

MusicWeek

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Black Butter join Iley's Sony

LABEL OPERATES AS STANDALONE ENTITY ALONGSIDE RCA, COLUMBIA AND SONY CMG

LABELS

BY TIM INGHAM

If the UK music industry was waiting for a signal of intent from new Sony Music UK chairman & CEO Jason Iley, it's just been handed a monster: Iley has agreed a landmark global deal which will see revered London-based independent label Black Butter effectively become a frontline label within the major record company.

Black Butter, which was started by Henry Village and Joe Gossa in 2010, will operate as a standalone entity at Sony Music UK alongside RCA, Columbia and Sony Music CMG.

That arguably renders the deal as the most significant piece of major-indie label business since Universal acquired V2 in 2007.

Black Butter has stormed to prominence in the past four years through its early association with acts including Rudimental, Clean Bandit, Gorgon City, Jess Glynne, Dusky and Will Heard.

Black Butter's Village and Gossa will now head up the label as co-presidents reporting directly to Sony's Iley with



[Left to right]: Joe Gossa, Jason Iley and Henry Village

immediate effect. *Music Week* understands a historic Sony label brand may also come under their remit in the coming months.

"Black Butter is the most exciting label to have emerged in the last five years," said Iley,

"This a real coup for us. Henry and Joe bring with

them a rare talent for spotting exceptional acts. The deal is a significant benchmark in Sony Music UK's growth plan for the future. Henry and Joe's vision and enthusiasm is incredible and they're the perfect fit for the new-look Sony Music."

"It's been an incredible four

years for Black Butter and we're very proud of what we've achieved," said Gossa. "We see partnering with Jason as a great opportunity to build on this. Jason's vision for the future is very exciting and forward thinking. It was this, along with his understanding of our business

that ultimately persuaded us to come to Sony Music UK."

Added Village: "Jason was very supportive early on in Black Butter's ascendancy and has always made it very evident he wanted to work with Joe and I as soon as we were ready. I've always been a supporter and now that he's taken the helm at Sony, the time felt right."

Iley has given the duo a "clean sheet" to sign and develop talent on a global scale with Sony.

Guiding the A&R team at Black Butter will be Nick Worthington (formerly of XL/679) whose past signings include Plan B, Basement Jaxx and The Streets. Worthington has been a partner in Black Butter for the last three years.

Iley added: "Nick is one of the smartest, considered music execs I have ever met. He has great taste and signed some of the most exciting and innovative artists in recent years. We are all delighted he is on board."

While Black Butter's current roster will stay with their respective labels, all new talent will come under the Sony Music UK deal.

BREAD AND BUTTER: HOW BLACK BUTTER KEEPS GROWING AS A LABEL, PUBLISHER AND MANAGEMENT COMPANY

As well as being the first label to release material from platinum-sellers Rudimental and Clean Bandit, Black Butter also runs successful publishing and management divisions.

Its Stackhouse management company includes on its roster artists such as Gorgon City, Redlight and Rudimental (pictured). Stackhouse's Henry Village recently also took on Parlophone-signed star and former Rocket Management client Lily Allen. Stackhouse will work in tandem with Scott Rodger at Quest Management on projects with Allen.

Black Butter Publishing operates as a JV with BMG Chrysalis UK in a deal signed by the company's EVP Alexi Cory-Smith. Clients here include Jess Glynne (who Joe Gossa

calls an "insanely good writer behind the scenes") and James Newman, who co-wrote the BRIT Award-winning *Waiting All Night* with Rudimental.

Warner, EMI, London Records and Live Nation/Ticketmaster veteran Roger Ames acts as a business partner and mentor to Gossa and Village across all three divisions, and the group also puts on its own live nights.

"We've wanted to make sure all three areas of the Black Butter business are properly backed with the best partners," Village told *Music Week*. "It feels like we have real figureheads and great collaborators involved with every part of what we do now."



Added Gossa: "Black Butter is a true music camp, and there aren't many of them around these days. We tip our hats to PMR, Method and Roc Nation. We've got a formidable roster."

NEWS

EDITORIAL

Let's stop the navel-gazing and grab a coffee



This week, I was kindly asked by AIM to make a presentation at their excellent Indie Con event in London on 'the five most exciting things happening in the music market today'. I struggled.

That's not because current market forces are dull - this is probably the most disruptive period for the record business in history. It's that, six years into the Spotify era, we all know the arguments inside-out. Now and again I just grow tired of the navel gazing about streaming, vinyl, sales and the 'super-fan'.

Things get a lot more 'exciting', a lot more optimistic, when we look outside music for inspiration. A wonderful curmudgeonly statement from Noel Gallagher landed on Vice's lap last week, in which he moaned: "It infuriates me that people are more willing to sit in a coffee shop and spend a tenner on two coffees... yet they will get physically angry with you for asking them to buy an album for a tenner that might change their life."

I see his logic, although it's broadly dismissive of coffee's USP: a communal, affordable luxury that doesn't greatly interrupt people's days. It is considered a daily treat for millions.

Ready? The UK coffee industry - that's posh coffee from Costa, Starbucks and the indie retailers they squeeze - is now worth £6.3bn a year. That's around double the worth of the entire music industry; records, live, merch, the lot.

"The UK coffee industry is now worth £6.3bn a year. Can music learn anything from coffee's unique appeal? Rough Trade certainly has"

Can music learn anything from coffee's unique appeal? Rough Trade retail certainly has - creating a welcoming environment in which people want to stay, talk, drink and treat themselves on their lunch break. They have grown every year since 2007 and expand into Nottingham on Monday.

For all the irrelevancies, if you mine the coffee industry, you'll find many more positive sources of inspiration for music. Another good source of hope: the digital video market. Netflix and Amazon Prime have helped it grow 40% year-on-year in the UK in 2013, up to £621m - double the size of the digital music market. Key factors: the product's tiered/'windowed' release strategy and a reduced catalogue selection at an affordable price (£5.99).

What about two industries who aggressively market things music doesn't, and should: according to research from the Co-Operative, the ethical consumer goods market (clothes, cosmetics) has doubled since 2001 to £1.8 billion. We buy its products because we like the idea of paying more to help those who are struggling. Hang on a minute... the average band is also fighting to make ends meet. Why can't ethically-sourced music carry an inflated pricetag?

And finally, the 'premium' headphone market is edging towards a \$10 billion worth - growing 10% year-on-year. Sonos speakers alone generated \$535 million last year - double what the company took in 2012. High quality music is big business... except to the actual music business.

No solid answers, just questions. But like some of the best artists, perhaps the solution is to pinch the best bits of what others are doing - and make it work for yourself.

Tim Ingham, Editor

Key to success?

INDUSTRY ON BOARD FOR YOUTUBE STREAMING SERVICE

DIGITAL

BY RHIAN JONES

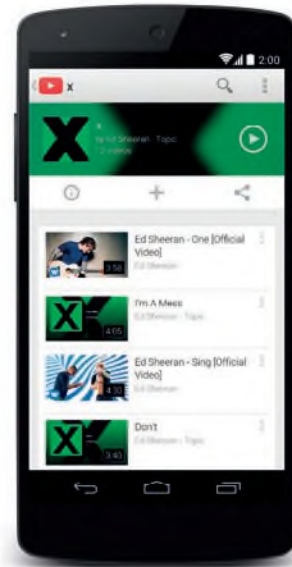
Last week YouTube finally revealed details of its long-rumoured video streaming subscription service, YouTube Music Key, after securing a deal with independent label body Merlin.

With all the major labels and "hundreds of indies" on board, licensing negotiations came to a head as AIM CEO Alison Wenham praised parent company Google for "recognising the importance of the independent music sector."

Google came under fire in June for offering what were said to be "highly unfavourable terms" to independent labels. However, Wenham has now said a "fair deal" has been met, with the final terms of Merlin's agreement said to be substantially better than those in a contract leaked by Digital Music News in June.

"As we have said all along during this dispute, YouTube is a fantastic platform, which is hugely important to our members," said Wenham. "Having a fair agreement in place that acknowledges the value of independent music companies both creatively and commercially is good for all involved."

"We also continue to take a keen interest in the EU Competition Commission's ongoing investigation into Google's wider activities and will always challenge any company when we believe there is abuse of



a dominant market position."

YouTube Music Key users also get access to Google Play Music, all for £9.99 a month. Available first as an invite-only beta, the select number of invitees will receive an initial six months free after which a promotional price of £7.99 will kick in. A free ad-supported version is available.

First arriving in the US, UK, Italy, Spain, Portugal, Finland and Ireland, the mobile-based YouTube app for iOS and Android will now include mixes based on related content and listening history, top music videos by genre, and album playlists. Paid-for subscribers have access to an offline option so they can save videos to their phone to listen without internet connection,

"The industry sees YouTube Music Key as an opportunity for them and their artists. Royalty rates are competitive"

ANJALI SOUTHWARD, YOUTUBE

and stream uninterrupted music in the background.

YouTube's music content partnerships boss, Anjali Southward, told *Music Week*: "The industry was very encouraging of this product, they really saw it as an opportunity for them and for their artists. I think that they see the benefit of the improved features that we have."

Royalty rates are "competitive" with the market and the majority always goes to rights-holders, added Southward. "It's like anything in business, we want to make sure that artists and our partners are as excited as we are and we were able to resolve any issues."

Teenagers are "a big demographic" and there are plans for upsells to the subscription tier.

Music Key's arrival comes at another interesting moment for streaming. Taylor Swift made headlines after removing her catalogue from Spotify and withholding her latest album, 1989. While her back catalogue and her new singles will be available on YouTube Music Key, 1989 won't be featured in full.

Can Band Aid hit a million in a week?

The Band Aid 30 single, released to raise money for the fight against Ebola in West Africa, could sell a million units in a single week by Sunday. That would mean it instantly becomes the fifth biggest single of 2014 having already become the fastest-selling track of the year.

According to the Official Charts Company's midweek sales flash on Tuesday, Do They Know It's Christmas? clocked up an astonishing 205,000 sales after being available for less than two days. The track, which

features talents including Sam Smith, Guy Garvey, Ed Sheeran, Chris Martin, Rita Ora, One Direction, Sinéad O'Connor and Clean Bandit, has been released via Universal's Virgin EMI.

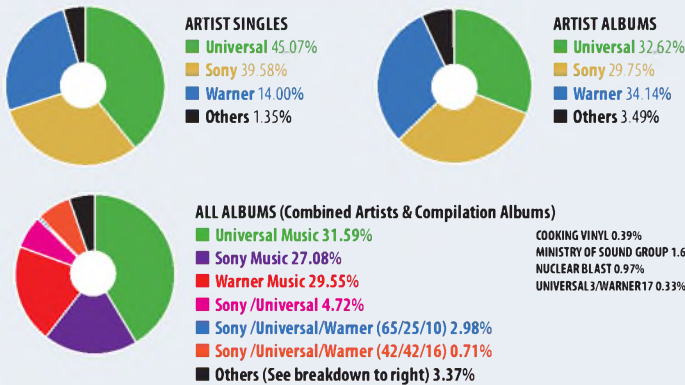
Band Aid founder Bob Geldof told reporters on Saturday that the release would not be liable for 20% VAT after he negotiated with the Treasury. The last Band Aid single, 2004's Band Aid 20, has sold 1.17 million in the UK to date, according to Official Charts Company statistics - a figure the

new version could easily outstrip in the run-in to Christmas.

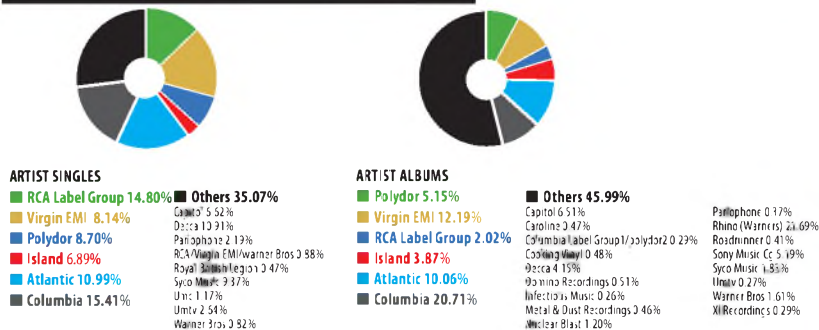
Band Aid 30's version was premiered on the X Factor on ITV on Sunday night. Geldof told the BBC Radio 4 Today programme on Monday that sales of the new track had gone "bonkers", claiming that "more than a million quid" had been raised five minutes after it became available. The track is currently available as a 99p download, with a £4 physical CD single due to go on sale at the start of next month.

MARKET SHARES

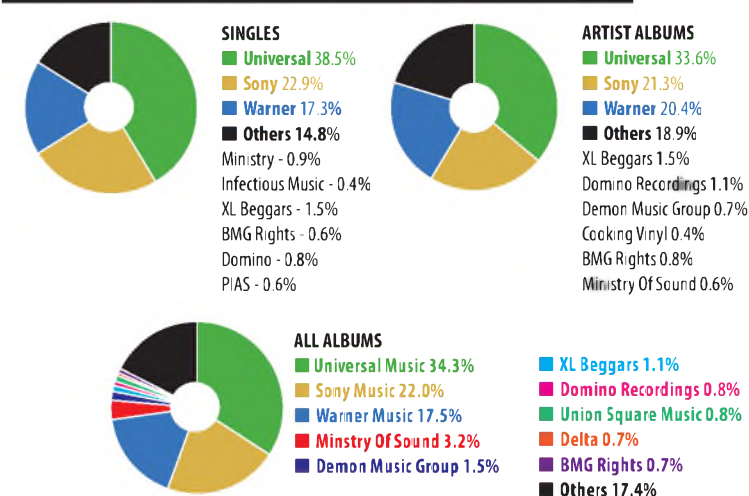
WEEK 46: TOP 75 SHARE BY CORPORATE GROUP



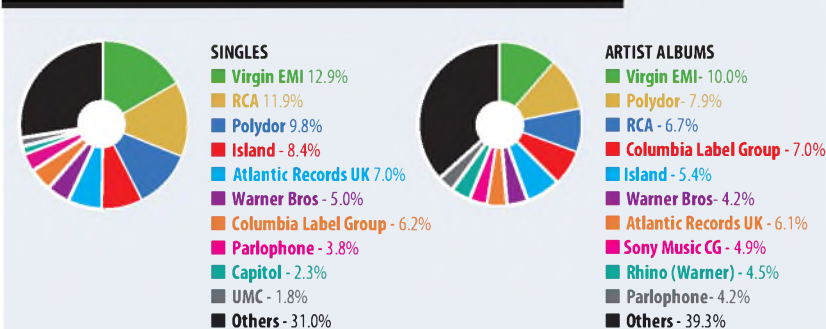
WEEK 46: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



YouTube Music Key: UK industry execs react

SOPHIE HALL, LABEL MANAGER AT MTA RECORDS



"In the long term, [I think the service] could bring significant revenue to artists. As a young label we strongly feel the need to embrace new models of income for both the artists and the label; and subscription based services will undoubtedly form a larger proportion of this in the future. Because artists themselves only see a small amount of income from the monetisation of music videos on YouTube (or at least compared to income from digital sales) YouTube Music Key will help provide additional revenue. We have only seen a light version of it, but the ability to download offline helps to deliver a 360-degree platform not just based around streaming.

"[In terms of remuneration], while I understand that artists at the top like Taylor Swift are able to dictate terms and potentially earn hundreds of thousands or multiple millions, when it comes to breaking and developing new artists I absolutely believe we should be embracing all new media and changing the attitudes to music consumption."

CHRIS GOSS, HOSPITAL RECORDS CO-FOUNDER



"Given it's a Google platform, naturally it has 'potential'. YouTube has historically been a leading music source for our audience, so we are ready to find proactive ways to work with them. Cost and time are pivotal in this landscape, and it remains to be seen whether the service can secure users with a worldwide brand built on an instant, free-access model. But I'd expect them to ringfence new and exclusive content, and look to sell the service that way.

"In terms of royalty rates, we're on the side of the independent underground, and so adopt the standard DIY approach; we're open for business if the terms are fair, and thanks to organisations like Merlin and AIM, we can get stuck in on a fairly level playing field. Taylor Swift and Irving Azoff don't resonate that strongly with our community; removing your content from Spotify, whilst Pepsi presents your world tour is hardly the hallmark of a revolutionary."

SIMON WHEELER, DIRECTOR OF STRATEGY, BEGGARS GROUP



"If YouTube can get people on board the paid-for service, that would definitely increase industry revenues from the service, and that really needs to happen. But I think it will be a hard sell to get people to understand the paying service. It will be interesting to see the messaging around this, just relying on the sheer scale of YouTube would be complacent. I'm not convinced that selling stuff is in Google's DNA. But there are significant data issues [when it comes to ensuring] people get paid, I believe that all the participants should be paid fairly, but it takes a lot of work to manage rights in this area and YouTube is about as complex as it gets."

CHRIS CAREY, FOUNDER OF MEDIA INSIGHT CONSULTING



"YouTube has tremendous potential to bring in significant revenue. In recent research carried out by Media Insight Consulting, 51% of the UK population had used online video to listen to music in the last six months. When you look at 16-24s, that number is 76%, which is to say three in four 16-24-year-olds have engaged with music that way in the last six months and 67% of 25-34s also listen to music through video. It also has the benefit of being a long established brand and one that consumers are fond of, but they have built their business on providing high quality content that was free to the consumer. How easily the customer base reared on free will convert to a paid service is yet to be seen.

"The key to attracting users to its paid for service is to differentiate it from the free service. One of the challenges streaming services face is that their free offerings are so good that the incentive to pay for a service is reduced. Obviously, this is a great position for the consumer but a challenge for the industry. The bundling with Google Play is another key differentiator. For a single fee you can get unlimited access to music videos and audio too - which is very compelling."

NEWS

NEWS IN BRIEF

■ **BITTORRENT:** BitTorrent has opened its Bundle paygate model to all, as Diplo becomes the next high-profile artist to release music on the service, following Thom Yorke's Tomorrow's Modern Boxes, which has been downloaded 4.4 million times.

■ **SPOTIFY:** Uber and Spotify have confirmed a partnership that will see the integration of the two companies' applications. The service will initially be rolled out in ten cities around the world, including London, Los Angeles, Mexico City, Nashville, New York, San Francisco, Singapore, Stockholm, Sydney and Toronto.

■ **VEVO:** President and CEO Rio Carraeff will leave the company at the end of 2014. Vevo's chief financial officer Alan Price will act as interim CEO effective as of January 1, 2015.

■ **SFX:** EDM promoter SFX Entertainment has posted its financial figures for Q3 2014, managing a net income of \$2.8 million as a result of a packed festival calendar. Of its 82 festivals held in 2014, 30 were held in Q3, including TomorrowWorld, whose attendance grew 25% to more than 150,000.

■ **BASCA:** The British Academy of Songwriters, Composers and Authors has joined in the debate over remuneration from streaming, asking for a fairer split in the payouts to record labels versus publishers and songwriters.

■ **Sony/ATV:** Sony/ATV Music Publishing chairman and CEO Martin Bandier will be honoured at the 2015 Grammys Salute To Industry Icons ceremony with the President's Merit Award. The event takes place on Saturday, February 7, 2015 in California the evening before the 57th Annual Grammy Awards.

■ **VICE:** Live Nation Entertainment and VICE Media have partnered to develop and launch a new live music platform for mobile, web and TV in 2015. The platform will be available in all major markets across the world in nine different languages and aims to deliver original artist-driven live content from the stage to the studio.

■ **SOUNDCLOUD:** Co-founder Eric Wahlforss has said that the platform is "not dependent on a full catalogue" of licensed music to operate successfully as a music streaming service. "We have a lot of creators on the platform and only a tiny fraction of those are signed to major labels," said Wahlforss.

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RHINO'S DAN CHALMERS SETS SIGHTS ON CHRISTMAS STOCKINGS

'Pink Floyd finale had to be No.1'

RELEASES

■ BY TOM PAKINKIS

Rhino boss Dan Chalmers wouldn't have settled for anything less than the No.1 spot when it came to Pink Floyd's final LP, *The Endless River*, and with the album now having achieved the third highest opening week of the year so far, Chalmers' sights are firmly set on making it one of the biggest-sellers this Christmas.

Pink Floyd's 15th - and apparently last - studio album was billed as Rick Wright's 'swansong' as, six years after the keyboard player's death, it makes use of sessions recorded during the making of 1994's *The Division Bell*.

The new LP made an impressive No.1 debut at the weekend on sales of 139,351 - the third highest of the year, trailing only the 182,427 that Ed Sheeran's *X* sold on debut 20 weeks ago, and the 168,048 copies that Coldplay's *Ghost Stories* sold when it debuted 25 weeks ago.

The week one performance denied Foo Fighters their fourth No.1 album, with their eighth studio LP *Sonic Highways* settling for a No.2 debut on sales of 88,637 copies - the highest tally for a runner-up this year.

Released on Parlophone, *The Endless River's* marketing



"Pink Floyd are a band who are indelibly woven into the patchwork of rock 'n' roll. *The Endless River* is a worthy addition to their legacy"

PAUL FLETCHER, HEAD OF CATALOGUE, MARKETING, RHINO UK

and distribution was overseen by Rhino. Speaking to *Music Week*, Dan Chalmers (pictured, right) said that the magnitude of the campaign had to match that of the release itself.

"We had an indication from the pre-orders that this was an album that was resonating incredibly well, not just with the fans, but with the wider market," he said. "I think we've seen through the sales that this really crossed over outside of the fanbase and has become one of the biggest event records of the year. The goal was to create a

campaign of scale that married with the enormity of the band, given that it's the last ever album for Pink Floyd, it really couldn't be anything other than No.1."

Head of catalogue, marketing, Rhino UK, Paul Fletcher, added: "The fans reaction to *The Endless River* has been fantastic. I don't think many of us thought we'd ever see a new Pink Floyd album and for it to be received so well shows that support for the band is as strong as ever. Pink Floyd are a band who are indelibly woven into the patchwork of rock 'n' roll and



The Endless River is a worthy addition to their legacy - it's a fitting tribute to the talent and memory of Rick Wright that it hit No.1."

But Chalmers isn't going to stop stoking the fire just yet. Rhino will be sustaining a heavy above the line marketing campaign including TV, online and outdoor advertising in the run up to December 25.

"It's definitely not job done," said Chalmers. "We've seen a terrific performance across the UK and Europe with multiple No.1s. We now want to translate that into one of the biggest gifts in the Christmas period. We feel confident, with the partners and tools that we have, that we can achieve just that. We'll be focused on maintaining this trajectory."

Christmas boost for indie retailers

UNIVERSAL MUSIC REVEALS SPECIAL SEASONAL RELEASE CAMPAIGN



Universal Music UK is offering independent music retailers 12 exclusive vinyl releases to roll out onto their shelves from December 1.

The 12 Days of Christmas initiative includes releases from the Universal Music catalogue

such as a heavyweight etched and numbered 7" of The Who's *Be Lucky* - never previously available on vinyl - and a limited release of The Beatles' *Long Tall Sally*, which is back on 7" vinyl 50 years after it was first released.

Around half the releases are being brought into the campaign via the US Black Friday promotion, but the rest are exclusive to the UK.

More than 120 independent High Street music shops across the country are expected to participate in the promotion, which comes at a time of strong sales for vinyl in the UK, which are up 56% so far this year. Universal Music UK's

commercial division MD Brian Rose said: "At a time of the year when many retailers are focused on high volume Christmas releases, we thought it was important to do something special for the indie stores who are important to us 52 weeks a year.

"We have an excellent set of independent music retailers in the UK and while we realise the High Street is a tough place to trade, particularly for independents, we are seeing some really encouraging signs this year. The range of releases we're including in this promotion reflects vinyl's appeal to all kinds of music fans. We hope

the 12 Days Of Christmas promotion will provide a boost to specialist music shops on the High Street at what can be a quiet time for them ahead of the Christmas rush."

Director general of the Entertainment Retailers Association, Kim Bayley, commented: "Universal have delivered a fantastic line-up of vinyl gems for the 12 Days of Christmas. It's a welcome recognition of the pivotal role indie stores have played in the revival of vinyl and a reminder that these stores are not just there for Record Store Day but provide a year-round service to music fans."

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under the bridge

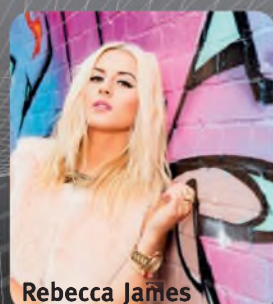
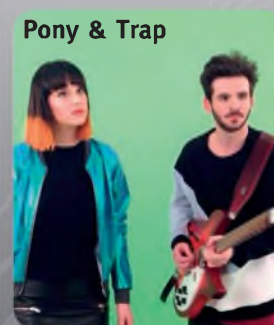
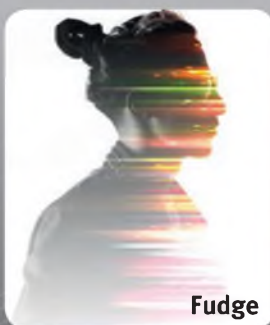
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GALLERY WOMEN IN MUSIC

WOMEN IN MUSIC 2014

Last Friday (November 14) saw the first ever Women In Music event take place at the Royal Garden Hotel in London's Kensington, presented by Music Week in association with AIM and UK Music. Thirty women from the UK business were inaugurated into the WIM roll of honour, while five leading lights were presented with special awards

► **OUTSTANDING CONTRIBUTION: JACKIE HYDE**

Jackie Hyde's 35 years at Sony Music make for an astonishing achievement - and are more than reason enough for her to receive a gong for an outstanding contribution to the industry. Presented her award on stage by Columbia Records chairman (and 2014 Music Week Awards Strat winner) Rob Stringer, Hyde was in good company on the night - as she has been throughout her career, having looked after major acts from Michael Jackson to David Bowie to Liza Minnelli. (Pictured L-R: Rob Stringer, Columbia co-president Alison Donald, Jackie Hyde, Sony Music UK COO Nicola Tuer and Sony Music UK chairman and CEO Jason Iley.)



