

MusicWeek



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LOST ON THE RIVER the new basement tapes



Five of today's finest artists in collaboration with a 26-year-old Bob Dylan.

Guitar: Gabe, Michael Clark of the Builders with Get it Straight
Punk upon You borders and let the boy swim
While going down on each other
No just don't ~~be~~ for like - **NOVEMBER 2014**
It looks so great,
That Golden Gate



LOST ON THE RIVER
the new basement tapes

Elvis Costello

Rhiannon Giddens

Carolina Chocolate Drops

Taylor Goldsmith

Dawes

Jim James

My Morning Jacket

Marcus Mumford

Mumford & Sons

Produced by T Bone Burnett

A music event 47 years in the making.

NOVEMBER 2014





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"The Beatles get more important, not less"

Can Twitch make you rich?

VIDEO GAMES LIVE STREAMING GIANT LOOKS FOR CLOSER RELATIONSHIP WITH MUSIC

DIGITAL

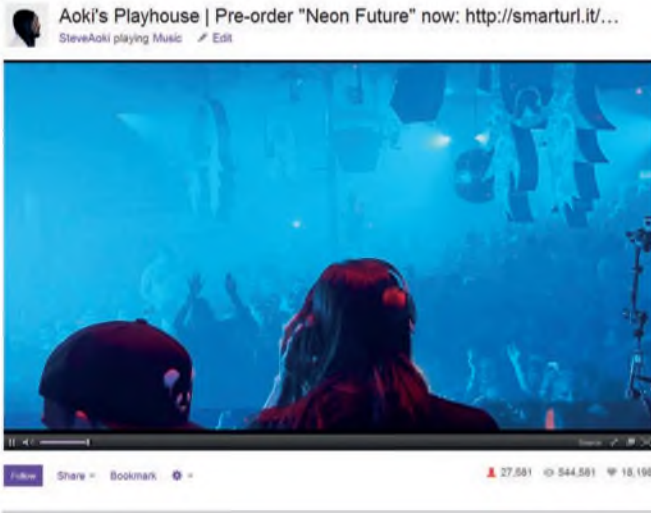
BY TOM PAKINKIS

Video games streaming phenomenon Twitch has opened its arms to the music industry after its first successful concert stream at the end of last month.

Twitch is the world's leading video platform for video games enthusiasts – typically used for viewing and broadcasting live streamed gameplay with more than 55 million monthly visitors.

The platform live streamed its first music event on July 30 in collaboration with Steve Aoki, capturing one of the DJ and producer's performances in Ibiza.

The move came in response to more than 80% of Twitch's gaming audience expressing an interest in watching live music on the platform. Aoki, a video games fan himself, had also reached out to Twitch to discuss how he could engage with the platform's audience. The live concert stream marked the



"If you want to reach our growing audience of 55 million gamers, reach out to us" COLIN CARRIER, TWITCH

launch of his Twitch channel.

"The results from his broadcast validated our community's interest in watching live music," said Twitch chief strategy officer Colin Carrier.

"Steve Aoki's two-hour broadcast

on Twitch attracted over 250K unique viewers.

"The audience was also incredibly engaged via Twitch chat," he added. "Using emoticons, it became a virtual dance party with over 15k unique

chatters sending 182k chat messages. Most notably, almost half the clicks to date on the pre-order link for Steve's upcoming album were the result of his Twitch broadcast. Therefore, it represents a very significant potential consumer base for the music industry."

While Carrier said it's too early to comment on where Twitch's "music space experiment" will go from here, he pointed to a number of artists and labels that are already using the platform. Dance label Mad Decent, for example, has a Twitch channel featuring producers competing on games.

Steve Aoki, said: "There has been a long relationship between games and recorded music. With the gaming industry now doing live broadcasts on Twitch, it makes sense to bridge these two cultures with live music."

Carrier added: "If you want to reach our growing audience of 55 million gamers, reach out to us and see how you can connect with our community."

STEVE AOKI'S TWITCH CONCERT BY THE NUMBERS

80

Percent of Twitch's gamer userbase expressed an interest in watching live music on the platform prior to the concert

250k

Unique users tuned in during the two-hour stream

27k

Peak viewership

380k

Views overall

182k

Chat messages sent via the platform during the concert stream

Universal is worth 10 billion Euro, says Credit Suisse



UNIVERSAL MUSIC GROUP

Universal Music Group has been significantly undervalued by analysts in the past – and is now worth a staggering 10 billion Euro (£8 billion).

That's according to a report

from respected financial services expert Credit Suisse, which has raised its rating of UMG parent Vivendi to a 'buy' – largely driven by the music company's health and future prospects.

Credit Suisse said Universal's true value was "materially ahead of consensus" with others typically putting the company's estimated price tag at "around €6.5bn".

The news comes a year after Warner Music completed the purchase of Parlophone Label Group from Universal for £487m. A forced divestment, the sale effectively brought the price paid by Universal for EMI – a deal cleared in September 2012 –

down to around £700 million.

Credit Suisse's report, *Global Music*, brought good news for the music market. The firm suggests that major music labels are set for "a period of strong growth" off the back of the rise of streaming, predicting that the industry will return to revenue growth in 2016 if streaming penetration claims 20% of income in the top 10 music markets around the world.

In a separate report called

Apple: iTunes to I Services to the I Annuity, Credit Suisse analysts suggest that the rise of streaming music will be greatly accelerated by Apple pre-loading its devices with Beats Music or another streaming service. "With an installed base of more than 800m connected devices, and fiercely loyal customers, this could significantly accelerate the take up of paid streaming services globally," it reads.

EDITORIAL

Major A&R
problem needs a
woman's touch

A landmark moment in music industry history took place earlier this month. No exaggeration: it's finally dragged this business kicking and screaming into a new, enlightened era.

In one respect, the poaching of Sony/ATV co-president Jody Gerson by Universal Music Publishing in the US was as old school music biz as you could get. This was one publishing colossus publicly striking a blow to another where it hurt most - right in the personnels. It was the wounded alpha party bouncing back, wiping away a single macho tear, and barking that an "international search" has begun for a replacement. And, enthrallingly, it was a public mano-a-mano tussle between two of the music industry's most powerful big cheeses: Lucian Grainge and Marty Bandier.

On this occasion, it was Bandier who took a shiner to the eye, though to the Sony/ATV boss's great credit, he didn't allow any envy or uneasiness to get in the way of a heartfelt and decent tribute to Gerson, of whom he said: "I couldn't be prouder of Jody and I will be sorry to see her go... I have seen her grow into one of the most successful and influential executives in the business."

What wasn't overstated in the flurry of press releases that accompanied Gerson's big move - and perhaps rightly so - was the huge significance of her appointment, as a woman, to the role of

"Jody Gerson has just been named the first ever female boss of a global major music company. It's taken a long, hairy 100 years to happen"

CEO/chairman of UMPG. To the best of my knowledge, that makes Gerson the first female to ever run the global HQ of a major music company. It's news that has been a heck of a long time coming. In fact, it's been more than a hundred hairy years.

Sadly, this business still evidently has a serious gender problem. The issue is not as straightforward as a male/female employment split: at around 50/50 overall, we're rather progressive there.

But even the most boneheaded 'feminazi' troll would be forced to concede that when it comes to artist development at major labels and publishers, the be-testicled species dominates to an uncomfortable degree. They don't call them 'A&R men' for nothing. And they do still call them 'A&R men', without a flicker. In 2014.

Typically, it is from this bearpit that MDs, presidents and CEOs emerge, battle-scared from combative signing wars. To be fair, they are obvious candidates: by their nature, the best A&Rs - like Gerson herself - are committed, successful risk-takers. Unlike their marketing peers, their skills do not easily transfer to the world of pet insurance.

But an alarmingly blokey US A&R (and ex-A&R) climate is now fuelling - or at least tacitly endorsing - the tone for a smattering of morally loathsome global pop campaigns. Case in point: no-one's telling me that Robin Thicke's weasily rubdowns of meth-eyed models in *that* video was (a) a woman's idea or (b) okay on any fucking planet.

As such, I'm ravenous for a less masturbatory, less twattish wave of mainstream pop music to emerge - especially because we're turning people off this industry in their droves. If female A&Rs can make that happen then, man, it's time to swing open the doors to the sisterhood.

"Jody represents a new breed of music industry leadership," said Universal's Grainge while proudly trumpeting his new hire.

Seriously, here's hoping.

Tim Ingham, Editor

Vans: 'We'll nurture UK talent'

US BRAND OPENS MULTI-PURPOSE LONDON VENUE

LIVE

■ BY RHIAN JONES

Skate apparel brand Vans has plans to support the UK music industry through nurturing young talent after opening its House Of Vans venue in London on August 9.

Over 3,000sqm, the space encompasses a music venue, gallery, artist labs, café, cinema, bars and skatepark in the Old Vic Tunnels underneath Waterloo Station. The 850-capacity gig space will run live streamed events and crowd-sourced event curation. Tickets will be free and allocated on a first-come, first-served basis.

"Our goal is to nurture artistic talent and provide a platform for both emerging and established artists and musicians," said VP of marketing at Vans Jeremy de Maillard (*pictured*).

"We would be stoked to provide upcoming bands with the space for their first gig and become a small part of their future success, potentially growing with them throughout their career. We think very much like a family so once we start something together, we like to carry it on together. Established acts will have the opportunity to play in this iconic venue too, and to give back to their most loyal fans."

The idea has been one-and-a-half years in the making, and follows the same concept as House Of Vans in Brooklyn, which opened in 2010. Said Maillard: "This has been a massive project to bring to life and we'll now focus our efforts on making the best of it. We've got an awesome



"Our goal is to nurture artistic talent and provide a platform for both emerging and established musicians. We would be stoked to become a part of upcoming bands' future success"

JEREMY DE MAILLARD, VANS

team dedicated to House Of Vans London and are fully committed to making this space as a real destination for creative people."

While still alive in the US, the Vans-sponsored Warped Tour festival didn't return to the UK this year. It last visited in 2012 after a 14-year absence, headlined by Rise Against and Enter Shikari. "One of the things we are trying to do more of is owning our events and our platforms," explained Maillard. "For us to sponsor a tour, a venue or a stage it needs to be with a band that we have a relationship with or a venue that makes sense for us. We are always open to

ideas but what's really the focus is House Of Vans. If something great that's symbiotic to everyone comes around, we'll do that too. Doing less but doing it better is really our focus."

Four art studios will be made available to both emerging and established artists in House Of Vans with the opportunity to exhibit in the space at the end of their tenancy. Artists in residence will also hold workshops for the local community and beyond. Two tunnels are dedicated to a permanent indoor skatepark, encompassing a street course, miniramp section and a deep concrete bowl.

Legend hits a million in UK

John Legend's *All Of Me* has hit the million sales mark after spending 18 weeks in the Official UK Top 10 this year.

The single, released on Columbia Records, reached the landmark late last month, having been downloaded 804,500 times and streamed over 21.1 million times since release (equivalent to 211,082 downloads), according to Official Charts Company data. The Official Singles Chart rules changed to include audio streams in July of this year. All

Of Me is now Legend's most popular single to date in the UK and the third biggest track of the year so far.

Legend's fourth album *Love In The Future* reached No.4 on the US Billboard Charts, and has sold half a million copies in the territory. *All Of Me* hit No.1 in nine countries including Australia and the US. It reached No.2 on the chart here, Legend's highest ever UK placing.

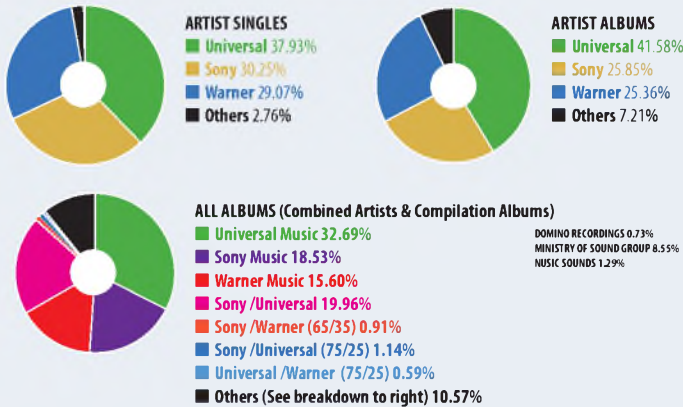
Columbia UK MD Mark Terry said: "John is an incredible

artist who operates in a league of his own. *All Of Me* is another career defining song for him and we are proud to have built it into such a huge hit. His UK tour in October gives us great further opportunity with the *Love In The Future* album."

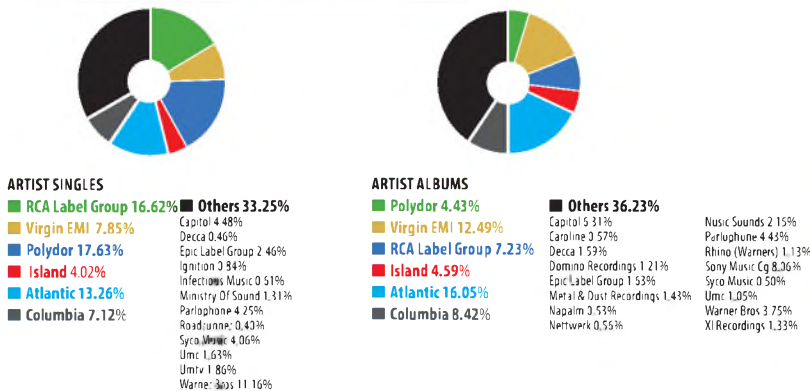
John Legend said: "I'm so happy to reach this milestone in the UK and can't wait to tour the album." In October, Legend is set play a number of UK dates in cities across the country from Newcastle to London.

MARKET SHARES

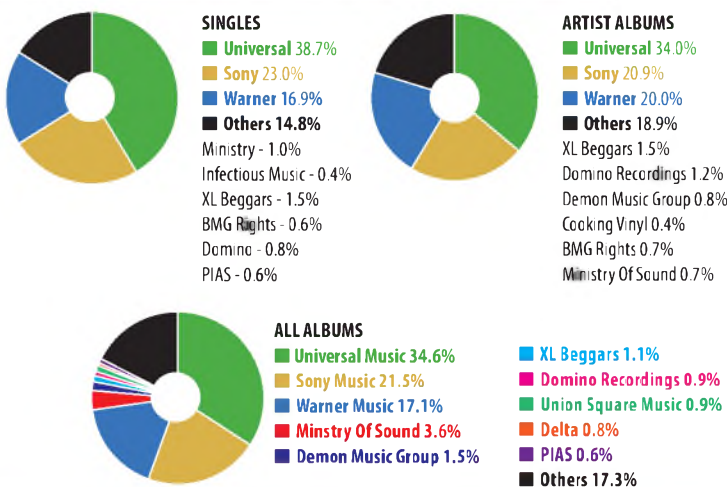
WEEK 32: TOP 75 SHARE BY CORPORATE GROUP



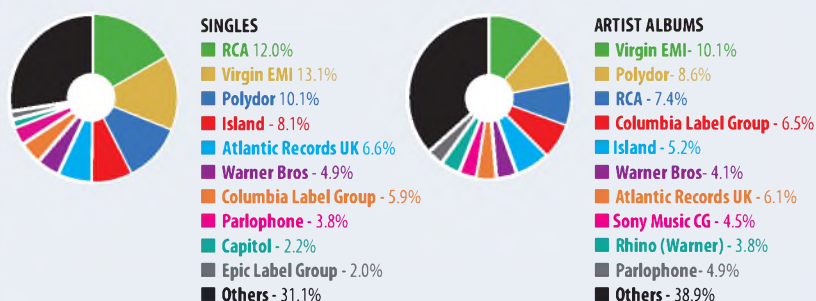
WEEK 32: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



'WE TAKE THIS VERY SERIOUSLY,' SAYS BPI

Spotlight on 'racist and sexist' music videos

MEDIA

BY RHIAN JONES

The music industry has come under fresh pressure to better regulate sexist and racist content in music videos.

According to a recent report titled *Pornographic Performances*, women are consistently portrayed as sex objects and black women are exoticised and hyper-sexualised in videos. These trends are said to lead to viewers expressing sexist attitudes towards women and being more tolerant of sexual harassment.

Commissioned by the End Violence Against Women (EVAW) Coalition, black feminist organisation Imkaan and human rights organisation Object, the findings are based on analysis of academic research. Briefing author Dr Maddy Coy said: "This paper sets out what is known about music videos – that sexist and racist stereotypes are endemic – and that this can be related to harm in the real world."

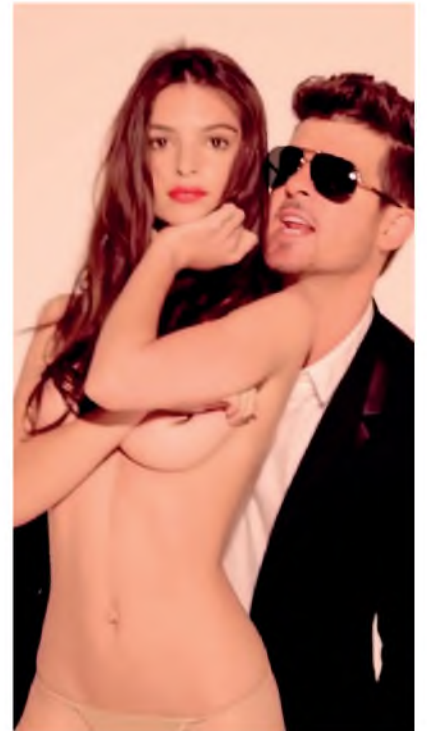
Music videos cited in the research largely come from US artists such as Robin Thicke (*pictured*), Beyonce and Miley Cyrus. The Recording Industry Association of America (RIAA) declined to comment when contacted by *Music Week*.

The BPI currently operate a Parental Advisory Scheme that aims to make parents aware of content in music videos and songs that may be inappropriate for young people. Said a spokesperson: "We have actively encouraged online music services to support this initiative to ensure users are provided with information to guide what they choose to view on the internet."

"We take this matter seriously and had a productive meeting with the groups' representatives to discuss the subject in greater detail. It's important that music and visual content is made available in a responsible way that is sensitive to the concerns and needs of parents and young people."

Alongside the British Board of Film Classification (BBFC), the BPI is currently working on a pilot to voluntarily age-rate online music videos. And as of October 1, music videos released on physical packaged media that might contain content unsuitable for children will be required to be submitted to the BBFC for certification.

EVAW, Imkaan and Object are calling for three measures to be taken by Government and the music industry. While they welcome the forthcoming pilot, they say compulsory age-ratings for all music videos would "ensure there is consistency in the regulation of music videos viewed online and on hard copy, as with film." Those working in the music industry should listen to the



"It is important that music and visual content is made available in a responsible way that is sensitive to the concerns and needs of parents and young people" BPI

views of young women and commit to eradicating sexism and racism from their work, says the report. Finally, they call on the Government to ensure Sex and Relationships Education (SRE), which deals with consent and equality, as well as media literacy, are taught in all schools.

EVAW campaigner Sarah Green said: "Some forms of media, such as television and film, are well regulated and our society accepts and supports this. Other forms like music videos are getting away with very little scrutiny and as such seem to be competing for who can most degrade and insult women."

"If the 'creative' people who make them won't stop this, regulators should rein them in and implement age-ratings."

In November last year, a similar debate arose when a study by parenting website Netmums said the majority of parents are in despair at the level of sexual and violent content in modern music videos.

In a survey of 1,500 website members, almost three quarters of parents (73%) said they try to protect their children from watching music videos over fears pop acts have become too provocative. 87% felt pop stars are 'far more explicit' than they were in their own youth and two thirds felt young female singers are exploited.

NEWS

NEWS IN BRIEF

■ **AIM:** London Grammar, Arctic Monkeys and Bonobo are included in the names nominated for awards at the 4th annual AIM Independent Music Awards. The Independent Label of the Year gong will be contested by Because Music, Domino, Fearless Records, Hospital Records, Ninja Tune and Secretly Group. The ceremony takes place on September 2.

■ **ASCAP:** The collecting society has appealed a court ruling passed in March that gave Pandora an annual license rate of 1.85% of its revenue. ASCAP has said that the rate given to Pandora is below market value and threatens the future of its members.

■ **SAAVN:** Indian music streaming service Saavn has signed licensing deals for Warner Music and EMI catalogues after securing an undisclosed amount of new funding. The agreements add 800,000 tracks to its library, taking it to nearly two million - the service already includes Sony and other Universal catalogue.

■ **BMI:** BMI wants to give its members the ability to withdraw their digital rights as part of an effort to modernise the consent decree that binds its publishers. The proposal comes in an outline of a submission that BMI filed to the Antitrust Division of the US Department of Justice on Wednesday, August 6.

■ **VKONTAKTE:** Russian social networking site Vkontakte (VK) is embroiled in a lawsuit over alleged copyright infringement. The website allows users to upload music and videos, but hasn't yet signed any licensing deals with rights holders. Sony, Universal and Warner are suing for £1m in damages and asking for an order that would require VK to use fingerprinting technology to delete copyrighted works and prevent them from being uploaded again.

■ **RHAPSODY:** The company saw its revenues grow 22.3% in the second quarter to \$42.4 million but its net loss stood at \$4.7 million - an increase from \$4.4 million at the same point last year. Rhapsody recorded net losses of \$13.6 million in 2011 and \$12.2 million in 2012, when revenues stood at \$127 million.

■ **PEERMUSIC:** Indie publisher Peermusic has promoted both Yvonne Drazan and Julio Bagué at its Latin Division. Drazan will take the role of VP, Latin Division, West Coast while Julio Bagué becomes VP, Latin Division, East Coast and Puerto Rico.

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ADMIN AGREEMENT COVERS LABELS ANJUNABEATS AND ANJUNADEEP

Involved Publishing signs with Kobalt

PUBLISHING

■ BY RHIAN JONES

Involved Publishing has signed an exclusive worldwide deal with Kobalt for the administration of its dance music catalogue.

