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# MusicWeek



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# MusicWeek



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14.11.14 £5.50



**"The electronic music scene is very healthy. It's up to us DJs to be creative enough to stay strong. The media is supporting us in a way they've never done before"** David Guetta interview, pages 34-37

**This week, the inaugural Women In Music roll of honour event takes place in London. It's time to celebrate 35 women who bear a huge influence on the UK business**



**02 Comment**  
Guest editor Alison Wenham on why the Women In Music event is necessary in 2014

**10 Jackie Hyde**  
Alison Wenham interviews Sony's artist relations legend and Outstanding Contribution winner

**13 Winners!**  
Interviews with award winners Peggy Seeger, Sian Anderson, Angie Jenkinson and Annie Nightingale

**21 Women In Music**  
Music Week profiles the 30 women being inaugurated onto the first ever Women In Music roll of honour

## NEWS

## EDITORIAL

## Why do we need a Women In Music event?



This Friday (November 14) sees our Women In Music Awards taking place in London, a new *Music Week* event supported by AIM, UK Music and the Nordoff Robbins charity.

We will be recognising the 30 most influential women executives from all sectors of the UK music industry, whilst also handing out individual awards in five special categories: Outstanding Achievement, Media Pioneer, Creative Inspiration, Rising Star and Campaigner.

An advisory panel comprising senior staff at the industry's leading companies, the entire UK Music board, plus the *Music Week* team has compiled the list of winners.

Although it may seem counter-intuitive I, and the rest of the team behind Women In Music, are painfully aware of the argument that a Women In Music event probably shouldn't need to exist.

In fact, that was our starting point when we first began discussing this event: is this a good thing?

We were very conscious that a lot of people and indeed some of the women being honoured might have qualms about an event called Women In Music. Quite right too. It's a discussion well worth having.

**“The sad fact is, with a few admirable exceptions, it's alarmingly clear that gender parity, or anything like it, has not been achieved in the UK music business. Recent research shows that we still have a long way to go”**

In five, ten, fifteen years, it might be that the very notion of having something called Women In Music is actually rather silly.

The sad fact is, with a few notable and admirable exceptions, it's alarmingly clear that parity, or anything like it, has not been achieved. Recent research has made it clear that we still have a long way to go before we have gender equality in our industry at every level and in every department.

The awards recognise and celebrate the careers of women from all sectors of the industry, and it's about telling their stories.

Women in the music industry don't *need* an event like this to validate them. Their success, the influence they hold and the careers they've built are their rewards. But what we do want to do is highlight their achievements. Above all, we want to show young women who aspire to a career in this industry that they can achieve extraordinary things - we want to demonstrate that anything's possible.

Only one of the categories carries the word 'inspirational', but I am sure the whole event will be inspirational. We were overwhelmed by the response our call for nominations received, and by the quality of candidates.

The final list makes it abundantly clear that there are incredible women working across this industry and who are deserving of special recognition.

*Alison Wenham is the CEO of AIM, the Association for Independent Music, and is the special guest editor of this issue of Music Week. Read her interview with Outstanding Contribution winner, Sony's Jackie Hyde, on pages 10 and 11*

## Round Hill Records launches

‘WE CAN COMPETE WITH ANY LABEL’ SAYS COMPANY

## LABELS

■ BY RHIAN JONES

New York-based publisher Round Hill Music has plans to become a key competitor in the master recording arena after launching Round Hill Records.

Initial releases include music by Bush, Spacehog and Howie Day, to be distributed exclusively by Sony Music's RED.

The announcement follows a co-ownership deal with Bush frontman, Gavin Rossdale, who worked with Round Hill to acquire the band's first four albums from Kirtland Records.

“For what Round Hill wants to do, [we can compete with] just about any label, small or large. Soon to be announced deals will make this very clear,” said Round Hill Music's CEO and chairman, Josh Gruss (pictured).

Headquartered in New York, with offices in Los Angeles and Nashville, Round Hill is a full service music publisher and creative rights management company. Its catalogue includes music recorded and performed by the Beatles, The Rolling Stones, Bruno Mars, CeeLo Green, Frank Sinatra, James Brown, Tina Turner, Celine Dion, Britney Spears, Christina Aguilera, Katy Perry, and American Authors, amongst others.

While signing new artists is on the agenda, back catalogue acquisitions and partnerships with other labels are the focus, said Gruss. “We won't necessarily sign



new artists directly. More likely you'll see us fund other labels with strong A&R expertise.

“We're a good partner, we are fast, nimble and transparent. We're small enough that things don't get lost in the shuffle. We care deeply about each and every acquisition, new signing or project we take on. And we are very selective, we only take on music we are all passionate about. Ownership of master recordings helps diversify Round Hill Music.” Gruss hopes that master recording assets will equal around 10-20% of Round Hill's current portfolio in future.

Discussing the distribution deal with Red, Jonnie Davis, senior vice president, A&R and

head of label services at Round Hill Music, said: “RED has the pedigree and passion we were seeking in a distributor and their heritage, diversity and success is undeniable. We're all very excited to be playing on the same team and feel that the iconic Bush catalogue will be represented in the manner of respect that such classics have earned.”

Bob Morelli, president at RED commented: “The growth of Round Hill Music over the last several years is unsurpassed and RED is pleased to be a part of the launch of their new venture Round Hill Records.

This is an exciting deal and we are thrilled to forge forward with our new partnership.”

## Stainer's commitment to classical

Universal's Dickon Stainer has said that the major is offering “total commitment” to classical music following the announcement of his new role.

Decca Records Group president Stainer has been appointed president and CEO of Global Classics at Universal Music Group (UMG).

Stainer will continue in his role as president of Decca as well as being responsible for classical music throughout Universal Music.

“The objective is to foster a new era of ambition and

innovation in collaboration with the world's greatest artists,” he told *Music Week* after his role was confirmed.

“The classical legacy of Universal Music Group across its three principle recording labels, Decca Classics, Deutsche Grammophon and Mercury Classics, is unrivalled in the global recording business.

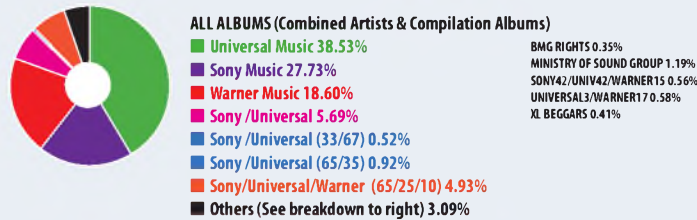
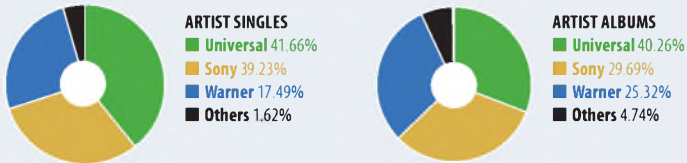
“Our mission remains to champion the highest possible excellence in classical music to the broadest and most diverse audience, as befits the music and the artists.



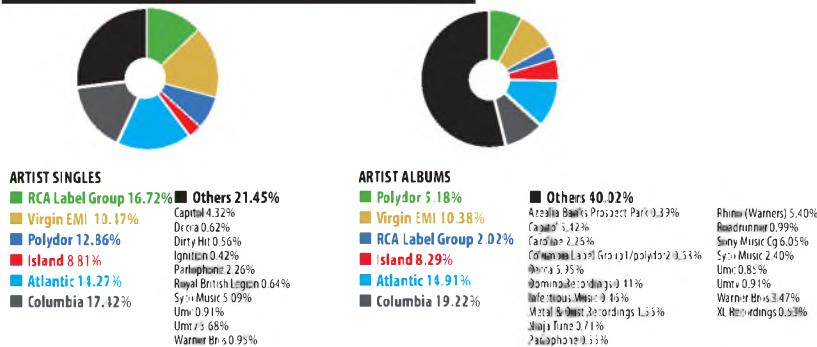
“The need for innovation and creativity is vital right now at this phenomenal stage of evolution in the music business. These new roles signal total commitment from the highest level at Universal Music to support and develop classical music.”

# MARKET SHARES

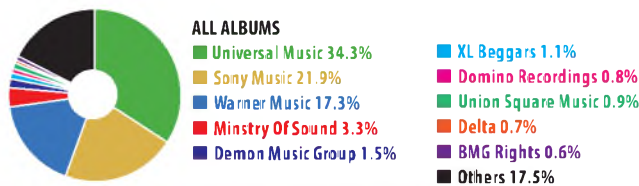
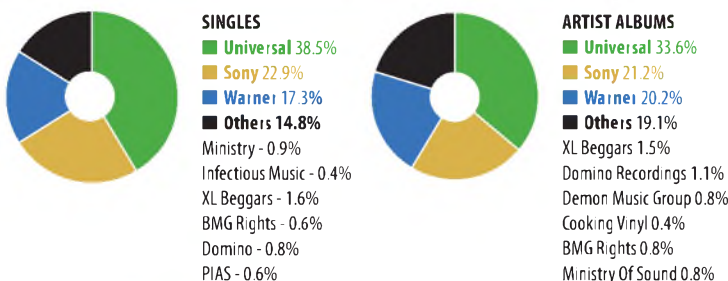
## WEEK 45: TOP 75 SHARE BY CORPORATE GROUP



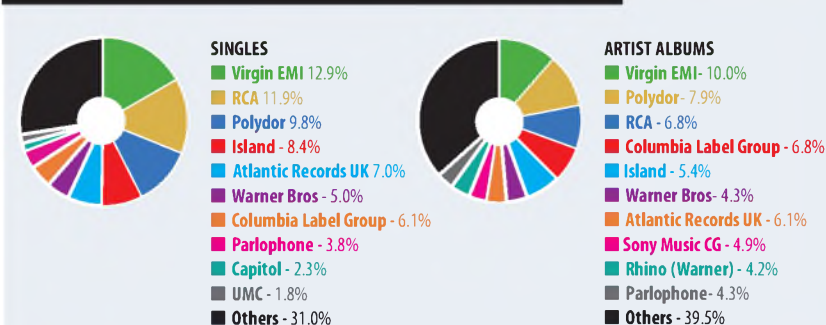
## WEEK 45: TOP 75 SHARE BY RECORD COMPANY



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



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



## MORE FUTURE ACQUISITIONS ON THE CARDS

# The Agency Group: 'We'll invest in the underserved uni scene'

### LIVE

BY TOM PAKINKIS

The Agency Group will use last week's acquisition of UK outfit Coalition Talent to penetrate the UK's university live circuit, which it says is currently underserved.

Guy Robinson's Coalition Talent has found success in the UK university and nightclub sector in particular, representing DJs including BBC Radio 1's Nick Grimshaw, Greg James and Scott Mills, and running a number of live entertainment brands including Coffee House Sessions, Flirt! and the Ents Forum.

"[Acquiring Coalition] will bring us more talent to work with and allow us to invest more in the university segment, which has been underserved by most of the other agencies," Agency Group CEO Gavin O'Reilly told *Music Week*.

Robinson (pictured) met Agency Group MD Geoff Meall at The Great Escape in May.

"I quickly realised he worked to the same mantra, and that he was someone I could definitely work with," said Robinson. "I know I've still got a huge amount to give to the industry, and I believe that TAG can support those ambitions."

"Coffee House Sessions is a great example of thinking out the box," he added. "The 'toilet circuit' was quickly thinning for



**"Acquiring Coalition will bring us more talent to work with and allow us to invest more in the university segment"**

GAVIN O'REILLY, AGENCY GROUP CEO

evening performances, and students now prefer a Starbucks to a Fosters, so why not try something new? Touring 25 students' union coffee shops in ten days is ambitious in itself, then engaging 75+ student media channels to support the shows really pushes the boundaries."

The Coalition deal is the latest move in a string of recent expansion activity for The Agency Group, which purchased Nashville's Bobby Roberts Company earlier this year.

# Sony wins John Lewis race



Keane's Somewhere Only We Know.

Ian Neil, sync director at Sony Music, said: "Tom Odell had performed at a John Lewis event earlier in the year, and after much deliberation [by the agency] was considered a strong artist to carry the weight of John Lennon's Real Love. Columbia and management felt the timing for Tom was also ideal."

Sony Music beat out competition from the other major labels to secure the biggest TV sync of the year: the John Lewis Christmas ad 2014.

Sony act Tom Odell soundtracks the ad with his version of John Lennon/The Beatles' Real Love. Leland Music secured approval from the publisher of Lennon's catalogue, Lenono Music - owned by Yoko Ono - for the use. Ian Neil and Andy Tansey at Sony Music were approached to discuss potential artists to record the track.

The agency behind the ad is Adam&Eve/DDDB, who also worked on last year's Bear & The Hare John Lewis ad, featuring Lily Allen's version of

"After the initial demos, Ian & Andy engaged the help of UK film composer Ilan Eshkeri. He and his Northpole team arranged the orchestral section and the song was recorded at The Pool studios."

"The ad has already hit nearly 12 million views and about to surpass last years ad after only 1 week. The ad's TV debut was on Channel 4 last Friday during Gogglebox. Columbia and the team moved fast to get the song available for the online release last week."

A CD single will be available in John Lewis stores from Mon 17th Nov, with profits going to WWF and the Adopt a Penguin Programme.

## NEWS

## NEWS IN BRIEF

■ **SPOTIFY:** Spotify founder Daniel Ek has responded to Taylor Swift's decision to remove her entire catalogue from the service - whilst announcing that Spotify now has more than 50 million registered users, including 12.5 million paying subscribers. Discussing Taylor Swift's assertion that Spotify and similar services do not pay artists a fair amount, Ek points the finger at the deals acts have with their labels - and how much of a share of this revenue record companies are claiming.

■ **APPLE:** Apple is not paying tax on most of its iTunes revenue outside of North America, according to tax documents obtained by The Australian Financial Review. Over two thirds of the money made by iTunes for the sale of films and music outside the US flows through iTunes Sarl, Apple's holding company in Luxembourg, where the money is not taxable.

■ **AMAZON:** Amazon's physical entertainment sales in the UK increased by nearly 5% in Q3, giving it a 22.5% share of the entertainment market. Latest data from Kantar Worldpanel shows that its lead has widened over its closest rival, Tesco, whose sales were down by 5.5% in the three months to the end of September.

■ **TAYLOR SWIFT:** Taylor Swift's label boss - Scott Borchetta of Big Machine Records - has said the decision to withhold Swift's music from Spotify, including her newly released album 1989, was out of respect for her superfans. During an interview with Nikki Sixx on US iHeart Radio channel Sixx Sense, Borchetta said fans who buy the album might then be "embarrassed" when asked why they'd pay top dollar when it can be streamed on Spotify for free.

■ **INFLUENCE DIGITAL:** Independent Talent Group and The Outside Organisation have joined forces with London-based social media and digital marketing agency United Agency to launch Influence Digital. Combining talent representation, PR and social media marketing, the new venture aims to offer a way for brands and talent "to capitalise on their relationship with fans".

■ **COMPOSED:** Classic FM and Decca have joined forces to create Composed, a streaming service aimed at fans of classical music. The service is a subscription based, ad-free model that allows people to stream classical music based on mood, composer or playlist.

ELECTRONIC LONDON BAND STILL UNSIGNED FOR PUBLISHING AND LABEL

# HÆLOS tipped for big things

## MANAGEMENT

■ BY TIM INGHAM

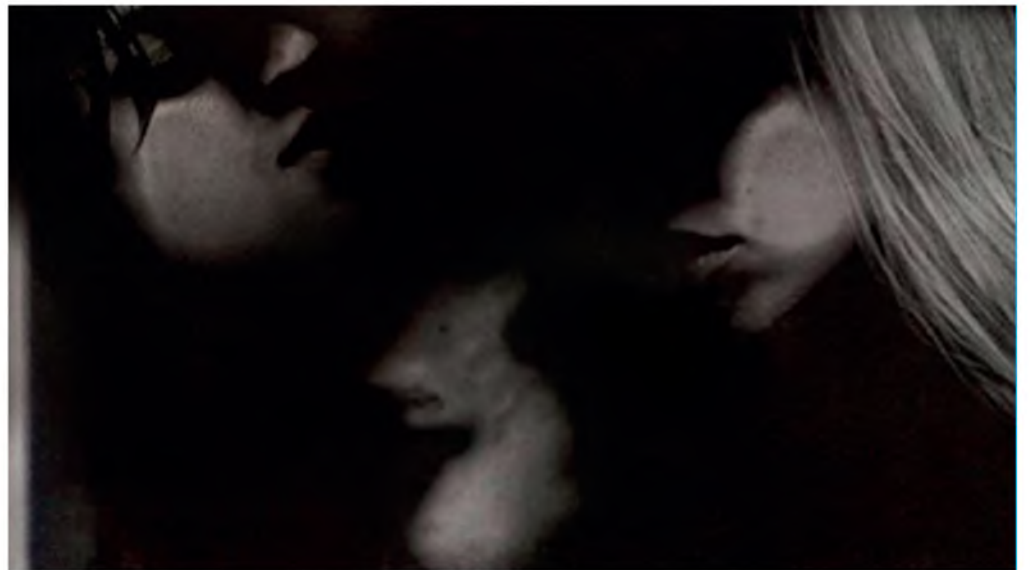
One of the biggest management companies on the planet, Red Light, is tipping its latest client to emerge as one of the UK's most exciting new acts in 2015.

Mysterious London act HÆLOS have amassed more than 90,000 SoundCloud plays of debut track *Dust* since revealing it late last month, as well as picking up positive write-ups from the likes of Hypetrak, The Line Of Best Fit and Scientists of Sound.

Their manager at Red Light's UK office, James Sandom, told *Music Week*: "The band blends an analogue approach to electronic music in line with early Portishead or Massive Attack, a subtle steer towards the dancefloor, underpinned by timeless songwriting."

"The early recordings have the hallmarks of a well defined debut record in the same way Air's *Moon Safari* or the debut from The xx was instantly recognisable. Their sonic palate is precise."

HÆLOS currently remain without a publishing or label deal, but interest has picked up sharply since the release of *Dust*, which Hypetrak called an "effort with male and female vocals that complement each other beautifully, loops that draw you in and a sonic landscape that seems



**"The band blends an analogue approach to electronic music in line with early Portishead or Massive Attack. Their sonic palate is precise"**

JAMES SANDOM, RED LIGHT MANAGEMENT

to shift at every chance it gets".

Line Of Best Fit said that the track was "like a message in a bottle tied to a rocket and launched into space, waiting for eager ears to find it."

Sandom and Red Light were alerted to HÆLOS just days after they posted *Dust* on SoundCloud, with the company's Jess Lord championing them internally.

"By the time we'd met them, *Dust* was No.1 on Hype Machine, track of the week

on The Line Of Best Fit and picking up early airplay globally from the likes of KCRW, KCMP Minneapolis amongst others," said Sandom. "In terms of wanting to be involved, that was clear in the first meeting on hearing more music and getting a feel for the band's character and the scale of their ambitions."

Added Sandom: "Aside from strong songwriting, which they have in abundance, the definition and emotion in HÆLOS' sound

is a vital characteristic. Whether it's debuts by Vampire Weekend, Frank Ocean or D'Angelo in recent times - the first albums that resonate deepest are those that are instantly definable and step away from the pack stylistically. HÆLOS early recordings suggest they're on that path to creating a debut record that stands up on its own."

The band are working towards their first live shows with a target of Spring 2015, and are currently recording in their studio in Bow, East London, what Sandom calls "the backbone of their debut record".

Other Red Light UK management clients include The Vaccines, Belle & Sebastian, Kaiser Chiefs, Temples and Interpol.

## Acts announced for November RADAR



The line-up for the next *Music Week* RADAR night on Thursday, November 27 has been confirmed.

*Music Week* has combined with ILUVLIVE and

MusicConnex to launch RADAR, a night showcasing the best unsigned and just-signed talent to the UK music industry - backed by event partner BIMM.

Once again taking place at Under The Bridge in London from 8pm, the November 27 event will host some of Britain's best young musical talent, watched by a diverse and influential industry crowd.

Acts playing on the night include Clement Marfo (pictured), the South London artist who's taken inspiration from 1970s funk and Northern Soul for his new material. With his band The Frontline, Marfo previously supported the likes of Plan B,

Rizzle Kicks and De La Soul and was tipped by MTV's Brand New and T4's Rising Stars.

Joining him on the bill will be Rebecca James, a talented 19-year-old singer/songwriter from Wales who has previously supported Joan Armatrading at London's O2 Arena. Her debut release *Thinkin' Bout Me* was featured on BBC *Introducing*. Elsewhere on the bill is Silver Story, a mid-20s, established rock band from St. Helens, whose influences range from bands like Foo Fighters and The Red Hot Chili Peppers to Nirvana and Blink 182.

Also playing on the night will be Fudge and The Frequency

and Pony & Trap. Fudge And The Frequency are a ten-piece act who've created their own genre - futuristic funk. They count Stevie Wonder amongst their fans and are endorsed by Roland and music and visual technology company, Soundisplay. Pony & Trap are a riff-driven act who picked up the 2013 Marshall award for best live performance at the National Student Music Awards.

Singer/songwriter Joe Dolman will open the night on the BIMM Breaking slot - where a student from BIMM showcases their talents to the industry.

Eventbrite power the ticketing for the RADAR events.

For all of the latest Music Industry news, bookmark

MusicWeek.com



ALWAYS OUTSTANDING JACKIE!!  
WITH LOVE AS EVER

*George Harrison*  
*John Lennon*

# DATA DIGEST

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

ticketmaster®



### TICKETMASTER UK

POS	EVENT	POS	EVENT
1	CLIFF RICHARD	11	LADY GAGA
2	MCBUSTED	12	ED SHEERAN
3	TAYLOR SWIFT	13	JESSIE J
4	BEN HOWARD	14	THE VAMPS
5	PLACEBO	15	SLIPKNOT
6	THE SCRIPT	16	SIMPLY RED
7	ONE DIRECTION	17	TONY BENNETT
8	MICHAEL BALL	18	NEIL DIAMOND
9	SAM SMITH	19	USHER
10	JOHN LEGEND	20	BELLE AND SEBASTIAN

ticketweb



### TICKETWEB UK

POS	EVENT	POS	EVENT
1	BIFFY CLYRO	11	GEORGE EZRA
2	SLASH	12	DIE ANTWOORD
3	MASTODON	13	ROYAL BLOOD
4	BEN HOWARD	14	MESH
5	THE WHO	15	DON BROCO
6	MILKY CHANCE	16	ABOVE AND BEYOND
7	PLACEBO	17	JESSIE J
8	DAMAGE	18	TAYLOR SWIFT
9	BLACK VEIL BRIDES	19	BELLE AND SEBASTIAN
10	LAUREN AQUILINA	20	SLIPKNOT

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

**@JenRoberts** Do you think it's okay that female artists are signed, developed and judged predominantly from the male perspective? Nor do I. (Jen Roberts, Society of the Golden Slippers) Wednesday, November 5

**@lisalovescheese** In the middle of writing, getting really into it, Spotify throws up an advert about constipation. Creativity killer. (Lisa Coverdale, Hold Tight PR) Saturday, November 8

**@alexisbroken** Dapper Laughs. Neither dapper, or funny. (Alex Berry, RSK Entertainment) Sunday, November 9

**@Kwabs** Finding songs you forgot about and remembering how they made you feel. Damn. (Kwabs) Wednesday, November 5

**TWEET OF THE WEEK**  
**@seaninsound** Shout-out to the first click-bait story about 'brands being the new bands' and Burberry vs John Lewis being the new Blur vs Oasis... (Sean Adams, Drowned In Sound), Friday, November 7

**@RobCopsey** Azealia Banks' album getting to No.62 on Sunday's chart is pretty impressive all things considered. (Rob Copsey, Official Charts) Monday, November 10

**@naoise\_** Granted I cry at pretty much anything animal related, but the new @johnlewisretail Christmas ad is my everything. (Naoise Ryan, Universal Music Group) Thursday, November 6

**@rosiedimont** Flatmate on @taylorswift13's Blank Space: Why couldn't there have been 10mins of the cat...yes, an additional 6min of the cat once it ended? (Rosie Dimont, Island Records) Monday, November 10

**@binweasel** While I overall am thoroughly enjoying the Azealia Banks album, WTF is the thinking behind the inclusion of 'Nude Beach A-Go-Go'?! #BWET (Robyn Elton, Big Life Management/Work It Media) Friday, November 7

**@leethommo** 'You stupid f\*\*\*ing dinosaur'. That's no way to address Bono, Nicki. #MTVEMA (Lee Thompson, Record Of The Day) Sunday, November 9

**@ColinGPaterson** Interestingly yesterday on BBC News Website, the arrest of Dolores from The Cranberries got almost twice the hits of Band Aid 30. (Colin Paterson, BBC) Tuesday, November 11

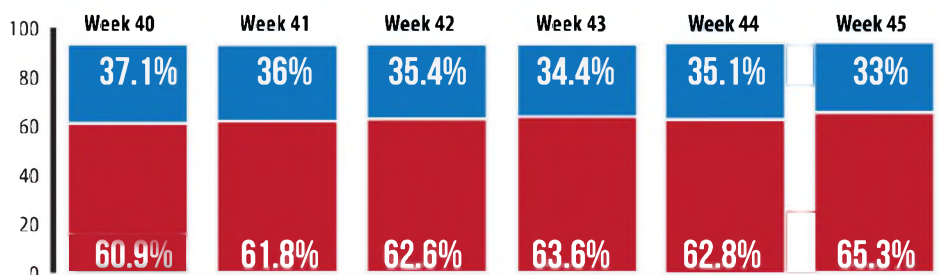
## SHAZAM FUTURE HITS



The latest most popular Shazam new release chart:

- 1 DAVID GUETTA  
Dangerous
- 2 CLEAN BANDIT  
Real Love
- 3 JOSEF SALVAT  
Diamonds
- 4 TOM ODELL  
Real Love
- 5 RIXTON  
Wait On Me
- 6 BLONDE  
I Loved You
- 7 CALVIN HARRIS  
Outside
- 8 OLLY MURS  
Wrapped Up
- 9 TCHAMI  
Promesses
- 10 TAKE THAT  
These Days

## DIGITAL vs PHYSICAL



**WKS 40-45**  
The UK market share for all albums in the past five weeks

DIGITAL  
CD  
Official Charts Company



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# PICTURE OF THE WEEK

**MICKEY MOUSE BUSINESS**

**THURSDAY, OCTOBER 30, UNIVERSAL, LONDON:** The team from Disney collected discs from Universal Music Catalogue for the million-selling Frozen and gold certified Guardians Of The Galaxy soundtracks. Pictured [L-R]: Linc Wheeler (VP global marketing, Hollywood Records), Rob Souriall (VP global marketing, Walt Disney Records), Hannah Chadwick (product manager, Universal Music Catalogue), Ken Bunt (president, Disney Music Group), Richard Hinkley (co-managing director, Universal Music Catalogue), Ritch Sibthorpe (MD, Disney Music Group EMEA), Katie Alley (senior digital marketing manager, Universal Music Catalogue), Robbie Snow (SVP global marketing, Disney Music Group).

