovely, honest, (and hard-working!) person."



DOLLY DATA

As if we'd stoop to make a pun about incredible figures...

46

Grammy nominations
(tied with Beyonce for most nominated female artist and eighth overall)

1

Nomination, at least, in each of the EGOT
(Emmy, Grammy, Oscar, Tony) club

25

Billboard Country Chart No.1s

41

Top 10 country albums

100

Million career album sales

8

Grammys

10

Country Music Association Awards

THE PUBLISHER: DAVID JAPP, CEO, CARLIN MUSIC



"All of us here at Carlin take enormous pride in our relationship with Dolly, which extends back well over 30 years, and we are immensely proud to represent Dolly's Publishing companies: Velvet Apple Music, Songyard Music and Jadastar Music, throughout most of Europe. With an unbelievable repertoire of songs and regular new releases, Dolly's catalogue is a joy to

represent and we cherish this jewel in our crown.

"Quite apart from Dolly's amazing and enduring talent as a songwriter and performer, it's no secret that Dolly is, of course, a razor sharp businesswoman, with a hugely successful commercial empire spanning theme parks, restaurants, merchandising, recording and publishing.

"In terms of Dolly's talent and achievements in songwriting and performing, there is quite simply no-one to rival her. The quality of her songwriting is as high now as it's ever been and her stage shows remain the benchmark for younger, newer stars to live up to. A Dolly Parton concert is more than just a gig, it's an experience, and it's well known that Dolly's number one priority is to reach out to and entertain her fans, ensuring they leave each and every performance feeling they've witnessed something very special.

"A review of a recent UK show by Dolly's God-daughter, a certain miss Miley Cyrus, gave her the most positive praise but, tellingly, ended up by saying that if Miley continues to improve and work on her craft her shows might, one day, reach a standard somewhere approaching those of those of her illustrious God-mother.

"Here in the UK, country music doesn't really enjoy the success it does in the US and it speaks volumes that Dolly, this truly international superstar, has successfully transcended musical genres to become an icon and household name here. As we celebrate sales of over 100 million albums and your landmark appearance at Glastonbury 2014, your persona, talent and success remain nothing short of an inspiration to us all. Dolly, we Will Always Love You."

'HARD WORK, HARD WORK, HARD WORK - AND A HUGE DOLLOP OF GENIUS'



Dolly's UK, Europe and Australasia publicist Steve Horner discusses his superstar client...

"When I was still at Live Nation in 2006, Neil Warnock [from The Agency Group] came to Steve Horner [Live Nation] and offered him the UK tour, which meant I got to work on promotion for that tour.

Later that year I took some media out to Nashville and met Dolly, Danny [Nozell, her manager] and the rest of the team - all of whom were amazing.

"We did some interviews and Dolly had laid out two tables: one with delicious Southern food and one with scones and cream, PG Tips and what have you, to welcome the Brits. I knew then that this was the start of a great relationship.

"With Dolly, what you see is what you get. And what you get is one of the most beautiful, lovely people you could ever meet.

"She is a country girl born into a large family with no money. Sure, she's made a pot of the stuff now, but there

are no airs and graces and she genuinely cares for the people around her - her family and her team

"She's also the hardest working person I know. It's not unusual for her to be up at 3am working on songs, going through business stuff. Hard work, hard work, hard work and a huge dollop of genius, I think that sums up why she's stayed at the top all this time.

"She has a handle on all aspects of her career, from Dolly Records to her Imagination Library, to Dollywood and beyond. She is one smart woman.

"People talk about her as a 'crossover' artist, and that's true of course, but I also actually think some country music crosses over to everyone. Lyrics of certain songs ring true with everyone, especially from Dolly, because it's always from the heart.

"Plus, the fact that she's been covered by artists from Whitney Houston to The White Stripes means that new generations are getting to hear her songs all the time.

"I think before Neil, Steve and I were involved she was still playing small theatres and very focussed on the bluegrass stuff - which is amazing, but not hugely popular in the UK. We moved her up to the next level, putting her into arenas and massively raising her profile.

"You now get three or four generations coming to the shows and not just for the songs, they get to hear her

stories and the Dollyisms for themselves.

"Dolly's roots are everything to her; you've only got to listen to her music or visit Dollywood to see what they mean. In Dollywood there's a re-creation of her home town, Sevier County, as it was in the '50s and there's Chasing Rainbows, her own collection of everything Dolly, from costumes, to countless awards and personal childhood memories.

"Then there's her Imagination Library, which has now given away over 70 million books to children up to the age of five, whatever walk of life they come from. She has given one million away in the UK and has now introduced braille books with the help of the RNIB and Royal Mail. She had nothing growing up so always wants to give something back. Her daddy was most proud of her when he heard a little girl call her 'the book lady'.

"Media interest in her is still, quite rightly, huge. She's an iconic singer, songwriter, musician, actress and philanthropist who charms everyone she meets and is perfect for TV, radio, newspapers and magazines.

"The campaign for Blue Smoke has been crazy, from the cover of Event (Mail on Sunday), double page features in The Sun, the cover of the Sunday Times Magazine, a very special cover of Radio Times for Glastonbury, plus numerous TV and radio appearances. I could have filled six months solid just doing her promo for this!"



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BERNIE CONNOR. RICHARD HECTOR-JONES

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ANTHROPROPHH. GNOD. THE EARLY YEARS. ISLET.
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SUDDEN DEATH OF STARS. TEETH OF THE SEA.
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CANTALOUPE. CHEVAL SOMBRE. DARK BELLS. FORMES.
GLASS MOTHS. HALF LOON. JIBOIA. HELLSHOVEL.
IN ZAIRE. LES BIG BYRD. ONE UNIQUE SIGNAL.
PURPLE HEART PARADE. PETE BASSMAN (SPACEMEN 3).
PLANK. SUDAKISTAN. TEMPLE SONGS. THEO VERNEY.
WHISTLEJACKET. BONNACONS OF DOOM.
ZENTRALHEIZUNG OF DEATH DES TODES (ZHOD).

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

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40 SINGLES/ALBUMS/COMPILATIONS

Lana Del Rey's second studio LP lands at the top of the Official UK Artist Albums Chart



INCLUDES OFFICIAL
WEEKLY iTunes
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS

UK AIRPLAY & EU AIRPLAY P42 - STREAMING, SPOTIFY & VEVO P44 - INDIES & ITUNES P47 - ANALYSIS P50 - CLUB P51 - KEY RELEASES - P52

