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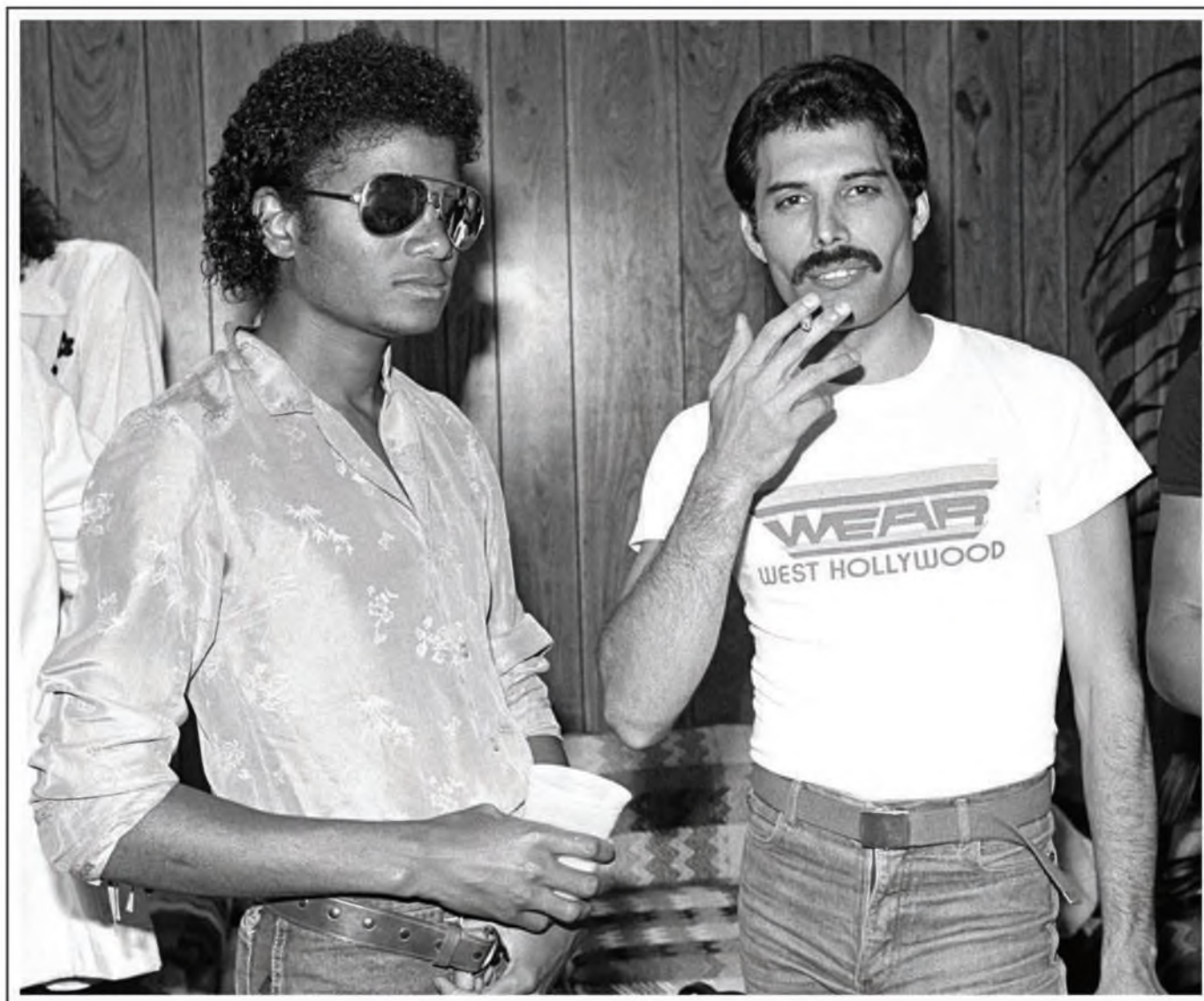
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NEWS

03 Tony Perrin

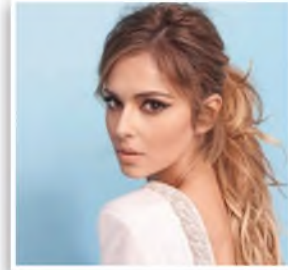
"We are very happy to welcome Tony back to Big Life. We had success before and will again"



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"I've achieved so much... When I'm tired of being on stage, I'd like to have my own label"



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"We don't want to be 'starmakers' - it's about hard-working talent"

BMG still hungry for more

UK'S FIFTH BIGGEST RECORD COMPANY IS ON THE PROWL FOR FURTHER ACQUISITIONS

LABELS

BY TIM INGHAM

BMG is aiming to grow as powerful in the world of masters as it is in publishing, after officially becoming the fifth biggest record company in the UK via its purchase of Union Square Music.

Based on year-to-date album sales compiled by the Official Charts Company, this week's acquisition of Union Square will double BMG's sales of recordings in the UK, placing the business behind Ministry Of Sound, Warner Music, Sony Music and Universal Music in the commercial pecking order.

And with industry whispers of another multi-million pound BMG acquisition on the horizon, the company's ambitions clearly aren't slowing down.

The purchase of Union Square comes just two months after BMG swooped for British indie label Infectious in a deal believed to be worth £6 million - just in time to release Alt-J's UK No.1 album *This Is All Yours*.



"Union Square has been on our target list for a while," BMG Chrysalis EVP Alexi Cory-Smith (pictured) told *Music Week*. "We've built up our publishing business in six years, which we're extremely proud of. This is another significant milestone in our development to achieve similar scale in the recordings business as we have in music publishing."

Union Square owns or exclusively licenses rights to artists including Madness, Gilbert O'Sullivan, Sandie Shaw, Nazareth and Procol Harum. It also represents labels such as ZTT (Frankie Goes To Hollywood, Art Of Noise & Propaganda) and Stiff (Tenpole Tudor, Jona Lewie), as well as running music publishing

company USM Songs.

'New' BMG was founded in 2008, and scored its first Official UK No.1 album in January with *You Me At Six's Cavalier Youth*.

The LP was released via BMG's Artist Services model, which sees the firm and artists/managers mutually agree on a project budget - including costs related to manufacturing, marketing, sync, administration and promotion. This is then recouped according to an agreed revenue split, with responsibility shared across both parties.

"We sent a very clear message at the beginning of this year," added Cory-Smith. "Since then, we've acquired some extraordinary assets and Union Square is another one of those."

"This is an expansive move; it's a genuinely big step. This is not us taking an asset and licensing it out to a third party. This is about us growing our recorded music business and a sign of how we feel about the health of the industry, which is extremely positive."

BMG owns a catalogue

of around 300,000 recordings including Sanctuary Records, Mute Records, Strictly Rhythm and Skint/Loaded catalogues, and artists such as The Kinks, Black Sabbath, Jean-Michel Jarre, Depeche Mode and Fatboy Slim. Across music publishing and recording rights, BMG now represents around two million copyrights in total.

Union Square Music founder Peter Stack will continue to run the business from the company's West London base reporting through BMG's UK operation.

He told *Music Week*: "We've done extremely well growing the business to where we have."

"Over the years we have become what we like to think is the leading catalogue marketing company in the UK. Now with the strength of BMG, we can take it even further."

When asked if he expected any staff cuts as a result of the takeover, he said: "Not at all. It's very much business as usual. BMG has identified that we have something which complements their activities perfectly."

Iceland becomes unexpected music retailer



Cooking Vinyl and British supermarket chain Iceland have agreed a major sync deal that puts a new Christmas song from Peter Andre at the heart of the retailer's big Christmas ad campaign.

The track is taken from Andre's new Christmas album, *White Christmas*, which will be exclusively sold through Iceland, marking the first time that the company has ever carried music

in its chain of over 800 stores.

The integrated campaign sees the use of a new original song, *Christmas Time's For Family*, written by Andre and fellow CV Publishing signing Stevie Appleton, as the soundtrack to the series of ten and 30-second adverts, which are being aired across all major channels.

The track recently received its first radio airplay on Paddy

McGuinness' Sunday show on Bauer Radio, and is currently available to preorder ahead of its official release on December 8.

White Christmas will be sold across Iceland stores from November 11, with Andre's recent Top 25 album *Big Night* also made available to buy.

As well as *Christmas Time's For Family*, the album sees Andre covering such classics as

Rockin' Around The Christmas Tree, *White Christmas*, *Last Christmas* and *Jingle Bell Rock*.

John Black of CAN Management said: "Pete's music is his biggest passion, so to be able to tie that into this project has been amazing."

"It's also fantastic that Iceland really believe in him as an artist in driving sales of music in their stores for first time."

NEWS

EDITORIAL

Now streaming needs a Taylor-made solution



THOSE ARTISTS WHO PERCEIVE TAYLOR SWIFT'S decision to pull her entire catalogue off Spotify as some kind of unionised blow against a value-grinding bogeyman are mistaken. Unfortunately, the same goes for those industry figures shaking their head, making out like Swift and Big Machine's choice is a head-in-the-sand, two-fingered insult to a Utopian commercial future.

Taylor Swift is not a representative of anything but herself and her own career. To a degree, she's not in the music business at all; she's in the Taylor Swift business. And right now, it's a business that's booming. Chiding her for responding to a pragmatic, if momentary, analysis of her career is entirely pointless.

Her decision is not a political broadside against Spotify or its model. It's Swift and Big Machine acting on what they clearly feel is the right thing for their particular profitable position.

So, let's stop the griping for a moment. It's much healthier to see this for what it is: a useful trigger to question ourselves why, in this specific case, a superstar artist has taken this decision - and what could it mean for the future shape of the music industry.

“What's really portentous is that Swift and Big Machine must control some of their copyrights. And have been refused any chance of seeing them exclusively appear on a premium tier”

Swift's choice was no doubt driven by a need to maximize week-one US sales of her new album, 1989. It's since soared past the scary million milestone; and for that, she deserves nothing but congratulations. We also know that rumours of the imminent sell-off of Big Machine - the label on which Swift has built her career, and which her family reportedly owns equity - are growing ever louder. Maximising album sales will only beautify its price tag.

But what's really portentous here is that, through Big Machine, Swift and her label boss Scott Borchetta ultimately have some control of the artist's copyrights. And have, I'm assuming, been told (like Adele, Paul McCartney, Pink Floyd and before them) that there is simply no chance of seeing these tracks placed exclusively on Spotify's more lucrative premium tier.

It's a standoff that Spotify and other streaming services will surely encounter more and more in the future from those artists who have retained even part-ownership of their material.

For the world's major and independent labels, their equity in such services will soften this problem. But Spotify can't simply dole out slivers of its business to every individual rights holder.

The argument that Swift's material is fully available on YouTube - and by removing it from Spotify she's driving fans to a less lucrative platform - is fair. But it won't bring her back. There is an obvious artist/platform impasse to be overcome. And it's one that, with acts increasingly starting to demand the keys to their own royalty kingdoms, will only multiply in the future.

Spotify will argue that it needs a ubiquity of content on its free tier to drive subscriptions - and with trade whispers pointing to a soaring 50m-plus user base, this certainly shouldn't be dismissed.

But perhaps Swift's shock decision is, in fact, the ignition we need for an important industry debate: when will we be ready to differentiate between omnipresent and truly premium content - and let artists decide in which camp their music belongs?

Tim Ingham, Editor

Blige's Brit bid

HIGH HOPES FOR SINGER'S LONDON SESSIONS LP

TALENT

■ BY TOM PAKINKIS

Mary J Blige's manager has said that the global R&B star is in the best form of her 22-year career - and her upcoming studio album, featuring a slew of top British talent, can stand with her best.

For her latest album, 'The London Sessions', Blige travelled to the UK capital to collaborate with big contemporary British names including Sam Smith, Disclosure, Emeli Sandé, Naughty Boy, Sam Romans and Jimmy Napes.

Blige was a guest vocalist on a remix of Disclosure's F For You in February, as well as pairing with Sam Smith for a re-worked version of his Stay With Me single in June. The singer's husband and manager Kendu Isaacs came across Disclosure in the EDM section of Vevo and saw an opportunity.

"I realised Disclosure were in the Universal system with us so I contacted Lucian Grainge and told him, 'You've got this group in the UK who are great and Mary wants to get in on their record,'" he told *Music Week*. "He said great and connected me with their label who loved the idea."

The London Sessions LP - recorded at RAK studios and featuring 12 original tracks - will be released via Capitol in the US on December 1, and through Island Records in the UK on November 24. Lead single Right Now, produced by Disclosure, landed at the end of last month in the UK.

"The best music in the world



“The best music in the world right now is coming from the UK”

STEVE BARNETT, CAPITOL MUSIC GROUP

right now is coming from the UK and we've been very grateful to receive it at Capitol - whether it's Sam Smith, Emeli Sandé or Naughty Boy," said chairman and CEO of Capitol Music Group Steve Barnett. "Both Capitol and Island, our partners in England, are very excited about this record. [The British collaborators] all had tremendous reverence about who Mary was. But [the feeling was mutual] because there was a freshness to it. Mary was excited about a brand new, young generation."

In the UK, Island Records president Darcus Beese suggested that the Brit pack that Blige collaborated with for the album could expose the iconic singer to a whole new audience.

"Mary has the pedigree and has nothing to prove, but musically I think this has given her the chance to be relevant sonically again," he said. "There

are a lot of people my age who grew up with Mary but there's now a whole new generation that are going to find a route to her."

Over the course of her career, Blige has garnered worldwide sales of more than 50 million albums. Manager Isaacs was cautiously optimistic that The London Sessions will stand shoulder to shoulder with the best in Blige's catalogue.

"Mary J Blige is in one of the best places of her career right now creatively," he said.

"Do I think [The London Sessions can be up there with Mary's best in terms of sales and recognition]? Absolutely. Will it happen? Only the fans can tell you that."

When asked about sales expectations for the album, Island's Beese was keen to keep the broader picture in mind.

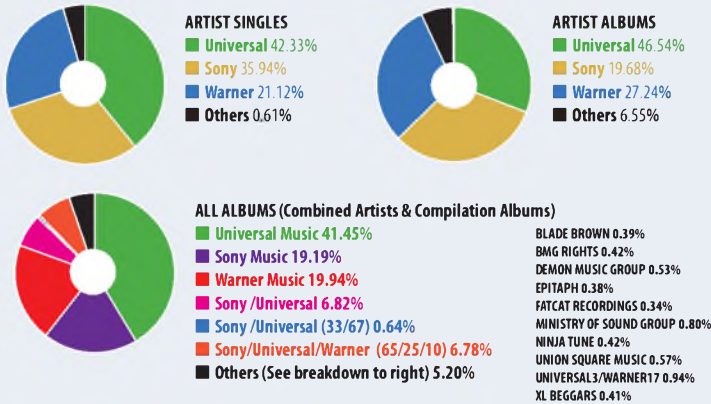
"The world's a different place now, with streaming and the decline of physical. I'm looking at the whole pie - streaming, physical, the album, the singles... I think we'll be in a great place in 12 months, but the days of saying, 'It's a platinum record', they're over."



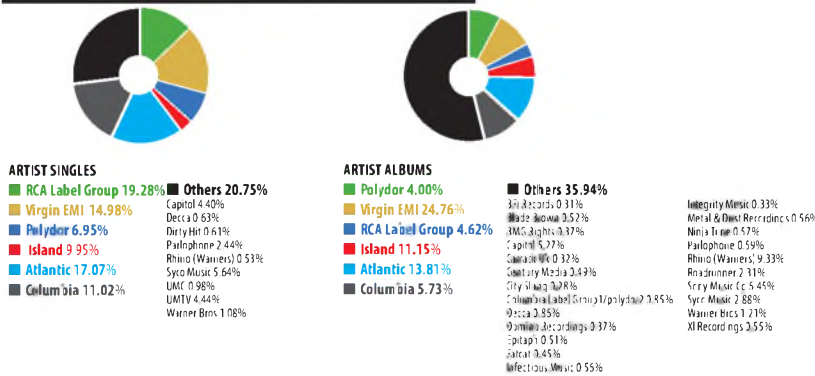
Hungry for the Wolf: Raw Power has made its first signing to its 'new' incarnation of the Search & Destroy label - now a JV with Universal's Spinefarm. Turbowolf have signed ahead of the release of their new album, co-produced with Tom Dalgety, out in April 2015. [Back row L-R] Ted Wakefield (Raw Power), Don Jenkins (Raw Power), Penny Ganz (band lawyer), Dante Bonutto (Spinefarm), Craig Jennings (Raw Power), Leo Nicholas (Spinefarm), Clare Maxwell (Raw Power), [Front row L-R] Blake Davies - drummer, Andy Ghosh - guitar, Chris Georgiadis - vocals / synth, Lianna Davies - bass

MARKET SHARES

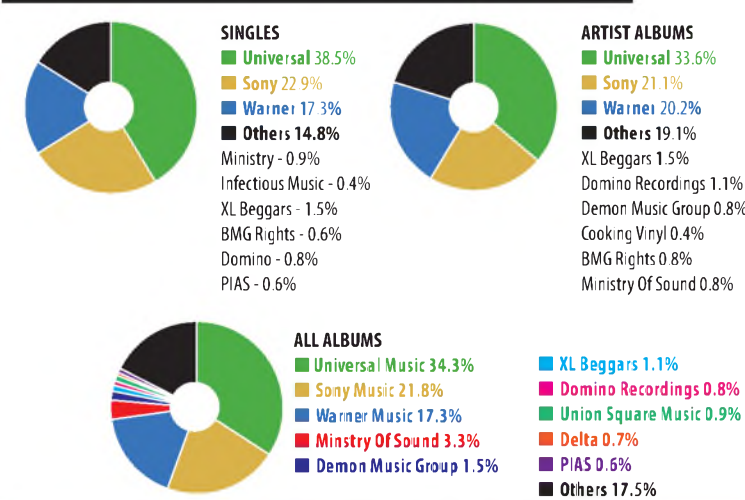
WEEK 44: TOP 75 SHARE BY CORPORATE GROUP



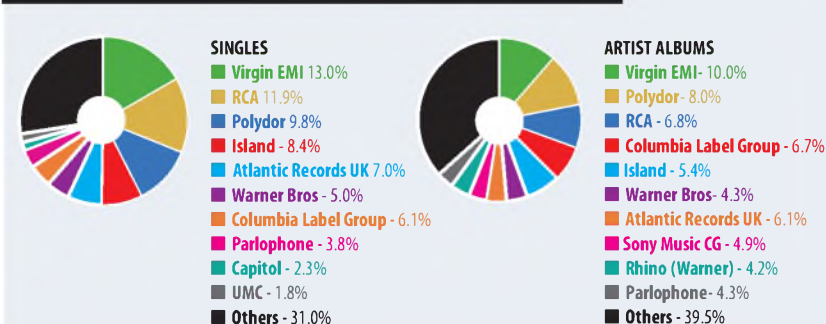
WEEK 44: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



'THIS COMPANY IS IDEALLY POSITIONED'

Perrin rejoins Big Life



MANAGEMENT

BY TIM INGHAM

Respected manager Tony Perrin has rejoined Big Life Management, 15 years after he left the company to establish the award-winning firm Coalition Management.

Perrin initially joined Big Life in 1995, during which time the company took on successful acts such as The Verve, Embrace and Badly Drawn Boy.

In 1999, he set up Coalition in partnership with Tim Vigon and Rob Partridge of Coalition PR, going on to manage and/or co-manage The Streets, Bloc Party, The Zutons, The Music, CSS, The View and Embrace.

In 2005, Coalition won the Music Week Award for best management company, but Perrin agreed to close the business last year following Tim Vigon's decision to move to the US and the sad death of Rob Partridge in 2008.

Perrin's decision to rejoin Big Life sees him reunited with the company's co-founders, Jazz Summers and Tim Parry, and folded into a team that includes promising young managers such as Music Week 30 Under 30 entrant Colin Roberts (London Grammar, Chloe Howl).

"The opportunity to work with the exciting young managers at Big Life is the thing that I'm most looking forward to about rejoining the company - that and once again being able to draw on the vast experience of Jazz and Tim," Perrin told *Music Week*. "Hopefully my 30-plus years of artist management experience will enable me to bring something to the equation too!"

Perrin quit university in Sheffield in the 1980s to manage local bands including Pulp, before moving down to London in 1986, where he managed his first successful bands The Mission (4 albums) and All About Eve (3 albums), both on Phonogram Records.

But it was at Big Life that the exec made the biggest splash in the industry, working during the period that saw the release of The Verve's *Urban Hymns* (1997) - the 17th best-selling UK album of all time.

"I think the manager's role these days is even more central to an artist's career than it was in the past"

TONY PERRIN, BIG LIFE MANAGEMENT

"I think Big Life was ahead of the curve in many ways, certainly in terms of the way management has changed over the past decade," he said. "Big Life was a hugely successful label, publisher, artist and producer management company long before the term '360 music company' had even been coined."

"That all-round experience makes Big Life ideally positioned to provide the kind of supportive environment that an artist needs to flourish in today's shifting music business landscape."

Perrin's current roster includes Bloc Party, Embrace, Archive, Theme Park and Zutons frontman Dave McCabe's soon-to-be announced solo project.

Added Perrin: "I think the manager's role these days is even more central to an artist's career than it was in the past. More and more it's about managers putting the right team in place around an artist to provide the services and support that the artist needs."

"Basically, management companies have taken on many of the roles that were once the responsibility of the record companies and, in doing so, I think they've become all the more important in the career of the artist."

"That, alongside the growth of the label services sector in recent years has put management companies firmly at the centre of the whole business."

Tim Parry said: "Jazz and I are delighted to welcome Tony back to Big Life. Tony is an excellent manager with years of experience and also the hunger to work with new artists. We are looking forward to working together and will be seeking out new opportunities."

And Jazz Summers added: "We are very happy to welcome Tony back to Big Life. We had success together the first time around and I feel it'll only be a matter of time before we have success again."

NEWS

NEWS IN BRIEF

■ **CHRIS WHITE:** Music industry journalist and former *Music Week* writer Chris White has died suddenly at the age of 61. White passed away at St George's Hospital in Tooting on October 29 after a long-standing liver ailment. He is survived by his brother Philip, sister-in-law Wendy, nephews Karl and Damien White, and niece Rachel Madden-Jones. The funeral will be held at Lambeth Crematorium on November 14 at 3.30pm, with a social gathering to follow. Family flowers only, but donations may be made to Entertainment Artistes' Benevolent Fund (Brisworth House) www.eabf.org.uk/donate/gift-aid or The British Liver Trust or Cats' Protection League www.virginmoneygiving.com/ChristopherWhite

■ **JUDY LONDON:** Former managing director of Hush Productions and Producers Workshop Studios Judy London has passed away after a long battle with cancer. During her illness, London was able to marry her long time partner David Bickers. She leaves behind her sister Meg. A funeral was held on October 31.

■ **CULTURE CLUB:** Shortly after reuniting for their first live show in over 12 years, at Heaven in London, the reformed Culture Club are to release their first new studio album in 15 years. Titled 'Tribe's', the album was recorded with producer Youth (Paul McCartney, The Verve, Embrace) and is due for release in the first quarter of 2015 on Culture Club's own label Different Man Music through Kobalt Label Services

■ **TUNECORE:** TuneCore has signed two new sub-publishing agreements for Brazil and Greece. The deals with independent publishers Basement Brazil Editoria Musical, Ltda. and D-Version Music Publishing, Ltd. will enable songwriters who use TuneCore Music Publishing Administration to receive royalty payments when their compositions are performed, downloaded, streamed and sold in those countries

■ **MUSO:** Anti-piracy company Muso has formed a partnership with digital promo platform FATdrop. The deal sees Muso technology integrated within the FATdrop platform to allow clients to monitor their pre-release free of charge and upgrade to cost effective anti-piracy when necessary

142 RELEASES IN BIGGEST EVER NUMBER OF IMPALA SALES AWARDS

Indie acts surge to EU success

SALES

The latest IMPALA Sales Awards announcement is the biggest ever, with no less than 142 registrations or awards upgrades from independent artists including Arctic Monkeys (UK), Moderat (Germany), M83 (France), Racoon (Netherlands), Tarja (Finland), Fazil Say (Turkey), Melanie De Biasio (Belgium) and Civil War (Sweden).

The IMPALA Sales Awards are the only pan-European awards devoted to independent artists. They recognise 'that success on a pan-European basis



needs to be acknowledged on different levels' and 'celebrate the fact that achievement and success begins well before 1 million'. Therefore a platinum award is achieved at 400,000 EU sales, a diamond at 200,000, a gold at 75,000 and a silver at 20,000.

Arctic Monkeys have reached double-platinum EU sales of their AM album, while French electronic music act M83 and Danish singer/songwriter Agnes Obel both land a diamond award with *Hurry Up, We're Dreaming*

and Aventura respectively. US indie rock band The National pocket a double gold award for *Trouble Will Find Me*. There are also gold awards for French singer Benjamin Biolay, British rock group Django Django and Dutch outfit Racoon.

IMPALA executive chair Helen Smith said: "It's great to see so many current and former nominees for the IMPALA Album of the Year Award in this list, as it shows that the quality of these albums is also endorsed by music fans all over Europe."

Below you can see a list of the artists who have reached platinum, diamond and gold awards in the latest update.

AWARD	ARTIST	ALBUM	Label	Country of Artist	Country of Label
Double Platinum	Arctic Monkeys	AM	Domino Records	UK	UK
Platinum	Xavier Naidoo	Danke fürs Zuhören	Naidoo Records	Germany	Germany
Platinum	The xx	Coexist	XL Recordings	UK	UK
Platinum	Armin van Buuren	This Is What It Feels Like	Armada	Netherlands	Netherlands
Platinum	Pink Martini	Hang on little tomato	Naive	USA	France
Diamond	Agnes Obel	Aventine	PIAS	Denmark	Belgium
Diamond	Pink Martini	Hey Eugene	Naive	USA	France
Diamond	Fedde Le Grand	Put Your Hands Up For Detroit	Cr2 Records	Netherlands	UK
Diamond	Deep Purple	Now What?! (incl. Gold + Live Tapes)	Edel	UK	Germany
Diamond	Queens Of The Stone Age	Like Clockwork	Matador Records	USA	USA
Diamond	XAVAS	Gespaltene Persönlichkeit	Naidoo Records	Germany	Germany
Diamond	M83	Hurry Up We're Dreaming	Naive	France	France
Diamond	Omara Portuondo	Buena Vista Social Club Presents Omara Portuondo	World Circuit	Cuba	UK
Diamond	Ruben Gonzalez	Introducing Ruben Gonzalez	World Circuit	Cuba	UK
Diamond	Vampire Weekend	Modern Vampires Of The City	XL Recordings	USA	UK
Double Gold	ASA	ASA	Naive	Nigeria/France	France
Double Gold	Editors	The Weight of Your Love	[PIAS] Recordings	UK	Belgium
Double Gold	Pierre Perret	Le Plaisir des Dieux	Naive	France	France
Double Gold	Dead Can Dance	Anastasis	[PIAS] Recordings	UK/Australia	Belgium
Double Gold	The National	Trouble Will Find Me	4AD	USA	UK
Double Gold	Kollegah & Farid Bang	Jung, brutal, gutauseehend 2	Selfmade Records	Germany	Germany
Double Gold	Ali Farka Toure Toumani Diabate	In The Heart Of The Moon	World Circuit	Mali	UK
Double Gold	Jack White	Lazaretto	XL Recordings	USA	UK
Double Gold	Ali Farka Toure with Ry Cooder	Talking Timbuktu	World Circuit	Mali	UK
Gold	Moderat	III	Monkeytown Records	Germany	Germany
Gold	Psy 4 de la rime	Enfants de la lune	Naive	France	France
Gold	Marianne Faithfull	Easy Come, Easy Go	Naive	UK	France
Gold	Marianne Faithfull	Before the poison	Naive	UK	France
Gold	Benjamin Biolay	Vengeance	Naive	France	France
Gold	Pixies	Indie Cindy	Play It Again Sam	USA	UK/Belgium
Gold	Racoon	Liverpool Rain	[PIAS] Recordings Holland	The Netherlands	Netherlands
Gold	Sandra van Nieuwland	More	8Ball	Netherlands	Netherlands
Gold	Sandra van Nieuwland	And More	8Ball	Netherlands	Netherlands
Gold	Django Django	Django Django	Because Music	UK	France
Gold	Major Lazer	Free The Universe	Because Music	USA	France
Gold	Metronomy	Love Letters	Because Music	UK	France
Gold	Tarja	Colours In The Dark	Edel	Finland	Germany
Gold	Caro Emerald	The Shocking Miss Emerald	Grand Mono	Netherlands	Netherlands
Gold	Vivaldi	Nisi Dominus	Naive	Italy	France
Gold	Accentus	Transcriptions	Naive	France	France
Gold	Blank & Jones	DJ Culture	Soundcolours	Germany	Germany
Gold	Afro Cuban All Stars	Distinto Diferente	World Circuit	Cuba	UK

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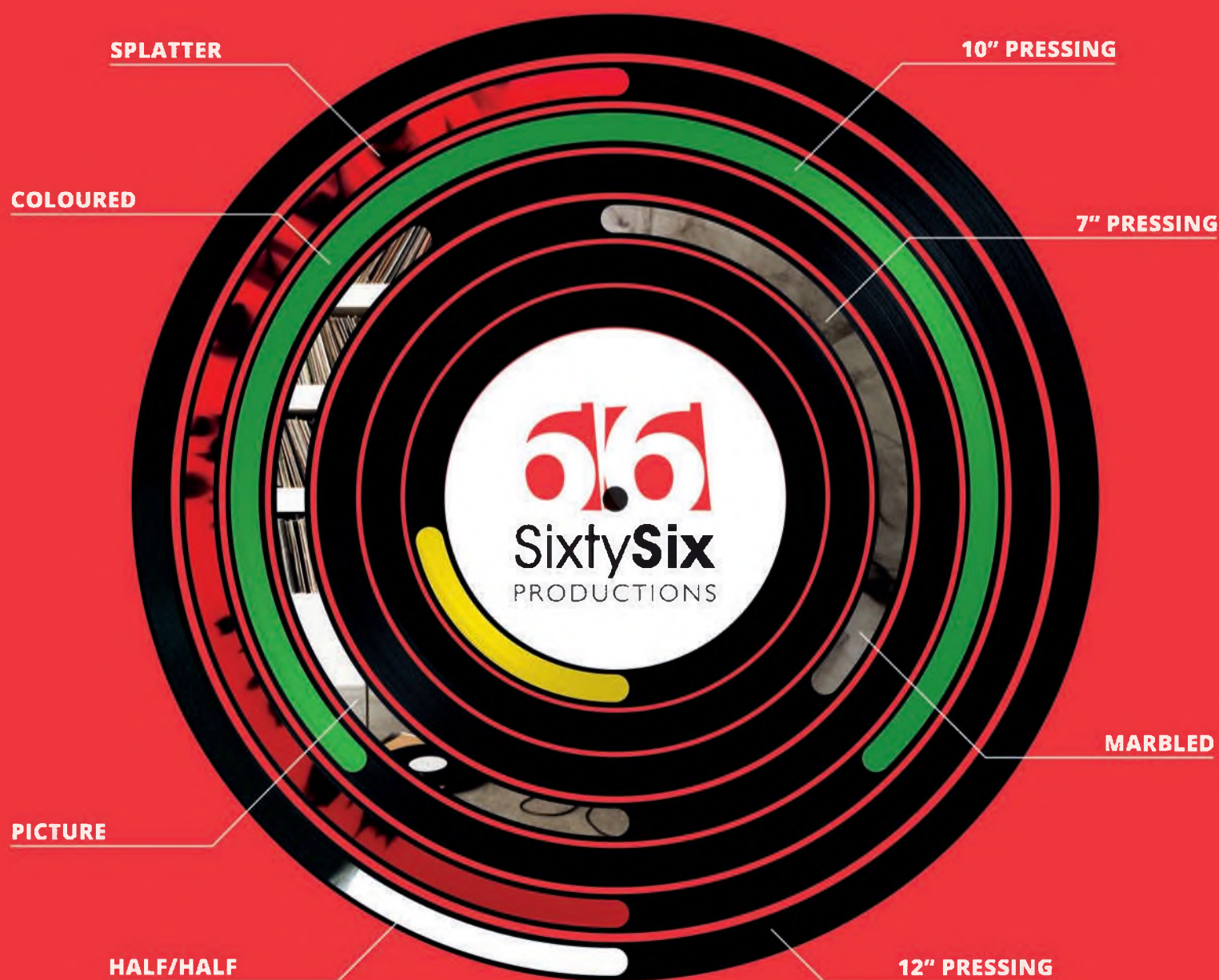
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REPORT BIME**THE SPANISH INQUISITION**

Music and games conference Bizkaia International Music Experience (BIME) in Bilbao, Spain last week welcomed insight from leading industry execs as it celebrated its second year in existence

**EVENTS**

BY RHIAN JONES

Bilbao wasn't known as a tourism destination until New York's Guggenheim Museum moved into the area. The Spanish version of the famous alternative art gallery opened in 1997 and the cost of its mighty impressive design was quickly offset by the city's transformation into a cultural hub. It's fitting, then, that new music, games and technology conference Bizkaia International Music Experience (BIME) chose Bilbao as its home.

