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"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

Search & 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 highest-earning 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 non-psychopath 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 infantilising 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."

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.

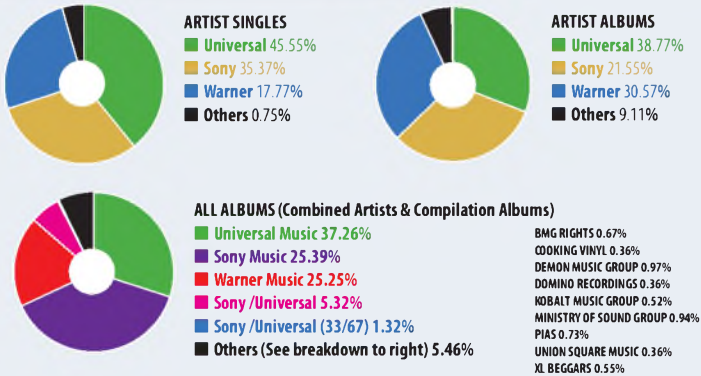
Breeden, formerly the company's SVP and finance director, takes over the position from Simon

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.

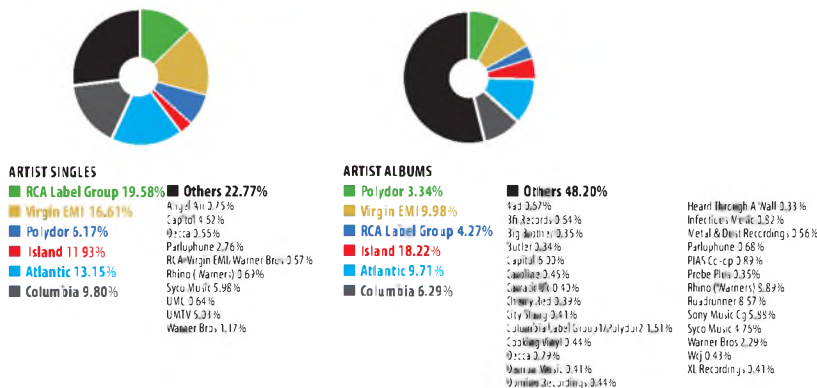


MARKET SHARES

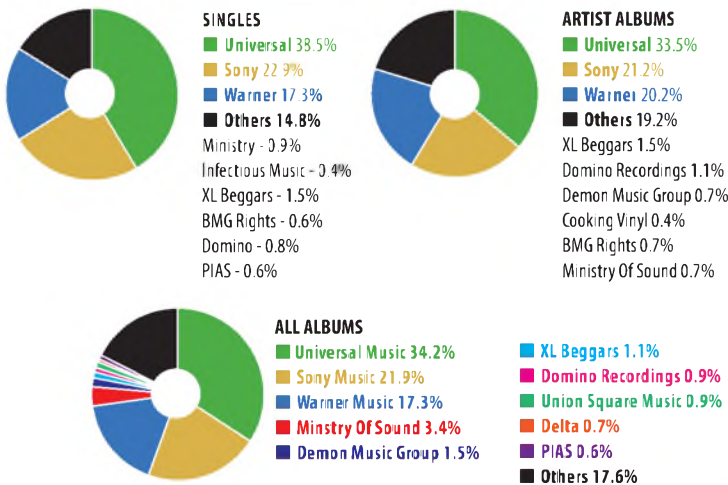
WEEK 43: TOP 75 SHARE BY CORPORATE GROUP



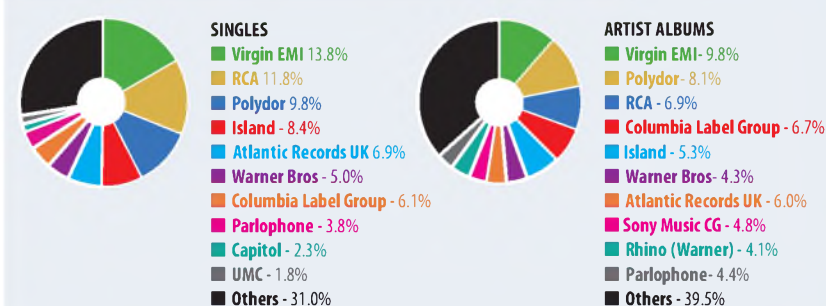
WEEK 43: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



'WE HAVE A UNIQUE SPACE THAT'S ARTIST LED'

Epworth revamps Church



TALENT

BY RHIAN JONES

Paul 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-Stork Design Group.

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 Augsburgers 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

■ BY TIM INGHAM

Two 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 third-biggest 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 £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.

MADISON SQUARE GARDEN



CONGRATULATIONS

Above & Beyond



Involved Management

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 Swayzak, 240 Volts, is being revived as part of a new services and distribution deal with I&K7. The entire 240 Volts back catalogue will be resurrected through I&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. Global Gathering has been held at Long Marston Airfield, close 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 BPI director of content protection David Wood.

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

6 Music aims for new heights

RADIO

■ BY TOM PAKINKIS

6 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-on-quarter 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.

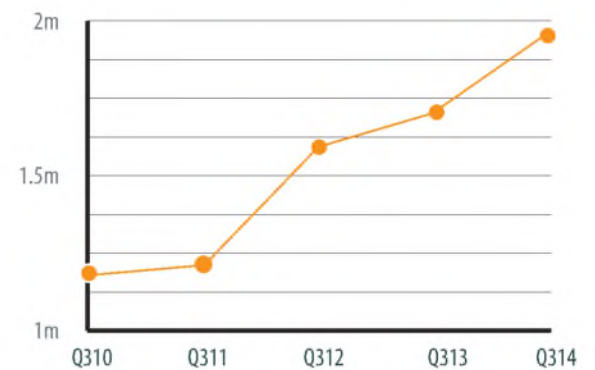
"When 6 Music was threatened with closure, we all thought it would definitely close – it was not a PR stunt!" joked Shennan.

"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."

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FEATURE

ON THE RADAR LAYLA

■ 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.