Co-owned by electronic trio Above & Beyond, Involved is the publishing arm of dance labels Anjunabeats and Anjunadeep. The company controls songs from writers including Above & Beyond, Mat Zo, Dusky, Andrew Bayer, Arty, and Audien. The partnership will allow Involved to strengthen its collection and administration resources. As part of the deal, Kobalt's global sync licensing and creative teams will seek out new opportunities for Involved's writers, as well as exploit the catalogue for use in film, TV advertising and other media.

Discussing the deal, Kobalt's Dominique Keegan and Benjamin Groff said: "We are very excited to be working with Involved Publishing. We have been fans of the Anjunabeats and Anjunadeep labels since their beginnings and the whole team at Kobalt are very much looking forward to working with all the great artists, writers and producers at Involved."

CEO of Involved Publishing James Grant (*pictured*) said: "The exciting thing about Kobalt is their global reach and the fact that there are genuine fans of what we do in each of their major offices worldwide.

"There are unprecedented



"We have been fans of the Anjunabeats and Anjunadeep labels since their beginnings. The whole team at Kobalt are very much looking forward to working with all the great artists, writers and producers at Involved Publishing"

DOMINIQUE KEEGAN AND BENJAMIN GROFF, KOBALT

opportunities for dance music globally and our catalogue has never been more relevant, so it was the right time to bolster our publishing infrastructure and our offering to writers.

"We want to continue to use our grassroots A&R reach to identify and work with the cutting edge talents and future

stars of our genre, but also be in the frame when more established writers are seeking deals.

"The Kobalt partnership gives us a global infrastructure overnight and, with our combined teams, means we can offer first class collection, creative collaboration and sync opportunities - and ultimately be

a great home for the best dance music writers."

Made up of Paavo Siljamäki, Tony McGuinness and James Grant, Above & Beyond recently announced a sold out show at Madison Square Garden. They are currently promoting Blue Sky Action, the lead single from their new artist album, due out 2015. The Anjunadeep imprint recently inked a deal with Ministry of Sound for the joint release of Lane 8, featuring Bipolar Shine's I Got What You Need (Every Night) and will release the sixth instalment of its annual Anjunadeep compilation series in September.

Lillingston's new venture scores Top 10 album



1983 Management is celebrating the chart success of its debut

artist campaign, Charlie Simpson's Long Road Home

The company, founded less than a year ago, earned the highest new entry in the UK Album Chart on Sunday at No.10 and landed at No.1 on the Independent Album Chart.

"Charlie is a phenomenal artist and richly deserving of yet another chart success," says 1983 founder Tristan Lillingston. "Credit is due to the teams at Warner/ADA and Sandbag for galvanising Charlie's fanbase

with a fantastic in-store promo schedule and a first-rate D2C campaign."

Simpson is signed to NUA Entertainment, an artist partnership company set up by city investor Neil Utley. This is his second Top 10 album, following on from Young Pilgrim which debuted at No. 6 in 2011.

Utley said: "I am absolutely delighted to see Charlie have his second Top 10 album as a solo act. He is a unique artist and this

shows he has stood the test of time - while still in his 20's!"

Lillingston added: "Neil and his team have been wonderful to work with over the past few years and their support has been unwavering. We hope to emulate this success with more artist campaigns in the future."

1983 is currently developing a number of new acts including rock band Take The Seven, 'social media sensation' Harry Seaton, and acoustic pop troubadours Bare Jams.

AIM
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BEST SMALL LABEL

Hyperdub
Kissability
Marshall Teller Records
National Anthem
Sonic Cathedral

BEST LIVE ACT

Bonobo
Dan Le Sac vs Scroobius Pip
Five Finger Death Punch
London Grammar
Sophie Ellis-Bextor

BEST 'DIFFICULT' SECOND ALBUM

Anna Calvi – One Breath
Ben Watt – Hendra
Blood Orange – Cupid Deluxe
The Pretty Reckless – Going to Hell
Withered Hand – New Gods

GOLDEN WELLY AWARD FOR BEST INDEPENDENT FESTIVAL

ArcTanGent
Barn on the Farm
Greenbelt
In The Woods
LeeFest

HARDEST WORKING BAND OR ARTIST

Bonobo
Femme
Gabby Young & Other Animals
Ghetts
PINS

INDEPENDENT BREAKTHROUGH OF THE YEAR

Courtney Barnett
Future Islands
London Grammar
Sohn
Young Fathers

INDEPENDENT TRACK OF THE YEAR

Arctic Monkeys – Do I Wanna Know?
FKA Twigs – Water Me
Future Islands – Seasons (Waiting On You)
London Grammar – Strong
Sampha – Too Much
Twin Atlantic – Heart and Soul

INDEPENDENT VIDEO OF THE YEAR

Dan Le Sac vs Scroobius Pip – You Will See Me
FKA Twigs – Water Me
James – Moving On
Liars – Mess On A Mission
Royal Canoe – Birthday

INDIE CHAMPION AWARD

Alex Baker, Kerrang! Radio
Camilla Pia, BBC 6Music
Charles Caldas, Merlin
John Doran, The Quietus
Tim Palmer & Clemence Godard, Bird on the Wire

SPECIAL CATALOGUE RELEASE OF THE YEAR

Cabaret Voltaire – Collected Works 1983 – 1985
Nightmares on Wax - N.O.W. Is The Time
Small Faces – Here Comes The Nice – Immediate
Years Box Set 1967 – 1969
The Twilight Sad - Fourteen Autumns & Fifteen
Winters (Expanded Edition)
Various – Purple Snow – Forecasting The
Minneapolis Sound

INDEPENDENT ALBUM OF THE YEAR

Actress – Ghettoville
Arctic Monkeys – AM
East India Youth – Total Strife Forever
Fred V & Grafix – Recognise
Gruff Rhys – American Interior
Kate Tempest – Everybody Down
London Grammar – If You Wait
Mogwai – Rave Tapes
Tune-Yards – Nikki Nack
Within Temptation – Hydra

INDEPENDENT LABEL OF THE YEAR

Because Music
Domino
Fearless Records
Hospital Records
Ninja Tune
Secretly Group

INNOVATOR AWARD

Steve Goodman, Hyperdub Records

PIONEER AWARD

Martin Mills, Beggars Group

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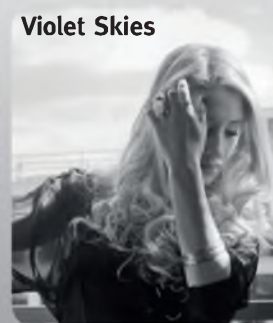
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Tail Feather



Josephine & the Artizans

NEW LYRICS LICENSING AGREEMENT COULD OPEN UP MAJOR INCOME FOR SONGWRITERS

Sony/ATV signs Sunny Side deal

PUBLISHING

■ BY TOM PAKINKIS

Sony/ATV is set to create a major new income stream for its songwriters after signing a lyric licensing agreement with Michael Gottlieb's specialist licensing consultancy Sunny Side Up.

Under the agreement, Sunny Side Up will be responsible for identifying and exploiting opportunities to license iconic song lyrics from the Sony/ATV and EMI catalogues for use on a wide range of consumer merchandise.

As part of the lyric licensing programme, AIM-backed Sunny Side Up will look to turn Sony/ATV's classic songs into High Street brands in their own right through partnerships with major retailers and consumer goods companies. Non-music product sectors being targeted include: clothing, accessories, housewares, food and beverages, and toys and games.

Bruce New, sync and licensing manager at Sony/ATV Music Publishing UK (pictured, right), said: "Music licensing is a key source of income for our songwriters, with the longstanding sectors of advertising, film and TV still the main outlets. However, as a proactive publisher, we are always looking to engage with



and develop new creative areas where our songs can be placed.

"Lyric licensing is a good additional source of income and Sunny Side Up has developed substantial contacts and trusted relationships in this area of licensing," he added.

"Together we will seek new opportunities which will ultimately benefit our songwriters by licensing their compositions and lyrics for use on as many new products as possible."

Gottlieb, managing partner

"As a proactive publisher, we are always looking to engage with and develop new creative areas where our songs can be placed. Lyric licensing is a good additional source of income and Sunny Side Up has developed substantial contacts and trusted relationships in this area"

BRUCE NEW, SONY/ATV MUSIC PUBLISHING UK

of Sunny Side Up Licensing Consultancy (pictured, left), said: "Music and lyrics have an unparalleled power to stir emotions and bring a product to

life. Merchandise featuring an iconic lyric can differentiate a brand in a heartbeat.

"Retailers and brands now recognise the strong consumer

appeal of putting iconic song lyrics on products to convey humour, express an uplifting sentiment, evoke nostalgia, or just add something special to an everyday item.

"Sony/ATV has a tremendous catalogue of timeless songs and the lyrics for these songs have touched and inspired millions of people for decades," he added. "Now fans will be able to enjoy innovative consumer products inspired by some of the greatest songwriters of all time."

Perfect Songs signs Ivor Novello nominated writer

Independent publishing company Perfect Songs has signed Ivor Novello and BRIT nominated songwriter Nerina Pallot.

As well as her own songs, Pallot has written for a host of other artists including the title track from Kylie Minogue's *Aphrodite* album.

The Perfect Songs agreement is a worldwide deal for two years with three options for all of Pallot's new works. The artist has a new EP lined up for every month this year as well as writing for other artists.

Pallot joins Perfect Songs after signing her first and only other publishing deal with Chrysalis more than 10 years ago.



"While I've been a songwriter for quite a few years now, I was with the same publisher for over a decade, so moving to a new one was always going to be a huge decision for me," Pallot told *Music Week*.

"I was looking for a team

I could work with for a long time going forward. [Head of publishing] Mel Redmond and everyone at Perfect Songs are just brilliant: proactive, imaginative and hard working, and most of all, very, very good fun! I'm excited about what will

hopefully be a long and fruitful working relationship."

Redmond added: "We are delighted to have signed Nerina Pallot to our growing roster. She has already proved that she is an extremely talented songwriter and we are

looking forward to working closely together to further her already impressive career. The dedication and strong work ethic that Nerina and Perfect Songs share is a fantastic and very exciting combination."

Perfect Songs is part of Trevor Horn's Sarm Music Group with sister companies including Sarm Studios, Music Bank, Stiff Records and ZTT Records.

Pictured [L-R] outside Sarm Studios are Andy Chatterley (songwriter/producer and Nerina's husband) Stephen Flannery (head of admin, Perfect Songs), Nerina Pallot, Mel Redmond (head of publishing, Perfect Songs) and Aaron Horn (director Perfect Songs/SPZ).

DATA DIGEST

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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	RYAN ADAMS	11	MATILDA
2	FOO FIGHTERS	12	KATE BUSH
3	ED SHEERAN	13	BRYAN ADAMS
4	DAMON ALBARN	14	ALL TIME LOW
5	5 SECONDS OF SUMMER	15	LADY GAGA
6	LINKIN PARK	16	ONE DIRECTION
7	KYLIE MINOGUE	17	THE KILLERS
8	THE VAMPS	18	PALOMA FAITH
9	SAM SMITH	19	JAKE BUGG
10	KASABIAN	20	SLASH

ticketweb



TICKETWEB UK

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

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@LaraKBaker This "deal between Pandora and Merlin" sounds like a mythological truce between a wizard and a god, not an indie label licensing deal. (Lara Baker, AIM) Wednesday, August 6

@_Jhas_ I'm starting a label, and I'm signing Morrissey. I don't think anyone else is going to take him on for the moment. (James Farrelly, Believe Digital) Monday, August 11

@kevtwitking I can't wait to be so successful that I can write my LinkedIn profile in the third person. (Kevin King, Goodness) Tuesday, August 12

@oliviaspitfire I've watched so much come dine with me that I'm going to start scoring myself every time I eat (Olivia Hobbs, Polydor) Thursday, August 7

TWEET OF THE WEEK
@rob_fitpatrick "Their guitar is wailing, the drums relentless and the keyboards dark and ominous, chilling you to your bone." New PR benchmark reached. (Rob Fitzpatrick, Spotify) Tuesday, August 12

@JoeSchiavon Listening to Justin Vernon's rap album. Feeling a mixture of disappointment, abandonment and anger. Plus you just KNOW this is Kanye's fault. (Joe Schiavon, Transmission Music) Tuesday, August 12

@MaddisonRosemm Is it weird that I fear Reading festival may be my highlight of 2014? And some pretty amazing stuff has already happened this year. (Maddison Moore, Cooking Vinyl) Thursday, August 7

@katbrightlights Just had to glue my shoe back together. It's a glamorous life in the music industry. (Kat Kennedy, Big Life Management) Tuesday, August 12

@mcKamber ITB offices are showing their age by not joining in with my rendition of Saturday Love by Cherrelle #HappyFriday (Amber McKenzie, ITB Agency) Friday, August 8

@Pursehouse Looking at the (just short of) super moon and listening to Mirrorball by @Elbow. Flawless stuff. (Simon Pursehouse, Sentric) Monday, August 11

@MaddyR_Smith "I am reeling from the fact someone stole my Scotch Egg from the office fridge. Can this savage please make themselves known" (Maddy Smith, Polydor) Tuesday, August 12

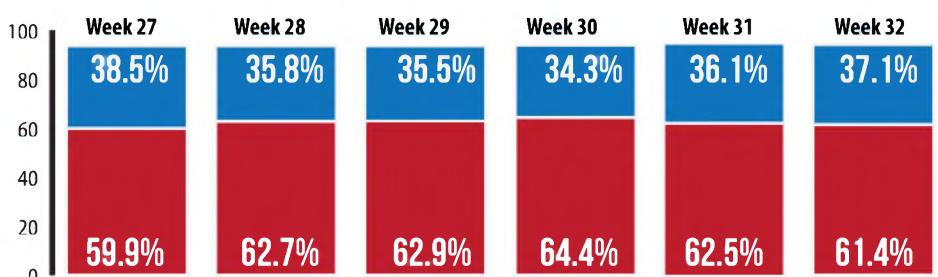
SHAZAM! FUTURE HITS



The latest most popular Shazam new release chart:

- 1 DAVID GUETTA
LOVERS ON THE SUN
- 2 DUKE DUMONT
WON'T LOOK BACK
- 3 LILLY WOOD & THE PRICK & ROBIN SCHULZ
PRAYER IN C
- 4 WANKELMUT & EMMA LOUISE
MY HEAD IS A JUNGLE
- 5 SIGMA
CHANGING
- 6 ED SHEERAN
DON'T
- 7 MAROON 5
MAPS
- 8 OLIVER \$ & JIMI JULES
PUSHING ON
- 9 TEN WALLS
WALKING WITH ELEPHANTS
- 10 LUVBUG
RESONANCE

DIGITAL vs PHYSICAL



WKS 27 - 32
 The UK market share for all albums in the past five weeks

DIGITAL
 CD
 Official Charts Company

For daily news visit musicweek.com



PICTURE OF THE WEEK

A STELLAR PERFORMANCE

Sony/ATV offices, New York: Sony/ATV's senior team with managers Tim Blacksmith and Danny D celebrating a stellar year so far for Stellar Songs – the JV between the major publisher and hit songwriting duo Stargate. The outfit saw Sam Smith's *In The Lonely Hour* become the fastest-selling debut album of the year in the UK in May, with the LP also entering the US album charts at No.2. Meanwhile, Charli XCX co-wrote and performed on Iggy Azalea hit *Fancy*, as well as now having a hit in her own right with *Boom Clap*. The company has also had success this year with Kiesza whose *Hideaway* topped the UK singles chart in April. Pictured [L-R]: Rich Christina (Sony/ATV SVP creative), Tim Blacksmith (Stellar Songs), Guy Moot (Sony/ATV president of UK and European creative), Danny Strick (Sony/ATV co-president), Danny D (Stellar Songs) and Martin Bandier (Sony/ATV chairman and CEO).

BPI SALES AWARDS: WEEK ENDING AUG 10



ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
DISTURBED <i>Indestructible</i> (ALBUM) <i>Gold</i>
VARIOUS ARTISTS <i>Decade 2000-2009</i> (ALBUM) <i>Gold</i>
SEASICK STEVE <i>Walkin' Man - The Best Of</i> (ALBUM) <i>Gold</i>
VARIOUS ARTISTS <i>Now That's What I Call Summer</i> (ALBUM) <i>Gold</i>
LANA DEL REY <i>Ultraviolence</i> (ALBUM) <i>Gold</i>
VARIOUS ARTISTS <i>Sunshine Reggae</i> (ALBUM) <i>Silver</i>
ORIGINAL SOUNDTRACK <i>Burlesque</i> (ALBUM) <i>Silver</i>
VARIOUS ARTISTS <i>My Favourite Mini Disco Songs</i> (ALBUM) <i>Silver</i>
VARIOUS ARTISTS <i>Eddie Stobart - Trucking All Over The World</i> (ALBUM) <i>Silver</i>



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

TAKE A BOW TEAM TOM PETTY AND THE HEARTBREAKERS



THE LOWDOWN

Album: *Hypnotic Eye*
 Highest chart position: No.7

Label: Warner Bros. Records
Publishing: Adria K Music (ASCAP)
General manager: Jennifer Ivory, Warner Bros.
 Manager Tony Dimitriadis & Laurence Freedman
Marketing: Racheal Edwards, Warner Bros. National, regional and online press Andy Prevezer, Warner Bros.
National radio: Jane Arthy, Warner Bros.
TV contacts: Tom Dark, Warner Bros.

SALES STATISTICS



CHART WEEK 32 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,656,866	909,452	413,894	1,323,346
PREVIOUS WEEK	2,772,181	946,698	471,886	1,418,584
% CHANGE	-4.2%	-3.9%	-14.7%	-6.7%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	93,831,645	33,976,592	11,262,276	45,238,868
PREVIOUS YEAR	109,858,132	38,978,045	11,240,935	50,218,981
% CHANGE	-14.6%	-12.8%	+0.2%	-9.9%

THE BIG INTERVIEW DOWNTOWN MUSIC PUBLISHING

HEADING DOWNTOWN



Downtown Publishing president Justin Kalifowitz on his company's recent expansion, the changing role of publishers and the effects of major consolidation across the whole sector

PUBLISHING

BY TOM PAKINKIS

Founded in 2007, Downtown Music Publishing arrived on the scene at a time when digital revolution and major consolidation were having big impacts on the music business as a whole. The industry is certainly still in a state of flux but, with the dust starting to settle, publishers have found themselves in a more commanding position than ever before.

Downtown Music Publishing was originally tied to a sister record label before the two businesses announced a split to become standalone entities at the beginning of 2013. Since then, the publisher has undergone significant international expansion which has most recently seen it open offices in Benelux and the UK earlier this year.

"I would never have thought, in 2007, to compete with so many of the great local publishers on the ground in the UK when we were just opening our doors in the US," says Downtown Music Publishing president Justin Kalifowitz. "But some of the very best indies have been acquired in recent years, big and small, and we think there's an opportunity to bring what we do to the table.

"I also think from a technology perspective, it's become possible to create a dynamic global collection infrastructure. That just wasn't possible in 2007 because the collection societies weren't up to speed. There were different data standards that have developed over time and they've really helped us scale the business."

Today Downtown's catalogue speaks for itself, with the company representing big-hitting catalogues including those of John Lennon (including a handful of early Beatles tracks), Ray Davies, Trevor Horn and Seal, as well as songwriters and artists such as Corinne Bailey Rae, Ellie Goulding, Neon Trees, Mos Def and Randy Newman, who signed a North American administration agreement in July.

ABOVE

Team effort: Downtown Music Publishing president Justin Kalifowitz, meets with members of his team including Sean McGraw (VP, licensing & administration), Jamie Barnes (manager of copyright and metadata), Mori Einsidler (executive assistant), Frank Pagano (senior manager, licensing & administration)

"As CD sales have waned, publishers have been able to create opportunities that are completely separate from the record company"

JUSTIN KALIFOWITZ, DOWNTOWN MUSIC PUBLISHING

With more than 80,000 copyrights under its roof, Downtown Music Publishing is a significant player on a global level. Today, Kalifowitz suggests that indie publishers can compete with the majors in a way that just doesn't seem to happen on the recorded side, as well as highlighting the growing influence of publishers on artist development – something which used to be monopolised by the label community.

What kind of impact has consolidation had for companies like yourselves? In terms of the music industry in general, do you think it's harmful or does it create growth opportunities for others?

I think it's very similar to any other industry that goes through these natural cycles of consolidation. As it becomes more tightly wound, new businesses grow with new entrepreneurs. There are a number of fantastic independent publishing companies that have emerged over the past four or five years, many of which you can directly tie to the consolidation. I view it as a net positive for the industry over time. Initially, for some songwriters who may not necessarily be receiving the same level of attention at their publisher before it was acquired, it's a huge frustration and we see that as a source of opportunity because many times there's the option for those songwriters to leave with their catalogues.

Whenever we see consolidation in the recorded music business, there are often labels that are very open about their intention to snap up some of the artists occupying a middle ground and may become lost in new, bigger companies. Do you see similar opportunities in publishing?

I think it's less about the middle ground... You can

look at publishers like Downtown and see that we attract songwriters and catalogues of a very high calibre, as do other independent publishers. On the label side I think there is more of a middle ground, whereas the catalogues of independent publishers, from a prestige and quality perspective are quite comparable to what the majors have developed – the primary difference being the depth and the volume, which you could argue is too much [on the major side].

How much of an influence do you think publishing has today compared to previous years, now that record sales are harder to guarantee? Is it a more important revenue stream than it used to be?

Yeah, absolutely. What we've seen happen in the music business is that the record company used to be the financial engine of the entire business, which everything followed. Artists would get a record deal, then they would get a publishing deal and then touring followed that. Touring has clearly become a major driver and I would say publishing equally so.

When we're doing deals with developing artists at this moment in time, we're frequently doing them well in advance of a record deal. We're funding their recordings and increasingly seeing lawyers requesting development funds in addition to a typical publishing advance – that's a unique phenomenon in the past five years as the recorded music business has invested less in the development of artists, at least from my perspective.

