THE BUSINESS OF MUSIC www.musicweek.com

28.11.14 £5.50



MARILYN MANSON

THE PALE EMPEROR



THE NEW ALBUM

WORLDWIDE RELEASE ON COOKING VINYL

19TH JANUARY 2015

WWW.MARILYNMANSON.COM



MusicWeek!

THE BUSINESS OF MUSIC www.musicweek.com

28.11.14 £5.50

NEWS

02 Jeff Price

"I'm really pissed off that the infrastructure to pay rightsholders doesn't work"



INTERVIEW 15 Labrinth

"I want to make innovative pop that says something new. Syco allow me creative freedom"



REPORT 19 Artist services Leaders in the field discuss its evolution and the future of artist power

Allen named MD of Decca

EXEC BECOMES ONE OF ONLY A HANDFUL OF FEMALE MAJOR LABEL HEADS IN UK AND US

LABELS

■ BY TIM INGHAM

niversal Music has appointed Rebecca Allen as MD of the UK's biggest home of classical music Decca Records - making her one of only a handful of females to run a frontline major record label.

Allen has stepped up to her new role after 15 years at Universal Music, in which time she has held posts as Decca's director of media and, most recently, general manager.

Allen now reports jointly to Universal Music UK chairman & CEO David Joseph and ongoing Decca president Dickon Stainer, who was promoted earlier this month to the new position of president and CEO of Global Classics for Universal Music.

Dickon Stainer said: "Becky is an exceptionally skilled and versatile executive. Her outstanding drive and personality have taken Decca into new areas of repertoire globally, and this well-deserved promotion



heralds a new and groundbreaking era for the label."

Rebecca Allen said: "To be given the role of managing director for a label of such historical importance as Decca is a huge privilege for me. We have a young and brilliantly talented team at the label and with their energy and ambition for our artists I feel confident about leading the company forward."

After studying at the Trinity College of Music in London, Allen started her career at the BBC where she worked with the BBC Symphony Orchestra and later the BBC Proms. She joined Universal Classics & Jazz in 1999 and remained with the label after it was re-named Decca Records UK in 2009, working closely with artists including The Lumineers, Rod Stewart,

Jamie Cullum, Robert Plant, Alison Krauss, Andrea Bocelli, Gregory Porter and Alfie Boe. Allen was promoted to general manager of the label in 2012.

Decca has been the number one classical record label in the UK for well over a decade. It has been selected as the official label partner of high profile events such as the 2011 Royal Wedding, the Queen's Diamond Jubilee in 2012 and the London 2012 Olympics.

Female execs leading major labels in the UK are few and far between, although Columbia co-president Alison Donald has enjoyed a successful year, taking a market share of around 7% on artist albums so far in 2014.

In the US, Ethiopia Habtemariam is president of Motown Records, which was made a standalone label by Universal in April, while Julie Greenwald stands as COO/ chairman of Atlantic Records US.

The current Decca roster includes Cecilia Bartoli, Nicola Benedetti, Andrea Bocelli, Katherine Jenkins, Alfie Boe, Ludovico Einaudi, Gareth Malone and many others.

Jenkins said: "I'm so happy for Becky. We've worked together for ten years and it's fantastic to see her receive such well deserved success. There are not many women at her level in the music industry and it's therefore great for her to be recognised in such a prominent way."

Black Butter uncloaks publishing company



A week after it announced a new deal with Sony Music's Jason Iley, Black Butter has revealed new details of its publishing company to Music Week.

A JV with BMG Chrysalis UK, Black Butter Publishing was quietly established in early 2013 by the company's co-founders Henry Village and Joe Gossa.

Their roster now incudes writer-artists Jess Glynne, Aquilo, Bipolar Sunshine (pictured), Laura

Dockrill, Everything Everything and Kiko Bun.

Alexi Cory-Smith, who struck the JV with Gossa and Village told Music Week: "So far the results have been incredible. Together we have had shares in two No.1 singles from James Newman - Rudimental's Waiting All Night and Calvin Harris feat John Newman's Blame - and of course we have one of the biggest female artists

of the year, Jess Glynne, increasingly developing into a songwriter in her own right."

She added: "As a team, our joint venture has proven itself strong enough to win some very competitive deals like Aquilo and Kiko, and Joe and Henry have formed a strong relationship with the BMG Chrysalis A&R team to help develop the writers - setting up sessions, liaising with managers and pitching for syncs.

"In fact, both James Newman and Jess Glynne have done writing sessions in LA set up through our US office.

"2015 should be a big year [for Black Butter Publishing] with albums expected from Kiko Bun, Jess Glynne, Bipolar Sunshine, Aquilo, Elderbrook and James Newman - that really is quite a line-up."

■ Rig Interview with Black Butter: Pages 9-13

NFWS

EDITORIAL

Could bitesize strategy suit the album's future?



ONE OF THE ENTERTAINMENT INDUSTRY stories of the decade is happening at an independent video games company from San Rafael, California. Telltale Games has become the most credible big-league interactive entertainment developer in the world. And if music companies properly examine its success, it might change everything this business thinks about the 'album'.

Seven years ago, Telltale began experimenting with the release pattern of its titles. CSI: 3 Dimensions of Murder was the first to arrive in five separate fragments. The reasoning behind breaking down a narrative video game - traditionally a 20 hour-plus pursuit - into bitesize chunks was straightforward: TV 'marathons' last four hours. Video game 'marathons' last four days. It is rude, even arrogant, to expect Millennials to give you a full day's worth of their time. They are inevitably intimidated when you try to do so.

Ever since, Telltale's USP has become the delivery of bi-weekly snapshots of fun. These chapters gradually add up to a full rewarding story - each part teased by a cliffhanger from its predecessor. Slowly but surely, Telltale's ambitions have raised, its financing has grown, its operation has become more serious.

By the time it picked up The Walking Dead licence in 2012, Telltale had mastered the rhythm of episodic storytelling. It was ready to blow the competition away.

"Telltale Games is drip-feeding excitement to its consumers over a matter of months, rather than taking one big release day marketing punt"

The Walking Dead and its 2013 second 'series' have won pretty much every 'Game Of The Year' gong going. In the process, Telltale has revived a long unfancied genre ('point'n'click' - with its demands of patience and intellectual stamina), using ingredients TV productions have long exploited.

Most pointedly, Telltale's release strategy has enabled it to drip-feed excitement to the consumer over a matter of months, rather than taking one massive release day punt. The happy ending: more than 30 million £3.99 episodes of The Walking Dead have now been sold. In addition to repackaged 'full series' sales, the title has grossed more than \$150 million.

As Telltale Games has perfected this piecemeal model, the biggest video games companies have continued to plough hundreds of millions into one-off blockbuster titles, and one-off blockbuster marketing campaigns. There have been casualties: in late 2012, the fourth biggest rights-holder in the world, THQ, fell off the New York Stock Exchange and went bankrupt. The monster games that turn heavy profits today are very limited in number: Call Of Duty, FIFA, Grand Theft Auto, Batman.

Meanwhile, Telltale continues to thrive. The team behind the biggest TV show of recent years, Game Of Thrones, has just granted Telltale - rather than 'major label' rivals, Activision or Electronic Arts - the licence for its hugely anticipated video game.

The lesson for music? Perhaps the future of the album is about not loftily expecting consumers to have the time for your masterpiece in one mouthful. Perhaps it's bitesize.

Regularity of release is an artform. But get it right, consistently and cleverly earn your audience's attention in short bursts, and perhaps small really can be beautiful.

Tim Ingham, Editor

Price reveals Audiam ambitions

ARTISTS LOSING OUT ON '\$250M IN UNPAID ROYALTIES'

DIGITAL

■ BY RHIAN JONES

eff Price is on a mission to help publishers and artists stop losing out on royalties due to "inadequate" infrastructure used by technology companies.

Digital services such as Spotify, YouTube and Rdio aren't paying artists for the use of their music because of "bad data" that means payments are not being attributed to rights-holders, says Price. It's a problem he's aiming to fix through his newly launched International Association of Music Publishers (IAMP).

"Right now, technology companies are using music to create multi-billion dollar exits for themselves through IPOs or the sale of hardware and software or gaining market share. But they have not built the infrastructure possible to pay the rights holders and that just really pisses me off," he explains.

Price estimates that there's "a quarter of a billion dollars" in worldwide revenue that's either being "misappropriated or unpaid". Via IAMP and his company Audiam, Price is offering a solution. Audiam uses publisher's metadata to find out who controls the songs and in which territories, International Standard Recording Codes (ISRC) and sound recordings of compositions "that [publishers] don't even know exist" to piece together the correct data. Using URLs of songs on streaming services' databases, Price then presents the companies with lists



"Technology companies are using music to create multi-billion dollar exits for themselves through IPOs, the sale of hardware and software or gaining market share. But they have not built the infrastructure possible to pay the rights-holders"

JEFF PRICE, AUDIAM

of songs that should be earning cash. "By scrubbing their data and getting it into the database properly, that unleashes the money you've earned," he adds.

Price claims that he has recovered \$55,000 in interactive streaming mechanical royalties dating back to 2007 for 25 of its publisher clients, from five streaming services. Companies signed up to IAMP include Creeping Death (Metallica), Goo Eyed Music Publishing (Jason Mraz) Wild Gator Music (Mike Campbell, co-writer Tom Petty) and Four Seasons Partnership (Franki Valli & The Four Seasons). "I'm a technology solution to a horrible problem.

Be it publisher, a publishing administrator, PRS, MCPS, SACEM or STIM – whoever hires me will make more money than they're making now."

"I want Audiam to be a simple turnkey solution. If you want to be paid for the digital use of your music, you can come press a button and there's a pipeline that uses technology and efficiency to get it done and gets artists paid more quickly with more accuracy and transparency."

Launched mid-2013, Audiam has secured \$2 million in investment. Prior to that, Price helped launch Tunecore alongside business partner Peter Wells. The duo left the company in 2012.

Essential signs with Hartnoll and indie labels

Essential Music & Marketing has signed a deal with Orbital's Paul Hartnoll for his new project, 8:58, alongside new partnerships with UK independent labels Full Time Hobby and Peacefrog Records.

The Hartnoll deal, which covers the world excluding North America, sees Essential working directly with Hartnoll's management company to coordinate the campaign, providing sales, distribution and retail marketing across all represented territories. 8:58 will be released in early 2015.

The first single and album teaser features an introduction by Peaky Blinders star Cillian Murphy. Other collaborations on the album include Robert Smith of The Cure, singersongwriter Ed Harcourt, folk singer Lisa Knapp, and Northumbrian folk clan The Unthanks on a cover of The Cure's A Forest.

The Full Time Hobby deal covers the UK and Ireland, with Essential providing physical and digital distribution and marketing services to Full Time Hobby and sister label Hassle Records.

The Peacefrog Records deal encompasses UK and Ireland digital/physical distribution, as well as digital marketing and direct-to-consumer support.

Mike Chadwick, MD of Essential Music & Marketing said: "To say we're thrilled is an understatement. We feel very privileged to be working with an artist such as Paul Hartnoll, and Full Time Hobby and Peacefrog – both incredibly well respected independent labels with exciting rosters. We're looking forward to starting next year with some great releases as a result."

28.11.14 Music Week 3 www.musicweek.com

MARKET SHARES

WEEK 47: TOP 75 SHARE BY CORPORATE GROUP ARTIST SINGLES ARTIST ALBUMS **■ Universal** 49.04% ■ Universal 31.48% ■ Warner 17.68% ■ Warner 21.42% ■ Others 3.58% ■ Others 7.17% ALL ALBUMS (Combined Artists & Compilation Albums) ■ Sony Music 34.22% Warner Music 17,75% Sony /Universal 6.44% ■ Sony /Universal/Warner (65/25/10) 2.68% ■ Sony /Universal/Warner (42/42/16) 1.32% ■ Others (See breakdown to right) 7.58%

WEEK 47: TOP 75 SHARE BY RECORD COMPANY





Polydor 6.28%

Atlantic 12,779 Columbia 9.82% Captol 5 25%
Decc 3 J 1%
Eland Virgin Emi 0 31%
Ministry 0 f Sound 2,28%
Parlophone 4,35%
Re 3/virgin Emi/wainer Bross 2,33%
Sour Marsh 3,97%
Umc 1,17%



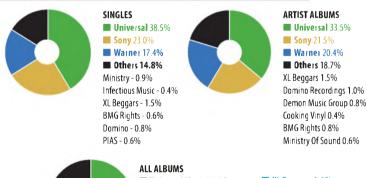
ARTIST ALBUMS

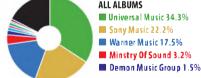
Polydor 2.09%
Virgin EM | 8.30 RCA Label Group 2.61%

Atlantic 8.62 ■ Columbia 11.82% ■ Others 59.57%

Rc s1/thino (Warners) 2-32% Rhino (Warners) 10-51% Roadrunner 0-30% Sony Music Cg-5-45% Syto Music 20-33% Union Square Music 1,34% Warner Bros. 1-58%

YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP





■ XL Beggars 1.1% ■ Domino Recordings 0.8%

■ Union Square Music D.8% ■ Delta 0.7%

■ BMG Rights 0.7% ■ Others 17.2%

YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY





CV launches royalty firm

MRC WILL HELP SIMPLIFY STREAMING DATA

ROYALTIES

■ BY TIM INGHAM

oyalty reports received by publishers and labels from streaming services are beginning to present a hazardous amount of data for independent companies - but Cooking Vinyl thinks it can provide the solution.

The well-known indie label group has co-founded a new firm, the Music Royalty Co (MRC), which it says will help rightsholders cope with the growth in data associated with services such as Spotify, Deezer and YouTube

Cooking Vinyl says that MRC's USP is its team's accountancy nous. This enables it to look beyond just auditing to understand whether the data received in the first place is correct - a valuable service, given what it says are a worrying number of accounting errors currently occurring early in the supply chain.

Utilising popular professional royalty accounting software Counterpoint, MRC also offers audits US mechanicals, PPL registrations, and CWR files for copyright society registrations, alongside a full accountancy offering.

MRC says it has also invested significantly in its IT systems to ensure fast processing times and complete security around sensitive client data, including protected backups. Likewise, the company's online portal enables clients to securely upload data and files directly to its servers.

Based out of offices in London Bridge from January, MRC will be managed by co-owner Ray Bush (pictured), who has been head of finance for Essential Music



& Marketing for the last four years.

The MRC team also consists of former Cooking Vinyl staff Tegan Sims (head of royalties) and Sam Difford (office manager), and Gerri Geraghty who is joining the company as consultant. Together with Bush they have produced over 40,000 statements between them. Cooking Vinyl MD Martin Goldschmidt and Essential MD Mike Chadwick serve as directors of MRCA.

As well as delivering royalty services to Cooking Vinyl Records, Essential Music & Marketing, Cooking Vinyl Publishing, CV America and Cooking Vinyl Australia, MRC will work with external clients such as R&S Records.

Replacing Bush as Essential's head of finance will be Joe Gilbert who currently works as management accountant for Cooking Vinyl.

"The explosion in data analysis caused by streaming means there's never been a more important time for companies to get their royalty processes straight," said Bush. We believe that there's a real gap in the market for a company like MRC.

BRIT Critics' Choice nominees named

The shortlist for the BRIT Awards Critics' Choice Award has been revealed. James Bay, George The Poet and Years & Years will do battle for the prize, which identifies the best future British music stars.

Since the category was introduced in 2008, the winners - Adele, Florence And The Machine, Ellie Goulding, Jessie J, Emile Sande, Tom Odell and Sam Smith have all gone on to enjoy both domestic and international success, selling in excess of 15 million albums between them in the UK alone.

2014's winner Sam Smith achieved a No.1 album earlier this year with his debut In The Lonely Hour, and two No.1 singles, with a sell out UK tour including three nights at London's Brixton Academy next March.

The BRITs Critics' Choice Award is chosen by a panel of music industry

experts and tastemakers including music editors of national newspapers, magazines and websites as well as key players from major TV and radio stations.

Artists are eligible for consideration if they are signed to a record label and are set to release their debut album in 2015. The final three were selected from a list of over 100 candidates from a variety of

Upon today's announcement of the shortlist, the three nominated artists have been inducted into the BRITs Voting Academy and are now eligible themselves to vote for The BRIT Awards 2015.

The 2015 Critics' Choice winner will be announced on Thursday, December 4.

The BRIT Awards 2015 with MasterCard take place Wednesday 25 February at The O2 and will be exclusively broadcast on ITV.

NEWS

NEWS IN BRIEF

- IFPI: Record companies invest \$4.3 billion annually in A&R and marketing, according to a new report from IFPI. The Investing In Music report said labels put 27% of their revenue into A&R and marketing, up from 26% in 2011.
- SPOTIFY: Rock band Rammstein
 who are celebrating their 20th
 anniversary this year have made their
 entire catalogue available to stream
 exclusively on Spotify worldwide. The
 German band have also curated a
 Spotify playlist of the songs and artists
 who have inspired them.
- TICKETMASTER: The ticketing company is expanding its operations into Poland. Ticketmaster's new Warsaw office will be led by ticketing and media expert Iwona Zuber-Fiuczek.
- VINCE POWER: The live music promoter has had the threat of an injunction banning him from staging live events set aside by the High Court. The Mean Fiddler founder had daims brought against him by PRS for Music earlier this year following a dispute over unpaid licencing fees for live performances at the Hop Farm music festival, However, PRS are said to have agreed for the Injunction and costs award to be dismissed.
- LIVE VENUES: Independent Venue Week will take place for a second year in January 2015. With a series of gigs running from January 26-February 1 At least 85 venues will take part, with nights curated from a number of industry partners.
- GOOGLE: Google could be commanded to separate its search engine from other commercial services in an attempt by competing companies to decrease the technology giant's dominance. Pressure from media groups and telecoms has resulted in a draft motion that could either result in a tougher line within the antitrust case that the US company is currently embroiled in or the implementation of laws to reduce Google's reach
- TICKETING: A new dause to the Consumer Rights Bill aims to increase transparency in the event ticket resale market. Passed in the House of Lords last week, the provisions will mean that touts selling their tickets through internet platforms like Seatwave and Viagogo will have to prominently disclose key facts to potential customers.

For all of the latest Music Industry news, bookmark

MusicWeek .COM

LACK OF COMPENSATION IS A 'SERIOUS ERROR' SAYS UK MUSIC CEO

Private copying fight continues

GOVERNMENT

■ BY TOM PAKINKIS

he Musicians' Union,
The British Academy of
Songwriters, Composers
and Authors (BASCA) and UK
Music launched an application
for Judicial Review of the
Government's introduction of
a private copying exception on
Tuesday, on the basis that the
exception does not include fair
compensation for songwriters,
musicians and other rights
holders within the creative sector.

The MU, BASCA and UK Music say that they welcome the purpose of the new measures, namely to enable consumers to make a copy of their legally acquired music. However, the organisations argue against the new legislation "as it incorrectly implements the law by failing to include fair compensation for musicians, composers and rights holders".

The private copying exception in EU law includes a compensatory element, setting the majority of countries in Europe that have introduced private copying exceptions apart from the UK.

The Judicial review process will see the High Court examine the Government's decision on a private copying exception in order to ensure that it was made in a lawful way. It will test the manner in which the Government made its decision. UK Music, BASCA and The MU hope that a successful



"We have sought judicial review because of the way the Government made its decision not to protect the UK's creative industries - in stark contrast to other countries that have introduced copyright exceptions"

VICK BAIN, BASCA CEO

challenge will lead to the legislation being amended appropriately.

Commenting, Vick Bain, CEO of BASCA (pictured), said: "We have sought judicial review because of the way the Government made its decision not to protect the UK's creative industries – in stark contrast to other countries that have introduced copyright exceptions. We fully support the right of the consumer to copy legally bought

music for their own personal and private use, but there must be fair compensation for the creators of the music.

"The exception also represents a transfer of value to the tech sector, by favouring international technology companies over our own creative industries, namely the musician and composer communities.

"The new law has been sold as a measure which will bring clarity, yet if anything, the inclusion of cloud locker services will increase confusion amongst consumers."

Jo Dipple, CEO of UK Music added: "Licensing is the business model for the UK music industry's success in the digital age. However, where the right to licence is removed, rights holders should be compensated. Copyright enables people to earn a living out of their creativity and sustain jobs.

"The Government has made a serious error with regards to private copying. The legislative framework must guarantee musicians and composers are fairly compensated."

John Smith, MU general secretary and president of the International Federation of Musicians (IFM), said: "The Government has not adequately justified why they are bringing forward an exception without compensation. We believe there is strong evidence to suggest musicians will suffer harm under the proposal. This is why we are seeking a judicial review of their decision. This is surely wrong and the Government should reconsider this illthought-out legislation."

AIM's Alison Wenham said: "The Government has gone in the wrong direction on copyright exceptions, burdening the industry and the consumer with needless and unenforceable legislation. The exception should apply industry to industry, not to the already confused consumer.

AIF tops 50 festival members



The Association of Independent Festivals (AIF) now has 50 members, with new additions including The Isle Of Wight Festival, Fire In The Mountain and Farr Festival.

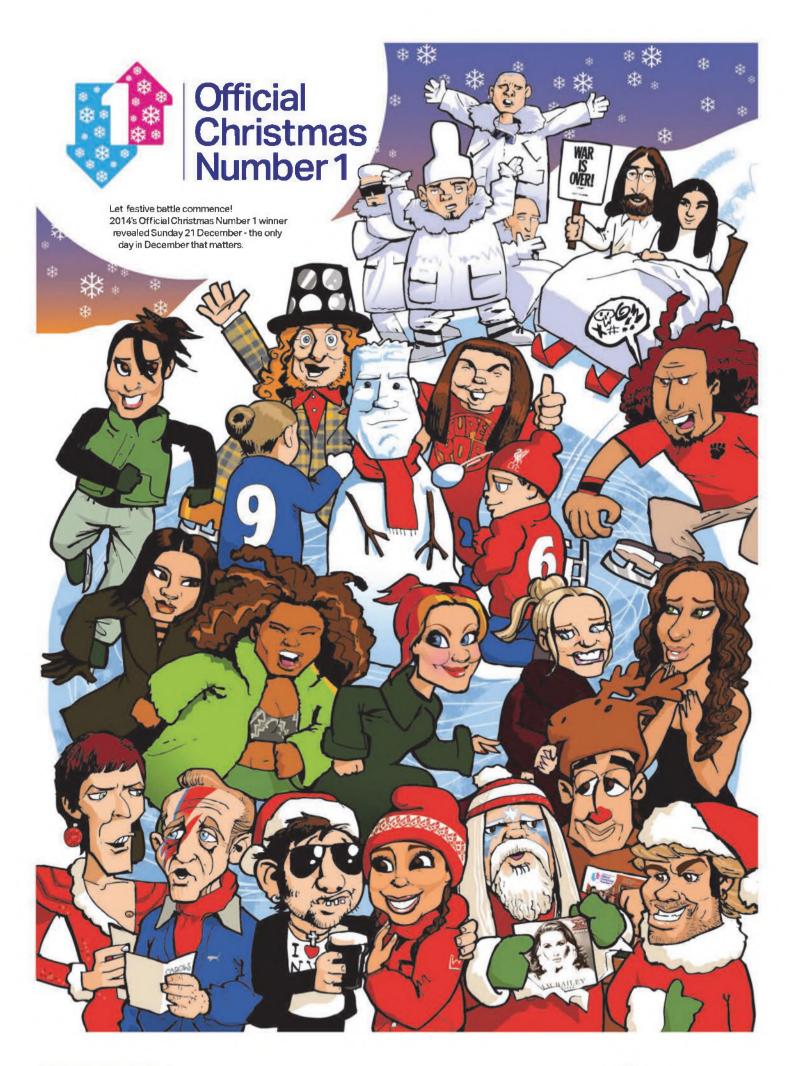
The 75,000-capacity Isle Of Wight Festival is one of Britain's largest and most successful festivals and was headlined in 2014 by Red Hot Chili Peppers, Biffy Clyro and Kings of Leon. It joins the 1,000-capacity Fire In The Mountain held in Aberystwyth and Wales and Farr, a 3,5000-capacity underground electronic music event held just outside of London.