Taking place from October 29 to November 1, music industry commentator Bob Lefsetz was a keynote speaker, along with PledgeMusic founder and president Benji Rogers. Held in the Bilbao Exhibition centre, the event ran alongside a live festival that featured sets from The National, Mogwai, Placebo, Anna Calvi, The Kooks, Macy Gray, Basement Jaxx, The Divine Comedy, Billy Bragg, Thurston Moore, Mando Diao and more. Focusing on the synergies between the Latin American and European music and tech industries, video games, apps, new technologies and social media were all on the agenda.

During a panel titled 'What's Next? Let's Muse, Theorise, Futurise and Predict', founder of The Orchard, Scott Cohen, placed emphasis on the importance of time in ensuring success. It's not enough to release a song and expect someone else to do the hard work, he explained.

"If you're not putting in the time, it's a recipe for failure. We live in a world where you can build your own audience on YouTube, Facebook, Twitter or Instagram, but you need to be able to communicate with them regularly over a long period of time and grab their attention. The by-product of that is success."

"We live in a world where you can build your own audience online but you need to be able to communicate with them regularly over a long period of time and grab their attention. The by-product of that is success"

SCOTT COHEN, CEO, THE ORCHARD

Lefsetz agreed, saying that virality and quality is what "gets through his filter". "I have a limited amount of time, but, the positive element of that is that I have a huge chunk of time for that which gets through my filter. So how can you get through my filter? It has to be great and it has to have some virality. This is what I do for a living - I write and people subscribe and I do not have advertising, [my business] only grows by virality. I have to be in the right place and I have to be good. It's about doing a ton of work and making sure that people have time for you."

Asked where he thought the music industry would be in three to five years time, Smash Corporation's Jason Mayall said while "it will be difficult for new bands to break through", those with the right intentions and passion will make it. "If the band is really in it because they are into the music and not interested in money, I think they will survive." However, the top-earning artists will always take a bigger slice of the pie. Said Mayall: "Actually making a living out of music is quite hard, most of the money is going to go to those bands at the very top. Digital distribution is crap for anybody who sells a couple of hundred CDs, the amount of money that you get from digital distribution for selling a thousand downloads is like £10."

ABOVE

The panelists: [L-R] Sound Diplomacy MD Dr Shain Shapiro, Smash Corporation director Jason Mayall, founder of The Orchard, Scott Cohen, music industry commentator Bob Lefsetz and Pop Art Music partner Matias Loizaga discuss the future of the music business at BIME

As host country, the UK was represented by names including Music Publishers Association CEO Sarah Osborn, director of performer affairs at PPL, Keith Harris, and CEO/creative director at British Underground, Crispin Parry. Discussing why the UK's creative industries "stay at the top of the league", Osborn said it's down to support and education.

"You have to have the infrastructure behind great acts and great songwriters. The UK does do well in the amount of investment that record owners and publishers put in to developing acts. There are increasing funding opportunities to support new talent going out on the road that partner with education. The talent pipeline is there to ensure every child has the opportunity to follow their dreams."

The variety of genres represented in UK music that export elsewhere "embodies what is creative about Britain," said Parry. British Underground is an Arts Council England NPO helping musicians maximise opportunities at international showcases and conferences. Parry has worked with artists including Mercury Music prize nominated folk singer Sam Lee and classical composer Gabriel Prokofie.

"The UK music scene has three very strong layers - the DIY grassroots layer, a very strong indie sector and the commercial mainstream sector. These all feed into each other," said Parry. "We as a country set up that model and it works very well. What's happening now is there are various funds that feed into each one of these particular levels that then help us export our music and make it accessible to a global audience."

BIME Live concluded with an overall attendance of over 20,000 people, with 1,400 professionals from 17 countries participating in BIME Pro.

DATA DIGEST

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

ticketmaster®



ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ONE DIRECTION	11	BEN HOWARD
2	GEORGE EZRA	12	MAROON 5
3	ERIC CLAPTON	13	USHER
4	ED SHEERAN	14	JESSIE WARE
5	SLIPKNOT	15	CLIFF RICHARD
6	LADY GAGA	16	SPANDAU BALLET
7	SAM SMITH	17	MADNESS
8	THE VAMPS	18	PALOMA FAITH
9	NEIL DIAMOND	19	HUE AND CRY
10	THE SCRIPT	20	PLACEBO

TICKETWEB UK

POS	EVENT	POS	EVENT
1	GEORGE EZRA	11	THE GAME
2	MASTODON	12	ED SHEERAN
3	THE WHO	13	CARNABYS
4	DAMAGE	14	CARIBOU
5	THE SKINTS	15	JUNGLE
6	ROYAL BLOOD	16	THE KOOKS
7	ABOVE & BEYOND	17	PLACEBO
8	BEN HOWARD	18	ANNIE MAC
9	SAM SMITH	19	JOHN NEWMAN
10	SLIPKNOT	20	CHARLATANS

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@michaelseymour I was one of about 100 people watching @Youngfathers at @GlastoFest. Does that make me a "tastemaker" now? #MercuryMusicPrize2014 (Michael Seymour, Universal Music UK) Wednesday, October 29

@TinieTinah Trying to ignore industry as much as poss this week but all the smack talk n twitter commentary around #redbullcultureclash #FOMO so much (Tina Hart, BMI) Thursday, October 30

@inekedaans I have no words to describe how glad I am this Halloween crap is over for another year. I have zero feelings for it. (Ineke Daans, [PIAS]) Saturday, November 1

@davidrsmith at 9.51pm someone in the judges room always upends the table and screams "FUCK IT I'M GIVING IT TO THE JAZZ ONE!!!" #mercuryprize2014 (David Smyth, London Evening Standard) Wednesday, October 29

TWEET OF THE WEEK
@louisarainbird Reading people's comments online about @taylorswift13 pulling music from Spotify just demonstrates how little people value music today (Louisa Rainbird, BskyB) Tuesday, November 4

@stormyeechong Katie Melua found a spider living in her ear. It had been living there for a week. #news (Storm Yee-Chong, Warner Music UK) Sunday, November 2

@CATHFACTORY Today's hangover has mostly made me feel like I've got horns growing out of my head like Daniel Radcliffe in that new film. #Horns (Cath Hurley, Rough Trade Records) Thursday, October 30

@mckamber According to the last email I sent I am going to the 'Music Industry TRYST dinner' tonight. Now there's a thought...#oops (Amber McKenzie, ITB) Monday, November 3

@LouisaWorskett can't get enough of that @george_ezra @lanMcKellen video. Pure joy. (Louisa Worskett, Caroline International) Thursday, October 30

@CeriSian Tonight I stole ALL the sweets from the @UMusicUK reception desk. Just so no one else could have them... Mwahahahahahaha #Halloween (Ceri Dixon, Universal Music UK) Friday, October 31

@WileyUpdates My independent album has gone higher in the chart than my major label one. Now that is telling me something lol. (Wiley) Tuesday, November 4

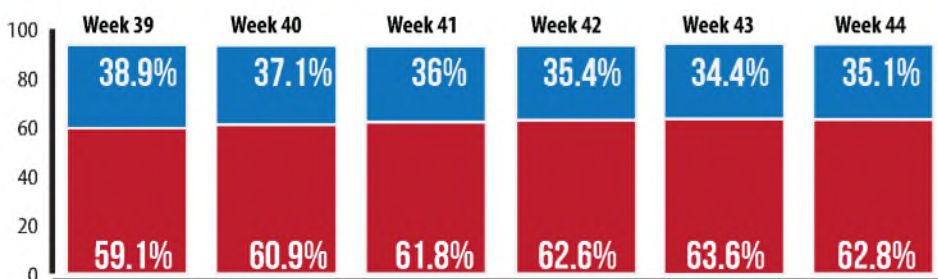
SHAZAM FUTURE HITS



The latest most popular Shazam new release chart:

- 1 ED SHEERAN
Thinking Out Loud
- 2 CLEAN BANDIT
Real Love
- 3 DAVID GUETTA
Dangerous
- 4 RIXTON
Wait On Me
- 5 OLLY MURS
Wrapped Up
- 6 MILKY CHANCE
Down By The River
- 7 PHARRELL WILLIAMS
Gust Of Wind
- 8 TAKE THAT
These Days
- 9 CALVIN HARRIS
Outside
- 10 THE VERONICAS
You Ruin Me

DIGITAL vs PHYSICAL



WKS 39 - 44
 The UK market share for all albums in the past five weeks

DIGITAL
 CD



For daily news visit musicweek.com

PICTURE OF THE WEEK



STICKY MITS

MONDAY, NOVEMBER 3, THE GROSVENOR HOTEL, LONDON: Metallica's Lars Ulrich presented Glastonbury Festival founder Michael Eavis with the 23rd Music Industry Trusts Award. Jo Whiley hosted the charity event, in aid of Nordoff Robbins and The BRIT Trust.

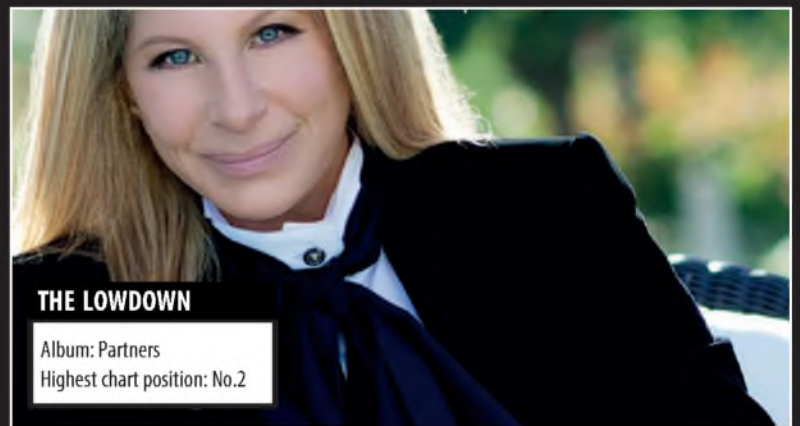
BPI SALES AWARDS: WEEK ENDING NOV 2



- ARTIST/TITLE/RECORD TYPE/NEW CERTIFICATION**
- JAMES MORRISON** Songs For You Truths For Me (ALBUM) *3x Platinum*
 - UB40** The Very Best Of - 1980-2000 (ALBUM) *3x Platinum*
 - ORIGINAL SOUNDTRACK** Guardians Of The Galaxy - Awesome Mix 1 (ALBUM) *Gold*
 - THE SCRIPT** No Sound Without Silence (ALBUM) *Gold*
 - THE CARPENTERS** Singles 1969-1981 (ALBUM) *Silver*
 - VARIOUS ARTISTS** Electronic Dance Music - Euphoria (ALBUM) *Silver*
 - STEVIE NICKS** Crystal Visions - The Very Best Of (ALBUM) *Silver*
 - ELLA HENDERSON** Chapter One (ALBUM) *Silver*

bpi PLATINUM GOLD SILVER AWARDS
 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 BARBRA STREISAND



THE LOWDOWN

Album: Partners
 Highest chart position: No.2

Label: Sony Music CG
Manager: Marty Erlichman
General manager: Phil Savill
Marketing: Olivia Walker
National press: Daniel Hinchliffe (The Soundcheck Group)

Regional and online press: Mo Qazalbash (LD Communications)
National radio: Joe Bennett (JBPR)
Regional radio: Terrie Doherty
TV: Daniel Hinchliffe (The Soundcheck Group)

SALES STATISTICS



CHART WEEK 44 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,497,594	1,169,973	392,383	1,562,356
PREVIOUS WEEK	2,475,706	1,030,904	299,422	1,330,325
% CHANGE	0.9%	13.5%	31%	17.4%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	124,733,205	45,802,261	14,925,032	60,727,293
PREVIOUS YEAR	146,269,476	51,729,698	15,066,527	66,796,225
% CHANGE	-14.7%	-11.5%	-0.9%	-9.1%

PROFILE

ON THE RADAR GENGAHR



■ BY CORAL WILLIAMSON

Indie label Transgressive Records seems to be celebrating its 10th birthday this year with a couple of presents to itself, in the form of promising signings.

London band Gengahr joined the label's roster in August and have built up a formidable buzz online, thanks in part to some choice radio plays from the likes of Radio 1's Huw Stephens and a relentless touring schedule.

On the subject of touring, lead singer Felix Bushe tells *Music Week*: "It can't have done us any harm, I don't think. We play whatever shows we can at the moment; we try to keep as busy as possible. It helps us stay productive - idle hands and all that."

Despite slots at Glastonbury and Latitude festivals, as well as supporting the likes of Dry The River and Wolf Alice, it turns out Gengahr have so far only played one last-minute headline show, in celebration of their debut release last week. Drummer Danny Ward says: "We're enjoying the support slots at the moment."

The band's frontman adds: "I'm not sure enough people know us to do a headline tour."

The singer won't be able to say that for too long though, especially since their debut AA single, Powder/Bathed In Light has just been released, with the first track

playlisted by BBC 6 Music.

Of Powder, Bushe admits: "It was a last minute song. I think we rehearsed it once, then recorded it to try it out and it was rubbish! We were playing it live all the time because we liked it in the set, then we were talking about what we should do for a first proper single and it seemed so different to [demo] Fill My Gums With Blood that we thought, 'Let's go for it and see what happens'."

Fill My Gums With Blood has proved a firm favourite both live and on radio, providing the band with their earliest plays. It was one of three - originally five - demos the band uploaded to SoundCloud and offered as free downloads.

"We weren't that focused," Bushe says. "We did a session, liked the songs and thought the thing to do next was to give them away. I think we've only just stopped having them as free downloads. Only because we've got real, material things now that you can have."

It was a deliberate choice to avoid having a B-side on their first single, the band explain. "If you do a B-side, then it shouldn't really be on an album," the singer says. "We hope these two will be on the album, that was the logic I think."

The band - who jokingly describe their music as moistcore, then flaccid house, before settling

on indie-pop - have been planning their album since they formed just over a year ago. "It's just a case of when new ideas are there, we record them," Bushe says. "And then if they're good, we use them, and if not, we do other stuff."

He adds: "When it comes to early next year, and everyone wants the album to be done, we'll probably just pick whatever we think is best, and whatever is most appropriate to get the album ready. It could be done now, it could be done next year and be better."

That means older tracks like their early SoundCloud demos might yet make the album: "Some of the first songs we recorded, last October, most of that session was really good, we were really happy with those songs."

"We'll probably re-record some of them, others we'll just re-mix." However, Bushe notes: "I think revisiting stuff can be dangerous, we're always trying to look forwards rather than backwards."

Thematically, the band have a spooky streak running through their core: from their first Halloween recording session to Powder's séance video. Then there's the name Gengahr, with its scary similarity to a ghoulish Pokémon; the four-piece claim no relation. While Bushe suggests that they will be moving away from such imagery, he admits that the

video for Bathed In Light is also a bit "ghostly, but in a different way".

Powder's music video features one Nico Smith in a starring role; the band have worked with the nine-year-old before, as he directed their self-funded video for Fill My Gums With Blood.

"I've known him for a little while, and we had the idea to have a kid make the video, because we didn't have any budget," Bushe explains.

"We paid for the first video ourselves, and we thought that rather than doing a shit video, we might as well give it to a child and let them do it, because it'll probably be better anyway. And nobody can hate a nine-year-old's video, that's not cool."

"I sat down with Nico and we came up with a little storyboard; he cast his friends and did the filming. We helped make sure there weren't stray children running around. Essentially, it was babysitting."

From babysitting to spending birthdays driving the tour van, it's been "a good year" for Gengahr, as bassist Hugh Schulte puts simply. They're clearly enjoying being signed to Transgressive, although it's only been a couple of months so far.

They can't quite remember the length of their deal, but when asked how long they want to stay with the indie label, everyone chirps up: "Forever!"

ESSENTIAL INFO

RELEASES

Out now

Single: Powder/Bathed In Light

MANAGEMENT

Kirsten Winn (East City Management)

LABEL

Transgressive

LIVE

November

07 Iceland Airwaves, Reykjavik

14 Festival Les InRocks, Paris

17 O2 Academy, Liverpool
(w/ The Maccabees)

Bushe recounts their experience meeting Tim Dellow, Transgressive's director, at Liverpool Sound City in May this year: "Tim pretty much fought his way through the mob of industry heads at Liverpool Sound City."

"I don't think there was a single fan there to see us, it was a full house but nobody was moving or even looked like they were enjoying it, which was a really weird experience."

"It was just people waiting for us to fuck up, really. Tim pushed his way to the front, and when we came off he said he wanted to buy us a drink. He was our knight in shining armour."

Schulte adds: "We love all of them; we met the whole team at a gig at the Scala and got on really well. It clicked so we went for it."

THE BIG INTERVIEW BBC RADIO BOSSES

'MUSIC UNDERPINS THE BBC'

Last week, in front of a live audience, Music Week sat down with two of the architects of the BBC's music policy - who also happen to be the bosses of its two biggest radio stations

MEDIA

The BBC remains an essential partner of the British music industry.

The likes of Radio 1, Radio 2, 6 Music and Jools Holland are not only great supporters of labels and publishers across the land; their decisions are crucial, which means their output regularly sparks market-wide debate.

Two of the most influential figures when it comes to music at the BBC joined *Music Week* editor Tim Ingham for a special Evening Sessions Q&A in London last week: Ben Cooper, controller of BBC Radio 1 and 1Xtra and Bob Shennan, director of the recently-launched BBC Music brand, as well as controller of BBC Radio 2, 6Music and The Asian Network.

There was lively discussion on a range of crucial topics, including the perceived paucity of live music on British television, the process by which Radio 1 chooses the acts on its much-discussed playlist and BBC Introducing - the stepping stone which has helped the likes of Jake Bugg, Florence & The Machine and The 1975 get the industry's attention.

The interview couldn't have been better timed: just days before, the latest Rajar figures revealed impressive listenership figures for BBC Radio 2 (14.9m) and 6Music (1.99m), with Radio 1 (10.55m) continuing with its quest to shake off listeners outside of its 15-to-29-year-old remit.

According to the Beeb, 44% of UK 15-to-24-year-olds are now reached in a typical week across Radio 1 and 1Xtra.

Conversation with Shennan and Cooper was also bound to turn to the inaugural BBC Music Awards, which take place on Thursday, December 11 in London. The event has certainly caused a lot of excitement in the industry, but also some murmurs of concern over potential similarities to the BRIT Awards in February 2015...

We often hear the criticism that there's not enough music - particularly live music - on British television. Is the BBC doing enough?

Bob Shennan: The BBC does a huge amount of music on TV, not necessarily all live performance but since we launched BBC Music in the summer you've seen quite a bit of live performance spring up on all the channels, including a sprinkling on BBC One. And there's more than a sprinkling coming on December 11 with our inaugural BBC Music Awards. We'll see how things develop. We're trying to grow and build an appetite for more live music performance, but we do over 300 hours of original live and recorded televised music on the BBC, which is more than any other broadcaster.

A big part of BBC Music's agenda is to unite across channels and networks - that's down to heads of those networks. Where are you two at currently in terms of collaboration?

Ben Cooper: In the past, there was maybe a little bit of friendly competition between BBC Radio 1 and 2. But Bob and I have been much more strategic, especially when Mr. Moyles was finishing his tenure on breakfast. We said: 'Here is an



audience that have grown up with Radio 1, that have really - over the eight-and-a-half-years Moyles was on breakfast - loved Chris Moyles. But actually they're getting a bit too old for Radio 1, and where are they going to go when we replace Moyles with Grimmy?' Bob and I just went: 'There's an obvious strategy here which is to move the audience on to 6 Music and Radio 2.' And funnily enough, the Chris Evans Breakfast show went up by a million listeners. So the history of Bob and I as controllers of our [respective stations] means that we have done a lot together.

BS: It's more fun to work together. But the world around us has changed so much in music and the reason the BBC has launched the BBC Music brand is because in a shrinking global digital market, the BBC needs to stand out. It needs to create more impact and join up a lot more effectively; it needs to use its privilege of the licence fee and multi-platform advantage and really cut through. It's good news for everyone that the BBC and its director general have made music one of the key pillars of his strategy going forward. We work far more effectively if we work together, which was witnessed the other Friday when we launched the first few acts and sold the tickets for a BBC One-led show on the telly, on a simulcast on Radio 1 and Radio 2 with Grimmy and Chris doing their double act before going their separate ways.



ABOVE
United vision: Bob Shennan (left) and Ben Cooper (right) say there has been an active policy of moving older Radio 1 listeners towards Radio 2

Ben, you say you had to lose the older audience when Chris Moyles left - obviously that's a instruction from the BBC Trust. Isn't that a strange position for an executive to be in: to actively be trying to lose your audience?

BC: It's a very strange position, but it's one where you go, 'The remit of Radio 1 is to bring new young audiences to the BBC.' Radio 1, in its past, has always regenerated; it's like Dr. Who! You have to keep on making sure you're young and relevant for the next generation. That was the case when we came to the end of the Moyles era, and it was time for something new. Now we have a fantastic breakfast show with Grimmy.

It sounds like Radio 1 is for the young 'uns and Radio 2 is for the... well, the slightly more old 'uns. Bob, who's 6 Music for?

BS: Radio 1 has definitely got a very clear target in terms of age demographic. Radio 2 has a very broad target of 35 plus. 6 Music is much more of an attitudinal target rather than an age thing. The sweet spot is around the age of 40, but we don't have a really tight target. We have a target to appeal to people with a very distinct editorial remit. The people to whom we might appeal can be any age, and indeed are any age.

Ben, a fair bit of criticism tends to get levelled at the Radio 1 playlist. It's a very competitive arena for

THE BIG INTERVIEW BBC RADIO BOSSES

the music industry. What, with the audience you're trying to target, makes 'a Radio 1 record'? Or, perhaps more pertinently, not 'a Radio 1 record'?

BC: Oh, gosh. I'll try to answer that... Radio 1's playlist has always been criticised, whether that's Status Quo or Frankie Goes To Hollywood. It's always been controversial and has always been of interest. I think the reason for that is that everybody wants to be on it. And when you're not on it, you hate it. At times, George Ergatoudis [BBC Radio 1 head of music] is probably the most hated man in the country. Because if he puts a record on the playlist, it's the record company's success - they're celebrating, and it's nothing to do with George. If he doesn't put a record on the playlist, then it is George's fault - he's to blame! Poor old George has one of the hardest jobs in the world because the amount of music being made at the moment is phenomenal; it's not just coming from the major labels or the established indie labels, it's coming from anywhere and everywhere - whether that be BBC Introducing or just from producers in their bedrooms. What makes a record relevant? It's normally about an excitement and energy amongst young music lovers around an artist - the 'zeitgeist', if you like. But what Radio 1 likes to do is sometimes play with that and put something in there that might make people go: 'Whoa! What's that?'" Something like Royal Blood, when they first came out, people were saying: 'What's that on daytime radio?'" That's when Radio 1 can be very good sometimes at challenging its listeners.

You're a publicly-accountable organisation.

So why aren't the details of who is deciding which records we're hearing - ie. your playlist committees - made publicly available?

BC: I don't think that it's *private* information. The music industry certainly knows who's on it. There's no reason we don't publish the names. It's made up of 12 producers or production staff from Radio 1 who work across a group of different programmes, some specialist and some daytime. They are plugged by the music industry weekly. And they take not only that information, but also information from their DJs - a lot of the specialist presenters are out every week playing music and seeing whether records fill dancefloors - and feeding that information back. There's a really good machine in Radio 1 of genre-specific experts in the evening who get the best of that genre and feed it through to the likes of Huw [Stephens] and Zane [Lowe's] programmes. And then that in turn feeds into the playlist committee and the playlist decisions.

BS: I've been to both the 6 Music and Radio 2 playlist meetings, chaired by Jeff Smith - as Ben said, it's a broad sweep of production representatives and expertise. It's the most phenomenal gathering of expertise, hearts and minds. It's a pretty forensic set of debates that go on, led by people who've accrued great expertise in their field. You've got to be wary of too much transparency in such a delicate and pressurised environment. But they're not particularly secretive meetings. I'm sure it's exactly the same in the rest of the industry: gather a group of people with knowledge, expertise and passion, who know their own minds and have a real sense of the zeitgeist. And then, in the BBC, you trust them.

BC: I tell you what though, they're much more

RIGHT

Jake Bugg: The Glastonbury headliner found his feet through the BBC Introducing initiative



"With our playlist meetings, we gather people with knowledge, expertise and passion, who know their own minds and have a real sense of the zeitgeist. Then, in the BBC, we trust them"

BOB SHENNAN

serious than they used to be. When I joined Radio 1 as a producer in 1997, the fun and games at playlist meetings... people would jump on chairs, shout, scream, throw things, they would get upset and storm out if records didn't get on the playlist. It was a lot of fun. Now they take it very seriously, they're so analytical about the data they get but also very passionate about the things they care about. Today's producers realise the seriousness of the task - unlike the flippant lot that we were back in '97.

Final playlist question, Ben. If you're aiming for a target audience of teens... why don't you let the audience decide what the playlist should be?

BC: Because the playlist always tries to be ahead of the curve, and if you asked the music industry, they'd say they'd prefer it that way. If you listen to request shows, the audience chooses the hits. They choose their favourite music of now. The Radio 1 playlist has to play those hits, but also challenge their audiences and bring them new music - to curate future hits. That's what Radio 1 is brilliant at and makes it very different to commercial radio.

BS: In truth, that's what underpins everything about what the BBC needs to do in music. If the BBC has a significant role in music, it has got to be connected to this curatorial job: its presenters, its expertise and the fact it has a responsibility to be committed to the development of new, of leading tastes not following them. A label boss said to me

today: 'The BBC is there to make the hits, the commercial sector plays them.'

There's been a couple of occasions this year where the entirety of the Official Top 40 Singles Chart has been made up entirely of major label releases. Does that concern you? Do you feel a responsibility to try and keep that list diverse?

BC: The chart is a weekly historic snapshot of the popularity of the music that's being consumed. In the past, it has always been a financial transaction that's displayed that consumption, obviously now since July we've included streaming. Yes, with our playlist we will always try and push new artists but the chart is the moment where you're talking about the mass market, so you're always going to reflect that mass market.

But equally, you're talking about playing 'the hits of tomorrow', surely you're making the charts of tomorrow as well?

BC: Yeah, and there are numerous artists that you look at - Florence & The Machine, Jake Bugg, Royal Blood - that have come up through BBC Introducing that weren't going to be seen as a sure-fire hit but became a chart success. Success has many fathers, failure's a bastard. When you get someone who says: 'Look at the chart, it's full of hits.' Well, yes, but not everyone started in the same position. I'm really proud of our record of bringing new artists through.

Talking of hits, whether future or current... You both have a unique perspective on the industry. There's a lot of discussion around the future of the album - you've seen the depressing sales statistics, I'm sure. Does the humble LP have a future with your respective audiences?

BC: George Ergatoudis tweeted about 'the death of the album' a while ago. We had a conversation



before he did that - he checked in with me and said, 'You don't mind if I do this, do you?' And I thought: 'Well, come on, let's get the debate going...' I've thought about it, and I've seen quite a lot of data about it. I think that there will always be two sets of consumers: the ones that just want the hits, the tunes they sing along to in the car or in the kitchen, and the others who say, 'This is an artist I'm committed to.' I think you'll continue to see that dual economy. I don't believe you'll ever see the complete death of the album, but the sales and distribution mechanisms are very different now.

BS: In places like 6 Music, which is driven by music that's less sales dependent, the notion of a body of work is still very resonant and very strong. A lot of the artists still feel passionately about the need to create that body of work.

You've talked about the likes of Spotify and YouTube data helping you decide which tracks you support. But people sometimes listen to these platforms instead of switching on their radio or TV. Are they friends or enemies of BBC broadcasters?

BC: I saw some data recently that showed Spotify was actually taking up the time that you or I took up in our bedrooms when we were teenagers listening to our record collections. And when I was growing up, I'd listen to my record collection, and I would listen to the radio. Spotify is something we can work hand-in-hand with. That's why Radio 1 has a playlist within Spotify; our view is that if you're going to spend some time on Spotify, why not spend it with Radio 1's brand? I love Spotify, it's a fantastic service and I don't see it as a foe. Nor do I see YouTube as a foe; you've got to work with it. Recent data showed one in three young people have a tablet, while only one in seven have a radio. You do the maths: you've got to get onto that tablet. And what are young people doing on

that tablet? Yes, they're doing a lot of gaming, but they're spending a lot of time on YouTube.

BS: They're both. That's the truth: they're both the competition and important partners for the BBC and our radio stations. We're partners with Spotify, YouTube, iTunes and Deezer on our Playlister project. That's a good way of serving our audience while serving those who are using those services.

In a world where we have the BRITs, the MOBOs, the Ivor Novellos, the Mercury Prize and more, why do we need the BBC Music Awards ceremony? What will differentiate them?

BS: You tell me: if you think the music industry has enough with the likes of the MOBOs - which did very well on ITV2 by the way - or that there's only one day when mainstream music should be aired on national broadcast platforms, then fine. Personally, I think our music industry is much more robust than that and that all of those events you just talked about are very distinctive from one another.

What the BBC will do will bring to a large audience a distinctive show which will be a celebration of music throughout the year on the BBC. It's one of the most important shots in the arm for the music industry. You want BBC One to cover music. Music in the UK is one of our great exports. The BBC should be showcasing the best of it, throughout the year on a range of platforms. What we're doing, uniquely, is bringing together BBC One, Radio 1, Radio 2, BBC Online to celebrate a fantastic year in music on the biggest television channel in the UK. It will be distinctive from the BRITs because of the way in which we'll reflect it - we'll not be reflecting it on any sense of a Buggins' Term between the labels. We'll be doing it on what worked, was played and was most popular on the BBC. I think it's very exciting that the BBC is re-engaged again on this kind of big

set-piece. I think it's important we wish it well and hope it's a great success.

Your live line-up for the awards so far is very strong and clearly sits well with the Radio 1 and Radio 2 audiences: 1D, Ed Sheeran, Coldplay, Calvin Harris, Clean Bandit. But equally if I heard that was going to be the BRIT Awards line-up, it wouldn't be a great surprise. There has to be an element of concern in the industry over the true differentiation between the two events.

BS: Who's concerned in the industry? What's not good about the BBC doing a big show on BBC One? I don't get it. You'll have to wait to see the show to decide if it's [another] BRITs or not. I can tell you, this is going to be a reflection of music through the prism of the BBC. It's going to be for music a bit like what Sports Personality Of The Year is for sport. Those acts you've mentioned have had phenomenal years, but they represent less than half of the names that will be revealed. There will be a BBC orchestra front and centre at the show. BBC Introducing will be represented. An act most of the British public have not heard of will be sharing a stage with the likes of Coldplay and One Direction. This has been designed to appeal to a broad range of mainstream taste. And it will be done in a way that will be really redolent of the BBC. You wait.

Music has been placed at the centre of the BBC, but you have to be increasingly wary of expenditure: the amount you can invest in music has gone steadily down in recent years. Do you feel that pressure and how do you straddle those two responsibilities?