I'm not speaking for all labels, there's obviously a number of amazing companies that continue to invest heavily, but I would say that the trend is that lawyers, managers and artists are looking to their publisher for development.

I think from the songwriter perspective – not the artist but specifically the songwriter – the importance of the relationship with the publisher has never been greater. Songwriters used to rely on record companies signing artists that would cut their songs. Then a tremendous amount of revenue would come from mechanicals. As that's

waned, certain publishers have been able to create opportunities that are completely separate and aside from the record company – some TV licensing opportunities, composing original music for ad campaigns, there's revenue being generated from merchandise and lyric websites now, covers on YouTube are generating significant revenue for songwriters... These are things that fall outside the scope of their historical label relationships.

Do you think that a publisher can now do things on an A&R level that it once couldn't and perhaps even things that a label can't?

I can't speak for the entire publishing community but for Downtown we take the development of songwriter artists very seriously, as well as the development of writers and producers. From our perspective, we are happy to take a chance and spend the time, energy and financial resources to develop someone early on in their career. [UK A&R manager] Tom Graham is doing that now with several artists that he has found in London. Across the company, we think there are ways that we can monetise that investment outside of the traditional scope of the recorded music business. There are a lot of acts that we've worked with that we signed at a very early stage and were able to recoup our investment through sync licensing well in advance of a record deal. We had a lot of success with Santigold and Neon Trees in that way. We've just renewed our deal with Neon Trees after they released their third album. That band was broken heavily on the back of sync licensing. We're continuing to see that happen.

We're signing songwriters and producers as well, who are not necessarily having to wait until they get a successful single with a major label to see significant revenue – they are songwriters and artists who have not had that success with a commercial recording artist but have had success with music for film or for television.

We have seen some significant expansion from Downtown Publishing recently. Why now?

Up until 2012 we were operating as a sister company of a record business, Downtown Records, and once we became an independent publishing business, we started to execute a number of initiatives that we thought were important to see the publishing company grow as a standalone operation. We think there's a tremendous amount of opportunity in music publishing around the world.

Most recently you opened offices in London and Benelux. What kind of opportunities do you anticipate and what can you offer the music industries in the UK and Europe?

We've always had a very international view on the business. For a long time we've been the US sub-publisher for many European companies – Budde Music in Germany, Crunchy Tunes in Denmark, and a number of UK publishers including Perfect Songs and Kassner Music. We've always had a view to represent songs around the world through some of the best independent publishers in the world and provide them with a great service in the United States. We thought it would also be a good idea to have our own focus on the ground to provide local creative for the songwriters that we sign both in the US and abroad, to source new and emerging songwriters – as well as catalogues – who are looking for prospective deals, whether they be North America only or worldwide.



LEFT
Driving licensing: Downtown Music Publishing president Justin Kalifowitz says there are more licensing opportunities than ever before

“When we're doing deals with developing artists, we're frequently doing them well in advance of a record deal. We're seeing artists, lawyers and managers look to publishers for development” JUSTIN KALIFOWITZ, DOWNTOWN

We also think there are a lot of exciting things happening in the way that music is being used all over the world. From a creative and advertising standpoint, Amsterdam and London produce some of the most interesting [projects] in the world. We've seen, over the past few years, a number of songs in our catalogue being licensed for very interesting advertising campaigns out of those two markets. When we think about the importance of diversifying our revenue outside of the United States, that's a huge area for us.

Do you have any highlights from that sector that have been particularly successful in your eyes?

From our perspective it's early days on the international expansion but, as a general comment, I would say that historically publishers have gone through a one size fits all solution for international – whether that's a network of sub-publishers or a single company who's collecting for them outside of their home territory. Our view is that we very much like to be a global independent publisher that creates the correct international structure for the different types of clients that we work with. We have direct relationships with over 30 different societies around the world, but in certain territories we will often augmented with consultants or different sub-publishers. We also work with different sub-publishers in a handful of territories on a catalogue-by-catalogue basis – that really speaks to our vision of looking at each territory and each catalogue as its own opportunity.

You have your own studios. Can a songwriter or artist be signed by Downtown Publishing, record at your studios and then immediately put a track out for sync opportunities?

The studio is definitely an integrated part of the publishing business, and we've had many of our songwriters create tracks for sync opportunities there. But it's also a commercial recording studio

and has become one of the top pop studios in New York. Clientele includes everyone from Adele and Ryan Tedder to Maroon 5 and Dr. Luke – we don't publish those artists or producers but they are clientele of the recording studio.

It must be important that sync is considered a revenue stream rather than a promo tool, from your perspective. How significant is revenue from sync these days? Does it need to be more?

We're always trying to get as much money as possible for our songwriters while maintaining a long-standing relationship with the licensing community. Music unquestionably adds value to ad campaigns, film, television and so on – particularly in advertising where people tend to walk away from the television or drift on the radio dial. When there's a great song in the background they tend to stay. Some [companies] do a really fantastic job of recognising that value and compensating songwriters and artists while others, I think, look to pay as little as possible, like many businesses do.

In a general sense, we've seen licensing fees slope down over time, but the volume of licensing opportunities is at a level that I've never seen before and I don't see it stopping. We're getting a lot of regionalisation of ad campaigns whereas there used to be one song licensed worldwide. Now you're seeing seven or eight songs backing the same piece of creative. The total licensing dollars for those songs could well exceed what they used to pay for one song, but obviously that money is going to be spread across a number of rights-holders and not just one publisher that used to get the worldwide campaign.

DOWN IN LONDON TOWN



Tom Graham is A&R manager at Downtown Music Publishing's UK headquarters, which opened its doors in March this year. Here, he talks about his remit at the company's British base and the kind of activity we're likely

to see going forward:

“I'm the ambassador for an unbelievable roster and catalogue from one of the most forward thinking music companies in the world. Thus the remit becomes something of a joy and a privilege – and that is to help create opportunities from our current roster, sign exciting new music and to grow the already outstanding reputation that Downtown has built.

“The activity will be very positive and competitive, between looking for new talent and working with our existing roster – you can expect us to be eagerly looking to work with the great labels, publishers, managers and artists from around the world.

“Over the past few months we have signed an agreement to represent Palet House, a publishing company started by Katie Melua, we are developing several new acts including The Cogo and Alani and have also signed a publishing deal with Slaves on Virgin EMI.

“Last week we formed a new joint venture with the label Chess Club, whose releases have varied from Mumford & Sons to Jungle right through to more recent acts such as Mo. Founders Peter McGaughrin and Will Streets' vision of building the already incredible brand into the publishing world was something we are thrilled to be part of.”

REPORT SPOTIFY IN NORDICS**SWEDE LITTLE MYSTERY**

Scandinavia has become a utopian snapshot of the future for labels: not only is streaming completely dominant, it's fuelling a healthy, growing recorded music market. How has Spotify driven this success - and how can it keep improving in the years to come?

DIGITAL

■ BY TIM INGHAM

“I mean, who's ever going to want to use a phone with no buttons?”

Fear not, Spotify's Jonathan Forster hasn't lost his marbles: the exec's cheeky incredulity is all for show. The UK-born exec is acutely aware that his employer isn't Scandinavia's first ever dominant technology company - and that an esteemed predecessor, Nokia, lost its paramount position in the world of mobile phones with foreboding haste.

The story of Nokia's precipitous slide from imperious market leader to smartphone also-ran must be a well-thumbed manual within Spotify, a company determined to avoid a similar tumble from grace. It's not merely the locality of Nokia which provides parallels with Spotify's future challenges, either: Apple vanquished the seemingly irreplaceable Finnish mobile company, its bobble-free iPhone sweeping aside Nokia's once ubiquitous handset. And now it's Apple again, alongside fellow behemoths Amazon and Google, looking to do bloody battle with Spotify - all within a lucrative streaming music coliseum which the Swedish company pretty much built by itself.

A trusted lieutenant of Spotify founder Daniel Ek, Forster is the MD of the company's Nordic region - currently the most important bellwether on the planet for the future of the music business. Scandinavia has been irreversibly transformed by Ek's innovation in the past half-decade, ascending from what one senior record exec recalls as a mid-noughties “commercial wasteland” to today's money-making industry Eden.

For Forster, who joined Spotify in 2006 when it was little more than Ek's unlicensed prototype, witnessing this turnaround first-hand has been a thrill. He remembers well the huge impact achieved by the honing of the service for Apple's iPhone, and its subsequent reinvention for iPad, Facebook and Sonos integration. And he fondly recalls the ripe-for-revolution days before Spotify's 2008 arrival, when Sweden's most talked-about digital export was that scourge of labels everywhere, The Pirate Bay.

“I was really lucky to sit in the same room as Daniel Ek at the beginning of Spotify,” Forster tells *Music Week* at the first ever business conference to conjoin the Way Out West festival in Gothenburg. “It was always so obvious to him: he knew Swedes loved music and loved technology, and he felt they didn't really love breaking the law or stealing from artists. Plus he understood the music industry had been caught unawares by The Pirate Bay.

“We knew we had to make Spotify better than piracy, and I think it was, even in its first iteration. We took it to the labels and said, ‘We think we can get people to pay for music with this wonderful thing - and we're going to give it away for free.’ And they went: ‘What?!’ Eventually though, we got there.”

And how. The most recent IFPI stats from Scandinavia will have left UK and US record label presidents salivating - as will data showing that



ABOVE
Jonathan Forster: Spotify's Nordics MD has watched the Swedish record industry's value increase by 34% in just five years

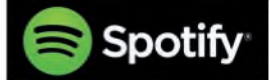
streaming has helped to eradicate around 80% of music piracy activity in the market. (“Ask a 15-year-old in Sweden today if they pirate music and they'll look at you like you're an idiot - the concept simply doesn't resonate,” says Forster.)

Overall recorded music income has grown in Sweden by a whopping 34% in the five years since 2008. In 2013, streaming income in the country bounced 30.3% to £66.5 million, claiming more than 71% of the total market, with downloads taking a paltry 4%. Over in Norway, recorded music

revenues shot up 11% in 2013 as streaming services claimed 65% of all income.

Forster is determined not to lazily bask in these encouraging results, nor ever fall guilty of assuming his company's long-term success is guaranteed without repeated innovation.

“There are still huge amounts of growth to be achieved in Sweden,” he says. “We've got very good penetration in terms of our core audience, but we know there are a lot of people over 40 or 50 outside of the big cities that love music just as much



WHERE NEXT FOR SPOTIFY? POSSIBLE FUTURE AVENUES FOR THE WORLD'S BIGGEST STREAMING SERVICE

The Nordics is regarded by many as a crystal ball for the future of global music consumption. But what of Spotify itself? What innovations can we expect to see emerging from its Scandinavian HQ in years to come? MD Jonathan Forster told the Way Out West conference in Gothenburg that he was particularly excited by the current growth in connected Bluetooth speakers, as well as Spotify's connection to live music and Spotify For Business - a division which aims to get more companies using Spotify in the workplace. ("If Spotify was played in every McDonald's, which isn't a scenario outside the realms of belief, then it would be bigger than every radio channel in Sweden," he noted.) But the conference audience wasn't going to let it lie there: they had plenty of ideas of how Spotify could evolve - and wanted to get Forster's thoughts...

Video

On the surface, this seems an obvious next step for Spotify: an unlockable area of streaming artist videos on the site, perhaps for ultra-premium users only. Not so fast, said Forster: "We've had conversations about it, but then you remember YouTube has these videos for free. Video is so complex. Our view is that unless we could do

something better than the likes of YouTube or Vevo, then we still have a lot to achieve with audio streaming."

Songwriter credits

It's a problem as old as digital music itself: artists are always credited, but what of the songwriters behind the tracks? Forster had some (possibly) exciting news: "I think I've actually seen an internal hack [of something that lets you search by songwriter]. The biggest problem is that the current metadata you get is hopeless. I don't know what they were doing when they originally entered some of this stuff. But it's getting better and I genuinely hope that's something we could see quite soon."

Tiered pricing

Spotify offers a single paid-for tier, at around £10 per month. Could we see new, more expensive tiers in future - perhaps offering additional premium content to users? "We've certainly had that discussion in the Nordics," said Forster. "When you think about growth, that would be the easiest way - but we have to balance simplicity and just trying to eke out more revenue. Our research suggests [a single premium price] really helps keep our offering simple."



Discovery & analytics

Spotify acquired music digital data specialists The Echo Nest in March for a reported \$100m. Forster said: "This is going to be a really key piece of Spotify. In the beginning, Daniel [Ek] said there were two things really important to Spotify: (i) Giving people the song they want faster than anybody else and (ii) Helping people to know what to listen to. We realised the first one was a problem we could improve - but the second part is so complicated. That's why The Echo Nest is super exciting to us." He added: "Spotify is sitting on so much data: we have over a million playlists with the word 'barbecue' in the title in the UK. The Echo Nest guys can build a profile, a fingerprint of your streaming activity, and cluster that into a huge taxonomy of different genres. What we've seen internally so far has blown us away."

as anybody else. If we can reach out to them and educate them to use Spotify - and if they like it and they pay - we can keep having really nice growth [in the Nordics] for a good few years yet."

Naturally, Spotify's ambition isn't merely limited to its homeland. At last count, the company had accrued over 30 million active free users and 10 million paying subscribers across 57 countries, with Canada set to be officially added to that list imminently. This, though, isn't nearly enough for Daniel Ek or Forster, who says that while he's "really proud of 40 million users... I look at the likes of Facebook with over a billion users or Instagram [with more than 200 million users] - and think: we've got the Rolling Stones and Al Green".

Spotify can now claim a truly worldwide foothold, but it was slower than some of its competitors to enter key international markets such as the US [July 2011], Germany [March 2012] and Australia [May 2012]. And despite a flurry of new launches in the past 12 months, it remains out of the game in huge potential markets like Russia, Africa and The Far East.

"We're expanding as fast as we can, but before we enter a new market we have to get everything right with the local labels and publishing companies," says Forster. "Maybe it takes us a bit longer [than others] because we have the free service, but we don't think we could win without it. Sometimes it's actually nice to go to countries where someone else [has launched] as people already know what streaming is - we just have to convince them that using Spotify is like cooking with butter instead of margarine."

In terms of a launch in Japan, the world's second largest recorded music market, Forster says that "we're making progress but still learning" and that Spotify continues to work on both an optimised local product and territory-specific licensing issues.

In the Nordics, as well as a strong affinity with consumers, Spotify has enjoyed impressive support from artists and managers. Yet in the US and UK, a handful of performers still show reticence towards streaming. Despite the announcement of recent high-profile converts like The Eagles, Metallica and



"Spotify in the Nordics is a very healthy business. As soon as we get bigger markets anywhere near this level, we know our commercial model holds up"

JONATHAN FORSTER, SPOTIFY

Pink Floyd to the platform, there have been a few less positive reactions: witness the continued unavailability of Sam Smith's debut album on Spotify, or Thom Yorke's infamous-if-tautological suggestion that the platform was "the last fart of a dying corpse".

Responds Forster: "If [a big artist] doesn't think they're making enough from Spotify we can try and help them get their music out to more people."

"One thing I've noticed is that the debate is becoming self-regulating. After Thom Yorke-gate happened, to have someone like Billy Bragg come out and defend Spotify was amazing. Aside from being an artist I adore, I couldn't think of anyone who was less of a corporate shill."

"In the Nordics, we don't really have that conversation with artists anymore. There's a bit of growing pains going on [in the US and UK]. We

feel really positive, but if you've been doing really well under the old model then we understand why something new can be scary."

Aside from debates over what artists get paid, an even bigger recurrent financial quandary hangs over Spotify: the company keeps on increasing its revenues each year, but is yet to turn a profit. Some detractors cite this as evidence that the streaming music business model is not fit for purpose long-term. Forster is adamant they are in the wrong, and that these losses simply reflect a period of fast (and expensive) expansion.

"We've always said we want to grow quickly and be global: There was a period last year where we launched in Taiwan, Argentina, Turkey and Greece on the same day," he argues. "That's not a company being really cautious and thinking about quarterly results - it's a company that's in hyper-growth."

"Spotify in the Nordics is a very healthy commercial business. As soon as we get the bigger markets anywhere near this level, we know our model holds up - even with us giving 70% of our revenue back to the industry."

Convincing the masses of the US, UK and Germany to start behaving like the Spotify-philes of Scandinavia will be no walk in the park: not only will Forster and co have to metamorphose mainstream public music consumption in these markets, they'll also have to outsmart a trio of aggressive digital Goliaths along the way.

"We firmly believe that we have enough people focused on music to give a great account of ourselves and maintain a leadership position," says Forster when asked about the emerging threat from Apple/Beats Music, Google Play and Amazon Prime. "The history of the internet shows that Facebook came along after MySpace and Google came along after AltaVista. We know it's really important that we don't slow down or start drinking our own Kool-Aid."

"The other side of it is that we were born fighting The Pirate Bay, which had no rules, didn't have to pay any money and could not die. Once you've fought a zombie, you're not really scared of anything else in quite the same way."

ABOVE
Spotify's secrets: Forster told the Way Out West crowd last week that 53% of music listened to on Spotify is actively sought out by users. He said: "Our mission is that wherever there's a speaker, we want you to be able to play Spotify."

REPORT BEATLES REISSUE**MONO MANIA**

Next month, Universal (on the Parlophone label) will release the first 10 Beatles albums (up to and including *The White Album*), in glorious mono, on sumptuous vinyl, just as they were meant to be

**CATALOGUE**

BY DAVE ROBERTS

Is The Beatles' story never-ending or done to death? Is there anything new left to say or hear?

Universal certainly made damn sure, when its EMI acquisition had been shaken down by EU rulings and enforced divestitures, that the most successful band of all time remained part of the deal. They were non-negotiable.

But now, now that the Fab Four are in the family, what to do with them? Are the possibilities limitless or limited?

One clue lies in the recent publication of Mark Lewisohn's *Tune In*, the first volume of his new Beatles biography that weighs in at 960 pages. That's right, volume one, ending when they sign to Parlophone. 960 pages. Lewisohn seems to think there's more to discover and more to tell.

And plenty of Beatles experts have reported enough 'Well, I never knew that' moments to suggest he's right.

The Beatles in Mono treads similar turf. It is a re-presentation of the records as they were designed to be heard and seen on the format (vinyl) for which they were made. These are basically the tablets from the mountain, straight from the Gods into the hands of mortals.

They are being released on September 8 as individual albums, from *Please Please Me* to *The White Album*, plus *Mono Masters*, which rounds up singles and extras.

A truly lavish box set will also be available – currently being listed at £288 on Amazon.

Project manager Guy Hayden has worked with The Beatles since 2007 and moved across with the catalogue following the acquisition.

He says: "Coming to Universal is like coming back to... not old school exactly, but it's definitely a record business, or, in the wider sense, a music business.

ABOVE

A Fab reissue: (Left) Photo session in EMI House, Manchester Square, London, 21 January 1963 (Copyright: Calderstone Productions); (Right) A factory worker carefully puts together another unit of the new release

"The initial CD releases of The Beatles records were shocking. Redoing them was us saying to the outside world that this is the most important catalogue in the history of recorded music and we are, now, going to treat it as such"

GUY HAYDEN, UNIVERSAL

Everything Universal does, whether it's for The Beatles or the newest signing, is about connecting fans to music, whereas at EMI, for a while, for reasons everybody knows about, it could have been about connecting a can of beans to a 'consumer'."

That said, it was in 2007, the year that Terra Firma took over, that EMI finally started treating the Fabbest catalogue in existence with the love and care it deserved.

"As a company, from the late 70s/early 80s to just after CD came in, the track record wasn't great. The initial CD releases of The Beatles records were shocking; they were in dodgy jewel cases, they were poor transfers, they didn't have the right artwork, the booklets were terrible..."

"So redoing them, starting in '07 and eventually coming out in 2009, was a really crucial point. It was us saying to the band and to the outside world, that this is the most important catalogue in the history of recorded music and we are, now, going to treat it as such."

Since then, the stereos have been released on vinyl, iTunes has been conquered and there have been two Beatles at the BBC compilations. Hayden mulls over the limited/limitless debate and concludes that it's "a bit of both".

"The Beatles did *Anthology* for goodness sake, they were the first band to dig into their history like that, they did the 1s album, they did the *Love* show, and how can there ever be better compilations than the original *Red* and *Blue* albums anyway?"

"So on one level, pretty much everything's been done. But on another level, every generation discovers The Beatles for themselves and they get more important, not less, as time goes on.

"Formats and technology are just mechanisms for getting this music to people however they want to receive it. The Monos project, and the whole vinyl revival, is a sub-plot of that ongoing story."

In this case, the sub-plot is simple; between 1963 and 1968, while they were working in Abbey Road, this is what John, Paul, George and Ringo wanted you to hear, how they wanted you to hear it. They were recorded and mastered for mono (up until *The White Album*), so this is the truest representation of what they were doing in that five year (five years!!) period – *From Them to You*.

Hayden says: "Anyone who knows about The Beatles history knows that there's always been this tension between the mono and the stereo and which one is 'better'. But to the real, absolute diehard fans, especially those who were around and buying the albums back then, there's always been something special about the monos – plus, there's the fact that those are the versions that the band themselves were husbanding through to release.

"And it sounds easy: make the records sound like they used to sound like and look like they used to look like. But, once you get into it, you realise what a damn difficult job it is. For example, the box we're making, there's not a machine made part of it; everything is handmade.

"On the audio side the job was made easier by the fact that at Abbey Road, for every recording and mastering session the team made detailed notes which we were able to follow and meant we could do what they did, exactly."

The 'we' is a team consisting of, amongst others, Abbey Road's Sean McGee, who actually cut the vinyl; Geoff Jones, the Apple CEO who worked for many years at Sony Legacy; and Steve Berkowitz,



RIGHT
Abbey memories:
 Artifacts relating to the release of the album 'The Beatles' (aka the White Album) in November 1968

a consultant who used to work with Jones at Sony and was involved in the Bob Dylan and Miles Davis archive rehabilitation.

The end result, says Hayden, "won't rip up or revolutionise how you hear The Beatles, but it is an incredible chance to hear the records as they were intended."

