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"MR. SANDMAN", "ONE FINE DAY" AND "WATERFALLS"

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BBC ONE – THE ONE SHOW  
ITV – LOOSE WOMEN  
CHANNEL 4 – ALAN CARR 'CHATTY MAN'  
ITV – GOOD MORNING BRITAIN  
ITV – BETTE MIDLER SPECIAL

## RADIO PROMO

BBC RADIO 2 – FOR THE GIRLS WITH BETTE MIDLER  
BBC RADIO 2 – GRAHAM NORTON SHOW  
BBC RADIO 4 – WOMAN'S HOUR  
BBC RADIO 2 – STEVE WRIGHT SHOW  
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17.11.14





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"We realise that the full-length LP is sometimes seen as a dated concept, but we'll pursue it"



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### 21 Royalty Collection

Leaders in the field open up on the vital sector

# One in a million

SHEERAN ONLY HOPE TO AVOID ANOTHER YEAR WITHOUT A SEVEN FIGURE SELLING ALBUM

## TALENT

BY TOM PAKINKIS

UK music industry hopes of avoiding a second consecutive year without a million-selling artist album are pinned on Ed Sheeran. His second LP, *X*, looks like the only contender to reach the milestone by the end of 2014.

*X* boasted year-to-date sales of 708,713 at the end of last week. It has already surpassed the tally of last year's biggest-selling artist album, One Direction's *Midnight Memories*. That managed 685,000 sales in 2013 but did so in just six weeks. The 1D album was released at the end of November 2013, while Sheeran's *X* has already benefited from more than four months on shelves. *Midnight Memories* has gone on to top 820,000 UK sales.

2013 was the first year in more than three decades that an artist album failed to sell a million copies.

"This has been Ed's year, and continues to be," Atlantic Records UK president Ben



Cook told *Music Week*. "He has enjoyed his first UK No.1 with *Sing*, opened with the biggest sales of the year, and blown fans away with his latest album, which is sticking in the upper reaches of charts around the world."

*X* sold more than 27,000 units last week, a rate that would leave the album just shy of the million milestone at the close

of 2014 if maintained over the remaining 10 weeks of the year. But Cook and the Atlantic team aren't leaving things to chance.

"We're still working *X* as hard as we did when it was released to ensure it's a very serious contender in the Christmas chart," he said. "We have a stunning new single *Thinking Out Loud* peaking in a few weeks, which is proving

to be Ed's most reactive single to date. With further innovative and exciting tactics still to unveil, we're doing everything to try and ensure he remains the biggest-selling artist of 2014."

Sheeran's publishing goes through Sony/ATV. The company's president of UK and European creative Guy Moot said: "Ed is the epitome of the

all-round artist and songwriter. For someone on his second album it already feels like he's got a deep catalogue of songs. At the same time he's a modern day songwriter that can write songs for One Direction or Martin Garrix or Jessie Ware... He's having an effect on popular music in general – he's not just stuck in an ivory tower."

The official soundtrack to Walt Disney's *Frozen* (released via Universal) leads overall album sales in 2014, having garnered 735,277 so far.

Sam Smith follows Sheeran in the artist albums standings on YTD sales of 548,465. Coldplay's *Ghost Stories* is the third best-selling artist LP of 2014 so far, followed by Paolo Nutini's *Caustic Love* and Paloma Faith's *A Perfect Contradiction*.

However, it's impossible to count out One Direction completely. Their new album *Four* (Syc0) is due for release on November 17. Sources suggest that pre-orders for the album are up by double digits compared to last year's *Midnight Memories*.

# Ticketmaster UK boss exits as Parsons steps up



Ticketmaster UK MD Simon Presswell has parted ways with the Live Nation-owned company after little over a year in charge. Andrew Parsons, VP, music and comedy (pictured), has stepped up to become the company's new UK MD with immediate effect.

Mark Yovich, president of Ticketmaster International,

said: "We thank Simon for his contribution during his time with Ticketmaster UK and wish him well with his future endeavours."

"Andrew has worked for Ticketmaster for the past 15 years and has proved himself to be a dynamic and forward-thinking leader who knows our business inside out. He is well

respected amongst his peers, team and the industry, and we look forward to seeing him drive the business forward."

Parsons was previously responsible for the client sales teams across the UK as well as managing hundreds of client relationships. Commenting on his appointment, he said: "I am

very pleased to be taking up the role of managing director for Ticketmaster UK. We have a fantastic business that I am very proud of, with an exceptionally strong team. I look forward to leading the team forward as we continue working to deliver the very best service for our clients and customers."



## NEWS

## EDITORIAL

## Managers and labels look set for tug-of-war



BUCKLE UP, things are about to get bumpy.

We all knew this storm was coming, deep down. But as with any industry suffering through an obvious and inarguable decline, it's much easier to push your head further and further down as the turbulence increases; to collectively hammer the defective pump with ever-more vigour in order to convince yourself the water's flowing with the same plenitude as ever.

Guy Oseary's new Maverick venture with Live Nation is an act of cold war, with the major label axis squarely in its crosshairs. If you take an enlighteningly simple glance at the way the money's flowing in this business in 2014, it's been on the cards for ages.

Just in case you've been living under a rock / slavishly working to hit those impossible Q4 bonus targets this past week, allow me to explain: U2 manager Oseary has brought together eight of his most powerful peers as partners in Maverick, all funded and supported by Live Nation. We're talking a Premier League cabal of icon puppeteers here, including Ron Laffitte (Pharrell Williams, OneRepublic, Alicia Keys), Larry Rudolph (Britney Spears, Steven Tyler, Miley Cyrus), Clarence Spalding (Jason Aldean, Rascal Flatts) and the UK's own Scott Rodger (Paul McCartney, Arcade Fire and Lily Allen - fresh from her Rocket Management exit).

**"The dismissive description of touring revenue as 'ancillary income' by labels is antiquated. If anything's 'ancillary' in 2014, it's record sales"**

These guys live to increase their artists' income in every segment of their career. And, in the past few years, their project management responsibility in all of these areas has increased tenfold.

Like Live Nation, Maverick's founders know that the vast majority of their clients' income - including a manager's own cut - comes on the road. As rationally posited by another maverick on this side of the Pond last week - MAMA co-founder Dean James, whose Sixth PLC bears many of the same forward-looking hallmarks as Oseary's venture - if you were building a '360' business for artists today, you'd surely anchor it in live. Because, ultimately, that's how most acts pay their rent. The dismissive description of touring revenue as 'ancillary income' by labels is tragically archaic. Live may be complicated, risky, and protected by the same old dragons. But for most acts - particularly those whose albums typically fail to trouble the Top 5 - if anything is ancillary, it's record sales.

That's why managers are sick of seeing labels chomp into their clients' lunch with their own '360' deals. They won't say it too flagrantly (although Oseary flippantly told Billboard that Maverick's members "all have the same frustrations with the record business") but it's been a growing maggot of contention that's never gone away. And now it's surfaced, as an angry, buzzing bluebottle.

Maverick's management superpower conglomerate is already talking about sharing promotional or marketing resource for their artists, internally, all year round. You have to wonder what other elements of their performers' business they'll take charge of next.

Money aside, if labels want to know why managers are happy to get in bed with a monetary Goliath like Live Nation, they could do worse than this line from my interview with Michael Rapino earlier this year: "We work for the artists - they are the ones with the greatness... I don't think any of us should be owning their work."

Tim Ingham, Editor

## Poppy single's bid for No.1

BELIEVE AND KARTEL JOIN FOR FUNDRAISING CAMPAIGN



## CAMPAIGNS

■ BY TIM INGHAM

Believe Digital is preparing a "momentous campaign" alongside The Royal British Legion and Kartel Music Services to release this year's official Poppy Appeal single, recorded by soul singer Joss Stone and legendary guitarist Jeff Beck.

The Poppy Appeal is the Royal British Legion's biggest fundraising campaign, last year raising £39 million. A target of £40 million has been set for the 2014 Appeal. This year's historic centenary of the beginning of World War I is to be commemorated by a four-year programme of national acts of remembrance, cultural initiatives and educational opportunities.

The lead asset throughout The Royal British Legion's media campaign will be this year's official single, chosen and specifically recorded by Stone and Beck. No Man's Land (Green Fields Of France) will be released on November 3, in the week leading up to

**"In partnering with Believe's extensive digital distribution network and Kartel's expertise in project management and physical distribution, we have every confidence the single will be a great success"**

CHARLES BYRNE, ROYAL BRITISH LEGION

Remembrance Sunday on November 9. It was written in 1976 by Scottish born folk singer-songwriter Eric Bogle, with a chorus referring to two famous pieces of military music, The Last Post and The Flower of the Forest.

The 2011 Poppy Appeal single, Wherever You Are, performed by the Military Wives, topped the charts with over 700,000 copies sold both digitally and on CD. Last year's single was The Call (No Need To Say Goodbye) by The Poppy Girls.

The Royal British Legion's director of fundraising, Charles Byrne, said: "This is a wonderful tribute, inspired by two of our country's greatest musical talents, Joss Stone and Jeff Beck. In partnering with Believe's extensive digital distribution

network and Kartel's expertise in project management and physical distribution, we have every confidence the single will be a great success."

Released as a joint-project, both Believe Digital and Kartel will distribute the single digitally and physically. Lee Morrison, general manager UK and SVP rights management Believe Group, said: "We are thrilled to be working alongside the prestigious Royal British Legion and close business partners Kartel on this momentous campaign for a truly great cause. We're honoured to help deliver a brilliant single from Joss Stone and Jeff Beck, one which will contribute hugely towards RBL's Poppy Appeal and commemorate a significant 100 year anniversary."



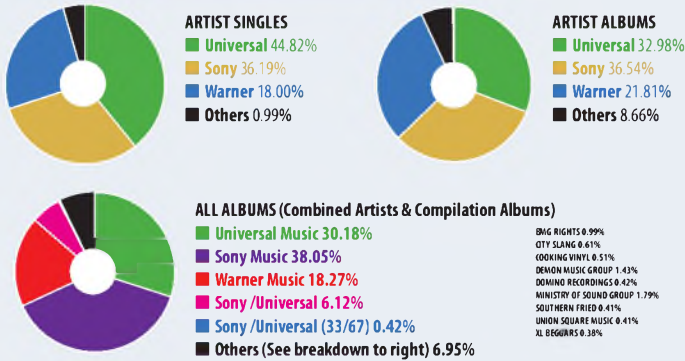
## FLYING HIGH

Sony/ATV UK has signed electronic production duo Icarus to a worldwide publishing deal. They will be A&Red by Guy Moot, David Ventura, Daniel Lloyd-Jones and Kenny McGoff. The signing follows the success of previous electronic and dance acts such as Clean Bandit, Rudimental and Gorgon City with Sony/ATV UK. (L-R): Kenny McGoff (A&R consultant Sony/ATV), Ali Fletcher (Insanity Management), Ian of Icarus, Tom of Icarus, Daniel Lloyd-Jones (VP A&R Sony/ATV), Andy Varley (Insanity Management), Danny Regan (A&R scout Sony/ATV), Laurence Abrahams (SSB), Guy Moot (president of European creative & managing director UK Sony/ATV) and David Ventura (VP A&R Europe Sony/ATV).

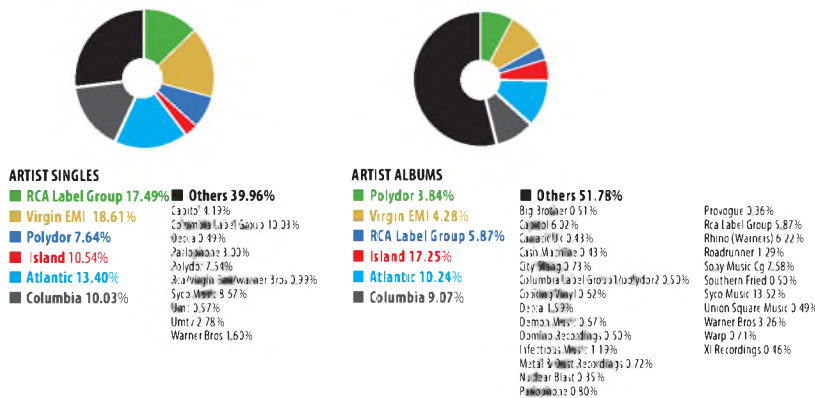


# MARKET SHARES

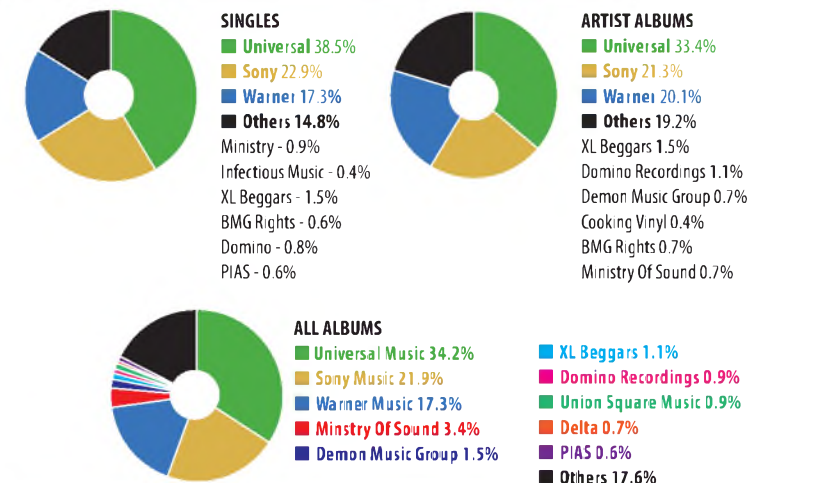
## WEEK 42: TOP 75 SHARE BY CORPORATE GROUP



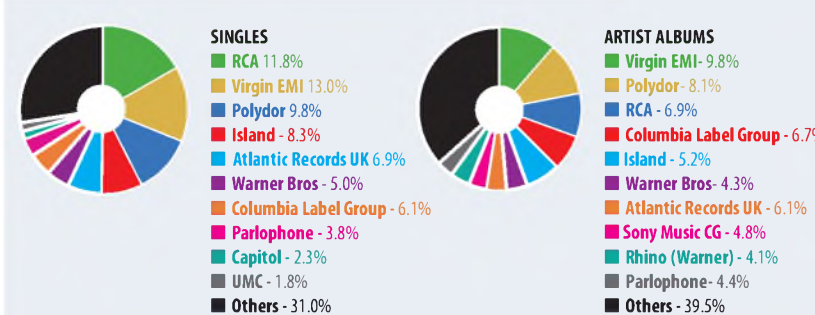
## WEEK 42: TOP 75 SHARE BY RECORD COMPANY



## YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



## YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



# QUESTIONS OVER 'FRAUDULENT' PRACTICES

## Tickets debated at Summit

### LIVE

BY RHIAN JONES

The wealth of challenges currently faced by the ticketing sector was high on the agenda at this year's Live UK Summit.

Taking place in London on Thursday, October 16, politicians and live executives proposed recommendations to tackle a "lack of transparency" and "fraudulent business practices" within ticketing.

Raising the recent examples of the cancelled Jabberwocky festival and Alt-Fest – where consumers were left confused about where to go for refunds – founder of WeGotTickets, Dave Newton (pictured), warned consumers could lose confidence in ticket companies.

The ticketing partners of these cancelled festivals, Dash Tickets and Club Tickets, aren't members of the Society of Ticket Agents and Retailers (STAR).

"STAR didn't get involved in this issue at all, [the society] isn't particularly representative of the whole event ticketing industry in this country," said Newton. "What is the ticketing industry going to do about these hits on its reputation? It damages us all."

There was optimism, however, that the newly won .tickets internet domain could play a role in policing those selling tickets. Start-up company Ascent Media put in a bid for the title after hearing the difficulties bands face when trying to find genuine ticketing sites.

Headed up by founder and CEO Steve Machin, Ascent will build an advisory board of names in the entertainment, travel, and sport sectors to define the policies that govern the running of the domain.

Having the ability to educate the public through advertising is a major advantage to the .tickets initiative, said UK general manager at CrowdSurge, Noel Edwards: ".tickets are going to be able to generate a lot of money from selling all these website



**"STAR isn't particularly representative of the whole event ticketing industry in this country"**  
DAVE NEWTON, WEGOTTICKETS

domains. I hope they are going to invest the vast majority of that in educating the consumer and be able to take out massive adverts in national press and on TV to try and get that education across."

Labour MP Sharon Hodgson called for legislation to achieve better transparency when it comes to secondary ticketing – an area that she thinks is currently demonstrative of "true market failure".

"One of the measures that the Government look to before they bring in legislation and regulation is true market failure. I think there is market failure, it's not fair and it's not in the interest of fans anymore – the Government have to step in and regulate," she explained.

"No [secondary ticketing sites] are abiding by new regulations. We're going to be making [Government] aware."

## FUGA appoints Pieter van Rijn as CEO



Netherlands-based B2B technology company FUGA has appointed Pieter van Rijn as its new CEO. Van Rijn (pictured) will head the company's development and expansion from its HQ in Amsterdam.

Company founder Martijn Tjho has stepped down from the position after eight years, but will continue to work with FUGA in an advisory role.

Said Tjho: "I am very pleased to hand over the CEO duties to Pieter and wish him all the best in guiding the company in its growth."

The new CEO has been in the media entertainment business for several years, having worked with the likes of Endemol and 3 Rivers.

"In my previous work as a management consultant in the media and entertainment industry, I learned how important it is as a company to not only be creative and have good ideas, but also to focus on bringing these ideas to market," he said.

Van Rijn told *Music Week* that during his first year as CEO, his focus will be on product development and international sales expansion.

## NEWS

EXCLUSIVE SIGNING REPRESENTS FRESH COMMITMENT IN PARTNERSHIP WITH NY LABEL

## DFA 'marries' [PIAS] Cooperative in new deal

## LABELS

■ BY TIM INGHAM

[PIAS] Cooperative has entered into an exclusive long-term label partnership with DFA Recordings for the world excluding USA and Canada.

The label group's relationship with DFA pre-dates [PIAS]'s purchase of Cooperative Music from Universal in March last year. Since then, DFA has continued to work with Co-Op on a loose release-by-release basis - but with Cooperative having now been under [PIAS] ownership for a year-and-a-half, DFA has made a fresh commitment to the partnership.

New York-based DFA has been responsible for some of the most acclaimed dance music albums of the past decade, including work from LCD Soundsystem, Factory Floor, The Rapture and Hot Chip.

The company was formed in 2001 by Tim Goldsworthy, co-founder of Mo Wax, alongside LCD Soundsystem musician James Murphy and manager Jonathan Galkin.

Discussing the new [PIAS] Cooperative deal, Galkin told *Music Week*: "This was the right time for a longer term deal with Cooperative Music, mainly because we had dated for so long when they were with Universal and now was the time to get married. DFA was tremendously excited about the new relationship with [PIAS], and our goal was to get to be 100% independently distributed again.

"Through [PIAS] Cooperative this was suddenly possible, allowing us to continue work with many people we had come to know very well and who transitioned over to [PIAS] with [the buyout]. So we all got hitched! It wasn't a shotgun wedding, as they say over here in America. All our goals aligned - [PIAS] Cooperative wanted us to be part of their new family and we didn't want to lose what we had built with them. Plus we had so many new wonderful releases and new signings, this was definitely the most ideal time to make it official."

Recent well-received DFA album releases include the debut LP from UK trio Factory Floor



and Years Not Living from Greek artist/producer Larry Gus, both released late last year. In 2014, the label has released Shit Robot's *We Got A Love*, The Juan Maclean's *In A Dream* and the self-titled LP from Museum Of Love (pictured). [PIAS] Cooperative is now preparing two more DFA releases this year: Dan Bodan's *Soft* (27/10) and Slim Twig's *A Hound At The Helm* (01/12). For 2015, DFA is preparing new albums from Prinzhorn Dance School, Marcus Marr, Delia Gonzalez and, according to Galkin, a "few other very exciting releases I cannot talk about quite yet".

Prior to working with Cooperative Music, DFA had a deal with EMI/Parlophone for the world. "Besides the success of LCD Soundsystem, that deal did not work the way either party really hoped for," said Galkin. "It took us a few years to even devise an exit strategy. And then we got caught up in all the buying and selling of EMI and its numerous assets, of which parts of our catalogue had become."

He added that dealing with Cooperative as part of [PIAS] meant "being free of any major



**"We've dated Cooperative Music from when they were with Universal, but now with [PIAS] Cooperative, it's the right time to get hitched"**

JONATHAN GALKIN, DFA RECORDINGS

label associations and any red tape that might go along with that" leading to "drama-free dealings that feels natural".

When asked which principles defined DFA, Galkin added: "I think DFA encourages a very romantic and somewhat idealised vision of how artists should develop and the importance of the full length LP.

"We realise that the full length LP is sometimes seen as a dated concept, but we continue to pursue it and encourage our artists to pursue it as well.

It is a brand, a family, a traveling party, and a very supportive positive community of people who are all in love with both club/dance culture, the live band experience, and the coupling of music with the fine arts and the importance of aesthetics and presentation of the final product."

And when questioned on what DFA searches for in the new acts that it signs, Galkin said: "A lot of what we look for is the willingness to have a dialogue about the music, the recording process, the mixing, the mastering, the artwork. We are often seen as a creative partner. We never get in the way, but I think it becomes apparent to new artists that we have a lot to offer and we are always here to help them flesh out and chase the vision that comes attached to the music they have made.

"Yes, there is that certain something in the music, but we can never quite articulate it well.

"We just know it when we hear it."

## [PIAS] COOPERATIVE'S RECENT HOT STREAK

DFA's new deal has been struck after a strong period of international success for [PIAS] Cooperative, which prides



itself on pushing all of its labels' acts in international markets through local [PIAS] offices in each territory.

Alt-J's second album, released on Infectious Music, was a UK No.1 as well as a Top 5 hit in Belgium (2), Switzerland (3) and France (5). The album also went Top 10 in Holland (6), Austria (7), Denmark (7) and Germany (8), and hit No.11 in Portugal and No.13 in Sweden.

Meanwhile, Interpol's first album for four years, *El Pintor*, also released in September, reached No.9 on the UK's Official Albums Chart. But it also boasted international impact, reaching No.11 in Germany, Australia, Portugal and Switzerland in its first week.

The album also hit No.13 in Austria and Belgium, No.16 in Holland and No.17 in France.



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## NEWS

## NEWS IN BRIEF

■ **MAVERICK:** U2 manager Guy Oseary has enlisted a number of high-profile music managers from across the industry to sign up to a new venture in partnership with Live Nation, titled Maverick. The company is focused on finding opportunities beyond music - including tech or consumer goods - and is a response to dwindling income from record sales.

■ **PIRACY:** Google has updated its How Google Fights Piracy report, explaining how it attempts to fight piracy across its services. The report lists developments the search engine giant has implemented in the past year, including ad formats, improved DMCA demotion signal and more terms removed from autocomplete.

■ **LIVE AWARDS:** ITB's True Almond was named *Unsung Hero*, while Barry Dickins picked up his award for Outstanding Contribution at the Live Music Business Awards 2014. The fifth awards ceremony took place at the Radisson Blu Portman Hotel in London on October 16. Others honoured include The SSE Hydro, Glasgow, James Rubin, The Agency Group, Stuart Camp, Rocket Music and SJM Concerts.

■ **LIVE NATION:** The promoter has partnered with Channel 4 and Box TV for a new festival and TV series. Platform Festival will be hosted for two weeks at Manchester's Victoria Warehouse, between the end of February and the beginning of March 2015. And a series of performances aired across Channel 4 and Box TV with weekly hour long best of shows and ten half-hour artist specials.

■ **SOUNDCLOUD:** SoundCloud has partnered with Twitter to launch a new kind of audio card on the social network, enabling users to stream SoundCloud tracks through Twitter's iOS and Android apps. The Twitter audio cards allow users to listen to music posted in their timelines; cards can be 'docked' to allow continued browsing without stopping the music.

■ **THE ORCHARD:** Naïve and The Orchard have inked a worldwide digital distribution agreement, excluding France. French label Naïve works with artists across genres such as pop, classical and jazz, including Asa, Accantus, Baptiste Trotignon, Femi Kuti, M83, Marianne Faithfull, and Rinaldo Alessandrini. Upcoming releases include albums from artists such as *Girls in Hawaii*, Jeanne Added, Viking, Baden Baden and Rachid Taha.

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COMMERCIAL GROUP OVERALL TOP LABEL IN QUARTER ACROSS INDUSTRY

# Sony Music CG looks ahead after Q3 triumph

## LABELS

■ BY TOM PAKINKIS

Sony Music COO Nicola Tuer envisages a bright future for the major's Commercial Group in the final run up to Christmas, with big artist album and compilation releases having already contributed to a golden year for the label to date.

Sony Music Commercial Group led the albums by company share rankings for the first time in Q3 2014, according to Official Charts Company data, with 11.3% of the market.

The position was the latest high point in a year that has seen big releases through Sony Music CG from artists including Dolly Parton - who spent 12 weeks in the Top 10 with her *Best Of LP Blue Smoke*, with almost 220,000 sales to date - and Barbra Streisand who has so far had a presence in the Top 10 for five weeks with *Partners*.

Sony Music CG has held the No.1 compilation record company market share throughout all quarters this year, and Q3 saw compilation success with *Just Great Songs 2014* - released as a joint venture with Warner Music TV, *Keep Calm And Chillout*,



Celebrating five weeks at No 1 and counting, Sony Music's Commercial Group treated Londoners to some chillout time last week with this official *Keep Calm And Chillout* Album bench and Twitter competition touring the capital. Pictured taking a well earned break themselves here are [L-R] Simon Barnabas (marketing director), Tom Platt (product manager) and Phil Savill (vice president, marketing).

**"The achievements of the Sony Music Commercial Group have once again been truly outstanding this year, as reflected in the latest quarterly statistics. We enter Q4 and the new year in fantastic shape"**

NICOLA TUER, SONY MUSIC

and the giant Now! brand's *Now That's What I Call Summer* and *Now! 87*, which it released

alongside Virgin EMI.

In the compilations market, Sony Music CG is the only

label to have had four gold certified albums so far this year and has had 10 weeks at No.1 on the Official Compilations Chart thus far, with *The Trevor Nelson Collection 2* (the first compilation to win the Music Week Catalogue Marketing Award), *I'm Every Woman*, *Eddie Stobart Trucking All Over The World* and *Keep Calm And Chillout*.

Chief operating officer for Sony Music UK & Ireland, Nicola Tuer, congratulated the Sony Music CG team, as they prepare for the all important final quarter ahead.

"The achievements of the Sony Music Commercial Group have once again been truly outstanding this year, as reflected in the latest quarterly statistics," she told *Music Week*. "Working on their own unique concepts, often in partnership with various third party brands, alongside the frontline UK and international Sony Music labels; the team have delivered bespoke, highly original campaigns covering an exceptionally wide variety of genres and carefully targeted audiences. We enter Q4 and the new year in fantastic shape, with a raft of equally high quality releases in the pipeline."

## Henley awards MBA scholarship

The first Ticketmaster Scholarship for the Henley MBA for music and creative industries has been awarded to Isabelle von Weber, senior legal adviser at the British Council, the UK's organisation for international cultural relations.

Von Weber works as a legal business partner for the Global Arts team whose portfolio includes music, film, literature, theatre and dance, visual arts, creative economy as well as architecture, design and fashion.

Applications for the scholarship were opened earlier this year and attracted talent from across the creative industries.

Applicants were required to write an essay on leadership qualities in the live entertainment sector. Following this, a shortlist of six entrants was welcomed to the Ticketmaster offices where they took part in face-to-face interviews with Mark Yovich (president, Ticketmaster International), Simon Presswell (managing director, Ticketmaster UK) and Helen Gammons (programme director - MBA for music and creative industries, Henley Business School).

Receiving her award, Von Weber said: "I am very excited to attend the prestigious MBA for music and creative industries

programme at Henley Business School, particularly as this is an area that I am so passionate about. I am very much looking forward to the MBA journey and the new perspectives and possibilities that it will open up. I am very impressed with Ticketmaster's commitment to develop leaders who strive to make a positive difference in the field of music and the creative industries. I hope that the scholarship programme will continue to help students such as myself."

Helen Gammons stated: "All of the candidates presented very well, but Isabelle's essay

was quite exceptional and on interview the passion on the page was very evident in the person. I have no doubt Isabelle is a worthy winner and will be a tremendous asset to the sector and to Henley in all that she will do."

The MBA for the music and creative industries, which launched in September 2012 in the UK, and then earlier this year in South Africa, is expected to launch in Hong Kong in 2016.

Meanwhile, The Economist magazine's recent full-time MBA ranking table placed Henley at No.34 in the World and No.2 in the UK.



HIGH HOPES FOR BRIT DJ AND PRODUCER AHEAD OF DEBUT MAJOR LABEL SINGLE RELEASE

# Andy C signs to Atlantic Records

## LABELS

■ BY MURRAY STASSEN

British DJ, producer and co-founder of RAM Records, Andy C, has inked a deal with Atlantic Records.

The artist's debut single on the major label, titled Heartbeat Loud, features Fiora who recently appeared as a singer and writer on Tensnake's debut album, Glow.

Commenting on the new deal, Ben Cook, president, Atlantic Records UK, said: "We're thrilled to be working with Andy, he is one of the most significant British artists in global dance music. He's produced a record that his fans are loving as it heads towards a crossover moment."