Other AIF festivals that have become members in 2014 include: No Tomorrow in Nottingham (DHP Family, 15,000-capacity), The Eistenfodd held in various locations across Wales (18,000), Gloucestershire's Barn On The Farm (5,000), Manchester's Pangaea (6,500) and Rhythm And Vines - a 30,000 capacity event held in New Zealand and AIF's first international member.

AIF co-founder Roh da Bank said: "I'm really chuffed to have reached our half-century at the AIF. To have three such diverse and fantastic festivals join us and take us over the 50 festivals mark is great news for the independent festival scene."

Isle Of Wight festival promoter John Giddings said: "It is a privilege to be accepted into the AIF to work alongside the great independents of the business. I hope that we can add something to the mix, and I know for certain that we will learn something new. We look forward to it!"

AIF general manager Paul Reed (pictured) added: "What a fantastic way to celebrate AIF's 50th. We are extremely proud to represent 50 of the most exciting and creative festivals from across the UK and further afield."



Follow @officialcharts









Editorial: Rob@officialcharts.com PR/Number 1 Award: Lauren@officialcharts.com Advertising: Enquiries@mtvne.com



DATA DIGEST

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

ticketmaster®





TIC	TICKETMASTER UK							
POS	EVENT	POS	EVENT					
1	FLEETWOOD MAC	11	OPETH					
2	NEIL DIAMOND	12	SAM SMITH					
3	ARIANA GRANDE	13	TAYLOR SWIFT					
4	TAKE THAT	14	ROXETTE					
5	BETTE MIDLER	15	THE VAMPS					
6	MCBUSTED	16	SLIPKNOT					
7	ED SHEERAN	17	PALOMA FAITH					
8	THE SCRIPT	18	UB40					
9	ONE DIRECTION	19	JOHN LEGEND					
10	SIMPLY RED	20	BEN HOWARD					

ticketweb





TICKETWEB UK							
POS	EVENT	POS	EVENT				
1	MASTODON	11	JAMES BAY				
2	FLEETWOOD MAC	12	ОРЕТН				
3	FOO FIGHTERS	13	SAM SMITH				
4	MILKY CHANCE	14	PEJA				
5	TAKE THAT	15	PEACE				
6	SNOOP DOGG	16	S CLUB 7				
7	DUKE SPECIAL	17	DJ LUCK & MC NEAT				
8	ROYAL BLOOD	18	JOSE GONZALEZ				
9	THE SKINTS	19	BEN HOWARD				
10	GEORGE EZRA	20	CATFISH AND THE BOTTLEMEN				

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@lisabirch01 I don't care, I'm making the office listen to the Slow Club Christmas EP because 4 weeks a year is not enough.

#itschristmasandyoureboringme (Lisa Birch, DawBell PR) Wednesday, November 19



@michelle_amaria Michelle's band aid single: all the santas at shopping centres in Africa are black and my poor westernised 6-year old bro doesn't

like it (Michelle Kambasha, Secretly Canadian) Wednesday, November 19



@Dave_Rowlinson deadline night; listening to last years single of the year and writing about this years and goddamn ain't the best pop songs

the best? (Dave Rowlinson, London In Stereo) Thursday, November 20



@seaninsound Most of my sentences currently end "...only if we can go see the new Hunger Games after" (Sean Adams, Drowned In Sounc/CCCLX

Adams, Drowned In Sounc/CCCL Music) Thursday, November 20



@whattheel Tried to re-pressurise boiler, failed miserably, and hurt my hand in the process. This is ironic given that I write for DIY, I am aware. (EI

@CATHFACTORY Not really

Hunt, DIY Magazine) Friday, November 21

TWEET OF THE WEEK

much of a fan of Iggy

to them old rappers who are being

dicks. (Cath Hurley, Rough Trade

Records) Friday, November 21

Azalea's music, but I do enjoy how she stands up

@ioeparry Just wish London had more

Division PR) Saturday, November 22

expensive yuppie flats. (Joe Parry,



@jamieosman Destinys Child > Beyonce (Jamie Osman, Red Light Management) Sunday, November 23



@AllieBailey Quiet week for me gig wise. Tuesday @Kasabian, Wednesday @The_National, Thursday @SeafretOfficial and Friday

@lonelythebrave. #help (Allie Bailey, Columbia UK) Monday, November 24



@stefanatical Finding the chart placings of the tracks on Pixie Lott's 'Hits' album fascinating: 1, 1, 12, 20, 11.12, 51, 1, 8, 9, N/A, N/A, N/A,

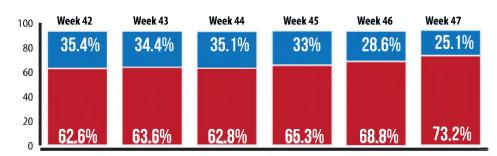
N/A, N/A (Stefan Jackson, Warner Music UK) Monday, November 24



@AfreeyaySays Sad but these police killings will continue to happen until we force the change. #Ferguson #RIPMikeBrown (Afryea Ama,

Universal Music Group) Tuesday, November 25

DIGITAL vs PHYSICAL

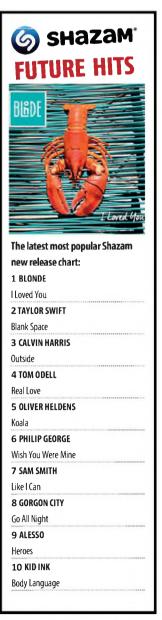


WKS 42-47
The UK market share for all albums in the past five weeks

DIGITAL

CD







BPI SALES AWARDS: WEEK ENDING NOV 23



ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION

JAMES BLUNT BACK TO BEDLAM (ALBUM) 11 x Platinum

ED SHEERAN X

(ALBUM) 3 x Platinum

TOM ODELL LONG WAY DOWN (ALBUM) Platinum

FOO FIGHTERS SONIC HIGHWAYS

(ALBUM) Gold

VARIOUS ARTISTS BBC RADIO 1'S LIVE LOUNGE 2014 (ALBUM) Gold

ONE DIRECTION FOUR

(ALBUM) Gold

VARIOUS ARTISTS 100 CLASSICAL FAVOURITES (ALBUM) Silver

JACK WHITE LAZARETTO

(ALBUM) Silver

SINGLES 🖈 Platinum (600,000) 🌘 Gold (400,000) 🔲 Silver (200,000) ALBUMS * Platinum (300,000) • Gold (100,000) • Silver (60,000)

TAKE A BOW TEAM FOO FIGHTERS



Label: Columbia/Roswell Records Publisher: M.J.-Twelve Music (BMI) administered by Kobalt Music, Living Under A Rock Music (ASCAP) administered by Kobalt Music, Flying Earform Music (BMI), I Love The Punk Rock Music (BMI), Ruthensmear Music (BMI) administered by Bug Music

Agent: Russell Warby (WME Entertainment) Manager: John Silva (SAM)

Marketing: Ken Marshall National press: Louise Mayne

Digital PR: Imran Malik

National radio: Steph Seager

TV: Rob Clark

SALES STATISTICS



CHART WEEK 47	Compiled from Offic	ial Charts Company sa	les data by Music W	eek
VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,874,859	1,540,357	508,253	2,048,610
PREVIOUS WEEK	2,555,207	1,478,402	437,430	1,915,832
% CHANGE	12.5%	4.2%	16.2%	6.9%

EAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
ALES	132,598,196	49,968,094	16,238,710	66,206,805
REVIOUS YEAR	155,457,327	56,254,164	16,528,328	72,782,492
6 CHANGE	-14.7%	-11.2%	-1.8%	-9%

FEATURE

ON THE RADAR LAST LYNX

■ BY CORAL WILLIAMSON

hey say weddings are a great place to meet people, and nobody knows this better than Last Lynx, a Swedish Indie-pop band who were signed to Universal Sweden's imprint SoFo Records after meeting their manager at a nuptial peremony.

The five-piece made their UK debut earlier this year, at Manchester's Day And Night Café and London's Ja Ja Ja club night at The Lexington at March. They were such a hit they soon returned to play Liverpool Sound City in May and Hoxton Square Bar and Kitchen in August, and will almost certainly be back in the New Year.

"It's not like we want to stay away from Sweden," frontman Robin Eveborn tells Music Week. "We just want to get to other countries. It's fun being on the road, it makes us more preative. We're not unpopular in Sweden, we just like travelling."

Eveborn, who shares vocalist duty with band member Camilla Dahlstedt, also produces the



band's EPs, so the oreative juices are certainly flowing for him. Lasse Martén (Lykke Li, Peter Bjorn and John, Niki And The Dove) has worked on the band's last two EPs, which allows Eveborn to step back when it comes to mixing.

"Since I'm singing and producing, it's hard to mix as well because you've sat with a song for so many hours," the artist says.
"I find that process really hard,

because I know every little detail and I can never be satisfied with the results. It's great to have a person like Lasse Martén step in and make some decisions."

With three EPs under their belt – their self-released Alaska, which was put up on their SoundCloud for fans to hear, last year's Ocean Reels, and 2014's Rifts – the band are now gearing up for their first full-length album.

It might be out sooner rather than later too. Says Eveborn: "We have enough songs. We're always writing; it's a continuous process."

Whatever they release next, you can expect the group to put effort into not just the music, but the packaging as well. Their Ocean Reels EP was put together as a kind of concept piece, with each track accompanied by a picture for the vinyl release.

ESSENTIAL INFO

RELEASES

Out now

EP Alaska EP Ocean Reels

EP Rifts

LABEL

SoFo Records

MANAGEMENT

Christofer Hansson

Perhaps oddly for a band that puts so much effort into a physical unit, the band are positive about releasing music in the digital age. "You can't stop it." says Eveborn. "It's the way it is now. And I think it's great. actually."

It certainly doesn't hinder the band as they try to attract an audience across the North Sea. Embracing technology, the quintet is also active on social media, regularly replying to fans' questions and, more regularly, effusive praise.

Eveborn explains. "It's good to talk to fans; I think it's boring when bands never answer anything. You need to get more involved with fans these days. I think it's nice. it's good for the music industry."

adbreak**anthems**.com

SYNC STORY HALFORDS, ZORAIDE

- Brand Halfords
- Spot Nothing Beats A Bike
- Title Zoraide
- Artist Cairobi
- Master Rights
 Week Of Wonders
- Writers Poti
- Publisher Copyright Control
- Music Supervisor Dirty Soup
- Ad Agency Mother
- Creatives Paddy Fraser, Hannah Tarpey, James Sellick
- Film Co Somesuch & Co
- Director Alofe McCardle
- First Air Date 29/10/14

■ BY CHAS DE WHALLEY

"Fresh... modern... timeless...
nostalgic...not what you'd expect
on Christmas Day" were among the
buzz words in the tricky music brief
prepared for Dirty Soup supervisor
Raife Burchill by Halfords' ad agency
Mother when work started in
August on the spare part specialist's
Christmas 2014 TV campaign Does
Anything Beat A Bike.

But with little more than a month to go before the scheduled



'broadcast date of Novem'ber 8, it was the film's Irish director Aoife McArdle ('best known for promos 'by Brian Ferry and James Vincent McMorrow) who finally came up with the eerily off-beat soundtrack 'by indie 'band Cairobi that puts the pedal power into this ad.

Often compared to Animal
Collective and Flaming Lips, the
cleverly-named multi-national five
piece are recent signings to Week
Of Wonders, the East London label

owned by one-time Simon Fuller acolyte and former Little Boots manager Karen Tillotson.

"Aoife and I are old friends and we often talk creatively about what we are working on," Tillotson tells adbreakanthems.

"She said she was looking for a particular sound for the Halfords advert. Off the back of her shared references I sent her some new tracks by Cairobi and she thought Zoraide fitted the footage and the

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



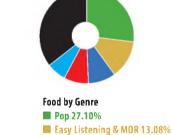
By market sector

Food 18.71%

■ Motoring 10.66%
■ Fashion 7.17%

■ Telecoms 7.17%

■ Alcohol 5.24%
■ Others 51.05%



■ Orchestral 9.35% ■ Folk 8.41%

■ R&B/Soul 6.54% ■ Others 35.51%

■ Uthers 35.51%

feel perfectly."

And to prove that it's not always what you know but who you know which can spell success in the sync sector, Mother agreed.

"It was the first track we put to picture and everyone immediately thought we had found something special," says Hannah Tarpey, one of the small team of Mother creatives responsible for the spot.

"Even after falling for this Cairobi

song we continued trying more. But, with only days to go before we aired nothing surpassed it."

Week Of Wonders releases
Zoraide as a single on
December 15. And with digital presales reportedly very healthy, an EP
ready to drop in February and Free
Trade booking agent Paul Boswell
pencilling in dates for the festival
season, it looks like Halfords is
helping Cairobi saddle up for
the summer.

Every month www.adbreakanthems.com provides a unique breakdown of data on over 50 current TV ads featuring copyrighted music tracks. To find out more visit http://video.adbreakanthems.com or contact Chas de Whalley at c.dewhalley@adbreakanthems.com

THE BIG INTERVIEW BLACK BUTTER



How Black Butter's two music-obsessed 'nutters' are changing the face of British pop across their label, publishing division and management company - while attracting support and acclaim from some of the worldwide industry's most influential executives

EXECUTIVES

BY TIM INGHAM

lot of A&Rs chase the sound of what's in the Top 10, and that can get you fast hits. But those big artists, those long-game artists, they always start off as a gamble." Henry Village makes a fair point, but he's doing himself down. Insight is, after all, the mother of good luck - and Black Butter's "gambles" have paid off too many times over the past half-decade for serendipity to take all the credit.

From Rudimental to Clean Bandit, Jess Glynne and Gorgon City, Black Butter has evolved as a maestro of sniffing out undiscovered sounds with widespread potential. As a consequence, they have already achieved every exciting A&R team's dream: pulling the stubborn beast of global popular culture gradually closer towards the underground.

Unsurprisingly, this hasn't gone unnoticed by the UK music industry's heavyweights, who have moved to add fuel to Black Butter's ammunition:

"We've always just been the nutters on the ground, signing what we love and never over-thinking the commercial potential"

JOE GOSSA, BLACK BUTTER

BMG has a JV with the company for its publishing clients, while last week Sony Music's Jason Iley revealed an exciting new partnership for Black Butter's label, meaning Gossa and Village will effectively act as presidents of a standalone division at the major. Meanwhile, the firm's Stack House management division is guided by industry legend Roger Ames – who has also invested in the entire Black Butter setup.

Formed by Henry Village, Joe Gossa and Olly Wood in May 2010 with just £5,000 in the kitty, Black Butter's early months tell you everything you need to know about its lack of concern over establishing a 'trademark sound'. As Gossa

Better with Butter: Henry Village (left) and Joe Gossa (right)

phrases it: "We've always been just the nutters on the ground, signing what we love and not over-thinking the commercial potential. We have investment now, but we have to maintain that attitude - it's who we are"

Further evidence: the duo's latest signing couldn't be less outside current radio-friendly tastes - a reggae act, Kiko Bun. (Village loves him so much, he semi-aggressively enthuses: 'Kiko should be massive. He has to be massive.')

Born as an outlet for Village, Gossa and Wood's Stack House management company to issue their artists' records, Black Butter's first release was Lovestruck by London garage duo Man Like Me, who were managed by Village.

Soon after came the Soundclash EP from RackNRuin, featuring a then-unknown Jessie Ware on vocals - an ambitious effort which skilfully mashed together electro-house, garage, jungle and synth, from the producer who would later become half of Gorgon City. And then came P Money's Ho! Riddim - which has since clocked up 1.2 million YouTube plays.

THE BIG INTERVIEW BLACK BUTTER





"Running a music company is all about taste," explains Gossa. "Because of the way we started, we're still not afraid to try anything; our first bunch of releases were so different it was almost schizophrenic." Adds Village: "It took a while for our audience to understand what we were doing - we did grime, jungle, UK funky, drum and bass. It was a bit of a mess, but it was our mess."

The industry had already begun to take notice of the upstart label by the end of 2010, with increasing support from the likes of Annie Mac, DJ Target and MistaJam on BBC 1Xtra and Radio 1's specialist shows. But within a few more months, a Black Butter artist would hoist the company to impossible-to-ignore prominence. Rudimental arrived on the label with 2011's Deep In The Valley (featuring MC Shantie), quickly followed by Speeding. Both tracks positioned the group as a funky house act unafraid of experimenting with dubstep and urban touches - a perfect encapsulation of the genre-agnostic, brave approach of their label.

But then, in early 2012, came Spoons. Featuring an up-and-coming MNEK, it was Rudimental's first significant stab at a more soulful house sound - the bedrock of an A&R process that was to turn them into one of the most exhilarating chart acts for years.

"[Black Butter] had a nice run in our first year on club and specialist radio," recalls Village. "We were signing things for management and putting out records because we had to - because we couldn't get our artists deals elsewhere - while also investing in live. We weren't worried about big radio plays. Then Spoons happened, and all-of-a-sudden we were on daytime radio. That was fucking weird, a massive turning point."

Rudimental would go on to sign with Warner Music's Atlantic/Asylum (via Black Butter) for their Regae act Kiko
Bun in the oven:
Reggae act Kiko
Bun has signed
to Black Buttar
for records
and publishing
(left to right:
SSB's Laurence
Abrahams,
Hanry Village,
Kiko Bun and
Joe Gossa); (top
right) the Black
Butter family,
fronted by
Rudimental,

in its early days (credit: Marius

W Hansani

"For the last few years, Roger Ames has guided us through all the music industry bullshit. He has instilled structure and confidence in our approach to the business"

HENRY VILLAGE, BLACK BUTTER

platinum-selling debut LP Home - a No.1 in the UK and a Top 5 entry in Australia, New Zealand and elsewhere. The band, who have now sold over 3 million records worldwide in total, remain signed to Stack House Management.

"Spoons was a classy and amazing record," says Village. "Then came [UK No.1 single] Feel The Love (featuring John Newman) and it just went off. I was so close to Rudimental - I'd known the boys for years, and always had a hand in guiding them best I could. We all knew I had to go and get them a proper deal because it was about to go bananas... so I did! Atlantic felt like the right partner. But I made sure that in the contract with Warner we got to keep the continuity of the brand - that's why Feel The Love was a Black Butter/Atlantic single. Then we did an album deal and the rest is history."

As Rudimental were entertaining an increasingly populist audience, industry enquiries regarding partnerships and acquisitions began to hammer Gossa and Village's phones. During this period, the execs were introduced to the man who would become their future mentor: step forward Warner, EMI and London Records veteran Roger Ames, who invested in Black Butter personally and took the arising company's directors under his wing. Ames was introduced to Village and Gossa by Charlie Lycett – who also became a partner in Black

Butter shortly afterwards. Village says Ames and Lycett's input has proven invaluable.

"Being introduced to Roger was a massive turning point for the business," he explains. "Having someone of his stature sitting us down and saying: You have to do this, this and this,' was priceless. He instilled structure and confidence in our approach to the business. That focus is why Rudimental turned from a cool dance act on a label selling thousands of records to an act with three million singles and a platinum album. For the last few years Roger has guided us through all the bullshit. Had he not come in, we wouldn't have been able to grow like we have."

Gossa gives a specifically insightful example of how Ames's experience has benefitted Black Butter's deal-making nous: "I remember going to Roger with a label deal we'd been offered that we thought was pretty decent. He looked at it, went 'fuck that, fuck that and fuck that', completely restructured it then said: 'take this to your lawyer.'

"Our lawyer took one glance at it and said: 'Boys, I can't get you this deal. There's only a handful people than can get you this deal, and Roger Ames is one of them.' So back we went. Without any fuss, Roger personally brokered the deal. He's just a master of the business of music."

Ames wasn't the first industry grandee to notice Black Butter's ascension and want to get involved, however. Nick Worthington, whose past signings included Plan B, Basement Jaxx and The Streets, made clear his respect for Gossa and Village even before Rudimental began to explode.

"After five or six releases, I went to meet Nick and he said he liked what we were doing and wanted to work with us," says Village.

Adds Gossa: "To his credit, Nick saw the vision of what Black Butter could become early on. He

BLACK BUTTER - THE LABEL: 'YOU CAN'T PIGEONHOLE JOE AND HENRY - THEY DO IT ALL BRILLIANTLY'



Roster includes: Rudimental, Clean Bandit, Dusky, Gorgon City (through Virgin EMI) and many more all future releases to come through Sony

Black Butter Records will now act as a standalone label under the Sony Music UK setup, alongside the likes of RCA, Columbia, Syco and Sony CMG.

Joe Gossa and Henry Village will head up the label as co-presidents, reporting into Sony Music UK chairman & CEO Jason Iley. The move means that Black Butter has a bigger label team than ever, with eight executives working under Village and Gossa, including a general manager, a head of marketing, two product managers and an A&R team guided by long-term Black butter business partner Nick Worthington.

"We love Jason," says Gossa. "He's come after us for two years in a big way. And now with him at Sony, it feels like a new day for us. You can just sense that Jason is hungry for success at Sony. It's really exciting to be part of where it could go. We'll always have that independent ethos, but with a major backing that could be on a huge scale. It was important for us to feel like we weren't going into a situation where we'd be second-guessed by other A&Rs. Jason has given us the backing to do what we need to. We really feel like we can go at it now."

"Black Butter's Henry Village and Joe Gossa are two of the most talented people in the music business right now"

JASON ILEY, SONY MUSIC

Adds Village: "I want to be in business with people who know more than I do about certain areas. Apart from being a very forward thinking CEO with brilliant instinct, Jason Iley is the best marketeer in the British music business. If we can deliver some great music, that's a great combination."

Black Butter has previously entered deals with other majors and companies such as Ministry Of Sound and Atlantic. Was Iley's new partnership with the company a competitive one?

"Yes, but nobody believed in us like Jason," replies Gossa. "When we signed a deal with Polydor [two years ago] Jason said he'd take us out for a lunch every month until we were out of the deal. And he did! When he was at Mercury, then when he was at Roc Nation and now at Sony. When he got the Sony job we called him to congratulate him and the first thing he said was: 'I'm coming to London and I want to meet straight away.'

He never let it go - that showed real faith in us."

Adds Village: "The fact Jason understands that we as a unit are more than just a record company - it's about what we bring across the board - and that he welcomed that with open arms was a key difference. He endorses the idea of the camp across records, publishing and management. He knows that's how we do our best work."

Iley told *Music Week*: "Henry and Joe are two of the most talented people in the music business right now. You can't pigeonhole them – they cover A&R, publishing and management – and they do it all brilliantly. That's why I wanted them here with us at Sony Music."

Village and Gossa say that they have always been influenced by the artist development structure at XL Records, and respect the "classy ethos" of fellow 'camps' such as PMR and Method.

