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MG



NEWS O3 Paul Epworth "Church Studios is a unique space. I'd love for it to continue its special legacy"



BIG INTERVIEW 10 Michael Eavis "If Glastonbury runs out of headliners, we'll still have a hell of a show that people want to come to"



SPECIAL 13 The Kinks "This amazing band deserves more recognition across the world"

Search & Destroy gets UMG backing

RAW POWER'S ROCK LABEL JOINS FORCES WITH SPINEFARM IN NEW WORLDWIDE DEAL

LABELS

BY TIM INGHAM earch & Destroy, the rock label launched by Raw Power Management, has struck a deal to join forces with Universal Music.

The label was previously in a joint venture with Sony, but has now inked a partnership with Spinefarm Records for both new and established talent. Signings to Search & Destroy include Mallory Knox, Don Broco, Axewound, Crossfaith and While She Sleeps, among others.

Part of Universal Music Group, Spinefarm has offices in London, New York, and Helsinki, as well as an association with Caroline International – the global label services division of UMG. Its roster includes Electric Wizard, Venom, Killing Joke, and the recently inked Toothgrinder.

Craig Jennings, founder and CEO of Raw Power Management, said: "Search & Destroy is an important part of our growth plan so we



Left to right: Don Jenkins (Raw Power), Jonas Nachsin (Spinefarm), Craig Jennings (Raw Power) and Matt Ash (Raw Power)

are really pleased to have this new agreement in place with Spinefarm. Their enthusiasm for what we are trying to achieve with the label made them the obvious choice for a global partnership and their company philosophy is a great fit with our own. We already have a really exciting release schedule and look forward to working with Jonas Nachsin and his team around the world. "

Jonas Nachsin, worldwide GM of Spinefarm, said: "The principals and staff of Raw Power/Search & Destroy represent an exact fit for us in this new and exciting phase of Spinefarm's evolution. They are music people, dedicated to working with and developing great rock bands, and have a great track record in doing so. That's exactly what we are doing here, in a serious and determined way, and are thrilled to be locking arms with S&D in a common cause. With our staff, along with Craig Jennings, Don Jenkins, Matt Ash, and the whole team there, we represent an amazing home for rock talent."

Meanwhile, BBC Radio 1 rock specialist Dan P Carter will be heading up A&R efforts for Search & Destroy.

Carter commented: "Having the show I do gives me an incredible opportunity to support the bands and music that I love. I get sent a lot of stuff from artists that have no label, publishing or support outside of what they've built for themselves and to be able to help those bands and bring them to an audience is a beautiful and gratifying thing. I'm going to be able to help some of those artists and give them an outlet, support and a home on the label...exciting stuff."

Jennings added: "We are delighted that Dan is joining our S&D team, he has been responsible for breaking several British rock and metal acts in his role at Radio 1 and we look forward to him bringing that expertise to the label."

Calvin Harris sticks with Sony/ATV

In what's likely to be the biggest publishing deal of the year for a UK songwriter, Sony/ATV Music Publishing has extended its long-term worldwide deal with writer, DJ and producer Calvin Harris.

The company's relationship with Harris now extends beyond a decade and comes ahead of the release of the follow-up to his record-breaking third album, 18 Months. Titled Motion, the new LP is out on October 31. The deal also includes a partnership with the DJs record label Fly Eye.

Martin Bandier, Sony/ATV chairman and CEO, said: "We are thrilled to be extending our long-running relationship with Calvin Harris who stands as a true musical phenomenon of our age. He is an international chart-topping recording artist, a hugely talented songwriter with a gift for coming up with global hit after global hit, often by himself, and he remains one of the world's most successful DJs. If he could also learn to strike the ball like Lionel Messi I'd want to come back as him in my next life."

Calvin Harris said: "Guy Moot and his team have given me great support and opportunities over many years, and I'm excited to extend my deal and continue our success together."

Mark Gillespie, Harris' manager at Three Six Zero Group, commented: "Sony/ATV has been a great publisher and now partner to Calvin and Fly Eye."

Guy Moot, Sony/ATV president of UK and European creative, added: "Calvin Harris is one of the greatest songwriters in the world today and stands out among those in the electronic music world as truly appreciating the value of songwriting and building up a legacy of hits. He really understands the importance of writing songs."

Harris was recently named by Forbes magazine as the highestearning DJ in the world for a second year running. To date, he has sold 40 million singles worldwide, racking up 10 UK No.1s.

NEWS

EDITORIAL

A Swift lesson in the dangers of industry egotism



SO HERE'S A LOOSE theory about why the sort of megastar that makes the public crack their neck muscles in astonishment towards the radio is becoming such a rare breed.

Spoiler alert: it's not the most edifying hypothesis for some elements of *Music Week*'s readership. But it's important. And you're hardy types: I reckon you can handle it.

There is - and trust me, I know better than most - a rampant cult of senior executives ungraciously guzzling at the credit pipe in today's business. If you're the guy (and it is, sorry, almost exclusively guys) who says: 'I broke artist X' with a straight face; if you fail to mention any other contributing parties, especially lady luck; if you refer to successful artist campaigns as if they were sports bets... you're a problem. Moreover, your attitude is completely illogical in a receding business: you are essentially reacting to the shrinking of the pie by claiming to have baked it in the first place.

But much, much worse than all of this: you are robbing your acts of the oxygen of encouragement, acclaim and commendation. This is exactly the sort of essential cheerleading any nonpsychopath needs for our ego to become convinced that we know what the hell we're doing. A romantic would call it 'a confident artistic voice'; you know, the sort that sells shitloads of records.

"Your job is to help ensure your artist makes the best decisions possible. *Help* ensure. It's a really, really important word"

All kudos-theft - even intra-industry kudos theft - ever achieves is the sidelining and infantalising of the most important person in the creative process. The mindset from certain execs seems to be: "I'm the artist's boss." Wrong. You, your PA, even your Addison Lee driver, are indebted to the one with the musical chops.

If you're in this industry, your job - if you're lucky enough to still have one at this point - is to help ensure that artists make the best possible decisions. *Help* ensure. It's a really, really important qualifier in that sentence.

Such power-ambivalence gives artists a say, liberating great things to happen. Right now, Taylor Swift is sweeping in to save 2014. Despite her new 1989 album being leaked, the stats are about to prove that this year had an supernova superstar in its pocket after all. 1989 could sell a million units this week alone in the US - achieving in days what every other artist, what every other megabucks-backed marketing campaign, failed to do in months.

Yet when Swift began to shimmy away from her country roots and embrace bubblegum pop her on last album, 2012's Red, she faced a torrent of brickbats. Supposed music biz seer Bob Lefsetz was front of the queue, suggesting that her supposed genre desertion meant "her career now has more questions than answers".

Well, it's got one big, fuck-off answer now, hasn't it mate? The one called overwhelming success.

Swift recently explained that when she first submitted 1989 to her Big Machine label head Scott Borchetta, he responded: "This is extraordinary – it's the best album you've ever done... Can you just give me three country songs?"

Her retort? "Love you... but this is how it's going to be."

Do you have views on this column? Feel free to comment by emailing tingham@nbmedia.com

Empower your artists. Listen to what they tell you. And for God's sake, stop stealing their thunder.

Tim Ingham, Editor

Small screen dreams for Dazed Digital

MUSIC TV SHOW RECOMMISSIONED FOR CHANNEL 4



MEDIA

BY RHIAN JONES

Pop culture brand Dazed has plans to move further into creating original content for broadcast after its Music Nation series has been recommissioned for another four episodes on Channel 4.

First screened in April this year, Music Nation encompasses half-hour documentaries exploring cult UK music scenes from the last 20 years. The first series featured UK garage, Bristol bass, jungle, hardcore punk and Balearic.

Airing at midnight from November 5, series two will continue every Wednesday throughout the month. Episodes are Open Mic (focusing on grime), Northern Bassline (the '00s dance scene), Glasgow School Of Art (Glasgow's art-indie scene) and Asian Rave (bhangra).

Commissioned by Jonny Rothery for Channel 4, Music Nation is executive produced by Ravi Amaratunga for Dazed Vision, the in-house production arm of Dazed Group. Said Rothery: "Music Nation is a rare opportunity for new directors to create films for TV which cover subjects that other broadcasters don't. Each film looks at a unique time in British music. If you were there first time, it serves up a fantastic dose of nostalgia, if not, they are simply fascinating films about coming of age, set to a great soundtrack."

Discussing the inspiration behind Music Nation, Dazed video commissioning editor, Jennifer Byrne, commented: "I don't think these stories have been told before in this way on national broadcast TV. The genres are representative of youth and these kids haven't had a voice. I think a lot of people presume something without knowing the joy and the talent and energy that came with movements like grime.

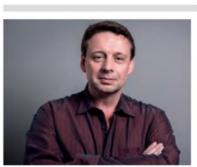
"Music is all about bringing people together and what isn't shown on TV so much is the positive aspect of nightlife. The UK has an incredibly rich heritage of creating new types of music that the rest of the world then tries to keep up to. There is a real appetite to find out more about these underground scenes."

This year, Dazed is celebrating a year of online platform Dazed Video and is "looking forward to curating more new series," according to Byrne. "We want to do more co-commissioning, co-curating and producing original video work with musicians from all labels.

"Dazed will always be our shop window and it's a great place to try things out. Our audience is really engaged and has grown to over 2 million in the last year.

"When we are telling bigger stories like Music Nation, broadcast is something that we're very keen to do. We have got some other ideas in the pipeline for more narrative type series ideas and comedy series with different broadcasters.

"Dazed has been going for 22 years and everyone wants to make it new all the time. We want to make sure that we're still giving a platform to a lot of movements and artists that wouldn't otherwise have a mainstream voice."

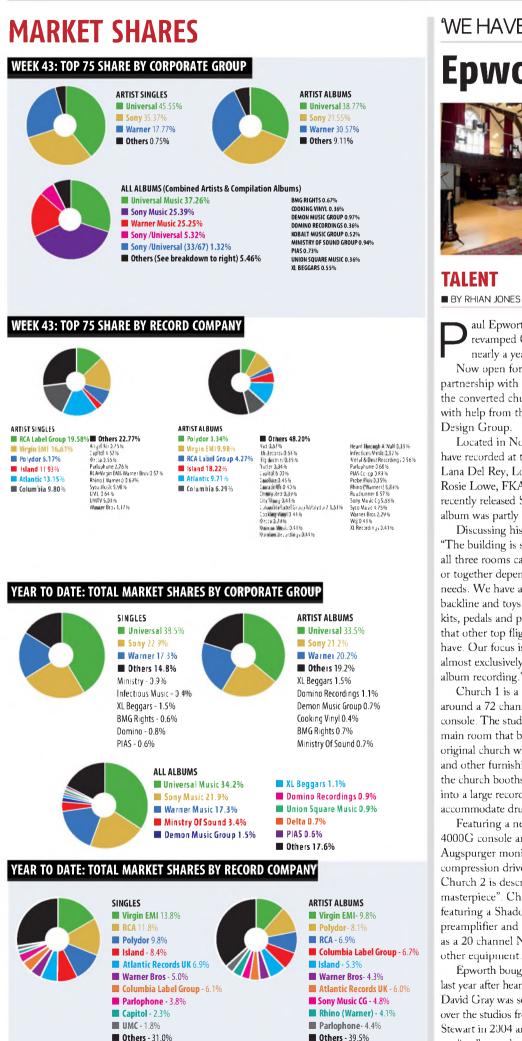


Breeden in as Warner CFO

Warner Music UK has promoted Peter Breeden to chief financial officer with immediate effect.

Breeden, formerly the company's SVP and finance director, takes over the position from Simon Robson who is leaving the UK in December to take on the role of president, Warner Music Asia Pacific. As CFO, Breeden will be responsible for financial planning, budgeting and reporting for Warner Music UK and Ireland.

Official Charts Company



WE HAVE A UNIQUE SPACE THAT'S ARTIST LED'

Epworth revamps Church



aul Epworth has launched the newly revamped Church Studios after nearly a year of renovation. Now open for commercial use in partnership with Miloco, three rooms in the converted church have been designed with help from the Walters-Storyk

Located in North London, artists who have recorded at the studios so far include Lana Del Rey, Lorde, Glass Animals, Rosie Lowe, FKA Twigs and U2 - whose recently released Songs Of Innocence album was partly produced by Epworth.

Discussing his new base, Epworth said: "The building is set up in a way where all three rooms can be used separately or together depending on the client needs. We have an extensive collection of backline and toys - synths, guitars, drum kits, pedals and percussion are something that other top flight studios don't generally have. Our focus is artist led and we are almost exclusively devoted to track and album recording.

Church 1 is a tracking room built around a 72 channel vintage EMI Neve console. The studio is divided into a main room that boasts a towering ceiling, original church windows, wooden beams and other furnishings, while one of the church booths has been converted into a large recording space that can accommodate drums.

Featuring a newly re-capped SSL 4000G console and custom built Augspurger monitors with horn compression drivers and 4 x 18" subs, Church 2 is described as "a WSDG masterpiece". Church 3 is a writing room, featuring a Shadow Hills Industries preamplifier and summing mixer, as well as a 20 channel Neve Sidecar and various other equipment

Epworth bought the studios in October last year after hearing that previous owner David Gray was selling the space. Gray took over the studios from Eurythmics' Dave Stewart in 2004 and went on to record three studio albums there - Life In Slow Motion, Draw The Line and Foundling.

It first became a recording space in the 1990s and has attracted a vast array of



"I would love Church Studios to be as identifiable with special music in the future as it has been in the past" PAUL EPWORTH

artists, including Bob Dylan, Radiohead and My Bloody Valentine.

Said Epworth: "I'd been looking for a space for a few years that I could use as my primary studio setup. I like working in places that don't feel like recording studios and I set out on a search for somewhere that I could call home.

"I nearly moved into three other places but as fate would have it, none of them worked out. I had a call from David Gray who heard on the grapevine I was looking for a space and he was desperately trying to ensure the Church didn't go the way of many other studios.

"The renovation was down to making sure we have unique spaces here that fit the needs of the recording industry today I would love the place to be as identifiable with special music in the future as it has been in the past."

NEWS

'ONLY A MATTER OF TIME' BEFORE BAND'S SEMINAL ALBUM HITS 5 MILLION UK SALES

Team Oasis strike reissue Glory

TALENT

wo album reissues from Brit-rock juggernauts Oasis have hit the UK Top 10 so far this year, with the team behind the campaign certain it's "only a matter of time" before What's The Story (Morning Glory) clocks up a landmark 5 million sales.

The Chasing The Sun reissue of Oasis debut LP Definitely Maybe hit No.5 on the Official Album Chart in May, 20 years after first being released.

And earlier this month, as part of the same campaign, Morning Glory reached No.7 - outselling new albums from the likes of Prince and Genesis in the same week. Both albums have also enjoyed Top 10 chart entries around the world, while Morning Glory entered the US vinyl albums chart at No.3.

The Chasing The Sun campaign was devised and run by the team at Oasis's label, Big Brother. Based within the offices of Noel Gallagher management company Ignition, the same group also looks after releases on Sour Mash Records (Noel Gallagher's High Flying Birds) as well as Ignition Records (Stereophonics, Primal Scream, Milky Chance and Black Rivers).

Its ranks include John Leahy and Clare Byrne (marketing), Lucy Fortescue (digital marketing) and Laura Kelly (creative).



"The key to a campaign like this is planning," Ignition director Alec McKinlay told *Music Week.* "The Chasing The Sun re-release campaign started two years before Definitely Maybe was reissued, with an enormous amount of time and effort going into researching content for the releases - both unreleased recordings as well as photos, video and editorial from the time - to make the reissues as authentic and interesting for the fans as we could."

Throughout Oasis's career and post-their split in 2009, Ignition has maintained a growing database of fans online. This resource was used to



"The key to a campaign like this is all about planning. Chasing The Sun started two years before Definitely Maybe was reissued"

ALEC MCKINLAY, IGNITION/BIG BROTHER

sow the seeds for the Chasing The Sun success, especially when it came to communicating with 'super-fans' who would be interested in premium items - such as luxury vinyl boxsets of the albums, available for around £100 each. Meanwhile, a Chasing The Sun photo and memorabilia exhibition held in Manchester and London during the summer drew around 40,000 punters through its doors. "Using a unique D2C offer to open the campaign and interactive fan competitions on social networks, we very successfully connected with and reactivated the fanbase in the UK and internationally," said McKinlay. "Press was also key and we were successful in getting a number of significant cover features around the world to mark the releases, drawing in part on the archive material we were able to provide including in the UK Q, Mojo, and the NME, and internationally titles like Rolling Stone, Musikexpress, Crossbeat and Rockin On."

According to the Official Charts Company, the Definitely Maybe reissue is the thirdbiggest selling vinyl artist album of the year, with just under 7,000 units sold. Despite only being on sale for three weeks, the Morning Glory vinyl has shifted more than 2,600 UK units so far.

The cumulative commercial performance of both albums on all formats is very impressive, with Official Charts data showing Definitely Maybe at 1.94 million sales and Morning Glory on 4.6 million.

"It's hard to get exact figures for either album given the changes in label and chart systems over the 20-year period," added McKinlay. "However, Definitely Maybe has actually shipped over 2.1 million.

"Morning Glory is an all-time classic album and it is simply going to keep on selling. It's only a matter of time before it gets to 5 million."

He added: "Oasis were one of the UK's last truly great rock 'n' roll bands. They had a mystique, a real unique identity, personality and purpose that set them apart from the rest.

"That and the combination of Noel's songs, Liam's voice and their incredible self-belief made them unique."

Charley Byrnes launches PR firm



Radio promotions specialist Charley Byrnes, until recently Island Records' director of national radio, has

set up an independent promotions company called Illustrious PR.

During 15 years at Island, Byrnes promoted stars including Amy Winehouse, Robbie Williams, U2, Drake, Nicki Minaj, Jessie J, Sugababes and Florence and The Machine, Jack Johnson and PJ Harvey.

Illustrious PR's launch roster includes George The Poet, Prides, JP Cooper and A-L-X.

Said Byrnes: "After many happy years as part of the Island family I have now gone back to my roots and am excited about being independent. I am very much looking forward to working with artists I feel a passion for."

Meanwhile, Island has hired Phil Day as its new senior marketing manager. Day transfers over from Domino Records, where he was working as marketing manager.

Holly Williams also joins Island as a senior marketing manager, after five years at Parlophone.

PledgeMusic teams with WarChild

Revered photographer Tom Oldham and War Child have teamed up with PledgeMusic to offer music fans the chance to pledge on a new project called ON/OFF at pledgemusic.com/

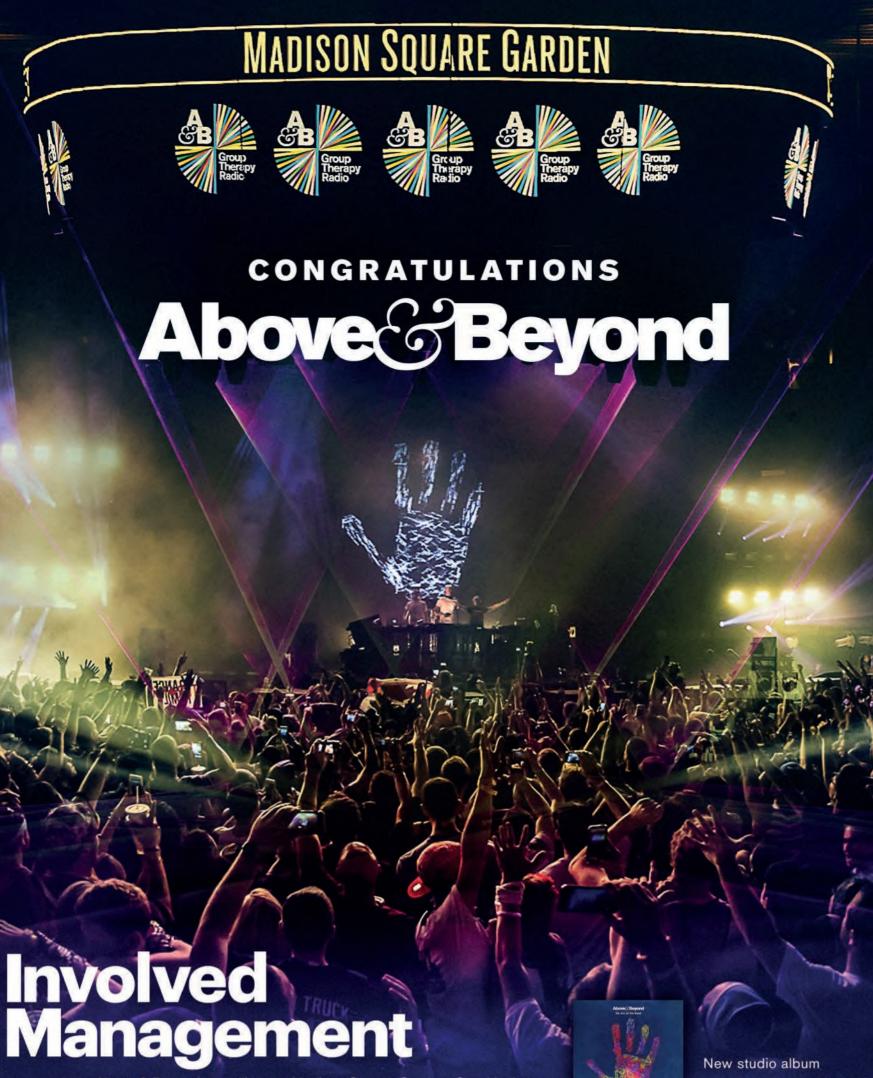
warchild. ON/OFF is a collection of unique images of 37 acts – including Muse, Arctic Monkeys, Elbow, Prodigy, Tinie Tempah, Janelle Monae, Rudimental, Snoop Dogg, Ed Sheeran, Paul Weller and Primal Scream. A limited edition premium, hardback photo book which collects all of the images together with interviews and personal essays is available at $\pounds 50$.

A series of limited edition, premium prints in different sized formats - are also available, including signed images.

Prices range from downloadable

jpegs at £5 to framed, large format prints at £1,000.

All purchases will raise money which is then donated to War Child.



congratulates Above & Beyond on selling out Madison Square Garden. Good luck at the Forum in LA in February and at your two sold out Brixton Academy shows in April.

New studio album 'We Are All We Need' released January 2015



NEWS

NEWS IN BRIEF

■ JACK BRUCE: The Cream bassist

and vocalist passed away last week at the age of 71. Bruce performed in the iconic blues-rock super group alongside guitarist Eric Clapton and drummer Ginger Baker. He co-wrote several of the group's hit singles including Sunshine of Your Love, White Room and I Feel Free. Cream's third album. Wheels Of Fire, became the world's first platinum-selling double album. Bruce's solo career saw him collaborate with various different musicians playing a range of different genres, from jazz to blues, hard rock to world music. His family called him a "beloved husband, father, granddad, and all round legend. The world of music will be a poorer place without him but he lives on in his music and forever in our hearts."

■ 240 VOLTS: The label of tech house duo Swavzak, 240 Volts, is being revived as part of a new services. and distribution deal with !K7. The entire 240 Volts back catalogue will be resurrected through K7's global network, with many releases being issued digitally for the first time. ■ GLOBAL GATHERING: The electronic dance festival will take a break in 2015. GlobalGathering has been held at Long Marston Airfield, dose to Stratford upon Avon, Warwickshire in July for 13 years. In a statement, the organisers said that the decision to take a break was made "in order for all elements of the show to be reviewed ensuring GG remains at the heart of the UK dance market."

■ DEEZER: The streaming music service has acquired Stitcher – a provider of personalised talk radio and mobile products. The acquisition will give Deezer's customers access to over 35 million music tracks and 35,000 radio shows and podcasts. Stitcher currently carries eight out of the top ten US terrestrial radio shows and features content from over 12,000 global content providers.

■ IP CRIME UNIT: The Government has confirmed that it will continue to fund the Police IP Crime Unit for the next two years until 2017 with a further £3 million. This funding demonstrates the commitment of the UK Government to promoting respect for intellectual property, which acts as the backbone of growth for our world-leading creative and digital media sectors," said 3PI director of content protection David Wood.

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'STATION CAN REACH 3M AFTER RECORD FIGURES' SAYS SHENNAN

6 Music aims for new heights

RADIO BY TOM PAKINKIS

Music controller Bob Shennan is aiming high after the station boasted record listening figures in Q3's RAJAR report last week.

6 Music's average reach in the third quarter of the year stood at 1.99m – up 5.4% quarter-onquarter and up 15.3% compared to Q3 2013, when the station's average reach was 1.73m.

Talking to *Music Week*, Shennan said that he was looking forward to seeing 6 Music's reach tip over the 2 million mark, but suggested that the station could stretch well beyond that.

"The next RAJAR figures are in early 2015 and hopefully we'll hit the golden 2 million weekly reach – 1.99 is tantalisingly close," he said. "I'd like to think that as awareness grows, coupled with the predicted growth of in-car digital radio, we can scale even greater heights and hit a weekly reach of 3 million listeners. It's always good to aim high!"

In Q3 2010, in which the station was saved after music artists, executives and fans alike rallied behind it, 6 Music's average reach stood at 1.20m.

In Q3 2014, the station boasted a share of 1.8% compared to 1.6% in Q2 2014 and 1.5% in the third quarter last year. Listeners tuned in for an average of 9.2 hours each, with the station racking up a total of 18.33m hours in total.

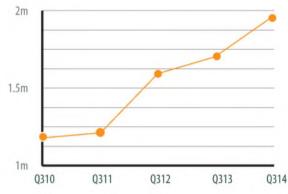
"When 6 Music was threatened with closure, we all thought it would definitely close – it was not a PR stunt!" joked Shennan.

"We knew 6 Music was a radio station that was unique to the marketplace and the outpouring of support from listeners displayed this love. So for 6 Music to be reprieved and to see the network go from strength to strength over the past four years has been a joy. When the threat came, it focused everyone's attention on making the network as distinctive and exciting as it could be, and that's what we've been doing ever since."