"I identify with Layla now, and what it means to me. It's like putting on a suit to go to work, it puts 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 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

EP: *The New Year*

EP: *Yellow Circles*

EP: *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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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®



ticketweb




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

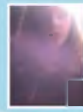
TICKETWEB UK


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	HOZIER


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


 @yasminlajoie Just want to do the right thing all the time and be a good person and be really cool and everyone like me. FFS IS THAT SO MUCH TO ASK.???. (Yasmin Lajoie, Sony/ATV Publishing) Friday, October 24

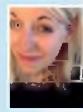
 @codeinedrums "Always loved electronic music, will have it played at my funeral, but sadly the majority of it is dull & cliched." Guardian comments, m8. (Lauren Martin, Thump UK) Sunday, October 26


 @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

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


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

 @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

 @binweasel ...wow. RT: "@BBCNewsUS: UK singer Robbie Williams is live-tweeting the birth of his second child, including videos, from US hospital room" (Robyn Elton, Big Life Management/Work It Media) Monday, October 27

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

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

 @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

shazam

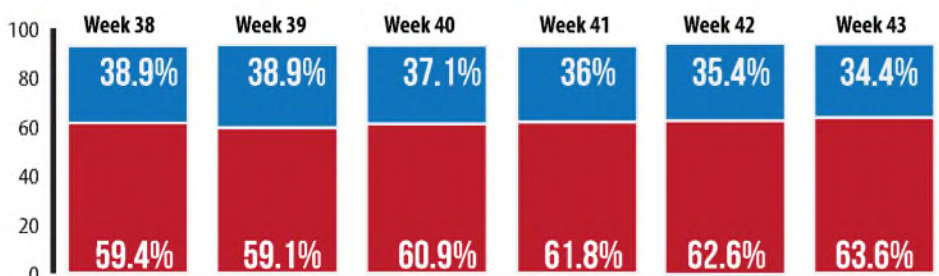
TAGGED



The latest most popular Shazam new release chart:

- 1 ED SHEERAN
Thinking Out Loud
- 2 CLEAN BANDIT
Real Love
- 3 DAVID GUETTA
Dangerous
- 4 FUSE ODG
T.I.N.A
- 5 MILKY CHANCE
Down By The River
- 6 OLLY MURS
Wrapped Up
- 7 CALVIN HARRIS
Outside
- 8 RIXTON
Wait On Me
- 9 THE VERONICAS
You Ruin Me
- 10 WRETCH 32
6 Words

DIGITAL vs PHYSICAL



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

DIGITAL
 CD
 Official Charts Company

For daily news visit musicweek.com



PICTURE OF THE WEEK

YOU'RE SUPPOSED TO PRESENT IT, NOT EAT IT

FRIDAY, OCTOBER 24, LONDON: Chris Evans and Nick Grimshaw pose with the newly revealed BBC Music Award. The two BBC Breakfast presenters linked up to announce the first run of performers at the inaugural ceremony, including Coldplay, Paloma Faith and Ed Sheeran.

Image Credit: BBC/Mieron McCarron

BPI SALES AWARDS: WEEK ENDING OCT 26



ARTIST / TITLE / RECORD TYPE/NEW CERTIFICATION
PAOLO NUTINI Sunny Side Up (ALBUM) <i>6x Platinum</i>
EMINEM Encore (ALBUM) <i>4x Platinum</i>
BEATLES A Hard Day's Night (ALBUM) <i>Platinum</i>
COURTEENERS Falcon (ALBUM) <i>Gold</i>
BRUCE SPRINGSTEEN High Hopes (ALBUM) <i>Gold</i>
CHICAGO & FOREIGNER The Very Best Of (ALBUM) <i>Silver</i>
BRYAN ADAMS Summer Of '69 (SINGLE) <i>Gold</i>
MEGHAN TRAINOR All About That Bass (SINGLE) <i>Gold</i>

bpi Key
 SINGLES ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)
 ALBUMS ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000)

TAKE A BOW TEAM HOZIER



THE LOWDOWN
 Album: Hozier
 Highest chart position: No.5

Label: Rubyworks/Island Records	Legal: Willie Ryan
Managing Director: Jon Turner (Island Records)	Marketing: Guillermo Ramos (Island Records)
President: Darcus Beese (Island Records)	National press: Jon Lawrence (Alt-Stoked PR)
A&R: Louis Bloom/Annie Christensen (Island Records)	Regional press: Monique Wallace (Island Records)
Publisher: Johnny Lapin (Evolving Music)	Online press: Heather Swaine (Charm Factory)
Agent: Emma Banks (CAA)	National radio: Steve Pitron (Island Records)
Manager: Denis Desmonc/Caroline Downey (MCD)	Regional radio: Charity Witts (Island Records)
	TV: Karen Williams (Big Sister)

SALES STATISTICS



CHART WEEK 43 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,475,706	1,030,904	299,422	1,330,325
PREVIOUS WEEK	2,583,898	975,822	273,019	1,248,841
% CHANGE	-4.2%	5.6%	9.7%	6.5%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	122,235,611	44,632,288	14,532,649	59,164,937
PREVIOUS YEAR	143,128,221	50,540,090	14,713,547	65,253,637
% 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

As 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 £1 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 reins, 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

ABOVE LEFT

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 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 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?

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.



KLASSIK KINKS KATALOGUE ON VINYL

The original albums 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



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



THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY (1968)

The original mono version.

Features BIG SKY and WICKED ANNABELLA



ARTHUR (OR THE DECLINE AND FALL OF THE BRITISH EMPIRE)

The original stereo version.

Features VICTORIA and SHANGRI-LA



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 THE KINKS

TALENT

■ BY TIM INGHAM

Where would we be 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"

DAVID BOWIE

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



Recorded
by

THE KINKS

on
PYE
7N 15673

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 I'd 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

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

like The Searchers, a great pop band. 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] *Muswell 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.

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), Face To Face (1966), The Kinks Are The Village Green Preservation Society (1968), Arthur (Or The Decline And Fall Of The British Empire) (1969)



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

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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-the-scenes 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

■ BY TOM PAKINKIS

When 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.

“

*You really got
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Congratulations to The Kinks on 50 Fantastic Years

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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 transvestite-themed 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.

— ASGARD —

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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

The 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 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 year's 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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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 tape 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 been wowing audiences since it first opened earlier this year.

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



STUART BATSFORD, 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."