The last link in the chain back to the very beginning is the manufacturing, and with vinyl, that's key. Hayden, and The Beatles have been burned (probably the wrong word) before.

"We did have some problems with the vinyl manufacturing in the States for the stereo vinyls. The test pressings we got back were absolutely brilliant, but I think it's simply that The Beatles are

a different ball game.

"I look after the jazz catalogue here and we're doing a range of Blue Note vinyl re-releases and they're brilliant, they sound fantastic, but we're never going to make more than 3,000 of them. When it comes to The Beatles, you're going to make *a lot* more than 3,000 of them. We're making a million records for the monos alone. And with the stereos I just don't think our supplier at that time could cope.

"For the European run [of the stereos], we used Optimal in Germany, who put infinite care into making sure everything was perfect. Well, the plant in America did the same, but they just couldn't handle the capacity. They were trying to make too many too quickly and we started to get, not lots, but enough

complaints to leave a bad taste in the mouth.

"So for the monos, we decided to place the worldwide order with Optimal, we'll ship from there to everywhere and I think it's been a good decision because they sound amazing."

That global number is a million units, including 35,000 x 11 for the box sets and varying runs of up to 100,000 for the individual pieces.

It is probably the largest single order of vinyl for decades – and has basically bought the Optimal capacity for the period.

Even so, Hayden is aware that it might not be enough. "We almost always undercook it. We always start off thinking, Does the world want another Beatles project? And then the world gets to hear about it and everything ramps up to a far greater degree than we'd dreamed of. With the stereo CDs we undercooked it by a factor of between 10 and 20."

With the mono vinyls, because the lead times and expense involved in manufacturing, there is no safety net, but Hayden is hopeful that immediate demand will be satisfied.

"I don't want to lead people into thinking they have to scramble to buy it but I also don't want anyone to wait and wait and then not be able to get hold of what they want. We're going to make as many as we think we need for between launch and Christmas and then we'll see where we're at.

"Will we put it back on the presses in six months? No. But will we never run the presses for mono again? I don't know, I wouldn't want to say 'never'. It's The Beatles; anything's possible."

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PROFILE HOZIER**TAKE A PEW**

Irish singer/songwriter Hozier is on a fast route to success after releasing his breakthrough single

**TALENT**

■ BY CORAL WILLIAMSON

Andrew Hozier-Byrne – better known as Hozier – is on the cusp of huge success, with a breakout single under his belt and a debut album on the horizon. But *Take Me To Church* has been a slightly unlikely hit, with the singer himself admitting he didn't think it was too radio-friendly.

He tells *Music Week*: "I never thought *Take Me To Church* was a radio song. It was an absolute kick over the fence as far as I was concerned."

Fortunately, others thought differently. Hozier credits Island Records for being "very embracing" of the single, and its potentially difficult subject matter. Not only is the song lyrically critical of the Church, but the accompanying video, directed by Brendan Canty and Feel Good Lost, also references ongoing violence against LGBT members in Russia. At the time of writing, the official video on YouTube has been viewed nearly six million times.

"The song and the video are very different. A lot of people think they were made together as one,"

ABOVE
In demand: Hozier is close to selling out a 22-date US tour, taking place throughout October and November later this year

"Island Records and Rubyworks have been very supportive and allowed me creative control. It took me many years, but I had to get to that point where I could produce and articulate the music the way I always hoped I could" HOZIER

Hozier explains. "The video references organised neo-Nazi attacks against gay people in Russia, ambushes that have been going on in the last year. These gangs call themselves Occupy Paedophilia and they basically lure kids - 15-16-year-olds who are confused about their sexuality - into remote places, pretending to be other young people who want to meet them.

"Then they beat them, film those attacks and put them online. They do this with impunity. It's horrific. I've been following this political campaign in Russia that had made illegal the right for any LGBT members to advocate for their own rights in a public space. They did this by lumping it in with bestiality and paedophilia. This acted as justification

for this far-right group to do what they wanted to do. So anyway, that's what the video is about.

"The song is more about the Church as an organisation that undermines humanity, undermines what it is to be a natural human and to love as a person. The Church is very good at doing that, and there will always be organisations that try that. So that's why I went for that video. I didn't want it to be about the Church, I wanted it to be about something today that is happening."

He adds: "The video has been a big help to that song. We all know at this stage how important any kind of viral can be. The word viral is thrown around so much, but it has connected with a lot of people."

Going back to his supportive labels, Rubyworks and Island, the singer says: "I think I was incredibly lucky to maintain creative control in these deals. It took me many years but I had to get to that point where I could produce and articulate the music the way I always hoped that I could. Or at least try to! They've been very supportive."

Besides, it's not like Hozier is a political writer. Or is he? "I think that's for someone else to decide," he says. "I just write songs. First and foremost, I

just want to be a songwriter. But of course, I have very strong opinions about some things. And they're going to bleed into the songs."

Discussing the upcoming album's lyrical content, the artist says that it isn't his intention to write politically. "I don't start off from that point," he says. "There are some songs that have political undercurrents and there are others that are slightly reflective of culture and its invasive or destructive nature on people. But I never deliberately write politically - I don't think I do, anyway."

Take Me To Church has been a huge hit in Hozier's own Ireland, as well as in the US, where it's seen plenty of airplay. Luckily, Hozier says he's "not sick of the song", and jokes: "No-one's picked a fight with me over it yet."

The young singer seems to be balancing his cross-continent promo campaigns well. "I understand that the way the US deals with singles, and the way the UK deals with singles is very different," he says. "In the UK they've been more keen to hang on to Take Me To Church, and use that to launch the album. But it's been in Ireland since July last year. We had the whole EP as a free download."

"I was proud of that EP and thought people would react well to it. In the US they pushed Take Me To Church for months, and that became the flagship single for the whole campaign. It can be confusing when you're in different places and each one has a slightly different thing to promote. It's fine to me - I'm just looking forward to getting the album out and having everyone on an even keel, so everyone has the same songs in the same jurisdiction."

The softly spoken singer won't have long to wait; his self-titled debut is out next month. The Hozier LP was recorded in a similar way to the Take Me To Church EP, he explains: "I kept a very similar formula. I recorded as many of the demos as I could in my attic in Wicklow, getting as much of the arrangement down as possible; the vocals, backing vocals, programming the drum beats..."

"Then I would go into the studio with [co-producer] Rob Kirwan to make it prettier; he's got some gorgeous equipment. He's a fantastic engineer. In most cases on the album, we kept the attic vocals that I recorded at home."

"We fell madly in love with [Hozier's] captivating, soulful voice. His songwriting is exceptional. I've been struck by the emotional connection Take Me To The Church has made, particularly with the artist community. Ryan Tedder, Plan B and Adele are all huge fans"

LOUIS BLOOM, ISLAND RECORDS HEAD OF A&R

It sounds like it's taken a while to get to this point in Hozier's career, from his first signing to global plans making for a delicate balance of time spent on the road, and on the album. "Around the time when I first started demoing Take Me To Church, I threw out a lot of material," he explains. "So all of the songs have been written in the last two years."

"It's hard to add up, because a lot of the time I'd be in the attic, and then I'd work in the studio with Rob. Finishing the album, after we'd done the first two EPs, I think I had a month in total to get everything squared away. Then I was mixing. Stressful as it was, I listened to the mixes on the road. It was mixed by Andrew Scheps in LA, so it was a case of back and forth in the middle of promotion, to try to get a moment to listen to mixes and send on notes and stuff like that."

Hozier has been back in the US recently again, playing Newport Folk Festival and Lollapalooza in Chicago as well as media promotion, before returning to Ireland for Independence Festival at the start of the month. Next up is more promotion in Germany. "It's to the wall, the schedule is



Hozier: The artist's self-titled debut LP will be released via Island Records/Rubyworks in the UK on September 22

mayhem," he laughs.

While Hozier recognises the viral power of social media ("Once that foot's in the door, you've already reached a lot of people"), he says that traditional promotion is still crucial in many territories. "Radio's still important. Certainly in Germany, where there's no national radio, and America, where it's mind-boggling to think about how vast the market is."

"In the UK, it's hard, because it feels sometimes like you've got to get with BBC Radio 1, you've got to try with BBC radio. It's the mother, it feels like everyone's falling over themselves to get on it. Which is fine, and it's a fantastic station, but it seems strange coming back from other places where there are countless stations, with a lot of different trendsetters. Every place is different."

'WE ARE AT THE START OF SOMETHING REALLY EXCITING'



Louis Bloom, Island Records head of A&R, reveals the reasons behind his early interest in Hozier and thoughts on the musician's success so far...

Why were Island Records first interested in Hozier?

The entry point for us was the Take Me To Church video. [Watching it was] one of those great moments in this job when you get hit around the head by a piece of art that simply stops you in your tracks. The song felt like an instant classic.

We then dug deeper and the more we heard from his self-recorded online sessions, the more we fell madly in love with his captivating, soulful voice which totally cuts through. His songwriting is exceptional and it became clear straight away that this was as much about a compelling body of work as it was about the one song.

How happy are you with Take Me To Church's performance so far?
It has sold over 22k to date and has had 1.2

million audio streams since January in the UK. This is before we are on any playlists, outside of some really good Radio 1 spot plays. Every time we have a play we see a reaction on iTunes.

His live business here is also really strong so he is clearly connecting. So far, every show that he has announced in the UK has sold-out in a matter of days, London always in a single day and well in advance of the show actually happening. We are at the start of something really exciting.

Were you concerned Take Me To Church would be a difficult sell at all?

To be honest, it never crossed our minds as it was about signing a special artist who could comfortably sit alongside the Island greats. So, it wasn't about a straight commercial signing, but the fact is that it was already becoming a huge hit in Ireland at the time of him signing to us.

The song's lyrics can also be interpreted on a number of levels. It can be seen as a critique on the Catholic Church but it can also be listened to as a love song, so I think the appeal is very broad. I have been struck by the emotional connection this song has made particularly with the artist community. Ryan Tedder, Plan B and Adele are all huge fans.

'OUR EXPECTATIONS ARE INCREDIBLY HIGH'



Jon Turner, MD at Island Records, discusses breaking Hozier worldwide:

How easy has it been to break Hozier in the UK compared to Ireland?

Nothing is easy in the music business. But the interest and love across the industry for Hozier has been hugely encouraging. There is great awareness for him, and the media and public alike are really engaging with the music that is being released and the shows he is playing. The biggest single issue we are facing is the huge demand there is for him around the world, and making sure we have enough time with him in key markets. It's a nice problem to have.

What's been the biggest surprise so far?

The speed of the global pick up. The internet and live shows have really paved the way in terms of building an initial audience very quickly. Denis [Desmond] and Caroline [Downey], Hozier's managers, have done a great job in making sure his live trajectory mirrors the strategy for releasing the record everywhere.

What hopes/expectations do you have for Hozier going forward with this album and beyond?

Our expectations are incredibly high. Andrew has a long-term career in front of him and we are excited about sharing that. We believe he will be working this record around the world for the next 18 months. It's just one of those classic albums that will reach and touch a lot of people over that period.

ANALYSIS MUSIC AND ADVERTISING

SOUND AND VISION

In the music industry, sync is becoming an increasingly important revenue stream and promotion tool. But, on the other side of the fence, at brand and advertising agencies, the role of music in campaigns isn't necessarily being fully recognised



SYNC

■ BY TOM PAKINKIS

Despite the powerful role that music and sound now play in advertising campaigns, it's a resource that is often unmanaged, unmonitored and under-funded.

That's one of the key findings in a recent study of how brands and their agencies are using music across the campaigns.

The 'Music Matters' report, commissioned by SoundLounge and McKinlay Consultants, and carried out by marketing consultant Clare Crean, sheds a light on the role of music and sound in marketing brands and the process of choosing and sourcing music for campaigns.

According to data from brand and advertising research agency Millward Brown, 58% of consumers identify visual aspects as important in communications and product experience, while an almost equal number (42%) say the same about sound. However, the same research reveals that 84.2% of the marketing expenditure spent on communications and product experience by Fortune 500 companies is allocated to visual aspects, compared to 12.5% on sound.

The Music Matters report aims to identify why

brands are allocating such a small proportion of their marketing spend on music and sound when it is so fundamental, as well as understanding why the process of finding, selecting and licensing music for campaigns can be difficult for advertisers. Most importantly, it then advises brands and advertisers on best practice in some key areas of synchronisation.

The study involves interviews with a cross section of nationally known brands and their agencies as well as music industry experts. It highlights agreement between key players across industries about the importance of music but also the difficulty in working with it effectively, seemingly because of a lack of unification in the process of obtaining it.

"Music and sound is the poor relation to the visual and verbal aspect of communication," says Steve Mullins, content director, Brand e biz, "probably because there is no one with specific responsibility for it."

"It's like the Wild West," adds Carol Powell, senior TV producer at Abbott Mead Vickers. "There are no hard and fast rules. Anyone can contribute; it's very subjective, very emotional and very personal. It's all just based on instinct."

"People don't like process, they feel it's too clinical, but it's the only way out of the swamp,"

Powell suggests.

There is a growing chorus of voices across advertising highlighting the importance and impact of music in campaigns. Sir John Hegarty, worldwide creative director and founder of advertising agency Bartle Bogle Hegarty, says, "This study gives me another opportunity to repeat again that we need to slow down and take more time to let our ideas evolve, and get all the ingredients like music exactly right, to create truly inspiring and effective campaigns."

But as Graham Staplehurst global director at Millward Brown points out, brands will probably need to do more research if they want to manage music more effectively: "Brand managers aren't aware of where sound is causing a problem, or in fact what impact sound is having positive or negative because it's not being monitored."

Here, Music Week has teased out the key recommendations offered by the Music Matters report to brands and advertisers looking to make a bigger impact with music.

"We believe the findings of this study will enable brands and their agencies to take some easy steps to ensure that they use music even more effectively and in the process save themselves considerable amounts of time, stress and money," says CEO and Founder of SoundLounge, Ruth Simmons.

5 WAYS TO IMPROVE MUSIC PROCUREMENT AND SECURE BEST RETURN ON INVESTMENT

1. Creative research and actual procurement of music are two very different skills. Separating the activities ensures objectivity and specific expertise...

- Advertising agencies are likely to be in the best position to manage the creative searching and selection of music.
- The licensing (ie. procurement) is best managed centrally by one specialist organisation or an expert in house team.

2. Ensure that the creative team and the licensing experts work closely in parallel so that creative ideas for music can immediately be checked for financial and legal viability.

3. Costs associated with the creative search process can be better controlled and spiraling costs can be avoided by...

- Discussing and agreeing realistic budgets for music with the client at the pre-bid stage based on the importance and role of the music.
- Ensuring that music supervisors with the appropriate skill sets and strengths have been selected for the project.
- Writing a comprehensive brief with functionality, reference tracks and untenable music directions all clearly defined and agreed.

■ Ensuring that music supervisors are made aware of timelines as this will impact considerably on music choices and ability to negotiate.

- Insisting that music supervisors and rights owners provide a clear writer account of the likely costs and availability when they pitch music ideas.
- Creating or using an existing centralised system that allows all relevant parties to access and rate all potential music choices and share their thinking.

4. Whether separating the creative search activity from licensing or not, go through a rigorous selection and contracting process with music supervisors and licensing experts

- Ask rights owners to identify music supervisors that they like to work with an explain why.
- Invite a range of different providers to pitch so you can compare and contrast their ways of working.
- Ask how they manage the communication flow between themselves and all the parties involved in making decisions about music.
- Ask to see examples of music supervisor's in house systems for capturing and reporting information. This will avoid passing the buck and difficult conversations later.
- Check that contracts include professional indemnity and to what level.
- Avoid potential indemnification issues and hidden

mark-ups by ensuring that the license is a first party license from the licensor and not the music supervision or licensing expert.

- Ensure that all sound and music experts make their fee structure completely transparent by identifying if and where any items are marked up and/or if they will be receiving commission from any parties involved in the licensing eg. rights-owners.

5. Organisations that regularly spend significant sums of money on music should consider contracting long term with one music licensing consultant...

- A long term contract, on an annual or monthly basis, enables a competitive fixed monthly fee to be negotiated which includes up to a specified number of requests and a specified number licenses which keeps costs low and predictable.
- Long term relationships make it possible to develop one central source of data captured over time that will facilitate strategic, tactical and financial planning and in turn enable more effective negotiation.
- A longer term relationship also enables the consultant to develop good relationships with all those involved in providing music and ability to negotiate effectively.
- Maximum value will be achieved if the contract allows for the terms to reviewed and updated on a regular basis in case the volume of work decreases.

4 WAYS TO IMPROVE THE PROCESS OF SOURCING, SELECTING AND LICENSING MUSIC

1. Ensure that music is routinely put on the agenda much earlier and given greater importance...

- Specify music as a consideration when planning and include within the first brief to the creative team.
- Discuss what the role and function of music and sound will be at the planning stage.
- Put all music on all pre-production meeting agendas.
- Asking directors to provide musical, as well as visual, references during the pitching process will help ensure that their music ambitions are realistic.

2. Allocate a budget for music and sound that is commensurate with the role and value that the music and sound will provide for a campaign.

3. Make more music and sound knowledge and expertise available by...

- Introducing music and sound training with a particular focus on copyright
- Creating sound guidelines for each brand
- Providing planners and the production team with a comprehensive record, kept by accounts, of all sound/music tracks used by the brand and the outcomes.
- Ensuring there is at least one expert involved closely throughout the entire process who ideally has both a creative understanding of music and in depth licensing knowledge.

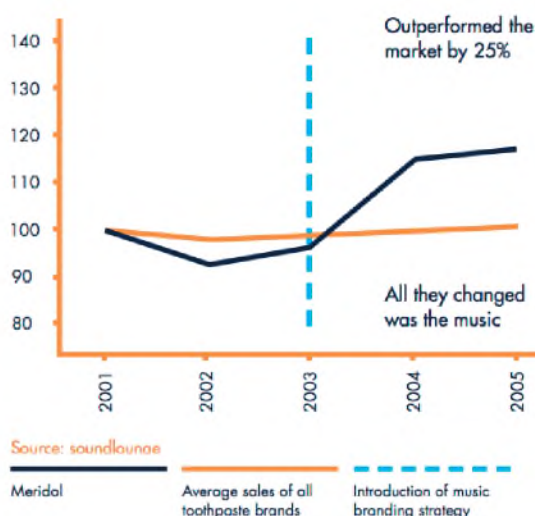
4. Design a flexible but rigorous procedure that facilitates the whole process of sourcing, selecting and licensing music, in particular...

- Design an effective pitch process for selecting music supervisors/composers with the required expertise for

particular campaigns

- Allow enough time overall for the finding, resourcing, commissioning, licensing and producing of music and in particular allow more time towards the end of the process so that creative evolution can occur without crisis.
- Make one person responsible for managing and getting consensus for music selection.
- Develop comprehensive guidelines to writing a brief.
- Involve and encourage the exchange of ideas and feedback between all parties at the right time in the process eg. using a centralised online system where track ratings and comments can be shared
- Consider using market research to test the impact of using different soundtracks.
- Ensure that market research designed to pre-test ads only uses music that is definitely available and affordable to license.

CASE STUDY: MUSIC'S IMPACT FOR MERIDOL



German brand Meridol ran a TV advertising campaign for its toothpaste from 2001 which saw below market average sales. Based on findings from research, Meridol commissioned a new distinctive piece of original music and ran the same ad with the new music in 2003. Over the course of the next two years, the brand saw sales out-perform the market by 25%, according to the Music Matters report.

MUSIC MATTERS



The two-part Music Matters report contains feedback from in-depth interviews with a cross section of nationally known brands, their agencies and music industry experts including senior creative licensing manager at Universal Music Neil Mulford, SVP of Kobalt Music Group Michelle Stoddard, creative director at Syco TV Carole David and head of film and TV licensing at Universal Music Publishing Tom Foster. The full report can be found at soundlounge.co.uk.

VIEWPOINT FUNDING SCHEMES

IF YOU DON'T ASK...

How to put together an effective application for the BPI's Music Export Growth Scheme



FUNDING

■ BY CHRIS TAMS, BPI DIRECTOR OF INDEPENDENT MEMBERSHIP

You're a British independent music company, you've got a great act doing well in the

UK and you've got a record to promote overseas. There's only one slight concern – how to pay for the touring and promotion.

After repeated conversations with our independent member labels at the BPI about the investment required to break an act internationally, we decided to take action.

Last year, at a meeting with the Prime Minister, the Music Export Growth Scheme (MEGS) was established to provide much-needed financial support to independent music companies looking to promote artists in international markets. The Scheme is not so much aimed at grassroots talent that is still making a name for itself – rather, it is there to serve new or more established artists who are on the verge of a tipping point and are looking to capitalise on success achieved in the UK as a springboard into overseas markets.

Through our strong partnership with UK Trade & Investment, we secured £2.5 million to distribute to businesses over a two-and-a-half year period. With support from the Association of Independent Music (AIM), the Music Publishers Association (MPA), the Welsh Music Foundation (WMF), Scottish Music Industry Association (SMIA) and the Music Managers Forum (MMF), we've attracted and sifted through more than 250 applications since the turn of the year.

This week we've just announced the successful recipients from our third round of applications. A number of artists from across the UK have benefitted from the funding including Imogen Heap, Metronomy, Holy Mountain, The Answer, Dreng, Public Service Broadcasting, Afrikan Boy and many more. In total we've awarded more than £750,000 to support the careers of 43 acts.

ABOVE

Funded: Charli T, Ghetts and Public Service Broadcasting are just three of the 43 acts that have benefitted from the BPI's Music Export Growth scheme

If you're considering applying to the Scheme, here are some helpful tips to follow and common pitfalls to avoid.

1 Follow our three-step guide

Before applying to MEGS, take time to consider if your artist is at the right stage of their career to be awarded the funding. We recommend you follow this three-step process.