Across the other Q3 2013 RAJAR results at the BBC, Radio 2 saw its weekly reach



) 6 MUSIC REACH FROM Q3 2010 – Q3 2014



dip 3.1% period-on-period from 15.50m in Q2 14 to 15.01m, but the Q3 figure still represented a 0.5% increase year-on-year. Its listenership stood at 14.94m in Q3 13.

Radio 1's average weekly reach dipped 2.5% YoY and 2.3% quarter-on-quarter. It claimed a listenership of 10.55m in Q3 14. Its reach over the same period last year was 10.83m. 1Xtra claimed a weekly reach of 1.06m in Q3 14 – up 12.8% quarter-on-quarter but still down 11.1% YoY.

In the commercial radio sector, Global saw the Heart network's reach increase 20% YoY, while Smooth rose 44%. Bauer's Absolute network increased its reach by 18.2% YoY.

Ant & Dec to host Brit Awards 2015



Multi-award winning TV presenters Ant & Dec will host The BRIT Awards next year. The duo take over from James Corden, who is hanging up his microphone after presenting the last three ceremonies.

The BRITs will take place Wednesday, February 25 at The O2 and will be broadcast live on ITV. Ant & Dec last hosted the event back in 2001.

Ant & Dec said: "We're really excited to be hosting the BRITs again next year, it is undoubtedly the biggest night in the British music calendar. We're especially excited now we're No.1 recording artists ourselves. We'll be offering our advice to the fledgling pop stars backstage as to how to have a No.1 hit, as long as they're prepared to wait 19 years for their records to top the chart like ours did!"

BRITs chairman Max Lousada said: "Ant & Dec are two of the most popular TV broadcasters this country has ever produced and it's a real honour to have them take centre stage once again to host the BRITs. It's great that these two pillars of British TV will be part of a night about celebrating icons in British music."

FFATURF

ON THE RADAR | AYI A

BY CORAL WILLIAMSON

Though you might think you haven't heard of Layla, the singer's voice may well be familiar, as she used to perform under her real name. Jose Vanders.

"Lidentify with Layla now, and what it means to me. It's like putting on a suit to go to work, it outs you in the mindset of being at a job," Vanders tells Music Week.

"For me, it's helpful to assume a different person to Jose, because that then becomes my job."

Beginning with The New Year, released at the very start of 2013, Vanders has made four EPs under her new moniker, with the latest, Weightless, due out next month

The prolific singer explains: "I just really enjoy writing and releasing songs, and I really enjoy experimenting with different sounds and styles

"I know that a lot of musicians sit on songs for ages; that's the nature of the business, you record something and spend a year trying



to promote it ' She adds: I'm in such a

EUROSONIC

NOORDERSLAG THE EUROPEAN MUSIC PLATFORM

privileged position to be able to write, record and release songs all in one breath. That's probably why I've released so much music, from a self-indulgent point of view."

That privileged position comes as a result of Vanders remaining unsigned - a position she prefers

as it allows her to work to her own schedule. She says: "One of the biggest natural highs you can get is releasing music. It's an incredible feeling."

The singer adds: "We're in an industry that is dictated by campaigns and plans; every minute detail is catered for. The beauty of being unsigned and

self-releasing is that you can keep things fresh and exciting, and live in the now '

That said, it seems Vanders will need to put the brakes on releasing EPs soon, as she gears up for a debut album.

"I've been told that I'm supposed to be writing my album from now," she says, although she doesn't mention whether it's management or artistic peers who've offered such direction.

"I don't know what that means. but an album is in the foreseeable future. An album is a real piece of work, it's something steeped in nostalgia for me: I grew up on albums, relishing the ten or 12 tracks as a whole.

"To create a full body of work like that is an amazing opportunity, but it's also something I don't want to take lightly and rush into. You only get one debut album, so I want to make it as exciting as possible."

She adds: "Besides, the beauty

ESSENTIAL INFO

RELEASES

- Out now
- FP[.] The New Year
- EP: Yellow Circles FP: Black Mud
- November
- 10 EP: Weightless

MANAGEMENT Steve Ambler (SB Management)

LIVE November 3 The Lexington, London

of EPs is that they help you find your sound."

On the subject of not rushing her music, Vanders talks about her previous EP releases and the personal touches she makes with the physical CD copies. "I make them all. I like to do little sheets and photos, that sort of thing,

"If people want to invest that little bit extra amount of money in something physical, I feel like they should get something more than they would on iTunes. A visual, to go with an aural, creates this whole landscape of senses."

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Ben Challis, Glastonbury Festival

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AGENDA

WE 14 JAN European Border Breakers Awards European Festival Awards Eurosonic festival TH 15 JAN Conference **Eurosonic festival** European Production Innovation Conference & Fair (EPIC) Buma Music Meets Tech FR 16 JAN Conference Eurosonic festival European Production Innovation Conference & Fair (EPIC) **Buma Music Meets Tech SA 17 JAN** Conference Noorderslag festival European Production Innovation Conference & Fair (EPIC) **Buma Music Meets Tech**

DATA DIGEST

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





TICKETMASTER UK

POS	EVENT	POS	EVENT
1	SLIPKNOT	11	USHER
2	THE VAMPS	12	NOEL GALLAGHER'S HIGH FLYING BIRDS
3	NEIL DIAMOND	13	KORN
4	JESSIE WARE	14	GEORGE EZRA
5	SPANDAU BALLET	15	PALOMA FAITH
6	ED SHEERAN	16	BRYAN ADAMS
7	THE SCRIPT	17	CLIFF RICHARD
8	SAM SMITH	18	ONE DIRECTION
9	LADY GAGA	19	UB40
10	MAROON 5	20	SLASH

ticketweb





TICKETWEB UK

POS	EVENT	POS	EVENT
1	ROYAL BLOOD	11	SAM SMITH
2	MASTODON	12	NEIL DIAMOND
3	SLIPKNOT	13	JOHN NEWMAN
4	THE VAMPS	14	IBEYI
5	THE SKINTS	15	BANKS
6	GEORGE EZRA	16	CARIBOU
7	AGNES OBEL	17	JUNGLE
8	BEAR'S DEN	18	ED SHEERAN
9	NOEL GALLAGHER	19	JOHNNY MARR
10	JESSIE WARE	20	HÖZIER

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@KirstyBirkettSt There's a woman on the tube carrying an already carved pumpkin. Standard. Hope it gets its own seat. (Kirsty Birkett-Stubbs, Name PR) Wednesday, October 22



@MikeDiver People still attaching MP3s to their emails trying to tell me their music isn't shit: maybe, but you're a shit for filling my inbox. DELETE. (Mike Diver, Clash magazine) Thursday, October 23

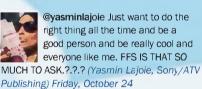


@thomdenson Some girl has sent us 20 emails in the last 12 hours asking one of our bands to send a video to her ex, to help her get him back.

Normal. (Thom Denson, Brace Yourself PR) Thursday, October 23



@adrian read been called 'andy' and 'nic' so far on email today (Adrian Read, Inside/Out) Friday, October 24



TWEET OF THE WEEK @MNEK I've had a champagne glass in my hand for the most part of the night. I feel like Mariah, this is really cool. #MOBOS2014 (MNEK) Thursday, October 23

@oliviaspitfire Every time @JamieNCommons comes on the @LEVIS advert I do a chair dance. #RumbleAndSway (Olivia Hobbs, Polydor Records) Saturday, October 25

@codeinedrums "Always loved electronic music, will have it played at my funeral, but sadly the majority of it is dull & cliched." Guardian comments, m8. (Lauren Martin, Thump UK)



@lucytallant17 #QOTD "Do what you got" - @eilishwilton #TurnFirstFails (Lucy Tallant, Turn First Artists) Monday, October 27



@binweasel ...wow. RT: "@BBCNewsUS: UK singer Robbie Williams is livetweeting the birth of his second child, including videos, from US hospital

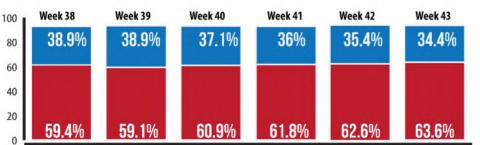
room" (Robyn Elton, Big Life Managemeni/Work It Media) Monday, October 27

@andyscott82 So while she may not have beaten Thurston Moore in the office stereo showdown, Taylor Swift has written a fucking great pop record. (Andrew Scott, Third Bar Artist Development/Polar Patrol Publishing) Tuesday, October 28





DIGITAL vs PHYSICAL



WKS 38 - 43 The UK market share for all albums in the past five weeks DIGITAL CD

Official Charts Company



BPI SALES AWARDS: WEEK ENDING OCT 26



ARTIST/ TITLE / RECORD TYPE/NEW CERTIFICATION

PAOLO NUTINI Sunny Side Up (ALBUM) 6x Platinum

EMINEM Encore (ALBUM) 4x Platinum

BEATLES A Hard Dav's Night (ALBUM) Platinum

COURTEENERS Falcon (ALBUM) Gold

BRUCE SPRINGSTEEN High Hopes (ALBUM) Gold

CHICAGO & FOREIGNER The Very Best Of (ALBUM) Silver

BRYAN ADAMS Summer Of '69 (SINGLE) Gold

MEGHAN TRAINOR All About That Bass (SINGLE) Gold

SINGLES 🖈 Platinum (600,000) 🥌 Gold (400,000) 🖱 Silver (200,000) ALBUMS 🛨 Platinum (300,000) 🗢 Gold (100,000) 🔍 Silver (60,000)

TAKE A BOW TEAM HOZIER



Managing Director: Jon Turner (Island Records) President: Darcus Beese (Island Records) A&R: Louis Bloom/Annie Christensen (Island Records) Publisher: Johnny Lapin (Evolving Music) Agent: Emma Banks (CAA) Manager: Denis Desmonc/Caroline Downey (MCD)

Marketing: Guillermo Ramos (Island Records) National press: Jon Lawrence (Alt-Stoked PR) Regional press: Monique Wallace (Island Records) **Online press:** Heather Swaine (Charm Factory) National radio: Steve Pitron (Island Records) Regional radio: Charity Witts (Island Records) TV: Karen Williams (Big Sister)

SALES STATISTICS

SALES S	TATISTI	CS							Official Charts Company
CHART WEEK 43	Compiled from Offic	ial Charts Company sa	les data by Music W	eek					
VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS	YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,475,706	1,030,904	299,422	1,330,325	SALES	122,235,611	44,632,288	14,532,649	59,164,937
PREVIOUS WEEK	2,583,898	975,822	273,019	1,248,841	PREVIOUS YEAR	143,128,221	50,540,090	14,713,547	65,253,637
% CHANGE	-4.2%	5.6%	9.7%	6.5%	% CHANGE	-14.6%	-11.7%	-1.2%	-9.3%

THE BIG INTERVIEW MICHAEL EAVIS

WE'RE STILL AHEAD OF THE GAME'

Before being honoured with the Music Industry Trusts Award for his contribution to live music, Glastonbury Festival founder Michael Eavis gives an insight into planning the iconic event

LIVE

BY RHIAN JONES

s legendary music industry figures go, Michael Eavis is up there with the best of them. Almost 80 years old and still at the helm of Glastonbury Festival alongside daughter Emily, he's a worthy winner of this year's Music Industry Trusts Award – given to recognise his outstanding contribution to the UK's live music industry and charitable causes. Eavis will be honoured during the annual ceremony, held in aid of Nordoff Robbins and the BRIT Trust, in London on November 3.

Commenting on this year's winner, David Munns OBE, chairman of the MITS Award committee, said: "We are delighted to honour Michael Eavis with the Music Industry Trusts Award for 2014. We honour him as the creator of the world renowned Glastonbury Festival, attended by over 175,000 each year and raising millions of pounds for charities.

"Through his tireless dedication, Glastonbury has become an important landmark in the cultural life of this country, with its influence spreading well beyond these shores. On November 3, his many friends and admirers in the music industry will be there at the award presentation to show their support and celebrate a true visionary."

Growing up as a music fan, Elvis, Bill Haley and Pee Wee Hunt were amongst Eavis' choice artists - with Hunt's Twelfth Street Rag being his favourite song. But, a career in the Navy beckoned and he spent his late teens sailing around the world. His military career was cut short at the age of 19, however. When Eavis was given the news that his father had just weeks to live, he returned home to work on the family farm.

Eavis founded Glastonbury in 1970 – inspired by the Blues Festival at the Bath And West Showground where he sneaked in to see Led Zeppelin. The next day, the young exec began booking bands to play on his own Worthy Farm in Pilton, Somerset. Headlined by Marc Bolan's Tyrannosaurus Rex, it was originally named the Pilton Pop, Blues & Folk Festival, and 1,500 tickets were sold for 41 each.

Thanks to the Government closing down rival event, the Stonehenge Free Festival in 1978, Glastonbury grew "like hell."

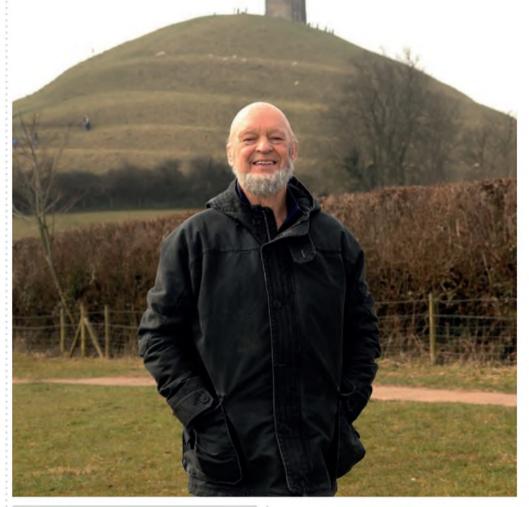
"I had to pick up the pieces of Stonehenge – people came down from Wiltshire - escorted by the police to Worthy Farm - so I had no choice really but to accept them," says Eavis. "Making that work, I think, was my triumph, really, without any cost to the state. We were seen to be the good guys and we've put on a very pleasant show ever since."

Against the backdrop of a right-wing Margaret Thatcher-led government, societal unrest and mining strikes, the event provided jobs and a refuge away from the grievances of the time. By 1981 it was officially called the Glastonbury Festival and began its attachment with charitable causes. Today, it aims to raise &2 million a year for both local and international charities including Oxfam, Greenpeace, WaterAid and volunteer groups.

Glastonbury has now grown into the largest and

RIGHT Michael Eavis: The Glastonbury Festival owner has been putting on his event at Worthy Farm since

1970



"There are only about 30 headliners out there and we've had most of them. We're moving away from the idea of the headliner being the whole story. If we run out in three or four years time, we'll still have a hell of a show that people want to come to"

MICHAEL EAVIS, GLASTONBURY FESTIVAL

most prestigious greenfield music and performing arts festival in the world. In February, it was named International Music Festival of the Year at the 25th Annual Pollstar Concert Industry Awards for the eighth time. Legendary performances have come from the likes of David Bowie, Oasis, Radiohead, R.E.M., Coldplay, Paul McCartney, Stevie Wonder, Bruce Springsteen, U2, Beyoncé, Jay Z and The Rolling Stones. Meanwhile, around 30 talent scouts dotted around the UK are on the lookout for new talent "every day of the week". All 135,000 standard tickets for 2015's event sold out in a record breaking 25 minutes in October.

After announcing that he plans to step down in 2020, leaving Emily Eavis to take the reigns, here we chat to Eavis about his long career and plans for his final six years in the business.

You said Glastonbury was built on the ethos of being the good guys, have you still managed to

maintain that today?

I'm sure it's on the same lines as it always was. There is more money around now because there are more people of course and it's better controlled - there are not as many people coming in for free as there were. We're spending so much money on the show now, it costs around £32m to run everything - it's hugely expensive. [We've still got] the same people [working] here that came from Stonehenge originally, they are doing wonderful stuff for us now.

We're making improvements all the time - we spent £300,000 on the new lease last year for instance. We do spend money like water really on the site, that's why people like it so much, because those things are better than anywhere else. It's why there are one million people waiting to buy tickets and the reason we sold 150,000 tickets within 25 minutes. I get a wage of £60,000 a year, but I don't have an extravagant lifestyle, I've got a Mini car that I bought 14 years ago from my wife and we've still got it!

What is your favourite thing about running the festival? I do enjoy the site; I really enjoy the physical side of it. Also dealing with the bands and going to listen to them play when we're choosing them. I listen to bands every week some way or another. It's great fun talking to the kids that are playing.

What's the line-up decision making process? My daughter Emily, Nick her husband and Martin Elbourne are the three main booking people for the



whole programming situation across the site. Then I've got 12 other booking agents managing their own areas. I leave it all to them really, but I do have a steer on the headliners.

What are your criteria when choosing headliners? Well, there's only about 30 out there isn't there? There aren't many left. We've had most of them. Hopefully there are more coming up behind but we're moving away from the idea of the headliner being the whole story, we've got other areas like Shangri-La and Arcadia that are costing me more than the music now but they are a bigger attraction. Having a broader brush is more interesting than depending upon these 20/30 headliners from across the world, we're offering so much more than that. If we run out of headliners in three or four year's time we'll still have a hell of a show that people want to come to.

How about headliners for 2015? How much truth is there in the rumour of Fleetwood Mac and Queen? Queen? Not Queen no, no. Fleetwood Mac don't seem to be available at the moment. But we've got three excellent headliners for next year.

Are they current acts or older artists that have been around for a while?

One of them has been around for a long time.

And the other two are fairly current? Yes. It will remain a mystery until April 1 next year!

In terms of the festival, how many decisions are collaborative with others in the industry? Reading & Leeds boss Melvin Benn used to be a director... Melvin still phones me about once a month, [he stepped down in 2012] because I wanted to pull the management back. We got into trouble in 2000 because the police said we didn't have a grip on the operational procedures and we needed an operational person in charge. I said I'd get Melvin down. Melvin worked for me during the '80s so that's where he learnt what he knows now – he got all his training from here. I yanked him back in 2001 to satisfy the police because they said it seemed to be unmanageable, they were probably "I worry about rising ticket prices every day of my life. I don't agree with it and I don't like doing it. It's due to inflationary increase but we can't carry on [making tickets more expensive] every year, we're going to have to cut costs at some point"

MICHAEL EAVIS, GLASTONBURY FESTIVAL

right at the time. Melvin came in and helped us out for a few years. We learnt a lot from him I think; we introduced procedures that we hadn't done before, like security, noise and health and safety. Me and Melvin still talk about bands and things that we're looking at, we do need to compare notes. We're still ahead of the game basically, that's the main thing, as long as I keep my nose in front then I'm happy.

Ticket prices have risen every year and they've gone up &15 for 2015. Do you ever fear of pricing people out of the market?

I'm so conscious of that, I really am. I worry about that every day of my life, I wonder how people can afford it; some working class kids haven't even got jobs. I don't agree with it and I don't like [raising the ticket price]. But [it's due to] inflationary increase, things like electric, water, scaffolding, staging - everything is going up. The minimum wage has gone up to £8 within no time - it used to be a fiver. It's the girls trying to balance the books, and they are marvellously clever at all that. I have said we can't go on sticking it on and sticking it on, we're going to have to cut costs at some point.

Would you ever take on corporate sponsorship? Oh no, no way. We'd never go down that road. I'd rather lower the cost of the tickets and make savings on the cost of the show.

Will the price go up again in 2016? I hope not. I want to keep it the same, definitely.

What about band-booking fees, have they risen



Future headliners?: Michael Eavis visited the BRIT School in September to speak to performance arts students BRIT alumni including Katy B, The Feeling, King Krule and Imogen Heap, have played Glastonbury in

ABOVE LEFT

Glastonbury in the past ABOVE RIGHT A good cause: Nordoff Robbins' therapy centre also enjoyed a visit from Eavis. The Music Industry Trusts Award has raised over £4.5 million for Nordoff Robbins

and the BRIT Trust over its 23

years

over the years? Bands are abso

Bands are absolutely brilliant; they are really fair to us. When U2's manager phoned me and said that U2 wanted to play a few years ago, he said, "Will we get paid?" I said, "Yes, of course you get paid!" [Eavis is almost certainly referring to U2's former manager Paul McGuinness.]

They have the attitude that Glastonbury is different, we spend so much money on music stuff right across the site, everybody knows that. It's like marmite - we spread it thinly over the 1,400 acres and can't possibly spend masses and masses of money just on the main stage, it just doesn't work like that.

So you pay less for bands than other festivals? Yeah we do, a lot less. All the headliners get paid the same, and then second one down gets less and third one down gets less again - it goes right down through the pecking order. Lots of people will play for reasonable fees - record sales go through the roof after they've played so they earn the money that way. It's absolutely worth it.

How about Glastonbury's visibility in the US and internationally, how important is that?

There is a lot of stuff coming in from the States and they are very keen to play, fortunately for us, they really want to do it. The further away they are from home...it's the green grass syndrome – it's greener from a distance so the Americans are very keen to come on board, thankfully. People from New Zealand and the far corners of the earth love to get involved, it's such a privilege for me personally.

Would you ever launch events in places other than the UK?

Oh come on! No thank you! Why? Running this show is full time and more, it really is. Without sounding big headed, it wouldn't be quite the same, would it?

How about future plans, is there anything new we can expect from the festival next year?

Wo're improving at *iff* all the times wo're

We're improving stuff all the time; we're all

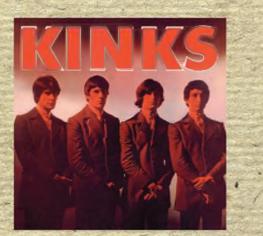
working absolutely flat out to provide the best rock

and roll show on the face of the earth.

A INAS 50th

KLASSIK KINKS KATALOGUE ON VINYL

The original alb<mark>ums</mark> on their finest format, with the original UK tracklistings



KINKS (1964) The original mono version. Features YOU REALLY GOT ME and STOP YOUR SOBBING





KINDA KINKS (1965) The original mono version. Features TIRED OF WAITING FOR YOU and DANCING IN THE STREET **3**



THE KINK KONTROVERSY (1965) The original mono version. Features TILL THE END OF THE DAY and WHERE HAVE ALL THE GOOD TIMES GONE



FACE TO FACE (1966) The original mono version. Features DANDY and SUNNY AFTERNOON



SOMETHING ELSE BY THE KINKS (1967) The original mono version. Features DEATH OF A CLOWN and WATERLOO SUNSET



ARTHUR (OR THE DECLINE AND FALL OF THE BRITISH EMPIRE) The original stereo version. Features VICTORIA and SHANGRI-LA



THE KINKS ARE THE VILLAGE – GREEN PRESERVATION SOCIETY (1968) The original mono version. Features BIG SKY and WICKED ANWABELLA





SPECIAL THE KINKS 50th ANNIVERSARY

Fifty years after the Kinks released You Really Got Me and changed the face of rock 'n' roll, BMG is embarking on an unprecedented campaign to raise awareness of the band's peerless catalogue. Music Week was granted an audience with Ray and Dave Davies, plus key business partners, to rediscover the musical magic of Muswell Hill's favourite sons



CELEBRATING

TALENT

BY TIM INGHAM

Well, for starters, without The Kinks? Well, for starters, without a plethora of classic pop songs. And, almost certainly, without a string of British artists who've enriched the tapestry of pop music through the decades - from XTC to Blur, Oasis and The Jam.

We'd also be robbed of *that* sound; the single crunch of a distorted, amplified power chord first conjured up by Dave Davies on You Really Got Me back in 1964. This profound snippet of invention has gone on to influence everyone - almost literally

"The Kinks are in the gut of every British songwriter who followed them and a cornerstone of pop and rock. I love 'em. The world loves 'em"

everyone - who's ever used an electric guitar in the past half-century. As such, it's almost absurd to name specific artists who've placed it at the centre of their sound, but for the sake of illustration, try these for size: Led Zeppelin, The Sex Pistols, Black Sabbath and, yes, The Beatles. ABOVE The original line-up: The Kinks pictured in 1964 - the year they released You Really Got Me You Really Got Me was The Kinks' third single and their first No.1 in the UK. From there, the hits kept coming during a shockingly prolific mid-Sixties purple patch on Pye Records. All Day And All Of The Night (No.2) arrived the same year, followed by the likes of Tired Of Waiting For You (1965, No.1), Dedicated Follower Of Fashion (1966, No.4), Sunny Afternoon (1966, No.1) and Waterloo Sunset (1967, No.2).

These timeless songs were, of course, penned by Ray Davies, frontman and lead songwriter of the group. Davies' style started off brash and poppy, but like all truly great artists, his creativity never stood still. Within a couple of years, his songs

YOU REALLY GOT ME Words & Music by RAY DAVIES



EDWARD KASSNER MUSIC CO. LTD. 2/6 SOLE SELLING AGENTS: KASSNER ASSOCIATED PUBLISHERS LTD. 11, WYFOLD RD. LONDON S.W.6.

To the all-Konkering Kinks!

Congratulations on fifty fabulous years from everyone at Edward Kassner Music

began to embody a peculiarly satirical and sardonic Britishness, from wry lyrical observations of the UK's suburbanites to melodic nods to musical hall celebrations of the distant past. These tracks often agreed less with the charts than his more obvious pop compositions, but it made for some spellbinding LPs. The last album recorded by the original lineup of The Kinks - Ray and Dave with drummer Mick Avory and bassist Pete Quaife - remains one of the most acclaimed records of all time: The Kinks Are The Village Green Preservation Society (1968) was a concept album firmly rooted in small town British life and old-fashioned traditions. It was to be the starting point of The Kinks as a band who fearlessly chronicled British eccentricity across unconventionally themed LPs; most obviously acknowledged on 1969's brilliant Arthur (Or The Decline And Fall Of The British Empire).

Not that Davies ever forgot how to write a killer hook: perhaps Lou Reed aside, which other mainstream pop writer could you imagine penning a transatlantic hit like Lola (1970), with its catchy lyrics about a polite boy's confused near-carnal encounter with a transvestite?

As David Bowie acknowledges: "The Kinks have come to stand for some of the most enduring and heart-clutching pop of all time. They are in the gut of every British songwriter who followed them and are indisputably a cornerstone of everything pop and rock. I love 'em. The world loves 'em."