## BPI SALES AWARDS: WEEK ENDING NOV 09

**ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION**

- SAM SMITH** In The Lonely Hour (ALBUM) *2x Platinum*
- BEN HOWARD** Every Kingdom (ALBUM) *2x Platinum*
- GEORGE EZRA** Wanted On Voyage (ALBUM) *Platinum*
- TAYLOR SWIFT** 1989 (ALBUM) *Gold*
- VARIOUS ARTISTS** The Magic Of Disney (ALBUM) *Silver*
- VARIOUS ARTISTS** Christmas - The Collection (ALBUM) *Silver*
- NICKELBACK** The Best Of - Vol 1 (ALBUM) *Silver*
- VARIOUS ARTISTS** BBC Radio 1's Live Lounge 2014 (ALBUM) *Silver*

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

## TAKE A BOW TEAM DAMIEN RICE

**THE LOWDOWN**  
 Album: My Favourite Faded Fantasy  
 Highest chart position: No.7

- Label:** Atlantic Records
- Publisher:** Warner Chappell
- Agent:** Charlie Myatt (13 Artists)
- General manager:** Mark Mitchell (Atlantic Records)
- Manager:** Bernadette Barrett & Rob Holden (IHT Records)
- Legal:** George Babbington (Harbottle and Lewis)
- Marketing:** Fiona Byers (Atlantic Records)
- National press:** Peter Hall & Rob Chute (Partisan PR)
- Online press:** Roz Mansfield (Atlantic Records)
- Regional press:** Harriet Brampton (Atlantic Records)
- National radio:** Rich Perry (RPPR)
- TV:** Sarah Adams & Thom Brunner (Sassy Media)

## SALES STATISTICS

CHART WEEK 45 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS	YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	2,434,926	1,147,074	367,995	1,515,069	<b>SALES</b>	127,168,131	46,949,335	15,394,842	68,541,774
<b>PREVIOUS WEEK</b>	2,497,594	1,169,973	392,383	1,562,356	<b>PREVIOUS YEAR</b>	149,349,699	53,146,932	15,293,028	62,242,362
<b>% CHANGE</b>	-2.5%	-2%	-6.2%	-3%	<b>% CHANGE</b>	-14.9%	-11.7%	-0.7%	-9.2%

Official Charts Company

# PROFILE

## ON THE RADAR GIRLPOOL

BY CORAL WILLIAMSON

Girlpool only had one song when they were booked to play their first show, but show no signs of slowing down as they bring their "punk-blues-folk" music to the UK.

"We're punk in ethos, but less so in sound," bassist Harmony Tividad tells *Music Week*.

Tividad is one half of the LA duo; her partner, Cleo Tucker, explains how they met: "We played our first show together - but we were in different bands. Then those two bands did a lot of shows together and Harmony and I became buds through that."

Their debut EP is the result of their rush to have enough songs to play that first show, all written in a month and a half.

"We wanted to just put out a tape, we had no intentions towards anything larger," Tucker says. "We didn't even think of it as an EP, because we didn't know what or if anything was going to happen after. We just wanted to



put out these seven fun songs that we wrote."

The self-titled debut has found its home with Wichita Recordings, after a friend interning for the label booked them for a show.

The EP was self-produced, giving the artists more control over its sound. Tividad says: "We recorded it in our friend's living room. He was great, but he didn't give us any direction, per se."

Work is already underway for their second release, as Tucker adds: "We write really quickly, we already have a ton of songs for our next album."

In terms of ambitions for the band, the twosome is keen to keep it simple. "We're looking forward to releasing new music next year," Tucker says. "Other than that, our only intention is to keep having fun, and playing

music that is true to ourselves."

Of course, they've already had a pretty good 2014, with Jane, the first song unveiled from the EP, having been used in none other than Stella McCartney's S/S '15 collection show during Paris Fashion Week.

"Me and Cleo were both completely in awe of that," Tividad says. "When we formed, it was so natural because we connected musically. Our songs are as honest as possible, and had no intentions towards anything, then we end up with this amazing designer."

Adds Tucker: "It was really funny, we're from LA but we're not 'fashion-forward'. So it was fun seeing our song in that environment. We never imagined music that we created would end up on a runway in Paris."

Many songs on the EP, like Jane, surround female identity and independence. Slutmouth sees the duo sing: "Sometimes I wanna be a boy, never really wanted girl toys

### ESSENTIAL INFO

#### RELEASES

**November**  
17 EP Girlpool

#### LABEL

Wichita Recordings

#### LIVE

**November**  
14 Brighton, The Hope  
15 Glasgow, Bar Bloc  
16 Sunderland, Pop Records  
17 London, Shacklewell Arms  
18 London, Rough Trade West  
19 London, Sebright Arms  
23 Leeds, Brudenell Social Club

/ Why don't you cross your legs? Lady, please!"

With that in mind, how do they feel about being known as a female duo ahead of anything else? "It sucks," Tucker says. "It's super annoying to be quantified by that part of my identity. I know that we're both two whole people, and not just one gender."

"It's so common to be referred to as a female duo, it's an impossible question to avoid to a degree. It's good to say how we feel about it though, because maybe then it'll stop."



## MANY CONGRATULATIONS

to our very own Maggie Crowe, OBE and to all the inductees and special category award recipients of the first Women in Music roll of honour

thank you for the outstanding contributions you have all made to our Industry



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## OUTSTANDING CONTRIBUTION JACKIE HYDE

# FRIEND TO THE STARS

Jackie Hyde has spent an unbroken 35 years at Sony Music, and remains the major label's popular queen of artist relations. In a long lunch with her friend Alison Wenham, Hyde looks back on a career that's seen her support and befriend a glittering array of artists



### WOMEN IN MUSIC

BY ALISON WENHAM,  
CHIEF EXECUTIVE,  
THE ASSOCIATION FOR  
INDEPENDENT MUSIC (AIM)

#### ABOVE

**Taking care of business:** Jackie Hyde has looked after a who's who of transatlantic stars in her career: (left page) Jackie with Michael Jackson and George Michael; (right page, clockwise from top left) Jackie with David Bowie, Bros, Robert Downey Jr., Andy Williams, Tony Hadley and Liza Minnelli

**"In the early days, marketing meetings would start with the trading of insults. You had to give as good as you got"**

JACKIE HYDE, SONY MUSIC

she waited for the postman to deliver her cards before leaving home...

Jackie worked for the memorably named Robert Donkersley, and recalls the embarrassment every time she answered the phone with "Mr Donkersley's office, can I help you?"

After a few weeks she was offered a full time job and three years later moved to marketing as an assistant in artist relations. This was the beginning of a career spanning over 35 years at the same company, now heading up Artists Relations and with a team of five reporting to her.

This industry that has changed out of all recognition from the early days when we were all making it up as we went along - it has grown rapidly, contracted almost as quickly, changed, merged and consolidated to become global, been the anti-establishment and now establishment, from having no real competition in entertainment save for three TV stations and a couple of pirate

radio stations, to today where music is fighting for attention alongside a multi-media, multi-access culture of instant consumption.

So to have spent that time dedicated to serving the artists signed to CBS (now Sony) is a pretty singular achievement, possibly unique.

Jackie is calm, collected and there is absolutely no trace of an ego waiting to rear its head. She gives as good as she gets, doesn't stand for bullying and bullshit, but equally doesn't need to be noticed every day of the week. In fact, you get the impression that this is all a bit of a mystery to Jackie and she's not quite sure what she's done to deserve the accolade of Outstanding Contribution.

She has worked with some of the strongest, biggest characters in the business (she reminisces that being a 'big character' was pretty important in the early days of the industry) and has sat in plenty of testosterone-charged meetings.

"In the early days marketing had so much money to spend and big personalities were two-a-penny.

"These meetings routinely started with the trading of insults and yes, it could be intimidating. But you had to understand that it wasn't serious and you had to give as good as you got."

It didn't bother her, but she acknowledges it could have been off-putting for others. And she

"Have you thought about retiring?"

"Oh no, not at all really - I haven't given it any thought. You see, I'm not tired, I'm never bored and in fact I look forward to coming into the office every day".

At the end of a lovely lunch, Jackie Hyde closes with this statement. It seems to sum up everything that she is all about.

Yes, she gives Lady Luck a nod - not least for having worked uninterruptedly in the music industry for over 35 years, and in one of the best jobs. But she does not dwell on it, she is self-effacing and even slightly taken aback to learn that what she has achieved is incredibly rare.

Every anniversary of her first day in the business falls on her birthday - it was her 25th when she started as a temporary secretary at CBS, working in the HR department. "I'd been a legal secretary, my boyfriend was in music, so I thought I'd give music a try," she recalls. She was even a little late because



comments that there had to be limits, probably self-imposed, and she knew when to walk away.

Asked about anyone who has provided particular support, been a mentor or just looked out for Jackie, she has to think quite hard. After all, she has been at the same company that in 35 years has had seven CEOs. No one mentor, exactly, but Jackie fondly remembers many memorable colleagues and to some extent mentors including Rob Stringer, Paul Russell, Paul Burger and Jonathan Morrish.

She has received encouragement, guidance, support and friendship from all of them, and they clearly recognised her management potential, even if she didn't.

Her first promotion was from Paul Russell and Jonathan Morrish, who both thought she could do a manager's job – she thought otherwise! The car swung it...

It seems that everyone who works with Jackie becomes her friend, and that is part of her success.

Artist relations is Jackie's metier – she is in fact the

doyenne of artist relations in the industry. Scrupulous attention to detail, organisational skills, patience, tolerance, flexibility and a nurturing, somewhat maternal care for the artists whose itinerary is entirely in her hands – all qualities which she has in spades.

Her matter-of-fact description of the qualities for a successful career in this part of the industry belie the fact that there is also a no-nonsense, seasoned, incredibly experienced Jackie as well – one who has probably seen the best and the worst of our industry and still loves us for it. Just as the artists under her care still love Jackie.

She innately understands that at the heart of our industry are our artists, and our artists are our reason-for-being. Her role in ensuring their schedule runs smoothly may seem deceptively simple but in a people business (and artists can be very complicated people), this is no mean feat.

Enjoy this award Jackie, step into the spotlight for just one day – and let us look after you for a change!

## JACKIE HYDE'S ACHIEVEMENTS

### Significant events and launches:

- Launch of Dangerous album – Michael Jackson
- George Michael launch
- Sony conferences (various)
- Staff Christmas party at Home House
- The Silver Clef Awards
- il Divo global launch, Barcelona
- BRITs parties at Dover Street Arts Club

### Artists Jackie has worked with include:

Barbra Streisand, Leonard Cohen, Andy Williams, Tony Bennett, Neil Diamond, Bob Dylan, Bruce Springsteen, Julio Iglesias, Michael Jackson, Justin Timberlake, Christina Aguilera, Beyonce, Pink, Whitney Houston, Mariah Carey, Michael Bolton, Billy Joel, Usher, One Direction, Olly Murs, Celine Dion, George Michael, Cheap Trick, Adam Ant, Bros, Paul Young, Alison Moyet, Prefab Sprout, Terence Trent D'arby, Alexander O'Neal, Luther Vandross, Harry Connick Junior, Spandau Ballet, Beastie Boys, Ozzie Osbourne, Des'ree, LL Cool J, Manic Street Preachers, New Kids On The Block, Destiny's Child, Charlotte Church, Will Smith, J Lo, Public Enemy, Jamiroquai, Roachford, Lightning Seeds, Il Divo, Calvin Harris, The Script, Usher, JLS, Foo Fighters, Little Mix, David Bowie, Bros.

# RESPECT

*Congratulations*

*to Mandy Plumb and Sian Anderson  
and all of the amazing women in music!*



WARNER MUSIC  
UK



# INSPIRATIONAL ARTIST PEGGY SEEGER



## SEEGER OF TRUTH AND JUSTICE

In a career spanning over 50 years, Peggy Seeger has been a champion of UK and US folk music, as well as a campaigner for myriad causes, from women's rights to striking miners

### WOMEN IN MUSIC

BY DAVE ROBERTS

**P**eggy Seeger is the first ever winner in the Women in Music Inspirational Artist category. And there are plenty of fine reasons.

Here is the most obvious, romantic, populist and least relevant: she was, famously, wonderfully, the inspiration for the Ewan MacColl-penned classic, *The First Time Ever I Saw Your Face* (see box below).

But she is no mere muse, and should not be remembered for a single (albeit joyous) moment in time. She is, instead, being honoured as a songwriter, a singer, an activist, a pioneer, a feminist and, yes, a true inspiration.

Seeger herself was first inspired by the American folk music of the early 20th century. Her parents were involved in transcribing the songs to form part of the government archives and, as she says, she absorbed them almost through osmosis, "I was learning them before I knew I was learning them."

It also helped that pioneers such as Lead Belly and Woody Guthrie used to visit the family home ("Woody was a very little man, he would get down on the floor and play with us. I remember him dragging his guitar round by its strap like it was a dog and making barking noises to make us laugh").

Seeger's life changed dramatically at 18, when the death of her mother, a piano teacher, led indirectly to her starting a new life in Europe.

"She was the main wage earner. My father had lost his job because of McCarthyism (her half brother, legendary folk singer Pete Seeger, had been blacklisted during the period and the Seegers in general were considered to be distinctly un-American), so when she died the money dried up, we sold the house, I was pulled out of college and the family broke up."

She headed to Europe armed with a guitar and banjo and had adventures in Holland, Belgium, Berlin and Denmark. Looking back, she reflects that "I was fearless to the point of stupidity".

A fateful call from family friend Alan Lomax took her to London for the first time in 1956. "When I arrived, he sprung the news that I was to be part of 'England's answer to The Weavers'. And when I walked in to perform for them for the first time, Ewan MacColl was sitting in the corner."

MacColl was also in Lomax's manufactured band, The Manchester Ramblers. They never amounted to anything. But Seeger and MacColl would form a personal and professional partnership that would last decades.

"At first I was scared to death of him. He was 20 years older than me, he was married, he had a child. That wasn't my scene. But he was whirlwind, and very persuasive."

There followed a 33-year relationship based around music, politics, creativity and love.

At the height of the UK folk explosion they ran the famous Singers Club in High Holborn and it was here that they introduced 'The Policies'. Seeger explains: "At first everyone sang what they wanted, but one day a well-known English singer got up and sang *Rock Island Line* by Lead Belly. Well, Lead Belly had been to our house, I knew what it



**ABOVE**  
**Everything Changes:** Seeger will tour the UK and US in 2015, having released new album *Everything Changes* earlier this year

should sound like, and this was a parody, I started laughing hysterically.

"But then one of the committee members said that to him I sounded funny when I sang French songs. Out of all that came *The Policies*: you sing the song from the language you speak and the country that you came from. Well that emptied the place, but the quality of singing went up and up."

Seeger began to flourish as a songwriter in her own right alongside the growing women's movement of the 60s and 70s. An early and widely adopted anthem was *Gonna Be An Engineer*.

"I would get invited to feminist meetings and they would ask me to sing that, then when I'd finished they asked for another, and all I had were folk songs in which women were burned at the stake, murdered by their lovers or left with babies in their arms, so I thought I'd better start writing them myself. I started studying issues and writing around them."

MacColl died in 1989 and Seeger says she only got through it because of the support of her current partner, Irene Pyper-Scott, who she had actually fallen in love with a year prior to MacColl's death ("He didn't know – actually, he probably did").

They started performing and recording together

and continued to do so when Seeger moved back to the States: "I had to get away from England for a while; Ewan was everywhere."

For 12 years she lived in the Southern town of Asheville, touring in a motorhome. Then she started teaching at the Northeastern University in Boston, whilst continuing to write and perform music. She moved back to England (which she considers home) in 2010.

Her creative partnership with Pyper-Scott lasted four years – "I was so used to working with Ewan that I found it hard to work with anyone else" – although their personal relationship continues to this day (they entered a civil partnership in 2006) and has clearly been vital to Seeger's recent battle with illness as well as her continued creativity.

She released a new, critically acclaimed album, *Everything Changes*, earlier this year and will tour the US and the UK next year.

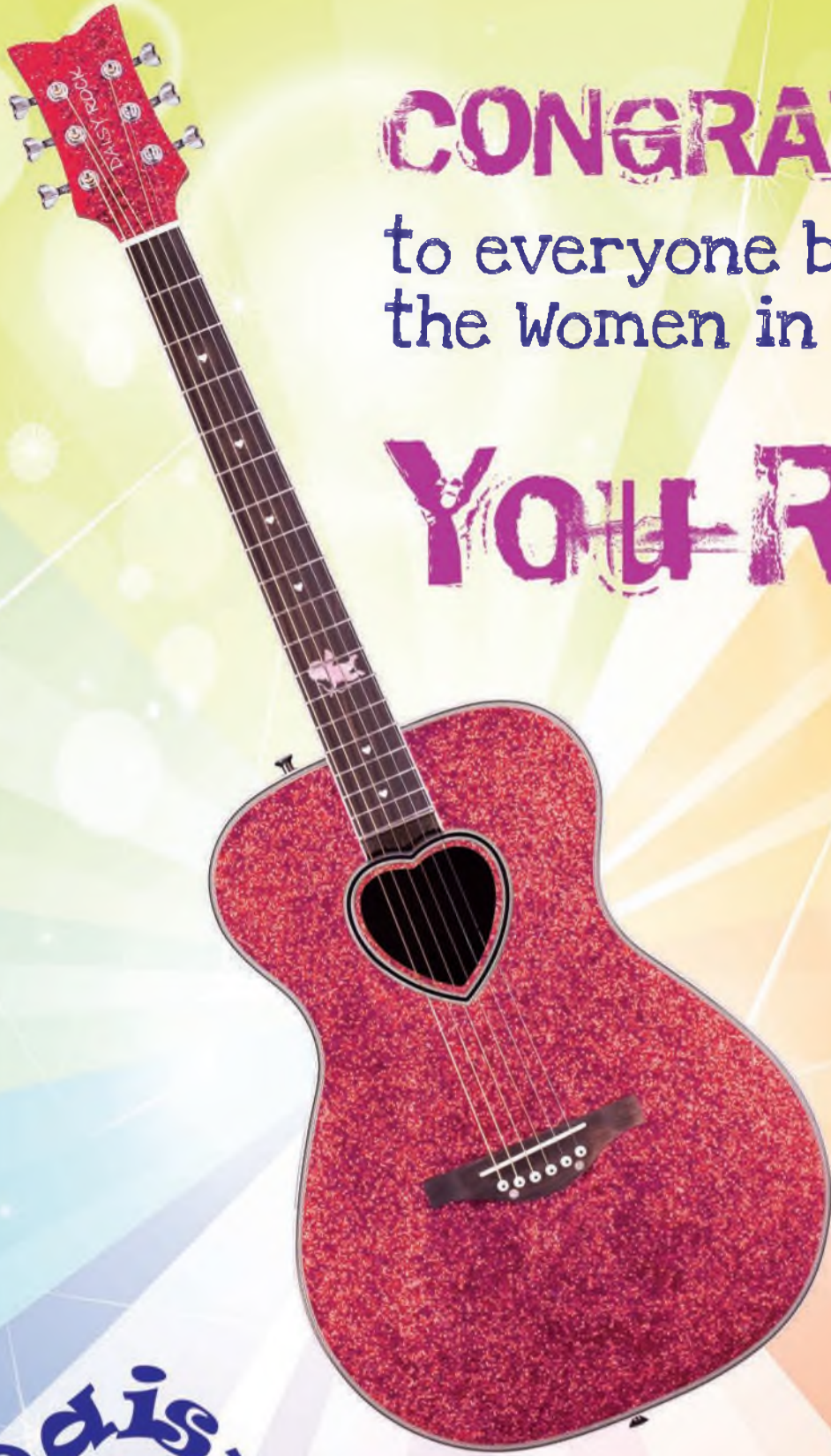
2015 will also see her celebrate her 80th birthday. She says she has no firm plans to mark the occasion as yet, but even if she decides to just let it slip by quietly, plenty of other people, inspired by this fiercely honest and challenging artist, will be raising a glass.

### THE FIRST TIME EVER SHE HEARD THAT SONG

Ewan MacColl's classic, *The First Time Ever I Saw Your Face* wasn't just written about Peggy Seeger, it was written for her. Almost on demand...

"I first heard it down a phone line. In the spring of 1957 I had gone back to the States and told Ewan I wasn't coming back. No one phoned in those days because it was so expensive, but I was living at my step-mother's, so I decided I would. I told him I was going to be on the radio the next day and they wanted a new song, not a traditional song but a love song, a hopeful one and one that didn't last more than two minutes. And, unaccompanied, he sang *The First Time Ever I Saw Your Face* over the phone to me and I performed it the next day for the first time, on the radio.

"My way of singing it is very different to the Roberta Flack way. I didn't used to like the way she sang it, but I do now. We used to have a section of our record collection called *The Chamber of Horrors* and whenever someone did a cover of that song it would invariably end up in there. Elvis' was the worst. Roberta Flack put a lot of heart into it, but Elvis... oh my God. Ewan used to say it was like Romeo singing to Juliet, only Juliet just happens to be on top of the Post Office Tower."



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# CAMPAIGNER ANGIE JENKISON



## ANGEL OF THE NORTH

Angie Jenkison is the woman who connects the music business (and a whole host of stars) with Teenage Cancer Trust. Working tirelessly alongside The Who's Roger Daltrey, Jenkison has made sure that the charity is one of the UK music industry's top priorities

### WOMEN IN MUSIC

■ BY DAVE ROBERTS

Like many garrulous music business folk who roistered and doistered their way through the industry during the '80s and '90s, Angie Jenkison has an extremely impressive and rather star-studded contact book.

Unlike most, she has spent the second half of her career turning that contact book into cold hard cash for one great cause: Teenage Cancer Trust.

Jenkison is the much-loved charity's music relations manager, its main interface with the industry and the trusted lieutenant of patron and driving force, Roger Daltrey.

Alongside her friend (and hero) she helps pull together the annual Royal Albert Hall shows and other more irregular special events, including this week's Who 50th anniversary gig at the Shepherd's Bush Empire - which saw stars such as Liam Gallagher, Eddie Vedder, James Dean Bradfield and Ricky Wilson perform their favourite Who track with Roger and Pete's touring band.

Jenkison left school in Newcastle aged 16 and bagged herself a hairdressing apprenticeship. After a year she asked for a transfer to London and started hanging out at the Marquee and other clubs, getting to know people in and around the music industry.

One contact got her an interview for the job of receptionist at Swan Yard studios. She started in 1986 and rose to become studio manager. Swan Yard then bought Trident studios and in 1991 she was transferred there as managing director.

She puts her rise down at least in part to the skills she learned with scissors in hand: "I think years of talking to people close up came in very useful, knowing how to chat to people and make them comfortable, make them relax when they're doing their life's work. I also just loved the music, loved the environment and wanted to help."

She adds that "knowing when to shut up" was as important as chatting away - but a straw poll of Jenkison's many friends indicated that this may be a skill she has yet to master to any significant degree.

When Trident's owners wanted to sell the studio, she approached Rod Smallwood and Andy Taylor from Sanctuary, who ended up buying the facility.

"In 2000 I was sitting in my office in Sanctuary and Roger [Daltrey] came through the door and said, I need you and that contact book of yours; we're putting on a show at the Royal Albert Hall for Teenage Cancer Trust and you're going to help me do it. I'd never heard of Teenage Cancer Trust, but it was Roger, so of course I was going to do it."

She had first been introduced to Daltrey when she happened to meet a mutual friend - "and we got on like a house on fire from the first minute".

She was introduced to his music, however, at a much earlier age. Her dad tells a story of her standing on a chair singing along to Happy Jack aged just two, and Jenkison herself happily admits that seeing Tommy aged 12 "blew my mind and changed my life".



**"[This job is] hard, especially when you get close to the mums and dads. But there are some amazing positive stories that come out of it too"**

ANGIE JENKISON, TEENAGE CANCER TRUST

She also admits she still hasn't got used to working alongside, let alone being friends with, one of rock's iconic figures: "I don't think I ever will! But he's so great. He's down to earth, he's working class, he doesn't mince his words.

"He's also really smart and incredibly insightful. When I was ill [Jenkison has fought her own battle with cancer] he knew when it was tough and sometimes the phone would ring almost like magic, just when you needed it. He rings patients as well, kids he's met previously, or their mums and dads, and you can imagine what that means to them. You know what, he's just a good man."

Since 2000, of course, the events have become an established and much-loved part of the music industry calendar, as well as a major fund-raiser, generating over £20 million which has helped build a current total of 28 Teenage Cancer Trust units throughout the country.

Jenkison also makes sure the good work carries on throughout the year; she arranges for artists to visit units and meet patients and for patients to get out and about seeing shows and meeting their musical heroes.

She recalls one visit that gets to the heart of why Teenage Cancer Trust exists: "I took Paul Weller to the Newcastle unit and he was talking to a young

**ABOVE**  
You and Who's army: Angie Jenkison - pictured with her beloved dog, Sunshine - says Teenage Cancer Trust patron Roger Daltrey is "really smart, incredibly insightful... just a good man"

lad called Dan who was 17. He told Paul how, when he was first diagnosed, he was put in a four-bed bay with three guys who were all in their 80s. He said it was like being stuck in an episode of *Last of the Summer Wine* and we all laughed.

"A few hours later though I got a call from Paul and he said, I know we all laughed at what Dan was saying, but it's not funny is it? Not really."

As Jenkison says, and what Weller was alluding to, "it's about giving teenagers with cancer the best possible treatment, but also the best possible environment in which to get better."

It's also, every single day, about real people in the most difficult circumstances. Most of us, through family members or friends, know the emotional turbulence caused by cancer - not many of us literally work with it every day.

How does Jenkison get over that rawness and past the heartbreak? Simple answer: "I don't. It's hard, especially when you get close to the mums and dads. There are so many very, very sad stories.

"But there are also some amazing ones, like my friend Rosanna [Connolly]. She was at the BRIT school when she got leukaemia. She had treatment, finished her course and I got her an internship at Universal and they decided to keep her on as a press assistant. But then the leukaemia came back. She needed a bone marrow transplant and had to take a year off, during which time she was treated on one of our units. And just a few weeks ago she went back to work, which was a wonderful moment."

And it's a microcosm of what Jenkison does - utilising her contacts and her drive to help a teenager with cancer get better and get on with their life.

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AND ALL THE  
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# MEDIA PIONEER ANNIE NIGHTINGALE



## ANNIE, GET YOUR GONG

Over four decades ago, Annie Nightingale became BBC Radio 1's first ever female DJ. It would take 13 more years for the station to hire another one. Now that really **is** pioneering.

### WOMEN IN MUSIC

■ BY DAVE ROBERTS

After nearly 50 years in the music business, Annie Nightingale shows no signs of slowing down. In fact, if you measure her career in the traditional DJ units of BPM, then she's probably speeding up.

There has been no retreat to Radio 2 (although she does do irregular 'jukebox' shows for the sister station), instead she still plays new, leftfield dance music, not only on Radio 1 but also on Radio 1 Xtra. Nightingale just isn't a 'golden oldies' kind of girl.