▼ **INSPIRATIONAL ARTIST: PEGGY SEEGER**

A legendary name in folk music, Peggy Seeger is as accomplished an activist and pioneer as she is a singer and songwriter. Flourishing as a songwriter in the '60s and '70s, Seeger shows no signs of slowing in 2014 at the age of 79, having released critically acclaimed album, *Everything Changes*, earlier this year.



◀ **CAMPAIGNER: ANGIE JENKISON**

The Who's Roger Daltrey was more than happy to present Teenage Cancer Trust relations manager Angie Jenkison with an award recognising her tireless work with the charity. After leaving school in Newcastle aged 16, Jenkison's first entry into the music business was as a receptionist at Swan Yard studios. She climbed the ranks to become studio manager and later took the MD position at Trident studios after it was acquired by Swan Yard. Daltrey approached Jenkison for help with TCT when she was at Sanctuary - where her boss Andy Taylor that backed her quest to put together some mighty music line-ups at The Royal Albert Hall. And it's safe to say she's done just that.

▼ **MEDIA PIONEER: ANNIE NIGHTINGALE**

Naughty Boy came to present Annie's award in person, following a tribute video in which the likes of Norman Cook (Fatboy Slim) and DJ Bobby Friction paid tribute. The first woman to DJ on BBC Radio 1, Nightingale can now be heard on 1Xtra. She told women in the audience to "never take no for an answer".



▼ **RISING STAR: SIAN ANDERSON**

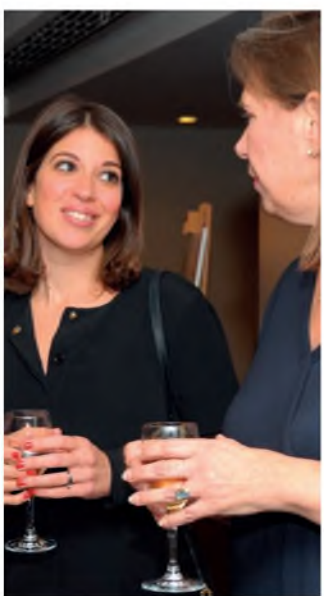
In addition to running her own PR company, SighTracked, and working in the marketing team at Atlantic, Anderson presents on BBC Radio 1Xtra. She helped Ed Sheeran become established, putting together his No.5 Ep, released in 2011 - which featured collaborations with top UK grime artists. Sheeran paid tribute to Anderson in a special video, while her award was given out by friend Alex Boateng.





ON A ROLL

As well as the five Women In Music award winners, Music Week, UK Music and AIM inducted 30 top industry execs onto the Women In Music roll of honour. Many of them came to support each other on the day and stuck around for a celebratory drink at the afterparty. Dotted around this page you'll see honour rollers including CAA UK boss Emma Banks, MBC PR co-founder Barbara Charone, Sony/ATV's Fran Malyan, Coda MD Claire Horseman, and 3Di Music MD & Bucks Music director of A&R Sarah Liversedge.



DATA DIGEST

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

ticketmaster®



| TICKETMASTER UK | |
|-----------------|---------------|
| POS | EVENT |
| 1 | TAYLOR SWIFT |
| 2 | MCBUSTED |
| 3 | SIMPLY RED |
| 4 | JOHN LEGEND |
| 5 | JESSIE J |
| 6 | THE SCRIPT |
| 7 | FLEETWOOD MAC |
| 8 | SAM SMITH |
| 9 | BLUE |
| 10 | ONE DIRECTION |
| 11 | THE CURE |
| 12 | ED SHEERAN |
| 13 | THE VAMPS |
| 14 | BEN HOWARD |
| 15 | SLIPKNOT |
| 16 | TAKE THAT |
| 17 | NEIL DIAMOND |
| 18 | LADY GAGA |
| 19 | USHER |
| 20 | CLIFF RICHARD |

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| TICKETWEB UK | |
|--------------|--------------|
| POS | EVENT |
| 1 | MILKY CHANCE |
| 2 | MASTODON |
| 3 | JESSIE J |
| 4 | TAYLOR SWIFT |
| 5 | MCBUSTED |
| 6 | ROYAL BLOOD |
| 7 | SLASH |
| 8 | IDLEWILD |
| 9 | THE CURE |
| 10 | THE WHO |
| 11 | TAKE THAT |
| 12 | THE RIFLES |
| 13 | GEORGE EZRA |
| 14 | BEN HOWARD |
| 15 | SAM SMITH |
| 16 | JACK WALTON |
| 17 | BLUE |
| 18 | INTERPOL |
| 19 | THE QEMISTS |
| 20 | DIE ANTWOORD |

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@LaurenceTGreen The Pink Floyd album sales this week are remarkable; out of everyone, they seem to have tapped into some special cache of driving purchase. (Laurence Green, *Blinkbox Music*) Wednesday, November 12

@bendunc Bloody love mulled shit me. Mulled wine, mulled cider - null everything why don't you. (Ben Duncan, *Hackford Jones PR*) Saturday, November 15

@liz_buckley Hahaha! RT @BBCNewsbeat: Bob Geldof impressed with how 'sad' One Direction made #BandAid30 opening (Liz Buckley, *Ace Records*) Monday, November 17

@laurasnapes "Rofling" at all the men "calling out" Lorde for "responding to body shaming with body shaming". Nice try #butno #blockedandreported (Laura Snapes, *NME*) Thursday, November 13

TWEET OF THE WEEK

@nilerodgers I once closed a multi million \$ deal in a suit & tie and said to my white lawyer, "watch me try and get a cab." Not one stopped for me. UGH! (Nile Rodgers) Thursday, November 13

@stephenackroyd Gradually bringing the first new writers in. Today has been the most fun working on DIY in ages. Hurrah for that. (Stephen Ackroyd, *DIY Magazine*) Monday, November 17

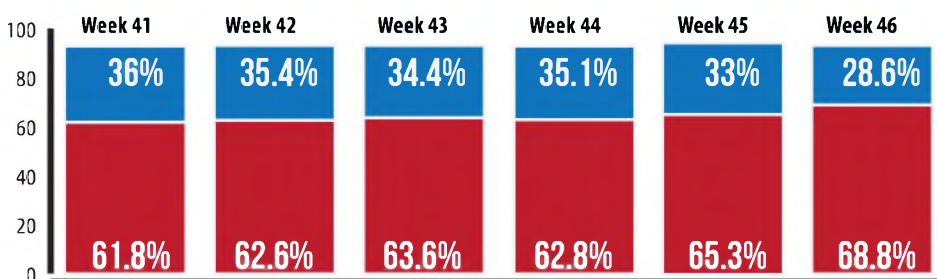
@NeilRansome The Band30 thing is pretty interesting to watch, journo's are burying it (I've not read one positive piece) & yet selling like unicorn poop (Neil Ransome, *Insanity Group*) Tuesday, November 18

@KiliZac Just told that I get less favourable terms than normal at a hotel "because there is a major event on that weekend". Yep, that's us! #huh? (Zac Fox, *Kilimarjaro*) Friday, November 14

@HoareTom Just listened to the 1st episode of @serial to see what all the fuss is about and I'm instantly hooked so I guess podcasts are cool again. (Tom Hoare, *PIAS*) Sunday, November 16

@ChristopheSlade Can everyone leave Uber alone? Would you rather we all got expensive cabs again? Or the fucking tube? Stop ruining everything good. (Chris Slade, *Polydor*) Tuesday, November 18

DIGITAL vs PHYSICAL

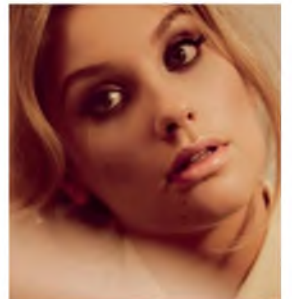


WKS 41-46
The UK market share for all albums in the past five weeks

■ DIGITAL
■ CD



SHAZAM FUTURE HITS



The latest most popular Shazam new release chart:

- 1 ELLA HENDERSON
Yours
- 2 TOM ODELL
Real Love
- 3 CALVIN HARRIS
Outside
- 4 TAYLOR SWIFT
Blank Space
- 5 BLONDE
I Loved You
- 6 LABRINTH
Jealous
- 7 TAKE THAT
These Days
- 8 ALESSO
Heroes
- 9 KID INK
Body Language
- 10 KIESZA
No Enemiesz

For daily news visit musicweek.com



AIN'T NO PARTY LIKE A GROUP REFORMING FOR CHARITY PARTY

FRIDAY, NOVEMBER 14, CHILDREN IN NEED, LONDON: Pop group S Club 7 performed a medley of hits on the BBC Children In Need appeal show, performing together for the first time since 2002. The group's No.1 single Never Had A Dream Come True was the official charity single for BBC Children in Need in 2000.

BPI SALES AWARDS: WEEK ENDING NOV 16



| ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION | |
|---|-------------|
| QUEEN Greatest Hits I II & III (ALBUM) | 6x Platinum |
| 2PAC All Eyez On Me (ALBUM) | Platinum |
| PINK FLOYD The Endless River (ALBUM) | Gold |
| NEIL DIAMOND Melody Road (ALBUM) | Silver |
| LINKIN PARK The Hunting Party (ALBUM) | Silver |
| FOO FIGHTERS Sonic Highways (ALBUM) | Silver |
| ALT-J This Is All Yours (ALBUM) | Silver |
| OLLY MURS 'Dear Darlin' (SINGLES) | Platinum |

bpi PLATINUM GOLD SILVER AWARDS
 Key
 SINGLES ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)
 ALBUMS ★ Platinum (300,000) ● Gold (100,000) ● Silver (50,000)

TAKE A BOW TEAM ANDRE RIEU



THE LOWDOWN

Album: Love In Venice
 Highest chart position: No.4

Label: Decca Records
Agent: André Rieu Productions
Label president: Dickon Stainer
General manager: Rebecca Allen
Legal: Dominic Jones, Noorjhan Flanagan
Marketing: Emma Newman, Gavin Bayliss, Fiona McLachlan, Jess Simmonds, Lily Oram
National, regional and online press: Caroline Crick, Rachel Tregenza, Dan Cadwallader
National and regional radio: Steve Stone, Zena Zarai
TV: Molly Ladbrook-Hutt, Nirvana Chelvachandran, Ellie Thomson
Sales: Liz Trafford-Owen

SALES STATISTICS



CHART WEEK 46 Compiled from Official Charts Company sales data by Music Week

| VS LAST WEEK | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
|----------------------|-----------|---------------|--------------|--------------|
| SALES | 2,555,207 | 1,478,402 | 437,430 | 1,915,832 |
| PREVIOUS WEEK | 2,434,926 | 1,147,074 | 367,995 | 1,515,069 |
| % CHANGE | 4.9% | 28.9% | 18.9% | 26.5% |

| YEAR TO DATE | SINGLES | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
|----------------------|-------------|---------------|--------------|--------------|
| SALES | 129,723,338 | 48,427,737 | 15,730,458 | 64,158,195 |
| PREVIOUS YEAR | 152,470,198 | 54,695,498 | 15,791,998 | 70,487,496 |
| % CHANGE | -14.9% | -11.5% | -0.4% | -9% |

FEATURE

ON THE RADAR C.A.R.

BY CORAL WILLIAMSON

You may remember Chloé Raunet's name from her previous stint as singer in London coldwave band Battant.

Remaining signed to French label Kill The DJ, which released the band's two albums, Raunet has now returned with a debut solo LP of "weird electronic pop", called My Friend, under the moniker C.A.R. (which stands for Choosing Acronyms Randomly, rather than Raunet's name).

"It's quite daunting," she tells *Music Week*. "Coming out from the circumstances surrounding the end of Battant, it seemed like a logical move for me to start writing on my own."

"But going through the process of doing things on my own, and having an album come out, is quite scary. I do enjoy working with other people as well, so it's been a sharp learning curve."

The singer adds: "With Battant, although I did a little bit of composition, I concentrated mostly on the lyrics. So that's been a new



experience for me - a good one.

"I wrote all of the songs [for My Friend] myself, and then I got to a point where I thought it needed more. I met with this arranger, Rupert Cross. He came in once everything was written and we worked together on padding out the songs.

"It was an incredible experience; I learned so much from him. When it came to mixing, I didn't have a producer but Ivan Smagghe, who produced the two Battant albums, was in the studio with me in Paris and oversaw it."

Raunet is positive about her decision to stick with what she

knows, from familiar producers to her creative home in Kill The DJ.

"They stood by me," she says. "I wouldn't say they're flawless, but they're really supportive, and let me do what I want. I'm lucky to have a label that's able to support me financially and on a promotional level."

"Although they're small, they work really hard. Some of the stuff I've been doing recently is pretty mad when you look at the size of the label and me as an artist. There are a lot of really good artists out there who aren't able to get any backing - it's tough to make a living, making music."

She adds: "We were always more successful in France with the band; it's a lot more difficult for a foreign indie to make any headway in the UK. So it's normal for me to have more going on in France at this stage than here, although I live in London."

Although Raunet says that she's feeling "a little bit nauseous that it's out there in the public

ESSENTIAL INFO

RELEASES

Out now
LP My Friend

LABEL
Kill The DJ

LIVE
November
27 Monseigneur, Paris
December
6 Rencontre Trans Musicales, Rennes
11 Bakken, Copenhagen
17 Trabendo, Paris
January
17 TAP, Poitiers
18 La Paranthese, Nyon
February
7 The Old Blue Last, London

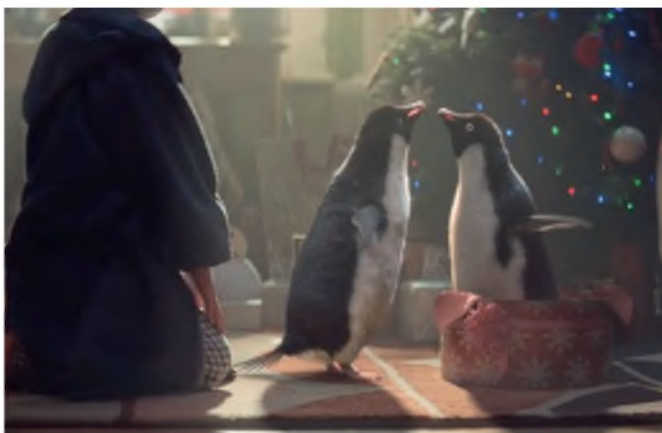
domain now", it's clear that she's happy with the results of her first full-length outing as a solo artist, including scoring a premiere stream of My Friend on the French Noisy website.

It was also an easy decision for single Idle Eyes to precede the release. Raunet says: "I think it's pretty accessible - I'm proud of the lyrics. It was also the obvious choice for getting good club remixes in and introducing me to a world that might not necessarily hear the album."

SYNC OF THE WEEK JOHN LEWIS, REAL LOVE

adbreakantheams.com
provider of thesyncsurvey

- **Brand** John Lewis
- **Spot** Monty The Penguin
- **Title** Real Love
- **Artist** Tom Odell
- **Master Rights** Sony - Columbia
- **Writers** Lennon
- **Publisher** Lenono Music
- **Music Supervisor** Leland Music - Abi Leland, Ed Baillie
- **Ad Agency** adam&eveDDB
- **Creatives** Ben Priest, Emer Stamp, Ben Tollett, Daniel Fisher, Richard Brim
- **Film Co** Blink
- **Director** Dougal Wilson
- **Post Production** Work Post
- **First Air Date** 8/11/14



peaked at No.2 and revived the faltering fortunes of Ellie Goulding.

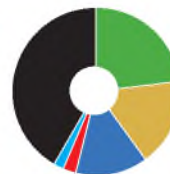
Since then, with two consecutive chart toppers by Gabrielle Aplin and Lily Allen in the bag, inclusion in a John Lewis ad has developed into one of the most valuable propositions in UK pop.

Key to that success story is *Music Week* Sync Award winning supervisor Abi Leland. For the last six years she has played a crucial role in ensuring that John Lewis' advertising agency adam&eveDDB

and their various record label partners sing from the same hymn sheet over the holiday period's most eagerly anticipated spot.

And as this year's John Lewis Monty The Penguin campaign single - Real Love by Tom Odell - surfaces at No.7 after its first full week on sale, Leland insists that, despite the intense media pressure, chart positions are the last of her concerns.

"We just try to bring everything back to the basics and work with the story and the film," she says. "If we were to start trying

ADBREAKANTHEMS TWELVE MONTH TRENDING SYNC SPOTS (%)
OCTOBER 2013 - SEPTEMBER 2014

Record Companies

- Universal 23.20%
- Sony Music 16.89%
- Warner 13.96%
- BMG 2.48%
- Beggars 2.03%
- Others 41.44%



Production and Library Music Companies

- Audio Networks 7.03%
- Adelphi 6.25%
- EMI Production Music 6.25%
- Wake The Town 6.25%
- SoundtreeMusic 5.47%
- Others 68.75%

to second-guess everyone's expectations and were influenced by that, then I feel we would run into trouble.

"The main focus is that there is synergy with the music and the film and that the cover version does justice to the song."

Work began on Monty The Penguin back in May when Leland was shown the approved shooting script. A brief was subsequently agreed after detailed discussions with adam&eveDDB creatives and multi-award-winning director Dougal Wilson whose portfolio

includes promos for Basement Jaxx, Goldfrapp and Coldplay.

Thereafter the search was for a song which, says Leland, "would work well with the narrative."

"Naturally we explored other options but Real Love was liked very early on," she continues.

"As with all campaigns there are a number of stakeholders involved so it can take a bit of time to get a final decision. But Tom Odell's version was so undeniably good it was pretty easy getting everybody on board."

THE BIG INTERVIEW WILLARD AHDRTITZ



SAY, YOU WANNA REVOLUTION?

Kobalt CEO Willard Ahdriz believes the music industry is killing itself. He has a vision for the future, one he says will benefit every artist, writer and rights-holder in existence. But it will cause music biz heavyweights short-term pain - something he says they're desperate to avoid

RIGHTS

■ BY TIM INGHAM

Willard Ahdriz is staring intently into my eyes. His wrist perches unnervingly close to my forearm, his fingers gently patting my elbow. He nods with reassuring deference. "I love your music," he says with a soft, sincere burr. "That's all that matters, Tim. Your music is *sensational*."

Ahdriz's playful advances are uncomfortably conspicuous within the prim breakfast hall of west London's Millennium Mayfair Hotel. This is evidence of two things: first, that the Swedish-born exec cares little for stuffy business-like etiquette when making points he feels essential; and second, how sincerely angry he feels about the slight-of-hand deal-making that's screwed creators within the record and publishing industries over the past century.

Ahdriz's charm offensive, you realise, is a caricature; he is lampooning self-serving fat cats, an executive strain he worries is still dominant in music - and that's gradually choking this industry to death.

"Your songs are magic," he continues, building up to his carefully considered kiss-off: "What does money, royalties have to do with this? Nothing. Let me take care of all that boring stuff."

Kobalt's very business model is predicated on being the antithesis to Ahdriz's crooked stooge - helping artists and songwriters get open access to every detail of "the boring stuff" and understanding why they've been paid what, when.

The company, founded in 2000, believes that commercial power will increasingly migrate into the hands of artists and songwriters in the next few years - and that they will use it to seek out "transparency, flexibility and ownership" from their industry partners.

Kobalt offers notoriously generous revenue splits to its clients, but rarely pays out big advances. Instead it gives creators the chance to own their copyrights, while picking from a menu of services that includes online global copyright administration, sync, A&R, digital collections, label services and neighbouring rights management.

Ahdriz professes that the reporting and collection mechanisms at major publishers and labels are under-performing and opaque, and that Kobalt's setup is simply more efficient. He claims that writers at big publishers sometimes receive royalties 24 months after they should - and that they are forced to pay 50% or more of their gross royalties to 'intermediaries' like collection societies.

This, says Ahdriz, is unfair on the most important parties in the music business. Well, what he actually says - in vernacular refreshingly

ABOVE
"The pipes are broken": Willard Ahdriz suspects that his rivals' royalty collection and reporting systems are not as fast or responsive as Kobalt's

unpolluted by copyright double-speak - is that he's "sick and tired of the bullshit".

He rubs his temples. "If people were focused on building a great industry, we would have a great industry," he snaps. "We do not. The current back-end structures are not prepared for the new digital business. The pipes are broken."

Frustrations with his rivals aside, Ahdriz has a spring in his step: new research from Kobalt claims that anonymous writers who have migrated to the company from major publishers now receive 30% higher quarterly revenues on average. The reason for this uplift, says Ahdriz, is almost all down to superior technology. Better pipes.

Kobalt's online platform directly retrieves royalty monies from the likes of Spotify, iTunes, YouTube and the collection societies. Ahdriz says this greatly reduces the transactional costs swallowed by his competitors - costs which ultimately end up being paid for by creators. He explains: "One big global hit today has 700,000 different revenue streams. One of them could be Vevo, and Vevo itself could have 300 million streams of [a track]."

"The tree of data for that one song is already enormous. Then you have split copyrights, 200 DSPs, more than 50 territories, 12 different languages. You need one sophisticated system for all rights on a global level."

THE BIG INTERVIEW WILLARD AHDRTITZ

That's precisely what Kobalt believes it owns with its recently-updated Portal. Writers signed to Kobalt's publishing company (and artists signed to its Label Services company) are given real-time royalty updates and access to social media-esque analytics tools by this membership-only online hub.

The Portal displays updated information from all income sources, including sales, downloads, streams and sync, plus a weekly account balance. There is even the ability for writers to take out a small loan online against expected future royalty payments.

"Some people say they have a really good deal with their publisher - let's say a 90/10 split," he says. "Not true: what you have in reality is 'a minus 20'; you're missing out on all the extra money we could collect for you. At the end of the day, it's about what you have in your pocket. People need to think, ask questions and put the facts on the table."

But hold on a moment: don't other publishers say they also boast industry-leading online portals for their clients? Surely they're not just sitting on their hands while Kobalt surges forward?

Ahdritz is adamant in his reply: "People tell me that other [publishers] are simply uploading their statement to a website. Our portal is an interactive, dynamic data communication tool that goes to our global database at source.

"We see the same data as our clients - nothing is hidden. I'd love to sit on a panel and compare this Portal to anyone else's [equivalent]."

The proof is in the pudding: Kobalt has attracted some impressive, heavyweight publishing clients onto its books. It now works with three kings of modern transatlantic pop; Max Martin, Dr. Luke and Ryan Tedder. (Ironically, Tedder is the favoured co-writer of hits for Spotify deserter Taylor Swift, including Shake It Off. Earlier this month, Kobalt announced that its writing clients now receive 13% more quarterly revenue from Spotify in Europe than they do from iTunes.)

These megastar pop composers are a key reason why, in a typical week, Kobalt will stake a publishing claim on 40-50% of the US and UK's 100 top-selling singles. And its clients seem happy. Says Tedder: "Kobalt are a very forward thinking company representing the evolution of where I think music publishing is headed. I love their transparency and their commitment to raising the bar on how they service writers and producers."

But building a talent base with the 'wow' factor is only the beginning of Ahdritz's grand vision for the acceleration of Kobalt's dominance. He believes a new commercial utopia awaits the worldwide music industry - but only if the market is brave enough to make some bold decisions. According to IFPI data, annual global recorded music revenues have shrunk from \$33 billion in 2004 to less than \$15 billion today. Ahdritz is convinced that figure can double in the next few years.

Kobalt is now embracing a high-volume, low RPU consumer model. In other words, Ahdritz believes billions of people listening to music cheaply all around the world will add up fast - but only if every penny is accounted for via the cost-efficient and transparent collection of artist royalties.

One of the key products at the centre of Ahdritz's pitch is ProKlaim, Kobalt's own online detection technology integrated with YouTube. ProKlaim allows Kobalt to identify unclaimed music in user-generated content. The result? 1.5 billion video plays per month are now being monetized by Kobalt - a significant growing revenue source for the firm's profitable publishing outfit.

RIGHT

Maroon 5: US band signed an exclusive global publishing admin deal with Kobalt at the end of last year



"Today, the music industry is suffering from a slow death. People can survive a while in a slow death, especially if they have big catalogues. I see no urgency in the music industry to change"

WILLARD AHDRTITZ, KOBALT

Ahdritz's team pushes data identifiers for 400,000 copyrights into ProKlaim every day - which then spiders YouTube's database for matches. The exec says expanding this collaborative YouTube strategy on a grander scale - combined with similar transparent data exchange with audio services such as Spotify - could explode the industry's income.

"Today, Kobalt monetises 400 million people around the world," he says. "Within three years, we want to monetise one billion. We can double the size of the music industry. That's the potential."

It is perhaps unsurprising to learn that Ahdritz thinks the two biggest threats to this outcome sit with major rights-holders: (i) an unwillingness to experiment with new pricing models - especially when CDs continue to pull in the majority of revenue in key territories - and (ii) a culture of receiving large advances from DSPs for licensing catalogues, while agreeing to paltry royalty rates.

Adds Ahdritz: "I have a friend who worked at IBM. He was there when they introduced Linux and free software [to their systems] and reinvented themselves from a [hardware company] into a company selling services.

"He told me that IBM had to change quickly because they faced death within two or three years. Today, the music industry is suffering a slow death. People can survive for a while in a slow death, especially if they have big catalogues. It means there is no urgency in the music industry to change."