When The Kinks signed to RCA in 1971, their new label encouraged Davies to mine his skill for societal introspection to a new degree: their first album, Muswell Hillbillies, was an angry treatise on the gentrification of the London in which he and his brother had grown up.

Music Week caught up with Ray Davies during his recent solo UK tour to ask about the new boxset, his memories of The Kinks' most vintage moments and what the future might hold for the band...

Why have you given this reissue your blessing?

It's our body of work. The thing about The Kinks, apart from being in them, is that they're the sort of band I'd be a fan of - it's unpredictable, varied material. I know why you asked that; it's not usually in my character to celebrate anything! But I did a show [in early September] at the Festival Hall and Mick [Avory] turned up. I care very much about the various incarnations of The Kinks, the camaraderie. An event like [the release] of You Really Got Me should be celebrated, I think.

You Really Got Me is widely acknowledged as the start of heavy or hard rock. Were you aware that you were making history?

I knew that we went to great lengths to get the sound of the record to the way we played live. I took great care to do that - we recorded it once as a demo then again at Pye Records, but it didn't sound right. It was the third record of a three-record [single] deal and we nearly lost our contract because I told them all I didn't like the sound of [those initial recordings]. I had the sound in my head! Dave and I wrote to this distorted sound through the amp, but getting it on record was a big issue. So many times when we'd get in the studio they'd tell us to turn the amps down, not up!

Do you remember feeling satisfied with the final result of the track?

We went through a great load of stress with publishers, then the record company said: Who are these upstarts wanting to re-record something?'



"We went to great lengths to get You Really Got Me sounding like it did live. We nearly lost our deal with Pye when I told them I didn't like the original recordings that we laid down" **RAY DAVIES. THE KINKS**

We re-recorded it at a small place in Portland Place when we finally got it down. Afterwards, we knew it would be good, a success. It was a process of trial and error but we felt we had something special.

Before it arrived you had two singles that failed to chart - there was quite a lot of optimism around the second, You Still Want Me, which was an original composition. Did you ever give up hope? Give up hope that Td be a success?

Yeah.

Well I'm still waiting for that! When I wrote You Still Want Me - I'd written about five songs by then - I didn't see myself as a lead singer. I just wanted to turn my hand to songwriting. As it turns out, I'm [still] quite pleased with that song. The record was made under stressful conditions because of the direction of A&R - the record company wanted it recorded a certain way. We were still in the grasp of the label. You Really Got Me changed all that: once we'd fought that battle, they didn't exactly let us do what we want, but they certainly listened to us more than they did before.

How do you recollect your relationship with Pye evolving after You Really Got Me - and why did you eventually leave and join RCA?

It was called Pye Nixa in those days, and they had a few cool acts, Lonnie Donegan and people. But it was really a straight-up pop label apart from the imports it got from America. The Kinks were a new, young sound coming through. They had bands

AROV Ray Davies: The songwriter and frontman will release a new solo record next year

like The Searchers, a great pop hand. You Really Got Me straddled pop and R&B. Pye saw us as a singles band primarily, until All Day And All Of The Night, the follow-up, got in the charts, when they said: 'Now you've proved yourselves, you can make an album.' It was the opposite situation to what it is today: you had to earn your stripes to [be allowed] to make an album. They never stopped believing in us, but I think there was always a question mark over branching out and making albums as opposed to just pop singles. Eventually, that prompted the move to RCA.

Muswell Hillbillies was the first album of your RCA deal, following years of success on Pye. What do you remember about that period? It coincided with our return to America. It was the first album we made after we were allowed to go back into America after the union ban. Muswell Hillbillies was an attempt to transform our image, a different look. It's still one of my favourite shots [the cover of] Muswelll Hillbillies, in the Archway Tavern. It really expressed the way we were as a band. I was writing different types of songs; Muswell Hillbillies was prompted by urban renewal - it was about an area where my parents grew up in Holloway in Islington that was being gentrified and fans were being moved out. That prompted the storytelling aspect of the album. It gave me more breadth to write, if not a concept album then a record that was about a subject that meant a lot to me. I still play 20th Century Man to this day. It reinvented The Kinks, certainly in America.

It's quite shocking to think now that all these studio albums that are universally accepted as classics - ... Village Green, Arthur, Lola Versus Powerman, Muswell Hillbillies... didn't really chart at the time. They've just sold continuously for decades. Was it an issue for you that they weren't hits straight away?

SPECIAL THE KINKS 50th ANNIVERSARY

They're slow-burners! No, it wasn't an issue because we became an outsider band rather than grasping towards the pop charts. Radio and, to a certain extent, the press didn't understand what The Kinks were doing. But it grew. We had such a strong image musically and visually when we first became successful, it was difficult to go through that transition. We had a few years where maybe we struggled to define our audience, but eventually it paid off.

16 Music Week 31.10.14

What is your favourite Kinks album from the entirety of your history?

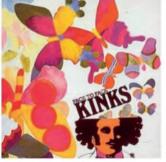
Oh, man. I'm fond of so many of them. Face To Face (1966) is memorable and had some good tunes on it; we were struggling and involved in a lot of litigation at the time. It was the first time I got a bite of writing about real subject matter. Muswell Hillbillies, because of its transformation of the group, was a fine record. Some albums that we struggled with at the time, like The Kink Kontroversy (1965) - I've underrated that, it had songs that had to be written on the session and turned around in a day. The second album [Kinda Kinks, 1965] was funny because it literally had to be made in a week. In the RCA years, the albums became more rewarding for me. To their credit, although we were in transition, they believed in us.

How would you characterise your treatment by the music business generally over the years - publishers and labels in particular?

RIGHT A selection of the classic Pye albums: [Clockwise from top left] Kinks (1964); Kinda Kinks (1965); The Kink Kontroversy (1965); The Kink Kontroversy (1965); The Kinks Are The Village Green Preservation Society (1968); Arthur [Or The Decline And Fall

Decline And Fal Of The British Empire) (1969)











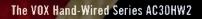
THE KINK KONTROVERSY



Obviously we've had our fair share of contentious issues with publishing... The industry was growing up then as well. It was like a mom'n'pop store, Pye Records, really. Then it became an industry with big conglomerates like RCA, then in the '90s Sony came along. It was an innocent industry [in the 1960s] - obviously not without an element of corruption - but it was growing up. You must have seen the last ten years of the music industry ravaged by piracy, and now we're in the age of the streaming service. How do you diagnose the industry as it stands today? It's an industry that's in a state of needing to evolve somehow. People want more add-ons to the music now. Strangely enough, modern media is perfect for what I want to do because I've always thought

KONGRATULATIONS THE KINKS?

> From everyone at Vox Amplification Ltd. on the 50th anniversary of the release of the debut album from The Kinks; one of the most influential, iconic and enduring British groups of all time.



193

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visually and with films, incorporating that into my performance. It's impossible to go back from this modern scenario. In many respects there's more synergy now between the companies and young bands. I believe that so long as you've got a story to tell, you'll find a way. When the Kinks started it was a class issue - the kitchen sink revolution. I see lots of interesting new music now. There's a real chance to be original and diverse.

Do you have a new solo album bubbling away?

My next record is based on the book I had out last year - there were like 50 new songs in that book! I did three new tracks [last month] at Festival Hall and I got a good reception, which is promising. [The new album] is due to arrive in spring next year. I'm trying out new songs on stage at the moment. That was the secret, actually, to the sound of You Really Got Me - we played it a lot live. We demoed it, the record company hated it; they didn't understand it, but they couldn't deny that we'd found an audience with it.

You bought Konk studio in London with the proceeds from your RCA deal, which is still standing today...

Konk is a bit of a secret. We just got the place originally to save on studio costs, which we realised were becoming too expensive. It was cheaper to buy a tape recorder and rent a space where we could do demos and turn it into a master if we wanted to. Now you look at the famous British studios: Trevor Horn's downsized, Bill Price's studio in Wessex is now a block of flats, I think. Adapting to the times is important, but we're still in the Stone Age in some ways at Konk, although we have all the technology. It's never been a money making venture - no-one ever opened a studio to make a big profit! But it's a place where you can find sanctuary and peace to be creative.

Am I right in saying you did a bit of behind-thescenes recording with Mick last year?

Yes, we've got five or six tracks. It would be great to do tracks as [The Kinks] but it's got to be the whole deal: Dave and Mick, but their relationship... I've never understood their relationship. When it comes down to it, we made some cracking records together. I'd like to see that union again.

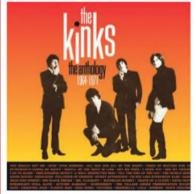
How do rate the chances of it happening? You seem reasonably optimistic.

They've got to talk. It's as simple as that. My brother is more adamant than Mick; Mick's always been an easy-going sort of guy. It shows in his playing, actually, while Dave's quite an aggressive [guitarist]! It would be wonderful to play with them again. I hate the word reunion, I'm tired of hearing people talking about it. In fact, if you ask about it I'll refuse to answer.

I won't use that word then! So if Dave and Mick shake on it, could it happen?

Sorry, I can't really comment on it anymore.

THE ANTHOLOGY 1964 - 1971



The Kinks will release a special new boxset celebrating their 50th anniversary on November 3rd in the UK via BMG.

The Anthology 1964-1971 features over 100 songs across five CDs, in the most comprehensive collection of The Kinks seminal 1960s and early 1970s Pye label recordings ever released. Newly remastered for

2014, the boxset also features rare demos, interviews, alternate mixes, session outtakes, 25 previously unavailable tracks, and extensive liner notes on the band.

In total, BMG's campaign - covering the band's classic Pye Records catalogue - will see the company release 10 new products, including a double compilation, as well as reissues of seven classic original albums.

The Anthology 1964-1971, though, is the most luxurious option. The Kinks 50th Anniversary campaign will continue through 2015 with additional projects and reissues to be announced.

"I'm proud of some of the rarities and outtakes they found on the boxset," Ray Davies told *Music Week*. "I'm very proud of it, actually and that's rare: I'm a perfectionist to my own detriment. There's always room for improvement in my opinion: I'm still waiting to re-do the vocals on Waterloo Sunset!"

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SPECIAL THE KINKS 50th ANNIVERSARY

YOU REALLY GOT ME GAVE US OUR SOUND'

Ray Davies might have penned The Kinks' hits, but it was his brother Dave that gave the band their edge - not to mention the fuzzy guitar roar that would launch their career

TALENT

SY TOM PAKINKIS

hen Dave Davies experimented by slicing the speaker cone in his amplifier in 1964, he created a distorted guitar sound that would become as legendary as the song it embellished. You Really Got Me topped the charts in the UK and went on to become a worldwide, timeless hit.

The track was later included on the band's 1964 debut album Kinks – the start of a journey that would see The Kinks become one of the most vital outfits in rock and roll history. Dave Davies' iconic guitar sound has inspired countless bands over the years and his new album Rippin Up Time, released on October 28, will add to his legacy.

Davies says that his new solo album is about "a man's reflections of the past, his fears, anxieties and optimism about the present and hopeful expectations about the future".

It's an appropriate time for reflection as The Kinks celebrate their 50th anniversary, but Davies is just as savvy about the craft and business of contemporary music as he's ever been. So much so, we've asked him all about it - and the tantalising possibility of that Kinks reunion...

Why did you give the 50th anniversary project your blessing and why did you want to be involved? The re-releases? Well, these songs in particular have been overlooked over the years. Everyone knows about You Really Got Me, Sunny Afternoon and the older songs but I think [lots of other songs from the Pye years] have been generally overlooked. They were part of our legacy. I think a lot of people need to hear this music, I think it's important culturally as well as being just good music.

We look back on You Really Got Me as almost the birth of hard rock. Were you aware of the history you were making at the time?

No, of course not. I was just excited and thrilled about the guitar sound that I created with a razor blade and a funny little guitar amplifier – I slashed the speaker cone. I didn't expect it to work, so when it came out with that great raspy, fuzzy sound I was over the moon. We utilised it in our show and Ray wrote You Really Got Me. We knew the record was special when we made it but we didn't know how long it was going to last or how it would affect people. When we first heard it on the radio it was amazing. I can't explain. I still like [the song] today. It forms an important part of my own stage show – I'm touring this November in America.

You released two singles before You Really Got Me and they didn't chart. What did you feel at the time and did you worry that success may never come? "We were really excited to join Pye because Ray and I were big fans of The Searchers. But our first couple of singles sounded a bit like them - we were looking for a signature sound" DAVE DAVIES

I don't think we'd really hit on a style of playing. When I invented that sound I think it gave us our fate and sound as a band. We were really excited to join Pye Records because Ray and I were big fans of The Searchers so the first couple of records sounded a bit like them. But we were really looking for a signature sound and You Really Got Me gave it to us. ABOVE Dave Davies: The Kinks guitarist says signing with Pye was 'a great opportunity' for the band How would you characterise the evolution of your relationship with Pye and why did you leave in the end?

It was a great opportunity for us. Those were the days when artists weren't really treated that well, it was a very different time. We were with many record labels over the years. It was just the nature of things: a contract expires and you think you should move on because someone's offered you more money, a better deal or you find yourself in a different situation.

What do you remember about signing with RCA and what do you feel it did for your career?

Our RCA career was fabulous. Our music was

expanding and was more expressive - that all started

with Village Green and Arthur [on Pye]. The RCA period was a very creative one. It was a special time.



66 You really got me... covered

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What's your favourite album in the entirety of The Kinks catalogue?

It's difficult. I think Muswell Hillbillies and Arthur are probably my favourites. Muswell Hillbillies was about real people, real characters in the Davies family. Ray and I have always been great fans of the likes of Hank Williams and American country music, so [Muswell Hillbillies] gave us an opportunity to marry up the [idea] of cockney families moving out to the suburbs and relating it to country music. And Arthur was the first album that really allowed us to stretch ourselves musically. But again it was based on family characters – a lot of Kinks music is very family-sourced, if you like.

Albums like Village Green Preservation Society and Arthur have sold continuously for decades now but weren't huge hits at the time. Did that make you doubt yourself at all?

Well, it did but we kept going. I thought Arthur was going to be the biggest album ever because I loved the music and the concept so much and I thought people would pick it up - but it wasn't to be. But, as you say, as time has gone on people have realised what great records they are - musically and culturally. They're not just a bunch of rock songs, they're about specific periods in our history.

When you look back over the 50 years, how would you describe your treatment by the music business? Looking back, I met some really unusual characters, some wonderful people and some of them are still friends. But intertwined in all that were some pretty shady people. It's the sort of business where you meet some wonderfully talented people but there are also some shark-infested waters, to say the least.

Is it different now, from your perspective?

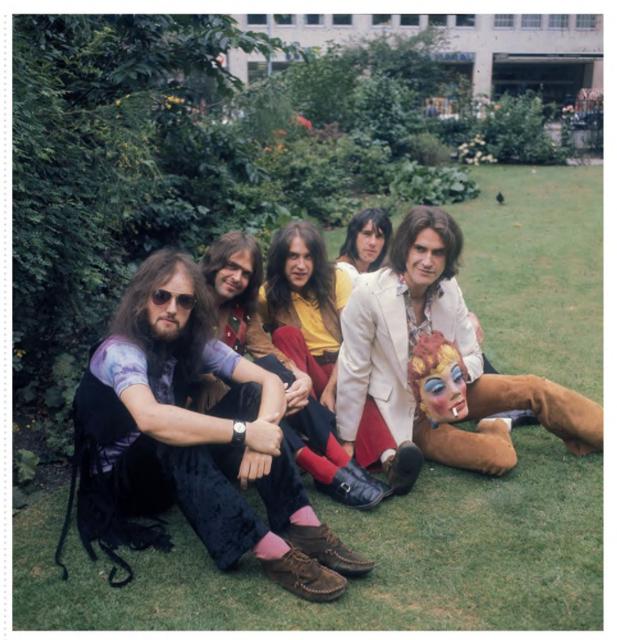
It's harder in some ways but it's easier to get music out. I made my new album in six weeks in Los Angeles. We did it really quickly. And with social media and everything you can get your music out there so that people can hear it – that was always the big problem [back in the day], getting anything played on the radio. The media has changed so much, for the better in a lot of ways.

A lot of the music industry in the last 10 years has been about piracy and now it's more focused on things like streaming, what's your take? It's why a lot of people are regrouping and doing live music. It's making live music more important to the artist. With Spotify I had a bit of a dilemma about what to do because you get paid so little but then, on the other hand, it's really great promotion. You have to weigh up the pros and cons.

I wanted to talk to you a bit about Konk Studios and studios in general. We've had a number of high profile closures in that world recently - what do you make of the state and availability of good recording studios these days?

There's much to be said for things like Logic, which you can download and use at home for a hundred quid. It's really great, you've got amazing drum sounds... We recorded my album on Logic.

But it's still nice to have really good equipment and a good room. There are fewer and fewer places to record but over the last few years they really were charging a lot. It was ridiculous the amount you had to pay for [some studios] in London or New York. Gone are the days when you get hundreds of thousands in advances for albums so you can forget that. But you can make [albums] really quite



"There was a magical element to You Really Got Me. It was a raw, rough sound. There was a special tone about the things we did back then" DAVE DAVIES

cheaply now and they sound really good. I like the digital recording medium, actually. You can master digital stuff to analogue anyway if you've got the equipment, and vinyl's quite interesting as well I think. We're going to put my first single from this new album out on vinyl. I like [mixing the old and the new] and I like recording quickly as well.

With new technology you can record a demo and tart it up really easily – cut things, move things around or repeat things. I think it's a really great way to record but obviously there is some magical element when you're talking about You Really Got Me, because that was a really raw, rough sound with tape distortion, mono, valve mixers... There was a special tone about things back then but you can imitate it quite well now. And people don't really care as long as it moves them.

Obviously London defined a great deal of your career. Do you still have an affinity with London these days?

Oh of course, yeah. I did a show at The Barbican in April this year and it was fantastic. It was really ABOVE Girls will be boys and boys will be girls: The Kinks pictured in 1970 - the year they released the classic transvestitethemed single Lola

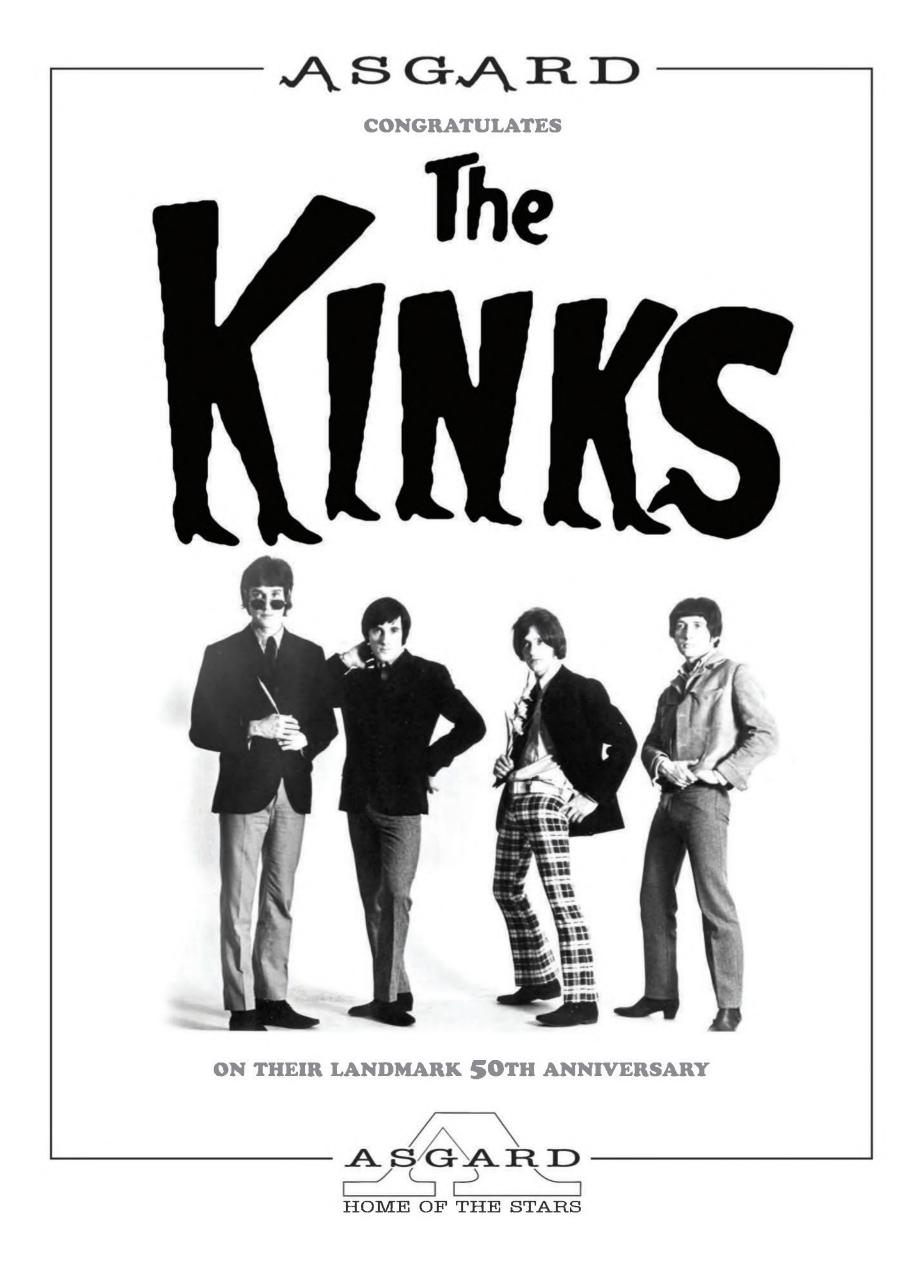
great. It was a really emotional couple of days. I think London has a great energy. I know it's become quite a mish-mash of people from all over, but I think it's got a special energy. Of course it's completely different compared to 50 years ago but I like the spirit of London.

Are there any modern songwriters or performers that you particularly like or respect these days? Yeah there are a few. I like Arctic Monkeys, I like their R U Mine? single. It's a lot heavier, quite American. I like Jake Bugg and I like The Jon Spencer Blues Explosion as well - that's from the '90s. There's a lot of great music that gets overlooked, which is what's so great about the internet – you can find these great writers, bands or music that you couldn't before. I also liked Harry Styles' punk band from when he was a teenager – it was called White Eskimo. I saw it on YouTube – a scruffy live gig. I liked him better when he was in that. They were really good! They had a punk sound, he should've kept doing that.

When we spoke to Ray, he told us that he'd created five or six tracks with Mick Avory. Would you ever join them to create new material as The Kinks in the future?

They can't put anything out without my say so, but me and Ray have talked about maybe

doing some recording as The Kinks. So it's still something that we're talking about.



SPECIAL THE KINKS 50th ANNIVERSARY

'EVERYTHING HERE BEGINS WITH THE ARTIST'

BMG's new approach to catalogue - and the uniqueness of its Kinks 50th anniversary campaign

PRODUCT

he new BMG's emergence as a publishing powerhouse is well-renowned, but from the very beginning the rights management company was clear it would operate in recordings too. And after a series of canny acquisitions, its catalogue of masters is looking pretty impressive.

When BMG launched in 2008 it actually made its debut with recordings, via a catalogue of around 20,000 tracks inherited from Sony BMG. Since then it's added catalogues such as Sanctuary Records (including Trojan), Mute Records, Strictly Rhythm and Skint/Loaded.

The Kinks classic Pye Records material was acquired as part of the Sanctuary buyout in February last year, and a celebration of that classic band was on the agenda right from the beginning, says BMG Vice-President Didier Dehauteur.

"To me, The Kinks are a huge band in the UK but they are due more recognition across the world," he says. "This band's coolness is a reality; it's not something we have to make up. Our job is to revive awareness of it. It's a fact: The Kinks are one of the coolest things that's ever happened to popular music."

The Kinks campaign is an opportunity for BMG to showcase its approach to catalogue, which Dehauteur says is as artist-friendly as its much-talked-



about Artist Services model with frontline product. "At BMG everything begins with the artist," he says. "That applies to catalogue as much to new releases."

It's a world away from the cookie-cutter approach to catalogue campaigns sometimes seen elsewhere, he adds: "Obviously, we know the most efficient way of working catalogue is to revitalise it with never-before-heard material, and our Anthology is a classic of its kind, but there are many aspects to this campaign which you just wouldn't see elsewhere."

The most striking example of that is the fact that the campaign is being worked by two separate companies: [PIAS] is handling the straight reissue product, while the newly-compiled material is going ABOVE Dehauteur: BMG catalogue boss says the company works closely works closely with artists to discover unheard material through Sony. "You would never normally do that," says Dehauteur, "but we reckoned by doing so that we could double our potential, and I can tell you that so far both companies are pleased with the results - as of course are we."

Other current catalogue campaigns being worked on by Dehauteur's team in London and around the world include vinyl reissues from the likes of Iron Maiden and Nick Cave, and a series of initiatives breathing new life into the Trojan Records catalogue. But it's not just golden oldies getting the treatment: BMG is offering a similar service to far more recent acts, a prime example being Bring Me The Horizon: Dehauteur is now beginning the creation of a new catalogue campaign for the band's three LPs (and one EP) released before last years' breakthrough Sempiternal.

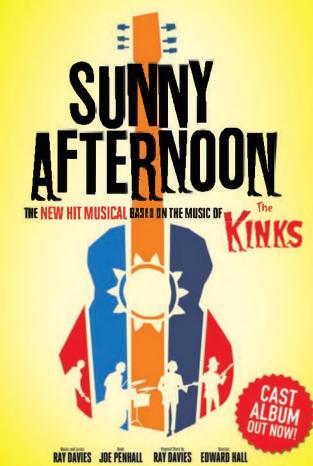
"With an act like Bring Me The Horizon, we have a unique opportunity to help people discover the band's journey to fame," he says.

"This is material which has lots of value that deserves the public's attention."

BMG is determined to offer artists a genuine alternative in each segment in which it operates, says Dehauteur: "They may be different types of rights in different parts of the market, but it always has one thing in common at BMG: it's a true partnership with the artist."

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are proud to have shared the past two decades of adventures and journeys with Ray and his extraordinary talent. Congratulations to The Kinks on their 50th anniversary and congratulations to Ray on another major milestone. Here's to our new adventure together.