#ChartFact

OfficialCharts.com was Britain's
fastest-growing music site in 2013
and now reaches 2 million users
every month*

All-new mobile responsive platform coming soon

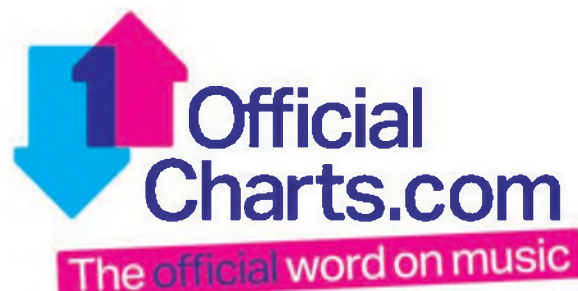
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*Based on analysis of top 40 biggest music sites in Comscore – Jan to Dec 2013



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

Gateshead 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

ABOVE

Futures past: A keynote from UK Music's Jo Dipple and a session that saw BPI chairman Tony Wadsworth in conversation with Keith Armstrong were part of 2013's Music Futures line-up. The bill also included Sentric Music's Simon Purchasehouse, Secretly Label Group's Hannah Overton and Beggars Group's Simon Wheeler

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

"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 one-day, 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)



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.

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)

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

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



The rise in popularity of label 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)

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)

IN MEMORY OF JACK BRUCE

1943 – 2014

A black and white portrait of Jack Bruce, a man with long, wavy hair, looking directly at the camera. He is wearing a dark, button-down shirt with a patterned vest over it. The background features a patterned wallpaper and a dark sofa.

FROM YOUR FRIENDS AT POLYDOR

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

CHARTS UK ALBUMS WEEK 43



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

THE OFFICIAL UK ARTIST ALBUMS CHART

bpi PLATINUM GOLD SILVER AWARDS. Key: ★ Platinum (300,000), ● Gold (100,000), ● Silver (60,000)

Table with columns: Rank, This Week, Last Week, Weeks on Chart, Artist/Title, Label, Catalogue Number, Distribution, and Sales Trend.

Table with columns: Rank, This Week, Last Week, Weeks on Chart, Artist/Title, Label, Catalogue Number, Distribution, and Sales Trend.

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

COMPILATION CHART TOP 20

THIS LAST ALBUM / LABEL (DISTRIBUTION)



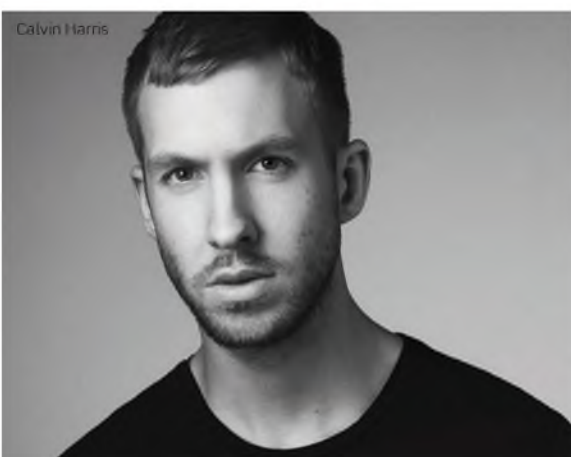
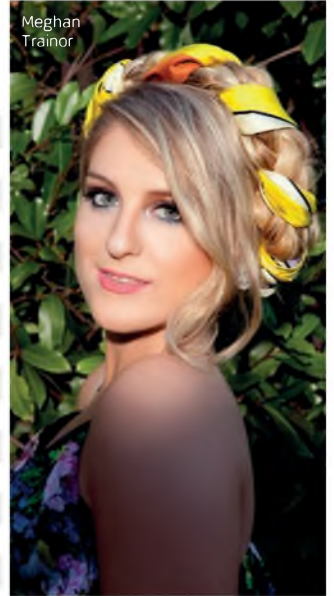
Table with columns: Rank, This Week, Last Week, Artist/Title, Label, Distribution.

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



EU AIRPLAY CHART TOP 50

POS	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	-5%	930	593.94m	-10%
3	3	16	MAGIC! Rude	Sony Music	SME	14,634	-6%	833	504.73m	-10%
4	5	9	Taylor Swift Shake It Off	Big Machine R..	UMG	15,947	+3%	834	468.54m	+4%
5	4	22	Sam Smith Stay With Me	Capitol Records	UMG	12,486	-4%	893	448.61m	-4%
6	6	7	Calvin Harris feat. .. Blame	Columbia	SME	15,133	+0%	737	441.13m	+8%
7	14	3	Avicii The Days	Virgin EMI	UMG	10,277	+18%	666	429.01m	+30%
8	10	10	Sheppard Geronimo	Universal Music	UMG	6,039	+5%	440	388.07m	+2%
9	11	17	Marlon Roudette When The Beat Drops ..	Polydor	UMG	6,471	-8%	417	378.81m	+1%
10	12	16	Sia Chandelier	Sony Music	SME	8,662	-1%	644	374.39m	+2%
11	9	16	David Guetta feat. S.. Lovers On The Sun	Parlophone	WMG	9,736	-9%	671	366.66m	-4%
12	8	34	Nico & Vinz Am I Wrong	Parlophone Music	WMG	10,857	-6%	808	356.47m	-7%
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	+1%	725	324.72m	-9%
15	22	3	David Guetta feat. S.. Dangerous	Parlophone	WMG	9,351	+35%	570	317.31m	+26%
16	17	35	Mr. Probz Waves	Sony Music	SME	7,796	-5%	777	314.28m	+0%
17	16	21	Sigma Nobody To Love	3beat	Ind.	5,248	+5%	401	309.12m	-3%
18	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	-6%
26	24	36	George Ezra Budapest	Columbia	SME	8,823	-3%	782	217.57m	-11%
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%	596	211.49m	+39%
30	31	47	Pharrell Williams Happy	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%
42	39	22	Common Linnets, The Calm After The Storm	Universal	UMG	1,479	-5%	250	153.21m	-4%
43	36	11	Train Angel In Blue Jeans	Columbia	SME	3,024	-8%	347	152.53m	-13%
44	45	4	Sigma feat. Paloma F.. Changing	3beat	Ind.	7,039	+3%	505	149.02m	+2%
45	49	5	Jessie J + Ariana Gr.. Bang Bang	Island	UMG	7,310	0%	530	146.31m	+8%
46	51	45	Imagine Dragons Demons	Polydor	UMG	1,926	-6%	408	142.09m	+12%
47	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	0%
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	-7%