CHARTS UK SINGLES WEEK 25



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

THE OFFICIAL UK SINGLES CHART

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

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	1	2	ELLA HENDERSON Ghost <i>Sycr GB1101400023 (Arvato)</i>	39	38	18	SAM SMITH Money On My Mind <i>Capital GBUM71378252 (Arvato)</i>
2	New		5 SECONDS OF SUMMER Don't Stop <i>Capital GBUM71401710 (Arvato)</i>	40	32	5	CLEAN BANDIT FT. SHARNA BASS Extraordinary <i>Atlantic GBAS1400009 (Arvato)</i>
3	2	3	ED SHEERAN Sing <i>Asylum GBAS1400082 (Arvato)</i>	41	35	15	TOVE LO FT. HIPPIE SABOTAGE Stay High <i>(Habits) Polydora SEUM71400257 (Arvato)</i>
4	Re-entry		GEORGE EZRA Budapest <i>Columbia GBARL1301120 (Arvato)</i>	42	42	15	ROUTE 94 FT. JESS GLYNNE My Love <i>Rms: GB0671300145 (Arvato)</i>
5	4	5	SAM SMITH Stay With Me <i>Capital GBUM71308833 (Arvato)</i>	43	45	31	KATY PERRY FT. JUICY J Dark Horse <i>Virgin USUM71311296 (Arvato)</i>
6	3	2	TIESTO FT. MATTHEW KOMA Wasted <i>Virgin C1A111400022 (Arvato)</i>	44	44	25	PITBULL FT. KE\$HA Timber <i>(MR 305) Polo Grounds USRC11301695 (Arvato)</i>
7	New		GORGON CITY FT. LAURA WELSH Here For You <i>Virgin GBUM71401430 (Arvato)</i>	45	49	28	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman <i>Walt Disn: y USWD11366364 (Arvato)</i>
8	8	8	JASON DERULO FT. SNOOP DOGG Wiggle <i>Warner Brothers USWB11400572 (Arvato)</i>	46	New		THE VAMPS FT. DEMI LOVATO Somebody To You <i>EMI GBUM71400389 (Arvato)</i>
9	5	9	MR. PROBZ Waves <i>Left Lane NLB811400002 (Arvato)</i>	47	75	5	PAOLO NUTINI Let Me Down Easy <i>Atlantic GBAS1400038 (Arvato)</i>
10	10	23	JOHN LEGEND All Of Me <i>Columbia USSM11303954 (Arvato)</i>	48	37	17	DJ SNAKE & LIL JON Turn Down For What <i>Columbia USSM11308174 (Arvato)</i>
11	12	5	FUSE ODG FT. SEAN PAUL Dangerous Love <i>3 Beat/AATW GBXS1400090 (Arvato)</i>	49	New		MILKY CHANCE Stolen Dance <i>Ignition DEL211300741 (PIAS Arvato)</i>
12	11	6	RITA ORA I Will Never Let You Down <i>Rca Nation USQX91400359 (Arvato)</i>	50	45	15	COLDPLAY Magic <i>Parlophone GBAR1400220 (Arvato)</i>
13	9	4	SECOND CITY I Wanna Feel <i>MoS GB: EN1400001 (Fuga/Sony DADC UK)</i>	51	41	10	PHARRELL WILLIAMS Marlyn Monroe <i>RCA USSM11400857 (Arvato)</i>
14	6	8	LITTLE MIX Salute <i>Sycr GBHM1300290 (Arvato)</i>	52	35	3	LIL WAYNE FT. DRAKE Believe Me <i>Cash Money/Republic USMS1400174 (Arvato)</i>
15	New		DEMI LOVATO Neon Lights <i>Hollywood/Polydor USHR11334427 (Arvato)</i>	53	59	5	NICKI MINAJ Pills N Potions <i>Cash Money/Republic USMS1400163 (Arvato)</i>
16	14	13	PALOMA FAITH Only Love Can Hurt Like This <i>RCA GB1101300971 (Arvato)</i>	54	7	2	RIK MAYALL Noble England <i>Motivation GB9W10900027 (Motivation)</i>
17	15	8	BURRIN HARRIS Summer <i>Columbia GBARL1400296 (Arvato)</i>	55	Re-entry		CASH CASH FT. BEBE REXHA Take Me Home <i>FFRR/Parlophone USAT21302613 (Arvato)</i>
18	17	31	PHARRELL WILLIAMS Happy <i>RCA USQ4E1300686 (Arvato)</i>	56	27	22	BADDIEL & SKINNER AND THE LIGHTNING SEEDS 3 Lions <i>Epic SX3000104271 (Arvato)</i>
19	13	4	KLINGANDE Jubel <i>One More Tune/Warner Brothers GBAS1327082 (Arvato)</i>	57	55	5	5 SECONDS OF SUMMER Good Girls <i>Capital GBUM71401915 (Arvato)</i>
20	47	6	ED SHEERAN One <i>Asylum GBAS1400092 (Arvato)</i>	58	58	35	ELLIE GOULDING How Long Will I Love You <i>Polydora GBUM71304067 (Arvato)</i>
21	19	28	IDINA MENZEL Let It Go <i>Walt Disney/UMC USWD11366376 (Arvato)</i>	59	57	47	ONEREPUBLIC Counting Stars <i>Interscope USUM71301306 (Arvato)</i>
22	18	5	COLDPLAY A Sky Full Of Stars <i>Parlophone GBAY1400226 (Arvato)</i>	60	54	10	JUSTIN TIMBERLAKE Not A Bad Thing <i>RCA USRC11371024 (Arvato)</i>
23	22	11	IGGY AZALEA FT. CHARLI XCX Fancy <i>EMI GBUM71400597 (Arvato)</i>	61	21	2	SKEPTA FT. JME That's Not Me <i>3 Beat/AATW GBXS1400096 (Arvato)</i>
24	16	8	MICHAEL JACKSON Love Never Felt So Good <i>Epic/Mu USSM11401744 (Arvato)</i>	62	52	49	AVICII Wake Me Up <i>Positiva/PRMD SEUM71301326 (Arvato)</i>
25	20	10	KESZA Hideaway <i>Lokal Legend/Virgin USUM71400124 (Arvato)</i>	63	Re-entry		AMERICA A Horse With No Name <i>Warner Bros USWB1303105 (Arvato)</i>
26	24	11	SIGMA Nobody To Love <i>3 Beat/AATW GBGF12400054 (Arvato)</i>	64	40	3	WILKINSON FT. TOM CANE Half Light <i>Ram/Virgin GB241391913 (Arvato)</i>
27	31	52	ZEDD FT. FOXES Clarity <i>Interscope USUM71210662 (Arvato)</i>	65	Re-entry		BEYONCE Pretty Hurts <i>Columbia USSM11307798 (Arvato)</i>
28	25	22	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic GBAS1300596 (Arvato)</i>	66	New		PEACE Money <i>Columbia GBARL1301635 (Arvato)</i>
29	23	3	KASABIAN Eez-Eh <i>Columbia GB1101400215 (Arvato)</i>	67	50	7	PITBULL FT. G.R.L. Wild Wild Love <i>(MR 305) Polo Grounds USRC11400456 (Arvato)</i>
30	26	16	CHRIS BROWN FT. LIL WAYNE & TYGA Loyal <i>RCA USRC11302353 (Arvato)</i>	68	53	5	ENRIQUE IGLESIAS FT. FLO RIDA There Goes My Baby <i>Republic/Interscope GBUM71400954 (Arvato)</i>
31	28	9	KATY PERRY Birthday <i>Virgin USUM71311293 (Arvato)</i>	69	59	39	AVICII Hey Brother <i>Positiva/PRMD CH3131340084 (Arvato)</i>
32	33	13	5 SECONDS OF SUMMER She Looks So Perfect <i>Capital GBUM71400499 (Arvato)</i>	70	Re-entry		NERO Satisfy <i>MIA/Virgin EMI GBUM71402377 (Arvato)</i>
33	29	6	PITBULL FT. JENNIFER LOPEZ & CLAUDIA LEITTE We Are One (Ole Ole) <i>(MR 305) Polo Grounds USRC11400628 (Arvato)</i>	71	Re-entry		ROBIN THICKE FT. T.I. & PHARRELL Blurred Lines <i>Interscope USUM71302150 (Arvato)</i>
34	30	6	RALEIGH RITCHIE Stranger Than Ever <i>Columbia GBARL1301342 (Arvato)</i>	72	Re-entry		KINGS OF LEON Use Somebody <i>Columbia/Hand Me Down USRC10800301 (Arvato)</i>
35	New		THE KOOKS Around Town <i>Virgin GBUM71401785 (Arvato)</i>	73	70	11	DAVID GUETTA & SHOWTEK FT. VASSY Bad <i>Jack Back/Parlophone: GB28K1400007 (Arvato)</i>
36	39	4	LANA DEL REY West Coast <i>Polydora/Stranger GBUM71401832 (Arvato)</i>	74	48	4	TWIN ATLANTIC Heart And Soul <i>Rsd Bull USP61400167 (PIAS Arvato)</i>
37	61	13	FAUL & WAD AD VS. PNAU Changes <i>Relentless DEQ321300420 (Arvato)</i>	75	55	53	LANA DEL REY VS. CEDRIC GVERAIS SummerTime Sadness <i>Polydora/Suavys: SBUM71111565 (Arvato)</i>
38	34	14	DUKE DUMONT FT. JAX JONES I Got U <i>Bias: Boys Club/Virgin EMI GBUM71308955 (Arvato)</i>				

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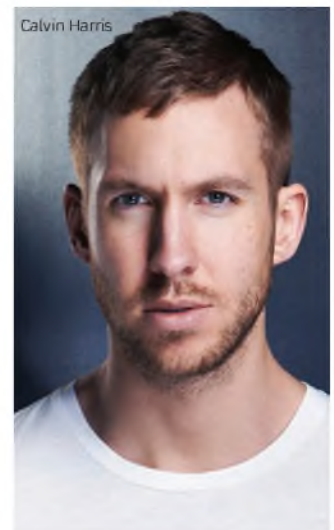


CHARTS EU AIRPLAY WEEK 25 (Mon 16 - Sun 22 Jun 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Mr. Probz Waves	Sony Music	SME 15,192	-2%	824	584.11m	-4%
2	2	Coldplay A Sky Full Of Stars	Parlophone	WMG 12,873	+3%	851	546.62m	+7%
3	6	Calvin Harris Summer	Columbia	SME 13,223	+0%	662	468.66m	+10%
4	5	Nico & Vinz Am I Wrong	Parlophone Music	WMG 7,639	-1%	509	458.07m	+4%
5	4	Avicii Addicted To You	Virgin EMI	UMG 9,006	-6%	643	448.56m	-4%
6	3	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 13,890	-7%	846	429.52m	-10%
7	7	George Ezra Budapest	Columbia	SME 7,944	+9%	671	389.60m	-5%
8	10	Ed Sheeran Sing	Asylum	WMG 12,695	+4%	790	388.82m	+5%
9	9	Michael Jackson Love Never Felt So Good	Epic	SME 13,383	-1%	979	362.81m	-5%
10	8	Pharrell Williams Happy	RCA	SME 11,756	-9%	1,068	361.76m	-8%
11	11	American Authors Best Day Of My Life	Virgin EMI	UMG 6,162	-4%	502	341.06m	-1%
12	12	Milky Chance Stolen Dance	Pias	Ind. 6,737	-1%	583	321.13m	-2%
13	15	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 8,659	-3%	559	292.34m	0%
14	13	Vance Joy Riptide	Atlantic	WMG 5,235	-3%	411	289.91m	-6%
15	18	Klingande Jubel	Klingande	Ind. 6,181	-5%	670	281.53m	+1%
16	16	Bakermat One Day (Vandaag)	Délicieuse	Ind. 3,993	-10%	273	275.31m	-5%
17	26	OneRepublic Love Runs Out	Interscope	UMG 4,786	+19%	424	270.58m	+35%
18	14	Imagine Dragons Demons	Polydor	UMG 4,679	-8%	487	265.79m	-11%
19	19	Pitbull feat. Jennif.. We Are One (Ole Ola)..	RCA	SME 7,125	+6%	635	259.72m	-3%
20	21	Katy Perry Birthday	Virgin EMI	UMG 9,641	+5%	586	250.61m	+4%
21	27	Sam Smith Stay With Me	Capitol Records	UMG 9,407	+4%	681	244.54m	+22%
22	20	John Legend All Of Me	Columbia	SME 11,244	-1%	734	244.53m	-3%
23	22	Cro Traum	Groove Attack	Ind. 3,515	+7%	177	238.31m	+4%
24	25	Andreas Bourani Auf Uns	Polydor	UMG 3,112	+17%	170	233.94m	+15%
25	17	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 5,976	-8%	524	233.23m	-17%
26	40	Shakira Dare (La La La)	RCA	SME 6,648	+16%	490	228.43m	+34%
27	23	Rita Ora I Will Never Let You..	Roc Nation	SME 8,931	+4%	507	228.27m	+1%
28	29	Common Linnets, The Calm After The Storm	Universal	UMG 2,788	-5%	343	200.27m	+1%
29	24	Avicii Hey Brother	Virgin EMI	UMG 4,853	-1%	698	196.76m	-4%
30	46	Imagine Dragons On Top Of The World	Polydor	UMG 2,717	+13%	456	189.83m	+18%
31	35	Cris Cab Liar Liar	Island Def Jam	UMG 6,270	-5%	533	185.81m	+4%
32	45	Sigma Nobody To Love	3beat	Ind. 7,010	+2%	440	177.65m	+8%
33	36	Bastille Things We Lost In Th..	Virgin Records	UMG 2,068	-8%	293	177.55m	+1%
34	32	Mando Diao Black Saturday	Universal	UMG 2,315	+2%	212	176.96m	-5%
35	30	OneRepublic Counting Stars	Polydor	UMG 6,413	-4%	741	173.02m	-10%
36	57	Lilly Wood & The Pri.. Prayer In C	Warner Intern..	WMG 2,911	+62%	229	172.96m	+39%
37	31	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 5,935	-9%	530	172.95m	-8%
38	54	Ariana Grande feat. ... Problem	Universal	UMG 6,377	+19%	433	171.50m	+23%
39	34	Anastacia Stupid Little Things	Sony Music	SME 2,254	-8%	224	170.47m	-6%
40	28	James Blunt Heart To Heart	Atlantic	WMG 2,068	-13%	330	170.12m	-14%
41	41	Alle Farben feat. Gr.. She Moves (Far Away)	Pinpoint	Ind. 3,287	+7%	253	169.01m	+0%
42	49	Kiesza Hideaway	Virgin EMI	UMG 6,406	+2%	495	168.41m	+8%
43	38	Pharrell Williams Marilyn Monroe	RCA	SME 5,508	+2%	434	166.17m	-4%
44	47	Avicii Wake Me Up	PRMD/Positiva	UMG 3,677	-1%	673	164.42m	+5%
45	39	Route 94 feat. Jess .. My Love	Virgin EMI	UMG 6,226	-2%	457	161.74m	-6%
46	37	Aloe Blacc The Man	Interscope	UMG 8,293	-9%	637	154.94m	-11%
47	42	Ed Sheeran I See Fire	Universal Music	UMG 2,949	-7%	293	152.27m	-9%
48	50	Elaiza Is It Right?	Musicstarter	Ind. 1,696	+2%	138	151.36m	-3%
49	55	Passenger Let Her Go	Embassy Of Music	SME 3,359	0%	682	146.59m	+8%
50	48	One Direction Story Of My Life	Sony Music	SME 2,339	-5%	420	145.16m	-7%