"My dream scenario of a label is the level of staff that Nick Raphael has at Capitol Records in the UK - you can see the amazing things he's achieved with [a smaller staff than some other majors]," says Village.

"I have to say that working with Max Lousada on Rudimental was a great process - watching him and Ben Cook deliver a really acute and thorough campaign made me realise we weren't at their level. But hopefully we will be soon!"

said, T'd like to get involved.' We were like, 'Yeah, mate, you're Nick Worthington - amazing!'"

He joined a company who are in awe of one of his former employees: both Gossa and Village are flush with praise for the A&R foundations and spirit of XL Records.

In a nice cyclical reward for his early loyalty, Worthington was last week named Black Butter's new director of A&R under the Sony deal.

Through the likes of Clean Bandit - whose Rather Be has smashed UK streaming records this year - Black Butter can certainly claim to be taking on XL's mantle of bringing pioneering artistic endeavours to household prominence.

The Black Butter record label is just one pillar of

the empiric tripod being built by Gossa and Village, with a management arm that now boasts a roster including Rudimental and Lily Allen, as well as a burgeoning publishing company whose clients include the co-writer of Rudimental's Waiting All Night, James Newman, as well as Jess Glynne, who has chalked up two UK No.1 singles this year as a featured artist.

The equal footing of all three departments within Black Butter means that the company has to take a fluid approach to signing talent.

Gossa likens this setup to a musical 'camp' like Roc Nation or similar multi-faceted businesses, whereby any artist, producer or writer signed to one part - or potentially, multiple parts - of

the company is blessed with the sort of inclusive, patient guidance that has seen Black Butter launch other acts' careers into the stratosphere.

"Black Butter is packed with collaborations now, both artist-wise and business-wise," says Gossa. "We're in the zone - it's all coming together in a really exciting way. Just because we've done a deal with Sony, it doesn't mean we're suddenly going after everything and anything. Black Butter still has to mean something, culturally speaking. The brand means a lot to us. It's who we are."

He adds: "This is a camp. There aren't many camps like this in this country. Whether you're publishing, management or label, you're on Black Butter. You're part of the family"

THE BIG INTERVIEW BLACK BUTTER

STACK HOUSE - THE MANAGEMENT COMPANY: 'SIGNING LILY ALLEN PUTS A NICE RIBBON ON A GREAT YEAR'



Roster includes: Rudimental, Lily Allen, Redlight, Gorgon City, Fryars

The original lynchpin of the Black Butter setup, Stack House management boasts a proudly varied roster including sole producer and songwriting clients, as well as big stars like Lily Allen - who recently joined Stack House after leaving Rocket, and is managed by Henry Village. Working with Warner Music's Atlantic/Asylum, Stack House has now helped guide Rudimental to over 3 million record sales.

"I feel very happy about the Lily signing, it puts a ribbon on our year," says Village. "Lily is the queen of our time for interesting pop music. It's really fascinating to be working on an artist that's had huge critical acclaim. We're busy making new music and looking forward to a great 2015."

Like the rest of Black Butter, Stack House is based within the offices of Quest Management in South West London.

Quest founder Scott Rodger told Music Week: "Henry, Joe and the Black Butter team have tapped into the most exciting areas of new British music in recent years.

"I truly believe they are now playing a bigger game and can see Black Butter being a known global brand within the next 18 months.

"My partner and colleague Roger Ames introduced me to Henry about 18 months ago.

"We got on immediately and I got excited about the projects he was working on as well as the possibilities to assist with growing his various businesses.

"In the past couple of years we have tried to create an exciting work environment in our building with various independent companies. Bringing in the Stack House/Black Butter teams was such a natural step in that process."

BLACK BUTTER - THE PUBLISHER: 'THIS COMPANY DEFINES THE ESSENCE OF A NEW STRAND OF BRITISH POP'

Roster includes: James Newman, Jess Glynne, Kiko Bun, Aquilo, Bipolar Sunshine, Chloe Leone, Laura Dockrill, Mark Crown, Elderbrook, Everything Everything

The Black Butter publishing arm is the baby of Goss and Village's family, but has been quietly growing since launching 18 months ago. The company is administered by BMG Chrysalis UK for the world, in a joint venture with the business. The deal was signed with BMG's UK boss Alexi Cory-Smith in early 2013.

"We've had a great year on publishing," says Gossa. From our early signings like James Newman and Jess Glynne, who are both insanely good writers, to more recently, Aquilo, Kiko Bun and very recently Everything Everything. It's been really enjoyable to go after and help nurture acts. We obviously bring A&R support, but we also put real time into our writers."

He adds: "Doing administration, that's for BMG to take care of. We're the guys on the ground that put 'A' and 'B' together, to create situations where writers can flourish or prop up mangers with whatever we have at our means. We don't know how to be 'just' publishers. We're prepared to be very hands on and aggressive, it's not just something we do on the side."

"BMG and Alexi have been great. They've backed us at every stage. Alexi has been brilliant in that respect. It's a JV in the true sense of the phrase. We work side by side with their A&R team, bouncing ideas back and forth and getting stuck in. Alexi's always supported us; whenever we've been 'we need to sign this or do that' she's never questioned us. BMG are great company, here and in the US, and it's been a pleasure getting to know them."

Says Cory-Smith: "Black Butter define the essence of a new strand in contemporary British pop. That's not just in the music they produce - which has that quality and sheen which is so distinct - it's also in their approach to doing business, where you have an anything-is-possible energy, combined with the kind of high-level strategic



thinking they showed in getting Roger Ames on board. Working with Black Butter has pretty much been a textbook example of cooperation.

"It's a frictionless relationship in which we each get the opportunity to tap into each other's networks and capabilities."

'THEY ARE AT THE FOREFRONT'

As Black Butter heads towards its fifth birthday in the New Year, friends and associates of the company give their impressions of the London-based 'camp' to Music Week

Adam Tudhope, Founder, Everybody's Management



"Five known Henry Village for many years now, man and boy. Highbury lad. His dad gave me one of my first jobs 20 years ago. His dad's an art dealer - you might not realise that if you've only met Henry recently through the music industry. When Henry first came to me for advice he was a student promoter, with nights in at least three cities

around the country. Right from the start I knew he was a hustler (in the best sense of the word) and a go-getter. I'm proud to have been one of the first in the music business to spot his talent, and glad to see him entering a new phase of his career as a real-deal record man."



Charlie Lycett, Partner, Black Butter

If first met Henry and Joe back in 2011 when they were running Black Butter from a flat and financing it with their credit cards. Despite the challenging conditions it soon became clear that they were creating something special. During this time, one of their most striking features was the ability to

effortlessly switch between a recording studio and major label boardroom and feel equally at home in both. Over the next three years I watched them evolve as executives and build a fantastic business in the process. They now have a great brand but more importantly preside over an entire eco-system that includes some of today's most exciting writers, producers and artists. This unique position means Black Butter has the uncanny ability to operate like a start-up yet deliver like a major – a combination that I believe will prove powerful in the years to come. Finally, and perhaps most importantly, Henry and Joe serve as a comforting reminder that with the right mix of talent, passion and taste, the music industry still has a bright future!"



Max Lousada, CEO, Warner Music UK

"Henry is a fantastic partner to Warner Music. He's a gentleman, a hustler and a ball of energy with a passion for great music. All that plus his entrepreneurial attitude puts him in a great place to build on his success so far and create a bright future in the industry."

Sam Evitt, Co-Founder, Method Management

"Henry Village makes me want to work harder - him at Sony is a formidable prospect."



Rob Stringer, President, Columbia Records (US)

"Black Butter are at the forefront of some of the most exciting music coming out of Britain in years and we are thrilled to help them build their label in the US."



Sam Eldridge, Co-Founder, UROK Management

"Black Butter have the deadly combination of charm and hustle. As a result they can move between different facets of the business with style. They create opportunities for their artists through a culture they have helped to create, what more could you ask for from a label"



Daniel Glass, Founder, Glassnote Records

"From the moment | met the Black Butter Team | knew they had the potential for greatness. Their ear and eye for talent, repertoire, production, live shows and touring are perfectly on point for today's Music. | particularly get excited by each of their new releases because they all seem

to have a wonderful rhythm and groove. The partners complement each other so well. "

Rudimental



"When we started out what really helped get us to where we are is understanding us creatively. Henry, Nick and Joe really understood our influences and where we wanted to go with the music. So organising sessions and discovering singers to work with became a fun and exciting process."

Paul Spraggon, Co-Founder, SSB Solicitors

"I first started working with Joe Henry and the Black Butter team six years ago and I have seen them go from strength to strength - they are music driven, down to earth people. What started as a 'cool' underground label has grown into a strong and vibrant business, with music always at its heart. The belief in following creativity and talent and investing time and care in artists is the secret of their success."



Ben Cook, President, Atlantic Records UK

"Henry's career has gone from strength to strength since we worked together on Rudimental's Feel The Love in 2011. He's earned a reputation for working with

some cutting edge artists, and thanks to smart moves into management, publishing and label, I've watched him develop from newcomer to respected music exec in the last four years; his ability to extrapolate opportunities from his break with Rudimental is very impressive."



Jess Glynne

"Joe Gossa changed things for me and being a part of Black Butter has given me so many opportunities that I would never have had before. If I hadn't met Joe I don't think I would be where I am today."



Neale Easterby, Founder, Empire Management

"It has been a pleasure to work closely with Joe and Henry the last couple of years. Their taste, enthusiasm and energy is second to none. Shame they are both Gooners!"



Ben Parmar, Co-Founder, PMR

"The Black Butter team have been a breath of fresh air at a time when the music industry needed it the most. Their sounds have been impossible to escape over the last few years, we wish them the very best of luck with their new venture."



James Sully, Partner, Sheridans

"Henry is one of a generation of exciting, young UK managers and executives that we have who are rewriting the music industry.

Whether as a label, a manager or a publisher, he mixes commercial

tenacity and creativity for his clients with a refreshing desire to question the accepted norms."

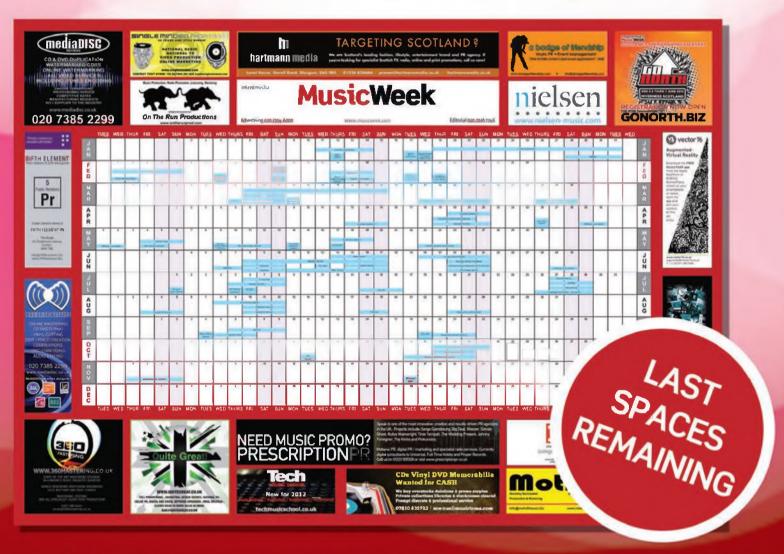


Gorgon City

"Black Butter is a massive part of what Gorgon City is. When we started this project two years ago it felt like the perfect home for [us] and it has been great developing it with the BB family. The most important thing about Black Butter is the family vibe, we're all mates and fans of each other's music - it's a great family to be part of!"

MusicWeek Wall Planner 2015

Position your brand in front of the entire UK music industry for a full year



The 2015 Wall Calendar will be included as an A1 pull-out in this year's Christmas edition of Music Week, on December 19, and will reach thousands of industry readers.

The calendar will once again include key industry dates and festival dates throughout 2015 and will be a valuable addition to the walls of the UK Music Industry.

Phone Victoria Dowling on

0207 226 7246

or e-mail **vdowling@nbmedia.com** to secure a prime position

INTERVIEW LABRINTH



TALENT

BY RHIAN JONES

abrinth is the exception to the rule. As the only non-X Factor act on Syco's roster, the young singer/songwriter is the label's sole artist that's been signed and developed from the ground-up without first being tested in front of the nation. And after hitting No.2 with his gold-certified debut album Electronic Earth in 2012, the pressure must surely be on for its follow-up. Not so much. Spare a few anxious moments, the 25-year-old is pretty placid.

"One thing I said to myself is if it doesn't work, then I did what I wanted to do. Why not do what you believe is right, than something that you think people want to hear? You usually end up unhappy when you do that. I've had moments where I was unhappy - every time I was like, 'Okay I'm going to write a straightforward pop song that I know people are going to sing to high heaven and be like, 'Lab, what an amazing song - but I hate it!"

Titled Take Me To The Truth, Labrinth's second album is out in spring next year and consists largely of music he's "always wanted to make". Shying away from big pop producers and fellow artist collaborators (despite writing sessions with Ed Sheeran, Sia and Emeli Sandé), it's a product of lone producing, writing and recording sessions – save a little help from string arranger Gustave Rudman, engineer Danny Allen, Clean Bandit's Grace Chatto and Jamie Cullum.

"I have no idea how it's going to do commercially but I thought if I died and didn't make some of the things that I've always wanted to make, then what's the point? Why am I doing this? I want people to feel a reality of where I'm from and my background and what's really going on in my head instead of using industry briefs or fitting into the mould and going, 'Okay '90s house is popular so I'll make a '90s house track because I know it will sell.' That is boring for me; I constantly need a challenge musically. This album was challenging, but I'd rather it be that way than a smooth [process]."

Growing up in North London with nine brothers and sisters ("my house was like London Underground in the morning"), Labrinth, aka Timothy McKenzie, started making music aged 13. At 18 he was mentoring disadvantaged kids in Dalston at the Urban Development Vocal Collective (UDVC) alongside producing work for artists including JLS and Pixie Lott. It's where he met Naughty Boy's manager, Riki Bleau, who introduced him to Tim Blacksmith and Danny D of Tim & Danny Music (who manage Stargate). The duo signed him after hearing what was to be his debut single, Let The Sun Shine, then set up a publishing deal with EMI. Says Labrinth: "We ended up connecting with [Sony/ATV president of UK and European creative] Guy Moot and it just felt right. Me and Guy got on like a house on fire instantly. He's been massively supportive."

Disenchanted by briefs from record labels that asked for "tracks that sound like Beyoncé", alongside manager Marc Williams, Labrinth decided to make something new – "commercially cool urban music". From that idea spawned Tinie Tempah's Pass Out, which reached No.1 on the UK Singles Chart, and then follow-up Frisky (No.2).

After asking him to produce for X Factor artists, Syco encouraged him to take the artist route and offered a record deal instead.

INTERVIEW LABRINTH

Released in September 2010, Let The Sun Shine hit No.3 on the UK Singles Chart. His next release, Earthquake, hit No.2 and Electronic Earth has since been certified gold.

Still a busy producer on the side ("as soon as this album is done I'm going to be in bed with everybody"), Labrinth also has his own record label, Odd Child Recordings (founded in 2011), that's currently developing London singer Etta Bond.

Why has Take Me To The Truth taken so long to finish?

I feel like my fans have given me a new studio and new tools to make an album so why wouldn't I do the best I can to make the thing as extravagant as possible? Whether I'm going in the right direction or doing the right thing in terms of making money and becoming a massive artist worldwide, I don't know, but I can only go in the direction I believe the music is taking me.

My debut album [Electronic Earth] was like going to school for the first time, looking at all the kids and going, "What group do I want to be part of and what would make me popular?" I'm not discrediting it. It was an amazing experience because I learnt so much, I went around the world learning how to write songs, but on this album I needed to be an artist and have people hear the real shit. They need to hear what's really happening inside my head.

How do Syco feel about this new-found mentality?

High credit to Syco, I can't believe it, super credit to my A&R Sonny [Takhar] and Simon Cowell, these guys are like, "Lab, you're an innovator, you're making fresh stuff that no-one has ever heard, just keep doing that." They said it's not about sales, it's about making the music that you believe is going to push music forward. It made me go into the studio with a lot more confidence. I was like, "Okay, cool, let's make some fresh music," but then also I hope its going to sell! I'm not sure they are going to say the same thing if it doesn't connect.

That attitude they have towards you, is it different to the X Factor artists on the label?

Maybe so, X Factor is a conveyor belt. X Factor is like a televised Motown really in terms of people coming off the streets and becoming stars overnight. It happens so fast for them they've got to micromanage what they do because they haven't had the time that maybe Mumford & Sons have had in terms of growing as a band, being shit in front of an audience, getting booed off stage, all those things that put hairs on an artist's chest. I respect that Syco are trying to do it both ways. They want to have both artists and people off the show so I'm just their first venture in terms of that direction. It's a harder route because you have to do much more work, you haven't got the TV show to televise this person, to show ten million people their whole journey and their sob story about when their dog died. [My route] is literally going, "Guys, here's the music, do you like it?" And constantly having to build it up from nothing. It is nerve-racking being on this side of it. Sometimes you're like, "Fuck it, I wish I [was on the X Factor]," because then it would just be easier.

Do you have any songs on the album that are straightforward pop tunes?

I do have some. I love pop music, I love the idea that you can squeeze so many amazing moments



Labrinth:
The singer
performed
Jealous - the
second single
from his
upcoming
second album
on the X Factor
results show
last Sunday
(November 23)

"People are trying to look after their house and their kids so are not taking risks musically. Everyone is nervous to try something new. When making this album I stayed away from producers that were like, 'Lab, another Earthquake wouldn't hurt'"

LABRINTH

into three minutes of a song and also connect to millions of people all at the same time – it's not easy. The bedroom guitarist and people that want to be 'cool musicians' always go, "Pop is shit" but it's actually a craft to be able to make a song that millions of people love at the same time. With pop sometimes you have to chop off the foreskin as they say. If you're trying to make something that connects to millions of people you can't be self-indulgent. You're almost giving more than you are receiving in pop and I think after a while it does become hard for a lot of artists to constantly be like, "Okay, let's just write the chorus that everybody is going to sing instead of the chorus that I've always wanted to write." For this album I've tried to find a balance between the chorus I've always wanted to write and the chorus that people are going to sing along to. I don't know the balance; I don't know how much salt and pepper to put into the mix but I'm just trying it out to see where it goes.

How impatient did Syco get during the 18 months it's taken to finish the album?

I got impatient because it's so necessary to hold onto your relevance in this industry. One thing I've learnt is that this industry is not just about music and that's one thing that a lot of artists have to learn. Twitter followers matter, YouTube views matter, all of these numbers matter in terms of the way people react to you and whether you're relevant in this industry and whether Radio 1 will play your

music. I knew I had to sacrifice something for the music, I had to do less shows, less Twitter and less Instagram and I knew that was going to have an effect but I was like, "Fuck it, I want to make something good and something that I'm proud of." I know now I have to do a lot of work to win some fans back. When you're not on social media it's like not calling your girlfriend for a year. I would have to take her out to some nice dinners...

I don't think she'd be your girlfriend anymore...

No she wouldn't, but then if you're talking about a person that really loves you...I have fans that have been massively supportive and I really appreciated them because they waited. It's like having a girlfriend that is there for you. My fans are equal in the amount of love that they show.

Why did you shy away from using pop producers?

I am a little bit bored of pop producers, I feel that everyone is trying to look after their house, their kids, and people are not taking risks as much as they used to. There's not that much money in the music industry, well there's money but it's not the '80s, because of that I feel like people are more nervous to be out there and just go, "Flip it, let's try something new." It's usually the new guys that do that rather than the guys that are already circulating in the industry because everyone is trying to hold onto their buck. There's millions of talented guys in the music industry but I didn't feel like I was finding the right people to give me what I needed to achieve the things that I wanted to. The guys that I used were up and coming and they were enthusiastic, they wanted to try something different and weren't going: "I'm not sure if we're going to make money off that chorus, or that verse doesn't sounds like \$1m verse." I didn't want to be around that kind of energy so I exempted myself from it when other people were like: "Lah, another Earthquake wouldn't hurt."

Despite your freedom, did Syco give you a brief? No, Syco has never given me a brief. Even on my



first album they've never given me a brief. I'm like a wild kid throwing paint at a canvas. They're allowing me to do that and that's the weirdest outfit to have, most artists are like, "You're lucky, I wish I was in your position." I've met artists who've been told by their label what to sing and how many tracks will be on their album. I really have got it good in terms of being creative.

What label would you like to be signed to if you weren't with Syco?

I would definitely go to XL, 100%. They are on point. What I love about XL is it doesn't seem like they are hell-bent on trying to make their artists as massive as possible. They do it organically and all the artists are connecting in different ways – credibly and commercially. Even with Jungle the job they've done is sick.

But I love Syco, it's like a fresh team. We started not knowing each other and now it's at a place where its like, "Let's do this together," everyone is like "Lab, we want you to kill it". They will all do anything to try and make sure my stuff works because they love what I'm doing. When you get that energy from people it's like family support, your brother would go that far for you, that's why I feel like I'll stay at Syco.

What's your role within your own label, Odd Child Recordings?

My role is Simon Cowell. When I'm working with Odd Child I get hair on my chest and wear a white shirt and open it a little bit and go, "So what do you want to do in the next five years...?" No, seriously, I feel like my role is A&R. Because of all the experience I have I'm able to identify with some of the things the artists might feel. I can also look at it from a business aspect as well. I think that's where my strengths are, going, "Okay, you might not understand this right now, but just do it, you can trust me, I've done it myself." If I don't feel an artist is going in the right direction, I will tell them. It's so much easier to edit someone else than it is to edit yourself.

"Sometimes people come on the X
Factor with a naive mentality and not knowing that they have to do work. It doesn't happen overnight. You have to do the shit shows, you've got to perform in front of two people in a bar before can walk into a stadium with your chest up" LABRINTH

What are your future ambitions?

My ultimate ambition is that I just want to make pop that people are like, "Where the hell did this music come from?" Stuff that says something and means something. I know there's millions of artists doing that right now that I have mad respect for, but I want to make all different types of music and pop that has innovation in it. I want to have pop music on Classical FM one day. I want to make one record that people are like, "That is legendary, I will never forget that one." That's more exciting to me than going, "Okay, let's put out ten million versions of the same song and I'll be in a house in Beverley Hills soon."

What would you change about the music industry and why?

I would love for pop music to be about the music rather than about what clothes I wore, how many Twitter followers I have, who I'm laying in bed with, or which pop stars I hang out with. Sometimes your music has more power if you are popular from the things that you do outside of music. You can have hits just by having ten million Twitter followers instead of having a hit because it's a good song. People are like, "Yeah, cool, that guitar solo was fun but was you hanging out with Rihanna last night?" I think people feel like they need more entertainment. I would rather the entertainment be about the music, but I know the belly of the beast and the fans get what they want. It's the language of the beast, you work with it and find your way

ABOVE
Breaking
barriers:
Labrinth started
his career
mentoring
disadvantaged
youths at
the Urban
Development
Vocal
Collective - an
organisation
founded by
the singer/
songwriter and
his sister

of being successful in it. It's not about the music anymore, it's never really been about the music, it's been about status. I would love for it to be different, but I think you get the balance of both, you have people like Jungle and Adele and Mumford & Sons who have sold millions of albums but done great jobs... well, maybe not Jungle yet, but I do believe they will do really well.