Ahdritz is certainly not lacking any urgency. He proudly states that Kobalt doesn't care about advances from any digital service - partly because such sums would be impossible to fairly distribute to all of his clients, and thus go against the transparency at the centre of Kobalt's USP.

"We have no desire to squeeze out upfront advances or equity stakes for anyone else - but I only want the best rates for my clients," he says. "When we tell DSPs we don't want advances, they often

immediately increase the [royalty rates] for my clients by 20%. That's happened a number of times."

But how can Kobalt afford to turn down what must amount to millions of dollars in upfront payments from digital services?

"Simple: I don't need to run off quarterly results," replies Ahdritz. "To be honest, that's a problem we have seen in all kinds of industries. We have seen it in the City and on Wall Street; short-term bonuses do not build healthy long-term business models. I'm not attacking any individuals because it's set up this way. But it's wrong. It is not sustainable, and it is not best for the creators."

I remind Ahdritz that the YouTube he is gambling his company's future prosperity on is the same YouTube accused of handing huge advances to the major labels last year in exchange for their acceptance of questionably small per-play royalty rates. Does the Google-owned service deserve the rap it got for striking those deals - and initially cutting the independent labels out of the equation?

"People forget that Google bought [digital music licensing platform] RightsFlow in 2011 - that was a serious investment in YouTube's back-end in order to be able to process effectively," says Ahdritz.

"For that I take my hat off to them. A lot of DSPs don't bother: it's, 'Give me a licence, I'll give you an advance and off we go to the races.'"

Taylor Swift's recent headline-grabbing decision - alongside her Big Machine label boss Scott Borchetta - to remove her catalogue from Spotify is understood to have been motivated by the platform's refusal to let the star make her material exclusively available on its premium tier.

Ahdritz is a fan of the prospect of streaming services experimenting with a multi-tiered pricing model: perhaps \$5 a month for students, \$9.99 a month for standard premium and \$15 a month for 'super-fans' of specific artists, who could be given special undiscovered trinkets.

He is also keen to start an industry-wide discussion on payment splits from digital music services to rights-holders, which currently weigh heavily in the favour of labels and artists over songwriters and publishers.

Although the vast majority of Kobalt's business revolves around non-ownership of copyrights - empowering artists to claim the majority of their royalties - Ahdritz says he has no problem



in principle with traditional label and publisher deals. "I'm very happy for people to invest in and own copyrights," he says. "What I'm saying is that companies should be transparent in what they are asking for - and creators should know what they are signing up for."

He adds: "There needs to be people investing in copyrights and artist development; someone has to be the one to say: 'Stop your day job. You need to get on a bus and start touring'. But artists shouldn't be [paying their advances off] for 20 years. That clearly has not arisen through an informed decision from the artist, and I don't like it."

Ahdritz's future hopes are dependent on consumers making billions of teeny payments to rights-holders. Doesn't he worry that - even if a massive scale is reached and his sums add up - he risks promoting a worldwide culture of 'free' music, and the ultimate devaluing of the artform?

"What we call 'free music' on platforms like Spotify today is not really free at all," he says.

"If someone is disturbing me with advertising or collecting my data, that is not free. Perhaps there is currently too little advertising interrupting that [tier], and that might be a problem. But for me, a

30-second advert every 10 minutes or so feels like an inconvenience. Also, we know that the IP data is worth \$2 or \$3 per person, just an IP address.

"If that's being given to a [third-party] company, is my [custom] free? Of course not."

He adds: "Spotify took down the real 'free' - the illegal stuff. Piracy is down something like 75% in Sweden because there is now something better. It's great we're converting people back from a dark place for the music industry."

Ahdritz's motivation for accelerating the industry's transition into a high volume business isn't only driven by the fact he thinks Kobalt's back-end system is uniquely prepared for the challenge.

He is a passionate advocate of artists being paid, because he knows what it feels like to be one: Ahdritz is an accomplished saxophone player, and a worshipper of jazz musicians from Herbie Hancock to Miles Davis. When he recently joined Twitter, his first profile picture was a proud snap of him alongside US saxophonist supremo Wayne Shorter and Erin Davis, son of Miles.

"Jazz copyrights can be really complicated," says Ahdritz. "I'm very proud about one of the big jazz artists signed to Kobalt; he usually had \$2,000

ABOVE
Ryan Tedder:
The Kobalt client says the company "constantly raises the bar" for its writers

cheques coming in every six months. My first quarterly statement to him was \$30,000.

"That's a fundamental change. He told me: 'Willard, I can now continue to be a jazz musician. I have a little girl, and we're okay now.' That kind of story really excites me."

Ahdritz found less time to play brass when he became a publisher and a label boss as the co-founder of Stockholm-based Telegram during the height of the '90s Swedish dance wave.

"No-one was travelling to Stockholm then - we had to kick in doors," he recalls.

It was only after Sony's creative honcho Clive Davis visited the office that Telegram's fortunes were turned around. "He signed up all our bands and suddenly we started having global hits."

But this early jubilation wasn't to last. It's a bitter experience Ahdritz has never forgotten, and which still drives Kobalt's principles to this day.

"I saw a lot of problems," he says. "We were sitting waiting two to three years for the money to arrive. The royalty statements were so complicated we couldn't see what was really going on - the normal bullshit. "I had artists saying to me: 'Where's my money Willard? I really need it!'"

"I was sitting there day after day thinking, 'There must be a better way.'"

That 'better way' was a model anchored in transparency, efficiency and high quality of service. And it's a model that's working: according to Billboard's Q3 numbers, Kobalt doubled its US share in the quarter to claim 17.6% of the market - ahead of every other publisher except Sony/ATV.

Whether or not Ahdritz's optimistic future industry predictions ring true is in the lap of the gods. But his fierce belief in a fairer, more productive ecosystem - both for artists and writers from the industry built to protect them - is in no doubt whatsoever.

"Music is a product people love," he says. "It's more valuable than ever - you saw that in Apple buying Beats for \$3 billion. But there's no burying the fact that the global record industry has reduced from \$40 billion to \$15 billion [since the year 2000]."

"What's ironic is that the industry is still giving out these 'visionary of the year' awards. I don't like that vision. I don't share that vision. Is \$10 billion the next 'visionary' goal?"

"I have a different vision: that this industry is nowhere near the size it could be. And it will get there, sooner than you think. Just wait and see."

'THEY SAID WE WERE IDIOTS': AHDTRITZ ON KOBALT'S GROWTH AND DETRACTORS

Kobalt's growth in publishing since its formation 14 years ago has occurred at breakneck speed, disrupting the established pre-eminence of the majors while signing some of the biggest songwriters on the planet.

In 2012, Kobalt launched two additional divisions for clients: a label services team which has since worked albums from the likes of Lenny Kravitz, Nick Cave and Boy George, as well as a neighbouring rights company which now counts Red Hot Chili Peppers, Macklemore, Steve Angello and Art Garfunkel as clients.

None of this, however, has stopped backbiting amongst Kobalt's industry rivals - something Ahdritz is very aware of. I ask him about a recent comment from a manager of a top global artist who suggested that although he liked Kobalt's model, there were concerns about its ongoing financial muscle. Ahdritz sighs.

"In the beginning, they said we were idiots," he replies.

"They said this would not work. Then, when it worked, they said we were not creative. We put Ryan Tedder and Greg Wells on Adele's album - pitched and procured as co-writes - and hired a great team [led by] Sas Metcalfe.

"Now, 38% of our sync income is procured. We don't have unrecouped advances [with clients], so we don't have to push music for sync we think is not good. Now everybody knows how creative we are.

"So then they tried their final [criticism] of Kobalt: 'They are going bankrupt.' Unfortunately, I need to disappoint them again. This year we are close to a \$300m turnover, our publishing company is profitable, and we never bet the farm - we always raise capital when we go and do new stuff."

Kobalt's investors include Balderton Capital and MSD Capital - the personal investment outlet of Dell computers founder Michael S Dell.

"These are some of the smartest business

people in the world," adds Ahdritz. "They have looked at Kobalt inside and out and said, 'This is a great business model.' And we don't sit on your money for two years like other people! We wash our accounts within 60 days."

So there's no danger whatsoever of Kobalt running out of funds in the coming years?

"100% no. Look at the capital that is backing Kobalt. It is a very valuable company. Okay we don't have big profits, but we're growing by 40% per annum.

"Is anyone saying Amazon is going bankrupt? No, like us they invest in growth. And one last thing: we have no debt on our balance sheet. Zero."



PROFILE CATO MUSIC

'THE SWISS ARMY KNIFE OF TOURING'

In little over a decade, Cato's gone from a business started in a garage in a suburb on the outskirts of London, to a live music and touring giant, boasting clients ranging from Take That to metal icons Metallica. The company has now set its sights on the United States

LIVE

■ BY MURRAY STASSEN

Cato Music managing director Glen Rowe tells *Music Week* that great people make an amazing company. "That's what we live by," he asserts. "[Cato] has been built out of our love of looking after bands and we want to let record companies, managers, publishers, booking agents, lawyers and everyone else know that we're really good at what we do."

Rowe's company has been looking after bands incredibly well for over a decade and the South West London-based establishment truly exemplifies the notion of a 360-degree live music company.

"Its important you come in, you feel at home and you get everything you want. You're left alone, but the minute you ask for anything, any help, any assistance, it's there," explains general manager Sefton Woodhouse, who, prior to his appointment at Cato was VP of artist relations at EMI for 15 years. "That's one of the reasons why I'm here," he adds. "I want to offer that from my artist relations and event management background. We have the whole package."

Rowe adds: "The one phrase that we keep getting referred to by our clients, is that Cato feels like the Swiss army knife of touring."

Cato really does offer every service a gigging and touring artist might need, including event and tour production, tour management, a crew agency, backline and audio hire, equipment storage, rehearsal space and transport (limos, busses, vans, trucks). The Arc, Cato's facility in South West London, is home to Zildjian and Roland's own showrooms and artist relations, as well as a fully equipped shop.

And after running the Tour Production and Management course at ACM in Guildford, the company has now launched its very own Cato Academy at The Arc, an 11-week course focusing on the touring and production industry.

"Music business degrees teach about labels, promoters and agents but don't really teach you the physicality of touring itself, going from A to B. It's a completely different field and that's why we set up the Cato Academy. We were really looking for some new talent," explains Cato's head of operations Matt Russell, who also teaches on the course.

"[The company] is almost like eight different small businesses that make up what Cato is," says Rowe adding that the multi-faceted nature of Cato was 'almost strategic': "We always focused on the real minutiae and really cared about everything, until I thought, 'This is working very well and it's making money, let's bring in the right person to run this and that shares our ethos.'"

Cato started, like many other DIY music success stories, in a garage. "The company started 13 years ago," explains Rowe. "I started it up out of my garage in Hampton, selling batteries and gaffer tape to Placebo and Muse. When going on tour with bands, I often found that they would have to pay a load of money for really small things. They couldn't get accounts with suppliers, because one band only needs a certain amount of batteries every now and



ABOVE
Cato Music:
From L-R: head of operations, Matt Russell; general manager, Sefton Woodhouse; head of production, Chris Taplin, and managing director and owner, Glen Rowe

"Live is still exploding. There's a lot more pressure on it cost-wise, but, in terms of the amount of work, we've never been busier"

CHRIS TAPLIN, HEAD OF PRODUCTION, CATO MUSIC

then. All the bands I toured with in those early days loved it, because they got everything cheaper."

Rowe is himself, for lack of a better description, a touring veteran, with over 20 years' experience. He played drums in bands in his youth, and later worked as a drum tech for the Manic Street Preachers and then Muse before ultimately being appointed as their tour manager.

Fast forward to 2014 and Rowe is at the helm of one of the biggest touring companies in the world with a management team that consists of like-minded and equally skilled people, boasting unrivalled knowledge of the live industry as well as extensive label experience. "Glen and I share the same ethos of what makes a really good team," says Woodhouse. "People that want to have fun and people who want to do their best - that's the key."

"This team knows both sides to the coin and that's why we're so transparent. We can't lie about our pricing or ability, because every manager or tour manager would know, so we understand what labels and bands want and we can do everything at the right cost, with the right equipment, making sure it's the very best every time."

Head of production Chris Taplin started consulting to Cato around three years ago. "The next big step up for me was that they've managed to broker a deal with Universal whereby I now consult to them on behalf of Cato," he adds. "I look after [Universal's] tour support business and their investment in live music, which is obviously something that's very important to Cato. It is our lifeblood."

"When I first started looking after budgets for artists, managers weren't very interested in them at all. We were just there to promote records, of course now that's on its head. Now we're actually what's being promoted by the record. It's interesting times. Live is still exploding. There's a lot more pressure on it cost-wise, but in terms of the amount of work, we've never been busier."

Cato's roster of clients ranges from Metallica to Kate Bush, Robbie Williams to Kylie, Rihanna, Bastille and Rizzle Kicks. "We are very proud of the bands that come in here," says Rowe. "Metallica had no budget, they could have gone anywhere. It was quite an honour for them to come in here before Glastonbury."

In addition to the company's long list of famous clients, the Grade II listed Cato Mansions is a diverse hub of creative activity. Domino Publishing and Duran Duran have writing studios there and it's also home to Eagle Rock Publishing and the Youth Production Network. Before Cato moved in, the building was occupied by The Rolling Stones' management. It's almost as if a new rock and roll institution is flourishing on the fertile ground left by another.

And on the subject of growth, Cato is now expanding to the United States, where it will be taking its expertise to Los Angeles. "I want to cherry pick all the best things from the UK," explains Rowe. "We're going to build four rehearsal studios and a big sound studio, so that bands can come in and rehearse for arena shows in LA and have backline, sound, PA and lighting hire."

"It's taken me eight years of being terrified of America and the analogy that America is the biggest graveyard of great British companies. I flirted with the idea and employed someone to start it, but I pulled back and thought the only way to do it is to go in big. I'll levitate over the company and watch it build worldwide and Sefton, Matt and Chris will be Europe based."

INTERVIEW ABOVE & BEYOND**THE SKY'S THE LIMIT**

Technology genius Paavo Siljamäki, marketing guru Tony McGuinness and musician Jono Grant are Above & Beyond. Tipped as the 'biggest band you've never heard of' we discover how they've reached record-breaking success despite shunning most traditional routes to market

**TALENT**

BY RHIAN JONES

Above & Beyond are a truly independent success story. Driven by passion rather than profit, the trio have spent the last 13 years building up a sizeable fanbase whilst remaining relatively unknown to the mainstream music fan. In October, they became the first British DJs to headline and sell out New York's Madison Square Garden.

It's an impressive headline, but the truth is they've been playing gigs of that size for a while. One third of the group, Tony McGuinness, explains: "We sold out a show practically that size a week before that no-one was interested in. Madison Square Garden is a really famous venue that holds a certain number of people that we are quite capable of selling tickets to and it's fantastic for us, but the week before we were in Vancouver and did 9,000 tickets there. That's the nature of where we are right now." Two sold out nights at Los Angeles' Greek Theatre last year hosted 12,000 fans and their upcoming show at The Forum in LA on Friday, February 6 has already sold 8,000 tickets.

"It's fascinating how many people are getting the artist side of things wrong and going into it with a business head. It's got to be artist first, business second. In the creative industry, the product has got to be sincere"

JONO GRANT, ABOVE & BEYOND

Performing around 100-150 gigs a year provides their bread and butter. During their career, the group has released three studio albums, two remix albums and one side-project LP. Their own labels, Anjunabeats and Anjunadeep, have issued 23 Above & Beyond albums and compilations in the last 12 years. As artists they've sold a million records. Backed by an independent, standalone artist and business organisation (comprising of the two record labels, an artist management company and a publishing division, and employing around 20 people), they've got total autonomy.

It all started in 1999 when Jono Grant and Paavo Siljamäki met while studying music business and

ABOVE

Three's a crowd: The trio's new artist album, *We Are All We Need*, is out on January 19. The artwork features names of fans and its first official single, *Blue Sky Action* feat. Alex Vargas, is out now

production at Westminster University. Then a big marketing cheese at Warner Music, McGuinness decided to try and make some dance music and was put in touch with Grant to help him remix *Home* by Chakra. Above & Beyond touched down with the release *Anjunabeats Volume One*.

Says Siljamäki: "It was almost easier to start a record label rather than get signed to a major. We knew how to press a record and sell it but we didn't know how to get signed so we gambled our student loans. We knew that if we pressed 2,000 vinyl and sold 600 we would get our money back. We sold 2,000 - Above & Beyond was born and at that point we met Tony."

The trio were then hired to create a club mix of Madonna's *What It Feels Like For A Girl* in 2001 and McGuinness handed in his notice at Warner soon after. "I worked in the music business long enough to know that most bands don't make it - certainly in those days, the major label machine was: sign acts, make single, take single to Radio 1, if goes on, great, if not, go and work in Sainsbury's. I thought, [Above & Beyond] has got some legs, I think these guys are great, I think we've done some amazing things in our first year of being together,

INTERVIEW ABOVE & BEYOND

it could go further, but if it doesn't I could do something else. I thought I'll give it two years, let's see how we go."

The gamble paid off and thanks to a lucrative publishing deal from Warner Holland for Oceanlab – another alias the trio released music under – they were able to sustain a living. "We were doing so many things, the label was growing, our DJ dates were growing and becoming more lucrative, we were doing some quite highly paid remixes and it was underground music that we saw ourselves in," adds Grant.

Realising that they were giving away all of their best ideas when doing remixes for labels including Manifesto, Warner and Positiva, Grant, McGuinness and Siljamäki instead decided to take time to focus on their own music. They started signing others to their label around 2002 and, thanks to lessons learnt during McGuinness' major label experience, managed to recoup every artist. "We gave them low advances and managed it well by being open and honest: This is what we're selling; this is what we think you'll sell, so we'll pay you this'. We were very generous with the deals that we did but we didn't promise anything we couldn't deliver," he says.

Internet-based early on, the group used digital distribution, online interaction with fans and social media to build a brand. Their online radio show, launched in 2004, and recently renamed Group Therapy, became a weekly touch point for their online community of fans and has since broadcast over 500 episodes. It can be heard on Ministry of Sound Radio every Friday evening in the UK and reaches 30 million listeners in 35 countries every week.

"Over the years we've attempted to get it on various radio stations around the country and we just kept getting knocked back. When it happens, you don't really care anymore. We realised fairly soon that all the normal things that would really upset an artist's career, like a record not getting signed to a major, we can live through," says McGuinness. "To be in a thing that's sustainable by its own merit and works is so fantastic."

It hasn't all been smooth sailing though. The group lost six figure sums on launching a poorly managed online retail operation and on lost stock when their physical distribution partner went down. But they've always pulled through. Says Grant: "We've grown up through some of the fastest changing and toughest times in the music industry but we've always been able to adapt. Even now I think download sales are going to fall off a cliff fairly soon, streaming won't immediately plug the gap, eventually it will, but we'll adapt to that as well."

Their new album, *We Are All We Need*, will be released in the UK on January 19 and features the group's trademark 'dance music for the week' sound. Regular vocalists Zoë Johnston and Justine Suissa appear alongside Alex Vargas.

What are the secrets to your success so far?

Jono Grant: In a creative industry the product has got to be believable and fairly sincere because that's what people buy into. When people come to university, you show your friends what music you're into, if it's fake, who's going to buy into you? Who's going to want to come see you, buy your records? I was at Lollapalooza in Chicago and this kid came up to me and said, "I'm starting to DJ and I've got a marketing plan". I thought, "Oh my god". I didn't have time to explain to him that's not what you want to do. It's fascinating how many people are now getting the artist side of



ABOVE
The American dream: Above & Beyond made history in October, becoming the first British DJs to headline and sell out New York's Madison Square Garden. The gig was streamed live to fans worldwide and reached the top global trending topic on Twitter

things wrong and are going into it with a business head. As an artist you can't do that, it's got to be artist first, business second - here's the idea, how do we make money from it? Net how do we make money? Here's an idea.

Paavo Siljamäki: Nowadays I think what the music industry has moved onto is brands. That's where the value is. What we've done, almost not knowingly, is we've got the radio show brand, the artist brand, the label brand and we're signing other artists as well. Our business has value and clearly states what we can do.

You've managed to achieve big things outside of a major label environment, what did you learn during your time at Warner, Tony, that made you consider doing things a different way?

Tony McGuinness: This is the great myth about major record companies, if you could buy chart value, a Radio 1 playlist, Capitol playlist, MTV playlist and a couple of terrestrial TV spots as advertising, it would cost, when I did this sum about seven years ago, around £6m. The marketing of records is being done by, and has been done by, airplay for years. It's only because of the ego of marketing people like me winning awards for doing marketing campaigns that people pretend spending an additional £150K on posters makes any difference. It doesn't work. Airplay sells pop music, alongside how you market the band into people's lives without Radio 1 airplay – there are lots of pretty successful bands that have done that over the years; Led Zeppelin never put a single out, Brian May did nothing on the radio. When the major labels could afford to sign a hundred acts and have

"The marketing of records is being done by, and has been done by, airplay for years. People [in major labels] pretend that spending £150K on marketing makes a difference but it doesn't work. Airplay sells pop music"

TONY MCGUINNESS, ABOVE & BEYOND

one of them go through the door at Radio 1 and sell a million albums and pay for the rest of the disasters, they all became very happy with that way of doing business. But there is something outside of that.

When I first started working with R.E.M., I realised the power of a really loyal fanbase. We used the fanbase to trick Radio 1 into playing six singles from *Automatic For The People*, which was one of the most miserable albums ever put out, without one single pop record on it. We did it by getting the fanbase to buy every single by putting exclusive b-sides on each one. Instead of just buying the first one before the album came out, they bought all six. They all went on the radio, they all went in the charts and they sold two million albums. That's twisting the system, R.E.M. never made a pop record, they never made a pop video but, by figuring out what was going on, that didn't matter. The loyal fanbase was something that most people in the music business weren't interested in. Communicating directly with your audience, rather than using a very powerful medium to connect with people who aren't in your fanbase, is a real sea change in the way we've done what we've done. That's enabled us to keep growing and make our



own rules. We are now in the lucky position where we can make a video that supports our story not somebody else's story.

How do you keep your fanbase engaged?

PS: We try to give people really cool experiences and I think the live shows are a really big part of that as is the radio show. We firmly believe that if we can do shows that people leave having had an incredible time, then that's how marketing really works, because they are going to go home and tell their friends, "You really missed out".

TM: At the core of it is music that people really connect to, that's been the thing that we've managed to do in a genre that is littered with party music and music that's about the moment when it's consumed, Friday night and all that other stuff. We write songs about life, like most bands do outside of the electronic music area, and it's that connection with the music that is at the heart of the shows that Paavo is talking about and at the heart of the relationship that people have with us. We're lucky that nobody else in our world seems to have caught onto that really.

JG: The reason not everyone has caught onto our [way of doing things] is because short term, it can be risky. The quick wins may well be the tits and arse videos but in the long run, it's the fair-weather fan-led stuff. We're really happy with how the tickets for the LA Forum show are selling, we've got information from some of our peers about how many tickets they sold and we were pleasantly surprised by the comparisons. I think it's down to sticking to what we do rather following fashions

and trends. We're influenced by them occasionally, as anyone would be, but it's about doing what we want to do rather than where we think the market is heading. It's the same as our radio show, if we like a record we'll play it, if we don't we won't. We're strict about that, if we don't like the new Tiesto record, it's not going on.

You've got a healthy social media presence with over 400,000 Twitter followers, but it's nowhere near in the realms of Tiesto's 3.2m...

JG: A lot of artists will pump up their social media numbers but there's no point in doing that because you haven't got engagement. There are people with 10m followers on Twitter but look at the numbers of retweets or favourites they are getting, it just doesn't add up.

PS: A couple of years ago I downloaded Twitter information on all the top DJs and it was eye opening. I thought there was no realism to the numbers that I was seeing, so I had a look and, for example, 75% of the followers of 'DJ X' had made less than two tweets ever. When you look at what they are doing, those [are fake bot accounts]. You can play tricks with the internet and social media, but ultimately social media is word of mouth and nothing works better for word of mouth than exciting content, if that's the core of what you do the internet works itself out.

How did you sell out the Madison Square Garden date in 24 hours?

TM: By doing stuff on our radio show and telling people about it. By the time we sold out, we'd not advertised once, not one poster. It's the people who already know who we are who are waiting for the chance to buy a ticket.

What do you do to reach new fans, is that important?

TM: Our job of marketing Above & Beyond is to give our existing fans something to feel great about and to tell their friends about. That really is quite the opposite of trying to talk to people who aren't our fans. Our focus is on the people who already like us because we understand that they are our most valuable foot soldiers.

JG: Festivals are our opportunity to reach out to new fans. We've played at Party In The Park, V Festival and Glastonbury.

What are your future ambitions?

PS: Hopefully one day we will be able to sell live tickets from an Anjunabeat ticket shop rather than Ticketmaster. And I really want us to keep developing our show to the point where it will hopefully one day be one of the ones that people will study at university 25 years from now, when they are looking back at the electronic music show and how it evolved to the beast it became. I want to be part of that. I think we will keep pushing and experimenting, technology is changing, we don't know where we're going to go with it but I'm really excited.

TM: I just want to keep doing it and for it to be meaningful, fulfilling, genuine and something we can feel proud of. I'm not a big fan of future plans and that's been one of the hallmarks of what we've done. Rather than dreaming about the future, we see what tomorrow brings. That's a really important thing these days because change is coming thick and fast. We're just trying to be connected, alert, nimble and able to adapt to what's going on.

'WE DON'T ACTIVELY CHASE THE HITS'



As well as being Jono Grant's brother, James Grant is Above & Beyond's manager and CEO of their publishing company Involved Publishing. After working for a few years in tech and internet PR, he persuaded the group to give him a try and came on board, first working for free. He must have impressed, as he's now heading up the whole operation 12 years later.