CHARTS STREAMING - OFFICIAL WEEK 25



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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	MR PROBZ Waves <i>Left Lane Recordings</i>
2	22	ELLA HENDERSON Ghost <i>Syco Music</i>
3	4	ED SHEERAN Sing <i>Asylum</i>
4	2	SAM SMITH Stay With Me <i>Capitol</i>
5	3	JOHN LEGEND All Of Me <i>Columbia</i>
6	5	CALVIN HARRIS Summer <i>Columbia</i>
7	6	IGGY AZALEA FT CHARLI XCX Fancy <i>EMI</i>
8	8	JASON DERULO FT SNOOP DOGG Wiggle <i>Warner Bros</i>
9	7	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
10	9	PHARRELL WILLIAMS Happy <i>Columbia</i>
11	44	TIESTO FT MATTHEW KOMA Wasted <i>Virgin</i>
12	10	KIESZA Hideaway <i>Lakal Legend</i>
13	11	RITA ORA I Will Never Let You Down <i>Roc Nation</i>
14	12	COLDPLAY A Sky Full Of Stars <i>Parlophone</i>
15	13	SAM SMITH Money On My Mind <i>Capitol</i>
16	15	ROUTE 94 FT JESS GLYNNE My Love <i>Rinse Recordings</i>
17	14	SIGMA Nobody To Love <i>3 Beat/AATW</i>
18	16	IDINA MENZEL Let It Go <i>Walt Disney</i>
19	19	DUKE DUMONT FT JAX JONES I Got U <i>Blase Bcys Club</i>
20	21	CHRIS BROWN/LIL WAYNE/TYGA Loyal <i>RCA</i>
21	23	FUSE ODG FT SEAN PAUL Dangerous Love <i>3 Beat/AATW</i>
22	20	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>
23	17	COLDPLAY Magic <i>Parlophone</i>
24	25	DAVID GUETTA/SHOWTEK/VASSY Bad <i>Parlophone</i>
25	24	BASTILLE Pompeii <i>Virgin</i>
26	27	PITBULL FT KESHA Timber <i>Mr 305/Polo Grounds</i>
27	34	5 SECONDS OF SUMMER She Looks So Perfect <i>Capitol</i>
28	28	PALOMA FAITH Only Love Can Hurt Like This <i>RCA</i>
29	54	NICO & VINZ Am I Wrong <i>Warner Bros</i>
30	51	DJ SNAKE & LIL JON Turn Down For What <i>Columbia</i>
31	26	ALOE BLACC The Man <i>Interscope</i>
32	31	VANCE JOY Riptide <i>Infectious Music</i>
33	29	ONEREPUBLIC Counting Stars <i>Interscope</i>
34	79	LANA DEL REY West Coast <i>Po'ydor</i>
35	32	KATY PERRY Birthday <i>Virgin</i>
36	60	GEORGE EZRA Budapest <i>Columbia</i>
37	33	PITBULL FT GRL Wild Wild Love <i>Mr 305/Polo Grounds</i>
38	36	IMAGINE DRAGONS Demons <i>Interscope</i>
39	37	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
40	38	PASSENGER Let Her Go <i>Netwerk</i>
41	30	KLINGANDE Jubel <i>One More Tune</i>
42	39	AVICII Wake Me Up <i>Positiva/PRMD</i>
43	41	IMAGINE DRAGONS Radioactive <i>Interscope</i>
44	35	MICHAEL JACKSON Love Never Felt So Good <i>Epic/Niji</i>
45	42	DISCLOSURE FT SAM SMITH Latch <i>PMR</i>
46	43	AMERICAN AUTHORS Best Day Of My Life <i>EMI</i>
47	18	TOVE LO Stay High <i>Po'ydor</i>
48	46	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
49	52	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Po'ydor</i>
50	47	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>
51	55	FAUL & WAD AD VS PNAU Changes <i>Relentless</i>
52	40	CLEAN BANDIT FT SHARNA BASS Extraordinary <i>Atlantic</i>
53	NEW	MKTO Classic <i>Columbia/M2v</i>
54	NEW	LANA DEL REY Brooklyn Baby <i>Po'ydor</i>
55	61	LITTLE MIX Salute <i>Syco Music</i>
56	45	AVICII Addicted To You <i>Positiva/PRMD</i>
57	53	LORDE Team <i>Virgin</i>
58	57	KASABIAN Eez-Eh <i>Columbia</i>
59	48	AVICII Hey Brother <i>Positiva/PRMD</i>
60	91	PITBULL/LOPEZ/LEITTE We Are One (Ole Ola) <i>Mr 305/Polo Grounds/RCA</i>
61	59	ELLIE GOULDING Burn <i>Po'ydor</i>
62	62	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
63	50	JUSTIN TIMBERLAKE Not A Bad Thing <i>RCA</i>
64	NEW	LANA DEL REY Cruel World <i>Po'ydor</i>
65	65	CAZZETTE FT THE HIGH Sleepless <i>Icons</i>
66	63	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
67	67	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
68	49	SHIFT K3Y Touch <i>Columbia</i>
69	64	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>
70	68	JOHN NEWMAN Love Me Again <i>Island</i>
71	66	LORDE Royals <i>Virgin</i>
72	NEW	LANA DEL REY Ultraviolence <i>Po'ydor</i>
73	71	EMINEM FT RIHANNA The Monster <i>Interscope</i>
74	74	ED SHEERAN I See Fire <i>Decca</i>
75	56	CASH CASH FT BEBE REXHA Take Me Home <i>FFRR/Parlophone</i>



CLIMBER: ELLA HENDERSON



CLIMBER: 5 SECONDS OF SUMMER



CLIMBER: LANA DEL REY

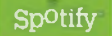


NEW: MKTO



NON-MOVER: DRAKE

CHARTS STREAMING – SPOTIFY WEEK 25



GLOBAL

POS	ARTIST/ ALBUM
1	CALVIN HARRIS Summer
2	JASON DERULO Wiggle (feat. Snoop Dogg)
3	ARIANA GRANDE Problem
4	IGGY AZALEA Fancy
5	SHOWTEK Bad (feat. Vassy) - Radio Edit
6	COLDPLAY A Sky Full Of Stars
7	MR. PROBZ Waves - Robin Schulz Radio Edit
8	CLEAN BANDIT Rather Be feat. Jess Glynne
9	PHARRELL WILLIAMS Happy (From Despicable Me 2)
10	JOHN LEGEND All Of Me
11	ED SHEERAN Sing
12	NICO & VINZ Am I Wrong
13	TIESTO Wasted
14	TOVE LO Stay High - Habits Remix
15	KATY PERRY Dark Horse
16	DJ SNAKE & LIL JON Turn Down For What
17	PITBULL We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song]
18	COLDPLAY Magic
19	MAGIC! Rude
20	MKTO Classic