And what are the things you like most about the music industry?

When I grew up I was in the land of no opportunity and I found my way just by getting as good as I could at what I do. We literally are in a place where if you are sick at something people are going to sign you. I don't think we have any excuses here in this country.

And it costs nothing to put your music online...

Nothing, especially with social media, it's insane how many kids are getting signed. That changes the whole scope of the business, anyone can be a celebrity, anyone can be a star overnight, if you do something on YouTube or Instagram or build it up long enough you can easily find your way to the entertainment industry. You could do it from sitting in your bedroom doing a dodgy funny face that gets a million views on YouTube and then you're on Graham Norton. The way people look at Syco is the same as how fast it happens off of YouTube, I don't know if it's going to make great professionals but it offers people opportunities to make money and become something very quickly. Whether it's substantial or whether it's going to last is a different thing. I don't always think that's a good way though, fast is never a good way. There has to be some kind of shit in the middle, that's how I see it.

How does that view sit with what Syco does with X Factor acts?

It is a little bit dangerous. A lot of the main acts have failed but if you want to be a superstar then you get what you wish for. Syco is not the problem, the mindset is the problem. When you go to Syco and say, "I want to be a superstar," then you'll be a superstar. Look at One Direction, but if you don't say, "I want to be a superstar making this type of music with integrity"... you've got to know what you want.

Sometimes people come on the show with a naive mentality and not knowing that they have to do work. It doesn't happen overnight. You have to do the shit shows, you've got to be nervous before you go on stage and perform in front of two people in a bar before you do a stadium and you walk out there with your chest up and say, "Yes, my name is worthy of you people."

To me, Syco and the X Factor is just a platform to get yourself to another level, just like YouTube is a platform. When it happens fast off YouTube these people don't always know how to deal professionally with this business. It's just a trampoline to another level, you've got to do your work, same as the producers, learn all the stuff you can learn because true professionals know how to maintain their position. People who don't know their shit disappear in seconds and that's why you have so many fads happening. My dream is not to become a fad, to maintain my position as a musician whatever way it goes, to maintain my dignity and the quality of music throughout my whole career.





one year on, and look what we've done.

we'd like to thank all our artists and labels for a great first year.

passionate • eclectic • professional • tenacious

























REPORT ARTIST SERVICES

FIRST CLASS SERVICE

We speak to some key players at the forefront of the artist services sector to find out what kind of act should be using the model in 2014 and how they can make the most of it











SERVICES

■ BY TOM PAKINKIS

Ithough the artist services model is certainly not new, it's only in recent years that its popularity has increased dramatically. Not only are more artists opting to 'self-release' through their own outfit with the help of companies rather than signing a royalty-based contract, but the number of businesses that are offering a la carte service menus from which such artists can choose has increased as well. Today, all three majors have their own artist services offerings and work in the

"It's vital that the artist gets involved. Their input and participation is key to ensuring true fan engagement"

HENRY SEMMENCE, ABSOLUTE MARKETING & DISTRIBUTION

space alongside a number of competitive indies.

Traditionally, the artist services model was considered a route to market best used by established acts. Using the system, artists and managers pass on the chance to grab a big advance but are able to hold on to their copyrights, retaining control and reaping

ABOVE Putting in the

leg work: Top artists to have benefitted from services deals. Clockwise from top left: Alison Moyet (Cooking Vinyl) Nick Cave & The Bad Seeds (KLS), Imogen Heap (Absolute), Saint Saviour (Believe) and Kaiser Chiefs (Caroline)

a much larger percentage of sales revenue upon their project's release. They may well pay an upfront fee for services such as marketing, distribution, plugging and so on, picking up the bill for an overall album campaign. Successful artists often have the capital needed to fund an artist services campaign and the large fanbase needed for a successful release without the big marketing spend often required to break a new act.

But, speaking to some of the key companies in the artist services sector, the route to market may no longer be restricted to established acts.

"We are finding that both established and

Together we provide a fully independent, unified music services solution for artists and labels...





Physical & Digital Distribution | Global Campaign Management

Neighbouring Rights | Marketing & Promotional Services

D2C Solutions | Sync | Video Services

+44 20 72410237
info@kartelmusicgroup.com
kartelmusicgroup.com

+44 20 70368720 helpme@believedigital.com believedigital.com

emerging artists are keen to use the label services routes to market," say Absolute Marketing & Distribution's managing director Henry Semmence and digital director Adam Cardew. "As well as having success with established artists as wide-ranging as Deep Purple, Lisa Stansfield and Blue, we are also having great results with equally wide-ranging new artists from Krept & Konan to Ward Thomas."

Managing director of Kobalt Label Services and AWAL, Vincent Clery-Melin agrees that established acts have traditionally been the first to seek out an artist services deal. He points out that they have experience in the industry ("sometimes more than many executives at record labels!") as well as that all important established fanbase. "Sometimes they've been burned by the major label system, or are coming out of a negative experience there," he suggests.

"The first royalty statement normally gives managers a heart attack because they see all the costs! But if the campaign has been run well then they can recoup quickly"

MARTIN GOLDSCHMIDT, COOKING VINYL

"However this is changing. We see more and more artists of different genres and at different stages in their careers seeing the pitfalls of the traditional label model and taking more control of their own destiny. Sometimes it's by necessity: if the deals offered by traditional labels aren't attractive to them, they discover they can take more of the route to market themselves successfully.

"Sometimes it's by choice: artists like Snakehips realise they can build themselves up to the point where they are a daytime Radio 1 act on their own with a partner like us before they decide whether they want a major label deal – and can then negotiate such deals on their terms. Artists like Todd Terje and Nicolas Jaar who we work with have made the choice to work with us and turned down many offers from traditional labels to be able to run their own businesses. I think it won't be long before a significant breakthrough global act emerges out of an artist services situation and outside of the major label system."

From the point of view of those at major labels that also offer artist services alongside their traditional contracts, however, the two models don't have to be placed in such conflict.

Michael Roe acts as joint managing director of Caroline International alongside Jim Chancellor. The company is part of Universal Music Group, but Roe says that Caroline sits "completely outside the corporate world" with "complete independence".

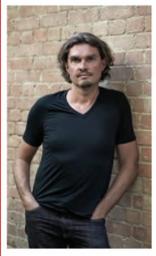
"Both traditional label and artist service relationships are viable and sit side by side with each other," he argues. "Just because the nature of the deal is different it doesn't mean that there's ever any less commitment. Caroline is owned by a traditional record company and I've seen and witnessed that UMG is an organisation that thrives on entrepreneurship."

As far as the artist services model becoming increasingly viable for new acts is concerned, Jim Chancellor says in no uncertain terms that, while the route to market is great for established artists, Caroline's ambition "is absolutely to break new





[PIAS] ARTIST & LABEL SERVICES: 'DOING IT TOGETHER, NOT DIY'



[PIAS] is one of only a handful of companies within the sector to be in a unique position of having its services division, [PIAS] Artist & Label Services, housed alongside its own label, Play It Again Sam, as well as having its associated label group [PIAS] Cooperative.

From a [PIAS]
Artist & Label Services
perspective, the focus is
on its label clients and
the artists those labels
work with.

"First and foremost

we look to support the wide range of labels we work with and aim to complement and enhance what they do," says [PIAS] Artist & Label Services managing director, Adrian Pope. "Depending upon what's required, we provide a home that offers strategic planning, marketing and promotion solutions, media buying, production and manufacturing, dedicated YouTube services, catalogue strategies and, most importantly, execute a cohesive and successful physical and digital sales strategy – and all of this can be implemented through [PIAS] on a truly global basis."

"The breadth and depth of our service has been developed over many years and it's real – it's about a wealth of experience and proven expertise on the ground across multiple markets."

In the event an artist doesn't work with one of the labels [PIAS] already has a relationship with, [PIAS] Artist & Label Services is able to provide them with access to its full range of solutions.

"Rather than it being DIY, [PIAS] provides various ways of doing it together. I'm not sure the perception of 'self-release' is a fair reflection of what happens in reality. Lots of projects might be considered 'self-releases' but the successful ones are those that have significant resources around the artist. We work best when there is a solid team behind the artist that has a clear vision about what they want to achieve and have the resource to work collaboratively with us and our teams."



PROUD TO REPRESENT ARTISTS WORLDWIDE SINCE 1998

Roni Size, Lethal Bizzle, Ward Thomas, Lisa Stansfield, Crystal Fighters, Anastacia, Krept & Konan, Gedeon Luke, earMUSIC (Deep Purple, DragonForce, Thunder), Imogen Heap, Purson, Jack Savoretti, Nell Bryden, Yungen, 3beat Records, Hope Recordings, Dexys, Chicane, Integrity Music, Sneakbo, Craig Armstrong, Martin Smith, Rend Collective

Twitter:

@absoluteltd

Facebook:

facebook.com/absoluteltd

absolutemarketing.co.uk info@absolutemarketing.co.uk +44(0) 208 540 4242

artists as well. That's never easy but we have the team and the nous needed".

Roe adds: "Certainly as long as I've been working in label services, which is pretty much since its inception in its current guise, it's been a route for development artists as well as established. However, it has certainly grown. Artists that Caroline work with such as Glass Animals on Paul Epworth's Wolf Tone label, Bear's Den on Communion or Shannon Saunders on Yup! are young, savvy artists and labels who don't necessarily want major label A&R - or, if they do, they want it provided in a more subtle way. Caroline has all the pieces in place to provide them with all the elements they need to work a campaign locally or internationally."

Believe Digital announced a new strategic alliance with Kartel in May 2013, which combined Believe's digital distribution and Kartel's management focused label services. Kartel started offering services deals in 2005 from the position of artist management working with artists who didn't feel comfortable relinquishing control to a record label - the first being Fat Freddy's Drop. Ten years on, Fat Freddy's Drop have just sold out Alexandra Palace, remaining in control of their masters and copyrights.

Kartel founder and CEO Charles Kirby-Welch says that there is still truth in the idea that the artist services sector is predominantly used by established acts. He adds that while increasing competition in the sector has meant more opportunities for developing artists, "finance is often the stumbling







A&RWORLDWIDE

discovery & development

THE WORLD'S LEADING MUSIC INDUSTRY DISCOVERY & DEVELOPMENT COMPANY

A&R Worldwide is recognized for its unparalleled quality of relationships with global radio, promoters, agents, festivals, labels, publishers, managers, brands, music supervisors, distributors, producers, writers, brands, agencies, technology companies and more. With over 30 years of global experience, A&R Worldwide is the only independent company to consistently develop and break acts internationally, who have collectively sold billions of albums and singles worldwide.

Through its various incarnations A&R Worldwide and its Founder **Sat Bisla** have been recognized by the music industry as having played a key role in the early support and/or development of artists such as **Coldplay, Adele, Dido, Tove Lo, Erik Hassle, Muse, Lily Allen, Sheppard, Gotye, Caro Emerald, Fatboy Slim, Avril Lavigne, Faithless, Imogen Heap, Jessie J, Liquido, Ting Tings, Frou Frou, Sia and hundreds of others.**

In addition, the company has been directly responsible for helping secure label and/or publishing deals through its efforts for artists such as The Temper Trap, Keane, LMFAO, Missy Higgins, Bonnie McKee, Jem, Laura Izibor, Airbourne, Rob Dougan, Kongos, Wolfmother, Robyn, Sam Sparro, Frank Turner, Gavin James and many others.

Muse's original manager Safta Jaffrey states: "Without the early support and friendship of Sat Bisla and A&R Worldwide, Muse would not be the successful phenomenon they have become, thank you Sat and all at A&R Worldwide."

SUCCESS STORIES

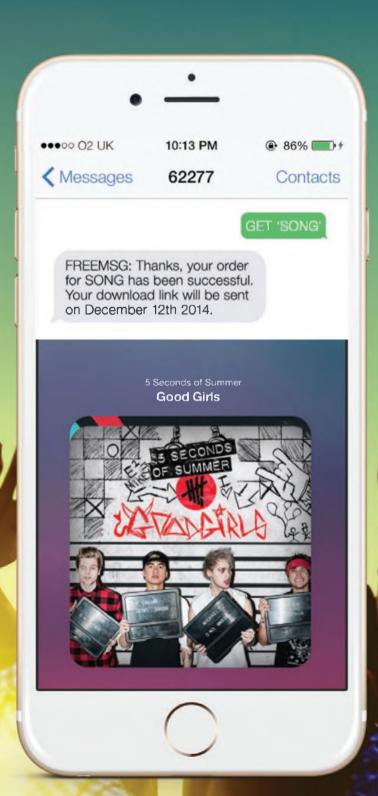


WWW.ANRWORLDWIDE.COM

Boost music downloads with 'Text-to-Download'

Sell your music via SMS message

- An instant fulfilment sales tool to drive track and album purchases
- Build up incremental sales pre-release
- All sales Chart reported
- Works across all networks, all devices
- Text GET INFO to 62277 for more information



As used by:





Union J



To find out more email: rob.turner@imimobile.com www.imimobile.com

and many more!



block for emerging acts and record labels still play a vital role in investing in and developing new talent".

But Kirby-Welch also offers a solution: "We have always maintained a high level importance on direct to consumer as part of the artist services model," he says, "as often it provides the most direct income stream to an artist for the sale of music or merch products.

"With the emergence of PledgeMusic, and now similar pre-order driven mechanics evolving within other D2C platforms, there is an opportunity for developing artists to monetise their fanbase in such a way that will help them to finance the release of a record."

Believe Group's UK general manager and SVP of rights management Lee Morrison, points to the power of digital as a reason for more emerging acts looking towards the artist services sector. From his perspective, the model can work for all acts.

"With the industry's changing models, you can now break acts online which gives you the ability to put them on a bigger stage," he says. "Take Bastille for example, an act that started out self-releasing through us with their four-track Laura Palmer EP, who have now gone on to huge success."

There is indeed a growing list of acts big and small that have seen success using the artist services route to market but, as some of the executives above have suggested, the model typically requires a lot more work on the side of the artist and manager as they become more like business partners with a company in a release campaign rather than creative on a label roster. So what do acts and managers need to keep in mind if they want to see success with artist services and who in particular has really made the most of the model?

"We've found that working with a clever manager who understands the different relationship needed between artist and service provider compared with the traditional way of working is key to success," says Caroline International's Michael Roe. "People like Ian Grenfell, Bryce, Chris and Julie at Courtyard; James Grant, Ben Watt, Kwame Kwaten, Amy Morgan.... they're successful in this field because they understand they need to take more responsibility.

"Label services provides solutions for artists, but the artist is paying for that service. Therefore, to make that relationship work best, you need a proactive manager who will meet deadlines, be commercially sensible, make timely decisions, work within a team and so on."

Cooking Vinyl MD, Martin Goldschmidt, is

"Working with a clever manager who understands the different relationship needed compared with the traditional way of working is key to success"

MICHAEL ROE, CAROLINE INTERNATIONAL

keen to identify that financial element as one of the key differences between the artist services model and traditional contracts. "The most important thing is to remember that all the costs are paid for by the artist," he says. "We may cash flow them but, if they are managed well, the artist will make money. If

they run away, the artist won't. The first royalty statement normally gives managers a heart attack. They see all the costs! But if the campaign has been run well then they recoup quickly."

Goldschmidt says that Cooking Vinyl, which sits alongside Essential Music & Marketing as part of the Cooking Vinyl Group, "arguably started artist services" in 1993 with Billy Bragg. He highlights Peter Jenner as a manager who knew how to use the artist services route particularly well. "Peter Jenner was the master and introduced us to the deal with Billy Bragg," he said. "Dan [O'Neill at Angle Management] was brilliant in our Groove Armada campaign, and forged a real partnership

'THE ARTIST SERVICES MODEL IS FANTASTIC - BUT CONFLICT IS INEVITABLE'



There's a general consensus between executives across artist services companies that any successful release campaign is reliant on a close working relationship between artist, manager and music company, but Matt Thomas says that, at some point, tension is only natural in such an environment. It's for

those kinds of situations that he started his Artist Dispute Resolution service.

"I think that the artist services [model] is a fantastic, liberating model, which gives the power of choice and decision making back to the artist," he tells *Music*

Week. "[But] with so many relationships between artists, management and third parties, it is almost inevitable that conflict will occur somewhere along the line."

With a background in the label system and artist management himself, Thomas helps artists, musicians, bands, management and third parties to find mutually agreed solutions to conflicts.

"It's an alternative way of solving problems that would traditionally have generated hostility, bad feeling and possibly legal action, leading to one-sided outcomes at best, or spiraling out of control with possibly more severe consequences. Because of my extensive experience in the industry I have a total understanding of the disputes that can occur, so can establish immediate empathy with all participants and proceed without it wasting any more of anybody's time."

PHONE A FAN: IMI MOBILE'S D2C SOLUTION FOR SELF-RELEASING ARTISTS



While the artist services model is starting to throw up success stories with emerging artists, it's still particularly effective when used by established acts, not least because they have a dedicated fanbase waiting for their next release before a single penny has been spent. Via it's Chilli Music Portal, IMI Mobile allows fans to download tracks straight to their phones by texting a keyword over SMS. Senior music and content manager at IMI Mobile, Rob Turner, points out that "contrary to popular belief, not everyone is on iTunes – but everybody does have a phone and the purchases are mobile billed, which encourages incremental sales especially with younger fans."

For artists and managers looking for new and innovative ways to self-release to a waiting fanbase, Turner says that IMI Mobile offers a "highly scalable" system.

"The SMS mechanic is incredibly versatile, easy and often free to promote via social media. Additionally, we can help smaller artists in a host of ways aside from simply providing incremental track sales. By engaging fanbases on mobile, we set up competitions, or message directly about new releases and gigs in a bespoke way."

ARTIST DISPUTE RESOLUTION

SOLVING PROBLEMS IN THE CREATIVE COMMUNITY

MATT@ARTIST-DISPUTE-RESOLUTION.COM

- +44 (0) 208 123 3699
- +44 (0) 7968 626 987

WWW.ARTIST-DISPUTE-RESOLUTION.COM

- MEDIATION
- CRISIS MANAGEMENT
- DISPUTE RESOLUTION
- INDEPENDENT NEGOTIATION
- SOBER SOLUTIONS

INSPIRED INCONTROL INDEPENDENT

Providing strategic distribution, marketing & rights management services so you can focus on being inspired.

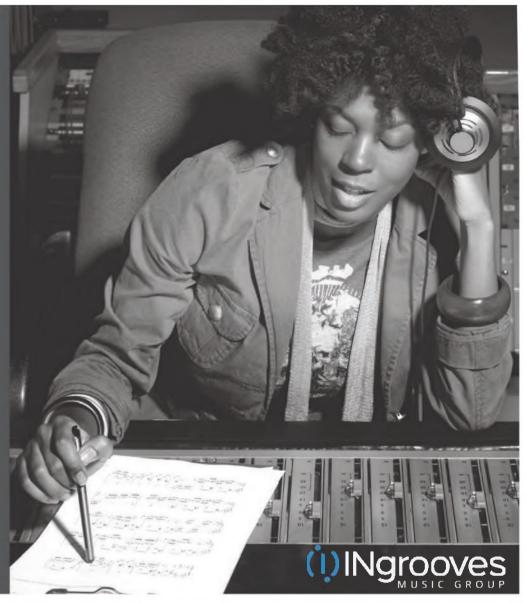
WE POWER CREATIVITY

Global Distribution Artist Services Publishing & Rights Administration

INgrooves.com

1st Floor, Mill House | 11 Chapel Place London | EC2A 3DQ United Kingdom +44 0 20 3487 0504

London | Berlin | Melbourne New York | San Francisco | Los Angeles







The leading international business event for the music ecosystem

Register now and save. More information on midem.com

between us and the band by always asking what the correct business decision was instead of trying to take the approach of getting us to spend as much as possible and then being surprised when the band are unrecouped. Modest Management have been great partners for the Alison Moyet campaign as well."

Absolute's Semmence and Cardew concur that one of the worst mistakes acts and managers can make during an artist services project is "throwing money at the wrong things at the wrong time".

"Patience is key in developing the correct long term strategy," they explain. "Having said that we are also very aware that some releases need a very quick turnaround, which is something we pride ourselves on being able to deliver."

Echoing Goldschmidt, Semmence and Cardew underline the need for artists and managers to commit to being full partners in an artist services campaign.

"It's vital that the artist gets involved," they say. "Their input and participation is key to ensuring true engagement and development of individual fanbases. This creates a great starting point to launch the promotional and marketing campaign. In 2014 we have worked with a number of artists and labels who have benefited greatly from this, including Lethal Bizzle, Krept & Konan, Roni Size, Ward Thomas, Dexys, Imogen Heap and earMusic."

Kobalt Label Services' Vincent Clery-Melin pays tribute to the current generation of managers in general, saying that they are "a lot more clued up about the business and better understand the ins and outs of being a record label".

He adds that, regardless of whether they are using the artist services model or signing to a traditional label in 2014, artist managers are having to work harder than ever these days. 'At least with us you actually have full control over your campaign!" he suggests.

"We have a formidable relationship with management companies such as ATC or Big Life, and many others. Some of these companies have given us a lot of trust very early on, and completely 'get' the advantages of working with us," says Clery-Melin. 'These are also management companies that are well structured, well staffed, and are not afraid to get their hands dirty and be very hands on with their record campaigns. They want to see the P&L, they enjoy being in the driver's seat whilst running campaigns with us in the true spirit of partnership."

A&R Worldwide offers artist services including everything from marking and media consultation to songwriting, image and audience development and more. President and founder Sat Bisla also stresses the importance of management and artist involvement. "No matter who you are partnered with, you can never expect someone else to carry the sole weight of developing and marketing yourself and your music," he tells *Music Week*. "As an artist, you and your management team still need to put your full effort behind making your music successful as ultimately, the artist is the driving force and no company can buy 'cool' or 'a real fan'.

"If you're not passionate and vested in the success of your career, you will find that no one else is either. This means constantly refining your songwriting/music and live show as well as actively engaging with your audience and doing your homework on what is working and happening worldwide. Fans want to interact with their favorite artists, not an artist's social media team, marketing company or something that's manufactured."

Despite artist services traditionally being

ASK THE EXPERTS: HOW DOMINANT WILL ARTIST SERVICES BE OVER THE NEXT 10 YEARS?



Adrian Pope,
[PIAS] Artist & Label Services
No more dominant than they are
now. In today's market and in
the future there will be different
models for different needs.



Michael Roe, Caroline International I'm not going to predict any level of dominance but there's certainly enough space for both the services and the traditional label models to exist very successfully alongside each other.



Martin Goldschmidt, Cooking Vinyl
For established acts they will
become more dominant, especially
with the majors operating in this
area very aggressively now. How
many companies offer artist services
in the future will depend on how
they approach risk vs sales potential
and whether they can truly offer the

services that are required for a 21st Century release.



Henry Semmence, Absolute Marketing & Distribution

Record Services are here to stay and will grow over the next 5 -10 years as long as the project finances are properly managed and the level of service is maintained.



Vincent Clery-Melin, Kobalt Label Services

The traditional label model is under threat. As the digital market enters its next phase, as technology becomes even more core to the development of artist careers, as the cost of artist development becomes more accessible, and as

the pressure on transparency increases regarding how music revenues are distributed back to creators, the power is shifting back in favour of the artists and their representatives, and there are now fewer and fewer reasons for artists to enter long term, coercive contracts like they did before. Traditional labels, especially major labels, are going to have to look hard at their core DNA and adapt, and new players are going to emerge and lead the change.