BS: We do feel that pressure. We've seen the amount of money made available for our music radio stations decline significantly in the past five years. That's not to do with music, that's to do with the BBC - that's because the BBC's licence fee settlement requires the BBC to effectively pay for the World Service and S4C. Which means we've had to save hundreds of millions of pounds just to stand still. Within the financial framework, however, a level of reinvestment has been made available, in some cases for some of the digital propositions. And happily, latterly, a small amount has been reinvested into new BBC Music related properties. Things like Playlister have been made possible because of reinvestment into BBC Music. That is a long-term play.

BBC Introducing is the lifeblood of the UK music industry. Can you guarantee that as the monetary cuts deepen at the BBC, it will keep on existing in years to come?

BS: As far as it's possible to predict anything about the future of the BBC... [If we had to close the BBC], Introducing would be one of the very last things switched off. It goes to the heart of our purpose. It grew out of Radio 1 and local radio and it now pretty much permeates every platform that the BBC has. It underpins everything that we stand for. We have plans to enhance it - we're starting to take some of our Introducing acts overseas and they go to all Introducing-related festivals. And, as I said, there'll be a platform for a BBC Introducing success story of this year on the BBC Music Awards alongside Coldplay and Ed Sheeran. An artist like Jake Bugg found his way to where he is now via BBC Introducing. We're enormously proud of it.

RIGHT
Live on stage:
The latest Music Week Evening Sessions event took place at the Ham Yard Hotel in London last Thursday (October 30)

PROFILE CHERYL FERNANDEZ-VERSINI

‘WHY WOULD ANYONE PRETEND TO CRY ON TV?’

Described as “gloriously upbeat, positive pop,” X Factor judge and former-Girls Aloud star Cheryl Fernandez-Versini is back with her fourth Polydor-released solo album, *Only Human*



TALENT

■ BY RHIAN JONES

It's been 12 years since Cheryl Fernandez-Versini first began her career as a contestant on 2002's ITV talent show *Popstars: The Rivals*.

Since then, she's released seven albums as one fifth of the programme's winning group *Girls Aloud*, appeared on the UK's *X Factor* four times as a judge and is now set to unleash her fourth solo album.

Titled *Only Human*, it's out on November 7 via Polydor and was preceded by No.1 single (her fourth so far) *Crazy Stupid Love* earlier this year.

Recorded in London and LA over the last eight months, it's been written with the help of Joel Compass, The Electric and Red Triangle, Wayne Wilkins (Beyoncé), Cass Lowe (Chance The Rapper), Lucas Secon (Britney, Kylie), The Invisible Men (Iggy Azalea), Bonnie McKee (Katy Perry), Sia (Rihanna) and former bandmate Nicola Roberts.

Chosen by Simon Cowell to sit in the judge's chair for series five of the *X Factor* in 2008 (“because I was gobby”), Cheryl became the first judge to win two series in a row after her victories with Alexandra Burke and Joe McElderry.

After an uncomfortably early exit from the US version of the show in 2011 (she sued the producers, Blue Orbit), the singer returned to the UK version in 2014 after Simon Cowell spent “four years” trying to get her back.

Here we chat to the pop star about being a female in the public eye, claims that the *X Factor* is fixed and whether there's any weight in the rumour that she's been given her own record label by Sony...

You've had a wealth of writers and collaborators for *Only Human*, were you able to contribute anything to the writing process?

I've written most of the album. All songs that I don't write are written with me in mind, it's still my process. But I'm not one of those precious artists that says I must write my own material. Sia is a prime example, she can't think of anything worse than being famous, or being known, but she's an incredible talent. If you can take her talent, which is writing beautiful and amazing pop and alternative songs, and put it with somebody that loves to perform, the two of you can collaborate.

What are your ambitions for the album?

At this stage in my career, I feel like I've achieved so much more than I intended to with *Girls Aloud*, and wanting to be a performer, that I'm just doing it because I love it. I want to send out a good message, I want to be part of somebody's memory in future - even if when they're older they cringe when remembering listening to ‘that Cheryl album’ for hours and hours and days and days when they were 15 or 16. To be a part of somebody's life like that is more amazing to me than having a No.1 record.

How important is breaking the US for you?

I'm still reachable in America with social media – it's different to how it was in the old days when you had to go there for two or three years to get known. I still have American fans, I love the fact I can go to places like that and have freedom and a life and don't have 30 crazy men chasing me everywhere I go, or everyone in the street knowing who I am. The beauty of the fact that I'm successful in the UK and not worldwide, is that I can have the best of both worlds - freedom, and doing what I love too. The UK is my focus.

You're onto your fourth stint as a judge on the UK X Factor, will you stay for the next series?

I'm not focused on the next series. You get to Christmas and you're like, "Never again". I've said that every time and I did it for three years.

Is there anything else you'd like to do instead?

One day in the future when I'm tired of being on stage I'd like to have my own label.

There have been stories recently that you've been given your own label by Sony...

That was because Simon [Cowell] has said that he wants me to have a label on Sony for years. I actually told him about Justin Bieber when he was 12, I told him about Jessie J before she was signed. I'm interested in up-and-coming people, I see things on YouTube. I can just feel a star, it's funny.

When might the label happen?

When I'm a bit older. I would have to be completely well informed or have the correct team around me to execute it well. I can scout talent, but to be properly involved I'd need to learn a bit more. I might poach a few people from different labels [to work for me].

Every year there's talk that the X Factor is fixed and the public vote isn't real. What's your response?

You have Ofcom so you can't fix a vote. It's not a fix. I heard somebody say it's scripted too, you're on live TV - do you really think I'm going to sit there and allow myself to be scripted? I've had accusations that I pretend cry, I should be winning an Oscar if I pretend cry. Why would anyone want to pretend cry on TV?

Entertainment!

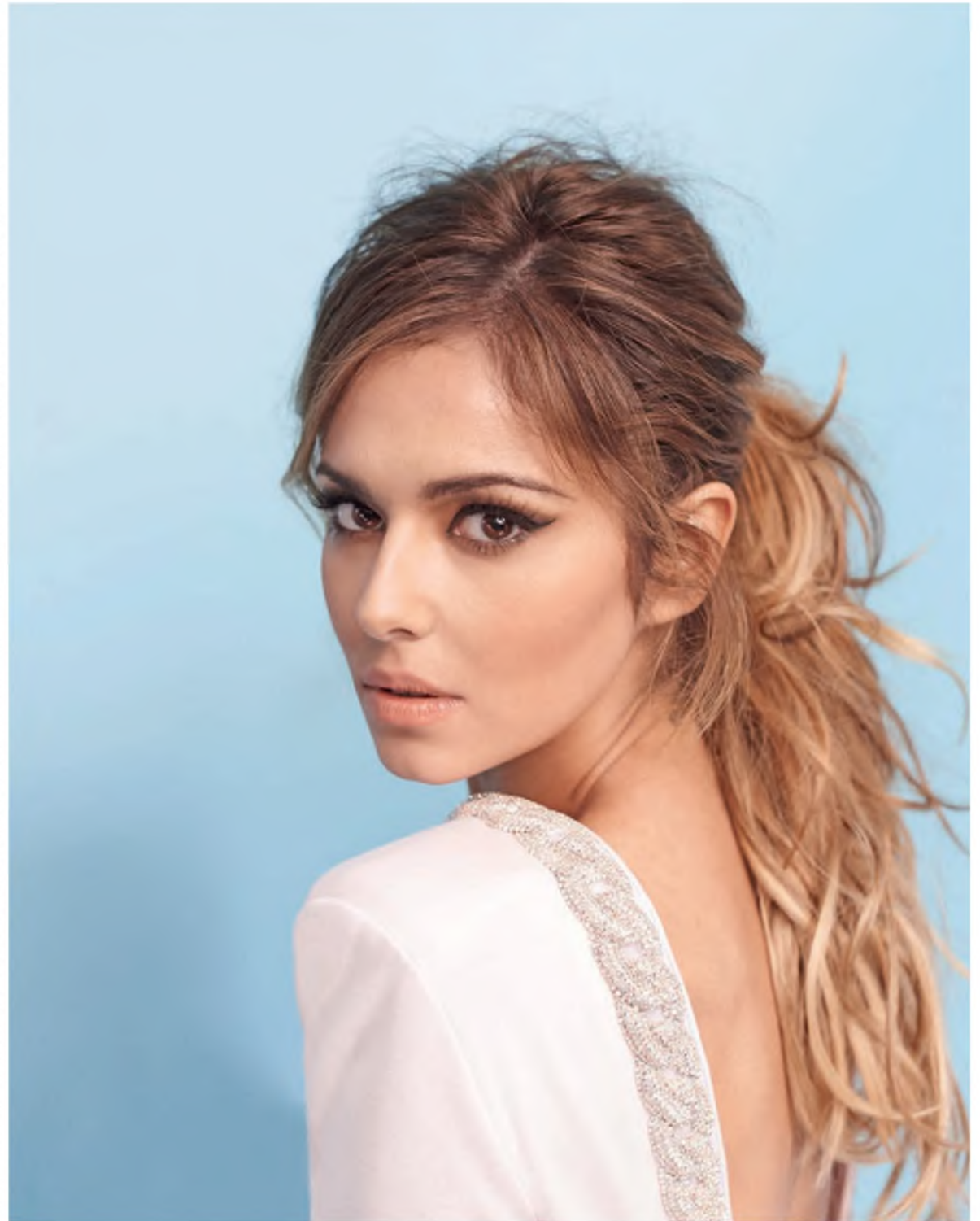
It's not entertaining to watch somebody upset. If you're a cold person or not an emotional person I understand you might not get it, but you can't accuse somebody of pretending to cry. Sometimes we're in that chair for 12 hours - I challenge anybody to sit there for that amount of time and not feel anything.

You seem to be avoiding the current trend of sexual lyrics, over-exposure in music videos. There are a lot of songs around...

About having a big booty or whatever.

What do you think about it?

Personally, I don't have anything sexual I want to tell my fans. Sometimes on stage you have to wear short dresses because it's boiling up there and you've got to dance, the light is so hot so you're restricted if you wear certain things. But you don't have to wear underwear and sing about your private parts. I've got other intelligent things I want to sing about. If a woman wants to be sexy, there are ways of being sexy without being tacky.



“Males in general will always be treated differently [to women], they get away with murder. No [magazine] circles their beer belly, there's no “Who wore it best, Louis or Simon?” The media contradicts itself, it's confusing for kids that are looking for a direction”

CHERYL FERNANDEZ-VERSINI

How about being a famous woman in the public eye? Men seem to get more forgiveness...

They get away with murder. Males in general will always be treated differently in my opinion. They are not pitted against each other, nobody circles their beer belly and says, "Oh you got fat this week," nobody says their behaviour is disgusting because they kissed three girls on one night, there's no "Who wore it best, Louis or Simon?"

The media will write, "Oh women are pitted



ABOVE
Only Human:
Cheryl Fernandez-Versini will release her new album on November 7 through Polydor Records

against each other" and "When women's body differences are talked about, their body confidence is knocked," but the same magazine will write, "Look at her cellulite, look at her size, she looks better than her, she's prettier than her, who wore it better?"

Seriously, what do you represent? It's so confusing for kids that are looking for a direction. There was going to be a weighing scale brought out that told you which celebrity you weighed the same or closest to and my name was put in the mix. I was like, "I'm very sorry to let you know, you will not use my name on that scale." Thankfully, they've scrapped it.

Can you imagine? "Right now, I weigh the same as Beyoncé but I would really like to weigh the same as Jennifer Lopez," it's outrageous. People are different heights, even the shape of your eyebrows - you're never going to have so and so's eyebrows because you've got a different face shape.

Everyone should just embrace their own thing and I wish that the media would be a bit more responsible for that.

PROFILE CLOSER ARTISTS

'WE DON'T WANT TO BE SVENGALIS'

The London-based management company behind George Ezra, John Newman and James Morrison fosters an unusually familial, patient relationship with its successful group of artists. And its latest breakthrough act, James Bay, could be about to set 2015 on fire



MANAGEMENT

■ BY TIM INGHAM

Don't be surprised if the soft furnishings of Closer Artists' Paul McDonald and Ryan Lofthouse go under the hammer for millions at Sotheby's one day.

It's safe to say the execs' sofas have played an indispensable role in the rise of some of today's biggest new artists. One day, people may talk in hushed tones of the posteriors that have left imprints on their fame-making cushions.

McDonald founded Closer back in the mid-noughties after hearing the honeyed vocals of a 19-year-old James Morrison. At the time, Morrison was label-less, publisher-less and "had written two songs in his kitchen in Derby".

A seasoned employee of industry bastions such as London Records, Virgin and Warner/Chappell, McDonald made the decision to leap into management on the strength of Morrison's ability - starting a company whose working relationship with its artists would soon very much live up to its name.

"I heard James's voice and just thought: 'Goodness, that is absolutely incredible,'" says McDonald today, interviewed in the same unflashy South West London office block that also houses Modest! Management and Crown Talent.

"I used to give James a coach ticket down to London every week. He'd stay at mine; during the days I'd gently introduce him to the creative side of the business. After about ten months, he had a bank of very strong songs. That was the genesis for Closer - those songs literally changed my life."

ABOVE
Closer: Paul McDonald (left) and Ryan Lofthouse (right) have signed a string of successes, from James Morrison to George Ezra and - alongside co-manager Ollie Clueit - John Newman

"To this day I can't get over the first night we saw James Bay. He was unbelievable. Paul leaned into me after about 40 seconds and said: 'If we don't sign this, we may as well give up'"

RYAN LOFHOUSE, CLOSER ARTISTS

Morrison's resultant debut album, 2006's *Undiscovered*, was a No.1 smash in the UK, selling more than 1.5 million units here to date and bagging the singer/songwriter a BRIT Award. The Universal release also enjoyed international success, going Top 10 across Europe and registering a No.24 spot on the US Billboard Chart.

The homely welcome McDonald afforded Morrison has now been replicated for a string of acts, with comparable success. Perhaps most notable has been the rise and rise of George Ezra, the Hertford-born artist whose debut LP, *Wanted On Voyage*, hung around the upper echelons of the UK Charts for 14 weeks before hitting No.1 last month. Ezra's infectious melodies haven't gone unnoticed elsewhere, either; he's a Top 10 concern in Australia, Germany, Holland and Belgium - and he's working on *Uncle Sam*.

Closer's Ryan Lofthouse discovered Ezra two-and-a-half-years ago while the singer was still at BIMM college in Bristol. Like Morrison, Closer paid for the 18-year-old Ezra to make regular trips to London, where he would be introduced to a creative network of industry supporters.

"George had one song that's still in the set today, but you just knew watching him that he

was going to be something special," says Lofthouse. "We kept inviting him down to London, where he'd do open mics and meet new people. He ended up staying on my sofa for six months."

Such relationships with artists in the embryonic stage of their career suggests that Closer likes to remain near-at-hand to its clients.

But there's an important A&R angle to this chummy approach, too. First of all, it leads to patience: if you're going to nurture an artist for three years, it's a heck of a lot easier if you can consider them a mate. Secondly, developing a strong personal bond helps Closer to insulate their acts against the perils of a sudden ascent to fame.

"There's none of the Svengali thing about us," says McDonald. "We just try and recognise raw, innate talent and then try to foster an environment in which that talent can flourish."

"We've been lucky so far - we've always picked the right ones. They've all risen to the challenge."

It's the kind of devoted, round-the-clock relationship which Closer - in partnership with noted PR, blogger and plugger, Ollie Clueit - has forged with John Newman. The star has sold in excess of a million records in the UK since releasing debut LP *Tribute* last year, and recently topped global singles charts by appearing on Calvin Harris smash *Blame*. He is creating a sophomore album due for release next year. (Clueit is out of town in the US the day *Music Week* visits Closer - plotting the next stage of Newman's multi-faceted career.)

McDonald says that Newman encapsulates a shared characteristic of Closer artists - a willingness to never stop working until they've made it.



CLOSER ARTISTS



"John Newman is a total self-starter," he says. "Force of nature" is one of his lyrics, and that's exactly what he is. Some weeks he calls every day with three great creative ideas. You're just holding onto a tiger's tail with that one."

Adds Lofthouse: "All of the people on our roster have a work ethic, and an ambition from the start. With all the will in the world, if you've got someone who's incredibly talented but doesn't want to work, you can't go anywhere."

The latest world-beater to have spent his downtime snoozing on the Closer management team's settees is James Bay, one of the most hotly-tipped new British artists coming through for 2015.

Having supported bands like Kodaline, John Newman and Tom Odell, the Hitchin-born singer/songwriter will play a sold-out Scala and Koko shows over the next month: not bad for an act who has only released two EPs.

"To this day, I can't get over the first night we saw James," says Lofthouse. "Someone sent me a YouTube link of him doing a Stephen Stills cover, and Paul and I both fell in love, so we went down to Brighton to watch him live. I remember Paul leaned into me after about 40 seconds and said: 'If we don't sign this, we should give up tomorrow.' James was unbelievable - a performer with an incredible voice and a great musician."

This magic moment was the beginning of a three-year relationship between Closer and Bay, which has seen the management company help the artist gradually hone his songwriting ability - and eventually sign to Virgin EMI.

"All of the acts we work with are completely involved in their own composition, even if it was an embryonic skill when we first discovered them," says McDonald. "James Bay was an amazingly exciting performer when we first saw him, but he's now blossomed into becoming a really great songwriter. By the time he stepped into the studio to create his album, he knew exactly what record he wanted to make."

McDonald and Lofthouse are clearly at pains to refine the sound, skill and readiness of their clients before they introduce them to the market. So what room does that leave for the function of the A&R departments of record labels?

McDonald acknowledges that Closer thrives on its crucial early artist development role, but adds that the firm loves working with "the best A&R

PORT ISLA: 'THEY ARE A CLASSIC BAND WITH GREAT SONGWRITING'



Alongside James Bay, one of Closer's 'new for 2015' artists is Port Isla. A four-piece band from Norwich, they've picked up fans including Zane Lowe and Michael Eavis. Signed to Parlophone, a debut album is expected next year.

"Ryan and I had talked about trying to find a band ever since we've known each other," says Paul McDonald. "Port Isla are the band we could have spent 10 years looking for. They are that good. They are a classic band with a great songwriting leader, but they are all integral to the sound."

He adds: "We did an EP with them this year, which involved us arranging a producer, studio, mixing and creating masters. We're not afraid of doing all of those creative things, it's become a big part of modern management."

"Getting the music and the artist to the point where they're in the best possible place, that's the No.1 priority. Ironically, we did take that [finished EP] into one or two labels, who joked: 'You've done everything - what are we supposed to do!?'"

people in the business" - something especially true of its three-year relationship with George Ezra.

Lofthouse apportioned huge credit for Ezra's development to Alison Donald and her A&R team at Columbia UK, who he says "appreciated that what George needed was time and distance to go and discover who he was".

When Ezra was monotonously bouncing back-and-forth between Bristol and London, Columbia funded a trip around Europe for the artist, hoping it would get the creative juices flowing. Ezra took them up on the offer, but rued the fact that he missed Budapest off his list. Rued it enough, in fact, to pen a rather catchy song...

"Columbia made a great call on the producer as well," says Lofthouse. "George wanted to do something different to other singer/songwriters, and Columbia listened to that. And their marketing team has been sensational."

Adds McDonald: "The best A&R people will allow the artist, and us alongside them, freedom. With most of our artists, we probably have half the record done by the point we sign. From there, we just want the record company's best ideas."

All of Closer's clients so far have signed to major labels, something McDonald says isn't any kind of rule, but is rather simply down to "finding the right

ABOVE
Ones to watch: George Ezra (left) is set to make even bigger waves in the US next year after scoring a No.1 UK album in 2014; James Bay (right) is widely-tipped as an early favourite in the BBC Sound Of... 2015 poll

people for each act". He admits that 360 deals are rarely ideal, but that "they're a fact of life these days".

As for the future of Closer, 2015 will see James Bay explode out of the blocks alongside new band Port Isla. There'll also be a sustained push for George Ezra in the US - as well as comeback albums from John Newman and James Morrison.

McDonald says that "gentle, organic growth" is on the cards at the right time, but that his small team already have plenty on their plate.

"We are a small unit, but we are incredibly hands-on," he says. "We totally want to give as much time as we can to every artist."

Adds Lofthouse: "We're not 'starmakers' in any way. We just see there's something special in the first instance, and work hard to make the most of it. With James and George, for the first six months after signing them we literally just spent time hanging out with them. We were round my house, in the office or in the pub."

"It's funny, I went out for lunch recently and someone asked me: 'So... James Bay and George Ezra - how did you do it?'"

"Well, they both made really great songs and gigged their arses off, and we supported them every step of the way. I suppose if there's a 'secret' to Closer, that's pretty much it."

REPORT AMSTERDAM DANCE EVENT**'WE ARE A LANDMARK FOR THE DANCE MUSIC SCENE'**

The global electronic dance industry is booming and ADE is at the centre of the explosion

EVENTS

■ BY MURRAY STASSEN

The Netherlands is an undeniable world leader in the estimated \$6.2bn global electronic dance music industry, having produced four of the Top 10 DJs from *DJ Mag's* 2014 Top 100 best DJs in the world, including Hardwell at No.1, Armin van Buuren at No.3, Martin Garrix at No.4 and Nicky Romero at No.8. The country is evidently perfectly positioned to be hosting an electronic music focused event of the scale and significance of ADE.

"I think we have become a landmark for the scene," says general manager Richard Zijlma. "It's very inspiring to know that if we announce the dates for ADE worldwide, people will circle it in their agenda and make sure that they come over. The artists will put it on their agenda and so will the managers of the record labels or the agencies."

ADE has indeed become a must-attend event, and the vast number of people in attendance this year is an indication of its ever-growing importance. The 2014 conference attracted 5,200 visitors attending panels and talks featuring 342 speakers. ADE Playground, the programme of film screenings, equipment demos and exhibitions attracted 15,000, while the festival saw 350,000 visitors descend on Amsterdam to witness performances by 2,224 artists.

In addition to the vast number of conference delegates and festival revellers in attendance, there were a total of 475 journalists and members of the media covering the event. Zijlma adds: "We are really keen to offer a global platform, so it's important to attract people from all over the world and I think we have people from 90 different countries. If you come over to ADE, you can meet everybody who's relevant in the scene."



ABOVE
ADE: The premier conference for the electronic music sector attracted 5,200 delegates to Amsterdam for the 2014 event

BELOW
Label debate: Execs discuss the future of the download

ADE LABEL DEBATE: LIFE AFTER THE DEATH OF DOWNLOADS

A panel consisting of the heads and representatives of influential electronic labels debated the future of the download, streaming and physical formats. The discussion revealed how labels are diversifying into other sectors of the music business, how brand loyalty is an important thing to focus on achieving and what percentage of some labels' income is from downloads, physical product and streaming.

Chaired by *Mixmag* editor Nick DeCosemo, the panel featured Simon Dunmore of Defected Records, Jon Rundell of Intec Digital, UK, Stephan Markovits of Refune Music Group, Sweden; Roland Leesker of Get Physical, Germany, Mark Brown of CR2 Records, UK and Spinnin' Records' marketing and brand manager, Meindert Kennis.

Jon Rundell: 'We should have embraced Napster'

"The music industry was very slow to react [to Napster]. I think that maybe we missed a bit of a trick. We should have embraced Napster, made it legal and pushed forward, because it's not us that's directing the music industry, it's the younger generation. They wanted to have downloads and they were screaming out for it and that's why they pirated [music], because that's how it was available. If we would have embraced it and legalised it, we could have caught on to it so much quicker and it would have benefitted everybody involved in the industry. We didn't do that.

"A similar thing is happening with streaming. Another generation has come along and this is how they want to consume music and they're the driving factor in this and not us. We have to provide it to them in the way that they want to consume it. We might not agree with it, but they're

the ones who are in the driving seat. Of course it's down to choice. There are generations that prefer CDs, there are generations that prefer vinyl, and there are generations that prefer cassette. Those generations grow through and become older and the actual key driver to most of what we're doing in our market is the younger generation. They don't have a lot of cash, so streaming is a solution for them."

Simon Dunmore: 'We should have a guarded approach to streaming'

"I think people will still download records for years to come, I think people will still buy CDs and DJs will still use vinyl and I think there's a big clamor for streaming. It's obviously a big buzz word - Spotify are pushing it really hard and the majors have a vested interest in streaming working. They have massive catalogues that they can't sell to people but streaming works perfectly for them, so they are really pushing hard for that to happen. And it will be amazing for them, it's a way that they can sell catalogue that people don't really value enough to buy but that they want to listen to.

"We should really not push the accelerator towards streaming. I mean, we should use it, but we should have a considered approach because there are a lot of industries and there's a lot of people that are dependent on income from downloads and CD sales that are going to suffer if we go there too quickly. I think there are people who are very happy to buy downloads and they support the industry, the artists and the people whose music they appreciate. So I believe that, while streaming is going to have a positive effect in some instances, we should have a considered and guarded approach to embracing it totally."



AFEM PRESENTS: GET PLAYED GET PAID

The Association for Electronic Music (AFEM) launched its Get Played Get Paid campaign at ADE. A panel dedicated to the issue of misallocated royalties was chaired by AFEM CEO Mark Lawrence and featured Frank Rodi (deputy director, writer services at APRA AMCOS), Greg Marshall (publisher development manager at PRS for Music), Ministry of Sound CEO Lohan Presencer, BUMA/STEMRA CEO Hein van der Ree and head of marketing for Pioneer DJ Europe, Mark Grotefeld.

According to AFEM, incomplete and missing data results in an estimated £100m from performance royalties for music played in clubs being lost or incorrectly distributed each year. The objective of the campaign is to reduce the value of misallocated royalties owed to electronic dance music creators, as well as seeking to inform the electronic community about the importance of registering with collection societies.

Mark Lawrence, CEO of AFEM explains: "I think as time has gone on, dance music has disconnected more and more from the performing rights organisations, to the point where a lot of today's generation of producers are probably sat in their basement studios, unaware of the music industry ecosystem that can work for them.

"[The panel] opened up a lot of interesting thoughts or doors, many very positive, but I think it also highlighted just how far the electronic music ecosystem has to come in understanding rights and PROs and how things work. I think the role of education is going to be enormous from now on."

Lawrence tells *Music Week* that, so far, BMI, PPI and SOCAN have reached out to AFEM since the campaign was launched at ADE. "I was incredibly pleased with [the response to the launch], our social media reach went from 2,000 to 238,000 in the hours afterwards, so we certainly engaged," he says. "It's been interesting to watch where the response has been. The European response, if I can describe it as that, has been really positive, because the PROs in Europe understand the issue and have been very positive about working with us. They're all reaching out."

MARK GROTEFELD: 'WE KNOW WHAT'S BEING PLAYED'

Pioneer DJ launched its KUVU platform at ADE, which will track what is being played in venues, providing valuable data to PROs. Mark Grotefeld, head of marketing for Europe, says: "[Pioneer DJ] has been in the very fortunate position where our products, our CDJs, our mixers and our effects boxes are pretty much in 80-90% of clubs and there are very few you can go to where we don't have a product there.

"So we're in a position of responsibility and, after internal discussion, we thought, 'Ok, we know what's being played through every CDJ and every mixer in every club so let's produce some cloud infrastructure where all that data goes up to the cloud. Let's not try to monetise that data, let's do the honest thing, which is basically champion our customer.'

"We want to be part of the music industry and we want to focus on [the industry's] needs. So let me go to performing rights societies and say, 'Here's the data, we know what's being played, the door's open, come and get it.'"

RIGHT
Hardwell: DJ
Mag's No.1
DJ in the
world for two
consecutive
years addresses
an audience at
the Amsterdam
Dance Event



LOHAN PRESENCER: 'DISTRIBUTION WORKS ON A SERIES OF SURROGATES'

Speaking at the AFEM panel, Ministry of Sound CEO Lohan Presencer explains that the way distribution of income has worked is on a series of surrogates, "as the collection societies refer to them." Presencer continues: "I can't reveal the actual figures, but there are double figures - millions of pounds being collected from late night entertainment venues. So that's clubs like ours, but that's also mainstream nightclubs that are playing pop music, it's late night bars and pubs that'll have DJs in there and all of them are playing CDs over their sound systems, but there is no way of monitoring what music is being played in those venues.

"People think that, because technology like Shazam is there, it's reasonably straight forward to put finger printing mechanisms [into clubs], but unfortunately, when it comes to the specialist side of the dance music, most of that music isn't finger printed, so it's not identified by those systems. Talking to the collection societies, they estimate - and it's all estimates based on surveys - that, of the money they collect, they distribute 20% to specialist music, the rest of it they assume is going to mainstream labels, mainstream pop and mainstream dance acts. That's distributed on the basis of how normal music is distributed.

"So they look at what's being played on specialist radio stations and then say, 'Ok that must be approximately representative of what's being played in these venues'. And that's it. That's how it works. That's how, as a label, you get your money."

HEIN VAN DER REE: 'TECHNOLOGY WILL INCREASE THE ACCURACY OF ROYALTIES'

Also featured on the AFEM panel was Buma/Stemra CEO, Hein van der Ree, who explained that Buma/Stemra have been trailing fingerprint technology for a while. "We started with different technology partners like DJ Monitor. We worked with a company called SoundAware and for the last five or seven years we have fingerprinted everything that's played on radio and everything that's been used on television," says van der Ree. "A mix of different technologies might be very effective in increasing the accuracy of the royalty payments to songwriters.

"So the point is, we do believe in [the technology] and we invest in it. [For] national radio, there is the Buma Song Tracker App, which you can download for free in the App Store. And you can track the ten most played songs in the last five years. And that's the exact same data that we use for the distribution of royalties to the songwriters, so you can see that it works. We used to work with logbooks from broadcasters with playlists from DJs.

"It's definitely true that, if you walk up to a DJ who's in the middle of doing a show, it's unlikely that you're going to get a playlist. We do still go to festivals and try to get playlists but I think technology is the answer here and I think we are pretty much ahead of the game when it comes to PROs to invest in this kind of technology. We are going to continue to do so and of course it is our primary goal to ensure that the accuracy of these distributions gets refined as we go along."



CORONA SUNSETS THE SOUND OF THE BEACH: 'WE'D LIKE TO SEE IT BECOME A 360 PLATFORM'

ADE saw beer brand Corona premier its new webisode series, following six producers chosen from over 1,800 entrants to the Corona SunSets Sound Of The Beach DJ competition in partnership with Beatport. The webisodes document the journey of the DJs that were flown to Ibiza, where they lived together for a week in a private villa, tasked with creating music inspired by the beach.

Corona's SunSets beachfront music events launched in July in a global partnership with SFX Entertainment and Beatport, visiting beaches in Ibiza, Spain, Mexico, Canada and the UK (pictured). In addition to the festivals and competition, Corona partnered with environmental NGO Blue Flag, for a beach conservation campaign called SunRise Corona Save The Beach.

"We reached out to SFX, who is, from our point of view, the leader in youth music culture. We said we'd like to

get into music and how can we do that, because it's very crowded already," explains Corona's global marketing director Kathryn Sattler.

"[We also wanted] an important part of the festivals to be the cleaning of the beaches - making sure the beaches are restored to their pristine nature. [We asked] how do we bring these two together? They came back with SunSets.