NETHERLANDS

POS	ARTIST/ ALBUM
1	TOVE LO Stay High - Habits Remix
2	NICO & VINZ Am I Wrong
3	CALVIN HARRIS Summer
4	ARIANA GRANDE Problem
5	JASON DERULO Wiggle (feat. Snoop Dogg)
6	SHOWTEK Bad (feat. Vassy) - Radio Edit
7	KIESZA Hideaway
8	CLEAN BANDIT Rather Be feat. Jess Glynne
9	TIESTO Wasted
10	COLDPLAY A Sky Full Of Stars

EUROPE

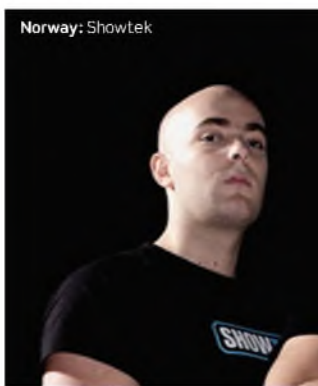
POS	ARTIST/ ALBUM
1	CALVIN HARRIS Summer
2	JASON DERULO Wiggle (feat. Snoop Dogg)
3	SHOWTEK Bad (feat. Vassy) - Radio Edit
4	MR. PROBZ Waves - Robin Schulz Radio Edit
5	CLEAN BANDIT Rather Be feat. Jess Glynne
6	COLDPLAY A Sky Full Of Stars
7	ARIANA GRANDE Problem
8	JOHN LEGEND All of Me
9	TIÆSTO Wasted
10	ED SHEERAN Sing
11	PHARRELL WILLIAMS Happy (From "Despicable Me 2")
12	IGGY AZALEA Fancy
13	PITBULL We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song]
14	TOVE LO Stay High - Habits Remix
15	SAM SMITH Stay With Me
16	NICO & VINZ Am I Wrong
17	KATY PERRY Dark Horse
18	KIESZA Hideaway
19	COLDPLAY Magic
20	JOHN LEGEND All Of Me - Tiesto's Birthday Treatment Remix - Radio Edit

NORWAY

POS	ARTIST/ ALBUM
1	SHOWTEK Younger - Kygo Remix
2	BAD (FEAT. VASSY) - Radio Edit
3	JASON DERULO Wiggle (feat. Snoop Dogg)
4	SIA Chandelier
5	ARIANA GRANDE Problem
6	ADMIRAL P Engel
7	ADELÉN Olé - Stadium Anthem Mix
8	TOVE LO Stay High - Habits Remix
9	MR. PROBZ Waves - Robin Schulz Radio Edit
10	KATASTROFE Maria

UK

POS	ARTIST/ ALBUM
1	MR. PROBZ Waves - Robin Schulz Radio Edit
2	ED SHEERAN Sing
3	ELLA HENDERSON Ghost
4	SAM SMITH Stay With Me
5	CALVIN HARRIS Summer
6	JASON DERULO Wiggle (feat. Snoop Dogg)
7	IGGY AZALEA Fancy
8	CLEAN BANDIT Rather Be feat. Jess Glynne
9	TIÆSTO Wasted
10	JOHN LEGEND All of Me



FRANCE

POS	ARTIST/ ALBUM
1	BLACK M Sur Ma Route
2	JASON DERULO Wiggle (feat. Snoop Dogg)
3	MR. PROBZ Waves - Robin Schulz Radio Edit
4	SIA Chandelier
5	CALVIN HARRIS Summer
6	MILKY CHANCE Stolen Dance
7	ARIANA GRANDE Problem
8	CLEAN BANDIT Rather Be feat. Jess Glynne
9	PHARRELL WILLIAMS Happy (From Despicable Me 2)
10	JOHN LEGEND All Of Me



GERMANY

POS	ARTIST/ ALBUM
1	ROBIN SCHULZ Prayer In C - Robin Schulz Radio Edit
2	MARK FORSTER Au Revoir
3	CRO Traum
4	JASON DERULO Wiggle (feat. Snoop Dogg)
5	CALVIN HARRIS Summer
6	SHOWTEK Bad (feat. Vassy) - Radio Edit
7	ARIANA GRANDE Problem
8	ANDREAS BOURANI Auf Uns
9	PITBULL We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song]
10	CLEAN BANDIT Rather Be feat. Jess Glynne



SPAIN

POS	ARTIST/ ALBUM
1	ENRIQUE IGLESIAS Bailando - Spanish Version
2	PITBULL We Are One (Ole Ola) [The Official 2014 FIFA World Cup Song]
3	WISIN Adrenalina
4	PHARRELL WILLIAMS Happy (From Despicable Me 2)
5	CALVIN HARRIS Summer
6	CLEAN BANDIT Rather Be feat. Jess Glynne
7	YANDEL Moviendo Caderas
8	SHAKIRA La La La (Brasil 2014)
9	JOHN LEGEND All Of Me
10	SHOWTEK Bad (feat. Vassy) - Radio Edit

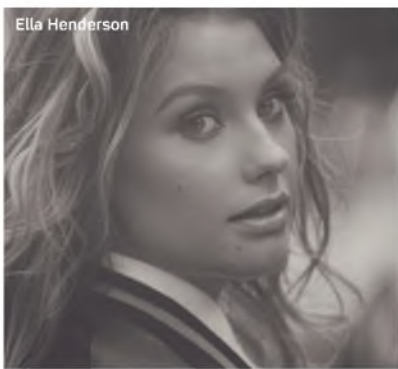
SWEDEN

POS	ARTIST/ ALBUM
1	SHOWTEK Bad (feat. Vassy) - Radio Edit
2	ALBIN Din Soldat
3	SAMIR & VIKTOR Success
4	JASON DERULO Wiggle (feat. Snoop Dogg)
5	TIESTO Wasted
6	CALVIN HARRIS Summer
7	ARIANA GRANDE Problem
8	MR. PROBZ Waves - Robin Schulz Radio Edit
9	ZARA LARSSON Carry You Home
10	COLDPLAY A Sky Full Of Stars

UNITED STATES

POS	ARTIST/ ALBUM
1	IGGY AZALEA Fancy
2	ARIANA GRANDE Problem
3	MAGIC! Rude
4	CALVIN HARRIS Summer
5	NICO & VINZ Am I Wrong
6	JASON DERULO Wiggle (feat. Snoop Dogg)
7	MKTO Classic
8	DISCLOSURE Latch
9	ED SHEERAN Sing
10	DJ SNAKE & LIL JON Turn Down For What

CHARTS STREAMING – MUSIC VIDEO WEEK 25



NEW ARTISTS - UK

POS ARTIST/ SINGLE / LABEL

- 1 ELLA HENDERSON - Ghost
- 2 IGGY AZALEA FT. CHARLI XCX - Fancy (Explicit)
- 3 MR PROBZ - Waves (Robin Schulz Remix)
- 4 SAM SMITH - Stay With Me
- 5 TOVE LO - Habits (Stay High)
- 6 THE VAMPS FT. DEMI LOVATO - Somebody To You
- 7 5 SECONDS OF SUMMER - She Looks So Perfect
- 8 5 SECONDS OF SUMMER - Don't Stop
- 9 ROUTE 94 - My Love
- 10 DJ SNAKE FT. LIL JON #NAME?
- 11 DUKE DUMONT - I Got U
- 12 IGGY AZALEA - Work (Explicit)
- 13 NAUGHTY BOY FT. SAM SMITH - La La La
- 14 SAM SMITH - Money On My Mind
- 15 GEORGE EZRA - Budapest
- 16 JOHN NEWMAN - Love Me Again
- 17 LORDE - Royals (US Version)
- 18 MIKE WILL MADE-IT FT. MILEY CYRUS, WIZ KHALIF & JUICY J - 23 (Explicit)
- 19 GORGON CITY - Here For You
- 20 RIXTON - Me And My Broken Heart

ITALY

POS ARTIST/ SINGLE

- 1 EMIS KILLA - Maracanã
- 2 PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA World
- 3 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
- 4 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 5 CALVIN HARRIS - Summer
- 6 ROCCO HUNT - Vieni Con Me
- 7 ROCCO HUNT - Nu Giorno Buono
- 8 STROMAE - Papaoutai
- 9 PITBULL - Timber ft. Ke\$ha
- 10 FRANCESCO RENGA - Il Mio Giorno Più Bello Nel Mondo



WORLDWIDE

POS ARTIST/ SINGLE

- 1 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
- 2 PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA World
- 3 ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
- 4 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 5 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 6 ARIANA GRANDE - Problem ft. Iggy Azalea
- 7 CALVIN HARRIS - Summer
- 8 ONEREPUBLIC - Counting Stars
- 9 PITBULL - Timber ft. Ke\$ha
- 10 KATY PERRY - Roar (Official)



POLAND

POS ARTIST/ SINGLE

- 1 PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA World Cup
- 2 INDILA - Dernière Danse (Clip Officiel)
- 3 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
- 4 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 5 CALVIN HARRIS - Summer
- 6 SIA - Chandelier (Official Video)
- 7 SHAKIRA - Can't Remember To Forget You ft. Rihanna
- 8 ONEREPUBLIC - Counting Stars
- 9 DUKE DUMONT - I Got U (Official video) ft. Jax Jones
- 10 SHAKIRA - Dare (La La La)



UK

POS ARTIST/ SINGLE

- 1 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 2 ELLA HENDERSON - Ghost
- 3 ARIANA GRANDE - Problem ft. Iggy Azalea
- 4 MR. PROBZ - Waves (Robin Schulz Remix Radio Edit)
- 5 CHERYL COLE - Crazy Stupid Love ft. Tinie Tempah
- 6 JOHN LEGEND - All of Me
- 7 PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA World
- 8 CALVIN HARRIS - Summer
- 9 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 10 SAM SMITH - Stay With Me