Charles Kirby-Welch, Kartel

I believe the services sector alongside artists and manager have a great responsibility and opportunity in helping to reshape the industry into a more artist friendly environment - if we can be successful in that it will be the dominant force within five years.



Lee Morrison, Believe Digital

Both artist and label services will be very dominant in the years to come. For an artist it's about having the right team around them; some will benefit having a label around them or a direct team, it's what suits them. From an independent standpoint we see both services growing hugely.



Jim Chancellor,
Caroline International

I still believe there is a place for both the traditional and label service models. It's all about what the artist, manager and label needs really. The now and the future is all about choice. So it's our job to offer those alternatives.



Sat Bisla, A&R Worldwide

As emerging talent continues to break through the noise and as established artists, managers and labels continue to invest and build as much of their copyrights as possible, the artist services model will only continue to evolve and grow. It's critical that the artist services model

continues to innovate and add value to artists' careers.

exploited most effectively by already successful acts, Believe Digital's Morrison suggests that one of the biggest misconceptions about the model is that it is a pathway to guaranteed results for those established acts that have ready-made fanbases.

"Just because you have thousands of Likes on Facebook and good social media reach, doesn't mean people will buy your music - don't expect miracles overnight," he warns. "Artists and managers should look to cover all bases and understand all consumption routes of their target market; you can't rely too heavily on one aspect, like radio for example."

Artists and managers have certainly been empowered over recent years thanks to the growth of digital distribution and communication channels. The boom in artist services is perhaps an indicator that the industry gatekeepers of old are not quite so formidable.

While the traditional label system is still the best route to market for many, it's no longer the only option. When it comes to artist services, the business sense of the artist and manager are really brought to the fore, but there's a sense that the key to a successful campaign remains the same, regardless of the model.

"Label services is a very clear concept, but still fairly new. Therefore it's all about transparency and communication. If you have that then it all works," says Caroline International's Jim Chancellor. "We have numerous partners that we work with and we love working with them as we believe they and their artists are fantastic. When we team up with a partner we do so because there is a mutual respect and understanding of each other and what needs to be done. The music is of course first but strong management is a hugely vital factor too."

PROFILE ICELANDIC MUSIC



Iceland Airwaves is paving the way for Icelandic music to be heard by the masses, encouraging travel to the Nordic island to see talent on its home turf before acts try for international gigs

EVENTS

■ BY CORAL WILLIAMSON

sigtyggur Baldursson, better known as Siggi, is a busy man. When *Music Week* sits down with him at Iceland Airwaves, the ex-Sugarcubes drummer has already played more than one gig during the multi-venue festival – but like almost everyone in the Icelandic music scene, he enjoys juggling projects.

As MD of Iceland Music Export (IMX), Baldursson runs various programmes encouraging the export of Icelandic music, largely by bringing together the many disparate strands of Iceland's eclectic scene under one roof, making it easier to see everything at once from an international standpoint. He explains: "We do two websites: one in Icelandic which is an educational thing really, for businesses here; and one in English, which is more like a portal into the Icelandic music scene.

"I'm loathe to use the word music business here, as we don't have much of one, but we have a wonderful music community. What I think part of the character of Icelandic music is, is that it adheres to a scene, a community, rather than a business.

"That's why it's very creative, and bands are obsessed with carving out their own niche. They're constantly comparing themselves to their peers, Harpa: Opened in 2011, Harpa concert hall saw the likes of Caribou, The Flaming Lips and The Knife play at this

year's Iceland

Airwaves

not the charts. Although that's not to say we're any better than anyone else."

The creative force of Iceland's music community goes some way to explain how Iceland Airwaves, which began as a one-day event in an airplane hanger in 1999, now attracts more than 4,500 international visitors each year, and accounts for a 50% increase in overseas credit card spending during November.

Then there's also their upcoming presence at next year's Eurosonic Noorderslag; Iceland has been chosen as the focus nation at the European showcase festival in January, and will see more than a dozen acts play at the Netherlands event.

What attention are you getting from abroad?

We're getting ridiculous attention from abroad. Eurosonic invited us to be the focus nation in 2015, and we didn't even ask for it. We feel pretty blessed, these days. Things are going very well for the export of Icelandic music. We had over 100% increase in gigs abroad with Icelandic artists between 2012 and 2013. Those aren't high numbers - the gigs were 700-plus, then more than 14,000 in 2013.

What do you put that increase down to? It comes down to a few different things. In 2013, we had all the biggest Icelandic acts touring - Sigur

Ros were touring, Bjork, Of Monsters & Men - and they had Icelandic supports on their tours. Then again, having said that, we're looking at at least 1,200 gigs this year, and none of those acts are touring. The information we draw from that is that there's a lot of grassroots action; there are a lot of new bands coming out of the woodwork and getting a lot of stuff done.

Part of it is also a better infrastructure, better support systems in place. You can apply for at least two or three travel grants now. There's an operation called Reykjavik Air Bridge, which is a project by Reykjavik city and IcelandAir. You can apply for reduced air fares. I wouldn't call it a complete grant, but it helps. We got this new grant in operation in 2013; the Government gave us a small export fund, around £100,000 per year, but it can still do a lot of creative damage. We've divided it so half goes towards travel grants, and the rest goes to marketing grants.

So if you're taking your project to market, doing a bigger tour, releasing your stuff, buying PR - whatever you're doing, you can apply for this grant. It's been used on a whole variety of projects, in all genres. We see a lot of excitement not just in the indie music vein, but also with new classical composers, plus we have at least two jazz acts touring in Germany quite regularly now. We have

WHO'S PLAYING EUROSONIC NOORDERSLAG?



Eurosonic Noorderslag takes place from January 14-17 in Groningen in the Netherlands. 19 Icelandic bands will play music spanning Viking metal to electronica, as part of the Iceland Erupts campaign.

Low Roar, Kaleo, Kiasmos, Jűníus Meyvant, Rökkurrő, Samaris, Sóley and Vök, Árstíðir, dj. flugvél og geimskip, Fufanu, M-Band, Óbó, Skálmöld, Sólstafir, Tonik Ensemble, Ylja and Young Karin will be joined by the final band to be announced last week, Mammút (pictured), who won Best Album, Best Song and Best Album Cover at this year's Icelandic Music Awards.

On the announcement, Sigtryggur Baldursson, MD of Iceland Music Export, said: "Eurosonic Noorderslag provides a unique opportunity for Iceland to tell the remarkable story of our recent musical past and, in the shape of these artists, to present an idea of where we're heading in the future.

"These are exciting times and the diversity of this new wave of Icelandic acts will, I hope, resonate with those travelling to Groningen. We feel confident that our music community is ready to open a new chapter and reach new international audiences."

been taking jazz acts to a European meeting called Jazzahead for the last three years.

We've been convincing the Government in the last few years, changing the perspectives. So the pop side of the music scene in Iceland is being taken seriously as a business sector, not just an art form, which needs to be invested in. It's changed dramatically in the last three years.

Have funding cuts been a problem?

There have been two funding cuts in the last two years, but music has been better off than a lot of other creative industries. The last Government in power, up to mid-2013, put a very ambitious programme into operation called Investments In The Creative Industries. That doubled our music fund and created the export fund. The new Government cut this programme completely, but it left the export fund in place. Most of the creative industries got a worse deal than we did.

What was in place before IMX?

The Air Bridge came to be around 2004/2005, but before that, people were just doing their own thing, completely. Things like this have had a big effect; also Iceland Airwaves, which has been inviting the music business to Iceland to see Icelandic music for 15 years now. That's had a gradual effect. It's definitely caused part of this export success. There are a lot of things that play into it; it's not a simple solution, but a gradual combination of factors. Part of it is community, part of it is infrastructure.

How big is the role that music plays in the economy of Iceland?

We've been collecting data on Iceland Airwaves - we haven't been able to get data on music export because it's all over the place, and it's hard to get people to cough it up. Export bands like Sigur Ros, most of their business happens in England, their management is English. They're not going to want to show us their bank accounts, but we can calculate their record sales, or how much they tour - it's all going to be speculative to a large extent.

Iceland Airwaves brings in a lot of money. I think it rolls around £5 million in the economy here. It affects the currency in a period of a week, because there's so much money being spent in Reykjavik in such a short space of time. All the hotels and restaurants are full. Iceland Airwaves used to be the only festival trying to operate internationally, marketing themselves outside of Iceland. But in the last three years we've seen two international franchises come into the market here - Sonar and ATP. They're trying to build on the success Iceland Airwaves has achieved. It's good for the economy, it's good for Icelandic music in general. It's a good venue for our musicians and creates a bigger floor and more diversity.



"Icelandic bands are very creative, and obsessed with carving out their own niche"

SIGGI BALDURSSON, ICELAND MUSIC EXPORT

Are Icelandic artists supported by the local media - with radio quotas for example?

Oh yeah. STEF, the collections society, and the Icelandic Musicians' Union have teamed up with Radio Rås 2, which is the pop version of the national radio, equivalent to BBC 6Music. They have a 50% rule that they made up themselves, and are probably the only ones following it. A few years ago there was a lot of talk between the biggest two radio stations. They both agreed on this quota, but I think Rås 2 is the only one following it. We still have our local hero syndrome, where the most popular bands are the ones you never hear, because they're not exported. It reflects well in the roster of bands chosen for Eurosonic 2015.

In terms of exports, which territories are priorities? It varies from genre to genre. We're working with markets that we think are good in a certain context. Germany is one, because it's close and it's big, and Scandinavia because it's becoming more interactive. The Scandinavian music market is opening up a lot internally, with more programmes in place. In Germany, we have a good audience; Germans come over to Iceland as tourists, they buy a lot of Icelandic music. A lot of Icelandic artists do well there, so that's a market we're focussing on a lot, as well as the UK.

Some artists have their own niche markets; Asgeir Trausti doesn't do well in Germany, but he does very well in France. He doesn't do well in England, but he does well in Australia and Japan. This isn't reflective of what we're trying to do with Eurosonic, where we're putting some effort into PR in England and Germany, more so than in other markets. But that's also because England is so influential.

Did anyone ever expect Iceland Airwaves to become as big as it has?

I actually played at the very first festival. There were three bands; Sigur Ros, my project called Grindverk, and GusGus. There was one English band as well, I think. Like many things in Iceland, it was a family affair. There was a guy who worked for IcelandAir, Magnus Stephensen. He had a brother called Stephan Stephensen in GusGus, and they had an uncle called Steini Stephensen who was starting a company that did events. So IcelandAir

teamed up with GusGus, with Steini as the event manager. In my mind, Iceland Airwaves was started by the Stephensens, but it depends on who you talk to. It started growing very quickly, as they realised they had a great idea. It became a festival that everyone wanted to partake in. IcelandAir was keen early on, and quick to realise it was cheaper to import people from the music business to Iceland, than to export all these Icelandic bands. And it made business for them and companies in Reykjavik. They were basically business savvy.

What's needed next to develop Iceland's exports? For the first time, we have two international bands operating out of Iceland with management stationed in Iceland. This is very much a part of what we're trying to do now, strengthening the infrastructure in Iceland, specifically the management side. For the artist, the management is so important because it's business development. Management is the liaison for the artist with the rest of the business. I find more artists than less need help when it comes to managing their business. This is something I think we need to work on more now.

Two years ago I was having discussions with people who said we would never be able to manage international bands from Iceland. But it's working, so I'm sure it will work for others. Because of the structure of the beast, that it's such a community-based thing, I think it's the best way to go. We don't have the money yet to put in investments, unless the private sector starts investing in music companies like Record Records, small labels.

It's a very Icelandic way of treating a business, where they've had contracts with artists for Iceland, but never had any business taking the artist out of the country. These record labels have created a protective custody within the country itself. Music companies in Iceland have always been weak when it comes to export, but the artists themselves are strong. That's why I think it's clever to focus on the management side, then we can start building companies.

Compared to when you started making music, how much has it changed?

The biggest difference is album sales. When we were starting out, you could make a considerable amount selling records. You can't do that today in the same way. You need to do a lot more diverse marketing, tour a lot more. Before, you'd tour to advertise a record; it's almost the other way around today.

Iceland is different to how it was 20 years ago; there was no infrastructure in place to apply for a travel grant, let alone have someone to talk to about context. It was DIY, really. I think these things can co-exist well, and should. You shouldn't lose the DIY perspective and the music community, even as we try to better the business side of it.

VIEWPOINT MUSIC DEALERS

CREATING CHRISTMAS CAROLS

Music agency Music Dealers examines John Lewis' ability to consistently conjure seasonal anthems to benefit its brand, and the overall importance of music in consumer campaigns



SYNCHRONISATION

■ BY ERIC SHEIKOP, CEO, MUSIC DEALERS

powerhouse brand that dominates the holiday ad space, John Lewis has developed a successful sonic identity through a strategic process of creating anthemic Christmas carols, as demonstrated in their most recent holiday advertisement, 'Monty's Christmas'.

John Lewis leverages a consistent Christmas music strategy, with an up-and-coming artist covering a well-known song originally performed by a titan of music industry past. This year, for its holiday ad, Tom Odell - Ivor Novello's 2014 Songwriter of the Year - covered Real Love, a powerful, posthumously-released song penned by John Lennon.

As a full-service music agency, Music Dealers has seen music strategies that fall on all points of the music marketing spectrum, and we've identified three components that are common across all successful sonic identities: consistency, engagement, and brand awareness:

Consistency: To craft a successful sonic identity, a brand must develop and adhere to defined 'musical guidelines', the way it adheres to the strict logo and brand guidelines of its visual identity.

With disciplined music production, John Lewis has developed that consistency, resulting in an inimitable sonic brand that is synonymous with Christmas in the UK. Demonstrated most clearly over the past five years, John Lewis foregoes common jingle-bell soundtracks in favor of music that lures consumers with tender tugs on the strings of their emotions. Its consistency pays dividends; viewers have come to expect John Lewis' sonic strategy, ready to well up with a tear as the ad begins on television, or as the YouTube play button is pressed.

Engagement: A strong sonic identity allows a brand to leverage music beyond its initial purpose,

ABOVE
Cool reception:
This year's John
Lewis Christmas
ad saw Tom
Odell take on
John Lennon's
Real Love

"A powerhouse brand that dominates the holiday ad space, John Lewis has developed a successful sonic identity by leveraging a consistent Christmas music strategy"

ERIC SHEIKOP, MUSIC DEALERS

extending the life expectancy of a song beyond a potentially short-lived thirty-second spot.

The current climate of the music industry has produced endless choices and a menu with far too many tasty things to order. This market saturation forces consumers to look to brands as trusted filters for talented artists, a responsibility that John Lewis accepts and exceeds yearly. With this trust, it makes itself valuable in its consumers' lives beyond the products it sells. Featured songs from John Lewis Christmas advertisements consistently climb the music charts, both in the UK and abroad, lengthening the life expectancy of its content - a result of its solid sonic identity.

Brand Awareness: A function of the sonic identity is to promote strong and consistent brand awareness across all sonic touchpoints and to amplify a company's brand message to consumers.

John Lewis' effective sonic identity continuously promotes brand awareness and differentiates the John Lewis brand from the competition with every note. In Monty's Christmas, John Lewis intentionally does not advertise its products or services, a decided omission that illustrates the dexterity of the brand's association with the holidays. Rather, visually and sonically, the company promotes its brand message of giving and amplifies this sentiment to its consumers: "I go to John Lewis to find the perfect thing to give to someone else", instead of, "I go to John Lewis to buy a sweater."

Most importantly, the true benefit to its sonic identity is that consumers will forever associate John Lewis' captivating holiday songs with John Lewis, an association that will benefit the brand for decades to come.

Music, when justly employed, has a way of pushing the envelope. The best music strategy involves risk, daring - a step in a new direction. While John Lewis precisely followed its proven system of music selection for Monty's Christmas, one could interpret the brand's music strategy as "low risk". By relying on the continued success of its previous models, John Lewis opts for secure results rather than experimenting with variations of style, lyrical dimension, or lower levels of artist notoriety.

We're curious to see if next year John Lewis will employ such daring, and develop a stronger, more mature sonic identity in the process. Perhaps the brand can retain the same strategy of featuring up-and-coming artists who cover famous songs, yet modernise that holiday tune to capitalise on the shifting trends of the music industry.

Regardless, the commercial is once again musically brilliant, as reflected in its results: the YouTube advert accumulates views by the millions daily; its featured music returns triumphantly to the iTunes charts; and engagement skyrockets with the release of a Storytelling app, a virtual reality set that lets you peer into Monty and Sam's world, and at its flagship location through a giant booth that lets children create giant, 3D versions of their favourite toys.

There's nothing left to do but crown John Lewis as king. As we look forward to the heartwarming content they will bestow upon us next year, we predict this upscale, department store brand will leverage music even more to maximise engagement in 2015. And we also predict that competitors will once again have a hard time reaching John Lewis, the brightest sonic ornament atop the Christmas tree.



MusicWeek CHARTS

CHARTS UK SINGLES WEEK 47



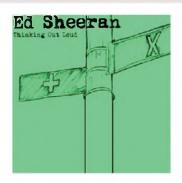
For all charts and credits queries email isabelle.nesman@intentmedia.co.uk. Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