CHARTS OFFICIAL AUDIO STREAMING - WEEK 43



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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	MEGHAN TRAINOR All About That Bass <i>Epic</i>
2	2	TAYLOR SWIFT Shake It Off <i>EMI</i>
3	5	ED SHEERAN Thinking Out Loud <i>Asylum</i>
4	4	JESSIE J/GRANDE/MINAJ Bang Bang <i>Lava/Republic Records</i>
5	3	CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia</i>
6	7	SAM SMITH I'm Not The Only One <i>Capitol</i>
7	6	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>
8	11	SAM SMITH Stay With Me <i>Capitol</i>
9	8	GEORGE EZRA Budapest <i>Columbia</i>
10	13	ED SHEERAN Don't <i>Asylum</i>
11	9	MAGIC Rude <i>RCA</i>
12	15	SIGMA FT PALOMA FAITH Changing <i>3 Beat/AATW</i>
13	10	GRL Ugly Heart <i>Kemosabe/RCA</i>
14	16	ELLA HENDERSON Ghost <i>Syco Music</i>
15	14	NICO & VINZ Am I Wrong <i>Warner Bros</i>
16	12	SCRIPT Superheroes <i>Columbia</i>
17	19	ED SHEERAN Sing <i>Asylum</i>
18	17	ARIANA GRANDE FT ZEDD Break Free <i>Republic Records</i>
19	18	GEORGE EZRA Blame It On Me <i>Columbia</i>
20	20	JOHN LEGEND All Of Me <i>Columbia</i>
21	21	SIA Chandelier <i>Monkey Puzzle/RCA</i>
22	23	MR PROBZ Waves <i>Left Lane Recordings</i>
23	22	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i>
24	28	ONE DIRECTION Steal My Girl <i>Syco Music</i>
25	25	HOZIER Take Me To Church <i>Island</i>
26	24	MAROON 5 Maps <i>Interscope</i>
27	26	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
28	27	NICKI MINAJ Anaconda <i>Cash Money/Republic Records</i>
29	41	JEREMIH FT YG Don't Tell 'Em <i>Def Jam</i>
30	30	DAVID GUETTA FT SAM MARTIN Lovers On The Sun <i>Parlophone</i>
31	35	MAROON 5 Animals <i>Interscope</i>
32	32	ED SHEERAN I See Fire <i>Decca</i>
33	29	WANKELMUT & EMMA LOUISE My Head Is A Jungle <i>Positiva</i>
34	31	VANCE JOY Riptide <i>Atlantic</i>
35	34	PROFESSOR GREEN FT TORI KELLY Lullaby <i>Virgin</i>
36	33	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic Records</i>
37	37	PHARRELL WILLIAMS Happy <i>Columbia</i>
38	40	AVICII The Days <i>Positiva/PRMD</i>
39	39	COLDPLAY A Sky Full Of Stars <i>Parlophone</i>
40	36	OLIVER HELDENS & BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom</i>
41	42	IGGY AZALEA FT CHARLI XCX Fancy <i>EMI</i>
42	43	CALVIN HARRIS Summer <i>Columbia</i>
43	47	KIESZA Hideaway <i>Lakal Legend</i>
44	38	5 SECONDS OF SUMMER Amnesia <i>Capitol</i>
45	46	MKTO Classic <i>Columbia/M2v</i>
46	44	FALL OUT BOY Centuries <i>Island</i>
47	45	KATY PERRY This Is How We Do <i>Virgin</i>
48	50	MILKY CHANCE Stolen Dance <i>Ignition</i>
49	49	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
50	108	BEN HOWARD I Forget Where We Were <i>Island</i>
51	51	ELLA HENDERSON Glow <i>Syco Music</i>
52	81	WAZE & ODYSSEY VS R KELLY Bump & Grind 2014 <i>RCA</i>
53	55	SAM SMITH Money On My Mind <i>Capitol</i>
54	54	BASTILLE Pompeii <i>Virgin</i>
55	48	TOVE LO Stay High <i>Polydor</i>
56	53	JESSIE WARE Say You Love Me <i>Island/PMR</i>
57	110	VAMPS Oh Cecilia (Breaking My Heart) <i>EMI</i>
58	57	ED SHEERAN Photograph <i>Asylum</i>
59	58	IMAGINE DRAGONS Radioactive <i>Interscope</i>
60	86	EMINEM FT SIA Guts Over Fear <i>Interscope</i>
61	59	ED SHEERAN I'm A Mess <i>Asylum</i>
62	60	ED SHEERAN One <i>Asylum</i>
63	52	CHARLI XCX Boom Clap <i>Asylum</i>
64	61	PASSENGER Let Her Go <i>Nettwerk</i>
65	63	ED SHEERAN Tenerife Sea <i>Asylum</i>
66	65	DISCLOSURE FT SAM SMITH Latch <i>PMR</i>
67	62	CHRIS BROWN/LIL WAYNE/TYGA Loyalty <i>RCA</i>
68	56	LABRINTH Let It Be <i>Syco Music</i>
69	69	ED SHEERAN Nina <i>Asylum</i>
70	72	ONEREPUBLIC Counting Stars <i>Interscope</i>
71	NEW	BEN HOWARD Small Things <i>Island</i>
72	75	IMAGINE DRAGONS Demons <i>Interscope</i>
73	73	ED SHEERAN Bloodstream <i>Asylum</i>
74	70	RIXTON Me And My Broken Heart <i>Interscope</i>
75	77	ONEREPUBLIC Love Runs Out <i>Interscope</i>



CLIMBER: SAM SMITH



CLIMBER: ONE DIRECTION



CLIMBER: KIESZA

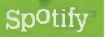


CLIMBER: WAZE & ODYSSEY



NEW: BEN HOWARD

CHARTS STREAMING – SPOTIFY WEEK 43



GLOBAL

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

NETHERLANDS

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

EUROPE

POS	ARTIST/ALBUM
1	CALVIN HARRIS Blame
2	TAYLOR SWIFT Shake It Off
3	MEGHAN TRAINOR All About That Bass
4	AVICII The Days
5	JESSIE J Bang Bang
6	ARIANA GRANDE Break Free
7	SAM SMITH Stay With Me
8	MAGIC! Rude
9	THE SCRIPT Superheroes
10	SIA Chandelier
11	MAROON 5 Animals
12	ROBIN SCHULZ Prayer In C (Robin Schulz Remix) [Radio Edit]
13	ED SHEERAN Thinking Out Loud
14	IGGY AZALEA Black Widow
15	MAROON 5 Maps
16	DAVID GUETTA Lovers On The Sun (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