In 1970, after some serious campaigning, she became Radio 1's first female DJ. It would be a staggering 13 years until the second, Janice Long, arrived. All of which means the word 'pioneer' in her special Women in Music Award she will collect this week is well justified.

She started out as a print journalist, writing for a local paper in Brighton before starting to specialize in pop music, interviewing the superstars of the 60s, including, on more than one occasion, The Beatles.

She also fronted a TV show, called *That's For Me*, produced by Ready Steady Go lynchpin Vicky Wickham ("an amazing woman, she changed my life").

But radio was always her goal.

"It was the pirates who made me fall in love with pop music and want to be a DJ," she says. "I used to live in Brighton and there was a moment when the Radio Caroline ship went past as I was listening to it and I thought, I want to be on that ship, I want to do what they're doing."

"Of course a lot of the guys on that ship went on to become Radio 1's first DJs – and they were all guys, there were no women. It wasn't very inviting and it wasn't very easy."

In fact, it took years of pushing at the door before, in 1970, with, you suspect, some reservation, the Beeb let her in. "What I learned was that if it's something you really want, hang in there. You know that thing about being in the right place at the right time? Well sometimes you have to dig your heels in and stay in the right place for quite a while before someone decides it's the right time."

Famously, one of the excuses Radio 1 gave for having no women presenters for its first three years was that housewives would listen to the radio at home and the DJs were 'husband substitutes'.

In those days there was obviously a fustier view, at least amongst the upper echelons of the establishment, as to what might constitute a housewife's husband substitute.

Nightingale says she often gets a big laugh when she explains this bone-headed argument, "but believe me, they were deadly serious at the time".

She continues: "When I started I had no idea how to run the desk; it was like being asked to fly a plane whilst it's in mid-air. And I had very little help, it was ridiculous, frankly."

"There was a very male atmosphere of technical confidence and a sort of sneering, waiting for you to make mistakes, which I did, and which John Peel was always allowed to! I say that with



great fondness because I wouldn't be where I am today without him, he lead the way in terms of playing what you want. At the start he was maybe a bit suspicious of me, but he was like that with everyone, you had to prove yourself, which I think is fine, and which I think I did."

Talk of DJs past leads, inevitably, to the recent debate about the prevalent 'culture' of Radio 1 during the '70s and '80s. Nightingale isn't, however, joining the queue to wade in.

"I honestly don't know what people mean by the 'culture' of Radio 1. I came in, did my show and left. There was never any time to socialise."

"What is true is that a fair few of them were egos on sticks and they were so wrapped up in themselves that there was never a question of hanging out."

"I didn't know what everyone else got up to. It might have been portrayed as a big family, but it wasn't. When everyone did get together, for photo shoots or Christmas parties or whatever, it was based around what I would call 'locker room humour', and I didn't feel part of it."

"Also, they were so competitive with each other that I think they regarded me as irrelevant, so I just thought, fine, carry on guys!"

She has, of course, outlasted them all. She believes the key to her survival is "being relevant and having an open mind".

It's certainly true that Nightingale's musical tastes have never been stuck in a rut and she is now

**ABOVE**  
Peel love: Annie Nightingale says characters like John Peel and Vicky Wickham inspired decisions in her early career

accepted by dance music artists and labels as one of the UK's most important outlets and tastemakers.

She says: "Acid house was really important for me, but when it happened I'd already been around the block, so I thought, maybe this isn't my party, perhaps I'm not invited to this one. But everyone was so inclusive and welcoming that it actually relaunched my career, and my life, actually. I started playing all this underground music."

"I've always believed in the underground. In the early '80s the music wasn't very inspiring and I had a little wobble, wondering if I wanted to stay in the business. I think the wrong people had taken over the labels and they wanted boring, safe acts. I wanted music that was dangerous."

She still does. And she has never been bound by a playlist. "I couldn't do it. I couldn't play music I don't like because I'm not a good enough actor. Plus, what would be the point? My deal with the listener is this: I spend my whole week trying to find the very best music to play you; you listen and then tell me what you think. That's it."

It seems to be enough, for her bosses and listeners. And for her. She shows no desire to slow up or, whisper it, retire...

"I don't think I could, to be honest. It's like a drug I can't give up. And when you love something like I love doing this, why would you stop? I'd only end up walking up and down the street, stopping strangers and saying, Have you heard this? Which, come to think of it, is kind of what I already do!"



**CONGRATULATIONS JO AND NATASHA  
ON BEING NAMED IN MUSIC WEEK'S  
WOMEN IN MUSIC**

**ROLL OF HONOUR 2014**



# RISING STAR SIAN ANDERSON



## BREAKING DOWN BARRIERS

Aged just 23, Sian Anderson has already had a hand in the careers of Ed Sheeran and Lianne La Havas, launched her own company and secured a BBC 1Xtra radio show. Ahead of being honoured with *Music Week's* Women In Music Rising Star award, we find out the secret behind her impressive early success

### WOMEN IN MUSIC

■ BY RHIAN JONES

There's no such thing as burnout in Sian Anderson's world. In a typical week, the young exec charges around from her job as marketing manager at Atlantic Records, to present her 1Xtra radio show, or attend evening gigs and meetings - answering emails from employees (yes, she has employees) at consultancy and project management agency SighTracked on the way. Unsurprisingly, she doesn't really recognise any division in her work/life balance.

"If I wasn't working 24 hours, I can't imagine what else I'd be doing," she says. "I have this thing that until I'm 25 I should just be working really hard and doing what I love."

Anderson's career story to date is a triumph. After dropping out of sixth form on first year results day, thanks to a discouraging grade in media (of all things), she decided to try and learn on the job instead. Youth brand Live Mag UK took her on as a contributor and, aged 16, she was a music journalist, writing for The London Paper, Red Bull, Soho Hospital Club and South London Press.

MCs from South London were her speciality and Anderson soon became the go-to girl for getting in touch with P Money, Little Dee and Blacks. "They didn't have email addresses or anything like that, so people would come to me instead. Before I knew it, I was the spokesperson - a publication would get in contact and say we want to review this CD, how can we get hold of it?"

"I knew what PR was because I'd received press releases all the time so took the role on. It went to the next step where it was like, 'Hey, let's get you into the studio with people, let's get you to play at Glastonbury'. I put them forward for opportunities and the role expanded into more of a project management thing."

While working for Ctrl Alt Shift - a Christian Aid initiative aimed at engaging 14-25 year olds in global injustice and social development - Anderson witnessed a young Ed Sheeran play a gig and was wowed. She persuaded the organisers of live night I Luv Live to take someone else off the bill and put Sheeran on instead.

"He came down with his guitar to the most urban crowd ever, started performing and completely smashed it, everyone was talking about him. We started a relationship from there and went around to a few gigs, did a few shows, I introduced him to people and sorted a few collaboration projects with artists he wanted to work with like JME and P Money."

When Sheeran secured a record deal with Atlantic, word spread that Anderson could get you places. Warner got back in touch with two acts - Clement Marfo & The Frontline and Stooshe - that needed "the Ed Sheeran treatment".

"I came in and worked the first nine months of both of those projects - sending the first song to radio, working out what the pictures and artwork were going to look like." SighTracked was then



**"I work at Atlantic with [bosses] Ben Cook, Max Lousada and Mark Mitchell and they completely look past my age. I don't ever get let off anything because I'm 'only young'. And I never felt like anybody was treating me differently because I'm female"** SIAN ANDERSON

launched to have an official company to operate under, and alongside Stooshe and Clement Marfo, clients included Lianne La Havas and Joss Stone.

"When Lianne signed to Warner there was so much excitement about where she came from and her references and whether she should be doing something underground like an SB.TV session or a Mahogany Blog. My argument was that these people would love her. The word spread in the building that I don't just look after urban acts, I can work on other genres of music too."

Anderson joined Warner as a promotions coordinator, before moving to Atlantic as full-time marketing manager in 2013, working on Wiley's four singles (Heatwave, Can You Hear Me, Reload, Lights On) and album (The Ascent).

Rinse FM gave her a grime specific show in 2010 alongside Julie Adenuga, before she joined BBC 1Xtra in 2013 to cover Clara Amfo, Adele Roberts and DJ Target. Earlier this year, she was given her own Wednesday night show. Anderson

**ABOVE**  
High achiever: Sian Anderson was amongst the fresh faces named in *Music Week's* 30 Under 30 list earlier this year

has had a taste of the small screen, too, presenting 2011's BBC Sound and Topman Ctrl's C4 programme Women In Grime. It's an avenue she's keen to take further in future.

"I don't think there's been a young black girl on TV with tattoos, piercings and a south London accent. Alesha Dixon and people like that who have come from girl bands tend to do it; I haven't really seen anyone else. I think that's a barrier I can break."

Current projects at Atlantic include Jess Glynne, Charli XCX, Melissa Steel, Trey Songz and Wiz Khalifa. It's pretty safe to say neither age nor gender has ever held her back.

"I work [at Atlantic] with [UK president] Ben Cook, [general manager] Mark Mitchell and [Warner Music CEO] Max Lousada - they completely look past my age. I don't ever get let off anything because I'm 'only young'. And I never felt like anybody was treating me differently because I'm female."

And the factors behind her success so far? Together with support and belief from Live Mag mentors Chantelle Fiddy, Hattie Collins and Emma Warren - passion, hard work and a bit of luck. "I was in the right place at the right time. I also had a lot of strong women around me in the early days that I learnt a lot from. I won't take on a job if I don't think I can do it, or if I think I don't have the time to do it to my full potential. [My success is down to] a mixture of opportunity and being able to deliver on that opportunity. But to get to where I've got to, you genuinely have to live and breathe what you do."

**SONY MUSIC CELEBRATES THE  
WOMEN IN MUSIC AWARDS**

**AND OUR THREE AMAZING HONOUREES**

**ALISON DONALD**

**NICOLA TUER**

**AND FOR HER OUTSTANDING ACHIEVEMENT AWARD**

**JACKIE HYDE**

**CONGRATULATIONS**

**TO THEM FROM ALL OF US**



SONY MUSIC



# WOMEN IN MUSIC



# THE ROLL OF HONOUR

In addition to our five special award winners, Music Week has teamed with AIM and UK Music to inaugurate 30 leading executives onto our Women In Music roll of honour. Here we celebrate the rise of these successful and innovative women, asking them for their thoughts on the modern music industry - and its record of gender diversity

## MELANIE ARMSTRONG HEAD OF MUSIC & MERCHANDISE, HMV



### When and how did you get into the music business?

Christmas temp at hmv Oxford Circus, 1997. Very quickly promoted through the ranks in store and started as a music buyer in Head Office 1999.

### Did you look to any female mentors or inspirational figures at that time?

Yes, Madonna! There were no female directors or even senior managers at that time, not one (though I was lucky to have a couple of male mentors who really championed my career at hmv) so I had to look to famous strong women in the music business who never apologised for their success. When I got to head office and started meeting labels and record companies, and realised women do get to senior positions - Nicola Tuer is someone I've always admired.

### What do you consider the biggest achievement of your career so far?

Getting a bunch of men to do what I want every day! Seriously I've always played the rules of success not gender and that I feel has stood me in good stead. I'm very proud of my rise through hmv, being a constant in a crisis (the administration period) and coming out the other side and playing a big part of a successful, profitable new hmv. I was thrilled to win an Everywoman Retail

Ambassador award last year and I'm pleased to play a part in encouraging other women to progress in the retail industry.

### Do you think there is parity of opportunity in the UK music industry for women at the moment?

I think it's definitely improving but there still doesn't seem like there's an equal balance of women and men in executive positions in the UK music industry. There's a lot of women working in marketing within the music business but a real lack of women leaders in top jobs. In terms of remuneration - unfortunately there's still some way to go before the gender pay gap closes.

### Do you think things have improved during your career? And what more needs to be done?

Yes without a doubt - within my sector there are more female regional and store managers and in buying positions within head office than ever before. But I think there's still the marked lack of visible women in top jobs in music could be a reason why men still dominate jobs at the top. I don't believe in a fixed quota of jobs for women, I think you've got to prove yourself and get a job on merit, but having more visibility would give women joining the industry or already in junior positions encouragement that they can get there too.

## EMMA BANKS HEAD OF CAA UK



### Did you look to any female mentors or inspirational figures at that time?

Generally not. All the agents I had worked with as a promoter were men and there were very few women in the agency business in the UK at that time - I can't remember anyone! I met Gail Colson pretty early in my career at Wasted Talent and she was very inspiring and helpful to me.

### What do you consider the biggest achievement of your career so far?

Still being here! Every successful show is a big achievement. My clients are my family and they get heart and soul from me and so every win for them is a win for me.

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?

I don't know what the remuneration is like at other places but certainly at CAA there is no financial discrimination at all. I suspect it exists in some places still but surely it's starting to level up! Opportunity is out there but there is still an element of boys club in the business for sure.

I probably need to learn to play golf - I certainly never get invited to a golf day by anyone so the assumption is out there that my swing is not great!

### Do you think things have improved during your career? And what more needs to be done?

In the 24 years I have been in the music business there have definitely been great steps forward for women in the business. But the very fact that this event and awards exists would indicate that all things are not still equal. Ultimately it's tricky as a woman, particularly it would seem, if you want to have children and work. Childcare needs to become more affordable for everyone, that would surely help women generally who want to have a family get back into the work place. Ultimately though, I think it's important to be a person in the music business who is a woman, not be defined by being a woman. As far as I am concerned, the fact I am female is a massive bonus for everyone that I interact with, certainly not a negative. I can use that to my advantage, not perceive it as a disadvantage. Confidence is so key - if I am apologetic for my sex then people will see it as a problem. Let's not give anyone that image - women are amazing in business and we don't need to apologise for our biology.

### When and how did you get into the music business?

I joined Wasted Talent agency in 1990 as a junior booker. I had been booking shows at Reading University and also had a promotions company with a friend that worked shows outside of the University. It seemed like a cool industry to be in - an exciting mix of business and commerce.

# WOMEN IN MUSIC

## KELLY CHAPPEL DIRECTOR OF TALENT INTERNATIONAL, LIVE NATION



### When and how did you get into the music business?

I cut my teeth working in record stores as a buyer. I then went on to manage a restaurant in St Johns Wood owned by Andy Fletcher from Depeche Mode. As you can imagine I came into contact with many interesting people; one of whom asked me to help start a music management company / independent record label. This role gave me the contacts and drive I needed to make me realise I loved this business, and I was here to stay!

### Did you look to any female mentors or inspirational figures at that time?

I worked alongside a lady called Jo Gurnett for a short time. Jo was the manager/agent for Terry Wogan, Steve Wright and various other entertainers in TV and radio. She was a seasoned professional and I never witnessed her be rude or condescending to anyone she dealt with. She treated me with the upmost respect and kindness, and boy, could she tell you a story or two! Also, I must add, Barbara Charone. When I used to go to the Depeche Mode's shows BC would often be at there. I would watch and listen to her interacting with the band, or their families, and everyone around her (including me) would think "That's one class act right there".

### What do you consider the biggest achievement of your career?

I have been fortunate enough to work with many artists - and to be able to take fledgling acts, which are just starting out, and nurture them and help them to grow, fills me with pride. I will admit at times I have been emotional when standing at the back of a venue, watching acts who started timidly in a 150 capacity room now playing to thousands of fans, and owning the stage.

I also pride myself with the fact that I have never shouted, been rude, or intentionally made someone feel inferior because I'm having a bad day at work. In a pressurised working environment, dealing with big personalities and sometimes challenging opinions, I think this can be seen as an achievement. 'Treat people how you would like to be treated' is my motto.

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?

I think it depends on the company you work for, and whom you work with. I'm very lucky that I work for a boss who sees me as a key player in his team. It's not so much that I'm 'one of the guys', it's that I put the hours and the work in. Admittedly there aren't many female national promoters or agents in the music industry, but the numbers are increasing, which is positive. When I started working as a promoter at Live Nation several years ago I barely had any female peers.

## BARBARA CHARONE CO-FOUNDER, MBC PR



### When and how did you get into the music business?

First as a journalist writing for the Chicago Sun Times, then I moved to London and wrote for the music weekly, Sounds, for over 3 years - plus Rolling Stone, Cream and Crawdaddy in US. I moved into PR working in the press office at Warners writing press releases.

### Did you look to any female mentors or inspirational figures at that time?

Not really. On Sounds I replaced Penny Valentine who was a bit of a legend so it was good to keep the female flag flying!

### What do you consider the biggest achievement of your career?

First part of my career, writing an authorised biography of Keith Richards, second part of my career founding MBC PR with Moira Bellas - 15 year anniversary in 2015!

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?

No but I also don't think there is parity for PR, seriously. The major labels have slashed fees and it's tough. Like everyone else these days though, you work harder for less.

### Do you think things have improved during your career? And what more needs to be done?

I think women are the backbone of the industry. When you go to record company meetings, the majority of people in the room are women. Of course things have improved, but still there aren't enough women in the top end of the hierarchy of companies.

## MAGGIE CROWE EVENTS DIRECTOR, BPI



### When and how did you get into the music business?

It was summer 1983 when I was waiting on my A Level results and had to get a summer job (my parents wouldn't allow me not to be working). Steve Mason (Pinnacle Records) owned Windsong Record Exports and gave me my first job. I was 'invoicing extraordinaire' - can't remember the real job title - but picture

a very old fashioned typewriter with heavy keys (no light touch then) and a load of carbon paper. (Carbon paper is what you used to make copies and then you'd have different colours for each use ie. one to the customer, one for us for the warehouse... why am I explaining this?) Anyhow, there was a lovely bunch of music freaks running the company and working in the offices and warehouse. Steve had a full beard then and looked like a grizzly bear

and I worked with a lovely gentle chap called Malcolm who was in love with Barry Manilow. The warehouse boys were punk, indie and soul boys and I realised I found my perfect workplace. I didn't go to college...

### Did you look to any female mentors or inspirational figures at that time?

I suppose it was my mum. She is an amazing Irish woman (80 next year) and made of steel who taught me to work hard and be committed to whatever I was doing be it invoicing or producing Award shows.

There weren't many women at Windsong during my time there but there have been many formidable women I've worked alongside in the 28 years at BPI. If you've got a couple of paragraphs I can reel them off...

### What do you consider the biggest achievement of your career so far?

Having or even keeping a career! Someone last month taught me this new word, FOMO - Fear Of Missing Out. I've always had FOBFO - Fear Of Being Found Out!! Never feeling that I've actually grown up keeps me on my toes and I'm always keen to learn from bright and creative people. I'm so lucky that in my job I'm surrounded by the younger generation who want to push the boundaries musically or through the business. The buzz comes from not just the people I work alongside but also if you ever

want to witness it first hand - come with me and visit the BRIT School.

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?

Course not but that's not just our industry - pick up the paper and you read it every day! We are getting there though... well at least I hope so. Definitely on 'opportunity' which should automatically be reflected in the pay packet. Balance is key. I've worked in an overly male and an overly female environment which causes ructions. Interspersed with whatever the gender mix you are always guaranteed to have a few nutters and megalomaniacs thrown in for good measure (which again isn't just in our industry). But some of those can challenge you no matter what sex you are!

### Do you think things have improved during your career? And what more needs to be done?

It definitely has improved and I think there are some formidable women coming through the ranks that those male execs need to feel afraid of... very afraid of! (I'm joking!) Board and exec level is poor - gawd knows what the ratio is; it was only Alison Wenham and Sara John who sat around our BPI Board table for around ten years in the 1990s.





## SONIA DIWAN CO-FOUNDER, SOUND ADVICE



**When and how did you get into the music business?**  
1997. I almost didn't. Lee & Thompson were only looking to recruit two new music lawyers. I was their third choice, but luckily (for me), they took me on as well.

**Did you look to any female mentors or inspirational figures at that time?**

At the time, not really - it was all so new to me. Nor did it occur to me that my gender would be an issue - re-assured, no doubt, that there would be no barrier to progression at L&T simply by virtue of gender, because one of the partners in the music department was female. And gradually I came across other female music lawyers such as Sheila McCloud (RIP), whose reputation as an intelligent, sophisticated and well respected lawyer within the industry, was definitely inspirational.

**What do you consider the biggest achievement of your career?**

Over 15 years on, still enjoying what I do, still working with clients such as Stargate and Chase & Status, who I have been fortunate enough to work with pretty much from the beginning of their careers and the integral part I have played in the growth and expansion of Sound Advice since its start in 2008, are all things I take pride in.

**Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?**

Personally, I have been fortunate enough to have worked in progressive environments with very supportive senior

colleagues, and as such I never felt a lack of parity of opportunity, rather it was for me to make the most of it. However, this level of support is not necessarily reflected within the industry as a whole.

I get the impression that the lack of opportunity is more keenly felt within the music industry, even in comparison with other media and art sectors. This may, in part, stem from music careers being less structured than others, benefiting and suffering from the vagaries of self-regulation and its ad hoc nature.

**Do you think things have improved during your career? And what more needs to be done?**

Consolidation within the music industry over the last decade has probably not helped matters - there is a tendency to employ (and promote) "people like ourselves", which would not have worked to a female's advantage in the industry's recent past. However, in looking at the amazing females who are being recognised here, (and there are many more), hopefully, this imbalance and the particular and practical challenges faced by women in managing their careers in this male dominated industry will, at least in part, be addressed by the increasing number of females in positions of influence.

## JO CHARRINGTON EVP A&R, CAPITOL RECORDS



**When and how did you get into the music business?**  
1991 at London Records, via temp Agency Handle Recruitment, initially as Sales Secretary and then as Marketing Assistant.

**Did you look to any female mentors or inspirational figures at that time?**

No, I just knew I wanted to work in the Music industry.

**What do you consider the biggest achievement of your career so far?**

That after over 20 years, I love coming to work every day, and am still learning and constantly challenged.

**Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment? Have things improved during your career and what more needs to be done?**

It is not exclusive to the music industry, but women have to work harder than men to prove themselves. There are differences in how men and women communicate that I believe can act as an invisible barrier, particularly as you climb higher in corporate structures.

However, with the right skill set and determination, you will always be able to break through - you only have to look at what women like Jody Gerson, Sarah Stennett, Nicola Tuer and Emma Banks have achieved.

## LUCY DICKINS BOOKING AGENT (ADELE, JAMIE T), ITB



**When and how did you get into the music business?**  
About 18 years ago where I started as a product manager for a small independent label.

**Did you look to any female mentors or inspirational figures at that time?**

At that time in my career it was Moira Bellas who was heading up WEA.

**What do you consider the biggest achievement of your career?**

Helping my roster grow from playing small clubs to theatres, arenas and parks.

**Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?**

I think the proof is in the pudding. Success shouldn't and isn't ultimately judged by whether you're a man or a woman - judgement is based on achievement and purpose.

## ALEXI CORY-SMITH EVP, BMG CHRYSALIS UK



**When and how did you get into the music business?**  
September 1992 - answered an ad on the back of the Evening Standard: "Music impresario needs assistant. Patience required. Typing helps." (Or something like that.)

**Did you look to any female mentors or inspirational figures at that time?**

Yes, Shelagh MacLeod.

**What do you consider the biggest achievement of your career so far?**

Haven't realised it yet.

**Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?**

There is at BMG.

The  
Sweet  
Sound of  
Success.

Congratulations to our own Selina Emeny and Kelly Chappel, as well as all the wonderful women honoured in Music Week's Women In Music Awards 2014.

# WOMEN IN MUSIC

## ALISON DONALD CO-PRESIDENT, COLUMBIA



**When and how did you first get into the British music business?**

A good friend recommended me for the position of A&R assistant at Arista Records. It was the early 1980s.

**Did you look to any female mentors or inspirational figures at that time?**

Sadly women in positions of power were few and far between back then. Happily during my career and life I have found a network of women whom have been both inspirational, wise and super supportive, without their friendship and guidance I wouldn't be here. There's not enough room to name them all, but they know who they all are.

**What do you consider the biggest achievement of your career so far?**

Sustaining a career working in a business that I love. I'm as passionate about music now as I was when I started my career.

**Do you think there is parity of opportunity for women in the UK music industry?**

Not yet, but we are getting there slowly. Having spent a lot of my working life as the only woman in the room, I am delighted to say that at the Columbia Records label meeting last week, at least half the room were women, all in important and relevant positions. At least 50% of music consumers are women - our voice at the table is crucial.

**Have things improved during your career? And what more needs to be done?**

We've come some distance but there's still a lot of work to do until the natural male/female balance of life is reflected in the boardroom. With the advent of the digital age, business has no excuse but to allow for more flexible working hours. Women should be allowed and encouraged to fulfil both their personal and professional ambitions.

I work with many of the younger generation of women and am filled with optimism, they are smart, creative and fearless, and see equality as a right. I hope and believe they will not allow their gender to hold them back nor stop them from realising their enormous potential.

## JANE DYBALL CEO, MCPS



**When and how did you get into the music business?**

I started in May 1986 at Virgin Music (Publishers) Ltd as International Co-ordinator. I'd written to every company in the Music Week directory and had applied for every music industry job advertised in the Guardian.

**Did you look to any female mentors or inspirational figures at that time?**

At that time I was just in awe of everyone. I was really scared that being terminally uncool might be a sackable offence so it took me quite a while to find my voice. Later I enjoyed the

take-no-prisoners humour of Sas Metcalfe (who should be on this list!) and Alison Donald at WCM. The time when it became really important was when I started to have more and more meetings without any women in them at all, so I stalked Anne Mansbridge at Warner Music who was (and remains) a sage advisor.

**What do you consider the biggest achievement of your career?**

I'm always convinced it's just around the corner - if not then I'd give up. However, I really enjoyed the In Rainbows digital licensing initiative, setting up PEDL and a few successful negotiations.

**Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?**

I have no idea what anyone else earns, but it took me a while to dare to ask for what I thought I was worth. Maybe there should be an anonymous salary review if that's the concern.

**Do you think things have improved at all during your career? And what more needs to be done?**

Yes and no. People naturally hire people like them - shared tastes (football), background (white) and colloquialisms which can exclude people not in "the gang". I've often wondered why, because having a diverse team is so much more interesting. I've heard plenty of sexist comments/remarks/jokes but you have to ignore 90% of them. I've had very good bosses but there are loads of reasons why some women just find it easier to set up their own thing, and it's up to you, Music Week, to make sure that their work is adequately reported. Every week should be "Women (as well as men) in Music" week!

## FRAN MALYAN SENIOR VP A&R/CATALOGUE, SONY ATV



**When and how did you get into the music business?**

I joined the business back in 1977 as the receptionist for ATV Music Publishing after answering an ad in Miss London magazine. They were looking for someone to join their finance department and, as I was working at Lloyds Bank, I felt this might be a more

interesting approach to accounting! Whilst waiting for my interview, Paul McCartney came into reception, which was obviously very impressive. So when the HR lady said that they had a vacancy on reception that they thought I'd be perfect for, I snapped it up with a view to meeting many more stars! My parents were horrified that I had thrown my banking career aside to just sit and look pretty (it was a long time ago!) but as I was such a music fan it appeared to be the perfect job to me.