Alongside Above & Beyond, Involved Publishing controls songs from writers including Mat Zo, Dusky, Andrew Bayer, Arty, and Audien.

Here Grant discusses the trio's new album, *We Are All We Need*, the potential of joint ventures and future plans.

Explain Above & Beyond's business set up...

Madison Square Garden is an example of how it all comes together. Anjunadeep hosts the after-party, the support line-up is made up of artists that we manage, and in the backroom somewhere, there's a social media room with an entire label of staff all working together on the event. Above & Beyond sit at the top of the pyramid then everything else feeds into that.

What are the promotional plans for *We Are All We Need*? The group don't seem bothered about radio play.

We're in an interesting position at the moment where we're utterly unreliant on Radio 1. We'll knock on the door around each album campaign but we won't lose any sleep over it if the answer is no. We are really trying to run a great pre-order campaign to get everyone on board and make an impact in the sales chart, whatever that means these days. The album is out January 19 and European tour dates kick off around the same time. We're doing a full North American tour for a couple of months and then we're touring in the UK in April with two Brixton dates, then Manchester Apollo and O2 ABC Glasgow.

What are your ambitions for the album?

I feel like we've got a shot at a Top 20 possibly a Top 10 album but let's see, I don't want to tempt fate. It feels like [the value of chart positioning] is diminishing every week though so it's really about engagement with their fanbase.

What is it about the group that connects with their fanbase?

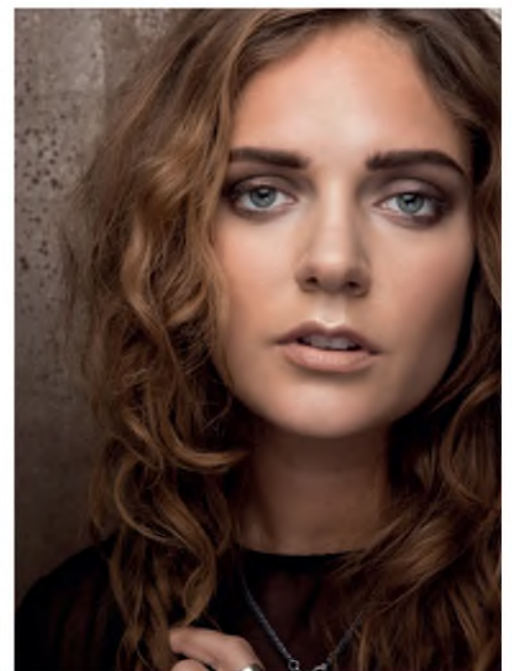
The fact the songs are so personal to the band creates that personal connection with the fans. If you think about the way most dance music is made, DJs make some beats, they'll make a track and then farm it out to a topline writer. It's not a very personalised process, whereas A&B is very much a band, if the songs aren't being written by the band themselves, they are being written in collaboration with the band. The result of that is, when you go to the shows, there are people singing along to the songs with tattooed lyrics on their arms. We get emails saying, "I walked down the aisle to this song" or "This was played at my friend's funeral". There's a really strong connection there and that's probably helped us have this longevity and ever-growing fanbase.

What are your future plans for Anjunabeats and Anjunadeep, would you ever do a joint venture with a major?

We've had approaches from America; America is massively excited about dance music at the moment. It's a bit of a weird one though because if they are going to do a deal, they are going to be interested in hits and that isn't our *raison d'être*. If they happen, fantastic, but we don't actively go out trying to sign hits, which is the beauty of it. We sell music that we love and if it connects on a bigger level, great. We'd be more open to a strategic investment from someone who could open doors rather than signing our lives away to a major label.

REPORT EBBAs

BREAKING BORDERS



For nearly six years, Eurosonic Noorderslag showcase festival in the Netherlands has been celebrating ten European artists who've managed cross-border success at its European Border Breakers Awards (EBBAs). Ahead of the ceremony on January 14, we get the inside track on the selection process and find out what it takes to reach an international audience

EVENTS

BY RHIAN JONES

In a music industry too often accused of favouring a samey sound, artists that gain traction outside of their home country in 2014 deserve applause. And in January 2015, the European Border Breakers Awards (EBBAs) will honour ten more newcomers that have done just that.

Existing to celebrate up-and-coming European talent, the EU Commission-backed event is tied in with the annual four-day music conference and showcase Eurosonic Noorderslag in Groningen. To be eligible, artists must have achieved border-breaking success with their first international release in Europe between August 1, 2013 and July 31, 2014. Winners are selected through a combination of radio airplay, record sales and quality of live performance.

The European music market saw 0.6% growth to total \$5.38 billion in 2013, a figure that's up for the first time in 12 years. Its top six markets - the United Kingdom, Germany, France, Italy, Netherlands and Sweden - all posted a rise in trade revenues. And despite Europe's cultural and linguistic diversity, it seems good music knows

ABOVE

Award Winning: Pictured clockwise from bottom left corner are 2015's EBBA winners, Klangkarussell, Milky Chance, Hozier, Indila, John Newman, MØ, Tove Lo, Todd Terje and Melanie De Biasio; pictured centre are The Common Linnets

"The EBBAs are the only awards for artists on a European level. It's extremely important to have visibility for young artists that are breaking borders. We're working on getting the ceremony as well known and recognised as possible"

PETER SMIDT, EUROSONIC NOORDERSLAG CREATIVE DIRECTOR

no boundaries, as proven by the 2015 EBBA winners Klangkarussell (Austria), Melanie De Biasio (Belgium), MØ (Denmark), Indila (France), Milky Chance (Germany), Hozier (Ireland), The Common Linnets (Netherlands), Todd Terje (Norway), Tove Lo (Sweden) and John Newman (United Kingdom).

Thanks to tweaks to the selection process, this year's list is the best yet, according to the guy who crunches the data that decides the winners - international journalist Emmanuel Legrand. "We had a couple of winners in the past that I am not too proud of today," he says. "Las Ketchup, for

example, were indeed the most successful Spanish act in 2004 but it was a one-hit wonder, I'm not really sure that they had the ability to play live. They probably wouldn't have been picked [now]. We've got a stronger line-up of artists simply because they have to play live."

The winners will receive their awards in a ceremony hosted by TV personality and musician Jools Holland on January 14. All or most of the winning acts perform and the event is streamed live via YouTube, as well as being broadcast by European TV channels and radio stations. Additionally, a Public Choice Award will be based on votes cast on the EBBA website from October 21 to December 19.

Previous honourees include Adele, Anna Calvi, Kodalyne, Swedish House Mafia, Mumford & Sons, The Ting Tings, The Script and James Vincent McMorrow.

Released in March, singer-songwriter MØ's debut album, *No Mythologies To Follow*, reached No.2 on the Danish chart. She toured extensively this year across Europe together with summer festival appearances. Specialist radio plays in the UK, France and Germany also helped the case

for her EBBA win this year, as did a number of sync deals for Kopparberg, Armani, Michael Kors and boohoo.com. Meanwhile, electronic duo Milky Chance picked up traction with their Stolen Dance track on YouTube (which now has over 86 million views) in April. Prior to that, their UK release Down By The River, enjoyed support at Radio 1 from DJ's including Zane Lowe and Fearné Cotton, whilst reaching No.9 in Shazam's worldwide chart. Their debut LP, Sadnecessary, has charted in nine European territories outside of Germany. Klangkarussell's debut album, Netzwerk, peaked on the Belgian charts at No.11, German No.8 and Swiss at No.2.

Hozier broke onto the scene with his single Take Me To Church. The hit was huge in the singer/songwriter's own Ireland, as well as in the UK, where it saw plenty of airplay and reached No.5 on the UK Singles Chart. His self-titled debut reached No.5 on the UK Albums Chart and fell within the Top 10 in European territories Belgium and Denmark and the Top 20 in Germany and the Netherlands.

Elsewhere, electro-pop artist Tove Lo topped Hype Machine five times with different versions of her track Habits. She headlined London's Hoxton Bar & Grill in May before heading to Manchester and Brighton. And her debut LP, Queen Of The Clouds, peaked in four European territories outside of Sweden. Melanie De Biasio's [PIAS]-released second jazz album, No Deal (eligible as it was her first international release), garnered highly favourable reviews in The Guardian, charted in France and the singer was booked to play at

Reeperbahn Festival in Hamburg earlier this year. Indila's debut LP, Mini World, charted in Belgium, Germany, Poland and Switzerland, while The Common Linnets self-titled debut was certified gold in Austria and charted within the Top 50 in nine other countries aside from their home turf.

DJ Todd Teije's It's About Time also charted in Belgium, France, the Netherlands, Switzerland and the UK.



"I hope that the EBBA's will grow to be [as big as] The BRIT Awards. It would be great if we could get a British broadcaster to pick up on them" JOOLS HOLLAND

Launched in 2004, the EBBA's drew inspiration from Music & Media's Border Breakers charts, which tracked artists and songs that were selling or picking up airplay outside of their country of origin. After the magazine folded in 2003, a replacement for the chart failed to emerge and the EBBA's have taken heed. First taking place at Midem in Cannes, the show moved to Eurosonic in 2009, when the ceremony started being filmed for TV. Eurosonic Noorderslag creative director Peter Smidt is more than happy to host.

"The EBBA Awards are vital because these are the only awards for artists on a European level," he says. "We have lots of national awards in every



EUROPEAN BORDER BREAKERS AWARDS

country but I think it's extremely important to have visibility for young artists that are breaking their borders. To celebrate and award that success will only help it get bigger and better.

"We're working to have the EBBA's as well known and recognised all over Europe as much as possible. We're working together with 28 radio stations in the European Broadcasting Union – the ceremony is broadcast in 13 countries in Europe on TV and that number is growing all the time."

Jools Holland is keen for it to get as big as the BRITs. "It's amazing how things grow, when The BRIT Awards started, it was just an industry thing. It's only in the last 15/20 years that it's turned into this huge event. I can remember when they were just in the ballroom at the Grosvenor House and they weren't televised. I hope that the EBBA's will grow in the same way and I think it will be great if we can get a British broadcaster to pick up on them."

HASSAN CHOUDHURY: 'THIS IS A BRILLIANT SPRINGBOARD FOR JOHN NEWMAN TO ONLY GET BIGGER'



So what exactly does it take for an artist to break borders? Singer-songwriter John Newman is flying the flag for the UK at 2015's European Border Breakers Awards. Released in October last year, Newman's debut LP, *Tribute*, peaked on seven European charts

outside of the UK. Its promotional tour saw him visit Belgium, Denmark, France, Germany, Holland, Ireland, Italy, Norway, Spain, Sweden and Switzerland.

Universal Music UK international vice president Hassan Choudhury (pictured, left) headed up the campaign.

What was the marketing strategy for John Newman outside of the UK?

The most important thing was a powerful song with Love Me Again. It was very traditional in terms of the right artist for the right song - he looked great, he had some history already as a featured singer with Rudimental and his social media was pretty lively. All the components were there, we just had to press the right buttons. Love Me Again was one of the fastest moving radio records that we had, it moved very quickly across the whole of Europe. In terms of promo, we were ever-present in all the key markets and had repeat visits in those key markets.

The way we approach campaigns is market by market, we don't do a scattergun approach. We try and regionalise our success, so if we are going to Germany we try and tick off the GSA region, the Benelux region, and the Nordics together. And if you have a hit in Germany, you can cross over to Austria and Switzerland. Similarly, if you can

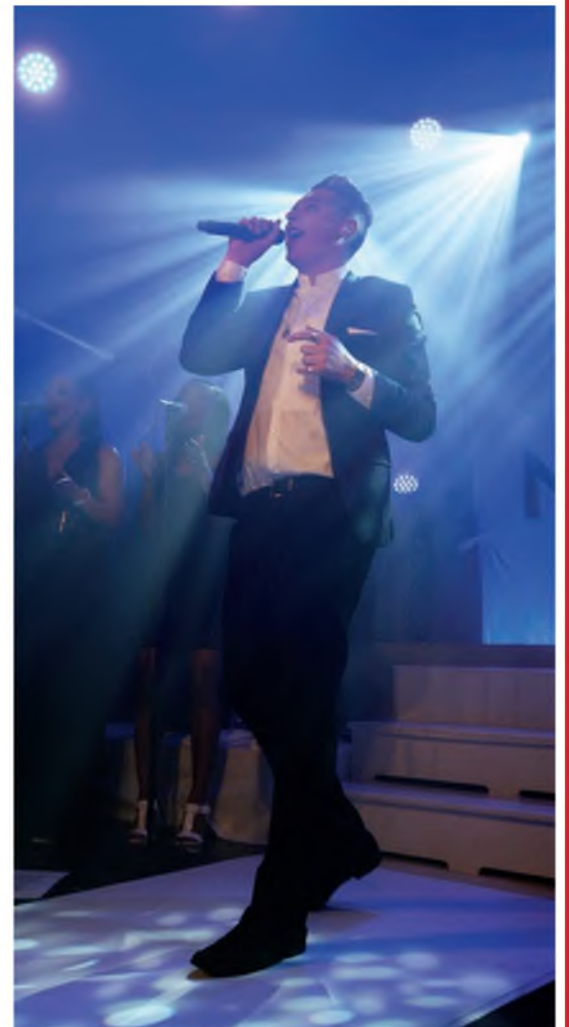
get things going in Sweden, you tend to cross over into Norway and Denmark or vice versa. What we're finding now more and more is that for artists to really penetrate the market, you need visibility. If you dip your toe in the water, the whole campaign is diluted. You need to do every single thing that you can to deliver a hit record – that includes traditional promotion, live, social media and any other digital initiatives that you have.

What is it about John Newman that has gained traction with an international audience?

Star quality. One thing everyone has said to me is that when John walks into a room, you know he's the star. He looks like a star - he has this presence, physically he's a very tall chap and that helps, but he has this look - his style, his charisma, and he's incredibly engaging. For someone who is so young, he seems to have adapted very easily into the world of being a pop star. He's a very humble guy and I think that goes a long way to people going that extra yard for him. He's got a voice, look and dance which is unique and he's incredibly hardworking too - he goes into a market and wants to know how it works, what works and what doesn't.

How important is it that this kind of border breaking success is recognised?

It's really important for John, it's recognition for him more than anyone to show how he's broken out of the UK into so many markets. It's an accolade he deserves because that young lad has gone through some torturous schedules that we put in front of him. He's accepted what we've asked him to do, and delivered. I'm glad he's got this accolade; we're very proud of him and really proud of the award that he's achieved. It's a brilliant springboard for things to get bigger for him next year.



FEATURE MTV EMAS

'THIS IS THE ONE TRUE GLOBAL SHOW'

The MTV EMAs celebrated their 20th anniversary this month with a time travel-themed show at the SSE Hydro Arena in Glasgow, featuring performances from the likes of Nicki Minaj, Slash and Ed Sheeran

EVENTS

BY CORAL WILLIAMSON

MTV's core demographic is the millennials, a generation who are either selfish and lazy, or ethical and hard-working, depending on which newspaper you read. They're also tech-savvy, having grown up surrounded by computers, the first mobile phones, and now tablets. There's no official consensus on birthdates, but it's usually between the early 1980s and late '90s, putting the majority of the generation in their twenties.

Bruce Gillmer, EVP, Talent and Music Programming has been with MTV since 1987, a time before 'millennials' was a buzzword. He's worked on the European Music Awards for seven years, giving him a prime view of how both the awards and their home in MTV have evolved to keep up with their young demographic. Here, Gillmer speaks to *Music Week* about connecting with music fans in an ever-shrinking world.

Over 20 years, how has MTV changed with the times for a new generation and audience?

First, in a very organic way, the growth of MTV spread throughout the globe - we're in over 170 territories at this point. In the early days of the EMAs, starting in 1994, and for the first ten years or so, the event was primarily pan-Euro focused. Then the spread of MTV took hold throughout Latin America and Asia and the rest of the world, so it was necessary for the EMAs to evolve beyond that. Now we have a true global event to market and promote, and connect with fans in every market. We produce an event that can speak to fans around the world. In terms of evolving with the times, of course technology is the obvious front, but, more specifically, social media has really come into play in a huge way. Everything from talent announcements, where we work directly with artists appearing in shows, to voting around specific categories, we have lots of different ways for fans to connect. The world and how it's connected through social media: I think that's the biggest change.

Does social media help with connecting with a millennial audience, which didn't grow up watching music programmes on MTV?

The old school model, where MTV and other music outlets would attempt to service fans through one platform, TV, that's way past us. To keep up with the millennials, who happen to be our core demographic, it's vital to reach them on a variety of platforms - mobile, online, iPads. If you're a millennial who's a music fan to some degree, you'll find yourself listening to music via mobile, it's omnipresent in your life in a much more effortless way. We consider all of this when we're producing programming, specifically the EMAs. "How can a fan be connected to this show in a 360 degree way?"



ABOVE We couldn't fit her entire dress on the page: Nicki Minaj hosted this year's event, as well as winning Best Hip-Hop

"The old school model, where MTV would service fans through one platform, TV, is way past us"

BRUCE GILLMER, MTV

TV is only the beginning, so whether it's voting online or interacting with the EMA app on mobile, it's always a way to stay connected.

Is it possible to measure how many people are voting versus just watching?

I remember the first year we went to an all-fan vote, and used online as the primary conduit; we had 68 million votes coming in, and that number just exploded year-on-year. The one after, we broke 100m, then 200m. Last year, we were just shy of 400m votes. These aren't tweets or retweets, these are actual votes. The interesting thing is that we have a filtering process - so those are legitimate votes. We count for robotic methods that certain people use, but we filter those out. We've broken the record this year as well. The new category, Best Song With A Message - isn't that great? - it really connected with the artists as well. It was a late

entry, but it really resonated with the fans in a huge way. Votes through Instagram, Vine and Twitter are well over 200 million. I believe strongly that MTV as a brand, with a legacy and credibility going back to 1981, has got that connection with the artists as well as with fans. Our ability to harness social media is quite unique. I really believe MTV is the centre of the universe when it comes to music, fans and social media.

Does that category tie in with the millennial aim, as research suggests they're more morally focused?

Conceptually, it really is about self-expression, and it's a positive message overall. It is, without a doubt, a full on bullseye for connecting with the millennials, for sure.

We're seeing more award shows televised; are they filling a gap left by traditional music programmes?

I think it's cyclical. This is just my observation, but generally, there are years where the music industry is firing on all cylinders and there's lots of new talent emerging, and it lines up with fully developed talent also having a big year. It all lends itself to an overall peak year, and the healthier the industry, the better award shows perform. The knock-on effect is that you get new players in this space; they see the ratings, it looks like a lot of fun. But in order to have a show where artists are going to up their game, you have to have some sort of past, a legacy for this kind of thing. You can't just snap your fingers and have someone deliver a moment for you. So there's an uptick; some of them will succeed, a lot of them won't, because these are difficult events to pull off. Maybe there'll be one or two additions that add to the landscape but, once the numbers come in, you'll lose some of those shows.

There's also debate about the future of headliners at festivals. Do you worry about running out of talent?

Not at all. We do this show once a year, and it's special. This is the one truly global show. From time to time I worry, if it's a relatively slower year in music it's a bit more of a challenge. But there are a lot of amazing artists out there, and it always takes me by surprise, how we're able to keep raising the bar, and how the talent keeps raising the bar.

How important are the European Music Awards to audiences outside of Europe?

It's another evolutionary trait, I think, with the world becoming so much smaller, and artists like Nicki Minaj and Ed Sheeran, Charli XCX and Beyonce - these big artists coming from the UK and the US have a global appeal. Due to social media and the digital world, these shows have a tremendous amount of crossover. The lineups last year and this year are friendly to most of our markets around the world, because it's smaller, and fans today have a lot of similar tastes.

22 SINGLES/ALBUMS/COMPILATIONS

Pink Floyd's *The Endless River* debuts at No.1 on The Official Artist Albums Chart with 139,351 sales



INCLUDES OFFICIAL
WEEKLY ITUNES
CHARTS FROM AROUND
THE WORLD

MusicWeek CHARTS

UK AIRPLAY & EU AIRPLAY P24 - STREAMING, SPOTIFY & VEVO P26 - INDIES & ITUNES P29 - ANALYSIS P32 - CLUB P33 - KEY RELEASES - P34

CHARTS UK SINGLES WEEK 46



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

THE OFFICIAL UK SINGLES CHART

bpi AWARDS key: Platinum (600,000), Gold (400,000), Silver (200,000)

Table with 2 columns listing UK Singles Chart positions 1-50, including artist names, song titles, labels, and chart movements.

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



CHARTS UK ALBUMS WEEK 46



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

THE OFFICIAL UK ARTIST ALBUMS CHART

Key

- ★ Platinum (300,000)
- Gold (100,000)
- Silver (60,000)