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SPECIAL THE KINKS 50th ANNIVERSARY

WHY WE LOVE THE KINKS

Friends and business partners of the legendary band tell Music Week why they're still head over heels for their music - 50 years after it first caught the public's imagination

DAVID KASSNER, MANAGING DIRECTOR, KASSNER MUSIC



"The Kinks have been a profound influence on my life ever since my father Edward began working with them in 1964. I was in my early teens when You Really Got Me announced their genius to the world and then All Day and All of the Night and Tired of Waiting for You made it three smash hits in a row.

"By the summer of 1965, America was clamouring for them. They arrived in New York with their manager, Larry Page, ready to embark on their first tour of the US. My family lived in the States at that time and my father, in his inimitable fashion, decided we would accompany them – coast to coast and back - by car.

"He and our creative manager at the time, Danny Kessler, took turns driving while Danny's wife, Lynn, my sister, Monica, and I sat in the back.

"We followed from concert to concert, as the band would arrive in each town, visit the local radio station, take part in an interview and plug the gig and the latest single, Set Me Free.

"On the way, as Danny was well-connected from his days with Columbia Records and, before that, as Johnnie Ray's manager, he and my father would visit local record producers and publishers.

"Stand-out gigs in my memory were the one in Peoria, Illinois, which was full of excited teenage girls screaming their heads off, and one in Denver, where Kinks hysteria was such that the band were given a police escort (two or three cars in front and behind) from the airport to their hotel and from there to the radio station.

"Not everything went smoothly though and a few gigs were cancelled on the way.

"The culmination of the tour would be an appearance on the pop TV programme, Shindig, with Sonny and Cher who were charting at the time with I Got You Babe and finally a live show at the Hollywood Bowl.

"This was when Ray went into Sonny Bono's recording studio and put down the demo of I Go to Sleep, just his voice and piano.

"The timeless quality of Ray's music was emphasised when I sent a copy of that original demo sixteen years later to Chrissie Hynde, who turned it into a major hit for The Pretenders."

CHARLES STANFORD VP CMG, SONY MUSIC

"The Kinks are a truly international band with fans around the world. Having these great new releases available to Sony internationally has been incredibly well received by the markets."

PAUL BUNDOCK, KORG/VOX AMPS

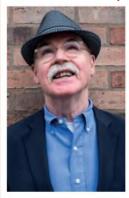


"Often described as quintessentially British (like the VOX amps they used in the 60s), The Kinks music is known to us all. Could there really be any music lover on the planet who doesn't know songs like You Really Got Me and Waterloo Sunset.

"While other acts from the era just went with the flow and have long since faded, The Kinks were pioneers, opening up new musical territories and styles that we take for granted today. The bands and musicians that credit The Kinks as being one of their influences have all gone on to be influential themselves making The Kinks the Granddaddy of them all."



PAUL CHARLES, AGENT FOR THE KINKS AND RAY DAVIES, ASGARD UK



"The first time I heard The Kinks live was at a Belgium Festival. This would have been in the 1970s, right in the middle of the punk explosion. I was there with the Undertones and all the main punk bands of the day were also on the bill. It was wet, it was miserable, but absolutely everyone backstage, all the bands, all streamed out into the press pit when the headline act, The Kinks, took to the stage. We all had our jaws scraping the mud in awe of the way Ray Davies took the audience by the scruff of our collective necks and gave us an experience we'd never forget for the rest of our lives. The band really took no prisoners and everyone went home happily exhausted. Then - as with every night I've seen The Kinks/Ray Davies perform since - you could sense a need from the band, in the classic show business tradition, of wanting to send the audience home happy with a smile on their faces. The Kinks treat their hits and classic songs as friends and willingly join the audience in celebrating them. Then, when you add a few future classics into the mix, you've got the perfect rock show. On and off the stage, The Kinks are one of the most professional acts I've ever had the pleasure of working with."

SPECIAL THE KINKS 50th ANNIVERSARY

DAVID JAPP, CEO, CARLIN MUSIC



"Carlin became the Kinks publisher in 1965. The deal was brokered by Ray's lawyer Michael Simkins who also acted for the owner of Carlin, the late great Freddy Bienstock. Of course today that couldn't happen but it led to Ray doing a groundbreaking publishing deal whereby he was his own co-publisher with Carlin... something that was unheard of at the time and that wouldn't have happened had it not been for the relationship between Michael and Freddy. I am proud to say that almost 50 years later we still have a close personal and professional relationship with Ray Davies.

"In fact, my first contact with the Kinks was in 1970 when I was trying to make it as a filmmaker and I was hired to work on the promo for Kinks forthcoming new single Apeman. I couldn't believe it when I got the call -I recall we had a minuscule budget and the crew

consisted of me, a cameraman with a beat-up 16mm Arriflex and a soundman operating a Nagra playback tabe recorder. For a couple of hours on a damp and grey day we filmed in B&W the Kinks and a guy in a monkey suit cavorting on Hampstead Heath - no dressing rooms. catering trucks or limos. How times have changed!

"The enduring attraction of the Kinks body of work is of course self-evident - each song being a finely crafted piece of theatre that was born out of and reflects another era but continues to resonate today- hence the constant stream of covers recorded by today's new young bands and the critical and commercial success of Ray's new stage show, Sunny Afternoon, which has being wowing audiences since it first opened earlier this year.

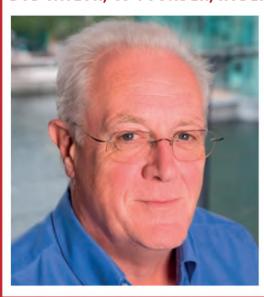
"Ray, your Carlin family salutes you and The Kinks on vour anniversary!"

CATALOGUE SERVICES, [PIAS]

"The Kinks were always special. In the '60s there were so many amazing records, bands, artists... for me, as a kid, it was a joy listening to the radio each day. The Kinks records always stood out - Dead End Street: Where Have All The Good Times Gone; Sunny Afternoon were not uplifting singalongs, but they were indelible. There was always a deeper level with Ray and Dave's songs, which puts The Kinks in the select pantheon of great British bands. Right up there with The Beatles. The Stones and The Who. 50 years is nothing, their music will live forever."



BOB TAYLOR, CO-FOUNDER, ROBERTSON TAYLOR



"My late partner Willie Robertson and I have worked with The Kinks and in particular with Ray Davies for the last 45 or so years.

"We were there right at the beginning and are proud of our long relationship with such a well-known and influential band. They led the way in so many different ways with Ray re-inventing himself many times over the years. As an old friend of the family, so to speak. I just wish that the team would heal the wounds and get back together and remind us just how good they really are."

DAVID ROWE, CO-MD, UNIVERSAL MUSIC CATALOGUE



"The opportunity to work with one of the true greats of British music remains an absolute honour for me.

"Ray Davies' influence on generations of writers cannot be overstated. Whether its Chris Difford and Glenn Tilbrook with Squeeze or Paul Weller with The Jam in the '70s. Damon Albarn or Noel Gallagher in the '90s, and Jake Bugg or Alex Turner today, you can still hear the echoes of Ray's work."

Adds UMC A&R director and lifelong Kinks fan Johnny Chandler: "From the early thrust of those remarkable singles to their more concept-driven work, they never lost sight of the glory of simplicity."

He continues, "but it is more than that, Ray's lyrics frequently capture the most exhilarating moments in life, often in minute detail, that has given their music such a timeless quality."

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PREVIEW MUSIC FUTURES

BACK TO MUSIC FUTURES

Gateshead-based conference, Music Futures, is gearing up for its fourth edition in November. Here we highlight some of the must-attend sessions on the event's programme



CONFERENCES ■ BY TOM PAKINKIS

ateshead may not have its own pin on the music industry map, but since 2011 it has become a hub for the business at least once a year thanks to Generator's Music Futures Conference

While a few of the many international music conferences have been criticised over the years for losing their essential edge or becoming slightly bloated, Music Futures aims to stand out by being an efficient look into the music industry's future cutting out the familiar musings on well trodden historical ground that can often dominate business panels and keynote speeches.

"We've always aimed to make Music Futures different from the other great music conferences that we attend - and who we partner with regularly - and that's why we are building an event that completely looks to the future," says Generator CEO Jim Mawdsley.

"Originally, this approach was to ensure that the businesses we develop have insight into what might be happening next - what's around the corner. We all know the industry has moved quickly over the last decade and to be even in the game, let alone ahead of it, you have to be prepared for what's happening next. I think that's the big challenge for all of us.

While providing crucial content for delegates is obviously top of the list for any

business conference, Mawdsley suggests that understanding music exec's practical needs has A keynote from shaped Music Futures just as much.

Futures past:

UK Music's

a session

Jo Dipple and

that saw 3PI

chairman Tony

Wadsworth in

conversation with Keith

Armstrong

were part of

2013's Music

The bill also

Futures line-up

included Sentric

Music's Simon Pursehouse,

Secretly Label

Overton and

Group's Hannah

Beggars Group's

Simon Wheeler

Of course hosting this in Gateshead, in the frozen North, may appear a huge challenge," he admits. "But with trains only taking three hours from London we deliberately made this a onedayer, mid-week so everyone could get there and back in around 15 hours, door-to-door and still be home for that Friday feeling."

And, as the event's profile grows, more and more music industry players are willing to make the trip. Mawdsley says that while there is always high demand for tickets from regional businesses, places are now being snapped up from further afield.

This year's Music Futures takes place at The Baltic Centre For Contemporary Art on November 6 and boasts a line-up featuring another selection of top names including Kobalt Label Services MD Vincent Clery-Melin, 4AD

A&R and creative director Ed Horrox, Domino Recordings director John Dyer, head of music for Radio 1 and 1Xtra George Ergatoudis, Sentric Music CEO Chris Meehan, broadcaster Jen Long and exiting BPI chairman and industry veteran Tony Wadsworth, who will be delivering a keynote speech.

"We strive to produce panels, talks and discussions that engage not only the audience but also the panellists taking part - if they're interested, the audience will be interested," says Mawdsley. "The topic up for discussion has to be relevant as that is the key to attracting the speaker. We wouldn't have had the response from the industry to participate, if the topics weren't burning issues. This year's calibre of speaker is testament to that principle."

We've highlighted some of the key sessions on the Music Futures 2014 schedule so that you're ready to go as soon as you land in Gateshead

'WE WANT THIS TO BE THE MUST-ATTEND AUTUMN CONFERENCE'

Music Futures 2014 may be right around the corner, but Generator CEO Jim Mawdsley already has one eye on next year's event and the long-term evolution of the conference.

"We start next year's ball rolling the day after this conference ends, preparing the ground early," he says. "Ideally we want to build this event into the UK's must-attend autumn/winter conference for the music industry (It's Winter here, Autumn everywhere else!). We see it developing into the annual gathering for leading labels, digital music analysts, streaming services, forward thinking publishers and industry trade organisations that are looking to secure the future and establish new directions. Our ambition is to develop the reputation of the Music Futures conference into the most forward looking and trend forecasting industry events in the UK - the weathervane of the industry, if you like."

KEYNOTE: TONY WADSWORTH (CHAIRMAN, BPI)



PLAYLISTS VS. THE ALBUM, IN ASSOCIATION WITH AIM



With music streaming growing in popularity and streams now counting towards UK official charts. it's no surprise that commentators such as Radio 1's head of music. George Ergatoudis claim that "albums are edging closer to extinction". But is this the case? This panel

will look at the rise of the playlist and what it means for the future of the music Having spent 17 years on the British Phonographic Industry Council and seven years as chair of the organisation that represents 300 independent music companies and the UK's major record companies - Universal Music, Sony Music, and Warner Music, Tony Wadsworth will have plenty of insight to offer as keynote speaker for this year's Music Futures Conference.

In his address Tony will outline the importance of labels and music business for the future. He will suggest the argument that "We can all do it ourselves, nowadays" is largely a myth, asking, while we can all trawl through readily available content on the internet, who filters, develops, promotes and ultimately brings us the product that is head and shoulders above the rest? The business of music is even more relevant today and will be in the future and Wadsworth aims to explain why.

industry, the reasons behind why fans are less and less interested in bodies of work from one artist, and how the industry and artists can adapt to these new trends.

- Is the album really dying?
- Why do artists still focus so much energy on the format?
- Do artists and labels need to adapt?
- Will playlists really take the place of albums?

Speakers

- George Ergatoudis (head of music, Radio 1 & 1Xtra)
- John Dyer (director, Domino Recordings)
- James Foley (head of editorial, Deezer)
- Kieron Donoghue (CEO, playlists.net)
- Chris Price (head of music, BT)

FEEDING THE FUTURE, IN ASSOCIATION WITH SENTRIC MUSIC



services has opened up new doors and there are now multiple options available to emerging music businesses entering the market place. Rather than seeking a traditional record deal, artists and their management can now choose from a suite of services available to them and cherry pick a deal that works according to their needs. Even smaller labels can take

advantage of these services in the areas of distribution, PR and marketing. This panel will take a closer look at feeder systems and the services available to new business models.

Speakers

- Andrew Clark (general manager, Spinnup)
- Vincent Clery-Melin (MD, Kobalt Label Services) (pictured)
- Chris Meehan (CEO, Sentric Music)
- Karim Fanous (head of research, Music Ally)
- Rich Austen-Smith (co-founder, Giant Men Management)

WHAT IS THE FUTURE OF MUSIC?

The music industry has gone through immeasurable change in the last 10 years and no one could have predicted in 2004 where we would be today. With the everyday challenge of keeping up, it is fascinating to think about what we might face tomorrow. A selection of leading music industry strategists who have contributed throughout the day will reconvene to offer horizon-scanning insight into the digital industry of tomorrow.

- How will people consume music in the coming years?
- The changing nature of record deals and the impact on the industry
- Is there a greater need for transparency in digital music?

Speakers

- Tony Wadsworth (chairman, BPI)
- Peter Bradbury (head of music, Sky)
- Chris Price (head of music, BT)
- Tim Ingham (editor, Music Week)
- Vincent Clery-Melin (MD, Kobalt Label Services)
- Karim Fanous (head of research, Music Ally)

A&R IN THE DIGITAL AGE, IN ASSOCIATION WITH PPL

Traditionally the role of A&R was to discover unsigned talent and nurture the artist once signed to the label, however with technological advances you no longer have to leave the house to discover new music. The internet has enabled greater connection between artists and fans and lowered the barriers for musicians to enter the marketplace on their own terms. These developments have therefore transformed the concept of A&R. Some argue that it is even more vital than before with the struggle to balance art and commerce whilst others see it as a redundant notion. Our panel will discuss the role of A&R and the record label in today's music industry and how things may further change in the future.

- What changes have taken place in finding artists?
- How has the traditional A&R role evolved?
- Are more artists taking the DIY route? How is the relationship between label and
- artist changing? Does technology affect the repertoire
- development of artists?
- What new deals and opportunities are available to labels and artists?

Speakers

- Ed Horrox (A&R and creative director,4AD) Pip Newby (A&R manager, PIAS)
- Ophelia Conheady (A&R scout, Columbia)
- Eamonn Forde (freelance journalist)

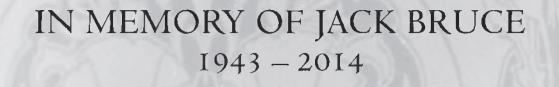
BREAKING TALENT ABROAD IN ASSOCIATION WITH BPI

In 2013, for the sixth time in seven years, the biggest selling album internationally was by a British act (One Direction's Midnight Memories) However, you don't have to have such a profile and substantial marketing budget in order to export successfully

Initiatives such as BPI's Music Export Growth Scheme (MEGS) have helped dozens of businesses who have gained traction domestically to finance taking their artists overseas. There is an appetite worldwide for British music, but just how do you go about breaking a new act in foreign markets? Expert panelists will draw from their own experiences of the global marketplace to examine in further detail.

Speakers

- David Manders (owner, Liquid Management) (pictured)
- Tony Morley (founder, The Leaf Label)
- Lynne McDowell (head of public relations, BPI)
- Stuart Thomas (director, Organised Noise)



FROM YOUR FRIENDS AT POLYDOR

0

32 SINGLES/ALBUMS/COMPILATIONS

Ben Howard's second LP, I Forgot Where We Were, debuts at No.1 on sales of 44,993

INCLUDES OFFICIAL WEEKLY ITUNES CHARTS FROM AROUND THE WORLD

MusicWeek CHARTS

UK AIRPLAY & EU AIRPLAY P34 - STREAMING, SPOTIFY & VEVO P36 - INDIES & ITUNES P39 - ANALYSIS P42 - CLUB P43 - KEY RELEASES • P44

THE OFFICIAL UK SIN

MR. PROBZ Waves Left Lune NLBBR1400002 (Sony DADC UK) ★

PROFESSOR GREEN FT TORI KELLY Lullaby Virgin GBUM71402516 (Arvato)

(Mr. Probe) BMG Talpa/Left Lane/Sony ATV (Princewell Stehr/Rahmount)

Lucu) Suny ATV/Imagem/Reverb (Manderson/Cruwhurist/Wroldsen)

WK WK CHRT

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ARTS UK SINGLES WEEK 43

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

www.musicweek.com

Official Singles Chart

SALES O

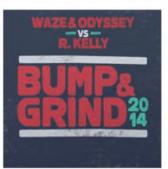
OFFICIAL UK SINGLES CHART		Key Configuration ** Platinum (600,000) O Gold (400,000) O Gold (400,000)
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MEGHAN TRAINOR All About That Bass Epic USSM 11401317 (Sony DADC UK)	39	TAYLOR SWIFT Welcome To New York EMI USCUY 1431299 (Arvato)
(Kadishi Sany ATV/Buddemusic/Year Of The Dog /Word. & Music/Ozer-Thought Under-Appreciated (Trainor/Kadish) ED SHEERAN Thinking Out Loud Asylum GBAHS1400099 (Arvata) ●	40 43 40	[Tedder/Zancanella/Swift/tbc) Sony ATV/Tree Publishing/Write Me A Song (Swift/Tedder) QLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic GBAH51300596 (Arvato) ★2
(Gosling) Sony ATV/BDi (Sheeran/Wadge) INCREASE	l	CLEAN BANDIT FT. JESS GLYNNE Kather Be 4tlantic GBAHS1300596 (Arvata) *2 (Patterson/Chatto) Universal/Salli Isaak/Sony ATV (Napier/Patterson/Marshall) WILKINSON FT TALAY RILEY Dirty Love Ram/Virgin GB82/H1400038 (Arvato)
(Waze & Odyssey/R. Kelly) BMG Rights/Serge Arouff/Firas Waez/CC (Arouff/Waez/Reid/Wilson/Campbell/Brankin/R. Kelly)		(Wilkin:on/Scribz Riley) Sony ATV (Wilkin:on/Riley)
JESSIE J, ARIANA GRANDE AND NICKI MINAJ Bang Bang Lava/Republic/Island (Arvato) = SALES (Max Martin/Goransson/Ilya) Universal/Kobalt/MXM (Maraj/Martin/Kotecha/Goransson) = SALES (NAX Martin/Kotecha/Goransson)	42 33 4	THE MAGICIAN FT YEARS & YEARS Strillight FFRR GB01A1400003 (Arvato) (Ralph/Faxanoi Sony AIV/Unizenal/Ralph/Faxano/Ihornioni
TAYLOR SWIFT Shake It Off EMIUSCI/1431349 (Arvato) ● (MacMartin/Shellback: Sony ATV/Tree/Kobaik/MXM (Swift/Martin/Shellback)	43 39 4	LABRINTH Let It Be Syco 681101400360 (Sony DADC Vik) (Fabrinth/Rudman/Spencer/Sony RIV/Siellar (McKenzie/Rudman)
JEREMIH FT. YG Don't Tell 'Em Def Jam/Virgin Arvato) (Sdu 17/DI Mutardi Univer 2019/amer (happe //Chaij/Mutardon the Ben/S/MP/Inter.ong (Fe'ton/Sdu/tr/Mdariane/Jack.on/Benite/Münzing/Anzioti/Austin)	44	INDEPENDENTS Ukip Calypso Angel Air GBHMX1491701 (AD Bradley) (tbc) tbc (Read)
CALVIN HARRIS FT JOHN NEWMAN Blame (ohumbia (Sony DADC (I)K)	45 34 4	JESSIE WARE Say You Love Me PMR/kland GBUM71402589 (Arvato)
(Harris) Sony ATV/Black Butter/B-Unique (Harris/Newman/Newman) SIGMA FT. PALOMA FAITH (Dhanging 3 Real/AATW GRSXS1400130 (Arvato)	46 44 11	(BenZell Sony ALV/Universal/Kobalt/Pre-scription (Ware/Sheeran/Lexin/Ash) WANKELMUT & EMMA LOUISE My Head is a Jungle Positiva (Arvato)
(Sigma/IMS) Universal/Warner Chappel (Hector/Eyre/Barne-/Kohn/Kelleher) FUSE ODG FT ANGEL T.I.N.A 3 Beatr/AATW (BS)/S1400135 (Arvato)	47 45 10	(Wankelmut/NewJam Kobalt/BMG Kight: //Fondue/Edition Urba-ian (Lobb/DilBner/NewJam) DAVID GUETTA FT. SAM MARTIN Loyers On The Sun Parlophone (Arvato)
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SAM SMITH I'm Not The Only One <i>capital GBUM/71308836 (Arvata)</i> (()) (())) (()) (()) (()) (()) (()) (48 Re-entry	TRACY CHAPMAN Fast Car. Rhino USEE10180719 (Arvato) ★ (Kershenbaum) Sony ATV (Chapman)
ONE DIRECTION Steal My Girl Syco GBHMU1400159 (Sony DADC UK) (Bunetta/Nyan/Westerlund) Universal/Warner Chappel/BMG Right // PM/Big Deal/Various (Hector/Sunetta/Drevett/Ryan/Tomlinion/Payne)	49 47 7	FALL OUT BOY Centiwies <i>kland 0602547026408</i> (Arvato) (Rotem/Omega/Sinclair) Sony ATV/Warner Chappell/to: (Rotem/Went//Siump/Trohman/Hurley/Fon-eca/Kumari/Tranter/Vega)
GEORGE EZRA Blame It On Me Columbia GB1101400319 (Sony DADC UK)	50 50 11	JAMIE T Zombie Virgin GBIIM71402974 (Arvato)
(B ^a ackwood) SMG Chrys#is (EzraPrott) LILLY WOOD & ROBIN SCHULZ Prayer In C Atlantic (Arvatc)	51	(Jamie T/Dring) Imagem (Treays) HUDSON TAYLOR Chasing Rubies Polydor GBUM71404094 (Arvato)
(Guimard) Warner (happell (Ben Meir/Cotto/Guimard) NICKI MINAJ Ana conda <i>Cash Money/Rep Jblic USCMS</i> 1400261 (Arvato)	52 49 17	(Fortis/Danton Supple) Sony ATV/Songs (H.Hudson-Taylor/A.Hudson-Taylor)
(Po"ow Da Don/Anonymous/Da Internz) Sony ATV/Universal (Maraj/ Ione //So"one-Myvett/Clark/Palacco /Ray	_	ARIANA GRANDE FT IGGY AZALEA Problem Republic/Island USUM71405403 (Arvato) (MaxMartin/Shellbaix/Niya) Robalt/MXM/Wolf Cousins/Warner Chappell/Grand Huxtle/GrandAri (Ilya/MaxMartin/Kotecha/Azalea)
SAM SMITH Stay With Me <i>Capitol GBUM71308833 (Arvato)</i> * SALES (Immy Napes/Fitzmaurice) Sony ATV/Naughty Words/Stellar/Universal/Saali Isaak/Method Papervork (Smith/Napier/Phillips) INCREASE	53	ALEX CLARE War Rages On (sland GBUM71402122 (Arvato) (Booker) Universal/CC (Clare/Booker)
ARIANA GRANDE FT ZEDD Break Free Republic/Island (Arvato) (dedt/Ma-Martim Kobin /Zedd/MXM. (Zaija-ski/Ma-Martin/Kotecha)	54 54 46	IDINA MENZEL Let It Go Walt Disney/UMC USWD11366376 (Arvato) ★ SALES ((lopez/Anderson-lopez) Warner Chappell/Artemis (lopez/Anderson-lopez) INCREASE
GEORGE EZRA Budapest Columbia GBARL 1301120 (Sony DADC UK) ★	55 68 12	
(#%ackwood) BMG Chrys#iii (Ezra/Pott) ELLA HENDERSON Ghost Syco GBHMU1400029 (Sony DADC UK) ★	56 53 18	ONERREPUBLIC LOVE KUINS UUIT Aberssoge 353/W17404331 (4vora) (iedder) Sony ATV/Midnik MiraclePatron Games/Robalt (fedder/Kutzle/Brown/Filkins/Fisher) SLIVER HELDENS X BECKY HILL Gecko (Overdrive) FRR/Muska/Freedom CIA111400063 (Arvata)
(ledder/Zancanella) Sony ALV/Koball/Write 2 Live /blastronaut/Patriot Games/CC (Henderson/ledder/Zancanella)	57 52 51	(Heldens) Sony ATV/Kobalt/MusicAllStars/CC (Heldens/Einenike/Hill)
THE SCRIPT Superheroes <i>columbia</i> GBARL1400978 (Sony DADC LIX) (COnoghue/Sheehan/Barry) (O'Donoghue/Sheehan/Jimbo/Frampton) Global Latent/Madinuuit/Kobaa (O'Donoghue/Sheehan/Barry)		VANCE JOY Rip!ide Atlantic AU!101385760 (Arvato) (Keogh/White/Casile) We Are unified PTY (Keogh)
MAGICI: Rude RCA CAV161300016 (Sony DADC UK) 🖈 (Messinger) Sony AUVUniversalikobilini/Messy/Peace Baby/Roberts Leibowitz & Hafitz (Atweh/Messinger/Pellizzer/Spivak/Tanas)	58 56 23	COLDPLAY A Sky Full Of Stars. <u>Purlophone GBAYE1400226 (Arvuto)</u> (Bergling/Coldplay/Epworth/Green/Swips.on) Sony ATV/Universal/Berryman/Buckland/Champion/Martin/Bergling)
THE VAMPS OF Cecilia (Breaking My Heart) EMIGBUM71400928 (Arvato) (Explonage/Williams Sony AIV/Stellar/Universit/Kilobal Ialent (Sinon/Bjork'und/Lind/K'Naan/Michaud/Sinpson/MicVey/Ball/Exans)	59 35 2	CHARLIXXX B/@ak The Ritles Acybum 68AH51400287 (Acyoto) (Mai/Stafdat/Cahmee/Cat) Kektone/BMG Kight J/Sony AIV/Stella/Clovet Boy/Lafferty Daniel/Robopopiji(Mai/CharliXCV/Ericken/Holberg/Hermanien/Omelio)
ED SHEERAN Don't Asylum GBAHS1400090 (Arvato)	60 38 3	BRIAN WILSON & VARIOUS ARTISTS God Only Knows RCA/EMI/Warner Bros GB(AD1400616 (Arvato)
(Rubin/B Blanco) Sony ATV/Universal/Kobalt/Imagem/Missing Link (Sheeran/Robinson/Levin/Saadiq/Muhammad/Owens)	61 55 29	(Wilson) Universal (Asher/Wilson) IGGY AZALEA FT. CHARLI XCX Farrcy <i>BMI GBUM</i> 71400597 (Arvato)
(lozer/Legend) BMG Right J/Kobail (Gad/Stephen) ELLA HENDERSON Glow Sko 681101400324 (Sony DADCUK)	62 57 51	(The invisible Men/1 at Down) Sony AT V/Stellar/Universal/Kobalt/Blackunith/Lateral/Pen Paper/Roc Nation (Azalea/Charli XCX/A.ta ao/Pebworth/Share/Mukenze/Dyer/Milli)
(Macl Rokstone/BMG Rights/Sony ALV (Mac/Furcel)		(Sheeran) Sony ATV (Sheeran) INCREASE
G.R.L Ugly Heart <i>Keinosubs/RCA (Sony DADC UK)</i> (Dr Luke/Cirkut) Universal/EggSong/Koban/Kaz Money/Cneino'ogy/Pre-kription (Baharioo/Dean/Gottwa'd/Mond /Walter)	63	BONDAX All See <u>Relentess/RCA (Sony DADC UK)</u> (Bondax) Sony ATV/Universal/Kobalt/CC (Kaye/Townsend/Hill/MNEK)
ED SHEERAN Sing Asylum 68AHS1400082 (Arvuto) *	64	BEN HOWARD Forget Where We Were Island GBUM71404097 (Arvato) (Bond) Warner (happell (Howard)
EMINEM FT SIA Guts Over Fear Interscope USUM71410846 (Arvuto)	65 51 17	5 SECONDS OF SUMMER Amnesia (apitol GBUM71401926 (Arvato)
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(StarGatel Sony Al V/Kobali/Pre-scription/Warner Chappell/Grand Huitle/CC (Hernanien/Eriksen/Levin/Perry/Hudion/Kelly) NICO & VINZ Arm W/tong Warner Bros USWB11304681 (Arvato)	67 62 28	(Imagine Dragons) Universal (Reynolds/Sermon/McKee/Grant/Mosser) KIESZA Hideaway (ukul sejend/ingin USUM/1400124 (Arvuto) ★
(Will IDAP) BMG Chrysalis/Warner Chappell/Shapiro, Bernstein & Co (Larsen/Dery/Sereba/Jallow)		(Afuni) Sony ALV/Stellar/Universal (Ellestad/Afuni)
KRISHANE FT MELISSA STEEL Drunk And Incapable Allantic GBAH51400284 (Arvato) (Kernedy/Boating/Mers Beata: Sony AlV/Big Life/Back3/Naggariufin/1 2 One Ent. (Bernet/Murray/Keane/Griffith:/Doukanari/Macallister)	68 46 4	ELLA EYRE Come back Vingin GBUM/71403/19 (Arvato) (Ozgo/Ilya/Kogers/Wheatley) Warner Chappell/Wolf Counnin (McMahon/Gorrei/Salinanzadeth/Kronlund)
WATERMÄT Bullit Rolyder NL2541400395 (Arvuto) (Watermäti Sony AtV/Music All Stars/Time Square (Arribu)	69 58 15	CHARLIXCX Boorn Clap Asylum USAT21401443 (Arvuto) (Berger/Graslund) Sony AlV/Stellar/Keath Music/Koball/len/Indi.cipline (Aitchison/Graslund/F Berger/PBerger)
MAROON 5 Animals 48///Octone/Polydor USUM71409576 (Arvato)	70 63 31	PALOMA FAITH Only Love Can Hurt Like This RCA GB1101300971 (Sony DADC UK)
(Shellback) Kobalt/Prescription/MXM/Sudgee2/tbc (Levine/B Blanco/Shellback) HOZIER Take Me To Church Island (EACI)300031 (Arvato)	71 61 12	(AC Burnell) Universal (Warren) KATY PERRY This Is How We Do Virgin USUM71311297 (Arvato)
(Hozier/Kirwani Sony AIV (Hozier-Byrne) SIA Chandelier RCA/Montespuzzle USRC11400498 (Sony DADC UK)	72 66 26	(Ahlund) Universal/Warner Chappell/Kobalt/Prescription (Perry/Ahlund/Martin)
(Kurstin/Shatkin) Sony ATV (Furier/Shatkin)		(Hani's) Suny ALV (Hanis)
PHARRELL WILLIAMS Happy <i>RCA USQ4E1300686 (Sony DADC UK)</i> ★ 3 (Pharrelli Sony AIV/Universal (Williams)	73 42 3	USHER FT NICKI MINAJ She Came To Give It To You <i>RCA (Sony DADC UK)</i> (William: J Sony ALV/Unize:Jal/UR-IV (Maynuond/William:/Maraj)
MAROON 5 Maps Interscope (Arvuto) 🚭 (Brand Marce Data) (Baran Santa) (Baran Santa) (Baran Santa) (Marino Gaines (A Levin/BLevin/Hedder/Maik/variou)	74 64 36	A GREAT BIG WORLD FT. CHRISTINA AGUILERA Say Something RCA USSM21301813 (Suny DADC UK) (kunet) Universal/St Music (Ared/Vaccannu/Campbell)