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

UK

POS	ARTIST/ALBUM
1	TAYLOR SWIFT Shake It Off
2	MEGHAN TRAINOR All About That Bass
3	ED SHEERAN Thinking Out Loud
4	CALVIN HARRIS Blame
5	JESSIE J Bang Bang
6	ROBIN SCHULZ Prayer In C - Robin Schulz Radio Edit
7	ED SHEERAN Don't
8	SAM SMITH Stay With Me
9	G.R.L. Ugly Heart
10	MAGIC! Rude



SPAIN

POS	ARTIST/ALBUM
1	CALVIN HARRIS Blame
2	JUAN MAGAN Si No Te Quisiera
3	MEGHAN TRAINOR All About That Bass
4	TAYLOR SWIFT Shake It Off
5	ENRIQUE IGLESIAS Noche Y De Dia
6	SIA Chandelier
7	ENRIQUE IGLESIAS Bailando - Spanish Version
8	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
9	MAGIC! Rude
10	MAROON 5 Maps

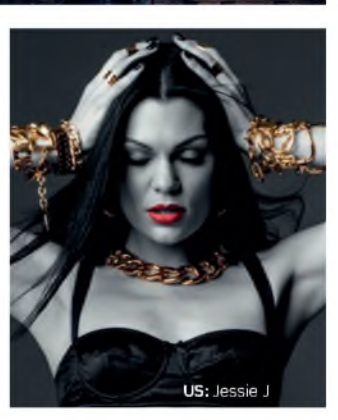
FRANCE

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



GERMANY

POS	ARTIST/ALBUM
1	CALVIN HARRIS Blame
2	MEGHAN TRAINOR All About That Bass
3	TAYLOR SWIFT Shake It Off
4	ROBIN SCHULZ Sun Goes Down (feat. Jasmine Thompson) - Radio Mix
5	SHEPPARD Geronimo
6	AVICII The Days
7	ROBIN SCHULZ Prayer In C - Robin Schulz Radio Edit
8	JESSIE J Bang Bang
9	ARIANA GRANDE Break Free
10	MAGIC! Rude



UNITED STATES

POS	ARTIST/ALBUM
1	TAYLOR SWIFT Shake It Off
2	MEGHAN TRAINOR All About That Bass
3	JESSIE J Bang Bang
4	MAROON 5 Animals
5	ECHOSMITH Cool Kids
6	SAM SMITH Stay With Me
7	CALVIN HARRIS Blame
8	SIA Chandelier
9	HOZIER Take Me To Church
10	TOVE LO Habits (Stay High)

CHARTS STREAMING - MUSIC VIDEO WEEK 43



Meghan Trainor

NEW ARTISTS - UK

POS ARTIST/ SINGLE/LABEL

- 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



Taylor Swift

WORLDWIDE

POS 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



Magic!

POLAND

POS 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



Jessie J

UK

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



One Direction

AUSTRALIA

POS 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)



Kendji Girac

FRANCE

POS ARTIST/ SINGLE

- 1 KENDJI GIRAC - Andalousse
- 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



Enrique Iglesias

SPAIN

POS ARTIST/ SINGLE

- 1 ENRIQUE IGLESIAS - Bailando (Español)
- 2 MEGHAN TRAINOR - All About That Bass
- 3 ROMEO SANTOS - Propuesta Indecente
- 4 SIA - Chandelier (Official Video)
- 5 WISIN - Adrenalina
- 6 TAYLOR SWIFT - Shake It Off
- 7 ROMEO SANTOS - Eres Mía
- 8 ARIANA GRANDE - Break Free
- 9 PRINCE ROYCE - Darte Un Beso
- 10 ONE DIRECTION - Steal My Girl

CHARTS INDIES WEEK 43



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)

Independents



- NEW **INDEPENDENTS** Ukup Calypso / *Angel Air (AD Bradlcy)*
- 1 **MILKY CHANCE** Stolen Dance / *Ignition (PIAS Arvato)*
- 11 **MILKY CHANCE** Down By The River / *Ignition (PIAS Arvato)*
- 2 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 4 **PASSENGER** Let Her Go / *Netwerk (Essential)*
- NEW **RHODES** Breathe / *Rhodes (Sony DADC UK)*
- NEW **RYMEZ FT JAMES ARTHUR** Kryptonite / *1Fire0 (Kobalt/AMAL)*
- 16 **THE HEAVY** How You Like Me Now / *Counter (PIAS Arvato)*
- 3 **ALT-J** Every Other Freckle / *Infectious (PIAS Arvato)*
- 6 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ACA Arvato)*
- 8 **LONDON GRAMMAR** Strong / *Metal & Dust (Fuga/Sony DADC UK)*
- 10 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 9 **THE 1975** Chocolate / *Dirty Hit (Ingrooves)*
- 13 **JUNGLE** Busy Earnin' / *XL (PIAS Arvato)*
- 14 **ALT-J** Left Hand Free / *Infectious (PIAS Arvato)*
- 5 **OLIVER \$ & JIMI JULES** Pushing On / *Defectoe/MoS (ADA Arvato)*
- 18 **ARCTIC MONKEYS** R U Mine / *Domino (PIAS Arvato)*
- 12 **SECONDCITY** I Wanna Feel / *MoS (Fuga/Sony DADC UK)*
- NEW **PARRA FOR CUVA FT ANNA NAKLAB** Wicked Games / *Spinnin' Deep (Spinnin')*
- NEW **LO-FANG** You're The One That I Want / *4AD (PIAS Arvato)*



Milky Chance Indie Singles (2)



Rhodes Indie Singles Breakers (2)



alt-J Indie Albums (2)



Thurston Moore Indie Albums Breakers (2)



Andy Burrows Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)