Step 1: Apply for Momentum funding: If your act is just starting out and looking for money to build a fan base in the UK you should first approach the PRS for Music Foundation to secure Momentum funding. **Step 2: Apply for the International Showcase Fund:** If you wish to dip your toe in international waters by performing at various international showcases, you should look to the International Showcase Fund also supported by the PRS for Music Foundation. By now your act should be generating a buzz in the UK and growing a fan base overseas. That's where we at the BPI comes in. **Step 3: Apply for Music Export Growth Scheme:** The aim of the fund is to help UK independent labels and businesses to promote music around the world.

2 Cross the t's and dot the i's

Pay attention to the facts and figures you set out in your application form. The Selection Panel tends to look more favourably on applications where accurate detail on budgets has been given. If you're asking for £15,000, provide a clear breakdown of how you would use the funding and how it would benefit the project in question. Remember, you can apply for any amount between £5,000 and £50,000 but you must be realistic with your request.

3 Blow your own trumpet

Tell us as much positive news about your artist or project as you can possibly fit into the application form. Assume no knowledge on our part. It's your job to sell the artist and their marketing campaign to the selection panel so include vital stats to strengthen your case. We want

to read about your act's sales, social media stats, touring history, radio and press traction – throw the kitchen sink at us (not literally!) Remember if it isn't on the application form don't expect us to know about it!

4 Read the small print

As with all funding schemes, there is eligibility criteria to comply with and terms and conditions attached. In the case of MEGS, applicants should bear in mind that the money can only be used for new projects, that an award can cover a maximum 70% of a campaign's expenditure, and that funding cannot be used to pay salaries, company running costs, UK-focused activity or any costs that aren't solely for the marketing activity in your proposal.

5 If in doubt, just ask

We know that there is a wealth of talented artists across England, Scotland, Northern Ireland and Wales and we want to encourage as many strong applications as possible. It's our job to help you develop your artists and support your business. Guidance for the funding scheme can be found on our website – but if you have questions or require further clarity, call the BPI and I'll be happy to assist.

If MEGS isn't for you, we can point you in the direction of other schemes that might be more suitable. Our friends at AIM have partnered with the Start-Up Loans Company to encourage music entrepreneurs to set up their own businesses; Help Musicians UK has pockets of funding for unsigned and emerging musicians being made available through the Emerging Excellence Awards; and at the BPI we have funding to support internships in your company through our partnership with Creative Access and our very own youth initiative, The Big Music Project.

Now you know the options available to you, weigh up which ones might work best for your company and roster of talent and get working on your application.

After all – if you don't ask, you don't get!

PROFILE KILLING MOON

'DON'T CHASE THE LABEL DEAL'

Achal Dhillon and Ally McCrae spend their days helping new music get heard through Turn First Artist subsidiary Killing Moon, alongside various other personal projects and live events

LABELS

■ BY RHIAN JONES

Finding a space in the crowded music market is a tricky task. When faced with an infinite amount of competition online, it's not hard to see why new artists might feel defeated. But making a mark should be down to one thing: the quality of the music. One good song can launch an artist's career if it reaches the right ears and making sure it does it what founder of music company Killing Moon Achal Dhillon (*pictured, right*) and DJ/artist manager Ally McCrae (*pictured, left*) have spent their careers aiming to do.

"There seems to be this prescribed format about how certain people perceive the so-called 'career path in music' and artists just need to concentrate on their craft," explains Dhillon. "There are certain companies out there that make you feel like you're nothing without them. One of the points we're trying to prove is that you can just have a good song and, coupled with the right amount of exposure, there's no telling where it might go."

Founded in 2010 as a tastemaker blog, Dhillon – who was working in A&R – launched Killing Moon to have an outlet to shout about the new music he was passionate about. It has since evolved into a label, management and events company. While the label taps into the resources of the Universal-owned Turn First Artists, Killing Moon is largely left "to its own devices". It acts as the more left-field arm of the pop-centric Turn First (which counts names such as Rita Ora, Conor Maynard and Iggy Azalea on its roster). "In terms of going after certain artists for releases, Turn First more or less leave us to it really," says Dhillon.

The label released its first compilation *New Moons* in January, featuring artists such as Fickle Friends, Racing Glaciers and Laurel. The first ever Killing Moon tour followed in May, headlined by *Sons Of Lovers*. McCrae got involved to have a more permanent outlet through which to give acts he rated a leg up while presenting the *Introducing* show alongside Jen Long on BBC Radio 1. "I'd get involved with bands that I loved and their management would ask if I could play [their tracks on the radio show] again at the end of a seven week campaign. I'd have to say no because I'd have so much to get through that I wanted to put on," he explains. "It was nice to be able to offer [a place on the compilation] to bands that needed that extra push." Due to budget cuts, *Introducing* is off the airwaves as of September, and McCrae has plans to take more of an active role in Killing Moon. Compilation number two is out on September 15 and the company's first Club NME takeover at Camden's Koko will take place on September 19.

Names championed by Killing Moon that've since gone on to big things include Royal Blood, Clean Bandit, Alt-J (known as Films at the time) and Foxes (then known as Louisa Rose). "We're not tied down by genre or by any motive other than, 'Here's a great track, listen to it, we like it for this, this and this reason,'" adds Dhillon.

"We're about more than assimilating the artists. Rather than appropriating them into our brand, we



"There seems to be this prescribed format about how certain people perceive the so-called 'career path in music'. But artists just need to concentrate on their craft. There are certain companies out there that make you feel like you're nothing without them, we're trying to prove that you can just have a good song. Coupled with the right amount of exposure, there's no telling where it might go"

ACHAL DHILLON, KILLING MOON

want to do something with them that's mutually beneficial." Dhillon's more than happy to act as a springboard for artists who then go on to sign major label deals. "Royal Blood signed a publishing deal with Warner/Chappell two weeks after we posted a blog about them," he explains. "They were destined to be huge and needed a huge input of finances. But we'll continue that association. In terms of running a music company, I don't believe it's always about the deal. It's about the relationship - if a deal comes of it then brilliant, but if not, we're not going to force anyone like, 'If we say this about you, you have to sign to us.' We'll find other ways to interact with the guys and that's applicable to a plethora of different bands."

"One of the things I love about music is that it does come down to that one thing to tip the balance and change everything for an artist. It could be one show, song, radio play, blog post, compilation release, tour or conversation. We're just trying to give as much gravity to that and use this clout that we've got to help other people, not as a charity, but because a good song deserves to be heard."

NEW MOONS: VOLUME 2



Released on September 15, Killing Moon's second compilation features 26 up-and-coming artists that Achal Dhillon and Ally McCrae support. The first release, *New Moon*, remains the label's fastest selling release, despite not having any marketing spend behind it. "I want Volume 2 to be louder, amplified," says Dhillon. "We absolutely love these bands and want more people to take notice of what they are doing." Names to have made the track listing include:

- *Money For Rope* (*pictured*): a three-piece surf/garage/soul outfit from Melbourne, reportedly known for their ability to "evoke a punter's desire to really move".
- *Washington Irving*: the Glasgow electric/folk band have been described as a mix between Mumford And Sons and The Clash and have toured with fellow highlanders *Frightened Rabbit*.
- *The Casket Girls*: signed to Graveface Records in the US, the 'eerie-pop' trio is formed of sisters Phaedra and Elsa Greene and producer/label head Ryan Graveface. They've just come to the end of a US tour. Others on the CD include *Rare Monk*, *John Joseph*, *Brill Racing*, *Glaciers*, *Taymir*, *Radio On*, *Fickle Friends*, *Holy*, *One Bit*, *Jack + Eliza*, *Jay Brown*, *St. South*, *Strong*, *Asian Mothers*, *Deathcats*, *The Wild Curve*, *Oh Volcano*, *Model Aeroplanes*, *Looks*, *IDLES*, *Clubs*, *Cheerleader*, *Parla* and *Remi Miles*.

PROFILE HELP MUSICIANS UK

A HELPING HAND

Help Musicians UK, formerly the Musicians Benevolent Fund, has rebranded and appointed a new Chair. The organisation now hopes to broaden its reach in the UK music industry

CHARITY

■ BY MURRAY STASSEN

Life as a professional musician is often a financially precarious existence. Many are either self-employed or working freelance, lacking many of the benefits that full-time employment offers, such as a pension or sick pay. For the majority of working musicians who are not earning superstar salaries, there is often nothing to fall back on when something goes wrong in their personal lives or careers. This is where Help Musicians UK steps in.

The charity provides financial support and advice for emerging artists and professional musicians who are unable to work due to illness or injury and retirees whose principal career was in music. It also provides support for those in music-related professions such as sound engineers or music producers.

Founded in 1921 and previously known as the Musicians Benevolent Fund, the charity changed its working name to Help Musicians UK in January 2014. The British Council's director of arts, Graham Sheffield CBE was appointed as its new chair in April. With a change of name and a refreshed look and feel, the charity now hopes to broaden the awareness of its work, which currently supports around 2,000 musicians each year.

Sheffield tells *Music Week*: "I think the previous chair and management felt that [the branding] looked a bit old fashioned. There's nothing wrong with that, but I think the words benevolent and fund are sort of dated words. When you're trying to make a big impact, helping musicians is exactly what we do.

"My job is to see that [Help Musicians UK] is fit for its purpose in the contemporary professional music scene, both in terms of the kinds of musicians it helps, in whatever genre of music it is; classical, jazz, pop - any professional musician. But also that the services we provide are the ones that the profession actually sees as being valuable.

"I think that in five years or so I would like to be two or three significant steps forward in terms of the profession knowing about us, reaching more people and having a broader range of services and advice and projects to help. So it's a growth in visibility, a growth in reach and a growth in what we can offer."

Each year, Help Musicians UK supports around 400 people who find themselves in an unexpected crisis leaving them unable to work, due to injuries or long term and terminal illness. As most musicians are either self-employed or working on a freelance basis with little financial security, being forced to take an extended period of time off with no income can be crippling for both them and their families.

Ally McErlaine, lead guitarist of Texas, suffered from a brain hemorrhage in 2009 and it was thought that he would not live. The charity worked closely with McErlaine's wife Shelly Poole, helping the couple through each stage of his recuperation. Having now made a full recovery, McErlaine and



ABOVE
United Vibrations:
The London-based band were given financial support to expand and develop through the charity's Talent Programme



"We're giving away £4 million a year. If we are going to double that we're going to need a larger funding base"

GRAHAM SHEFFIELD,
HELP MUSICIANS UK

Poole are preparing to release their new *Red Sky* July album in September.

"Help Musicians UK were a fantastic support throughout [McErlaine's recovery]," explains Poole. "I'd never heard of the charity and certainly didn't think anything like this would ever apply to Ally or myself. I was in a real panic about all sorts of things, such as getting into our joint accounts to continue to pay our bills. Ally was still in a coma and I couldn't access any of our accounts as he had all the passwords.

"They put me in touch with an advisor about how to get Ally the correct aftercare in the right place and what he was entitled to. I knew nothing about any of it and they guided me through the whole process. They were always at the other end of the phone offering support in all areas of Ally's recovery, even as far as financially paying towards a

new physio when he needed extra intense work to start walking again."

Sheffield explains that for the charity to increase its reach and help more musicians, it needs more funding. "We're already giving away about £4m a year," he says. "But if we're going to double that then we're going to need to have a larger funding base. Part of my work is going to be encouraging people to give to the charity and to leave money in their wills and make bequests and gifts and so on."

The charity has also received high-profile endorsement from the likes of Bryan Adams and music presenter Bob Harris OBE, who says he's seen the work of Help Musicians UK first hand. "They really understand about the music business and the stresses and strains that those who work in it can suffer," says Harris. "They do a great job in encouraging new musical talent and helping musicians at the start of their careers.

"Help Musicians UK [also] helps established musicians when things go wrong. So whether that's an illness or an accident or some other crisis, they are there to help pick up the pieces. Older musicians can have a tough time too, so they offer help and advice as and when it's needed so that musicians in retirement can get by. Help Musicians UK is vital to musicians. We all need to get behind this great charity and support it."

24 SINGLES/ALBUMS/COMPILATIONS

Nico & Vinz's Am I Wrong sells 106,370 to top the Official UK Singles Chart



INCLUDES OFFICIAL
WEEKLY ITUNES
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS

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

CHARTS UK SINGLES WEEK 32



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

THE OFFICIAL UK SINGLES CHART

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

BPI
 The British Recorded Music Industry

THIS WEEK										LAST WEEK																																																																																																																																																																																
THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (ISRC/UPBI)	(PRODUCER) PUBLISHER (WRITER)	WKS ON CHRT	PEAK	WKS ON CHRT	PEAK	WKS ON CHRT	PEAK	WKS ON CHRT	PEAK	WKS ON CHRT	PEAK	WKS ON CHRT	PEAK	WKS ON CHRT	PEAK	WKS ON CHRT	PEAK																																																																																																																																																																						
1	52	6	NICO & VINZ Am I Wrong <i>Warner Bros USWB11304681 (Arvato)</i> (Wil/IDAP/BMG Chrysalis/Warner Chappell (Larsen/Dey/Sereba/Jallow)		6	HIGHEST CLIMBER	39	36	9	TIESTO FT. MATTHEW KOMA Wasted <i>Virgin CYA111400022 (Arvato)</i> (Verwest/Koma/Ullico/Fries) Sony ATV/Kobalt (Verwest/Koma/Audio/Hughes)		40	51	2	MAROON 5 It Was Always You <i>A&M/Octone/Polydor USUM71410331 (Arvato)</i> (Evan/The Monsters & Strangerz) Kobalt/Warner Chappell/BMG Platinum/Network One/BMG/Vanous (Levine/Martin/Evan/Lomax/J. Johnson/S. Johnson)	SALES INCREASE	41	22	5	MK FT ALANA Always <i>Defected/MoS GBFCF21307357 (ACA Arvato)</i> (Kitchen/Route 94) Big On Blue (Kitchen/Simon)		42	39	10	MILKY CHANCE Stolen Dance <i>Ignition DEL211300741 (PIAS Arvato)</i> (Rehben) Sony ATV/Edition Sadness/ary (Rehben/Dausrh)		43	26	3	NEON JUNGLE Louder <i>RCA GB1101400255 (Arvato)</i> (Blarkwell) Sony ATV/Peermusic (Blarkwell/Argyle/Hartley)		44	48	18	DAVID GUETTA & SHOWTEK FT. VASSY Bad <i>Lack Back/Parlophone GB28K1400007 (Arvato)</i> (Guetta/Showtek/Sultan/Shepard/Reuter) Sony ATV/What A Publishing/BMG Rights/Bucks/Piano/BMG Talpa/Downtown/various (Guetta/W. Janssen/various)	SALES INCREASE	45	42	18	SIGMA Nobody To Love <i>3 Beat/AATW GBFCF21400054 (Arvato)</i> (Leitz/Edwards) Sony ATV/Universal/Warner Chappell/D/Face The Music (Leitz/Dukes/James/W.asey/McKenzie/Pope/Rutberg/Said/Se/Stephens/Wes/Whites/de/various)		46	40	8	5 SECONDS OF SUMMER Don't Stop <i>Capitol GBUM71401710 (Arvato)</i> (Robson) Sony ATV/Imagem/BMG Flammum/Hello I Love You/Jam/Winters (Hemmings/Hood/Robson/Busbee)		47	46	11	KLINGANDE Jubel <i>One More Tune/Warner Brothers GBHT127082 (Arvato)</i> (Steinmuller) Sony ATV (Steinmuller/Catry)		48	47	23	CHRIS BROWN FT LIL WAYNE & TYGA Loyal <i>RCA USRC11302353 (Arvato)</i> (Nir/Nari) Sony ATV/Universal/Warner Chappell/BMG Chrysalis/Imagem/It's Drugs/Young Money/Excuse My French/Faeva Afta/Hood/2Go/Stand (Balding/Kagen/Brown/various)		49	50	15	MICHAEL JACKSON Love Never Felt So Good <i>Epic/MJ USMM11401744 (Arvato)</i> (Michael Jackson/Mr.Clain/Tunford/Anka) Sony ATV/Mijar/NO/Paulanne (Jackson/Anka)		50	67	3	CLEAN BANDIT FT STYLO G Come Over <i>Atlantic GB4HS1400010 (Arvato)</i> (Ralph/Patterson) Sony ATV/Universal (McDermott/Chatto/Patterson)	SALES INCREASE	51	54	54	ONEREPUBLIC Counting Stars <i>Interscope USUM71301306 (Arvato)</i> ★ (Tedder/Zanarella/fbr) Sony ATV (Tedder)		52	44	4	ELLA EYRE If I Go <i>Virgin GBUM71401947 (Arvato)</i> (Rogers) Sony ATV/Warner Chappell/Imagem (Hajjara/McMahon/J.Rogers)		53	61	40	VANCE JOY Riptide <i>Infectious AUL01385760 (PIAS Arvato)</i> (Keogh/White/Castle) We Are Unified PTY (Keogh)	SALES INCREASE	54	64	38	KATY PERRY FT JUICY J Dark Horse <i>Virgin USJM71311295 (Arvato)</i> ★ (Dr.Luke/Marin/Cink) Warner Chappell/Decca/Italians Do It Better/Kaz Money/MX/M/Kobalt/Oneology/Prescription/When I'm Rich (Perry/various)	SALES INCREASE	55	53	22	TOVE LO FT HIPPIE SABOTAGE Stay High (Habits) <i>Polydor SEUM71400257 (Arvato)</i> (Hippie Sabotage) Green Rose/Warner/Chappell Sr and nava/Wolf Cousins (Tove Lo/Beltrami/Söderberg/L.Sauerer/K. Sauer)		56	55	25	SAM SMITH Money On My Mind <i>Capitol GBUM71308252 (Arvato)</i> ★ (Two Inch Punch) Sony ATV/Naughty Words/Stellar (Smith/Ash)		57	60	21	DUKE DUMONT FT JAX JONES I Got U <i>Bless Beys Club/Virgin EMI GBUM71308355 (Arvato)</i> (Duke Dumont/Jones) Sony ATV/BMG Rights/CC (Duplessis/Jean/Dymnet/Aluo)		58	62	23	ROUTE 94 FT JESS GLYNNE My Love <i>Rime GBQGW1300145 (Arvato)</i> ★ (Route 94) Sony ATV (Jones)		59	43	3	X AMBASSADORS & JAMIE N COMMONS Jungle <i>Polydor IISIV71400788 (Arvato)</i> (Alex Da Kid/Mike Del Rio) Universal/Songs MF (Alex Da Kid/Gonzales/K.Ambassadors/Commons)		60	58	20	5 SECONDS OF SUMMER She Looks So Perfect <i>Capitol GBUM71400999 (Arvato)</i> (Smith/Valentine) Sony ATV/BMG Rights/Manes and Reins (Irwin/Clifford/Smith)		61	57	76	BASTILLE Pompeii <i>Virgin GB1201200092 (Arvato)</i> ★ (Smith/Crew) Universal (Smith)		62	66	24	DJ SNAKE & LIL JON Turn Down For What <i>Columbia USSM11308174 (Arvato)</i> (DJ Snake/L. Jon) King of Crunk/William Grigahne Pu (Smith/Grigahne/Bressa)		63	37	2	VIC MENSA Down On My Luck <i>Virgin EMI GBUM71401881 (Arvato)</i> (Fence/Mensa) Sony ATV/Universal/Warner Chappell (Mensa/Ponre/Osteen/Cotton/Neil/Mas Kerth)		64	68	40	ED SHEERAN I See Fire <i>Decca USNLR1300728 (Arvato)</i> (Sheeran) Sony ATV (Sheeran)		65	65	32	PITBULL FT KE\$HA Timber <i>JMR 305/Polo Grounds IISRC11301625 (Arvato)</i> ★ (Dr.Luke/Carli/Seminoff/Skeey) Sony ATV/BMG Chrysalis/Warner Chappell/Prescription/Power Pmi/Where Da Kaso/At/Abu/El/El/Kas/ Money/Oneology/Artist 131 (various)		66	63	11	SECOND CITY I Wanna Feel <i>MoS GBCEM1400001 (Fuga/Sony DADC UK)</i> (Harrington) Sony ATV/Universal/Fairwood/EC/AF/Alma/CC (Harrington/Edmonds/Wilson/Braxton/Bedingfield/Fenton)		67	Re-entry	ELLIE GOULDING How Long Will I Love You <i>Polydor GBUM71304067 (Arvato)</i> ★ (Fortis) Sony ATV (Scott)		68	69	2	DRAKE 0 To 100 - The Catch Up <i>Cash Money/Republic USCM51400222 (Arvato)</i> (Bo-Ida/Shebil/Ntreen85) Sony ATV/Kobalt/ve/Wilbe/Bo-Ida/Un chappell/M.Avor 5/Mosses/Nyan King/Vinyr (Graham/Samuels/Shebb/Jeffers/Hemands/Fseney)		69	New	SAM SMITH I'm Not The Only One <i>Capitol GBUM71308836 (Arvato)</i> (DJ Khalil/Aloe Blacc/Fink) Sony ATV/Naughty Words/Stellar/Universal/Salli Isak (Smith/Napier)		70	72	56	AVICII Wake Me Up <i>Pasitru/PRMD SEIM71301376 (Arvato)</i> ★2 (Avicii/Pournour) Sony ATV/Universal (Bergling/Pournour/Blarr/Fenzger)		71	New	SLIPKNOT The Negative One <i>Roadrunner NLA321400314 (Arvato)</i> (Slipknot/Fidelman) Sony ATV/Music That Music (Slipknot)		72	Re-entry	5 SECONDS OF SUMMER Amnesia <i>Capitol GBUM71401926 (Arvato)</i> (Biancanello/M. Biancanello/Watters) Sony ATV/Kobalt/BMG Gold/Smj/NM/O/Noahallowed/Pun/JoeLpac (L. Biancanello/M. Biancanello/Watters/B. Madden/various)		73	73	19	ALOE BLACC The Man <i>Interscope IISIM71312880 (Arvato)</i> (Dr. Khalil/Aloe Blacc/Fink) Universal/Warner Chappell/Aloe Blacc/Barsh/H.Like A Ship (Rahman/Taupm/John/Dawkins III/Barsh/Seel)		74	75	13	ED SHEERAN One <i>Asylum GB4HS1400092 (Arvato)</i> (Gosling) Sony ATV (Sheeran)		75	Re-entry	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman <i>Walt Disney USWD11366364 (Arvato)</i> (Lopez/Anderson-Lopez/tbc) Warner Chappell/Artemis/Wonderland (Lopez/Anderson-Lopez)	

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CHARTS UK ALBUMS WEEK 32



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

THE OFFICIAL UK ARTIST ALBUMS CHART

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



Table with columns: THIS WK, LAST WK, CHRT, ARTIST / TITLE, LABEL, CATALOGUE NUMBER, (DISTRIBUTOR), (PRODUCER). Rows include ED SHEERAN, DOLLY PARTON, SAM SMITH, COLDPLAY, GEORGE EZRA, PALOMA FAITH, ELLIE GOULDING, PAOLO NUTINI, ERIC CLAPTON, CHARLIE SIMPSON, THE 1975, S SECONDS OF SUMMER, THE VAMPS, KASABIAN, PIXIE LOTT, LANA DEL REY, LONDON GRAMMAR, JOHN LEGEND, MAGIC!, LANA DEL REY, TOM PETTY & THE HEARTBREAKERS, ELBOW, ARCTIC MONKEYS, KATY PERRY, BASTILLE, CALVIN HARRIS, EMINEM, WHITNEY HOUSTON, GREGORY PORTER, WILKO JOHNSON & ROGER DALTREY, DISCLOSURE, CLEAN BANDIT, IMAGINE DRAGONS, NEON JUNGLE, JOHN NEWMAN, PASSENGER, JAKE BUGG, HAIM.