© Official Charts Company 2014. Chart based on Official Top 200 listing





BB'anco/ledder/Zancane[®]a) Koba (White 2 Live/Matza Ba Izauk/Where Da Kaiz/Maru Cha Cha/Latzah Balli Soup/B'astronaut/Patriot Garnes (A Levin/B Levin/Iedder/Maik/various)



75 73 2



Vaccarinu/Campbell) JESSIE J FT 2 CHAINZ Burnin' Up Lava/Republic/Island USUM71414000 (Arvato)

(Axident/Reed) Sony ATV/Kobalt/Downtown/Prescription/Boardwalk/Reservoir/Various (Cornish/Schuller/Frederic/Goransson/Kasher/Angelides/Lewis/Epps)



NO I get

ARTS UK ALBUMS WEEK 43

Official Albums Chart

ple-of more than 4,900 second 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

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3 1 2 3 COLDPLAY Ghost Stories Parlaphone 2564630591 (Arvaro) * (ColopLsy/:pixarth/Gaeen/Simp.on/BaaglingAdopkin.)
D New SCOTT WALKER & SUNN O Soused 4AD (AD3428CD (PIAS Arvato) (Walker/Walsh) Warman)
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ARETHA FRANKLIN Sings The Great Diva Classics RCA 88875022512 (Sony DADC UK)
IBabyface/Dixon/Davis/Franklin/Torimiro/Andre 3000/tbc) 17 3 HOZIER Hozier Island (Arvato)
(fories/dicwsm) 1 18 6 SLASH World On Fite Roadranner 886/5582 (Arvata)
(Braikette) New BILLY IDOL Kings & Queens Of The Underground BFI BFI0706 (Kobalt/Proper)
(Horn/Kurstin) 3.8. 1.93. FD \$HFFRAN + 4.0/m 57/096/657 (4.0/m) ★6
(Soyling/Augall/Shieeran/Alo I D) IN(REAS
(Sinclaw/Valentme/Rob.on/Feldmann/Cervin/Binitian/English/Chapman/Schooli/Red Inangle/L/Biancamello/M.Biancamello/Wattes)
3 2 2 5 LEONARD COHEN Popular Problems Columbia 88875014292 (Sony DADC UK) (Revusad)

			Patrinum Silver	
	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL/CATALOGOEWMMBER (DISYMBOLOR) (PRODUCER)	
	10		YOU+ME Rase Ave rca 38825025942 (Sony DADC 'UK)	
40	37	30	Monard/General BARBRA STREISAND The Ultimate Collection Sony,38697790432 (Sony DADC VR) ★	
41	34	59	(Gidb(sarenRina doorSmeisan/Rainsa-PlaimklanCood/Webo+Koopeinan/Reginan/Reginan/Reginan/Redinado// LON DON GRAMMAR IF You Walit <i>Metal % Dust MASART Sony DADC 'IK</i>) ★	ונחווייו
42	29	4	il on dan Grammav/Bran Kerv(Discaseme) JAM LE T Carry On The Grudge Virgin (DV3.30 ₍ Arvato)	
43	35	20	(Banes/Daing/Danie Fr DOLLY PARTON Blue Simalke - The Best Of Sany/Masterwarks 98343078872 (Sany-0AOC VK) 🔹	
44	24	3	(Welkohenff/Ganapa) JAM LE CULLUM Interitudie Island 4702448 (Arvato)	
45	13	2	(Landiar JONATHAN ANTOINE Tendre sony Classical 389430853.22 (Sony DADC 1/K)	
46	41	7	@amy. ROBERT PLANT Lullaby And The Ceaseless Roar Cost West 7559795878 (Arma)	
47	44	107	Priaeri ELLITE GOULDING Haltyon Polydor 37/4241 (Asunto) ★3	
48	39	ŝ	(Bliox/Gendlaling/MDNs1A/Spance/MBliboand/Eort):/Parke/Spannikh/Harri //FTSimilian CHRIS BROWN X, 8:4-38333240382 (Sony DADC 'UK)	
49	New		(D)p3/Daia(Court Nutifice/Mei Suhuz/Ami2ane/Sound//Peters/Congie/Bikowi R. (kely/Nixia/Bastinte/Free 53) xol/Can per I/B.A.vl/Ro.csa/Dreamiard/Ga BEAR'S DEN Islands <i>communion (OMM101 (Arvato)</i>	ss John/various)
50	21		(Grimble) LADY ANTEBELLUM 747 Big Machine/Deca 3790139 (4rvato)	
51	45	10	(tad / Autebellum/Charman/Kining/Thomsin/Bubbee/Bbl / COLLABRO Stars Syra (Sony D4DC UK) ●	
52	52	59	Stark Fundage ARCTIC MONKEYS AM Damina WIGCD317 (PIAS 4rvata) ★2	
53	43		(Faid/0.ton)	SALES UNCREASE
55			ALI CAMPBELL Silhouette (The Legendary Voice Of UB40 Reunited) Cooking Vinyl (Essentiau/Proper) (Cambell)	
_	46	180	KATE BUSH The Whole Story Rhino 10(96/922 (Arvato) ★4 (Sush Powelli	
55	47	Э	ARIANA GRANDE My Ever ything Republic/Island (4rvato) (19his 56 xm/MaxMatain/Shelbaak/Wolf Coursus-Mak/Kam/fumfo //Jedder/KBlanco/Zankanella/Zedd Wane/Cashme e Car/Lido Pop/Wansel/Oak xud Param/	Svernson/valious
56	Re-	entry	THE JOHN WILSON ORCHESTRA Cole Porter In Hollywood Warner Classics 2564627680 (Arvato) (tbu)	
57	Re-	entry	PHIL COLLINS Hits Virgin (DV2870 (Arvato) ★6 (Padgham/Dudley/Babyface/Collins/Dozier/Mardin/Various)	
58	32	3	CARIBOU Dur Love Sity Slang SLAWG500720 (Rom/Arvato) (Swalimi	
59	49	50	THE 1975 The 1975 Diriy Hil/Polydo: 0H00040 (Arizzo) 🖈 (Grossey/The 1975)	
60	58	15	JUNGLE Jungle xLxLCD547X (PIAS 4-vato) (Jeogle)	SALES O
61	40	3	FOSTER & ALLEN Gold & Silver Days DMG (* 19MGT 1057 (Sony 9ADC 1)K) (Culiaame)	
62	52	7	PAUL CARRACK The Best Of Carrock VIK (Proper) (Carra-Sc/Man 31 s Se)	SALES O
63	New	, 1	INSPIRAL CARPETS Inspiral Carpets (herry Red (Essentian/Proper) (Inspiral Carpets)	
64	28	3	BRYAN ADAMS Tracks Of My Years Polydor 3793620 (Arvato) (Adam-Arbate/Akak-Abu)	
65	23	2	OZZY OSBOURNE Memoirs Of A Madman Exer (Sony DADC UK) (D. boune/Darle //Ke.slake/khoad./Normar/Darle//Ke.nor/Ol.en/Babu/Pudel/Keinhuin/Palme./Hud.ion/Chuiko/	
66	33	3	JOHNNY MARR Playland Wurner Brothers (Arvuto) (Maw/Do-nak)	
67	50	495	OASIS (What's The Story) Morning Glory? Big Brather &KIDCD007 (PLAS Sony DADC UK) (Mani-Gallaghe.)	
68	New		HALF MAN HALF BISCUIT Urge For Offal Probe Plus PROBE71 (Proper) (Onehead)	
69	59	20	FIRSTAID KIT Stay Gold <i>Columbia</i> 83343/366612 (Sany ØADC VK) (Vagilia)	
70	36	3	GORGON CITY Sirens Winjin (D1/3125 (Ar. rato) (Adosunis y oni/Glillosur(Offer)	
71	New		CHRIS DE BURGH The Hands Of Man Butler BUR2014002 (Shellshock SRD)	
72	48	46	(chris De Burghithc) GREGORY PORTER Liquid Spirit 8/ue Note 3/41053 (Arvato)	
73	72	Э	(Jacobus Menyatta) CILLA BLACK The Very 3est Of Rhino 2554540444 (Arvuto)	SALES
74	55	47	(Machin/Mashay/Gadrae/Almighiz) Associales) JOHN LEGEND Love In The Future <i>Columbia</i> 3872543 3942 (Sony DADC VR) ●	SALES UNCREASE
75	New		(Legast/Tozen/H-F-107/Wesr/Gamas/Boog/Kwai2ana/Dahrenz/BinZ/The Kwite/Gast/88-Kesr/The-Aumers/LAnderson/D.Anderson/Wilfam/Q-Fis/Lews/M- DELAMITRI Into The Mirror Heard Through A Wall H1AW001 (Townsend)	Sinnzy/various)
_			(tbc)	

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COMPILATION CHART TOP 20



100	an and the	1000			
		2 1	L	1	KEEP CALM AND CHILLOUT / Sony Music CG (Sony DADC UK)
	1400	2	2	2	SILENCE IS GOLDEN / Sony Music (G (Sony DADC UK)
	10-27	3	3	3	NOW THAT'S WHAT I CALL MUSIC 88 / Sony Music CG/Virgin EMI #A
I	Da	4	1	0	ANNIE MAC PRESENTS 2014 / Virgin (Arvato)
1	-	1 :	5	4	FROZEN OST / Walt Disney/UMC (Arvato)
1		6	5	0	MOODS - A WORLD OF EMOTIONS / UMTV (Arvato)
2	-	27	7	0	HOLLYOAKS - THE ALBUM / Sony Music (G (Sony DADC UK)
LE	GENERATION	8	3	5	NOW THAT'S WHAT I CALL DRIVE / Sony Music CG/Virgin EMI (Arvato
		9	•	8	ORIGINAL SOUNDTRACK NORTHERN SOUL / Harmless (Sony DA
		1	10	6	THE ONLY WAY IS ESSEX - DANCE ANTHEMS / WMTV (Arvato)

ALBUM / LABEL (DI

- CALL MUSIC 88 / Sony Music (G/Virgin EMI (Ar vala) **TS 2014** / Virgin (Arvato)
- ey/UMC (Arvato)
 - OF EMOTIONS / UMTV (Arvato)
- BUM / Sony Music (G (Sony DADC UK)
- CALL DRIVE / Sony Music CG/Virgin EMI (Arvato)
- ACK NORTHERN SOUL / Harmless (Sony DADC UK)

ESSEX - DANCE ANTHEMS / WMTV (Arvato)

- 11 12 100 HITS HALLOWEEN / 100 Hits (Sony DADC UK)
- NOW THAT'S WHAT I CALL CLUB HITS 2014 / Sony Music (G/Virgin EMI (Arvato) 12 9
- 13 14 NOW THAT'S WHAT I CALL 21ST CENTURY / Sony Music (G/Virgin EMI (Arvato)
- **14** 10 ADDICTED TO BASS - SUB-ZERO / MoS (Fuga/Sony DADC UK)
- 15 13 ORIGINAL SOUNDTRACK GUARDIANS OF THE GALAXY.... / Holywood (Arvato)
- MY SONGS 2014 / UMTV (Arvato) **16** 7
- 17 11 R&B COLLECTION 2014 / UMTV (Arvato)
- NOW THAT'S WHAT I CALL CHILLED / Sony Music (G/Virgin EMI (Arvato) **18** 15
- **19** 25 **THE COMPLETE HALLOWEEN PARTY ALBUM** / USM Junior (Sony DADC UK)
- 20 22 NORTHERN SOUL THE COLLECTION / Rhino (Arvato)

CHARTS UK AIRPLAY WEEK 43

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50

	AST SAI	LES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
	1	1	MEGHAN TRAINOR All About That Bass Epic	SME	4690	+1%	205	60.1	-15%
	2	20	MAGICI Rude RCA	SME	4884	-5%	190	58.6	-4%
	3	29	NICO & VINZ Am I Wrong Warner Bros	WMG	4221	-3%	193	49.8	-10%
	4	5	TAYLOR SWIFT Shake It Off EMI	UMG	4424	0%	195	45.6	-14%
	8	15	SAM SMITH Stay With Me Capital	UMG	2835	-6%	203	44.4	+129
	6	10	SAM SMITH I'm Not The Only One Capitol	UMG	4357	+0%	204	43.9	0%
	5	7	CALVIN HARRIS FT JOHN NEWMAN Blame Columbia	SME	3459	-6%	162	43.3	-10%
	9	19	THE SCRIPT Superheroes Columbia	SME	4369	-1%	212	42.5	+7%
	7	18	ELLA HENDERSON Ghost Syco	SME	3385	-4%	208	40.0	-9%
)	15	6	JEREMIH FT. YG Don't Tell 'Em Det Jam/Virgin	UMG	1423	+15%	120	38.9	+179
L	21	2	ED SHEERAN Thinking Out Loud Asylum	WMG	3375	+52%	200	36.3	+369
2	29		TAKE THAT These Days Polydor	UMG		+128%	163	35.9	+709
3	10	4	JESSIE J, ARIANA GRANDE AND NICKI MINAJ Bang Bang lava/Republic/Island	UMG	2774	-1%	145	33.8	-9%
1	33		OLLY MURS FEAT. TRAVIE MCCOY Wrapped Up Epic/Syco	SME	2426	+40%	141	33.8	+699
5	13	23	JOHN LEGEND All Of Me Columbia	SME	2659	-4%	215	33.3	-2%
5	11	8	SIGMA FT. PALOMA FAITH Changing 3 Beat/AATW	IND.	2919	-1%	159	33.0	-10%
7	22	11	ONE DIRECTION Steal My Girl Syco	SME	1624	+46%	145	31.6	+285
3	12	22	ED SHEERAN Don't Asylum	WMG	2314	-18%	148	30.3	-16%
9	23	26	ED SHEERAN Sing Asylum	WMG	1900	-7%	175	26.9	+149
)	19	40	CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic	WMG	2357	-5%	202	26.6	-2%
1	18	60	BRIAN WILSON & VARIOUS ARTISTS God Only Knows RCA/EMI/Warner Bros	IND.	453	-15%	64	26.4	-3%
2	24	35	PHARRELL WILLIAMS Happy RCA	SME	1938	-4%	222	26.1	+119
3	NEW	3	WAZE & ODYSSEY VS R. KELLY Bump & Grind 2014 RCA	SME	914	+65%	132	24.8	+759
4	RE		RUMER Dangerous Atlantic	WMG	569	+16%	86	24.8	+109
5	14	12	GEORGE EZRA Blame It On Me columbia	SME	3343	-2%	225	24.4	-28%
5	17	13	LILLY WOOD & ROBIN SCHULZ Prayer In C Atlantic	WMG	2231	-19%	156	24.2	-19%
7	26		JAMIE CULLUM FT GREGORY PORTER Don't Let Me Be Misunderstood Island	UMG	373	+39%	68	23.9	+5%
B	20	28	IGGY AZALEA FT RITA ORA Black Widow EMI	UMG	1372	-13%	130	23.6	-12%
)	31		NEIL DIAMOND Something Blue Virgin EMI	UMG	625	-7%	85	23.6	+16%
)	34	31	WATERMÄT Bullit Polydor	UMG	516	+10%	123	23.5	+19%
1	NEW		CHERYL Don't Care Polydor	UMG	1599	+26%	112	23.4	+59%
2	25	17	GEORGE EZRA Budapest Columbia	SME	2221	+3%	212	22.2	-5%
3	NEW		NOEL GALLAGHER'S HIGH FLYING BIRDS In The Heat Of The Moment Sour Mash	IND.	199	+42%	33	20.9	+108
1	49	9	FUSE ODG FT ANGEL TINA 3 Beat/AATW	IND.	908	+31%	130	20.4	+289
5	44		WARD THOMAS Way Back When wTW	IND.	175	+62%	31	20.3	+189
6	39	21	THE VAMPS Oh Cecilia (Breaking My Heart) Virgin	UMG	1377	+14%	137	19.9	+7%
7	37	52	ARIANA GRANDE FT IGGY AZALEA Problem Republic/Island	UMG	1040	-4%	88	19.4	+2%
B	NEW		UNION J You Got It All Epic	SME	908	+50%	58	19.4	+36%
9	47		CLEAN BANDIT FT. JESS GLYNNE Real Love Atlantic	WMG	1220	+45%	76	19.2	+15%
0	40	37	MR. PROBZ Waves Left Lane	SME	1475	-6%	163	18.8	+2%
1	27		SHAUN ESCOFFERY People Dome	IND.	86	+72%	13	18.2	-14%
2	NEW		PALOMA FAITH Ready For The Good Life RCA	SME	760	+54%	100	18.1	+1,052
1	NEW		DAVID GUETTA FT SAM MARTIN Dangerous Parlophone	WMG	998	+40%	72	17.3	+38%
ł.	46		SIMPLE MINDS Honest Town Caroline International	UMG	115	+47%	37	17.3	+2%
5	35		KRISHANE FEAT. MELISSA STEEL Drunk & Incapable Atlantic	WMG	453	+29%	119	16.9	-12%
5	45		CHERYL COLE FT. TINIE TEMPAH Crazy Stupid Love Polydor	UMG	1466	-6%	113	16.0	-7%
7	NEW		PARRA FOR CUVA FT ANNA NAKLAB Wicked Games Spinnin' Deep	SME	264	+10%	27	15.9	+719
3	NEW	27	EMINEM FT SIA Guts Over Fear Interscope	UMG	258	+23%	113	15.9	+95%
9	RE		RITA ORA I Will Never Let You Down Roc Nation	SME	1566	+13%	150	15.7	+1%
)	16	24	ELLA HENDERSON Glow Syco	SME	1675	-4%	173	15.5	-49%

CHARTS KIEY HIGHEST NEW ENTRY HIGHEST CLIMBER AUDIENCE INCREASE

AUDIENCE INCREASE +50%

RADI

www.musicweek.com

MONITO

UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	1	SIGMA FT. PALOMA FAITH Changing / 3 Beat/AATW	IND.	743	-4%	23
2	2	CALVIN HARRIS FT JOHN NEWMAN Blame / Columbia	SME	726	-6%	18
3	3	MEGHAN TRAINOR All About That Bass / Epic	SME	718	-1%	14
4	4	TAYLOR SWIFT Shake It Off / EMI	UMG	705	-1%	15
5	8	NICKI MINAJ Anaconda / <i>Cash Money/Republic</i>	UMG	663	+9%	18
6	5	ED SHEERAN Thinking Out Loud / Asylum	WMG	647	-8%	15
7	6	JESSIE J, ARIANA GRANDE Bang Bang / Lava/Republic/Island	UMG	642	-5%	17
8	7	LILLY WOOD & ROBIN SCHULZ Prayer In C / Atlantic	WMG	595	-6%	18
9	9	IGGY AZALEA FT RITA ORA Black Widow / EMI	UMG	499	-18%	14
10	15	SAM SMITH I'm Not The Only One / Capitol	UMG	464	+10%	16
11	10	CHERYL I Don't Care / Polydor	UMG	463	-15%	13
12	18	WAZE & ODYSSEY VS R. KELLY Bump & Grind 2014 / RCA	SME	457	+23%	17
13	20	FUSE ODG FT ANGEL TINA / 3 Beat/AATW	IND.	439	+23%	18
14	14	MAGIC! Rude / RCA	SME	417	-2%	14
15	19	ARIANA GRANDE FT ZEDD Break Free / Republic/Island	UMG	410	+12%	16
16	16	ELLA HENDERSON Glow / Syco	SME	393	-6%	16
17	11	THE MAGICIAN FT YEARS & YEARS Sunlight / FFKK	WMG	385	-18%	17
18	26	ELLA HENDERSON Ghost / Syco	SME	362	+18%	16
19	13	NICO & VINZ Am I Wrong / Warner Bros	WMG	351	-20%	14
20	45	RIXTON Wait On Me / Interscope	UMG	345	+97%	10
21	17	GEORGE EZRA Blame It On Me / Columbia	SME	343	-10%	15
22	28	5 SECONDS OF SUMMER Good Girls / Capitol	UMG	326	+17%	10
23	12	PROFESSOR GREEN FT TORI KELLY Lullaby / Virgin	UMG	309	-33%	15
24	NEW	/ EMINEM FT SIA Guts Over Fear / Interscope	UMG	308 -	+276%	14
25	25	OLLY MURS FT TRAVIE MCCOY Wrapped Up / Spic/Syco	SME	286	-8%	11
26	24	THE SCRIPT Superheroes / Columbia	SME	285	-10%	13
27	22	ED SHEERAN Don't / Asylum	WMG	283	-11%	17
28	29	PITBULL FT JOHN RYAN Fireball / JMR 305/Polo Grounds	SME	266	-4%	13
29	36	WATERMÄT Bullit / Polydor	UMG	264	+28%	15
30	39	THE VAMPS Oh Cecilia (Breaking My Heart) / Virgin	UMG	263	+32%	13
31	43	KRISHANE FT MELISSA STEEL Drunk & Incapable / Atlantic	WMG	255	+40%	14
32	35	SAM SMITH Stay With Me / Capitol	UMG	231	+10%	18
33	33	PHARRELL WILLIAMS Happy / RCA	SME	230	-3%	19
34	34	MR. PROBZ Waves / Left Lane	SME	219	-5%	14
35	32	GEORGE EZRA Budapest / Columbia	SME	218	-10%	13
36	NEW	/ WILKINSON FT TALAY RILEY Dirty Love / Ram/Virgin	UMG	218	+73%	15
37	31	CHARLIXCX Break The Rules / Asylum	WMG	217	-11%	14
38	42	JESSIE J FT 2 CHAINZ Burnin' Up / tava/Republic/Island	UMG	217	+18%	12
39	37	ALEXA GODDARD So There / Island	UMG	210	+2%	6
40	23	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun / Parlophone	WMG	210	-34%	14
41	38	JOHN LEGEND All Of Me / Columbia	SME	202	-1%	18
42	21	LUVBUG FT TALAY RILEY Resonance / Global Talent/Polydor	UMG	198	-43%	12
43	40	ED SHEERAN Sing / Asylum	WMG	186	-1%	15
44	NEW	/ ONEREPUBLIC Lived / Polydor	UMG	178	+98%	10
45	27	LABRINTH Let It Be / Syco	SME	173	-42%	15
46	48	TIEKS FT CELESTE Sing That Song / Atlantic	WMG	173	+4%	10
47	44	ARIANA GRANDE FT IGGY AZALEA Problem / Republic/Island	UMG	169	-6%	12
48		/ JENNIFER LOPEZ FT PITBULL & IGGY AZALEA Booty / Capitol	UMG	168 -	+143%	12
		AVICII The Days / Positivo/PRMD	UMG	166	+18%	9
50	NEW	PHARRELL WILLIAMS Gust Of Wind / RCA	SME	166	+54%	13

UK AIRPLAY ANALYSIS

BY ALAN JONES

In a still sluggish Top 10 of the radio airplay chart, **Meghan Trainor's** All About That Bass prevails for the third straight week in a completely static top four, while **Jeremih's** Don't Tell 'Em is the only new arrival.