Mark Lanegan band



- NEW **MARK LANEGAN BAND** Phantom Radio / *Heaven'y (PIAS Arvato)*
- 1 **ALT-J** This Is All Yours / *Infectious (PIAS Arvato)*
- NEW **SCOTT WALKER & SUNN O** Soused / *4AD (PIAS Arvato)*
- NEW **BILLY IDOL** Kings & Queens Of The Underground / *SFI (Kobalt/Proper)*
- 3 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 6 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 5 **ALI CAMPBELL** Silhouette (The Legendary Voice Of UB40 Reunited...) / *Cooking Vinyl (Essential/Proper)*
- 2 **CARIBOU** Our Love / *City Slang (Rom/Arvato)*
- 9 **JUNGLE** Jungle / *XL (PIAS Arvato)*
- 4 **FOSTER & ALLEN** Gold & Silver Days / *DMG TV (Sony DADC UK)*
- 11 **PAUL CARRACK** The Best Of / *Carrack UK (Proper)*
- NEW **INSPIRAL CARPETS** Inspiral Carpets / *21st Century Red (Essential/Proper)*
- NEW **HALF MAN HALF BISCUIT** Urge For Offal / *Probe Plus (Proper)*
- NEW **CHRIS DE BURGH** The Hands Of Man / *Butler (Shellshock SRD)*
- NEW **DEL AMITRI** Into The Mirror / *Heard Through A Wall (Townsend)*
- NEW **THURSTON MOORE** The Best Day / *Matador (PIAS Arvato)*
- NEW **DEXYS** Nowhere Is Home / *Absolute Dexys (Absolute Arvato)*
- 19 **ADELE** 21 / *XL (PIAS Arvato)*
- 17 **RIVAL SONS** Great Western Valkyrie / *Earache (ACA Arvato)*
- 20 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ADA Arvato)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- NEW **HALF MAN HALF BISCUIT** Urge For Offal / *Probe Plus (Probe Plus)*
- NEW **THURSTON MOORE** The Best Day / *Matador (XL Beggars)*
- NEW **ANDY BURROWS** Fall Together Again / *Play It Again Sam (PIAS)*
- 2 **FUTURE ISLANDS** Singles / *4AD (XL Beggars)*
- 8 **KATE TEMPEST** Everybody Down / *Big Dada/Nirja Tune (Nirja Tune)*
- NEW **BAXTER DURY** It's A Pleasure / *Play It Again Sam (PIAS)*
- 7 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- NEW **PRIMUS** Primus & The Chocolate Factory / *ATO (ATO)*
- NEW **THE HEAVY** The House That Dirt Built / *Counter (Nirja Tune)*
- RE **WARD THOMAS** From Where We Stand / *WTW (WTW Music)*
- 1 **EXODUS** Blood In Blood Out / *Nuclear Blast (Nuclear Blast)*
- NEW **LO-FANG** Blue Film / *4AD (XL Beggars)*
- NEW **MELVINS** Hold It In / *Ipecac (Ipecac)*
- NEW **SCOTT BRADLEE & POSTMODERN** Historical Misappropriation / *Mud Hut (Mud Hut)*
- 11 **JOANNE SHAW TAYLOR** The Dirty Truth / *Axehouse (Axehouse Music)*
- NEW **POP GROUP** Curiosities / *Freaks R Us (Freaks R Us)*
- NEW **ZOLA JESUS** Taiga / *Mute (Mute)*
- NEW **ARMY OF THE PHARAOHS** Heavy Lies The Crown / *Enemy Soil (Enemy Soil)*
- NEW **JANE WEAVER** The Silver Globe / *Bird (Finders Keepers)*
- NEW **VEGA** Stereo Messiah / *Frontiers (Frontiers)*

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- NEW **INDEPENDENTS** Ukup Calypso / *Angel Air (Angel Air)*
- NEW **RHODES** Breathe / *Rhodes (Ministry Of Sound Group)*
- NEW **RYMEZ FT JAMES ARTHUR** Kryptonite / *1Fire0 (1Fire0)*
- 1 **THE HEAVY** How You Like Me Now / *Counter (Nirja Tune)*
- 4 **PARRA FOR CUVA FT ANNA NAKLAB** Wicked Games / *Spinnin' Deep (Spinnin')*
- 12 **LO-FANG** You're The One That I Want / *4AD (XL Beggars)*
- 5 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (UK: 937721)*
- NEW **RICKY DILLON** Nobody / *Ricky Dillon (Ricky Dillon)*
- NEW **KITTY BRUCKNELL** Glitter In The Sky / *Whisky (Whisky)*
- NEW **SKINNY LIVING** Mother Earth / *Skinny Living (Skinny Living)*
- 10 **LITTLE SHOES BIG VOICE** Little Things Mean A Lot / *Aardvark Sound (Aardvark Sound)*
- 15 **JOHNNY FLYNN** Detectorists / *Transgressive (Transgressive)*
- NEW **RICHARD ROCK** Harmonium (The Village - Theme) / *Matif (Matif Recordings)*
- 7 **SHERIDAN SMITH** Anyone Who Had A Heart / *ITV Studios (ITV Studios)*
- 8 **SBTRKT FT EZRA KOENIG** New Dorp New York / *Young Turks/XL (XL Beggars)*
- NEW **JACK SAVORETTI** Tie Me Down / *BMG Rights (BMG Rights)*
- 14 **FUTURE ISLANDS** Seasons (Waiting On You) / *4AD (XL Beggars)*
- 18 **DEVILMAN** Drum And Bass Father / *Sika (Sika)*
- NEW **SCOTT BRADLEE & POSTMODERN** All About That Bass / *Mud Hut (Mud Hut)*
- NEW **SAM SURE** Hunger / *Black Butter (Black Butter)*

Slipknot



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL


- NEW **SLIPKNOT** 5 - The Gray Chapter *Roadrunner*
- NEW **SCOTT WALKER & SUNN O** Soused *4ad*
- 1 **CARIBOU** Our Love *City Slang*
- NEW **BEN HOWARD** I Forget Where We Were *Island*
- NEW **MARK LANEGAN BAND** Phantom Radio *Heaven'y*
- 2 **U2** Songs Of Innocence *Island*
- NEW **NEIL DIAMOND** Melody Road *Capitol*
- NEW **BEAR'S DEN** Islands *Communon*
- NEW **THURSTON MOORE** The Best Day *Matador*
- 7 **ALT-J** This Is All Yours *Infectious Music*

THIS LAST ARTIST / ALBUM / LABEL

- 5 **LEONARD COHEN** Popular Problems *Columbia*
- NEW **STATUS QUO** Aquostic - Stripped Bare *Fourth Chord*
- 15 **ROYAL BLOOD** Royal Blood *Warner Bros*
- 8 **APHEX TWIN** Syro *Warp*
- 6 **JOHNNY MARR** Playland *Warner Bros*
- 4 **FLYING LOTUS** You're Dead *Warp*
- NEW **HALF MAN HALF BISCUIT** Urge For Offal *Probe Plus*
- 21 **ED SHEERAN** X *Asylum*
- 23 **GEORGE EZRA** Wanted On Voyage *Columbia*
- 34 **ARCTIC MONKEYS** Am *Domino Recordings*