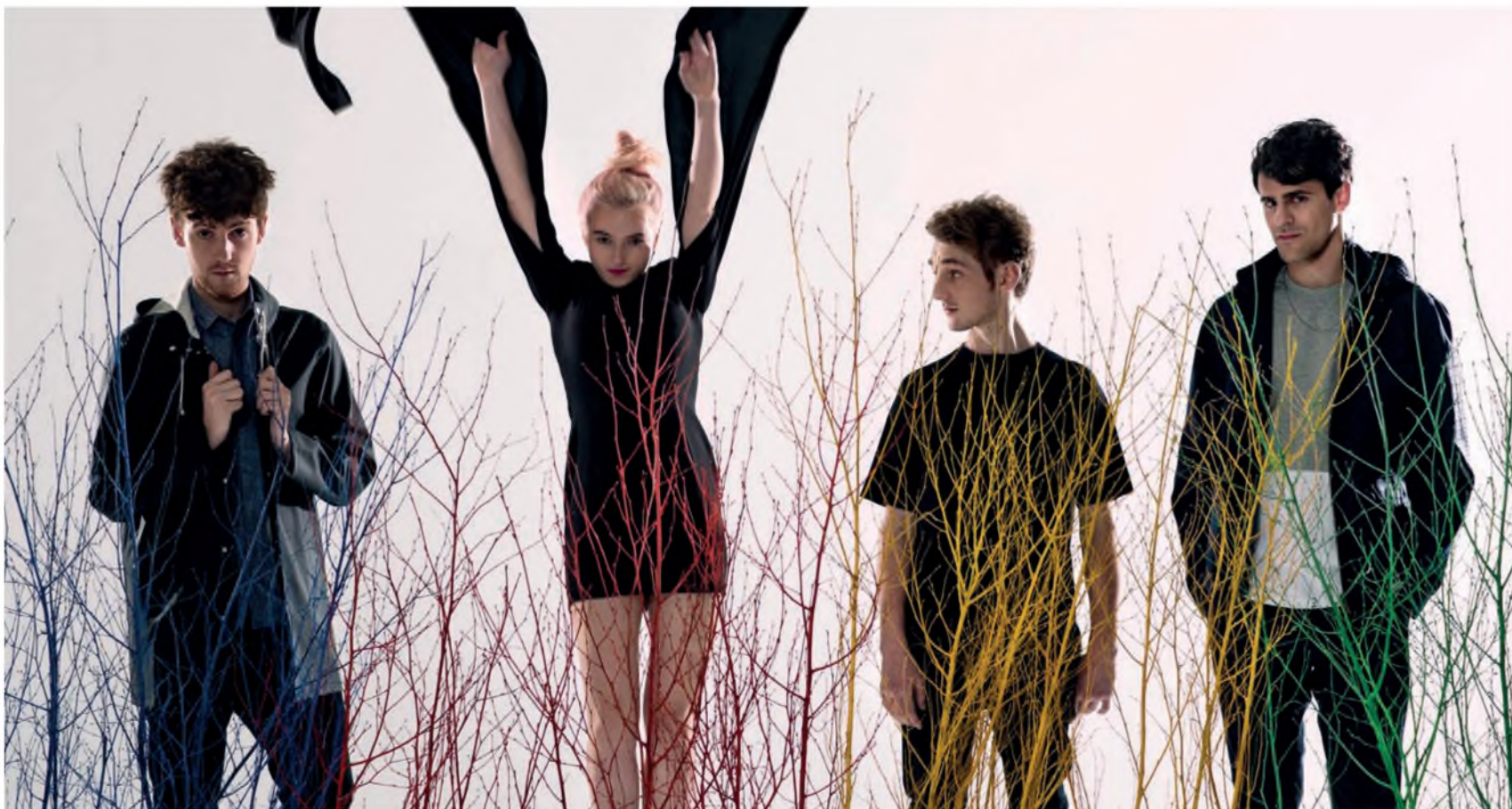
"Right now we're focused on communicating the webisodes and working out how this content can connect people further and really communicate our message," adds Sattler.

"We have to stay with what's true to the brand so, with SunSets, we would like to see it become more of a 360 platform. So, yes the festival's at the centre but there's a lot of other mini events in the lead up and promotion in support of it. That's what we're focusing on for 2015."

PROFILE CLEAN BANDIT

CLEAN SWEEP

Clean Bandit are one of the UK's biggest success stories in 2014, with single *Rather Be* rapidly passing milestones both at home and abroad. But this is just the start for the Atlantic-signed four-piece, with more music on the way and increasing activity in the US



TALENT

BY TOM PAKINKIS

When Clean Bandit and the team at Atlantic Records released *Rather Be* in January this year, there might well have been a strong sense of excitement about the single's potential, but it would have been hard to predict the cross-media, international presence the track now boasts at the end of 2014.

The fact that UK sales for the Jess Glynne-fronted single have exceeded 1.6 million units is just the tip of the iceberg. It's also the most-played UK record on radio this year, and the nation's most-streamed track of 2014 to date – having been streamed 32 million times, according to the last Official Charts Company count at the start of October.

And there's more: with over 5 million sales globally, *Rather Be* took No.1 spots on singles charts in over 10 markets worldwide and topped airplay rankings in more than 15.

"Last week we did a set at Brixton Academy and we realised that, at that time a year ago, we were there supporting Bastille," the quartet's violinist Neil Amin-Smith tells *Music Week*. "When we were walking out as a support act we had no idea how big it was and I don't think any of us imagined that we'd be able to do our own show there a year later."

ABOVE
Keeping it clean: Clean Bandit will co-release new track *Real Love* with *Rather Be* singer Jess Glynne on November 17

"We believe in them totally. They've already done something that only a handful of British artists ever manage to do in having a great smash. We have every faith that they can be huge"

BEN COOK, ATLANTIC RECORDS UK

Early groundwork laid by *Rather Be* at the beginning of the year contributed to Clean Bandit's debut album, *New Eyes*, hitting No.3 on the Official UK Albums Chart after being released in June.

"I don't think anyone really knew what to expect with us," adds Amin-Smith. "When we first signed with Atlantic, the classical stuff was quite prominent in what we were doing and it was quite weird. I don't think any of us saw it going where it has. Nobody could've predicted what happened to *Rather Be*. But I definitely think there was a healthy sense of ambition at the beginning and it was exciting for us to feel that because we had no real idea of what milestones we might even want to aim for. It was good to have a trajectory laid out for us."

While both the label and the band might have managed to retain a measured optimism before the 2014 campaign began, *Rather Be* was instantly recognised as a hit within the Warner Music walls.

"Their songs became bigger and bigger until

they landed *Rather Be* and it was like, 'My God, that sounds like a smash,' says Atlantic Records UK president Ben Cook, who made the step up from president of Asylum Records UK three months after *Rather Be* landed.

"It was a great honour to take over when *Rather Be* was already up and crossing boundaries," he adds. "One of the things we noticed was the viral effect of streaming. America started with streaming, it provided a foothold, and the American label did a really great job – all of our international partners have done great work with this record."

"It's been incredibly well promoted, but convincing Top 40 American formatted radio to play that record was quite a challenge. Once it bit, it started to move quickly, but one of the interesting things was seeing a groundswell of viral streaming across borders. That was the first time we'd seen that effect. We knew we had a really strong foothold and the overground [growth] of the record was predicated on that."

Although the US assault is still relatively young, the band can already claim to have sold 1.5 million copies of the explosive single *Stateside*. Having been performed on high exposure TV shows such as *Good Morning America*, *Jimmy Kimmel Live*, *The Talk* and *NBC Today*, *Rather Be* hit No.4 on the US iTunes Chart and No.10 on the Billboard Hot 100. With the band having recently finished



FIRST IMPRESSIONS: ATLANTIC'S BRIONY TURNER AND MANAGER IAIN WATT ON CLEAN BANDIT'S IMMEDIATE APPEAL



Briony Turner (A&R manager, Atlantic)

"I first came across Clean Bandit in 2012. There was an instant uniqueness about them. I'd never heard music that sounded so individual and fresh – with an unusual combination of electronic production with classical strings. They clearly had a very distinct creative vision from the off, illustrated by their self-produced and directed videos. After signing, we (myself and co-A&R Joe Barbe) got to work finding writers who could help support the development of their music and songs. They have an amazing cast of collaborators across the record with tracks from the likes of Jimmy Napes, MNEK and vocals which cut through and stand out from the crowd. The marriage of Jess Glynne's undeniable soul

vocals on *Rather Be* are to be heard again on their forthcoming collaboration *Real Love*, making them one of the most impactful musical pairings of 2014."



Iain Watt (manager)

"When I first met Clean Bandit over three years ago, their ambition and unhinged genius really appealed to me. Musical boundaries and the accepted norm have never been part of the band's agenda. What they do, be it their music or videos, starts out very left of centre but has ended up subverting mainstream media and inserting itself in the global public consciousness. A truly original and creative force."

a second sold-out US headline tour, the American campaign shows no signs of slowing.

"It will be really interesting to see what happens at festivals in the US next year," says Cook. "I think what we found with Rudimental was, when they played Coachella, all of a sudden people realised there was a proper live band, with some real musicianship and a great energy there.

"That's going to be the really interesting thing with Clean Bandit – when they get on those bigger stages, audiences will see how talented they are. When the strings come to the fore in the records, for example, they're succeeding at something that a lot of people have failed at and the crowds really respond well to those string moments live."

Warner Music offers the kind of international reach that is hard to find outside of a major label set-up, but Clean Bandit's Amin-Smith is grateful for Atlantic's contributions on a more creative level as well.

"When we started out as a band, it didn't even occur to us that we were trying to get a record deal or anything, we were just doing what we were doing for ourselves. We eventually signed with Atlantic and we didn't know what that would mean or what

"One of the big things that's really helped us out is hearing the people at Atlantic suggest who we might work with and hooking us up. Obviously the best example is Jess Glynne"

NEIL AMIN-SMITH, CLEAN BANDIT

to expect, but it's been great. It's a different working process now because there are so many people having an input into everything that we do. We've had such a learning curve and so much useful input from everyone at Atlantic.

"In a way, we're left to our own devices but one of the big things that's really helped us out, because we don't have a vocalist in the band, is hearing people at Atlantic suggest who we might work with and hooking us up. Obviously the best example of that is Jess Glynne. So that element has been a huge contribution."

The pairing of Glynne with Clean Bandit has certainly been a contributing factor to the band's stellar year, and the relationship looks like it could pay even more dividends when new single *Real*

ABOVE
Bandit on the road: Atlantic UK president Ben Cook (left) is looking forward to Clean Bandit's increased live activity in the US next year

Love – a joint-release between Clean Bandit and Jess Glynne – is released on November 17. It's already received solid radio support, having been added to Capital FM's playlist seven weeks before release as well as being hailed as Zane Lowe's Hottest Record and Nick Grimshaw's Track of the Day in the middle of last month.

"*Rather Be* was a vast record," says Cook. "It's great because it came at the top of the year and, with *Real Love*, we've got a really nice way for them to end 2014 on a really big hit. You've got these really great bookends on the year.

"We believe in them totally," adds the Atlantic boss when asked just how big a band Clean Bandit can become in future. "They've already done something that only a handful of British artists ever manage to do in having a great smash. We have every faith that they can be huge.

"Artists now have that constant judgment from being on the front line and it's a very delicate place to be, so it's all about maintaining a focus on writing great creative songs, doing great shows and making those great videos. We're thrilled to have an act that can do all that. We've got very high hopes for them."

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INTERVIEW PHIL BOWDERY

'NEVER BELIEVE THAT YOU KNOW EVERYTHING'

After a Q&A session at the Royal Albert Hall on November 3, we catch up with president of touring at Live Nation, Phil Bowdery to discuss lessons learnt during his 40+ years in the live industry

LIVE

■ BY RHIAN JONES

The list of artists Phil Bowdery has worked with during his career is second to none. Coldplay, Madonna, Stevie Wonder, Frank Sinatra, Tom Jones, U2, Michael Jackson and Lady Gaga are just a handful of the acts to have benefited from the promoter's expertise. In 2006, Bowdery was rightfully honoured with the Pollstar International Promoter of the Year award.

However, the exec's first foray into the music business was on the other side of the stage. A budding rock star at aged 16, he toured Germany as a drummer, before joining London band Mud on tour as road manager in 1971. A relationship with promoter Barry Clayman at MAM Agency kickstarted his professional career and he's since risen the ranks to president of touring at Live Nation. Future tours in the works include Neil Diamond, Sting, Paul Simon, One Direction and a potential Lady Gaga and Tony Bennett collaboration.

What are the biggest changes you've experienced during the course of your career and how have you adapted to them?

Social media has probably been the biggest change in our business. I remember the days when you would write a Telex, you had time to sit and think about it. But digital means everyone wants something now. I'm sitting here [at Live Nation] with great young people that are coming through all the time and I want to make sure I understand what they are doing. They come up with ideas and that excites me. I challenged our marketing team to sell out a show using only social media recently, without taking one single media advert - radio, newspaper, print or poster. It was a young band at [London venue] Dingwalls and we did two sold-out nights instead of one. We didn't spend a penny on advertising - we used Twitter to get the message out instead.

What is the secret to remaining in business and as successful as you are today?

Never believe that you know everything. In fact, never believe that you know that much. Just keep learning, keep asking questions and try to make sure that you are doing things to the best of your ability. For a lot of artists, their art is their life and they are putting that in your hands, it's something that they value and treasure so you better make sure that you look after it. By doing that, they are going to come back to you.

Also, be caring and prepared to work. I love what I do, that's the simplest way of putting it. I'm very fortunate, I love to come to work. There are some poor sods out there that wake up in the morning and probably think, "I don't want to go in," but I'm ready for it, I can't wait to start work.



"I'd like to make sure that we keep the outlets to music on TV. But unfortunately, we're losing a lot of them, music on TV isn't mainstream, you have to look to find it"

PHIL BOWDERY, LIVE NATION

You worked on Michael Jackson's tours in '88, '92 and '95, what was that like?

As far as music was concerned, he was a genius. When he hit Europe in '88, I think I was on the road every night. As soon as you went out, the hairs on the back of your neck stood up. It was a phenomenon, there was no other artist in the world that had been that strong and successful up to that point.

ABOVE
Tour de force: Phil Bowdery has been working as a live promoter since 1971

How much of a say do artists get in live decisions?

As far as the show is concerned, it's completely theirs. You have to let them do it and normally everything works. If it doesn't, they go, "Oh, okay, I won't do that again". Generally, you just get the enjoyment of seeing that talent work. You can offer advice in a situation, whether that advice is taken or not is another story!

What would you change about the live music industry and why?

I'd like to make sure that we keep the outlets to music on TV. Unfortunately, we're losing a lot of them - music on TV isn't mainstream, you have to look to find it. There's Jools Holland on the BBC, and maybe Graham Norton as a music slot but, to find more you need to go to BBC3 or BBC4.

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:



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PROFILE BECKY HILL

WINNING WITH LOSING

Two years after making it to the semi-final in the first series of *The Voice*, Becky Hill is finally ready to release her debut single, *Losing*, on November 9, through Warner label Parlophone

TALENT

BY CORAL WILLIAMSON

Back in 2012, a little-known artist by the name of Becky Hill auditioned in the first series of the BBC's new music talent show, *The Voice*, with a cover of John Legend's *Ordinary People*. The blind audition performance earned her a place on judge Jessie J's team, until she was eliminated in the semi-final.

Fast forward two years, and Hill already has a No.1 under her belt, having co-written and appeared on Oliver Heldens's *Gecko (Overdrive)*. Now, she's hoping for her own hit, with debut single *Losing*.

"I'm a bit nervous - as I was for *Gecko*, really," Hill tells *Music Week*. "I'm even more nervous for this, because it's my own track. I'm super excited; I've had this song written since I was 18, so it's been two years in the bag, waiting until the time is right to show it to the public. I'm looking forward to putting it out there."

After *The Voice*, Hill signed to Parlophone in July 2013. "We were doing the rounds, as all artists do when they're trying to get signed," she says. "My manager [Alex Martin] sent out *Losing* - he's an amazing manager, he was very savvy with who he sent what out to.

"He was only sending a select few tracks, despite having half an album written, to limited people: Polydor, Parlophone - to the Warner crew generally, because *Asylum* was also in the running.

"What I liked about [Parlophone] generally was that Miles [Leonard], Ryan and Nathan [Thompson] all went on a trip to LA - some work thing - and were listening to *Losing* on repeat the whole weekend. They came back and said, 'We have to sign you'. For 72 hours straight, the only thing they heard was *Losing*! Nobody else really said that to me, nobody else showed that enthusiasm, so I was really taken with them."

Considering there was half an album waiting in the wings even before being signed, it seems Hill has had to wait a while for her first single to come out. She describes songs like *Rust*, written when she was 18, as classics that she finds interesting to compare to newer tracks. And she's decidedly ambivalent about how her career is progressing.

"I don't think Parlophone would do anything if it wasn't meticulously planned," the 20-year-old explains. "In my eyes, it hasn't been that slow; the first year was me finding my feet in the industry and building a reputation for myself as a songwriter and somebody who can sing live.

"Signing year was building myself a reputation within the label, meeting everyone and working on getting everything together. We were meant to release *Losing* at the beginning of summer, but then *Gecko* came in. Once me and Uzo [Uzoachi Emenike, aka MNEK] had written it, it was stupid for us to say no. We'd written it for someone else, so that pushed my own projects back quite a bit."

Grammy-nominated MNEK is a close friend and writing partner to Hill; she explains that they met after he saw her on *The Voice* and wanted to



ABOVE
Going into *Overdrive*: Hill has already scored a No.1 hit by co-writing and featuring on Oliver Heldens' single, *Gecko (Overdrive)*

work with her after that. "I went into the studio with him and we wrote *Losing* in the first session we did. We became friends from there; we're both the same age and I think he was also a bit lost in the industry as well," she says.

Hill seems much more sure of her position in the industry now, as both an artist and a songwriter. "If the popstar thing," she pauses. "I hate that word. If the artist thing doesn't work out, then I can always go behind the scenes and go into songwriting. And I think that's made me feel a bit easier about this; if it doesn't work, I'm still going to be doing something I love."

She's also comfortable with her position as an ex-contestant on *The Voice*, and supports the show, although she points out that it was two and a half years ago, and she can't keep "banging on about it". She does have one piece of advice for any would-be contestants, though.

"The one thing you've got to be careful of on the show, which I didn't realise, is that you've got to be nice," Hill says. She mentions that she treated everyone nicely on the show, but that others weren't there to make friends - or contacts.

"The one piece of advice I'd give is to keep your contacts," Hill adds. "Keep them in a safe place. Because when you're off the show, they don't help you out. Once you're off, you're off, and it's time for you to make your own way, whether that's going back home to the bar job or meeting management and deciding what you want for your future.

"I loved my time on *The Voice* - it was like six months of uni. I never went to university and I always felt a bit bad for that, like I missed out. But I had six months of this amazing time."

She adds: "A lot of people who go on talent shows think that once they're on, they have their path sorted for them. Nobody takes into consideration how much hard work it is when you leave a show like that. You've been shown off to the world, and the exposure is amazing, but nobody really cares - unless you make them care.

"If you don't do that, nobody's going to remember you. I'm a young person, I have a lot of drive and motivation to make sure I'm heard. But it's not as easy as that for other people; it takes a lot of balls to put yourself out there. I never really thought about it too much, I just did it."

PARLOPHONE: 'BECKY IS MOST DEFINITELY A PRIORITY ACT FOR US IN 2015'

Parlophone's A&R director, Nathan Thompson, shares his experiences of the hotly-tipped artist:

"Since signing Becky in 2013, we've seen her develop as an artist and mature as a young female talent. Her debut album is coming to completion and she has collaborated with a number of fledgling and more established artists, writers and producers. MNEK, Two Inch Punch, Ant Whiting, Mike Spencer, Shift Key, Jarrad Rogers, Adam Argyle and others have been involved in the album and Becky has played a huge role as songwriter and curator.

"For myself and Miles, it was refreshing to learn how these past experiences had informed her approach and outlook on the industry as a whole. As a result, Becky is very driven and

applies the same conviction to songwriting, performance and all the creative facets.

"Whilst recent collaborations, like Oliver Heldens' for example, have been commercial successes, Parlophone have been very conscious of Becky's positioning and the tone we set for her own material; especially in an increasingly crowded lane of talented upcoming female artists.

"2015 is a big year for Becky Hill. Yes, it's about her voice, which has to be heard live to be felt in full, but Becky the artist has really blossomed over the last 12 months since her touring with Rudimental and Wilkinson. Parlophone, alongside Alex Martin at Crown Management, have always had huge belief in Becky's potential and she is most definitely a priority act for us in 2015."

PROFILE SUPERFOOD**GOOD FOR YOUR HEALTH**

Superfood's debut album, *Don't Say That*, is the second release to be put out by Infectious Music from under the BMG Chrysalis roof after its acquisition earlier this year

**TALENT**

■ BY CORAL WILLIAMSON

Depressingly, Birmingham's newest export will soon be a Midlands band no more. Singer and guitarist Dominic Ganderton admits that he's just moved to Stoke Newington.

Members of the Brit-pop sounding four-piece suggest other Birmingham bands that are also worth a listen: *Dumb, Peace, Swim Deep, Jaws*. By the time *Surf* come up in the list, as suggested by guitarist Ryan Malcom, their bassist Emily Baker interrupts: "Are you just making up names?"

The group are jovial, which is to be expected considering the last few months. They signed to Infectious Music in October last year, and are currently touring with *Honeyblood* on NME's *New Breed Tour*.

Then there's debut album, *Don't Say That*, which was released this week. "We've been writing it since we got together, two years ago in October," Ganderton says. He looks at Malcom and fistbumps him: "Happy anniversary babes."

He tells *Music Week*: "The first song we ever wrote is on the album - *Superfood*. It took six

ABOVE

You can take the band out of Birmingham: A track on the album is named *Pallasades*, after the shopping area connected to Birmingham New Street station

"It's the same Infectious team that's going to be working together at BMG. If anything, they've now got more resources and things to push us with"

DOMINIC GANDERTON, SUPERFOOD

months to get it all recorded and then it took a bit longer to get it mixed, because we went on tour with *Wolf Alice*, and had to go back and forth to the studio.

"It wasn't ideal, but I guess that's how it works out for most bands. It's the bit afterwards that takes more time. You can get everything recorded really fast and in the moment, but when it comes to mixing, you have to take a few months to go back and listen to it."

Malcom adds: "When we first started writing, we had about 30 songs. It took us a while to pick the bunch but I think we made the right decision." There are still some songs that the band recorded but didn't mix, such as old live favourite *Parking Lot*. Malcom suggests that there is scope to release some as B-sides in the future.

In the meantime, the overtly '90s-influenced band (their website currently matches the much-missed Ceefax teletext pages) are already at work on their second album. Ganderton jokes: "Our plan was to send Infectious the next album on Christmas Day this year."

"It's good when you don't take loads of time thinking about things," he adds. "Just get it done. Like *The Clash* and bands like that used to do - just bang bang bang, albums coming out all the time."

Infectious is clearly a good fit for them; the band enjoy having a large amount of creative freedom, but say that they also appreciate the honest feedback and advice the label offers.

The respected indie was acquired by BMG Chrysalis UK in a multi-million pound deal back in September, followed quickly by the release of *Alt-J's* second album, *This Is All Yours*, in the same month.

Now that the dust has settled, *Superfood*, whose album is the second release post-acquisition, can't say their day-to-day routine has changed. "I guess that's because our album's finished," Ganderton says. "I think they're moving offices early next year?"

"I don't think there will be [much change], it's

their team that's going to be working together at BMG. If anything, they've now got more resources and things to push us with."

In terms of freedom, Superfood have been allowed to stretch their creativity with promo ideas including popping candy sachets with links to their EP, although they attribute that particular idea back to Infectious' Connie Meade.

The band joke about how they met the label, beginning with talks at a Jamie's Italian restaurant in London after A&R manager Mike Ajayi saw them at a gig in Sheffield. Baker says: "We were meant to go to the Rainforest Café." Their singer adds that they were meant to return when they signed, but the queue was too long.

Malcom laughs: "Basically, they'd promised us the Rainforest Café and they broke it, straight away. That's what the whole relationship is based on."

Beyond finally being taken for food at a tourist trap, the quartet – whose name came after they'd written their first song, rather than before – have a mixed range of ambitions.

Baker is keen on playing V Festival's main stage, on the basis that they haven't played it yet. Ganderton suggests: "Getting dropped off via helicopter, just before Jessie J."

Malcom adds: "It's full of people going to a festival for all the reasons you don't want people to go to festivals. Getting really drunk on cider, shouting at each other."

Another place they're keen on performing at is outer space; the group are disappointed to learn that Lady Gaga is expected to become the first artist to perform in space, via Virgin Galactic next year, but hold out hope that they can be the first full band. Having only just released their debut album, it's certainly ambitious, but never say never, right?

Don't Say That was recorded primarily at Chapel Studios in Lincolnshire over the course of two weeks, with Al O'Connell helming production.

"It was nice to have someone with loads of energy around," Ganderton says. "He'd only just started producing bands, I think, he's been more of an engineer over the last few years."

The singer was inspired by an advert in a pub for the album's artwork, which sees three girls in cheerleader outfits saying 'Superfood' posing by a car. "It's a strong image, he says. "It stands up as a photograph on its own, it's hard to forget."

For anyone worried about the potentially sexist message the artwork carries (the model's heads are missing, with just their bodies featured), the band

promise to use male models in speedos for their second record.

Says Malcom: "We can put 'Superfood' on their bums instead."

"We could sell it as summer merch," Baker quips.

Baker is unfazed by the notion of sexism in the music industry; as Malcom points out, she's more likely to shout at a venue's sound engineers for doing something wrong, than have them assume that she doesn't know what she's doing.

"Women saying, 'Oh, men treat us differently' make women like us who don't give a shit out to be weak," she says. "We all need to be more like Beyoncé: powerful."

It's not like Baker is the only woman working with Superfood, either. Their latest music video, for single Mood Bomb, was directed by Charlotte Rutherford, whose previous work includes pop singer Amelia Lily's California.

Mood Bomb has a notably darker and more surreal atmosphere to it; the video opens with an image of green slime dropping down marble stairs before turning into the weirdest house party you've ever been to. The gang giggle nervously when it's brought up.

The best thing to put under 'Asked about new video' is 'vacant stares'," Ganderton suggests. "It was fun, but it was probably the weirdest day of my life. We sent [Mood Bomb] to a load of directors and Charlotte Rutherford came back with a pitch.

"We watched some of her other stuff and it was really cool, but we didn't read into the pitch as much as we probably should've... We got there on the day and it was like, 'Oh okay, I see what's happening, I think'."

Baker adds: "She's a really cool director. When you talk to her, you can actually imagine all that going on in her head."

Malcom says: "Out of the mixes we had from the album, it was the one that stood out. It worked as a more upbeat song following [previous single] Right On Satellite."

Summing up their career so far, Ganderton describes how full-on, yet organic, their development has been, from a Halloween gig to weekly shows, before eventually touring and finally recording their album. He's also pleased with how



ABOVE
Models not included: The LP release of the band's debut album is a foil packaged red coloured 12" vinyl

"Women saying, 'Oh, men treat us differently' make women like us who don't give a shit out to be weak. We all need to be more like Beyoncé: powerful" EMILY BAKER, SUPERFOOD

much the band have improved, along with the quality (and size) of their shows.

"You think it's going to be busy releasing your album, but there's nothing to do now. It's done," he adds.

Malcom points out: "We have busy patches and we just get on with it, but when we come off tour we find ourselves twiddling our thumbs and playing too much golf."

After the NME New Breed Tour, Superfood take off again on one last UK tour to round off 2014, this time supporting Temples.

For a band that claim they could've been called Tuna instead - in recognition of how Ganderton used to eat tins of tuna from Malcom's cupboard in their financially poorer days - things definitely seem pretty super now.

INFECTIOUS: 'WE ARE BUILDING A CAREER AND TRYING TO ESTABLISH THE BAND AS A LONG TERM PROPOSITION'

Infectious Music head Korda Marshall shares some tasty campaign plans for Superfood:

What first attracted you to Superfood?

My daughter Summer saw them first and brought them to the CAA agency and I saw them shortly after that at The Great Escape festival. I was initially attracted to them because they are a great live band and the gig was intense and totally rocking. They'd been up all night partying and there was a great vibe emanating from the stage. Once I concentrated, I realised what amazing songs they have and there is nothing around that sounds like they do.

What are your hopes and expectations for Don't Say That?
Just for it to be heard and enjoyed by as many people as

possible. We're not rushing anywhere as the band have many great songs and we are building a career and trying to establish the band as a long term proposition rather than just have short term radio hits.

Do you have much in the way of international plans for Superfood in the pipeline?

Yes lots, the Australian story is very strong with good support from Triple J and lots of press interest. France is beginning to bubble and the PIAS Paris team are doing a great job. They will also be touring Australia and Europe in the spring and we are planning a SXSW trip and short American run as well.

You've had some creative promo, from popping candy packets at gigs with links to their EP, to the recent '80s

arcade-inspired racing car game. Who comes up with all of those ideas?

The band are very strong with the visually creative ideas and have a free reign in terms of the imaging and presentations. The recent racing car game was put together by the digital team at Infectious in conjunction with Motive Unknown [Darren Hemmings] and the band. It was a great hit with the fans and socials.

With a four-album deal, do you have any specific long term plans for the band?

Yes, hopefully as more people discover their music and like the band we will then be able to build on the solid base and develop their career in an organic and meaningful way. They have some great songs that we haven't released yet that should help the process significantly!

PROFILE LAST GANG RECORDS

THE CANADIAN DREAM

Canada-based independent label Last Gang Records is celebrating ten years in the business with Death From Above 1979's comeback album and a slew of new projects in the works



LABELS

BY RHIAN JONES

Some attorneys like to golf, others collect artwork, but Last Gang Records founder Chris Taylor likes to release records. And, ten years since his hobby began with Metric's critically acclaimed debut album, *Old World Underground*, *Where Are You Now?*, his company has evolved into a fully-fledged label. Notable names to have worked with Taylor over the past decade include Death From Above 1979, Crystal Castles, MSTRKRFT, Chromeo, Boys Noize, Billy Talent, The New Pornographers and Tiga.

After training as an entertainment lawyer in the '90s, Taylor became the go-to man for Canadian artists looking to export internationally. The exec took music by the likes of Nelly Furtado, Sum 41, Hot Hot Heat and Three Days Grace to US record labels and soon established his practice. Then, four-piece synth rock outfit Metric came along, and he hit a stumbling block. It was 2004, Napster had arrived, and the music industry was tightening its belt.

"It was right in the sway of online sharing and it really was the Wild West," says Taylor. "A lot of record labels shut down, went out of business or were sold - there were less places to go to if

ABOVE
Laying down the law: Entertainment lawyer Chris Taylor launched Last Gang Records in 2004

"There's stabilisation in the music industry now, but I don't think we'll ever get back to the point where there are a bunch of record labels willing to take big risks and spend a lot of money"

CHRIS TAYLOR, LAST GANG RECORDS

you wanted a record label to take a risk and get involved. It seemed like a funny time to start a record label but Metric was the motivation, I really believed in the band and the people and wanted to have a go at it." *Old World Underground*, *Where Are You Now?* reached gold status, and provided enough credibility to attract other acts to the label.

Thanks to a financial backbone in Taylor's successful law firm and a large dose of funding from the Canadian government, Last Gang has continued to invest in new artists. Today, it encompasses artist management, distribution and licensing arms, with ten staff members based in Toronto, one in Los Angeles and one in London (European label manager Rene Renner).

While Death From Above 1979 split soon after releasing their debut, the band has returned this year after a ten-year hiatus. Their second album,

The Physical World, released via Last Gang/Fiction on September 8, is being supported by "heavy radio promotion and support", a tour (including five sold-out UK shows in October) and summer festival dates next year.

Other future releases to look out for include Purity Ring's second album (for Canada), new music from DJ/producer Ryan Hemsworth and an LP by Brighton band Dark Horses.

Last Gang was founded because you couldn't find any labels to take a risk on Metric, do you think that situation would be the same today?

I think there's stabilisation now, labels are starting to get their groove back a little bit, they are figuring out how and where streaming and distribution is settling. That being said, we're still seeing a downward spiral when it comes to digital downloads. We're certainly not back to where we were in 1997 when I started practising. I don't know if we'll ever get back to the point where there are a bunch of record labels willing to take big risks on bands and spend a lot of money.

What would you say to those that suggest there's no future for major record labels?

I would say speak to Lucian Grainge and Doug Morris about that. Those companies are still, at



least today, dominating radio charts and they are still the big dogs on the block that are able to really invest the risk capital and go all the way with something internationally. Some of the major artists who have maybe walked away from the record companies are slowly coming back and realising that there are really great, talented people in those companies. If you can get them focused on you, they are pretty effective machines when you want to do a particular thing.