The track was premiered on Radio 1 as Zane Lowe's Hottest Record on October 11, and is currently available to stream via Andy C's SoundCloud. The single will be released following his Brixton Academy show on October 31.

Said manager Scott Bourne: "To get a hottest record with Zane straight off the bat is the best result we could have hoped for, and then to get 100k plays within a few days on SoundCloud is just amazing."

"Obviously we want to shoot for the stars, but this is the first of many records. We're looking at the bigger picture and want to establish Andy as a credible recording artist. We already have a lot of material sitting in the wings and have a choice of follow ups to choose



from. It feels good right now."

Cook added: "We have high hopes for Andy generally and Heartbeat Loud has the potential to be a big hit, both for him and vocalist and co-writer Fiora. Like Andy's 2012 hit remix of Major Lazer's Get Free the drum and bass community are loving the track and it's showing good signs of crossing over to a broader audience. We've worked with

**"We're thrilled to be working with Andy, he is one of the most significant British artists in global dance music. He's produced a record that his fans are loving as it heads towards a crossover moment."**

BEN COOK, ATLANTIC RECORDS UK

BAFTA nominated producers Wilkins & Maguire to create a stunning and evocative video that's sure to capture a new crowd too."

The 3,000 tickets for Andy C's

solo Brixton Academy show sold out via his own channels in around 48 hours, three months in advance.

"We knew when we sold out our Brixton show in a few days that

this would be possible. The main thing for us was to do it on our own terms and not have to announce any support acts, have any brands involved, and just do it on the merits of a great DJ that loves to entertain a crowd," said Bourne.

"It's a proud achievement for all the team involved and the next step is to roll the same out nationally, which we're working on and about to announce imminently."

## Live Nation and Daisy Rock back Women In Music

Live Nation, Ticketmaster and Daisy Rock Girl Guitars have stepped forward to sponsor the UK's Women In Music event in November.

*Music Week* has teamed up with UK Music, AIM and Nordoff Robbins to launch the event, taking place at the Royal Garden Hotel, Kensington, on Friday, November 14. The ceremony will recognise the 30 most influential women executives from all sectors of the UK business, whilst also giving individual awards in five

special categories: Outstanding Achievement, Media Pioneer, Creative Inspiration (the only category open to artists), Rising Star and Campaigner.

John Reid, EU president of concerts, Live Nation said: "It's a great thing that *Music Week* are honouring the formidable women in our industry and we are extremely proud to have Live Nation Entertainment's own Kelly Chappel and Selina Emeny as inductees to the Women In Music 2014 Roll Of Honour. We would like to

extend our congratulations to all the inductees this year and extend our thanks to *Music Week* for acknowledging their incredible contribution to our business."

Mark Yovich, president, Ticketmaster International said: "We're really proud to be supporting *Music Week*'s Women In Music event and would like to congratulate all the women featured in the honour roll for their outstanding contributions to the industry. It's about time we celebrated these achievements

more and need to work together to encourage diversity and equality in the industry."

Laura Hughes is sales manager at Alfred Music UK, parent company of Daisy Rock Girl guitars. She said: "We at Daisy Rock Girl guitars are thrilled the Women In Music event is nearly here. Recognising the contributions and talents of women in the music industry is an ethos we feel strongly about. We never forget how important it is for an interest in music to

be encouraged, especially at a young age. As a woman in the industry myself, I'm proud to be supporting something so close to my heart."





## NEWS

BBC PRESENTER SEEKS TO CLEAN UP PROMO DISTRIBUTION SYSTEM WITH INFLYTE PLATFORM

# Tastemaker relations 'have been harmed by promo spam'

## PROMOS

■ BY TOM PAKINKIS

Spam strategies and content saturation when it comes to promo distribution have caused tastemakers to put up barriers between themselves and music companies.

That's the message from former BBC presenter, DJ and producer Paul Hamill (*pictured, right*), who has made it his mission to clean up the promo distribution and feedback system with a new platform called Inflyte.

Unveiled last week, Inflyte was established earlier this year by Hamill alongside tech developer Paul McConnon



(*pictured, left*). The web and mobile app allows promotional music to be sent directly to users' mobile phones or tablets where it can be cached and listened to offline at any time. It allows recipients to listen to promotional music and deliver

feedback when it suits them.

Crucial to the platform in Hamill's mind, however, is that it works on a permission basis, which aims to ensure that recipients only receive promotional music from trusted sources that they allow access to.

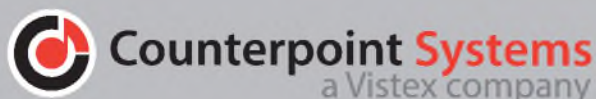
"Over the last few years the problem with content saturation has meant that tastemakers have put up a lot of barriers to receiving content and it's become harder to get through to them," Hamill told *Music Week*. "There has been a spray and pray approach over the last few years where a lot of companies will mass distribute promos because it's cheap. I think a lot of the human interaction has been lost."

"What we're trying to do is make the promo process human again so labels can spend a bit more time curating content for the tastemakers to ensure that when they receive something at the other end there's a high

chance of that person actually appreciating it. These people are often the frontline of a marketing campaign, after all."

The company has received significant funding from investors including TechstartNI, which is managed by Pentech Ventures, whose current portfolio includes music analytics company MusicMetric, who previously successfully exited music streaming service We7.

"We're very much interested in working with all sorts of partners from the independent sector to the major label sector. We're having conversations with many labels and PR companies at the moment," Hamill added.



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## THE BIG INTERVIEW THE AGENCY GROUP

# AGENTS OF CHANGE

Music Week sits down with the man tasked with driving The Agency Group's next evolution

### LIVE

■ BY TOM PAKINKIS

Founded in 1981, The Agency Group has grown at a rapid rate to become one of the world's leading live agencies, without losing its independence.

Until the middle of last year, The Agency Group's worldwide growth was overseen by its founder Neil Warnock. But as well as maintaining and growing the company, Warnock remained a very active agent working for some of the world's top acts. If The Agency Group was going to continue to move forward, Warnock knew he needed an experienced business brain able to boost the company to the next level.

Enter Gavin O'Reilly in May 2013. As CEO of Independent News And Media - which at one point owned 200 newspaper titles such as The Independent and The Independent On Sunday - O'Reilly oversaw a period of massive expansion in the '90s and early '00s, steering the business into key emerging markets including South Africa, India and Indonesia.

Leaving in April 2012, O'Reilly met Warnock through a mutual friend at a mutually beneficial time for both of them. He's the DNA of The Agency Group and the culture of the company is Neil: "He was at a point where he was the major booker in the company but he was also the chief executive," O'Reilly explains. "That was fine when the business had below 50 agents but when I took over it was already up to 76 agents in six offices. Neil wanted to expand but he needed somebody else to come and work with him. He knew that part of the development programme for The Agency Group was going to involve acquisitions of agents or agencies and that's something I've done quite a bit of in my time.

"I've never professed to be an expert on the music industry and certainly it's been a very steep learning curve for me," O'Reilly admits, although he's now well embedded in The Agency Group set-up, having been a key driver of the company's latest headline moves in opening a Miami office and acquiring the famous Bobby Roberts Company to establish a solid presence in Nashville.

Today The Agency Group boasts a roster of more than 2,000 artists looked after by 90 agents in seven offices across the globe - with Nashville and Miami joining operations in London, Malmo, Toronto, Los Angeles and New York.

"This business is one of the quiet British success stories of the industry," says O'Reilly. "Obviously a lot of acts manage to succeed dramatically all over the world but there are very few agencies that are able to transplant themselves into America and build a business there. Neil is extremely entrepreneurial and his DNA runs throughout the company."

#### What's the broad plan for The Agency Group?

I have a straight-forward expansionist agenda. We have 2,000 artists covering everything from Dolly to Macklemore to Muse to Foals... It's a huge cross-section. We are the largest live booking agency



**"There's a huge Latino and Hispanic market in terms of artists that nobody in the other booking agencies has really focused on"**

GAVIN O'REILLY, THE AGENCY GROUP

in the world, we put on over 47,000 shows in 61 countries last year, but when I look at our roster, there are certain areas that are light and we have to respond to what the consumer is listening to. That's pointed us to certain strategic developments, the two most recent being the acquisition of Bobby Roberts in Nashville - which we spent most part of the year working on and has happened and has bedded in extremely well - and, at more or less the same time, the opening of our Miami office.

We book a lot of stuff into South America - into Mexico, Brazil, Columbia, places like that - but it's always very Anglo-centric, so it's always US or UK bands. What's missing is the fact that there's a huge Latino and Hispanic market in terms of artists that nobody in the other booking agencies has really acutely focused on. If you just look at the US market, the second most-spoken language after English is Spanish, so this idea that it's enough to just transplant our artists into Central and South America is too confined. The opportunity in having a specialist office in Miami is to attract Latin artists to take internationally.

In terms of the actual business itself, we've also re-shaped our office, the management and the number of agents we have. We now have 90 agents compared to 76 when I joined. We brought on a lot of new, young agents. These are the guys that understand new music and it's important that we give them an opportunity.

The expansion has been equal between the

international side, out of London, and the US. We'll continue to add agents and you'll probably see further geographical development. I think there are great opportunities as we look east. That's an area of the world that I spent an enormous amount of time in. Again, it's not just about taking Anglo acts into India, China or Vietnam, it's all about building a presence and a competency there that allows us to identify artists that would be relevant and would play [internationally].

The Indian market for me is a fascinating market, for economic reasons it hasn't been a hard ticket market, it's usually been entirely dependent on sponsorship but that's changing. Now you can see a whole host of new festivals in places like Goa and that area, but it's not necessarily people wanting to listen to western music, it's other genres of music. While I'm not definitively saying this is what we're going to do, I think we have the contacts and I have the knowledge to expand there.

The dynamics of the live music industry are obviously still very positive. If I think about my teenage daughters and how they consume music, the price point for recorded music is pretty modest, so bands are on the road now.

#### And ticket prices are on the rise...

Yeah but you've got to be careful on ticket prices. These things become self-regulating over time and the consumer is ultimately the person that will decide whether they feel they're getting value. But from the bands' perspectives, the 75-80% of revenue that they used to get from recorded music is now coming from live music. And when you sit there and look at the way technology has changed all of our lives, and you look at services like Spotify - which is a phenomenal consumer proposition - it's hard to see much in the way of inflation in terms of legitimate downloading of music. So



I think that bodes well for the live industry but it's still [mainly focused] in North America and western Europe – there's the rest of the world that needs to be looked at.

**Do you feel that those two bedrocks have become saturated today?**

No no, but I think there are great opportunities in these [other] markets. We call them emerging markets but they're no longer emerging, they're there. It's a bit like the media business; when I was [at Independent] why did we go to India? Because that's where the people are. It's business 101 – you have to go where the market is.

**Can you apply one expansion strategy globally or do you have to approach countries in a different way?**

Obviously all markets are different in terms of structure and contracts and you can cater for that. The thing about The Agency Group is that it's a broad church, we have all of these individual agents who have the autonomy to work in the way they want. We have one common booking system but there are aspects in the US market that are different from the UK market. The group in the centre should be providing the machinery and the support systems for the agents to do their jobs. Yes there will be slight variations in each market but we do live in a global village. There are guys in America who are booking things in Vietnam, there are guys in London who are booking in India.

We operate a system here called 'responsible agent', if someone at The Agency Group signs a band, it's their band. The great thing is that it's become self-policing because you're only as good as your last hit. That gives our agents the opportunity to look at things on a global basis.

**You mentioned the DNA of The Agency Group, how do you think it differs from other agencies around the world?**

Most other agencies work territorially. So you'll have a super signer who'll sign the artist, promise them the sun, moon and stars and then pass it on to an army of people. It's worked well for a lot of them but we like the responsible agent model here. It's

**ABOVE**

**Class acts:** The Agency Group's roster include a diverse range of acts spanning time and genre. Pictured (left) are Foals, while Dolly Parton poses with TAG founder Neil Warnock (right)



**"I want to expand geographically and genre-wise. I want to bring in more talent and I want to make sure that our geographic capabilities can support the expectations of our agents"**

**GAVIN O'REILLY, THE AGENCY GROUP**

about the relationship that our agents have with the artist, it's about trying to understand their priorities.

Neil's the guy who's at the centre of that and I think that's one of our real points of difference and recognised by our artists. I'd like to believe they're getting a significantly higher level of service and attention than they might get if they're a number in an agency that does all sorts of things. We have a super literary department, we've got a public appearances and speakers division, but 90 plus percent of our business is music. We have relationships with every club and promoter in every city around the world going back 30 years – built by people like Neil, Geoff Meal and so many of the other senior agents, and the newer agents in particular can prosper through those agents.

Even though each individual agent works [in their own] way, the thing that really works here is the collegial spirit. There's a good cross-pollination of ideas.

I think another one of our huge selling points is that we're less corporate and more independent. That's why our profile has always been relatively modest – and that's because Neil always says it's not about us, it's about our artists.

**You've opened the office in Miami and acquired The Bobby Roberts Company, what else can we expect to see from The Agency Group in the near future?**

In the UK office, there'll be more agents joining us before the end of the year, which to me is an important investment. Similarly in our other offices there are always talks, be it with individual agents or with agencies. I suppose what I try to bring to those sorts of discussions is a level-headed business sense where I say, "I understand that you want to

sell your agency and that you've put this valuation on it but could you explain if I gave you that, how I would [make it back]." So a lot of my time is spent on assessing other businesses and other agents and you just don't know when it's going to gel.

I don't wake up every morning, look at a map and say, "I need to be there and there." I don't look at our roster in an overly scientific way and say, "We need to buy an EDM agency." Obviously I want to expand geographically and genre-wise – that could be by acquisition of an agency or of agents – but what I've found in my experience so far is that the most fruitful way of expanding is by bringing new talent and new agents into The Agency Group, persuading that individual that they'd be better with us for their own career and their artists' career.

Buying other agencies... If someone's built up a business and they've put a valuation on it, often the numbers can be somewhat irrational because it's their life work and they've put their blood sweat and tears into it. But then, we did buy an agency in Bobby Roberts. So, what I'm saying is that I don't know where the next opportunity is going to come from, whether it's going to be an agent or an agency, but the broad direction is that I want to bring in more talent and I want to make sure that our geographic capabilities can support the expectations of all of our agents. I'm going to be opportunistic and I look at that as a positive rather than a negative, I don't want to be overly prescriptive, what I want to do is attract talent.

I have a long investment cycle. We're a private company and so we don't have quarterly numbers to report. And again what I'm trying to do is continue what Neil has made of the organisation. So I'm not answering the question in one sense because I can't answer. I'm having a meeting today with a business that I've spent a lot of time looking at in the UK, for example, maybe that happens, and maybe it doesn't. Similarly I've got a conference call with a business we've been looking at in the United States, you just don't know where the opportunities are going to be, you don't know who else these people have been talking to. But certainly the next time we meet, we won't have 90 agents and I'd imagine you'll see further expansion in the business.



# THE BIG INTERVIEW THE AGENCY GROUP

## ‘WE HAD REACHED A CRITICAL MASS’

The Agency Group founder Neil Warnock gives his take on the company’s global growth

### LIVE

■ BY TOM PAKINKIS

Gavin O’Reilly makes no mistake - the success of The Agency Group is down to its founder Neil Warnock - an agent who is just as iconic in the live industry as his artists are on the stage. But after a period of rapid growth, Warnock realised that his company had reached “a critical mass”.

“I was effectively doing three jobs; I was the group CEO, the major senior earning agent in terms of booking all of the artists that I book; and I was expanding our business and finding new agents,” he tells *Music Week*. “It was very obvious to me and a lot of people in the company that if we were going to continue to expand we needed to have a person who was outside of the booking process.”

Here we get Neil Warnock’s perspective on The Agency Group’s recent expansion in Miami and Nashville and the opportunities that lie ahead.

#### What was the reason for bringing Gavin O’Reilly in as CEO of The Agency Group?

We had to bring in a business man who could overview the company, analyse where we are and then with me look at how we were going to strategise the next part of growth for the company. Gavin’s background is in media, having managed a huge situation within the journalistic world. In some ways there were parallels – dealing with very renegade, entrepreneurial people that need managing. Let me tell you, with 90 agents it’s like herding cats. And we only have agents here who are entrepreneurs. Each one of the agents that we have here is a thinking, individual spirit, who we want to be a little bit wild, a bit outside the ordinary. We’re not receiving calls, we’re making calls, developing our talent and asking our agents to develop themselves. All of that needs monitoring and needs guiding, so bringing Gavin in was absolutely fantastic, because he’s actually done some of that in terms of man management and has gained the vision that I wanted for the company going forward. What that’s done is allowed me to look more at the development of the talent that I’ve been working on and look at some of the development of the company in other parts of the world and where we’re going strategically.

#### Why were the Miami office and the Bobby Roberts Company acquisition the first moves in the expansion plans?

[The Bobby Roberts acquisition came as a result of] our second attempt at opening in Nashville. We’d been open before and had failed. We re-opened with no fanfare, very low key, basically built on the fact that we represented a lot of country acts out of Canada and that we already had a little toe in the water. But in lots of ways you need to get to the soul of Nashville to become more accepted within that community in the country world. We’d spoken to Bobby Roberts over the years and there was an affinity between our two companies in terms of their view of life and our view. Gavin has successfully



**“We’re looking at how we can develop the company in the Pacific Rim. Geographically speaking, that would be my next target”**

NEIL WARNOCK, THE AGENCY GROUP

navigated our way through those negotiations.

It’s now created a company where we have the good old boys, if you will, and a great country roster that actually matches everything else that we do as a company in other areas of music, whether it’s rock or anywhere we else. That’s what we want, we want a very broad based company.

And everybody thinks of Nashville as only country but it’s interesting when we look at some of the artists we represent: Paramore, for example, come from Nashville, Three Doors Down live in Nashville, Peter Frampton lives in Nashville... There are a lot of great music people who aren’t necessarily country associated that live, write or record in that community. So having The Bobby Roberts Company there is a natural growth for us – it’s bulked us up in an area to give us real credibility.

The situation in Miami – again we as a company with over 2,000 artists want to develop ourselves further in South America and [now we have] a presence there with an agent who speaks Spanish, speaks Portuguese, represents a lot of talent there already, knows the local promoters and can give us better depth and growth within that market for some of our development artists. If you look at our rosters worldwide, you’ll see how many artists we have in development. We want to have artists in development and I don’t want to have a situation in some markets where you say, “They’re not going to sell albums there, let’s just take as much money out and then worry about how and when we’re going to go back.” I always like cause and effect – what you

**ABOVE**  
Leading the way: The Agency Group founder Neil Warnock and CEO Gavin O’Reilly

do this time, where you’re going to go next time. We’ve now got an agent there who understands our philosophy and is working with us to develop in the market. I’m really excited by what we can do there.

#### Are there any other specific territories or genres on the expansions map?

We’re looking at how we can develop the company in the Pacific Rim. Geographically speaking, that would be my next target, seeing if we can create a situation there that would be worthwhile for the company but maybe with a slightly different set-up than just a straight agency. I think we’d be looking to see how we can develop different areas of sponsorship coming out of there, different services that we might be able to provide for Hong Kong, Singapore, China right the way down through India.

We’ve already got marketing and sponsorship services and what we’re looking at is how much of that we can develop. I think in places like Hong Kong and Singapore you’ve got many more different ways of bringing sponsorship and branding out of those markets into our artists. If we were setting up there I’d want to make sure we had those services provided from day one.

#### Will we see any acquisitions in places like the US and the UK where TAG is already established?

Bobby Roberts was our first purchase – we’ve only ever grown by assuming other people into our company, whether they had their own company or came from elsewhere. So I think everything is on a case by case basis but I can tell you that Gavin and I are looking to develop everything that we do within the company, we’re at a very exciting time for The Agency Group with the continuing growth of live. We’re looking at how we develop the services we provide to our artists and their managers and I think you’ll see more growth from the company within the next few years without a doubt.



# DATA DIGEST

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

ticketmaster®



### TICKETMASTER UK

POS	EVENT	POS	EVENT
1	SLIPKNOT	11	SAM SMITH
2	JESSIE WARE	12	RYAN ADAMS
3	ED SHEERAN	13	LADY GAGA
4	USHER	14	ENTER SHIKARI
5	SPANDAU BALLET	15	NOEL GALLAGHER
6	BRYAN FERRY	16	PALOMA FAITH
7	THE VAMPS	17	ALESSO
8	THE SCRIPT	18	ONE DIRECTION
9	HOZIER	19	KASABIAN
10	NEIL DIAMOND	20	BEN HOWARD


ticketweb




### TICKETWEB UK


POS	EVENT	POS	EVENT
1	MASTODON	11	FATBOY SLIM
2	MILKY CHANCE	12	THE SKINTS
3	ALESSO	13	CULTURE CLUB
4	ROYAL BLOOD	14	ANNIE MAC
5	RYAN ADAMS	15	ABOVE AND BEYOND
6	HOZIER	16	SAM SMITH
7	SLIPKNOT	17	BLACK LABEL SOCIETY
8	ENTER SHIKARI	18	ED SHEERAN
9	NICKY ROMERO	19	KASABIAN
10	AGNES OBEL	20	REEF

## LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

 @jenlong S/O to everyone who keeps messaging me to get their song played on Radio 1. #awkward (*Jen Long, DICE*) Wednesday, October 15


 @walkingspanish La la la I am Lorde La la la (*Matthew Ingham, Cherry Red*) Saturday, October 18


 @seaninsound Ah, the LOUD gaggle of ladies who leap onto the tranquil departing train carriage. They're the tall man who appears as bands walk on stage. (*Sean Adams, Drowned In Sound*) Saturday, October 18

 @johannalechat "Johanna, can I turn Ariana Grande off?" - "It depends. Do you want to see me cry?" (*Johanna Giudice, [PIAS] Co-op*) Wednesday, October 15


**TWEET OF THE WEEK**  
 @HoareTom Just put Sleater-Kinney's show at The Roundhouse in March in my calendar as the first entry in 2015, don't tell me I'm disorganised. (*Tom Hoare, [PIAS]*) Monday, October 20


 @alistairant It's Spiced Pumpkin Latte season guys. #middleclassprick (*Ali Tant, Sony Red UK*) Sunday, October 19

 @ArrJayEII It's no longer fine to say a band is releasing a new song. It must be a hymn, an ode, a sonic assault, a psalm even. Really. (*Becky Laverty, Pioneer Music Press*) Wednesday, October 15

 @liz\_buckley I always thought Ukup Calypso was the worst setting on the Moog. (*Liz Buckley, Ace Records*) Monday, October 20

 @TomMehrtens Is Rihanna gonna fart out another album next month? She missed her annual slot last year. (*Tom Mehrtens, Purple PR*) Friday, October 17

 @MaddyR\_Smith Been stood outside Rio Cinema on Kingsland Road for 10 mins. So far counted 8 man buns #topknotwatch (*Maddy Smith, Polydor*) Saturday, October 18

 @EmmaJayMarsh Not sure how I feel about this whole re-soundtracking "Drive". Replacing Kavinsky with Bastille? Ok cool... (*Emma Jay Marsh, Spiral Management*) Tuesday, October 21

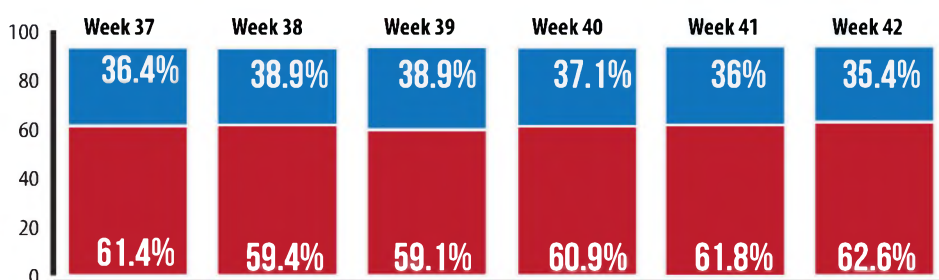
## SHAZAM FUTURE HITS



The latest most popular Shazam new release chart:

- ED SHEERAN  
Thinking Out Loud
- CLEAN BANDIT  
Real Love
- DAVID GUETTA  
Dangerous
- ALEX CLARE  
War Rages On
- PARRA FOR CUVA  
Wicked Games
- FUSE ODG  
T.I.N.A
- THE VERONICAS  
You Ruin Me
- EMINEM  
Guts Over Fear
- RIXTON  
Wait On Me
- OLLY MURS  
Wrapped Up

## DIGITAL vs PHYSICAL



WKS 37 - 42  
 The UK market share for all albums in the past five weeks

DIGITAL  
 CD  
 Official Charts Company



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# PICTURE OF THE WEEK

## ROYAL BLUSH

**TUESDAY, OCTOBER 14, AVENUE, LONDON:** Professor Jonathan Shalit OBE, flanked by Pixie Lott and Denise Van Outen, hosts a party to celebrate his investiture at Buckingham Palace.

## BPI SALES AWARDS: WEEK ENDING OCT 19



- ARTIST / TITLE / RECORD TYPE / NEW CERTIFICATION**
- THE CURE** Greatest Hits (ALBUM) *2x Platinum*
  - VARIOUS ARTISTS** Keep Calm And Chillout (ALBUM) *Gold*
  - BARBRA STREISAND** Partners (ALBUM) *Gold*
  - VARIOUS ARTISTS** Kisstory 2014 - The Best Old Skool (ALBUM) *Silver*
  - JOHN LEGEND** All Of Me (SINGLE) *2x Platinum*
  - CALVIN HARRIS** Summer (SINGLE) *Platinum*
  - MAGIC** Rude (SINGLE) *Platinum*
  - LILLY WOOD & ROBIN SCHULZ** Prayer In C (SINGLE) *Gold*

**bpi** Key  
 SINGLES ★ Platinum (600,000) ● Gold (400,000) ■ Silver (200,000)  
 ALBUMS ★ Platinum (300,000) ● Gold (200,000) ■ Silver (100,000)

## TAKE A BOW TEAM LOWER THAN ATLANTIS



**THE LOWDOWN**  
 Album: Lower Than Atlantis  
 Highest chart position: No.16

**Label:** Easy Life/Sony RED  
**Publisher:** Unpublished  
**Agent:** Mike Dewdney (ITB)  
**Manager/A&R:** Jamie Osman (Red Light Management)  
**Legal:** Laurence Abrahams (SSB)  
**Marketing/A&R:** Ali Tant (Sony Music)

**Digital Marketing:** Charlotte Raffo (Sony Music)  
**National press:** Hayley Connelly (Little Press)  
**Regional press:** Ian Cheek (Ian Cheek Press)  
**Online press:** Chris Smyth (CPR Digital)  
**National radio:** Hayley Codd (Public City PR)  
**Regional radio:** Gary Hobson (Sony Music)

## SALES STATISTICS



**CHART WEEK 42** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	2,583,898	975,822	273,019	1,248,841
<b>PREVIOUS WEEK</b>	2,626,141	967,963	261,653	1,229,616
<b>% CHANGE</b>	-1.6%	0.8%	4.3%	1.6%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	119,759,905	43,601,384	14,233,228	57,834,612
<b>PREVIOUS YEAR</b>	140,115,927	49,448,023	14,434,181	63,882,204
<b>% CHANGE</b>	-14.5%	-11.8%	-1.4%	-9.5%



**PROFILE** HOME-GROWN TOUR**HOME-GROWN COUNTRY**

From Nashville to the Home Counties, country music from all areas is planting roots in the UK

**TALENT**

BY CORAL WILLIAMSON

From Dolly Parton at Glasto to the successful Country To Country Festival, it seems country music is starting to command real interest in the UK.

But the genre's growth goes beyond US exports landing on British soil; there's a scene growing slowly for UK-based country music too.

Home-grown talent such as The Shires and Ward Thomas are riding the waves of interest sparked by the likes of Parton's Pyramid Stage presence at Glastonbury, as well as successful TV shows like hit musical drama Nashville.

The two acts are about to embark on a joint headline 'Home-grown' tour, with two nights at the intimate Bush Hall (November 10 and 11), allowing each a London headline slot. Both duos are hotly-tipped as leading the way for British country music, with both having hit No.1 on the iTunes UK Country and Official Charts Company Country Chart respectively.

"We only signed to Decca in February, and we only got together in the May before that," The Shires' Ben Earle tells *Music Week*. "We didn't have much behind us in terms of online presence or gigs. So we signed, and two months later we were in Nashville recording the album. We had expectations that it might come out in October, but



**ABOVE**  
Not actually a couple: The Shires met through a mutual friend introducing them on Facebook. Their debut album is out next year

**"I've been doing the country show for 15 years now, and in the whole of that time I've never known things to be quite as exciting as they are today"**

BOB HARRIS, RADIO 2

we were just a bit over-ambitious.

"So we're touring now and we've got the next single which we're going to try to do a quite a big video for. We are a country duo but we want to break into the mainstream and get into the Top 10. We want to do for country what Mumford & Sons did for folk."

Ward Thomas, comprised of twins Catherine and Lizzy Ward-Thomas, have similar ambitions; their first album, *From Where We Stand*, narrowly missed the Top 40 in August, settling at No.41 after hitting the Top 20 in the midweeks. Not bad for a debut.