CHARTS iTUNES SINGLES WEEK 43

UNITED KINGDOM 	
POS	ARTIST/ALBUM
19/10/2014 - 25/10/2014	
1	MEGHAN TRAINOR All About That Bass
2	WAZE & ODYSSEY ... Bump & Grind...
3	ED SHEERAN Thinking Out Loud
4	JESSIE J... Bang Bang
5	TAYLOR SWIFT Shake It Off
6	FUSE ODG T.I.N.A. (feat. Angel)
7	JEREMIH Don't Tell 'Em (feat. YG)
8	SIGMA Changing (feat. Paloma Faith)
9	ONE DIRECTION Steal My Girl
10	CALVIN HARRIS Blame

DENMARK 	
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 Bass
5	HOZIER Take Me To Church
6	TAYLOR SWIFT Shake It Off
7	DJÅMES BRAUN Fugle
8	CALVIN HARRIS Blame
9	ARONCHUPA I'm An Albatraz
10	JOKEREN Kun Os To (feat. Pauline)

FRANCE 	
POS	ARTIST/ALBUM
20/10/2014 - 26/10/2014	
1	LILLY WOOD & THE PRICK Prayer In C
2	TOVE LO Habits (Stay High)
3	DAVID GUETTA Dangerous
4	SIA Chandelier
5	THE AVENER Fade Out Lines
6	GEORGE EZRA Budapest
7	SOPRANO Cosmo
8	KENDJI GIRAC Andalous
9	MARTIN TUNGEVAAG Wicked...
10	MEGHAN TRAINOR All About That Bass


GERMANY 	
POS	ARTIST/ALBUM
17/10/2014 - 23/10/2014	
1	ROBIN SCHULZ Sun Goes Down
2	MEGHAN TRAINOR All About That Bass
3	AVICII The Days
4	THE AVENER Fade Out Lines
5	DAVID GUETTA Lovers On The Sun
6	SHEPPARD Geronimo
7	THE SCRIPT Superheroes
8	MARLON ROUDETTE When The Beat...
9	TAYLOR SWIFT Shake It Off
10	CRO Bad Chick


ITALY 	
POS	ARTIST/ALBUM
16/10/2014 - 22/10/214	
1	TIZIANO FERRO Senza Scappare ...
2	ENRIQUE IGLESIAS Bailando
3	SIA Chandelier
4	THE AVENER Fade Out Lines
5	LILLY WOOD ... Prayer In C
6	SHEPPARD Geronimo
7	MEGHAN TRAINOR All About That Bass
8	SAINT MOTEL My Type
9	ENRIQUE IGLESIAS Bailando
10	MARLON ROUDETTE When The Beat...



NETHERLANDS 	
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 Albatraz
8	LILLY WOOD... Prayer In C
9	CALVIN HARRIS Blame
10	BECKY G Shower

RUSSIA 	
POS	ARTIST/ALBUM
20/10/2014 - 26/10/2014	
1	ZHU Faded (Radio Edit)
2	ЕГОР КРИД Самая самая
3	SIA Chandelier
4	LILLY WOOD...Prayer In C
5	KIESZA Hideaway
6	JASON DERULO Wiggle
7	ДЖИГАН Любить больше нечем
8	JACOB MILLER... Slipping Away
9	ЮВА Улыбайся
10	IMANY You Will Never Know

SPAIN 	
POS	ARTIST/ALBUM
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
7	DAVID GUETTA Dangerous
8	MILKY CHANCE Stolen Dance
9	TAYLOR SWIFT Shake It Off
10	ENRIQUE IGLESIAS Bailando

SWEDEN 	
POS	ARTIST/ALBUM
15/10/2014 - 21/10/2014	
1	AVICII The Days
2	CAROLA Tell Me This Night Is Over
3	TAYLOR SWIFT Out Of The Woods
4	MEGHAN TRAINOR All About That Bass
5	ARIANA GRANDE Break Free
6	ONE DIRECTION Steal My Girl
7	TAYLOR SWIFT Shake It Off
8	SIA Chandelier
9	TAYLOR SWIFT Welcome To New York
10	ED SHEERAN Thinking Out Loud

SWITZERLAND 	
POS	ARTIST/ALBUM
17/10/2014 - 23/10/2014	
1	MEGHAN TRAINOR All About That Bass
2	SIA Chandelier
3	LILLY WOOD...Prayer In C
4	NICKELBACK What Are You Waiting For?
5	ROBIN SCHULZ Sun Goes Down
6	HELENE FISCHER Atemlos Durch Die...
7	MARLON ROUDETTE When The Beat...
8	CALVIN HARRIS Blame
9	TAYLOR SWIFT Shake It Off
10	TOVE LO Habits (Stay High)

CHARTS iTUNES ALBUMS WEEK 43



UNITED KINGDOM 	
POS	ARTIST/ALBUM
19/10/2014 - 25/10/2014	
1	BEN HOWARD I Forget Where We Were
2	ED SHEERAN x
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
7	GEORGE EZRA Wanted On Voyage
8	TAYLOR SWIFT 1989 (Deluxe)
9	STATUS QUO Aquostic (Stripped Bare)
10	VARIOUS Keep Calm & Chillout

DENMARK 	
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 For 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 	
POS	ARTIST/ALBUM
20/10/2014 - 26/10/2014	
1	SOPRANO Cosmopolitanie
2	FOREVER GENTLEMEN Forever...
3	LES ENFANTS DU TOP 50 Les Enfants ...
4	CHRISTINE AND THE... Chaleur ...
5	MULTI-INTERPRÈTES Le Son Dancefloor
6	CALOGERO Les Feux D'artifice
7	KENDJI GIRAC Kendji
8	MASKA Espace-temps
9	BEN HOWARD I Forget Where We Were
10	LONDON GRAMMAR If You Wait

GERMANY 	
POS	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 Water
4	KIESZA Sound Of A Woman
5	SHINDY FVCKBITCHESGETMONEY
6	SLIPKNOT.5: The Gray Chapter
7	SCHILLER Symphonia
8	BEN HOWARD I Forget Where We Were
9	DIE DREI ??? Folge 171: Und Das ...
10	YOU+ME Rose Ave.