What's your relationship like with the majors?

It's good; it varies from day to day. I work with all of them, I have artists that are signed through all of them. It's good to have a relationship with some of those labels that mean you can put your artists in bed with them to take advantage of the things that they have to offer. I still shop records to them and we're still doing deals with them every day.

Have you ever had any offers to be bought by a major label?

No.

Would you ever consider it?

I don't think so at this stage. In my mind we're still on our way to our next era and I feel like that we've got a year, if not two, to go before we've maxed out on our potential. I really want to slingshot off what we're doing with Death From Above and try to follow that up with a really strong record or two next year that does the same kind of business. If we're able to do that, maybe it would make sense, but a lot of the music that we work with does not work at Top 40 radio, almost all of it. We've never had any music cross over into that universe and I think that's what major labels do really well. I admire companies like XL, Matador, 4AD and Glassnote who seem to be staying independent in marketing and promoting their own records. Maybe from time to time they have something that upstreams or takes advantage of major label support but, in terms of the direction and ownership, everything else is independent and I like that part of what we're doing.

Death From Above 1979 are celebrating their comeback this year, how did you feel when they split back in 2004?

In my view that band was poised to be the next White Stripes. It was personal creative issues

“Death From Above 1979 were poised to be the next White Stripes. If we get to a million sales with this new album I'd be ecstatic. They've got an ambitious plan and the music to support it”

CHRIS TAYLOR, LAST GANG RECORDS

between the two members - they worked really hard and travelled non-stop and I think the wear and tear of that created wedges in their relationship.

Why did you want to be involved in their reformation?

They are signed to the label, contractually, but we had a meeting about two years ago when plans were kicking off with the new record. They set out with an ambitious plan and I think they wanted to be sure that we were supportive of that. Everything they did indicated that they wanted to go big and the record and the music supported that. I wanted to be there for them at every stage.

The issues come when a band decides that they want to be Nirvana, and they don't make a record that's competitive with Nirvana, but they want the money that pays for it - that's an argument waiting to happen. With Death From Above, we felt the music that they are making and the things that they were saying...they backed it up with action.

What are your hopes and ambitions for The Physical World?

I'm an old guy so I'm still hoping we sell lots of records. I know the streaming and Spotify pick up has been phenomenal for them, but if we still sold 500,000 records around the world I'd be happy. If we got to one million I'd be ecstatic. I do feel now that we're in the door with the first single, we're going to have fun with more songs on the record that we're going to be able to get to radio and have some fun with some videos and really capitalise on the early momentum. We're going to work this record for another year for sure.

You've had a lot of help from the Canadian government with funding, how open are they to funding the creative industries and labels like yours? I do a lot of traveling and I take Canada as second to none when it comes to supporting the music industry and record companies that are investing in artists. We have tremendous funding here.



ABOVE
Debut acts: Metric (left) and Death From Above 1979 (right) were some of the first signings to Last Gang Records. DFA 79 have this year released their comeback record after a decade long hiatus

Why do you think that is?

I think it really dates back to some of the founding fathers of the Canadian music industry who fought really hard for that support and cemented it in government's thinking. It was probably somewhat related to having the big brother of the US right on our doorstep and having to deal with that tidal wave of culture, music, art, film and television coming over our borders - that's fine provided we're protecting and telling our own stories and exporting our music out into the world.

What are your future ambitions for the label?

I'd like to continue with growth in LA. In the US, we've had a lot of discussions about how we expand there and potentially staff moving there and bulking up a little bit in that market. Similarly with the UK, I think that would be a second market for us where we put more focus in trying to capitalise on the momentum that we have with the Death From Above release. We've got some great records coming out next year that we can follow up with.

What would you change about the music industry and why?

There's such a stigma surrounding the music industry at this point - that we're beaten and we're down and we're not getting back up. I think that chases away some of the venture capital and some of the investment that might otherwise come our way. Our industry is going to keep fighting, I think that we are going to figure out streaming so that it becomes a meaningful source of income for record labels in continuing to invest in recording artists. If anything, I guess it would be the uptake on streaming generally - that consumers can go out and get their Spotify, Rdio or Beats subscription and continue to listen to music and make sure that artists are properly paid for all of it.

Whose responsibility is it to ensure that artists will be properly paid from streaming services?

It's up to recording companies to fight for them and make sure that they are accounting to them properly on the back end. It's also up to artists themselves to have an opinion and a voice about that. Various governments need to ensure that the rates aren't being set too low. We need to be careful about the precedent that we're setting at this stage around streaming because we're going to be stuck with it for a long time.

PROFILE THE DEFILED

'THE MUSIC INDUSTRY WEEDS OUT PEOPLE WHO AREN'T IN IT FOR THE RIGHT REASONS'

The Defiled proved to be one of the most successful unsigned metal acts in the UK, prior to signing a worldwide deal with Nuclear Blast Entertainment at the beginning of 2013...

TALENT

■ BY MURRAY STASSEN

London-based metal band The Defiled have had a phenomenal rise to fame since forming in 2005. The band's debut album *Grave Times* was given away on the cover of *Metal Hammer* in January 2011 and they won the award for Best New British Band at the 2012 Golden God Awards. They have since sold out various tours and played to tens of thousands of fans at major festivals. The band are now signed to independent label Nuclear Blast Entertainment, featuring a roster of iconic acts, ranging from Machine Head to Agnostic Front and Slayer.

The Defiled funded the recording of their second album *Daggers* with a PledgeMusic campaign, achieving 113% of the target. The LP was recorded at Audiohammer Studios in Florida and produced by Jason Suecof, acclaimed for his work with Trivium, The Black Dahlia Murder, God Forbid and Job For A Cowboy and many others. Here, The Defiled keyboard player The AvD, aka Alex Avdis, recounts the band's career so far and the successful Pledge campaign ahead of their European tour in November.

How did you end up signing a deal with your label?
We had been talking to Mark [Palmer], who is the head of Nuclear Blast in England, since he worked at Roadrunner Records. When we started recording our album, our producer Jason Suecof turned out to be quite good friends with all the Nuclear Blast people. But we were talking with other labels, we weren't necessarily thinking of Nuclear Blast. We always wanted to work with the people from Roadrunner and when we found out that they've all gone to Nuclear Blast we were like, "Yeah! We want to work with them."

[*Daggers*] was recorded first, so that when we started having meetings, it was them fitting into what we had done and not us trying to fit into a label, which happens sometimes - they tell you what to record. After talking to a few labels we just couldn't pass it up because of the roster and the people working there.

Why did you fund *Daggers* via PledgeMusic?

We didn't want anyone interfering with the music making. We didn't want anyone to say, "We need this for radio," because we're used to working on our own. Our first album, *Grave Times*, we did in my loft and some of it in my bedroom. It's just nice having control over your life! We really didn't think we were going to hit our target at any point though. We're not a very confident band, but our manager kept saying, "No man, it's going to be fine, it's going to be fine." But [the target] wasn't hit until two days before the campaign ended, so we thought, "Oh I guess we can't go to Florida now, and we can't record it." But it came through in the last two days and it went above and beyond [the target].

Are you pleased with the live response you get?



ABOVE

Tip of the iceberg: Four-piece metal band The Defiled played a gig on a free-floating iceberg off the coast of Greenland in September, becoming the first group of musicians ever to do so. The band also donated a drum kit and guitar amp to the local village music hall when they heard that it, and all of its equipment had been destroyed in a storm

"People don't like to hear music and money in the same sentence, but when you don't have it, it's a problem"

ALEX AVDIS, THE DEFILED

Definitely. It's better than I could ever have dreamt of. It's only been a year, and since [*Daggers*] was released we've been all over the world. We've done the most amazing things that people just don't get to do and it's all because of our music, like playing at Sonisphere to 40-50,000 people, I don't even know how many people were in front of us, but they were there to see us. That was really cool. And we also got to play on an iceberg.

So is most of your income from your live shows?

It's just touring, that's what it is. I'm quite into the whole fact that it's no longer the Eighties to early Nineties, because you had a lot of people that were just in it to be a rock star and make loads of money and just sat in the studios. Now it's like any other job, you've got to get out there and work to get paid and people are like, "Ah man, I can't believe this!" But, it's work. You work, and then you get paid.

You mentioned playing a gig on an iceberg - how did that happen and what was the experience like?

It was called the Jägermeister Ice Cold Gig. They approached us and said, "How would you like to play a gig on an iceberg? It's very dangerous." We said, "Dude, do not ask anyone else, we want to do that 100%!" I mean how could we pass that up, we were like, "Yes, we will do that, it's the coolest thing!" To get to Greenland, there's only one flight from Iceland, once a week, so getting there [was difficult]. People don't really go there, it's so barren. It's a pretty strange place. When we were boating to

the iceberg on the first day we saw whales.

It was freezing and disorientating. We started off surrounded by other icebergs and in the background there were icebergs that create big waves that could have flipped ours over - we were constantly being told about the dangers of what might happen! The iceberg was just drifting and drifting and we ended up miles away from where we first started. You didn't know what direction you were going at any point. It was a very, very different experience. It was amazing.

How did your relationship with Jägermeister start?

They approached us in the beginning and said, "Hey, do you want us to make some T-shirts for you," and we were like, "Yeah, please." We really don't come from a wealthy background; we're a really poor band. I know people don't like to hear music and money in the same sentence, but when you don't have it, it's a problem and you just can't do things. Just [having Jägermeister] print our merch in the beginning helped us out so much that we could make a bit of money and get the wheels turning. We owe a lot to them and I guess our relationship continued to this day.

What have you learned about the music industry in the time your career has progressed?

The music industry has changed completely and it weeds out the people who aren't in it for the right reasons. I mean, it's hilarious sometimes when I read comments and we get called sell-outs. Sell-outs to what though, man? I don't understand it at all - we're barely scraping by here. Show me where to sell out dude and maybe we'll think about it, but trust me even if we [wanted] to, you can't. So if you're a kid and you think you're going to play rock and roll to make millions, just forget it. Go get a job in a bank.

32 SINGLES/ALBUMS/COMPILATIONS

Taylor Swift tops the Official UK Artist Albums Chart with 90,336 sales of 1989



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 SINGLES WEEK 44



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

THE OFFICIAL UK SINGLES CHART



THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHART POSITION	DISTRIBUTOR	SALES	WEEKS ON CHART	PROGRESS
1	2	19	ED SHEERAN Thinking Out Loud <i>Asylum GBAHS1400099 (Arvato)</i>	1	(Gosling) Sony ATV/Bdi (Sheeran/Wadge)	50%	19	SALES INCREASE
2	1	9	MEGHAN TRAINOR All About That Bass <i>Epic USM11401317 (Sony DADC UK)</i>	2	(Kadish) Sony ATV/Bdi (Trainor/Sadish)	50%	9	SALES INCREASE
3	5	11	TAYLOR SWIFT Shake It Off <i>EMI USJY1413349 (Arvato)</i>	3	(Max/Martin/Shellback) Sony ATV/Tree/Kobalt/UMM (Swift/Martin/Shellback)	50%	11	SALES INCREASE
4	4	6	JESSIE J, ARIANA GRANDE AND NICKI MINAJ Bang Bang <i>Lava/Republic/Island (Arvato)</i>	4	(Max/Martin/Jordan/Ally) Universal/Kobalt/UMM (Maraj/Martin/Koteha/Jordan/Ally)	50%	6	SALES INCREASE
5	6	4	JEREMIH FT. YG Don't Tell 'Em <i>Def Jam/Virgin TBC (Arvato)</i>	5	(Schulz/Di/Mustard) Universal/Warner Chappell/Chap/Mustard on the Beat/SMP/Interscope (Fel on/Schulz/Mustard/Jackson/Bentley/Winning/Anzilo/Truist)	50%	4	SALES INCREASE
6	New		PARRA FOR CUVA FT ANNA NAKLAB Wicked Games <i>Epic NZS141306724 (Sony DADC UK)</i>	6	(Parra for Cuva) Warner Chappell (Isaak)	50%		HIGHEST NEW ENTRY
7	11	3	ONE DIRECTION Steal My Girl <i>Syco GBHMU1400159 (Sony DADC UK)</i>	7	(Bunetta/Ryan/Westerlund) Universal/Warner Chappell/BMG Rights/FPW/Big Deal/Various (Hector/Bunetta/Drewett/Ryan/Tomlinson/Payne)	50%	3	SALES INCREASE
8	3	4	WAZE & ODYSSEY VS R. KELLY Bump & Grind 2014 <i>RCA USRC1140176 (Sony DADC UK)</i>	8	(Waze & Odyssey/R. Kelly) BMG Rights/Serge Aruff/Biras/Waze/CC (Aruff/Waze/Reid/Wilson/Campbell/Brankin/R. Kelly)	50%	4	SALES INCREASE
9	7	8	CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia (Sony DADC UK)</i>	9	(Harris) Sony ATV/Black Butter/B-Unique (Harris/Newman/Newman)	50%	8	SALES INCREASE
10	10	16	SAM SMITH I'm Not The Only One <i>Capitol GBUM71308836 (Arvato)</i>	10	(Jimmy Napes/Fitzmaurice) Sony ATV/Naughty Words/Stellar/Universal/Saali/Isaak/Method Paper work (Smith/Napier/Phillips)	50%	16	SALES INCREASE
11	8	9	SIGMA FT. PALOMA FAITH Changing 3 Beat <i>AATW GBXS1400130 (Arvato)</i>	11	(Sigma/TMS) Universal/Warner Chappell (Hector/Eyre/Barnes/Kohn/Kelleher)	50%	9	SALES INCREASE
12	12	17	GEORGE EZRA Blame It On Me <i>Columbia GB1101400319 (Sony DADC UK)</i>	12	(Blackwood) BMG Chrysalis (Ezra/Pott)	50%	17	SALES INCREASE
13	9	2	FUSE ODG FT ANGEL T.I.N.A 3 Beat <i>AATW GBXS1400135 (Arvato)</i>	13	(Fuse ODG/Killbeatz) Universal/CC (Abiona/Addison/Charles)	50%	2	SALES INCREASE
14	22	19	ED SHEERAN Don't <i>Asylum GBAHS1400090 (Arvato)</i>	14	(Rubin/Bianco) Sony ATV/Universal/Kobalt/Imagem/Missing Link (Sheeran/Robinson/Levin/Saadig/Muhammad/Owens)	50%	19	SALES INCREASE
15	13	12	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic (Arvato)</i>	15	(Guimard) Warner Chappell (Ben Meir/Cotto/Guimard)	50%	12	SALES INCREASE
16	17	27	GEORGE EZRA Budapest <i>Columbia GBARL1301120 (Sony DADC UK)</i>	16	(Blackwood) BMG Chrysalis (Ezra/Pott)	50%	27	SALES INCREASE
17	15	24	SAM SMITH Stay With Me <i>Capitol GBUM71308833 (Arvato)</i>	17	(Jimmy Napes/Fitzmaurice) Sony ATV/Naughty Words/Stellar/Universal/Saali/Isaak/Method Paper work (Smith/Napier/Phillips)	50%	24	SALES INCREASE
18	14	4	NICKI MINAJ Anaconda <i>Cash Money/Republic USCS1400261 (Arvato)</i>	18	(Polow Da Don/Anonymous/De Interne) Sony ATV/Universal (Maraj/Jones/Solone-Miyetti/Clark/Palacios/Ray)	50%	4	SALES INCREASE
19	16	10	ARIANA GRANDE FT ZEDD Break Free <i>Republic/Island (Arvato)</i>	19	(Zedd/Max/Martin/Kobalt/Zedd/UMM (Zaslavski/Max/Martin/Koteha))	50%	10	SALES INCREASE
20	19	9	THE SCRIPT Superheroes <i>Columbia GBARI1400978 (Sony DADC UK)</i>	20	(O'Donoghue/Sheehan/Imajo/Frampton) Global Talent/Madmusical/Kobalt (O'Donoghue/Sheehan/Barry)	50%	9	SALES INCREASE
21	18	21	ELLA HENDERSON Ghost <i>Syco GBHM141400029 (Sony DADC UK)</i>	21	(Tedder/Zancanella) Sony ATV/Kobalt/Winter Live/Blast/Icon/Patriot Game/CC (Henderson/Tedder/Zancanella)	50%	21	SALES INCREASE
22	26	22	ED SHEERAN Sing <i>Asylum GBAHS1400082 (Arvato)</i>	22	(Pharrell) Sony ATV (Sheeran/Williams)	50%	22	SALES INCREASE
23	New		CALVIN HARRIS FT BIG SEAN Open Wide <i>Columbia GBARL1401206 (Sony DADC UK)</i>	23	(Harris) Sony ATV/Universal/My Last Publishing (Harris/Anderson)	50%		SALES INCREASE
24	20	17	MAGIC! Rude <i>RCA CAV161300016 (Sony DADC UK)</i>	24	(Messinger) Sony ATV/Universal/Kobalt/Measy/Pease/Baby/Roberts/Lebovitz/R. Hafitz (A/Weh/Mesinger/Pelizzier/Spiwak/Tanas)	50%	17	SALES INCREASE
25	25	9	G.R.L Ugly Heart <i>Vemabe/RCA (Sony DADC UK)</i>	25	(Dr Luke/Cirkut) Universal/EgoSongs/Kobalt/Kasz Money/Oneology/Prescription (Baharloo/Dean/Gottwald/Wonds/Walter)	50%	9	SALES INCREASE
26	23	42	JOHN LEGEND All of Me <i>Columbia USSM11303954 (Sony DADC UK)</i>	26	(Toner/Legend) BMG Rights/Kobalt (Cald/Stephen)	50%	42	SALES INCREASE
27	32	9	MAROON 5 Animals <i>Interscope USUM71409576 (Arvato)</i>	27	(Shellback) Kobalt/Prescription/UMM/Sudgee/7bc (Levine/Bianco/Shellback)	50%	9	SALES INCREASE
28	34	18	SIA Chandelier <i>RCA/Monkey Puzzle USRC11400498 (Sony DADC UK)</i>	28	(Kurstin/Shatkin) Sony ATV (Furter/Shatkin)	50%	18	SALES INCREASE
29	New		ONEREPUBLIC I Lived <i>Interscope USUM71301307 (Arvato)</i>	29	(Tedder/Zancanella/Kutler/Brown) Sony ATV/Kobalt/Patriot Game (Tedder/Zancanella)	50%		SALES INCREASE
30	21	8	THE VAMPS Oh Cecilia (Breaking My Heart) <i>EMI GBUM7140092R (Arvato)</i>	30	(Espionage/Williams) Sony ATV/Stellar/Universal/Global Talent (Simon/Bjorklund/Lind/K/Naam/Michaud/Simpson/McVey/Ball/Evan)	50%	8	SALES INCREASE
31	28	15	IGGY AZALEA FT RITA ORA Black Widow <i>EMI GBUM71401093 (Arvato)</i>	31	(StarGate) Sony ATV/Kobalt/Prescription/Warner Chappell/Grand Hustle/CC (Herman/Enkessen/Evin/Perry/Hudon/Kelly)	50%	15	SALES INCREASE
32	29	18	NICO & VINZ Am I Wrong <i>Warner Bros USWB11304681 (Arvato)</i>	32	(Will/IDAP) BMG Chrysalis/Warner Chappell/Shapiro/Bernstein & Co (I/arsen/Dery/Sereba/Jallo)	50%	18	SALES INCREASE
33	35	50	PHARRELL WILLIAMS Happy <i>RCA USQ4E1300586 (Sony DADC UK)</i>	33	(Pharrell) Sony ATV/Universal (Williams)	50%	50	SALES INCREASE
34	33	14	HOZIER Take Me To Church <i>Island IEA11300091 (Arvato)</i>	34	(Hozier/Kirwan) Sony ATV (Hozier/Bjorn)	50%	14	SALES INCREASE
35	40	41	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic GBAHS1300596 (Arvato)</i>	35	(Patterson/Chatto) Universal/Saali/Isaak/Sony ATV (Napier/Patterson/Marshall)	50%	41	SALES INCREASE
36	54	47	IDINA MENZEL Let It Go <i>Walt Disney/UMC USJW11306376 (Arvato)</i>	36	(Lopez/Anderson-Lopez) Warner Chappell/Artemis (Lopez/Anderson-Lopez)	50%	47	SALES INCREASE
37	37	28	MR. PROBZ Waves <i>Left Lane M1BR31400002 (Sony DADC UK)</i>	37	(Mr. Probz) BMG Talpa/Left Lane/Sony ATV (Princewell/Stehr/Rahmouni)	50%	28	SALES INCREASE
38	55	13	ONEREPUBLIC Love Runs Out <i>Interscope USUM71404631 (Arvato)</i>	38	(Tedder) Sony ATV/Midmire/Miracle/Patriot Games/Kobalt (Tedder/Kutler/Brown/Filkins/Fisher)	50%	13	SALES INCREASE
39	24	4	ELLA HENDERSON Glow <i>Syco GB1101400324 (Sony DADC UK)</i>	39	(Ma) Rokitone/BMG Rights/Sony ATV (Mac/Punelli)	50%	4	SALES INCREASE
40	36	10	MAROON 5 Maps <i>Interscope (Arvato)</i>	40	(Bianco/Tedder/Zancanella/Kobalt/Winter Live/Matias Ballack/Where Da Kasz/Matu Cha Cha/Latrah Ball/Soup/Blast/Icon/Patriot Game/A Levin/B Levin/Tedder/Various)	50%	10	SALES INCREASE
41	69	16	CHARLI XCX Boom Clap <i>Asylum USAT1401443 (Arvato)</i>	41	(Berger/Graslund) Sony ATV/Stellar/Reach Music/Kobalt/End/Indiscipline (Aitchison/Graslund/F. Berger/P. Berger)	50%	16	HIGHEST CLIMBER
42	30	3	KRISHANE FT MELISSA STEEL Drunk And Incapable <i>Atlantic GBAHS1400284 (Arvato)</i>	42	(Kennedy/Boating/Blevins/Beatz) Sony ATV/Big Life/Bunks/Raggamuffin/1 2 One Ent. (Bennett/Murray/Keane/Griffiths/Doukarakis/Maxwell/Trer)	50%	3	SALES INCREASE
43	27	3	EMINEM FT SIA Guts Over Feat <i>Interscope USUM71410846 (Arvato)</i>	43	(Haynie) Sony ATV/Universal/Que Chevere/John Hill/RodeoMan (Mather/Resto/Haynie/Hill/Furler)	50%	3	SALES INCREASE
44	31	3	WATERMÄT Bullit <i>Polydor NZS41400395 (Arvato)</i>	44	(Watermat) Sony ATV/Music All Stars/Lime Square (Arrau)	50%	3	SALES INCREASE
45	38	7	PROFESSOR GREEN FT TORI KELLY Lullaby <i>Virgin GBUM71402516 (Arvato)</i>	45	(Loia) Sony ATV/Imagem/Reverb (Wandersen/Crochier/Wroldsen)	50%	7	SALES INCREASE
46	46	12	WANKELMUT & EMMA LOUISE My Head is a Jungle <i>Positiva (Arvato)</i>	46	(Wankelmur/Neu/Jam) Kobalt/BMG Rights/Fondu/Edition Urban (Lobb/Dilmer/Neu/Jam)	50%	12	SALES INCREASE
47	47	11	DAVID GUETTA FT. SAM MARTIN Loves On The Sun <i>Parlophone (Arvato)</i>	47	(Guetta/Amin/Daddy/Groze) Sony ATV/Universal/Warner Chappell/BMG Rights/Alpa/Shapiro/Bentley/What A Publishing/Various (Guetta/Rieser/Engerer/Martin/Various)	50%	11	SALES INCREASE
48	52	18	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic/Island USUM71405403 (Arvato)</i>	48	(Max/Martin/Shellback/Ally) Kobalt/UMM/Wolf Cousins/Warner Chappell/Grand Hustle/Grand Air (Ally/Max/Martin/Koteha/Azalea)	50%	18	SALES INCREASE
49	New		SANDER VAN DOORN, MARTIN GARRIX, DVBS FT. ALESIA Gold Skies <i>Positiva NLZ541400459 (Arvato)</i>	49	(van Doorn/Garrix/DVBS/Alesia) Universal/Music All Stars/Doorn/CC (van Doorn/Garrix/van A. van der Hof/Ketelaars/C. van der Hof/Alesia)	50%		SALES INCREASE
50	62	52	ED SHEERAN I See Fire <i>Decca USNLR1300728 (Arvato)</i>	50	(Sheeran) Sony ATV (Sheeran)	50%	52	SALES INCREASE
51	56	19	OLIVER HELDENS & BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom CV111400063 (Arvato)</i>	51	(Heldens) Sony ATV/Kobalt/Music All Stars/CC (Heldens/Emenik/Hill)	50%	19	SALES INCREASE
52	49	8	FALL OUT BOY Centuries <i>Island 06025470260R (Arvato)</i>	52	(Ratem/Mega/Similari) Sony ATV/Warner Chappell/CC (Ratem/Wentz/Stump/Trohanan/Hurley/Fonseca/Ku/mani/Franter/Vega)	50%	8	SALES INCREASE
53	New		THE 1975 Medicine <i>Dirty Hit GBK3W1000312 (Ingrooves)</i>	53	(tbc) Good Solider/Warner Chappell (Daniel/Healy)	50%		SALES INCREASE
54	64	11	BEN HOWARD I Forget Where We Were <i>Island GBUM71404097 (Arvato)</i>	54	(Bond) Warner Chappell (Howard)	50%	11	SALES INCREASE
55	57	52	VANCE JOY Riptide <i>Atlantic AUL101385760 (Arvato)</i>	55	(Keogh/White/Castle) We Are Unified PTY (Keogh)	50%	52	SALES INCREASE
56	42	5	THE MAGICIAN FT YEARS & YEARS Sunlight <i>FFRR GB0141400005 (Arvato)</i>	56	(Ralph/Fasano) Sony ATV/Universal (Ralph/Fasano/Hornton)	50%	5	SALES INCREASE
57	Re-entry		MICHAEL JACKSON Thriller <i>Epic USM119902989 (Sony DADC UK)</i>	57	(Jones) Universal (Temperton)	50%		SALES INCREASE
58	61	30	IGGY AZALEA FT. CHARLI XCX Fancy <i>EMI GBUM71400597 (Arvato)</i>	58	(The Invisible Men/1st Down) Sony ATV/Stellar/Universal/Kobalt/Bla. Kumihi/1st Down/Pen Paper/Rg. Nation (Azalea/Charli XCX/A. Jato/Pebworth/Siz/s/Wickens/Dyer/Mill)	50%	30	SALES INCREASE
59	Re-entry		ONEREPUBLIC Counting Stars <i>Interscope USUM71301306 (Arvato)</i>	59	(Tedder/Zancanella/tbc) Sony ATV (Tedder)	50%		SALES INCREASE
60	58	24	COLDPLAY A Sky Full of Stars <i>Parlophone GBAY1400226 (Arvato)</i>	60	(Bergling/Coldplay/Epworth/Green/Simpson) Sony ATV/Universal (Berryman/Suckland/Champion/Martin/Bergling)	50%	24	SALES INCREASE
61	41	3	WILKINSON FT TALAY RILEY Dirty Love <i>Ram/Virgin GBZB11400038 (Arvato)</i>	61	(Wilkinson/Scrib: Riley) Sony ATV (Wilkinson/Riley)	50%	3	SALES INCREASE
62	50	12	JAMIE T Zombie <i>Virgin GBUM71402974 (Arvato)</i>	62	(Jamie T/Dring) Imagem (Treacy)	50%	12	SALES INCREASE
63	New		JACK U FT KIESZA Take U There <i>Atlantic USAT214004297 (Arvato)</i>	63	(Diplo/Skilla) Sony ATV/Stellar/Coopface/SMP (Pentz/Moore/Elle/Brad)	50%		SALES INCREASE
64	72	27	CALVIN HARRIS Summer <i>Columbia GBARL1400296 (Sony DADC UK)</i>	64	(Harris) Sony ATV (Harris)	50%	27	SALES INCREASE
65	48	97	TRACY CHAPMAN Fast Car <i>Rhino USEE10180719 (Arvato)</i>	65	(Ker-Henbaum) Sony ATV (Chapman)	50%	97	SALES INCREASE
66	67	29	KIESZA Hideaway <i>Island Legend/Virgin USUM71400124 (Arvato)</i>	66	(Afumi) Sony ATV/Stellar/Universal (Ellestad/Afumi)	50%	29	SALES INCREASE
67	New		ALEXA GODDARD So There <i>RCA (Arvato)</i>	67	(StarGate) Sony ATV/Universal/Universal (Waller/Enkessen/Grant/Moore)	50%		SALES INCREASE
68	66	101	IMAGINE DRAGONS Radioactive <i>Interscope USUM71301074 (Arvato)</i>	68	(Imagine Dragons) Universal (Reynold/Sermon/McKee/Grant/Moore)	50%	101	SALES INCREASE
69	43	5	LABRINTH Let It Be <i>Syco GB1101400360 (Sony DADC UK)</i>	69	(Labrinth/Ridman/Spencer) Sony ATV/Stellar (McKenzie/Ridman)	50%	5	SALES INCREASE
70	45	5	JESSIE WARE Say You Love Me <i>PIRS/Island GBUM71402589 (Arvato)</i>	70	(Benzel) Sony ATV/Universal/Kobalt/Prescription (Ware/Sheeran/Levin/Ah)	50%	5	SALES INCREASE
71	71	13	KATY PERRY This Is How We Do <i>Virgin USUM71311297 (Arvato)</i>	71	(Ahlund) Universal/Warner Chappell/Kobalt/Prescription (Perry/Ahlund/Martin)	50%	13	SALES INCREASE
72	70	32	PALOMA FAITH Only Love Can Hurt Like This <i>RCA GB1101300971 (Sony DADC UK)</i>	72	(AC Burrell) Universal (Warren)	50%	32	SALES INCREASE
73	Re-entry		FUSE ODG FT SEAN PAUL Dangerous Love 3 Beat <i>AATW GBXS1400090 (Arvato)</i>	73	(Abiona/Mc Greggor/Addison) Sony ATV/Universal/ODG Pub/CC (Abiona/Henriques/McGreggor/Addison)	50%		SALES INCREASE
74	Re-entry		MKTÖ Classic <i>Columbia/M2V USSM11301446 (Sony DADC UK)</i>	74	(Kiriakou/Goldstein) Sony ATV/Kobalt/Warner Chappell/Here's Looking At You Kidd/Fueled By/CSK/Hey Kiddo (Kiriakou/Bogart/Goldstein/Robbins)	50%		SALES INCREASE
75	Re-entry		SAM SMITH Money On My Mind <i>Capitol GBUM71308252 (Arvato)</i>	75	(Two Inch Punch) Sony ATV/Stellar (Smith/Ash)	50%		SALES INCREASE