AUSTRALIA

POS ARTIST/ SINGLE

- 1 IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
- 2 ARIANA GRANDE - Problem ft. Iggy Azalea
- 3 NICKI MINAJ - Pills N Potions (Official)
- 4 JUSTICE CREW - Que Sera
- 5 PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA World
- 6 TOVE LO - Stay High (Habits Remix) ft. Hippiie Sabotage
- 7 KATY PERRY - Dark Horse (Official) ft. Juicy J
- 8 SIA - Chandelier (Official Video)
- 9 DJ SNAKE & LIL JON - Turn Down For What
- 10 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown



FRANCE

POS ARTIST/ SINGLE

- 1 BLACK M - Sur Ma Route
- 2 PITBULL FEAT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola) [The Official 2014 FIFA World
- 3 BLACK M - Mme Pavoshko
- 4 SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
- 5 STROMAE - Ta Fête
- 6 SIA - Chandelier (Official Video)
- 7 BLACK M - Sur Ma Route (Audio)
- 8 CALVIN HARRIS - Summer
- 9 JOHN LEGEND - All Of Me
- 10 KATY PERRY - Dark Horse (Official) ft. Juicy J



SPAIN

POS ARTIST/ SINGLE

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

CHARTS INDIES WEEK 25



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Secondcity

- 2 **SECONDCITY** I Wanna Feel / *MoS (Fuga/Sony DADC UK)*
- 14 **MILKY CHANCE** Stolen Dance / *Ignition (PIAS Arvato)*
- 1 **RIK MAYALL** Noble England / *Motivation (Motivation)*
- 3 **TWIN ATLANTIC** Heart And Soul / *Red Bull (PIAS Arvato)*
- NEW **FRED V & GRAFIX FT ETHERWOOD** Forest Fires / *Hospital (Believe Digital)*
- 13 **ARCTIC MONKEYS** Snap Out Of It / *Domino (PIAS Arvato)*
- 6 **PASSENGER** Let Her Go / *Nettwerk (Essential)*
- 10 **VANCE JOY** Riptide / *Infectious (PIAS Arvato)*
- 8 **DVBBS & BORGEOS FT TINIE TEMPAH** Tsunami (Jump) / *MoS (Fuga/Sony DADC UK)*
- NEW **ALT-J** Hunger Of The Pine / *Infectious (PIAS Arvato)*
- NEW **KLAXONS** Show Me A Miracle / *Akashic (Arvato)*
- NEW **THE COURTEENERS** Summer / *Cooperative (PIAS Arvato)*
- 4 **FAT LES** Vindaloo / *Union Square (PIAS Arvato)*
- RE **MICHELLE WILLIAMS FT BEYONCE & KELLY ROWLAND** Say Yes / *Eone (Entertainment One)*
- 12 **PIGEON JOHN** The Bomb / *Quannum Projects (The Orchard)*
- NEW **DAVID SOUL** Silver Lady / *David Soul (The Orchard)*
- NEW **DJ SNAKE & LIL JON** Turn Down For What / *Columbia (Arvato)*
- NEW **TEN WALLS** Walking With Elephants / *Boso (ROM)*
- 15 **LUCENZO & QWOTE** Danza Kuduro / *Dance Nation (Fuga/Sony DADC UK)*
- RE **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Milky Chance

- 4 **MILKY CHANCE** Stolen Dance / *Ignition (Ignition)*
- 12 **FRED V & GRAFIX FT ETHERWOOD** Forest Fires / *Hospital (Hospital)*
- 11 **MICHELLE WILLIAMS FT BEYONCE & KELLY ROWLAND** Say Yes / *Eone (Eone Music)*
- 3 **PIGEON JOHN** The Bomb / *Quannum Projects (Discography)*
- 9 **TEN WALLS** Walking With Elephants / *Boso (Boso)*
- NEW **LENNON & MAISY STELLA** That's What's Up / *Back 40 Ent. (Back 40 Entertainment)*
- 7 **JOE WELLER FT RANDOLPH & KSI** World Cup Song / *Joe Weller (Joe Weller)*
- 5 **EAGLES OF DEATH METAL** Miss Alissa / *EINS (EINS)*
- NEW **STARSTRUCK BACKING TRACKS** Crazy Stupid Love / *Devoted (Devoted Music)*
- 16 **STARSTRUCK BACKING TRACKS** It's My Birthday / *Devoted (Devoted Music)*
- NEW **LEON JAMES** One In A Million Girl / *Leon James (Leon James)*
- NEW **UGLY DUCKLING** A Little Samba / *XL (XL Beggars)*
- RE **JUNGLE** Time / *XL (XL Beggars)*
- NEW **PETER RAEBURN** Elixir / *Nowever (Nowever)*
- 17 **TROYE SIVAN** The Fault In Our Stars / *Troye Sivan (Troye Sivan)*
- 19 **ANE BRUN & FLESHQUARTET** The Opening / *Balloan Ranger (Balloan Ranger Recordings)*
- NEW **THIAGO THOME** Brazil (ITV World Cup Theme) / *Thiago Thome (Things Theme)*
- RE **RAMIN DJAWADI** Game Of Thrones / *Varese Sarabande (Colosseum)*
- NEW **AM7** Problem / *Matchcode (Matchcode)*
- 8 **MOLLY KATE KESTNER** His Daughter / *Broken Phone Prod. (Broken Phone Prod.)*



Milky Chance Indie Singles (2)



Fred V & Grafix Indie Singles Breakers (2)



Hank Marvin Indie Albums (2)



Mark Chadwick Indie Albums Breakers (2)



Keith Jarrett Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 **JACK WHITE** Lazaretto / *XL (PIAS Arvato)*
- 2 **HANK MARVIN** Hank / *DMG TV (Sony DADC UK)*
- 4 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 5 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 9 **PASSENGER** All The Little Lights / *Nettwerk (Essential/Proper)*
- NEW **KLAXONS** Love Frequency / *Akashic (Arvato)*
- 3 **RIVAL SONS** Great Western Valkyrie / *Earache (ACA Arvato)*
- 6 **JAMES** La Petite Mort / *BMG Rights/Cooking Vinyl (Essential/Proper Music)*
- 11 **SOPHIE ELLIS-BEXTOR** Wanderlust / *EBGB's (Essential/Proper)*
- RE **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ACA Arvato)*
- RE **ADELE** 21 / *XL (PIAS Arvato)*
- NEW **THE ANTLERS** Familiars / *Transgressive (PIAS Arvato)*
- NEW **THE QUIREBOYS** Black Eyed Sons / *Oh Yee Rocka (Cargo/Cinram)*
- 17 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS Arvato)*
- RE **FIRST AID KIT** The Lion's Roar / *Wichita (PIAS Arvato)*
- NEW **MARK CHADWICK** Moment / *On The Fiddle (Rom/Arvato)*
- 15 **RODRIGUEZ** Cold Fact / *Light In The Attic (SRD)*
- RE **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian (PIAS Arvato)*
- 19 **SHARON VAN ETTEN** Are We There / *Jagjaguwar (PIAS Arvato)*
- NEW **KEITH JARRETT & CHARLIE HADEN** Last Dance / *ECM (Proper Note/Proper)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



The Antlers

- NEW **THE ANTLERS** Familiars / *Transgressive (PIAS)*
- NEW **MARK CHADWICK** Moment / *On The Fiddle (On The Fiddle)*
- NEW **KEITH JARRETT & CHARLIE HADEN** Last Dance / *ECM (ECM)*
- NEW **LONE** Reality Testing / *R&S (R&S)*
- 3 **WALTER TROUT** The Blues Came Callin' / *Proavogue (Mascot Label Group)*
- NEW **B21** 1-2-B / *Movebox (Movebox)*
- NEW **DEATHSTARS** The Perfect Cult / *Nuclear Blast (Nuclear Blast)*
- 6 **PARQUET COURTS** Sunbathing Animal / *Rough Trade (XL Beggars)*
- 4 **BOB MOULD** Beauty And Ruin / *Merge (Merge)*
- NEW **KEATON HENSON FT REN FORD** Romantic Works / *Keaton Henson (Keaton Henson)*
- 9 **TELEMAN** Breakfast / *Moshi Moshi (PIAS)*
- NEW **ROYAL SOUTHERN BROTHERHOOD** Heartsoulblood / *RUF (RUF)*
- 8 **FUTURE ISLANDS** Singles / *4AD (XL Beggars)*
- NEW **LENZMAN** Looking At The Stars / *Metalheadz (Metalheadz)*
- NEW **MATTHEW HALSALL & GONDWANA...** When The World Was One / *Gondwana (Gondwana)*
- NEW **MARTYN** The Air Between Words / *Nirja Tune (Nirja Tune)*
- 5 **THE FELICE BROTHERS** Favorite Waitress / *Dualtone (Dualtone)*
- RE **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- RE **HURRAY FOR THE RIFF RAFF** Small Town Heroes / *ATO (ATO)*
- 1 **JANET DEVLIN** Running With Scissors / *Insomnia (Insomnia Music)*

Klaxons

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- NEW **KLAXONS** Love Frequency *Akashic*
- 1 **JACK WHITE** Lazaretto *XL Recordings*
- NEW **LANA DEL REY** Ultraviolence *Poljordan*
- 2 **FIRST AID KIT** Stay Gold *Columbia*
- 3 **KASABIAN** 48:13:00 *Columbia*
- 4 **COLDPLAY** Ghost Stories *Parlophone*
- NEW **LINKIN PARK** The Hunting Party *Warner Bros*
- 7 **LED ZEPPELIN** Led Zeppelin 2 *Rhino*
- 14 **PAOLO NUTINI** Caustic Love *Atlantic*
- 11 **SAM SMITH** In The Lonely Hour *Capital*