ITALY 	
POS	ARTIST/ALBUM
16/10/2014 - 22/10/214	
1	FEDEZ Pop-Hoolista
2	PAOLO CONTE Snob
3	U2 Songs Of Innocence +
4	PINK FLOYD The Endless River (Deluxe)
5	GIORGIA Senza Paura Gold Edition
6	SUBSONICA Una Nave In Una Foresta
7	VARIOUS Begin Again - Music From...
8	FRANCESCO RENGA Tempo Reale
9	FABI SILVESTRI GAZZÈ Il Padrone ...
10	EMMA E Live

Netherlands: Guus Meeuwis




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...
7	U2 Songs Of Innocence +
8	ED SHEERAN x (Deluxe Edition)
9	SAM SMITH In The Lonely Hour
10	NEIL DIAMOND Melody Road

RUSSIA 	
POS	ARTIST/ALBUM
20/10/2014 - 26/10/2014	
1	ИВАН ДОРН Rndorn
2	LENNY KRAVITZ Strut (Bonus Track)
3	НААДЯ Наадя
4	SLIPKNOT .5: The Gray Chapter (Special)
5	KIESZA Sound Of A Woman
6	L'ONE Одинокая вселенная
7	ГРИГОРИЙ ЛЕПС The Best
8	VARIOUS Лучшая дискотека 80/90
9	ОНУКА ОНУКА
10	ROBIN SCHULZ Prayer

SPAIN 	
POS	ARTIST/ALBUM
20/10/2014 - 26/10/2014	
1	EL BARRIO Hijo del Levante
2	FITO Y FITIPALDIS Huyendo Conmigo...
3	INDIA MARTÍNEZ Dual
4	PABLO ALBORÁN Terral
5	DANI MARTÍN Mi Teatro (En Directo)
6	MANOLO GARCÍA Todo Es Ahora
7	ARETHA FRANKLIN Aretha Franklin...
8	TAYLOR SWIFT 1989 (Deluxe)
9	U2 Songs Of Innocence +
10	DEPECHE MODE The Best Of Depeche...

SWEDEN 	
POS	ARTIST/ALBUM
15/10/2014 - 21/10/2014	
1	ONE DIRECTION FOUR (Deluxe Version)
2	KLEERUP As If We Never Won - EP
3	VARIOUS Så Mycket Bättre 5 - Olas...
4	TAYLOR SWIFT 1989
5	LALEH Boom EP
6	FIRST AID KIT Stay Gold
7	TOMAS ANDERSSON WIJ Mörkrets...
8	THE ARK The Ark, Arkeology ...
9	SLIPKNOT.5: The Gray Chapter (Special)
10	SOFIA KARLSSON Regnet Fallér Utan Oss

SWITZERLAND 	
POS	ARTIST/ALBUM
17/10/2014 - 23/10/2014	
1	UDO JÜRGENS Mitten Im Leben ...
2	KIESZA Sound Of A Woman
3	FRITZ KALKBRENNER Ways Over Water
4	SLIPKNOT.5: The Gray Chapter
5	HELENE FISCHER Farbenspiel
6	BEN HOWARD I Forget Where We Were
7	FARIN URLAUB RACING... Faszination
8	YOU+ME Rose Ave.
9	SUNRISE AVENUE Fairytales - Best Of...
10	THE RUMOURS Rumours

CHARTS ANALYSIS WEEK 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 Epic
- **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 Hellcat**
- **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

Ed 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



of 49,552 copies. A British DJ/production team, **Waze & Odyssey** 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:

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.

ALBUMS

■ BY ALAN JONES

Country singer turned pop star, **Taylor Swift** is set to 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 challenger following his Sunday appearance on *The X Factor* results show.

Swift is set to replace British folk/rock singer/songwriter **Ben Howard**, who debuted atop the chart with second album *I Forgot Where We Were* on sales of 44,993 copies last week.

The album is Howard's follow-up to his critically acclaimed, Mercury Prize nominated debut *Every Kingdom*, which opened at No.7 in 2011 on sales of 14,492 copies, and eventually peaked at No.4.

The success of *I Forgot Where We Were* came nine weeks after the title track - the longest unedited song in the chart, and one of the longest Top 75 entries ever at 7m 46s - debuted and peaked at No.60. It rebounds 89-64 (6,164 sales) this week.



In the six years since **Slipknot's** fourth studio album, *All Hope Is Gone*, debuted and peaked at No.2 on sales of 49,949 copies, the hard rock band from Iowa have been through some changes, and the title of their new 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.

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 97-23 (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

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.

The **h.Club** Foundation

The new charitable h.Club Foundation 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.

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► **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.



◀ **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 Sofroniou (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 De 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 whammy 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 Jennikens, 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."

ALSO

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."



SINGLES TOP 10 01.10.80

POS	ARTIST	SINGLE
1	BARBRA STREISAND	Woman In Love
2	STATUS QUO	What You're Proposing
3	OTTAWAN	D.I.S.C.O
4	MATCHBOX	When You Ask About Love
5	BAD MANNERS	Special Brew
6	ODYSSEY	If 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

POS	ARTIST	SINGLE
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

WRITER'S NOTES

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.

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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BEST

AMBIENT/MINIMALIST LIBRARY TRACK 2014

Broken Bones
Extreme Music
Daniel Knight
Rupert Pope

BEST

DANCE LIBRARY TRACK 2014

Better Off Before
Extreme Music
Lee Richardson
Richard Macklin
Tom Ford
Dominic Husbands

BEST

ELECTRONIC LIBRARY TRACK 2014

The Time Tunnel
Extreme Music
Boris Blank

BEST

FOLK LIBRARY TRACK 2014

All the Pieces
Twisted Jukebox
Jason Tarver
Lucy Underhill

BEST

HIP HOP LIBRARY TRACK 2014

Do What I Do
Audio Network
William Davies
Dag Torgersbraten
Ian Tunstall

BEST

JAZZ LIBRARY TRACK 2014

Essential Cool
Universal Publishing
Production Music
Pat Coil

BEST

POP LIBRARY TRACK 2014

Indigo
Imagem Production
Music
Tom Hillock
David Krutten

BEST

ROCK LIBRARY TRACK 2014

Move to You
EMI Production Music
Clav
Harlin James

BEST

SCORE LIBRARY TRACK 2014

Time Chasers
Audio Network
James Brett

BEST

TRAILER LIBRARY TRACK 2014

The Cloudmaker
Imagem Production
Music
Jochen Flach

BEST

WILDCARD LIBRARY TRACK 2014

Black Treacle
Squirky Music
Mason
De Mercia

BEST

WORLD LIBRARY TRACK 2014

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Universal Publishing
Production Music
Robert J Walsh

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AUDIO

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fame's

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