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CHARTS UK AIRPLAY WEEK 44

Radio playlists are online at www.musicweek.com



UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE / LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	2	MEGHAN TRAINOR All About That Bass <i>Epic</i>	SME	4627	-1%	214	66.8	+11%
2	14		OLLY MURS FT TRAVIE MCCOY Wrapped Up <i>Epic/Syco</i>	SME	2835	+17%	163	59.6	+76%
3	2	24	MAGIC! Rude <i>RCA</i>	SME	4448	-9%	171	56.2	-4%
4	11	1	ED SHEERAN Thinking Out Loud <i>Asylum</i>	WMG	4496	+33%	234	54.9	+51%
5	12		TAKE THAT These Days <i>Polydor</i>	UMG	3535	+42%	211	53.7	+50%
6	3	32	NICO & VINZ Am I Wrong <i>Warner Bros</i>	WMG	3759	-11%	192	51.6	+3%
7	7	9	CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia</i>	SME	3210	-7%	155	49.2	+13%
8	4	3	TAYLOR SWIFT Shake It Off <i>EMI</i>	UMG	3979	-10%	178	45.8	+0%
9	5	17	SAM SMITH Stay With Me <i>Capitol</i>	UMG	2689	-5%	206	44.2	0%
10	6	10	SAM SMITH I'm Not The Only One <i>Capitol</i>	UMG	4082	-6%	227	44.0	+0%
11	8	20	THE SCRIPT Superheroes <i>Columbia</i>	SME	3797	-13%	195	40.9	-4%
12	9	21	ELLA HENDERSON Ghost <i>Syco</i>	SME	3185	-6%	213	40.7	+2%
13	10	5	JEREMIH FT. YG Don't Tell 'Em <i>Def Jam/Virgin</i>	UMG	1320	-7%	117	40.6	+4%
14	NEW	29	ONEREPUBLIC I Lived <i>Polydor</i>	UMG	1214	+8%	88	32.6	+168%
15	15	26	JOHN LEGEND All Of Me <i>Columbia</i>	SME	2614	-2%	214	31.4	-6%
16	17	7	ONE DIRECTION Steal My Girl <i>Syco</i>	SME	1715	+6%	140	31.3	-1%
17	NEW		PHARRELL WILLIAMS Gust Of Wind <i>RCA</i>	SME	495	+8%	48	30.9	+196%
18	13	4	JESSIE J, ARIANA GRANDE AND NICKI MINAJ Bang Bang <i>Lava/Republic/Island</i>	UMG	2425	-13%	137	30.3	-10%
19	18	14	ED SHEERAN Don't <i>Asylum</i>	WMG	1771	-23%	138	29.8	-2%
20	31		CHERYL I Don't Care <i>Polydor</i>	UMG	1964	+23%	122	29.7	+27%
21	16	11	SIGMA FT. PALOMA FAITH Changing <i>3 Beat/AATW</i>	IND.	2386	-18%	145	29.6	-10%
22	19	22	ED SHEERAN Sing <i>Asylum</i>	WMG	1821	-4%	165	29.5	+10%
23	25	12	GEORGE EZRA Blame It On Me <i>Columbia</i>	SME	3356	+0%	214	28.7	+18%
24	23	8	WAZE & ODYSSEY VS R. KELLY Bump & Grind 2014 <i>RCA</i>	SME	1139	+25%	125	27.8	+12%
25	39		CLEAN BANDIT FT. JESS GLYNNE Real Love <i>Atlantic</i>	WMG	1346	+10%	77	26.6	+39%
26	20	35	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	2248	-5%	184	26.3	-1%
27	32	16	GEORGE EZRA Budapest <i>Columbia</i>	SME	1948	-12%	190	25.7	+15%
28	22	33	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	1796	-7%	224	25.1	-4%
29	28	31	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i>	UMG	1146	-16%	119	24.9	+6%
30	24		RUMER Dangerous <i>Atlantic</i>	WMG	709	+25%	89	24.0	-3%
31	36	30	THE VAMPS Oh Cecilia (Breaking My Heart) <i>EMI</i>	UMG	1189	-14%	135	23.7	+19%
32	43		DAVID GUETTA FT SAM MARTIN Dangerous <i>Parlophone</i>	WMG	1116	+12%	87	23.5	+36%
33	26	15	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>	WMG	1862	-17%	149	23.0	-5%
34	40	37	MR. PROBZ Waves <i>Left Lane</i>	SME	1533	+4%	148	23.0	+22%
35	21		BRIAN WILSON & VARIOUS ARTISTS God Only Knows <i>RCA/EMI/Warner Bros</i>	IND.	398	-12%	59	22.9	-13%
36	34	13	FUSE ODG FT ANGEL T.I.N.A <i>3 Beat/AATW</i>	IND.	977	+8%	127	22.8	+12%
37	47	6	PARRA FOR CUVA FT ANNA NAKLAB Wicked Games <i>Epic</i>	SME	590	+123%	124	21.8	+37%
38	33		NOEL GALLAGHER'S HIGH FLYING BIRDS In The Heat Of The Moment <i>Sour Mash</i>	IND.	232	+17%	42	21.1	+1%
39	NEW		FOO FIGHTERS Something From Nothing <i>RCA</i>	SME	250	+1%	18	21.1	+65%
40	RE		QUEEN AND MICHAEL JACKSON There Must Be More To Life Than This <i>Virgin EMI</i>	UMG	1095	+10%	146	20.1	+128%
41	NEW		RIXTON Wait On Me <i>Interscope</i>	UMG	760	+31%	81	19.4	+43%
42	29		NEIL DIAMOND Something Blue <i>Virgin EMI</i>	UMG	573	-8%	92	19.1	-19%
43	38		UNION J You Got It All <i>Epic</i>	SME	1057	+16%	77	18.8	-3%
44	RE		JAMES BLUNT When I Find Love Again <i>Atlantic/Custard</i>	WMG	826	-6%	105	17.8	+41%
45	RE		PINK FLOYD Louder Than Words <i>Parlophone</i>	WMG	117	+17%	43	17.7	+23%
46	NEW		KENDRICK LAMAR I <i>Interscope</i>	UMG	131	-13%	11	17.4	+36%
47	RE	51	OLIVER HELDENS & BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom</i>	WMG	850	-12%	54	17.1	+14%
48	RE		SIGMA Nobody To Love <i>3 Beat/AATW</i>	IND.	974	-4%	82	17.0	+10%
49	RE	41	CHARLI XCX Boom Clap <i>Asylum</i>	WMG	783	-7%	60	16.2	+15%
50	44		SIMPLE MINDS Honest Town <i>Caroline International</i>	UMG	162	+41%	38	16.1	-7%

Music Week's UK and TV Radio Airplay charts based on Radio Monitor data ©

UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE / LABEL	OWNER	PLAYS	TREND	STNS
1	2	CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia</i>	SME	697	-4%	18
2	NEW	ONE DIRECTION Steal My Girl <i>Syco</i>	SME	696	+452%	13
3	1	SIGMA FT. PALOMA FAITH Changing <i>3 Beat/AATW</i>	IND.	691	-7%	21
4	3	MEGHAN TRAINOR All About That Bass <i>Epic</i>	SME	690	-4%	14
5	4	TAYLOR SWIFT Shake It Off <i>EMI</i>	UMG	662	-6%	15
6	6	ED SHEERAN Thinking Out Loud <i>Asylum</i>	WMG	649	+0%	15
7	7	JESSIE J, ARIANA GRANDE... Bang Bang <i>Lava/Republic/Island</i>	UMG	626	-2%	17
8	5	NICKI MINAJ Anaconda <i>Cash Money/Republic</i>	UMG	618	-7%	18
9	12	WAZE & ODYSSEY VS R. KELLY Bump & Grind 2014 <i>RCA</i>	SME	608	+33%	17
10	8	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>	WMG	589	-1%	18
11	13	FUSE ODG FT ANGEL T.I.N.A <i>3 Beat/AATW</i>	IND.	529	+21%	19
12	15	ARIANA GRANDE FT ZEDD Break Free <i>3 Beat/Island</i>	UMG	482	+18%	17
13	9	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i>	UMG	452	-9%	14
14	11	CHERYL I Don't Care <i>Polydor</i>	UMG	431	-7%	14
15	10	SAM SMITH I'm Not The Only One <i>Capitol</i>	UMG	403	-13%	16
16	14	MAGIC! Rude <i>RCA</i>	SME	363	-13%	14
17	NEW	CLEAN BANDIT FT. JESS GLYNNE Real Love <i>Atlantic</i>	WMG	360	+339%	16
18	27	ED SHEERAN Don't <i>Asylum</i>	WMG	341	+20%	17
19	24	EMINEM FT SIA Guts Over Fear <i>Interscope</i>	UMG	341	+11%	16
20	18	ELLA HENDERSON Ghost <i>Syco</i>	SME	339	-6%	16
21	20	RIXTON Wait On Me <i>Interscope</i>	UMG	321	-7%	12
22	16	ELLA HENDERSON Glow <i>Syco</i>	SME	313	-20%	13
23	22	5 SECONDS OF SUMMER Good Girls <i>Capitol</i>	UMG	308	-6%	10
24	25	OLLY MURS FT TRAVIE MCCOY Wrapped Up <i>Epic/Syco</i>	SME	302	+6%	11
25	21	GEORGE EZRA Blame It On Me <i>Columbia</i>	SME	293	-15%	15
26	19	NICO & VINZ Am I Wrong <i>Warner Bros</i>	WMG	282	-20%	13
27	30	THE VAMPS Oh Cecilia (Breaking My Heart) <i>EMI</i>	UMG	276	+5%	13
28	26	THE SCRIPT Superheroes <i>Columbia</i>	SME	272	-5%	13
29	NEW	UNION J You Got It All <i>Epic</i>	SME	264	+62%	11
30	32	SAM SMITH Stay With Me <i>Capitol</i>	UMG	257	+11%	15
31	33	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	253	+10%	19
32	31	KRISHANE FT MELISSA STEEL Drunk & Incapable <i>Atlantic</i>	WMG	247	-3%	15
33	23	PROFESSOR GREEN FT TORI KELLY Lullaby <i>Virgin</i>	UMG	234	-24%	15
34	29	WATERMÄT Bullit <i>Polydor</i>	UMG	230	-13%	16
35	17	THE MAGICIAN FT YEARS & YEARS Sunlight <i>FFRR</i>	WMG	220	-43%	14
36	34	MR. PROBZ Waves <i>Left Lane</i>	SME	220	+0%	15
37	43	ED SHEERAN Sing <i>Asylum</i>	WMG	217	+17%	15
38	44	ONEREPUBLIC I Lived <i>Polydor</i>	UMG	213	+20%	11
39	NEW	PARRA FOR CUVA FT ANNA NAKLAB Wicked Games <i>Epic</i>	SME	211	+76%	14
40	35	GEORGE EZRA Budapest <i>Columbia</i>	SME	203	-7%	13
41	37	JESSIE J FT 2 CHAINZ Burnin' Up <i>Lava/Republic/Island</i>	UMG	200	-8%	12
42	39	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun <i>Parlophone</i>	WMG	199	-5%	13
43	41	JOHN LEGEND All Of Me <i>Columbia</i>	SME	195	-3%	16
44	NEW	FALL OUT BOY Centuries <i>Island</i>	UMG	194	+131%	6
45	28	PITBULL FT JOHN RYAN Fireball <i>4MR 305/Polo Grounds</i>	SME	193	-27%	11
46	RE	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	181	+10%	15
47	49	AVICII The Days <i>Positiva/PRMD</i>	UMG	178	+7%	6
48	RE	JENNIFER LOPEZ FT PITBULL & IGGY AZALEA Booty <i>Capitol</i>	UMG	166	-1%	11
49	RE	IGGY AZALEA FT. CHARLI XCX Fancy <i>EMI</i>	UMG	154	+5%	15
50	36	WILKINSON FT TALAY RILEY Dirty Love <i>Sam/Virgin</i>	UMG	154	-29%	14

UK AIRPLAY ANALYSIS

BY ALAN JONES

No.1 on both the sales and airplay chart for the last four weeks, **Meghan Trainor's** All About That Bass finally loses its grip on the sales throne but remains atop the radio airplay chart, posting a small dip in plays - from its record tally of 4,690 to 4,631 - but a big increase in audience, which rises 11.29% from 60.06m to 66.84m. All of that increase - and a little bit more - is accounted for by the track's increase from 22 to 24 plays on Radio 1, and from one to three plays on Radio 2.

Trainor will likely have a tough task holding off **Olly Murs** a week hence. Five years after he catapulted to fame on The X Factor, Murs remains extremely popular and Wrapped Up - the first

single from his upcoming fourth album Never Been Better - catapults 14-2 on the radio airplay chart this week. Also featuring **Travie McCoy**, the track saw a 22.89% increase in plays - from 2,307 to 2,835 - generating a 76.45% jump in audience from 33.76m to 59.57m. It was largely indebted to increases from two to 16 plays on Radio 2 - where it was the week's most-played song - and one to six on Radio 1. In terms of plays, however, its biggest supporters were the 11 Capital Network stations, each of which aired it between 47 and 45 times.

Two other songs make the Top 10 of the radio airplay chart for the first time - **Ed Sheeran's** Thinking Out Loud - which ended Trainor's

sales chart supremacy - jumps 11-4, while **Take That's** These Days also improves seven notches, climbing 12-5.

OneRepublic are also closing rapidly on the Top 10 with latest single I Lived catapulting 70-14, with 1,214 plays generating an audience of 32.58m. It is the fourth single from the band's current album, Native - and all of the previous singles made the Top 20 with Counting Stars reaching No.2, If I Lose Myself reaching No.3 and Love Runs Out reaching No.11. With increases from no plays at all to eight at Radio 2, and from two plays to 15 plays at Radio 1, I Lived had top tallies of between 45 and 41 plays on the Capital Network's stations.

Down from 726 to 697 plays in the week, the promotional videoclip for **Calvin Harris' Blame**



Meghan Trainor

(feat. John Newman) nevertheless resumes atop the TV airplay chart, bringing to an end the four week reign of **Sigma's** Changing. Previously No.1 for a week, **Blame's** top supporters last week: Smash Hits TV and Starz TV (67

plays apiece), followed by Capital TV (63). Its return to No.1 was by the narrowest of margins however - **One Direction's** clip for upcoming single Steal My Girl (featuring **Danny DeVito**) rockets 60-2 and was played just once less.

CHARTS EU AIRPLAY

WEEK 44 (Mon 27 Oct - Sun 02 Nov 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	WKS	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND	
1	1	9	Meghan Trainor All About That Bass	Epic	SME	19,455	+2%	984	715.32m	+5%
2	2	20	Robin Schulz & Lilly.. Prayer In C	Warner Intern..	WMG	16,407	-7%	941	572.81m	-4%
3	4	10	Taylor Swift Shake It Off	Big Machine R..	UMG	15,838	-1%	855	486.87m	+4%
4	3	17	MAGIC! Rude	Sony Music	SME	13,989	-4%	840	486.06m	-4%
5	6	8	Calvin Harris feat. .. Blame	Columbia	SME	15,271	+1%	736	485.77m	+10%
6	7	4	Avicii The Days	Virgin EMI	UMG	10,967	+7%	673	437.92m	+2%
7	5	23	Sam Smith Stay With Me	Capitol Records	UMG	11,752	-6%	898	387.03m	-14%
8	15	4	David Guetta feat. S.. Dangerous	Parlophone	WMG	10,943	+17%	627	385.56m	+22%
9	8	11	Sheppard Geronimo	Universal Music	UMG	6,218	+3%	459	381.71m	-2%
10	11	17	David Guetta feat. S.. Lovers On The Sun	Parlophone	WMG	8,731	-10%	614	361.37m	-1%
11	10	17	Sia Chandelier	Sony Music	SME	8,682	+0%	640	356.91m	-5%
12	9	18	Marlon Roudette When The Beat Drops ..	Polydor	UMG	6,307	-3%	421	356.56m	-6%
13	14	12	Script, The Superheroes	Columbia	SME	11,900	-3%	723	338.96m	+4%
14	12	35	Nico & Vinz Am I Wrong	Parlophone Music	WMG	9,907	-9%	780	310.44m	-13%
15	13	26	Coldplay A Sky Full Of Stars	Parlophone	WMG	9,333	-5%	865	300.04m	-16%
16	16	36	Mr. Probz Waves	Sony Music	SME	7,417	-5%	780	297.90m	-5%
17	17	22	Sigma Nobody To Love	3beat	Ind.	4,627	-12%	402	283.38m	-8%
18	19	10	Ed Sheeran Don't	Atlantic	WMG	7,609	-9%	616	265.22m	-8%
19	18	15	Ella Henderson Ghost	Syco	SME	8,914	-6%	687	258.99m	-13%
20	24	4	Avener, The Fade Out Lines	Capitol	UMG	5,338	+6%	364	258.84m	+8%
21	20	13	Enrique Iglesias fea.. Bailando	Republic	UMG	5,713	-5%	477	244.67m	-7%
22	23	37	John Legend All Of Me	Columbia	SME	7,616	-2%	788	234.25m	-3%
23	29	3	Sam Smith I'm Not The Only One	Capitol Records	UMG	8,955	+9%	664	230.17m	+9%
24	21	6	Ariana Grande feat. .. Break Free	Republic	UMG	7,626	+1%	514	225.74m	-10%
25	26	37	George Ezra Budapest	Columbia	SME	8,667	-2%	792	222.85m	+2%
26	54	1	Robin Schulz feat. J.. Sun Goes Down	Warner Music	WMG	5,103	+16%	335	208.95m	+58%
27	22	22	OneRepublic Love Runs Out	Interscope	UMG	5,572	-9%	625	205.50m	-18%
28	25	13	Charli XCX Boom Clap	Warner Music	WMG	7,231	-2%	520	200.84m	-10%
29	30	48	Pharrell Williams Happy	RCA	SME	5,564	-5%	1,002	196.68m	-6%
30	31	31	Vance Joy Riptide	Atlantic	WMG	3,932	+7%	477	196.19m	-1%
31	27	51	Milky Chance Stolen Dance	Pias	Ind.	4,601	-6%	593	195.47m	-9%
32	34	4	Tove Lo feat. Hippie.. Stay High (Habits)	Universal Music	UMG	6,338	+6%	442	189.60m	+12%
33	28	14	Adel Tawil feat. Mat.. Zuhause	Vertigo	UMG	1,562	-10%	119	183.03m	-14%
34	32	15	Mark Forster feat. Sido Au Revoir	Four Music	SME	2,064	-4%	157	176.68m	+1%
35	44	5	Sigma feat. Paloma F.. Changing	3beat	Ind.	6,750	-4%	516	171.16m	+15%
36	47	2	Maroon 5 Animals	Universal	UMG	7,122	+25%	555	170.58m	+22%
37	37	17	Lenny Kravitz The Chamber	Sony Music	SME	4,264	-8%	450	169.17m	+2%
38	49	2	Nickelback What Are You Waiting..	UMI	UMG	2,289	+14%	229	167.14m	+20%
39	33	9	James Blunt Postcards	Atlantic	WMG	1,728	-2%	171	166.73m	-4%
40	36	7	U2 The Miracle (Of Joey..	Island	UMG	3,961	-3%	432	165.30m	-1%
41	42	23	Common Linnets, The Calm After The Storm	Universal	UMG	1,459	-1%	233	161.74m	+6%
42	63	1	Olly Murs feat. Trav.. Wrapped Up	Epic	SME	6,016	+20%	485	158.61m	+48%
43	66	1	OneRepublic I Lived	Polydor	UMG	3,909	+31%	394	157.86m	+53%
44	41	5	Iggy Azalea feat. Ri.. Black Widow	Virgin EMI	UMG	6,632	-5%	415	157.27m	+1%
45	38	5	Revolverheld Lass Uns Gehen	Columbia Four..	SME	1,668	-3%	120	157.19m	-5%
46	35	18	Maroon 5 Maps	Polydor	UMG	6,001	-13%	598	152.82m	-9%
47	40	5	Pitbull feat. John Ryan Fireball	RCA	SME	5,634	+0%	423	149.88m	-5%
48	45	6	Jessie J + Ariana Gr.. Bang Bang	Island	UMG	6,987	-4%	540	146.91m	+0%
49	39	31	Calvin Harris Summer	Columbia	SME	3,070	-14%	432	144.73m	-10%
50	48	54	Klingande Jubel	Klingande	Ind.	2,547	-1%	484	144.35m	+4%



Meghan Trainor



Robin Schulz



Taylor Swift

Avicii



Calvin Harris



MAGIC!



CHARTS OFFICIAL AUDIO STREAMING – WEEK 44



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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	3	ED SHEERAN Thinking Out Loud <i>Asylum</i>
2	2	TAYLOR SWIFT Shake It Off <i>EMI</i>
3	1	MEGHAN TRAINOR All About That Bass <i>Epic</i>
4	4	JESSIE J/GRANDE/MINAJ Bang Bang <i>Lava/Republic Records</i>
5	5	CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia</i>
6	6	SAM SMITH I'm Not The Only One <i>Capitol</i>
7	7	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>
8	10	ED SHEERAN Don't <i>Asylum</i>
9	8	SAM SMITH Stay With Me <i>Capitol</i>
10	9	GEORGE EZRA Budapest <i>Columbia</i>
11	11	MAGIC Rude <i>RCA</i>
12	24	ONE DIRECTION Steal My Girl <i>Syco Music</i>
13	17	ED SHEERAN Sing <i>Asylum</i>
14	13	GRL Ugly Heart <i>Kemosabe/RCA</i>
15	14	ELLA HENDERSON Ghost <i>Syco Music</i>
16	12	SIGMA FT PALOMA FAITH Changing <i>3 Beat/AATW</i>
17	16	SCRIPT Superheroes <i>Columbia</i>
18	21	SIA Chandelier <i>Monkey Puzzle/RCA</i>
19	20	JOHN LEGEND All Of Me <i>Columbia</i>
20	15	NICO & VINZ Am I Wrong <i>Warner Bros</i>
21	18	ARIANA GRANDE FT ZEDD Break Free <i>Republic Records</i>
22	19	GEORGE EZRA Blame It On Me <i>Columbia</i>
23	22	MR PROBZ Waves <i>Left Lane Recordings</i>
24	31	MAROON 5 Animals <i>Interscope</i>
25	27	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
26	23	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i>
27	29	JEREMIH FT YG Don't Tell 'Em <i>Def Jam</i>
28	25	HOZIER Take Me To Church <i>Island</i>
29	26	MAROON 5 Maps <i>Interscope</i>
30	32	ED SHEERAN I See Fire <i>Decca</i>
31	28	NICKI MINAJ Anaconda <i>Cash Money/Republic Records</i>
32	34	VANCE JOY Riptide <i>Atlantic</i>
33	30	DAVID GUETTA FT SAM MARTIN Lovers On The Sun <i>Parlophone</i>
34	52	WAZE & ODYSSEY VS R KELLY Bump & Grind 2014 <i>RCA</i>
35	37	PHARRELL WILLIAMS Happy <i>Columbia</i>
36	36	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic Records</i>
37	33	WANKELMUT & EMMA LOUISE My Head Is A Jungle <i>Positiva</i>
38	38	AVICII The Days <i>Positiva/PRMD</i>
39	35	PROFESSOR GREEN FT TORI KELLY Lullaby <i>Virgin</i>
40	39	COLDPLAY A Sky Full Of Stars <i>Parlophone</i>
41	40	OLIVER HELDENS & BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom</i>
42	50	BEN HOWARD I Forget Where We Were <i>Island</i>
43	41	IGGY AZALEA FT CHARLI XCX Fancy <i>EMI</i>
44	42	CALVIN HARRIS Summer <i>Columbia</i>
45	43	KIESZA Hideaway <i>Lakal Legend</i>
46	45	MKTO Classic <i>Columbia/M2v</i>
47	47	KATY PERRY This Is How We Do <i>Virgin</i>
48	48	MILKY CHANCE Stolen Dance <i>Ignition</i>
49	49	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
50	46	FALL OUT BOY Centuries <i>Island</i>
51	58	ED SHEERAN Photograph <i>Asylum</i>
52	62	ED SHEERAN One <i>Asylum</i>
53	61	ED SHEERAN I'm A Mess <i>Asylum</i>
54	53	SAM SMITH Money On My Mind <i>Capitol</i>
55	85	FUSE ODG FT ANGEL Tina <i>3 Beat/AATW</i>
56	54	BASTILLE Pompeii <i>Virgin</i>
57	44	5 SECONDS OF SUMMER Amnesia <i>Capitol</i>
58	65	ED SHEERAN Tenerife Sea <i>Asylum</i>
59	57	VAMPS Oh Cecilia (Breaking My Heart) <i>EMI</i>
60	59	IMAGINE DRAGONS Radioactive <i>Interscope</i>
61	51	ELLA HENDERSON Glow <i>Syco Music</i>
62	69	ED SHEERAN Nina <i>Asylum</i>
63	80	IDINA MENZEL Let It Go <i>Walt Disney</i>
64	60	EMINEM FT SIA Guts Over Fear <i>Interscope</i>
65	63	CHARLI XCX Boom Clap <i>Asylum</i>
66	64	PASSENGER Let Her Go <i>Nettwerk</i>
67	73	ED SHEERAN Bloodstream <i>Asylum</i>
68	70	ONEREPUBLIC Counting Stars <i>Interscope</i>
69	88	ED SHEERAN Afire Love <i>Asylum</i>
70	55	TOVE LO Stay High <i>Po'ydor</i>
71	75	ONEREPUBLIC Love Runs Out <i>Interscope</i>
72	72	IMAGINE DRAGONS Demons <i>Interscope</i>
73	66	DISCLOSURE FT SAM SMITH Latch <i>PMR</i>
74	67	CHRIS BROWN/LIL WAYNE/TYGA Loyal <i>RCA</i>
75	74	RIXTON Me And My Broken Heart <i>Interscope</i>



CLIMBER: ED SHEERAN



CLIMBER: MAROON 5



CLIMBER: BEN HOWARD



CLIMBER: FUSE ODG



CLIMBER: ONE REPUBLIC

CHARTS STREAMING - SPOTIFY WEEK 44



GLOBAL

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

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	ARONCHUPA I'm An Albatraz
6	ED SHEERAN Thinking Out Loud
7	THE SCRIPT Superheroes
8	PITBULL Fireball
9	AVICII The Days
10	JESSIE J Bang Bang

EUROPE

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

NORWAY

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

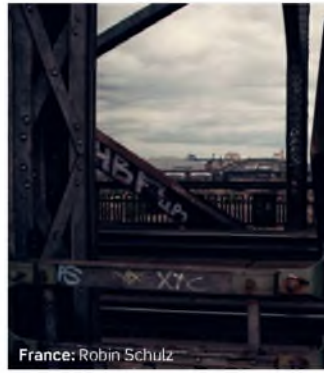
UK

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



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	SOPRANO Cosmo
5	SIA Chandelier
6	DAVID GUETTA Dangerous (feat. Sam Martin)
7	TAYLOR SWIFT Shake It Off
8	MAROON 5 Animals
9	AVICII The Days
10	MEGHAN TRAINOR All About That Bass



GERMANY

POS	ARTIST/ALBUM
1	TAYLOR SWIFT Shake It Off
2	CALVIN HARRIS Blame
3	ROBIN SCHULZ Sun Goes Down (feat. Jasmine Thompson) - Radio Mix
4	MEGHAN TRAINOR All About That Bass
5	SHEPPARD Geronimo
6	AVICII The Days
7	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
8	MAROON 5 Animals
9	HOZIER Take Me To Church
10	JESSIE J Bang Bang



SPAIN

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

SWEDEN

POS	ARTIST/ALBUM
1	AVICII The Days
2	MARTIN TUNGEVAAG Wicked Wonderland
3	AMANDA JENSSEN When We Dig for Gold In The USA
4	OMI Cheerleader - Felix Jaehn Remix Radio Edit
5	TAYLOR SWIFT Shake It Off
6	ARONCHUPA I'm An Albatraz
7	CALVIN HARRIS Blame
8	ED SHEERAN Thinking Out Loud
9	MEGHAN TRAINOR All About That Bass
10	DAVID GUETTA Dangerous (feat. Sam Martin)

UNITED STATES

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

CHARTS STREAMING – MUSIC VIDEO WEEK 44



NEW ARTISTS - UK

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

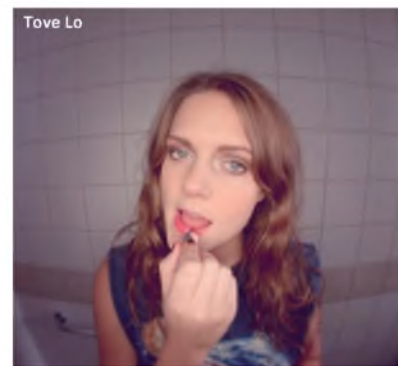
ITALY

POS	ARTIST/SINGLE
1	ENRIQUE IGLESIAS - Bailando (Español)
2	SIA - Chandelier (Official Video)
3	MEGHAN TRAINOR - All About That Bass
4	VASCO ROSSI - Come Vorrei
5	TAYLOR SWIFT - Shake It Off
6	ONE DIRECTION - Steal My Girl
7	ARIANA GRANDE - Problem
8	FRANCESCO RENGA - Il mio giorno più bello nel mondo
9	CLUB DOGO - Fragili
10	TIZIANO FERRO - Senza Scappare Mai Più



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	ONE DIRECTION - Steal My Girl
6	MAGIC - Rude
7	KATY PERRY - Dark Horse (Official)
8	ARIANA GRANDE - Break Free
9	ARIANA GRANDE - Problem
10	JESSIE J - Bang Bang



POLAND

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



UK

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



AUSTRALIA

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



FRANCE

POS	ARTIST/SINGLE
1	KENDJI GIRAC - Andalous
2	KAARIS - Comme Gucci Mane
3	KENDJI GIRAC - Color Gitano
4	BLACK M FEAT. DR BERIZ - La légende Black
5	SIA - Chandelier (Official Video)
6	BLACK M FEAT. THE SHIN SEKAI & DOOMAMS - Je ne dirai rien
7	BLACK M - Sur ma route
8	TOVE LO - HABITS (STAY HIGH) - Hippie Sabotage Remix
9	KAARIS - Se-vrak
10	TAYLOR SWIFT - Shake It Off



SPAIN

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

CHARTS INDIES WEEK 44



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 NEW **THE 1975** Medicine / *Dirty Hit (Ingrooves)*
- 2 2 **MILKY CHANCE** Stolen Dance / *Ignition (PIAS Arvato)*
- 3 3 **MILKY CHANCE** Down By The River / *Ignition (PIAS Arvato)*
- 4 4 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 5 NEW **TINCHY STRYDER & THE CHUCKLE BROTHERS** To Me To You (Bruv) / *Cloud 9 (Essential)*
- 6 5 **PASSENGER** Let Her Go / *Netwerk (Essential)*
- 7 NEW **BOBBY BORIS PICKETT** Monster Mash / *Themonsternash.Com (Themonsternash.Com)*
- 8 14 **JUNGLE** Busy Earnin' / *XL (PIAS Arvato)*
- 9 10 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (4CA Arvato)*
- 10 9 **ALT-J** Every Other Freckle / *Infectious (PIAS Arvato)*
- 11 12 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 12 11 **LONDON GRAMMAR** Strong / *Metal & Dust (Fuga/Sony DADC UK)*
- 13 NEW **BLACKALICIOUS** Alphabet Aerobics / *Mo Wax (PIAS Arvato)*
- 14 8 **THE HEAVY** How You Like Me Now / *Counter (PIAS Arvato)*
- 15 13 **THE 1975** Chocolate / *Dirty Hit (Ingrooves)*
- 16 15 **ALT-J** Left Hand Free / *Infectious (PIAS Arvato)*
- 17 **ARCTIC MONKEYS** R U Mine / *Domino (PIAS Arvato)*
- 18 RE **LONDON GRAMMAR** Hey Now / *Metal & Dust (Fuga/Sony DADC UK)*
- 19 18 **SECONDCITY** I Wanna Feel / *MoS (Fuga/Sony DADC UK)*
- 20 16 **OLIVER \$ & JIMI JULES** Pushing On / *Defectea/MoS (ADA Arvato)*



Milky Chance Indie Singles (2)



The Heavy Indie Singles Breakers (2)



alt-J Indie Albums (2)



Twilight Sad Indie Albums Breakers (2)