IIS LAST WKS K WK CHRI	ON ARTIST / TITLE / LABEL (WALOGUE NUMBER (USYWOOTOR) (PRODUCER) PUBLISHER (WRITER)		THIS LAST W		ARTIST / TITLE / LABEL CHALOGUE NUMBER (DISTRIBUTION) (PRODUCER) PUBLISHER (WRITER)				
New	BAND AID 30 Do They Know It's Christmas EMI GBUM71406395 (Arvata)	HIGHEST A	39 40		MR. PROBZ Waves Left Lane NLBBR1400002 (Sony DADC UK) ★	SALES INCREASE			
New	(Epworth) Warner Chappell (Ure/Geldof) CLEAN BANDIT FT. JESS GLYNNE Real Love Atlantic GBAHS 1400368 (Arvato)	NEW ENTRY	40 31	5	(Mr. Probz) SMG talpast eft Line(Sony ATV (Princewell Stehn(Rahmouni) ONEREPUBLIC LLIVEd Interscove USUM21301307 (Arvato)	INCREASE			
New	Patterson/The Sox/Starsmith) Sony ATV/Universal/Minds On Frie/Black Butter/BMG Rights/CC (Boardman/Patterson/Blandard/Glynne/Chatto/Harvey/Tighe/Ber OLLY MURS FTTRAVIE MCCOY Wrapped Up Epic/Syco GB1101400322 (Sony DADC UK)	ennett)	41 36	20	(TedderdZancanella*Kutzie*Brown) Sony ATM/Kob int/Patriot Games (TedderdZancanella) MAGIC! Rude RCA CAV161300016 (Sony DADC UK) ★				
2 22	(Robson) Sony ATV/Universal/Salli Isaak/Imagem/Studio Beast/BMG Rights/ADayTheory/CC (Murs/Robson/Kelly/McCoy) ED SHEERAN Thirtking Out Local Asylum 58A95430099 (Asvato) ★		42 38		(Meaninger) Sony ATV/Universal/Kobai/Meany/Peane Baby/Robert: Leibowitz & Hafitz (Atweh/Meaninger/Pellizzer/Spizak/Tanas) G.R.L. Ugly Heart Kempsaba/RCA (Sony PADC 19K)				
	(Gosima) Samy ATV/30i (Shearam/Wadje)				(Dr. Luce/Cincut) Universal/Eqq innqs/Knisal/Kavz, Maney/Daelin/Iqq/Presmiglina (Rabanna/Dean/Inn) wald (Monds/Walpert				
New	DAVID GUETTA FT SAM MARTIN Dangerous Parlophone GB28K1400036 (Arvato) (Guetta/Tuinfort/Evigan/Martin) Sony ATV/Warner Chappell/Artist/BMG/Piano/BMG Rights/Talpa/What A Publishing (Tuinfort/Guetta/Martin		43 24		LILLY WOOD & ROBIN SCHULZ Prayes in C. Atlantin (Arvato). (Mailmant Wanas (1) 2,3 all likes Mail/Forus (Mailmant).				
3 6	ONE DIRECTION Steal My Girl Syco GBHMU1400159 (Sony DADC UK) (Buretta Ryan Westerland) Universal Warner Chappe (SMG Right: PPM, Big Deal Various (Hector Burietta Universal Warner) (Payne)	SALES 1NCREASE	44 23		WAZE & ODYSSEY VS R. KIELLY Burmo & Grind 2014 RCA USRC1 1407(276 (Sony DADC UK) WAZE & Odyssey R. Celly, 3MG Aigure/Seage Arcolffilias waze/CC (Arcolff Mark Red Millional Centry) zelfkinantien R. Celly				
1 2	GARETH MALONE'S ALL STAR CHOIR Wake Me Up Decco GBUM71405821 (Arvoto) (Upsion) Sony ATM/Universal (Bengling/Dawkins III/Einziger)		45 37	24	ELLA HENDERSON Groot Syco SBHAVI 1400029 (Sony DADC UK) ** (le ddar/Zanowella i Sony ATV NOSaltr/Arige 2 Live Atheronaeth Auriot Games/CC (Heodarvan/Feddar/Zanowella i				
New	WRETCH 32 6 Words Mos GBCEN1401030 (Sony DADC UK) (SOS MG) Universal/Razor and Tie/Robalt (Wade/Scott/Akinkinmi/Awogboro)		46 New		NICOLE SCHERZINGER Run RCA G5ARL1401195 (Sony DADC UK) (Snow) Warner Chappell/Screaming Beauty (Tranter/Michaels/Snow)				
11 4	TAYLOR SWIFT Blank Space EM USC/Y1431309 (Arvato) (MaxMarthuShellbask) Sony At W.KobalthuShellwark) (MaxMarthuShellbask) Sony At W.KobalthuShellbask)	+50% SALES INCREASE	47 32	13	ARIANA GRANDE FT ZEDD Break Free Republic/Island (Arvato)				
6 3	CALVIN HARRIS & ELLIE GOULDING Outside Columbia GBAR! 1401201 (Sony DADC UK)		48 29	7	(Zed JMa «Martin) Soʻsalr (Zedd/MXM (Zasla xisi Ma «Mar. in/Sorecha) NICKI MINAJ Anaconda Cosʻs Money/Republir USCMS 1400261 (Arvoto)				
5 12	(Harris) Sony AN/(Ghubal ta²ent/151 Meilyn (Harris/Goulding) MEGHAN TRAINOR All About That Bass Epic USSM11401312 (Sony DADC UK) ★		49 New		(20low 9a Non/Anonymous/ 3a Internz) Sony ATV/Miniversal (Maraj/Tones/Solone-Myvet/Clar/c/Salacios/May) PITBULL FT JOHN RYAN Fireball .//MR 305/Polo Grounds TBC (Sony DADC UK)				
2 New	(Kadish) Sony ATV/Buddenwaric*Year Of the Dog*Words & Music*Ozer-thought Under-Appreciated (Ir sinou/Kadish) RIXTON Wait On Me Interscope USUM/1411017 (Arvato)		50 New		(Reed/Avident//Ryan/Joek ondon) Sony ATV/Warmer Chappell/BMG Rights/Reach Global/Songs From The Boardwalk/Arrist 101/Honua/The Family Songbou ANDY C & FIORA Heart beat Loud 4tlants (BAHS1406448 (Arvato))	k (Perez/Frederic/vari			
	(StarGate/B Blanco) Sony FTV/Warner Chappell/BMG Rights/Kobalt/Robopop/Back In Djibouti/Jumpin Benz/Lafferty Daniel (Levin/Eriksen/Hermansen/Hector/G	Solan/various)			(Andy C/tbc) Universal/CC (Andy C/Cutler/Salovaara)				
3 4 3	CHERYL I DON't Care Polydor GBUM/71404595 (Arvato) (Ahlund/Oligee) Kobalt/Prescription/Where Da Kasz At/Pulse /Lateral (Áhlund/McKee/Newman)		51 44		THE SCRIPT No Good In Goodbye Columbia GBARL1400985 (Sony DADC UK) @ Vannaghue/Sheehan/Limbo) Global Talent/Madmusic/Sobale (0 Jonnaghue/Sheehan/Barry)				
7 3	TOM DDELL Real Love Columbia GB481.1491541 (Soay DADY UK) (Adell/Max) Lenono (Lennon)		52 42	21	NICO & VINZ Am I Wrong Warner Bros USWB11304681 (Arvato) (Will IDAP) BMG Chrysalis Warner Chappell Shapiro, Bernstein & Co (Larsen/Der y/Sereba //allow)				
9 5	SAM SMITH Like I Can Capital GBUM71309R34 (Arvato) (Vapeulitizmuurie Mugism) Sony Al Wistellat Maughty Words/Warner Chappell Artisit (Smith Prime)		53 43	53	PHARRELL WILLIAMS Happy RCA USQ451300685 (Sony DADC UK) ★3 (Pharrell) Sony ANAUmizersal (Williams)				
13 9	JESSIE J, ARIANA GRANDE AND NICKI MINAJ Bang Bang Lava/Republic/Hand (Arvato)		54 20	2	KENDRICK LAMAR Aftermath/Interscope USUM71414120 (Arvato)				
10 19	SAM SMITH I'm Not The Only One (aprtol GBUM71308836 (Arvato)		55 41	18	(Rahki) Sony ATA/Universal/Warner Chappell/tbc (Lansa/Snith/Jaspez/The Lley Brothers) IGGY AZALEA FT RITA ORA Black Widow EM'GBUM71401093 (Arvato) ■				
3 12 14			56 48	44	(StarGate) Sony ATV.(Nobalt/Pre-vription/Warmer Chappell/Grand Hustle/IC (Herman-enuEriksen/Lezin/Perry/Hudson/Kelly) 4				
9 28 50	(MaxMartin(Shellback) Sony ATV/Iree*Kobalt/MXM (Swift/Martin/Shellback) IDINA MENZEL Let It Go Walt Disney/UMC USWD11366376 (Arvata) ★	CALES O	57 57	5	(Pattesson/Chatto) Universal/Salli I-aak/Sony ATV (Mapies/Pattesson/Masshall) ARIANA GRANDE FT THE WEEKND Love Me Harder Republic/Island USUM71409228 (Arvato)	CA155			
15 11	(Lopez/Anderson-Lopez) Warner Chappell/Artemis (Lopez/Anderson-Lopez)	SALES INCREASE	58 53		Payami Sien-von) Kobali MXM Warner Chappell Pre-imption PS Wolf Coulin-ISMP (Ps)Ma Martin Kotecha Sien-von Payami fle-faye Ral-he) ED SHEERAN See Fire Decca USNI RT300728 (Arvato)	SALES			
	(Harris) Sony ATV//Black Butter/B-Unique (Harris/Mewman/Mewman)				(Sheeran) Sony ATV (Sheeran)	SALES INCREASE			
16 27	SAM SMITH Stay With Me Copinal GBUM71308833 (Arvato) ★ (Immy, Napeu/Fitzmaurice) Sony ATV-Waughty Wordly/Stellan/Universal/Saali-lisa ak Method Paperwork (Smith (Napies/Phillips))		59 50		OLIVER HELDENS & BECKY HILL Gecko (Overdrive) FFRR/Musical Freedom (1A111400063 (Arvato) (Helden:) Sony AlV.(Kobalt/MusicalIStarz/EC (Helden:/Enenike:Hill)				
2 14 45	JOHN LEGEND All Of Me Columbia USSM11303954 (Sany DADC UK) ★2 (Tozes/Legend) RMG Right: /Kobalt (Gad/Stephens)		60 58	15	WANKELMUT & EMMA LOUISE My Head is a Jungle Positiva (Arvato) (Wankelmut Wew Jain) Kobalt/BMG Rights Fondue/Edition Urbasian (Lobb 'Differen/New Jain)				
54 2	ONE DIRECTION Night Changes Sy.o GBHMU1400165 (Sony DADC UK) (Bunetta/Ryan) Sony AIV/Universal/BMG Platinum/Bob Broth/The Family Songbook/PPM (Bunetta/Ryan/Sort/Papie/Tomlinson/Horan/Malik/Styles)	HIGHEST CLIMBER	61 Re-ent	ry	BAND AID Do They Know It's Christmas Mercury GBF088400001 (Arvato) ★ (Une) Warner (happell (Une/Geldof)				
17 7	JEREMIH FT. YG Don't Tell 'Em Det Jam/Virgin (Arvato) Gdwl2/JVJ Mw.Tad J Univer al 'Warrer Chappell' Chai 'Ww.Tad on the Best/ SWP Inter-ong section's Ghutz/JVI dest are 'Isokon' Benitez/ Winzing 'Analoth' Aust	nu)	62 52	13	MAROON 5 Maps Interscope (Arvato)	in (Todder (coderus)			
Re-entry	5 SECONDS OF SUMMER Good Girls Capitol GBUM7 1401915 (Arvato)		63 New		(B Blanco/Tedder/Zancanella) Kobalt/Write 2 Live/Marza Baltzad/Where Da Kaz/Maru Cha Cha-Latzah Balk Soup/Blastronaut/Patriot Games (A, Levin/B Le GEORGE EZRA Listen To The Man Columbia GBARL 1400924 (Sony DADC UK)	viit/ ledder/various)			
5 New	(Feldmann/Cervini/Brittain/English) Sony ATV/Universal/Warner Chappell/CC (Irwin/Clifford/Wilkinson/Stride/Parkhouse/Tizzard) NOEL GALLAGHER'S HIGH FLYING BIRDS In The Heat Of The Moment Sour Mosh GBD2H1400003 (AEA Arvate	·o)	64 49	11	(Blackwood) BMG Chrysalis (Ezra/Pott) THE VAMPS Oh Cecilia (Breaking My Heart) EMI GBUMZ1400928 (Arvato)				
	(Gallagher) Sony ATV (Gallagher) SIGMA FT. PALOMA FAITH Changing 3 Beat/AATW GBSX51400130 (Arvato) ■		65 51	55	(E-pionage/Williams) Sony ATV/Stellar/Universal/Global falent (Simon/Bjorklund/Lind/K Na an/Mirhaud/Simp-on/MrVey/Ball/Ezans) VANCE JOY Rip tide Atlantic AUSIO1385760 (Arvato)				
19 12	(Sigma/TMS) Universal/Warner Chappell (Hertor/Eyre/Barne-/Kohn/Kelleher)				(Keogh/White/Castle) We Are unified PTY (Keogh)				
	GEORGE EZRA Blame It On Me Columbia GB1101400319 (Sony DADC UK) ((Blarkwood) BMG Chryvali (Ezra Pott)		66 46		ELLA HENDERSON YOUTS Syco GBHMU1400073 (Sony DADC UK) (Record) Sony ALV (Mender-out/Record)				
3 21 20				21	ARIANA GRANDE FT IGGY AZALEA Problem Republic/Island USUM714054011 (Arvato) (MacMartin/Sheliback Niya) Kobalt (MXM/Wolf Cousins/Warner Chappell/Grand Hustle 'GrandAni (Nya/MacMartin/Kotecha/Azalea)				
3 21 20 9 22 30	GEORGE EZRA Budapest Columbia GBAR! 1301120 (Sony DADC UK) ★ (Blarkwood) BMG Chryalii. (EzraPott)		67 59		MARIAH CAREY All I Want For Christmas Is You Columbia USSM19400325 (Sony DADC UK) ★				
3 21 20 9 22 30	GEORGE EZRA Budapest Columbia GBAR! 1301120 (Sony DADC UK) ★	id/Dwens)	68 Re-ent	ry	(Carey/Afanasieff) Sony ATV/Universal (Carey/Afanasieff)				
3 21 20 3 22 30 3 26 22	GEORGE EZRA Budapest Columbra GBAR! 1301120 (Sony DADC UK) ★ (Blackwood) BMG (hrysalis (Ezra Pott) ED SHEERAN Don't Asylum GBAH\$1400090 (Arvato) ● (Rubin:'B Blanco) Sony AIV/Universal (Imageni/Mixing Link' Kobalt/Prescription't lotzah Matzah (Sheeran'Robinson't exhili\$ aadiq (Muhamma HÖZIER Take Me To Church Istand !!ACI1 300031 (Arvato)	id/Owens)			(Carey/Afanasieff) Sony ATV/Universal (Carey/Afanasieff) BRIAN WILSON & VARIOUS ARTISTS God Only Knows RCA/EM/Warmer Brox GBCAD1400616 (Arvato)				
3 21 20 9 22 30 0 26 22 1 25 17	GEORGE EZRA Budapest Columbia GBAR! 1301120 (Sony DADC UK) ★ (Blackwood) BMG Chrysalis (Ezra Pott) ED SHEERAN Don't Asylum GBAH51400090 (Arvato) ● (Rubin's Blanco) Sony AVV/Universid Managent/Missing Link' Kobal! Prescription't otzah Matzah (Sheeran'Robinson't evin/Saadiq (Muhamma HÖZIER Take Me To Church Island (SACIT 500031 (Arvato) (HÖZIER, William) Sony AV (Moter-Byrne) THE VERONICAS You Ruin Me RCA AUBM01400384 (Sony DADC UK)	id/Dwen;)	68 Re-ent	7	(Carey/Afanasieff) Sony ATV/Universal (Carey/Afanasieff) BRIAN WILSON & VARIOUS ARTISTS God Only Knows RCA/EM/Warner Bros GBCAD1400616 (Arvato) (Wilson) Universal (A-her/Wilson) SAM SMITH Money On My Mind Capital GBUM7130R252 (Arvato)				
3 21 20 3 22 30 3 26 22 1 25 17 2 8 2	GEORGE EZRA Budapest (olumbia GBAR! 1301120 (Sony DADC UK) ★ (Blarkwood) BMG Chryalis (Ezra Pott) ED SHEERAN Don't Asylum GBAH\$1400090 (Arvato) ● (Bubini B Blanco) Sony Al Villumer-altimageni Missing Link (Kobal! Prescription't olzah Matzah (Sheeran' Robinson't evini Saadiq 'Muhannira HOZIER Take Me To Church Island !SACI 300031 (Arvato) (Hoziecki Kirwan) Sony Al Villumera Bernal BACI 300031 (Arvato) (Hoziecki Kirwan) Sony Al Villumera Bernal Bacin Me RCA AUBMO1400384 (Sony DADC UK) (DNA) Sony Al Villumera Begin Muhamma (Linglia Son) Dinglia So) THE SCRIPT Superheroes Columbia GBARL 1400878 (Sony DADC UK)	(d/Dwen+)	68 Re-ent	7	(Carey/Afanasieff) Sony ATV/Universal (Carey/Afanasieff) BRIAN WILSON & VARIOUS ARTISTS God Only Knows RCA/EMY/Warmer Brox GBCAD1400616 (Arvato) (Wilson) Universal (A-hec/Milson) SAM SMITH Money On My Mind Capital GBUM/1308252 (Arvato) (Iwo Inch Punhi) Sony ATV/Stellar (Smith/A-h) COLDPLAY A Sky Full Of Stars Parlophone GBA/E1400226 (Arvato)				
3 21 20 3 22 30 3 26 22 1 25 17 2 8 2 3 30 12	GEORGE EZRA Budapest (olumbia GBAR! 1301120 (Sony DADC UK) ★ (Blarkwood) BMG Chryalis (Ezra Pott) ED SHEERAN Don't Asylum GBAH\$1400090 (Arvato) ● (Bubin'B Blanco) Sony AlV/Univer-altimagnerilMissing Link'Kobal!'Pre-cription'totzah Matzah (Sheeran'Robin-on'te-riniSaadiq'Muhamma HOZIER Take Me To Church Sand !SACI 300031 (Arvato) (HozietKirwan) Sony AlV (Bozie-Byrne) THE VERONICAS You Ruin Me RCA AUBM01400384 (Sony DADC UK) (DAA) Sony AlV'Universal [Eggar/Mu umerich Tonglis-sof) Onglis-sof) THE SCRIPT Superheroes (olumbia GBARL1400978 (Sony DADC UK) (D Donoghue'Sheehan/kimbolf-rampion) Global Falent/Madmu-is/Kobalit (d'Donoghue'Sheehan/Barry)		68 Re-ent69 3970 61	7 40 27	(Carey/Afanasieff) Sony ATV/Universal (Carey/Afanasieff) BRIAN WILSON & VARIOUS ARTISTS God Only Knows RCA/EM/Warmer Brax GBCAD1400616 (Arvato) (Wilson) Universal (A-heck/Wilson) SAM SMITH Money On My Mind Capital GBUM7130R252 (Arvato) ★ ((wo linth Punch) Sony ATV/Stellar (Smith/A-h) COL DPLAY A Sky Full Of Stars Parlophone GBA//S1400226 (Arvato) ◆ (Rergling/Coldplay/Epworth/Green/Simp.on) Sony ATV/Universal (Rerrym an (Buckl and 'Champion/Martin/Bergling)				
3 21 20 30 22 30 26 22 1 25 17 28 2 30 12 35 12	GEORGE EZRA Budapest Columbia GBAR: 1301120 (Sony DADC UK) ★ (Blarkwood) BMG (hryaili, (Ezra Pott) ED SHEERAN Don't Asylum GBAH51400090 (Arvato) ◆ (Rubin's Blanco) Sony AVV/Unizera ald Imagent/Mixing Link' Kobalt' Pre-cciption't otzah Matzah (Sheeran'Robin:on't ezini/Saadiq (Muhamma HOZIER Take Me To Church Island (EAC)1300031 (Arvato) (doziera(inven) Sony AVV (boter-Byrne) THE VERONICAS You Ruin Me RCA AUBM01400184 (Sony DADC UK) (DAN) Sony AVV (doziera(inven) Sony Bhritan (Editoria) (Bartin (Bartin) (Bartin (Bartin) (Bartin (Bartin) (Bartin) (Bartin (Bartin)	SALES INCREASE	68 Re-ent69 3970 6171 6772 45	7 40 27	(Carey/Afanasieff) Sony ATV/Universal (Carey/Afanasieff) BRIAN WILSON & VARIOUS ARTISTS God Only Knows RCA/EM/Warmer Brox GBCAD1400616 (Arvato) (Wilson) Universal (A-bet/Wilson) SAM SMITH Money On My Mind Capital GBUM71308252 (Arvato) ★ ((wo Inch Punch) Sony ATV/Stellar (Smith/A-b) (Regling (Goldpt/gEwyorth/Green/Simp-on) Sony ATV/Universal Retrym an/Burkland*(Champion/Martin/Bergling) ONE DIRECTION 18 Syco GBHMU1400162 (Sony DADC UK) (Robson/Rad) Sony ATV (Sheeran/Frank)				
7 19 12 3 21 20 9 22 30 1 26 22 1 25 17 2 8 2 3 30 12 4 35 12 5 18 4	GEORGE EZRA Budapest Columbia GBAR: 1301120 (Sony DADC UK) ★ (Blackwood) BMG Chrysalis (Erra Pott) ED SHEERAN Don't Asylum GBAH51400090 (Arvato) ● (Rubin's Blanto) Sony Al Villuirer admingentifinising Link'Kobalt'Prescription'totzah Matzah (Sheeran'Robinson'teviniSaadiq/Muhamma HOZIER Take Me To Church Istand!SACH 300031 (Arvato) (Hozierikirwan) Sony Al Villuirer ad (Botzer-Byrne) THE VERONICAS You Ruin Me RCA AUBM01400384 (Sony DADC UK) (DXA) Sony Al Villuirer ad (Egizii/Musumerki). Briglias sod! Briglias so) THE SCRIPT Superheroes Columbia GBAR1400978 (Sony DADC UK) ● (D Donoplue'Sheeban/Imbolif-rampton Global Islent/Madmusi-Klobalt (P'Donoghue'Sheeban/Barry) MAROON 5 Animals Interscope USUM71409576 (Arvato) (Shellbark Kobalt'Prescription MMM/Sudges/Bro (Le nine/B Blanco'Shellbark) PARRA FOR CUVA FT ANNA NAKLAB Wicked Games Epic N'2541300724 (Sony DADC UK) (Parra for Cuva) Warner Chappell (Isaak)		68 Re-ent69 3970 6171 6772 4573 63	7 40 27	(Carey/Afanasieff) Sony ATV/Universal (Carey/Afanasieff) BRIAN WILSON & VARIOUS ARTISTS God Only Knows RCA/EM/Warmer Brox GBCAD1400616 (Arvato) (Wilson) Universal (A-bet/Wilson) SAM SMITH Money On My Mind Capital GBUM/21308252 (Arvato) ★ (Ivo Inch Purch) Sany ATV/Stellar (Smith/A-h) COL DPLAY A Sky Full Of Stars Parlophone GBA/E1400226 (Arvato) ● (Regling Coldplay/Epworth/Green/Simp-on) Sony ATV/Universal (Rerrym an (Burkl and 'Ch ampion/Martin/Bergling) ONE DIRECTION 18 Syco GBHMU1400162 (Sony DADC UK) (Robson/Rad) Sony ATV (Sherean/Frank) CALVIN HARRIS SUmmer Columbia GBA/R11400296 (Sony DADC UK) (Harris) Sony ATV (Harris)				
3 21 20 30 22 30 26 22 1 25 17 28 2 30 12 35 12	GEORGE EZRA Budapest Columbra GBAR! 1301120 (Sony DADC UK) ★ (Blackwood) BMG Chrysalis (Erra Pott) ED SHEERAN Don't Asylum GBAH51400090 (Arvato) ◆ (Rubin's Blanco) Sony ATV/Univer-althingent/Missing Link' Kobal!*Pre-cription*Lotzah Matzah (Sheeran'Robinson'teviniSaadiq/Muhamma HOZIER Take Me To Church Istand! EACI 1 00031 (Arvato) (Hozierikinvan) Sony ATV (Bioter-Byrne) THE VERONICAS You Ruin Me RCA AUBM01400384 (Sony DADC UK) (DAA) Sony ATV/Univer-al (Eggair/Musumerk). Onglias-sol) THE SCRIPT Superheroes Columbra GBAR! 1400978 (Sony DADC UK) (D Donoghue'Sheehan/Imbo/Frampton) Global Falent/Madmusic/Kobalt ("Donoghue'Sheehan/Barry) MAROON 5 Animals Intercsope USUM71409576 (Arvato) (Shellbark Kobalt/Pre-cription/MAM Sudgee 20th (Le nee/B Blanca Shellbark) PARRA FOR CUVA FT ANNA NAKLAB Wicked Games Epic. N'2541300724 (Sony DADC UK)		68 Re-ent69 3970 6171 6772 45	7 40 27	(Carey/Afanasieff) Sony ATV/Universal (Carey/Afanasieff) BRIAN WILSON & VARIOUS ARTISTS God Only Knows RCA/EM/Warmer Brax GBCAD1400616 (Arvato) (Wilson) Universal (A-het/Wilson) SAM SMITH Money On My Mind Capital GBUM7130R252 (Arvato) ★ ((two Inch Punch) Sony ATV/Stellar (Smith'A-h) COL DPLAY A Sky Full Of Stars Parlophone GBAYE1400226 (Arvato) ◆ (Bergling'Goldplay/Epworth/Green/Simp-on) Sony ATV/Universal-Rerrym an/Burkl and 'Ch ampion/Martin/Bergling) ONE DIRECTION 18 Syro GBHMU1400162 (Sony DADC UK) (Robson/Rad) Sony ATV (Sheeran/Frank) CALVIN HARRIS Summer Columbia GBARE1400296 (Sony DADC UK) ★				