"We're colleagues, almost," Earle says, describing the close relationship the two bands share. "We see each other around, generally. I think the very first time we met was at Country To Country Festival; they were playing the same pop-up stage that we were. Then we saw them again at Radio 2, and in Nashville. So our paths have crossed loads of times.

His bandmate Crissie Rhodes agrees: "We've both been played by Radio 2; they've really been

supporting us. So it felt natural to get a tour together and go out on the road for all the country fans."

Both bands agree that radio support has been instrumental in helping UK country music take off this year, particularly from BBC Radio 2. "We were passed on to Decca from Radio 2, actually," says Rhodes. "I think it was Jeff Smith [head of music, Radio 2] who sent them our demos and said, 'We love this country band, so you should sign them'. So Radio 2 were the driving force for us. A lot of the DJs have been championing us, especially Bob Harris, and Chris Evans has played us a few times. It's a really old school approach, that we've gone to radio first."

"Radio's been amazing," agrees Ward Thomas' Catherine Ward-Thomas. "Bob Harris is amazing; everyone knows who he is. The traction we got after our show - we know that on a Thursday evening, he's got a really loyal following and he knows his stuff. After our session, people were tweeting us. It has really helped us."

Bob Harris, presenter of his own country show on Radio 2, has a few theories about why 2014 has been the year for country.

"There are lots of mainstream factors that have clicked into place," he says. "Dolly Parton is a great focus, and you cannot underestimate the impact and popularity of Taylor Swift. She's been hugely responsible for bringing a young audience in, particularly a younger, female audience.



"Then in this country you've got the fantastic popularity of Kacey Musgraves. She can now sell out venues like Shepherd's Bush Empire; she did her first session for my programme about two years ago so it's been fantastic to watch her grow as an artist.

"The topics of the songs really resonate - my youngest daughter Flo is 17, and she's a massive fan because her songs, like Taylor Swift's, discuss issues relevant to young people, young girls and the things they're going through. In addition to just liking the music, someone like Flo can find herself relating to the topics."

On the subject of television series Nashville, Harris points out that main star Sam Palladio is actually a British actor and singer, which neatly helps its crossover appeal.

He adds: "I've been doing the country show for 15 years now, and in that time I've never known things to be quite as exciting as they are today. When I first started covering the Country Music Association Awards in 1999, the lists of nominations remained pretty much the same. Now, there's a surge of new artists beginning to dominate the awards."

Harris notes that Nashville is embracing UK talent for the first time too, while Ward Thomas call the city their second home, and have a small apartment there after flying out for three months. The sisters grew up on a livestock farm; a rural background has also helped them to relate to country music. Ward-Thomas says: "Bob Harris actually said to us, 'Maybe it's something to do with being in the big open spaces, it gives you room to think in the country music style'."

"Everything to do with country music in the US is the homeland, old dirt roads, trucks and big open skies and we relate to that so much, growing up in a really rural area where there were a lot of old dirt roads and trucks! It definitely influenced our country music, our topics in songs.

"We've got one called Footnotes that's about being in a big open city, wondering what's going on in other people's heads. When you grow up in a rural area, you're not around loads of people all the time; you've got your circle of local people at the pub, then you go to a big city and see that there are millions of people in this world, all going off and searching for their own happy endings. Being a country girl has definitely been an influence."

Both bands enjoy being a little different to Nashville's usual inhabitants - but not too different. Ward-Thomas says: "In terms of audiences, we found it was easier to connect with them; as soon as we start talking, [our accents are] a conversation starter. The people out there are not that dissimilar; everyone's just open and friendly. The music's so



**"We are a country duo but we want to break into the mainstream and get into the Top 10. We want to do for country what Mumford & Sons did for folk"**

**BEN EARLE, THE SHIRES**

inspiring; every single bar, every night, is full of music. Nashville's an amazing city."

Rhodes also loved the bar life: "We had an amazing time in Nashville; it was just amazing to have so much country music everywhere; we feel like it's not as well known over here, you don't hear it when you go to a shopping mall or down the street. But over in Nashville, it's just constant.

"They would write a song in the daytime and perform it in the evening at one of the songwriter's rounds. There's always something going on out there, in all the bars. It's a really great music atmosphere there."

Earle adds: "People love the fact that we're British, they find it really interesting. One of the songs on our album is actually a song I heard in a bar. Songwriters get up and play their song in a round, and a girl called Lizzy played one and I loved it, so afterwards I went up to her and said



**ABOVE**  
**Way Back**  
**When:** The sisterly duo released their new single, taken from debut album *From Where We Stand*, this week

we'd love to have it on the album.

"She was signed to Universal; the level of writers is amazing, they're all signed and they go out to bars every night, five times a week, and just play their songs. I think we definitely felt like we fit in, because everyone liked the same music we do."

It definitely seems that the UK bands have embraced Nashville as much as the city has embraced them, treating the Brits as talented musical peers rather than outsiders.

That said, it's important to hold on to that special something that makes British country music stand out. Rhodes talks about one of their songs, *Made In England*: "Everything in American culture is so proud to be American, they always promote it and everything about them is proud. Over here, we just don't seem as proud, so we wanted to write a song that celebrated everything that is English. It crosses over for Ireland and Scotland and Wales as well; there are lyrics about milky tea, and eating fish and chips on a cold pebble beach.

"That's the kind of influences we have. Lots of our songs are about love, or whatever we're going through at the time, but still taking the American influence from the music side of it as well. Typically older country was always about heartache. Now we celebrate life more rather than doom and gloom."

## COUNTRY TO COUNTRY FESTIVAL: 'COUNTRY IS NOW APPEALING TO A COMPLETELY NEW, YOUNG GENERATION'

The likes of The Shires and Ward Thomas are never more popular than at an event like Country To Country.

Though only two years old, the festival has gone from strength-to-strength, with this year's events at London's O2 Arena and Dublin's 3Arena seeing more than 50,000 fans attending to see headliners including Dixie Chicks and Brad Paisley.

Now it has been announced that next year's event will see Lady Antebellum and Luke Bryan headline. The main stage is filled with American bands, but pop-up stages surround the arena to host UK talent.

Radio 2 presenter Bob Harris says: "We've gotten very involved in Country To Country; when Nashville comes to London, that's how they describe it. As well as covering it for my programme, I'm the compere, so I walk out on

stage and look out at the audience.

"It's been so exciting to see the growth of the staging of the festival. The O2 was pretty full for the first festival, but this year was really the one where it all kicked in. The place was absolutely packed both nights.

"What I found very exciting was looking out at the audience from the stage. Traditionally, four or five years ago, if you were looking out at an equivalent event, the audience would be largely 40 and over with a sprinkling of younger people.

"It's completely reversed; the audience is now largely 30 and under. The exciting thing about that is that country is now appealing to a completely new, young generation who are excited about the music. It was a revelation seeing a young audience, because that's the future."

Catherine Ward-Thomas says: "Lizzy [Ward-Thomas] and I didn't know there was a scene for country music over here until we got to C2C and saw how many fans there are.

"We saw the big acts and saw thousands of people watching country music. Who says country music's not popular over here? It's so encouraging to see that there's a proper scene that's emerged."

The Shires' Ben Earle adds: "That was the biggest gig we'd ever done, and the first gig where we'd felt really nervous, because we knew it was a country crowd. They knew their music and would be judging us. But the second we got on stage, it felt like this was the place to be.

"Loads of people have said at gigs, 'We saw you at Country To Country and we've been following you ever since, that's why we're here'. It was a big gig for us."

## PROFILE MODO

## MODE TO MEASURE

How one Brighton-based product creation company never dismisses any crazy ideas in its pursuit of making “beautiful things” - while ensuring that its clients can balance their books



## PRODUCT

BY TIM INGHAM

Modo has created gorgeous, trinket-packed album packages for some of the UK's biggest ever artists: from Oasis to The Stone Roses, Led Zeppelin and The Smiths.

Yet when you step into the firm's Brighton office, its staff know exactly which of the multitude of the bespoke, patiently-crafted gems on display you'll probably gravitate towards first. And it's got nothing to do with any British music icons.

"The Simpsons Movie CD case is stupidly popular," explains Modo co-MD Henry Lavelle. "It's a cartoon plastic moulding shaped like a donut, but it's the frosting on the top of it that people can't leave alone - we made it scented like strawberry so it was close as possible to something Homer would eat."

As you can probably already tell, Modo doesn't do 'computer says no' when clients present its creative team with bonkers ideas - and that it's got plenty of bonkers ideas of its own. The firm says the key to its success since opening 16 years ago has been balancing its intrepid, can-do approach with a sensible brain for economics. As Lavelle puts it: "We'll go as far as we can towards what the client wants, no matter how crazy the idea. But we're not in the business of losing people money - we want them to come back with other projects, for one thing..."

Lavelle's creative streak was nurtured during his five years working for cult trip-hop label Mo Wax - a restlessly imaginative force in its product design

## ABOVE

**Team Modo:** Henry Lavelle (left) and Tim Bevan run Modo, which was founded 16 years ago. In addition to its high-end creations, the company also offers more basic production services to partners

**"When an artist releases a special one-off edition, they have invested in a canvas to communicate with their fans. Communication via a download or a stream is pointless, non-existent"**

TIM BEVAN, MODO

as much as its music. The brother of Mo Wax founder (and UNKLE star) James Lavelle, Henry was responsible for designing and project managing hugely ambitious physical releases at the label for the likes of DJ Krush, Dr. Octagon and DJ Shadow - all artists heavily influenced by graffiti culture and a belief that nothing should be off limits.

"Ever since those days, my job's been about always trying to make something different for every release," says Lavelle. "At Mo Wax it was about, 'What can we do that's never been done before. How crazy can we go? Yeah; a sleeve that turns into a pyramid!' If something was cool, we'd do it. That was the ethos."

However, Mo Wax - which ran from 1992 until 2002 - hit its stride during one of the recorded music industry's legendarily improvident eras. As the CD revolution swept into the UK, money was plentiful, and a rush by major labels towards mass standardisation helped Lavelle's lavish, bespoke inventions stand out all-the-more.

By contrast, 2014's music industry simply can't function without tightened belts and minimised

wastage. And this is where Lavelle's partner in crime at Modo, Tim Bevan, comes in. Bevan's background, including a five-year spell in the upper echelons of Arvato, is steeped in mass-manufacturing and supply chain management - essentially, what costs what and in what quantity.

These two expert histories combine to create Modo's attractive USP: making clients' dreams come true within tight budgets - while also ensuring everyone involved can make a bit of cash.

And both Modo and its clients *are* making cash, in increasing quantities, boosted by an old-format revival which, according to the latest figures, will see more than a million vinyl albums sold in the UK this year for the first time in 18 years.

"Sadly, the music industry sometimes allows itself to be led in this day and age, and now everyone is running towards Spotify," says Bevan. "There's nothing wrong with that *per se*, but it's important that the alternative isn't forgotten."

"When a band releases a 12" vinyl or a special one-off edition that they've really thought about, they clearly want to communicate something to their fan - they have invested in a canvas to achieve that. Communication to a fan via a download or a stream is pointless. It's non-existent. That's why we specialise in beautiful things."

Flick through Modo's product catalogue, and it's clear how far the company will push the feasibility of an idea in the name of artistry. One of its standout recent products was a special vinyl edition of Muse's *The 2nd Law* LP. The band and their





management wanted some kind of heat-responsive design, referencing the thermodynamics-inspired title of the LP. It's an idea that could easily have been laughed out of the offices of other production businesses - especially when issues around consumer safety, fragility in transport and, of course, crippling costs were considered.

Modo, though, liked the idea very much and simply refused to give up on it. They prototyped a huge array of ink and paper options before discovering a combination that would satisfy all criteria: being safe, not breaking the bank and looking every bit as ambitious and overblown as a Muse boxset ought to.

"The less you're given as a music fan - and music fans have been given less and less, from vinyl to a CD in a jewel case, down to a download and then a stream - the more opportunity is created to satisfy people's sense of tactile ownership," says Bevan. "The recent growth in streaming only highlights the huge difference you get from buying something that's aesthetically pleasing and rewarding."

One group of consumers who have particularly responded to the appeal that Bevan describes is Oasis fans. Earlier this year, Modo was commissioned by the band's management company Ignition to help devise and create high-end vinyl and CD reissue boxsets for the band's classic *Definitely Maybe* and *(What's The Story) Morning Glory* LPs - both part of Oasis's successful 'Chasing The Sun' campaign.

Modo's luxurious double vinyl-package of *Morning Glory* accommodated a hardback book, a selection of art cards and prints and even custom-made Roll With It kingsize smoking papers. Both reissues were Top 10 commercial hits. More than 10,000 units of Modo's £100-plus vinyl boxsets were sold in total, rough maths tells us these items alone generated around £1 million at retail.

Bevan says that not only do projects like this demonstrate the hunger amongst 'super-fans' to buy premium products, but that, with Modo's

**"If your main focus is your budget, you risk killing the creativity straight away. But on the other hand, creativity can't rule completely. There's a balance to be struck, and it's a balance we've built our reputation on getting right"**

HENRY LAVELLE, MODO

experience of project management, the firm can help artists and their teams receive far more of a monetary return than they would from cheaper, more popular formats.

"These kind of products provide an opportunity for labels and artists to make real margin with records," comments Bevan. "Some people thought margin had disappeared forever in this business! We try to make sure you're getting value for money and the fans are getting value for money. From there, you can't really go wrong."

There's certainly no limitations on the type of project Modo are willing to work on, so long as they're allowed to make something cool. Their archive includes a *Girls Aloud* vinyl set harnessed within a metal box made to appear like a make-up holder; a Snoop Dogg CD set within a moulded car wheel which looks like it's been freshly jacked from a lowrider; and even a *Cyberman* mask impressed onto the DVD of *Doctor Who*'s complete second series. You'll also find less novel, more beautified items, such as a *Led Zeppelin II Super Deluxe Vinyl* edition, complete with a glorious album-sized hardback book and an individually numbered, high quality print of the original album cover. (It will be no surprise to hear that Modo has found much commercial synergy of late with D2C luxury item specialist PledgeMusic.)

Many of Modo's more out-there items obviously require intricate cost evaluation, and this is where Bevan and Lavelle often turn to their little black books. Many of their plastic moulding work, for

**ABOVE**  
Modo's 'beautiful things': (Clockwise from left) The Oasis *What's The Story...* double vinyl boxset complete with rolling papers; a heat-responsive Muse vinyl; a plastic moulded case made to look like a car wheel for a Snoop Dogg CD

example, takes place at a specialist in China - a worthwhile excursion when it produces hefty saving for clients who think plastic's fantastic. However, Lavelle says the company never scrimps on quality or uniqueness; a satisfaction with the idea of making something that feels 'cheap' doesn't appear to occur within his DNA.

"If your main focus is your budget from the off, you kill the creativity straight away," he reasons. "But on the other hand, of course you can't have creativity ruling completely - no-one would make any fucking money! There's a balance to be struck, and it's a balance we've built our reputation on getting right. Just going for the cheapest vendor or the cheapest materials from the off is nearly always an out-and-out error."

Bevan and Lavelle's passion for the merchandise they devise is made all-the-more plain by their failure to hide a wince over the trend for militarily frugal 'special editions' - especially some of the more industrialised music reissues at Christmas.

Says Bevan: "There's definitely some instances where things have been standardised for 'super-fans' where it just comes off as the band saying to those people: 'You're a wanker. Here's a box with pretty bows. Take it or leave it.'"

"I hate it when there's no thought like that. I completely understand the need to save costs, but you could sell it for another £10 and make something really cool. That's why I love working with Henry, he's the master of it. We both understand that if you're positioning your product as 'quality', it actually has to demonstrate quality."

Adds Lavelle: "I'd much rather take someone's amazing idea and work out how we can create 90% of it in a cost-efficient way, than stay safe and cynical and turn to templates. We never say 'no, that can't be done', but we also know it's not good enough to say: 'That can be done but it's going to cost you thousands and thousands of pounds.'"

"It's always a balancing act. And, honestly, achieving that balance gives us a huge buzz."



**VIEWPOINT** JO DIPPLE**MIXING POP AND POLITICS**

A round-up of UK Music's activity at the annual conferences of the three main political parties earlier this month, highlighting areas the music industry needs support ahead of the 2015 general election

**GOVERNMENT**

■ BY JO DIPPLE, CEO, UK MUSIC

If I was to say to you the Wombles, a dancing bear and acoustic protest songs, you would be forgiven for thinking that I was talking about next week's X Factor live show. But you would be wrong.

I am in fact referring to UK Music's activity over the party conference season this month.

Pre-election, and in one of the most intriguing political landscapes, this year's party conference season was incredibly important to UK Music as a lobbying organisation. We believe there is value in celebrating and promoting the music industry to MPs, policy makers and journalists on their home turf.

Set against a backdrop of by-elections, defections and scandalous selfies, UK Music hit the road with events and receptions at all three main party conferences. As the last season before a general election, this was a vital conference session for us. It was a chance for the political parties to vocalise their support for our industry, for us to show our importance, and to highlight where we might need support.

UK Music launched *Measuring Music* in September. This is our second annual study which accurately puts an economic value on our industry. We found that the core music industry contributed £3.8bn to GVA in the UK with growth of 9% from 2012. This document formed the skeleton of our activities and events. In addition, we published policy recommendations alongside the study setting out in more detail how the contribution and growth evidenced by *Measuring Music* can be sustained with appropriate policy interventions from Government and political parties.

First Labour. With MP4's Kevin Brennan MP, we entertained party members and MPs

**ABOVE**  
[L-R] Deputy chairman of the BPI, Mike Batt, UK Music CEO, Jo Dipple, and Secretary Of State for DCMS, Sajid Javid, discuss policy at the Conservative party conference in Birmingham

**"Music's value is resonating in Parliament and we will continue our engagement as we head towards May 2015. We're sure we can carry traction with key political players"**

JO DIPPLE, UK MUSIC

with a selection of protest songs with an acoustic guitar. To a packed room, I thanked Labour for their support and set out our priorities for 2015 and beyond, in particular around education and young people. UK Music set up a Skills Academy in 2013. Through this, we created the UK Music Apprenticeship scheme and have placed over 40 young people in music businesses across the sector. The number is growing. In his conference speech, the bits he remembered, Ed Miliband stressed the importance of apprenticeships. I was very pleased to be able to celebrate and highlight the work we have done here.

While in Manchester and at Labour, I also participated in the Musicians' Union's panel session on A Manifesto For Music alongside MU General Secretary John Smith, Kerry McCarthy MP and Luciana Berger. Many of our policy themes were discussed such as the importance of having a talent pipeline. Political support in this area will ensure we can continue to grow, nurturing the headliners of tomorrow.

Next came the Tory conference where we were joined by Mike Batt, deputy chairman of the BPI, plus Ed Vaizey, creative industries minister. After an acappella sing-along of the Wombles of Wimbledon (I'm not joking) with the Secretary Of State for DCMS Sajid Javid, Tory whip Grant Shapps, MPs and Conservative creative industries

supporters such as Ivan Massow, Vaizey thanked UK Music for producing *Measuring Music*. He said that our report was proof as to why he is proud to be our minister. To have this recognition is great.

Our final stop was in Glasgow, with the Liberal Democrats. We raised the roof of the Crowne Plaza with live music from the Lottery Winners joined by John Leech MP, Lib Dem spokesperson for DCMS, and Danny Alexander MP, chief secretary to the Treasury, and a dancing bear (again, not a joke).

In light of *Measuring Music*, we were very pleased that Alexander was able to come and speak at our event. He referenced how the music industry is big business and from within the Treasury our sector is shining through. He reiterated the point that "one in every eight albums sold anywhere in the world is by a British artist," a sentiment echoed in our report which values our export worth at £2.2bn.

Activities in Glasgow, and conference season 2014 for that matter, came to a conclusion at a panel discussion on the importance of intellectual property to the economy. I was able to stress why a strong copyright framework is so important to our industry and look forward to all political parties embracing this notion.

This conference season was very successful. *Music's value is resonating in Parliament and we will continue our engagement as we head towards May 2015*. I'm not sure even a crystal ball will predict what the result will be, and we could be going to six conferences not three, adding UKIP, SNP and Greens.

What we can be sure of is that we carry traction with key political players. We must ensure we maintain this edge and gain political support that will mean more jobs, more growth and more music.



## PROFILE FIRE RECORDS

# ROARING FIRE

Fire Records managing director James Nicholls on the indie's rejuvenation and 30-year lifespan

### LABELS

■ BY TOM PAKINKIS

The significance of Fire Records in the tapestry of the UK music industry can be seen with a quick glance across its list of associated artists. Having released early records from the likes of Pulp, Spacemen 3, The Blue Aeroplanes and Teenage Fanclub, it went on to sign acts such as The Lemonheads and Neutral Milk Hotel in the '90s.

But, after the increasing costs that came with growing success, an A&R direction that had started to drift wayward and an all too public spat with Pulp, Fire's founder Clive Solomon had let the label slow to a standstill by the turn of the millennium. It took current managing director James Nicholls to persuade Solomon that Fire was worth reigniting.

"It was still existing in some kind of entity but I think Clive had basically had enough," Nicholls explains. "Towards the end, they'd started having some chart success with some bands and the costs were spiralling out of control so I think Clive wanted to cut it down and have a think. Then I met him and we started talking about ways of reinvigorating it. We started it up again slowly in around 2001."

As a result, Fire's 30 years is more like two 14-year eras, according to Nicholls and, heading into 2015, the label's key acts include Virginia Wing, Blank Realm, Josephine Foster, Death & Vanilla, Scott & Charlene's Wedding and Novella.

While Solomon is still very much involved in business affairs, Nicholls now handles the entire A&R of the label. "But Clive has more to say on the creative side in ways he never used to because he has more time now," he adds. "He was battling to keep the label alive for so many years and now it's doing better than it's ever done so he's enjoying it more."

#### How did you come to meet Clive Solomon?

I'd been working for various small labels at the time and we just happened to meet, mainly because I was in a band that he really liked at the time. I knew of him and it was just one of those things where you seem to get on with people, it seemed to work. But I was shocked that he was so despondent about the future of Fire, thinking that it had come to an end. When he 'closed it down' I don't think he thought it was going to be permanent but by the time I arrived and spoke to him he'd had enough. I had to convince him to think of a plan to get it going, which mostly involved working for nothing until we had some income to start paying people.

#### What was it that made you so adamant that Fire should live on?

I think it's just an important legacy. I was a fan of the label and a huge fan of early Pulp and The Blue Aeroplanes... it just felt like it had such a rich early history but had lost its way a little bit. I was a big fan of people like The Lemonheads as well



**ABOVE**  
Fire men: (L-R) Fire Records founder Clive Solomon with US boss John Foster and the label's MD James Nicholls

but the label shifted towards a kind of American college rock, if you will, and then after that kind of lost its way. It was doing more mainstream indie and I don't believe that Clive was really into it. He'd sort of entrusted the A&R to other people and I told him, "You have to get back to basics. Go back to your roots and the reason you wanted to start a label in the first place."

He'd had some bad publicity over Pulp and I thought that the first thing to do was change the reputation of the label, repair the relationships with [various] artists and focus on its strengths. A lot of the bands that we work with now like Spacemen 3 and Half Japanese, we repaired relationships, improved contracts and resigned a lot of them.

With acts like Neutral Milk Hotel and The Lemonheads, we thought we could complement them by signing the other great bands of the '90s who had lost their way as well – mirroring the situation with the label. They were artists that were on diminishing returns so we thought we could reinvigorate the acts that we love at the same time as the label.

#### What was that period like when you were trying to gain speed again?

We stripped the label back. There was nobody really here anymore but we had this London office that we owned. So I thought we should just get out of London and reassess. So we went up to Nottingham. It wasn't a great experience – running a label from there wasn't ideal – but we had to start from scratch, spend as little as possible and reinvest everything that came in. It started to slowly but surely get stronger and we were able to take on a couple of people, move back to London in about 2007 and move from there.

#### How have you dealt with the creep of digital?

I think a lot of it has to do with the fact that the label was closed down during that transitional period so we didn't really have to change our system

like a lot of rival companies. We looked at how it was and got on board with it quite early.

It's a bit of a trade off. I'm a big fan of SoundCloud even though that's not monetised. A lot of people think of it as an illegal streaming system but what it's done on a promotional side for us has been incredible, I think it's a brilliant tool. We've got over a million followers on that, and there aren't many labels who can say that apart from the big labels. We were on board with that from day one and it's helped spread the word.

We cope with the digital side of things. Sometimes we stagger releases. I think Spotify income has been hard. Accumulative it's a decent amount for us but per stream and release it's difficult. We often have a windowed strategy where the physical and high quality download comes first. I think with new artists, however, you just have to get it out there – get the band on the road and have the music available to everyone.

As well as being on the front foot with the digital side of things I also went back to basics with record shops and still visit them all. I noticed a gap there. I'd speak to all these record shops and they'd say that nobody's going out to them anymore. So I went around the country to visit them all and we were able to get good racking, good support and do deals, making sure they're on board with us. It's all about working together isn't it?

#### What are your ambitions for the label both in the near future and the longer term?

I think we'll grow and do more label service deals with smaller labels. We're working with an Australian label called Bedroom Suck, who are to my mind doing the best Australian bands and there's been a big Australian buzz over the last few years that we were on before everyone else. Bedroom Suck feeds us bands that we put out on that label internationally. We'll probably do a couple of other deals as well because we've got a model that works and can be applied to other labels.



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**REPORT** ROYALTY COLLECTION**TREATED LIKE ROYALTY**

Plunging physical and download sales may be a concern for the recorded music industry, but new digital revenue sources from an increasing choice of streaming services and other platforms using music are allowing the royalty collection sector to rapidly expand

**ROYALTIES**

■ BY MURRAY STASSEN

According to mid-year statistics released by Nielsen Soundscan, video and audio streams have increased 42% compared to the same period in 2013. As new services continue to enter the marketplace with unique ways for fans to consume music, the royalty business is seeing its revenue grow at a healthy rate.

Take BMI, for example - the US-based performance rights organisation has seen its payments increase by 50% over the last decade, while in that same ten-year period, it's seen its domestic revenues in the United States increase by 14%.

In the UK, leading music royalty collection group PPL has seen the license fees that it collects increase year-on-year and is now collecting nearly three times more than it did over 14 years ago, according to CEO Peter Leathem. PPL represents over 90,000 performer and record company members and licenses the use of recorded music in public places and broadcasts.

In 2013, PPL collected license fee income of £176.9m, which was a 4% increase on the previous year. Leathem says: "[PPL] saw a strong uplift in broadcast and public performance revenues streams, despite adverse economic conditions." He notes that PPL's cost-to-revenue ratio fell to 14.1% and, when



**"The industry continues to struggle with identifying and paying rights-holders for tens of millions of recordings released in the streaming market"**

MAURICE RUSSELL,  
HARRY FOX AGENCY

2013 income was paid out in June 2014, more money was paid to more members than ever before.

"[The industry] has indeed grown," confirms Gina Deacon, head of global copyright and collections at Absolute Marketing & Distribution, a label services business that provides royalty administrative support to its clients. "We are proud to state we are one of the limited companies with the contacts in place to successfully expand alongside it."

Willard Ahdritz, founder and CEO of Kobalt Music Group, tells *Music Week* that Kobalt has seen similar significant growth and explains that the industry is expanding because "more people want music, more services are built around music and more businesses need music as a tool to complement their product."

**ABOVE**  
**Electro Royalty:** Daft Punk are affiliates of US-based PRO BMI, which represents more than 650,000 songwriters, composers, and publishers. BMI distributed and administered an historic 75-year high of \$840m for its financial year ending June 30, 2014

"Some big platforms have emerged but it is clear that innovation around the consumer experience is still alive and healthy. This is a real testament to the underlying creativity of music, this creativity inspires and drives technology and businesses to innovate around it."

The ever-increasing number of revenue sources is welcome news for the wider industry, but the surge in associated transactions has resulted in the exchange of much larger volumes of data between rights-holders, collection societies and collection agencies. Key players in the sector suggest that collecting and processing all this information and ensuring that the correct payments are made is becoming an increasingly challenging obstacle to overcome.

Olivier Chastan, SVP rights services of INgrooves Music Group explains that mechanical royalties are declining due to the consumer-driven format shift from download to streaming as well as the continuing decline of the physical market, but adds that INgrooves is seeing stability and indeed growth in other areas of the business.

"On the publishing [side], performance [income] has been steady. Sync is growing in terms of total volume but the value per use has been declining. Neighbouring rights are still growing with SoundExchange leading the way and being the largest neighbouring rights organisation in the world," says Chastan.





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INGrooves Music Group offers distribution, artist and rights services. Its publishing group has direct links to 35 societies worldwide and collects at source from major PROs in key territories for all sources of income. Also within its rights services division is a neighbouring rights group that deals directly with 17 societies worldwide and collects for all performance income.

Chastan explains that one of the priorities for INgrooves in the US is to make sure that mechanical payments from digital sales make their way back to the owner, adding: "The reliance on record labels for songwriter and publishing information has meant too much money becomes very difficult to correctly attribute. INgrooves Music Group is working proactively to solve as much of that through automated systems, as well as manual research."