Worship Central Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- 1 NEW **BLACKALICIOUS** Alphabet Aerobics / *Mo Wax (Global Underground)*
- 2 4 **THE HEAVY** How You Like Me Now / *Counter (Nirja Tune)*
- 3 NEW **RICHARD O'BRIEN/PATRICIA QUINN** Time Warp / *Ode Sounds & Visuals (Ode Sounds & Visuals)*
- 4 NEW **CAZZETTE FT TERRI B** Blind Heart / *Icons (Icons)*
- 5 6 **LO-FANG** You're The One That I Want / *4AD (XL Beggars)*
- 6 19 **SCOTT BRADLEE & POSTMODERN** All About That Bass / *Mud Hut (Mud Hut)*
- 7 7 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*
- 8 2 **RHODES** Breathe / *Rhodes (Ministry Of Sound Group)*
- 9 12 **JOHNNY FLYNN** Detectorists / *Transgressive (Transgressive)*
- 10 NEW **NATHAN GRISDALE** Lost / *Boxx (Boxx)*
- 11 14 **SHERIDAN SMITH** Anyone Who Had A Heart / *ITV Studios (ITV Studios)*
- 12 15 **SBTRKT FT EZRA KOENIG** New Dorp New York / *Young Turks/XL (XL Beggars)*
- 13 17 **FUTURE ISLANDS** Seasons (Waiting On You) / *4AD (XL Beggars)*
- 14 18 **DEVILMAN** Drum And Bass Father / *Sika (Sika)*
- 15 RE **NEW POLITICS** Everywhere I Go (Kings And Queens) / *DCD2 (DCD2)*
- 16 RE **COLLEGE FT ELECTRIC YOUTH** A Real Hero / *Valerie (Valerie)*
- 17 NEW **HALLOWEEN PARTY ALBUM SINGERS** Monster Mash / *USM Junior/PIAS (Union Square Music)*
- 18 RE **QINEMATIC ORCHESTRA** To Build A Home / *Nirja Tune (Nirja Tune)*
- 19 16 **JACK SAVORETTI** Tie Me Down / *BMG Rights (BMG Rights)*
- 20 RE **SAM HUNT** House Party / *Sam Hunt (Sam Hunt)*



Mallory Knox

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **MALLORY KNOX** Asymmetry *Search And Destroy (Sony)*
- 2 New **LED ZEPPELIN** Four Symbols *Rhino*
- 3 New **MAD M.A.D** Geoma
- 4 3 **CARIBOU** Our Love *City Slang*
- 5 New **LED ZEPPELIN** Houses Of The Holy *Rhino*
- 6 4 **BEN HOWARD** I Forget Where We Were *Island*
- 7 New **TAYLOR SWIFT** 1989 *EMI*
- 8 2 **SCOTT WALKER & SUNN O** Soused *4AD*
- 9 New **TWILIGHT SAD** Nobody Wants To Be Here & Nobody Wants *Fatcat*
- 10 5 **MARK LANEGAN BAND** Phantom Radio *Heavenly*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Young Fathers

- 1 NEW **YOUNG FATHERS** Dead / *Big Dada (PIAS Arvato)*
- 2 2 **ALT-J** This Is All Yours / *Infectious (PIAS Arvato)*
- 3 5 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 4 9 **JUNGLE** Jungle / *XL (PIAS Arvato)*
- 5 NEW **BLADE BROWN** Bags And Boxes 3 / *Blade Brown (Tunecore)*
- 6 NEW **RANCID** Honor Is All We Know / *Helicat (ADA Arvato)*
- 7 NEW **TWILIGHT SAD** Nobody Wants To Be Here & Nobody Wants / *Fatcat (Essential/Proper)*
- 8 RE **YOU ME AT SIX** Cavalier Youth / *BMG Rights (Romu Arvato)*
- 9 6 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 10 NEW **WORSHIP CENTRAL** Set Apart / *Integrity (Absolute Arvato)*
- 11 11 **PAUL CARRACK** The Best Of / *Carrack UK (Proper)*
- 12 4 **BILLY IDOL** Kings & Queens Of The Underground / *BFI (Kobalt/Proper)*
- 13 8 **CARIBOU** Our Love / *City Slang (Romu Arvato)*
- 14 RE **FKA TWIGS** LP1 / *Young Turks/XL (PIAS Arvato)*
- 15 1 **MARK LANEGAN BAND** Phantom Radio / *Heavenly (PIAS Arvato)*
- 16 10 **FOSTER & ALLEN** Gold & Silver Days / *DMG TV (Sony DADC UK)*
- 17 7 **ALI CAMPBELL** Silhouette (The Legendary Voice Of UB40...) / *Cooking Vinyl (Essential/Proper)*
- 18 RE **KATE TEMPEST** Everybody Down / *Big Dada/Nirja Tune (PIAS Arvato)*
- 19 18 **ADELE** 21 / *XL (PIAS Arvato)*
- 20 3 **SCOTT WALKER & SUNN O** Soused / *4AD (PIAS Arvato)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)




Blade Brown

- 1 NEW **BLADE BROWN** Bags And Boxes 3 / *Blade Brown (Blade Brown)*
- 2 NEW **TWILIGHT SAD** Nobody Wants To Be Here & Nobody Wants / *Fatcat (Fatcat Recordings)*
- 3 NEW **WORSHIP CENTRAL** Set Apart / *Integrity (Integrity Music)*
- 4 5 **KATE TEMPEST** Everybody Down / *Big Dada/Nirja Tune (Nirja Tune)*
- 5 4 **FUTURE ISLANDS** Singles / *4AD (XL Beggars)*
- 6 RE **GOGO PENGUIN** V2.0 / *Gandwana (Gandwana)*
- 7 NEW **COUNTDOWN KIDS** Halloween For Kids Party Songs And / *Suite 102 (Suite 102)*
- 8 NEW **OBITUARY** Inked In Blood / *Relapse (Relapse)*
- 9 2 **THURSTON MOORE** The Best Day / *Matador (XL Beggars)*
- 10 NEW **FRAZEY FORD** Indian Ocean / *Netwerk (Netwerk)*
- 11 NEW **ULTIMATE PAINTING** Ultimate Painting / *Trouble In Mind (Trouble In Mind)*
- 12 NEW **KIASMOS** Kiasmos / *Erased Tapes (Erased Tapes)*
- 13 NEW **CW STONEKING** Gon' Boogaloo / *King Hokum (King Hokum)*
- 14 7 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *X5 (X5)*
- 15 14 **SCOTT BRADLEE & POSTMODERN** Historical Misappropriation / *Mud Hut (Mud Hut)*
- 16 1 **HALF MAN HALF BISCUIT** Urge For Offal / *Probe Plus (Probe Plus)*
- 17 NEW **SUPER8 & TAB** Unified / *Arjunabeats (Involved Productions)*
- 18 NEW **LILY & MADELEINE** Fumes / *Asthmatic Kitty (Asthmatic Kitty)*
- 19 NEW **TUNE-YARDS** Nikki Nack / *4AD (XL Beggars)*
- 20 RE **ANGELA HEWITT** Bach/Art Of Fugue / *Hyperion (Hyperion)*

THIS LAST ARTIST / ALBUM / LABEL

- 11 1 **SLIPKNOT** 5 - The Gray Chapter *Roadrunner*
- 12 9 **THURSTON MOORE** The Best Day *Matador*
- 13 18 **ED SHEERAN** X *Asylum*
- 14 16 **FLYING LOTUS** You're Dead *Warp*
- 15 10 **ALT-J** This Is All Yours *Infectious Music*
- 16 13 **ROYAL BLOOD** Royal Blood *Warner Bros*
- 17 New **ULTIMATE PAINTING** Ultimate Painting *Trouble In Mind*
- 18 14 **APHEX TWIN** Syro *Warp*
- 19 11 **LEONARD COHEN** Popular Problems *Columbia*
- 20 12 **STATUS QUO** Aquostic - Stripped Bare *Fourth Chord*

CHARTS iTUNES SINGLES WEEK 44

UNITED KINGDOM 	
POS	ARTIST/ ALBUM
26/10/2014 - 01/11/2014	
1	ED SHEERAN Thinking Out Loud
2	MEGHAN TRAINOR All About That Bass
3	PARRA FOR CUVA Wicked Games
4	JEREMIH Don't Tell 'Em (feat. YG)
5	JESSIE J...Bang Bang
6	WAZE & ODYSSEY... Bump & Grind 2014
7	ONE DIRECTION Steal My Girl
8	FUSE ODG T.I.N.A. (feat. Angel)
9	CALVIN HARRIS Open Wide
10	SIGMA Changing


DENMARK 	
POS	ARTIST/ ALBUM
24/10/2014 - 30/10/2014	
1	MEGHAN TRAINOR All About That Bass
2	ROBIN SCHULZ Sun Goes Down
3	ANDREAS BOURANI Auf andere...
4	THE AVENER Fade Out Lines
5	SHEPPARD Geronimo
6	CALVIN HARRIS Blame
7	TAYLOR SWIFT Shake It Off
8	AVICII The Days
9	SIA Chandelier
10	DAVID GUETTA Lovers On The Sun

FRANCE 	
POS	ARTIST/ ALBUM
27/10/2014 - 02/11/2014	
1	SIA Chandelier
2	LILLY WOOD... Prayer in C
3	DAVID GUETTA Dangerous
4	TOVE LO Habits (Stay High)
5	GEORGE EZRA Budapest
6	THE AVENER Fade Out Lines
7	KENDJI GIRAC Andalous
8	CALVIN HARRIS Blame
9	SOPRANO Cosmo
10	MEGHAN TRAINOR All About That Bass

GERMANY 	
POS	ARTIST/ ALBUM
27/10/2014 - 02/11/2014	
1	KESI Søvnløs
2	CHRISTOPHER CPH Girls
3	BURHAN G Kærlighed & Krig
4	MEGHAN TRAINOR All About That Bass
5	DJAMES BRAUN Fugle
6	JOKEREN Kun Os To (feat. Pauline)
7	TAYLOR SWIFT Shake It Off
8	ARONCHUPA I'm An Albatraz
9	CALVIN HARRIS Blame
10	HOZIER Take Me To Church

ITALY 	
POS	ARTIST/ ALBUM
23/10/2014 - 29/10/2014	
1	VASCO ROSSI Come vorrei
2	THE AVENER Fade Out Lines
3	ENRIQUE IGLESIAS Bailando
4	LILLY WOOD... Prayer In C
5	SIA Chandelier
6	TIZIANO FERRO Senza scappare ...
7	VALERIO SCANU Parole di cristallo
8	MEGHAN TRAINOR All About That Bass
9	DAVID GUETTA Dangerous
10	SHEPPARD Geronimo



NETHERLANDS 	
POS	ARTIST/ ALBUM
24/10/2014 - 30/10/2014	
1	MR PROBZ Nothing Really Matters
2	ARONCHUPA I'm An Albatraz
3	MR PROBZ Waves
4	PITBULL Fireball (feat. John Ryan)
5	NIELSON Sexy Als Ik Dans
6	MEGHAN TRAINOR All About That Bass
7	DAVID GUETTA Dangerous (f
8	ED SHEERAN Thinking Out Loud
9	CALVIN HARRIS Blame
10	EDSILIA ROMBLEY Van Jou

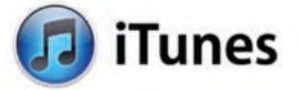
RUSSIA 	
POS	ARTIST/ ALBUM
27/10/2014 - 02/11/2014	
1	ZHU Faded (Radio Edit)
2	ЕГОР КРИД Самая самая
3	SIA Chandelier
4	LILLY WOOD... Prayer In C ...
5	JASON DERULO Wiggle
6	ЮВА Маршрутка
7	KIESZA Hideaway
8	ДЖИГАН Любить больше нечем
9	IMANY You Will Never Know
10	ЮВА Улыбайся

SPAIN 	
POS	ARTIST/ ALBUM
27/10/2014 - 02/11/2014	
1	MEGHAN TRAINOR All About That Bass
2	JUAN MAGAN Si No Te Quisiera
3	LILLY WOOD... Prayer In C
4	SIA Chandelier
5	DAVID GUETTA Dangerous
6	PITBULL Fireball (feat. John Ryan)
7	ENRIQUE IGLESIAS Noche y de Día
8	MAGIC Rude
9	ENRIQUE IGLESIAS Bailando
10	CALVIN HARRIS Blame

SWEDEN 	
POS	ARTIST/ ALBUM
22/10/2014 - 28/10/2014	
1	AMANDA JENSSEN When We Dig...
2	MEGHAN TRAINOR All About That Bass
3	AVICII The Days
4	CAROLA Tell Me This Night Is Over
5	CAROLA Sjung Halleluja (och prisa Gud)
6	ARIANA GRANDE Break Free
7	STIFTELSEN Giftet
8	DAVID GUETTA Dangerous
9	JOHN LEGEND All Of Me
10	ARONCHUPA I'm An Albatraz

SWITZERLAND 	
POS	ARTIST/ ALBUM
24/10/2014 - 30/10/2014	
1	MEGHAN TRAINOR All About That Bass
2	SIA Chandelier
3	NICKELBACK What Are You Waiting For?
4	ROBIN SCHULZ Sun Goes Down
5	HELENE FISCHER Atemlos durch die ...
6	TOVE LO Habits (Stay High)
7	THE AVENER Fade Out Lines
8	LILLY WOOD... Prayer In C
9	MARLON ROUDETTE When the Beat...
10	CALVIN HARRIS Blame

CHARTS iTUNES ALBUMS WEEK 44



UNITED KINGDOM	
POS	ARTIST/ALBUM
26/10/2014 - 01/11/2014	
1	TAYLOR SWIFT 1989
2	VARIOUS BBC Radio 1's Live Lounge '14
3	ED SHEERAN x
4	VARIOUS Annie Mac Presents 2014
5	BEN HOWARD I Forget Where We Were
6	SAM SMITH In The Lonely Hour
7	GEORGE EZRA Wanted On Voyage
8	HALLOWEEN PARTY P... Halloween...
9	ONEREPUBLIC Native
10	VARIOUS Now That's What... A Million

DENMARK	
POS	ARTIST/ALBUM
24/10/2014 - 30/10/2014	
1	DIE FANTASTISCHEN VIER Rekord
2	TAYLOR SWIFT 1989
3	UDO JÜRGENS Mitten im Leben ...
4	ROBIN SCHULZ Prayer
5	FRITZ KALKBRENNER Ways over Water
6	VARIOUS Best of 2014 - Die Hits des...
7	ANNIE LENNOX Nostalgia
8	SHINDY FVCKB!TCHESGETMONEY
9	BEATRICE EGLI Bis hierher und viel ...
10	FARIN URLAUB...Faszination Weltraum

FRANCE	
POS	ARTIST/ALBUM
27/10/2014 - 02/11/2014	
1	TAYLOR SWIFT 1989
2	MULTI-INTERPRÈTES La bande à ...
3	SOPRANO Cosmopolitanie
4	KENDJI GIRAC Kendji
5	CHARLES PASI Sometimes Awake
6	CHRISTINE AND THE... Chaleur ...
7	LONDON GRAMMAR If You Wait
8	VARIOUS ARTISTS NRJ Total Hits 2014
9	SAM SMITH In The Lonely Hour (Deluxe)
10	VALD NQNT

GERMANY	
POS	ARTIST/ALBUM
27/10/2014 - 02/11/2014	
1	VARIOUS ARTISTS More Music 2014
2	TAYLOR SWIFT 1989
3	LARS H.U.G. 10 Sekunders Stilhed
4	SANNE SALOMONSEN Hjem 2014
5	RASMUS WALTER Verden I Stå
6	ED SHEERAN x
7	SAM SMITH In the Lonely Hour
8	LOVE SHOP Kærlighed & Straf
9	BARBARA MOLEKO Lykken Er...
10	DIZZY MIZZ LIZZY Dizzy Mizz Lizzy

ITALY	
POS	ARTIST/ALBUM
23/10/2014 - 29/10/2014	
1	VASCO ROSSI Sono innocente
2	IORELLA MANNOIA Fiorella (Special)
3	FEDEZ Pop-hoolista
4	TAYLOR SWIFT 1989
5	VARIOUS Guardians of the Galaxy...
6	PINK FLOYD The Endless River (Deluxe)
7	PAOLO CONTE Snob
8	MIKA Songbook, Vol. 1
9	VARIOUS Begin Again - Music From...
10	FABI SILVESTRI GAZZÈ Il padrone...



NETHERLANDS	
POS	ARTIST/ALBUM
24/10/2014 - 30/10/2014	
1	VARIOUS ARTISTS 538 Hitzone 71
2	TAYLOR SWIFT 1989
3	STROMAE Racine Carrée
4	GUUS MEEUWIS...Hollandse ...
5	DAMIEN RICE My Favourite Faded...
6	BEN HOWARD I Forget Where We Were
7	ED SHEERAN x
8	VARIOUS Amsterdam Music Festival...
9	SAM SMITH In The Lonely Hour
10	KENSINGTON Rivals

RUSSIA	
POS	ARTIST/ALBUM
27/10/2014 - 02/11/2014	
1	БОРИС ГРЕБЕНЩИКОВ СОЛЬ
2	VARIOUS ARTISTS Кухня
3	ИВАН ДОРН Rndorn
4	PINK FLOYD The Endless River (Deluxe)
5	ГРУППА ПИЦЦА На всю планету Земля
6	VARIOUS ARTISTS Лучшая дискотека...
7	TAYLOR SWIFT 1989 (Deluxe)
8	SIA 1000 Forms Of Fear
9	ЛЕНИНГРАД Ленинград: Лучшее!
10	ГРИГОРИЙ ЛЕПС The Best

SPAIN	
POS	ARTIST/ALBUM
27/10/2014 - 02/11/2014	
1	FITO Y FITIPALDIS Huyendo conmigo ...
2	VARIOUS ARTISTS Los Números 1 de 40
3	TAYLOR SWIFT 1989
4	EL BARRIO Hijo del Levante
5	INDIA MARTÍNEZ Dual
6	RUTH LORENZO Planeta Azul
7	ELTON JOHN Elton John: Greatest Hits...
8	PABLO ALBORÁN Terral
9	MERCHE Quiero Contarte
10	SIA 1000 Forms Of Fear

SWEDEN	
POS	ARTIST/ALBUM
22/10/2014 - 28/10/2014	
1	TAYLOR SWIFT 1989
2	VARIOUS S8 mycket bättre 5 - Orups...
3	AT THE GATES At War With Reality
4	JILL JOHNSON Songs For Daddy
5	VARIOUS S8 mycket bättre 5 - Olas ...
6	SLIPKNOT.5: The Gray Chapter
7	VARIOUS ARTISTS Absolute Music 76
8	BEATRICE ELI Die Another Day
9	ONE DIRECTION FOUR (Deluxe Version)
10	KLEERUP As If We Never Won - EP

SWITZERLAND	
POS	ARTIST/ALBUM
24/10/2014 - 30/10/2014	
1	DIE FANTASTISCHEN VIER Rekord
2	BEATRICE EGLI Bis hierher und viel...
3	TAYLOR SWIFT 1989
4	ANNIE LENNOX Nostalgia
5	HELENE FISCHER Farbenspiel
6	VARIOUS Best of 2014 - Die Hits des...
7	ROBIN SCHULZ Prayer
8	YOU+ME rose ave.
9	FRITZ KALKBRENNER Ways Over Water
10	UDO JÜRGENS Mitten im Leben

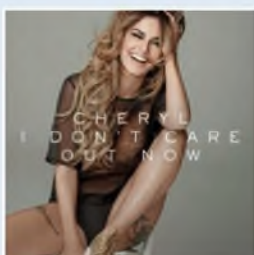
CHARTS ANALYSIS WEEK 44



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



- **CHERYL** *I Don't Care* Polydor
- **HENRY KRINKLE** *Stay* Ultra Records
- **CALVIN HARRIS/ELLIE GOULDING** *Outside* Columbia Label Group
- **JOSS STONE FT JEFF BECK** *No Man's Land (Green Fields Of France)* Royal British Legion
- **JAMES BLUNT** *When I Find Love Again* Atlantic
- **JOHN LEGEND** *Ordinary People* Columbia
- **PIXIE LOTT** *Caravan Of Love* EMI
- **MARY J BLIGE** *Right Now* Universal
- **AREA 11** *Are You Listening* SMIHILISM
- **MADEON** *Imperium* Columbia
- **KATE BUSH** *Wuthering Heights* Fish People
- **JOHN LEGEND** *You & I (Nobody In The World)* Columbia
- **SKEPTA** *It Ain't Safe* Boy Better Know

UK ARTIST ALBUMS CHART

- **CALVIN HARRIS** *Motion* Columbia
- **DAMIEN RICE** *My Favourite Faded Fantasy* Atlantic
- **ANDRE RIEU** *Love In Venice* Decca
- **SIMPLE MINDS** *Big Music* Simple Minds
- **BOB DYLAN & THE BAND** *The Basement Tapes Complete - Vol 11* Sony Music CG
- **NEIL YOUNG** *Storytone Reprise*
- **WHO** *Who Hits 50* Polydor/UMC
- **FUSE ODG** *Tina 3 Beat/AATW*
- **WINGS** *Venus And Mars* Hearmusic
- **CALVIN HARRIS** *18 Months* Columbia
- **WINGS** *At The Speed Of Sound* Hearmusic
- **ANGEL** *Possession With Intent* Parallel Music
- **XCERTS** *There Is Only You* Raygun
- **JOHN RUTTER** *The John Rutter Songbook* Decca
- **WILEY** *Snakes & Ladders* Big Dada
- **FLAMING LIPS** *With A Little Help From My Friends* Bella Union
- **YES** *Relayer* Panegyric
- **FRAZEY FORD** *Indian Ocean* Nettwerk

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

Cheryl Fernandez-Versini is set to score the fifth No.1 single of her solo career this week, with *I Don't Care* likely to debut at the summit following her performance of the song on The X Factor results show on Sunday.

However, sales of *I Don't Care* aren't so high that **Ed Sheeran** - who ended **Meghan Trainor's** four week run at the top of the chart last week and shattered a chart longevity record with *Thinking Out Loud* - is completely out of the running to retain leadership.

Gaining impetus from his performance of the song on The X Factor results show eight days ago, *Thinking Out Loud* sold 89,475 copies last week (15,643 of them streaming 'sales') to reach the summit on its 19th week on the Top 75. It thus shattered the previous record of 16 weeks, held jointly by Jennifer Rush's *The Power Of Love* (1985), Celine Dion's *Think Twice* (1994) and Lady Gaga & Beyoncé's *Telephone* (2010).

Thinking Out Loud has



spent its entire life thus far in the Top 30, debuting as an album track, and gaining strength after becoming an official single, with the resulting surge in radio and TV support conveying it to the summit. Moving 26-25-29-23-28-20-18-16-13-17-18-24-19-18-17-10-4-2-1, it has sold a grand total of 496,033 copies (including streaming sales) and was one of 16 songs by Sheeran in the Top 200 on Sunday, all of them climbers or re-entries.

All About That Bass by **Meghan Trainor** shifted a further 68,907 copies as it slips to No.2.

A singular success for its writer in 1990 as *Wicked Game*, Chris Isaak's haunting ballad has been transformed into a floorfilling dance anthem under the pluralised title *Wicked Games*, and exceeded the original's No.10 chart peak by debuting at No.6 (30,479 sales) on Sunday for German producer Nicolas Demuth aka **Parra For**

Cuva and vocalist **Anna Naklab**. **One Direction's** *Steal My Girl* rallied 11-7 (29,631 sales) following the release of its promotional videoclip featuring **Danny DeVito**.

Elsewhere in the Top 10: **Taylor Swift's** *Shake It Off* moved 5-3 (48,743 sales); **Bang Bang** held at No.4 (37,037 sales) for **Jessie J**; **Ariana Grande** and **Nicki Minaj**, *Don't Tell 'Em* recovered 6-5 (30,944 sales) to equal its previous peak for **Jeremih** feat. **YG**; **Bump & Grind** 2014 dipped 3-8 (27,679 sales) for **Waze & Odyssey** feat. **R. Kelly**; **Blame** drifted 7-9 (26,561 sales) for **Calvin Harris** feat. **John Newman**; and *I'm Not The Only One* remained at No.10 (24,849 sales) for **Sam Smith**.

Overall singles sales were up 1.75% week-on-week at 5,705,265. Streaming accounted for 3,207,671 sales last week - a record 56.23% of the total. Under previously existing criteria where only paid-for purchases were included, overall singles sales were up 0.88% week-on-week at 2,497,594 - 20.49% below same week 2013 sales of 3,141,255 and the 64th consecutive week in which they have declined versus a year ago.

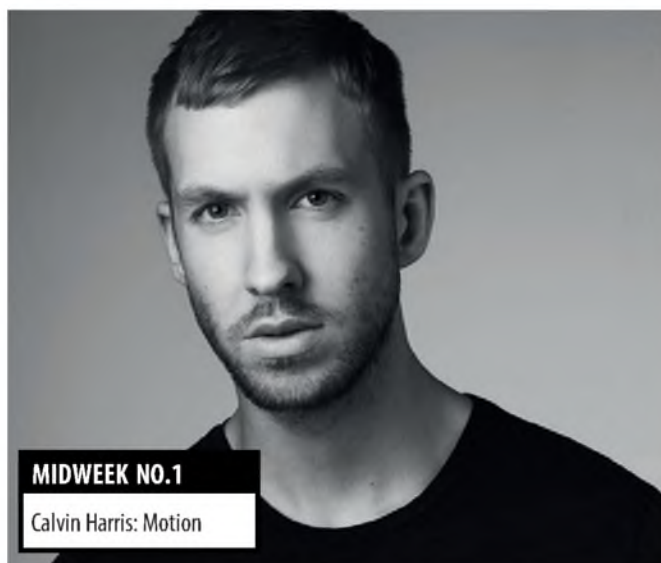
ALBUMS

■ BY ALAN JONES

In pursuit of his third straight No.1 album, **Calvin Harris** has a good chance of making it this Sunday, with the newly released *Motion* quickly establishing a 14.20% lead at the top of the chart over nearest challenger **Ed Sheeran's** *X* - though the latter may yet prevail and score its ninth week at the summit.

Last Sunday, **Taylor Swift's** fifth studio album *1989* opened atop the chart after selling 90,336 copies - the sixth highest weekly sale for an artist album thus far in the UK in 2014, and the highest for 17 weeks.

It was also 46.22% higher than Swift's previous fastest start, as posted by last album *Red*, which debuted two years ago last week at No.1 on sales of 61,779 copies. Swift's first No.1 album, *Red* was helped by the fact that five of its tracks had made the Top 40 before its release although *We Are Never Ever Getting Back Together* Again was the only bona fide single at the stage. 1989's first single, *Shake It Off* spent its 11th straight week in the Top 10 on Sunday, a new record for Swift, rebounding 5-3 (43,743 sales) while preview track



Welcome To New York dipped 39-84 (4,337 sales). No other song from the album manages to penetrate the Top 75 although four of them make the Top 200, bringing to 31 the number of songs Swift has landed on the Top 200, though only 14 have made the Top 40 and just six have reached the Top 10.

Shake It Off became the fourth Swift song to sell upwards of 500,000 copies (518,215, to be precise), and her total singles/track sales also reach a new landmark, passing the 5m mark to end the week at 5,030,401.

1989 is, of course, the year of Swift's birth, and by the time she was born on 13 December of that year, **Annie Lennox** had already had three No.1s as half of **Eurythmics**. 60 on *Christmas Day*, **Lennox** is still a force to be reckoned with and landed the week's only other Top 10 debut with her sixth solo album, *Nostalgia*, arriving at No.9 (11,522 sales).

Made up entirely of American standards, most of which date from the 1930s and none of which is less than 50 years old, it is **Lennox's** third

covers album. The first, *Medusa*, provided her second and last (so far) solo No.1 when it debuted atop the chart on sales of 78,802 copies in 1995. The seasonal set, *A Christmas Cornucopia* was **Lennox's** last album prior to *Nostalgia*, dropping in 2010, when it debuted at No.27 (11,100 sales) and eventually peaked at No.16.

It is 32 years since **Led Zeppelin** released the last of their nine studio albums but they scored their fourth and fifth Top 20 entries of the year on Sunday with band member **Jimmy Page's** newly remastered and expanded editions of 1971's *Led Zeppelin IV* and 1973's *Houses Of The Holy* (both originally No.1s) re-entering at No.6 (13,622 sales) and No.14 (7,852 sales), respectively.

Overall album sales were up 17.44% week-on-week at 1,562,356 - 1.28% above same week 2013 sales of 1,542,588. It was only the fifth time in 44 weeks that have thus far elapsed in 2014 that sales have been higher than the same week in 2013, and the first time it has happened for 17 weeks. It was also the third highest weekly album sale of the year, and the highest for 31 weeks.

CHARTS CLUB WEEK 44

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	15	3	BLONDE FT. MELISSA STEEL I Loved You / FFRR/Parlophone
2	7	4	TIESTO FT. DBX Light Years Away / Virgin/EMI
3	9	5	KIESZA No Enemyz / Lokal Legend/Virgin/EMI
4	23	2	NICKY ROMERO & ANOUK Feet On The Ground / Protocol/Island Dance
5	26	2	I SEE MONSTAS Circles / Polydor
6	2	5	BREACH FT. KELIS The Key / Atlantic
7	17	3	HIGH CONTRAST & CLARE MAGUIRE Who's Loving You / Virgin/EMI
8	22	3	JUMPSTAR FT. RON CARROLL We Did Alright / Cr2
9	21	4	OLIVER HELDENS FT. KSTEWART Last All Night (Koala) / FFRR
10	12	3	ALESSO FT. TOVE LO Heroes (We Could Be) / Def Jam/Virgin/EMI
11	24	3	FERRY CORSTEN FT. NAT DUNN Hyper Love/Festival Crash / Flashover
12	20	3	CARY NOKEY Now Or Never / Sea To Sun
13	NEW	1	KOVE Murmurations EP / MIA
14	29	4	NIGHTCRAWLERS Push The Feeling On / Pacha
15	30	2	DAVID GUETTA FT. SAM MARTIN Dangerous / Parlophone
16	NEW	1	BIMBO JONES & BEVERLEY KNIGHT I Found Out / Radical
17	1	6	CALVIN HARRIS FT. JOHN NEWMAN Blame / Columbia
18	18	3	CHICCO SECCI & FABIO B Crosses / D Vision
19	NEW	1	THE WRITERS BLOCK (TWB) Don't Look Any Further / Ultra
20	16	11	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
21	NEW	1	KANT VS. MK Ey Yo / One More Tune
22	NEW	1	NABIHA Animals / Disco Wax
23	NEW	1	CLEAN BANDIT & JESS GLYNNE Real Love / Atlantic
24	NEW	1	LONDON GRAMMAR If You Wait / Metal & Dust
25	NEW	1	NEW WORLD SOUND & THOMAS NEWSON FT. LETHAL BIZZLE Flutes / 3 Beat
26	31	2	JOE GODDARD FT. BETSY Endless Love / Greco-Roman
27	NEW	1	AUDAX Teach Me How To Love You / Madas
28	NEW	1	FREQUENCY & SOULCIRCUIT FT. DIIA Lost / HK
29	NEW	1	KWABS Walk / Atlantic
30	NEW	1	STEVE AOKI, CHRIS LAKE & TUJAMO FT. KID INK Delirious (Boneless) / Relentless
31	28	10	SECONDCITY FT. ALI LOVE What Can I Do / MoS
32	NEW	1	XAANTI My Heart / White Label
33	36	2	JAKOB LIEDHOLM Nea / Sign Of The Times/Sony
34	34	2	ERIC BENET The Other One (Sampler): Harriet Jones/Runnin / Peppermint Jam
35	19	6	MICHAEL WOODS FT. LAUREN DYSON In Your Arms / AATW
36	NEW	1	JACK U FT. KIESZA Take U There / Atlantic
37	NEW	1	THE DOCTOR & SLEEPLESS SKOTT Come & Get It / Inbedproductions
38	40	2	CHERYL I Don't Care / Polydor
39	33	9	WATERMAT Bullit / Spinnin/Polydor
40	NEW	1	MAJESTIC & JUNGLE 70 Creeping In The Dark / Speakerbox/Public Demand/Capitol

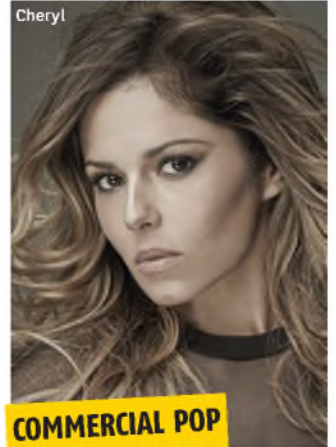
COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	3	CHERYL I Don't Care / Polydor
2	18	2	BLONDE FT. MELISSA STEEL I Loved You / FFRR/Parlophone
3	9	3	KIESZA No Enemyz / Lokal Legend/Virgin/EMI
4	16	3	TIESTO FT. DBX Light Years Away / Virgin/EMI
5	15	3	ONE DIRECTION Steal My Girl / Syco
6	24	2	ALEXA GODDARD So There / Roc Nation/Island
7	17	3	ALESSO FT. TOVE LO Heroes (We Could Be) / Def Jam/Virgin/EMI
8	28	2	OLLY MURS FT. TRAVIE MCCOY Wrapped Up / Epic
9	30	2	NICKY ROMERO & ANOUK Feet On The Ground / Protocol/Island Dance
10	22	2	KID INK FT. ELLA VARNER & MGK No Miracles / RCA
11	1	4	CALVIN HARRIS FT. JOHN NEWMAN Blame / Columbia
12	23	3	THE CHAINSMOKERS FT. SIREN Kanye / Dim Mak/Island Dance
13	NEW	1	BIMBO JONES & BEVERLEY KNIGHT I Found Out / Radical
14	3	4	BREACH FT. KELIS The Key / Atlantic
15	NEW	1	DAVID GUETTA FT. SAM MARTIN Dangerous / Parlophone
16	2	4	KATY PERRY This Is How We Do / Virgin/EMI
17	NEW	1	AVICII The Days / PRMD/Positiva
18	NEW	1	ONEREPUBLIC I Lived / Interscope
19	NEW	1	OLIVER HELDENS FT. KSTEWART Last All Night (Koala) / FFRR
20	14	7	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
21	27	2	THE ISAN PROJECT FT. RICHIE & MIRIAM Forever / Tune Asia
22	NEW	1	KRISHANE FEA. MELISSA STEEL Drunk And Incapable / Atlantic
23	NEW	1	NABIHA Animals / Disco Wax
24	NEW	1	NIGHTCRAWLERS Push The Feeling On / Pacha
25	5	5	ARIANA GRANDE FT. ZEDD Break Free / Atlantic
26	19	5	MEGHAN TRAINOR All About That Bass / Epic
27	NEW	1	THE VAMPS FT. SHAWN MENDES Oh Cecilia (Breaking My Heart) / Virgin/EMI
28	NEW	1	CHARLOTTE DEVANEY FT. FATMAN SCOOP... Bass Dunk / Karma London
29	NEW	1	VARIOUS Fierce Angel Presents The Autumn Sampler / Fierce Angel
30	NEW	1	RIXTON Wait On Me / Polydor

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: 3MR Records, CD Baby, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), and Precinct (Glasgow). 3 Beat (Liverpool), The Disc (Bristol), Cash (Leeds), Global Groove (Stoke), Capital (Cardiff), Head To Mind (Birmingham), Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bristol) Xanox (Middlesbrough), 3 Beat (Liverpool), 3 Beat, Luna, Unique & Dynamic.