**Did you look to any female mentors or inspirational figures at that time?**

Whilst working at ATV I soon realised that by working hard and throwing myself into the job 100%, there was

potential to move up. At the time, there were quite a few strong women in the company who were very passionate about their jobs and who inspired me to learn all that I could about publishing and to make as many contacts as possible. My main inspiration was Sally Perryman who, at the time, was an A&R Manager and was one of the only women succeeding in a very male dominated area. We went on to work together for over 20 years and are still the best of friends.

**What do you consider the biggest achievement of your career so far?**

I don't feel that I have one outstanding achievement. My career has been based on being the best that I can in all areas of the business, and to have done that consistently for 37 years is probably my biggest achievement! I think the fact that most people feel that they can totally trust me and that I always do what I say I'm going to do is a reputation to be proud of.

**Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?**

I think that the opportunities are there especially as

there are now so many ways that women can get support should they need it. The music business is still mainly male dominated, on the whole, but I think that reflects the workplace in general not just our business. It's very important to have a progressive boss who values your contribution so I've been lucky to work with Guy Moot for so long who is very fair and sees the advantages for our business to have a well-balanced team containing senior men and women and those of a certain age! I don't know what other women outside of our company earn so it's difficult to comment on that.

**Do you think things have improved during your career? And what more needs to be done?**

I don't think that things have really changed that much apart from having improved slightly. To succeed it has always been down to an individual's own determination and skillset and there are always examples around us of women who have been able to achieve this from the 1970s until today. I don't think we should be judging people by gender but by results so as long as everyone is given a chance to prove themselves then a promotion should be totally down to their ability to do the job regardless of their sex.



## SELINA EMENY INTERNATIONAL GROUP COUNSEL, TICKETMASTER/LIVE NATION



### When and how did you get into the music business?

I was working for Clear Channel Communications as an in-house lawyer when they bought SFX Entertainment back in 2000, which became Live Nation Entertainment today. I am now responsible for the International legal team and Government

Relations covering 27 territories and 40 business units outside North America for Ticketmaster and Live Nation.

### Did you look to any female mentors or inspirational figures

### at that time?

There has been a very strong female mentor throughout my life and that is my mother. At the age of 76 she still works full time as a barrister at the Birmingham Bar. Nothing has ever stopped her.

### What do you consider the biggest achievement of your career so far?

Being part of the transition from Clear Channel to Live Nation and then being part of completing the merger with Ticketmaster to form Live Nation Entertainment in 2010. It really is satisfying to see how the business has evolved to serve all elements of the music industry – from working with the artist to getting the fan to the show.

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women?

Unfortunately not. There are the odd exceptions, but as a rule we do still have a long way to go. Having said that, I am proud of my position within Live Nation Entertainment and the business has supported and promoted me to get to where I am.

### Do you think things have improved during your career? And what more needs to be done?

We will know we have finally achieved parity when there is no need to separately recognise Women in Music; our participation and acknowledgement will occur as part of the natural order.

## CHRISTINE GEISSMAR OPERATIONS DIRECTOR, PPL



### When and how did you get into the music business?

Can't sing, can't play an instrument, can't tell a bum note when I hear it – but love music. What to do? I finally got there (via a 'taster session' many years ago when I was the buyer for music at Harrods) when I joined PPL six years ago from outside the music business, but with extensive leadership experience and expertise in operations, sales and customer service.

### Did you look to any female inspirational figures at that time?

We should all take inspiration from strong, independent women who know they are an equal partner in a relationship (business or otherwise). As Madonna said: "A lot of people are afraid to say what they want. That's why they don't get what they want."

### What do you consider the biggest achievement of your career?

A number of years now of double digit annual revenue growth flowing to record companies and performers from PPL's licensing of recorded music being played in public to businesses throughout the UK.

### Do you think there is parity of opportunity in the UK music industry for women?

There certainly is at PPL – for example I have a predominantly female team who are part of the 49% of staff in PPL who are female.

### Do you think things have improved during your career?

There are more women coming along at senior level all the time and we should all focus on helping them to develop their self-belief and skills and give them the chances and opportunities to succeed.

## KIM FRANKIEWICZ MD, IMAGEM MUSIC UK



### When and how did you first get into the music business?

I started in the music business at the age of 17 in Newcastle, NSW, Australia where I grew up. I was offered a job as a secretary (yes that is what we were called in those days) for the local promoter. Whilst working for him I came across a young band called INXS and the rest is history.

### Did you look to any female mentors or inspirational figures at that time?

Yes. There was a woman called Colleen Ironside who was a very successful booking agent at one of the biggest agencies in Sydney. She was very tough but always had a soft spot for me. To this day she is still a dear friend and a very successful promoter based in Hong Kong.

### What do you consider the biggest achievement of your career?

Tough question as I have been very fortunate to have had a few over the years. That said I do remember how proud I felt when I was hired out of Sydney to move to New York as VP Of International for Universal Music Publishing.

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment? Do you think things have improved during your career? And what more needs to be done?

I feel things have definitely improved, just reading through the MW list is proof. That said there is still quite a way to go to get a better balance.

## CAROLINE ELLERAY HEAD OF A&R, UMPG



## CLAIRE HORSEMAN MD, CODA AGENCY



### When and how did you get into the music business?

I used to set my alarm for the middle of the night and tape Jeff Young's dance show on Capital Radio - I knew straight away I wanted to be involved in music. I went through all my records and wrote to every single record label – not realising that lots of the labels were within the majors. I wish I kept all the replies from the HR departments. All of them told me to come back to them when I was 21 (I was 16 at the time). Luckily though I had a big collection of Hip Hop records on Profile Records – I got my break working on reception there on the YTS (youth training scheme), I couldn't believe it!

### Did you look to any female mentors or inspirational figures?

Not at all, it didn't even occur to me, I just loved music. Once I started in the industry I completely looked up to the two girls that worked at Profile – (legendary DJ) Nancy Noise and Jean Branch – they looked after me and showed me the way. We remain friends to this day.

### What do you consider the biggest achievement of your career?

I don't tend to think in those terms but in all honesty I think managing to have a successful career while bringing up two kids. It's certainly a barrier to female success but that is true of all industries.

### Do you think there is parity of opportunity in the UK music industry?

It's much better than it was. If you look across the industry women do more than half of the junior and administration jobs but occupy very few of the senior positions.

CAA

HONORS  
*Our*  
WOMEN  
*In*  
MUSIC

JENNA ADLER \* KATIE ANDERSON \* SHANNON CASEY \* ERIN CULLEY \* KELLY DURONCELET  
SHANNON FITZGERALD \* JEN HAMMEL \* LAURA HUTFLESS \* MARTHA IVESTER \* MEREDITH JONES  
CAROLE KINZEL \* LUCY KOZAK \* STEPHANIE LANGS \* INBAL LANKRY \* ERIN LARSEN  
CARA LEWIS \* STEPHANIE MAHLER \* BEX MAJORS \* SUMMER MARSHALL \* MARIA MAY  
MICHELLE MCGOWNE \* ALLI MCGREGOR \* JENNIFER MULVIHILL \* LAURA NEWTON  
REBECCA NICHOLS \* KATHARINE NOKES \* KATIE NOWAK \* CAROLINE REASON  
CLARISSA REFORMINA \* ANGIE RHO \* LAPRIAL RUNKEL \* KYLEN SHARPE  
SHANNON SILBER \* MEGAN SYKES \* MARLENE TSUCHII \* ELISA VAZZANA BOEHMKE

*and*

EMMA BANKS

*2014 Women In Music Honoree*



## ANN HARRISON - FOUNDER, HARRISONS



### When and how did you first get into the music business?

I fell into it. There was no specialist training to be a music lawyer. I just happened to end up working in law firms with entertainment clients. That work seemed more interesting than divorce or conveyancing - I took as much of it as I could.

### Did you look to any female mentors or inspirational figures at that time?

Honestly, no not at the beginning. My mentors were James Wyllie and Andy Stinson but I quickly came to respect the work that women like Jill Sinclair, Diana Graham and Gail Colson were doing in a male world.

### What do you consider the biggest achievement of your career?

Surviving, thus far. Flippant answer but there have been too many highlights to single one out. I am very proud of my work on the book 'Music The Business'; on ground breaking deals for household names but also helping many young artists taking their first steps.

### Do you think there is parity of opportunity for women?

I've been self-employed for so long that I can't comment on levels of remuneration. I believe the opportunities are there equally for men and women and the current crop of brilliant women receiving awards this year from all areas of the business is proof of that.

### Do you think things have improved during your career?

I don't think this is unique to the music business but we need to make sure that parents and carers can have a career in this business and not feel that in order to get on you have to choose between parenthood and a career.

## KANYA KING FOUNDER & CEO, MOBO



### When and how did you get into the music business?

It happened more or less by default. In the mid-nineties I would organise music gigs on a regular basis and then basically came to realise that the music I loved was given very little recognition at the time. I felt that I needed to do something about it. I ended up putting my money where my mouth was and re-mortgaging my house to fund the very first show. We received a lot of support from talent who believed in the cause.

### Did you look to any female mentors or inspirational figures at that time?

I did not have any female mentors but I was inspired by formidable women such as Colleen Hue who was doing amazing work, making things happen and being highly respected. She was also incredibly supportive to me when I came into the business.

### What do you consider the biggest achievement of your career?

Ensuring that the MOBO Awards after 20 years still continue to play a crucial role accelerating the influence and reach of black music genres into mainstream culture. Artists and their careers have been established, made and ratified as a result of MOBO nominations and Awards. Last month's 2014 Awards show made a massive splash on TV and online - experiencing the highest engagement in recorded history with #MOBOAwards2014 trending at number one for 24 hours and the show's performances and acceptance speeches reaching practically 1 million views on YouTube in only a few weeks. Fans and viewers of the show massively dominated social media resulting in more than 2,500 tweets per minute during Best Grime Act announcement alone. That is formidable.

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?

With the minimal research I have seen out there it would suggest that there is still a gender imbalance in the music industry especially at senior management level. This needs to change otherwise there will be a pool of untapped talent we will be missing out on.

### Do you think things have improved during your career? And what more needs to be done?

Change has been very slow. More debates are needed which highlight the cultural, social and economic benefits to having equality, keeping this issue in the media spotlight and providing positive action.

## ABI LELAND FOUNDER, LELAND MUSIC



### When and how did you get into the music business?

I was 19 years-old when I got my first job in the music industry, working as an assistant in a small independent dance music label. After a few months I started to help them compile their dance music compilations. They had various famous DJs who were mixing the albums and I was

heavily into drum & bass and techno, so I ended up selecting and licensing the tracks for them to mix. I absolutely loved it. I then went to work for a label called Simply Vinyl which specialised in re-releasing 180g classic vinyl albums. They were releasing a lot of the old film soundtracks, Taxi Driver, Easy Rider, Lalo Schifrin and John Barry scores etc. and this really fuelled my interest in this area of music. After doing a lot of research into music supervision and knocking on a lot of doors I ended up setting up my first music supervision company called Soundscape, which I ran successfully for about four years working on many independent British feature films. I have very fond memories of those early days. I very much learnt on the job but I was young, ambitious, and hard working so I think people were very receptive to that.

### Did you look to any female mentors or inspirational figures at that time?

One inspiration at the time was Karyn Rachtman, who had music supervised all of Quentin Tarantino's films. In those days any sort of job within music with an A&R element was heavily dominated by men. I don't think I acknowledged it fully at the time, but Karyn Rachtman definitely helped me believe that my ambitions were possible. I thought, well if she can do it then I can too. Admittedly I haven't managed to supervise any Tarantino films, but there's still time!

### What do you consider the biggest achievement of your career so far?

Developing my business from being a one woman band into an independent, successful company consisting of a fantastic team of people. That aside, even though I have had the opportunity to work on some brilliant projects with incredible people, I'd like to think that my biggest achievement is still to come.

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?

No, there undisputedly isn't. It's widely known, yet not well acknowledged and it's an issue that just isn't pressed enough. Women throughout most industries, music being one of them, are universally paid less than and aren't given the same opportunities as men. I don't know the statistics, but it seems that most assistant roles are filled by women; men are given more opportunities within more

creative roles. Without a doubt, there are still far fewer women executives. There is a lot of everyday sexism within our culture, but it's still too readily dismissed or downplayed. Surely the music industry and what it stands for - creativity, expression, inspiration - should be setting an example to other industries by going against the usual conventions and fighting for equal rights at every level.

### Do you think things have improved during your career? And what more needs to be done?

I'm sure there have been improvements, but they've certainly all been too few and too gradual. When I set up my first music supervision business I was in partnership with a man of similar age to me.

I had several experiences during meetings where the men (and sometimes women) would assume I was of a less senior role to my business partner and conversations would be directed to him. I've noticed as I've got older that I don't have the same struggles (yet I still witness it happening to other younger women in the room), but now I wonder how long I have until I face the battle of being written off as 'past it'.

It feels that, unlike men, women have quite a short window of time in which they're not being judged in degrading ways. It is encouraging that we have women like Jo Whiley and Lauren Laverne in the industry, whose opinions are valued, but for instance I read recently that only one in five solo presenters on UK radio is female, so we still have a way to go even in that respect.

# WOMEN IN MUSIC

## SARAH LIVERSEDEGE MD, BDI MUSIC & DIRECTOR OF A&R, BUCKS MUSIC



**When and how did you first get into the music business?**

I studied music, gained a First class degree in Composition – whilst studying, I undertook work experience at the BBC in Bristol as a runner.

On graduation day, I was offered a job at the BBC in the music department and alongside this worked as a freelance TV Floor manager for Entertainment, Sport & Music. I ended up Deputy Head of BBC WW Music Publishing – then got approached by Simon Platz at Bucks Music Group with the genius idea of setting up my own music publishing company. I resigned from BBC in 2004 to set up BDi Music.

**Did you look to any female mentors or inspirational figures at that time?**

From an early age [6 – 19 years old] my piano teacher, Ronnie Powell, was my true musical inspiration. She was originally a pianist and organist for silent cinema movies – I wouldn't be doing what I am doing now if I hadn't met her.

She gave me the belief, passion and confidence for what I do now creatively in A&R. She recognized that I had musical talent and good ears. RIP Ronnie! She lived to be 105. When I joined the BBC I think Claire Jarvis [then Head of Music Copyright at BBC / now Director of Music at BSkyB] was an inspirational figurehead for me – a strong business-woman with vast knowledge and experience.

**What do you consider the biggest achievement of your career so far?**

The following are what I would consider to be my biggest achievements:-

- Setting up my own company, BDi Music Limited in 2004 – this month celebrates 10 years of success as an independent music publisher;
- BDi has won: two Ivor Novello Awards / one ASCAP Award / two RTS Awards / two BAFTAs;
- Investing my own money into the signing and creative development of songwriters and film and TV composers – I have to find talent very early;
- Notable early signings who I have developed include producer/writer, Jake Gosling and songwriter, Amy Wadge – both are now A List writers;
- BDi Music is co-publisher of No.1 UK single 'Thinking Out Loud' co-written by Amy Wadge and produced by Jake Gosling – I introduced them both to Ed Sheeran back in 2008;
- We continue to enjoy the huge success of Ed's albums, + & X;
- Being asked by Simon Platz to head up Bucks Music Group A&R department – I have been Director A&R for 2 years which is an immense honour [I do this role alongside running BDi].

**Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?**

I think it depends what the job is within the music industry. In composition, 12% of PRS writers are women. Most boards within record companies and music organisations seem to be dominated by men. In my view, this imbalance will only change if women put themselves forwards for these positions. In terms of remuneration I don't know because I run my company and pay myself.

**So you think things have improved at all during your career? And what more needs to be done in the future?**

There are so many more female managers now than say 10/15 years ago.

The creative sector/A&R has many more women breaking through and making an impact even though it is still considered a very 'male' domain.

I think women need to support each other more, like men do to each other. I do find that very successful women are more defensive in their role than men. But this is probably because it has been such hard work to get to the top that when they do they hold on tighter.

## JEANNETTE LEE CO-OWNER, ROUGH TRADE



## NATASHA MANN HEAD OF MARKETING, ISLAND RECORDS



**When and how did you get into the music business?**

My first job was at a PR agency within its music & fashion division. I'd been out of University for a year and had been working at a Secondary School. I didn't know anything about PR but I knew I was interested in music so when my friend forwarded the job advert I applied. I did work experience for three months before they offered me a paid role. I think they realised I really wanted to be there and wasn't going to leave!

**Did you look to any female mentors or inspirational figures at that time?**

I was lucky enough to work with two very inspirational women at the start of my career. My first boss Angela Robertson (who later became my business partner) and Ruth Drake who I worked with at Toast Press. Jade Richardson was also someone who had a wealth of knowledge about the industry and was beyond helpful in those early days.

**What do you consider the biggest achievement of your career?**

I think that there isn't really one biggest achievement but just lots of moments, both good and bad, that I've learnt something from.

**Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?**

I think in terms of opportunity it is getting better but there is still certainly some way to go. The introduction of flexi-hours in an industry that is not based around a 9-5 office culture would no doubt help expand the caliber of the workforce (both men and women) in the industry. I can't really comment on remuneration since that's a pretty guarded area for most people but if you look at other areas like sport or film, that disparity still exists which is frankly ridiculous.

**Do you think things have improved during your career? And what more needs to be done in the future?**

I think if you look around a high proportion of the top jobs, in all the different areas of the business, are held by men, but I do think it's quite clear that women are every bit as capable and qualified.





## MANDY PLUMB GM, PARLOPHONE & WARNER BROS



### When and how did you get into the music business?

I'd been trying to find a way in with no luck. I then blagged my way into a gig at the Marquee in Wardour Street. I ended up talking to a lawyer who mentioned a job going in the Parlophone label. The rest is history, and a lot more gigs....!

### Did you look to any female mentors or inspirational figures at that time?

I didn't know anyone of either gender in the industry at the time! However, when I eventually joined Parlophone it was run

by Jill Wall who showed me that a woman could reach a senior executive position.

### What do you consider the biggest achievement of your career?

The privilege of working with some of the UK's best artists: especially seeing bands such as Radiohead and Coldplay make their mark globally. I'm equally proud about helping to develop new talent such as Emeli Sandé during my time with Virgin or indeed now with Royal Blood at Warner Bros.

### Do you think there is parity of opportunity (and remuneration) in the music industry?

I think there is still work to be done but I am proud of the fact that of my 10 heads of dept, 50% are female; overseeing radio, digital, TV and WBR marketing specifically.

### Do you think things have improved during your career? And what more needs to be done in the future?

Yes, things have definitely improved during my career. I think it's important to acknowledge that I have had the support of various inspirational male industry leaders such as Tony Wadsworth, Keith Wozencroft, Miles Leonard and more recently at Warner, Max Lousada who all have fully encouraged my progression. Along the way I was also fortunate enough to work with Andria Vidler in her time as CEO of EMI; someone I greatly respect.

## HELEN SMITH EXEC CHAIR, IMPALA



### When and how did you get into the music business?

Like most people it was love of music. I was working in a law firm and wanted to be able to mix the two, so I returned to London from Brussels where I had been working for two years and made it my "project". That was in the late nineties.

### Did you look to any female mentors or inspirational figures at that time?

I had heard of people like Jill Sinclair and Alison Wenham but to be completely honest I approached the music sector without even thinking about it. I grew up immune to the fact that women could be held back by discrimination. My mother believed everyone was put on this earth on an equal basis.

### What do you consider the biggest achievement of your career?

Being lucky enough to have a great job, which develops constantly, and being able to combine it with family life.

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?

Most definitely not. Music is not alone. And neither is the UK.

### Do you think things have improved during your career? And what more needs to be done in the future?

There are 50% more women on the IMPALA board than ten years ago, but the question I think is really a local one and at a very basic level requires more awareness, better child care solutions and maybe even forcing change. The European Parliament voted for a 40% quota for listed companies last year, something that has already been in existence in countries like Norway for more than 10 years as they saw it was the only real way to change attitudes. National governments are still discussing whether it should be a European obligation, so let's see what happens next...

## ANGIE SOMERSIDE MARKETING CONSULTANT



### How did you get into the industry?

I came to London knowing 100% I wanted to work in the industry. While at college I managed to secure work experience in the Polydor press office. Straight after college I started managing a band (The Beloved) and signed them to a deal with East West/Warners.

### Did you look to any female mentors or inspirational figures at that time?

Moira Bellas was MD at Warners at the time and Barbara Charone was Head of Press so I think my first impressions were very positive. I was under the impression at the time that there'd be women in high positions elsewhere although looking back that was probably misguided.

### What do you consider the biggest achievement of your career?

My first proper job was at Mute as Press officer and to return there 15 years later as MD felt fairly special. To remain friends with Daniel Miller who has supported and encouraged me throughout my career is an honour. On a personal level I would say it's managing to balance the responsibility of a full time job and kids.

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?

I think individuals can transform the inherent culture of a company. I spent 13 years at Sony and felt that the potential for women in the company was never in doubt. I think that makes it stand out as a company in this industry. Rob Stringer certainly actively encouraged the career development of people like myself, Jackie Hyde and Nicola Tuer.

### Do you think things have improved during your career? And what more needs to be done in the future?

I'd say it's a challenge in any industry to manage any level of ambition and an open desire to have kids. That's more a governmental issue but something perhaps more female mentors could address.

## SARAH STENNETT CEO, TURN FIRST



### When and how did you get into the music business?

I entered the business as a lawyer employed by Paul Spraggon immediately after I qualified.

### Did you look to any female mentors or inspirational figures at that time?

It's a cliché but, my mother. She was ever present and to this day she is my biggest mentor and inspiration.

### What do you consider the biggest achievement of your career?

Helping guide and mentor artists and executive talent to success.

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women at the moment?

I try not to think of career opportunities in gender terms generally. We make our own opportunities.

### Do you think things have improved during your career? And what more needs to be done in the future?

Personally, I will continue to work with the best candidate for any job regardless of their gender. I think that the music business broadly reflects the male/female make up in the market place. As an industry, I think greater childcare provisions would help going forward. Helping and supporting all team members with full and balanced lives increases creativity, inspiration and ultimately output. I am also a big advocate of switching off phones to connect with friends and family. The 24/7 email culture is the biggest change I have seen, blurring the lines between business and pleasure. I try to encourage artists and executives to completely logout and tune in to family and friends even if it's for an afternoon a week. I personally don't find it easy but I make a conscious effort to lead by example.



# Congratulations!

To all the 2014 Women in Music winners and nominees.  
From your friends at Spotify.





## NICOLA TUER COO, SONY MUSIC UK



### When and how did you get into the music business?

I joined my local Our Price in Chatham in the mid eighties as a stop gap, and ended up staying there 10 years. I always knew that the music industry was where I wanted to be.

### Did you look to any female mentors or inspirational figures at that time?

I loved the Kick Inside by Kate Bush and still do! Kate exploded onto the scene on her terms, ignoring the pop norm, delivering a unique sound and image. Talent and self belief in equal measure - remarkable for someone so young.

### What do you consider the biggest achievement of your career so far?

I am lucky to have worked for a great company alongside some brilliant artists, so there have been many things to look back on with satisfaction. Most recently was the success of Sony Music Commercial Group in 2014, topping the compilation record company market share in all quarters throughout 2014 and culminating in achieving the Top Label for albums in Q3 this year. A great effort from a truly talented and committed team.

### Do you think there is parity of opportunity (and remuneration) across the UK music industry for women at the moment?

I can't speak for the music industry as a whole, but from my own experience believe I have been given a parity of opportunity. Sony is an equal opportunities employer, with a commitment to promote from within and on merit regardless of gender.

### So you think things have improved during your career? And what more needs to be done?

I have seen a definite improvement over the course of my career. Within Sony there are women in key positions across the business who are well placed to step into more senior positions in the future.

## ANGELA WATTS VP GLOBAL COMMS, SPOTIFY



### How did you get into the music biz?

My friend Shak Kahn introduced me to Daniel Ek over breakfast at the Charlotte Street Hotel, about a year after Spotify launched. Within a few minutes of meeting, I knew I wanted to work with him. Music was always a large part of my life, learning piano since I was five and then orchestral work (mainly hitting stuff in the percussion section in a semi-organised fashion). From music, I'd ended up working in technology

PR, so Spotify was a timely combination of these worlds.

### Did you look to any female mentors or inspirational figures?

Early on, I met some incredible women in the business who I'm now lucky enough to count as dear friends. Dawn Bridges, former head of communications for Time Inc and Warner Music Group - and long-time publicist for Bon Jovi and KISS, is someone I will always look up to - and who taught me the music business first hand. Her moral compass, instinct for the right strategy and a good story is something I always aspire to.

### What do you consider the biggest achievement of your career?

Having the good fortune to have brought together a team of insanely talented PR people who work together beautifully and who I would do anything for.

## JULIE WEIR FOUNDER, VISIBLE NOISE



### When and how did you get into the music business?

I was writing for a number of publications when at Uni in Manchester and always knew I wanted to work in the industry. I finished my course and moved to Leeds which has always had a very active music community. I began working in a record store called Nail, the Duchess of

York venue magazine and Panic listings magazine....which gave me a great grounding in everything from journalism, to graphics, photography and running events (we were involved in a monthly club night of about 2000 sold out cap each event called Asylum), plus generates cross overs. The record store I worked in was a Metal, Hardcore and Industrial specialist, but a few of the Back to Basics and Soundclash DJs (Ali Cooke RIP, Chris Madden, Dave Beer) used to come in and get vinyl from us as they were really into dropping in Ministry and Metal beats to dance floor material....they kept clientele on their toes! After a couple of years in Leeds I applied for a British Academy Scholarship for an MA in Film and Media in London which came through and saw me moving here... graduating and then contemplating what to do next. I sent off my CV to a few places including Vinyl Solution/Clawfist as I was a big Lydia Lunch and Gallon Drunk fan... where I was offered a job as merch manager for the label and a Hong Kong film company... moving through the ranks to be label manager of Cacophonous Records from 1995. In 1998 set up Visible Noise under the same structure (still running Cacophonous) as I wanted to work with a different genre of music. To this date, have fostered great young UK

guitar bands - including arena acts Bring Me The Horizon and Bullet For My Valentine. It now exists in tandem with Wiseblood too whereby we manage a number of artists as well as undertake consultancy for labels and artists too.

### Did you look to any female mentors or inspirational figures at that time?

I saw the entire industry as a creative playground at the time...full of people who were all doing their own thing. Industry ladies were a rare creature then actually, looking back - which is something I have only really started thinking about over the last couple of years. But I never approached the industry with a gender division in mind. I just wanted to be a part of an industry I loved and to do the best I could for the artists I was working with, whether I be female or male. I would reference Lydia Lunch again just for the nature of her work, to this day....and Gee Vaucher as she had and still has a great vision covering art and music too. Both very influential ladies - free thinkers and fearless with it. But neither of them really covered what I do.

### What do you consider the biggest achievement of your career?

I feel a sense of achievement when we develop and guide an artist organically taking them from club venues to arenas and festival headliners - seeing bands play to tens of thousands of fans, reactions online and people wearing the bands shirts (sometimes, it really is the little things...) But actually still being in such a vibrant and challenging industry after 20 years and honestly, making it onto this list alongside so many people I admire, I see as a great achievement.