Maurice Russell, SVP client services at US-based Harry Fox Agency (HFA) concurs with Chastan and concedes that mechanical royalties are in decline as a result of declining music sales and the shift towards streaming. Harry Fox Agency was established in 1927 by the National Music Publishers' Association (NMPA) as an agency to license, collect, and distribute royalties on behalf of musical copyright owners and is a leading provider of rights management, licensing, and royalty services for the United States' music industry.

"As you know, sales of both physical product



**"Insufficient information on metadata can lead to missed royalty payments. So many artists and even rights holders are unaware they may be eligible for payments"**

GINA DEACON, ABSOLUTE MARKETING

and permanent downloads continue to decline and this, in turn, impacts mechanical royalties," says Russell. "Conversely, we see growth in the US audio and video streaming sector - up 42% since 2013, according to Nielsen SoundScan. Unfortunately, because of the royalty structure (9.1 cents for physical and downloads versus fractions of pennies for streams), the increase in streaming doesn't make up for the decline in physical and digital sales."

Netherlands-based Fintage House offers publishing, licensing and neighbouring rights as well as digital rights and distribution. It has a range of clients across film and television as well as individual artists who write and compose. Music division president Andrew Gummer explains that rights-holders rely on Fintage House to liaise with collection societies because it 'is more or less impossible to track income across the world by simply joining a collection society.'

"Collection societies are remarkable organisations, albeit not without their faults. But they are huge and share data in vast quantities with each other. A publisher doing a good job will look after the writer's interests on a much more detailed level. We offer our clients this type of intelligent filter.

"In the music-publishing sector we are growing our roster and increasing numbers of potential clients are showing strong interest in the Fintage House model. The growth area is obviously digital and we are investing in ensuring this area of income is properly developed so that we analyse and maximise our digital collections.

"Digital exploitation was treated as just a threat for many years. We now know it is as much of an opportunity and we all need to capitalise on that opportunity. Collection societies have moved forward hugely in the past decade but there is still plenty of work to do. Societies working without jealousies and protectionism are critical and, despite existing improvements, this would really make the difference in finding the ways to best serve the writers and production company clients."

**"PROCESSING SYSTEMS NEED TO BE AS POWERFUL AS POSSIBLE"**

Although the digital revolution has opened many unique and lucrative royalty avenues for rights holders and rights administrators, the growing

## C.C. YOUNG LLP ON ROYALTY ACCOUNTING: 'EXCEL SPREAD SHEETS ARE NO LONGER PLAUSIBLE'



Accountants are a crucial link in the royalty collection chain, explains Ben Marlow, head of royalties at C.C. Young LLP. "As accountants we see both sides of the royalty collection process. On the one hand, we act for the artists, both established and emerging, who rely on us to work with their managers and lawyers in ensuring that they are properly and promptly accounted to for their royalties. On the other, we also act for independent record labels and publishers, preparing royalty accountings on their behalf to ensure that they are compliant in their obligations to artists and third parties."

**What role do you play in the royalty collection process?**

When receiving accounting we are looking primarily for completeness and accuracy, that the rates contractually agreed are being paid through and that rights-holders are fulfilling their commitment to exploit artists' works through all of the relevant channels and mediums.

In our preparation and delivery of royalty accounting for independent recording and publishing companies, we

are looking to achieve those same goals: completeness, accuracy and strict adherence to the underlying contractual agreement, with the delivery of the royalty statements in a timely manner.

**What purpose do royalty audits serve?**

Copyright is a very valuable asset, therefore it's vital that a creator has the right to inspect the record-keeping of a licensee. The audit clause in itself adds credibility to a contract; it is acknowledged that royalty accounting can be very complex and that it is not always clear how some contractual terms were meant to be intended or interpreted. By agreeing terms on which an interpretation or even a mistake can be reviewed, discussed and challenged if necessary, the audit becomes a normal and prudent function of the contract. The parties involved can continue their creative relationship whilst the professionals ensure fairness is maintained; an audit request need not be accusatory or seen as an allegation of foul play. Audit is an established business method that keeps both parties on the straight and narrow.

**What are some of the key challenges C.C. Young has faced in the last year?**

The ever-increasing improvement of the quality and flow of data brings with it increased expectations. Whilst for many the industry norm is bi-annual accounting, we're seeing more often that those paying and/or receiving royalties want accounting more frequently and with a greater depth of analysis. Understanding and interpretation of results is becoming more important, rather than just looking for the bottom line. It can certainly be a challenge explaining a band's royalty statements to them, but it is genuinely enjoyable to condense a thousand page document into a meeting where the creative leaves with an appreciation of the income streams. What is the value of streaming? What is the value of public performance? Where is my radio hit on the PRS statement? Where is that elusive sync

license the publisher promised on the next big advert?

The continuing development of new business models and new ways of consuming music is also a challenge to royalty collection, it's been fascinating to see how the debate over streaming is playing out and ultimately what it is worth to creators and licensees.

**What opportunities are emerging that will allow you to overcome these challenges?**

We've found increasingly that working with lawyers and sharing knowledge at the early stages of drafting agreements is key to ensuring that a deal will be successful in terms of being fair to both parties which allows for a healthy creative relationship to continue. Recording and publishing deals used to be fairly standard, the lawyers would negotiate for the highest rates they could and the accountants would be involved later at the accounting and audit stages. With developing technologies and new business models those standard contracts no longer apply and it can often be difficult to turn a good idea into a contract and then appreciate what it is actually worth at the outset; we are increasingly being called upon at the early negotiation stages to discuss with lawyers what a 'good' and workable deal actually is.

We are also seeing more and more that artists are engaging with copyright; through self-releases and joint venture deals the artists want to be more involved in the royalty collection process. It's great to see those on both sides of the royalties fence coming together in these projects; and a great excuse for us to explain it all with yet more hand-drawn diagrams for the scrapbook.

Another issue to consider is the volume of transactions. Excel spreadsheets are no longer plausible. We have to utilise sophisticated software to deal with the millions of download transactions. It is now only practical for larger accountancy firms, with the necessary resources, to prepare these statements with accuracy.





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\*Global royalties/global performance royalties are also known as 'neighbouring rights'.

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number of transactions taking place each day is creating an incredibly complex web of information that needs to be processed. Billions of lines of data now need to be analysed each year due to the growing number of royalty recipients and income sources. Kobalt's Willard Ahdritz explains that the industry has been "playing catch up with technology innovation and the consumer shift to streaming".

"The move to an increasingly dominant exploitation method of streaming has increased the data load on industry systems by 100 times or so," he says. "This has presented significant challenges to the industry as a whole, and we think only certain companies are able to truly cope with the complexities surrounding this shift."

Although Ahdritz is referring to the European sector, the situation in regards to processing data is the same internationally. "This isn't unique to Europe - this same problem exists in the US and indeed the developing markets," he says.

HFA's Russell agrees with Ahdritz, and speaking about the situation in the US, he says: "The industry continues to struggle with identifying and paying rights-holders for tens of millions of recordings released in the streaming market."

"Along with mainstream commercial content, many services also offer a large number of tracks from smaller niche labels and DIY artists. This 'long tail content' typically accounts for a relatively small portion of actual streaming usage."

In order to process such large volumes of data, those active in the industry need to invest in adequate systems and software capable of handling it, but *Music Week* is told that the entire industry still has some way to go before the computer systems in place are able to manage the data load efficiently.

Ahdritz explains: "The industry needs to process billions and billions of transactions across millions of works all with differing ownership percentages. This is a significant challenge and the industry as a whole has consistently underestimated the problem and the technology required to solve it."

While many rights administrators have developed their own software to process royalty transactions, various third party software providers are able to meet the demand for an increasingly complex data management task.

Chris Chambers, founder of software provider Backbeat Solutions agrees that processing systems need to be improved. He explains: "Our industry has seen sales increase a thousand-fold already and this is only likely to increase further as streaming



**"The wider market often suffers from poor data quality and a lack of necessary IT systems to support those volumes. These are issues that PPL is currently seeking to address collaboratively"**

PETER LEATHAM, CEO, PPL

becomes an ever more popular form of distribution. Royalty processing systems, now and in the future, need to be as powerful and yet as adaptable as possible.

**ABOVE**  
**alt-J:** Published by Kobalt Music Group, the British act's second album, *This Is All Yours*, debuted at No.1 in the UK album chart in September and has reached the top ten in several other countries

"The industry is in a state of rapid transformation but unfortunately we are not in the habit of predicting how the business will evolve as the technological advancements we have seen so far have often originated from outside the industry itself. What we do know is that not only do royalty-processing systems need to be as powerful and adaptable as possible but that the traditional majors need to be as streamlined as the new companies entering the business."

Leatham says that PPL's collections for performers now account for over half the global market for international performance rights income, which means that the volume of data processed by the collection group is incredibly large. "The wider market often suffers from poor data quality and a lack of necessary IT systems to support those

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# REPORT ROYALTY COLLECTION

volumes," he says.

"These are issues that PPL is currently seeking to address collaboratively with a whole range of CMOs via a number of different projects - all of which will ultimately lead to PPL providing an ever improving service for its members."

The increasing volume of data has not only created a set of hurdles for royalty administrators and collection societies, the accountants tasked with the auditing are also finding it increasingly difficult. Matt Clark, partner at The Royalty Consultancy LLP, tells *Music Week* that it's one of the primary issues his firm currently has to deal with.

"The ever increasing volume of raw data that results from the granular reporting of exploitation in the digital sector [is a challenge]", says Clark. "A royalty statement that once was 30 pages in size is often now in excess of 300 pages. The increases in data volume do not necessarily translate to a growth in revenue, but rather the accounting of the same level of income across a huge number of low value lines.

"The capabilities of systems and reporting tools are expanding to cope with the volume of electronic royalty data. In many areas writers and artists see added benefit from such granular reporting, allowing the specific sources and usages of rights to be identified more clearly."

Fintage's Gummer asserts just how important good software is: "The main advances are the tracking and matching software we have and continue to develop, although we always balance

this with people who know the catalogues, know the kind of exploitation we are tracking and know where to look for the issues that need following up and correcting."

## "MUSIC CREATORS NEED TO BE INVOLVED WITH THEIR METADATA"

While improved IT infrastructure at royalty collection firms is key to increasing revenues going forward, the quality of metadata provided by rights-holders also needs to be improved so that royalties can be properly identified, reported and paid.

HFA's Russell explains: "Metadata powers digital formats and it is increasingly important that music creators be involved with their song metadata in order to enable song matching, which enables owner identification, which in turn enables royalty payment. When physical products were the dominant format, data details such as artist, writer, producer, UPC and ISRC were provided by assistant engineers and record label copyright staff.

"In today's music-ecosystem, it is up to the artist to supply writer information with track-level metadata while uploading content to aggregators like Tunecore, INgrooves, or CD Baby. It is important that the artist, or whoever is working to distribute the music, is aware of and supplies music publisher information to ensure royalties are properly paid."

Deacon says that the exchange of data is also one of the biggest challenges faced by Absolute Marketing & Distribution. "The biggest challenge

is systems simply not talking to each other, ambiguous data and people not having time to look into the issues or knowing who to contact to do so.

"Designing a unique data system enabled us to supply accurate information, [which] is the nucleus of ensuring we can get to all royalties due. Once we had that in place we then focused on establishing contacts and procedures.

"Recordings cannot now be registered without [an ISRC code] thus enabling recorded music and video tracks to be easily identified. Most companies now work with metadata and this certainly helps improve the quality of information but that alone is not substantial enough to ensure all royalties are captured. Insufficient information on metadata can lead to missed royalty payments. So many artists and even rights-holders are unaware they may be eligible for payments."

A number of initiatives are being set up to encourage music creators to improve the quality of data provided. In the UK for example, the Music Producers Guild (MPG) has launched the Credit Where Credit Is Due initiative to ensure that 'all those involved in the creative process are recognised for their achievements.' As part of the campaign, they are trying to push for the global industry to adopt the Broadcast WAV file format as the de facto music file format for recordings.

Barry Grint, Alchemy Mastering engineer and member of the MPG mastering group, explains: "With the move from physical releases to download and streaming, much of the information contained,



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for example, in the sleeve notes of vinyl records, has been lost to the person buying. This is essential information if you are a musician, writer, producer, or engineer. The Broadcast WAV is essentially the same as an ordinary WAV file, but it also contains metadata. We now have a standardised way to embed the ISRC code within that metadata as approved by the European Broadcasting Union (EBU)."

INGrooves' Chastan, says: "We need more harmonisation of metadata across all segments and territories to improve matching and accuracy of reporting. A global repertoire database almost became a reality before the project collapsed earlier this year due to a lack of funding. BMI CEO Mike O'Neill agrees with Chastan's view that the data used in different territories needs to match: "The concept of a worldwide authoritative source of information for musical works remains an important goal for creators, copyright management organisations and music users alike.

"We are encouraged by the progress already made in the regional nodes such as ICE and Armonia in Europe and MusicMark in North America. The plans being developed within FastTrack to seamlessly link these regional information centers holds the promise of more quickly and economically establishing an accurate, efficient global source of metadata for the music industry, without the expense of building a brick-and-mortar central warehouse for servers and staff."

## BIG DATA: 'PROCESSING BETWEEN 750 AND 1,000 TRANSACTIONS PER SECOND'



The Backbeat Royalty System enables record companies and publishers to process their sales and income in order to report royalties to their artists, composers and other intellectual property owners. "Over the course of the last two years we have built an enviable reputation and are now responsible for processing the royalties for some

of the world's leading artists and composers," explains Backbeat founder Chris Chambers.

"Many of the major names and groups of contemporary and twentieth century popular music, including Bob Dylan, Jimi Hendrix, Eric Clapton, U2, Coldplay and Oasis along with the songs of The Beatles have their print rights accounted via Backbeat and the system provides artist and mechanical royalty statements in the US and UK for leading indie company FatCat Records.

"Trinity College London use the system to pay royalties on the sales of their multi-media Educational Music Courses and South African music publisher Dreamer register the songs of their eclectic roster of composers and publishers via Backbeat's CWR 2.1 registration module. The system also provides royalty accounting for the Bocu Music Group who are the UK publishing arm of ABBA, early Genesis, Rod Argent, Chris White, Russ Ballard, and Colin Blunstone among others."

Asked why companies should

choose Backbeat's software over the vast range of other software providers, Chambers explains that, with Backbeat, sales can be posted direct to tracks, products or bundles. "We believe this level of granularity is unique and not only that but our software is then able to process these sales and income at the rate of between 750 and 1000 transactions per second. However, this amazing processing power is available to all companies both large and small at a price to suit, which is not something you will find from the perceived market leaders.

"Although download processing is catered for by many of the newer entrants to the market they tend to lose the level of complexity needed for the processing of traditional royalty contracts and yet Backbeat is able to vary royalty rates via format, territory, price category, sales channel, product and price base and also offer processing for reserves, retentions, escalations and producer debits along with all the other traditional complexities associated with the physical age."

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# REPORT ROYALTY COLLECTION

## 'BMI IS SEEKING UPDATES TO ITS CONSENT DECREE THAT WOULD BENEFIT SONGWRITERS, BUSINESSES AND MUSIC FANS'

BMI is one of the largest music rights organisations in the United States, representing over 7.5 million works and over half a million composers, songwriters and publishers. The organisation was founded in 1939 and has offices in LA, London, New York and Nashville. Here we speak to CEO Mike O'Neill about BMI's projected growth, new opportunities it has identified and the outcome it is hoping for from the Department of Justice's ongoing review of consent decrees.

### Where do you expect growth in the next year?

In the past fiscal year, BMI generated record revenues of \$977 million, and distributed and administered more than \$840 million to its songwriters, composers and music publishers, capping a ten-year period during which BMI produced more than \$8 billion in revenues and distributed royalties of more than \$7.5 billion. Building on these remarkable results, BMI continues its tradition of identifying and capturing revenues from new and growing businesses that utilise the BMI catalogue, while building diversified revenue streams. In the past fiscal year, cable and satellite have become dominant sectors of domestic revenue. Also, general licensing, digital entertainment providers and international sources all posted significant gains. In particular, income from digital media has tripled in the past five years, and now represents nine percent of total domestic revenue.

### What steps are being taken to efficiently manage and track all the income?

Our efforts rely on continued process improvements that enable accurate and efficient management; in the 2014 fiscal year alone, our systems processed more than 500 billion transactions from more than 3,000 sources. We're also constantly developing our operations and administration services platform to react to the changing business environment. Through rapid application capabilities and large-scale data services, BMI's technology stack is able to track and process transactions faster and more accurately, with the transparency necessary in a global marketplace. In fact, for the fourth consecutive year, BMI has been recognised by *Information Week*, ranking in the top tier of its Elite 100 List of the nation's most innovative users of business technology.

### What technological advances will have the most significant impact on growth in the next year?

The connected car is going to transform how people listen to music as the smartphone most recently, amongst a long lineage of technological innovations, has done. The eons-long development time, in internet years, of automotive production has just recently begun to yield the first connected entertainment experiences which will become commonplace in years to come. This development will present tremendous growth opportunity for streaming music and video services as consumers' options for entertainment in their car, where they spend an ever increasing amount of time, will grow exponentially. Significantly, streamed music can be efficiently tracked for royalty payment purposes.

### What have been the biggest challenges for the royalty collection sector in the last year, and what steps are you taking to overcome these challenges?

BMI is seeking updates to its consent decree that would benefit songwriters, businesses and music fans alike, but would not eliminate the Department Of Justice's oversight of BMI's business practices. Evolving content consumption and digital trends have shown that the rules contained in our consent decree are not responsive to the needs of the current marketplace.



### What outcome is BMI hoping for in regards to the Department of Justice review of royalty consent decrees?

We are seeking three updates to the BMI consent decree that would benefit songwriters, businesses and music fans alike. Our hope is that the outcome allows flexibility for publishers to negotiate directly with businesses for certain digital licensing uses while continuing to utilise BMI for all other uses; allows BMI to offer licenses for not just the performing right, but the multiple music rights modern businesses need in a single transaction; and that it streamlines rate-setting proceedings, making them cost-effective and market-responsive for all parties.

### Why do you feel that the consent decrees need modifying in order to better serve the current market?

The consent decree under which BMI operates restricts the company to a model that no longer reflects the current needs of songwriters, publishers and music users in today's digital landscape, and should be modified. We appreciate the US Department of Justice's solicitation of public comments as part of the review process. Our goal is to better serve our affiliates and music users.

BMI wants to provide what the publishers want. They are our customers and this is what they have asked for. Obviously, we want to keep our customers and want to continue providing the services we provide, but with the added flexibility to meet the new needs of our customers in the digital age. This is why we are engaged with the DOJ to modify our consent decree to address this issue.

## 'A PLATFORM THAT OFFERS A MORE TRANSPARENT FUTURE FOR ARTISTS, SONGWRITERS AND PUBLISHERS'



Kobalt has extended its client Portal to Kobalt Label Services' (KLS) clients, creating what it calls 'the world's first integrated data insights tool for artists, labels, publishers, and songwriters.'

KLS clients can now view their statements and catalogue information, and compare sales, streams and views from Spotify, YouTube and iTunes in real-time through the Digital Sales Tracker.

The Kobalt Portal enables detailed analysis of global revenue by various criteria such as territory or income type according to whichever time frame the artist chooses and clients can see views and earnings for top YouTube user-generated and partner-provided content, and even watch the associated videos.

The publishing section of the Portal has also received a significant upgrade with writers now able to view digital collection data from Spotify, YouTube and iTunes in real-time. Depending on which of their rights are being administered by Kobalt, clients can use the Portal to move seamlessly

between neighbouring rights, label services and publishing data for a 360 degree view on their income. KLS and publishing clients can also use the Kobalt Portal to follow the sync pipeline at every stage of the licensing process. Publishing clients can additionally take out advances on their income through the Portal.

Founder and CEO of Kobalt, Willard Ahdriz, explains: "This is another giant step toward creating an industry platform that offers a more transparent future for artists, songwriters and publishers around the world. The incorporation of label services as a third strand of the Kobalt Portal completes its transition into the world's first fully comprehensive rights tool. With one hit song today creating billions of transactions, our Portal offers an unparalleled level of transparency, enabling Kobalt clients to understand what is happening with their music throughout the global market."

Kobalt received the Innovation in Publishing Award for the Kobalt Portal at last week's Music Ally Digital Music Awards.



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UK AIRPLAY & EU AIRPLAY P34 - STREAMING, SPOTIFY & VEVO P36 - INDIES & ITUNES P39 - ANALYSIS P42 - CLUB P42 - KEY RELEASES - P44



# CHARTS UK SINGLES WEEK 42



For all charts and credits queries email [isabelle.nesman@intemedia.co.uk](mailto:isabelle.nesman@intemedia.co.uk). Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

## THE OFFICIAL UK SINGLES CHART

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

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER	(DISTRIBUTOR)	SALES	TREND
1	1	7	<b>MEGHAN TRAINOR</b> All About That Bass	Epic US5M11401317	(Sony DADC UK)	SALES INCREASE	↑
2	4	9	<b>TAYLOR SWIFT</b> Shake It Off	EMI USJC14131349	(Arvato)	SALES INCREASE	↑
3	New		<b>ONE DIRECTION</b> Steal My Girl	Syco GBHM1400159	(Sony DADC UK)	HIGHEST NEW ENTRY	▲
4	10	17	<b>ED SHEERAN</b> Thinking Out Loud	Asylum GBASH1400099	(Arvato)	+50% SALES INCREASE	↑
5	2	4	<b>JESSIE J, ARIANA GRANDE AND NICKI MINAJ</b> Bang Bang	Lava/Republic/Island	(Arvato)		
6	5	2	<b>JEREMIH FT. YG</b> Don't Tell 'Em	Def Jam/Virgin	(Arvato)		
7	8	7	<b>SIGMA FT. PALOMA FAITH</b> Changing	3 Beat/ATW GB3KS1400130	(Arvato)		
8	6	6	<b>CALVIN HARRIS FT JOHN NEWMAN</b> Blame	Columbia	(Sony DADC UK)		
9	46	6	<b>THE VAMPS</b> Oh Cecilia (Breaking My Heart)	Virgin GBUM71400928	(Arvato)	HIGHEST CLIMBER	▲
10	New		<b>EMINEM FT SIA</b> Guts Over Fear	Interscope USUM7140146	(Arvato)		
11	3	2	<b>NICKI MINAJ</b> Anaconda	Cash Money/Republic USCMS1400261	(Arvato)		
12	12	14	<b>SAM SMITH</b> I'm Not The Only One	Capitol GBUM71308836	(Arvato)		
13	9	15	<b>GEORGE EZRA</b> Blame It On Me	Columbia GB1101400319	(Sony DADC UK)		
14	11	10	<b>LILLY WOOD &amp; ROBIN SCHULZ</b> Prayer In C	Atlantic	(Arvato)		
15	New		<b>WATERMÁT</b> Bullit	Polydor NLZ541400395	(Arvato)		
16	22	19	<b>ELLA HENDERSON</b> Ghost	Syco GBHM1400029	(Sony DADC UK)	SALES INCREASE	↑
17	7	2	<b>ELLA HENDERSON</b> Glow	Syco GB111400324	(Sony DADC UK)		
18	15	25	<b>GEORGE EZRA</b> Budapest	Columbia GBAR1301120	(Sony DADC UK)		
19	23	8	<b>ARIANA GRANDE FT ZEDD</b> Break Free	Republic/Island	(Arvato)		
20	New		<b>WILKINSON FT TALAY RILEY</b> Dirty Love	Ram/Virgin GBZH1400038	(Arvato)		
21	14	7	<b>THE SCRIPT</b> Superheroes	Columbia GBAR1400978	(Sony DADC UK)		
22	18	40	<b>JOHN LEGEND</b> All Of Me	Columbia US5M11301954	(Sony DADC UK)		
23	27	22	<b>SAM SMITH</b> Stay With Me	Capitol GBUM71308833	(Arvato)	SALES INCREASE	↑
24	17	15	<b>MAGIC!</b> Rude	RCA GB161300016	(Sony DADC UK)		
25	21	7	<b>G.R.L</b> Ugly Heart	Kemisse/RCA	(Sony DADC UK)		
26	24	13	<b>IGGY AZALEA FT RITA ORA</b> Black Widow	EMI GBUM71401093	(Arvato)		
27	New		<b>KRISHANE FT MELISSA STEEL</b> Drunk And Incapable	Atlantic GBASH1400284	(Arvato)		
28	31	17	<b>ED SHEERAN</b> Don't	Asylum GBASH1400090	(Arvato)		
29	28	16	<b>NICO &amp; VINZ</b> Am I Wrong	Warner Bros US9W911304681	(Arvato)		
30	36	20	<b>ED SHEERAN</b> Sing	Asylum GBASH1400082	(Arvato)	SALES INCREASE	↑
31	32	12	<b>HOZIER</b> Take Me To Church	Island IEAC1300031	(Arvato)		
32	25	5	<b>PROFESSOR GREEN FT TORI KELLY</b> Lullaby	Virgin GBUM71402516	(Arvato)		
33	19	3	<b>THE MAGICIAN FT YEARS &amp; YEARS</b> Sunlight	FFRR GB01A1400003	(Arvato)		
34	29	3	<b>JESSIE WARE</b> Say You Love Me	PMR/Island GBUM71402589	(Arvato)		
35	New		<b>CHARLI XCX</b> Break The Rules	Asylum GBASH1400287	(Arvato)		
36	35	16	<b>SIA</b> Chandelier	RCA/Monkey Puzzle USRC11400498	(Sony DADC UK)		
37	40	48	<b>PHARRELL WILLIAMS</b> Happy	RCA US04E1300686	(Sony DADC UK)	SALES INCREASE	↑
38	20	2	<b>BRIAN WILSON &amp; VARIOUS ARTISTS</b> God Only Knows	RCA/EMI/Warner Bros GBAD1400515	(Arvato)		
39	30	3	<b>LAIBRINTH</b> Let It Be	Syco GB1101400350	(Sony DADC UK)		
40	37	26	<b>MR. PROBZ</b> Waves	Left Lane NLBR1400002	(Sony DADC UK)		
41	34	8	<b>MAROON 5</b> Maps	Interscope	(Arvato)		
42	16	2	<b>USHER FT NICKI MINAJ</b> She Came To Give It To You	RCA	(Sony DADC UK)		
43	39	39	<b>CLEAN BANDIT FT. JESS GYNNÉ</b> Rather Be	Atlantic GBASH1300596	(Arvato)		
44	33	10	<b>WANKELMUT &amp; EMMA LOUISE</b> My Head is a Jungle	Psyluxia	(Arvato)		
45	38	9	<b>DAVID GUETTA FT. SAM MARTIN</b> Lovest On The Sun	Parlophone	(Arvato)		
46	26	3	<b>ELLA EYRE</b> Comeback	Virgin GBUM71401719	(Arvato)		
47	45	6	<b>FALL OUT BOY</b> Centuries	Island 0602541026408	(Arvato)	SALES INCREASE	↑
48	13	2	<b>LUVBUG FT TALAY RILEY</b> Resonance	Global Talent/Poljdar GBUV71400818	(Arvato)		
49	44	16	<b>ARIANA GRANDE FT IGGY AZALEA</b> Problem	Republic/Island USUM71405403	(Arvato)		
50	41	10	<b>JAMIE T</b> Zombie	Virgin GBUM71402974	(Arvato)		
51	43	16	<b>5 SECONDS OF SUMMER</b> Amnesia	Capitol GBUM71401926	(Arvato)		
52	49	50	<b>VANCE JOY</b> Riptide	Atlantic AUM01385760	(Arvato)		
53	47	17	<b>OLIVER HELDENX BECKY HILL</b> Gecko	(Oveidrive) FFRR/Music! Freed am CIA111400063	(Arvato)		
54	48	45	<b>IDINA MENZEL</b> Let It Go	Walt Disney/UMC USWD11366376	(Arvato)		
55	51	28	<b>IGGY AZALEA FT. CHARLI XCX</b> Fancy	EMI GBUM71400597	(Arvato)		
56	54	22	<b>COLDPLAY</b> A Sky Full Of Stars	Parlophone GBAR1400225	(Arvato)		
57	67	50	<b>ED SHEERAN</b> I See Fire	Docu USNL1300728	(Arvato)	SALES INCREASE	↑
58	52	14	<b>CHARLI XCX</b> Boom Clap	Asylum USA21401443	(Arvato)		
59	Re-entry		<b>CHRISTINA PERRI</b> A Thousand Years	Atlantic USAT21102141	(Arvato)		
60	63	7	<b>MAROON 5</b> Animals	48M/Octone/Poljdar USUM71409576	(Arvato)	SALES INCREASE	↑
61	53	11	<b>KATY PERRY</b> This Is How We Do	Virgin USUM71311297	(Arvato)		
62	56	27	<b>KIESZA</b> Hideaway	Local Legend/Virgin USUM71400124	(Arvato)		
63	60	30	<b>PALOMA FAITH</b> Only Love Can Hurt Like This	RCA GB1101300371	(Sony DADC UK)		
64	55	35	<b>A GREAT BIG WORLD FT. CHRISTINA AGUILERA</b> Say Something	RCA US5M2101313	(Sony DADC UK)		
65	50	8	<b>TEN WALLS</b> Walking With Elephants	Atlantic UK0901400001	(Arvato)		
66	61	25	<b>CALVIN HARRIS</b> Summer	Columbia GBAR1400296	(Sony DADC UK)		
67	62	16	<b>MKT0</b> Classic	Columbia/M2V US5M11301446	(Sony DADC UK)		
68	58	11	<b>ONEREPUBLIC</b> Love Runs Out	Interscope USUM71404631	(Arvato)		
69	42	3	<b>GORGON CITY FT ZAK ABEL</b> Unmissable	Virgin GBUM71403807	(Arvato)		
70	57	6	<b>CHRIS BROWN FT. USHER &amp; RICK ROSS</b> New Flame	RCA USRC11401422	(Sony DADC UK)		
71	72	32	<b>TOVE LO FT HIPPIE SABOTAGE</b> Stay High	(Habits) Poljdar SEUM71400257	(Arvato)	SALES INCREASE	↑
72	59	13	<b>CHERYL COLE FT. TINIE TEMPAH</b> Crazy Stupid Love	Poljdar GBUM71402380	(Arvato)		
73	New		<b>JESSIE J FT 2 CHAINZ</b> Burnin' Up	Lava/Republic/Island USUM71414000	(Arvato)		
74	75	6	<b>BOBBY SHURDA</b> Hot N***A	Epic FR1051437059	(Sony DADC UK)	SALES INCREASE	↑
75	66	32	<b>GOO GOO DOLLS</b> Iris	Warner Brothers USW910704707	(Arvato)		