UPFRONT



COMMERCIAL POP

Cheryl blocks Blonde chart double

ANALYSIS

BY ALAN JONES

Providers of crucial mixes for two Upfront club chart No 1s thus far this year - Dansson & Marlon Hoffstadt's Shake That in February and The Magician's Sunlight in September - Blonde have one of their very own this week, as their infectious house cut I Loved You hurtles 15-1, leapfrogging Tiesto who moves 7-2 with his latest, Light Years Away. In mixes by Tube & Berger, Preditah, Hamilton and Blonde themselves, I Loved You won the race for chart honours by a comfortable 7.05% margin. A Bristol duo comprising

Adam Englefield and Jacob Manson, Blonde made their first foray into the chart as artists in May, when Foolish reached No 29, and then reached No 3 in August with Higher Ground. The secret ingredient present on their latest single is Bradford-born vocalist Melissa Steel who had her own Top 10 hit on the sales chart a few weeks ago, and has also turned up as guest vocalist on recent singles by Kove and Krishane, the last of which - entitled Drunk And Incapable - topped the Urban club chart only a fortnight ago.

While first-timers lead the Upfront chart, a familiar face

returns to the Commercial Pop chart summit - Cheryl. The present Mrs. Fernandez-Versini and former Mrs. Cole is a ridiculous 50% ahead of Blonde - who move 18-2 - on the Commercial Pop chart, with latest single I Don't Care being made available to DJs in mixes by Clutch, Cahill, Sonic Matta, Payno Vs. Afterhours and Tiefs. It is Cheryl's 17th No.1 on the chart. 10 were with Girls Aloud. From her solo output, Cheryl has also topped with Fight For This Love, 3 Words, Parachute, Promise This, Call My Name and Crazy Stupid Love, which was No.3 in July.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	5	BREACH FT. KELIS The Key / Atlantic
2	1	5	STYLO G Call Mi A Leader / 3 Beat
3	3	3	PHARRELL WILLIAMS Gust Of Wind / Columbia
4	4	3	JENNIFER LOPEZ Booty / Capitol
5	6	3	NABIHA Animals / Disco Wax
6	5	9	KRISHANE FT. MELISSA STEEL Drunk And Incapable / Atlantic
7	11	2	WILEY On A Level / Big Dada
8	9	3	TC Everything For A Reason / 3 Beat
9	8	5	MOELOGO FT. BUNNY MACK My Sweetie / Island
10	14	19	JEREMIH FT. YG Don't Tell 'Em / Virgin/EMI
11	10	4	JUNKANOO UNDERGROUND Do To Me / Groove Coz
12	12	2	BEYONCE FT. NICKI MINAJ Flawless / Columbia
13	13	5	WRETCH 32 6 Words / MoS
14	7	13	BILLON Special / Rinse
15	17	11	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
16	24	13	USHER FT. NICKI MINAJ She Came To Give It To You / RCA
17	20	5	KID INK FT. ELLA VARNER & MGK No Miracles / RCA
18	16	12	NICKI MINAJ Anaconda / Young Money/Cash Money/Island
19	22	6	LABRINTH Let It Be / Syco
20	18	5	P-SQUARE Ejeajo / Square
21	23	8	JESSIE J, ARIANA GRANDE & NICKI MINAJ Bang Bang / Island
22	15	12	FUSE ODG FT. ANGEL T.I.N.A. / 3 Beat
23	NEW	1	ROCKIZM FT. AKUA KONAMAH, KYZE & JOE GRIND High / Rockizm
24	28	7	AMERIEE What I Want / Feenix Rising Ent.
25	19	4	KAREN HARDING Say Something / Capitol
26	21	5	MARY J. BLIGE Right Now / Island
27	27	14	IGGY AZALEA FT. RITA ORA Black Widow / Virgin/EMI
28	RE	10	NEW WORLD SOUND & THOMAS NEWSON FT. LETHAL BIZZLE Flutes / 3 Beat
29	25	9	WILKINSON FT. TALAY RILEY Dirty Love / Ram/Virgin
30	26	5	JACOB BANKS Move With You / Atlantic

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	CALVIN HARRIS FT ELLIE GOULDING Outside
2	GORGON CITY FT JENNIFER HUDSON Go All Night
3	MADEON Imperium
4	CHRIS MALINCHAK & MNEK Happiness
5	MARTIN GARRIX & MOTI Virus
6	YEARS & YEARS Desire
7	JUNGLE 70 & MAJESTIC Creeping In The Dark
8	FRIEND WITHIN The Holiday
9	BLONDE FT MELISSA STEEL I Loved You
10	BAAUER FT ALUNA GEORGE One Touch
11	CHEMICAL BROTHERS FT MIGUEL This Is Not A Game
12	ABOVE & BEYOND FT ZOE JOHNSTON Were All We Need
13	TEN VEN & RIPLEY VS ZEBRA KATZ Bad Bitch
14	DIRTY SOUTH FT SAM MARTIN Unbreakable
15	SEINABO SEY Pistols At Dawn
16	HARDWELL FT CHRIS JONES Young Again
17	DUSKY Yoo Hoo
18	CAZZETTE FT TERRI B Blind Heart
19	AUDIO Nil By Mouth
20	RUNE RK Calabria

PRODUCT KEY RELEASES



► **FOO FIGHTERS** Sonic Highways 10.11



► **SAVAGES & BO NINGEN** Words To... 17.11



► **MARY J BLIGE** The London Sessions 24.11



► **KIESZA** Sound Of A Woman 01.12



► **COLLABRO** Stars - Special Edition 08.12

NOVEMBER 10

SINGLES

- **AUGUST ALSINA FT. NICKI MINAJ** No Love (Remix) (Virgin Em)
- **BECKY HILL** Losing (Parlophon)
- **BILLON FT MAXINE ASHLEY** Special (Virgin)
- **BOBBY SHURDA** Shurda She Wrote (Rca)
- **HIGH CONTRAST AND CLAIRE MAGUIRE** Who's Loving You? (Virgin/Em)
- **JON HOPKINS** Asleep Versions Ep (Domino)
- **LAURA DOGGETT** Moonshine (Rca)
- **RACHAEL SAGE** Happiness (Maddie's Song) (Mstress)
- **SPOOKYLAND** Rock And Roll Weakling Ep (Pias)
- **THE VERONICAS** You Ruin Me (Rca)
- **PHARRELL WILLIAMS** Girl (Rca)

ALBUMS

- **2:54** The Other 1 (Bella Union)
- **BRYAN ADAMS** Reckless 30th Anniversary Edition (A&M/Polydor)
- **JAMES BLUNT** Moon Landing - Apollo Edition (Atlantic/Custara)
- **CHERYL** Only Human (Polydor)
- **EMMA STEVENS** Waves (Emma Stevens)
- **FIELD REPORT.** Marigolden (Partisan)
- **FOO FIGHTERS** Sonic Highways (Rca)
- **GONG** I See You (Madfish)
- **CALVIN HARRIS** Motion (Columbia/Fly Eye)
- **WHITNEY HOUSTON** Live: Her Greatest Performances (Rca)
- **IAMAMIWHOAMI** Blue (To Whom It May Concern/Kobalt)
- **KATHERINE JENKINS** Home Sweet Home (Decca)
- **JEREMIH** Late Nights (Def Jam)
- **KNIFE PARTY** Abandon Ship (Earstorm/Warner Bros)
- **SCOTT MATTHEWS** Home Part 1 (San Remo)
- **DONNY OSMOND** Soundtrack To My Life (Decca)
- **PINK FLOYD** The Endless River (Parlophon)
- **PURPLE 409** (Pias)
- **QUEEN** Forever (Virgin Em)
- **ROYKSOPP** The Inevitable End (Dog Triumph/Wall Of Sound)
- **RUMER** Into Colour (Atlantic)
- **SOL3 MID** Sol3 Mio (Decca)
- **LISA STANSFIELD** Lisa Stansfield - The Collection 1989 - 2003 (Edsel)
- **TEMPLES** Sun Restructured (Heavenly)
- **WHITESNAKE** Live In '34 - Back To The Bone (Frontiers)

NOVEMBER 17

SINGLES

- **ALESSO** Heroes (We Could Be) (Mercury)
- **AMERICAN AUTHORS** Believer (Def Jam)
- **ANDY C & FIDRA** Heartbeat Loud (Atlantic)
- **JULIO BASHMORE** Rhythm Of Auld (Epic)
- **BRODINSKI FT SD** Can't Help Myself (Parlophon)
- **CHILDISH GAMBINO** Telegraph Ave (Glassnote/Island)
- **CLEAN BANDIT & JESS GLYNNE** Real Love (Atlantic)
- **DAVID GUETTA FT SAM MARTIN** Dangerous (Parlophon)
- **ELLIPHANT FT MD** One More (Rca)
- **FLYTE** Light Me Up (Island)
- **GRADES** Crocodile Tears (Warner Brothers)
- **GREAT GOOD FINE DK** Body Diamond Ep (Neon Solar/Epic)
- **MARY J BLIGE** Right Now (Mca/Island)
- **LORDE** Yellow Flicker Beat (Virgin)
- **OLLY MURS** Wrapped Up (ft Travis McCoy) (Epic/Syco)
- **NICKELBACK** What Are You Waiting For (Island)
- **PASSENGER** 27 (Island)
- **PULLED APART BY HORSES** Medium Rare (Best Of The Best/Sony Rec)
- **SEINABO SEY** For Madeleine Ep (Virgin Em)
- **SHEPPARD** Geronimo (Decca)
- **STEVE AOKI, CHRIS LAKE & TUJAMO** Delirious (Epic)
- **TALA** Alchemy Ep (Columbia)
- **TV ON THE RADIO** Happy Idiot (Virgin)
- **BEN WATT** Golden Ratio/Nathaniel (Unmade Road/Caroline)
- **GERARD WAY** Millions (Warner Brothers)
- **NEIL YOUNG** Who's Gonna Stand Up? (Reprise)

ALBUMS

- **STEVE AOKI** Neon Future 1 (Epic)
- **ARIEL PINK** Pom Pom (4A)
- **MICHAEL BALL** If Everyone Was Listening (Usm+)
- **DAME SHIRLEY BASSEY** Hello Like Before (Epic)
- **IL DIVO** Live At Budokan (Syco)
- **BRYAN FERRY** Avonmore (Bmg Rights)
- **FRYARS** Power (Fiction/Caroline)
- **IN THIS MOMENT** Black Widow - Special Edition (Atlantic)
- **THE KINKS** The Anthology 1954 - 1971 (Sony)
- **JOHNNY MATHIS** The Complete Global Albums Collection (Columbia/Legacy)
- **JONI MITCHELL** Love Has Many Faces -

Boxset (Rhino)

- **THE NEW BASEMENT TAPES** Lost On The River (Electromagnetic/Island/Harvest)
- **NICKELBACK** No Fixed Address (Island)
- **ONE DIRECTION** Four (Syco)
- **SAVAGES & BO NINGEN** Words To The Blind (Stolen/Pop Noire)
- **BRUCE SPRINGSTEEN** The Album Collection Vol. 1 1973-1984 (Columbia)
- **TV ON THE RADIO** Seeds (Virgin)
- **VARIOUS** The Art Of McCartney (Arctic Poppy)
- **VARIOUS** Hunger Games Ost: Mockingjay - Part 1 (Virgin Em)
- **WILCO** Wilco: The Complete Studio Album (Warner Brothers)
- **ROBERT WYATT** Different Every Time (Domino)

NOVEMBER 24

SINGLES

- **AVICII** The Days (Postiva/Prma)
- **BLONDE** I Loved You (Fini)
- **CATFISH & THE BOTTLEMEN** Pacific (Commonion/Island)
- **EKKAH** Last Chance To Dance - Ep (Rca)
- **GEORGE THE POET** 1, 2, 1, 2 (Island)
- **JAMES BAY** Hold Back The River (Virgin)
- **KIESZA** No Enemies (Virgin)
- **MCBUSTED** Air Guitar (Island)
- **METALLICA** Loads Of Summer (Blackened/Vertigo)
- **NOTHING BUT THIEVES** Napsterlive Session Ep (Rca)
- **ED SHEERAN** Thinking Out Loud (Asylum)
- **WHILK & MISKY** First Sip Ep (Island)
- **WILD BEASTS** Palace (Domino)

ALBUMS

- **BIG K.R.I.T.** Cadallactica (Virgin Em)
- **CARL CARLTON** Lights Out In Wonderland (Stages/Caroline)
- **CLEAN BANDIT** New Eyes (Special Edition) (Atlantic)
- **COLDPLAY** Ghost Stories Live 2014 (Parlophon)
- **THE CORONAS** The Long Way (Island)
- **DEADMAU5** 5 Years Of Mau5 (MauStrap/Virgin)
- **DAVID GUETTA** Listen (Parlophon)
- **I AM KLOOT** From There To Here (Kudos/Caroline)
- **IDRIS ELBA** Mi Mandela (Parlophon)
- **IGGY AZALEA** Re-Classified (Mercury)
- **MARY J BLIGE** The London Sessions (Mca/Island)
- **BARRY MANILOW** My Dream Duets (Decca)
- **OLLY MURS** Never Been Better (Epic/Syco)

- **PITBULL** Globalization (Mr 315/Polo Grounds)
- **RICK ROSS** Hood Billionaire (Def Jam)
- **FRANK TURNER** The Tired Three Years (Xtra Mile)

NOVEMBER 28

SINGLES

- **JONATHAN WILSON** Slide By Ep (Bella Union)
- ### ALBUMS
- **EMINEM** Shady Xv (Shady/Interscope)

DECEMBER 1

SINGLES

- **BASTILLE** Torn Apart (Virgin Em)
- **BOMBAY BICYCLE CLUB** Home By Now (Island)
- **BREACH FT. KELIS** The Key (Atlantic)
- **COUNTING CROWS** Elvis Went To Hollywood (Virgin Em)
- **HOZIER** From Eden (Island)
- **LINKIN PARK** Rebellion (Warner Brothers)
- **GEORGE MAPLE** Vacant Space (Virgin Em)
- **MEANWHILE** The Element Yes (Fiction/Caroline)
- **NICO & VINZ** In Your Arms (Warner Brothers)
- **ROYAL BLOOD** Ten Tonne Skeleton (Warner Brothers)
- **SAINT RAYMOND** Fall At Your Feet (Atlantic)
- **SEINABO SEY** Pistols At Dawn (Virgin Em)
- **TIESTO** Light Years Away (Virgin)
- **TIGA** Bugatti (Virgin Em)
- **UNION J** You Got It All (Epic)

ALBUMS

- **AC/DC** Rock Or Bust (Columbia)
- **LEONARD COHEN** Live In Dublin (Columbia/Legacy)
- **THE CZARS** Best Of (Bella Union)
- **DIPO** Florida (Big Dada)
- **GEORGE THE POET** The Chicken & The Egg (Island)
- **KIESZA** Sound Of A Woman (Virgin)
- **MCBUSTED** MCBusted (Island)
- **NICO & VINZ** Black Star Elephant (Warner Brothers)
- **R.SEILIOG** In Hz (Glassnote/Caroline)
- **WU TANG CLAN** A Better Tomorrow (Parlophon)
- **YO LA TENGO** Extra Painful (Malador)

DECEMBER 8

SINGLES

- **AMBER RUN** Just My Soul Responding (Rca)
- **BRING ME THE HORIZON** Down (Rca)
- **ECHOSMITH** Cool Kids Ep (Parlophon)
- **MARY J BLIGE** Therapy (Mca/Island)
- **JESSIE J** Burnin' Up (Island/Lava)
- **JUST KIDDIN'** Thinking About It (Parlophon)
- **OLIVER HELDENS** Last All Night (Koala) (Parlophon)
- **PRIDES** Out Of The Blue (Island)
- **TENNIS** I'm Calling (Commonion/Island/Caroline)
- **TULISA** Living Without You (A214)

ALBUMS

- **COLLABRO** Stars - Special Edition (Syco)
- **FOREIGNER** The Best Of Foreigner 4 & More (Frontiers)
- **THE SMASHING PUMPKINS** Monuments To An Elegy (Bmg Rights)

DECEMBER 15

SINGLES

- **ARIANA GRANDE & THE WEEKND** Love Me Harder (Island)
- **BEN HOWARD** Conrad (Island)
- **JUCE!** 6th Floor (Island)
- **KID ASTRAY** Back To The Ordinary Ep (Drawing Board / Caroline)

DECEMBER 22

SINGLES

- **ANNIE LENNOX** Georgia On My Mind (Island)
- **IDINA MENZEL** Baby It's Cold Outside (Warner Brothers)
- **U2** Every Breaking Wave (Mercury)

JANUARY 5

SINGLES

- **NICK JONAS** Chains (Island)

Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Please email any key releases information to inesmon@nbmedia.com

A more extensive release schedule is available at www.musicweek.com located in the charts section

PRODUCT REISSUES

NEW REISSUES / CATALOGUE ALBUMS

PAUL McCARTNEY - *New - Collectors Edition*

(Hearmusic 7235971)



A little more than a year after its first release, Paul McCartney's latest album *New* - which reached

No.3 - is the subject of a casebound Collector's Edition, which adds a second CD with seven tracks, and a DVD packed with footage from launch events, live recordings, music videos, making of featurettes, interviews and much more. With 1,415 five star ratings on iTunes and Amazon, compared to 125 one star ratings at the time of writing, it seems that McCartney fans were overwhelmingly positive about *New* - and with good reason. Although McCartney's voice has inarguably weakened, and he is no longer dashing off hits in his sleep, the incredibly catchy and uplifting title track is his best for years, and is supported by similarly strong but stylistically dissimilar songs like *Appreciate* and *Queenie Eye*, interestingly produced by his wedding DJ, Mark Ronson. The new songs - *Struggle*, *Hell To Pay* and *Demons*

Dance - fit it seamlessly, and the live cuts draw effective but unspectacular vocals from McCartney.

WHITNEY HOUSTON - *Whitney Houston Live: Her Greatest Performances/The Ultimate Collection* (88875042232)



Nearly four years after her death, this double CD set includes Whitney Houston's very first live album

and the previously released *The Ultimate Collection*, which features the studio versions of 18 of her best-known songs. Covering the years 1983-2009, the live material is taken not from regular concerts but from set-piece events such as *The Brits*, *The Super Bowl* and visits to TV shows hosted by David Letterman, Oprah Winfrey and the like. Although the sound is understandably not quite as good as the studio recordings, Houston's powerful but pleasing vocals and individual style make for an interesting listen. *The Ultimate Collection*, however, is in another league, with the joyous

Wanna Dance With Somebody, the gently shuffling *My Love Is Your Love* and power ballads like *One Moment In Time* and (natch) *I Will Always Love You* adding up to a formidable collection, which has already sold 1.25m copies in the UK in its own right.

THE MOODY BLUES - *The Magnificent Moodies*

(Eclectic ECLC 22473)



It is very nearly half a century since The Moody Blues' haunting recording of *Go Now* dashed

to the top of the singles chart. It was to take another five years and a major change of style for them to return to the Top 20, but their earlier recordings are widely appreciated and, 50 years after the fact, their debut album *Magnificent Moodies* has been remastered from first generation tapes and massively expanded from 12 to 55 tracks, of which 29 are previously unreleased. Housed in a sturdy clamshell box and accompanied by a lavishly illustrated booklet,

postcards and a poster, it is an extremely slick and enjoyable album which - while undeniably the work of a band influenced by the British beat boom - also includes very significant American R&B and soul flavourings. Previously a minor US hit for Bessie Banks, *Go Now* is a tour-de-force, drawing a passionate, soulful vocal from future Wings star Denny Laine. As well as the original hit version - which has always suffered from a very sudden fade at its conclusion - it appears here as a slower and less propulsive first version, a slightly messy second version and a very good BBC session version. Covers of tracks written by James Brown, George Gershwin and Ellie Greenwich sit easily alongside group originals like the dramatic ballad *Let Me Go* and *Thank You Baby*. Early versions, BBC recordings and even a Coke commercial are included, giving a full and impressive record of the early Moodies' work.

THE MATCHMAKERS - *Bubble Gum A Go-Go*

(RPM RETRO 953)



UK-based German wunderkind Mart Wirtz was the mastermind behind Keith

West's *Excerpt From A Teenage Opera* hit among others, and subsequently put together *The Matchmakers'* only album with help from Kris Ife and Rudi Lindt. Originally released in 1971, and expanded from 13 to 26 tracks for this, its first ever outing on CD, *Bubble Gum A Go-Go* is - as its title suggests - made up of commercial and inconsequential little ditties and includes a plethora of singles, many of them released overseas under names like *Krimson Kake*, *Happy Confusion* and *Fickle Finger*. Spanning bubblegum, freakbeat, psych and sunshine pop, it is impeccably produced and so commercial that it is amazing that none of its tracks were hits. Among the best are *Baby Make Me Happy* (nice harmony pop), the funky *Waiter!* and the retro (think New Vaudeville Band) *Better To See You At Battersea*.

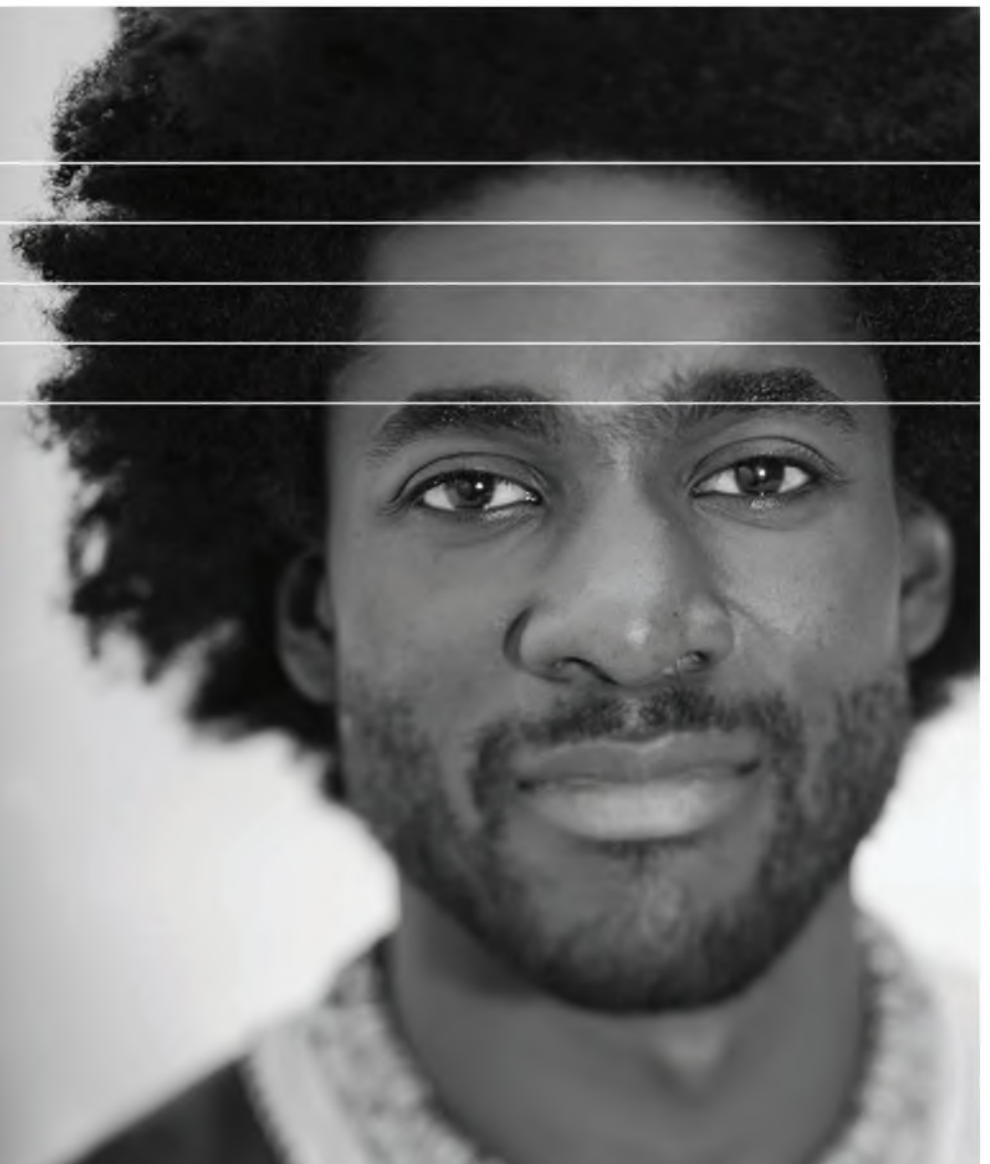
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▲ **WORST HALLOWEEN COSTUMES EVER**

Vevo hosted a Halloween party last weekend at Manchester's Victoria Warehouse. But this was far more than a cheeky tippie between co-workers, with the company putting together a string of live performances from this year's Vevo Lift artists to entertain a crowd of 5,000 fans. Pictured (l-r) are: Tom Connaughton (VP, content and programming, UK and International, Vevo), Matt Robson Scott (Gorgon City), Kye Gibson (Gorgon City), Ella Eyre (artist), Charley Bagnall (Rixton), Danny Wilkin (Rixton), Jake Roche (Rixton), Lewi Morgan (Rixton), Labrinth (artist) and Nic Jones (EVP, international, Vevo).



▲ **FEELING JAZZED**

Warner/Chappell snared the signature of 19-year-old jazz singer and songwriter Billie Black at the end of last month. She's pictured here having a glass of celebratory champers with manager Sam Stubbings and head of creative marketing, A&R, Warner/Chappell UK, Clara Goldsmith.



▲ **COMING OUT OF HIDING**

The JV between Stellar Songs and Sony/ATV signed London-born singer, rapper, songwriter and producer Harry James (also known as Fugative) to an exclusive worldwide publishing agreement last month. Pictured here (l-r) are Guy Moot (president of European creative and managing director UK), Jaci Kidd (manager, Survivor Music Group), Fugative (Harry James), and Stellar Songs' Daniel Poku.

ARCHIVE

MUSIC WEEK August November 9, 1974 HEADLINE NEWS

On the front page, CBS has relented on its get-tough policy over returned faulty goods. The company revealed on Monday night that credit, instead of a straight exchange, will be reinstated on fault records – as long as they are accompanied by accurate documentation. Sales director Jack Florey said: "Under the new system we will be able to identify people who are abusing it."

ALSO

One month after its official debut in the UK market, Anchor Records has reorganised its head office team, at the same time as its move to a new HQ at 140 Wardour Street. MD Ian Ralchini called the move "an opportunity to strengthen and streamline the operation of the company."



SINGLES TOP 10 09.11.74

POS	ARTIST	SINGLE
1	KEN BOOTHE	Everything I Own
2	DAVID ESSEX	Gonna Make You A Star
3	QUEEN	Killer Queen
4	BAY CITY ROLLERS	All Of Me Loves All Of You
5	SLADE	Far Far Away
6	EDDIE HOLMAN	(Hey There) Lonely Girl
7	DRIFTERS	Down On The Beach Tonight
8	GLITTER BAND	Let's Get Together Again
9	PAUL ANKA	(You're) Having My Baby
10	STYLISTICS	Let's Put It All Together

WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Jin Jin



Published by Universal Music Publishing. Writing credits include Jess Glynne, Little Mix, Tinie Tempah

What was the first song you ever wrote?

The first real song was Do Me Wrong by Roll Deep featuring me!

And the last song you wrote?

You Gave Me Something by Jess Glynne (pictured).



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

Drunk And Incapable by Krishane feat. Melissa Steel and Beenie Man. It's summery and has a pop/reggae vibe that makes you want to bust a move.

Which song(s) do you wish you had written?

Yellow by Coldplay, Wait In Vain by the legend Bob Marley, or Juicy by The Notorious B.I.G.

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

It depends on which producer or artist I'm with. Recently it's varied from Miloco to Wendyhouse, to my own living room. I use my laptop or my iPhone.

Who is your favourite songwriter of all time?

Burt Bacharach and Babyface.

And your favourite songwriter of the moment?

I'm loving a lot of rappers, like Drake, but have always liked The Dream and Sia. My writing partner in crime Jess Glynne is an awesome writer too.

NEW RELEASES RECOMMENDED 09.11.74



JACK JONES Write Me A Love Song

The magic of Charles Aznavour's love songs combined with the smooth, easy-listening vocals of Jack Jones make for an unusual mix – and a chart certainty. RCA have hit on a winner here, particularly with songs such as She, Dance In The Old Fashioned Way, Yesterday When I Was Young and The I Love You Song – although Jones' takes do lack the Aznavour vocal magic. Peter Knight conducts the orchestra, and Old Fashioned Way gets an interesting opening in the form of Moonlight Serenade.

AD WATCH

Contour are really stretching here, with the advert's main headline of 'November fireworks'. What does Bonfire Night have to do with new releases? Their motto, printed here next to their name, is 'the sound of good music', but there's never been a fireworks show in history with a good soundtrack – they're mostly Disney themed. 20 Great Hits Of '74 might have been a suitable choice, but the model on the album artwork hardly looks dressed for an autumn night.



ALBUMS TOP 10 09.11.74

POS	ARTIST	SINGLE
1	BAY CITY ROLLERS	Rollin'
2	THE ROLLING STONES	It's Only Rock And Roll
3	ROB STEWART	Smiler
4	MIKE OLDFIELD	Tubular Bells
5	LEO SAYER	Just A Boy
6	PAUL MCCARTNEY...	Band On The Run
7	DAVID ESSEX	David Essex
8	JOHN DENVER	Back Home Again
9	BARRY WHITE	Can't Get Enough
10	THE CARPENTERS	The Singles 1969-1973

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