THIS LAST ARTIST / ALBUM / LABEL

- 6 **LED ZEPPELIN** Led Zeppelin *Rhino*
- 15 **PARQUET COURTS** Sunbathing Animal *Rough Trade*
- 10 **BLACK KEYS** Turn Blue *Nonesuch*
- 20 **SHARON VAN ETTEN** Are We There *Jagjaguwar*
- 18 **WILKO JOHNSON/ROGER DALTRY** Going Back Home *Umc*
- 8 **LED ZEPPELIN** Led Zeppelin 3 *Rhino*
- 22 **ARCTIC MONKEYS** Am *Domino Recordings*
- 9 **PALOMA FAITH** A Perfect Contradiction *Rca*
- 17 **RIVAL SONS** Great Western Valkyrie *Earache*
- 13 **PASSENGER** Whispers *Black Crow*



CHARTS iTUNESSINGLES WEEK 25

UNITED KINGDOM

POS ARTIST/ALBUM

15/06/2014 - 21/06/2014

- 1 ELLA HENDERSON Ghost
- 2 5 SECONDS OF SUMMER Don't Stop
- 3 ED SHEERAN Sing
- 4 GEORGE EZRA Budapest
- 5 SAM SMITH Stay With Me
- 6 GORGON CITY Here For You
- 7 TIÉSTO Wasted (feat. Matthew Koma)
- 8 JASON DERULO Wiggle
- 9 MR. PROBZ Waves
- 10 ED SHEERAN Don't

DENMARK

POS ARTIST/ALBUM

16/06/2014 - 22/06/2014

- 1 BURHAN G Karma (feat. L.O.C.)
- 2 LILLY WOOD...Z Prayer In C
- 3 JOEY MOE Million
- 4 JOHN LEGEND All of Me
- 5 KONGSTED R.E.D.
- 6 BRANDON BEAL Twerk It Like Miley
- 7 SIA Chandelier
- 8 JULIAS MOON Lipstick Lies
- 9 KIESZA Hideaway
- 10 KATO Dumt På Dig (feat. TopGunn)

FRANCE

POS ARTIST/ALBUM

16/06/2014 - 22/06/2014

- 1 SIA Chandelier
- 2 BLACK M Sur ma route
- 3 PITBULL We Are One (Ole Ola)
- 4 MILKY CHANCE Stolen Dance
- 5 JASON DERULO Wiggle
- 6 MAGIC SYSTEM Magic In The Air
- 7 MR. PROBZ Waves
- 8 PHARRELL WILLIAMS Happy
- 9 JOHN LEGEND All of Me
- 10 PORCELAIN BLACK One Woman Army

GERMANY

POS ARTIST/ALBUM

13/06/2014 - 19/06/2014

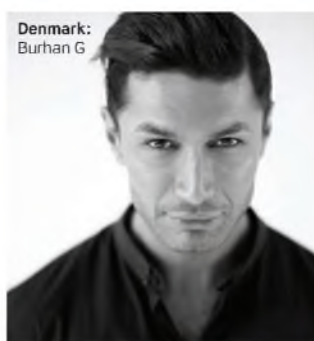
- 1 LILLY WOOD... Prayer In C
- 2 PITBULL We Are One (Ole Ola)
- 3 ANDREAS BOURANI Auf uns
- 4 JASON DERULO Wiggle
- 5 MARK FORSTER Au revoir (feat. Sido)
- 6 CALVIN HARRIS Summer
- 7 ONEREPUBLIC Love Runs Out
- 8 ED SHEERAN Sing
- 9 CRO Traum
- 10 HELENE FISCHER Atemlos durch die...

ITALY

POS ARTIST/ALBUM

12/06/2014 - 18/06/2014

- 1 EMIS KILLA Maracanã
- 2 PITBULL We Are One (Ole Ola)
- 3 MARCO CARTA Splendida ostinazione
- 4 COLDPLAY A Sky Full of Stars
- 5 NEGRAMARO Un amore così grande...
- 6 CLEAN BANDIT Rather Be
- 7 CALVIN HARRIS Summer
- 8 SHAKIRA Dare (La La La)
- 9 MR. PROBZ Waves
- 10 AVICII Addicted To You



NETHERLANDS

POS ARTIST/ALBUM

13/06/2014 - 19/06/2014

- 1 DOTAN Home
- 2 RENÉ FROGER Juich Voor Nederland
- 3 TOVE LO Stay High
- 4 KIESZA Hideaway
- 5 GERARD JOLING Rio
- 6 PITBULL We Are One (Ole Ola)
- 7 THE COMMON LINNETS Calm After ...
- 8 PHARRELL WILLIAMS Happy
- 9 NICO & VINZ Am I Wrong
- 10 CALVIN HARRIS Summer

RUSSIA

POS ARTIST/ALBUM

16/06/2014 - 22/06/2014

- 1 KIESZA Hideaway
- 2 IMANY You Will Never Know
- 3 MAROON 5 Maps
- 4 ЮВА Улыбайся
- 5 БУРИТО Ты знаешь (feat. Ёлка)
- 6 PHARRELL WILLIAMS Happy
- 7 БЬЯНКА Я не отступлю
- 8 PITBULL We Are One (Ole Ola)
- 9 SIA Chandelier
- 10 MC DONI Борода (feat. Тимати)

SPAIN

POS ARTIST/ALBUM

16/06/2014 - 22/06/2014

- 1 ENRIQUE IGLESIAS Bailando
- 2 PHARRELL WILLIAMS Happy
- 3 PITBULL We Are One (Ole Ola)
- 4 JOHN LEGEND All of Me
- 5 MILKY CHANCE Stolen Dance
- 6 SHAKIRA La La La
- 7 ENRIQUE IGLESIAS Bailando
- 8 DAVID BISBAL No Amanece
- 9 CALVIN HARRIS Summer
- 10 INNA Cola Song (feat. J Balvin)

SWEDEN

POS ARTIST/ALBUM

11/06/2014 - 17/06/2014

- 1 5 SECONDS OF SUMMER Don't Stop
- 2 SAMIR & VIKTOR Success
- 3 ALBIN Din soldat (feat. Kristin Amparo)
- 4 PHARRELL WILLIAMS Happy
- 5 JOHN LEGEND All of Me
- 6 DAVID GUETTA & SHOWTEK Bad
- 7 ARIANA GRANDE Problem
- 8 CALVIN HARRIS Summer
- 9 COLDPLAY A Sky Full of Stars
- 10 ZARA LARSSON Carry You Home

SWITZERLAND

POS ARTIST/ALBUM

13/06/2014 - 19/06/2014

- 1 LILLY WOOD... Prayer In C
- 2 PITBULL We Are One (Ole Ola)
- 3 CRO Traum
- 4 SHAKIRA La La La (Brasil 2014)
- 5 JOHN LEGEND All of Me
- 6 CALVIN HARRIS Summer
- 7 KIESZA Hideaway
- 8 JASON DERULO Wiggle
- 9 ED SHEERAN Sing
- 10 COLDPLAY A Sky Full of Stars

CHARTS iTUNES ALBUMS WEEK 25



UNITED KINGDOM

POS ARTIST/ ALBUM

15/06/2014 - 21/06/2014

1	LANA DEL REY	Ultraviolence
2	ED SHEERAN	x
3	SAM SMITH	In the Lonely Hour
4	LINKIN PARK	The Hunting Party
5	5 SECONDS OF SUMMER	Don't Stop - EP
6	KASABIAN	48:13
7	COLDPLAY	Ghost Stories
8	VARIOUS	Marbella Sessions 2014
9	VARIOUS	Now That's What...! 87
10	VARIOUS ARTISTS	Frozen

DENMARK

POS ARTIST/ ALBUM

16/06/2014 - 22/06/2014

1	LANA DEL REY	Ultraviolence
2	ED SHEERAN	x
3	COLDPLAY	Ghost Stories
4	LINKIN PARK	The Hunting Party
5	ANTHONY JASMIN	Stick Together - EP
6	5 SECONDS OF SUMMER	Don't Stop - EP
7	RASMUS SEEBACH	Ingen Kan Love Dig...
8	RÖYKSOPP & ROBYN	Do It Again
9	ED SHEERAN	+
10	DEADMAUS	while(1<2)

FRANCE

POS ARTIST/ ALBUM

16/06/2014 - 22/06/2014

1	LANA DEL REY	Ultraviolence
2	JUL	Lacriseomic
3	COLDPLAY	Ghost Stories
4	LINKIN PARK	The Hunting Party
5	LA BANDE A RENAUD	La bande à...
6	KENDJI GIRAC	Kendji Girac - EP
7	CHRISTINE AND THE QUEENS	Chaleur...
8	STROMAE	Racine Carrée
9	INDILA	Mini World
10	MILKY CHANCE	Sadnecessary

GERMANY

POS ARTIST/ ALBUM

13/06/2014 - 19/06/2014

1	LINKIN PARK	The Hunting Party
2	LANA DEL REY	Ultraviolence
3	CRO	Melodie
4	VARIOUS	Sing meinen Song - Das...
5	HELENE FISCHER	Farbenspiel
6	COLDPLAY	Ghost Stories
7	CASPER	Hinterland
8	KOLLEGAH	King
9	VARIOUS ARTISTS	The Dome, Vol. 70
10	ED SHEERAN	x

ITALY

POS ARTIST/ ALBUM

12/06/2014 - 18/06/2014

1	LANA DEL REY	Ultraviolence
2	COLDPLAY	Ghost Stories
3	LINKIN PARK	The Hunting Party
4	MINA	Selfie
5	KASABIAN	48:13
6	STROMAE	Racine Carrée
7	LIGABUE	Mondovisione
8	MICHELE BRAVI	A passi piccoli
9	VARIOUS	Now Summer Hits 2014
10	BIAGIO ANTONACCI	L'amore comporta



NETHERLANDS

POS ARTIST/ ALBUM

13/06/2014 - 19/06/2014

1	STROMAE	Racine Carrée
2	LANA DEL REY	Ultraviolence
3	COLDPLAY	Ghost Stories
4	DOTAN	7 Layers
5	ED SHEERAN	x
6	LINKIN PARK	The Hunting Party
7	VARIOUS	538 Dance Smash 2014, Vol. 2
8	TIËSTO	A Town Called Paradise
9	THE COMMON LINNETS	The Common...
10	PASSENGER	Whispers

RUSSIA

POS ARTIST/ ALBUM

16/06/2014 - 22/06/2014

1	LANA DEL REY	Ultraviolence
2	LINKIN PARK	The Hunting Party
3	VARIOUS ARTISTS	Summer Music 2014
4	JENNIFER LOPEZ	A.K.A. (Deluxe)
5	COLDPLAY	Ghost Stories
6	DEADMAUS	while(1<2)
7	TIËSTO	A Town Called Paradise
8	ДДТ	Прозрачный
9	VARIOUS	Hed Kandi Beach House 2014
10	LANA DEL REY	Born to Die - The...