All About That Bass was played more times on UK radio last week - 4,691 - than at any time in its history but it suffered a 14.66% dip in audience from 70.38m to 60.06m, barely preventing (by a 2.51% margin) Canadian pop/reggae band **Magic!**'s debut smash Rude from returning to No.1 after an 11 week break.

All About That Bass' entire audience loss (and a little more) was due entirely to reduced exposure of the song on the BBC's behemoths, Radio 1 and Radio 2, with 22 plays (down from 24) on the former and one play (down from four) on the latter. Fire Radio was again its biggest supporter (81 plays) followed by the 11 stations in the Capital Network (68=62 plays apjece).

As mentioned above, the only new arrival in the Top 10 is Jeremih's Don't Tell 'Em (feat. YG). Climbing 15-10 with a 14.94% increase in plays (from 1,238 to 1,423) and a 17.18% increase in audience (from 33.24m to 38.95m), it has proved its appeal by spending the last three weeks in the Top 10 of the sales chart, and potentially has a lot more growing to do. It was only the 29th mostplayed song last week, and is considerably indebted to Radio 1, where 22 plays last week (up from 16 the previous frame) secured a hefty 33.30% share of its audience. It is already by far **Jeremih**'s highest charting single on the radio airplay chart, surpassing the No.38 position achieved by 2009 hit Birthday Sex.

With Don't sliding 12-18, Thinking Out Loud becomes **Ed Sheeran**'s highest charting song on the radio airplay chart for the first time. Jumping 21-11, it had a huge 51.89% increase in plays last week from 2,226 to 3,381, while increasing its audience by 35.65% from 26.76m to 36.30m. No.2 on sales, it is sure to enter the Top 10 of the radio airplay chart next week, despite a still cool reception at Radio 1 (one play again) and Radio 2 (no plays). Previously garnering most of its support from



the Heart Network, its 11 biggest supporters are now the Capital FM network stations, each of which aired it between 55 and 50 times last week.

Support was down again last week but **Sigma's** Changing (feat. Paloma Faith) remains atop the TV airplay chart for the fourth straight week. Its promotional viedoclip was aired 743 times last week - down from 774 the previous week, and a peak of 939 three weeks ago with top tallies of 86 plays on Starz TV, 80 on Smash Hits TV and 61 on MTV Dance.

CHARTS EU AIRPLAY WEEK 43 (Mon 20 - Sun 26 Oct 2014)



0S	LAST	WKS	ARTIST / TITLE			OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	2	8	Meghan Trainor	All About That Bass	Epic	SME	19,111	5%	948	682.18m	+7%
2	1	19	Robin Schulz & Lilly	Prayer In C	Warner Intern	WMG	17,575		930	593.94m	-10%
3	3	16	MAGIC!	Rude	Sony Music	SME	14,634		833	504.73m	
ŀ	5	9	Taylor Swift	Shake It Off	Big Machine R.	UMG	15,947		834	468.54m	
5	4	22	Sam Smith	Stay With Me	Capitol Records	UMG	12,486		893	448.61m	
5	6	7	Calvin Harris feat	Blame	Columbia	SME	15,133		737	441.13m	
5 7	14	3	Avicii	The Days	Virgin EMI	UMG	10,277		666	429.01m	+30%
3	10	10	Sheppard	Geronimo	Universal Music	UMG	6,039	+5%	440	388.07m	+2%
3	11	17	Marlon Roudette	When The Beat Drops	Polydor	UMG	6,471	-8%	440	378.81m	+2%
10	12	16	Sia	Chandelier	Sony Music	SME	8,662	-1%	644	374.39m	+1%
11	9	16	David Guetta feat. S	Lovers On The Sun	-	WMG			671	374.39m	+270
12		34	Nico & Vinz		Parlophone		9,736	-9%			-4%
	8			Am I Wrong	Parlophone Music		10,857		808	356.47m	
13	7	25	Coldplay	A Sky Full Of Stars	Parlophone	WMG	9,808	-7%	868	355.26m	-9%
14	13	11	Script, The	Superheroes	Columbia	SME	12,296		725	324.72m	-9%
15	22	3	David Guetta feat. S	Dangerous	Parlophone Sapu Music	WMG	9,351	+35%	570	317.31m	
16	17	35	Mr. Probz	Waves	Sony Music	SME	7,796	-5%	777	314.28m	
17	16	21	Sigma	Nobody To Love	3beat	Ind.	5,248	+5%	401	309.12m	-3%
8	15	14	Ella Henderson	Ghost	Syco	SME	9,441	-5%	686	296.14m	-10%
19	18	9	Ed Sheeran	Don't	Atlantic	WMG	8,400	-6%	652	289.34m	-6%
20	19	12	Enrique Iglesias fea	Bailando	Republic	UMG	6,033	-2%	461	262.02m	-4%
21	21	5	Ariana Grande feat	Break Free	Republic	UMG	7,574	+0%	520	251.04m	-1%
22	23	21	OneRepublic	Love Runs Out	Interscope	UMG	6,145	-7%	572	250.36m	+2%
23	20	36	John Legend	All Of Me	Columbia	SME	7,801	-2%	809	240.99m	-5%
24	35	3	Avener, The	Fade Out Lines	Capitol	UMG	5,020	+24%	351	239.13m	+36%
25	25	12	Charli XCX	Boom Clap	Warner Music	WMG	7,384	-1%	464	222.19m	
26	24	36	George Ezra	Budapest	Columbia	SME	8,823	-3%	782	217.57m	
27	27	50	Milky Chance	Stolen Dance	Pias	Ind.	4,915	-8%	590	215.33m	-1%
28	26	13	Adel Tawil feat. Mat	Zuhause	Vertigo	UMG	1,735	-5%	119	212.61m	-5%
29	42	2	Sam Smith	I'm Not The Only One	Capitol Records	UMG	8,247	+8%	5 96	211.49m	+39%
30	31	47	Pharrell Williams	Нарру	RCA	SME	5,838	0%	985	209.41m	+8%
31	28	30	Vance Joy	Riptide	Atlantic	WMG	3,668	*	480	197.62m	-3%
32	34	14	Mark Forster feat. Sido	Au Revoir	Four Music	SME	2,142	-9%	153	174.92m	-1%
33	32	8	James Blunt	Postcards	Atlantic	WMG	1,758	-2%	173	172.95m	-7%
34	41	3	Tove Lo feat. Hippie	Stay High (Habits)	Universal Music	UMG	6,003	+6%	430	169.10m	+10%
35	29	17	Maroon 5	Maps	Polydor	UMG	6,895	-14%	608	167.85m	-14%
36	33	6	U2	The Miracle (Of Joey	Island	UMG	4,081	-2%	446	167.14m	-9%
37	37	16	Lenny Kravitz	The Chamber	Sony Music	SME	4,611	-7%	470	166.08m	-1%
38	38	4	Revolverheld	Lass Uns Gehen	Columbia Four	SME	1,724	-5%	123	165.22m	+2%
39	30	30	Calvin Harris	Summer	Columbia	SME	3,574	-11%	454	160.99m	-18%
40	47	4	Pitbull feat. John Ryan	Fireball	RCA	SME	5,615	+1%	400	158.06m	+13%
41	40	4	Iggy Azalea feat. Ri	Black Widow	Virgin EMI	UMG	6,966	+3%	419	155.26m	+0%
12	39	22	Common Linnets, The	Calm After The Storm	Universal	UMG	1,479	-5%	250	153.21m	-4%
13	36	11	Train	Angel In Blue Jeans	Columbia	SME	3,024	-8%	347	152.53m	-13%
4	45	4	Sigma feat. Paloma F.,	Changing	3beat	Ind.	7,039	+3%	505	149.02m	+2%
15	49	5	Jessie J + Ariana Gr	Bang Bang	Island	UMG	7,310	0%	530	146.31m	+8%
16	51	45	Imagine Dragons	Demons	Polydor	UMG	1,926	-6%	408	142.09m	
17	60	1	Maroon 5	Animals	Universal	UMG	5,690	+27%	504	139.25m	+27%
48	48	53	Klingande	Jubel	Klingande	Ind.	2,577	-1%	494	138.81m	
49	58	1	Nickelback	What Are You Waiting.	UMI	UMG	2,013	0%	229	138.78m	+18%
50	44	22	Alle Farben feat. Gr	She Moves (Far Away)	B1 Recordings	SME	3,389	-7%	353	138.31m	













CHARTS OFFICIAL AUDIO STREAMING - WEEK 43 © Official Charts Company 2014

1 Official Streaming Chart













OFFICIAL UK STREAMING CHART TOP 75

- MEGHAN TRAINOR All About That Bass Epic
- TAYLOR SWIFT Shake It Off EMI
- 5 ED SHEERAN Thinking Out Loud Asylum 4
- JESSIE J/GRANDE/MINAJ Bang Bang Lava/Republic Records CALVIN HARRIS FT JOHN NEWMAN Blame Columbia
- SAM SMITH I'm Not The Only One Capitol
- LILLY WOOD & ROBIN SCHULZ Prayer In C Atlantic 6
- 11 SAM SMITH Stay With Me (apitol
- 8 GEORGE EZRA Budapest Columbia 13 ED SHEERAN Don't Asylum
- 11 9 MAGIC Rude RCA

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12 13

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24 25

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33 34

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62 63

64

- 15 SIGMA FT PALOMA FAITH Changing 3 Beat/AATW
- 10 GRL Ugly Heart Kemosabe/RCA
- 14 16 ELLA HENDERSON Ghost Syca Music
- 15 14 NICO & VINZ Am I Wrong Warner Bros
 - 12 SCRIPT Superheroes Columbia
- **17** 19 ED SHEERAN Sing Asylum 17
 - ARIANA GRANDE FT ZEDD Break Free Republic Records
 - 18 GEORGE EZRA Blame It On Me Columbia 20
 - JOHN LEGEND All Of Me Columbia 21
- SIA Chandelier Monkey Puzzle/RCA 21 23 22
 - MR PROBZ Waves Left Lane Recordings
- **23** 22 IGGY AZALEA FT RITA ORA Black Widow EMI 28 ONE DIRECTION Steal My Girl Syco Music
 - 25 HOZIER Take Me To Church Island
 - 24 MAROON 5 Maps Interscope
- 27 26 CLEAN BANDIT FT JESS GLYNNE Rather Be Atlantic
 - 27 NICKI MINAJ Anaconda Cash Money/Republic Records
- 28 **29 4**1 JEREMIH FT YG Don't Tell 'Em Det Jam
 - 30 DAVID GUETTA FT SAM MARTIN Lovers On The Sun Parlaphone
- 31 35 MAROON 5 Animals Interscope
 - 32 ED SHEERAN I See Fire Decca
 - 29 WANKELMUT & EMMA LOUISE My Head Is A Jungle Positiva
 - 31 VANCE JOY Riptide Atlant
 - 34 PROFESSOR GREEN FT TORI KELLY Lullaby Virgin
 - 33 ARIANA GRANDE FT IGGY AZALEA Problem Republic Records
 - 37 PHARRELL WILLIAMS Happy Columbia
 - 40 AVICII The Days Positiva/PRMD
- 39 COLDPLAY A Sky Full Of Stars Parlophone 39
- 36 OLIVER HELDENS & BECKY HILL Gecko (Overdrive) FERR/Musical Freedom 40
- 41 42 IGGY AZALEA FT CHARLI XCX Fancy EMI
 - 43 CALVIN HARRIS Summer Columbia
- 43 47 KIESZA Hideaway Lokal Legend
 - 38 5 SECONDS OF SUMMER Amnesia Capitol
- 46 45 MKTO Classic Columbia/M2v
- 44 FALL OUT BOY Centuries kland 46
- 45 47 KATY PERRY This Is How We Do Virgin
- 48 50 MILKY CHANCE Stolen Dance Ignition
- 49 ARCTIC MONKEYS Do I Wanna Know Domino Recordings 49
 - 108 BEN HOWARD | Forget Where We Were Island
 - 51 ELLA HENDERSON Glow Syco Music
- 81 WAZE & ODYSSEY VS R KELLY Bump & Grind 2014 RCA 52
- 55 SAM SMITH Money On My Mind Capitol 53
- 54 BASTILLE Pompeii Virgin 54
- 55 48 TOVE LO Stay High Polydor
- 53 56 JESSIE WARE Say You Love Me Island/PMR 57
- VAMPS Oh Cecilia (Breaking My Heart) EMI 110 58
 - 57 ED SHEERAN Photograph Asylum 58
 - IMAGINE DRAGONS Radioactive Interscope 86 EMINEM FT SIA Guts Over Fear Interscope
- 60 **61** 59
 - ED SHEERAN I'm A Mess Asylum 60
 - ED SHEERAN One Asylum 52
 - CHARLI XCX Boom Clap Asylum 61 PASSENGER Let Her Go Nettwerk
 - 63 ED SHEERAN Tenerife Sea Asylum
- 65 66 65 DISCLOSURE FT SAM SMITH Latch PMR
- 67 62 CHRIS BROWN/LIL WAYNE/TYGA Loyal 8:4
- 56 LABRINTH Let It Be Syco Music 68
- **69** 69 ED SHEERAN Nina Asylum
- 72 70 **ONEREPUBLIC** Counting Stars Interscope
- 71 NEW BEN HOWARD Small Things Island
- 72 75 IMAGINE DRAGONS Demons Interscope
- 73 73 ED SHEERAN Bloodstream Asylum
- 70 **RIXTON** Me And My Broken Heart Interscope 74
- 75 77 ONEREPUBLIC Love Runs Out Interscope

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.



CLIMBER: ONE DIRECTION

CLIMBER: SAM SMITH

CLIMBER: KIESZA





CHARTS STREAMING - SPOTIFY WEEK 43



- TAYLOR SWIFT Shake It Off 1
- CALVIN HARRIS Blame 2
- **MEGHAN TRAINOR** All About That Bass 3
- 4 JESSIE J Bang Bang
- 5 **AVICII** The Days
- 6 MAROON 5 Animals
- ARIANA GRANDE Break Free 7
- SAM SMITH Stay With Me 8
- 9 SIA Chandelier
- 10 MAGICI Rude
- 11 MAROON 5 Mans
- 12 IGGY AZALEA Black Widow
- **13 THE SCRIPT** Superheroes
- 14 ED SHEERAN Thinking Out Loud
- **CLEAN BANDIT** Rather Be 15 (feat. Jess Glynne)
- 16 ECHOSMITH Cool Kids
- 17 NICO & VINZ Am I Wrong
- **ROBIN SCHULZ** Prayer in C -18 Robin Schulz Radio Edit
- 19 COLDPLAY A Sky Full Of Stars
- 20 ED SHEERAN Don't

NETHERLANDS ARTIST/ ALBUM

- 1 MR. PROBZ Nothing Really Matters
- 2 **CALVIN HARRIS** Blame
- MEGHAN TRAINOR All About That Bass 3
- 4 TAYLOR SWIFT Shake It Off
- PITBULL Fireball 5
- THE SCRIPT Superheroes 6
- 7 JESSIE J Bang Bang
- SAM SMITH Stay With Me 8
- 9 BECKY G Shower
- 10 AVICII The Days



- **CALVIN HARRIS** Blame
- TAYLOR SWIFT Shake It Off 2

1

5

8

- **MEGHAN TRAINOR** All About That Bass 3
- 4 AVICII The Davs
- JESSIE J Bang Bang
- 6 ARIANA GRANDE Break Free
- SAM SMITH Stay With Me 7
- THE SCRIPT Superheroes 9
- 10 SIA Chandelier
- 11 MAROON 5 Animals

MAGIC! Rude

- **ROBIN SCHULZ** Prayer In C 12 (Robin Schulz Remix) [Radio Edit]
- 13 ED SHEERAN Thinking Out Loud
- 14 IGGY AZALEA Black Widow
- 15 MAROON 5 Maps
 - DAVID GUETTA Lovers On The Sun 16 (feat. Sam Martin)
 - 17 ED SHEERAN Don't
 - 18 JOHN LEGEND All Of Me
 - 19 ARONCHUPA I'm An Albatraoz
 - 20 IMAGINE DRAGONS Warriors

NORWAY ARTIST/ ALBUM 1 MARTIN TUNGEVAAG Samsara 2015

- **GABRIEL RIOS** Gold Thomas Jack
- 2 Radio Edit
- **AVICII** The Days

3

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CALVIN HARRIS Blame 5

4 LUKAS GRAHAM Mama Said

- TAYLOR SWIFT Shake It Off 6
- **ONKLP & DE FJERNE SLEKTNINGENE** 7 Styggen Pa Ryggen
- **DAVID GUETTA** Dangerous 8 (feat. Sam Martin)

ARONCHUPA I'm An Albatraoz

10 MEGHAN TRAINOR All About That Bass

- 9

Z	Ν	FR	ANCE
		POS	ARTIST/ A
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ARTIST/ ALBUM

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1 TAYLOR SWIFT Shake It Off

CALVIN HARRIS Blame

ROBIN SCHULZ Prayer In C -

Robin Schulz Radio Edit

SAM SMITH Stay With Me

ED SHEERAN Don't

G.R.L. Ugly Heart

10 MAGIC! Rude

JESSIE J Bang Bang

MEGHAN TRAINOR All About That Bass

ED SHEERAN Thinking Out Loud

- ROBIN SCHULZ Prayer In C 1 (Robin Schulz Remix) [Radio Edit]
 - 2 TOVE LO Stay High Habits Remix
 - **CALVIN HARRIS** Blame
 - 4 SIA Chandelier

3

5

- SOPRANO Cosmo
- TAYLOR SWIFT Shake It Off 6
- DAVID GUETTA Dangerous 7 (feat. Sam Martin)
- 8 MAROON 5 Animals
- **MEGHAN TRAINOR** All About That Bass 9
- 10 IGGY AZALEA Black Widow





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CALVIN HARRIS Blame

4 TAYLOR SWIFT Shake It Off

ARONCHUPA I'm An Albatraoz

6 ED SHEERAN Thinking Out Loud

ALESSO Heroes (We Could Be)

IMAGINE DRAGONS Warriors

10 ARIANA GRANDE Break Free

MEGHAN TRAINOR All About That Bass

		SWEDEN			
ALBUM	-	POS	ARTIST/ ALBUM		
I HARRIS Blame		1	AVICII The Days		
MAGAN Si No Te Qui	siera	2	MARTIN TUNGEVAAG Wicked Wonderland		

- MEGHAN TRAINOR All About That Bass 3
- TAYLOR SWIFT Shake It Off 4
- ENRIQUE IGLESIAS Noche Y De Dia 5
- 6 SIA Chandelier

SPAIN

ARTIS

1 CALVIN

2 JUAN M

- ENRIQUE IGLESIAS Bailando -7 Spanish Version
- **ROBIN SCHULZ** Prayer in C -8 Robin Schulz Radio Edit
- MAGIC! Rude
- 10 MAROON 5 Maps



31.10.14 Music Week 37

8 JESSIE J Bang Bang

GERMANY

POS ARTIST/ ALBUM

3

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1 CALVIN HARRIS Blame

2 MEGHAN TRAINOR All About That Bass

TAYLOR SWIFT Shake It Off

- ARIANA GRANDE Break Free 9
- 10 MAGIC! Rude





UNITED STATES A R1

- 1 TAYLOR SWIFT Shake It Off
- 2 MEGHAN TRAINOR All About That Bass
- 3 JESSIE J Bang Bang
- MAROON 5 Animals 4
- ECHOSMITH Cool Kids 5
- SAM SMITH Stay With Me 6

HOZIER Take Me To Church

10 TOVE LO Habits (Stay High)

CALVIN HARRIS Blame 7

8 SIA Chandelier

9

CHARTS STREAMING - MUSIC VIDEO WEEK 43



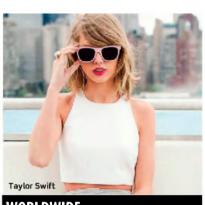


NEW ARTISTS - UK

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

ITALY

- POS ARTIST/ SINGLE
- 1 ENRIQUE IGLESIAS Bailando (Español)
- 2 SIA Chandelier (Official Video)
- 3 TIZIANO FERRO Senza Scappare Mai Più (Lyric Video)
- 4 MEGHAN TRAINOR All About That Bass
- 5 VASCO ROSSI Come Vorrei
- 6 ONE DIRECTION Steal My Girl
- 7 TAYLOR SWIFT Shake It Off
- 8 CLUB DOGO Fragili
- 9 SISTER CRISTINA Like A Virgin
- 10 ARIANA GRANDE Problem



WORLDWIDE

- OS ARTIST/SINGLE
- 1 MEGHAN TRAINOR All About That Bass
- 2 TAYLOR SWIFT Shake It Off
- 3 ENRIQUE IGLESIAS Bailando (Español)
- 4 SIA Chandelier (Official Video)
- 5 MAGIC! Rude
- 6 NICKI MINAJ Anaconda
- 7 ONE DIRECTION Steal My Girl
- 8 KATY PERRY Dark Horse (Official)
- 9 ARIANA GRANDE Problem
- 10 ARIANA GRANDE Break Free



S ARTIST/ SINGLE

- 1 MEGHAN TRAINOR All About That Bass
- 2 MAGIC! Rude
- **3 TOVE LO HABITS (STAY HIGH)** - Hippie Sabotage Remix
- 4 TAYLOR SWIFT Shake It Off
- 5 SIA Chandelier (Official Video)
- 6 ENRIQUE IGLESIAS Bailando (English Version)
- 7 INDILA Dernière Danse (Clip Officiel)
- 8 ARIANA GRANDE Break Free
- 9 JOHN LEGEND All Of Me
- 10 IGGY AZALEA Black Widow



POS ARTIST/ SINGLE

- 1 MEGHAN TRAINOR All About That Bass
- 2 TAYLOR SWIFT Shake It Off
- 3 JESSIE J Bang Bang
- 4 NICKI MINAJ Anaconda
- 5 MAGIC! Rude
- 6 ONE DIRECTION Steal My Girl
- 7 ARIANA GRANDE Break Free
- 8 SIA Chandelier (Official Video)
- 9 IGGY AZALEA Black Widow
- **10** SAM SMITH I'm Not The Only One



AUSTRALIA

ARTIST/ SINGLE

- **1 TAYLOR SWIFT** Shake It Off
- 2 MEGHAN TRAINOR All About That Bass
- 3 ONE DIRECTION Steal My Girl
- 4 NICKI MINAJ Anaconda
- 5 KATY PERRY This Is How We Do (Official)
- 6 JESSIE J Bang Bang
- 7 BECKY G Shower
- 8 ARIANA GRANDE Break Free
- 9 IGGY AZALEA Black Widow
- 10 IGGY AZALEA Fancy (Explicit)



POS ARTIST/SINGLE

- 1 KENDJI GIRAC Andalouse
- 2 BLACK M FEAT. THE SHIN SEKAI & DOOMAMS -Je Ne Dirai Rien
- 3 BLACK M FEAT. DR BERIZ La Légende Black
- 4 KENDJI GIRAC Color Gitano
- 5 SIA Chandelier (Official Video)
- 6 BLACK M Sur Ma Route
- 7 TOVE LO Habits (Stay High) -Hippie Sabotage Remix
- 8 KAARIS Se-vrak
- 9 IGGY AZALEA Black Widow
- 10 LACRIM On Fait Pas Ca