| THIS WK | LAST WK | CHRT | ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) | SALES | WKS ON CHRT | STATUS |
|---------|----------|------|---|-------|-------------|---------------------|
| 1 | New | | PINK FLOYD The Endless River <i>Rhino 2554621542 (Arvato)</i> ● | | | HIGHEST NEW ENTRY |
| 2 | New | | FOO FIGHTERS Sonic Highways <i>RCA 88843090082 (Sony DADC UK)</i> ● | | | |
| 3 | 1 | 21 | ED SHEERAN X <i>Asylum 2564628590 (Arvato)</i> ★2 | | | SALES INCREASE |
| 4 | 5 | 25 | SAM SMITH In The Lonely Hour <i>Capitol 3769173 (Arvato)</i> ★2 | | | +50% SALES INCREASE |
| 5 | New | | QUEEN Forever <i>Virgin 4704083 (Arvato)</i> | | | |
| 6 | 3 | 3 | TAYLOR SWIFT 1989 <i>EMI 4701883 (Arvato)</i> ● | | | |
| 7 | New | | CHERYL Only Human <i>Polydor 4701579 (Arvato)</i> | | | |
| 8 | 4 | 2 | ANDRE RIEU Love In Venice <i>Decca 3794669 (Arvato)</i> | | | |
| 9 | 2 | 2 | CALVIN HARRIS Motion <i>Columbia 88875008772 (Sony DADC UK)</i> | | | |
| 10 | 8 | 20 | GEORGE EZRA Wanted On Voyage <i>Columbia 88843032252 (Sony DADC UK)</i> ★ | | | SALES INCREASE |
| 11 | 35 | 36 | PALOMA FAITH A Perfect Contradiction <i>RCA 88843006112 (Sony DADC UK)</i> ★ | | | +50% SALES INCREASE |
| 12 | New | | RUMER Into Colour <i>Atlantic 2564621093 (Arvato)</i> | | | |
| 13 | 11 | 9 | BARBRA STREISAND Partners <i>Columbia 88875016402 (Sony DADC UK)</i> ● | | | SALES INCREASE |
| 14 | 16 | 4 | NEIL DIAMOND Melody Road <i>Capitol/Virgin 4702391 (Arvato)</i> ● | | | SALES INCREASE |
| 15 | 9 | 9 | THE SCRIPT No Sound Without Silence <i>Columbia 88843797392 (Sony DADC UK)</i> ● | | | |
| 16 | 18 | 5 | ELLA HENDERSON Chapter One <i>Syco 88883788802 (Sony DADC UK)</i> ● | | | SALES INCREASE |
| 17 | New | | DONNY OSMOND The Soundtrack Of My Life <i>Decca 3795151 (Arvato)</i> | | | |
| 18 | New | | MACHINE HEAD Bloodstone & Diamonds <i>Nuclear Blast NB33222 (PIAS Arvato)</i> | | | |
| 19 | Re-entry | | FOO FIGHTERS Greatest Hits <i>Columbia 88697369212 (Sony DADC UK)</i> ★2 | | | |
| 20 | 6 | 50 | JOHN LEGEND Love In The Future <i>Columbia 88725439942 (Sony DADC UK)</i> ● | | | |
| 21 | 10 | 3 | ANNIE LENNOX Nostalgia <i>Island 14711515 (Arvato)</i> | | | |
| 22 | 14 | 4 | STATUS QUO Aquostic - Stripped Bare <i>Fourth Chord AQU01 (Arvato)</i> | | | |
| 23 | New | | GARTH BROOKS Man Against Machine <i>RCA 88875011352 (Sony DADC UK)</i> | | | |
| 24 | 30 | 23 | DOLLY PARTON Blue Smoke - The Best Of <i>Sony/Masterworks 88843078872 (Sony DADC UK)</i> ● | | | +50% SALES INCREASE |
| 25 | 13 | 4 | BEN HOWARD I Forget Where We Were <i>Island 4701089 (Arvato)</i> ● | | | |
| 26 | 7 | 2 | DAMIEN RICE My Favourite Faded Fantasy <i>Atlantic 256452350 (Arvato)</i> | | | |
| 27 | 22 | 12 | ROYAL BLOOD Royal Blood <i>Warner Brothers (Arvato)</i> ● | | | SALES INCREASE |
| 28 | 15 | 2 | THE WHO The Who Hits 50 <i>Polydor/UMC 3774048 (Arvato)</i> | | | |
| 29 | 38 | 32 | MICHAEL BUBLE Christmas <i>Reprise 9362495540 (Arvato)</i> ★7 | | | +50% SALES INCREASE |
| 30 | 32 | 31 | THE VAMPS Meet The Vamps <i>EMI 3778477 (Arvato)</i> ● | | | SALES INCREASE |
| 31 | New | | NEIL DIAMOND All-Time Greatest Hits <i>Capitol/UMC 3783981 (Arvato)</i> | | | |
| 32 | 36 | 20 | 5 SECONDS OF SUMMER 5 Seconds Of Summer <i>Capitol 3784467 (Arvato)</i> ● | | | SALES INCREASE |
| 33 | New | | WHITNEY HOUSTON Live - Her Greatest/Ultimate Collection <i>Arista 88875042232 (Sony DADC UK)</i> | | | |
| 34 | 27 | 31 | PAOLO NUTINI Caustic Love <i>Atlantic 2564631230 (Arvato)</i> ★ | | | |
| 35 | 28 | 166 | ED SHEERAN + <i>Asylum 249864652 (Arvato)</i> ★6 | | | |
| 36 | 24 | 70 | ONEREPUBLIC Native <i>Interscope 3719804 (Arvato)</i> ● | | | |
| 37 | Re-entry | | JAMES BLUNT Moon Landing <i>Atlantic/Custard 2564641931 (Arvato)</i> ★ | | | |
| 38 | New | | RÖYKSOPP The Inevitable End <i>Dog Triumph/Wall Of Sound DOG013CD (Essential/Proper)</i> | | | |
| 39 | 12 | 2 | SIMPLE MINDS Big Music <i>Simple Minds 37834 (Arvato)</i> | | | |
| 40 | 19 | 62 | LONDON GRAMMAR If You Wait <i>Metal & Dust MADART1 (Sony DADC UK)</i> ★ | | | |
| 41 | 26 | 5 | JESSIE J Sweet Talker <i>Lava/Republic/Island 4702908 (Arvato)</i> | | | |
| 42 | 23 | 4 | SLIPKNOT 5 - The Gray Chapter <i>Roadrunner RR75452 (Arvato)</i> | | | |
| 43 | 46 | 63 | NEIL DIAMOND The Very Best Of Neil Diamond: The Original... <i>Columbia 88765405882 (Sony DADC UK)</i> ★ | | | SALES INCREASE |
| 44 | 31 | 11 | MAROON 5 V <i>Interscope (Arvato)</i> | | | |
| 45 | 40 | 26 | COLDPLAY Ghost Stories <i>Parlophone 2564630591 (Arvato)</i> ★ | | | SALES INCREASE |
| 46 | Re-entry | | BRYAN ADAMS Reckless <i>Polydor/UMC 3783052 (Arvato)</i> ★3 | | | |
| 47 | 37 | 37 | PHARRELL WILLIAMS GIRL <i>RCA 88843055072 (Sony DADC UK)</i> ● | | | |
| 48 | 58 | 22 | ROD STEWART Merry Christmas Baby <i>Verve 3710368 (Arvato)</i> ★ | | | SALES INCREASE |
| 49 | Re-entry | | QUEEN Greatest Hits I II & III <i>Virgin 2772417 (Arvato)</i> ★6 | | | |
| 50 | 75 | 51 | ONE DIRECTION Midnight Memories <i>Syco 88883774062 (Sony DADC UK)</i> ★2 | | | HIGHEST CLIMBER |
| 51 | 41 | 306 | PHIL COLLINS Hits <i>Virgin COV2870 (Arvato)</i> ★6 | | | SALES INCREASE |
| 52 | 54 | 12 | ARIANA GRANDE My Everything <i>Republic/Island (Arvato)</i> | | | SALES INCREASE |
| 53 | 29 | 133 | LED ZEPPELIN Four Symbols <i>Rhino 8122296448 (Arvato)</i> ★6 | | | |
| 54 | Re-entry | | QUEEN Greatest Hits <i>Virgin 2761039 (Arvato)</i> ★11 | | | |
| 55 | 48 | 10 | ROBERT PLANT Lullaby And The Ceaseless Roar <i>East West 7559795373 (Arvato)</i> | | | |
| 56 | 17 | 2 | BOB DYLAN & THE BAND The Basement Tapes Complete - Vol 11 <i>Columbia 88875015672 (Sony DADC UK)</i> | | | |
| 57 | 43 | 18 | JUNGLE Jungle XL <i>XLCO64/X (PIAS Arvato)</i> | | | |
| 58 | 42 | 5 | U2 Songs Of Innocence <i>Island 4704892 (Arvato)</i> | | | |
| 59 | 65 | 6 | HOZIER Hozier <i>Island (Arvato)</i> | | | SALES INCREASE |
| 60 | 34 | 8 | TONY BENNETT & LADY GAGA Cheek To Cheek <i>Columbia/Interscope 3797226 (Arvato)</i> | | | |
| 61 | Re-entry | | PINK FLOYD The Dark Side Of The Moon <i>Parlophone 0289552 (Arvato)</i> ★9 | | | |
| 62 | 51 | 163 | BEN HOWARD Every Kingdom <i>Island 2783237 (Arvato)</i> ★2 | | | |
| 63 | 55 | 33 | BARBRA STREISAND The Ultimate Collection <i>Sony 88697790432 (Sony DADC UK)</i> ★ | | | |
| 64 | 20 | 2 | NEIL YOUNG Storytone <i>Reprise 9362493170 (Arvato)</i> | | | |
| 65 | 61 | 23 | KASABIAN 48:13 <i>Columbia 88843063752 (Sony DADC UK)</i> ● | | | SALES INCREASE |
| 66 | New | | WHITNEY HOUSTON Live - Her Greatest Performances <i>Sony Music CG 88843083512 (Sony DADC UK)</i> | | | |
| 67 | 25 | 2 | FUSE ODG T.I.N.A. 3 <i>Bouti/AATW GLOBE02124 (Arvato)</i> | | | |
| 68 | 70 | 324 | FLEETWOOD MAC Rumours <i>Rhino 8122296778 (Arvato)</i> ★11 | | | SALES INCREASE |
| 69 | 50 | 9 | CATFISH & THE BOTTLEMEN The Balcony <i>Communion/Island (Arvato)</i> | | | |
| 70 | 53 | 8 | ALT-J This Is All Yours <i>Infectious INFECT00CD (PIAS Arvato)</i> ● | | | |
| 71 | 59 | 62 | ARCTIC MONKEYS AM <i>Domino WIGCD31 / (PIAS Arvato)</i> ★2 | | | |
| 72 | New | | HOOKWORMS The Hum <i>Weird World WEIRD040CD (PIAS Arvato)</i> | | | |
| 73 | 45 | 5 | SPANDAU BALLET The Story - The Very Best Of <i>Rhino 2564622789 (Arvato)</i> | | | |
| 74 | 68 | 973 | ABBA Gold - Greatest Hits <i>Polydor 2752259 (Arvato)</i> ★14 | | | SALES INCREASE |
| 75 | 56 | 13 | COLLABRO Stars <i>Syco (Sony DADC UK)</i> ● | | | |

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COMPILATION CHART TOP 20

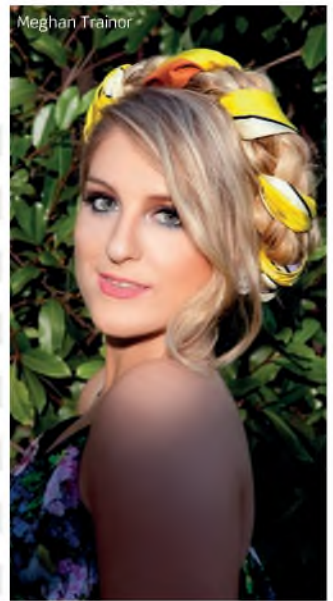
| THIS WK | LAST WK | ALBUM / LABEL (DISTRIBUTION) |
|---------|---------|---|
| 1 | 1 | BBC RADIO 1'S LIVE... 2014 / Sony Music CG/UMTV/WMTV (Sony DADC UK) |
| 2 | 3 | POP PARTY 13 / UMTV (Arvato) |
| 3 | 2 | NOW THAT'S WHAT I CALL A MILLION / Sony Music CG/Virgin EMI (Arvato) |
| 4 | NEW | BBC RADIO 2 - SOUNDS OF THE 80'S / WMTV (Arvato) |
| 5 | 5 | FROZEN OST / Walt Disney/UMC (Arvato) |
| 6 | 4 | KEEP CALM AND CHILLOUT / Sony Music CG (Sony DADC UK) |
| 7 | RE | NOW THAT'S WHAT I CALL DISNEY / Sony Music CG/Virgin EMI (Arvato) |
| 8 | NEW | THE ANNUAL 2015 / MoS (Sony DADC UK) |
| 9 | 6 | SILENCE IS GOLDEN / Sony Music CG (Sony DADC UK) |
| 10 | 7 | NOW THAT'S WHAT I CALL MUSIC 88 / Sony Music CG/Virgin EMI (Arvato) |
| 11 | NEW | THE BEST OF DREAMBOATS & PETTICOATS / UMTV (Arvato) |
| 12 | NEW | CHRISTMAS AT DOWNTON ABBEY / WMTV (Arvato) |
| 13 | 10 | MOODS - A WORLD OF EMOTIONS / UMTV (Arvato) |
| 14 | 8 | CLUBBING 2015 / Sony Music CG (Sony DADC UK) |
| 15 | 17 | NOW THAT'S WHAT I CALL CHRISTMAS / Rhino/Sony Music CG/Virgin EMI (Arvato) |
| 16 | 9 | CLUBLAND 26 / AATW/UMTV (Arvato) |
| 17 | NEW | PETE TONG CLASSICS / WMTV (Arvato) |
| 18 | NEW | THE PETE TONG COLLECTION / Sony Music CG (Arvato) |
| 19 | 13 | WHILE MY GUITAR GENTLY WEEPS / UMTV (Arvato) |
| 20 | 11 | ANNIE MAC PRESENTS 2014 / Virgin (Arvato) |

CHARTS EU AIRPLAY WEEK 46 (Mon 10 - Sun 16 Nov 2014)



EU AIRPLAY CHART TOP 50

| POS | LAST | WEEKS | ARTIST / TITLE | OWNER | PLAYS | TREND | STNS | IMPACTS | TREND | |
|-----|------|-------|---|------------------|-------|--------|-------|---------|---------|-------|
| 1 | 1 | 11 | Meghan Trainor All About That Bass | Epic | SME | 20,196 | +32% | 1,043 | 713.22m | +7% |
| 2 | 5 | 6 | David Guetta feat. S... Dangerous | Parlophone | WMG | 13,996 | +24% | 787 | 551.15m | +21% |
| 3 | 2 | 22 | Robin Schulz & Lilly.. Prayer In C | Warner Intern.. | WMG | 15,052 | +9% | 966 | 535.90m | 0% |
| 4 | 3 | 12 | Taylor Swift Shake It Off | Big Machine R.. | UMG | 16,505 | +36% | 913 | 533.53m | +13% |
| 5 | 4 | 10 | Calvin Harris feat. ... Blame | Columbia | SME | 15,501 | +21% | 771 | 483.53m | +5% |
| 6 | 6 | 6 | Avicii The Days | Virgin EMI | UMG | 11,963 | +8% | 718 | 448.17m | +5% |
| 7 | 8 | 19 | MAGIC! Rude | Sony Music | SME | 13,180 | +43% | 877 | 439.98m | +7% |
| 8 | 7 | 13 | Sheppard Geronimo | Universal Music | UMG | 6,817 | +5% | 528 | 393.90m | -5% |
| 9 | 9 | 19 | Sia Chandelier | Sony Music | SME | 8,483 | -2% | 671 | 376.51m | -4% |
| 10 | 10 | 25 | Sam Smith Stay With Me | Capitol Records | UMG | 10,894 | +23% | 903 | 362.95m | +8% |
| 11 | 11 | 19 | David Guetta feat. S... Lovers On The Sun | Parlophone | WMG | 6,945 | -5% | 597 | 323.84m | -2% |
| 12 | 14 | 14 | Script, The Superheroes | Columbia | SME | 11,574 | +44% | 773 | 320.80m | +10% |
| 13 | 21 | 5 | Sam Smith I'm Not The Only One | Capitol Records | UMG | 10,013 | +95% | 750 | 317.00m | +41% |
| 14 | 13 | 6 | Avener, The Fade Out Lines | Capitol | UMG | 6,683 | +7% | 435 | 300.28m | +2% |
| 15 | 18 | 37 | Nico & Vinz Am I Wrong | Parlophone Music | WMG | 9,434 | +58% | 852 | 296.31m | +19% |
| 16 | 23 | 4 | Maroon 5 Animals | Universal | UMG | 9,897 | +28% | 652 | 289.45m | +33% |
| 17 | 12 | 20 | Marlon Roudette When The Beat Drops .. | Polydor | UMG | 6,055 | -3% | 440 | 286.45m | -7% |
| 18 | 16 | 24 | Sigma Nobody To Love | 3beat | Ind. | 4,605 | +33% | 415 | 281.23m | +11% |
| 19 | 19 | 3 | Robin Schulz feat. J... Sun Goes Down | Warner Music | WMG | 6,209 | +8% | 371 | 269.24m | +14% |
| 20 | 22 | 17 | Ella Henderson Ghost | Syc0 | SME | 8,061 | +53% | 692 | 265.06m | +20% |
| 21 | 17 | 38 | Mr. Probz Waves | Sony Music | SME | 6,754 | +20% | 799 | 260.65m | +3% |
| 22 | 20 | 6 | Tove Lo feat. Hippie.. Stay High (Habits) | Universal Music | UMG | 7,340 | +7% | 512 | 257.58m | +12% |
| 23 | 44 | 3 | Olly Murs feat. Trav.. Wrapped Up | Epic | SME | 8,993 | +134% | 637 | 255.85m | +81% |
| 24 | 15 | 28 | Coldplay A Sky Full Of Stars | Parlophone | WMG | 8,094 | 0% | 891 | 240.52m | -12% |
| 25 | 24 | 12 | Ed Sheeran Don't | Atlantic | WMG | 7,125 | +28% | 648 | 237.30m | +11% |
| 26 | 28 | 39 | John Legend All Of Me | Columbia | SME | 7,664 | +59% | 817 | 229.17m | +13% |
| 27 | 58 | 1 | Ed Sheeran Thinking Out Loud | Atlantic | WMG | 10,352 | +189% | 734 | 225.55m | +102% |
| 28 | 25 | 8 | Ariana Grande feat. ... Break Free | Republic | UMG | 6,647 | 0% | 446 | 216.49m | +3% |
| 29 | 30 | 39 | George Ezra Budapest | Columbia | SME | 8,348 | +31% | 814 | 208.03m | +6% |
| 30 | 27 | 4 | Nickelback What Are You Waiting.. | UMI | UMG | 2,370 | +5% | 239 | 200.87m | -3% |
| 31 | 42 | 3 | OneRepublic I Lived | Polydor | UMG | 5,498 | +87% | 489 | 194.49m | +32% |
| 32 | 33 | 17 | Mark Forster feat. Sido Au Revoir | Four Music | SME | 2,093 | +3% | 150 | 192.16m | +11% |
| 33 | 39 | 50 | Pharrell Williams Happy | RCA | SME | 5,803 | +52% | 1,016 | 191.16m | +23% |
| 34 | 29 | 33 | Vance Joy Riptide | Atlantic | WMG | 3,701 | 0% | 482 | 183.48m | -9% |
| 35 | 36 | 24 | OneRepublic Love Runs Out | Interscope | UMG | 4,735 | +11% | 541 | 180.84m | +11% |
| 36 | 37 | 7 | Sigma feat. Paloma F.. Changing | 3beat | Ind. | 6,188 | +34% | 549 | 177.93m | +12% |
| 37 | 31 | 53 | Milky Chance Stolen Dance | Pias | Ind. | 4,236 | -3% | 593 | 177.83m | -2% |
| 38 | 26 | 15 | Enrique Iglesias fea.. Bailando | Republic | UMG | 5,110 | -7% | 497 | 176.82m | -15% |
| 39 | 34 | 7 | Revolverheld Lass Uns Gehen | Columbia Four.. | SME | 1,851 | -2% | 129 | 174.78m | +2% |
| 40 | 32 | 19 | Lenny Kravitz The Chamber | Sony Music | SME | 3,915 | -3% | 439 | 174.32m | -2% |
| 41 | 35 | 11 | James Blunt Postcards | Atlantic | WMG | 1,612 | -4% | 166 | 173.42m | +1% |
| 42 | 45 | 7 | Iggy Azalea feat. Ri.. Black Widow | Virgin EMI | UMG | 6,724 | +27% | 440 | 158.16m | +14% |
| 43 | 38 | 15 | Charli XCX Boom Clap | Warner Music | WMG | 6,676 | +8% | 483 | 152.22m | -3% |
| 44 | 47 | 2 | Echosmith Cool Kids | Warner Music | WMG | 4,347 | +15% | 441 | 143.72m | +4% |
| 45 | 40 | 9 | U2 The Miracle (Of Joey.. | Island | UMG | 3,649 | -4% | 386 | 142.14m | -8% |
| 46 | 46 | 25 | Common Linnets, The Calm After The Storm | Universal | UMG | 1,347 | -8% | 216 | 136.57m | -1% |
| 47 | 43 | 56 | Klingande Jubel | Klingande | Ind. | 2,385 | +0% | 492 | 136.14m | -6% |
| 48 | 41 | 16 | Adel Tawil feat. Mat.. Zuhause | Vertigo | UMG | 1,402 | -11% | 103 | 133.58m | -10% |
| 49 | 50 | 24 | Alle Farben feat. Gr.. She Moves (Far Away) | B1 Recordings | SME | 2,665 | 0% | 381 | 133.48m | 0% |
| 50 | 66 | 1 | George Ezra Blame It On Me | Columbia | SME | 6,384 | +127% | 546 | 130.81m | +33% |



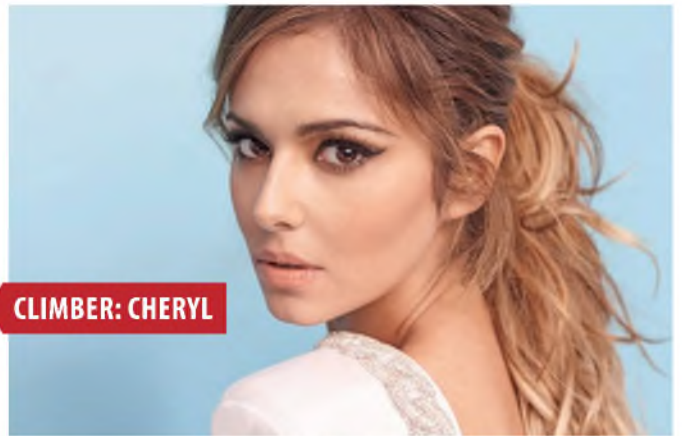
CHARTS OFFICIAL AUDIO STREAMING – WEEK 46



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OFFICIAL UK STREAMING CHART TOP 75

| POS | LAST | ARTIST / ALBUM / LABEL |
|-----|------|---|
| 1 | 1 | ED SHEERAN Thinking Out Loud <i>Asylum</i> |
| 2 | 2 | MEGHAN TRAINOR All About That Bass <i>Epic</i> |
| 3 | 3 | CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia</i> |
| 4 | 4 | SAM SMITH I'm Not The Only One <i>Capital</i> |
| 5 | 9 | ONE DIRECTION Steal My Girl <i>Syco Music</i> |
| 6 | 8 | SAM SMITH Stay With Me <i>Capital</i> |
| 7 | 5 | JESSIE J/GRANDE/MINAJ Bang Bang <i>Lava/Republic Records</i> |
| 8 | 33 | CHERYL I Don't Care <i>Pyrdor</i> |
| 9 | 41 | CALVIN HARRIS/ELLIE GOULDING Outside <i>Columbia</i> |
| 10 | 7 | ED SHEERAN Don't <i>Asylum</i> |
| 11 | 10 | GEORGE EZRA Budapest <i>Columbia</i> |
| 12 | 6 | LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i> |
| 13 | 18 | HOZIER Take Me To Church <i>Island</i> |
| 14 | 12 | JOHN LEGEND All Of Me <i>Columbia</i> |
| 15 | 11 | ED SHEERAN Sing <i>Asylum</i> |
| 16 | 14 | SIA Chandelier <i>Monkey Puzzle/RCA</i> |
| 17 | 16 | MAROON 5 Animals <i>Interscope</i> |
| 18 | 13 | GRL Ugly Heart <i>Kemosabe/RCA</i> |
| 19 | 17 | SIGMA FT PALOMA FAITH Changing 3 <i>Beat/AATW</i> |
| 20 | 15 | MAGIC Rude <i>RCA</i> |
| 21 | 21 | MR PROBZ Waves <i>Left Lane Recordings</i> |
| 22 | 22 | NICO & VINZ Am I Wrong <i>Warner Bros</i> |
| 23 | 23 | GEORGE EZRA Blame It On Me <i>Columbia</i> |
| 24 | 19 | ELLA HENDERSON Ghost <i>Syco Music</i> |
| 25 | 24 | ARIANA GRANDE FT ZEDD Break Free <i>Republic Records</i> |
| 26 | NEW | TOM ODELL Real Love <i>Columbia</i> |
| 27 | 20 | THE SCRIPT Superheroes <i>Columbia</i> |
| 28 | 26 | CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i> |
| 29 | 28 | ED SHEERAN I See Fire <i>Decca</i> |
| 30 | 27 | IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i> |
| 31 | 25 | JEREMIH FT YG Don't Tell 'Em <i>Def Jam</i> |
| 32 | 29 | WAZE & ODYSSEY VS R KELLY Bump & Grind 2014 <i>RCA</i> |
| 33 | 30 | MAROON 5 Maps <i>Interscope</i> |
| 34 | 34 | FUSE ODG FT ANGEL Tina 3 <i>Beat/AATW</i> |
| 35 | 31 | VANCE JOY Riptide <i>Atlantic</i> |
| 36 | 32 | NICKI MINAJ Anaconda <i>Cash Money/Republic Records</i> |
| 37 | 37 | WANKELMUT & EMMA LOUISE My Head Is A Jungle <i>Postiva</i> |
| 38 | 38 | PHARRELL WILLIAMS Happy <i>Columbia</i> |
| 39 | 36 | CALVIN HARRIS Summer <i>Columbia</i> |
| 40 | 42 | OLIVER HELDENS & BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom</i> |
| 41 | 40 | ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic Records</i> |
| 42 | 163 | SAM SMITH Like I Can <i>Capital</i> |
| 43 | 58 | IDINA MENZEL Let It Go <i>Walt Disney</i> |
| 44 | 39 | AVICII The Days <i>Postiva/PRMD</i> |
| 45 | 35 | DAVID GUETTA FT SAM MARTIN Lovers On The Sun <i>Parlophone</i> |
| 46 | 43 | COLDPLAY A Sky Full Of Stars <i>Parlophone</i> |
| 47 | 45 | KIESZA Hideaway <i>Lokal Legend</i> |
| 48 | 48 | ARCTIC MONKEYS Do I Wanna Know <i>Damino Recordings</i> |
| 49 | 63 | ARIANA GRANDE FT THE WEEKND Love Me Harder <i>Republic Records</i> |
| 50 | 56 | SAM SMITH Money On My Mind <i>Capital</i> |
| 51 | 50 | MKTO Classic <i>Columbia/M2v</i> |
| 52 | 53 | PARRA FOR CUVA FT ANNA NAKLAB Wicked Games <i>Epic</i> |
| 53 | 46 | IGGY AZALEA FT CHARLI XCX Fancy <i>EMI</i> |
| 54 | 52 | ED SHEERAN Photograph <i>Asylum</i> |
| 55 | 59 | BASTILLE Pompeii <i>Virgin</i> |
| 56 | 55 | ED SHEERAN One <i>Asylum</i> |
| 57 | 54 | ED SHEERAN I'm A Mess <i>Asylum</i> |
| 58 | 57 | ED SHEERAN Tenerife Sea <i>Asylum</i> |
| 59 | 60 | IMAGINE DRAGONS Radioactive <i>Interscope</i> |
| 60 | NEW | FOO FIGHTERS Something From Nothing <i>RCA</i> |
| 61 | 44 | PROFESSOR GREEN FT TORI KELLY Lullaby <i>Virgin</i> |
| 62 | 65 | PASSENGER Let Her Go <i>Nettwerk</i> |
| 63 | 51 | MILKY CHANCE Stolen Dance <i>Ignition</i> |
| 64 | 61 | ED SHEERAN Nina <i>Asylum</i> |
| 65 | 85 | ONEREPUBLIC I Lived <i>Interscope</i> |
| 66 | 66 | CHARLI XCX Boom Clap <i>Asylum</i> |
| 67 | 64 | ED SHEERAN Bloodstream <i>Asylum</i> |
| 68 | 74 | ONEREPUBLIC Counting Stars <i>Interscope</i> |
| 69 | 92 | SAM SMITH Latch <i>Capital</i> |
| 70 | 62 | THE VAMPS Oh Cecilia (Breaking My Heart) <i>EMI</i> |
| 71 | 114 | ALT-J Left Hand Free <i>Infectious Music</i> |
| 72 | 70 | CALVIN HARRIS FT BIG SEAN Open Wide <i>Columbia</i> |
| 73 | 76 | IMAGINE DRAGONS Demons <i>Interscope</i> |
| 74 | 72 | ED SHEERAN Afire Love <i>Asylum</i> |
| 75 | 73 | FALL OUT BOY Centuries <i>Island</i> |