Table with columns: THIS WK, LAST WK, CHRT, ARTIST / TITLE, LABEL, CATALOGUE NUMBER, (DISTRIBUTOR), (PRODUCER). Rows include BOB MARLEY & THE WAILERS, AVICII, JAKE BUGG, FOXES, PHARRELL WILLIAMS, GARY BARLOW, ALICIA KEYS, DAVID GUETTA, MICHAEL JACKSON, MORRISSEY, LORDE, JACK WHITE, TOM ODELL, PAUL HEATON & JACQUI ABBOTT, THE BLACK KEYS, ANGUS & JULIA STONE, LINKIN PARK, BOMBAY BICYCLE CLUB, ED SHEERAN, JUNGLE, FLEETWOOD MAC, MICHAEL BUBLE, LINKIN PARK, KAISER CHIEFS, PASSENGER, THE KILLERS, GEORGE MICHAEL, KODALINE, KINGS OF LEON, ALESTORM, EAGLES, ONEREPUBLIC, JAMES BLUNT, NICOLA BENEDETTI, KYLIE MINOGUE, ONE DIRECTION, ELVIS PRESLEY.

COMPILATION CHART TOP 20

THIS LAST ALBUM / LABEL (DISTRIBUTION)

Table with 3 columns: RANK, ALBUM / LABEL, DISTRIBUTION. Rows include NOW THAT'S WHAT I CALL MUSIC 88, SOUNDTRACK GUARDS OF THE GALAXY, FROZEN OST, THE HOUSE THAT GARAGE BUILT, KISSTORY 2014, BBC RADIO 1'S DANCE ANTHEMS IBIZA, REWIND - THE 80S ALBUM, THE DROP, NOW THAT'S WHAT I CALL SUMMER, LITTLE BOPPERS, DREAMBOATS AND MINISKIRTS, THE 80S - PART 2, THE NATION'S FAVOURITE MOTOWN SONGS, JUST GREAT SONGS 2014, CLUBLAND 25, NOW THAT'S WHAT I CALL MUSIC 87, NOW THAT'S WHAT I CALL 21ST CENTURY, CRAZY CRAZY NIGHTS, GARAGE NATION, THE SUGGS SELECTION.

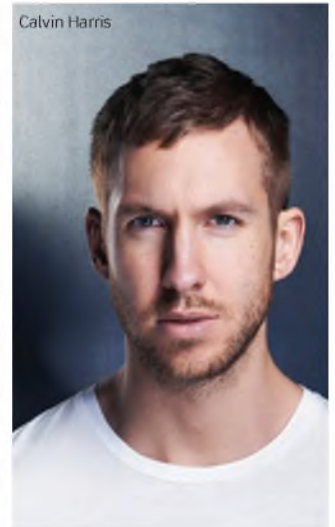


CHARTS EU AIRPLAY WEEK 32 (Mon 04 - Sun 10 Aug 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	Coldplay A Sky Full Of Stars	Parlophone	WMG 17,500	+2%	993	648.92m	+2%
2	5	Lilly Wood & Robin S.. Prayer In C	Warner Intern..	WMG 13,723	+14%	624	569.61m	+14%
3	2	Nico & Vinz Am I Wrong	Parlophone Music	WMG 14,310	+13%	840	554.43m	+8%
4	4	Calvin Harris Summer	Columbia	SME 14,002	-1%	755	542.26m	+8%
5	3	Mr. Probz Waves	Sony Music	SME 13,772	-2%	862	532.94m	+4%
6	6	Sam Smith Stay With Me	Capitol Records	UMG 12,652	+9%	821	461.92m	+9%
7	8	David Guetta feat. S.. Lovers On The Sun	Parlophone	WMG 10,708	+14%	552	418.62m	+13%
8	7	OneRepublic Love Runs Out	Interscope	UMG 10,143	+5%	630	411.49m	+1%
9	9	George Ezra Budapest	Columbia	SME 9,500	-2%	761	386.97m	+6%
10	23	MAGIC! Rude	Sony Music	SME 12,090	+18%	674	378.04m	+42%
11	10	Sigma Nobody To Love	3beat	Ind. 8,409	+6%	507	367.93m	+9%
12	21	Marlon Roudette When The Beat Drops Ou	Polydor	UMG 4,608	+24%	268	332.88m	+14%
13	12	Ed Sheeran Sing	Asylum	WMG 13,181	-2%	822	327.19m	0%
14	20	Milky Chance Stolen Dance	Pias	Ind. 7,493	+2%	655	310.04m	+5%
15	13	Avicii Addicted To You	Virgin EMI	UMG 6,273	-4%	583	308.97m	-3%
16	15	Pharrell Williams Happy	RCA	SME 9,328	+3%	1,095	306.66m	+1%
17	14	Alle Farben feat. Gr.. She Moves (Far Away)	Pinpoint	Ind. 4,927	+1%	373	305.84m	-1%
18	11	John Legend All Of Me	Columbia	SME 10,785	-4%	792	298.21m	-10%
19	25	Maroon 5 Maps	Polydor	UMG 9,501	+21%	677	297.22m	+12%
20	16	Andreas Bourani Auf Uns	Polydor	UMG 3,062	-1%	172	292.47m	-2%
21	17	American Authors Best Day Of My Life	Virgin EMI	UMG 4,971	-4%	484	289.11m	-3%
22	19	Michael Jackson Love Never Felt So Good	Epic	SME 10,242	-8%	862	282.87m	-5%
23	22	Clean Bandit feat. J.. Rather Be	Atlantic	WMG 10,101	-7%	842	279.51m	-3%
24	24	Ariana Grande feat. .. Problem	Universal	UMG 10,165	-4%	608	279.36m	+5%
25	27	Bakermat One Day (Vandaag)	Délicieuse	Ind. 3,982	-4%	405	272.48m	+8%
26	40	Ella Henderson Ghost	Syco	SME 10,687	+8%	631	263.29m	+51%
27	18	Vance Joy Riptide	Atlantic	WMG 4,854	+5%	438	262.88m	-12%
28	26	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 5,934	-2%	482	254.56m	-4%
29	28	Lenny Kravitz The Chamber	Sony Music	SME 3,785	+10%	356	248.42m	+5%
30	33	Sia Chandelier	Sony Music	SME 8,275	+1%	548	229.01m	+14%
31	32	Imagine Dragons On Top Of The World	Polydor	UMG 4,098	+0%	472	216.40m	+2%
32	30	Rita Ora I Will Never Let You..	Roc Nation	SME 7,478	-7%	503	209.49m	-3%
33	29	Klingande Jubel	Klingande	Ind. 4,299	-8%	558	207.86m	-4%
34	37	Mark Forster feat. Sido Au Revoir	Four Music	SME 3,064	+7%	142	204.54m	+5%
35	35	Avicii Lay Me Down	Virgin EMI	UMG 5,841	-5%	436	204.01m	+4%
36	31	Common Linnets, The Calm After The Storm	Universal	UMG 2,757	+2%	286	202.66m	-5%
37	36	Kiesza Hideaway	Virgin EMI	UMG 6,074	+2%	479	200.57m	+2%
38	41	Jason Derulo feat. S.. Wiggle	Warner Music	WMG 6,575	+2%	340	197.35m	+15%
39	34	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 4,613	+1%	499	196.03m	-1%
40	43	Avicii Hey Brother	Virgin EMI	UMG 3,669	+2%	709	179.96m	+14%
41	39	Imagine Dragons Demons	Polydor	UMG 3,407	-3%	464	170.95m	-6%
42	51	Enrique Iglesias fea.. Bailando	Republic	UMG 5,342	+1%	377	164.07m	+21%
43	44	Tiësto feat. Matthew.. Wasted	Universal	UMG 5,621	-3%	423	160.83m	+2%
44	60	Charli XCX Boom Clap	Warner Music	WMG 4,755	+25%	366	159.66m	+31%
45	45	Adel Tawil feat. Mat.. Zuhause	Vertigo	UMG 1,532	+13%	117	154.74m	-2%
46	38	Cro Traum	Groove Attack	Ind. 2,694	-3%	168	151.50m	-20%
47	46	Avicii Wake Me Up	PRMD/Positiva	UMG 3,665	-5%	681	146.05m	-4%
48	53	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 3,909	+3%	932	135.92m	+2%
49	48	OneRepublic Counting Stars	Polydor	UMG 5,379	-5%	763	135.29m	-6%
50	59	Capital Cities Safe And Sound	Capitol Records	UMG 2,059	+3%	487	134.08m	+9%



CHARTS OFFICIAL AUDIO STREAMING WEEK 32



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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	MAGIC Rude <i>RCA</i>
2	3	GEORGE EZRA Budapest <i>Columbia</i>
3	2	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic Records</i>
4	4	ELLA HENDERSON Ghost <i>Syco Music</i>
5	10	NICO & VINZ Am I Wrong <i>Warner Bros</i>
6	5	ED SHEERAN Sing <i>Asylum</i>
7	7	SAM SMITH Stay With Me <i>Capital</i>
8	6	MR PROBZ Waves <i>Left Lane Recordings</i>
9	8	SIA Chandelier <i>Monky Puzzle/RCA</i>
10	9	WILL I AM FT CODY WISE It's My Birthday <i>Interscope</i>
11	15	ED SHEERAN Don't <i>Asylum</i>
12	11	CALVIN HARRIS Summer <i>Columbia</i>
13	13	JOHN LEGEND All Of Me <i>Columbia</i>
14	12	OLIVER HELDENS & BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom</i>
15	14	IGGY AZALEA FT CHARLI CX Fancy <i>EMI</i>
16	16	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
17	18	CHARLI CX Boom Clap <i>Asylum</i>
18	17	RIXTON Me And My Broken Heart <i>Interscope</i>
19	20	COLDPLAY A Sky Full Of Stars <i>Parlophone</i>
20	19	TIESTO FT MATTHEW KOMA Wasted <i>Virgin</i>
21	21	MKTO Classic <i>Columbia/M2V</i>
22	23	CHERYL COLE FT TINIE TEMPAH Crazy Stupid Love <i>Po'ydor</i>
23	25	ED SHEERAN Thinking Out Loud <i>Asylum</i>
24	22	JESS GLYNNE Right Here <i>Atlantic</i>
25	24	PHARRELL WILLIAMS Happy <i>Columbia</i>
26	27	KIESZA Hideaway <i>Lokal Legend</i>
27	26	JASON DERULO FT SNOOP DOGG Wiggle <i>Warner Bros</i>
28	29	MILKY CHANCE Stolen Dance <i>Ignition</i>
29	28	RITA ORA I Will Never Let You Down <i>Roc Nation</i>
30	30	IDINA MENZEL Let It Go <i>Walt Disney</i>
31	33	VANCE JOY Riptide <i>Infectious Music</i>
32	32	SAM SMITH Money On My Mind <i>Capital</i>
33	36	BASTILLE Pompeii <i>Virgin</i>
34	31	VAMPS Somebody To You <i>EMI</i>
35	35	ED SHEERAN I See Fire <i>Decca</i>
36	34	5 SECONDS OF SUMMER Don't Stop <i>Capital</i>
37	72	ZHU Faded <i>Mo'Nasty/Po'ydor</i>
38	38	DUKE DUMONT FT JAX JONES I Got U <i>Blase Bcys Club</i>
39	37	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>
40	45	TOVE LO Stay High <i>Polydor</i>
41	43	ONEREPUBLIC Counting Stars <i>Interscope</i>
42	40	ROUTE 94 FT JESS GLYNNE My Love <i>Rinse Recordings</i>
43	42	ED SHEERAN Photograph <i>Asylum</i>
44	44	ED SHEERAN One <i>Asylum</i>
45	39	5 SECONDS OF SUMMER She Looks So Perfect <i>Capital</i>
46	47	DAVID GUETTA/SHOWTEK/VASSY Bad <i>Parlophone</i>
47	46	ED SHEERAN I'm A Mess <i>Asylum</i>
48	41	ELLA EYRE If I Go <i>Virgin</i>
49	51	ED SHEERAN Bloodstream <i>Asylum</i>
50	50	ED SHEERAN Nina <i>Asylum</i>
51	48	SIGMA Nobody To Love 3 Beat/AATW
52	52	FUSE ODG FT SEAN PAUL Dangerous Love 3 Beat/AATW
53	53	CHRIS BROWN/LIL WAYNE/TYGA Loyal <i>RCA</i>
54	49	PITBULL FT KESHA Timber /Mr 305/Polo Grounds
55	54	KLINGANDE Jubel One More Tune
56	56	PASSENGER Let Her Go <i>Nettwerk</i>
57	57	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
58	58	IMAGINE DRAGONS Radioactive <i>Interscope</i>
59	62	AVICII Wake Me Up <i>Positiva/PRMD</i>
60	76	MELISSA STEEL FT POPCAAN Kisses For Breakfast <i>Atlantic</i>
61	59	ED SHEERAN Tenerife Sea <i>Asylum</i>
62	60	DISCLOSURE FT SAM SMITH Latch <i>PMR</i>
63	61	COLDPLAY Magic <i>Parlophone</i>
64	64	AMERICAN AUTHORS Best Day Of My Life <i>EMI</i>
65	55	NICOLE SCHERZINGER Your Love <i>RCA</i>
66	65	IMAGINE DRAGONS Demons <i>Interscope</i>
67	63	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Po'ydor</i>
68	67	DJ SNAKE & LIL JON Turn Down For What <i>Columbia</i>
69	68	PALOMA FAITH Only Love Can Hurt Like This <i>RCA</i>
70	66	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
71	75	ELLIE GOULDING Burn <i>Po'ydor</i>
72	70	ED SHEERAN Afire Love <i>Asylum</i>
73	69	ALOE BLACC The Man <i>Interscope</i>
74	71	ED SHEERAN Runaway <i>Asylum</i>
75	78	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>



CLIMBER: NICO & VINZ



CLIMBER: CHARLI CX



NON-MOVER: ED SHEERAN

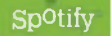


CLIMBER: AVICII



CLIMBER: ELLIE GOULDING

CHARTS STREAMING – SPOTIFY WEEK 32



GLOBAL



- | POS | ARTIST/ALBUM |
|-----|--|
| 1 | MAGIC! Rude |
| 2 | SAM SMITH Stay With Me |
| 3 | CALVIN HARRIS Summer |
| 4 | ARIANA GRANDE Problem |
| 5 | SIA Chandelier |
| 6 | NICO & VINZ Am I Wrong |
| 7 | IGGY AZALEA Fancy |
| 8 | ROBIN SCHULZ Prayer In C (Robin Schulz Radio Edit) |
| 9 | MAROON 5 Maps |
| 10 | COLDPLAY A Sky Full Of Stars |
| 11 | CLEAN BANDIT Rather Be (feat. Jess Glynne) |
| 12 | TIESTO Wasted |
| 13 | ARIANA GRANDE Break Free |
| 14 | JASON DERULO Wiggle (feat. Snoop Dogg) |
| 15 | MILKY CHANCE Stolen Dance |
| 16 | JOHN LEGEND All Of Me |
| 17 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 18 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 19 | MKTO Classic |
| 20 | ED SHEERAN Don't |

EUROPE



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

UK



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



FRANCE



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



GERMANY



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



NETHERLANDS

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

NORWAY

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

SPAIN

- | POS | ARTIST/ALBUM |
|-----|--|
| 1 | ENRIQUE IGLESIAS Bailando - Spanish Version |
| 2 | MILKY CHANCE Stolen Dance |
| 3 | CALVIN HARRIS Summer |
| 4 | MALUMA La Temperatura |
| 5 | NICO & VINZ Am I Wrong |
| 6 | INNA Cola Song (feat. J Balvin) |
| 7 | JASON DERULO Wiggle (feat. Snoop Dogg) |
| 8 | MR. PROBZ Waves - Robin Schulz Radio Edit |
| 9 | PHARRELL WILLIAMS Happy (From Despicable Me 2) |
| 10 | ROMEO SANTOS Propuesta Indecente |

SWEDEN

- | POS | ARTIST/ALBUM |
|-----|--|
| 1 | ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit |
| 2 | MAGIC! Rude |
| 3 | ALBIN Din Soldat |
| 4 | DAVID GUETTA Lovers on the Sun (feat. Sam Martin) |
| 5 | SAM SMITH Stay With Me |
| 6 | MILKY CHANCE Stolen Dance |
| 7 | MKTO Classic |
| 8 | MAROON 5 Maps |
| 9 | THOMAS STENSTROM Sla Mig Hart I Ansiktet |
| 10 | ARIANA GRANDE Break Free |

UNITED STATES

- | POS | ARTIST/ALBUM |
|-----|------------------------------------|
| 1 | SAM SMITH Stay With Me |
| 2 | MAGIC! Rude |
| 3 | IGGY AZALEA Fancy |
| 4 | SIA Chandelier |
| 5 | NICO & VINZ Am I Wrong |
| 6 | ARIANA GRANDE Problem |
| 7 | ARIANA GRANDE Break Free |
| 8 | MAROON 5 Maps |
| 9 | BECKY G Shower |
| 10 | MEGHAN TRAINOR All About That Bass |

CHARTS STREAMING – MUSIC VIDEO WEEK 32



NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	ELLA HENDERSON - Ghost
2	BARS AND MELODY - Hopeful
3	RIXTON - Me And My Broken Heart
4	DJ SNAKE FT. LIL JON - Turn Down For What
5	TOVE LO - Stay High (Habits Remix)
6	G.R.L. - Ugly Heart
7	ROUTE 94 FT. JESS GLYNNE - My Love
8	DUKE DUMONT FT. JAX JONES - I Got U
9	DUKE DUMONT - Won't Look Back
10	MEGHAN TRAINOR - All About That Bass
11	KIESZA - Giant In My Heart
12	TINASHE FT. SCHOOLBOY Q - 2 On (Explicit)
13	THE JANOSKIANS - This Freakin Song
14	FIFTH HARMONY - BOSS
15	ELLA EYRE - If I Go
16	THE JANOSKIANS - Real Girls Eat Cake
17	VIC MENSA - Down On My Luck
18	BECKY G - Shower
19	GORGON CITY FT. MNEK - Ready For Your Love
20	SHAWN MENDES - Show You (Lyric Video)

ITALY

POS	ARTIST/ SINGLE
1	EMIS KILLA - Maracanã
2	ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
3	CLUB DOGO - Fragili ft. Arisa
4	CALVIN HARRIS - Summer
5	FRANCESCO RENGA - Il Mio Giorno Più Gello Nel Mondo
6	KATY PERRY - This Is How We Do (Official)
7	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
8	PITBULL FT. JENNIFER LOPEZ & CLAUDIA LEITTE - We Are One (Ole Ola)
9	STROMAE - Papaoutai
10	ALESSANDRA AMOROSO - Bellezza, Incanto E Nostalgia



WORLDWIDE

POS	ARTIST/ SINGLE
1	ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
2	KATY PERRY - Dark Horse (Official) ft. Juicy J
3	KATY PERRY - This Is How We Do (Official)
4	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
5	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
6	ARIANA GRANDE - Problem ft. Iggy Azalea
7	SIA - Chandelier (Official Video)
8	CALVIN HARRIS - Summer
9	ONEREPUBLIC - Counting Stars
10	MAGIC! - Rude



POLAND

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



UK

POS	ARTIST/ SINGLE
1	MAGIC! - Rude
2	ARIANA GRANDE - Problem ft. Iggy Azalea
3	WILL.I.AM, CODY WISE - It's My Birthday
4	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
5	SIA - Chandelier (Official Video)
6	KATY PERRY - This Is How We Do (Official)
7	ELLA HENDERSON - Ghost
8	CHERYL COLE - Crazy Stupid Love ft. Tinie Tempah
9	KATY PERRY - Dark Horse (Official) ft. Juicy J
10	CALVIN HARRIS - Summer



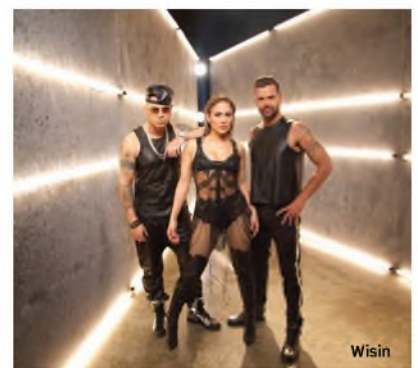
AUSTRALIA

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



FRANCE

POS	ARTIST/ SINGLE
1	BLACK M - Sur Ma Route
2	SIA - Chandelier (Official Video)
3	INDILA - S.O.S
4	BLACK M - Mme Pavoshko
5	KENDJI GIRAC - Color Gitano
6	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
7	ARIANA GRANDE - Problem ft. Iggy Azalea
8	TEAM BS - Fierté
9	SHAKIRA - La La La (Brazil 2014) ft. Carlinhos Brown
10	LACRIM - Pocket Coffee