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# CHARTS UK ALBUMS WEEK 42



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

## THE OFFICIAL UK ARTIST ALBUMS CHART

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

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	New		<b>ELLA HENDERSON</b> Chapter One <i>Syco 88883788802 (Sony DADC UK)</i>	39	26	5	<b>CHRIS BROWN</b> X <i>RCA 88883710082 (Sony DADC UK)</i>
2	2	17	<b>ED SHEERAN</b> X <i>Asylum 2564528590 (Arvato) ★2</i>	40	28	2	<b>FOSTER &amp; ALLEN</b> Gold & Silver <i>DMG TV DMG1V057 (Sony DADC UK)</i>
3	3	21	<b>SAM SMITH</b> In The Lonely Hour <i>Capitol 3759173 (Arvato) ★</i>	41	38	6	<b>ROBERT PLANT</b> Lullaby And The Ceaseless Roar <i>East West 2559795373 (Arvato)</i>
4	1	16	<b>GEORGE EZRA</b> Wanted On Voyage <i>Columbia 8884303252 (Sony DADC UK) ●</i>	42	59	7	<b>MAROON 5</b> V <i>Interscope (Arvato)</i>
5	New		<b>JESSIE J</b> Sweet Talker <i>Lava/Republic/Island 4702908 (Arvato)</i>	43	18	2	<b>ALI CAMPBELL</b> Silhouette (The Legendary Voice Of UB40 Reunited...) <i>Cooking Vinyl (Essential/Proper)</i>
6	New		<b>U2</b> Songs Of Innocence <i>Island 4704892 (Arvato)</i>	44	41	106	<b>ELLIE GOULDING</b> Halcyon <i>Polydor 37114211 (Arvato) ★3</i>
7	4	5	<b>BARBRA STREISAND</b> Partners <i>Columbia 88875019402 (Sony DADC UK) ●</i>	45	36	9	<b>COLLABRO</b> Status <i>Syco (Sony DADC UK) ●</i>
8	New		<b>SPANDAU BALLET</b> The Story - The Very Best Of <i>Rhino 2564622789 (Arvato)</i>	46	27	179	<b>KATE BUSH</b> The Whole Story <i>Rhino JDC76782 (Arvato) ★4</i>
9	New		<b>JESSIE WARE</b> Tough Love <i>PMR/Island PMR58 (Arvato)</i>	47	51	8	<b>ARIANA GRANDE</b> My Everything <i>Republic/Island (Arvato)</i>
10	New		<b>YOU+ME</b> Rose Ave <i>RCA 88875025912 (Sony DADC UK)</i>	48	25	45	<b>GREGORY PORTER</b> Liquid Spirit <i>Blue Note 3711053 (Arvato) ●</i>
11	6	5	<b>THE SCRIPT</b> No Sound Without Silence <i>Columbia 88843097392 (Sony DADC UK) ●</i>	49	45	59	<b>THE 1975</b> The 1975 <i>Dirty Hit/Polydor/DH00010 (Arvato) ★</i>
12	60	33	<b>PHARRELL WILLIAMS</b> GIRL <i>RCA 88843055072 (Sony DADC UK) ●</i>	50	30	495	<b>OASIS</b> (What's The Story) Morning Glory? <i>Big Brother 8KDC007 (PIAS Sony DADC UK)</i>
13	New		<b>JONATHAN ANTOINE</b> Tenore <i>Sony Classical 88843085372 (Sony DADC UK)</i>	51	43	4	<b>TONY BENNETT &amp; LADY GAGA</b> Cheek To Cheek <i>Columbia/Interscope 3797228 (Arvato)</i>
14	17	27	<b>PAOLO NUTINI</b> Caustic Love <i>Atlantic 2564631230 (Arvato) ★</i>	52	53	58	<b>ARCTIC MONKEYS</b> AM <i>Dominion WIGCD317 (PIAS Arvato) ★2</i>
15	7	3	<b>GENESIS</b> R-Drive <i>UMC/Virgin 8K1VE1 (Arvato)</i>	53	New		<b>2 BEARS</b> The Night Is Young <i>Southern Fried E:8391CD (Romi Arvato)</i>
16	20	8	<b>ROYAL BLOOD</b> Royal Blood <i>Warner 3797228 (Arvato) ●</i>	54	New		<b>MADNESS</b> One Step Beyond - 35th Anniversary <i>Salvo Sound &amp; Vision SALVOSX034 (Sony DADC UK)</i>
17	5	2	<b>HOZIER</b> Hozier <i>Island (Arvato)</i>	55	52	46	<b>JOHN LEGEND</b> Love In The Future <i>Columbia 888750439942 (Sony DADC UK) ●</i>
18	67	5	<b>SLASH</b> World On Fire <i>RedTangerine 8K25582 (Arvato)</i>	56	14	2	<b>STEVIE NICKS</b> 24 Karat Gold - Songs From The Vault <i>Reprise 9362493541 (Arvato)</i>
19	22	32	<b>PALOMA FAITH</b> A Perfect Contradiction <i>RCA 88843066142 (Sony DADC UK) ★</i>	57	57	21	<b>PAUL HEATON &amp; JACQUI ABBOTT</b> What Have We Become <i>EMI 3773771 (Arvato) ●</i>
20	13	4	<b>ALT-J</b> This Is All Yours <i>Infectio 3759173 (PIAS Arvato)</i>	58	56	14	<b>JUNGLE</b> Jungle <i>XL XLCD647X (PIAS Arvato)</i>
21	12	2	<b>LADY ANTEBELLUM</b> 747 <i>Big Machine/Decca 3790433 (Arvato)</i>	59	49	19	<b>FIRST AID KIT</b> Stay Gold <i>Columbia 88843066612 (Sony DADC UK)</i>
22	23	4	<b>LEONARD COHEN</b> Popular Problems <i>Columbia 88875014292 (Sony DADC UK)</i>	60	New		<b>THE GAME</b> Blood Moon Year Of The Wolf <i>Cash Machine 267930 (Plastic Head)</i>
23	New		<b>OZZY OSBOURNE</b> Memoirs Of A Madman <i>Epic (Sony DADC UK)</i>	61	54	66	<b>ONEREPUBLIC</b> Native <i>Interscope 3719804 (Arvato) ●</i>
24	19	2	<b>JAMIE CULLUM</b> Interlude <i>Island 4702448 (Arvato)</i>	62	58	6	<b>PAUL CARRACK</b> The Best Of <i>Carrack UK (Proper)</i>
25	46	159	<b>BEN HOWARD</b> Every Kingdom <i>Island 2783231 (Arvato) ★</i>	63	Re-entry		<b>THE PIERCES</b> Creation <i>Polydor (Arvato)</i>
26	29	16	<b>5 SECONDS OF SUMMER</b> 5 Seconds Of Summer <i>Capitol 4784451 (Arvato) ●</i>	64	21	230	<b>GREEN DAY</b> American Idiot <i>Reprise 935248772 (Arvato) ★7</i>
27	32	27	<b>THE VAMPS</b> Meet The Vamps <i>EMI 3778477 (Arvato) ●</i>	65	47	4	<b>APIHEX TWIN</b> Syro <i>Warp WARPCD247 (PIAS Arvato)</i>
28	11	2	<b>BRYAN ADAMS</b> Tracks Of My Years <i>Polydor 3773520 (Arvato)</i>	66	Re-entry		<b>BOB MARLEY &amp; THE WAILERS</b> Legend <i>Tuff Gang 5489042 (Arvato) ★6</i>
29	15	3	<b>JAMIE T</b> Carry On The Grudge <i>Virgin CDW8130 (Arvato)</i>	67	39	3	<b>PRINCE</b> Art Official Age <i>NPG/Warner Bros 935249330 (Arvato)</i>
30	New		<b>SI CRANSTOUN</b> Modern Life <i>East West 256462130 (Arvato)</i>	68	55	4	<b>JOE BONAMASSA</b> Different Shades Of Blue <i>Prologue/Misc (AGA Arvato)</i>
31	33	22	<b>COLDPLAY</b> Ghost Stories <i>Parlophone 2564630591 (Arvato) ★</i>	69	72	81	<b>IMAGINE DRAGONS</b> Night Visions <i>Interscope 3722421 (Arvato) ★</i>
32	8	2	<b>CARIBOU</b> Our Love <i>City Slang 5:AMIS0070 (Romi Arvato)</i>	70	Re-entry		<b>EAGLES</b> Selected Works 1972-1999 <i>Rhino 8122796239 (Arvato) ●</i>
33	9	2	<b>JOHNNY MARR</b> Playland <i>Warner 3797228 (Arvato)</i>	71	New		<b>EXODUS</b> Blood In Blood Out <i>Nuclear Blast NB33002 (PIAS Arvato)</i>
34	35	58	<b>LONDON GRAMMAR</b> If You Wait <i>Metal &amp; Dust MACART1 (Sony DADC UK) ★</i>	72	42	8	<b>CILLA BLACK</b> The Very Best Of <i>Rhino 2564640444 (Arvato)</i>
35	34	19	<b>DOLLY PARTON</b> Blue Smoke - The Best Of <i>Sony/Masterworks 88843078872 (Sony DADC UK) ●</i>	73	24	2	<b>FLYING LOTUS</b> You're Dead <i>Warp WARPCD236 (PIAS Arvato)</i>
36	10	2	<b>GORGON CITY</b> Sirens <i>Virgin CDV3125 (Arvato)</i>	74	68	5	<b>CAT FISH &amp; THE BOTTLEMEN</b> The Balcony <i>Comunion/Island (Arvato)</i>
37	40	29	<b>BARBRA STREISAND</b> The Ultimate Collection <i>Sony 88697790432 (Sony DADC UK) ★</i>	75	Re-entry		<b>KASABIAN</b> 48:13 <i>Columbia 88843063752 (Sony DADC UK) ●</i>
38	44	162	<b>ED SHEERAN</b> X <i>Asylum 2564621652 (Arvato) ★6</i>				

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## COMPILATION CHART TOP 20

THIS WK	LAST WK	ALBUM / LABEL (DISTRIBUTION)
1	1	<b>KEEP CALM AND CHILLOUT</b> / Sony Music CG (Sony DADC UK)
2	NEW	<b>SILENCE IS GOLDEN</b> / Sony Music CG (Sony DADC UK)
3	2	<b>NOW THAT'S WHAT I CALL MUSIC 88</b> / Sony Music CG/Virgin EMI (Arvato)
4	3	<b>FROZEN OST</b> / Walt Disney/UMC (Arvato)
5	4	<b>NOW THAT'S WHAT I CALL DRIVE</b> / Sony Music CG/Virgin EMI (Arvato)
6	NEW	<b>THE ONLY WAY IS ESSEX - DANCE ANTHEMS</b> / WMTV (Arvato)
7	NEW	<b>MY SONGS 2014</b> / UMTV (Arvato)
8	RE	<b>ORIGINAL SOUNDTRACK NORTHERN SOUL</b> / Harmless (Sony DADC UK)
9	7	<b>NOW THAT'S WHAT...CLUB HITS 2014</b> / Sony Music CG/Virgin EMI (Arvato)
10	5	<b>ADDICTED TO BASS - SUB-ZERO</b> / MoS (Fuga/Sony DADC UK)
11	6	<b>R&amp;B COLLECTION 2014</b> / UMTV (Arvato)
12	17	<b>100 HITS - HALLOWEEN</b> / 100 Hits (Sony DADC UK)
13	8	<b>SOUNDTRACK GUARDIANS OF THE GALAXY - AWESOME MIX 1</b> / Hollywood (Arvato)
14	9	<b>NOW THAT'S WHAT I CALL 21ST CENTURY</b> / Sony Music CG/Virgin EMI (Arvato)
15	10	<b>NOW THAT'S WHAT I CALL CHILLED</b> / Sony Music CG/Virgin EMI (Arvato)
16	11	<b>SUPERSTAR DJs - VOL 2</b> / MoS (Fuga/Sony DADC UK)
17	12	<b>JUST GREAT SONGS 2014</b> / Sony Music CG/WMTV (Sony DADC UK)
18	13	<b>CLUB TROPICANA</b> / Sony Music CG (Sony DADC UK)
19	NEW	<b>LATEST &amp; GREATEST - KIDS PARTY</b> / USM Media (Sony DADC UK)
20	16	<b>KISSTORY 2014 - THE BEST OLD SKOOL</b> / Sony Music CG (Sony DADC UK)





# CHARTS UK AIRPLAY WEEK 42

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

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



## UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	1	MEGHAN TRAINOR All About That Bass <i>Epic</i>	SME	4645	+20%	199	70.3	-9%
2	3	24	MAGIC! Rude <i>RCA</i>	SME	5147	+2%	191	60.9	+2%
3	4	29	NICO & VINZ Am I Wrong <i>Warner Bros</i>	WMG	4350	-8%	215	55.1	+6%
4	2	2	TAYLOR SWIFT Shake It Off <i>EMI</i>	UMG	4433	+2%	197	53.3	-26%
5	5	8	CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia</i>	SME	3695	0%	163	48.2	-1%
6	7	12	SAM SMITH I'm Not The Only One <i>Capital</i>	UMG	4347	+4%	200	44.0	+1%
7	8	16	ELLA HENDERSON Ghost <i>Syco</i>	SME	3532	-5%	210	43.9	+3%
8	10	23	SAM SMITH Stay With Me <i>Capital</i>	UMG	3029	+3%	223	39.8	+3%
9	9	21	THE SCRIPT Superheroes <i>Columbia</i>	SME	4407	-2%	220	39.6	-1%
10	6	5	JESSIE J, ARIANA GRANDE AND NICKI MINAJ Bang Bang <i>Lava/Republic/Island</i>	UMG	2796	+5%	141	37.1	-18%
11	12	7	SIGMA FT. PALOMA FAITH Changing <i>3 Beat/AATW</i>	IND.	2944	-6%	163	36.5	-1%
12	13	28	ED SHEERAN Don't <i>Asylum</i>	WMG	2820	-10%	163	36.3	+2%
13	15	22	JOHN LEGEND All Of Me <i>Columbia</i>	SME	2760	+0%	222	33.9	-3%
14	11	13	GEORGE EZRA Blame It On Me <i>Columbia</i>	SME	3394	-1%	233	33.8	-10%
15	30	6	JEREMIH FT. YG Don't Tell 'Em <i>Def Jam/Virgin</i>	UMG	1238	+46%	120	33.2	+57%
16	21	17	ELLA HENDERSON Glow <i>Syco</i>	SME	1736	+7%	161	30.3	+10%
17	16	14	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>	WMG	2743	-3%	168	29.9	-2%
18	14	38	BRIAN WILSON & VARIOUS ARTISTS God Only Knows <i>RCA/EMI/Warner Bros</i>	IND.	530	+87%	157	27.2	-23%
19	17	43	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	2476	-2%	195	27.2	-6%
20	20	26	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i>	UMG	1576	-	127	26.9	-3%
21	RE	4	ED SHEERAN Thinking Out Loud <i>Asylum</i>	WMG	2226	+86%	188	26.8	+77%
22	RE	3	ONE DIRECTION Steal My Girl <i>Syco</i>	SME	1115	+65%	137	24.6	+124%
23	24	30	ED SHEERAN Sing <i>Asylum</i>	WMG	2051	0%	171	23.6	-3%
24	25	37	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	2009	+13%	237	23.5	-3%
25	23	18	GEORGE EZRA Budapest <i>Columbia</i>	SME	2149	-3%	200	23.3	-8%
26	34		JAMIE CULLUM FT GREGORY PORTER Don't Let Me Be Misunderstood <i>Island</i>	UMG	268	+195%	53	22.6	+15%
27	NEW		SHAUN ESCOFFERY People <i>Dome</i>	IND.	50+1,567%	13	21.3	+2,119%	
28	19		SPANDAU BALLET This Is The Love <i>Atlantic</i>	WMG	1215	+13%	125	21.2	-26%
29	NEW		TAKE THAT These Days <i>Polydor</i>	UMG	1092	+149%	134	21.2	+52%
30	35		STATUS QUO And It's Better Now <i>Fourth Chord</i>	IND.	78	+144%	25	20.4	+4%
31	46		NEIL DIAMOND Something Blue <i>Virgin EMI</i>	UMG	670	+31%	84	20.4	+29%
32	32	39	LABRINTH Let It Be <i>Syco</i>	SME	898	-13%	139	20.2	0%
33	NEW		OLLY MURS FEAT. TRAVIE MCCOY Wrapped Up <i>Epic/Syco</i>	SME	1734	+163%	110	20.0	+89%
34	NEW	15	WATERMAT Bullit <i>Polydor</i>	UMG	471	+70%	120	19.8	+51%
35	NEW		KRISHANE FEAT. MELISSA STEEL Drunk & Incapable <i>Atlantic</i>	WMG	352	+39%	28	19.1	+51%
36	44	53	OLIVER HELDENS X BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom</i>	WMG	1134	+11%	127	19.1	+16%
37	26	49	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic/Island</i>	UMG	1086	-20%	141	19.0	-19%
38	NEW		PINK FLOYD Louder Than Words <i>Parlophone</i>	WMG	94	+154%	20	18.9	+143%
39	37	9	THE VAMPS Oh Cecilia (Breaking My Heart) <i>Virgin</i>	UMG	1212	+18%	81	18.6	0%
40	33	40	MR. PROBZ Waves <i>Left Lane</i>	SME	1565	+6%	169	18.4	-7%
41	47		JAMES BLUNT When I Find Love Again <i>Atlantic/Custard</i>	WMG	825	+253%	107	18.0	+15%
42	18	33	THE MAGICIAN FT YEARS & YEARS Sunlight <i>FFRR</i>	WMG	1356	+3%	139	17.8	-38%
43	42	63	PALOMA FAITH Only Love Can Hurt Like This <i>RCA</i>	SME	1589	-5%	143	17.8	+4%
44	NEW		WARD THOMAS Way Back When <i>WTF</i>	IND.	108	+21%	18	17.2	+68%
45	36	72	CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love <i>Polydor</i>	UMG	1557	-3%	115	17.2	-12%
46	NEW		SIMPLE MINDS Honest Town <i>Caroline International</i>	UMG	78	+56%	24	17.0	+392%
47	NEW		CLEAN BANDIT FT. JESS GLYNNE Real Love <i>Atlantic</i>	WMG	843	+34%	57	16.7	+47%
48	NEW		QUEEN AND MICHAEL JACKSON There Must Be More To Life Than This <i>Virgin EMI</i>	UMG	674	+72%	94	16.4	+1,185%
49	NEW		FUSE ODG FT. ANGEL T.I.N.A <i>3 Beat/AATW</i>	IND.	692	+42%	67	15.9	+24%
50	38	58	CHARLI XCX Boom Clap <i>Asylum</i>	WMG	959	-8%	63	15.9	-12%

Music Week's UK and US Radio Airplay charts based on Radio Monitor data.

## UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	1	SIGMA FT. PALOMA FAITH Changing <i>3 Beat/AATW</i>	IND.	774	-9%	23
2	2	CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia</i>	SME	773	-2%	18
3	5	MEGHAN TRAINOR All About That Bass <i>Epic</i>	SME	728	+8%	14
4	4	TAYLOR SWIFT Shake It Off <i>EMI</i>	UMG	712	+4%	15
5	29	ED SHEERAN Thinking Out Loud <i>Asylum</i>	WMG	705	+173%	15
6	3	JESSIE J, ARIANA GRANDE... Bang Bang <i>Lava/Republic/Island</i>	UMG	677	-5%	17
7	7	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>	WMG	634	-4%	18
8	6	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i>	UMG	606	-10%	16
9	31	NICKI MINAJ Anaconda <i>Cash Money/Republic</i>	UMG	606	+136%	18
10	11	CHERYL I Don't Care <i>Polydor</i>	UMG	547	+13%	12
11	13	THE MAGICIAN FT YEARS & YEARS Sunlight <i>FFRR</i>	WMG	469	+3%	18
12	8	PROFESSOR GREEN FT TORI KELLY Lullaby <i>Virgin</i>	UMG	460	-20%	17
13	9	NICO & VINZ Am I Wrong <i>Warner Bros</i>	WMG	441	-14%	16
14	10	MAGIC! Rude <i>RCA</i>	SME	427	-16%	14
15	12	SAM SMITH I'm Not The Only One <i>Capital</i>	UMG	421	-12%	16
16	28	ELLA HENDERSON Glow <i>Syco</i>	SME	420	+58%	14
17	18	GEORGE EZRA Blame It On Me <i>Columbia</i>	SME	381	-2%	35
18	21	WAZE & ODYSSEY VS R. KELLY Bump & Grind 2014 <i>RCA</i>	SME	373	+12%	15
19	16	ARIANA GRANDE FT ZEDD Break Free <i>Republic/Island</i>	UMG	367	-14%	16
20	20	FUSE ODG FT. ANGEL T.I.N.A <i>3 Beat/AATW</i>	IND.	356	-2%	16
21	24	LUVBUG FT TALAY RILEY Resonance <i>Global Talent/Polydor</i>	UMG	350	+24%	16
22	14	ED SHEERAN Don't <i>Asylum</i>	WMG	318	-30%	19
23	15	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun <i>Parlophone</i>	WMG	316	-26%	16
24	19	THE SCRIPT Superheroes <i>Columbia</i>	SME	315	-17%	13
25	27	OLLY MURS FEAT. TRAVIE MCCOY Wrapped Up <i>Epic/Syco</i>	SME	310	+15%	11
26	22	ELLA HENDERSON Ghost <i>Syco</i>	SME	306	+2%	14
27	17	LABRINTH Let It Be <i>Syco</i>	SME	297	-27%	15
28	NEW	5 SECONDS OF SUMMER Good Girls <i>Capital</i>	UMG	279	-	10
29	23	PITBULL FT JOHN RYAN Fireball <i>MR 305/Polo Grounds</i>	SME	278	-3%	12
30	46	USHER FT NICKI MINAJ She Came To Give It To You <i>RCA</i>	SME	274	+40%	15
31	30	CHARLI XCX Break The Rules <i>Asylum</i>	WMG	243	-5%	15
32	34	GEORGE EZRA Budapest <i>Columbia</i>	SME	242	-1%	14
33	32	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	236	-8%	19
34	35	MR. PROBZ Waves <i>Left Lane</i>	SME	230	-4%	15
35	42	SAM SMITH Stay With Me <i>Capital</i>	UMG	210	+3%	18
36	NEW	WATERMAT Bullit <i>Polydor</i>	UMG	207	+62%	12
37	43	ALEXA GODDARD So There <i>Island</i>	UMG	206	+3%	6
38	49	JOHN LEGEND All Of Me <i>Columbia</i>	SME	205	+16%	18
39	37	THE VAMPS Oh Cecilia (Breaking My Heart) <i>Virgin</i>	UMG	200	-12%	10
40	45	ED SHEERAN Sing <i>Asylum</i>	WMG	187	-6%	15
41	26	ELLA EYRE Comeback <i>Virgin</i>	UMG	184	-32%	15
42	NEW	JESSIE J FT 2 CHAINZ Burnin' Up <i>Lava/Republic/Island</i>	UMG	184	+223%	12
43	NEW	KRISHANE FEAT. MELISSA STEEL Drunk & Incapable <i>Atlantic</i>	WMG	182	+4%	13
44	39	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic/Island</i>	UMG	180	-19%	13
45	NEW	RIXTON Wait On Me <i>Interscope</i>	UMG	175	+373%	6
46	48	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	173	-8%	15
47	33	MAROON 5 Maps <i>Interscope</i>	UMG	171	-30%	11
48	NEW	TIEKS FT CELESTE Sing That Song <i>Atlantic</i>	WMG	166	+61%	9
49	44	IGGY AZALEA FT. CHARLI XCX Fancy <i>EMI</i>	UMG	155	-22%	13
50	NEW	TIÉSTO FT DBX Light Years Away <i>Virgin EMI</i>	UMG	151	+3%	7

## UK AIRPLAY ANALYSIS

BY ALAN JONES

In a becalmed radio airplay chart this week, **Meghan Trainor's** All About That Bass continues at No.1, with the rest of the Top 10 simply shuffling around.

All About That Bass capped several weeks of spectacular growth by reaching the summit last week but it had mixed fortunes in the latest frame, with plays surging strongly to another new peak - up 19.90% week-on-week from 3,874 to 4,645 - but audience falling 8.95% from 77.17m to 70.26m. Excluding Radio 2 from the calculations, its audience went up 7m - but said station's decision to cut support from 15 plays in the previous frame to just four last week cost All About The Bass more

than 14m listeners. Its biggest supporter remains Fire Radio (83 plays), followed by the 11 stations in the Capital Network, where individual tallies ranged from 68 plays to 63.

Showing that there's a dearth of attractive new songs for radio at present, the only songs in the Top 10 to increase their audiences were spent hits that have been around for months, with Canadian group **Magic!**'s debut smash Rude unexpectedly increasing both plays and audience to climb 3-2. The track was No.1 for four weeks in a row in July/August, and spent the next seven weeks at No.2. It has been in the top five for the last 14 weeks.

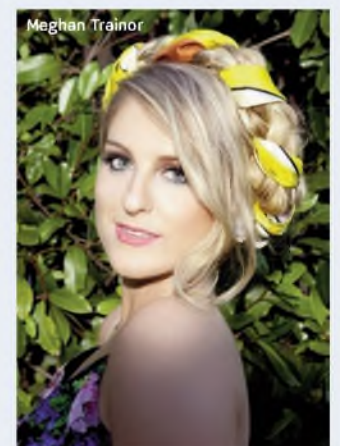
Already No.4 on sales, Ed **Sheeran's** Thinking Out Loud is now officially being plugged, and

responds by surging 51-21 on the radio airplay chart. Previously perambulating around the Top 100 for nine weeks without ever making the Top 40, it was aired on 188 stations last week, up from 146 the week before. Its top 31 supporters - with tallies ranging from 37 to 31 plays - were the 20 stations in the Heart Network and their 11 cousins in the Capital Network. Surprisingly, the BBC's big two - who have previously been big supporters of Sheeran - haven't really got on board yet, with Thinking Out Loud failing to get a play last week on Radio 2 and being aired only once on Radio 1.

Also moving fast, **One Direction's** latest single Steal My Girl zaps 76-22, with plays up 64.84% from 677 to 1,116, and audience surging 124.17% from 10.98m to 24.62m. Radio 1

contributed nearly half that extra audience as it increased support from 14 plays to 24, a total surpassed by only three songs.

Radio 2, meanwhile, continues to march to its own unique beat, with a top tally of 16 plays for British R&B singer **Shaun Escoffery's** latest, People, and the **Children In Need** version of God Only Knows credited to Brian Wilson and Various Artists. The station's unconditional support of the Children In Need track is long-established and understandable, but its support of Escoffery is more surprising. A fixture of the UK scene since at least 2001, Escoffery has never had a Top 50 sales chart hit but his last single, Nature's Call, was played exactly 16 times a week for five weeks on Radio 2 for five weeks in a row in August/September, with the station



providing almost all of the audience which saw it peak (for three weeks in a row) at No.30 on the radio airplay chart. People surpasses that peak this week, surging 1604-27, with Radio 2 providing 99.63% of its audience.