### Do you think there is parity of opportunity (and remuneration) in the UK music industry for women as

### things stand at the moment?

Having always worked in the independent sector, I am slightly on the back foot on comparisons here. However where the music industry stands, sadly its structure is the same as any other industry dictated by our old school patriarchal society... and change does not come easy where this is concerned. However, looking at the list itself and the amount of sectors of the music and media industry covered there is a formidable group of ladies on there, whom themselves are leading the charge massively in their own respective areas from agencies, to legal, to sync and labels... So representation wise I do believe we are in a strong position. And through the standpoint of these women being at the top of the game and tenacious at their chosen specialty... not specifically because of their gender. Remuneration wise, I am still at a loss as to why a woman who does the same job as a man gets paid less because of their gender. This still seems like a ludicrous and archaic standpoint for all industry - not just music.

### Do you think things have improved during your career? And what more needs to be done

There are certainly a lot more women in the industry than when I started, which can only be a good thing. The financial aspect really needs to be revisited which is an ongoing concern. What I would really like to see moving forward is a new wave of young, enthusiastic, idea filled and hungry young women coming into the industry expanding the ranks of great partners for everyone within the realm. Going into areas from tour management, agency work, label heads, venue management, brand and digital specialists and so on...The level of job applications we get from young women and also the attendees at seminar days has increased slowly, so I am hoping to see the pattern of this expand too.

**THE BIG INTERVIEW** DAVID GUETTA**'ORGANIC DANCE MUSIC'**

David Guetta releases sixth album, *Listen*, on November 24 via Parlophone, with single *Lovers On the Sun* having already sold over 1m copies. Here we speak to the DJ about the new album, writing hit records, and live performances in 2014

**TALENT**

■ BY MURRAY STASSEN

“I could never have imagined that a DJ would fill a stadium,” replies David Guetta, when asked if his younger self thought that his music would be as popular as it is today. “That was just impossible to imagine.”

Guetta, now a multiple Grammy award-winning DJ/producer could never have been more wrong about his future in those formative years.

He is the epitome of a 2014 global pop icon with much of his life spent either on stage, in luxury hotel rooms and villas, or on a private jet between performance destinations (where he tells *Music Week* much of his production work takes place).

“My best place to work is probably a plane, because there’s no phone, or internet, no one to speak to me and it’s just amazing,” he says.

The name David Guetta has become synonymous with the big electronic beats and pop star vocals format that is now a typical radio playlist feature. He sells millions of records globally and considers his musical style to be the “new pop standard”. Guetta’s music has such an undeniably wide appeal that he’s the most followed and most streamed artist on Spotify, with 5.9m followers and 1.59 billion streams at the time of writing.

His growing collection of pop star collaborators, ranging from Lil’ Wayne to Madonna, Kelis to Rihanna, reads like a special edition celebrity guest list for one of his ‘Fuck Me, I’m Famous’ parties.

Guetta releases his “very personal” new album, *Listen*, on November 24. The LP is the enigmatic French DJ’s sixth, and the follow up to 2011’s *Nothing But The Beat*, which has gone platinum in over 18 territories. “It was not an easy experience,” he comments about putting the album together. “There were six months where I did nothing and nothing was coming and it was really freaking me out.”

*Listen* took three years to make according to Guetta, and as expected, it includes a high-profile selection of featured artists from Emeli Sandé to Nicki Minaj, John Legend and Sia - his much-loved collaborator on million-selling hit single *Titanium*. He explains that he’s “done this album in a way more traditional way,” producing a more song-based body of work compared to the beat-driven dance tracks on his previous album.

“It was a little bit of a different approach this time - giving priority to the song, whereas before it was giving priority to the beat.”

The LP’s lead single, a guitar led, western inspired dance track titled *Lovers On The Sun*, featuring newcomer Sam Martin, has already topped the charts, adding to Guetta’s list of No.1 hits including *When Love Takes Over*, *Sexy Bitch*, *Getting Over You* and *Titanium*, in addition to two further No.1s as the producer/featured artist on Flo Rida’s *Club Can’t Handle Me* and producer on The Black Eyed Peas’ *I Gotta Feeling*.

And with Guetta’s numerous No.1s serving as proof of his ability to sell records, he confidently takes credit for turning mainstream American audiences on to EDM with 2009’s *Sexy Bitch* and 2010’s *I Gotta Feeling*. “There was no up-tempo music on the radio - it was just something that did not exist,” he says. “When I did *I Gotta Feeling*



and Sexy Bitch, it was probably the trigger, I really think that this moment helped me, and also the whole community, to cross over in the US.”

Guetta's role in bringing his up-tempo dance music to pop loving US audiences has attracted criticism from some major players in the EDM scene, however. Some argue that he doesn't demonstrate any technical ability in a live environment. One such commentator is Deadmau5, aka Joel Zimmerman, who in an interview with *Rolling Stone* in 2012 dismissed Guetta as a “button pusher,” and claimed: “David Guetta has two iPods and a mixer and he just plays tracks - like, ‘Here’s one with Akon, check it out!’”

Here, the man himself responds to criticism about why he does what he does at live performances and recalls how his job has evolved since he was DJing in clubs in the early nineties. He also tells *Music Week* more about the new album and explains how his influence has helped electronic music cross over to the pop world.

#### **You're releasing Listen this month - what's different about this album?**

I think everything is different about this album. It took me three years to make and it's been quite a struggle, because I really wanted to do something completely different and that's hard.

I've changed my sound a few times in my career, but reinventing myself is quite painful. I could have jumped on the deep house train - that's not painful! - but I didn't want to do that, I wanted to try find my own thing.

Starting with Dangerous [featuring Sam Martin] was already quite a strong message, because it was the first time I've done a down-tempo record under my name. The sounds are different and I [worked]

**“I'm not saying that underground music is not good or cool. I'm really not. I love it and I think that it's amazing. The scene is so diverse. It's just that, for me as an artist, I need more. I just have stay true to how I feel”** DAVID GUETTA

with an artist that has never made records before. I wanted to give a message of a change. All the sounds I'm using on the album are different and, except for Nicki Minaj and Sia, all the artists I'm working with are new collaborations. It's a little more in the lane of Titanium than on the lane of I Gotta Feeling or Sexy Bitch. It's very different; it's a very personal album, it's very emotional. It was not an easy experience, but I'm very happy about it.

**You've collaborated with some big names on the album, such as John Legend, Sia and Nicki Minaj, but one of the more unusual ones I noticed was Ladysmith Black Mambazo, what was your objective with that collaboration?**

It was because of the nature of the song with Nico & Vinz. I really felt like there was an African feel in the song and I wanted to add to it. [Ladysmith Black Mambazo] are so amazing and the way the song is, it has a flavour. I wanted it to feel more real, if you know what I mean.

I didn't want do a pop version of an African flavour. I wanted to bring something really authentic and the whole album is like that; the songs themselves, even the words, the melodies.

I've made the album in a way more traditional way. Instead of making beats and then writing songs on the top, I was really like working on

**ABOVE**  
David Guetta: The superstar DJ/producer/artist interacts with fans at the iTunes Festival at Camden's RoundHouse in London this summer

the songwriting with writers or artists, like piano/voice or guitar/voice and then later arranging it in a dance music way.

That gives it a completely different vibe. I used classical music orchestras or a lot of acoustic instruments even if the production was still electronic; that's really the idea, to have an authentic feel. Let's say that if there's 'EDM', this would be more like 'ODM' - organic dance music. It's still dance music but with a little bit of depth. Well that's my aim. I don't know if I nailed it, but that's what I want.

#### **Are you pleased with the outcome?**

Yeah, I'm very happy, I really think it's a big step in my life and my career. You know, very often I've been asked, “Are you under pressure because the previous album was such a huge success?” And it was, I think it sold more than four million copies. This year there have only been two artists who have sold that amount of records.

But what I have always said, even to my label, is that what is stressing me out is not so much, “Am I going to manage to sell as many records?” it was, “Am I going to be able to come up with something new to say musically?” That was really, really stressful. During the three years that I worked, there were six months where I did nothing; nothing was coming and it was really freaking me out.

But it was fun, I did some proper DJ beats, records like Bad and Shot Me Down, which are fun records to play as a DJ. But of course I couldn't imagine making an album [in this style] because maybe it would have been something I would have done at the beginning of my career. Now I really need more. That was the challenge and that was the pressure for me.

# THE BIG INTERVIEW DAVID GUETTA

**You say that this album took three years to make. How long does it usually take you to put your albums together?**

Usually it's like a year-and-a-half, so [this record] was difficult. Also, when I did *One Love*, there was this new Dutch sound - the 'dirty Dutch' sound that was coming out. I imagined [doing an album in this style], which was really not musical, it was like an insane groove and energy. I thought, "What if I was to use these types of sounds but invite urban artists on the record?" It would be crazy, but there was nothing that was really attracting me.

There was [also] this huge EDM sound and it was a lot of fun to play, but I felt like it's a little bit difficult to make an album in that style, plus it also feels a little bit like the end of the cycle.

I love house music, really I love it, but to me I feel like a lot of the music that is coming out now is what I was playing in 1992. It's exactly the same. It took me a while to really find my own path for this new [album].

I felt like *One Love* and *Nothing But The Beat* were a little bit in the same lane and this kind of urban dance thing had been done so much that I really wanted to go away from it and it was not easy. But I'm super happy with the result and I think it's a great album.

*Lovers On The Sun* has done well, *Dangerous* is doing amazingly. I think it's going to be really, really massive, including in the US. We have had an incredible start, probably the biggest start I've ever had in my career with any record.

**You mentioned what you were doing in 1992 - do you ever feel any nostalgia about that period in your life and career?**

Not really, it's just the natural evolution. You don't always want to do the same thing. I don't consider our music to not be new anymore. It's the natural cycle of music to start underground and then become trendy and then become popular. For me, that is the natural cycle of music. And it's what happened in hip-hop, in rock, in trance, disco, everything.

I started to play house music in 1988 and when I started I didn't care. I just wanted drums and bass line and that's it, but now, personally I need more. I'm not saying that underground music is not good or cool. I'm really not. I love it and I think that it's amazing that the scene is so diverse. It's just that for me as an artist, I need more. I just have to stay true to how I feel.

**Speaking about referring to yourself as an artist, you've played a big role in the notion of a DJ being referred to as an artist - I've read an interview with you where you were discussing your music crossing over to the pop world and you said that 'you are witnessing a revolution in that your music is becoming the new standard.' In what way do you feel that your music has become the new standard?**

Well, this was probably an American article, because it's something that happened in America, not in Europe. What happened in the US was that the music on the radio, popular music, was urban music, down-tempo or there rock, but there was no up-tempo music on the radio. It was just something that did not exist.

When I did *I Gotta Feeling* and *Sexy Bitch*, it was probably the trigger, that's what everybody says in the industry in the US. For the first time they had established brands that tried this music, that no one believed in in the US, and they realised



ABOVE

**Electronic icon:** David Guetta is the most streamed and most followed artist on Spotify, with 5.9m followers and 1.59bn streams; He also has 57m likes on Facebook and 17m followers on Twitter, commanding a truly global audience with his signature brand of electronic pop

how big it was. The reaction was so big that all of the radio stations changed their format right after this. So I really think that this moment helped me, and also the whole community, to cross over in the US. Of course the US is [also] an important market in the world and it is very influential in music, so it really did change something. It was like a new format of pop music, which is kind of crazy when I think about it.

**When you started out as a DJ did you ever imagine that your music would have the reach that it does today and that it would cross over and be played on the radio?**

Nah, of course not. When I was kid I would read *Billboard* and I had a notebook where I'd write down [the names] of all the producers, all the guitar players and all the bass players, you know, just learning [about the industry].

This was before house music, there was funk and disco and it's just insane for me. I never, never imagined that one day I would be in *Billboard*, or furthermore, that I could be at No.1. And actually, I never imagined that any DJ could be famous when I started. This was a concept that did not even exist.

When I was 17, I was playing in clubs in Paris and I got really successful and I was one of the hottest DJs in Paris, but no one knew my name.

Being a hot DJ was just being in demand, but people would say, "Oh, the music in this club is good." There was no such concept as a famous DJ and there was no money, there was nothing. It was

just like, "Ok, you want to share your passion with people, you do this."

So I could never have imagined that a DJ would fill a stadium. That was just impossible to imagine, and especially not me. But I think I was always frustrated to be honest, that DJs were not more respected. I felt that our music was so big, but it was never as respected and supported by the media or by hip hop and rock and it finally happened so I'm happy about that.

**A lot of people think that high-paid celebrity DJs aren't really doing much apart from changing records and messing around with the controls behind the decks at live shows. Why do you think people have that perception?**

You know how you were asking if I miss the way things were before? I really don't, but there's one thing that I do miss and it's the concept of the DJ, at the time, that would be a little bit of a guide, because there wasn't as much access to music [as there is now].

The DJ would be the guy that would guide the people that wanted to know more about music and about new sounds. But [when] some of us started to create our own music, people [would] come to see us to hear our hits.

So I miss, to me, what is the real essence of DJing, which was to play longer sets, take people on a trip, interact with the people, take them to some unexpected place and make them discover new types of sounds. In 1992 I was running a

club in Paris and I opened this club and I was the resident DJ and I was also the art director. I came up with a new concept in France, which was guest DJs, which is really funny when you think about it because it's such a standard thing now. But when I did this I invited DJs like Masters at Work, Frankie Knuckles, David Morales and DJ Pierre.

My point was not to bring people to the club, because the club was already full. It was to make people that were in the club discover a different sound. And it's not like this anymore, it's really not, because now we do shows, and the people that are criticising and who are saying all of this is because when we were DJing in the clubs, we would really play a lot technically, creatively, like tons of loops and samples.

#### And you were doing that live?

Absolutely, but now, because we're playing a one-and-a-half hour set at a festival, it has to be perfect. You can't stay on a loop for 10 minutes, taking people into a tunnel. It's just not possible today. Because they want to be hammered, because the DJ before you is going to hammer them and so is the DJ after you. So now it's more like a concert.

What makes our set unique now has a lot to do with remixes and mash ups and special versions that we create in our own studios before playing them. It has to be so perfect that it's not something we can execute [live].

I'm not talking about the DJ set, because of course this is live. I don't play any of my records in a normal version when I play [a concert], otherwise it would feel like listening to the radio and that would be terrible. All the records I'm playing are special edits that I've prepared in the studio. Maybe this is why people would feel like this. Anyway, we are all more producers than amazing musicians, so it's natural that a lot of work would be done in a studio. I think it still makes our performance special and unique.

That's the whole point of a good DJ set now. And I think this is probably the difference. Before, there was probably more musical guidance than now. It's more about an incredible show and an incredible performance and a unique DJ set because you're going to hear versions of records that you are not going to hear anywhere else. That's how I see it.

#### Do you like how it's evolved, how the format of your sets have had to change?

I love it but I do miss the clubs and that's why I continue to play clubs, in Ibiza for example. It's amazing for me because I can go to Pasha [Ibiza] and I don't know what I'm going to play at all and I can play my records but I can also have moments where I go to deep house, or moments where I play techno. This is something that I can't do at a festival, it's impossible. At the same time, the kind of energy that I get from a concert or a festival is really unique so I think I love both, but I just have to acknowledge that it's almost a different job. I think a lot of the new DJs actually don't even know what the original DJ job was.

#### Because they've grown up with what the music has evolved into?

Yes, because they started in their bedroom and they make a crazy beat, which then becomes a hit record. They've learned how to DJ in front of 10,000 people. It's a little crazy but that's just the way it is. I'm not a person that's like, "Oh it was better before." It's just different and it's exciting

**"What makes our sets unique now has a lot to do with remixes and mash ups and special versions that we create in our own studios before playing them. It has to be so perfect. It is not something we can execute [live]"**

DAVID GUETTA

because they are really talented and it's also a different approach to music.

**So you said that with your previous albums, you would make the beats first and then collaborate with the artists, but with this one you said that you approached it more from an artist's perspective and then added the beats later, is that correct?**

Yes, correct. On this album, most of the songs were completely written before I went to see the artists. Whereas before, there was a lot of collaboration with the artists to write the song. I really wanted to have the album the way I wanted it before even asking an artist, "I think you would be perfect to sing this song, do you want to do it?"

It's very different. With the previous albums they were still produced in a DJ way. I would make a beat every day on my laptop and once a month I'd make one that was really special. I realise because I'm playing all of those beats in my DJ sets and one stands out. Ok, this beat stands out, so I'm going to write a song with it or maybe propose it to an artist. So this is the way I was doing it before, whereas [with this album], it was more like, "Ok, I've been through a crazy personal experience lately, I want to be real, and I want to express it."

I'm going to write about this with songwriters and it's just guitar or piano and working on the words, working on the message, working on the melodies and making songs that can be timeless, that can be performed by a rock band or a classical music orchestra, or a DJ because I'm going to arrange it as a dance song.

**You've already had a No.1 with Lovers On The Sun, and you mentioned Dangerous is one of the singles that you think is going to sell a lot?**

Oh, yeah I think it's going to be way bigger than Lovers On The Sun. For me in my career, it feels like a game changer. I feel the same way about it as I did when I did I Gotta Feeling or when I did Sexy Bitch or Titanium. You know, records that have a new and different sound. It's been added to radio [playlists] all around the world in the first week, from urban radio, to rock radio to super young radio to more adult radio. I've never had this before, really it's kind of crazy.

**Do you think this track will be more of a turning point for you than I Gotta Feeling?**

Oh no, not more! It's impossible to beat that, but it's one of them. We call it a game changer. I think, I might be wrong, but that's the sign I'm getting right now.

**Are you usually wrong about the way your tracks are going to perform?**

[Laughs] No, usually I'm right. We used to fight



ABOVE

Listen: David Guetta's sixth album is set for release on November 24, 2014. The new album features collaborators such as Sia, Nicki Minaj, John Legend, Nico & Vinz and LadySmith Black Mambazo

with the label about the single choices and now we agree, following my guts.

**Which ones did your label not think would be big, which then turned out to be really big?**

Love Is Gone for example, and I think Sexy Bitch was a very big turning point in my career.

**The label didn't think they were good singles?**

No, they picked other ones, but I really feel like because I'm DJ, it helps me feel the people more. That's what I do for a living.

**An issue that seems to be on the minds of a lot of label owners in the dance music industry at the moment is the misallocation of royalties from tracks played in clubs - AFEM launched its Get Played Get Paid campaign at ADE.**

That [campaign] makes me very, very happy. I think it's amazing that people are finally reacting to this. It's less frustrating for me now because I am getting paid, but for many years I wasn't. Now I'm in a category of artist that gets paid, but all of my first years when I was getting played a lot in clubs I wasn't getting paid. I felt like it was really unfair, so I think it's fantastic that this is happening and I would support it fully.

There's also a new thing that is really interesting. I don't know if you've heard of The Future FM? They have new technology that's really insane and it allows DJs to put mixes online, so it could be a new form of radio but it also has recognition software.

I don't know how they do it exactly, but it can automatically recognise what is being played in a mix, even if it's a mash up and they create a structure that allows people to get paid.

SoundCloud is [also] amazing, but basically the right owners are not getting paid. With this technology everybody is going to get paid. It's fair for the people that are making the music.

**What do you think are the biggest problems facing the electronic music community as it stands today?**

All of my frustrations are gone now. The scene is very healthy and it's just up to us to be creative enough to stay strong. That's what it's about now, but I think the media is still supporting us in a way that they have never done before.

I mean, in the US there's ridiculous conversations in a political [sense] and in the press, like it was at the beginning of the Nineties in Europe. [It is suggested that] this music is [associated with] drugs and so they want to ban [dance] events and it's completely crazy.

I really feel like I'm going back to 1992-1994 but I think it's just at the moment, because this music is such a new phenomenon [in the US] that they are making the same mistakes that were made in our countries.

**I've heard from others in the dance scene that they don't like how the genre is represented in Hollywood, with it being associated with drugs etc. How do you feel about its representation in movies and on TV?**

Yes, of course it's ridiculous, because even at festivals, those people [attending] are all professionals. It's not gangsters that are selling ecstasy and making a music festival as an excuse. This doesn't exist. It's just a fantasy.

## PROFILE EPM MUSIC



# 'WE HAVE THE TOOLS AND EXPERTISE TO HELP LABELS'

EPM Music was initially set up as a PR, promotions and management company in 2001, before setting up a digital distribution arm in 2003 which, over the last ten years, has become EPM's core business

## DISTRIBUTION

■ BY MURRAY STASSEN

Oliver Way and Jonas Stone founded EPM Music in 2001 after meeting at North London-based music PR company, Phuture Trax. The company now has a team of experienced label managers, delivery, technical, promotion and rights management personnel across its three European offices, located in London, Berlin and Maastricht in the Netherlands.

In 2011 the company set up an electronic label to coincide with its tenth anniversary. The first release was EPM 10, a ten-track compilation showcasing unreleased tracks from artists that EPM had worked with in one way or another, whether it was through artist management, PR, club promotion, radio plugging, DJ booking, publishing or digital distribution.

EPM is now a truly multi-faceted, modern music company, offering label services, distribution of new releases and back catalogue, as well as artist management, PR services and mastering.

Here, director Oliver Way (pictured) tells *Music Week* about the company's objectives, ongoing challenges and expansion plans.

"As of today, EPM is constantly growing with the ever-changing market place; managing a solid catalogue with hundreds of labels, covering a vast spectrum of musical diversity," he explains.

### What are EPM's business objectives?

A strong customer focus is still a priority for EPM, which resulted in the building and continual development of our own bespoke label management system, designed around the requirements of labels and artists that want to efficiently submit their releases online to the global market.

Combining the promotional, publishing, mastering and management experience of our in-house team, EPM continues to offer a broad range of services, with that all important personal touch and we will continue to do so as we expand our business. For us, it's about offering a full spectrum of services and expertise to labels, artists and distributors who demand and expect more from their digital distribution partner.

### In what area of your business are you seeing the most growth at the moment?

Streaming has taken off big time over the past year or so. That's where we see most growth coming from but we also see growth across the board with our labels performing better and better and the new signings we have taken on in the last 12 months. To this end, our service is constantly expanding and being developed as we take on new labels, clients and distributor partnerships within all genres, on a global level. Digital distribution consistently remains our biggest area of external growth. Technical development and all our other service offerings really spring from that drive.



ABOVE  
EPM: Director Oliver Way founded the company with Jonas Stone in 2001

**"There's a big hole where income is not getting back to artists in the dance and electronic scene. We want to help labels and artists get what is rightfully theirs"**

OLIVIER WAY, DIRECTOR, EPM MUSIC

### What part of the EPM business are you thinking about expanding?

We are expanding further into the publishing and licensing area of music. This is in order to be able to offer artists and writers more possibilities to sustain themselves in the music industry. Being a digital distributor, we are in a very unique position to know exactly the income owed on important revenue streams such as mechanical royalties on downloads and streams for artists whose music we are distributing.

There is a big hole where the income is not getting back to the artists in the dance and electronic music scene. We want to help the labels and artists get what is rightfully theirs. We are also in the process of setting up an LA office

for 2015 [in order] to further develop the sync side of our rights management offerings.

**What challenges are you currently facing and what steps are you taking to overcome these challenges?** One of the biggest challenges we constantly face is guiding our label partners through the changing [music industry] climate. Even now, many still have a fear of streaming, while others would like to embrace it more but struggle to implement it into their daily work schedules.

We have the tools and expertise to help those labels generate income as the world embraces the streaming model. That's one of the main challenges faced by the music industry in general, and a debate that is rapidly diminishing as the uptake on streaming has gathered massive momentum in the last 18 months.

### What are your plans for the future?

To be able to adapt to whatever new twist or turn the music business takes in order to offer the best service for the labels and artists we work with.



40 SINGLES/ALBUMS/COMPILATIONS

Cheryl tops the Official UK Singles Chart with I Don't Care - the second track to be released from her latest solo album



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# MusicWeek CHARTS

UK AIRPLAY & EU AIRPLAY P42 - STREAMING, SPOTIFY & VEVO P44 - INDIES & ITUNES P47 - ANALYSIS P50 - CLUB P51 - KEY RELEASES - P52





# CHARTS UK AIRPLAY WEEK 45

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



## UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	4	2	ED SHEERAN Thinking Out Loud <i>Asylum</i>	WMG	5343	+19%	265	77.5	+41%
2	2		OLLY MURS FT TRAVIE MCCOY Wrapped Up <i>Spic/Syco</i>	SME	3951	+39%	210	66.6	+12%
3	1	3	MEGHAN TRAINOR All About That Bass <i>Epic</i>	SME	5069	+10%	234	63.8	-5%
4	5		TAKE THAT These Days <i>Polydor</i>	UMG	4327	+22%	237	58.2	+8%
5	3	30	MAGIC! Rude <i>RCA</i>	SME	4640	+4%	192	53.0	-6%
6	6	39	NICO & VINZ Am I Wrong <i>Warner Bros</i>	WMG	4067	+8%	214	49.2	-4%
7	8	5	TAYLOR SWIFT Shake It Off <i>EMI</i>	UMG	4402	+11%	205	46.2	+1%
8	10	10	SAM SMITH I'm Not The Only One <i>Capitol</i>	UMG	4511	+11%	242	43.6	-1%
9	9	18	SAM SMITH Stay With Me <i>Capitol</i>	UMG	2839	+6%	215	39.7	-10%
10	13	8	JEREMIH FT. YG Don't Tell 'Em <i>Def Jam/Virgin</i>	UMG	1474	+12%	129	39.2	-3%
11	11	23	THE SCRIPT Superheroes <i>Columbia</i>	SME	3852	+1%	200	38.8	-5%
12	12	29	ELLA HENDERSON Ghost <i>Syco</i>	SME	3423	+7%	234	36.9	-9%
13	14	32	ONEREPUBLIC I Lived <i>Interscope</i>	UMG	1914	+58%	172	34.7	+6%
14	7	11	CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia</i>	SME	2992	-7%	171	34.2	-30%
15	32		DAVID GUETTA FT SAM MARTIN Dangerous <i>Parlophone</i>	WMG	1514	+36%	101	31.2	+33%
16	20	1	CHERYL I Don't Care <i>Polydor</i>	UMG	2503	+27%	170	31.0	+5%
17	15	4	JOHN LEGEND All Of Me <i>Columbia</i>	SME	2880	+10%	239	30.6	-3%
18	17		PHARRELL WILLIAMS Gust Of Wind <i>RCA</i>	SME	689	+39%	64	30.2	-2%
19	NEW	26	THE SCRIPT No Good In Goodbye <i>Columbia</i>	SME	1575	+83%	137	29.8	+112%
20	25		CLEAN BANDIT FT. JESS GLYNNE Real Love <i>Atlantic</i>	WMG	1622	+21%	96	29.7	+12%
21	23	16	GEORGE EZRA Blame It On Me <i>Columbia</i>	SME	3565	+6%	225	29.1	+1%
22	RE		PALOMA FAITH Ready For The Good Life <i>RCA</i>	SME	1414	+26%	124	28.9	+103%
23	26	43	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	2190	-3%	201	26.2	0%
24	37	12	PARRA FOR CUVA FT ANNA NAKLAB Wicked Games <i>Epic</i>	SME	1154	+96%	152	26.1	+20%
25	18	7	JESSIE J, ARIANA GRANDE AND NICKI MINAJ Bang Bang <i>Lava/Republic/Island</i>	UMG	2388	-2%	163	25.8	-15%
26	29	36	IGGY AZALEA FT RITA ORA Black Widow <i>SMI</i>	UMG	1240	+8%	135	25.3	+2%
27	28	40	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	2111	+18%	235	25.2	+0%
28	41		RIXTON Wait On Me <i>Interscope</i>	UMG	1152	+52%	113	25.2	+30%
29	21	15	SIGMA FT. PALOMA FAITH Changing <i>3 Beat/AATW</i>	IND.	2190	-8%	168	25.1	-15%
30	38		NOEL GALLAGHER'S HIGH FLYING BIRDS In The Heat Of The Moment <i>Sour Mash</i>	IND.	478	+106%	67	24.5	+16%
31	19	20	ED SHEERAN Don't <i>Asylum</i>	WMG	1713	-3%	160	24.4	-18%
32	30		RUMER Dangerous <i>Atlantic</i>	WMG	739	+4%	93	23.0	-4%
33	27	19	GEORGE EZRA Budapest <i>Columbia</i>	SME	2181	+12%	224	22.7	-12%
34	22	25	ED SHEERAN Sing <i>Asylum</i>	WMG	1847	+1%	180	22.6	-23%
35	40		QUEEN AND MICHAEL JACKSON There Must Be More To Life Than This <i>Virgin EMI</i>	UMG	1229	+12%	157	20.8	+3%
36	34	37	MR. PROBZ Waves <i>Left Lane</i>	SME	1593	+4%	159	20.5	-11%
37	33	17	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>	WMG	1874	+1%	153	20.2	-12%
38	48		SIGMA Nobody To Love <i>3 Beat/AATW</i>	IND.	1121	+15%	92	20.1	+19%
39	NEW	6	CALVIN HARRIS & ELLIE GOULDING Outside <i>Columbia</i>	SME	1075	+25%	76	19.7	+44%
40	43		UNION J You Got It All <i>Epic</i>	SME	1345	+27%	96	19.1	+2%
41	16	9	ONE DIRECTION Steal My Girl <i>Syco</i>	SME	1921	+12%	157	18.8	-40%
42	50		SIMPLE MINDS Honest Town <i>Caroline International</i>	UMG	143	-12%	36	18.5	+14%
43	46		KENDRICK LAMAR I <i>Interscope</i>	UMG	166	+27%	9	18.4	+6%
44	RE		SHAUN ESCOFFERY People <i>Dome</i>	IND.	120	-15%	16	18.3	+21%
45	49	47	CHARLI XCX Boom Clap <i>Asylum</i>	WMG	952	+22%	132	17.9	+10%
46	24	13	WAZE & ODYSSEY VS R. KELLY Bump & Grind 2014 <i>RCA</i>	SME	1140	+0%	140	17.8	-36%
47	39		FOO FIGHTERS Something From Nothing <i>RCA</i>	SME	336	+34%	23	17.5	-17%
48	NEW	31	MAROON 5 Animals <i>Interscope</i>	UMG	959	+48%	158	17.2	+410%
49	36	14	FUSE ODG FT ANGEL T.I.N.A <i>3 Beat/AATW</i>	IND.	935	-4%	142	15.8	-31%
50	NEW		KASABIAN Stevie <i>Columbia</i>	SME	164	-4%	12	15.4	+31%

MusicWeek's UK and EU Radio Airplay chart based on RadioMonitor data ©.

## UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	3	SIGMA FT. PALOMA FAITH Changing <i>3 Beat/AATW</i>	IND.	783	+13%	21
2	1	CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia</i>	SME	682	-2%	18
3	2	ONE DIRECTION Steal My Girl <i>Syco</i>	SME	677	-3%	14
4	4	MEGHAN TRAINOR All About That Bass <i>Epic</i>	SME	666	-3%	14
5	5	TAYLOR SWIFT Shake It Off <i>SMI</i>	UMG	656	-1%	15
6	6	ED SHEERAN Thinking Out Loud <i>Asylum</i>	WMG	647	0%	15
7	9	WAZE & ODYSSEY VS R. KELLY Bump & Grind 2014 <i>RCA</i>	SME	591	-3%	18
8	7	JESSIE J... Bang Bang <i>Lava/Republic/Island</i>	UMG	587	-6%	17
9	8	NICKI MINAJ Anaconda <i>Cash Money/Republic</i>	UMG	570	-8%	17
10	10	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>	WMG	536	-9%	18
11	17	CLEAN BANDIT FT. JESS GLYNNE Real Love <i>Atlantic</i>	WMG	526	+46%	17
12	11	FUSE ODG FT ANGEL T.I.N.A <i>3 Beat/AATW</i>	IND.	525	-1%	19
13	14	CHERYL I Don't Care <i>Polydor</i>	UMG	489	+13%	15
14	12	ARIANA GRANDE FT ZEDD Break Free <i>Republic/Island</i>	UMG	440	-9%	16
15	15	SAM SMITH I'm Not The Only One <i>Capitol</i>	UMG	437	+8%	16
16	24	OLLY MURS FT TRAVIE MCCOY Wrapped Up <i>Spic/Syco</i>	SME	434	+44%	14
17	13	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i>	UMG	432	-4%	14
18	18	ED SHEERAN Don't <i>Asylum</i>	WMG	419	+23%	17
19	39	PARRA FOR CUVA FT ANNA NAKLAB Wicked Games <i>Epic</i>	SME	392	+86%	16
20	16	MAGIC! Rude <i>RCA</i>	SME	357	-2%	14
21	20	ELLA HENDERSON Ghost <i>Syco</i>	SME	290	-14%	16
22	23	5 SECONDS OF SUMMER Good Girls <i>Capitol</i>	UMG	283	-8%	10
23	21	RIXTON Wait On Me <i>Interscope</i>	UMG	280	-13%	12
24	28	THE SCRIPT Superheroes <i>Columbia</i>	SME	278	+2%	13
25	29	UNION J You Got It All <i>Epic</i>	SME	274	+4%	11
26	25	GEORGE EZRA Blame It On Me <i>Columbia</i>	SME	271	-8%	15
27	38	ONEREPUBLIC I Lived <i>Interscope</i>	UMG	270	+27%	12
28	31	PHARRELL WILLIAMS Happy <i>RCA</i>	SME	257	+2%	19
29	35	MR. PROBZ Waves <i>Left Lane</i>	SME	256	+16%	14
30	26	NICO & VINZ Am I Wrong <i>Warner Bros</i>	WMG	255	-10%	13
31	30	SAM SMITH Stay With Me <i>Capitol</i>	UMG	223	-13%	14
32	19	EMINEM FT SIA Guts Over Fear <i>Interscope</i>	UMG	216	-37%	13
33	NEW	TAKE THAT These Days <i>Polydor</i>	UMG	208	+193%	11
34	43	JOHN LEGEND All Of Me <i>Columbia</i>	SME	207	+6%	18
35	37	ED SHEERAN Sing <i>Asylum</i>	WMG	204	-6%	16
36	41	JESSIE J FT 2 CHAINZ Burnin' Up <i>Lava/Republic/Island</i>	UMG	202	+1%	12
37	NEW	TULISA Living Without You <i>AATW/UMTV</i>	UMG	200	+60%	11
38	34	WATERMÄT Built <i>Polydor</i>	UMG	200	-13%	13
39	47	AVICII The Days <i>Positiva/PRMD</i>	UMG	191	+7%	9
40	44	FALL OUT BOY Centuries <i>Island</i>	UMG	184	-5%	6
41	NEW	ALESSO FT TOVE LO Heroes (We Could Be) <i>Def Jam/Virgin</i>	UMG	182	+37%	9
42	42	DAVID GUETTA FT. SAM MARTIN Lovers On The Sun <i>Parlophone</i>	WMG	178	-11%	14
43	22	ELLA HENDERSON Glow <i>Syco</i>	SME	177	-43%	11
44	46	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i>	WMG	176	-3%	15
45	32	KRISHANE FT MELISSA STEEL Drunk & Incapable <i>Atlantic</i>	WMG	175	-29%	14
46	45	PITBULL FT JOHN RYAN Fireball <i>v/MR 305/Polo Grounds</i>	SME	175	-9%	9
47	40	GEORGE EZRA Budapest <i>Columbia</i>	SME	167	-18%	13
48	27	THE VAMPS Oh Cecilia (Breaking My Heart) <i>SMI</i>	UMG	166	-40%	11
49	48	JENNIFER LOPEZ FT PITBULL & IGGY AZALEA Booty <i>Capitol</i>	UMG	160	-4%	11
50	NEW	WRETCH 32 6 Words <i>MoS</i>	IND.	153	+3%	9

# UK AIRPLAY ANALYSIS

BY ALAN JONES

A week after ending Meghan Trainor's four week run atop the OCC sales chart with All About That Bass, Ed Sheeran's Thinking Out Loud replicates that feat on the radio airplay chart.

It does so with a 4.73% increase in plays - from 5,873 to a massive 6,151 - driving an even more impressive 35.37% increase in audience from 55.04m to 77.51m - the highest of any track for 12 weeks. That's despite a slight downturn in plays from its biggest supporters, the 11 stations in The Capital Network, where individual tallies last week ranged from 63 to 57 plays, compared to the 66-62 range they spanned the previous week. The track's huge increase in audience is due largely to big

increases in plays on the BBC's top two, Radio One - which upped support from nine to 24 plays - and Radio Two, where the track was aired 15 times last week, compared to just two times in the previous frame. The two stations provided a combined 40.14% slice of Thinking Out Loud's audience last week, compared to just 16.19% the previous week.

Only Kendrick Lamar's I (25 plays) was played more frequently on Radio One, and only Paloma Faith's Ready For The Good Life (17 plays) and Noel Gallagher's High Flying Birds' In The Heat Of The Moment (16 plays) were aired more often on Radio Two.

There are no new entries to the Top 10 of the radio airplay

chart, with the only change coming from the 13-10 rebound of Jeremih's Don't Tell 'Em, which returns to the peak position it first scaled a fortnight ago, though with a smaller audience.

The highest new entry to the Top 50 comes from The Script's No Good In Goodbye, which sprints 56-19 with plays surging 70.11% from 977 to 1,662, and audience soaring 112.26% from 14.03m to 29.78m in the wake of the band's appearance performing the track on The X Factor. It still has plenty of room for more growth, with top tallies of 34 plays on Eagle 3, followed by 31 on SIBC (Shetland) and 25 on Radio Jackie. No Good In Goodbye is the follow-up to Superheroes, which spent two weeks at No.1 in September, and holds at No.11 this week.

Thanks largely to the massive



support of Radio Two, as mentioned above, there are also big leaps in the radio airplay chart for Paloma Faith's Ready For The Good Life (55-22) and In The Heat Of The Moment (38-30) by Noel Gallagher's High Flying Birds.

No.1 for four weeks on the TV airplay chart before it dipped to

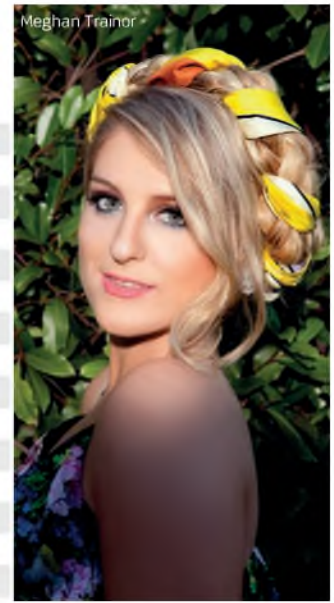
No.3 last week, Sigma's Changing (feat. Paloma Faith) unexpectedly returns to No.1 after its promotional videoclip saw support increase from 690 to 783 plays last week. It does so with top tallies of 92 plays from Starz TV, followed by 88 from Capital TV and 71 from Smash Hits TV.

# CHARTS EU AIRPLAY WEEK 45 (Mon Nov 03 - Sun 09 2014)



## EU AIRPLAY CHART TOP 50

POS	LAST	WEEKS	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND	
1	1	10	Meghan Trainor All About That Bass	Epic	SME	15,275	-21%	762	663.62m	-7%
2	2	21	Robin Schulz & Lilly.. Prayer In C	Warner Intern..	WMG	13,852	-16%	775	538.22m	-6%
3	3	11	Taylor Swift Shake It Off	Big Machine R..	UMG	12,172	-23%	681	472.35m	-3%
4	5	9	Calvin Harris feat. ... Blame	Columbia	SME	12,838	-16%	597	459.29m	-5%
5	8	5	David Guetta feat. S.. Dangerous	Parlophone	WMG	11,269	+3%	566	454.47m	+18%
6	6	5	Avicii The Days	Virgin EMI	UMG	11,112	+1%	619	426.56m	-3%
7	9	12	Sheppard Geronimo	Universal Music	UMG	6,494	+4%	463	414.65m	+9%
8	4	18	MAGIC! Rude	Sony Music	SME	9,197	-34%	664	410.65m	-16%
9	11	18	Sia Chandelier	Sony Music	SME	8,686	+0%	620	393.39m	+10%
10	7	24	Sam Smith Stay With Me	Capitol Records	UMG	8,846	-25%	684	337.53m	-13%
11	10	18	David Guetta feat. S.. Lovers On The Sun	Parlophone	WMG	7,312	-16%	535	331.34m	-8%
12	12	19	Marlon Roudette When The Beat Drops ..	Polydor	UMG	6,232	-1%	416	308.33m	-14%
13	20	5	Avener, The Fade Out Lines	Capitol	UMG	6,230	+17%	396	293.49m	+13%
14	13	13	Script, The Superheroes	Columbia	SME	8,018	-33%	527	291.06m	-14%
15	15	27	Coldplay A Sky Full Of Stars	Parlophone	WMG	8,113	-13%	734	271.82m	-9%
16	17	23	Sigma Nobody To Love	3beat	Ind.	3,456	-25%	319	253.04m	-11%
17	16	37	Mr. Probz Waves	Sony Music	SME	5,617	-24%	631	252.42m	-15%
18	14	36	Nico & Vinz Am I Wrong	Parlophone Music	WMG	5,966	-40%	639	248.85m	-20%
19	26	2	Robin Schulz feat. J.. Sun Goes Down	Warner Music	WMG	5,730	+12%	366	237.08m	+13%
20	32	5	Tove Lo feat. Hippie.. Stay High (Habits)	Universal Music	UMG	6,846	+8%	458	229.99m	+21%
21	23	4	Sam Smith I'm Not The Only One	Capitol Records	UMG	5,148	-43%	448	224.63m	-2%
22	19	16	Ella Henderson Ghost	Syc0	SME	5,284	-41%	459	220.97m	-15%
23	36	3	Maroon 5 Animals	Universal	UMG	7,706	+8%	491	217.48m	+27%
24	18	11	Ed Sheeran Don't	Atlantic	WMG	5,545	-27%	482	213.30m	-20%
25	24	7	Ariana Grande feat. .. Break Free	Republic	UMG	6,671	-13%	393	209.68m	-7%
26	21	14	Enrique Iglesias fea.. Bailando	Republic	UMG	5,478	-4%	465	208.68m	-15%
27	38	3	Nickelback What Are You Waiting..	UMI	UMG	2,267	-1%	219	207.19m	+24%
28	22	38	John Legend All Of Me	Columbia	SME	4,817	-37%	582	203.32m	-13%
29	30	32	Vance Joy Riptide	Atlantic	WMG	3,711	-6%	452	201.35m	+3%
30	25	38	George Ezra Budapest	Columbia	SME	6,351	-27%	577	196.33m	-12%
31	31	52	Milky Chance Stolen Dance	Pias	Ind.	4,352	-5%	564	180.55m	-8%
32	37	18	Lenny Kravitz The Chamber	Sony Music	SME	4,018	-6%	433	178.17m	+5%
33	34	16	Mark Forster feat. Sido Au Revoir	Four Music	SME	2,039	-1%	150	172.47m	-2%
34	45	6	Revolverheld Lass Uns Gehen	Columbia Four..	SME	1,889	+13%	123	172.00m	+9%
35	39	10	James Blunt Postcards	Atlantic	WMG	1,678	-3%	165	171.25m	+3%
36	27	23	OneRepublic Love Runs Out	Interscope	UMG	4,260	-24%	469	163.29m	-21%
37	35	6	Sigma feat. Paloma F.. Changing	3beat	Ind.	4,632	-31%	370	159.39m	-7%
38	28	14	Charli XCX Boom Clap	Warner Music	WMG	6,176	-15%	411	156.55m	-22%
39	29	49	Pharrell Williams Happy	RCA	SME	3,810	-32%	787	155.26m	-21%
40	40	8	U2 The Miracle (Of Joey..	Island	UMG	3,788	-4%	379	154.96m	-6%
41	33	15	Adel Tawil feat. Mat.. Zuhause	Vertigo	UMG	1,578	+1%	120	148.16m	-19%
42	43	2	OneRepublic I Lived	Polydor	UMG	2,941	-25%	298	147.14m	-7%
43	50	55	Klingande Jubel	Klingande	Ind.	2,374	-7%	438	144.28m	0%
44	42	2	Olly Murs feat. Trav.. Wrapped Up	Epic	SME	3,837	-36%	362	141.47m	-11%
45	44	6	Iggy Azalea feat. Ri.. Black Widow	Virgin EMI	UMG	5,309	-20%	292	138.96m	-12%
46	41	24	Common Linnets, The Calm After The Storm	Universal	UMG	1,464	+0%	234	138.53m	-14%
47	64	1	Echosmith Cool Kids	Warner Music	WMG	3,784	+14%	345	137.68m	+27%
48	73	1	Herbert Grönemeyer Morgen	Groenland	UMG	826	+1%	114	135.28m	+41%
49	47	6	Pitbull feat. John Ryan Fireball	RCA	SME	5,411	-4%	372	135.02m	-10%
50	52	23	Alle Farben feat. Gr.. She Moves (Far Away)	B1 Recordings	SME	2,676	-15%	347	133.64m	-1%



# CHARTS OFFICIAL AUDIO STREAMING – WEEK 45



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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	<b>ED SHEERAN</b> Thinking Out Loud <i>Asylum</i>
2	3	<b>MEGHAN TRAINOR</b> All About That Bass <i>Epic</i>
3	5	<b>CALVIN HARRIS FT JOHN NEWMAN</b> Blame <i>Columbia</i>
4	6	<b>SAM SMITH</b> I'm Not The Only One <i>Capitol</i>
5	4	<b>JESSIE J/GRANDE/MINAJ</b> Bang Bang <i>Lava/Republic Records</i>
6	7	<b>LILLY WOOD &amp; ROBIN SCHULZ</b> Prayer In C <i>Atlantic</i>
7	8	<b>ED SHEERAN</b> Don't <i>Asylum</i>
8	9	<b>SAM SMITH</b> Stay With Me <i>Capitol</i>
9	12	<b>ONE DIRECTION</b> Steal My Girl <i>Syco Music</i>
10	10	<b>GEORGE EZRA</b> Budapest <i>Columbia</i>
11	13	<b>ED SHEERAN</b> Sing <i>Asylum</i>
12	19	<b>JOHN LEGEND</b> All Of Me <i>Columbia</i>
13	14	<b>GRL</b> Ugly Heart <i>Kemosabe/RCA</i>
14	18	<b>SIA</b> Chandelier <i>Monkey Puzzle/RCA</i>
15	11	<b>MAGIC</b> Rude <i>RCA</i>
16	24	<b>MAROON 5</b> Animals <i>Interscope</i>
17	16	<b>SIGMA FT PALOMA FAITH</b> Changing <i>3 Beat/AATW</i>
18	28	<b>HOZIER</b> Take Me To Church <i>Island</i>
19	15	<b>ELLA HENDERSON</b> Ghost <i>Syco Music</i>
20	17	<b>SCRIPT</b> Superheroes <i>Columbia</i>
21	23	<b>MR PROBZ</b> Waves <i>Left Lane Recordings</i>
22	20	<b>NICO &amp; VINZ</b> Am I Wrong <i>Warner Bros</i>
23	22	<b>GEORGE EZRA</b> Blame It On Me <i>Columbia</i>
24	21	<b>ARIANA GRANDE FT ZEDD</b> Break Free <i>Republic Records</i>
25	27	<b>JEREMIH FT YG</b> Don't Tell 'Em <i>Def Jam</i>
26	25	<b>CLEAN BANDIT FT JESS GLYNNE</b> Rather Be <i>Atlantic</i>
27	26	<b>IGGY AZALEA FT RITA ORA</b> Black Widow <i>EMI</i>
28	30	<b>ED SHEERAN</b> I See Fire <i>Decca</i>
29	34	<b>WAZE &amp; ODYSSEY VS R KELLY</b> Bump & Grind 2014 <i>RCA</i>
30	29	<b>MAROON 5</b> Maps <i>Interscope</i>
31	32	<b>VANCE JOY</b> Riptide <i>Atlantic</i>
32	31	<b>NICKI MINAJ</b> Anaconda <i>Cash Money/Republic Records</i>
33	NEW	<b>CHERYL</b> I Don't Care <i>Polydor</i>
34	55	<b>FUSE ODG FT ANGEL</b> Tina <i>3 Beat/AATW</i>
35	33	<b>DAVID GUETTA FT SAM MARTIN</b> Lovers On The Sun <i>Parlaphone</i>
36	44	<b>CALVIN HARRIS</b> Summer <i>Columbia</i>
37	37	<b>WANKELMUT &amp; EMMA LOUISE</b> My Head Is A Jungle <i>Positiva</i>
38	35	<b>PHARRELL WILLIAMS</b> Happy <i>Columbia</i>
39	38	<b>AVICII</b> The Days <i>Positiva/PRMD</i>
40	36	<b>ARIANA GRANDE FT IGGY AZALEA</b> Problem <i>Republic Records</i>
41	NEW	<b>CALVIN HARRIS/ELLIE GOULDING</b> Outside <i>Columbia</i>
42	41	<b>OLIVER HELDENS &amp; BECKY HILL</b> Gecko (Overdrive) <i>FFRR/Musical Freedom</i>
43	40	<b>COLDPLAY</b> A Sky Full Of Stars <i>Parlaphone</i>
44	39	<b>PROFESSOR GREEN FT TORI KELLY</b> Lullaby <i>Virgin</i>
45	45	<b>KIESZA</b> Hideaway <i>Lokal Legend</i>
46	43	<b>IGGY AZALEA FT CHARLI XCX</b> Fancy <i>EMI</i>
47	42	<b>BEN HOWARD</b> I Forget Where We Were <i>Island</i>
48	49	<b>ARCTIC MONKEYS</b> Do I Wanna Know <i>Damn Recordings</i>
49	2	<b>TAYLOR SWIFT</b> Shake It Off <i>EMI</i>
50	46	<b>MKTO</b> Classic <i>Columbia/M2v</i>
51	48	<b>MILKY CHANCE</b> Stolen Dance <i>Ignitron</i>
52	51	<b>ED SHEERAN</b> Photograph <i>Asylum</i>
53	85	<b>PARRA FOR CUVA FT ANNA NAKLAB</b> Wicked Games <i>Epic</i>
54	53	<b>ED SHEERAN</b> I'm A Mess <i>Asylum</i>
55	52	<b>ED SHEERAN</b> One <i>Asylum</i>
56	54	<b>SAM SMITH</b> Money On My Mind <i>Capitol</i>
57	58	<b>ED SHEERAN</b> Tenerife Sea <i>Asylum</i>
58	63	<b>IDINA MENZEL</b> Let It Go <i>Walt Disney</i>
59	56	<b>BASTILLE</b> Pompeii <i>Virgin</i>
60	60	<b>IMAGINE DRAGONS</b> Radioactive <i>Interscope</i>
61	62	<b>ED SHEERAN</b> Nina <i>Asylum</i>
62	59	<b>VAMPS</b> Oh Cecilia (Breaking My Heart) <i>EMI</i>
63	95	<b>ARIANA GRANDE FT THE WEEKND</b> Love Me Harder <i>Republic Records</i>
64	67	<b>ED SHEERAN</b> Bloodstream <i>Asylum</i>
65	66	<b>PASSENGER</b> Let Her Go <i>Netwerk</i>
66	65	<b>CHARLI XCX</b> Boom Clap <i>Asylum</i>
67	47	<b>KATY PERRY</b> This Is How We Do <i>Virgin</i>
68	86	<b>COLDPLAY</b> Magic <i>Parlaphone</i>
69	61	<b>ELLA HENDERSON</b> Glow <i>Syco Music</i>
70	NEW	<b>CALVIN HARRIS FT BIG SEAN</b> Open Wide <i>Columbia</i>
71	71	<b>ONEREPUBLIC</b> Love Runs Out <i>Interscope</i>
72	69	<b>ED SHEERAN</b> Afire Love <i>Asylum</i>
73	50	<b>FALL OUT BOY</b> Centuries <i>Island</i>
74	68	<b>ONEREPUBLIC</b> Counting Stars <i>Interscope</i>
75	57	<b>5 SECONDS OF SUMMER</b> Arnesia <i>Capitol</i>



CLIMBER: ONE DIRECTION



CLIMBER: HOZIER



NEW: CHERYL

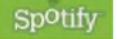


CLIMBER: ED SHEERAN



NEW: CALVIN HARRIS

# CHARTS STREAMING - SPOTIFY WEEK 45



## GLOBAL

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

## EUROPE

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

## UK

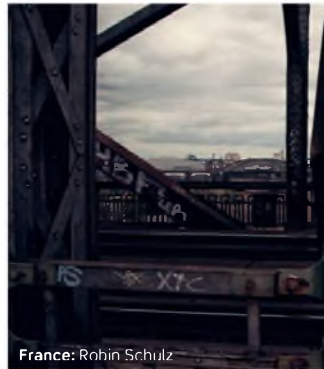
POS	ARTIST/ALBUM
1	ED SHEERAN Thinking Out Loud
2	MEGHAN TRAINOR All About That Bass
3	CALVIN HARRIS Blame
4	JESSIE J Bang Bang
5	ROBIN SCHULZ Prayer In C - Robin Schulz Radio Edit
6	ONE DIRECTION Steal My Girl
7	SAM SMITH Stay With Me
8	ED SHEERAN Don't
9	SAM SMITH I'm Not The Only One
10	ED SHEERAN Sing



UK: Ed Sheeran

## FRANCE

POS	ARTIST/ALBUM
1	ROBIN SCHULZ Prayer In C (Robin Schulz Remix) [Radio Edit]
2	CALVIN HARRIS Blame
3	DAVID GUETTA Dangerous (feat. Sam Martin)
4	TOVE LO Stay High - Habits Remix
5	SOPRANO Cosmo
6	SIA Chandelier
7	KENDJI GIRAC Andalousse
8	MAROON 5 Animals
9	AVICII The Days
10	MEGHAN TRAINOR All About That Bass