SPAIN

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

CHARTS INDIES WEEK 32



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 2 **MILKY CHANCE** Stolen Dance / Ignition (PIAS Arvato)
- 2 1 **MK FT ALANA** Always / Defected/MoS (ACA Arvato)
- 3 3 **VANCE JOY** Riptide / Infectious (PIAS Arvato)
- 4 5 **PASSENGER** Let Her Go / Netwerk (Essential)
- 5 4 **SECONDCITY** I Wanna Feel / MoS (Fuga/Sony DADC UK)
- 6 6 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 7 9 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 8 7 **ALT-J** Hunger For The Pine / Infectious (PIAS Arvato)
- 9 8 **TEGAN & SARA FT LONELY ISLAND** Everything Is Awesome / Watertower (Warner Bros Ent.)
- 10 11 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (ACA Arvato)
- 11 15 **FKA TWIGS** Two Weeks / Young Turks/XL (PIAS Arvato)
- 12 10 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 13 NEW **DOUGIE MACLEAN** Caledonia / Dunkeld (Ingrooves)
- 14 NEW **JACK & JACK** Wild Life / Jack & Jack (Tunecore)
- 15 NEW **DR MEAKER FT SIAN EVANS** Right Back / Circus (Ingrooves)
- 16 13 **DVBBS & BORGEOS FT TINIE TEMPAH** Tsunami (Jump) / MoS (Fuga/Sony DADC UK)
- 17 14 **ARCTIC MONKEYS** R U Mine / Domino (PIAS Arvato)
- 18 18 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / Domino (PIAS Arvato)
- 19 19 **DJ FRESH VS TC FT LITTLE NIKKI** Make U Bounce / MoS (Fuga/Sony DADC UK)
- 20 NEW **WARD THOMAS** Push For The Stride / WTW (Absolute Arvato)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- 1 2 **FKA TWIGS** Two Weeks / Young Turks/XL (XL Beggars)
- 2 NEW **DOUGIE MACLEAN** Caledonia / Dunkeld (Dunkeld)
- 3 NEW **JACK & JACK** Wild Life / Jack & Jack (Jack & Jack)
- 4 NEW **DR MEAKER FT SIAN EVANS** Right Back / Circus (Circus Records)
- 5 7 **WARD THOMAS** Push For The Stride / WTW (WTW Music)
- 6 4 **QUEENSTON** Marry That Girl / Queenston (Queenston)
- 7 NEW **SCORCHER FT WRETCH 32, MERCSTON & ARI** Work Get It / Creating Monsters (Creating Monsters)
- 8 3 **FAMILY OF THE YEAR** Hero / Netwerk (Netwerk)
- 9 5 **SBTRKT FT EZRA KOENIG** New Dorp New York / Young Turks/XL (XL Beggars)
- 10 14 **PAROV STELAR** All Night / Dramatica (Dramatica)
- 11 8 **CAZZETTE FT THE HIGH** Sleepless / Icons (Icons)
- 12 6 **EDWARD SHARPE & MAGNETIC ZEROS** Home / Rough Trade (XL Beggars)
- 13 NEW **SUPPORT ADOPTION FOR PETS** You And Me Song / Support Adaption For Pets (Support Adaption For Pets)
- 14 NEW **SHY & DRS FT CHRISTINA NOVELLI** Born Again / Unparallel (Unparallel Music)
- 15 RE **GRIMES FT BLOOD DIAMONDS** Go / 4AD (XL Beggars)
- 16 15 **A TRIBE CALLED RED** Electric Pow Wow Drum / Masalacism (Masalacism)
- 17 16 **TEN WALLS** Walking With Elephants / Boso (Boso)
- 18 11 **JO LI** Everything Is Awesome / Watertower (Watertower)
- 19 19 **DEORRO** Five Hours / PRMD (PRMD)
- 20 12 **CARIBOU** Can't Do Without You / City Slang (City Slang)



MK Indie Singles (2)



Doug Maclean Indie Singles Breakers (2)



Lodnon Grammar Indie Albums (2)



CJ Wildheart Indie Albums Breakers (2)



Ward Thomas Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW **CHARLIE SIMPSON** Long Road Home / Music Sounds (ACA Arvato)
- 2 1 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 3 2 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 4 5 **JACK WHITE** Lazaretto / XL (PIAS Arvato)
- 5 3 **JUNGLE** Jungle / XL (PIAS Arvato)
- 6 7 **PASSENGER** All The Little Lights / Netwerk (Essential/Proper)
- 7 NEW **ALESTORM** Sunset On The Golden Age / Napalm (Essential/Proper)
- 8 NEW **CJ WILDHEART** Mable / Devilsprit (Cargo/Cintam)
- 9 9 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (ACA Arvato)
- 10 4 **KING CREOSOTE** From Scotland With Love / Domino (PIAS Arvato)
- 11 11 **WARD THOMAS** From Where We Stand / WTW (Absolute Arvato)
- 12 8 **RICHARD THOMPSON** Acoustic Classics / Beeswing (Proper Music)
- 13 10 **THE WAR ON DRUGS** Lost In The Dream / Secretly Canadian (PIAS Arvato)
- 14 NEW **SPOON** They Want My Soul / Anti- (ACA Arvato)
- 15 17 **ADELE** 21 / XL (PIAS Arvato)
- 16 16 **CARO EMERALD** The Shocking Miss Emerald / Dramatica/Grand Mono (ACA Arvato)
- 17 18 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)
- 18 14 **DAVID GRAY** Mutineers / IHT (Kaball/Proper)
- 19 12 **JOHN BARROWMAN** You Raise Me Up / Barrowman Barker (ACA Arvato)
- 20 NEW **ZOMBOY** The Outbreak / Never Say Die (Lazy Rich)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- 1 NEW **ALESTORM** Sunset On The Golden Age / Napalm (Napalm)
- 2 NEW **CJ WILDHEART** Mable / Devilsprit (Devilsprit)
- 3 2 **WARD THOMAS** From Where We Stand / WTW (WTW Music)
- 4 NEW **SPOON** They Want My Soul / Anti- (Epitaph)
- 5 NEW **ZOMBOY** The Outbreak / Never Say Die (Never Say Die)
- 6 NEW **ELUVEITIE** Origins / Nuclear Blast (Nuclear Blast)
- 7 1 **BLUES PILLS** Blues Pills / Nuclear Blast (Nuclear Blast)
- 8 10 **ALVVAYS** Alvvays / Transgressive (PIAS)
- 9 NEW **WOVENWAR** Wovenwar / Metal Blade (Metal Blade)
- 10 RE **JON ALLEN** Deep River / Monologue (Monologue)
- 11 7 **HILLSONG WORSHIP** No Other Name / Hillsong (Hillsong Music)
- 12 NEW **A SUNNY DAY IN GLASGOW** Sea When Absent / Lefse (Lefse)
- 13 NEW **UNISONIC** Light Of Dawn / Ear Music (Ear Music)
- 14 NEW **JOHN GARCIA** John Garcia / Napalm (Napalm)
- 15 9 **JOHN HIATT** Terms Of My Surrender / New West (New West)
- 16 8 **FAMILY OF THE YEAR** Loma Vista / Netwerk (Netwerk)
- 17 RE **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 18 NEW **ADULT JAZZ** Gist Is / Spare Thought (Spare Thought)
- 19 5 **NELL BRYDEN** Wayfarer / 157 Records NYC (157 Records NYC)
- 20 6 **SHABAZZ PALACES** Lese Majesty / Sub Pop (Sub Pop)

Charlie Simpson



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **CHARLIE SIMPSON** Long Road Home / Music Sounds
- 2 8 **JACK WHITE** Lazaretto / XL Recordings
- 3 1 **ERIC CLAPTON** Eric Clapton & Friends - The Breeze / Polydor
- 4 6 **ED SHEERAN** X / Asylum
- 5 5 **JUNGLE** Jungle / XL Recordings
- 6 4 **KING CREOSOTE** From Scotland With Love / Domino Recordings
- 7 3 **TOM PETTY & THE HEARTBREAKERS** Hypnotic Eye / Reprise
- 8 9 **MORRISSEY** World Peace Is None Of Your Business / Harvest
- 9 16 **WILKO JOHNSON/ROGER DALTRY** Going Back Home / Umc
- 10 18 **ARCTIC MONKEYS** Am / Domino Recordings

THIS LAST ARTIST / ALBUM / LABEL


- 11 15 **WAR ON DRUGS** Lost In The Dream / Secretly Canadian
- 12 22 **MICHAEL JACKSON & JACKSON FIVE** The Motown Years / Motown
- 13 20 **DOLLY PARTON** Blue Smoke - The Best Of / Masterworks
- 14 12 **GEORGE EZRA** Wanted On Voyage / Columbia
- 15 29 **PALOMA FAITH** A Perfect Contradiction / RCA
- 16 7 **JENNY LEWIS** The Voyager / Warner Bros
- 17 21 **FIRST AID KIT** Stay Gold / Columbia
- 18 26 **NICOLA BENEDETTI** Homecoming / Decca
- 19 33 **ALVVAYS** Alvvays / Transgressive
- 20 23 **PAOLO NUTINI** Gaustic Love / Atlantic

CHARTS iTUNES SINGLES WEEK 32

UNITED KINGDOM 	
POS	ARTIST/ALBUM
03/08/2014 - 09/08/2014	
1	NICO & VINZ Am I Wrong
2	MAGIC! Rude
3	ONEREPUBLIC Love Runs Out
4	CHERYL COLE Crazy Stupid Love
5	ZHU Faded
6	ELLA HENDERSON Ghost
7	GEORGE EZRA Budapest
8	CHARLI XCX Boom Clap
9	ARIANA GRANDE Problem
10	WILL.I.AM It's My Birthday

DENMARK 	
POS	ARTIST/ALBUM
04/08/2014 - 10/08/2014	
1	LILLY WOOD ... Prayer In C...
2	LUKAS GRAHAM Mama Said
3	MAGIC! Rude
4	SAM SMITH Stay With Me
5	BURHAN G Karma (feat. L.O.C.)
6	SIA Chandelier
7	JOHN LEGEND All Of Me
8	ZHU Faded
9	TOPGUNN Kongens Have
10	JOEY MOE Million

FRANCE 	
POS	ARTIST/ALBUM
04/08/2014 - 10/08/2014	
1	LILLY WOOD Prayer In C
2	SIA Chandelier
3	BLACK M Sur Ma Route
4	COLDPLAY A Sky Full Of Stars
5	JASON DERULO Wiggle
6	MILKY CHANCE Stolen Dance
7	NICO & VINZ Am I Wrong
8	DAVID GUETTA Lovers On The Sun
9	DJ HAMIDA Déconnectés
10	MR. PROBZ Waves

GERMANY 	
POS	ARTIST/ALBUM
01/08/2014 - 07/08/2014	
1	DAVID GUETTA Lovers On The Sun
2	MARLON ROUDETTE When The Beat..
3	LILLY WOOD... Prayer In C...
4	MARK FORSTER Au revoir (feat. Sido)
5	MARTIN TUNGEVAAG Wicked...
6	MAROON 5 Maps
7	ANDREAS BOURANI Auf Uns
8	ONEREPUBLIC Love Runs Out
9	SIGMA Nobody To Love
10	HELENE FISCHER Atemlos Durch...

ITALY 	
POS	ARTIST/ALBUM
31/07/2014 - 06/08/2014	
1	LILLY WOOD... Prayer In C ...
2	KIESZA Hideaway
3	FRANCESCO RENGA Il Mio Giorno...
4	EMIS KILLA Maracanã
5	LENNY KRAVITZ The Chamber
6	COLDPLAY A Sky Full Of Stars
7	DAVID GUETTA Lovers On The Sun
8	MR. PROBZ Waves
9	CALVIN HARRIS Summer
10	NICO & VINZ Am I Wrong



NETHERLANDS 	
POS	ARTIST/ALBUM
01/08/2014 - 07/08/2014	
1	LILLY WOOD Prayer In C
2	ENRIQUE IGLESIAS Bailando
3	ANDERS NILSEN Salsa Tequila
4	PITBULL Fireball (feat. John Ryan)
5	DOTAN Home
6	COLDPLAY A Sky Full Of Stars
7	TOVE LO Stay High
8	CALVIN HARRIS Summer
9	JESSIE J... Bang Bang
10	SAM SMITH Stay With Me

RUSSIA 	
POS	ARTIST/ALBUM
04/08/2014 - 10/08/2014	
1	LILLY WOOD Prayer In C
2	KIESZA Hideaway
3	IMANY You Will Never Know
4	JASON DERULO Wiggle
5	IMANY You Will Never Know
6	SIA Chandelier
7	ЮВА Улыбайся
8	ВИА ГРА У меня появился другой
9	БУРИТО Ты знаешь (feat. Ёлка)
10	NICO & VINZ Am I Wrong

SPAIN 	
POS	ARTIST/ALBUM
04/08/2014 - 10/08/2014	
1	ENRIQUE IGLESIAS Bailando
2	MR. PROBZ Waves
3	MILKY CHANCE Stolen Dance
4	PHARRELL WILLIAMS Happy
5	MERCHE Te Espero Cada Noche
6	JOHN LEGEND All Of Me
7	MALDITA NEREA Mira Dentro
8	COLDPLAY A Sky Full Of Stars
9	DAVID GUETTA Lovers On The Sun
10	CALVIN HARRIS Summer

SWEDEN 	
POS	ARTIST/ALBUM
30/07/2014 - 05/08/2014	
1	ALBIN Din Soldat (feat. Kristin Amparo)
2	THOMAS STENSTRÖM Slå Mig Hårt I ...
3	LILLY WOOD... Prayer In C
4	JESSIE J... Bang Bang
5	MAGIC! Rude
6	JOHN LEGEND All Of Me
7	PHARRELL WILLIAMS Happy
8	MOLLY SANDEN Freak
9	ARIANA GRANDE Break Free
10	BECKY G Shower

SWITZERLAND 	
POS	ARTIST/ALBUM
01/08/2014 - 07/08/2014	
1	DAVID GUETTA Lovers On The Sun
2	LILLY WOOD Prayer In C
3	MARLON ROUDETTE When The Beat...
4	SIA Chandelier
5	HELENE FISCHER Atemlos Durch Die...
6	ONEREPUBLIC Love Runs Out
7	JOHN LEGEND All Of Me
8	ANDREAS BOURANI Auf Uns
9	CALVIN HARRIS Summer
10	COLDPLAY A Sky Full Of Stars

CHARTS iTUNES ALBUMS WEEK 32



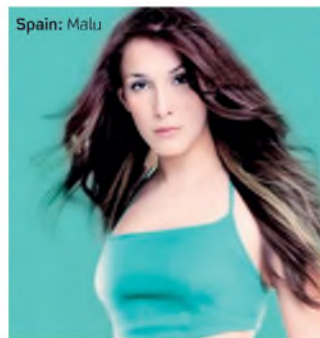
UNITED KINGDOM	
POS	ARTIST/ALBUM
03/08/2014 - 09/08/2014	
1	VARIOUS Now That's What I Call...! 88
2	VARIOUS Guardians Of The Galaxy...
3	ED SHEERAN x
4	VARIOUS BBC Radio 1's Dance...
5	VARIOUS ARTISTS Kisstory 2014
6	VARIOUS The House That Garage Built...
7	SAM SMITH In The Lonely Hour
8	VARIOUS ARTISTS The Drop
9	COLDPLAY Ghost Stories
10	THE 1975 The 1975

DENMARK	
POS	ARTIST/ALBUM
04/08/2014 - 10/08/2014	
1	VARIOUS Guardians Of The Galaxy...
2	MAGTENS KORRIDORER Spil Noget...
3	VARIOUS ARTISTS More Summer 2014
4	VARIOUS ARTISTS Bass Power 14
5	VARIOUS Begin Again - Music From...
6	COLDPLAY Ghost Stories
7	VARIOUS ARTISTS Running Hits 4
8	SAM SMITH In the Lonely Hour
9	MADS LANGER... Side Effects - EP
10	TINA DICKOW Whispers

FRANCE	
POS	ARTIST/ALBUM
04/08/2014 - 10/08/2014	
1	ANGUS & JULIA STONE Angus & Julia...
2	FRÈRE DELAVEGA Frère Delavega
3	INDILA Mini World
4	MULTI-INTERPRÈTES NRJ ...
5	VARIOUS New York Melody ...
6	CATS ON TREES Cats On Trees
7	IMAGINE DRAGONS Night Visions
8	COLDPLAY Ghost Stories
9	VARIOUS ARTISTS NRJ Party Hits 2014
10	BLACK M Les Veux Plus Gros Que Le...

GERMANY	
POS	ARTIST/ALBUM
01/08/2014 - 07/08/2014	
1	BEATSTEAKS Beatsteaks
2	VARIOUS ARTISTS Bravo Hits, Vol. 86
3	LINDSEY STIRLING Shatter Me
4	ANGUS & JULIA STONE Angus & Julia ...
5	VARIOUS Tomorrowland - Music Will...
6	HELENE FISCHER Farbenspiel
7	DIE DREI ??? Folge 169: Die Spur des...
8	VARIOUS Sing meinen Song - Das ...
9	KLANKARUSSELL Netzwerk
10	RESAID Acoustic Adventures

ITALY	
POS	ARTIST/ALBUM
31/07/2014 - 06/08/2014	
1	STROMAE Racine Carrée
2	ELISA L'anima Vola
3	GIORGIA Senza paura (Special Edition)
4	COLDPLAY Ghost Stories
5	FRANCESCO RENGA Tempo Reale
6	PHARRELL WILLIAMS G I R L
7	LANA DEL REY Born To Die
8	ARTISTI VARI Hit's Summer! 2014
9	CESARE CREMONINI 1999-2010 -
10	ALESSANDRA AMOROSO Amore Puro



NETHERLANDS	
POS	ARTIST/ALBUM
01/08/2014 - 07/08/2014	
1	VARIOUS ARTISTS 538 Hitzone 70
2	ERIC CLAPTON The Breeze...
3	STROMAE Racine Carrée
4	VARIOUS Tomorrowland - Music Will...
5	VARIOUS 538 Dance Smash Ibiza 2014
6	VARIOUS 3FM - 36 Serious Tracks
7	COLDPLAY Ghost Stories
8	CALVIN HARRIS 18 Months
9	ANGUS & JULIA STONE Angus & Julia...
10	KATY PERRY PRISM

RUSSIA	
POS	ARTIST/ALBUM
04/08/2014 - 10/08/2014	
1	VARIOUS Guardians Of The Galaxy...
2	BUDDHA-BAR Buddha-Bar Beach
3	MOBY Innocents
4	KIESZA Hideaway - EP
5	LANA DEL REY Born To Die
6	VARIOUS ARTISTS Новая волна 2014
7	VARIOUS Стражи Галактики. Улётный...
8	ЛЕНИНГРАД Ленинград: Лучшее!
9	VARIOUS ARTISTS DFM Dance 6
10	ГРИГОРИЙ ЛЕПС The Best

SPAIN	
POS	ARTIST/ALBUM
04/08/2014 - 10/08/2014	
1	VARIOUS Begin Again - Music From...
2	VARIOUS NOW: Los Éxitos del Año 2014
3	VARIOUS Mujeres y Hombres y ...
4	MALÚ Sí
5	VARIOUS ARTISTS Vacaciones EGB
6	COLDPLAY Ghost Stories
7	IMAGINE DRAGONS Night Visions
8	ENRIQUE IGLESIAS SEX AND LOVE
9	BRUCE SPRINGSTEEN Born In the...
10	VARIOUS ARTISTS Máxima FM, Vol. 15

SWEDEN	
POS	ARTIST/ALBUM
30/07/2014 - 05/08/2014	
1	5 SECONDS OF SUMMER Amnesia - EP
2	VARIOUS Absolute Summer Hits 2014
3	TROYE SIVAN Trxye - EP
4	FIRST AID KIT Stay Gold
5	VARIOUS För Kärlekens Skull...
6	ERIC CLAPTON The Breeze: ...
7	VARIOUS Absolute Running 2014
8	VARIOUS ARTISTS Frost
9	FREDDIE MERCURY... Barcelona...
10	RODRIGUEZ Searching For Sugar Man

SWITZERLAND	
POS	ARTIST/ALBUM
01/08/2014 - 07/08/2014	
1	ELUVEITIE Origins (Bonus Version)
2	STROMAE Racine Carrée
3	ANGUS & JULIA STONE Angus...
4	GÖLÄ Die schönsten Mundart-Balladen...
5	KLANKARUSSELL Netzwerk
6	HELENE FISCHER Farbenspiel
7	MARC SWAY Black & White
8	VARIOUS ARTISTS Bravo Hits, Vol. 86
9	AVICII True
10	LINDSEY STIRLING Shatter Me

CHARTS ANALYSIS WEEK 32



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



- **KIESZA** *Giant In My Heart* Lokal Legend
- **RIZZLE KICKS** *Tell Her Island*
- **SATURDAYS** *What Are You Waiting For* Polydor
- **TWIN ATLANTIC** *Brothers and Sisters* Red Bull
- **KINGSLAND ROAD** *Dirty Dancer* Soundcheck
- **LITTLE NIKKI FT DJ SKT** *Right Before My Eyes* Deconstruction
- **SATURDAYS** *What Are You Waitin* Polydor
- **REDLIGHT/LOLO** *Cure Me* Polydor

UK ARTIST ALBUMS CHART



- **GASLIGHT ANTHEM** *Get Hurt* EMI
- **SATURDAYS** *Finest Selection - The Greatest Hits* Polydor
- **RICHARD & ADAM** *At The Movies* Sony Music
- **FKA TWIGS** *LP1* Young Turks Recordings
- **SINEAD O'CONNOR** *I'm Not Bossy I'm The Boss* Network
- **GRANT NICHOLAS** *Yorktown Heights* Popping Candy
- **LOVEABLE ROGUES** *This And That* Super Duper
- **G FRSH** *Alfie Frsh* Entertainment
- **DOWLING POOLE** *Bleak Strategies* 369 Music
- **ALEX CLARE** *Three Hearts* Island
- **PORTER ROBINSON** *Worlds* Virgin
- **CHILDHOOD** *Lacuna House* Anxiety
- **LAURA MVULA** *Laura Mvula With Metropole Orkest* RCA
- **LUDOVICO EINAUDI** *Islands - Essential* Einaudi Decca

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

Ownership of the singles chart remained in foreign hands on Sunday, passing from Canadian pop/reggae group **Magic!** to Norwegian duo **Nico & Vinz**.