SPAIN

POS ARTIST/ ALBUM

16/06/2014 - 22/06/2014

1	LANA DEL REY	Ultraviolence
2	COLDPLAY	Ghost Stories
3	JOAQUÍN SABINA	Esencial Joaquín ...
4	VARIOUS ARTISTS	Flaix Summer 2014
5	DAVID BISBAL	Tú y Yo (Tour Edition)
6	LINKIN PARK	The Hunting Party
7	VARIOUS	The 2014 FIFA World Cup™...
8	VARIOUS	Los Nº1 de Cadena 100 (2014)
9	ENRIQUE IGLESIAS	SEX AND LOVE
10	JENNIFER LOPEZ	A.K.A.

SWEDEN

POS ARTIST/ ALBUM

11/06/2014 - 17/06/2014

1	FIRST AID KIT	Stay Gold
2	LANA DEL REY	Ultraviolence
3	VARIOUS	För kärlekens skull - Svenska...
4	5 SECONDS OF SUMMER	Don't Stop - EP
5	5 SECONDS OF SUMMER	5 Seconds of...
6	LORENTZ	Kärlekslåtar
7	VARIOUS	Absolute Dance Summer 2014
8	COLDPLAY	Ghost Stories
9	DOUG SEEGER	Going Down To the River
10	KENT	Tigerdrottningen

SWITZERLAND

POS ARTIST/ ALBUM

13/06/2014 - 19/06/2014

1	LANA DEL REY	Ultraviolence
2	LINKIN PARK	The Hunting Party
3	CRO	Melodie
4	COLDPLAY	Ghost Stories
5	VARIOUS	Sing meinen Song - Das...
6	TIËSTO	A Town Called Paradise
7	ED SHEERAN	x
8	JACK WHITE	Lazaretto
9	TINA TURNER...	Love Within - Beyond
10	VARIOUS	The 2014 FIFA World Cup™...

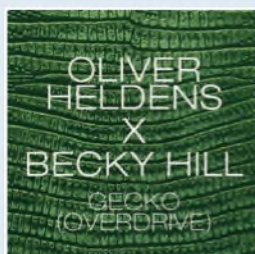
CHARTS ANALYSIS WEEK 25



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



- OLIVER HELDENS & BECKY HILL
Gecko (Overdrive) - FFRF/Musical Freedom
- EXAMPLE Stay With Me - Epic
- USHER Good Kisser - RCA
- ED SHEERAN Thinking Out Loud - Asylum/Atlantic
- ED SHEERAN Photograph - Asylum/Atlantic
- ED SHEERAN Don't - Asylum/Atlantic
- ED SHEERAN The Man - Asylum/Atlantic
- ED SHEERAN Afire Love - Asylum/Atlantic
- ED SHEERAN Bloodstream - Asylum/Atlantic
- AUSTIN MAHONE & PITBULL Mmm Yeah - Cash Money/Republic
- DIMITRI VEGAS/MARTIN GARRIX Tremor - Virgin
- EXAMPLE One More Day (Stay With Me) - Epic
- DUCK SAUCE NRG - 3 Beat/AATW
- ANDY JORDAN Geography - Insanity
- TEEBONE Fly Bi - Warner Bros.

UK ARTIST ALBUMS CHART



- ED SHEERAN x - Asylum/Atlantic
- MASTODON Once More 'Round The Sun - Reprise
- STEVIE WONDER - Song In The Key Of Life - Motown
- RICK WAKEMAN - Journey To The Centre Of The Earth - Music Fusion
- TIM BOWNESS Abandoned Dancehall Dreams - Inside Out
- MONUMENTS - The Amanuensis - Century Media

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

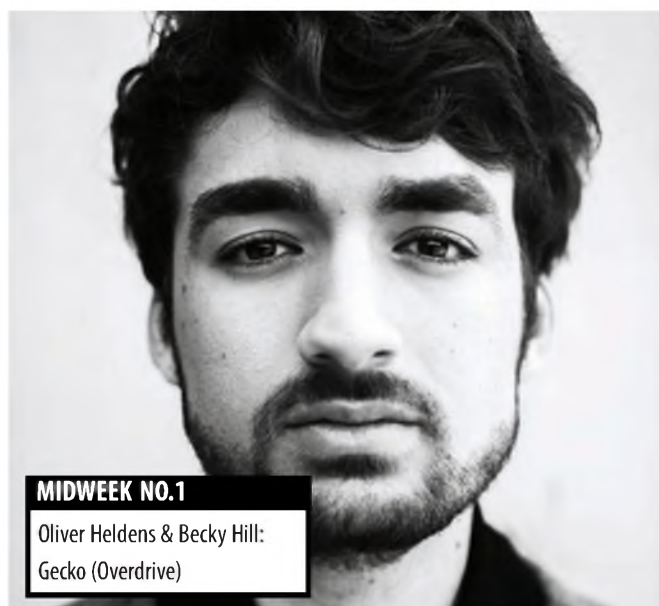
SINGLES

BY ALAN JONES

With streaming set to be added to the chart mix a week hence, **Oliver Heldens & Becky Hill's** dance smash **Gecko (Overdrive)** looks set to become Britain's last No.1 on the basis of sales only, sprinting to pole position on Tuesday's midweek sales flashes with a substantial lead over its closest competitors.

Gecko (Overdrive) may not make it of course - the first of last week's midweek sales flashes on Tuesday raised the spectre of Australian boy band **5 Seconds Of Summer's** second No.1, with 56,029 sales of **Don't Stop** by midnight on Monday, more than twice as many as any other record. But **Don't Stop** did stop...selling, that is, and after looking like she didn't have a ghost of a chance of staying at No.1, that's just what **Ella Henderson** did.

Her debut single, **Ghost**, sold



MIDWEEK NO.1

Oliver Heldens & Becky Hill:
Gecko (Overdrive)

a further 83,022 copies last week, whilst **Don't Stop** sold 80,282 copies for **5 Seconds Of Summers** to enter at No.2. It ended a record sequence of 17 straight weeks in which leadership of the singles chart has changed hands. The last song to be No.1 for two or

more weeks in a row was **Clean Bandit's** **Rather Be** (feat. **Jess Glynne**), which had the last of four straight weeks in the driver's seat in February. **Henderson** remains in the frame for this week, though she trailed 35.84% behind **Heldens & Hill** on Tuesday.

A minor hit, which reached No.72 last Autumn and No.68 in February, 21-year-old British singer/songwriter **George Ezra's** catchy **Budapest** has since gone on to make the Top 10 in several countries, while slowly accumulating 29,445 sales in the UK. With radio support finally materialising, it was reissued and re-entered the chart at No.4 (33,832 sales) on Sunday, ahead of the release of **Ezra's** debut album **Wanted On Voyage**, next Monday (30th).

Gorgon City made their Top 40 debut in February, reaching No.4 with club smash **Ready For Your Love** (feat. **MNEK**), which has so far sold 267,281 copies. 20 weeks on, follow-up **Here For You** (feat. **Laura Welsh**) debuted at No.7 (28,487 sales)

Overall singles sales were up 1.90% week-on-week at 2,739,191 - 21.30% below same week 2013 sales of 3,480,559, and the 45th consecutive week in which they have declined versus a year ago.

ALBUMS

BY ALAN JONES

Nearly three years after his debut album + opened at No.1 on sales of 102,350, **Ed Sheeran's** follow-up **x** is destined not only for pole position but also for a higher first week sale. By close of business on Monday night, **x** had sold upwards of 75,000 copies - more than the rest of the Top 75 combined. **Ed Sheeran** had already ended a 73 week absence from the Top 10, with debut album + storming 50-9 (9,158 sales) last Sunday after its digital edition was made available for 99p at Amazon and Google Play. Incidentally, although only two songs from **x** were on the chart on Sunday - the recent No.1 **Sing** dipped 2-3 (38,247 sales) and preview track **One** bounced 47-20 (12,305 sales), four weeks after peaking at No.18 - a number of tracks from the album were made available as 'instant grats', and were thus ineligible. Had they been allowed to chart, **Sheeran** would have had six of the Top 10 singles, an all-time record.

If reports are to be believed it won't make her happy, but **Lana Del Rey** escaped the infamous 27 Club by



MIDWEEK NO.1

Ed Sheeran: x

celebrating her 28th birthday and debuting atop the album chart with her second album, **Ultraviolence** on Sunday. First week sales of 48,028 are less than half the 116,745 copies that her debut album, **Born To Die**, sold when it debuted at No.1 in February 2012. Bouncing 55-25 (3,080 sales) following **Ultraviolence's** release, **Born To Die** has thus far sold 920,494 copies, and famously denied another depressive singer, **Leonard Cohen**, the opportunity of securing his first No.1 at the age of 77 with **Old Ideas**, while **Ultraviolence** blocked **Linkin Park** from scoring their fourth No.1.