SPAIN

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POS ARTIST/ SINGLE



1 ENRIQUE IGLESIAS - Bailando (Español)

MEGHAN TRAINOR - All About That Bass

ROMEO SANTOS - Propuesta Indecente

SIA - Chandelier (Official Video)

WISIN - Adrenalina

6 TAYLOR SWIFT - Shake It Off

ROMEO SANTOS - Eres Mía

ARIANA GRANDE - Break Free

PRINCE ROYCE - Darte Un Beso

10 ONE DIRECTION - Steal My Girl

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CHARTS INDIES WEFK 43





- 7 New NEIL DIAMOND Melody Road Capitol
- 8 New BEAR'S DEN Islands Communication
- 9 New THURSTON MOORE The Best Day Matador
- **10** 7 ALT-J This Is All Yours Infectious Music
- 17 Ne HALF MAN HALF BISCUIT Urge For Offal Probe Plus

 - ED SHEERAN X Asylum **18** 21
 - GEORGE EZRA Wanted On Voyage Columbia **19** 23
 - ARCTIC MONKEYS Am Domino Recordings **20** 34

CHARTS ITUNES SINGLES WEEK 43

UI	NITED KINGDOM 🔽 🔽	D	N
POS	ARTIST/ ALBUM	POS	AR
19	/10/2014 - 25/10/2014	20	/10
1	MEGHAN TRAINOR All About That Bass	1	Cŀ
2	WAZE & ODYSSEY Bump & Grind	2	KE
3	ED SHEERAN Thinking Out Loud	3	TH
4	JESSIE J Bang Bang	4	м
5	TAYLOR SWIFT Shake It Off	5	но
6	FUSE ODG T.I.N.A. (feat. Angel)	6	TA
7	JEREMIH Don't Tell 'Em (feat. YG)	7	DJ
8	SIGMA Changing (feat. Paloma Faith)	8	CA
9	ONE DIRECTION Steal My Girl	9	AF

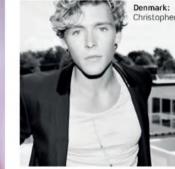
DE	NMARK
POS	ARTIST/ ALBUM
20/	/10/2014 - 26/10/2014
1	CHRISTOPHER CPH Girls
2	KESI Søvnløs
3	THE AVENER Fade Out Lines
4	MEGHAN TRAINOR All About That
5	HOZIER Take Me To Church
6	TAYLOR SWIFT Shake It Off
7	DJÄMES BRAUN Fugle
8	CALVIN HARRIS Blame
9	ARONCHUPA I'm An Albatraoz

10 JOKEREN Kun Os To (feat. Pauline)

UK: Meghan Trainor

	FR	ANCE
	POS	ARTIST/ ALBUM
	20	/10/2014 - 26/10/2014
	1	LILLY WOOD & THE PRICK Prayer
	2	TOVE LO Habits (Stay High)
	3	DAVID GUETTA Dangerous
t Bass	4	SIA Chandelier
	5	THE AVENER Fade Out Lines
	6	GEORGE EZRA Budapest
	7	SOPRANO Cosmo
	8	KENDJI GIRAC Andalouse
	9	MARTIN TUNGEVAAG Wicked

10 MEGHAN TRAINOR All About That Bass







NETHERLANDS		
	EDLANING	1 4 4 1 4
1 1 1 1 1 1 1 1 1 1 1 1 A 1 1 1 7 A		

10 CALVIN HARRIS Blame

POS ARTIST/ ALBUM

- 17/10/2014 23/10/2014
- 1 MR. PROBZ Nothing Really Matters
- 2 HARDWELL Young Again
- 3 PITBULL Fireball (feat. John Ryan)
- 4 MEGHAN TRAINOR All About That Bass
- 5 NIELSON Sexy Als Ik Dans
- 6 DAVID GUETTA Dangerous
- 7 ARONCHUPA I'm An Albatraoz
- 8 LILLY WOOD.... Prayer In C
- 9 CALVIN HARRIS Blame
- 10 BECKY G Shower

	11	-
16 -	ALC: N	SPAI
UM		POS AR
4 - 26/10/201	4	20/10

- 20/10/2014 26/10/2014
- 1 ZHU Faded (Radio Edit)
- 2 ЕГОР КРИД Самая самая
- 3 SIA Chandelier

RUSSIA

POS ARTIST/ AL

- 4 LILLY WOOD...Prayer In C
- 5 KIESZA Hideaway
- 6 JASON DERULO Wiggle
- 7 **ДЖИГАН** Любить больше нечем
- 8 JACOB MILLER... Slipping Away
- 9 ІОША Улыбайся
- 10 IMANY You Will Never Know

G	RMANY
POS	ARTIST/ ALBUM
17	/10/2014 - 23/10/2014
1	ROBIN SCHULZ Sun Goes Down
2	MEGHAN TRAINOR All About Th
3	AVICII The Days

n (

- 4 THE AVENER Fade Out Lines
- 5 DAVID GUETTA Lovers On The Sun
 - 6 SHEPPARD Geronimo

at Bass

- THE SCRIPT Superheroes
- 8 MARLON ROUDETTE When The Beat...
- 9 TAYLOR SWIFT Shake It Off
- 10 CRO Bad Chick

6



- **MEGHAN TRAINOR** All About That Bass
- 8 SAINT MOTEL My Type
- 9 ENRIQUE IGLESIAS Bailando
- 10 MARLON ROUDETTE When The Beat..



_		_	
SV	VEDEN	S١	VIT
POS	ARTIST/ ALBUM	POS	ARTI
15	/10/2014 - 21/10/2014	17	/10,
1	AVICII The Days	1	MEG
2	CAROLA Tell Me This Night Is Over	2	SIA
3	TAYLOR SWIFT Out Of The Woods	3	LILL
4	MEGHAN TRAINOR All About That Bass	4	NICI
5	ARIANA GRANDE Break Free	5	ROB
6	ONE DIRECTION Steal My Girl	6	HEL
7	TAYLOR SWIFT Shake It Off	7	MAF
8	SIA Chandelier	8	CAL
9	TAYLOR SWIFT Welcome To New York	9	TAY

ZERLAND

/2014 - 23/10/2014

- GHAN TRAINOR All About That Bass
- Chandelier
- LY WOO...Prayer In C
- KELBACK What Are You Waiting For?
- BIN SCHULZ Sun Goes Down
- ENE FISCHER Atemlos Durch Die...
- RLON ROUDETTE When The Beat..
- VIN HARRIS Blame
- LOR SWIFT Shake It Off
- **10 TOVE LO** Habits (Stay High)

SPAIN	. *.
POS ARTIST/ ALBUM	205
20/10/2014 - 26/10/	2014

- 1 JUAN MAGAN Si No Te Quisiera
- 2 **MEGHAN TRAINOR** All About That Bass
- 3 LILLY WOOD... Prayer In C
- 4 SIA Chandelier
- 5 PITBULL Fireball (feat. John Ryan)
- 6 ENRIQUE IGLESIAS Noche Y De Día
- DAVID GUETTA Dangerous 7
- 8 MILKY CHANCE Stolen Dance
- 9 TAYLOR SWIFT Shake It Off
- **10 ENRIQUE IGLESIAS Bailando**

10 ED SHEERAN Thinking Out Loud

UN

POS

19/

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CHARTS ITUNES ALBUMS WEEK 43

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nunes

31.10.14 Music Week 41

ITED KINGDOM 🔽 📿	DENMA
ARTIST/ ALBUM	POS ARTIST/
10/2014 - 25/10/2014	20/10/2
BEN HOWARD I Forget Where We Were	1 LOVE
ED SHEERAN x	2 _{RASM}

- 3 VARIOUS Annie Mac Presents 2014
- 4 SAM SMITH In The Lonely Hour
- 5 SLIPKNOT.5: The Gray Chapter (Special)
- 6 **ELLA HENDERSON** Chapter One
- GEORGE EZRA Wanted On Voyage 7
- TAYLOR SWIFT 1989 (Deluxe) 8
- 9 **STATUS QUO** Aquostic (Stripped Bare)
- 10 VARIOUS Keep Calm & Chillout

Netherlands:	Guus	Meeuwi
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	DE	NMARK
	POS	ARTIST/ ALBUM
_	20,	/10/2014 - 26/10/2014
	1	LOVE SHOP Kærlighed & Straf
	2	RASMUS WALTER Verden I Stå
	3	MICHAEL FALCH Hånden På Hjertet
	4	SLIPKNOT.5: The Gray Chapter
	5	DE ENESTE TO Dobbeltliv
	6	MAGTENS KORRIDORER Før Alting
	7	TAYLOR SWIFT 1989 (Deluxe)
	8	BARBARA MOLEKO Lykken Er
	9	BEN HOWARD I Forget Where We Were

10 SAM SMITH In The Lonely Hour



FRANCE

1

2

3

4

5

6

8

9

ARTIST/ ALBUM

20/10/2014 - 26/10/2014

SOPRANO Cosmopolitanie

FOREVER GENTLEMEN Forever...

CHRISTINE AND THE... Chaleur ..

CALOGERO Les Feux D'artifice

KENDJI GIRAC Kendji

MASKA Espace-temps

10 LONDON GRAMMAR If You Wait

LES ENFANTS DU TOP 50 Les Enfants ...

MULTI-INTERPRÈTES Le Son Dancefloor

BEN HOWARD I Forget Where We Were





RUSSIA

1

3

5

6

7

AL BUM

ИВАН ДОРН Randorn

НААДЯ Наадя

20/10/2014 - 26/10/2014

2 LENNY KRAVITZ Strut (Bonus Track)

4 SLIPKNOT .5: The Gray Chapter (Special)

KIESZA Sound Of A Woman

NETHERLANDS

- POS ARTIST/ ALBUM
- 17/10/2014 23/10/2014
- 1 GUUS MEEUWIS... Hollandse..
- 2 VARIOUS ARTISTS 538 Hitzone 71
- 3 BEN HOWARD I Forget Where We Were
- 4 VARIOUS Amsterdam Music Festival...
- 5 FOO FIGHTERS Sonic Highways
- 6 VARIOUS Spinnin Sessions Amsterdam...
- U2 Songs Of Innocence + 7
- ED SHEERAN x (Deluxe Edition) 8
- 9 SAM SMITH In The Lonely Hour

10 NEIL DIAMOND Melody Road





10 DEPECHE MODE The Best Of Depeche...

PUS	ARTIST/ ALBUM
17	/10/2014 - 23/10/2014
1	UDO JÜRGENS Mitten Im Leben - Das .
2	FARIN URLAUB RACING Faszination
3	FRITZ KALKBRENNER Ways Over Wat
4	KIESZA Sound Of A Woman
5	SHINDY FVCKB!TCHE\$GETMONE¥
6	SLIPKNOT.5: The Gray Chapter
7	SCHILLER Symphonia
8	BEN HOWARD I Forget Where We Wer

- 9 DIE DREI ??? Folge 171: Und Das ...
- 10 YOU+ME Rose Ave.





SV	VEDEN	S	WITZERLAND
POS	ARTIST/ ALBUM	POS	S ARTIST/ ALBUM
15	/10/2014 - 21/10/2014	17	7/10/2014 - 23/10/2
1	ONE DIRECTION FOUR (Deluxe Version)	1	UDO JÜRGENS Mitten Im
2	KLEERUP As If We Never Won - EP	2	KIESZA Sound Of A Woma
3	VARIOUS Så Mycket Bättre 5 - Olas	3	FRITZ KALKBRENNER Wa
4	TAYLOR SWIFT 1989	4	SLIPKNOT.5: The Gray Cha
5	LALEH Boom EP	5	HELENE FISCHER Farbens
6	FIRST AID KIT Stay Gold	6	BEN HOWARD I Forget WI
7	TOMAS ANDERSSON WIJ Mörkrets	7	FARIN URLAUB RACING.
8	THE ARK The Ark, Arkeology	8	YOU+ME Rose Ave.
9	SLIPKNOT.5: The Gray Chapter (Special)	9	SUNRISE AVENUE Fairyta

10 SOFIA KARLSSON Regnet Faller Utan Oss

2014

- Leben
- n
- 'ays Over Water
- apter
- spiel
- here We Were
- ... Faszination
- ales Best Of..
- 10 THE RUMOURS Rumours

L'ONE Одинокая вселенная	6	٨
ГРИГОРИЙ ЛЕПС The Best	7	A

- 8 VARIOUS Лучшая дискотека 80/90
- 9 **ONUKA** ONUKA
- 10 ROBIN SCHULZ Prayer



CHARTS ANALYSIS WEFK 43

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



PARRA FOR CUVA FT ANNA NAKLAB Wicked Games Enic

ALEXA GODDARD So There Island

JACK U FT KIESZA Take U There Atlantic

 VAN DOORN/GARRIX/DVBBS Gold Skies Positiva

- BEYONCE Listen Columbia
- DANIEL MERRIWEATHER Red J
- TAYLOR SWIFT Out Of The Woods EMI

UK ARTIST ALBUMS CHART



TAYLOR SWIFT 1989 EMI

- LED ZEPPELIN Four Symbols Rhino
- LED ZEPPELIN Houses Of The Holy Rhino

ANNIE LENNOX Nostalgia Island

 MALLORY KNOX Asymmetry Search And Destroy (Sony)

 BLACK VEIL BRIDES Black Veil Brides Lava/Republic Records

- YUSUF CAT STEVENS Tell 'Em I'm Gone Sony Music CG
- DEVIN TOWNSEND PROJECT Z2 Inside Out SIMON & GARFUNKEL Bridge Over
- Troubled Water Columbia
- RANCID Honor Is All We Know Helicat WORSHIP CENTRAL Set Apart
- Integrity Music
- TWILIGHT SAD Nobody Wants To Be Here & Nobody Wants Fatcat
- YOU ME AT SIX Cavalier Youth BMG Rights
- TING TINGS Super Critical Finca
- BLACKOUT Wolves The Blackout
- XTC Drums And Wires Ape House AT THE GATES At War With Reality
- **Century Media** GUN Taking On The World A&M
- JERRY LEE LEWIS Rock & Roll Time Welk

The new Official Charts Company UK sales charts and Radiomonitor airplay charts are available from every Sunday evening at musicweek.com. Source: Official Charts Company

SINGLES BY ALAN JONES

d Sheeran's appearance on the X Factor results show on Sunday triggered an expansion of more than 100% in sales of latest album X in the first of the week's sales flashes on Tuesday, and a 74% jump in sales of latest single Thinking Out Loud which thus advances to pole position on the singles chart, and is likely to dethrone Meghan Trainor's All About That Bass this weekend.

Surpassing the peak positions of all of his hits apart from the No.1 Sing, Thinking Out Loud vaulted 4-2 (53,929 sales) last Sunday, when All About That Bass enjoyed an easy fourth week atop the singles chart on sales of 82,163 copies (including 14,226 streaming sales). Thus equalling the longest consecutive run at the top this year, set by Clean Bandit's Rather Be (feat. Jess Glynne) in February/March.

Waze & Odyssey's Bump & Grind 2014, which was No 164 last week on streaming alone, jumped to No.3 on sales

ountry singer turned pop

score her second straight

No.1 album this weekend.

with her fifth long player,

1989, establishing a big lead on

Tuesday's sales flashes. With

more than 47,500 sales, it had

sold three times as many copies

as pal Ed Sheeran's X, which

is shaping up to be its nearest

appearance on The X Factor

results show.

challenger following his Sunday

Swift is set to replace British

folk/rock singer/songwriter Ben

Howard, who debuted atop the

Where We Were on sales of

The album is Howard's

Kingdom, which opened at No.7

in 2011 on sales of 14,492 copies,

The success of I Forgot Where

and eventually peaked at No.4.

after the title track - the longest

unedited song in the chart, and

ever at 7m 46s - debuted and

peaked at No.60. It rebounds

89-64 (6,164 sales) this week.

one of the longest Top 75 entries

We Were came nine weeks

44,993 copies last week.

follow-up to his critically

acclaimed, Mercury Prize

nominated debut Every

chart with second album I Forgot

star, Taylor Swift is set to

ALBUMS

BY ALAN JONES

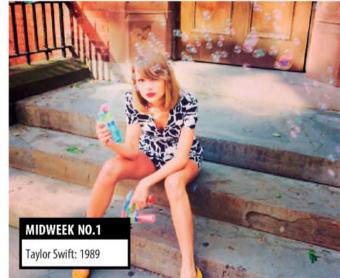
MIDWEEK NO.1 Ed Sheeran: Thinking Out Loud

of 49,552 copies. A British DJ/ production team, Waze & Odvssev have released more than 20 songs in the last three years but Bump & Grind 2014 which incorporates enough vocal elements of R. Kelly's 1995 No.8 hit Bump 'n' Grind for him to get a featured credit - is their first to make the Top 75

The only other debut inside the Top 10 came from Fuse ODG whose T.I.N.A. (feat.

Angel) opened at No.9 (28,156 sales). It is Fuse ODG's fifth hit in the last 16 months, following Antenna (No.7), Azonto (feat. Itz Tiffany, No.30), Million Pound Girl (Badder Than Bad) (No.5) and Dangerous Love (feat. Sean Paul, No.3). All five are on Fuse ODG's debut album, which is also called T.I.N.A., and is released next Monday (November 3).

Elsewhere in the Top 10:



In the six years since peaked at No.2 on sales of 49,949 changes, and the title of their new

Neil Diamond had just celebrated his 30th birthday when he first entered the UK album chart in 1971. Now nearly 74, he

scored his 41st chart album with new studio set Melody Road. Debuting at No.4 (27,384 sales), it is his 13th Top 10 album. Diamond, who made a number of TV and radio appearances to support the release, also had a second album in the Top 40, with 2012 compilation The Very Best Of Neil Diamond dashing 97-28 (2,775 sales) to achieve its highest chart position for 85 weeks, while raising its cumulative sales to 453,238.

Status Quo have also had notable chart longevity, They had had half a dozen hit singles before they landed Bang Bang climbed 5-4 (47,617 sales) for Jessie J, Ariana Grande and Nicki Minaj, Shake It Off dipped 2-5 (47,578 sales) for Taylor Swift, Don't Tell 'Em held at No.6 (31,918 sales) for Jeremih, and Blame recovered 8-7 (29,419 sales) for Calvin Harris feat. John Newman, trading places with Changing (7-8, 28,441 sales) by Sigma feat. Paloma Faith, Sam Smith's I'm Not The Only One returned to the Top 10, climbing 12-10 (25,700 sales).

Taylor Swift plucked another hit from 1989 in the form of Welcome To New York. Debuting at No.39 (10,668 sales) it is Swift's 20th hit.

Overall singles sales were down 0.88% week-on-week at 5,607,004. Streaming accounted for 3,131,297 sales last week - a record 55.85% of the total. Under previously existing criteria where only paid-for purchases were included, overall singles sales were down 4.19% week-on-week at 2,475,707 - 17.81% below same week 2013 sales of 3,012,294 and the 63rd consecutive week in which they have declined versus a year ago.

their first chart album in 1973 with Piledriver but have been album chart regulars ever since, notching their 38th chart album with Aquostic: Stripped Bare (No.5, 23,688 sales). The album's sleeve finds the band's principals Francis Rossi and Rick Parfitt posing apparently naked apart from strategically placed guitars, and a sticker boasting that it contains "Quo classics as you've never heard them before". As the title suggests, they are pared down and acoustic versions of familiar Quo fare. It's a bold move from the group and one which is rewarded with their highest charting studio album since Don't Stop reached No.2 in 1996

Ella Henderson dropped from No.1 to No.7, with Chapter One selling a further 16,718 copies.

Elsewhere in the Top 10: Ed Sheeran's X dipped 2-3 (28,857 sales), Sam Smith's In The Lonely Hour fell 3-6 (20,865 sales), George Ezra's Wanted On Voyage declined 4-8 (14,540 sales), Barbra Streisand's Partners slipped 7-9 (9,859 sales) and Jessie J's Sweet Talker ebbed 5-10 (7,446 sales).

Overall album sales were up 6.52% week-on-week at 1,330,325 = 3.00% below same week 2013 sales of 1,371,433.



Slipknot's fourth studio album, All Hope Is Gone, debuted and copies, the hard rock band from Iowa have been through some album - 5: The Gray Chapter acknowledges the album's rank in their chronology and salutes their bassist Paul Gray, who died from a drugs overdose in 2010. The album also debuted at No.2 (30,745 sales) last Sunday.

CHARTS CLUB WEEK 43



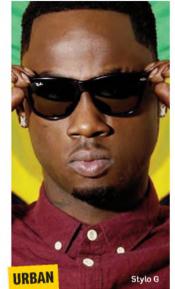
UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	7	5	CALVIN HARRIS FT. JOHN NEWMAN Blame / Columbia
2	2	4	BREACH FT. KELIS The Key / Atlantic
3	12	3	MDNGHT Breeze (Nothing Really Matters) / MUK
4	14	9	ALEX METRIC FT. STEFAN STORM Heart Weighs A Ton / Atlantic
5	13	3	ANTHONY ATTALLA Stranger (EP) / Yoshitoshi
6	0	3	WARREN G Regulate / Serious Pimp
7	40	3	TIESTO FT. DBX Light Years Away / Virgin/EMI
8	29	3	SOPHIA SYNDICATE Late At Night / Freaktone
9	20	4	KIESZA No Enemiez / tokal Legend/Virgin/EMI
10	15	3	MOKO Your Love / MIA/Virgin/EMI
11	17	2	ALEX KUNNARI & JIMMY W FT. JACOB LUTTREL Fly Away / Universal
12	16	2	ALESSO FT. TOVE LO Heroes (We Could Be) / Def Jam/Virgin/EMI
13	19	2	ADONAKIS Mutiny / Anto
14	35	2	PLASTIK FUNK FT. GRANDMASTER MELLE MEL Don't Push Me / Tig 2/
15	38	2	BLONDE I Loved You / FFRR
16	1	10	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
17	37	2	HIGH CONTRAST & CLARE MAGUIRE Who's Loving You / Virgin/5MI
18	27	2	CHICCO SECCI & FABIO B Crosses / D:Vision
19	3	5	MICHAEL WOODS FT. LAUREN DYSON In Your Arms / 44TW
20	25	2	CARY NOKEY Now Or Never / Sea To Sun
21	26	3	OLIVER HELDENS FT. KSTEWART Last All Night (Koala) / FFRR
22	23	2	JUMPSTAR FT. RON CARROLL We Did Alright / 612
23	NEV	W 1	NICKY ROMERO & ANOUK Feet On The Ground / Protocol/Island Dance
24	31	2	FERRY CORSTEN FT. NAT DUNN Hyper Love/Festival Crash / Flashover
25	NEV	W 1	KAREN HARDING Say Something / Capitol
26	NEV	W 1	I SEE MONSTAS Circles / Polydor
27	39	2	MAYA SCHENK Two Bees (EP) / Gypsy & Jungle Bcy
28	22	9	SECONDCITY FT. ALI LOVE What Can I Do / Mos
29	36	3	NIGHTCRAWLERS Push The Feeling On / Pacha
30	NEV	W 1	DAVID GUETTA FT. SAM MARTIN Dangerous / Parlophone
31	NEV	W 1	JOE GODDARD FT. BETSY Endless Love / Greco-Roman
32	5	5	VASSY, CRAZIBIZA & DAVE AUDE Hustlin' / Kiss My Vassy/Peace Bisquit
33	21	7	WATERMAT Bullit / Spinnin/Polydor
34	NEV	W 1	ERIC BENET The Other One (Sampler): Harriet Jones/Runnin / Peppermint Jones/Runnin / Peppermin
35	6		LEE DAGGER FT. INAYA DAY Shelter Me / Radikal
36	NEV	W 1	JAKOB LIEDHOLM NEA / Sign Of The Times/Sony
37	4	4	CHICANE FT. BO BRICE Still With Me / Modena/Armada
38	18	7	EXAMPLE 10 Million People / Epic
39	11	6	PARRA FOR CUVA FT. ANNA NAKLAB Wicked Games / Spinnin/Epic
40	NE	W 1	CHERYL I Don't Care / Polydor

COMMERCIAL POP TOP 30

POS L	AST	WKS	ARTIST / TRACK / LABEL
1	5	3	CALVIN HARRIS FT. JOHN NEWMAN Blame / Columbia
2	6	3	KATY PERRY This Is How We Do / Virgin/EMI
3	13	3	BREACH FT. KELIS The Key / Atlantic
4	22	2	CHERYL I Don't Care / Polydor
5	14	4	ARIANA GRANDE FT. ZEDD Break Free / Atlantic
6	20	3	WARREN G Regulate / Serious Pimp
7	NE	W 1	JAMES GARDINER Time 2 Go / Go/Freaktone
8	17	3	MICHAEL WOODS FT. LAUREN DYSON In Your Arms / AATW
9	27	2	KIESZA No Enemiez / Lokal Legend/Virgin/EMI
10	15	3	VASSY, CRAZIBIZA & DAVE AUDE Hustlin' / Kiss My Vassy/Peace Bisquit
11	NE	W 1	MERIDIAN DAN One Two Drinks / PMR/Virgin/EMI
12	12	3	MISTA SILVA Green Light / Polydor
13	19	2	STONEBRIDGE & CRYSTAL WATERS Be Kind / Stoneybay
14	3	6	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
15	21	2	ONE DIRECTION Steal My Girl / Syco
16	29	2	TIESTO FT. DBX Light Years Away / Virgin/EMI
17	26	2	ALESSO FT. TOVE LO Heroes (We Could Be) / Def Jam/Virgin/EMI
18	NE	W 1	BLONDE Loved You / FFRR
19	16	4	MEGHAN TRAINOR All About That Bass / Epic
20		W 1	ALCHEMICAL DISCO Atomic / Newroz
21		5	NICOLE SCHERZINGER On The Rocks / RCA
22			KID INK FT. ELLA VARNER & MGK No Miracles / RCA
23	30	2	THE CHAINSMOKERS FT. SIREN Kanye / Dim Mak/Island Dance
24	NE		ALEX GODDARD So There / Roc Nation/Island
25	2	4	LEE DAGGER FT. INAYA DAY Shelter Me / Radikal
26	4	4	LABRINTH Let It Be / Syco
27		W 1	THE ISAN PROJECT FT. RICHIE & MIRIAM Forever / Tune Asia
28			OLLY MURS FT. TRAVIE MCCOY Wrapped Up / Epic
29		6	SECONDCITY FT. ALI LOVE What Can I Do / Mos
30	NE	W 1	NICKY ROMERO & ANOUK Feet On The Ground / Protocol/Island Dance





UPFRONT & COMMERCIAL POP

Calvin harris and John Newman clinch chart double with Blame **ANALYSIS**

BY ALAN JONES

o.1 on sales six weeks ago, Calvin Harris' Blame (feat. John Newman) finally explodes to the top of the club charts - Upfront and Commercial Pop - with a 7-1 move on the former and 5-1 on the latter after Harris' original mix was joined by a Burns remix. It was an easy victor on both charts, finishing 11.61% ahead of nearest challenger Breach's The Key (feat.