A major hit over much of the rest of the world for the past few months, Nico & Vinz's debut hit *Am I Wrong* charted on streaming points alone and was previously making slow progress, climbing 72-58-53-52. By jumping 51 places to reach the summit, it is the second biggest climber to pole position in the history of the Top 75, being eclipsed only by the 73-1 jump that Pixie Lott's *Boys & Girls* made in 2009.

Set to remain No.1 this weekend, *Am I Wrong* sold 106,370 copies last week including 9,043 streaming sales, and easily dethroned *Magic!*'s *Rude* which dips to No.2 on sales of 73,993 copies.

Although Norwegian songwriters regularly pen British No.1 singles - the last was Ina Wroldsen, who wrote James



MIDWEEK NO.1

Nico & Vinz: Am I Wrong

Arthur's *Impossible* with Icelandic partner Arnthor Birgisson - Nico (Sereba) and Vincent (Dery) are the first Norwegian act to have a No.1 single as artists here since A-ha topped with *The Sun Always Shines On TV* in 1986. We should note that the lead singer of the otherwise Danish group Aqua, who topped the chart three times, most recently in 1998 with *Turn Back Time*, was Norwegian Lene Nystrom.

More whimsically, the Nico & Vinz hit is the first 'wrong' song to reach No.1, though there have been four 'right' songs, most recently Will Young's *Leave Right Now* in 2003.

The only new release with enough clout to debut inside the Top 20 on Sunday was *Love Runs Out*, which dashes to a No.3 debut (51,053 sales) for **OneRepublic**. The track is one of several new additions to the

band's third album, *Native*, in a deluxe edition which was released on Monday (11th). The original release of *Native* debuted at No.35 in April 2013, and peaked at No.17 on its 29th week in the shops. It climbed 77-70 (1,343 sales) on Sunday.

Elsewhere in the Top 10: **Cheryl Cole**'s *Crazy Stupid Love* dipped 2-4 (34,605 sales), **George Ezra**'s *Budapest* climbed 6-5 (34,274 sales), **Ella Henderson**'s *Ghost* faded 4-6 (34,051 sales), **ZHU**'s *Faded* fell 3-7 (31,585 sales), **Ariana Grande**'s *Problem* (feat. Iggy Azalea) slipped 7-8 (29,667 sales), **Charli XCX**'s *Room Clap* declined 8-9 (27,582 sales) and **Will.I.Am**'s *It's My Birthday* ebbed 9-10 (25,523 sales).

Overall singles sales were down 1.72% week-on-week, at 5,254,746. Streaming accounted for 2,597,880 sales - 49.44% of the total. Under previously existing criteria where only paid-for purchases were included, overall singles sales were down 4.16% week-on-week at 2,656,866 - 16.13% below same week 2013 sales of 3,167,976, and the 52nd consecutive week in which they have declined versus a year ago.

ALBUMS

■ BY ALAN JONES

Already the biggest selling artist album of 2014, **Ed Sheeran**'s *X* extended its stay atop the album chart on Sunday while selling a further 29,741 copies - the lowest tally for a No.1 for 17 weeks - to increase its overall sales to 461,503.

At seven weeks, *X*'s opening run at No.1 matches that of Robbie Williams' November 2001 album *Swing When You're Winning* as the longest of the 21st century for an album by a male soloist - and, having a 52.61% lead over its nearest challenger on Tuesday's midweek sales flashes, looks set to rack up its eighth straight week atop the chart this weekend. The last male solo artist studio album to have an eight week opening run at No.1 was Phil Collins' *...But Seriously* in 1989/90.

Sheeran's continued leadership of the chart meant that, for the third straight week, *Blue Smoke/The Best Of Dolly Parton* was No.2 on Sunday. Selling a further 16,665 copies last week, Parton's album has been in the Top 10 (actually, the top seven) throughout its nine week chart career, and has thus far sold 156,316 copies.



MIDWEEK NO.1

Ed Sheeran: X

Charlie Simpson had three chart albums as a member of highly successful pop quartet *Busted* and three more as the main man of alternative rock band *Fightstar* before his first solo album, *Young Pilgrim* debuted and peaked at No.6 (10,502 sales) three years ago this week. Follow-up *Long Road Home* showed the 29 year old still has fans, debuting at No.10 (5,521 sales).

Elsewhere in the Top 10: **Sam Smith**'s *In The Lonely Hour* climbed 4-3 (11,185 sales), **Coldplay**'s *Ghost Stories* rallied 6-4 (8,086 sales), **George Ezra**'s *Wanted On Voyage* held

at No.5 (7,849 sales), **Paloma Faith**'s *A Perfect Contradiction* bounced 11-6 (6,937 sales), **Ellie Goulding**'s *Halcyon* advanced 13-7 (5,942 sales), **Paolo Nutini**'s *Caustic Love* rose 10-8 (5,927 sales) and *The Breeze* fell 3-9 (5,697 sales) for **Eric Clapton**.

Climbing for the fifth straight week, **The 1975**'s eponymous debut album just missed out on making the Top 10 for the first time in 46 weeks. Although in the chart continuously since it debuted 49 weeks ago at No.3, the album spent only its first three weeks in the Top 10. Never falling lower

than No.54, it has rallied 40-32-30-23-16-11 without the advantage of a current hit single, increasing its career sales to 264,301 copies. Like the returning Top 10 album by *Ellie Goulding*, it is one of a large selection of albums made available for download at £2.99 by Google Play and rivals Amazon. A new addition to both ranges, incidentally, is **Neon Jungle**'s debut album *Welcome To The Jungle*, which was already discounted (£4.99) when it made its chart debut last week. Its new, even lower price couldn't prevent it from sliding 8-34 (2,531 sales), however.

As **Tom Petty & The Heartbreakers** scored their first ever No.1 in America with *Hypnotic Eye*, the album suffered a 7-21 dip (3,182 sales) here.

Pixie Lott's eponymous third album debuted at No.15 (3,895 sales). That's higher (but on massively lower sales) than 2011 predecessor *Young Foolish Happy*, which debuted and peaked at No.18 on sales of 18,503, and lower in both respects than debut *Turn It Up* which opened and peaked at No.6 in 2009 on sales of 25,652.

Overall album sales were down 6.71% week-on-week at 1,323,346 - 4.75% below same week 2013 sales of 1,389,381.

CHARTS CLUB WEEK 32

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	7	OLIVER \$ & JIMI JULES Pushing On / <i>Defected</i>
2	5	3	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / <i>Parlophone</i>
3	10	4	BLONDE FT. CHARLI TAFT Higher Ground / <i>FFRR</i>
4	11	6	FERRICK DAWN & REDONDO Love Too Deep / <i>3 Beat</i>
5	12	2	KIESZA Giant In My Heart / <i>Lokal Legend</i>
6	17	3	COLDPLAY A Sky Full Of Stars / <i>Parlophone</i>
7	27	2	BIPOLAR SUNSHINE Deckchairs On The Moon / <i>Po'ydor</i>
8	23	3	FOXES Glorious / <i>Sign Of The Times</i>
9	16	2	REBEAT Walking Dead / <i>Champion</i>
10	31	2	BASEMENT JAXX FT. ETML Never Say Never / <i>Atlantic Jaxx/PIAS</i>
11	18	3	FREEMASONS Shakedown 3 (EP) / <i>Freemason</i>
12	7	7	DUKE DUMONT Won't Look Back / <i>Blase Bcys Club/Virgin/EMI</i>
13	25	2	LE YOUTH FT. JAVEON Feel Your Love / <i>Epic</i>
14	NEW 1		KEVIN SAUNDERSON PRESENTS INNER CITY Bad Girl / <i>KMS</i>
15	24	3	QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / <i>3 Beat</i>
16	15	5	HENRY KRINKLE Stay / <i>Relentless</i>
17	19	3	KAMAURA FT. MARCUS COLLINS Sweet Thang / <i>Spincredible</i>
18	28	2	REDLIGHT FT. LOLO Cure Me / <i>Po'ydor</i>
19	40	2	KOMMON INTERESTS You're For Me, I'm For You / <i>Kobras</i>
20	20	5	GURU JOSH (In) My Burning Bush / <i>GJ Productions</i>
21	29	2	BENNY BENASSI FT. GARY GO Let This Last Forever / <i>Ultra</i>
22	30	3	EK MUZIK It's You / <i>Midas</i>
23	1	4	MNEK Wrote A Song About You / <i>Virgin/EMI</i>
24	3	3	CHRIS MALINCHAK FT. MIKKY EKKO Stranger / <i>Relentless</i>
25	22	6	ZHU Faded / <i>Po'ydor</i>
26	39	2	SIGMA FT. PALOMA FAITH Changing / <i>3 Beat</i>
27	NEW 1		ARKON FLY Back Seat / <i>Locked On</i>
28	4	5	THE DEALER FT. DAMON C. SCOTT Right Beside You / <i>Pocket Aces/AATW</i>
29	RE 4		ROYKSOPP & ROBYN Do It Again / <i>Cooking Vinyl</i>
30	NEW 1		DERICK KARMA Stardust / <i>Digital Discotheque</i>
31	NEW 1		TEN WALLS Walking With Elephants / <i>Atlantic</i>
32	26	5	PORTER ROBINSON FT. URBAN CONE Lionhearted / <i>Virgin/EMI</i>
33	NEW 1		JACK EYE JONES Far East / <i>IBZ</i>
34	NEW 1		JOHN NEWMAN Losing Sleep / <i>Island Dance</i>
35	RE 5		LONDON GRAMMAR Sights / <i>Metal & Dust</i>
36	6	5	ALLA RAY FT. SNEAKBO The Race / <i>Hot Beat</i>
37	NEW 1		LAURA WELSH Break The Fall / <i>Outsiders/Po'ydor</i>
38	8	12	ZINC FT. SNEAKY SOUND SYSTEM Show Me / <i>Rinse/Virgin/EMI</i>
39	NEW 1		INDIANA Hearts On Fire / <i>Sony</i>
40	NEW 1		NILE RODGERS Do What You Wanna Do (Ims Anthem) / <i>Cr2</i>

COMMERCIAL POP TOP 30

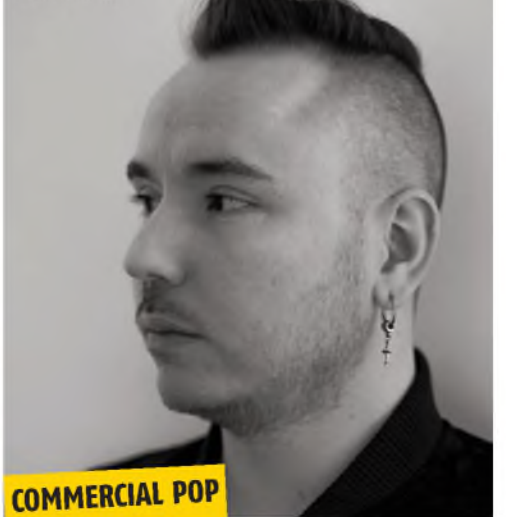
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	4	DUKE DUMONT Won't Look Back / <i>Blase Bcys Club/Virgin/EMI</i>
2	5	3	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / <i>Parlophone</i>
3	19	2	BLONDE FT. CHARLI TAFT Higher Ground / <i>FFRR</i>
4	13	3	ONEREPUBLIC Love Runs Out / <i>Interscope</i>
5	18	2	LE YOUTH FT. JAVEON Feel Your Love / <i>Epic</i>
6	27	2	REBEAT Walking Dead / <i>Champion</i>
7	17	3	QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / <i>3 Beat</i>
8	NEW 1		THE SATURDAYS What Are You Waiting For? / <i>Po'ydor</i>
9	20	2	KAMAURA FT. MARCUS COLLINS Sweet Thang / <i>Spincredible</i>
10	26	2	UNION J Tonight (We Life Forever) / <i>Epic</i>
11	11	4	HENRY KRINKLE Stay / <i>Relentless</i>
12	1	5	CHRIS MALINCHAK FT. MIKKY EKKO Stranger / <i>Relentless</i>
13	21	2	FLORRIE Little White Lies / <i>Xenomania/Sony</i>
14	12	4	A.M. SNIPER FT. WILEY Bus Pass / <i>3Fit47</i>
15	16	4	M.O. Dance On My Own / <i>Operator</i>
16	NEW 1		MELISSA STEEL FT. POPCAAN Kisses For Breakfast / <i>Atlantic</i>
17	NEW 1		OLIVER \$ & JIMI JULES Pushing On / <i>Defected</i>
18	NEW 1		PIXIE LOTT Lay Me Down / <i>Mercury</i>
19	3	4	CLEAN BANDIT FT. STYLO G Come Over / <i>Atlantic</i>
20	NEW 1		PARIS KING Hot & Fired Up / <i>Castor</i>
21	2	6	THE DEALER FT. DAMON C. SCOTT Right Beside You / <i>Pocket Aces/AATW</i>
22	RE 3		COLDPLAY A Sky Full Of Stars / <i>Parlophone</i>
23	NEW 1		CHARLI XCX Boom Clap / <i>Asylum</i>
24	NEW 1		OLIVIA SOMERLYN Parachute / <i>Olivia Somerlyn</i>
25	NEW 1		ALEXA GODDARD Marilyn / <i>Roc Nation/Island</i>
26	6	3	MNEK Wrote A Song About You / <i>Virgin/EMI</i>
27	NEW 1		WILEY You Know The Words / <i>One More Tune</i>
28	NEW 1		BASEMENT JAXX FT. ETML Never Say Never / <i>Atlantic Jaxx/PIAS</i>
29	14	5	BEYONCE Pretty Hurts / <i>Sony</i>
30	NEW 1		BOTH Straight Outta Line / <i>PIAS</i>

Oliver \$



UPFRONT

Duke Dumont



COMMERCIAL POP

Oliver \$ and Jimi Jules top Upfront, Duke Dumont takes Urban top spot

ANALYSIS

BY ALAN JONES

For the second week in a row, the German/Swiss duo of Oliver \$ and Jimi Jules have been involved in an incredibly tight finish at the top of the Upfront chart - but whereas they lost the battle last week, this time they are on the winning side, with their house monster Pushing On emerging victorious in combat against the latest David Guetta smash, Lovers On The Sun (feat.

Sam Martin). Helped in its endeavours by the late addition of a new mix from Essess to join the previously serviced original and Delta Heavy mixes, Pushing On had a victory margin of just 3.73%. It is also beginning to cross over, as its No.17 debut on the Commercial Pop chart suggests.

With more number ones in recent years than anyone, David Guetta is also left stranded in runners-up position on the Commercial Pop chart, where

Duke Dumont scores his third chart-topper, jumping 4-1 with Won't Look Back. It was also Dumont's third number one on the Upfront chart, which it topped a fortnight ago.

There's no change at the top of the Urban chart, where Jeremih's first number one in five years, Don't Tell 'Em (feat. YG) increased its own support but was nearly caught by Jus Now's Leh Go (feat. Blaxx), which climbs 4-2.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	7	JEREMIH FT. YG Don't Tell 'Em / <i>Virgin/EMI</i>
2	4	4	JUS NOW FT. BLAXX Leh Go / <i>3 Beat</i>
3	13	3	SIGMA FT. PALOMA FAITH Changing / <i>3 Beat</i>
4	19	3	PELTSMAN FT. KENNY THOMAS Your Love / <i>Urban Sprawl</i>
5	12	2	LETHAL BIZZLE FT. JME & TEMPA T Rariworkout / <i>New State</i>
6	7	3	CHRIS BROWN FT. USHER & RICK ROSS New Flame / <i>RCA</i>
7	8	2	PHARRELL WILLIAMS Come Get It Bae / <i>RCA</i>
8	3	11	VIC MENSA Down On My Luck / <i>Virgin/EMI</i>
9	2	7	QUINTINO & MOTI FT. TAYLR RENEE & WILEY Dynamite (Boom) / <i>3 Beat</i>
10	26	2	IGGY AZALEA FT. RITA ORA Black Widow / <i>Virgin/EMI</i>
11	20	3	T.I. FT. IGGY AZALEA No Mediocore / <i>Grand Hustle/Capitol</i>
12	21	2	CLEAN BANDIT FT. STYLO G Come Over / <i>Atlantic</i>
13	15	5	MYSTERY SKULLS Ghost / <i>Warner Bros.</i>
14	NEW 1		BILLON Special / <i>Rinse</i>
15	16	3	OLIVIA SOMERLYN Parachute / <i>White Label</i>
16	NEW 1		MR 2KAY Summer Girl (Samba) / <i>Grafton</i>
17	9	3	MNEK Wrote A Song About You / <i>Virgin/EMI</i>
18	24	7	AMERIEE What I Want / <i>Feenix Rising</i>
19	11	7	WILEY You Know The Words / <i>One More Tune</i>
20	5	6	BEYONCE Pretty Hurts / <i>Sony</i>
21	NEW 1		USHER FT. NICKI MINA She Came To Give It To You / <i>RCA</i>
22	NEW 1		MARLETRON World Is Yours / <i>Partyclasher Ent.</i>
23	14	10	WILL.I.AM FT. CODY WISE It's My Birthday / <i>Interscope</i>
24	6	6	ALLA RAY FT. SNEAKBO The Race / <i>Hot Beat</i>
25	NEW 1		MELISSA STEEL FT. POPCAAN Kisses For Breakfast / <i>Atlantic</i>
26	10	11	A.M. SNIPER FT. WILEY Bus Pass / <i>3Fit47</i>
27	NEW 1		PITBULL FT. JOHN RYAN Fireball / <i>RCA</i>
28	NEW 1		NEW WORLD SOUND & THOMAS NEWSON FT. LETHAL BIZZLE Flutes / <i>3 Beat</i>
29	17	4	M.O. Dance On My Own / <i>Operator</i>
30	25	3	LUST & BURN X SO SHAW Different Kind Of Love / <i>Katnipp</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DJ FRESH FT. ELLIE GOULDING Flashlight
2	M.O. Dance On My Own
3	SECONDCITY FT. ALI LOVE What Can I Do
4	HIGH CONTRAST FT. CLARE MAGUIRE Who's Loving You
5	ABOVE & BEYOND FT. ALEX VARGAS Blue Sky Action
6	THE MAGICIAN FT. YEARS & YEARS Sunlight
7	WILKINSON FT. TALAY RILEY Dirty Love
8	GORGON CITY FT. ZAK ABEL Unmissable
9	TEN WALLS Walking With Elephants
10	AFROJACK FT. SNOOP DOGG Dynamite
11	SHIFT K3Y I Know
12	ALEX METRIC FT. STEFAN STORM Heart Weighs A Ton
13	TIGA Bugatti
14	COYU FT. CARI GOLDEN Profound Pleasure
15	MIGHTYFOOLS Shaolin
16	JUMPSTAR FT. RON CARROL We Did Alright
17	TIEKS FT. CELESTE Sing That Song
18	JOE GODDARD FT. BETSY Endless Love
19	DERICK KARMA Stardust
20	BILLON FT. MAXINE ASHLEY Special

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NOTTING HILL HIJINKS

On a warm July evening in Notting Hill, the great and the good made their way from all over London and beyond to attend the Notting Hill Music Annual Summer Ball at The Garden Bar. 280 writers, producers, record label execs, lawyers, agents, and journalists attended in all - maybe because it was a lovely sunny evening, or maybe because the publisher put on a totally free bar for six whole hours. John Saunderson (head of A&R) said: "We invest a huge amount of time, effort and money into our writers' development. Either sending them on writing camps all over the world, organising daily co-writes or putting on events like this. Just days after the event there were countless co-writes sorted... and numerous hangovers".

1. Leopold Whitely (Notting Hill Music), Josh Byron (The Weird & The Wonderful), Tony Hopper (Hopski Management), and John Saunderson (Notting Hill Music)
2. E.N.V. (artist), Adam van Straten (Van Straten Solicitors), Pete McCamley (Silver Songs Music), Ian Titchener (The Music Consultancy), and Karl Addy (23rd Precinct)
3. John Saunderson (Notting Hill Music), John Aagaard (TG Publishing – Denmark), Claire Rodrigues Lee (Notting Hill Music) and a hiding Dave Loader (Notting Hill Music MD)
4. Natives (Transmission Recordings)



1



2



3



4



DOUBLE DEAL

Warner/Chappell welcomed two new faces to its roster last week. Pictured below is the multi-talented singer/rapper Love Ssega with creative director Amber Davis and manager Adam Parylak. Meanwhile, talented young writer/producer Diztortion is pictured to the right raising a glass of the bubbly stuff with senior director of A&R Mike Sault to celebrate his deal with the major publisher.



◀ HAPPY 20TH

Chartered Accountants Dales Evans – who look after a large number of music acts including Coldplay, Kasabian, Mumford & Sons, London Grammar and Libertines - recently celebrated 20 years of existence with a Summer party and festival at Lester Dales's farmhouse. One of the more elaborate birthday parties we've heard of, there was camping, a band (The Men They Couldn't Hang), burger bar, ice cream van and cake. Staff past and present and some industry friends were present. Directors Lester Dales and Paul Makin are pictured with a cake from the firm's staff.

MusicWeek

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