Linkin Park's sixth studio

album, **The Hunting Party** maintained their unbroken run of Top 5 entries but fails to become their fourth No.1, debuting at No.2 on sales of 24,795 copies. Its immediate predecessor, **Living Things**, was released exactly three years ago and debuted at No.1 on sales of 41,526 copies. **Hybrid Theory** is by far their biggest seller, with a to-date tally of 1,493,549, including the 1,810 copies it sold to jump 75-43 on Sunday.

A week after debuting at No.1, **Kasabian's** 48:13 dipped to No.5 (19,920 sales).

Elsewhere in the Top 10: **Sam Smith's** **In The Lonely Hour** held at No.3 (21,360 sales), **Coldplay's** **Ghost Stories**

dipped 2-4 (20,827 sales), **Blue Smoke/The Best Of Dolly Parton** was static at No.6 (13,962 sales), **Paulo Nutini's** **Caustic Love** remained at No.7 (11,681 sales), **Paloma Faith's** **A Perfect Contradiction** repeated at No.8 (9,864 sales) and **Passenger's** **Whispers** descended 5-10 (3,235 sales)

Canadian dance act **Deadmau5's** seventh studio album, while(1<2) brings his fifth chart success, debuting at No.14 (4,555 sales).

Reaching No.6 with **Red Lights in March** and No.3 with **Wasted** last week, **Tiesto** - who had never reached the Top 10 before - has now had back-to-back Top 10 singles but his fifth album, **A Town Called Paradise** makes a surprisingly modest first impression, debuting at No.22 (3,621 sales). His highest charting album **Elements Of Life** debuted and peaked at No.14 in 2007.

Overall album sales were down 22.01% week-on-week to 1,217,129. That is their lowest level since sales week ending 19 August 1995 (chart dated 26 August 1995) - 985 weeks ago, when the marginally lower tally of 1,214,941 albums were sold - and 18.11% below same week 2013 sales of 1,483,625.

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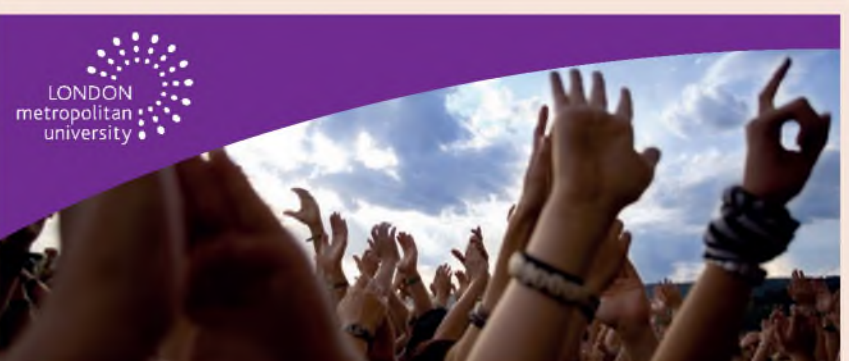
Martin Goebbels
 T: +44 (0)20 7384 9222
 E: martin.goebbels@rtib.co.uk

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IN SESSION

Music executives and artists from across the industry turned up to listen in on Music Week's latest Evening Sessions interview at Soho's Ham Yard Hotel on Wednesday last week, with Warner Music UK boss Max Lousada and UROK Management's Sam Eldridge in the hot seat. Following the interview and a stunning live performance from Rae Morris, it was all bods to the bar for a drink and a catch-up. Scattered among the faces on this page you'll find the likes of UROK's Roy and Sam Eldridge; Atlantic Records UK director of promotions Damian Christian; head of music at BBC Radio 1 and 1Xtra George Ergatoudis; SBTV label manager Luke O'Connor; PPL's Jonathan Morrish; UK Music's Lorna Finlayson and PRS for Music Foundation's Laura Whitticase; as well as artists Oritsé Williams and Dayo Dele-ojo.



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and A&R*

What was the first record you remember buying?

The first album I bought for myself, aged 10, was Oasis' Definitely Maybe.

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

Hmmm... I haven't worked that one out yet! To be decided...

Which track would you like played at your funeral?

Something uplifting ... Or something by Leonard Cohen!

What's your karaoke speciality?

Common People by Pulp. Good Sheffield karaoke memories.

What was the best artist meeting of your life?

Probably Cerys Matthews (pictured) when I was 14!



Recommend a track Music Week readers may not have heard?

I like Azekel's New Romance at the moment. I also just came across Jack Garratt's Worry. Very beautiful.

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

Let's go for Rolling Stones - Heart Of Stone.

► **HONOURABLE GENTS**

At BPI's annual Rock the Boat party, Tony Wadsworth CBE and BPI CEO Geoff Taylor presented parliamentary rockers, MP4, with a special award for raising more than £1 million for charities including Help For Heroes, Save The Children and Macmillan. Both Wadsworth and Taylor are pictured to the right flanking the four-piece who are [L-R]: Pete Wishart MP, Greg Knight MP, Kevin Brennan MP, and Ian Cawsey.



Photo credit: Ellie Dead

◀ **MINE'S A PINT**

The Railway Inn in Oakham unveiled their new live music space by playing host to Mercury Prize-nominated Leicestershire band, Young Knives, earlier this month. The pub benefitted from PRS for Music's £10,000 Music Makeover prize earlier in the year. Landlord Shaun Jackson beat off stiff competition from pubs across the country to win the funding. Pictured [L-R] are Paul Clements (PRS) Shaun Jackson (The Railway Inn) Guy Fletcher (PRS) Kelly Wood (Musicians Union) Neil Williams (British Beer and Pub Association).

WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Lynsey de Paul



Published by *Cherry Red*, de Paul has written for Dame Shirley Bassey, Barry Blue and Ricky Martin

What was the first song you ever wrote?

The first song I wrote was called Brandy. It ended up on the B-side of Getting A Drag, which was my second hit single.

And the last song you wrote?

A song that Susan Boyle put a hold on and then, sadly, did not record. It's called Til You Come Back Home.

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

Won't Somebody Dance With Me. It won an Ivor Novello Award for Best Ballad.

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

There are quite a few songs. One is Unbreak My Heart. What a clever title and what a great melody.

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

I have a demo studio using Logic Pro and a weighted electric piano as a master keyboard.

MusicWeek

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

CONTACTS

EDITORIAL AND SALES 020 7226 7246

EDITOR Tim Ingham

Tim.Ingham@intentmedia.co.uk

DEPUTY EDITOR Tom Pakinkis

Tom.Pakinkis@intentmedia.co.uk

DEPUTY NEWS EDITOR Rhian Jones

Rhian.Jones@intentmedia.co.uk

STAFF WRITER Coral Williamson

Coral.Williamson@intentmedia.co.uk

STAFF WRITER Murray Stassen

Murray.Stassen@intentmedia.co.uk

CHART CONSULTANT Alan Jones

CHARTS & DATA Isabelle Nesmon

Isabelle.Nesmon@intentmedia.co.uk

DESIGNER Nikki Hargreaves

Nikki.Hargreaves@intentmedia.co.uk

COMMERCIAL DIRECTOR Darrell Carter

Darrell.Carter@intentmedia.co.uk

SALES MANAGER Rob Baker

rob.baker@intentmedia.co.uk

ACCOUNT MANAGER Victoria Dowling

Victoria.Dowling@intentmedia.co.uk

SENIOR ACCOUNT MANAGER Matthew Tyrrell

Matthew.Tyrrell@intentmedia.co.uk

SENIOR PRODUCTION EXECUTIVE Alistair Taylor

Alistair.Taylor@intentmedia.co.uk

CIRCULATION MANAGER Craig Swan

Craig.Swan@intentmedia.co.uk

CORPORATE ACCOUNT MANAGER Karma Bertelsen

Karma.Bertelsen@intentmedia.co.uk

SUBSCRIPTION SALES EXECUTIVE Jack Dodd

Jack.Dodd@intentmedia.co.uk

OFFICE MANAGER Lianne Davey

Lianne.Davey@intentmedia.co.uk

PUBLISHER Dave Roberts

Dave.Roberts@intentmedia.co.uk

Any queries with your subscription please contact: **Subscription hotline** 020 73546004 **Email** craig.swan@intentmedia.co.uk

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"Remember that night / White steps in the moonlight"

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Who is your favourite songwriter of all time?

The extraordinary John Lennon (pictured) would be at the top of that list.

And your favourite songwriter of the moment?

Pharrell Williams.

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BLUE SMOKE WORLD TOUR

JUNE 2014

- 8 LIVERPOOL ECHO ARENA
- 14 NEWCASTLE METRO RADIO ARENA
- 15 ABERDEEN ~~(SOLD OUT)~~ ARENA
- 17 GLASGOW ~~(SOLD OUT)~~ ARENA
- 18 GLASGOW ~~(SOLD OUT)~~ ARENA
- 20 LEEDS ~~(SOLD OUT)~~ DIRECT ARENA
- 21 MANCHESTER PHONES 4U ARENA
- 22 BIRMINGHAM LG ARENA
- 24 CARDIFF ~~(SOLD OUT)~~ DOCKRPOINT ARENA
- 25 CARDIFF ~~(SOLD OUT)~~ DOCKRPOINT ARENA
- 27 LONDON ~~(SOLD OUT)~~ O2
- 28 LONDON ~~(SOLD OUT)~~ O2

JULY 2014

- 2 NOTTINGHAM CAPITAL FM ARENA

CONGRATULATIONS TO DOLLY
ON ANOTHER AMAZING UK TOUR

FROM STEVE HOMER AND EVERYONE
AT LIVE NATION UK