CLIMBER: CHERYL



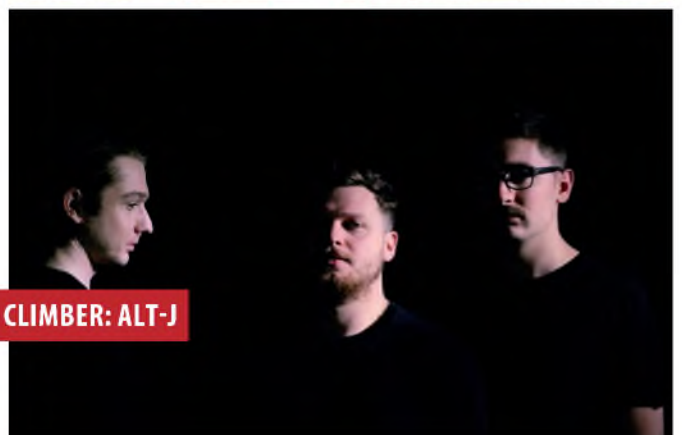
NEW: TOM ODELL



CLIMBER: SAM SMITH

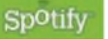


CLIMBER: BASTILLE



CLIMBER: ALT-J

CHARTS STREAMING – SPOTIFY WEEK 46



GLOBAL

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

NETHERLANDS

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

EUROPE

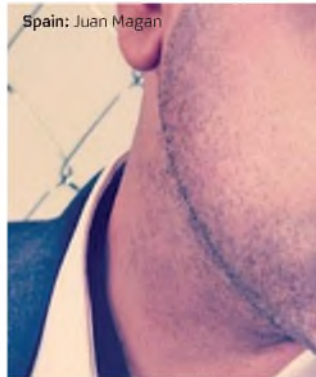
| POS | ARTIST/ALBUM |
|-----|--|
| 1 | ED SHEERAN Thinking Out Loud |
| 2 | DAVID GUETTA Dangerous (feat. Sam Martin) |
| 3 | CALVIN HARRIS Blame |
| 4 | MEGHAN TRAINOR All About That Bass |
| 5 | AVICII The Days |
| 6 | CALVIN HARRIS Outside |
| 7 | MAROON 5 Animals |
| 8 | SAM SMITH Stay With Me |
| 9 | SIA Chandelier |
| 10 | HOZIER Take Me To Church |
| 11 | JESSIE J Bang Bang |
| 12 | ARIANA GRANDE Break Free |
| 13 | SHEPPARD Geronimo |
| 14 | MAGIC! Rude |
| 15 | THE SCRIPT Superheroes |
| 16 | ARONCHUPA I'm an Albatraz |
| 17 | ONE DIRECTION Steal My Girl |
| 18 | IGGY AZALEA Black Widow |
| 19 | ROBIN SCHULZ Prayer In C (Robin Schulz Remix) [Radio Edit] |
| 20 | ECHOSMITH Cool Kids |

NORWAY

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

UK

| POS | ARTIST/ALBUM |
|-----|------------------------------------|
| 1 | ED SHEERAN Thinking Out Loud |
| 2 | MEGHAN TRAINOR All About That Bass |
| 3 | CALVIN HARRIS Blame |
| 4 | ONE DIRECTION Steal My Girl |
| 5 | SAM SMITH Stay With Me |
| 6 | JESSIE J Bang Bang |
| 7 | CALVIN HARRIS Outside |
| 8 | SAM SMITH I'm Not The Only One |
| 9 | ED SHEERAN Don't |
| 10 | HOZIER Take Me To Church |



SPAIN

| POS | ARTIST/ALBUM |
|-----|--|
| 1 | JUAN MAGAN Si No Te Quisiera |
| 2 | DAVID GUETTA Dangerous (feat. Sam Martin) |
| 3 | MEGHAN TRAINOR All About That Bass |
| 4 | CALVIN HARRIS Blame |
| 5 | SIA Chandelier |
| 6 | PABLO ALBORAN Por fin |
| 7 | ENRIQUE IGLESIAS Noche Y De Dia |
| 8 | ENRIQUE IGLESIAS Bailando - Spanish Version |
| 9 | ROBIN SCHULZ Prayer in C - Robin Schulz Radio Edit |
| 10 | JESSIE J Bang Bang |

FRANCE

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

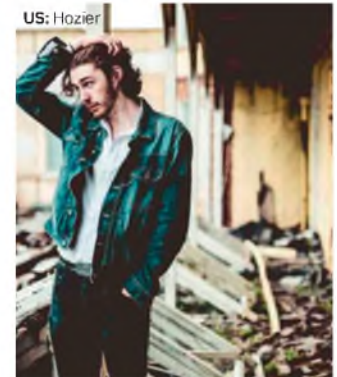


SWEDEN

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

GERMANY

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



UNITED STATES

| POS | ARTIST/ALBUM |
|-----|------------------------------------|
| 1 | HOZIER Take Me to Church |
| 2 | MAROON 5 Animals |
| 3 | TOVE LO Habits (Stay High) |
| 4 | ARIANA GRANDE Love Me Harder |
| 5 | SAM SMITH Stay With Me |
| 6 | BIG SEAN I Don't Fuck With You |
| 7 | MEGHAN TRAINOR All About That Bass |
| 8 | NICK JONAS Jealous |
| 9 | ECHOSMITH Cool Kids |
| 10 | JESSIE J Bang Bang |

CHARTS STREAMING – MUSIC VIDEO WEEK 46



NEW ARTISTS - UK

POS ARTIST/ SINGLE/ LABEL

- 1 MEGHAN TRAINOR - All About That Bass
- 2 TOVE LO - Habits (Stay High) Hippie Sabotage Remix
- 3 G.R.L. - Ugly Heart
- 4 BOBBY SHMURDA - Hot N*gga
- 5 WAZE & ODYSSEY VS. R. KELLY - Bump & Grind 2014
- 6 ROUTE 94 FT. JESS GLYNNE - My Love
- 7 RAE SREMMURD - No Type
- 8 RIXTON - Wait On Me
- 9 BECKY G - Shower
- 10 DUKE DUMONT FT. JAX JONES - I Got U
- 11 RIXTON - Me And My Broken Heart
- 12 DJ SNAKE FT. LIL JON - Turn Down For What
- 13 BARS AND MELODY - Hopeful
- 14 RAE SREMMURD - No Flex Zone (Explicit)
- 15 ALESSO FT. TOVE LO - Heroes (we could be)
- 16 P REIGN FT. DRAKE & FUTURE - DnF (Explicit)
- 17 DUKE DUMONT - Won't Look Back
- 18 FIFTH HARMONY - BO\$\$
- 19 YEARS & YEARS - Desire
- 20 SHIFT K3Y - I Know

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 ARIANA GRANDE - Break Free
- 6 TAYLOR SWIFT - Blank Space
- 7 ARIANA GRANDE - Problem
- 8 NICKI MINAJ - Anaconda
- 9 FRANCESCO RENGA - Il mio giorno più bello nel mondo
- 10 JOHN LEGEND - All of Me



WORLDWIDE

POS ARTIST/ SINGLE

- 1 TAYLOR SWIFT - Blank Space
- 2 MEGHAN TRAINOR - All About That Bass
- 3 TAYLOR SWIFT - Shake It Off
- 4 SELENA GOMEZ - The Heart Wants What It Wants (Official Video)
- 5 ENRIQUE IGLESIAS - Bailando (Español)
- 6 SIA - Chandelier (Official Video)
- 7 MAGIC! - Rude
- 8 ARIANA GRANDE - Break Free
- 9 KATY PERRY - Dark Horse (Official)
- 10 JESSIE J - Bang Bang



POLAND

POS ARTIST/ SINGLE

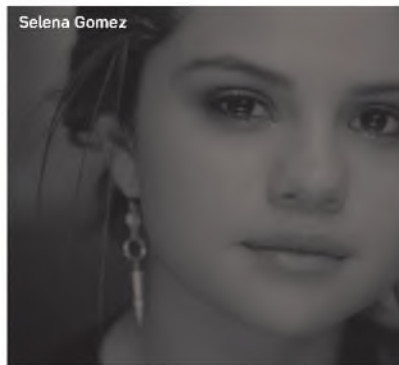
- 1 MEGHAN TRAINOR - All About That Bass
- 2 TOVE LO - HABITS (STAY HIGH) - Hippie Sabotage Remix
- 3 TAYLOR SWIFT - Shake It Off
- 4 MAGIC! - Rude
- 5 SIA - Chandelier (Official Video)
- 6 ARIANA GRANDE - Break Free
- 7 INDILA - Dernière Danse (Clip Officiel)
- 8 IGGY AZALEA - Black Widow
- 9 TAYLOR SWIFT - Blank Space
- 10 INDILA - S.O.S



UK

POS ARTIST/ SINGLE

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



AUSTRALIA

POS ARTIST/ SINGLE

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



FRANCE

POS ARTIST/ SINGLE

- 1 KENDJI GIRAC - Andalous
- 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 TAYLOR SWIFT - Shake It Off
- 7 BLACK M - Sur ma route
- 8 MEGHAN TRAINOR - All About That Bass
- 9 TOVE LO - Habits (Stay High) - Hippie Sabotage Remix
- 10 IGGY AZALEA - Black Widow



SPAIN

POS ARTIST/ SINGLE

- 1 ENRIQUE IGLESIAS - Bailando (Español)
- 2 MEGHAN TRAINOR - All About That Bass
- 3 TAYLOR SWIFT - Shake It Off
- 4 SIA - Chandelier (Official Video)
- 5 ROMEO SANTOS - Propuesta Indecente
- 6 ARIANA GRANDE - Break Free
- 7 TAYLOR SWIFT - Blank Space
- 8 WISIN - Adrenalina
- 9 ARIANA GRANDE - Problem
- 10 PRINCE ROYCE - Darte un Beso

CHARTS INDIES WEEK 46



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 1 **JOSS STONE FT JEFF...** No Man's Land (Green Fields Of France) / *Royal British Legion (Believe Digital)*
- 2 4 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 3 7 **PASSENGER** Let Her Go / *Nettwerk (Essential)*
- 4 3 **MILKY CHANCE** Stolen Dance / *Ignition (PIAS Arvato)*
- 5 6 **JUNGLE** Busy Earnin' / *XL (PIAS Arvato)*
- 6 10 **ALT-J** Left Hand Free / *Infectious (PIAS Arvato)*
- 7 9 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ADA Arvato)*
- 8 2 **THE 1975** Medicine / *Dirty Hit (Ingrooves)*
- 9 NEW **EMMA BLACKERY** Perfect / *Firelight (Tunecore)*
- 10 8 **LONDON GRAMMAR** Strong / *Metal & Dust (Sony DADC UK)*
- 11 5 **MILKY CHANCE** Down By The River / *Ignition (PIAS Arvato)*
- 12 12 **LO-FANG** You're The One That I Want / *4AD (PIAS Arvato)*
- 13 11 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 14 13 **THE 1975** Chocolate / *Dirty Hit (Ingrooves)*
- 15 14 **LONDON GRAMMAR** Hey Now / *Metal & Dust (Sony DADC UK)*
- 16 18 **SECONDCITY** I Wanna Feel / *MoS (Sony DADC UK)*
- 17 20 **ARCTIC MONKEYS** R U Mine / *Domino (PIAS Arvato)*
- 18 15 **ALT-J** Every Other Freckle / *Infectious (PIAS Arvato)*
- 19 RE **DVBBS & BORGEOS FT TINIE TEMPAH** Tsunami (Jump) / *MoS (Fuga/Sony DADC UK)*
- 20 RE **ADELE** Someone Like You / *XL (PIAS Arvato)*

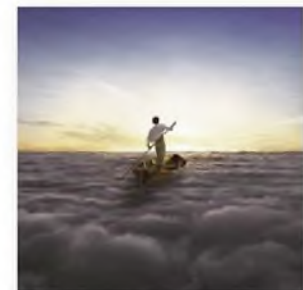
INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- 1 NEW **EMMA BLACKERY** Perfect / *Firelight (Firelight)*
- 2 1 **LO-FANG** You're The One That I Want / *4AD (XL Beggars)*
- 3 NEW **HEARTLAND** I Loved Her First / *Lofton Creek (Lofton Creek)*
- 4 2 **JOHNNY FLYNN** Detectorists / *Transgressive (Transgressive)*
- 5 4 **CAZZETTE FT TERRI B** Blind Heart / *kans (kans)*
- 6 17 **2NE1** I Am The Best / *YG Ent. (YG Entertainment)*
- 7 NEW **JON HOPKINS** Immunity / *Domino (Domino Recordings)*
- 8 6 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*
- 9 8 **DEVILMAN** Drum And Bass Father / *Sika (Sika)*
- 10 7 **FUTURE ISLANDS** Seasons (Waiting On You) / *4AD (XL Beggars)*
- 11 NEW **SOFIA KARLBERG** Crazy In Love / *Xs (Xs)*
- 12 NEW **ALYSSA LYNCH, JAY GRUSKA & TIM PIERCE** The Road So Far / *Watertower (Watertower)*
- 13 RE **CENTRAL BAND ROYAL BRITISH** Last Post / *Clovelly (Clovelly)*
- 14 NEW **DONATE YOUR VOICE CHOIR** Try / *BMG Rights (BMG Rights)*
- 15 5 **BLACKALICIOUS** Alphabet Aerobics / *No Wax (Global Underground)*
- 16 13 **CINEMATIC ORCHESTRA** To Build A Home / *Nirja Tune (Nirja Tune)*
- 17 10 **THE HEAVY** How You Like Me Now / *Counter (Nirja Tune)*
- 18 11 **AMERICAN HORROR STORY CAST** Gods And Monsters / *20th Century Fox TV (20th Century Fox TV)*
- 19 NEW **MIKE STUD** Closer / *Electric Feel (Electric Feel Music)*
- 20 RE **FLUME & CHET FAKER** Drop The Game / *Future Classic (Future Classic)*

Pink Floyd



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **PINK FLOYD** The Endless River *Rhino*
- 2 New **FOO FIGHTERS** Sonic Highways *Rca*
- 3 New **HOOKWORMS** The Hum *Weird World*
- 4 New **QUEEN** Forever *Virgin*
- 5 7 **ED SHEERAN** X *Asylum*
- 6 17 **SAM SMITH** In The Lonely Hour *Capitol*
- 7 New **02:54** The Other I *Bella Union*
- 8 1 **BOB DYLAN & THE BAND** The Basement Tapes Complete - Vol 11 *Columbia*
- 9 5 **ANDRE RIEU** Love In Venice *Decca*
- 10 3 **CARIBOU** Our Love *City Slang*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW **MACHINE HEAD** Bloodstone & Diamonds / *Nuclear Blast (PIAS Arvato)*
- 2 NEW **RÖYKSOPP** The Inevitable End / *Dog Triumph/Wall Of Sound (Essential/Proper)*
- 3 1 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 4 2 **JUNGLE** Jungle / *XL (PIAS Arvato)*
- 5 3 **ALT-J** This Is All Yours / *Infectious (PIAS Arvato)*
- 6 4 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 7 NEW **HOOKWORMS** The Hum / *Weird World (PIAS Arvato)*
- 8 8 **PAUL CARRACK** The Best Of / *Carrack UK (Proper)*
- 9 10 **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian (PIAS Arvato)*
- 10 11 **FOSTER & ALLEN** Gold & Silver Days / *DMG TV (Sony DADC UK)*
- 11 NEW **WHITESNAKE** Live In 1984 - Back To The Bone / *Frontiers (Plastic Head)*
- 12 RE **SIMPLY RED** 25 - The Greatest Hits / *Simp'yred.Com (ADA Arvato)*
- 13 NEW **ALISON MOYET** Minutes And Seconds - Live / *Cooking Vinyl (Essential/Proper)*
- 14 RE **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS Arvato)*
- 15 17 **ADELE** 21 / *XL (PIAS Arvato)*
- 16 20 **FUTURE ISLANDS** Singles / *4AD (PIAS Arvato)*
- 17 5 **AZEALIA BANKS** Broke With Expensive Taste / *Azealia Banks Prospect Park (Believe Digital)*
- 18 RE **JOE BONAMASSA** Different Shades Of Blue / *Pravogue/Mascot (ACA Arvato)*
- 19 RE **PASSENGER** All The Little Lights / *Nettwerk (Essential/Proper)*
- 20 16 **CARIBOU** Our Love / *City Slang (Romy/Arvato)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- 1 NEW **HOOKWORMS** The Hum / *Weird World (Domino Recordings)*
- 2 3 **FUTURE ISLANDS** Singles / *4AD (XL Beggars)*
- 3 NEW **EMMA STEVENS** Waves / *Emma Stevens (Emma Stevens Music)*
- 4 NEW **NU TONE** Future History / *Hospital (Hospital)*
- 5 NEW **2:54** The Other I / *Bella Union (PIAS)*
- 6 RE **JAN GARBAREK & THE HILLIARD ENSEMBLE** Officium / *ECM New Series (ECM)*
- 7 11 **KATE TEMPEST** Everybody Down / *Big Dada/Nirja Tune (Nirja Tune)*
- 8 2 **FRAZEY FORD** Indian Ocean / *Nettwerk (Nettwerk)*
- 9 15 **GOGO PENGUIN** V2.0 / *Gandwana (Gandwana)*
- 10 NEW **GONG** I See You / *Madfish (Snapper Music)*
- 11 12 **PVRIS** White Noise / *Rise (Rise Records)*
- 12 20 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *Xs (Xs)*
- 13 NEW **SKYHARBOR** Guiding Lights / *Basick (Invictus Music)*
- 14 8 **CLARK** Dark / *Warp (Warp)*
- 15 RE **HALF MAN HALF BISCUIT** Urge For Offal / *Probe Plus (Probe Plus)*
- 16 NEW **SCOTT MATTHEWS** Home - Pt 1 / *San Remo (Thirty Tigers)*
- 17 16 **LO-FANG** Blue Film / *4AD (XL Beggars)*
- 18 RE **THURSTON MOORE** The Best Day / *Matador (XL Beggars)*
- 19 4 **BLADE BROWN** Bags And Boxes 3 / *Blade Brown (Blade Brown)*
- 20 NEW **JEREMY IRONS, RODERICK WILLIAMS...** Williams/Flowers Of The Field / *Naxos (HNH)*

THIS LAST ARTIST / ALBUM / LABEL


- 11 16 **GEORGE EZRA** Wanted On Voyage *Columbia*
- 12 12 **TAYLOR SWIFT** 1989 *Emi*
- 13 2 **NEIL YOUNG** Storytone *Reprise*
- 14 24 **NEIL DIAMOND** Melody Road *Capitol*
- 15 New **RUMER** Into Colour *Atlantic*
- 16 29 **ROYAL BLOOD** Royal Blood *Warner Bros*
- 17 11 **ANNIE LENNOX** Nostalgia *Island*
- 18 New **MACHINE HEAD** Bloodstone & Diamonds *Nuclear Blast*
- 19 New **PALOMA FAITH** A Perfect Contradiction *Rca*
- 20 23 **BARBRA STREISAND** Partners *Columbia*

CHARTS iTUNES SINGLES WEEK 46

| UNITED KINGDOM  | |
|--|------------------------------------|
| POS | ARTIST/ALBUM |
| 09/11/2014 - 15/11/2014 | |
| 1 | GARETH MALONE'S... Wake Me Up |
| 2 | ED SHEERAN Thinking Out Loud |
| 3 | ONE DIRECTION Steal My Girl |
| 4 | CHERYL I Don't Care |
| 5 | MEGHAN TRAINOR All About That Bass |
| 6 | CALVIN HARRIS Outside |
| 7 | TOM ODELL Real Love |
| 8 | THE VERONICAS You Ruin Me |
| 9 | TAYLOR SWIFT Blank Space |
| 10 | SAM SMITH Like I Can |


| DENMARK  | |
|---|------------------------------------|
| POS | ARTIST/ALBUM |
| 10/11/2014 - 16/11/2014 | |
| 1 | MEDINA Når Intet Er Godt Nok |
| 2 | BURHAN G Kærlighed & Krig |
| 3 | CHRISTOPHER CPH Girls |
| 4 | KESI Søvnløs |
| 5 | GABRIEL RIOS Gold |
| 6 | ED SHEERAN Thinking Out Loud |
| 7 | MEGHAN TRAINOR All About That Bass |
| 8 | SAM SMITH I'm Not The Only One |
| 9 | JOKEREN Kun Os To (feat. Pauline) |
| 10 | ONE DIRECTION Where Do Broken... |

| FRANCE  | |
|---|------------------------------------|
| POS | ARTIST/ALBUM |
| 10/11/2014 - 16/11/2014 | |
| 1 | DAVID GUETTA Dangerous |
| 2 | SIA Chandelier |
| 3 | LILLY WOOD & THE PRICK Prayer In C |
| 4 | THE AVENER Fade Out Lines |
| 5 | TOVE LO Habits (Stay High) |
| 6 | JOSEF SALVAT Diamonds |
| 7 | KENDJI GIRAC Andalous |
| 8 | CALVIN HARRIS Blame |
| 9 | MEGHAN TRAINOR All About That Bass |
| 10 | GEORGE EZRA Budapest |

| GERMANY  | |
|---|------------------------------------|
| POS | ARTIST/ALBUM |
| 07/11/2014 - 13/11/2014 | |
| 1 | DAVID GUETTA Dangerous |
| 2 | KWABS Walk |
| 3 | MEGHAN TRAINOR All About That Bass |
| 4 | ROBIN SCHULZ Sun Goes Down |
| 5 | HERBERT GRÖNEMEYER Morgen |
| 6 | THE AVENER Fade Out Lines |
| 7 | TOVE LO Habits (Stay High) |
| 8 | ANDREAS BOURANI Auf anderen... |
| 9 | OLLY MURS Wrapped Up |
| 10 | TAYLOR SWIFT Shake It Off |

| ITALY  | |
|---|------------------------------------|
| POS | ARTIST/ALBUM |
| 06/11/2014 - 12/11/2014 | |
| 1 | VALERIO SCANU Parole di cristallo |
| 2 | THE AVENER Fade Out Lines |
| 3 | FEDEZ Magnifico |
| 4 | ENRIQUE IGLESIAS Bailando |
| 5 | SIA Chandelier |
| 6 | DAVID GUETTA Dangerous |
| 7 | MEGHAN TRAINOR All About That Bass |
| 8 | LILLY WOOD... Prayer In C |
| 9 | ONE DIRECTION Ready To Run |
| 10 | KIESZA Hideaway |



| NETHERLANDS  | |
|---|------------------------------------|
| POS | ARTIST/ALBUM |
| 07/11/2014 - 13/11/2014 | |
| 1 | MR. PROBZ Nothing Really Matters |
| 2 | ARONCHUPA I'm An Albatraoz |
| 3 | ED SHEERAN Thinking Out Loud |
| 4 | NIELSON Sexy Als Ik Dans |
| 5 | DAVID GUETTA Dangerous |
| 6 | MEGHAN TRAINOR All About That Bass |
| 7 | TAYLOR SWIFT Shake It Off |
| 8 | PITBULL Fireball (feat. John Ryan) |
| 9 | HOZIER Take Me To Church |
| 10 | ANOUK Places To Go |

| RUSSIA  | |
|--|------------------------------------|
| POS | ARTIST/ALBUM |
| 10/11/2014 - 16/11/2014 | |
| 1 | ЕГОР КРИД Самая самая |
| 2 | ZHU Faded (Radio Edit) |
| 3 | FEDER Goodbye (feat. Lyse) |
| 4 | SIA Chandelier |
| 5 | IOWA Маршрутка |
| 6 | LILLY WOOD... Prayer In C |
| 7 | DAVID GUETTA Dangerous |
| 8 | QUEST PISTOLS SHOW Санта Лючия |
| 9 | JASON DERULO Wiggle |
| 10 | MEGHAN TRAINOR All About That Bass |

| SPAIN  | |
|--|------------------------------------|
| POS | ARTIST/ALBUM |
| 10/11/2014 - 16/11/2014 | |
| 1 | MEGHAN TRAINOR All About That Bass |
| 2 | JUAN MAGAN Si No Te Quisiera |
| 3 | DAVID GUETTA Dangerous |
| 4 | SIA Chandelier |
| 5 | PITBULL Fireball (feat. John Ryan) |
| 6 | CALVIN HARRIS Blame |
| 7 | PABLO ALBORÁN Por fin |
| 8 | TAYLOR SWIFT Shake It Off |
| 9 | LILLY WOOD... Prayer In C |
| 10 | ENRIQUE IGLESIAS Noche y de Día |

| SWEDEN  | |
|--|-----------------------------------|
| POS | ARTIST/ALBUM |
| 05/11/2014 - 11/11/2014 | |
| 1 | ONE DIRECTION Ready To Run |
| 2 | OMI Cheerleader |
| 3 | SELENA GOMEZ The Heart Wants... |
| 4 | DOUG SEEGERS Daddy's Still Around |
| 5 | ONE DIRECTION Where Do Broken... |
| 6 | ED SHEERAN Thinking Out Loud |
| 7 | AMANDA JENSSEN When We Dig for... |
| 8 | ONE DIRECTION 18 |
| 9 | TAYLOR SWIFT Shake It Off |
| 10 | ED SHEERAN I See Fire |

| SWITZERLAND  | |
|---|------------------------------------|
| POS | ARTIST/ALBUM |
| 07/11/2014 - 13/11/2014 | |
| 1 | DAVID GUETTA Dangerous |
| 2 | HOZIER Take Me To Church |
| 3 | MEGHAN TRAINOR All About That Bass |
| 4 | THE AVENER Fade Out Lines |
| 5 | TAYLOR SWIFT Shake It Off |
| 6 | ROBIN SCHULZ Sun Goes Down |
| 7 | SIA Chandelier |
| 8 | CALVIN HARRIS Blame |
| 9 | HERBERT GRÖNEMEYER Morgen |
| 10 | TOVE LO Habits (Stay High) |