France: Robin Schulz

## GERMANY

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



Spain: Juan Magan



US: Hozier

## NETHERLANDS

POS	ARTIST/ALBUM
1	MR. PROBZ Nothing Really Matters
2	ARONCHUPA I'm an Albatraz
3	ED SHEERAN Thinking Out Loud
4	CALVIN HARRIS Blame
5	MEGHAN TRAINOR All About That Bass
6	DAVID GUETTA Dangerous (feat. Sam Martin)
7	NIELSON Sexy Als Ik Dans
8	AVICII The Days
9	THE SCRIPT Superheroes
10	SAM SMITH Stay With Me

## NORWAY

POS	ARTIST/ALBUM
1	DAVID GUETTA Dangerous (feat. Sam Martin)
2	MARTIN TUNGEVAAG Samsara 2015
3	LUKAS GRAHAM Mama Said
4	AVICII The Days
5	CALVIN HARRIS Outside
6	GABRIEL RIOS Gold - Thomas Jack Radio Edit
7	ONKLP & DE FJERNE SLEKTNINGENE Styggen på ryggen
8	ARONCHUPA I'm an Albatraz
9	CALVIN HARRIS Blame
10	ALESSO Heroes (we could be)

## 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	DAVID GUETTA Dangerous (feat. Sam Martin)
7	ENRIQUE IGLESIAS Bailando - Spanish Version
8	MAGIC! Rude
9	ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit
10	PITBULL Fireball

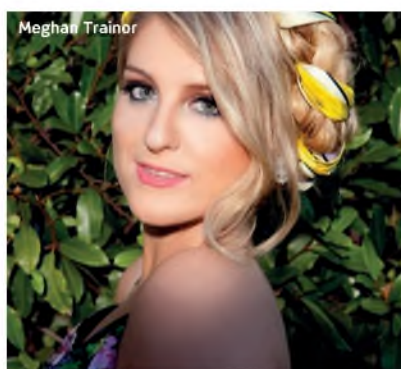
## SWEDEN

POS	ARTIST/ALBUM
1	OMI Cheerleader - Felix Jaehn Remix Radio Edit
2	MARTIN TUNGEVAAG Wicked Wonderland
3	AVICII The Days
4	ED SHEERAN Thinking Out Loud
5	AMANDA JENSSEN When We Dig for Gold In the USA
6	CALVIN HARRIS Outside
7	DAVID GUETTA Dangerous (feat. Sam Martin)
8	ARONCHUPA I'm an Albatraz
9	ALESSO Heroes (We Could Be)
10	CALVIN HARRIS Blame

## UNITED STATES

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

# CHARTS STREAMING – MUSIC VIDEO WEEK 45



## NEW ARTISTS - UK

POS	ARTIST/SINGLE/LABEL
1	MEGHAN TRAINOR – All About That Bass
2	WAZE & ODYSSEY – Bump & Grind 2014
3	BOBBY SHMURDA – Hot N*gga
4	GRL – Ugly Heart
5	TOVE LO – Habits (Stay High) Hippe Sabotage Remix
6	RIXTON – Wait On Me
7	RAE SREMMURD – No Type
8	ROUTE 94 – My Love
9	BARS AND MELODY – Hopeful
10	MEGHAN TRAINOR – Lips Are Movin
11	BECKY G – Shower
12	DJ SNAKE, LIL JON – Turn Down For What
13	RAE SREMMURD – No Flex Zone (Explicit)
14	DUKE DUMONT – I Got U
15	DUKE DUMONT – Won't Look Back
16	MEGHAN TRAINOR – Dear Future Husband (audio)
17	SHIFT K3Y – I Know
18	EMMA LOUISE, WANKELMUT – My Head Is A Jungle (MK Remix)
19	ELLA EYRE – Comeback
20	TROYE SIVAN – Happy Little Pill

## ITALY

POS	ARTIST/SINGLE
1	ENRIQUE IGLESIAS - Bailando (Español)
2	SIA - Chandelier (Official Video)
3	MEGHAN TRAINOR - All About That Bass
4	TAYLOR SWIFT - Shake It Off
5	EMMA - Resta Ancora Un Po'
6	ARIANA GRANDE - Problem
7	CLUB DOGO - Fragili
8	ARIANA GRANDE - Break Free
9	VASCO ROSSI - Come Vorrei
10	FRANCESCO RENGA - Il mio giorno più bello nel mondo



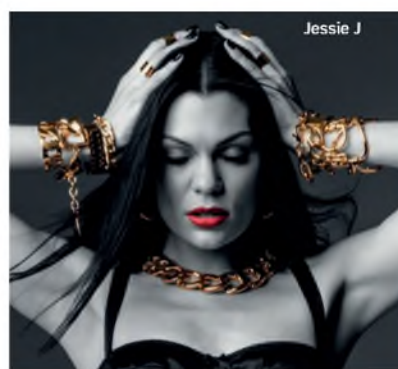
## WORLDWIDE

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	SELENA GOMEZ - The Heart Wants What It Wants (Official Video)
6	MAGIC! - Rude
7	KATY PERRY - Dark Horse (Official)
8	ARIANA GRANDE - Love Me Harder
9	ARIANA GRANDE - Problem
10	ARIANA GRANDE - Break Free



## POLAND

POS	ARTIST/SINGLE
1	MEGHAN TRAINOR - All About That Bass
2	TOVE LO - HABITS (STAY HIGH) - Hippe 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	IGGY AZALEA - Black Widow
9	ENRIQUE IGLESIAS - Bailando (English Version)
10	ENRIQUE IGLESIAS - Bailando (Español)



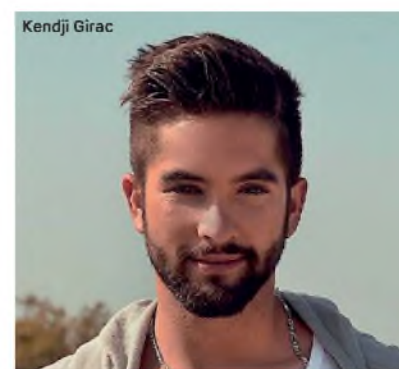
## UK

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



## AUSTRALIA

POS	ARTIST/SINGLE
1	TAYLOR SWIFT - Shake It Off
2	MEGHAN TRAINOR - All About That Bass
3	ARIANA GRANDE - Love Me Harder
4	SELENA GOMEZ - The Heart Wants What It Wants (Official Video)
5	BECKY G - Shower
6	ONE DIRECTION - Steal My Girl
7	JESSIE J - Bang Bang
8	KATY PERRY - This Is How We Do (Official)
9	NICKI MINAJ - Anaconda
10	ARIANA GRANDE - Break Free



## FRANCE

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



## 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	ARIANA GRANDE - Problem



# CHARTS INDIES WEEK 45



## INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 NEW **JOSS STONE FT JEFF BECK** No Man's Land (Green Fields...) / *Royal British Legion (Believe Digital)*
- 2 1 **THE 1975** Medicine / *Dirty Hit (Ingrooves)*
- 3 2 **MILKY CHANCE** Stolen Dance / *Ignition (PIAS Arvato)*
- 4 4 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 5 3 **MILKY CHANCE** Down By The River / *Ignition (PIAS Arvato)*
- 6 8 **JUNGLE** Busy Earnin' / *XL (PIAS Arvato)*
- 7 6 **PASSENGER** Let Her Go / *Nettwerk (Essential)*
- 8 12 **LONDON GRAMMAR** Strong / *Metal & Dust (Sony DADC UK)*
- 9 9 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ALA Arvato)*
- 10 16 **ALT-J** Left Hand Free / *Infectious (PIAS Arvato)*
- 11 11 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 12 RE **LO-FANG** You're The One That I Want / *4AD (PIAS Arvato)*
- 13 15 **THE 1975** Chocolate / *Dirty Hit (Ingrooves)*
- 14 18 **LONDON GRAMMAR** Hey Now / *Metal & Dust (Sony DADC UK)*
- 15 10 **ALT-J** Every Other Freckle / *Infectious (PIAS Arvato)*
- 16 NEW **SKEPTA FT YOUNG LORD** It Aint Safe / *Boy Better Know (Believe Digital)*
- 17 NEW **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 18 19 **SECONDCITY** I Wanna Feel / *MoS (Sony DADC UK)*
- 19 NEW **JOHNNY FLYNN** Detectorists / *Transgressive (The Orchard)*
- 20 17 **ARCTIC MONKEYS** R U Mine / *Domino (PIAS Arvato)*

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- 1 5 **LO-FANG** You're The One That I Want / *4AD (XL Beggars)*
- 2 9 **JOHNNY FLYNN** Detectorists / *Transgressive (Transgressive)*
- 3 NEW **AREA 11** Are You Listening / *Smithism (Baka Media)*
- 4 4 **CAZZETTE FT TERRI B** Blind Heart / *Icons (Icons)*
- 5 1 **BLACKALICIOUS** Alphabet Aerobics / *Mo Wax (Global Underground)*
- 6 7 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*
- 7 13 **FUTURE ISLANDS** Seasons (Waiting On You) / *4AD (XL Beggars)*
- 8 14 **DEVILMAN** Drum And Bass Father / *Sika (Sika)*
- 9 NEW **LITTLE SHOES BIG VOICE** Little Things Mean A Lot / *Aardvark Sound (Aardvark Sound)*
- 10 2 **THE HEAVY** How You Like Me Now / *Counter (Nirja Tune)*
- 11 NEW **AMERICAN HORROR STORY CAST** Gods And Monsters / *21st Century Fox TV (21st Century Fox TV)*
- 12 16 **COLLEGE FT ELECTRIC YOUTH** A Real Hero / *Valerie (Valerie)*
- 13 18 **CINEMATIC ORCHESTRA** To Build A Home / *Nirja Tune (Nirja Tune)*
- 14 NEW **JACOB WHITESIDES** Words / *IMW (JMW Music)*
- 15 6 **SCOTT BRADLEE & POSTMODERN** All About That Bass / *Mud Hut (Mud Hut)*
- 16 12 **SBTRKT FT EZRA KOENIG** New Dorp New York / *Young Turks, XL (XL Beggars)*
- 17 NEW **2NE1** I Am The Best / *YG Ent. (YG Entertainment)*
- 18 NEW **YEARS & YEARS** Real / *Kitsune (Kitsune)*
- 19 NEW **ANE BRUN** All My Tears / *Balloon Ranger (Balloon Ranger Recordings)*
- 20 NEW **VAULTS** Premonitions / *National Anthem (National Anthem)*



The 1975 Indie Singles (2)



Johnny Flynn Indie Singles Breakers (2)



Jungle Indie Albums (2)



Frazey Ford Indie Albums Breakers (2)



Future Islands Indie Albums Breakers (3)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 3 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 2 4 **JUNGLE** Jungle / *XL (PIAS Arvato)*
- 3 2 **ALT-J** This Is All Yours / *Infectious (PIAS Arvato)*
- 4 9 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 5 NEW **AZEALIA BANKS** Broke With Expensive Taste / *Azealia Banks Prospect Park (Believe Digital)*
- 6 1 **YOUNG FATHERS** Dead / *Big DaDa (PIAS Arvato)*
- 7 NEW **WILEY** Snakes & Ladders / *Big DaDa (PIAS Arvato)*
- 8 11 **PAUL CARRACK** The Best Of / *Carraak UK (Proper)*
- 9 NEW **FLAMING LIPS** With A Little Help From My Fwends / *Bella Union (PIAS Arvato)*
- 10 RE **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian (PIAS Arvato)*
- 11 16 **FOSTER & ALLEN** Gold & Silver Days / *DMG TV (Sony DADC UK)*
- 12 NEW **ANGEL** Possession With Intent / *Parallel (Ditto Music)*
- 13 NEW **THE XCERTS** There Is Only You / *Rcygun (Romy Arvato)*
- 14 14 **FKA TWIGS** LP1 / *Young Turks, XL (PIAS Arvato)*
- 15 NEW **FRAZEY FORD** Indian Ocean / *Nettwerk (Essential/Proper)*
- 16 13 **CARIBOU** Our Love / *City Slang (Romy Arvato)*
- 17 19 **ADELE** 21 / *XL (PIAS Arvato)*
- 18 12 **BILLY IDOL** Kings & Queens Of The Underground / *BFI (Kobalt/Proper)*
- 19 NEW **YES** Relayer / *Panegyric (ALA Arvato)*
- 20 RE **FUTURE ISLANDS** Singles / *4AD (PIAS Arvato)*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- 1 NEW **THE XCERTS** There Is Only You / *Rcygun (Rcygun)*
- 2 10 **FRAZEY FORD** Indian Ocean / *Nettwerk (Nettwerk)*
- 3 5 **FUTURE ISLANDS** Singles / *4AD (XL Beggars)*
- 4 1 **BLADE BROWN** Bags And Boxes 3 / *Blade Brown (Blade Brown)*
- 5 NEW **SUPERFOOD** Don't Say That / *Infectious (BMG Rights)*
- 6 NEW **SAINT SAVIOUR** In The Seams / *Surface Area (Surface Area)*
- 7 NEW **CAVALERA CONSPIRACY** Pandemonium / *Napalm (Napalm)*
- 8 NEW **CLARK** Clark / *Warp (Warp)*
- 9 NEW **FEARLESS VAMPIRE KILLERS** Unbreakable Hearts / *Goremount (Goremount)*
- 10 2 **THE TWILIGHT SAD** Nobody Wants To Be Here & Nobody Wants / *Fatcat (Fatcat Recordings)*
- 11 4 **KATE TEMPEST** Everybody Down / *Big Dada/Nirja Tune (Nirja Tune)*
- 12 NEW **PVRIS** White Noise / *Rise (Rise Records)*
- 13 NEW **ARCA** Xen / *Mute (Mute)*
- 14 NEW **DEVILMENT** The Great And Secret Show / *Nuclear Blast (Nuclear Blast)*
- 15 6 **GOGO PENGUIN** V2.0 / *Gandawana (Gandawana)*
- 16 NEW **LO-FANG** Blue Film / *4AD (XL Beggars)*
- 17 19 **TUNE-YARDS** Nikki Nack / *4AD (XL Beggars)*
- 18 NEW **MARIACHI EL BRONX** Mariachi El Bronx III / *ATO (ATO)*
- 19 3 **WORSHIP CENTRAL** Set Apart / *Integrity (Integrity Music)*
- 20 14 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*



Bob Dylan

## OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **BOB DYLAN & THE BAND** The Basement Tapes Complete - Vol 11 *Columbia*
- 2 New **NEIL YOUNG** Storytone *Reprise*
- 3 4 **CARIBOU** Our Love *City Slang*
- 4 New **SMITH STREET BAND** Throw Me In The River *Banquet*
- 5 New **ANDRE RIEU** Love In Venice *Decca*
- 6 2 **LED ZEPPELIN** Four Symbols *Rhino*
- 7 13 **ED SHEERAN** X *Asylum*
- 8 New **DAMIEN RICE** My Favourite Faded Fantasy *Atlantic*
- 9 New **SAINT SAVIOUR** In The Seams *Surface Area*
- 10 5 **LED ZEPPELIN** Houses Of The Holy *Rhino*

THIS LAST ARTIST / ALBUM / LABEL

- 11 22 **ANNIE LENNOX** Nostalgia *Island*
- 12 7 **TAYLOR SWIFT** 1989 *Emi*
- 13 New **SIMPLE MINDS** Big Music *Simple Minds*
- 14 6 **BEN HOWARD** I Forget Where We Were *Island*
- 15 New **FLAMING LIPS** With A Little Help From My Fwends *Bella Union*
- 16 32 **GEORGE EZRA** Wanted On Voyage *Columbia*
- 17 38 **SAM SMITH** In The Lonely Hour *Capitol*
- 18 28 **ARCTIC MONKEYS** AM *Domino Recordings*
- 19 New **XCERTS** There Is Only You *Rcygun*
- 20 21 **U2** Songs Of Innocence *Island*

# CHARTS iTUNES SINGLES WEEK 45

## UNITED KINGDOM

POS	ARTIST/ ALBUM
02/11/2014 - 08/11/2014	
1	CHERYL I Don't Care
2	ED SHEERAN Thinking Out Loud
3	MEGHAN TRAINOR All About That Bass
4	CALVIN HARRIS Outside
5	TAYLOR SWIFT Shake It Off
6	JEREMIH Don't Tell 'Em (feat. YG)
7	PARRA FOR CUVA Wicked Games
8	JOHN LEGEND All of Me
9	ONE DIRECTION Steal My Girl
10	JESSIE J... Bang Bang

## DENMARK

POS	ARTIST/ ALBUM
03/11/2014 - 09/11/2014	
1	MEDINA Når Intet Er Godt Nok
2	KESI Søvnløs
3	CHRISTOPHER CPH Girls
4	BURHAN G Kærlighed & Krig
5	MEGHAN TRAINOR All About That Bass
6	TAYLOR SWIFT Shake It Off
7	JOKEREN Kun Os To (feat. Pauline)
8	CALVIN HARRIS Blame
9	SELENA GOMEZ The Heart Wants...
10	ONE DIRECTION Ready to Run

## FRANCE

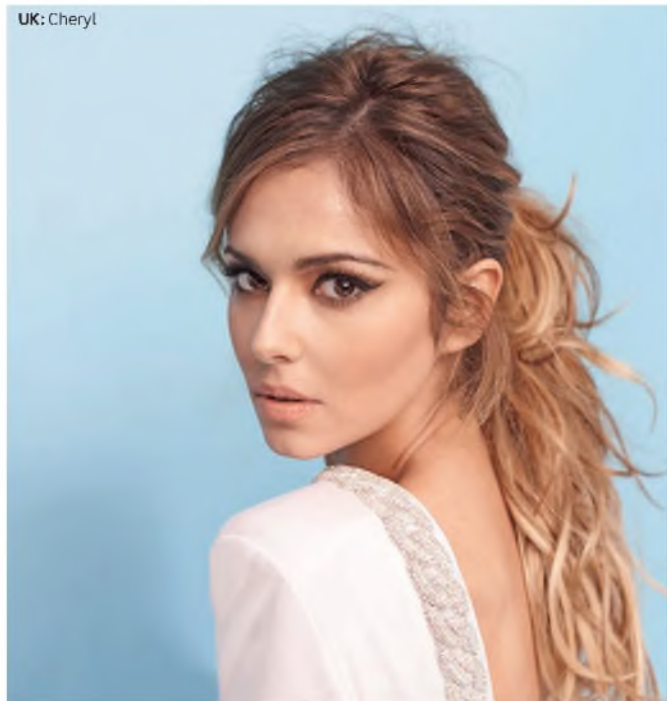
POS	ARTIST/ ALBUM
03/11/2014 - 09/11/2014	
1	SIA Chandelier
2	DAVID GUETTA Dangerous
3	LILLY WOOD & THE PRICK Prayer in C
4	TOVE LO Habits (Stay High)
5	THE AVENER Fade Out Lines
6	KENDJI GIRAC Andalous
7	DISCLOSURE Latch (feat. Sam Smith)
8	CALVIN HARRIS Blame
9	GEORGE EZRA Budapest
10	BLACK M Je ne dirai rien

## GERMANY

POS	ARTIST/ ALBUM
31/10/2014 - 06/11/2014	
1	ROBIN SCHULZ Sun Goes Down
2	MEGHAN TRAINOR All About That Bass
3	THE AVENER Fade Out Lines
4	ANDREAS BOURANI Auf andere...
5	TAYLOR SWIFT Shake It Off
6	SHEPPARD Geronimo
7	AVICII The Days
8	CALVIN HARRIS Blame
9	ARONCHUPA I'm an Albatraz
10	SIA Chandelier

## ITALY

POS	ARTIST/ ALBUM
30/10/2014 - 05/11/2014	
1	VALERIO SCANU Parole di cristallo
2	THE AVENER Fade Out Lines
3	ENRIQUE IGLESIAS Bailando
4	SIA Chandelier
5	FEDEZ Magnifico
6	LILLY WOOD... Prayer In C
7	MEGHAN TRAINOR All About That Bass
8	DAVID GUETTA Dangerous
9	TIZIANO FERRO Senza scappare mai più
10	CESARE CREMONINI GreyGoose



## NETHERLANDS

POS	ARTIST/ ALBUM
31/10/2014 - 06/11/2014	
1	MR. PROBZ Nothing Really Matters
2	ARONCHUPA I'm an Albatraz
3	ISABELLA Wanneer Verlaat Je Mij
4	ED SHEERAN Thinking Out Loud
5	NIELSON Sexy Als Ik Dans
6	MEGHAN TRAINOR All About That Bass
7	PITBULL Fireball (feat. John Ryan)
8	DAVID GUETTA Dangerous
9	CALVIN HARRIS Blame
10	TAYLOR SWIFT Shake It Off

## RUSSIA

POS	ARTIST/ ALBUM
03/11/2014 - 09/11/2014	
1	ZHU Faded (Radio Edit)
2	ЕГОР КРИД Самая самая
3	SIA Chandelier
4	LILLY WOOD... Prayer In C
5	IOWA Маршрутка
6	JASON DERULO Wiggle
7	DAVID GUETTA Dangerous
8	ДЖИГАН Любить больше нечем
9	IOWA Улыбайся
10	QUEEN Let Me In Your Heart Again

## SPAIN

POS	ARTIST/ ALBUM
03/11/2014 - 09/11/2014	
1	MEGHAN TRAINOR All About That Bass
2	JUAN MAGAN Si No Te Quisiera
3	SIA Chandelier
4	DAVID GUETTA Dangerous
5	LILLY WOOD Prayer In C
6	CALVIN HARRIS Blame
7	PITBULL Fireball (feat. John Ryan)
8	TAYLOR SWIFT Shake It Off
9	PABLO ALBORÁN Por fin
10	ENRIQUE IGLESIAS Noche y de Día...

## SWEDEN

POS	ARTIST/ ALBUM
22/10/2014 - 28/10/2014	
1	AMANDA JENSSEN When We Dig for...
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 (feat....)
7	STIFTELSEN Giftet
8	DAVID GUETTA Dangerous
9	JOHN LEGEND All of Me
10	ARONCHUPA I'm an Albatraz

## SWITZERLAND

POS	ARTIST/ ALBUM
31/10/2014 - 06/11/2014	
1	MEGHAN TRAINOR All About That Bass
2	THE AVENER Fade Out Lines
3	HOZIER Take Me To Church
4	SIA Chandelier
5	ROBIN SCHULZ Sun Goes Down
6	TAYLOR SWIFT Shake It Off
7	TOVE LO Habits (Stay High)
8	CALVIN HARRIS Blame
9	DAVID GUETTA Lovers on the Sun
10	LILLY WOOD... Prayer In C

# CHARTS iTUNES ALBUMS WEEK 45



UNITED KINGDOM	
POS	ARTIST/ALBUM
02/11/2014 - 08/11/2014	
1	ED SHEERAN x
2	VARIOUS BBC Radio 1's Live Lounge '14
3	TAYLOR SWIFT 1989
4	CALVIN HARRIS Motion
5	THE SCRIPT No Sound Without Silence
6	SAM SMITH In the Lonely Hour
7	JOHN LEGEND Love In the Future
8	VARIOUS Annie Mac Presents 2014
9	BEN HOWARD I Forget Where We Were
10	LONDON GRAMMAR If You Wait

DENMARK	
POS	ARTIST/ALBUM
03/11/2014 - 09/11/2014	
1	LARS H.U.G. 10 Sekunders Stilhed
2	VARIOUS ARTISTS More Music 2014
3	ONE DIRECTION FOUR (Deluxe Version)
4	TAYLOR SWIFT 1989
5	PINK FLOYD The Endless River
6	JULIAS MOON Fake ID Heartbreak
7	SAM SMITH In the Lonely Hour
8	MØ No Mythologies to Follow (Deluxe)
9	CHRISTOPHER Told You So
10	ED SHEERAN x (Deluxe Edition)

FRANCE	
POS	ARTIST/ALBUM
03/11/2014 - 09/11/2014	
1	SIDACTION Kiss & Love
2	CALVIN HARRIS Motion
3	AKHENATON Je suis en vie
4	SHAKA POK The Black Pixel Ape
5	GUIZMO Dans ma ruche
6	JULIEN CLERC Partout la musique vient
7	MULTI-INTERPRÈTES We Love Disney 2
8	CHRISTINE AND... Chaleur humaine
9	SOPRANO Cosmopolitane
10	SIA 1000 Forms of Fear

GERMANY	
POS	ARTIST/ALBUM
31/10/2014 - 06/11/2014	
1	CALVIN HARRIS Motion
2	DIE FANTASTISCHEN VIER Rekord
3	TAYLOR SWIFT 1989
4	LAITH AL-DEEN Was wenn alles gut...
5	ROBIN SCHULZ Prayer
6	PINK FLOYD The Endless River
7	CURSE Uns (Deluxe Version)
8	DAMIEN RICE My Favourite Faded...
9	SHINDY FVCKBITCHESGETMONEY
10	UDO JÜRGENS Mitten im Leben...

ITALY	
POS	ARTIST/ALBUM
30/10/2014 - 05/11/2014	
1	VASCO ROSSI Sono innocente
2	FIORELLA MANNOIA Fiorella
3	FEDEZ Pop-hoolista
4	CESARE CREMONINI Logico
5	PINK FLOYD The Endless River
6	EROS RAMAZZOTTI Eros 30 (Deluxe)
7	TAYLOR SWIFT 1989
8	ANNIE LENNOX Nostalgia
9	VARIOUS Guardians of the Galaxy...
10	CALVIN HARRIS Motion



NETHERLANDS	
POS	ARTIST/ALBUM
31/10/2014 - 06/11/2014	
1	DAMIEN RICE My Favourite Faded...
2	VARIOUS ARTISTS 538 Hitzone 71
3	PINK FLOYD The Endless River
4	JETT REBEL Hits For Kids
5	ED SHEERAN x
6	TAYLOR SWIFT 1989
7	CALVIN HARRIS Motion
8	ONE DIRECTION FOUR (Deluxe Version)
9	KENSINGTON Rivals
10	SAM SMITH In the Lonely Hour

RUSSIA	
POS	ARTIST/ALBUM
03/11/2014 - 09/11/2014	
1	БОРИС ГРЕБЕНЩИКОВ СОЛЬ
2	PINK FLOYD The Endless River
3	CALVIN HARRIS Motion
4	ИВАН ДОРН Random
5	МАКС КОРЖ Домашний
6	ОНУКА ОНУКА
7	HANS ZIMMER Interstellar...
8	СЛОВО ЖИЗНИ YOUTH Отче наш
9	ZAZ Paris
10	THE XX xx

SPAIN	
POS	ARTIST/ALBUM
03/11/2014 - 09/11/2014	
1	FITO Y FITIPALDIS Huyendo conmigo...
2	JOAN MANUEL SERRAT Antología...
3	PABLO ALBORÁN Terra
4	MIGUEL BOSÉ Amo
5	VARIOUS Los Números 1 de 40...
6	EL BARRIO Hijo del Levante
7	INDIA MARTÍNEZ Dual
8	TAYLOR SWIFT 1989
9	CALVIN HARRIS Motion
10	ELTON JOHN Elton John: Greatest Hits...