# CHARTS EU AIRPLAY WEEK 42 (Mon 13 - Sun 19 Oct 2014)

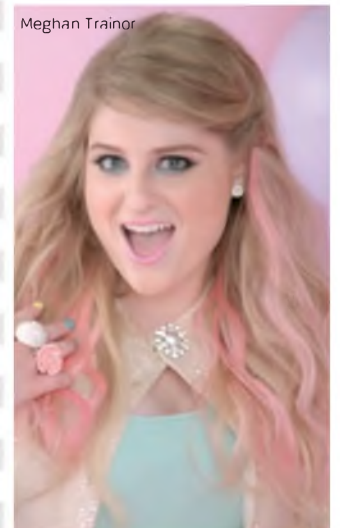


## EU AIRPLAY CHART TOP 50

POS	LAST	WKS	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND	
1	1	18	Robin Schulz & Lilly.. Prayer In C	Warner Intern..	WMG	18,521	-6%	923	657.85m	-10%
2	2	7	Meghan Trainor All About That Bass	Epic	SME	18,167	+10%	927	634.75m	+10%
3	3	15	MAGIC! Rude	Sony Music	SME	15,624	-4%	863	563.35m	-2%
4	4	21	Sam Smith Stay With Me	Capitol Records	UMG	13,007	-2%	908	465.30m	-5%
5	5	8	Taylor Swift Shake It Off	Big Machine R..	UMG	15,470	+4%	821	448.81m	+2%
6	8	6	Calvin Harris feat. ... Blame	Columbia	SME	15,105	+2%	745	408.79m	+4%
7	7	24	Coldplay A Sky Full Of Stars	Parlophone	WMG	10,506	-4%	883	389.93m	-6%
8	10	33	Nico & Vinz Am I Wrong	Parlophone Music	WMG	11,495	-6%	834	382.91m	+1%
9	6	15	David Guetta feat. S.. Lovers On The Sun	Parlophone	WMG	10,666	-14%	653	381.26m	-12%
10	13	9	Sheppard Geronimo	Universal Music	UMG	5,731	+16%	408	381.09m	+17%
11	9	16	Marlon Roudette When The Beat Drops ..	Polydor	UMG	7,000	+1%	415	373.82m	-3%
12	11	15	Sia Chandelier	Sony Music	SME	8,772	-3%	635	365.40m	+3%
13	12	10	Script, The Superheroes	Columbia	SME	12,125	+1%	721	356.30m	+1%
14	23	2	Avicii The Days	Virgin EMI	UMG	8,702	+47%	612	330.79m	+32%
15	17	13	Ella Henderson Ghost	Syco	SME	9,948	-5%	699	329.80m	+6%
16	15	20	Sigma Nobody To Love	3beat	Ind.	4,993	-5%	420	318.98m	+1%
17	14	34	Mr. Probz Waves	Sony Music	SME	8,169	-2%	802	313.59m	-2%
18	16	8	Ed Sheeran Don't	Atlantic	WMG	8,949	-7%	660	309.42m	-1%
19	20	11	Enrique Iglesias fea.. Bailando	Republic	UMG	6,175	-1%	449	272.16m	+4%
20	21	35	John Legend All Of Me	Columbia	SME	7,955	-2%	766	254.15m	-3%
21	25	4	Ariana Grande feat. ... Break Free	Republic	UMG	7,544	+4%	522	252.92m	+10%
22	29	2	David Guetta feat. S.. Dangerous	Parlophone	WMG	6,935	+67%	471	251.18m	+27%
23	18	20	OneRepublic Love Runs Out	Interscope	UMG	6,600	-12%	595	244.92m	-12%
24	22	35	George Ezra Budapest	Columbia	SME	9,074	-	784	243.15m	-5%
25	19	11	Charli XCX Boom Clap	Warner Music	WMG	7,490	-2%	461	235.40m	-10%
26	26	12	Adel Tawil feat. Mat.. Zuhause	Vertigo	UMG	1,823	-7%	125	222.94m	-2%
27	27	49	Milky Chance Stolen Dance	Pias	Ind.	5,350	-5%	589	216.57m	-2%
28	31	29	Vance Joy Riptide	Atlantic	WMG	3,668	-2%	483	203.93m	+6%
29	24	16	Maroon 5 Maps	Polydor	UMG	7,996	-13%	659	195.85m	-19%
30	28	29	Calvin Harris Summer	Columbia	SME	4,027	-11%	493	195.30m	-11%
31	30	46	Pharrell Williams Happy	RCA	SME	5,854	-2%	982	194.64m	+1%
32	32	7	James Blunt Postcards	Atlantic	WMG	1,799	+3%	169	186.94m	+4%
33	33	5	U2 The Miracle (Of Joey..	Island	UMG	4,151	+3%	480	182.96m	+3%
34	34	13	Mark Forster feat. Sido Au Revoir	Four Music	SME	2,348	-5%	150	176.17m	-1%
35	47	2	Avener, The Fade Out Lines	Capitol	UMG	4,044	+23%	298	175.85m	+27%
36	36	10	Train Angel In Blue Jeans	Columbia	SME	3,275	-7%	375	174.65m	+4%
37	35	15	Lenny Kravitz The Chamber	Sony Music	SME	4,939	-8%	498	167.23m	-6%
38	38	3	Revolverheld Lass Uns Gehen	Columbia Four..	SME	1,816	+5%	127	161.74m	+1%
39	40	21	Common Linnets, The Calm After The Storm	Universal	UMG	1,556	+4%	250	158.80m	+3%
40	42	3	Iggy Azalea feat. Ri.. Black Widow	Virgin EMI	UMG	6,746	+5%	414	154.77m	+2%
41	49	2	Tove Lo feat. Hippie.. Stay High (Habits)	Universal Music	UMG	5,650	-1%	419	153.45m	+12%
42	60	1	Sam Smith I'm Not The Only One	Capitol Records	UMG	7,616	+13%	549	152.53m	+33%
43	43	30	American Authors Best Day Of My Life	Virgin EMI	UMG	2,609	-7%	405	151.77m	+3%
44	37	21	Alle Farben feat. Gr.. She Moves (Far Away)	B1 Recordings	SME	3,642	-8%	370	148.33m	-7%
45	44	3	Sigma feat. Paloma F.. Changing	3beat	Ind.	6,862	+1%	494	146.03m	+1%
46	39	36	Avicii Addicted To You	Virgin EMI	UMG	2,936	-14%	508	141.56m	-12%
47	45	3	Pitbull feat. John Ryan Fireball	RCA	SME	5,564	0%	397	139.61m	-2%
48	46	52	Klingande Jubel	Klingande	Ind.	2,611	-8%	471	139.17m	-1%
49	41	4	Jessie J + Ariana Gr.. Bang Bang	Island	UMG	7,312	-1%	540	135.42m	-11%
50	56	1	Martin Tungevaag Wicked Wonderland 2014	Kontor Records	Ind.	2,837	+10%	228	129.93m	+7%



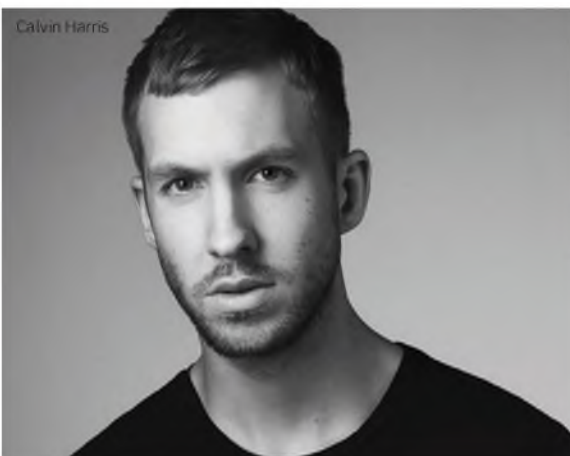
Robin Schulz



Meghan Trainor



Sam Smith



Calvin Harris



Taylor Swift



Magic!



# CHARTS OFFICIAL AUDIO STREAMING - WEEK 42



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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	2	MEGHAN TRAINOR All About That Bass Epic
2	1	TAYLOR SWIFT Shake It Off EMI
3	3	CALVIN HARRIS FT JOHN NEWMAN Blame Columbia
4	4	JESSIE J/GRANDE/MINAJ Bang Bang Lava/Republic Records
5	9	ED SHEERAN Thinking Out Loud Asylum
6	5	LILLY WOOD & ROBIN SCHULZ Prayer In C Atlantic
7	6	SAM SMITH I'm Not The Only One Capital
8	8	GEORGE EZRA Budapest Columbia
9	7	MAGIC Rude RCA
10	14	GRL Ugly Heart Kemosabe/RCA
11	10	SAM SMITH Stay With Me Capital
12	12	SCRIPT Superheroes Columbia
13	15	ED SHEERAN Don't Asylum
14	11	NICO & VINZ Am I Wrong Warner Bros
15	13	SIGMA FT PALOMA FAITH Changing 3 Beat/AATW
16	20	ELLA HENDERSON Ghost Syco Music
17	16	ARIANA GRANDE FT ZEDD Break Free Republic Records
18	17	GEORGE EZRA Blame It On Me Columbia
19	24	ED SHEERAN Sing Asylum
20	22	JOHN LEGEND All Of Me Columbia
21	23	SIA Chandelier Monkey Puzzle/RCA
22	18	IGGY AZALEA FT RITA ORA Black Widow EMI
23	19	MR PROBZ Waves Left Lane Recordings
24	21	MAROON 5 Maps Interscope
25	25	HOZIER Take Me To Church Island
26	26	CLEAN BANDIT FT JESS GLYNNE Rather Be Atlantic
27	45	NICKI MINAJ Anaconda Cash Money/Republic Records
28	NEW	ONE DIRECTION Steal My Girl Syco Music
29	27	WANKELMUT & EMMA LOUISE My Head Is A Jungle Postiva
30	28	DAVID GUETTA FT SAM MARTIN Lovers On The Sun Parlophone
31	30	VANCE JOY Riptide Atlantic
32	36	ED SHEERAN I See Fire Decca
33	29	ARIANA GRANDE FT IGGY AZALEA Problem Republic Records
34	31	PROFESSOR GREEN FT TORI KELLY Lullaby Virgin
35	34	MAROON 5 Animals Interscope
36	32	OLIVER HELDENS & BECKY HILL Gecko (Overdrive) FFRR/Musical Freedom
37	37	PHARRELL WILLIAMS Happy Columbia
38	33	5 SECONDS OF SUMMER Amnesia Capitol
39	35	COLDPLAY A Sky Full Of Stars Parlophone
40	50	AVICII The Days Positiva/PRMD
41	99	JEREMIH FT YG Don't Tell 'Em Def Jam
42	41	IGGY AZALEA FT CHARLI XCX Fancy EMI
43	40	CALVIN HARRIS Summer Columbia
44	42	FALL OUT BOY Centuries Island
45	39	KATY PERRY This Is How We Do Virgin
46	38	MKTO Classic Columbia/M2V
47	43	KIESZA Hideaway Lokal Legend
48	48	TOVE LO Stay High Polydor
49	46	ARCTIC MONKEYS Do I Wanna Know Domino Recordings
50	47	MILKY CHANCE Stolen Dance Ignition
51	77	ELLA HENDERSON Glow Syco Music
52	44	CHARLI XCX Boom Clap Asylum
53	60	JESSIE WARE Say You Love Me Island/PMR
54	52	BASTILLE Pompeii Virgin
55	53	SAM SMITH Money On My Mind Capital
56	58	LABRINTH Let It Be Syco Music
57	65	ED SHEERAN Photograph Asylum
58	59	IMAGINE DRAGONS Radioactive Interscope
59	68	ED SHEERAN I'm A Mess Asylum
60	67	ED SHEERAN One Asylum
61	63	PASSENGER Let Her Go Nettwerk
62	57	CHRIS BROWN/LIL WAYNE/TYGA Loyal RCA
63	76	ED SHEERAN Tenerife Sea Asylum
64	62	MAGICIAN FT YEARS & YEARS Sunlight FFRR
65	70	DISCLOSURE FT SAM SMITH Latch PMR
66	49	ALT-J Every Other Freckle Infectious Music
67	56	JAMIE T Zombie Virgin
68	64	ELLA EYRE Comeback Virgin
69	82	ED SHEERAN Nina Asylum
70	51	RIXTON Me And My Broken Heart Interscope
71	61	CHRIS BROWN/USHER/RICK ROSS New Flame RCA
72	66	ONEREPUBLIC Counting Stars Interscope
73	90	ED SHEERAN Bloodstream Asylum
74	55	WILL I AM FT CODY WISE It's My Birthday Interscope
75	72	IMAGINE DRAGONS Demons Interscope



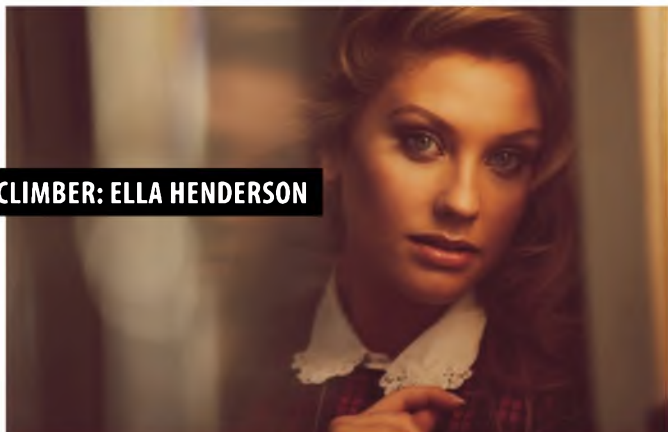
CLIMBER: ED SHEERAN



NEW: ONE DIRECTION



CLIMBER: AVICII



CLIMBER: ELLA HENDERSON



CLIMBER: DISCLOSURE

The Official Charts Company's weekly UK Streaming Chart is compiled using data from the nation's leading streaming audio services, including Spotify, Deezer, Blinkbox Music, Napster and ChartsNow.



# CHARTS STREAMING - SPOTIFY WEEK 42



## GLOBAL

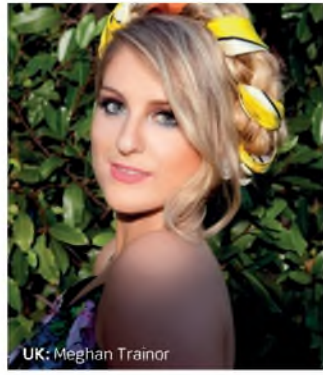
POS	ARTIST/ALBUM
1	TAYLOR SWIFT Shake It Off
2	CALVIN HARRIS Blame
3	MEGHAN TRAINOR All About That Bass
4	JESSIE J Bang Bang
5	AVICII The Days
6	ARIANA GRANDE Break Free
7	MAROON 5 Animals
8	SAM SMITH Stay With Me
9	SIA Chandelier
10	MAGIC! Rude
11	MAROON 5 Maps
12	IGGY AZALEA Black Widow
13	THE SCRIPT Superheroes
14	NICO & VINZ Am I Wrong
15	BECKY G Shower
16	CLEAN BANDIT Rather Be (feat. Jess Glynne)
17	ECHOSMITH Cool Kids
18	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
19	COLDPLAY A Sky Full Of Stars
20	ED SHEERAN Thinking Out Loud

## EUROPE

POS	ARTIST/ALBUM
1	CALVIN HARRIS Blame
2	TAYLOR SWIFT Shake It Off
3	MEGHAN TRAINOR All About That Bass
4	AVICII The Days
5	ARIANA GRANDE Break Free
6	JESSIE J Bang Bang
7	MAGIC! Rude
8	SAM SMITH Stay With Me
9	THE SCRIPT Superheroes
10	ROBIN SCHULZ Prayer In C (Robin Schulz Remix) [Radio Edit]
11	SIA Chandelier
12	MAROON 5 Animals
13	DAVID GUETTA Lovers on the Sun (feat. Sam Martin)
14	IGGY AZALEA Black Widow
15	MAROON 5 Maps
16	ED SHEERAN Thinking Out Loud
17	BECKY G Shower
18	ED SHEERAN Don't
19	JOHN LEGEND All of Me
20	IMAGINE DRAGONS Warriors

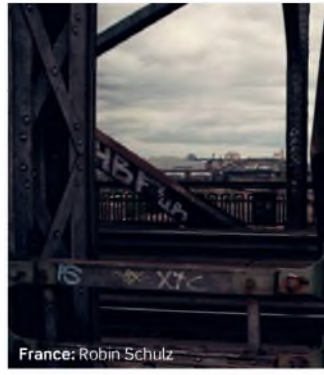
## UK

POS	ARTIST/ALBUM
1	MEGHAN TRAINOR All About That Bass
2	TAYLOR SWIFT Shake It Off
3	CALVIN HARRIS Blame
4	JESSIE J Bang Bang
5	ED SHEERAN Thinking Out Loud
6	ROBIN SCHULZ Prayer In C - Robin Schulz Radio Edit
7	GRL Ugly Heart
8	MAGIC! Rude
9	ED SHEERAN Don't
10	NICO & VINZ Am I Wrong



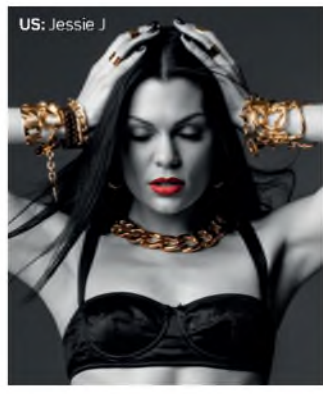
## FRANCE

POS	ARTIST/ALBUM
1	ROBIN SCHULZ Prayer In C (Robin Schulz Remix) [Radio Edit]
2	TOVE LO Stay High - Habits Remix
3	CALVIN HARRIS Blame
4	SIA Chandelier
5	TAYLOR SWIFT Shake It Off
6	SOPRANO Cosmo
7	MEGHAN TRAINOR All About That Bass
8	MAROON 5 Animals
9	DAVID GUETTA Dangerous (feat. Sam Martin)
10	IGGY AZALEA Black Widow



## GERMANY

POS	ARTIST/ALBUM
1	CALVIN HARRIS Blame
2	MEGHAN TRAINOR All About That Bass
3	TAYLOR SWIFT Shake It Off
4	DAVID GUETTA Lovers on the Sun (feat. Sam Martin)
5	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
6	SHEPPARD Geronimo
7	ARIANA GRANDE Break Free
8	JESSIE J Bang Bang
9	THE SCRIPT Superheroes
10	AVICII The Days



## NETHERLANDS

POS	ARTIST/ALBUM
1	MR. PROBZ Nothing Really Matters
2	CALVIN HARRIS Blame
3	MEGHAN TRAINOR All About That Bass
4	PITBULL Fireball
5	TAYLOR SWIFT Shake It Off
6	THE SCRIPT Superheroes
7	JESSIE J Bang Bang
8	BECKY G Shower
9	SAM SMITH Stay With Me
10	ARIANA GRANDE Break Free

## NORWAY

POS	ARTIST/ALBUM
1	GABRIEL RIOS Gold - Thomas Jack Radio Edit
2	AVICII The Days
3	MARTIN TUNGEVAAG Samsara 2015
4	CALVIN HARRIS Blame
5	TAYLOR SWIFT Shake It Off
6	ARONCHUPA I'm an Albatraz
7	LUKAS GRAHAM Mama Said
8	ONKLP & DE FJERNE SLEKTNINGENE Styggen på ryggen
9	MEGHAN TRAINOR All About That Bass
10	DAVID GUETTA Dangerous (feat. Sam Martin)

## SPAIN

POS	ARTIST/ALBUM
1	CALVIN HARRIS Blame
2	MEGHAN TRAINOR All About That Bass
3	TAYLOR SWIFT Shake It Off
4	SIA Chandelier
5	ENRIQUE IGLESIAS Noche Y De Dia
6	ENRIQUE IGLESIAS Bailando - Spanish Version
7	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
8	MAGIC! Rude
9	ARIANA GRANDE Break Free
10	MAROON 5 Maps

## SWEDEN

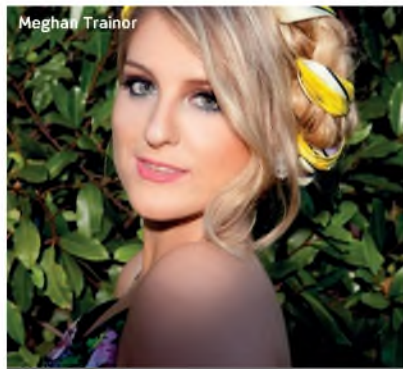
POS	ARTIST/ALBUM
1	AVICII The Days
2	CALVIN HARRIS Blame
3	TAYLOR SWIFT Shake It Off
4	ARONCHUPA I'm an Albatraz
5	ALESSO Heroes (We Could Be)
6	MEGHAN TRAINOR All About That Bass
7	ED SHEERAN Thinking Out Loud
8	IMAGINE DRAGONS Warriors
9	SIA Chandelier
10	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit

## UNITED STATES

POS	ARTIST/ALBUM
1	TAYLOR SWIFT Shake It Off
2	MEGHAN TRAINOR All About That Bass
3	JESSIE J Bang Bang
4	MAROON 5 Animals
5	ECHOSMITH Cool Kids
6	CALVIN HARRIS Blame
7	SAM SMITH Stay With Me
8	SIA Chandelier
9	ARIANA GRANDE Break Free
10	IGGY AZALEA Black Widow



# CHARTS STREAMING - MUSIC VIDEO WEEK 42



## NEW ARTISTS - UK

POS	ARTIST/SINGLE/LABEL
1	MEGHAN TRAINOR - All About That Bass
2	GRL - Ugly Heart
3	BOBBY SHMURDA - Hot N*gga
4	TOVE LO - Habits (Stay High) Hippie Sabotage remix
5	BARS AND MELODY - Hopeful
6	BECKY G - Shower
7	ROUTE 94 FT. JESS GLYNNE - My Love
8	LUVBUG - Resonance
9	MEGHAN TRAINOR - Dear Future Husband (Audio)
10	RAE SREMMURD - No Flex Zone (Explicit)
11	ELLA EYRE - Comeback
12	WAZE & ODYSSEY VS. R.KELLY - Bump & Grind 2014
13	DUKE DUMONT FT. JAX JONES - I Got U
14	DUKE DUMONT - Won't Look Back
15	DJ SNAKE FT. LIL JON - Turn Down For What
16	SHIFT K3Y - I Know
17	WANKELMUT & EMMA-LOUISE - My Head Is A Jungle (MK Remix)
18	RIXTON - Me And My Broken Heart
19	RIXTON - Wait On Me
20	RAE SREMMURD - No Type

## ITALY

POS	ARTIST/SINGLE
1	ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
2	SIA - Chandelier (Official Video)
3	TIZIANO FERRO - Senza Scappare Mai Più <sup>1</sup> (Lyric video)
4	MEGHAN TRAINOR - All About That Bass
5	TAYLOR SWIFT - Shake It Off
6	CLUB DOGO - Fragili ft. Arisa
7	ARIANA GRANDE - Problem ft. Iggy Azalea
8	FRANCESCO RENGA - Il mio giorno più bello nel mondo
9	ARIANA GRANDE - Break Free ft. Zedd
10	ENRIQUE IGLESIAS - Bailando (English Version) ft. Sean Paul, Descemer Bueno, Gente De Zona



## WORLDWIDE

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



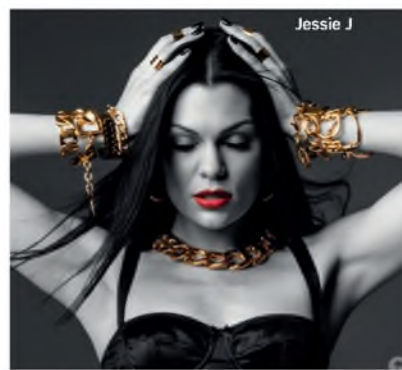
## POLAND

POS	ARTIST/SINGLE
1	MEGHAN TRAINOR - All About That Bass
2	MAGIC! - Rude
3	TAYLOR SWIFT - Shake It Off
4	SIA - Chandelier (Official Video)
5	TOVE LO - HABITS (STAY HIGH) - Hippie Sabotage Remix
6	INDILA - Dernière Danse (Clip Officiel)
7	ENRIQUE IGLESIAS - Bailando (English Version) ft. Sean Paul, Descemer Bueno, Gente De Zona
8	ARIANA GRANDE - Break Free ft. Zedd
9	ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
10	IGGY AZALEA - Black Widow ft. Rita Ora



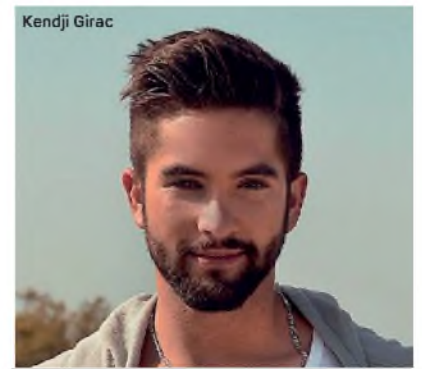
## UK

POS	ARTIST/SINGLE
1	MEGHAN TRAINOR - All About That Bass
2	TAYLOR SWIFT - Shake It Off
3	NICKI MINAJ - Anaconda
4	JESSIE J, ARIANA GRANDE, NICKI MINAJ - Bang Bang
5	MAGIC! - Rude
6	IGGY AZALEA - Black Widow ft. Rita Ora
7	ARIANA GRANDE - Break Free ft. Zedd
8	SAM SMITH - I'm Not The Only One
9	SIA - Chandelier (Official Video)
10	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX



## AUSTRALIA

POS	ARTIST/SINGLE
1	TAYLOR SWIFT - Shake It Off
2	MEGHAN TRAINOR - All About That Bass
3	NICKI MINAJ - Anaconda
4	JESSIE J, ARIANA GRANDE, NICKI MINAJ - Bang Bang
5	ARIANA GRANDE - Break Free ft. Zedd
6	KATY PERRY - This Is How We Do (Official)
7	IGGY AZALEA - Black Widow ft. Rita Ora
8	BECKY G - Shower
9	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
10	SAM SMITH - I'm Not The Only One



## FRANCE

POS	ARTIST/SINGLE
1	KENDJI GIRAC - Andalous
2	BLACK M FEAT. DR BERIZ - La légende Black
3	KENDJI GIRAC - Color Gitano
4	SIA - Chandelier (Official Video)
5	TOVE LO - Habits (Stay High) - Hippie Sabotage Remix
6	BLACK M - Sur ma route
7	KAARIS - Se-vrak
8	LACRIM - On Fait Pas Ça ft. Lil Durk
9	IGGY AZALEA - Black Widow ft. Rita Ora
10	NICKI MINAJ - Anaconda



## SPAIN

POS	ARTIST/SINGLE
1	ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
2	MEGHAN TRAINOR - All About That Bass
3	SIA - Chandelier (Official Video)
4	ROMEO SANTOS - Propuesta Indecente
5	WISIN - Adrenalina ft. Jennifer Lopez, Ricky Martin
6	TAYLOR SWIFT - Shake It Off
7	ARIANA GRANDE - Break Free ft. Zedd
8	ROMEO SANTOS - Eres Mia
9	PRINCE ROYCE - Darte un Beso
10	ARIANA GRANDE - Problem ft. Iggy Azalea



# CHARTS INDIES WEEK 42



## INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



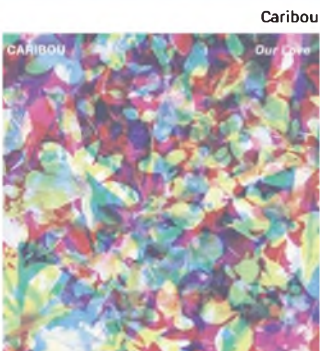
- 1 3 MILKY CHANCE Stolen Dance / Ignition (PIAS Arvato)
- 2 5 ARCTIC MONKEYS Do I Wanna Know? / Domino (PIAS Arvato)
- 3 1 ALT-J Every Other Freckle / Infectious (PIAS Arvato)
- 4 6 PASSENGER Let Her Go / Netwerk (Essential)
- 5 8 OLIVER \$ & JIMI JULES Pushing On / Defected/MoS (ACA Arvato)
- 6 7 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore (ACA Arvato)
- 7 2 DJ FRESH FT ELLIE GOULDING Flashlight / MoS (Fuga/Sony DADC UK)
- 8 9 LONDON GRAMMAR Strong / Metal & Dust (Fuga/Sony DADC UK)
- 9 10 THE 1975 Chocolate / Dirty Hit (Ingrooves)
- 10 11 AWOLNATION Sail / Red Bull (PIAS Arvato)
- 11 19 MILKY CHANCE Down By The River / Ignition (PIAS Arvato)
- 12 15 SECONDCITY I Wanna Feel / MoS (Fuga/Sony DADC UK)
- 13 13 JUNGLE Busy Earnin' / XL (PIAS Arvato)
- 14 14 ALT-J Left Hand Free / Infectious (PIAS Arvato)
- 15 12 ALT-J Hunger Of The Pine / Infectious (PIAS Arvato)
- 16 NEW THE HEAVY How You Like Me Now / Counter (PIAS Arvato)
- 17 NEW DAUGHTER Youth / sAD (PIAS Arvato)
- 18 17 ARCTIC MONKEYS R U Mine / Domino (PIAS Arvato)
- 19 18 ADELE Someone Like You / XL (PIAS Arvato)
- 20 20 ARCTIC MONKEYS Why'd You Only Call Me When You're High / Domino (PIAS Arvato)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- 1 NEW THE HEAVY How You Like Me Now / Counter (Nir,ja Tune)
- 2 NEW JAZZY B/DR ZEUS/KAUR-B Mitran De Boot / Jazzy B (Jazzy B)
- 3 NEW BETHANY MOTA FT MIKE TOMPKINS Need You Right Now / BME (BME)
- 4 8 PARRA FOR CUVA FT ANNA NAKLAB Wicked Games / Spinnin' Deep (Spinnin')
- 5 4 EDWARD SHARPE & MAGNETIC ZEROS Home / Rough Trade (XL Beggars)
- 6 NEW GERRY CINNAMON Hope Over Fear / Gerry Cinnamon (Gerry Cinnamon)
- 7 1 SHERIDAN SMITH Anyone Who Had A Heart / ITV Studios (ITV Studios)
- 8 3 SBTRKT FT EZRA KOENIG New Dorp New York / Young Turks/XL (XL Beggars)
- 9 NEW THE SHERLOCKS Live For The Moment / The Sherlock (The Sherlock)
- 10 12 LITTLE SHOES BIG VOICE Little Things Mean A Lot / Aardvark Sound (Aardvark Sound)
- 11 7 KEY OF AWESOME Reggae Shark / Next New Networks (Next New Networks)
- 12 NEW LO-FANG You're The One That I Want / sAD (XL Beggars)
- 13 16 NEW POLITICS Everywhere I Go (Kings And Queens) / DC2 (DC2)
- 14 5 FUTURE ISLANDS Seasons (Waiting On You) / 4AD (XL Beggars)
- 15 NEW JOHNNY FLYNN Detectorists / Transgressive (Transgressive)
- 16 10 CINEMATIC ORCHESTRA To Build A Home / Nir,ja Tune (Nir,ja Tune)
- 17 18 SAM HUNT House Party / Sam Hunt (Sam Hunt)
- 18 20 DEVILMAN Drum And Bass Father / Sika (Sika)
- 19 6 SAM REDDEN Say Something I'm Giving Up On You / Sam Redden (Sam Redden)
- 20 RE FLUME & CHET FAKER Drop The Game / Future Classic (Future Classic)