28.11.14 Music Week 33 www.musicweek.com

ARTS UK ALBUMS WEEK 47



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

	ON ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTAIBUTOR)		THIS LAST WIVE ON	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)			
WK CHR			WK WK CHRT	(PRODUCER)			
New	ONE DIRECTION FOUR Syco 88843067102 (Sany DADC UK) (Bunetta/Ryan/Westerlund/Geiger/Robson/Rad/Oriet/Scott/Miller/Afterhrs)	HIGHEST A NEW ENTRY	39 32 21	5 SECONDS OF SUMMER 5 Seconds Of Summer Capital 3/8446/ (Arvato) ● (Sinc airy Varentine Rob Join Ferdmann/Cervini Billtain Engish (Chapman Schoon) Red Triangle LaBiancanie (Io M Biancaniello Watters	SALES INCREASE		
3 22	ED SHEERAN X Asylum 2564628590 (Arvato) ★3 (Williams/Gosling/Ruben/Blanco/Hayme/Bhasker/McDaid)	SALES INCREASE	40 48 23	ROD STEWART Merry Christmas Baby № 2-12-37.10368 (Avvato) ★ (Fo-tentile wartt Savigar)	SALES INCREASE		
4 26	SAM SMITH In The Lonally Hour Capital 3769173 (4rvata) ★2	meneage	41 28 3	THE WHO The Who Hits 50 Palydor/UMC 3794048 (Arvato)	INCITERSI		
1 2	(FTSm:h//wo linch /2unch/2g White/Timm ; Na pes/ritzmaurice/Mojam/Z.Lowe/Maugh y Boy/Aom/k.awrencei PINK FLOYD The Endless Riwe/ Rhino 2564621542 (4rvato)		42 35 167	(The Whorkleadern Ta'm yft amberts Stamp Glyn John vila "Ceyl"s To wn. hendd Eringa) ED SHEERAN + Asylum 5249861652 (Arvato) ★6			
2 2	(Gilmour/Manzaneral/outh/lackson) FOO FIGHTERS Somic Highways RCA 88843090082 (Sour DADC UK) ●		43 12 2	(GozingHugalli,Sherannio LU) RUMER Into Colour Atlantic 256462/293 (Arvato)			
2 2	(Vig/nop_ighters)			(Shirakbari)			
New	BETTE MIDLER It's The Girls East West 2564621533 (Arvato) (ShainawRiese:t)		44 New	HANS ZIMMER Interstellar - OST Sony Classical 88875048122 (Sony DADC UK) (Zimmer)			
6 4	TAYLOR SWI FT 1989 EMI 4701883 (Arvato) (Swift/Taylor/Zancanella/Ma-Martin/Shellback/2-yanr/An onoff/Mattman & Robin/Kurstin/Chaaman/Heaai		45 23 2	GARTH BROOKS Man Against Machine RCA 888/501 6352 (Sony DADC UK) (Willer)			
10 21	GEORGE EZRA Wanted On Voyage Columbia 88843032152 (Solvy DADC UK) ★ (Black wood file ti		46 Re-entry	KATE BUSH The Whole Story Rhino 10(P67822 ¼1-vats) ★4 (Bush/Powell)			
New	DAVID BOWIE Nothing Has Changed - The Very Best Of RCA/Rhino DB64142 (Arvato)		47 45 27	COLDPLAY Ghost Stories Parlophone 2564630597 (Arvato) ★	SALES		
New	(Bowie/Visconti/Ravvling/Miller/Platif/Gabrets/DeVries/NineIndh Naits/Bran Eno/Pet Shop Boys/Richards/Rodgers/Langer/Winstanley/Bramble/Pad KATHERINE JENKINS Home Sweet Home Decca 3773443 (Arvato)	lgharn/Metherry/Queen/various)	48 41 6	(Coldphyplepworth/Greenskimp-on-Berging-Hopkin-) JESSIE J Sweet Talker Lava/kzou/bir/Island 1702/308 (Arvato)	SALES INCREAS		
	(Hamilton/Franglen)			(Mac/Gamson/Axident/Reed/Diplo/The Picard Brothers/MaxMartin/Göransson/Ilya/Booker/Will IDAP/Alexander/PopWansel/Oakwud/Jeberg/Godz of A	nalog C/Stewart/variou		
. 8 3	ANDRE RIEU Tove In Venice Decca 3794669 (4rvato):		49 New	U2 Songs Of Innocence + Island 0602547073730 (Arvato) (Banger Mouse/Epworth/Tedder/Gaffney/Flood)			
New	NICKELBACK No Fixed Address Republic/Island 4704707 (Arvato) (Nickelback/Baseford/Howes/Van Poederooyen/Sran)		50 51 307	PHIL COLLINS Hits Singin (DV23/20 (Arvata)	SALES INCREAS		
5 2	QUEEN ForeVer Virgin 4/04083 (Arvato) (Queen/irednik-vou/Shirley-Smith/Marray/Orbit/Matk/RF Baker/Richards/RG Gable)		51 31 6	NEIL DIAMOND All-Time Greatest Allts (apin/JUMC 3783 381 (Arvato) (Diamonal Condition of Greatin/Co) (Ellist art/Greatin/Coloration Allthough Arvato)			
New	ALFIE BOE Serenata Decca 3794298 (Arvato)		52 26 3	DAMIEN RICE My Favourite Faded Fantasy Atlantic 2564523350 (Arvaio)			
14 5	(Morgan/Pochin) NEIL DIAMOND Melody Road Copital/Virgin 4702391 (Arvato)	CALES O	53 36 71	(Neclasia) DINERIE PUBLIC Native Intercope 377 9804 (Armin)			
13 10	(Don Was/Jacknife Lee)	SALES	54 40 63	(Industracional Milliografia monthi scientiala aparta prijetski Praparia v Million nita scientispiarta) LON DON GRAMMAR IFYO'I Wall Million & Disc MARARET (Sony DADC UK)			
	(Streisand/Babyface/Afanasieff/Herms/Foster/Ramone/Gibb/Galuten/Richardson)	SALES INCREASE		(London Stammar/Rear/Kerr/Dario vese)			
15 10	THE SCRIPT No Sound Without Silence Columbia 88843097392 (Sony DADC UK) (O'Donoghue/Sheehan/Jimbo/Frampton/Nipner)	SALES INCREASE	55 19 256	FDO FIGHTERS Greatest Hits Columbia 88692369212 (Sony MADC UK) #2 Usaes/Narran/Karzer/Kertulaes/Nar			
9 3	CALVIN HARRIS Motion Columbia 8887508972 (Song DADCUK) (Harri/Ale-ad/inebeat/Rechishaid)		56 33 2	WHITNEY HOUSTON Live - Her Greatest/Ultimate Collection Arista 888/5047737 (Sony DADCUK) (Jakkon/Jamealad e_MMinorithauton/Nt)et volkfroite!Masen/N.M.Wäder/Beinter/Babyfacet/A Red/Defour. G. Visitael/Cin 'Es GreWyrlef Jea	arethun's sis)		
New	BRYAN FERRY Avonmore BMG Rights 538013692 (PIAS Arvato)		57 50 52	ONE DIRECTION Midnight Memories 5yco 88883774062 (Sony DADC UK) ★2	SALES INCREASI		
New	(Ferry/Davies/Somerset) DANIEL O'DONNELL Stand Beside Me - Live In Concert DMG TV DMGTV059 (Sony DADC UK)		58 52 13				
New	(Rhyan) MICHAEL BALL If Everyone Was Listening Union Square USMTVCD009 (Sony DADC UK)		59 73 6	(IBhir: Bio xm Wax Vartim She' badw Wo T Courin She kilkamir Tunforn Tedden B Banco (Zancane la vizedo Wane Ca himese Cantido (PopWan el Oak wu SPANDAU BALLET The Story - The Very Best Of Phino 256162278? (Arvoto)			
	(Patrick/Ball)			(Spandau Ballet, Horn-Burges / Tolley, Swain-Langan, Supple)	HIGHEST		
New	LUTHER VANDROSS The Greatest Hits RCA 88875034342 (Sony DADC UK) (Vandross/Afanasiefl/Petrus/Miller/Jimmy Jam/Lewis/Adderley Ir/Eaves III)		60 44 12	MAROON 5 V Interscape (Arvato) (Jekin-BB ancor Tedder/Zancane arshe bade Eugan The Monster & ist angere Casson/Ammor CirkumstarGate/Asten & Rocke (10 Gort Linda / Levin	ne Epworth various)		
11 37	PALOMA FAITH A Perfect Contradiction @CA 88843006112 (Sony DADC UK) ★ (Pharrell/Saad y/Burrell/Degedding-eze/Mr Hud-on/fown-end/Plan B/Appapoulay/Mcin o.h/Rob-on/Wiggin-/Braide/Okumu)		61 42 5	SLIPKNOT 5 - The firay Chapter <i>Moodnumer FA75</i> 152 (Arvato) (Slipknow-fidelman)			
New	SHIRLEY BASSEY Hello Like Before RCA Victor 88875035452 (Sony DADC UK)		62 62 164	BEN HOWARD Every Kingdom Kland 2783237 (Arvato) ★2	SALES		
16 6	(Barr) ELLA HENDERSON Chapter One 5/10 88883788802 (Sany DADC UK)		63 New	(Bond) THE NEW BASEMENT TAPES Lost On The River (aprilal/Island 3.791906 (Arvata)	INCREAS		
24 24	(Max/Fedder/Zancanella/fMs/Record/Al Shux/SalaamRenni/Edmond/Mappy Pere//Scott/Smith/Fedder/Moctyn/Rob.on) DOLLY PARTON Blue Smoke - The Best Of Sony/Mosterworks 88843078872 (Sony DADC UK)		64 New	(T-Bone Burnett) DEPECHE MODE Live In Berlin - Box Set Columbia 88875035642 (Sany DADC UK)			
	(Wells/Huff/Cannon)	SALES		(Hillier/MJ)			
29 33	MICHAEL BUBLE Christmas Reprise 9362495540 (Arvato) ★7 (Foster/Rock/Gatica/Chang)	+50% SALES INCREASE	65 59 7	HOZIER HoZIer Island (Arvato) (HozienKirvan)			
7 2	CHERYL Only Human Poi, dor 4701579 (Arvato) (Electric/The Invisible Men/Draper/Wilkins/Anyaeji/Shatkin/Āhlund/Oligee/Schwartz/Red Triangle/Secon/Lowe/Babydaddy/DaWoo	od/Kurstin)	66 55 11	ROBERT PLANT Lullaby And The Ceaseless Roar Fost West 7559795373 (Arvato) (Plant)			
22 5	STATUS QUO Aquostic - Stripped Bare Fourth Chard AQUOT (Arvato)		67 Re-entry	FLEETWOOD MAC The Very Best Of WSM8.127736352 (Arvata) ★5			
21 4	(Parman) ANNIE LENNOX Nostal gia Island 4711515 (Arvato)		68 69 10	(Elect wood Mac/Buckingham OlivenDa-hut/Gallant adanys/Scheinen/Variou-) CATFISH & THE BOTTLEMEN The Ball ropty Communical/Island (Ar sa'o)	SALES		
Re-entry	(Steven:/Lennor) AMY WINEHOUSE Back To Black (sland 1713041 (Arvato) ★11		69 18 2	MACHINE HEAD Bloodstone & Diamonds Nuclear Bloss NR33222 (PIAS As mile)	SALES		
	(Ronson/Salaamremi.com)		70 47 38	(legests)/hary#)			
20 51	(Legend forerthill-80Y/West Campe : Boogalk wabena 'Ua IntervalBink / The Ewrite Fore: 88-Ke /v: The Runne VT. Anderson U. Anderson William - C)-Tip Le wis McKinney various)		PHARRELL WILLIAMS GIRL RCA38843055072 (Sony DAOC UK) Pharenti			
65 24	KASABIAN 48:13 Columbia 88843063752 (Sony DADC UK) ● (Pizzorno)	+50% SALES INCREASE	71 37 56	JAMES BLUNT Moon Landing Adantic/Custard 2564641331; Acraio) * (Manuflear leRinduar Cifedda (Rinduard MacRiduard Adex (Missan (Massa Chardiaes (Sam)))			
17 2	DONNY OSMOND The Soundtrack Of My Life Decca 3795151 (Arvato) (Kennedy/Jayawardena)		72 39 3	SIMPLE MINDS Big Music Simple Minds SMRM(3 (Ar into) (Dannaz Minjati Malla early Parter (Plin) a Windst			
27 13	ROYAL BLOOD Royal Blood Warner Brothers (Arvato)		73 58 6	U2 Sangs Of Innocence Island 4704897 (Arvata)			
25 5	(Royal Blood/Dalgety) BEN HOWARD Forget Where We Were Island 4701039 (Arvato);		74 86 70	(Dangar Mouse/Egwardii/feddes/frimad/fs/ffnay) FOM ODELL Tong Way Down columbia 3876543 3082 Coay DADC UK) ★			
	(Bond)		75 43 54	(Bakin-Wagnesarks) White Additivation NEIL DIAMOND The Very Sest Of Neil Diamond: The Original Studio Rerordings <i>Columbia</i> 847644658	2100		
30 32	THE VAMPS Meet The Vamps EMI 3778477 (Arvato)	SALES (1) (ran) INCREASE					



BBC RADIO 1'S LIVE... 2014 / Sony Music (G/UMTV/WMTV (Sony DADC UK)

POP PARTY 13 / UMTV (Acrato)

NOW THAT'S WHAT I CALL A MILLION / Sony Music CG/Virgin EMI (Arvato)

NOW THAT'S WHAT I CALL DISNEY / Sony Music (G/Virgin EMI (Arvato)

FROZEN OST / Walt Disney/UMC (Arvato)

KEEP CALM AND CHILLOUT / Sony Music CG (Sony DADC UK)

NOW THAT'S...CALL CHRISTMAS / Rhino/Sony Music CG/Virgin EMI (Arvato) 17 13

ANTHEMS HOUSE / MoS (Sony DADC UK)

SILENCE IS GOLDEN / Sony Music CG (Sony DADC UK) NOW THAT'S...CALL THE 90'S (2014) / Sony Music (G/Virgin EMI (Arvato)

THE ANNUAL 2015 / MoS (Sony DADC UK) 11 8

80S MIX / MoS (Sony DADC UK) **12** 0

13 10 NOW THAT'S WHAT I CALL MUSIC 88 / Sony Music 66/Virgin EMI (Arvato)

14 4 BBC RADIO 2 - SOUNDS OF THE 80S / WMTV (Arvato)

15 11 THE BEST OF DREAMBOATS & PETTICOATS / UMTV (Arvato)

CHRISTMAS AT DOWNTON ABBEY / WMTV (Arvato) **16** 12

MOODS - A WORLD OF EMOTIONS / UMTV (Arvato) ESSENTIAL R&B 2015 / Sony Music CG (Sony DADC UK) **18** 0

CHRISTMAS - THE COLLECTION / Rhino (Arvato) **19** 26

UNFORGETTABLE / UMTV (Arvato)

CHARTS UK AIRPLAY WEEK 47

Radio playlists are online at www.musicweek.com

CHARTS KEY

HIGHEST NEW ENTRY
HIGHEST CLIMBER

AUDIENCE INCREASE +50%



	LAST SAL		AIRPLAY CHART TOP 50	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	4	ED SHEERAN Thinking Out Loud 4sylum	WMG	5570	+1%		8880986.0	
2	1	3	OLLY MURS FT TRAVIE MCCOY Wrapped Up 5pic/5yco	SME	4938	+14%		8393269.0	
3	3	11	MEGHAN TRAINOR All About That Bass Epic	SME	5106	-4%		7665248.0	
	NEW	1	BAND AID 30 Do They Know It's Christmas 5MI	UMG	2446	-4/0		6248346.0	
;	4	•	TAKE THAT These Days Polydor	UMG	4579	+3%		6109174.0	
5	5	18	TAYLOR SWIFT Shake It Off EMI	UMG	4540	-1%		49105703.C	
7	7	52	NICO & VINZ Am I Wrong Warner Bros	WMG	3475	-4%	198	46.5	+1%
3	11	51	THE SCRIPT No Good In Goodbye Columbia	SME	2233	+4%	216	45.6	+289
)	6	41	MAGIC! Rude RCA	SME	4437	-3%	187	45.3	-7%
0	8	17	SAM SMITH I'm Not The Only One Capitol	UMG	3768	-12%	238	38.5	-8%
1	9	21	SAM SMITH Stay With Me Capital	UMG	2595	-2%	217	37.7	+2%
2	23	21	UNION J You Got It All Epic	SME	2417	+22%	113	34.9	+309
3	21	2	CLEAN BANDIT FT. JESS GLYNNE Real Love Atlantic	WMG	2036	+20%	161	34.7	+169
4	10	33	THE SCRIPT Superheroes Columbia	SME	3282	-8%	203	34.7	-5%
5	NEW	15	SAM SMITH Like I Can Capital	UMG		+184%	177	32.9	+407
6	15	5	DAVID GUETTA FT SAM MARTIN Dangerous Parlophone	WMG	1648	+2%	154	32.9	-2%
7	13	45	ELLA HENDERSON Ghost Syco	SME	3086	-4%	226	31.9	-10%
8	18	20	CALVIN HARRIS FT JOHN NEWMAN Blame Columbia	SME	2709	-4%	171	31.5	+1%
9	20		JOHN LEGEND All Of Me Columbia	SME		-4%	244	30.6	
0		22	ONEREPUBLIC Lived Interscope		2824				-1%
1	12 22	40	CALVIN HARRIS & ELLIE GOULDING Outside Columbia	UMG	2198	-2%	177	30.6	-149
2	17	10 24	JEREMIH FT. YG Don't Tell 'Em Def Jam/Virgin	SME	1901	-1%	166	29.7	+1%
3			RIXTON Wait On Me Interscope	UMG	1384	-1%	129	28.3	-9%
4	27	12		UMG	1695	+21%	166	28.1	+119
5	19	53	PHARRELL WILLIAMS Happy RCA TOM ODELL Real Love Columbia	SME	2065	-6%	229	28.1	-10%
6	50	14		SME	1978	+62%	227	26.3	+729
7	24 NEW	30	ED SHEERAN Don't Asylum	WMG	1723	-1%	152	26.0	-2%
8	47	2.4	COLDPLAY Ink Parlophone MAROON 5 Animals Interscope	WMG	324	+96%	64 97	25.8	+133
9		34	GEORGE EZRA Blame It On Me Columbia	UMG	1061	+12%		25.8	+689
0	26	28	IGGY AZALEA FT RITA ORA Black Widow EMI	SME	3140	-8%	205	24.8	-3%
1	30	55	CLEAN BANDIT FT. JESS GLYNNE Rather Be Atlantic		1180	-3%	132	24.1	+3%
	29	56		WMG	2044	-2%	201	23.8	+1%
2	35	36	ED SHEERAN Sing Asylum TAYLOR SMIET Plank Space (M.	WMG	1692	-2%	164	23.2	+7%
4	NEW	9	TAYLOR SWIFT Blank Space EMI	UMG		+128%	148	21.1	+739
5	25	16	JESSIE J, ARIANA GRANDE AND NICKI MINAJ Bang Bang Lava/Republic/Island	UMG	1985	-13%	161	21.1	-20%
6	38	29	GEORGE EZRA Budapest Columbia	SME	2018	-3%	225	20.0	0%
7	31	27	SIGMA FT. PALOMA FAITH Changing 3 Beat/AATW	IND.	1584	-4%	163	20.0	-13%
	NEW		DOLLY PARTON Blue Smoke Sony CMG	SME		+529%	16		+2,098
8	40	54	KENDRICK LAMAR Aftermath/Interscope	UMG	422	+81%	128	19.9	+2%
9	33	39	MR. PROBZ Waves Left Lane	SME	1417	-8%	168	19.6	-12%
0	14	13	CHERYL Don't Care Polydor	UMG	2685	-6%	171	19.4	-42%
1	RE	26	NOEL GALLAGHER'S HIGH FLYING BIRDS In The Heat Of The Moment Sour Mash	IND.	627	-2%	65	19.3	+279
2	NEW	63	GEORGE EZRA Listen To The Man Columbia	SME		+113%	144	19.2	+189
3	39	43	LILLY WOOD & ROBIN SCHULZ Prayer In C Atlantic	WMG	1483	-13%	159	18.8	-5%
4	NEW		PAUL MCCARTNEY Hope For The Future <i>virgin EMI</i>	UMG		+200%	69	18.5	+385
5	37	6	ONE DIRECTION Steal My Girl Syco	SME	2054	-1%	163	18.0	-12%
6	41	8	WRETCH 32 6 Words Mos	IND.		+102%	136	17.9	-1%
7	NEW		KIESZA No Enemiesz tokal Legend/Virgin	UMG	450	+26%	48	17.7	+69%
8	36		SIGMA Nobody To Love 3 Beat/AATW	IND.	1241	-4%	97	17.0	-21%
9	45		FOO FIGHTERS Something From Nothing RCA	SME	318	-11%	40	16.8	+3%

OS LA	AST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	ST
	6	CHERYL I Don't Care / Polydor	UMG	653	+8%	
	26	CALVIN HARRIS & ELLIE GOULDING Outside / Columbia	SME		+145%	
	1	SIGMA FT. PALOMA FAITH Changing / 3 Beat/AATW	IND.	629	-8%	
	3	ONE DIRECTION Steal My Girl / Syco	SME	617	-5%	
	2	ED SHEERAN Thinking Out Loud / Asylum	WMG	577		
	5	MEGHAN TRAINOR All About That Bass / Spic	SME	548		
		CLEAN BANDIT FT. JESS GLYNNE Real Love / Atlantic				
	11	TAYLOR SWIFT Shake It Off / 5MI	WMG	513	-2%	
) 		CALVIN HARRIS FT JOHN NEWMAN Blame / Columbia	UMG	505		
	7		SME	495	-17%	
0	19	DAVID GUETTA FT SAM MARTIN Dangerous / Parlophone	WMG		+45%	
1	14	JESSIE J, ARIANA GRANDE Bang Bang / Lava/Republic/Island	UMG	468	+1%	
		TAYLOR SWIFT Blank Space / 5MI	UMG		+222%	
3	9	FUSE ODG FT ANGEL T.I.N.A / 3 Beat/AATW	IND.	446	-18%	
4	10	NICKI MINAJ Anaconda / Cash Money/Republic	UMG	442	-17%	
.5	13	OLLY MURS FT TRAVIE MCCOY Wrapped Up / Spic/Syco	SME	442	-11%	
6	8	WAZE & ODYSSEY VS R. KELLY Bump & Grind 2014/RCA	SME	408	-29%	
.7	17	SAM SMITH I'm Not The Only One / Capital	UMG	402	+1%	
8	15	PARRA FOR CUVA FT ANNA NAKLAB Wicked Games / Epic	SME	384	-10%	
9	16	IGGY AZALEA FT RITA ORA Black Widow / 5MI	UMG	380	-10%	
0	12	LILLY WOOD & ROBIN SCHULZ Prayer In C / Atlantic	WMG	376	-24%	
1	40	ARIANA GRANDE FT THE WEEKND Love Me Harder / Republic/Island	UMG	320	+55%	
2	20	ARIANA GRANDE FT ZEDD Break Free / Republic/Island	UMG	304	-8%	
3	18	ED SHEERAN Don't / Asylum	WMG	287	-27%	
4	NEW	BAND AID 30 Do They Know It's Christmas / 5MI	UMG	282		
5	21	MAGIC! Rude / RCA	SME	276	-13%	
6	43	WRETCH 32 6 Words / MoS	IND.	270	+41%	
7	NEW	KENDRICK LAMAR / Aftermath/Interscope	UMG	268	+139%	
8	22	5 SECONDS OF SUMMER Good Girls / Capitol	UMG	254	-10%	
9	30	TULISA Living Without You / AATW/UMTV	UMG	252	+1%	
0	23	JOHN LEGEND All Of Me / Columbia	SME	242	-11%	
1	34	SAM SMITH Stay With Me / Capitol	UMG	242	+6%	
2	31	RIXTON Wait On Me / Interscope	UMG	236	-5%	
3	29	GEORGE EZRA Blame It On Me / Columbia	SME	231	-9%	
4	38	ALESSO FT TOVE LO Heroes (We Could Be) / Def Jam/Virgin	UMG	217		
5	28	UNION J You Got It All / Spic	SME	202		
6	27	PHARRELL WILLIAMS Happy / RCA	SME	200		
7	25	ELLA HENDERSON Ghost / Syco	SME	190	-28%	
		MCBUSTED Air Guitar / Island	UMG	190		
9	36	JESSIE J FT 2 CHAINZ Burnin' Up / !ava/Republic/Island	UMG	189	-13%	
		YEARS & YEARS Desire / Polydor	UMG		+129%	
		TAKE THAT These Days / Polydor				
			UMG		-18%	
2	24	THE SCRIPT Superheroes / Columbia NICO & VINZ Am I Wrong / Warmer Bros	SME	178		
	33		WMG	172		
4	39	ED SHEERAN Sing / 4sylum	WMG	171		
		GORGON CITY FT JENNIFER HUDSON Go All Night / mgin EMI	UMG		+109%	
6	41	MR. PROBZ Waves / Left Lane	SME		-15%	
7	42	AVICII The Days / Positiva / PRMD	UMG	163		
8	RE	EAST 17 Stay Another Day / Ahino	WMG		+191%	
19		THE VERONICAS You Ruin Me / RCA	SME	162	+71%	

UK AIRPLAY ANALYSIS

BLONDE | Loved You Parlophone

■ BY ALAN JONES

50 NEW

Ed Sheeran's Thinking Out Loud and Olly Murs' Wrapped Up (feat. Travie McCoy) are neck-and-neck again at the top of the radio airplay chart this week.

Last week saw Murs emerge as the winner of the race, with Wrapped Up achieving a 0.12% bigger audience, according to chart compilers Radio Monitor's estimates. This week, they switch positions with Sheeran nudging 0.63% ahead with an audience of 78.88m compared to Murs' 78.39m. Both tracks have increased their audiences week-on-week - but again only marginally, with Thinking Out Loud adding 3.15% and Wrapped Up adding 2.39%.

Previously No.1 a fortnight ago,

Thinking Out Loud was aired 5,570 times last week, up from 5,510 the previous week, and had top tallies of 67-65 plays from each of the 11 stations on the Capital Network, with an overall tally of 730 plays from the group, 11 more than the week before. An increase from 14 to 16 plays on Radio 2 was offset by an decrease from 22 to 18 plays on Radio 1, with the two BBC stations providing an overall 37.76% of its audience, down marginally from 38.02% the week before. 15 songs were aired more frequently on Radio 1 but none on Radio 2.