30 26 12 PITBULL FT. JOHN RYAN Fireball / RCA

Kelis) on the Upfront chart, and 21.01% ahead of Katy Perry's This Is How We Do on the Commercial Pop chart. While Blame is Newman's first No.1 on either chart, Harris has now had 11 Upfront club chart No.1, and nine Commercial Pop chart No.1s. The last three - Under Control, Summer and Blame have come from his new album Motion, which drops next Monday (November 3). Blame's coronation didn't come a minute

too soon, as two new tracks from Motion are now being promoted to clubs - Slow Acid and Ellie Goulding collaboration Outside.

Stylo G's Call Mi A Leader barely scrambled to the top of the Urban club chart last week, but with nearest rival Billon's Special sliding 2-7 this week, Call Mi A Leader has a more comfortable majority. It faces a bigger challenge next week with Breach, Pharrell Williams and Jennifer Lopez all within striking distance.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL	PO	S ARTIST / TRACK
1	1	4	STYLO G Call Mi A Leader / 3 Beat	1	CHRIS MALINCHAK & MNEK Happiness
2	4	4	BREACH FT. KELIS The Key / Atlantic	2	CLEAN BANDIT & JESSE GLYNNE Real Love
3	5	2	PHARRELL WILLIAMS Gust Of Wind / Columbia	3	DAVID GUETTA FT SAM MARTIN
4	15	2	JENNIFER LOPEZ Booty / Capitol		Dangerous
5	3	8	KRISHANE FT. MELISSA STEEL Drunk And Incapable / Atlantic	4	MADEON Imperium
6	6	2	NABIHA Animals / Disco:Wox	5	CALVIN HARRIS FT ELLIE GOULDING
7	2	12	BILLON Special / Rinse		Outside
8	7	4	MOELOGO FT. BUNNY MACK My Sweetie / Island	6	GORGON CITY FT JENNIFER HUDSON
9	9	2	TC Everything For A Reason / 3 Beat		Go All Night
10	8	3	JUNKANOO UNDERGROUND Do To Me / Groove Cay	7	MARTIN GARRIX & MOTI Virus
11	NEV	V 1	WILEY On A Level / Big Dada	8	JUNGLE 70 & MAJESTIC
12	NEV	V 1	BEYONCE FT. NICKI MINAJ Flawless / Columbia		Creeping In The Dark
13	11	4	WRETCH 32 6 Words / Mos	9	YEARS & YEARS Desire
14	23	18	JEREMIH FT. YG Don't Tell 'Em / Virgin/EMI	10	DIRTY SOUTH FT SAM MARTIN
15	10	11	FUSE ODG FT. ANGEL T.I.N.A. / 3 Beat		Unbreakable
16	16	11	NICKI MINAJ Anaconda / Young Money/Cash Money/Island	11	WRETCH 32 6 Words
17	14	10	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic	12	BECKY HILL Losing
18	25	4	P-SQUARE Ejeajo / Square	13	BAAUER FT ALUNA GEORGE One Touch
19	22	3	KAREN HARDING Say Something / Capitol	14	CORY LEE Shot To My Heart
20	24	4	KID INK FT. ELLA VARNER & MGK No Miracles / RCA	15	CHEMICAL BROTHERS FT MIGUEL
21		4	MARY J. BLIGE Right Now / Island		This Is Not A Game
22	17		LABRINTH Let It Be / Syco	16	HERVE Money Where Your Mouth Is
23	18	7	JESSIE J, ARIANA GRANDE & NICKI MINAJ Bang Bang / Island	17	SEINABO SEY Pistols At Dawn
24	28	12	USHER FT. NICKI MINAJ She Came To Give It To You / RCA	18	JACKSON FT JAMES YUILL Love Love Love
25	13	8	WILKINSON FT. TALAY RILEY Dirty Love / Ram/Virgin	19	MY DIGITAL ENEMY FT LIZZIE MASSEY
26	19	4	JACOB BANKS Move With You / Atlantic		To Dust
27	29	13	IGGY AZALEA FT. RITA ORA Black Widow / Wirgin/EMI	20	DUSKY Yoo Hoo
28	20	6	AMERIIE What I Want / Feeniix Rising Ent.		
29	21	8	DANIEL DAVID Me An U / Eagle Rush Global		

© Musi: West: Compiled by OI leadback and data collected from the following stores, and needed with invester, and distributous: stores 3 32at (Aivernood). The Dis: (Baodroid). Gain (Leeds). Blobal Gaoove (Stoke). Galagoult (Gaidiff). Haid To Find (Binninginam). Plastic: (Brightion), Power (Wigant, Streetwike (Gambindge), The Dis: (Baodroid) Kainua (Middlesbauougin) Sassdivision (Belfast). Seatport, Juno. Unique & Dynamic

COOL CUTS TOP 20

► KIESZA Sound Of A Woman 01 12

EMINEM Shady Xv (Shady/Interscops)

BOMBAY BICYCLE CLUB Home By Now

GEORGE MAPLE Vacant Space (Virgin Em.)

OLIVER HELDENS Last All Night (Koala)

ROYAL BLOOD Ten Tonne Skeleton Warner

SAINT RAYMOND Fall At Your Feet (Atlantic)

TIESTO, Light Years Away (Tirgin)

UNION J You Got It All (Epic)

AC/DC Rock Or Bust (Columbia)

LEONARD COHEN Live In Dublin

THE CZARS Best Of (Bella Union)

KIESZA Sound Of A Woman (Virgin)

R.SEILIOG In Hz (Glassno:e/Caroline)

JUST KIDDIN Thinking About It (Parlophone)

ECHOSMITH Cool Kids Eg (Parlophone)

LOS CAMPESINOS! A Los Campesinos!

Some tracks may already feature in the

listinas indicate their official release

A more extensive release schedule is

available at **www.musicweek.com** located in the charts section

to inesmon@nbmedia.com

OCC singles chart as downloads, but these

Please email any key releases information

MARY J BLIGE Therapy (Mig/klant)

JESSIE J Burnin' Up (Islan 1/Lava)

PRIDES Out Of The Blue (kland)

JUCE! 6th Floor (Island)

Christmas (Jurnstile/Caroline)

DECEMBER 7

DECEMBER 8

SINGLES

SINGLES

MEANWHILE The Flammant Ves (Fiction (Corolina))

BREACH FT. KELIS The Key (Atlantic)

HOZIER From Eden (Island)

DECEMBER 1

ALBUMS

SINGLES

(Islan 1)

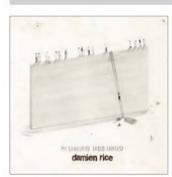
(Parlophone)

Brothers)

ALBUMS

(Columbia/Legacy)

PRODUCT KEY RELEASES



NOVEMBER 3

SINGLES

- DAMON ALBARN Hostiles (Parlophone)
- JAMES BLUNT When I Find Love Again
- (Atlantic/Custard)

 CHERYL | Don't Care (Polydor)
- SHERYL CROW Callin' Me When I'm Lonely
- (Warner Brothers) EDDI READER Back The Opia; Ep
- (Reveal/Proper)
- THE GASLIGHT ANTHEM Stay Vicious
 "ingin Emil
- JHENE AIKO The Pressure (Mirgin)
- JOANNA GRUESOME / TRUST FUND Split
 En (funstile/(aroline)
- JOSS STONE FT JEFF BECK No Man's Land (Green Fields Of France) - The Official 2014 Popov Appeal Single (Royal British Leging)
- KNIFE PARTY Begin Again
- (Earstorm/ Narner Bros)
- NATALIE PRASS Bird Of Prey (Spacebomb/Carolin:)
- NOTHING BUT THIEVES Wake Up Call (Rea)
 PALOMA FAITH Ready for The Good Life
- (Epic)
- RUMER Dangerous (Atlantic)
- TEYANA TAYLOR Maybe (Mirgin Em.)
- WHILK & MISKY Babe I'm Yours (Island)

ALBUMS

- BLAKE In Harmony (Music (n(inity))
 THE BRAND NEW HEAVIES Sweet Freeks
- (Earmusic/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)
- DRIVE-BY TRUCKERS Go Go Boots
- (Play It Again Sam)
- BOB DYLAN The Basement Tapes Complete
 ? The Bootleg Series Vol. 11 (Sury)
- THE FLAMING LIPS With A Little Help From My Ewends (Bella Union)
- FLYLEAF Between The Stars (Earmusic/Absolute)
- CALVIN HARRIS Motion (Columbia/Fly Syc)
- JUCE! Taste The Juce! (Island)
- JUNIP Fields (City Stand)
- LIVE The Turn (Ihink Lova)
- THEOPHILUS LONDON Vibes (Marner Brothers)
- IDINA MENZEL Christmas Wishes
- (Nurner Brothers)
- ANDRE RIEU Love In Venice (Decca)
- SIMPLE MINDS Big Music (Caroline)
- SON LUX The Disappearance Of Eleanor
- Rigby (Glassnote/Caroline)
- ALVIN STARDUST Alvin (Conehead/Nova)



- SUBMOTION ORCHESTRA Alium (Connter)
 SUPERFOOD Don't Say That (Infections)
- T-PAIN T-Pain Presents Happy Hour: The
 Greatest Hits (live)
- TEYANA TAYLOR VI 1 (Mirgin Emil)
- THE WURZELS The Wurzels Christmas
- Album *(Cia Ua)*
- NEIL YOUNG Storytone (Reprise)

NOVEMBER 10

SINGLES

AUGUST ALSINA FT. NICKI MINAJ No Love
 (Remix) ///irgin Emi)

- BECKY HILL Losing (Parlophone)
- BILLON FT MAXINE ASHLEY Special ("tirgin)
 BOBBY SHMIJBDA Samurda Sae Wrote (8rc)
- BOBBY SHMURDA Samurda Sae Wrote (Rea
 HIGH CONTRAST AND CLAIRE MAGUIRE
- Who's Loving You? (Virgin/Em)
- JON HOPKINS Asleep Versions Ep (Domino)
- LAURA DOGGETT Moonshine (8:6)
- NICKELBACK What Are You Waiting For
- (Island)
- RACHAEL SAGE Happiness (Maddie's Song)
- (Mpress)
 SPDDKYLAND Rock And Roll Weakling So
- (Pias)
- THE VERONICAS You Buin Me (8:0)
- PHARRELL WILLIAMS Girl (Rea)

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.)
- JAMES BLUNT Moon Landing Apollo
 Edition (Atlantic/Custare)
- CHERYL Only Human (Polydor)
- EMMA STEVENS Waves (Emma Stevens)
- FIELD REPORT. Marigolden (Partisan)
- FOO FIGHTERS Sonic Highways (Rea)
- GONG | See You (Madlish)
- WHITNEY HOUSTON Live: Har Greatest
 Performances (Rca)
- IAMAMIWHOAMI Blue
- (To Whom It May Concern/Kobali)

 KATHERINE JENKINS Home Sweet Home
- (Decca)
- KNIFE PARTY Abandon Ship

(Earstorm/Narner Bros)

- SCOTT MATTHEWS Home Part 1 (San Remo)
- DONNY OSMOND Soundthack To My Life
- (Decca)
- PINK FLOYD The Endless River (Parlophone)
- PURPLE 409 (Pias)
- QUEEN Forever (Virgin Em.)
- ROYKSOPP The Inevitable End



SAVAGES & BO NINGEN Words To... 17.11

LISA STANSFIELD Lisa Stansfield - The

TEMPLES Sun Restructured (Heavealy)

WHITESNAKE Live In 34 - Back To The Bone

► MARY | BLIGE The London Sessions 24.11

JONI MITCHELL Love Has Many Faces -

THE NEW BASEMENT TAPES Lost On The

SAVAGES & BO NINGEN Words To The Blind.

VARIOUS The Art Of McCartney (Arclic Poppy)

NICKELBACK No Fixed Address (Island)

NICO & VINZ Black Star Elephant

BRUCE SPRINGSTEEN The Album

Collection Vol. 1 1973-1984 (Columbic)

TV ON THE RADIO Seeds ("irgin)

NOVEMBER 24

AVICII The Days (Positiva/Prms)

EKKAH Last Chance To Dance - Fo (Reg)

JAMES BAY Hold Back The River (Wirgin)

ED SHEERAN Thinking Out Loud (Asylum)

CARL CARLTON Lights Out In Wonderland

CLEAN BANDIT New Eyes (Special Edition)

DEADMAUS 5 Years Of Mau5 (MauStrap/Virgin)

WHILK & MISKY First Sig Eq (Island)

WILD BEASTS Palace (Domino)

GEORGE THE POET 1. 2. 1, 2 (Island)

BLONDE | Loved You (Ffr.)

DOTAN Home (Virgin Em.)

KIESZA No Enemiesz (Mirain)

MCBUSTED Air Guitar (Island)

METALLICA Lords Of Summer

(Blackened/Vertian)

AL RUMS

(A'lan'ic)

(Stagges/Caroline)

(Kudos/Caroline)

(Mca/Island)

(Xtra Mile)

SINGLES.

DIPLO F10rida (Big Dada)

DOTAN Layers (Virgin Em.)

I AM KLOOT From There To Here

IDRIS ELBA Mi Mandela (Parlophone)

MARY J BLIGE The London Sessions

BARRY MANILOW My Oream Duets (Decca)

OLLY MURS Never Been Better (Epic/Syco)

RICK ROSS Hood Billionaire (Def Jam)

FRANK TURNER The Third Three Years

■ JONATHAN WILSON Slide 3v 50 (Bella Union)

NOVEMBER 28

Albums Collection (Columbia/Legacy)

River (Electromagazetic/Island/Harves))

ONE DIRECTION Four (Syca)

Boxset (Rhing)

(Namer Brothers)

(Stolen/ Pop Noire)

SINGLES

(Dog Sriumph/Wall Of Sound)

(Frontiers)

SINGLES

(Glassante/Island)

Dangerous (Parlophone)

(Neon Solo/Enic)

(Enic/Syco)

Delirious (Epic)

(IInmade Road/Cataline)

(Reprise)

AL SUMS

(IIsmty)

(Enic)

Edition (Atlantic)

FLYTE Light Me Up (Island)

(Atlantic)

RUMER Into Colour (Atlantic)
 SOL3 MID Sol3 Mip (Deca)

Collection 1939 - 2003 (Edge)

NOVEMBER 17

ALESSO Hendes (Mercury)

AMERICAN AUTHORS Believer (Def Iam)

ANDY C & FIORA Heartbeat Loud (Atlantic)

JULIO BASHMORE Rhythm Of Auld (Epic)

CLEAN BANDIT & JESS GLYNNE Real Love

CHILDISH GAMBINO Telegraph Ave

DAVID GUETTA FT SAM MARTIN

GRADES Crocodile Tears (Warner Brothers)

MARY J BLIGE Right New (Mca/Island)

LORDE Yellow Flicker Beat (Virgin)

PASSENGER 27 (Island)

SHEPPARD German (Darce)

FALA Alchemy Ep (Columbia)

GREAT GOOD FINE OK Body Diamond Ep

• OLLY MURS Wrapped Up (Ft Travie Moopy)

NICO & VINZ In Your Arms (Warner Brothers)

SEINABO SEY For Madeleine Eo (Virgin Em.)

STEVE AOKI, CHRIS LAKE & TUJAMO

• TV ON THE RADIO Happy Idiot (Virgin)

BEN WATT Golden Ratio/Nathaniel

GERARD WAY Millions (Warney Brothers)

NEIL YOUNG Who's Gonna Stand Up?

STEVE AOKI Neon Future | (Epic)

MICHAEL BALL If Everyone Was Listening

DAME SHIRLEY BASSEY Hello Like Before

ARIEL PINK Pom Pom (4As)

IL DIVO Live At Budokan (Syco)

FRYARS Power (Fiction/Carolins)

BRYAN FERRY Avanmore (Bmg Rights)

IN THIS MOMENT Black Widow - Special

JOHNNY MATHIS The Complete Global



has been established to support young people who want to get into the creative industries across a three tier programme of activity:



CALLING ALL EMERGING CREATIVES!

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Following the recent launch of the h.Club Foundation, applications have opened for the Emerging Creatives pilot programme. Designed to support four London-based creatives aged between 21 and 35 from one of the following disciplines: Film, Publishing & Writing, Art & Design, Theatre & Performance, Fashion, Games& Digital and Creative Entrepreneurs.

Starting in January 2015, successful applicants will receive a range of support including:

12 months membership to the Hospital Club

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Grants to create original work

Opportunities to promote their work and expand their networks

Know of an Emerging Creative who might benefit? Pay it forward and send this on! www.thehospitalclub.com/foundation/programmes

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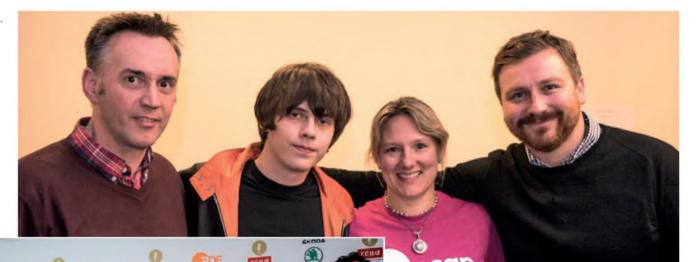
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories to runoffgroove@intentmedia.co.uk

MAKE SOME (LITTLE) NOISE

Last week saw this year's Little Noise Sessions at Islington's Union Chapel get off to a flying start with a sold out solo show by Jake Bugg on the Wednesday followed by David Gray headlining the Thursday. The concerts allow people and artists to share their love of music whilst raising funds and awareness to issues affecting people with a learning disability. Pictured backstage [L-R:] Distiller Music Group MD and Little Noise Committee member Alan Pell, Jake Bugg, Mencap ambassador liaison Joanne Hall and Frukt managing partner Jim Robinson.





ence

◄CLASS ACTS
The year's most successful classical artists were honoured at the 2014 ECHO Klassik gala award ceremony, held at the Philharmonic Hall in Munich last Tuesday.
Universal Music artists triumphed in a total of ten categories including the four most prestigious of all, with Anna Netrebko named Female Singer of the Year, Piotr Beczala Male Singer of the Year, Yannick Nézet-Séguin Conductor of the Year and David Garrett Bestseller of the Year. Pictured [L-R] David Garrett, Anna Netrebko, Yannick Nézet-Séguin. Back row: Dickon Stainer (president, Decca), Ute Fesquet (vice president, A&R Deutsche Grammophon), Kleopatra Softoniou (director domestic marketing, Deutsche Grammophon), Eric Schulz, Rolando Villazón, Piotr Beczala, Anne-Sophie Mutter, Frank Briegmann (president, Central Europe, Universal Music and Deutsche Grammophon), Costa Pilavachi (senior vice president, classical A&R Universal Music Group International), Mark Wilkinson (president, Deutsche Grammophon).

IN THE HOUSE

Sugar Man folk singer Rodriguez was presented with a plaque by The Agency Group's Jules Oe Lattre (on behalf of Niche Productions and TAG) at the Sydney Opera House last Tuesday to recognise the sale of over 50,000 tickets on his current tour of Australia and New Zealand. It's a double whammey for Rodriguez, as he now holds the record for the fastest-selling show at the 6,600 capacity King's Park in Perth.





CHEERS TO THAT

FUGA and Fintage House co-hosted a special product launch event at the ADE Music Market 2014 in Amsterdam earlier this month. As well as showing off FUGA's new report and analytics module, along with its white label and trends software package, there was plenty for friends and clients to stick around for, with a spread of bites and beverages, and a DJ providing the obligatory beats. Pictured here is FUGA CEO Pieter Van Rijn (far right) with the rest of the FUGA team: [L-R front] Ruthger Uiterwijk, Marius van Reeuwijk, [L-R back] Karolina Stanevičiūtė, Guillaume Warmerdam, Jim Haakman, Christiaan Kröner, Anne Jenniskens, Sarah van Lith, Fanny Rienstra, Pieter van Rijn.



ARCHIVE

MUSIC WEEK November 1, 1980 **HEADLINE NEWS**

On the front page, Music Week speaks to Nesuhi Ertegun, WEA International president, who is taking his time choosing a successor to John Fruin, departing MD of WEA Records UK. "It's one of the most important jobs in WEA International, and I must decide on the right person if it takes two months or even longer. I have made absolutely no decision yet, or even drawn up any shortlist. Some of the names I've seen mentioned I don't even know."

AL SO

Companies have slammed the BPI's report on the Committee Of Enquiry's findings on allegations of chart hyping. Bill Stonebridge of Riva Records, a label who is pulling out of the BPI as a result, said: "The BPI is a joke organisation, not worth our subscription. We're sick and tired of the whitewash and the farce."

NEW RELEASES RECOMMENDED 01.10.80



QE2 Mike Oldfield **MR JONES** The Psychedelic Furs

QE2 is no disappointment. Not a concept album, it's simply an enjoyable collection of light, uncomplicated music. If Oldfield's treatment of Abba's arrival (included on this album) was a surprise, his version of The Shadows' Wonderful Land will be an even bigger one.

With vocals and main music lines clearly Bowie-influenced, Mr Jones may enjoy early chart sales, leading to a chart place. However, it lacks the soothing commercial edge for higher things.

AD WATCH

There's always one, isn't there? There's always someone who thinks it's okay to crack out the Christmas theme as early as possible, and it seems Musitech has signed itself up to be Music Week's first Christmas-themed advert - at least they had the decency to wait until the day after Halloween. The engineering and consultancy company also offers plating, pressing and packaging services to the music industry, in the form of delightful presents waiting to be unwrapped. Looks like somebody has already opened one present though ...



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

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"Are we out of the woods yet?"

NUSIC WEEK Integun: the future without Fruin WEA names new men panies slam BPI 'whitewash' With the second CHAS JANKER CHAS JANKE t very ineffecti Brian Findley,

SINGLES TOP 10 01.10.80

.05	Allerio	SINGLE
1	BARBRA STREISAND	Woman In Love
2	STATUS QUO	What You're Proposing
3	OTTAWAN	D.I.S.C.0
4	MATCHBOX	When You Ask About Love
5	BAD MANNERS	Special Brew
6	ODYSSEY	lf You're Lookin' For A Way Out
7	MADNESS	Baggy Trousers
8	ORCHESTRAL MANOEUVRES	Enola Gay
9	NOLANS	Gotta Pull Myself Together
10	THE POLICE	Don't Stand So Close To Me
_		

ALBUMS TOP 10 01.10.80

1	THE POLICE	Zenyatta Mondatta
2	BARBRA STREISAND	Guilty
3	BRUCE SPRINGSTEEN	The River
4	STATUS QUO	Just Supposin'
5	BARRY MANILOW	Manilow Magic
6	ORCHESTRAL MANOEUVRES	Organisation
7	VARIOUS ARTISTS	The Love Album
8	MADNESS	Absolutely
9	KATE BUSH	Never For Ever
10	EARTH, WIND & FIRE	Faces
		© Official Charts Company

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WRITER'S Top-notch tunesmiths on

their history with songs

Neil Davidge



Published by Spirit Music Group. Writing credits include Halo 4. The Clash Of The Titans and Massive Attack.

What was the first song you ever wrote?

I've Got A Cockroach On My Knee (Get Off!). It's probably stretching the definition of a song.

And the last song you wrote?

Sensor from my album Slo Light. I've also been scoring a lot since I finished Heligoland.

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

I guess that would be Teardrop (pictured) although I'm not credited as a writer. I wrote that with Elizabeth Fraser for Massive Attack, it was one of the first tunes I wrote for them.



Which song do you wish you'd written and why? It's not about that for me. The experience of writing a song, creating, communicating something authentic is what it's about.

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

Sometimes at home on guitar or singing into a dictaphone, but mostly in the studio with various instruments, real and virtual.

Who is your favourite

songwriter of all time? John Lennon, not the greatest songwriter by a long way but one of the most honest and direct.

And your favourite songwriter of the moment?

Ryan Karazija from Low Roar, his first album is beautiful and very honest.

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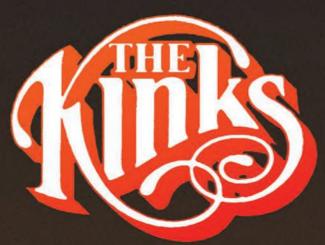
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<u>BEST</u>	BEST	BEST	BEST
HIP HOP LIBRARY TRACK 2014	JAZZ LIBRARY TRACK 2014	POP LIBRARY TRACK 2014	ROCK LIBRARY TRACK 2014
Do What I Do Audio Network William Davies	Essential Cool Universal Publishing Production Music	Indigo Imagem Production Music	Move to You EMI Production Music Clav
Dag Torgersbraten Ian Tunstall	Pat Coil	Tom Hillock David Krutten	Harlin James
BEST	BEST	BEST	BEST
SCORE LIBRARY TRACK 2014	TRAILER LIBRARY TRACK 2014	WILDCARD LIBRARY TRACK 2014	WORLD LIBRARY TRACK 2014
Time Chasers Audio Network James Brett	The Cloudmaker Imagem Production Music Jochen Flach	Black Treacle Squirky Music Mason De Mercia	Only Chile Universal Publishing Production Music Robert J Walsh
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