Caribou

## OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 1 CARIBOU Our Love City Slang
- 2 New U2 Songs Of Innocence Island
- 3 New 2 BEARS The Night Is Young Southern Fried
- 4 4 FLYING LOTUS You're Dead Warp
- 5 9 LEONARD COHEN Popular Problems Columbia
- 6 2 JOHNNY MARR Playland Warner Bros
- 7 6 ALT-J This Is All Yours Infectious Music
- 8 5 APHEX TWIN Syro Warp
- 9 New ELLA HENDERSON Chapter One Syco Music
- 10 3 LOWER THAN ATLANTIS Lower Than Atlantis Easy Life

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 2 ALT-J This Is All Yours / Infectious (PIAS Arvato)
- 2 1 CARIBOU Our Love / City Slang (Rom/Arvato)
- 3 7 LONDON GRAMMAR If You Wait / Metal & Dust (Sony DADC UK)
- 4 5 FOSTER & ALLEN Gold & Silver Days / DMG TV (Sony DADC UK)
- 5 3 ALI CAMPBELL Silhouette (The Legendary Voice Of UB40...) / Cooking Vinyl (Essential/Proper)
- 6 10 ARCTIC MONKEYS AM / Domino (PIAS Arvato)
- 7 NEW 2 BEARS The Night Is Young / Southern Fried (Rom/Arvato)
- 8 NEW MADNESS One Step Beyond - 35Th Anniversary / Salvo Sound & Vision (Sony DADC UK)
- 9 12 JUNGLE Jungle / XL (PIAS Arvato)
- 10 NEW THE GAME Blood Moon Year Of The Wolf / Cash Machine (Plastic Head)
- 11 13 PAUL CARRACK The Best Of / Carrack UK (Proper)
- 12 8 APHEX TWIN Syro / Warp (PIAS Arvato)
- 13 11 JOE BONAMASSA Different Shades Of Blue / Pravogue/Mascot (ACA Arvato)
- 14 NEW EXODUS Blood In Blood Out / Nuclear Blast (PIAS Arvato)
- 15 4 FLYING LOTUS You're Dead / Warp (PIAS Arvato)
- 16 15 LUCINDA WILLIAMS Down Where The Spirit Meets The Bone / Highway 20 (Essential/Proper)
- 17 RE RIVAL SONS Great Western Valkyrie / Earache (ACA Arvato)
- 18 9 FUTURE ISLANDS Singles / 4AD (PIAS Arvato)
- 19 RE ADELE 21 / XL (PIAS Arvato)
- 20 RE CARO EMERALD The Shocking Miss Emerald / Dramatica/Grand Mono (ACA Arvato)

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- 1 NEW EXODUS Blood In Blood Out / Nuclear Blast (Nuclear Blast)
- 2 1 FUTURE ISLANDS Singles / 4AD (XL Beggars)
- 3 NEW JULIAN CASABLANCAS+THE VOIDZ Tyranny / Cult (Kabalt Music Group)
- 4 NEW KINDNESS Otherness / Female Energy (Female Energy)
- 5 NEW FOXYGEN And Star Power / Iajjaguar (Secretly Group)
- 6 NEW WAYNE HUSSEY Songs Of Candlelight And Razorblades / Eyes Wide Shut (Eyes Wide Shut)
- 7 19 LPO/PARRY The 50 Greatest Pieces Of Classical / XS (XS)
- 8 18 KATE TEMPEST Everybody Down / Big Dada/Nir,ja Tune (Nir,ja Tune)
- 9 NEW LUNATIC SOUL Walking On A Flashlight Beam / Kscope (Snapper Music)
- 10 16 BENJAMIN BOOKER Benjamin Booker / Rough Trade (XL Beggars)
- 11 RE JOANNE SHAW TAYLOR The Dirty Truth / Axehouse (Axehouse Music)
- 12 2 NEHRUVIANDOOM NehruvianDOOM / Lex (Lex)
- 13 11 GOAT Commune / Rocket (Rocket)
- 14 3 SIXX:A.M. Modern Vintage / Eleven Seven (Eleven Seven Music Group)
- 15 NEW EX HEX Rips / Merge (Merge)
- 16 7 A WINGED VICTORY FOR THE SULLEN Atoms / Erased Tapes (Erased Tapes)
- 17 6 ORANGE GOBLIN Back From The Abyss / Candlelight (Tanglade)
- 18 5 FLYING COLORS Second Nature / Music Theories (Mascot Label Group)
- 19 9 VASHTI BUNYAN Heartleap / Fatcat (Fatcat Recordings)
- 20 20 MELANIE DE BIASIO No Deal / Play It Again Sam (PIAS)



Arctic Monkeys Indie Singles (2)



Jazzy B Indie Singles Breakers (2)



Caribou Indie Albums (2)



Future Islands Indie Albums Breakers (2)




Julian Casablancas Indie Albums Breakers (3)





# CHARTS iTUNES SINGLES WEEK 42

UNITED KINGDOM 	
POS	ARTIST/ALBUM
12/10/2014 - 18/10/2014	
1	MEGHAN TRAINOR All About That Bass
2	TAYLOR SWIFT Shake It Off
3	ONE DIRECTION Steal My Girl
4	ED SHEERAN Thinking Out Loud
5	JEREMIH Don't Tell 'Em (feat. YG)
6	JESSIE J... Bang Bang
7	EMINEM Guts Over Fear (feat. Sia)
8	SIGMA Changing (feat. Paloma Faith)
9	WATERMÄT Bullit
10	CALVIN HARRIS Blame

DENMARK 	
POS	ARTIST/ALBUM
13/10/2014 - 19/10/2014	
1	MEGHAN TRAINOR All About That Bass
2	KESI Søvnløs
3	ARONCHUPA I'm an Albatraz
4	TAYLOR SWIFT Shake It Off
5	JULIAS MOON Palace
6	DJÅMES BRAUN Fugle
7	HOZIER Take Me To Church
8	CALVIN HARRIS Blame
9	CLEMENS Øjenåbner (feat. Maia)
10	AVICII The Days

FRANCE 	
POS	ARTIST/ALBUM
13/10/2014 - 19/10/2014	
1	LILLY WOOD & THE PRICK Prayer in C
2	DAVID GUETTA Dangerous
3	TOVE LO Habits (Stay High)
4	SIA Chandelier
5	THE AVENER Fade Out Lines
6	GEORGE EZRA Budapest
7	SOPRANO Cosmo
8	KENDJI GIRAC Andalous
9	CHRISTINE AND THE QUEENS Saint ...
10	CALVIN HARRIS Blame

GERMANY 	
POS	ARTIST/ALBUM
10/10/2014 - 16/10/2014	
1	GREGOR MEYLE Keine ist wie Du
2	MEGHAN TRAINOR All About That Bass
3	ROBIN SCHULZ Sun Goes Down
4	THE AVENER Fade Out Lines
5	SHEPPARD Geronimo
6	SAM SMITH Stay With Me
7	TAYLOR SWIFT Shake It Off
8	CALVIN HARRIS Blame
9	AVICII The Days
10	ELLA HENDERSON Ghost


ITALY 	
POS	ARTIST/ALBUM
09/10/2014 - 15/10/2014	
1	ENRIQUE IGLESIAS Bailando
2	SIA Chandelier
3	LILLY WOOD...Prayer In C
4	SHEPPARD Geronimo
5	EMMA Rosta Ancora Un Po'
6	MEGHAN TRAINOR All About That ...
7	MARLON ROUDETTE When the Beat...
8	SAINT MOTEL My Type
9	ENRIQUE IGLESIAS Bailando
10	DADDY'S GROOVE Pulse



NETHERLANDS 	
POS	ARTIST/ALBUM
10/10/2014 - 16/10/2014	
1	MR. PROBZ Nothing Really Matters
2	PITBULL Fireball (feat. John Ryan)
3	MEGHAN TRAINOR All About That Bass
4	NIELSON Sexy Als Ik Dans
5	JAN SMIT & KRAANTJE... Handen...
6	LILLY WOOD... Prayer In C
7	CALVIN HARRIS Blame
8	BECKY G Shower
9	ANOUK Places To Go
10	ENRIQUE IGLESIAS Bailando

RUSSIA 	
POS	ARTIST/ALBUM
13/10/2014 - 19/10/2014	
1	CENTR Выражи
2	SIA Chandelier
3	ZHU Faded (Radio Edit)
4	LILLY WOOD ... Prayer In C...
5	ЕГОР КРИД Самая самая
6	БАСТА & СМОКИ МО Каменные цветы
7	ДЖИГАН Любить больше нечем
8	KIESZA Hideaway
9	IMANY You Will Never Know
10	JASON DERULO Wiggle

SPAIN 	
POS	ARTIST/ALBUM
13/10/2014 - 19/10/2014	
1	MEGHAN TRAINOR All About That Bass
2	LILLY WOOD...Prayer In C
3	PABLO LÓPEZ El mejor momento
4	SIA Chandelier
5	JUAN MAGAN Si No Te Quisiera
6	MAGIC Rude
7	PITBULL Fireball (feat. John Ryan)
8	ENRIQUE IGLESIAS Bailando
9	MILKY CHANCE Stolen Dance
10	JOHN LEGEND All of Me

SWEDEN 	
POS	ARTIST/ALBUM
08/10/2014 - 14/10/2014	
1	AVICII The Days
2	MEGHAN TRAINOR All About That Bass
3	TAYLOR SWIFT Shake It Off
4	DAVID GUETTA Dangerous
5	SIA Chandelier
6	AC/DC Play Ball
7	ARONCHUPA I'm an Albatraz
8	ZARA LARSSON Rooftop
9	ARIANA GRANDE Break Free
10	CALVIN HARRIS Blame

SWITZERLAND 	
POS	ARTIST/ALBUM
10/10/2014 - 16/10/2014	
1	MEGHAN TRAINOR All About That Bass
2	GREGOR MEYLE Keine ist wie Du
3	LILLY WOOD... Prayer In C
4	SIA Chandelier
5	CALVIN HARRIS Blame
6	TAYLOR SWIFT Shake It Off
7	MARLON ROUDETTE When the Beat...
8	HOZIER Take Me To Church
9	DAVID GUETTA Lovers on the Sun
10	LENNY KRAVITZ The Chamber



# CHARTS iTUNES ALBUMS WEEK 42



UNITED KINGDOM	
POS	ARTIST/ALBUM
12/10/2014 - 18/10/2014	
1	ED SHEERAN x
2	ELLA HENDERSON Chapter One
3	TAYLOR SWIFT 1989
4	GEORGE EZRA Wanted On Voyage
5	SAM SMITH In the Lonely Hour
6	JESSIE J Sweet Talker (Deluxe Version)
7	JESSIE WARE Tough Love
8	VARIOUS ARTISTS Keep Calm & Chillout
9	VARIOUS Now That's What...Music! 88
10	PHARRELL WILLIAMS GIRL

DENMARK	
POS	ARTIST/ALBUM
13/10/2014 - 19/10/2014	
1	FOLKEKLUBBEN Danmarksfilm
2	ONE DIRECTION FOUR (Deluxe Version)
3	MAGTENS KORRIDORER For Alting...
4	BARBARA MOLEKO Lykken Er...
5	VARIOUS ARTISTS Hits For Kids 32
6	LEONARD COHEN Popular Problems
7	TAYLOR SWIFT 1989
8	TINA DICKOW Whispers
9	VARIOUS Toppen Af Poppen 2014
10	LARS H.U.G. 10 Sekunders Stilhed

FRANCE	
POS	ARTIST/ALBUM
13/10/2014 - 19/10/2014	
1	SOPRANO Cosmopolitanie
2	LES ENFANTS DU TOP 50 Les enfants...
3	CHRISTINE AND THE... Chaleur ...
4	U2 Songs of Innocence
5	COLDPLAY Ghost Stories
6	KENDJI GIRAC Kendji
7	JEAN-LOUIS MURAT Babel
8	VARIOUS NRJ Hit Music Only 2014, Vol. 2
9	BLACK M Les yeux plus gros que le...
10	LACRIM Corleone

GERMANY	
POS	ARTIST/ALBUM
10/10/2014 - 16/10/2014	
1	SHINDY FVCKBITCHES\$GETMONEY
2	GREGOR MEYLE Meile für Meyle
3	YOU+ME rose ave.
4	DIE DREI ??? Folge 171: und das ...
5	VARIOUS ARTISTS About: Berlin, Vol. 8
6	SUNRISE AVENUE Fairytales - Best of ...
7	ROBIN SCHULZ Prayer
8	AC/DC Rock or Bust
9	VARIOUS ARTISTS Bravo Hits, Vol. 87
10	SAMY DELUXE Gute alte Zeit

ITALY	
POS	ARTIST/ALBUM
09/10/2014 - 15/10/2014	
1	FEDEZ Pop-hoolista
2	PINK FLOYD The Endless River (Deluxe)
3	PAOLO CONTE Snob
4	FABI SILVESTRI GAZZÈ Il padrone...
5	VARIOUS Hot Party Back2skool
6	SUBSONICA Una nave in una foresta
7	CHIARA Un giorno di sole (Special)
8	FRANCESCO RENGA Tempo reale
9	AC/DC Rock or Bust
10	VARIOUS Violetta - En Gira



NETHERLANDS	
POS	ARTIST/ALBUM
10/10/2014 - 16/10/2014	
1	VARIOUS ARTISTS 538 Hitzone 71
2	DE DIJK Allemansplein
3	B-BRAVE De Eerste Date
4	5 SECONDS OF SUMMER Good Girls (EP)
5	JIM BAKKUM Schouder EP
6	ANOUC Paradise and Back Again
7	ED SHEERAN x
8	YOU+ME rose ave.
9	DOTAN 7 Layers
10	KINDEREN VOOR KINDEREN Feest!...

RUSSIA	
POS	ARTIST/ALBUM
13/10/2014 - 19/10/2014	
1	L'ONE Одинокая вселенная
2	СУРГАНОВА И ОРКЕСТР Игра в ...
3	SIA 1000 Forms of Fear
4	ГРИГОРИЙ ЛЕПС The Best
5	SLIPKNOT.5: The Gray Chapter (Special)
6	ЛЕНИНГРАД Ленинград: Лучшее!
7	MODERN TALKING 30
8	GEORGE MICHAEL Older
9	AC/DC Rock or Bust
10	СПЛИН Резонанс. Часть 2

SPAIN	
POS	ARTIST/ALBUM
13/10/2014 - 19/10/2014	
1	DANI MARTÍN Mi Teatro (En Directo)
2	FITO Y FITIPALDIS Huyendo conmigo...
3	MANOLO GARCÍA Todo Es Ahora
4	PABLO ALBORÁN Terra!
5	SIA 1000 Forms of Fear
6	MÓNICA NARANJO 4.0
7	EL PESCAO Ultramar
8	CHAYANNE En Todo Estaré
9	VARIOUS Guardians of the Galaxy...
10	U2 Songs of Innocence

SWEDEN	
POS	ARTIST/ALBUM
08/10/2014 - 14/10/2014	
1	5 SECONDS OF SUMMER Good Girls
2	AC/DC Rock or Bust
3	TAYLOR SWIFT 1989
4	ZARA LARSSON 1
5	KLEERUP As If We Never Won - EP
6	VARIOUS ARTISTS Absolute Music 76
7	JOHN LENNON Power to the People...
8	PRINCE ART OFFICIAL AGE
9	PINK FLOYD The Endless River (Deluxe)
10	LEONARD COHEN Popular Problems

SWITZERLAND	
POS	ARTIST/ALBUM
10/10/2014 - 16/10/2014	
1	SHINDY FVCKBITCHES\$GETMONEY
2	PHILIPP FANKHAUSER Home
3	AC/DC Rock or Bust
4	YOU+ME rose ave.
5	GREGOR MEYLE Meile für Meyle
6	FRANZ ARNOLD'S... Fidlä ha
7	SUNRISE AVENUE Fairytales - Best of...
8	ROBIN SCHULZ Prayer
9	ELLA HENDERSON Chapter One (Deluxe)
10	DIE DREI ??? Folge 171: und das ...



# CHARTS ANALYSIS WEEK 42



## CHARTBOUND

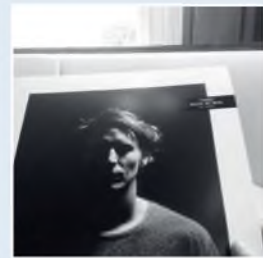
Based on midweek sales, the following releases are expected to debut in or around the Official Charts Company Top 75 singles and artist albums charts this Sunday.

### UK SINGLES CHART



- FUSE ODG Tina 3 Beat/AATW
- BONDAX All I See Relentless
- HUDSON TAYLOR Chasing Rubies Craic
- TIEKS FT CELESTE Sing That Song Atlantic
- RHODES Home Ministry Of Sound
- INDEPENDENTS UKIP Calypso Angel Air

### UK ARTIST ALBUMS CHART



- BEN HOWARD I Forgot Where We Were Island
- SLIPKNOT 5 - The Gray Chapter Roadrunner
- NEIL DIAMOND Melody Road Capitol
- STATUS QUO Aquostic - Stripped Bare Rhino
- NICOLE SCHERZINGER Big Fat Lie RCA
- SCOTT WALKER & SUNN O Soused 4AD
- BILLY IDOL Kings & Queens Of The Undergorund BFI Records
- DEL AMITRI Into The Mirror Heard Through A Wall
- MADONNA True Blue Warner Bros
- BEAR'S DEN Islands Communion
- DEXYS Nowhere Is Home Absolute DEXYS
- MARK LANEGAN BAND Phantom Radio/No Bells On Sunday Heavenly
- HALF MAN HALF BISCUIT Urge For Offal Probe Plus
- ARETHA FRANKLIN Sings The Great Diva Classics RCA
- RORY GALLAGHER Irish Tour '74 - 40th Anniversary Sony Music
- BOARDS OF CANADA Hi Scores Skam
- MARK LANEGAN BAND Phantom Radio Heavenly
- ANDY BURROWS Fall Together Again Play It Again Sam
- THURSTON MOORE The Best Day Matador
- THE INSPIRAL CARPETS Inspiral Carpets Cherry Red

The new Official Charts Company UK sales charts and Radiomonitor airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com).

Source: Official Charts Company

## SINGLES

BY ALAN JONES

**M**eghan Trainor's debut smash *All About That Bass* continued atop the singles chart on Sunday, becoming the first song to spend three consecutive weeks at the summit since **Clean Bandit's** *Rather Be* (feat. Jess Glynne) in February - and it remained at No.1 on Tuesday's midweek sales flashes, suggesting it will match *Rather Be's* four week stint at the summit. *Rather Be* went on to achieve a million sales, and that's something that *All About That Bass* looks capable of achieving too - it actually increased sales week-on-week by 7.84% to 108,857 - including 15,491 streaming sales, the highest for a No.1 single since they were first counted in sales 16 weeks ago - in the latest frame, raising its cumulative tally to 382,988. It is the first song to increase its sales on its third week at No.1 since **Justin Timberlake's** *Mirrors* in March 2013.

In pursuit of their fifth and ninth No.1s respectively, **One Direction** and **Eminem** would both have fallen short even if Trainor's single wasn't dominating.



MIDWEEK NO.1  
Meghan Trainor: All About That Bass

**One Direction** scored their 11th Top 10 hit with *Steal My Girl* (51,250 sales), the introductory single from their upcoming fourth album, *Four*, debuting at No.3, while **Eminem** scored his 31st Top 10 hit (including four as a member of **D12**) as his new track, *Guts Over Fear*, lands at No.10 (29,649 sales). Taken from *Shady XV* - the new **Eminem** compilation which drops at the end of November - it is **Eminem's** 46th Top 75 entry (five with **D12**), and is a collaboration with Australian singer

**Sia**, for whom it is the 10th Top 75 hit and sixth Top 10 hit. It is considerably more successful than the pair's previous collaboration, *Beautiful Pain*, which reached No.67 last November.

**The Vamps** scored their fifth Top 10 hit from debut album *Meet The Vamps* with latest single *Oh Cecilia* (*Breaking My Heart*) exploding 46-9 (31,442 sales). *Meet The Vamps* climbed 32-27 (3,010 sales), registering its highest position for six weeks. The album debuted six months

ago at No.2, and has sold 158,722 copies.

She's never had a No.1 but with *Shake It Off* - the first single from her fifth album, 1989 - jumping 4-2 (55,687 sales), **Taylor Swift** has now had three No.2s.

Swift's pal **Ed Sheeran** also reached a new peak with his latest single *Thinking Out Loud* jumping 10-4 (47,689 sales) to give him his fifth top five hit.

Elsewhere in the Top 10: *Bang Bang* dipped 2-5 (45,230 sales) for **Jessie J**, **Ariana Grande** and **Nicki Minaj**, *Don't Tell 'Em* reversed 5-6 (36,077 sales) for **Jeremih** feat. **YG**, *Changing* rallied 8-7 (34,968 sales) for **Sigma** feat. **Paloma Faith** and *Blame* fell 6-8 (34,648 sales) for **Calvin Harris** feat. **John Newman**.

Overall singles sales were up 0.30% week-on-week at 5,656,718. Streaming accounted for 3,072,821 sales last week - a record 54.32% of the total. Under previously existing criteria where only paid-for purchases were included, overall singles sales were down 1.61% week-on-week at 2,583,897 - 9.08% below same week 2013 sales of 2,841,893 and the 62nd consecutive week in which they have declined versus a year ago.

## ALBUMS

BY ALAN JONES

**S**inger/songwriter **Ben Howard** reached No.4 with 2011 debut album *Every Kingdom* and is set to go three better with follow-up *I Forgot Where We Were*, which sold upwards of 25,000 copies to dash to the top of Tuesday's sales flashes and should be confirmed as the new No.1 this weekend.

He will replace **Ella Henderson** - who finished sixth on *The X Factor* in the ninth (2012) season of the show - and stormed to the top of the album chart with her first release, *Chapter One*, last Sunday on sales of 43,824 copies.

At 18 years and nine months, **Henderson** became the youngest female solo artist to reach No.1 since **Diana Vickers** - who was fourth in the fifth (2008) season of *The X Factor* - opened at the summit with her 2010 debut album *Songs From The Cherry Tree* when three months younger than **Henderson** is now.

**Henderson's** album is the 17th by an *X Factor* contestant to reach No.1, a sequence that spans a little over nine years and includes releases from 14



MIDWEEK NO.1  
Ben Howard: I Forgot Where We Were

different acts.

*Chapter One's* introductory single *Ghost* spent a fortnight at No.1 in June and rallied 22-16 (23,080 sales) on Sunday, while second single *Glow* - the only track on the album that **Henderson** didn't have a hand in writing - sank 7-17 (22,526 sales) on its second frame.

With sales to date of 841,064, *Ghost* was a massive debut single for **Henderson** and perfectly teed-up *Chapter One*.

**Jessie J's** third album, *Sweet Talker*, was second highest new

entry, debuting at No.5, with first week sales of 16,773 - just 38.27% of **Henderson's** opening tally.

With introductory single *Bang Bang* (a collaboration with **Ariana Grande** and **Nicki Minaj**) debuting at No.1 three weeks ago and selling 258,331 copies to date, **Jessie J** might have hoped *Sweet Talker* would provide her first No.1 album. In fact, it opened with a much smaller first frame than her 2011 debut *Who You Are* which sold 105,859 debuting and peaking at No.2 behind **Adele's** *21*, and follow-up

*Alive*, which sold 39,270 copies when it opened at No.3 a little over a year ago. *Who You Are* has sold 1,257,049 copies to date, with *Alive* selling 184,828 copies.

That **U2** didn't register their 10th No.1 studio album - and sixth in a row - with *Songs Of Innocence* is largely their own fault. The album debuted at No.6 on sales of just 15,998 copies, having been available for more than a month as a free download from iTunes before being released physically and in expanded download form last Monday. Its first week sales were little more than a tenth of the 157,928 copies that last album, *No Line On The Horizon* sold on its chart-topping debut in 2009. Unless *Songs Of Innocence* rallies, it will be **U2's** lowest charting studio album in the UK since second album *October* peaked at No.11 in 1981.

**Jessie Ware** has scored her first Top 40 singles with the first two tracks from her second album, *Tough Love*. The album itself debuted at No.9 (10,684 sales) on Sunday.

Overall album sales were up 1.56% week-on-week at 1,248,841 - 7.33% below same week 2013 sales of 1,347,593.



# CHARTS CLUB WEEK 42

Club charts are available on MusicWeek.com every Friday

## UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	11	9	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
2	10	3	BREACH FT. KELIS The Key / Atlantic
3	12	4	MICHAEL WOODS FT. LAUREN DYSON In Your Arms / AATW
4	17	3	CHICANE FT. BO BRICE Still With Me / Modena/Armada
5	16	4	VASSY, CRAZIBIZA & DAVE AUDE Hustlin' / Kiss My Vassy/Peace Bisquit
6	19	3	LEE DAGGER FT. INAYA DAY Shelter Me / Radikal
7	15	4	CALVIN HARRIS FT. JOHN NEWMAN Blame / Columbia
8	18	3	BORGEIOUS Invincible / Champion/Spinnin'
9	13	3	MITS & MARCUS SANTORO FT. COURTNEY BRIANNA You & I / Neon
10	27	2	LYKKE LI Gunshot / Atlantic
11	2	5	PARRA FOR CUVA FT. ANNA NAKLAB Wicked Games / Spinnin'/Epic
12	29	2	MDNGHT Breeze (Nothing Really Matters) / MUK
13	39	2	ANTHONY ATTALLA Stranger (EP) / Yoshitshi
14	36	8	ALEX METRIC FT. STEFAN STORM Heart Weighs A Ton / Atlantic
15	30	2	MOKO Your Love / Mta/Virgin/EMI
16	NEW 1		ALESSO FT. TOVE LO Heroes (We Could Be) / Virgin/EMI/Def Jam
17	NEW 1		ALEX KUNNARI & JIMMY W FT. JACOB LUTTRELL Fly Away / Universal
18	1	6	EXAMPLE 10 Million People / Epic
19	NEW 1		ADONAKIS Mutiny / Anto
20	23	3	KIESZA No Enemyz / Lokal Legend/Virgin/EMI
21	4	6	WATERMAT Bullit / Spinnin'/Poljdar
22	14	8	SECONDCITY FT. ALI LOVE What Can I Do / MoS
23	NEW 1		JUMPSTAR FT. RON CARROLL We Did Alright / Cr2
24	3	6	SANDER VAN DOORN, MARTIN GARRIX, DVBS FT. ALEESIA Gold Skies / Positiva
25	NEW 1		CARY NOKEY Now Or Never / Sea To Sun
26	24	2	OLIVER HELDENS FT. KSTEWART Last All Night (Koala) / FFR
27	NEW 1		CHICCO SECCI & FABIO B Crosses / D:Vision
28	7	4	CEDRIC GERVAIS FT. COCO Through The Night / 3 Beat
29	NEW 1		SOPHIA SYNDICATE Late At Night / Freaktone
30	32	3	CIRCLES & SQUARES Ultraviolet / Emency
31	NEW 1		FERRY CORSTEN FT. NAT DUNN Hyper Love/Festival Crash / Flashover
32	22	8	THE MAGICIAN FT. YEARS & YEARS Sunlight / Paton/FFRR
33	5	4	JESSIE WARE Say You Love Me / PMR/Island
34	28	10	BILLON FT. MAXINE ASHLEY Special / Rinse
35	NEW 1		PLASTIK FUNK FT. GRANDMASTER MELLE MEL Don't Push Me / Tiger
36	35	2	NIGHTCRAWLERS Push The Feeling On / Pacha
37	NEW 1		HIGH CONTRAST & CLARE MAGUIRE Who's Loving You / Virgin/EMI
38	NEW 1		BLONDE I Loved You / FFR
39	NEW 1		MAYA SCHENK Two Bees (EP) / Gypsy & Jungle Bcy
40	33	2	TIESTO FT. DBX Light Years Away / Virgin/EMI

## COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	NICOLE SCHERZINGER On The Rocks / RCA
2	19	3	LEE DAGGER FT. INAYA DAY Shelter Me / Radikal
3	12	5	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
4	6	3	LABRINTH Let It Be / Syco
5	18	2	CALVIN HARRIS FT. JOHN NEWMAN Blame / Columbia
6	13	2	KATY PERRY This Is How We Do / Virgin/EMI
7	9	4	CEDRIC GERVAIS FT. COCO Through The Night / 3 Beat
8	NEW 1		JEREMIH FT. YG Don't Tell 'Em / Virgin/EMI
9	NEW 1		BORGEIOUS Invincible / Champion/Spinnin'
10	15	3	PARRA FOR CUVA FT. ANNA NAKLAB Wicked Games / Spinnin'/Epic
11	NEW 1		CONSUELO COSTIN Body Needs / C&R Prod.
12	30	2	MISTA SILVA Green Light / Poljdar
13	26	2	BREACH FT. KELIS The Key / Atlantic
14	20	3	ARIANA GRANDE FT. ZEDD Break Free / Atlantic
15	21	2	VASSY, CRAZIBIZA & DAVE AUDE Hustlin' / Kiss My Vassy/Peace Bisquit
16	1	3	MEGHAN TRAINOR All About That Bass / Epic
17	24	2	MICHAEL WOODS FT. LAUREN DYSON In Your Arms / AATW
18	NEW 1		CHICANE FT. BO BRICE Still With Me / Modena/Armada
19	NEW 1		STONEBRIDGE & CRYSTAL WATERS Be Kind / Stoneybcy
20	27	2	WARREN G Regulate / Serious Pimp
21	NEW 1		ONE DIRECTION Steal My Girl / Syco
22	NEW 1		CHERYL I Don't Care / Poljdar
23	10	5	SECONDCITY FT. ALI LOVE What Can I Do / MoS
24	4	4	ELLA HENDERSON Glow / Syco
25	3	3	EXAMPLE 10 Million People / Epic
26	NEW 1		ALESSO FT. TOVE LO Heroes (We Could Be) / Def Jam/Virgin/EMI
27	NEW 1		KIESZA No Enemyz / Lokal Legend/Virgin/EMI
28	17	5	ELLA EYRE Comeback / Virgin/EMI
29	NEW 1		TIESTO FT. DBX Light Years Away / Virgin/EMI
30	NEW 1		THE CHAINSMOKERS FT. SIREN Kanye / Dim Mak/Island Dance



UPFRONT Waze & Odyssey



COMMERCIAL POP Nicole Scherzinger



URBAN Stylo G

# Waze & Odyssey boost R. Kelly classic

## ANALYSIS

BY ALAN JONES

Nearly 20 years after R&B ballad Bump 'n' Grind was a Top 10 hit for R. Kelly, it has been radically revised as a contemporary house track by Waze & Odyssey as Bump & Grind 2014, in which capacity - and credited to Waze & Odyssey Vs. R. Kelly - it vaults 11-1 on the Upfront club chart. With additional mixes from Le Youth and Special Request VIP, it has a comfortable 10.55% victory margin over the new No 2, Breach's The Key, which features a cameo vocal from Kelis. Bump & Grind is the first No.1 Upfront hit for all concerned, and

the culmination of three years of increasing popularity for Waze & Odyssey. Since 2012, they have unleashed upwards of 20 singles on over a dozen labels, with the most successful hitherto being I Want You You You, Please Don't Dance and Love That (Burns Hot Enough). Bump & Grind is their major label debut, on RCA.