CHARTS iTUNES ALBUMS WEEK 46



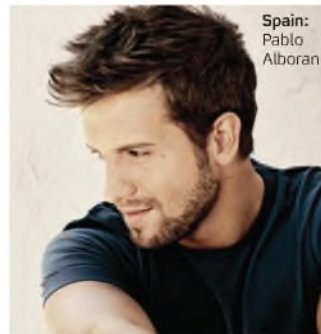
| UNITED KINGDOM  | |
|--|--|
| POS | ARTIST/ALBUM |
| 09/11/2014 - 15/11/2014 | |
| 1 | FOO FIGHTERS Sonic Highways |
| 2 | PINK FLOYD The Endless River |
| 3 | SAM SMITH In The Lonely Hour (Deluxe) |
| 4 | TAYLOR SWIFT 1989 |
| 5 | ED SHEERAN x |
| 6 | ONE DIRECTION FOUR |
| 7 | VARIOUS BBC Radio 1's Live Lounge '14 |
| 8 | CALVIN HARRIS Motion |
| 9 | VARIOUS BBC Radio 2: Sounds of the 80s |
| 10 | VARIOUS The Annual 2015 - Ministry... |

| DENMARK  | |
|---|--------------------------------------|
| POS | ARTIST/ALBUM |
| 10/11/2014 - 16/11/2014 | |
| 1 | PINK FLOYD The Endless River |
| 2 | ONE DIRECTION Four |
| 3 | FOO FIGHTERS Sonic Highways |
| 4 | VARIOUS ARTISTS More Music 2014 |
| 5 | DE ENESTE TO Dobbeltliv |
| 6 | ED SHEERAN x |
| 7 | TAYLOR SWIFT 1989 |
| 8 | LARS H.U.G. 10 Sekunders Stilhed |
| 9 | JULIAS MOON Fake ID Heartbreak |
| 10 | QUEEN Queen Forever (Deluxe Edition) |

| FRANCE  | |
|---|-------------------------------------|
| POS | ARTIST/ALBUM |
| 10/11/2014 - 16/11/2014 | |
| 1 | PINK FLOYD The Endless River |
| 2 | ZAZ Paris |
| 3 | ONE DIRECTION FOUR (Deluxe Version) |
| 4 | CALVIN HARRIS Motion |
| 5 | SIDACTION Kiss & Love |
| 6 | CHRISTINE AND THE... Chaleur... |
| 7 | FOO FIGHTERS Sonic Highways |
| 8 | KENDJI GIRAC Kendji |
| 9 | VARIOUS NRJ Party Hits 2014, Vol. 2 |
| 10 | SIA 1000 Forms of Fear |

| GERMANY  | |
|---|--------------------------------------|
| POS | ARTIST/ALBUM |
| 07/11/2014 - 13/11/2014 | |
| 1 | PINK FLOYD The Endless River |
| 2 | FOO FIGHTERS Sonic Highways |
| 3 | ZAZ Paris |
| 4 | GENTLEMAN MTV Unplugged (Live) |
| 5 | SILBERMOND Alles auf Anfang 2014-04 |
| 6 | KOOL SAVAS Märtyrer |
| 7 | SUMMER CEM HAK (Deluxe Version) |
| 8 | ED SHEERAN x (Deluxe Edition) |
| 9 | QUEEN Queen Forever (Deluxe Edition) |
| 10 | ONE DIRECTION Four (Deluxe Version) |

| ITALY  | |
|---|------------------------------------|
| POS | ARTIST/ALBUM |
| 06/11/2014 - 12/11/2014 | |
| 1 | PINK FLOYD The Endless River |
| 2 | VASCO ROSSI Sono innocente |
| 3 | FRANCESCO DE GREGORI Vivavoce |
| 4 | ONE DIRECTION FOUR |
| 5 | FOO FIGHTERS Sonic Highways |
| 6 | IORELLA MANNOIA Fiorella (Special) |
| 7 | FEDEZ Pop-hoolista |
| 8 | QUEEN Queen Forever |
| 9 | LIGABUE Mondovisione |
| 10 | GIANNA NANNINI Hitalia (Special) |



| NETHERLANDS  | |
|---|-------------------------------------|
| POS | ARTIST/ALBUM |
| 07/11/2014 - 13/11/2014 | |
| 1 | PINK FLOYD The Endless River |
| 2 | FOO FIGHTERS Sonic Highways |
| 3 | ARMIN VAN BUUREN Armin Anthems |
| 4 | ONE DIRECTION FOUR (Deluxe Version) |
| 5 | VARIOUS ARTISTS 538 Hitzone 71 |
| 6 | QUEEN Queen Forever |
| 7 | ED SHEERAN x |
| 8 | ANOOUK Paradise And Back Again |
| 9 | TAYLOR SWIFT 1989 |
| 10 | HENNY VRIENTEN En Toch... |

| RUSSIA  | |
|--|--------------------------------------|
| POS | ARTIST/ALBUM |
| 10/11/2014 - 16/11/2014 | |
| 1 | ИВАН ДОРН Randon |
| 2 | PINK FLOYD The Endless River |
| 3 | ZAZ Paris |
| 4 | РӨЙКСОПП The Inevitable End |
| 5 | БОРИС ГРЕБЕНЩИКОВ СОЛЬ |
| 6 | МАКС КОРЖ Домашний |
| 7 | HANS ZIMMER Interstellar |
| 8 | QUEEN Queen Forever (Deluxe Edition) |
| 9 | ARMIN VAN BUUREN Armin Anthems |
| 10 | FOO FIGHTERS Sonic Highways |

| SPAIN  | |
|--|--------------------------------------|
| POS | ARTIST/ALBUM |
| 10/11/2014 - 16/11/2014 | |
| 1 | PABLO ALBORÁN Terral |
| 2 | PINK FLOYD The Endless River |
| 3 | FITO Y FITIPALDIS Huyendo conmigo... |
| 4 | VARIOUS ARTISTS Los Números 1 de 40 |
| 5 | FOO FIGHTERS Sonic Highways |
| 6 | JOAN MANUEL SERRAT Antología... |
| 7 | QUEEN Queen Forever |
| 8 | ONE DIRECTION Four (Deluxe Version) |
| 9 | MELENDI Un alumno más |
| 10 | VARIOUS ARTISTS Gran Hermano 15 |

| SWEDEN  | |
|--|--|
| POS | ARTIST/ALBUM |
| 05/11/2014 - 11/11/2014 | |
| 1 | ONE DIRECTION Four (Deluxe Version) |
| 2 | PINK FLOYD The Endless River |
| 3 | TAYLOR SWIFT 1989 |
| 4 | FOO FIGHTERS Sonic Highways |
| 5 | ED SHEERAN x |
| 6 | SARAH DAWN FINER Vinterland |
| 7 | РӨЙКСОПП The Inevitable End |
| 8 | CALVIN HARRIS Motion |
| 9 | VARIOUS Så mycket bättre 5 - Kajsas... |
| 10 | AC/DC Rock or Bust |

| SWITZERLAND  | |
|---|--------------------------------------|
| POS | ARTIST/ALBUM |
| 07/11/2014 - 13/11/2014 | |
| 1 | PINK FLOYD The Endless River |
| 2 | FOO FIGHTERS Sonic Highways |
| 3 | ZAZ Paris |
| 4 | SILBERMOND Alles auf Anfang 2014-04 |
| 5 | QUEEN Queen Forever (Deluxe Edition) |
| 6 | ONE DIRECTION FOUR (Deluxe Version) |
| 7 | GENTLEMAN MTV Unplugged (Live) |
| 8 | TAYLOR SWIFT 1989 |
| 9 | ED SHEERAN x |
| 10 | CALVIN HARRIS Motion |

CHARTS ANALYSIS WEEK 46



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

- **BAND AID 30** Do They Know It's Christmas EMI
- **CLEAN BANDIT FT JESS GLYNNE** Real Love Atlantic
- **OLLY MURS FT TRAVIE MCCOY** Wrapped Up Epic
- **DAVID GUETTA FT SAM MARTIN** Dangerous Parlophone
- **WRETCH 32 6 Words** Ministry Of Sound
- **RIXTON** Wait On Me Interscope
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** In The Heat Of The Moment Sour Mash
- **NICOLE SCHERZINGER** Run RCA
- **PITBULL FT JOHN RYAN** Fireball J/MR 305/Polo Grounds
- **ANDY C & FIORA** Heartbeat Loud Atlantic
- **DAVID BOWIE** Sue (Or In A Season Of Crime) Rhino
- **BAND AID** Do They Know It's Christmas Mercury
- **BAND AID 20** Do They Know It's Christmas Mercury
- **STEVE AOKI/CHRIS LAKE/TUJAMO** Delirious (Boneless) Ultra Records
- **5 Seconds Of Summer** Just Saying Capitol

UK ARTIST ALBUMS CHART

- **ONE DIRECTION** Four Syco Music
- **NICKELBACK** No Fixed Address Republic Records
- **DAVID BOWIE** Nothing Has Changed - The Very Best Of RCA/Rhino
- **ALFIE BOE** Serenata Decca
- **BRYAN FERRY** Avonmore BMG Rights
- **KATHERINE JENKINS** Home Sweet Home Decca
- **BETTE MIDLER** It's The Girls East West
- **MICHAEL BALL** If Everyone Was Listening Union Square Music
- **SHIRLEY BASSEY** Hello Like Before RCA Victor
- **DANIEL O'DONNELL** Stand Beside Me DMG TV
- **LUTHER VANDROSS** The Greatest Hits RCA
- **AMY WINEHOUSE** Back To Black Island
- **DEPECHE MODE** Live In Berlin - Box Set Columbia
- **NEW BASEMENT TAPES** Lost On The River Capitol/Island
- **IN THIS MOMENT** Black Widow Atlantic
- **TV ON THE RADIO** Seeds EMI
- **PENTATONIX** That's Christmas To Me RCA
- **THOMPSON** Family Concord
- **JAM** Setting Sons Polydor/UMC
- **CAPTAIN BEEFHEART** Sun Zoom Spark - 1970 - 1972 Rhino
- **TONY WRIGHT** Thoughts N All Woodcut
- **NICOLE SCHERZINGER** Big Fat Lie RCA
- **BRUCE SPRINGSTEEN** The Collection Sony Music CG

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

Source: Official Charts Company

SINGLES

BY ALAN JONES

In a singles chart that celebrated its 62nd birthday last week, more than 30 songs have topped the chart in versions by two or more different acts, of which the latest is *Wake Me Up*, which spent three weeks atop the chart for *Avicii* in July/August 2013, and debuted at No.1 on Sunday in a version credited to *Gareth Malone's All Star Choir*, and benefiting the BBC's Children In Need charity.

Although destined to be replaced atop the list this Sunday by another charity disc - *Band Aid 30's Do They Know It's Christmas - Wake Me Up* is the seventh Children In Need song to reach No.1, the new version sold 120,312 copies last week and features vocal contributions from Mel Giedroyc, Jo Brand, John Craven, Craig Revel Horwood, Linda Robson, various actors, sport personalities and children.

Ed Sheeran's Thinking Out Loud held at No.2 on Sunday, selling a further 66,485 copies.

Four weeks after debut, *One Direction's Steal My Girl* rebounded 9-3 (48,833 sales) to



MIDWEEK NO.1

Band Aid 30: Do They Know It's Christmas

equal its peak.

After debuting at No.1 the previous week, *Cheryl's I Don't Care* dipped to No.4 (47,787 sales).

Meghan Trainor's All About That Bass was also in the slide, falling 3-5 (42,401 sales) but *Outside* held steady at No.6 (35,590 sales) for *Calvin Harris* and *Ellie Goulding*.

Tom Odell scored his highest charting single to date, with his cover of The Beatles' hit *Real Love* jumping 21-7 (31,206

sales) on its first full week on sale. It eclipsed his previous highest charting hit, debut chart entry *Another Love*, which reached No.10 in January 2013. *Real Love's* surge comes as John Lewis' TV advertising campaign - for which it was recorded - moves into top gear.

The last two John Lewis Christmas campaign songs reached No.1 - Lily Allen last year with her cover of Keane's *Somewhere Only We Know*, and Gabrielle Aplin

ALBUMS

BY ALAN JONES

It is not a question of if *One Direction* and *Band Aid 30* will top the chart this week...it's just a question of by how much.

In the first of the week's sales flashes on Tuesday, *Band Aid 30's Do They Know It's Christmas* had already romped to a bigger sale - 205,580 - than any single in any week thus far in 2014, and *One Direction's Four* had sold 75,281 copies, nearly six times as many as any other album.

Last weekend, it was very much a case of the long and the short of it at the top of the charts, with *Pink Floyd* registering the longest span of No.1 albums by a group, while *Wake Me Up* staged one of the fastest ever returns to the top of the singles chart for a song, with the new version by *Gareth Malone's All Star Choir* debuting in pole position less than a year and a half after *Avicii's* original.

Pink Floyd's 15th - and apparently last - studio album, *The Endless River* made an impressive debut at No.1 on sales of 139,351 copies, the third highest of the year, trailing only the 182,427 that *Ed Sheeran's X* sold on debut 20 weeks ago,



MIDWEEK NO.1

One Direction: Four

and the 168,048 copies than *Coldplay's Ghost Stories* sold on debut 25 weeks ago. The veteran prog rock band's sixth No.1 - following *Atom Heart Mother* (1970), *Wish You Were Here* (1975), *The Final Cut* (1983), *The Division Bell* (1994) and *Pulse* (1995) - *The Endless River* is *Pink Floyd's* first album since the 2008 death of keyboards player *Richard Wright*.

However, as it was assembled and built upon recordings made during the sessions for their last studio album, *The Division Bell*, *Wright* plays a full and vital

part in proceedings, alongside remaining members *David Gilmour* (guitar) and *Nick Mason* (drums).

It is a little over 44 years since *Atom Heart Mother* became *Floyd's* first No.1 album, giving them the longest span of new No.1s by any group. Missing from that list of No.1s by the group, incidentally, is their 1973 magnum opus *The Dark Side Of The Moon*, which peaked at No.2 (behind the K-Tel compilation *20 Flash Back Greats Of The Sixties*) and is not just their biggest seller but also one

in 2012 with *Frankie Goes To Hollywood* cover *The Power Of Love*. Five other artists have had hits with songs used in John Lewis TV commercials.

It's five years since Australia's Origliasso twins, Lisa and Jessica - known as *The Veronicas* - scored back-to-back Top 20 hits with *Untouched* (No.8) and *4Ever* (No.17) from their second album, *Hook Me Up*. That album was actually released in their homeland in 2007 and, for various reasons, it has taken them until now to come up with their eponymous follow-up which has been tentatively scheduled for February 23, 2015. Ahead of that, dramatic orchestral ballad *You Ruin Me* debuted at No.8 (26,957 sales) on Sunday.

Overall singles sales were up 4.30% week-on-week at 5,776,046. Streaming accounted for 3,220,840 sales last week - 55.76% of the total. Under previously existing criteria where only paid-for purchases were included, overall singles sales were up 4.94% week-on-week at 2,555,206 - 17.66% below same week 2013 sales of 3,103,225 and the 66th consecutive week in which they have declined versus a year ago.

of the biggest selling albums of all-time in the UK, with a to-date tally of 4,240,620 sales. It jumps 98-61 (2,071 sales) this week.

Floyd's fast start denied *Foo Fighters* their fourth No.1, with their eighth studio album *Sonic Highways* settling for a No.2 debut, on sales of 88,637 copies - the highest tally for a runner-up this year. Their last album, *Wasting Light* was the first of seven albums to dethrone *Adele's 21*, ending its introductory 11 week reign on sales of 114,557 in 2011. *Sonic Highways* is *Foo Fighters'* ninth Top 10 album, and their 10th chart album in all. *Foo Fighters'* *Greatest Hits* catapults 101-19 (8,710 sales) this week, mostly as a consequence of its digital edition being reduced to 99p at Google Play last week. It is their biggest seller, with to-date sales of 873,890. Their biggest selling regular studio album is 2005 No.2 album *In Your Honor* (780,896 sales).

Overall album sales were up 26.45% week-on-week at 1,915,832 - their highest level since 2,086,240 albums were sold in the first week of 2014 (45 weeks ago), and 1.54% below same week 2013 sales of 1,945,722.

CHARTS CLUB WEEK 46

Club charts are available on MusicWeek.com every Friday

| UPFRONT CLUB TOP 40 | | | |
|---------------------|------|-----|---|
| POS | LAST | WKS | ARTIST / TRACK / LABEL |
| 1 | 7 | 4 | DAVID GUETTA FT. SAM MARTIN Dangerous / Parlophone |
| 2 | 4 | 6 | OLIVER HELDENS FT. KSTEWART Last All Night (Koala) / FFRR |
| 3 | 35 | 3 | JACK U FT. KIESZA Take U There / Atlantic |
| 4 | 15 | 3 | CLEAN BANDIT & JESS GLYNNE Real Love / Atlantic |
| 5 | 12 | 3 | KANT VS. MK Ey Yo / One More Tune |
| 6 | 14 | 3 | KOVE Murmurations Ep: Drop/Feel Love Again/Vco/Still High / MIA |
| 7 | 2 | 6 | NIGHTCRAWLERS Push The Feeling On / Pacha |
| 8 | 27 | 3 | FREQUENCY & SOULCIRCUIT FT. DIIA Lost / HK |
| 9 | 13 | 5 | ALESSO FT. TOVE LO Heroes (We Could Be) / Virgin/EMI/Def Jam |
| 10 | 18 | 4 | ERIC BENET The Other One (Sampler): Harriet Jones/Runnin / Peppermint Jam |
| 11 | 21 | 4 | JAKOB LIEDHOLM Nea / Sign Of The Times/Sony |
| 12 | 17 | 4 | JOE GODDARD FT. BETSY Endless Love / Greco-Roman |
| 13 | 20 | 2 | WRETCH 32 6 Words / Ministry Of Sound |
| 14 | 40 | 2 | ANDY C & FIORA Heartbeat Loud / Atlantic |
| 15 | 22 | 3 | XAANTI My Heart / White Label |
| 16 | NEW | 1 | DROX FT. JOANOFARC Peace Of Mind / Helicopta |
| 17 | NEW | 1 | CORY LEE Shot To My Heart / Costa |
| 18 | NEW | 1 | POLINA Fade To Love / New State |
| 19 | NEW | 1 | BECKY HILL Losing / Parlophone |
| 20 | NEW | 1 | KAREN HARDING Say Something / Capitol |
| 21 | 1 | 3 | THE WRITERS BLOCK (TWB) Don't Look Any Further / Ultra |
| 22 | 24 | 3 | LONDON GRAMMAR If You Wait / Metal & Dust |
| 23 | 32 | 2 | THE RIVALRY Start Of Forever / Rivalry |
| 24 | NEW | 1 | TEN VEN + RIPLEY X ZEBRA KATZ 1 Bad Bitch / MIA |
| 25 | 30 | 2 | MARLON ROUDETTE When The Beat Drops Out / Sony |
| 26 | NEW | 1 | GORGON CITY FT. JENNIFER HUDSON Go All Night / Black Butter/Virgin/EMI |
| 27 | 26 | 2 | CALVIN HARRIS FT. ELLIE GOULDING/CALVIN HARRIS Outside/Slow Acid / Columbia |
| 28 | 34 | 2 | WESTERN DISCO The Sun / Island Dance |
| 29 | NEW | 1 | KNIFE PARTY Begin Again / Warner Bros. |
| 30 | RE | 2 | THE DOCTOR & SLEEPLESS SKOTT Come & Get It / inbedproductions |
| 31 | 8 | 5 | BLONDE FT. MELISSA STEEL I Loved You / FFRR/Parlophone |
| 32 | 16 | 7 | KIESZA No Enemyz / Lokal Legend/Virgin/EMI |
| 33 | 29 | 8 | CALVIN HARRIS FT. JOHN NEWMAN Blame / Columbia |
| 34 | 10 | 6 | TIESTO FT. DBX Light Years Away / Virgin/EMI |
| 35 | 5 | 3 | BIMBO JONES & BEVERLEY KNIGHT I Found Out / Radical |
| 36 | NEW | 1 | MAYRA VERONICA Mama Yo! / Disco/Wax/Sony |
| 37 | NEW | 1 | AARON SMITH FT. LUVLI Dancin' / Relentless |
| 38 | 31 | 13 | WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic |
| 39 | 25 | 7 | BREACH FT. KELIS The Key / Atlantic |
| 40 | NEW | 1 | WOZ FT. MAX MARSHALL Cherry Hill / Black Butter |

| COMMERCIAL POP TOP 30 | | | |
|-----------------------|------|-----|---|
| POS | LAST | WKS | ARTIST / TRACK / LABEL |
| 1 | 7 | 3 | DAVID GUETTA FT. SAM MARTIN Dangerous / Parlophone |
| 2 | 6 | 3 | OLIVER HELDENS FT. KSTEWART Last All Night (Koala) / FFRR |
| 3 | 15 | 2 | JENNIFER LOPEZ FT. IGGY AZALEA Booty / Capitol |
| 4 | 8 | 3 | AVICII The Days / PRMD/Positiva |
| 5 | 13 | 3 | NIGHTCRAWLERS Push The Feeling On / Pacha |
| 6 | 18 | 2 | CLEAN BANDIT & JESS GLYNNE Real Love / Atlantic |
| 7 | NEW | 1 | JACK U FT. KIESZA Take U There / Atlantic |
| 8 | 14 | 2 | ERIC BENET The Other One (Sampler): Harriet Jones/Runnin / Peppermint Jam |
| 9 | 2 | 4 | OLLY MURS FT. TRAVIE MCCOY Wrapped Up / Epic |
| 10 | 17 | 3 | KRISHANE FEA. MELISSA STEEL Drunk And Incapable / Atlantic |
| 11 | NEW | 1 | LAUREN ASHLEIGH Touch Me / BJ/Griffin |
| 12 | 21 | 3 | RIXTON Wait On Me / Polydor |
| 13 | 22 | 2 | KAREN HARDING Say Something / Capitol |
| 14 | 23 | 3 | VARIOUS Fierce Angel Presents The Autumn Sampler / Fierce Angel |
| 15 | NEW | 1 | WRETCH 32 6 Words / Ministry Of Sound |
| 16 | 30 | 2 | XAANTI My Heart / White Label |
| 17 | NEW | 1 | TAKE THAT These Days / Polydor |
| 18 | 3 | 5 | TIESTO FT. DBX Light Years Away / Virgin/EMI |
| 19 | 12 | 5 | CHERYL I Don't Care / Polydor |
| 20 | 1 | 3 | BIMBO JONES & BEVERLEY KNIGHT I Found Out / Radical |
| 21 | 20 | 5 | ALESSO FT. TOVE LO Heroes (We Could Be) / Virgin/EMI/Def Jam |
| 22 | NEW | 1 | ANDY C & FIORA Heartbeat Loud / Atlantic |
| 23 | NEW | 1 | ADAM F & CORY ENEMY FT. DIZZEE RASCAL... When It Comes To You / Polydor |
| 24 | 19 | 6 | CALVIN HARRIS FT. JOHN NEWMAN Blame / Columbia |
| 25 | NEW | 1 | DROX FT. JOANOFARC Peace Of Mind / Helicopta |
| 26 | NEW | 1 | JESSIE WARE Say You Love Me / PMR/Island |
| 27 | NEW | 1 | CORY LEE Shot To My Heart / Costa |
| 28 | 24 | 9 | WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic |
| 29 | 29 | 3 | THE VAMPS FT. SHAWN MENDES Oh Cecilia (Breaking My Heart) / Virgin/EMI |
| 30 | NEW | 1 | MAYRA VERONICA Mama Yo! / Disco/Wax/Sony |



Guetta's Dangerous does double

ANALYSIS

BY ALAN JONES

Leaping 7-1 on the Upfront chart, Dangerous is David Guetta's fourth number one of the year, and 21st in total. In mixes by Robin Schulz, Kevin Saunderson, Steve Aoki, Higher Self and Guetta himself, the track finishes with a tiny lead over Last All Night (Koala), the latest single by Oliver Heldens (feat KStewart).

American singer/songwriter

Sam Martin - who also co-wrote and sang on Guetta's last Upfront chart number one Lovers On The Sun in August - was again on hand to execute vocal duties on Dangerous. Guetta also topped the chart with Bad in May and Shot Me Down in March, the former being a collaboration with Showtek and Vassy, and the latter with Skylar Grey.

Dangerous and Last All Night (Koala) also occupy the top two positions on the

Commercial Pop chart, in the same order, making it the fourth time this year that the Upfront and Commercial Pop charts have had the same top twos.