SWEDEN	
POS	ARTIST/ALBUM
22/10/2014 - 28/10/2014	
1	TAYLOR SWIFT 1989
2	VARIOUS Så mycket bättre 5 - Orups...
3	AT THE GATES At War With Reality
4	JILL JOHNSON Songs For Daddy
5	VARIOUS Så 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
31/10/2014 - 06/11/2014	
1	CALVIN HARRIS Motion
2	TAYLOR SWIFT 1989
3	DAMIEN RICE My Favourite Faded...
4	PINK FLOYD The Endless River
5	DIE FANTASTISCHEN VIER Rekord
6	VASCO ROSSI Sono innocente
7	ED SHEERAN x
8	BEATRICE EGLI Bis hierher und viel...
9	CURSE Uns (Deluxe Version)
10	AC/DC Rock or Bust

# CHARTS ANALYSIS WEEK 45



## 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



- GARETH MALONE'S ALL STAR CHOIR *Wake Me Up* Decca
- VERONICAS *You Ruin Me* RCA
- SAM SMITH *Like I Can* Capitol
- KENDRICK LAMAR *I* Interscope
- BECKY HILL *Losing* Parlophone
- PALOMA FAITH *Ready For The Good Life* RCA
- MICHAEL JACKSON *Will You Be There* Epic
- ANDREW WK *Party Hard* Island
- MICHAEL JACKSON *Man In The Mirror* Epic

### UK ARTIST ALBUMS CHART



- PINK FLOYD *The Endless River* Rhino
- FOO FIGHTERS *Sonic Highways* RCA
- QUEEN *Forever* Virgin
- CHERYL *Only Human* Polydor
- MACHINE HEAD *Bloodstone & Diamonds* Nuclear Blast
- RUMER *Into Colour* Atlantic
- DONNY OSMOND *The Soundtrack Of My Life* Decca
- GARTH BROOKS *Man Against Machine* RCA
- ROYKSOPP *The Inevitable End* Dog Triumph/Wall Of Sound
- BRYAN ADAMS *Reckless* Polydor/UMC
- WHITNEY HOUSTON *Live - Her Greatest/Ultimate Collection* Arista
- TEARS FOR FEARS *Songs From The Big Chair* UMC/Virgin
- WHITNEY HOUSTON *Live Her Greatest Performances* Sony Music CG
- TIM WHEELER *Lost Domain* Atomic Heart
- WHITESNAKE *Live In 1984 - Back To The Bone* Frontiers
- HOOKWORMS *The Hum* Weird World
- ALISON MOYET *Minutes And Seconds - Live* Cooking Vinyl

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

Source: Official Charts Company

## SINGLES

BY ALAN JONES

The official BBC Children In Need single of 2014 - *Wake Me Up* by Gareth Malone's All Star Choir - is destined to debut atop the chart this Sunday, having outstripped its nearest rivals - Ed Sheeran's *Thinking Out Loud* and Cheryl's *I Don't Care* - by a two to one margin in the first of the week's sales flashes on Tuesday.

It is a tradition for the first single from Cheryl albums to reach No.1, with new album *Only Human* - which dropped on Monday - becoming the fourth in a row so to do when Tinie Tempah collaboration *Crazy Stupid Love* topped the list 15 weeks ago. But *Only Human* broke new ground on Monday by becoming the first album by Ms. Fernandez-Versini to spawn two No.1 hits. That is because second single *I Don't Care* made its debut atop the list last Sunday after selling 32,346 copies (4,500 of them streaming sales).

Cheryl has thus had more No.1s in her solo career (five, including collaborations) than



MIDWEEK NO.1

Gareth Malone's All Star Choir: *Wake Me Up*

any other British female, beating the tally of four posted by Geri Halliwell and latterly equalled by Rita Ora. Cheryl also had four No.1s as a member of Girls Aloud, bringing her tally of No.1s to nine - ten if you count her very minor role in Helping Haiti's cover of REM's *Everybody Hurts*.

Cheryl's immediate No.1 was in contrast to outgoing chart champ Ed Sheeran's *Thinking Out Loud*, which got there

last week at the 19th attempt. Sheeran's sales remained strong last week, however, with the track shifting a further 76,443 copies as it retreats to No.2.

Outside, Calvin Harris' collaboration with Ellie Goulding from his new album *Motion*, was cherry-picked by 28,902 buyers last week, and consequently debuted at No.6.

Elsewhere in the Top 10: Meghan Trainor's *All About*

That Bass slipped 2-3 (51,399 sales), Taylor Swift's *Shake It Off* dipped 3-5 (29,528 sales), Jessie J, Ariana Grande and Nicki Minaj's *Bang Bang* fell 4-7 (26,746 sales), Jeremih feat. YG's *Don't Tell 'Em* declined 5-8 (26,107 sales), One Direction's *Steal My Girl* shrank 7-9 (26,016 sales) and Sam Smith's *I'm Not The Only One* remained at No.10 (24,362 sales).

The Voice coach Danny O'Donoghue and his band The Script visited rival singing talent contest The X Factor to plug their new single *No Good In Goodbye* - and it seems to have worked. The track catapulted 123-26 (13,430 sales) on Sunday to deliver the band's ninth Top 40 hit.

Overall singles sales were down 2.94% week-on-week at 5,537,769. Streaming accounted for 3,102,843 sales last week - 56.03% of the total. Under previously existing criteria where only paid-for purchases were included, overall singles sales were down 2.51% week-on-week at 2,434,926 - 20.95% below same week 2013 sales of 3,080,222 and the 65th consecutive week in which they have declined versus a year ago.

## ALBUMS

BY ALAN JONES

With 76,311 sales already in the bag by the time the first of the week's sales flashes was released on Tuesday, Pink Floyd's 15th and final studio album, *The Endless River* is set to become their sixth No.1 on Sunday. It is set to beat a raft of high profile new releases, including Foo Fighters' *Sonic Highways*, Queen's *Forever* and Cheryl's *Only Human*.

Things could change, however - last week, with three consecutive No.1 singles already lifted from it, there seemed little doubt that Calvin Harris' fourth album *Motion* would debut atop the chart to become his third consecutive No.1. Despite leading on all of the week's sales flashes - and despite the success of those three singles which have sold a combined 1,354,546 copies - that didn't happen.

Opening instead at No.2, *Motion*'s first week sale was just 37,325 - well below the 52,356 copies that immediate predecessor *18 Months* sold when it debuted at No.1 in 2012, and only marginally above the 35,308 copies that *Ready For The Weekend* sold when it opened at the summit in 2009.

It was not enough to prevent



MIDWEEK NO.1

Pink Floyd: *The Endless River*

Ed Sheeran's *X* from returning to the summit, 12 weeks after ending its introductory eight week run atop the chart. X's return to the apex came despite its sales dipping 16.43% week-on-week to 45,431.

No.1 the previous week, Taylor Swift slipped to No.3 (29,203 sales) with 1989.

British chart life began at 60 for violinist, conductor and orchestra leader Andre Rieu who didn't make the Top 50 here until he had passed that age. He has certainly made up for lost time, however, and with *Love In Venice* debuting at No.4 (27,590 sales) on Sunday,

the 65 year old Dutchman - dubbed the "world's first classical superstar" and "the king of the waltz" - racked up his 11th Top 50 album and his sixth Top 10 entry in less than four years. And that's not all - he has had a further 10 albums chart between 51 and 200 in that same period.

Damien Rice became the fourth Irish act to have a Top 10 album in eight weeks, with his third album *My Favourite Faded Fantasy* debuting at No.7 (14,046 sales) hot on the heels of The Script, who topped the chart with *No Sound Without Silence*; Hozier, whose eponymous

debut album reached No.5; and U2, whose *Songs Of Innocence* reached No.6. It is exactly eight years to the week since Rice's second album, 9, debuted and peaked at No.4 on sales of 57,742 copies. Rice's debut album 0 peaked at No.8 in 2004, exactly two years after it was released, attracting first week sales of just 145. With the song *Cannonball* emerging as a perennial favourite, 0 has gone on to sell 1,237,734 copies, while 9 has sold a more modest 324,907 copies.

John Legend got to sing two songs on The X Factor results show on November 2 - *All Of Me* and *Ordinary People*. Predictably, both were big winners in Sunday's chart with *All Of Me* dashing 26-4 (29,905 sales) on its 39th straight week in the Top 40, while 2005 single *Ordinary People* - which eventually peaked at No.4 in 2012 - re-entered the Top 200 at No.74 (4,369 sales). Legend's current album *Love Is The Future* was also a huge climber, darting 89-6 (15,851 sales).

Overall album sales were down 3.03% week-on-week at 1,515,069 - 13.20% below same week 2013 sales of 1,745,549, which were inflated because the entire top seven artist albums (for the first time ever) were new entries.



# PRODUCT KEY RELEASES



► SAVAGES &amp; 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



► VARIOUS ARTISTS Annie OST 15.12

## NOVEMBER 17

### SINGLES

- AMERICAN AUTHORS Believer (Def Jam)
- ANDY C & FIORA Heartbeat Loud (Atlantic)
- JULIO BASHMORE Rhythm Of Auld (Epic)
- BRODINSKI FT SD Can't Help Myself (Parlophone)
- CHILDISH GAMBINO Telegraph Ave (Glassnote/Island)
- CLEAN BANDIT & JESS GLYNNE Real Love (Atlantic)
- DAVID GUETTA FT SAM MARTIN Dangerous (Parlophone)
- ELLIPHANT FT MO One More (RCA)
- FLYFE Light Me Up (Island)
- GIRLPOD Girlpod Ep (Wichita)
- GRADES Conscience Tears (Warner Brothers)
- GREAT GOOD FINE OK Body Diamond Ep (Neon Gold/Epic)
- MARY J BLIGE Right Now (Mca/Island)
- LORDE Yellow Flicker Beat (Virgin)
- DOLLY MURS Wrapped Up (Ft Travie McCoy) (Epic/Syco)

- NICKELBACK What Are You Waiting For (Island)

- PASSENGER 27 (Island)
- PULLED APART BY HORSES Medium Rare (Best Of The Best/Sony/Rca)

- SEINABO SEY Four Madeleine Ep (Virgin Em)
- SHEPPARD Geniuma (Dacra)
- STEVE AOKI, CHRIS LAKE & TUJAMO Delirious (Epic)

- TALA Alchemy Ep (Columbia)
- TV ON THE RADIO Happy Idiot (Virgin)
- BEN WATT Golden Ratio/Nathaniel (Unmade Rosa/Caroline)

- GERARD WAY Millions (Warner Brothers)
- NEIL YOUNG Who's Gonna Stand Up? (Reprise)

### ALBUMS

- STEVE AOKI Neon Future I (Epic)
- ARIEL PINK Pom Pom (4As)
- MICHAEL BALL If Everyone Was Listening (Ukml)
- DAME SHIRLEY BASSEY Hello Like Before (Epic)
- IL DIVO Live At Budakan (Syco)
- DRIVE-BY TRUCKERS Go-Go Boots (Play It Again Sam)
- BRYAN FERRY Avonmore (Bmg Rights)
- FRYARS Power (Fiction/Caroline)
- GEMMA HAYES Bones + Langing (Chasing Dragons)
- IN THIS MOMENT Black Widow - Special Edition (Atlantic)
- THE KINKS The Anthology 1964 - 1971

### (Sony)

- JOHNNY MATHIS The Complete Global Albums Collection (Columbia/Legacy)
- JONI MITCHELL Love Has Many Faces - Boxset (Rhino)
- MUTINY UK Hot Sake (Swallowtail)
- 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)
- ARMIN VAN BUUREN Armin Anthems (Armada)
- VARIOUS Hunger Games Ost: Mockingjay - Part 1 (Virgin Em)
- VARIOUS The Art Of McCartney (Arctic Poppy)
- WILCO Wilco: The Complete Studio Album (Warner Brothers)
- ROBERT WYATT Different Every Time (Domino)

## NOVEMBER 23

### SINGLES

- LABRINTH Jealous (Syco)
- TAKE THAT These Days (Polydor)
- TOVE STYRKE Borderline Ep (Sony)

## NOVEMBER 24

### SINGLES

- AVICII The Days (Positiva/Prms)
- BLONDE I Loved You (Efr)
- CATFISH & THE BOTTLEMEN Pacifier (Communian/Island)
- EKKAH Last Chance To Dance - Ep (Rca)
- JAMES BAY Hold Back The River (Virgin)
- KIESZA No Enemiesz (Virgin)
- MCBUSTED Air Guitar (Island)
- METALLICA Lords Of Summer (Blackened/Vertigo)
- NOTHING BUT THIEVES NapsterLive Session Ep (Rca)
- RICK ROSS FT. R KELLY Keep Doin' That Rich B\*Tch (Virgin Em)
- ED SHEERAN Talking Out Loud (Asylum)
- WILD BEASTS Palace (Domino)

### ALBUMS

- CARL CARLTON Lights Out In Wonderland (Stanges/Caroline)
- CLEAN BANDIT New Eyes (Special Edition) (Atlantic)

- COLDPLAY Ghost Stories Live 2014 (Parlophone)
- THE CORONAS The Long Way (Island)
- DEADMAUS 5 Years Of Maus (MauStreet/Virgin)
- DAVID GUETTA Listen (Parlophone)
- I AM KLOOT From There To Here (Kudos/Caroline)
- IDRIS ELBA Mi Mandela (Parlophone)
- IGGY AZALEA Re-Classified (Mercury)
- MARY J BLIGE The London Sessions (Mca/Island)
- JEREMIH Late Nights (Def Jam)
- PIXIE LOTT Platinum Pixie - The Hits (Mercury)
- BARRY MANILOW My Dream Duets (Derra)
- MURRAY GOLD Doctor Who - The Day Of The Doctor/The Time Of The Doctor (Silva Screen)
- DOLLY MURS Never Been Better (Epic/Syco)
- PAUL HEATON & JACQUI ABBOTT What Have We Become? (Repackaged) (Virgin/Em)
- PITBULL Globalization (J/Me 305/Polo Grounds)
- RICK ROSS Hood Billionaire (Def Jam)
- SIMON & GARFUNKEL The Complete Columbia Albums Collection (Sony)
- FRANK TURNER The Third Three Years (Xtra Mile)
- WHILE SHE SLEEPS Brainwashed (Epic)

## NOVEMBER 28

### SINGLES

- JONATHAN WILSON Slide By Ep (Bella Union)

### ALBUMS

- EMINEM Shady Xv (Shady/Interscope)

## DECEMBER 1

### SINGLES

- ALESSO Haynes (We Could Be) (Mercury)
- 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)
- GEORGE THE POET 1, 2, 1, 2 (Island)
- LINKIN PARK Rebellion (Warner Brothers)
- GEORGE MAPLE Vacant Space (Virgin Em)
- PAUL MCCARTNEY Hope (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)
- UNION J You Got It All (Epic)
- WHILK & MISKY Love Lost (Island)

### ALBUMS

- AC/DC Rock Or Bust (Columbia)
- BOYZ II MEN Collide (Bmg Rights/Asolite)
- CHARLIE SLOTH Hood Heat Vol.1 (Virgin Em)
- LEONARD COHEN Live In Dublin (Columbia/Legacy)
- THE CZARS Best Of (Bella Union)
- DIPO Florida (Big Dada)
- KIESZA Sound Of A Woman (Virgin)
- MCBUSTED MCBusted (Island)
- NICO & VINZ Black Star Elephant (Warner Brothers)
- SHE & HIM Classics (Sony)
- TAKE THAT III (Polydor)
- WU TANG CLAN A Better Tomorrow (Parlophone)
- YO LA TENGO Extra Painful (Mutaador)

## DECEMBER 8

### SINGLES

- AMBER RUN Just My Soul Responding (Rca)
- BRING ME THE HORIZON Drown (Rca)
- CHVRCHES Get Away (Virgin Em)
- ECHOSMITH Cool Kids Ep (Parlophone)
- FIFTH HARMONY Sledgehammer (Syco)
- MARY J BLIGE Therapy (Mca/Island)
- JESSIE J Burnin' Up (Island/Lava)
- JUST KIDDIN Thinking About It (Parlophone)
- OLIVER HELDENS Last All Night (Koala) (Parlophone)
- PRIDES Out Of The Blue (Island)
- PROFESSOR GREEN, Little Secrets (Virgin Em)
- TENNIS I'm Calling (Communian/Island/Caroline)
- TIGTA Bugatti (Virgin Em)
- TULISA Living Without You (A&W)
- WALKING ON CARS Always Be With You (Virgin Em)
- WHILK & MISKY First Sip Ep (Island)

### ALBUMS

- BASTILLE Vs (Other People's Heartache - Pt3) (Virgin Em)
- COLLABRO Stars - Special Edition (Syco)
- FOREIGNER The Best Of Foreigner 4 & More (Frontiers)
- GEORGE THE POET The Chicken & The Egg (Island)
- MANIC STREET PREACHERS The Holy Bible 20 (Columbia)
- THE SMASHING PUMPKINS Monuments To An Elegy (Bmg Rights)

## DECEMBER 15

### SINGLES

- ARIANA GRANDE & THE WEEKND Love Me Harder (Island)
- JAMIE CULLUM Don't You Know (Island)
- GORGON CITY FT JENNIFER HUDSON Go All Night (Virgin Em)
- BEN HOWARD Conrad (Island)
- HOZIER From Eden (Island)
- IGGY AZALEA Beg For It (Mercury)
- JUCE! 6th Floor (Island)
- KID ASTRAY Back To The Ordinary Ep (Drawing Board/Caroline)
- VAULTS Vultures (Virgin Em)

### ALBUMS

- VARIOUS Annie Ost (Rca)

## DECEMBER 22

### SINGLES

- CHILDISH GAMBINO Sober (Glassnote/Island)
- 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)

## JANUARY 11

### SINGLES

- GWEN STEFANI Baby Don't Lie (Mad Love/Interscope)

## JANUARY 12

### ALBUMS

- ARCHIVE Restriction (Dangerous)

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

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

# PRODUCT REISSUES

## NEW REISSUES / CATALOGUE ALBUMS

### LUTHER VANDROSS • The Greatest Hits

(Sony Music 88875034342)



Luther Vandross compilations are legion - I make this the 20th (!) since 1989 but the proximity of

its release to Christmas, Vandross' enduring appeal and the fact that it includes a previously unreleased song should see it earn its keep. Although not from the top drawer, the previously unissued Love It, Love It - dating from around 1994 - is a pleasing, breezy and uplifting song with a typically soulful delivery from Vandross. It's hard to complain about the other 16 tracks herein either: Vandross' biggest hit, the Janet Jackson collaboration Best Things In Life Are Free is missing but his most iconic solo work - So Amazing, Give Me The Reason, Stop To Love and the poignant Dance With My Father - are all here, as is Endless Love, his collaboration with Mariah Carey which is at least as good as the Diana Ross/Lionel Richie original.

### STEVIE RAY VAUGHAN & DOUBLE

### TROUBLE • The Complete Epic Recordings Collection

(Epic/Legacy 88843791422)



Still sorely missed nearly a quarter of a century after his death, Stevie Ray Vaughan was one of the most

influential, exciting and successful blues/rock guitarists until his life was lost in a helicopter crash in 1990. To mark what would have been his 60th birthday, Sony's Legacy division has put together this definitive, career encompassing box set which includes all four of the regular studio albums Vaughan released during an all too short seven year recording career, plus six albums worth of live recordings some of which have never been officially released before. To complete a highly desirable collection, they have added a further double CD set housing two dozen rare and hard to find archive recordings. Anyone who has ever seen Vaughan in his pomp on stage will know that whilst live recordings can be vexatious and inferior compared to studio recordings for

most artists, in Vaughan's case they represent the essence of his artistry, drawing high octane, incendiary and tremendously powerful performances not only from Vaughan but also from Double Trouble. Truly one of the greatest guitarists of all-time, this is a fitting tribute to Vaughan and will stand as the definitive library of his work.

### VARIOUS • The London American Label Year By Year - 1965

(Ace CDCHD 1417)



Although several low price labels have presented their own twist on London American's output recently, they all have a cut-off point of 1962, as only recordings before that date are out of copyright. Ace have no such problems, as they take great care to source the best masters, pay their suppliers and present more considered, diverse and edifying selections. This is the 10th such release since the series started in 2009 - the others cover 1956-1964 - and although the number of

singles issued by London American in 1964 was 72, compared to 177 a couple of years earlier, the 27 gathered together here are well up to the usual standard. The downturn was due partly to the fact that homegrown UK acts were dominating, and also to the fact that London American was facing more competition than ever before for its US imports. That said, there's some great stuff here - The Righteous Brothers' Unchained Melody, Papa's Got A Brand New Bag by James Brown and My Little Red Book by Burt Bacharach among them. As usual, however, it's the lesser known songs that delight most: The Simon Sisters - Lucy and younger sibling Carly who later found solo stardom - delight with the jazzily winsome Cuddlebug; Jewel Akens and Inez & Charlie Foxx barely alter the winning formula of their biggest hits (Birds & Bees and Mockingbird, respectively) for Georgie Porgie and Hummingbird; and Barbara Mason's stylish Yes I'm Ready is a superbly soulful ballad that somehow evaded the chart. An informative 20 page booklet rounds off an excellent release.

### TODD RUNDGREN • Initiation

(Edsel EDSA 5032)/Hermit Of Mink Hollow (EDSA 5033)/Runt & The Alternative Runt (EDSK 7075)



Edsel released extremely well received twofers of Todd Rundgren's Bearsville

albums in 2011 but now goes one step further according each album its own deluxe casebound edition. The groundbreaking Initiation is not the most commercial album of Rundgren's career, but is a mesmerising delight. Hermit Of Mink Hollow is truly a solo album, with Rundgren providing all of the instrumentation and all of the vocals, including those for the multi-layered delight Can We Still Be Friends. Technically by Rundgren's band of the same name, first album Runt, from 1970, has been turned into a 2 CD edition by the inclusion of all of the tracks that appeared on a 1970 mis-pressing of the album that accidentally released alternate mixes briefly into the public domain.

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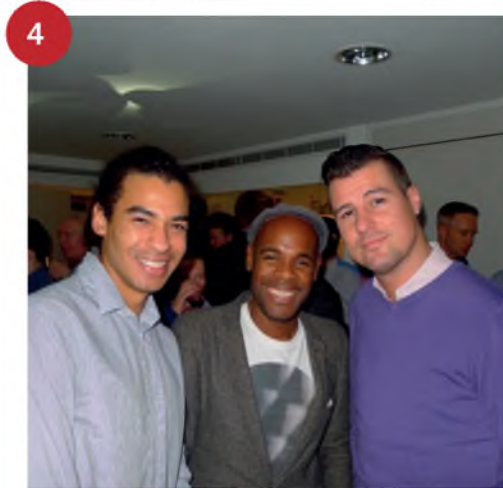
Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories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

**LANDSLIDE VICTORY**

Independent publisher Music Sales held a special showcase for A Winged Victory For The Sullen at its Soho offices at the end of last month. With a critically acclaimed album and two sold out shows at Barbican Milton Court under their belt, the band played to Music Sales guests from advertising, TV and film.

Pictured below are:

1. James Rushton (managing director Chester Music Ltd / Novello & Co Ltd, Music Sales), Tim Husom (manager of A Winged Victory For The Sullen), Adam Wiltzie (AWVFTS), John Boughtwood (head of media, Music Sales), Dustin O'Halloran (AWVFTS), Lucy Bright (senior creative manager, Music Sales)
2. Shawn LeMone (vice president, film and TV music / new media at ASCAP), John Boughtwood (head of media, Music Sales), Michael Todd (senior director of film and television music at ASCAP), Simon Greenaway (director, film and TV UK/Europe at ASCAP), Lucy Bright (senior creative manager, Music Sales)
3. Patrick Hanrahan and Robert Raths of Erased Tapes Records
4. Rudy Bazeley (BskyB music department), Daniel Neale (BBC Music department), Karl Batterbee (business affairs exec, BBC Radio and Music)
5. Tony Orchudesch (Torchlight Music), Michael Gottlieb (Sunny Side Up Licensing Consultancy) and Joel English
6. Gill Graham (director of promotions, Music Sales) and Wayne McGregor (resident choreographer of the Royal Ballet and artistic director of Random Dance)
7. Adam Wiltzie (AWVFTS) and Martin Hewett (music licensing manager, Sony Computer Entertainment)



► **A DONE DEAL**

Here's the moment when Coalition Talent became a part of the The Agency Group family. Pictured having just done the deal are (back L-R) Agency Group founder Neil Warnock, Jan Sikorski, Paurooshasp Perry, (front L-R) MD Geoff Meall and Coalition owner Guy Robinson.

Coalition Talent represents DJs including BBC Radio 1's Nick Grimshaw, Greg James and Scott Mills, as well as a number of live entertainment brands including Coffee House Sessions, Flirt! and the Ents Forum. Commenting on the news, The Agency Group's Group CEO, Gavin O'Reilly, said: "We are very excited to partner with Guy and his team. Coalition Talent not only has a great roster of artists, but has exhibited the sort of entrepreneurial spirit that we thrive on at The Agency Group. This relationship further solidifies our position in the live entertainment market. Building artists' careers is at the heart of The Agency Group, and this strategic development fully supports that core focus."



◀ **BREAKING BORDERS**

Japanese trio Babymetal played a sold out show at Brixton Academy on Saturday, November 8. They're pictured here with their promoter, Killmanjaro's Alan Day as well as Ross Warnock from The Agency Group, which represents the band in the UK, Europe and Australia, and his assistant David Sullivan-Kaplan.

*Metal Hammer* gave the trio a shining review, saying: "The overall vibe tonight is one of runaway momentum and overwhelming joy, as an idea that arguably shouldn't work at all is played out brilliantly in front of a euphoric, perma-grinning crowd."

Established in 2010, Babymetal is the offshoot of Japanese pop idol group Sakura Gakuin. Their self-titled debut album, released in February this year, reached No. 1 on the iTunes Heavy Metal chart in the USA, UK, and Canada, and No. 35 on the iTunes USA total sales chart. They are the youngest Japanese artist to break into the Billboard 200 chart.

# MusicWeek

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

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*"Something so wholesome about you, get closer to me"*

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# MusicWeek Wall Planner 2015

Position your brand in front of the entire  
**UK music industry** for a full year

The image displays a collection of advertisements and a central calendar grid. The ads include: mediaDISC (CD & DVD duplication), On The Run Productions (National Radio, National TV, Video Production), hartmann media (Targeting Scotland), nielsen (Market Research), GONORTH.BIZ (Golf & Travel), vector% (Augmented/Virtual Reality), Quite Great! (Music Promotion), Tech (Music School), and Mot (Music Memorabilia). The central calendar grid covers the months of January through August, with various colored blocks representing scheduled events or bookings.

**BOOKING  
DEADLINE**  
Friday 21st  
November

**LAST  
SPACES  
REMAINING**

The 2015 Wall Calendar will be included as an A1 pull-out in this year's Christmas edition of Music Week, on December 19, and will reach thousands of industry readers.

The calendar will once again include key industry dates and festival dates throughout 2015 and will be a valuable addition to the walls of the UK Music Industry.

Phone Victoria Dowling on  
**0207 226 7246**  
or e-mail [vdowling@nbmedia.com](mailto:vdowling@nbmedia.com)  
to secure a prime position

**Been part of a Number 1 single?  
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