The same label also has the Commercial Pop No.1 this week in the form of On The Rocks, the second single from Nicole Scherzinger's new album, Big Fat Lie, following Your Love, which also topped the Commercial Pop club chart in July.

On The Rocks' 2-1

movement makes it marginally the most popular record in a rare three way battle for supremacy on the Commercial Pop club chart, polling 9.43% more support from DJs than Lee Dagger's Shelter Me (feat Inaya Day) which dashes 19-2, and 1.31% more than Waze & Odyssey Vs. R. Kelly's Bump & Grind, which advances 12-3.

Strange happenings on the Urban club chart too - with Billon's Special topping half of the DJ returns but remaining at No 2 on the chart while Stylo G's Call Mi A Leader vaults 5-1 despite not being No.1 on a single DJ return. It is Stylo G's sixth Urban club chart topper.

## URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	3	STYLO G Call Mi A Leader / 3 Beat
2	2	11	BILLON Special / Rinse
3	1	7	KRISHANE FT. MELISSA STEEL Drunk And Incapable / Atlantic
4	6	3	BREACH FT. KELIS The Key / Atlantic
5	NEW 1		PHARRELL WILLIAMS Gust Of Wind / Columbia
6	NEW 1		NABIHA Animals / Disco/Wax
7	11	3	MOELOGO FT. BUNNY MACK My Sweetie / Island
8	21	2	JUNKANOO UNDERGROUND Do To Me / Grove Ccy
9	NEW 1		TC Everything For A Reason / 3 Beat
10	4	10	FUSE ODG FT. ANGEL T.I.N.A. / 3 Beat
11	13	3	WRETCH 32 6 Words / MoS
12	10	3	MARY J. BLIGE Right Now / Island
13	3	7	WILKINSON FT. TALAY RILEY Dirty Love / Ram/Virgin
14	17	9	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
15	NEW 1		JENNIFER LOPEZ Booty / Capitol
16	9	10	NICKI MINAJ Anaconda / Young Money/Cash Money/Island
17	8	4	LABRINTH Let It Be / Syco
18	16	6	JESSIE J, ARIANA GRANDE & NICKI MINAJ Bang Bang / Island
19	18	3	JACOB BANKS Move With You / Atlantic
20	7	5	AMERIEE What I Want / Feenix Rising Ent.
21	20	7	DANIEL DAVID Me An U / Eagle Rush Global
22	23	2	KAREN HARDING Say Something / Capitol
23	30	17	JEREMIH FT. YG Don't Tell 'Em / Virgin/EMI
24	15	3	KID INK FT. ELLA VARNER & MGK No Miracles / RCA
25	22	3	P-SQUARE Ejeajo / Square
26	14	11	PITBULL FT. JOHN RYAN Fireball / RCA
27	26	7	DROX FT. SOJAY Answer My Prayer / Helicpta
28	12	11	USHER FT. NICKI MINAJ She Came To Give It To You / RCA
29	24	12	IGGY AZALEA FT. RITA ORA Black Widow / Virgin/EMI
30	19	2	JAGUAR SKILLS & CHORDS Lust / Ram/Virgin

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	JACK U FT KIESZA Take U There
2	CHRIS MALINCHAK & MNEK Happiness
3	CLEAN BANDIT & JESSE GLYNNE Real Love
4	DAVID GUETTA FT SAM MARTIN Dangerous
5	AVICII The Days
6	KWABS Walk
7	CALVIN HARRIS Slow Acid
8	SEVEN LIONS Strangers
9	JAGUAR SKILLS & CHORDS FT MATTY ROOTS Lust
10	SANDER VAN DOORN & OLIVER HELDENS This
11	ED ED I Got (Something You Need)
12	JUNGLE 70 & MAJESTIC Creeping In The Dark
13	HIGHER SELF FT LAUREN MASON Ghosts
14	MUTINY UK Hot Sake EP
15	WRETCH 32 6 Words
16	ETIENNE DE CRECY Hashtag My Ass
17	BECKY HILL Losing
18	CORY LEE Shot To My Heart
19	LANE 8 FT SOLOMON GREY Diamonds
20	YEARS & YEARS Desire

© Music Week: Compiled by DJ feedback and data collected from the following stores online sites and distributors: 3 Beat (Liverpool), The Clinic (Bradford), Clean (Leeds), Global Groove (Stoke), Garagebeat (Cardiff), Hard To Find (Birmingham), Kiss My Vassy (Brighton), Power (Wigan), Streetwise (Cardiff), The Clinic (Bradford), Xmas (Middleborough), Bass Division (Belfast), Beatport, Inna, Unique & Dynamic.



# PRODUCT KEY RELEASES



▶ COLD WAR KIDS Hold My Home 27.10



▶ DAMIEN RICE My Favourite Faded Fantasy 03.11



▶ FOO FIGHTERS Sonic Highways 10.11



▶ SAVAGES &amp; BO NINGEN Words To... 17.11



▶ MARY J BLIGE The London Sessions 27.11

## OCTOBER 27

### SINGLES

- ▶ ALEXA GODDARD So There (Island)
- ▶ ASTRONOMY Swim Deeper (Virgin)
- ▶ BORGEIOUS Invincible (Champion)
- ▶ JACK Ü FT KIESZA Take Ü (Atlantic)
- ▶ SANDER VAN DOORN/MARTIN GARRIX/DVBBS Gold Skies (Virgin)
- ▶ TINA ARENA You Set Fire To My Life (Decca)
- ▶ TOGETHER PANGEA Badillac (Island)
- ▶ YOUNG & SICK Ghost Of A Chance (Virgin)

### ALBUMS

- ▶ CECILIA BARTOLI St. Petersburg (Decca/Classics)
- ▶ BLACK VEIL BRIDES Black Veil Brides (Island)
- ▶ BORED NOTHING Some Songs (Spinnak/Caroline)
- ▶ COLD WAR KIDS Hold My Home (Rca)
- ▶ EAST INDIA YOUTH Total Strife Forever (Stolen)
- ▶ THE FALL Live Through VIII-XII Places In Sun & Winter, Son (Cherry Red)
- ▶ FLIGHT FACILITIES Down To Earth (Glassnote/Caroline)
- ▶ DILLON FRANCIS Money Sucks, Friends Rule (Rca)
- ▶ DAVID GARRETT Bruch/Brahms (Deutsche Grammophon)
- ▶ GUN Taking On The World (Re-Issue) (Caroline)
- ▶ IAN DURY Ian Dury: The Studio Collection (Edsel/Demon)
- ▶ JAMES FARM: JOSHUA REDMAN, AARON PARKS, MATT PENMAN, ERIC HARLAND City Folk (Nonesuch)
- ▶ MALLORY KNOX Asymmetry (Rca)
- ▶ ANNIE LENNOX Nostalgia (Island)
- ▶ JERRY LEE LEWIS Rock & Roll Time (Merik/Caroline)
- ▶ PAUL MCCARTNEY New (Collectors Edition) (Virgin/Em)
- ▶ PEOPLE ON VACATION The Chronicles Of Tim Powers (Que-Su/Brandu)
- ▶ PURSON In The Meantime (Machine/Eff)
- ▶ TODD RUNDGREN At The BBC 1972-1982 Boxset (Cherry Red)
- ▶ SKILLET Vital Sign (Warner Brothers)
- ▶ THE STAVES Blood I Bled (Atlantic)
- ▶ STEVIE RAY VAUGHAN & DOUBLE TROUBLE The Complete Epic Albums Collection (Sony)
- ▶ SUNNY AFTERNOON CAST Sunny Afternoon (Big High/Absolute)
- ▶ TAYLOR SWIFT 1989 (Mercury/Big Machine)
- ▶ THE TING TINGS Super Critical (Finca)
- ▶ TINI Undo My Heart (Conehead/Nova)
- ▶ TOGETHER PANGEA Badillac (Island)

- ▶ THE TWILIGHT SAD Nobody Wants To Be Here & Nobody Wants To Leave (Fat Cat)
- ▶ DIONNE WARWICK Feels So Good (Bright/Caroline)
- ▶ WE ARE SHINING Kara (Kobalt/Proper)
- ▶ WILD SMILES Always Tomorrow (Sunday Best)
- ▶ YUSUF / CAT STEVENS Tell 'Em I'm Gone (Sony)

## NOVEMBER 3

### SINGLES

- ▶ DAMON ALBARN Hostiles (Parlophone)
- ▶ JAMES BLUNT When I Find Love Again (Atlantic/Custard)
- ▶ CHERYL I Don't Care (Polydor)
- ▶ SHERYL CROW Callin' Me When I'm Lonely (Warner Brothers)
- ▶ EDDI READER Back The Dogs: Ep (Revel/Proper)
- ▶ THE GASLIGHT ANTHEM Stay Vicious (Virgin/Em)
- ▶ JHENE AIKO The Pressure (Virgin)
- ▶ KNIFE PARTY Begin Again (Ears/Em/Warner Bros)
- ▶ NOTHING BUT THIEVES Wake Up Call (Rca)
- ▶ PALOMA FAITH Ready For The Good Life (Epic)
- ▶ RUMER Dangerous (Atlantic)
- ▶ TEYANA TAYLOR Maybe (Virgin/Em)
- ▶ WHILK & MISKY Babe I'm Yours (Island)

### ALBUMS

- ▶ BLAKE In Harmony (Music Intimty)
- ▶ JAMES BLUNT Moon Landing - Apollo Edition (Atlantic/Custard)
- ▶ THE BRAND NEW HEAVIES Sweet Freaks (Larmusic/Absolute)
- ▶ DAMIEN RICE My Favourite Faded Fantasy (Asylum)
- ▶ DELTA SPIRIT Into The Wide (Dualtone)
- ▶ JOHN DENVER All Of My Memories (Sony)
- ▶ DEPTFORD GOTH Songs (37 Adventures)
- ▶ BOB DYLAN The Basement Tapes Complete - The Bootleg Series Vol. 11 (Sony)
- ▶ THE FLAMING LIPS With A Little Help From My Friends (Bella Union)
- ▶ FLYLEAF Between The Stars (Larmusic/Absolute)
- ▶ CALVIN HARRIS Motion (Columbia/Fly Eye)
- ▶ JUCE! Taste The Juice! (Island)
- ▶ JUNIP Fields (City Slang)
- ▶ THEOPHILUS LONDON Vibes (Warner Brothers)
- ▶ IDINA MENZEL Christmas Wishes (Warner Brothers)
- ▶ ANDRE RIEU Love In Venice (Decca)
- ▶ SIMPLE MINDS Big Music (Caroline)
- ▶ ALVIN STARDUST Alvin (Conehead/Nova)

- ▶ SUBMOTION ORCHESTRA Album (Comet)
- ▶ SUPERFOOD Don't Say That (Infectious)
- ▶ T-PAIN T-Pain Presents Happy Hour: The Greatest Hits (Jive)
- ▶ TEYANA TAYLOR VII (Virgin/Em)
- ▶ THE WURZELS The Wurzels Christmas Album (Cia'ia)
- ▶ NEIL YOUNG Storytone (Harvest)

## NOVEMBER 10

### SINGLES

- ▶ ANDY C & FIDRA Heartbeat Loud (Atlantic)
- ▶ AUGUST ALSINA FT. NICKI MINAJ No Love (Remix) (Virgin/Em)
- ▶ BECKY HILL Losing (Parlophone)
- ▶ BILLON FT MAXINE ASHLEY Special (Virgin)
- ▶ BOBBY SHMURDA Shmurda She Wrote (Rca)
- ▶ HIGH CONTRAST AND CLAIRE MAGUIRE Who's Loving You? (Virgin/Em)
- ▶ NICK JONAS Chains (Island)
- ▶ LAURA DOGGETT Moonshine (Rca)
- ▶ NICKELBACK What Are You Waiting For (Island)
- ▶ PASSENGER 27 (Island)
- ▶ RACHAEL SAGE Happiness (Maddie's Song) (Mpress)
- ▶ SPOOKYLAND Rock And Roll Weakling Ep (Pias)
- ▶ THE VERONICAS You Ruin Me (Rca)
- ▶ PHARRELL WILLIAMS Girl (Rca)

### ALBUMS

- ▶ 2:54 The Other I (Bella Union)
- ▶ BRYAN ADAMS Reckless 30th Anniversary Edition (A&M/Polydor)
- ▶ BIG K.R.I.T. Cadallactica (Virgin/Em)
- ▶ CHERYL Only Human (Polydor)
- ▶ EMMA STEVENS Waves (Emmy Stereovs)
- ▶ FIELD REPORT. Marigolden (Partisan)
- ▶ FOO FIGHTERS Sonic Highways (Rca)
- ▶ WHITNEY HOUSTON Live: Her Greatest Performances (Rca)
- ▶ IAMAMIWHOAMI Blue (To Whom It May Concern/Kobalt)
- ▶ KATHERINE JENKINS Home Sweet Home (Decca)
- ▶ KNIFE PARTY Abandon Ship (Ears/Em/Warner Bros)
- ▶ SCOTT MATTHEWS Home Part 1 (Sun Hema)
- ▶ THE NEW BASEMENT TAPES Lost On The River (Electromagnetic/Island/Harvest)
- ▶ DONNY OSMOND Soundtrack To My Life (Decca)
- ▶ PINK FLOYD The Endless River (Parlophone)
- ▶ PURPLE 409 (Pias)
- ▶ QUEEN Forever (Virgin/Em)

- ▶ ROYKSOPP The Inevitable End (Dug Triumph/Hall Of Summrs)
- ▶ RUMER Into Colour (Atlantic)
- ▶ SOL3 MIO Sol3 Mio (Decca)
- ▶ TEMPLES Sun Restructured (Heavenly)
- ▶ WHITESNAKE Live In '84 - Back To The Bone (Frontiers)

## NOVEMBER 17

### SINGLES

- ▶ ALESSO Heroes (Mercury)
- ▶ AMERICAN AUTHORS Believe (Def Jam)
- ▶ CLEAN BANDIT & JESS GLYNNE Real Love (Atlantic)
- ▶ DAVID GUETTA FT SAM MARTIN Dangerous (Parlophone)
- ▶ FLYTE Light Me Up (Island)
- ▶ GRADES Crocodile Tears (Warner Brothers)
- ▶ MARY J BLIGE Right Now (Mca/Island)
- ▶ LORDE Yellow Flicker Beat (Virgin)
- ▶ DILLY MURS Wrapped Up (Epic/Syco)
- ▶ NICO & VINZ In Your Arms (Warner Brothers)
- ▶ SEINABO SEY For Madeline: Ep (Virgin/Em)
- ▶ SHEPPARD Geronimo (Decca)
- ▶ STEVE AOKI, CHRIS LAKE & TUJAMO Delirious (Epic)
- ▶ TALA Alchemy Ep (Columbia)
- ▶ TV ON THE RADIO Happy Idiot (Virgin)
- ▶ BEN WATT Golden Ratio/Wathaniel (Unruly/Decca/Caroline)
- ▶ GERARD WAY Millions (Warner Brothers)
- ▶ WHILK & MISKY First Sip Ep (Island)
- ▶ NEIL YOUNG Who's Gonna Stand Up? (Reprise)

### ALBUMS

- ▶ STEVE AOKI Neon Future I (Epic)
- ▶ BRYAN FERRY Avonmore (Big High)
- ▶ FRYARS Power (Fiction/Caroline)
- ▶ IN THIS MOMENT Black Widow - Special Edition (Atlantic)
- ▶ JOHNNY MATHIS The Complete Global Albums Collection (Columbia/Legacy)
- ▶ NICKELBACK No Fixed Address (Island)
- ▶ NICO & VINZ Black Star Elephant (Warner Brothers)
- ▶ SAVAGES & BO NINGEN Words To The Blind (Stolen/Pop Nore)
- ▶ BRUCE SPRINGSTEEN The Album Collection Vol. 1 1973-1984 (Columbia)
- ▶ TV ON THE RADIO Seeds (Virgin)
- ▶ VARIOUS The Art Of McCartney (Kobalt/Proper)

## NOVEMBER 24

### SINGLES

- ▶ AVICII The Days (Postiva/Prms)
- ▶ BLONDE I Loved You (Hfr)
- ▶ BREACH FT. KELIS The Key (Atlantic)
- ▶ DOTAN Home (Virgin/Em)
- ▶ GEORGE THE POET 1, 2, 1, 2 (Island)
- ▶ JAMES BAY Hold Back The River (Virgin)
- ▶ KIESZA No Enemies (Virgin)
- ▶ MCBUSTED Air Guitar (Island)
- ▶ METALLICA Lords Of Summer (Blackened/Vertigo)
- ▶ ED SHEERAN Thinking Out Loud (Asylum)

### ALBUMS

- ▶ CARL CARLTON Lights Out In Wonderland (Stages/Caroline)
- ▶ CLEAN BANDIT New Eyes (Special Edition) (Atlantic)
- ▶ DEADMAU5 5 Years Of Mau5 (Mau5trap/Virgin)
- ▶ DOTAN Layers (Virgin/Em)
- ▶ I AM KLOOT From There To Here (Kudos/Caroline)
- ▶ IDRIS ELBA Mi Mandela (Parlophone)
- ▶ MARY J BLIGE The London Sessions (Mca/Island)
- ▶ BARRY MANILOW My Dream Duets (Decca)
- ▶ DILLY MURS Never Been Better (Epic/Syco)
- ▶ RICK ROSS Hood Billionaire (Def Jam)
- ▶ FRANK TURNER The Third Three Years (Xtra Mile)

## NOVEMBER 28

### SINGLES

- ▶ JONATHAN WILSON Slide By Ep (Bella Union)

### ALBUMS

- ▶ EMINEM Shady Xv (Shady/Interscope)

## DECEMBER 1

### SINGLES

- ▶ BOMBAY BICYCLE CLUB Home By Now (Island)
- ▶ CHILDISH GAMBINO Telegraph Ave (Glassnote/Island)
- ▶ HOZIER From Eden (Island)

Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release. Please email any key releases information to [inesmon@nbmedia.com](mailto:inesmon@nbmedia.com)

A more extensive release schedule is available at [www.musicweek.com](http://www.musicweek.com) located in the charts section



# PRODUCT REISSUES

## NEW REISSUES / CATALOGUE ALBUMS

### WINGS - Venus And Mars

(MPL/Hearmusic/Concord 723565G/A) The Speed Of Sound (7235671)



After the phenomenal success of 1973's Band On The Run - Paul McCartney's biggest-selling post-Beatles album - Macca and his band Wings regrouped for Venus And Mars in 1975 and then released Wings At The Speed Of Sound in 1976. Both albums are now reissued simultaneously in expanded, remastered editions as part of the ongoing Paul McCartney Archive Collection. Neither has the consistency or quality of Band On The Run but both contain some top notch material. Venus And Mars combines quirky flights of fancy like Magneto And Titanium Man and Spirits Of Ancient Egypt with the richer, more melodic title track, the terrific Listen To What The Man Said and the mournful Letting Go, and only really falls short on Rock Show, a noisy McCartney rocker wherein he rhymes the title with Concertgebouw and Long Hair with Madison Square. In the new edition of the album,

bonus tracks abound including the hit single Junior's Farm, the instrumental Walking In The Park With Eloise (written by his father), and a plethora of previously unreleased mixes and songs. Wings At The Speed Of Sound includes the major hits Let 'Em In and Silly Love Songs but in an effort to show democracy rules, McCartney allows his bandmates to contribute lesser tracks, somewhat disrupting the flow of the album. Linda's Cook Of The House is cute enough and Denny Laine's vocals on the poignant The Note You Never Wrote hit the spot but drummer Joe English's Must Do Something About It and guitarist Jimmy McCulloch's Wind Junkie are eminently disposable.

### BELINDA CARLISLE - Belinda

(Edsel EDSX 3024/A Woman & A Man (EDSG 8046)/Voila (EDSA 5031)



Three previous repackages of Belinda Carlisle albums made the bottom half of the Top 200 earlier this year, and must have sold enough copies for Edsel to continue with their admirable restoration of

her catalogue. The latest trio - all digitally remastered, expanded, casebound and furnished with 24 page booklets - are pretty diverse. Carlisle's 1986 solo debut after The Go-Gos disbanded, Belinda is a solid pop album, and arguably the best of the three, with opening track Mad About You - a No.3 hit in America - and more minor hit I Feel The Magic setting the tone for a pleasant if lightweight album, which only dips in quality with a lamentable remake of Freda Payne's Band Of Gold, with Payne herself providing additional vocals. A contemporaneous concert DVD completes the package. 1996 set A Woman & A Man was Carlisle's fifth and last Top 20 album in the UK, and is another solid set, with four Top 40 hits, including the only back-to-back Top 10 singles of Carlisle's career, In Too Deep and Always Breaking My Heart. A bonus disc adds a plethora of live and extended mixes. A rather underused DVD adds promotional videos for the singles. By 2007, Carlisle was living in France and her first album in eight years Voila reflects that vividly via a stellar selection of Gallic delights en Francais including

Serge Gainsbourg's Bonnie Et Clyde, a dramatic Ne Me Quite Pas and a disco version of La Vie En Rose. English language versions of all three and I Still Love Him are added for this reissue.

### VARIOUS - Shapes & Shadows

(Grapefruit CRSEG 025)



Subtitled 'Psychedelic Pop and Other Rare Flavours From The Chapter One Vaults 1968-72', Shapes & Shadows is a fascinating collection that gathers together 26 non hits from the 89 releases on songwriter/producer Les Reed's Chapter One label, sidestepping successful but less credible hits like Sally (Gerry Monroe) and Leeds United's eponymous anthem. Typical of the fare on offer, Tandem's title track served only as a b-side at the time but is a pleasant, understated melodic pop nugget, while Philwit & Pegasus The Elephant Song is a minor gem with a Hotlegs vibe put together by Excerpt From A Teenage Opera genius Mark Wirtz.

### JOHNNY MATHIS - The Complete Global Albums Collection

(Columbia 88843991932)



Johnny Mathis has been with Columbia throughout a glittering recording career of nearly 60 years, save for a four year period when he had his own Global Productions imprint through Mercury. Long out of print, the 10 albums he cut for Global between 1963 and 1967 have been digitally remastered and are united with the rest of his catalogue at Columbia by the release of this substantial clamshell-clad 13 disc box set. Mathis' impeccable and idiosyncratic vocals have a timeless appeal. The fact he didn't compromise his artistry to record in the then fashionable 'beat' style to chase hit singles doubtless cost him sales at the time but there's a pleasing continuity and purity to these recordings, which see Mathis tackling standards and more contemporary songs with equal aplomb.

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**TAKE US TO THE HOSPITAL**

The Hospital Club's hClub100 event took place earlier this month, celebrating 'the most innovative and inspirational people working across the creative industries. Ten music execs were honoured for their contribution from across artists and the business, voted for by experts in the industry including Festival Republic's Melvin Benn and MØBO's Kanya King. Some of them even smiled for the camera with their shiny new awards, as you can see here. The final ten were: Alison Wenham (CEO, AIM); Ed Sheeran; Ian McAndrew, (owner, Wildlife Entertainment), Jon Hopkins (artist), Jon Tolley and Mike Smith, (co-founders, Banquet Records), Luke Hood, founder, UKF), Sam Smith (artist); Shahid Khan aka Naughty Boy (artist/founder, Naughty Words); Summer Marshall (agent, CAA London); Alex McCloy, (head of digital, Now! That's What I Call Music).



**LAST RAYS OF SUMMER**

Saying goodbye to the season in the best possible way, Cooking Vinyl/Essential Music & Marketing's End of Summer party gathered friends, colleagues and industry folk at Proud Camden at the end of September for drinks and pizza. Music came from DJs Tony Thorpe and Essential's own Chris Sarson.

1. Juliet Wills (Billy Bragg's Manager), Billy Bragg, Rob Collins (Cooking Vinyl), Anette Collins (Cooking Vinyl), Rose Lawrence (Cooking Vinyl).
2. Nathan Liddle-Hulme, Stuart Meikle, Chris Sarson (all Essential Music & Marketing).
3. Dylan White (Dylan White Promotion and Management), Iain McNay (Cherry Red), Erik Gilbert (Essential Music & Marketing), Rob Collins (Cooking Vinyl).
4. Martin Goldschmidt and Rob Collins (both Cooking Vinyl).
5. Jo Hart (Hart Media) and Mike Chadwick (Essential Music & Marketing).
6. Chris Koegen (Amazon), Lance Meade, Simon Aston (both Essential Music & Marketing).



**WHAT A WEEK**

PPL had a busy week last week attending no less than three music industry events. The organisation attended the Gold Badge Awards last Tuesday with its sponsored singer Alison Moyet, who can be seen with PPL CEO Peter Leatham and chairman Fran Nevvklia. Leatham also attended the PPL sponsored Football Extravaganza, which honoured Ryan Giggs (pictured near right with Leatham) and raised over £400,000 for Nordoff Robbins. As if that wasn't enough, PPL also sponsored the final night of the Radio Festival - this year entitled the PPL Wrecking Ball Cabaret. The organisation backed the Outstanding Contribution Award which was given to Guy Garvey. The Elbow singer is pictured (far right) with his father and PPL's director of licensing, Tony Clark.



**▶ COMING TOGETHER WITH CAROLINE**

On October 14 and 15 Caroline International held its first International conference including its teams in the UK, GSA, France, Benelux, Nordics, Iberia, Japan, Australia and Latin America. Held at SARM Studios in London, the conference included presentations from affiliate labels and partners Glassnote, Communion, Century Media, Turnstile, Spine Farm and Fiction as well as group discussions on upcoming projects that ranged from Shannon Saunders, Glass Animals, Above & Beyond and Bear's Den to Gaz Coombes and Seasick Steve. The conference closed with a performance by new Yup! artist Shannon Saunders, managed by Kwame Kwaten (who also manages Laura Mvula), and the whole team were able to catch two of the label's key artists live - Glass Animals and Blake Mills, who by happy coincidence were playing sold out London shows at Oval Space and Bush Hall respectively.



# MusicWeek

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*"Been on this path of life for so long"*

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