After four straight weeks of increasing support, Nabihah's Animals roars to the top of the Urban club chart. It is the fourth number one for the Danish singer/songwriter in less than two years, following Never Played The Bass (May 2013), Mind The Gap (December 2013) and Bang The Drum (April 2014).

| URBAN TOP 30 | | | |
|--------------|------|-----|---|
| POS | LAST | WKS | ARTIST / TRACK / LABEL |
| 1 | 4 | 5 | NABIHA Animals / Disco/Wax |
| 2 | 5 | 4 | BEYONCE FT. NICKI MINAJ Flawless / Columbia |
| 3 | 3 | 5 | JENNIFER LOPEZ Booty / Capitol |
| 4 | 6 | 4 | WILEY On A Level / Big Dada |
| 5 | 11 | 2 | STICKY FT. GENERAL LEVI Pull Up / Chapter |
| 6 | 9 | 5 | TC Everything For A Reason / 3 Beat |
| 7 | 2 | 7 | STYLO G Call Mi A Leader / 3 Beat |
| 8 | 15 | 2 | IGGY AZALEA FT. MØ Beg For It / Virgin/EMI |
| 9 | 1 | 5 | PHARRELL WILLIAMS Gust Of Wind / Columbia |
| 10 | 22 | 2 | RACHEL ADEDEJI Lately / MYL |
| 11 | 16 | 2 | CHILDISH GAMBINO Telegraph Ave. / Island |
| 12 | NEW | 1 | NICKI MINAJ FT. DRAKE, LIL WAYNE & CHRIS BROWN Only / Cash Money/Republic |
| 13 | 18 | 2 | VICKY SOLA Omg (Oh My Gosh) / 6060 |
| 14 | 25 | 2 | A.M. SNIPER FT. ZAHRA PALMER Nowhere / 3Fifty7 |
| 15 | 8 | 7 | BREACH FT. KELIS The Key / Atlantic |
| 16 | 21 | 12 | NEW WORLD SOUND & THOMAS NEWSON FT. LETHAL BIZZLE Flutes / 3 Beat |
| 17 | 20 | 3 | ROCKIZM FT. AKUA KONAMAH, KYZE & JOE GRIND High / Rockism |
| 18 | 17 | 7 | WRETCH 32 6 Words / Ministry Of Sound |
| 19 | 10 | 7 | MOELOGO FT. BUNNY MACK My Sweetie / Island |
| 20 | NEW | 1 | FUSE ODG T.I.N.A (Album Sampler) / 3 Beat |
| 21 | 24 | 6 | KAREN HARDING Say Something / Capitol |
| 22 | 7 | 11 | KRISHANE FT. MELISSA STEEL Drunk And Incapable / Atlantic |
| 23 | NEW | 1 | GORGON CITY FT. JENNIFER HUDSON Go All Night / Black Butter/Virgin/EMI |
| 24 | 12 | 14 | NICKI MINAJ Anaconda / Young Money/Cash Money/Island |
| 25 | 14 | 21 | JEREMIH FT. YG Don't Tell 'Em / Virgin/EMI |
| 26 | 27 | 14 | FUSE ODG FT. ANGEL T.I.N.A. / 3 Beat |
| 27 | 23 | 7 | MARY J. BLIGE Right Now / Island |
| 28 | 13 | 6 | JUNKANOO UNDERGROUND Do To Me / Groove Cay |
| 29 | 19 | 13 | WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic |
| 30 | 30 | 16 | IGGY AZALEA FT. RITA ORA Black Widow / Virgin/EMI |

| COOL CUTS TOP 20 | |
|------------------|---|
| POS | ARTIST / TRACK |
| 1 | BLONDE FT MELISSA STEEL I Loved You |
| 2 | GORGON CITY FT JENNIFER HUDSON Go All Night |
| 3 | PHILIP GEORGE Wish You Were Mine |
| 4 | FRIEND WITHIN The Holiday |
| 5 | BAKERMAT Teach Me |
| 6 | DJ FRESH FT ELLA EYRE Gravity |
| 7 | DIMENSION Love To Me |
| 8 | HANNAH WANTS & CHRIS LORENZO Rhymes |
| 9 | GRADES Crocodile Tears |
| 10 | AXWELL INGROSSO Can't Hold Us Down |
| 11 | KOKIRI Retrospect |
| 12 | TIGA Bugatti |
| 13 | PAUL VAN DYK, JESSUS & ADHAM ASHRAF Only In A Dream |
| 14 | NEW_ID Aerogames |
| 15 | BROOKES BROTHERS FT CAMILLE Anthem |
| 16 | A-TRAK FT ANDREW WYATT Push |
| 17 | SANDER KLEINENBERG FT GWEN MCRAE Can You Feel It |
| 18 | LE YOUTH Real |
| 19 | MY DIGITAL ENEMY FT LIZZIE MASSEY To Dust |
| 20 | LIFELIKE Overdrive |

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: 3MD Records, CD Papoi, Know How, Phonica, Pure Groove, Trax (London), Eastern 310c (Manchester), 2nd Precinct (Birmingham), 3 Beat (Liverpool), The Disc (Bristol), Grain (Leeds), Global Groove (Stoke), Gabeau (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bristol), Zahra (Middleborough), Bass Division (Belfast), Beatport, Juno, Unique & Dynamic.

PRODUCT KEY RELEASES



▶ 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



▶ ARCHIVE Restriction 12.01

NOVEMBER 24

SINGLES

- ▶ AVICII The Days (Positiva/Prma)
- ▶ BLONDE I Loved You (Ffr)
- ▶ CATFISH & THE BOTTLEMEN Pacifier (Communio/Island)
- ▶ EKKAH Last Chance To Dance - Ep (Rca)
- ▶ ERASURE Reason (Mute)
- ▶ GEORGE THE POET 1, 2, 1, 2 (Island)
- ▶ JAMES BAY Hold Back The River (Virgin)
- ▶ KIESZA No Enemies (Virgin)
- ▶ LABRINTH Jealous (Syco)
- ▶ LEVELLERS & BELLOWHEAD Just The One (On The Fiddle)
- ▶ MADEON You're On (Pop Culture/Columbia)
- ▶ MCBUSTED Air Guitar (Island)
- ▶ METALLICA Lords Of Summer (Blackened/Vertigo)
- ▶ RICK ROSS FT. R KELLY Keep Doin' That Rich Bitch (Virgin Em)
- ▶ ED SHEERAN Thinking Out Loud (Asylum)
- ▶ TAKE THAT These Days (Polydor)
- ▶ TOVE STYRKE Borderline Ep (Sony)
- ▶ WILD BEASTS Palace (Domino)

ALBUMS

- ▶ BEYONCÉ Beyoncé (Platinum Edition) (Columbia)
- ▶ CARL CARLTON Lights Out In Wonderland (Stages/Caroline)
- ▶ CLEAN BANDIT New Eyes (Special Edition) (Atlantic)
- ▶ COLDFPLAY Ghost Stories Live 2014 (Parlophone)
- ▶ THE CORONAS The Long Way (Island)
- ▶ DRIVE-BY TRUCKERS Go-Go Boots (Play It Again Sam)
- ▶ 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)
- ▶ PIXIE LOTT Platinum Pixie - The Hits (Mercury)
- ▶ BARRY MANILOW My Dream Duets (Decca)
- ▶ MURRAY GOLD Doctor Who - The Day Of The Doctor/The Time Of The Doctor (Silva Screen)
- ▶ OLLY MURS Never Been Better (Epic/Syco)
- ▶ PAUL HEATON & JACQUI ABBOTT What Have We Become? (Repackaged) (Virgin Em)
- ▶ PITBULL Globalization - J/Mr 335/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 Heroes (We Could Be) (Mercury)
- ▶ ALEXIS TAYLOR VS BONNIE PRINCE BILLY Am I Not A Weaker Soldier? (Domino)
- ▶ ARIANA GRANDE & THE WEEKND Love Me Harder (Island)
- ▶ BASTILLE Torn Apart (Virgin Em)
- ▶ BOMBAY BICYCLE CLUB Home By Now (Island)
- ▶ CITIZENS! Lighten Up (Sony)
- ▶ COUNTING CROWS Elvis Went To Hollywood (Virgin Em)
- ▶ ELLA HENDERSON Yours (Syco)
- ▶ HOMETOWN Where I Belong (Rca)
- ▶ WIZ KHALIFA Stayin' Out All Night (Atlantic)
- ▶ LINKIN PARK Rebellion (Warner Brothers)
- ▶ GEORGE MAPLE Variant Space (Virgin Em)
- ▶ MAXIMO PARK Give, Get, Take (Daylighting)
- ▶ PAUL MCCARTNEY Hope (Virgin Em)
- ▶ MEANWHILE The Element Yes (Fiction/Caroline)
- ▶ NICO & VINZ In Your Arms (Warner Brothers)
- ▶ NOTHING BUT THIEVES Napsterlive Session Ep (Rca)
- ▶ 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/Absolute)
- ▶ BRET DENNEN Smoke And Mirrors (Atlantic)
- ▶ THE CAMBRIDGE CHOIR OF TRINITY COLLEGE The Great British Carol Collection (Sony)
- ▶ LEONARD COHEN Live In Dublin (Columbia/Legacy)
- ▶ THE CZARS Best Of (Bella Union)
- ▶ DIPLO Florida (Big Dada)
- ▶ BRIAN ENO Nerioli/Nerve Net/The Drop/The Shutov Assembly (All Saints)
- ▶ GEORGE THE POET The Chicken & The Egg

(Island)

- ▶ JOHN GRANT John Grant And The BBC Philharmonic Orchestra : Live In Concert

(Bella Union)

- ▶ HENRY MANCINI The Classic Soundtrack Collection (Sony)

- ▶ JACK BRUCE & FRIENDS Rockpalast: The 50th Birthday Concerts (Mig/Praper)

- ▶ KIESZA Sound Of A Woman (Virgin)

- ▶ MCBUSTED MCBusted (Island)

- ▶ NICO & VINZ Black Star Elephant

(Warner Brothers)

- ▶ SHE & HIM Classics (Sony)

- ▶ TAKE THAT Iii (Polydor)

- ▶ THE VAMPS Meet The Vamps

(Christmas Edition) (Em)

- ▶ THE VAMPS Meet The Vamps Live In Concert Cd/Dvd (Em)

- ▶ WU TANG CLAN A Better Tomorrow

(Parlophone)

- ▶ YO LA TENGO Extra Painful (Matador)

DECEMBER 8

SINGLES

- ▶ AMBER RUN Just My Soul Responding (Rca)
- ▶ BRING ME THE HORIZON Drown (Rca)
- ▶ ISSAC CHRISTOPHER Deep Seduction Ep (Maahouse)
- ▶ CHVRCHES Get Away (Virgin Em)
- ▶ ECHOSMITH Cool Kids Ep (Parlophone)
- ▶ ETCH Chemotaxis Ep (Rca)
- ▶ FIFTH HARMONY Sledgehammer (Syco)
- ▶ JESSIE J Burnin' Up (Island/Lava)
- ▶ JUST KIDDIN' Thinking About It (Parlophone)
- ▶ NICKI MINAJ FT DRAKE, LIL WAYNE & CHRIS BROWN Only (Cash Money/Republic)
- ▶ OLIVER HELDENS Last All Night (Kala)

(Parlophone)

- ▶ PRIDES Out Of The Blue (Island)

- ▶ PROFESSOR GREEN. Little Secrets (Virgin Em)

(Virgin Em)

- ▶ RAC FT PETER MOREN All I Got (Virgin Em)

- ▶ TEN NIS I'm Calling (Communio/Island/Caroline)

- ▶ TIGA Bugatti (Virgin Em)

- ▶ TULISA Living Without You (A&W)

- ▶ WALKING ON CARS Always Be With You

(Virgin Em)

- ▶ WEEZER Back To The Shack (Island)

- ▶ WHILK & MISKY First Sip Ep (Island)

ALBUMS

- ▶ BASTILLE Vs (Other People's Heartache - Pt3) (Virgin Em)
- ▶ CHARLIE SLOTH Hood Heat Vol.1 (Virgin Em)
- ▶ COLLABRO Stars - Special Edition (Syco)
- ▶ FOREIGNER The Best Of Foreigner 4 & More

(Frontiers)

- ▶ MANIC STREET PREACHERS The Holy Bible 20 (Columbia)

- ▶ THE SMASHING PUMPKINS Monuments To An Elegy (Bmg Rights)

- ▶ CARRIE UNDERWOOD Greatest Hits: Decade #1 (Sony)

DECEMBER 15

SINGLES

- ▶ BREACH FT. KELIS The Key (Atlantic)
- ▶ JAMIE CULLUM Don't You Know (Island)
- ▶ GORGON CITY FT JENNIFER HUDSON Go All Night (Virgin Em)
- ▶ ED HARCOURT The Way That I Live (Cech)
- ▶ 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)

- ▶ LITTLE DRAGON Underbart (Peacefrog)

- ▶ PIXIE LOTT Caravan Of Love (Mercury)

- ▶ OLLY MURS Christmas Gift Ep (Epic/Syco)

- ▶ ONE DIRECTION Night Changes (Syco)

- ▶ NICOLE SCHERZINGER Run (Rca)

- ▶ TAYLOR SWIFT Blank Space

(Mercury/Big Machine)

- ▶ VAULTS Vultures (Virgin Em)

ALBUMS

- ▶ METALLICA Some Kind Of Monster Cd/Dvd (Blackened/Vertigo)
- ▶ NICKI MINAJ The Pinkprint (Cash Money/Republic)
- ▶ 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)

DECEMBER 29

SINGLES

- ▶ ENRIQUE IGLESIAS FT ITBULL Let Me Be Your Lover (Island)
- ▶ MARY J BLIGE Therapy (Mca/Island)

JANUARY 5

SINGLES

- ▶ NICK JONAS Chains (Island)

JANUARY 12

SINGLES

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

ALBUMS

- ▶ ARCHIVE Restriction (Dangerous)

JANUARY 19

SINGLES

- ▶ THE CORONAS Just Like That (Island)

ALBUMS

- ▶ ABOVE AND BEYOND We Are All We Need (Arjunabeats/Caroline)
- ▶ BELLE & SEBASTIAN Girls In Peacetime Want To Dance (Matador)
- ▶ ENTER SHIKARI The Mindsweep (Play It Again Sam)
- ▶ THE WATERBOYS Modern Blues (Harlequin And Town)

JANUARY 26

ALBUMS

- ▶ CHARLI XCX Sucker (Asylum)
- ▶ RAE MORRIS Unguarded (Atlantic)
- ▶ NATALIE PRASS Natalie Prass (Spacebomb/Caroline)
- ▶ POND Man It Feels Like Space Again (Caroline)
- ▶ CHARLENE SORAIA Love Is The Law (Peacefrog)

FEBRUARY 2

ALBUMS

- ▶ THE STAVES If I Was (Atlantic)

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

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

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

PRODUCT REISSUES

NEW REISSUES / CATALOGUE ALBUMS

LISA STANSFIELD • The Collection 1989-2003

(Edsel LSBCX 1)



Hot on the heels of her album chart comeback with *Seven* - which reached No.13 earlier this year - and an impressive acting cameo in Elaine Constantine's film *Northern Soul*, Lisa Stansfield is the subject of this impressive box set from Demon's Edsel label. With the 10 year old *Complete Collection* - which anthologised her five Arista albums - now out of print, *The Collection 1989-2003* covers the same ground in much greater and more impressive detail. Newly remastered and massively expanded to 13 CDs and five DVDs by the inclusion of rare tracks, remixes, promotional videos, concert footage and exclusive new interviews conducted by Mark Goodiar, the albums come with 28 page booklets and are housed in a chunky slipcase. Also released simultaneously in standalone deluxe three disc (2 CD + 1 DVD) editions, they are 1989's *Affection* (EDSG 8053), 1991's *Real Love* (EDSG

8054), 1993's *So Natural* (EDSG 8055), 1997's *Lisa Stansfield* (EDSG 8056) and 2001's *Face Up* (EDSG 8057). Also in the box, *People Hold On...The Remix Anthology* (EDSX 3025) is a triple CD set crammed with extended 12-inch mixes by the likes of Frankie Knuckles, David Morales, Coldcut and The Orb. First coming to notice as the featured singer on Coldcut's *People Hold On*, Stansfield got into her stride immediately, scoring with a succession of tracks which were both extremely soulful and danceable. *Affection* was a remarkably assured and hugely commercial debut album that boasted the No.1 smash *All Around The World* and the hits *This Is The Right Time*, *Live Together* and *What Did I Do To You*. It laid the foundations for what was to be a remarkably successful career, which saw all of the first four albums make the Top 10, while spinning off 15 hits, including the sophisticated *All Woman*, the cinematic John Barry collaboration *In All The Right Places*, the irresistible *The Real Thing* and the incredibly sensuous *Time To Make You Mine*, whose promotional video - showing a naked Lisa rolling around in flowers - is also included. An

extremely well executed and welcome release, with around 20 tracks new to CD, it does, however, fail to include the Barry White duet version of *All Around The World* (the flip to *Time To Make You Mine*) and, although excellent live gigs from 1990, 1997 and 2002 are included, the excellent 1992 VHS video of *Lisa At Wembley*: *Live* fails to make its DVD debut.

JOHN KONGOS • Kongos

(Esoteric ECLEC 2466)



Father of the quartet Kongos who have had Top 40 success in America recently, John Kongos was a South African musician who was fleetingly popular in Britain, scoring consecutive No.4 singles with 1971 releases *He's Gonna Step On You Again* and *Tokoloshe Man*. Home to both, this album subsequently provided Kongos with his only album chart entry, reaching No.29. It has now been digitally remastered, expanding from 10 to 19 tracks in the process, and released with a 16 page booklet providing

copious amounts of information and illustrations. Produced by the trusty Gus Dudgeon, it turns out to be a surprisingly eclectic and enjoyable listen with the driving *Tokoloshe Man* boasting a busy and full arrangement, as it develops from an almost tribal beginning into a propulsive, slightly fuzzy anthem. Perhaps better known at this distance, *He's Gonna Step On You Again* provided the sample and inspiration behind *Step On - Happy Mondays'* biggest hit. *Fading In*, and also tribal, it develops into a slick pop song before subsiding again at the end with tribal drums and chanting to the fore. Other highlights include *Sometimes It's Not Enough* and *Gold* - good singer/songwriter fare - and *Jubilee Cloud*, a rollicking boogie track.

Etienne's Bob Stanley curating this selection for his own Croydon Municipal label with DJ Martin Green, *TV Is The Thing* turns out to contain more than just the usual suspects. There are a few familiar tracks, of course - for example, *Champion The Wonder Horse* by Frankie Laine, Johnny Dankworth's original *Avengers Theme* and *Las Vegas*, Laurie Johnson's theme for *Animal Magic*. But it is more interesting and intriguing to hear the theme to *Eggheads* - a 1961 sitcom that ran for one series not the current cerebral quiz show - and *The Cambridge Strings'* theme for *Desperadoes*, a show so obscure that Stanley has come up with no information on it for what is otherwise an educational booklet. Worth buying for the 23 TV themes alone (*Dinah Washington's* excellent title track fits nicely but wasn't a TV theme) but the compilers have sold themselves a little short by not listing the 19 TV commercials - for everything from *Outspan Oranges* to *Zal Disinfectant* and *Eskimo Frozen Foods* - that preface all but a handful of tracks.

VARIOUS • TV Is The Thing - Fifties And Sixties Television Themes

(Croydon Municipal CR 9012)



TV theme albums have been fairly commonplace over the years but as you might expect with *Saint*

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Please send CV and covering letter to Lianne Davey, Office and HR Manager, New Bay Media London, 1st Floor, Suncourt House, 18-26 Essex Road, London, N1 8LR or email to lianne.davey@intentmedia.co.uk

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ROYAL STATUS

1

Warner Bros Records UK celebrate Royal Blood's self-titled debut album reaching gold status in the UK. The two-piece rock band were presented with their discs at the opening night of their sell-out Electric Ballroom shows earlier this month. The band's sold-out UK tour kicks off in February 2015. (L-R): Mandy Plumb (general manager, Parlophone & Warner Bros Records UK), Ben Durling (A&R manager, Warner Bros Records UK), Phil Christie (head of A&R, Warner Bros Records UK), Murray Curnow (management, Wildlife Entertainment), Mike Kerr (band), Ben Thatcher (band), Ian McAndrew (management, Wildlife Entertainment), Miles Leonard (chairman, Parlophone & Warner Bros Records UK), Jen Ivory (VP marketing, Warner Bros Records UK).



2



COOKING UP A STORM

Naughty Boy and Sony/ATV snapped up the signature of London-born singer-songwriter Jem Cooke last week for their Naughty Songs JV. Cooke's mixtape *Cookie Jam* was released in November 2013 and featured F-Block producers Mojam, Craze & Hoax, ADP, Hank Hughes and Levi Lennox. She's spent the last year working with Naughty Boy and the F-Block producers on her new album. Pictured (L-R): Rachel Pickles (Sony/ATV business affairs), Janice Brock (VP international acquisitions at Sony/ATV), Jem Cooke, Shahid Khan (a.k.a. Naughty Boy, CEO Naughty Words Publishing) Hank Hughes (CEO/proprietor, F Block Music Productions).

SHEERAN SOARING

3

Not just a blockbuster in the record sales department, Ed Sheeran is racking up the numbers on the live circuit as well. DHP's Dan Ealam and Kilimanjaro's Steve Tilley presented Sheeran and his management team with a plaque at the end of last month to celebrate 21 sold-out arenas – that's 274,000 tickets – across his huge UK and Ireland tour. Pictured (L-R): Andy Wells (Rocket Management), Dan Ealam (DHP Family), Ed Sheeran, Stuart Camp (Rocket Management) and Steve Tilley (Kilimanjaro). The plaque features all the shows from the tour which went on sale in January. The presentation took place on the first of two 15,500-selling Manchester Phones4U Arena shows, promoted by DHP Family.



ARCHIVE

MUSIC WEEK November 19, 1983

HEADLINE NEWS

A gap as wide as 40p now yawns between the lowest and highest prices charged for 7" singles. The most popular price for chart singles is £1.35, chosen by Boots, Woolworths, HMV and Our Price. HMV MD Ian Gray warned: "Dealers who do not match the increase in manufacturers' price with a rise in shelf price are going to go bust. The margins on singles are far too low. We want to put singles prices up further, but are being forced by others to keep them down."

ALSO

The IFPI is calling for "adequate remuneration" for the use of video clips by broadcast organisations. A statement argues: "The argument that the broadcasting of clips is a promotional exercise for the sale of records is not convincing."

Singles—dealers move towards higher margins

'Pay for clips' call

Tracey Ullman Move Over Darling

SINGLES TOP 10 19.11.83

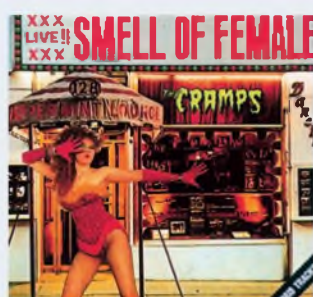
| POS | ARTIST | SINGLE |
|-----|-------------------|----------------------------|
| 1 | BILLY JOEL | Uptown Girl |
| 2 | PAUL MCCARTNEY... | Say Say Say |
| 3 | SHAKIN' STEVENS | Cry Just A Little Bit |
| 4 | LIONEL RICHIE | All Night Long (All Night) |
| 5 | MADNESS | The Sun And The Rain |
| 6 | ADAM ANT | Puss 'N Boots |
| 7 | THE CURE | The Love Cats |
| 8 | MEN WITHOUT HATS | Safety Dance |
| 9 | CULTURE CLUB | Karma Chameleon |
| 10 | ASSEMBLY | Never Never |

ALBUMS TOP 10 19.11.83

| POS | ARTIST | SINGLE |
|-----|--------------------|-------------------|
| 1 | CULTURE CLUB | Colour By Numbers |
| 2 | LIONEL RICHIE | Can't Slow Down |
| 3 | THE ROLLING STONES | Undercover |
| 4 | BILLY JOEL | An Innocent Man |
| 5 | MICHAEL JACKSON | Thriller |
| 6 | UB40 | Labour Of Love |
| 7 | PAUL YOUNG | No Parlez |
| 8 | VARIOUS ARTISTS | The Two Of Us |
| 9 | GENESIS | GENESIS |
| 10 | PAUL MCCARTNEY | Pipes Of Peace |

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NEW RELEASES RECOMMENDED 19.11.83



SMELL OF FEMALE The Cramps
SILVER LINING Gang Of Four

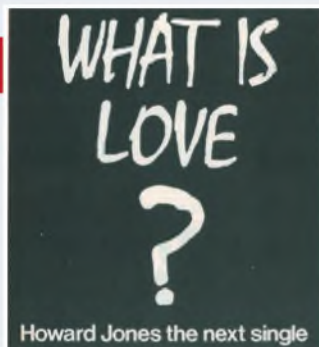
This recorded live set sees The Cramps slightly less debauched than they have been in the past, but it still shows up everyone else's trash flirtations for being just that. The tracklist includes half a dozen hits from the original garbagemen, guaranteed to sate the appetites of fans hungry for fresh material.

Gang Of Four's new single is a discordant, rather intricate but likeable cut from a band who've been promising since their earlier days of At Home He's A Tourist and I Love A Man In Uniform. But it's probably a bit

too unapproachable for hit-parade needs.

AD WATCH

What is love? That's what this quarter-page ad is asking - and answering. We're just not sure the answer is 'Howard Jones the next single'. Actually, for a lot of journalists, love is using correct punctuation, separating Howard Jones' name from the rest of the copy. Colons don't take up much space after all. Besides that, was it too much to ask for a bit of artwork? The single's cover was a black and white shot of Jones looking moody. It would've fit right in.



WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Kurtis McKenzie



Published by Lateral. Writing credits include Iggy Azelea, Katy B and Rita Ora

What was the first song you ever wrote?

A song called Tears when I was 15. It was pretty emotional.

And the last song you wrote?

Can't tell you what it's called but it was for miss I-G-G-Y.

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

Fancy because it's my first Billboard No.1, broke so many records and made history!

Which song do you wish you'd written and why?

Outkast's Ms. Jackson. I've probably listened to that song a billion times and it still sounds fresh today.

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

I write in my studio in Soho Recording Studios in central London. I write on my keyboard/laptop and use FL Studio and Logic to make beats/record.

MusicWeek

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Who is your favourite songwriter of all time?

Stevie Wonder (pictured). One of the greatest songwriters to ever walk the face of the Earth. A musical genius.

And your favourite songwriter of the moment?

Charli XCX. She's a boss.

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- HOZIER (IRELAND)
- THE COMMON LINNETS (NETHERLANDS)
- TODD TERJE (NORWAY)
- TOVE LO (SWEDEN)
- JOHN NEWMAN (UNITED KINGDOM)

Eurosonic Noorderslag conference delegates are welcome to apply for an invitation to the EBBA show. Register and apply at www.eurosonic-noorderslag.nl
For more information on EBBA, please visit www.europeanborderbreakersawards.eu

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