Two recordings make their Top 10 debut - **Band Aid 30**'s recording of Do They Know It's Christmas debuts at No.4, making it the highest debut of the year - while The Script's No Good In Goodbye makes more modest progress, climbing 11-8.

61

16.5 +85%

447 +16%

Do They Know It's Christmas racked up 2,446 plays, attracting an audience of 56.25m. Played on 304 stations - 36 more than the second most widely aired song, Ed Sheeran's Thinking Out Loud - it was most favoured by the new DAB Christmas stations Pulse Christmas (45 plays). Signal Christmas (41 plays) and Wave Christmas (35 plays) ahead of regular stations 96.4 Eagle (Guildford) and Pirate FM, both of which played it 28 times. Radio 1 and Radio 2 chipped in with just six plays each but provided an overall 26.99% of the track's audience.

No Good In Goodbye's move into the Top 10 was attended by a

3.67% increase in plays (from 2,154 to 2,233) but a 28.45% increase in audience, which leapt from 35.47m to 45.56m. Almost all of that increase was generated by improved support on Radio 1 (up from 12 to 18 plays) and Radio 2 (up from 14 to 15 plays).

There are massively contrasting fortunes for Cheryl's single I Don't Care, which peaked at No.14 on the radio airplay chart last week and now sinks to No.40, while surging 6-1 on the TV airplay chart, with 653 plays up from 602 a week ago. That's just five more than Calvin Harris' Outside (feat, Ellie Goulding), which explodes 26-2. I Don't Care is the second single from Cheryl's new album, Only Human, and follows Crazy Stupid Love (feat. Tinie Tempah) which spent two weeks atop the TV airplay chart



earlier this year, and peaked at number four on the radio airplay chart.

www.musicweek.com 28.11.14 Music Week 35

CHARTS EU AIRPLAY WEEK 47 (Mon 17 - Sun 23 Nov 2014)



POS	LAST	WEEKS	ARTIST / TITLE			OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	1	12	Meghan Trainor	All About That Bass	Epic	SME	19,393	-4%	1,065	673.11m	-6%
2	2	7	David Guetta feat. S	Dangerous	Parlophone	WMG	15,398	+10%	824	557.08m	+1%
3	4	13	Taylor Swift	Shake It Off	Big Machine R	UMG	16,035	-3%	920	517.69m	-3%
4	3	23	Robin Schulz & Lilly	Prayer In C	Wamer Intern	WMG	14,201	-6%	987	502.95m	-6%
5	5	11	Calvin Harris feat	Blame	Columbia	SME	15,039	-3%	787	470.01m	-3%
6	6	7	Avicii	The Days	Virgin EMI	UMG	12,091	+1%	730	462.64m	+3%
7	7	20	MAGIC!	Rude	Sony Music	SME	12,327	-6%	840	415.74m	-6%
8	8	14	Sheppard	Geronimo	Universal Music	UMG	7,137	+5%	522	403.68m	+2%
9	9	20	Sia	Chandelier	Sony Music	SME	7,916	-7%	647	356.16m	-5%
10	16	5	Maroon 5	Animals	Universal	UMG	10,788	+9%	664	328.31m	+13%
11	10	26	Sam Smith	Stay With Me	Capitol Records	UMG	10,326	-5%	920	320.99m	-12%
12	14	7	Avener, The	Fade Out Lines	Capitol	UMG	7,274	+9%	463	319.97m	+7%
13	13	6	Sam Smith	I'm Not The Only One	Capitol Records	UMG	9,987	0%	762	316.63m	0%
14	22	7	Tove Lo feat. Hippie	Stay High (Habits)	Universal Music	UMG	7,679	+5%	530	314.96m	+22%
15	12	15	Script, The	Superheroes	Columbia	SME	10,906	-6%	747	312.18m	-3%
16	23	4	Olly Murs feat. Trav	Wrapped Up	Epic	SME	10,155	+13%	678	310.61m	+21%
17	19	4	Robin Schulz feat. J	Sun Goes Down	Warner Music	WMG	6,569	+6%	386	292.33m	+9%
18	17	21	Marlon Roudette	When The Beat Drops	Polydor	UMG	5,742	-5%	439	279.67m	-2%
19	11	20	David Guetta feat. S	Lovers On The Sun	Parlophone	WMG	6,185	-11%	558	278.72m	-14%
20	27	2	Ed Sheeran	Thinking Out Loud	Atlantic	WMG	11,646	+13%	816	276.53m	+23%
21	15	38	Nico & Vinz	Am I Wrong	Parlophone Music	WMG	8,928	-5%	846	257.76m	-13%
22	18	25	Sigma	Nobody To Love	3beat	Ind.	4,448	-3%	448	256.23m	-9%
23	20	18	Ella Henderson	Ghost	Syco	SME	7,290	-10%	676	234.72m	-11%
24	21	39	Mr. Probz	Waves	Sony Music	SME	6,589	-2%	767	230.42m	-12%
25	28	9	Ariana Grande feat	Break Free	Republic	UMG	6,197	-7%	473	228.58m	+6%
26	29	40	George Ezra	Budapest	Columbia	SME	8,367	+0%	837	224.13m	+8%
27	31	4	OneRepublic	Lived	Polydor	UMG	5,697	+4%	513	217.93m	+12%
28	26	40	John Legend	All Of Me	Columbia	SME	7,166	-6%	824	214.20m	-7%
29	25	13	Ed Sheeran	Don't	Atlantic	WMG	6,595	-7%	649	211.18m	-11%
30	30	5	Nickelback	What Are You Waiting	UMI	UMG	2,505	+6%	255	208.30m	+4%
31	24	29	Coldplay	A Sky Full Of Stars	Parlophone	WMG	7,881	-3%	900	203.64m	
32	32	18	Mark Forster feat, Sido	Au Revoir	Four Music	SME	2,025	-3%	149	181.84m	-5%
33	34	34	Vance Joy	Riptide	Atlantic	WMG	3,526	-5%	484	179.08m	-2%
34	33	51	Pharrell Williams	Нарру	RCA	SME	5,722	-1%		177.80m	-7%
35	38	16	Enrique Iglesias fea	Bailando	Republic	UMG	4,914	-4%	492	174.61m	
36	37	54	Milky Chance	Stolen Dance	Pias	Ind.	4,164	-2%	592	174.00m	-2%
37	42	8	Iggy Azalea feat. Ri	Black Widow	Virgin EMI	UMG	6,894	+3%	449	172.91m	
38	40	20	Lenny Kravitz	The Chamber	Sony Music	SME	3,924	+0%	469	171.61m	
39	36	8	Sigma feat. Paloma F	Changing	3beat	Ind.	6,181	0%	556	166.52m	
40	44	3	Echosmith	Cool Kids	Warner Music	WMG	5,223	+20%	515	157.86m	
41	35	25	OneRepublic	Love Runs Out	Interscope	UMG	4,401	-7%	551	156.92m	
42	50	2	George Ezra	Blame It On Me	Columbia	SME	6,514	+2%	538	153.36m	
43	39	8	Revolverheld	Lass Uns Gehen	Columbia Four	SME	1,580	-15%	123	152.81m	
44	48	17	Adel Tawil feat, Mat	Zuhause	Vertigo	UMG	1,399	0%	107	141.12m	
45	New	1	Band Aid 30	Do They Know It's Ch	Virgin EMI	UMG	4,124	0.70	766	140.21m	
46	59	1	Hozier	Take Me To Church	Island	UMG	3,555	+15%	433	139.36m	+23%
47	47	57	Klingande	Jubel	Klingande	Ind.	2,297	-4%	474	138.53m	
48	41	12	James Blunt	Postcards	Atlantic	WMG	1,497	-7%	162		
	53	12	Train	Angel In Blue Jeans	Columbia	SME	2,321	-5%	337	129.58m	
49			1173113	AHUELIH DIUK JEANS	NACHER CHARGE	A ZIVII	6.061	J /0	. 3. 1 /	160.0011	TU/0













36 Music Week 28.11.14 www.musicweek.com

CHARTS OFFICIAL AUDIO STREAMING - WEEK 47

© Official Charts Company 2014















OFFICIAL UK STREAMING CHART TOP 75

OS LAST ARTIST / ALBUM / LABEL

L 1 ED SHEERAN Thinking Out Loud Asylum

5 ONE DIRECTION Steal My Girl Syco Music

3 9 CALVIN HARRIS/ELLIE GOULDING Outside Columbia

4 2 **MEGHAN TRAINOR** All About That Bass Epic

SAM SMITH I'm Not The Only One Capitol

3 CALVIN HARRIS FT JOHN NEWMAN Blame Columbia

7 6 SAM SMITH Stay With Me Capitol

7 JESSIE J/GRANDE/MINAJ Bang Bang Lava/Republic Records

9 13 **HOZIER** Take Me To Church Island

10 8 CHERYL | Don't Care Polydor

11 10 ED SHEERAN Don't Asylum

12 11 GEORGE EZRA Budapest Columbia

13 14 JOHN LEGEND All Of Me Columbia

14 15 ED SHEERAN Sing Asylum

15 16 SIA Chandelier Monkey Puzzle/RCA
16 17 MAROON 5 Animals Interscope

17 21 MR PROBZ Waves Left Lane Recordings

18 19 SIGMA FT PALOMA FAITH Changing 3 Beat/AATW

19 20 MAGIC Rude RCA

20 18 GRL Ugly Heart Kemosabe/RCA

21 42 SAM SMITH Like I Can Capitol

22 26 TOM ODELL Real Love Columbia

23 NEW CLEAN BANDIT FT JESS GLYNNE Real Love Atlantic

24 NEW DAVID GUETTA FT SAM MARTIN Dangerous Parlaphone

25 23 GEORGE EZRA Blame It On Me Columbia

26 22 NICO & VINZ Am I Wrong Warner Bros

27 24 ELLA HENDERSON Ghost Syco Music

28 29 ED SHEERAN I See Fire Decca

29 28 CLEAN BANDIT FT JESS GLYNNE Rather Be Atlantic

30 27 SCRIPT Superheroes Columbia

31 25 **ARIANA GRANDE FT ZEDD** Break Free Republic Records

32 NEW OLLY MURS FT TRAVIE MCCOY Wrapped Up Epic

33 31 JEREMIH FT YG Don't Tell 'Em Def Jam

34 43 IDINA MENZEL Let It Go Walt Disney
 35 30 IGGY AZALEA FT RITA ORA Black Widow EMI

12 LILLY WOOD & ROBIN SCHULZ Prayer In C Atlantic

37 33 MAROON 5 Maps Interscope

36

40

8 34 FUSE ODG FT ANGEL Tina 3 Beat/AATW

39 32 WAZE & ODYSSEY VS R KELLY Bump & Grind 2014 RCA

49 ARIANA GRANDE FT THE WEEKND Love Me Harder Republic Records

41 37 **WANKELMUT & EMMA LOUISE** My Head Is A Jungle *Positiva*

42 36 NICKI MINAJ Anaconda Cash Money/Republic Records

43 35 VANCE JOY Riptide Atlantic

44 40 OLIVER HELDENS & BECKY HILL Gecko (Overdrive) FFRR/Musical Freedom

45 38 PHARRELL WILLIAMS Happy Columbia

46 39 CALVIN HARRIS Summer Columbia

47 41 ARIANA GRANDE FT IGGY AZALEA Problem Republic Records

48 NEW ONE DIRECTION Night Changes Syco Music

49 44 AVICII The Days Positiva/PRMD

48 ARCTIC MONKEYS Do I Wanna Know Domino Recardings
 46 COLDPLAY A Sky Full Of Stars Parlophone

52 45 DAVID GUETTA FT SAM MARTIN Lovers On The Sun Parlophone

53 50 SAM SMITH Money On My Mind Capitol

54 47 KIESZA Hideaway tokal Legend
 55 52 PARRA FOR CUVA FT ANNA NAKLAB Wicked Games Epic

56 55 BASTILLE Pompeii Virgin

57 51 MKTO Classic Columbia/M2v
 58 NEW LILLY WOOD & THE PRICK Prayer In C Wagram Music

59 54 ED SHEERAN Photograph 4sylum

60 96 KENDRICK LAMAR | Aftermath/Interscope

61 62 **PASSENGER** Let Her Go Nettwerk

62 58 ED SHEERAN Tenerife Sea Asylum

63 NEW ONE DIRECTION 18 Syco Music

64 59 IMAGINE DRAGONS Radioactive Interscope

65 56 ED SHEERAN One Asylum

66 57 ED SHEERAN I'm A Mess Asylum

67 65 ONEREPUBLIC | Lived Interscope

68 53 IGGY AZALEA FT CHARLI XCX Fancy EMI

69 NEW ONE DIRECTION Where Do Broken Hearts Go Syco Musi

70 NEW ONE DIRECTION Ready To Run Syco Music
 71 99 CHARLI XCX Break The Rules Asylum

72 64 ED SHEERAN Nina Asylum

73 68 ONEREPUBLIC Counting Stars Interscope

74 63 MILKY CHANCE Stolen Dance Ignition

75 67 ED SHEERAN Bloodstream Asylum











28.11.14 Music Week 37 www.musicweek.com

CHARTS STREAMING - SPOTIFY WEEK 47







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

NETHERLANDS



- 1 ED SHEERAN Thinking Out Loud
- 2 MR. PROBZ Nothing Really Matters
- ARONCHUPA I'm An Albatraoz 3
- DAVID GUETTA Dangerous (feat. Sam
- 5 **CALVIN HARRIS** Blame
- JESSIE J Bang Bang
- SAM SMITH Stay With Me
- SHEPPARD Geronimo
- MEGHAN TRAINOR All About That Bass
- 10 HOZIER Take Me To Church



- DAVID GUETTA Dangerous (feat. Sam Martin)
- **ED SHEERAN** Thinking Out Loud
- CALVIN HARRIS Outside
- CALVIN HARRIS Blame
- MEGHAN TRAINOR All About That Bass
- **AVICII** The Days
- **HOZIER** Take Me To Church
- SAM SMITH Stay With Me
- MAROON 5 Animals
- 10 JESSIE J Bang Bang
- 11 SIA Chandelier
- 12 ONE DIRECTION Steal My Girl
- 13 ARIANA GRANDE Break Free
- 14 SHEPPARD Geronimo
- 15 ARONCHUPA I'm An Albatraoz
- 16 THE SCRIPT Superheroes
- 17 MAGIC! Rude
- 18 ECHOSMITH Cool Kids
- 19 ED SHEERAN Don't
- 20 IGGY AZALEA Black Widow

NORWAY



- 1 BROILER Wild Eyes
- CALVIN HARRIS Outside
- **DAVID GUETTA** Dangerous (feat. Sam
- MARTIN TUNGEVAAG Samsara 2015
- LUKAS GRAHAM Mama Said
- **ED SHEERAN** Thinking Out Loud
- **AVICII** The Days
- GABRIEL RIOS Gold Thomas Jack
- **ONKLP & DE FJERNE SLEKTNINGENE** Styggen på ryggen
- 10 ALESSO Heroes (We Could Be)



- ED SHEERAN Thinking Out Loud
- **ONE DIRECTION** Steal My Girl
- CALVIN HARRIS Outside
- MEGHAN TRAINOR All About That Bass
- CALVIN HARRIS Blame
- **JESSIE J Bang Bang**
- SAM SMITH Stay With Me
- **HOZIER** Take Me To Church
- ED SHEERAN Don't
- 10 SAM SMITH I'm Not The Only One

- **DAVID GUETTA** Dangerous (feat. Sam
- **CALVIN HARRIS** Blame
- SOPRANO Cosmo
- KENDJI GIRAC Andalouse
- TOVE LO Stay High Habits Remix
- 6 SIA Chandelier
- MAROON 5 Animals
- **HOZIER** Take Me To Church
- **AVICII** The Days
- 10 IGGY AZALEA Black Widow



- ROBIN SCHULZ Sun Goes Down (feat. Jasmine Thompson) - Radio Mix
- **CALVIN HARRIS** Blame
- **HOZIER** Take Me To Church
- MEGHAN TRAINOR All About That Bass
- 6 KWABS Walk
- MAROON 5 Animals
- SHEPPARD Geronimo
- **CALVIN HARRIS** Outside
- 10 AVICII The Days







- DAVID GUETTA Dangerous (feat. Sam 1 Martin)
- JUAN MAGAN Si No Te Quisiera
- MEGHAN TRAINOR All About That Bass
- **PABLO ALBORAN** Por fin
- **CALVIN HARRIS** Blame
- **ENRIQUE IGLESIAS** Noche Y De Dia
- SIA Chandelier
- JESSIE J Bang Bang
- ENRIQUE IGLESIAS Bailando Spanish
- 10 ARIANA GRANDE Break Free

SWEDEN

- OMI Cheerleader Felix Jaehn Remix Radio Edit
- **ED SHEERAN** Thinking Out Loud
- CALVIN HARRIS Outside
- MARTIN TUNGEVAAG Wicked Wonderland
- **AVICII** The Days
- **DAVID GUETTA** Dangerous (feat. Sam Martin)
- G.R.L. Ugly Heart
- SHEPPARD Geronimo
- VIGILAND UFO
- 10 ARONCHUPA I'm An Albatraoz



UNITED STATES



- MAROON 5 Animals
- 4 NICK JONAS Jealous
- ARIANA GRANDE Love Me Harder
- 6 TOVE LO Habits (Stay High) **ONE DIRECTION** Steal My Girl
- SAM SMITH Stay With Me
- 9 JESSIE J Bang Bang
- 10 JASON DERULO Trumpets



CHARTS STREAMING - MUSIC VIDEO WEEK 47





NEW ARTISTS - UK

POS ARTIST/ SINGLE/ LABEL

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

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 TAYLOR SWIFT Blank Space
- 6 ARIANA GRANDE Break Free
- 7 MARCO MENGONI Guerriero
- 8 ONE DIRECTION Night Changes
- 9 ARIANA GRANDE Problem
- 10 FRANCESCO RENGA Il mio giorno più bello nel



WORLDWIDE

POS ARTIST/ SINGLE

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



UK

POS ARTIST/ SINGLI

- 1 TAYLOR SWIFT Blank Space
- 2 MEGHAN TRAINOR All About That Bass
- 3 TAYLOR SWIFT Shake It Off
- 4 RAE SREMMURD No Type
- 5 RICH GANG Lifestyle
- 6 SELENA GOMEZ The Heart Wants What It Wants (Official Video)
- 7 JESSIE J Bang Bang
- 8 SIA Chandelier (Official Video)
- 9 ARIANA GRANDE Love Me Harder
- 10 MEGHAN TRAINOR Lips Are Movin



FRANCE

POS ARTIST/SINGL

- L KENDJI GIRAC Andalouse
- BLACK M FEAT. THE SHIN SEKAI & DOOMAMS -
- Je ne dirai rien
- 3 SIA Chandelier (Official Video)
- 4 GRADUR Terrasser
- 5 KENDJI GIRAC Color Gitano
- 6 TAYLOR SWIFT Shake It Off
- 7 BLACK M FEAT. DR BERIZ La légende Black
- 8 MEGHAN TRAINOR All About That Bass
- 9 BLACK M Sur ma route
- 10 TAYLOR SWIFT Blank Space



POLAND

OS 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 TAYLOR SWIFT Blank Space
- 7 ARIANA GRANDE Break Free
- 8 INDILA Dernière Danse (Clip Officiel)
- 9 INDILA S.O.S
- 10 IGGY AZALEA Black Widow



AUSTRALIA

OS ARTIST/SINGLE

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



SPAIN

ADTICT/CINCLE

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

28.11.14 Music Week 39 www.musicweek.com.

CHARTS INDIES WFFK 47



INDIE SINGLES TOP 20



- 1 NEW WRETCH 32 6 Words / Mos (Sony DADC UK)
- 2 NEW NOEL GALLAGHER'S HIGH FLYING BIRDS In The Heat Of The Moment / Sour Mash (ALA Arvato)
- 3 ARCTIC MONKEYS Do I Wanna Know? / Domino (PIAS Arvato)
- PASSENGER Let Her Go / Nettwerk (Essential)
- NEW NOEL GALLAGHER'S HIGH FLYING Do The Damage / Sour Mosh (ACA Arvoto)
- MILKY CHANCE Stolen Dance / Ignition (PIAS Arvato)
- JUNGLE Busy Earnin' / XL (PIAS Arvato)
- 8 ALT-J Left Hand Free / Infectious (PIAS Arvato)
- 9 NEW WYCLEF JEAN FT AVICII Divine Sorrow / PRMD (ACA Arvato)
- **10** 7 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore (ACA Arvata)
- 11 NEW DILJIT DOSANJH Patiala Peg / Century (ASC Digitar)
- 12 15 LONDON GRAMMAR Hey Now / Metal & Dust (Sony DADC UK)
- AWOLNATION Sail / Red Bull (PIAS Arvato) **13** 13
- LONDON GRAMMAR Strong / Metal & Dust (Sony DADC UK) 14 10
- 15 14 THE 1975 Chocolate / Dirty Hit (Ingrooves)
- **16** 17
- **17** 8
- JOSS STONE FT JEFF BECK No Man's Land (Green Fields...) / Reyal British Legion (Believe Digital) **18** 1
- 19 16 SECONDCITY I Wanna Feel / Mos (Sony DADC UK)

ARCTIC MONKEYS RU Mine / Domino (PIAS Arvato) THE 1975 Medicine / Dirty Hit (Ingrooves)

20 NEW CAZZETTE FT TERRI B Blind Heart / kons (Vergton)

INDIE SINGLES BREAKERS TOP 20

ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- 1 NEW DILJIT DOSANJH Patiala Peg / Century (Century Records)
- CAZZETTE FT TERRI B Blind Heart / Icons (Icons)
- LO-FANG You're The One That I Want / 4AD (XL Beggars)
- NEW HUDSON MOHAWKE Chimes / Warp (Warp)
- 5 NEW **BEUYS TOYS** Thimbles / Beuys Toys (Beuys Toys)
- SOFIA KARLBERG Crazy In Love / %5 (X5)
- **QNEMATIC ORCHESTRA** To Build A Home / Nir.ja Tune (Nir.ja Tune) 7 16
- HEARTLAND I Loved Her First / Lofton Creek (Lotton Creek) **8** 3
- 9 6 2NE1 I Am The Best / YG Ent. (YG Entertainment)
- DEVILMAN Drum And Bass Father / Sika (Sika) 10 9
- EDWARD SHARPE & MAGNETIC ZEROS Home / Rough Trade (XL Beggars) 11 8
- **12** 17 THE HEAVY How You Like Me Now / Counter (Nir.ja Tune)
- 13 10 FUTURE ISLANDS Seasons (Waiting On You) / 4AD (XL Beggars)
- DONATE YOUR VOICE CHOIR Try / BMG Rights (BMG Rights)
- 15 NEW IAM FUTURE Burn / Integrity (Integrity Music)
- 16 NEW UPON A BURNING BODY FT ICE T Turn Down For What / Fearless (Fearless)
- 17 20 FLUME & CHET FAKER Drop The Game / Future Classic (Future Classic)
- 18 NEW JULIE LONDON Fly Me To The Moon / Pandora's Secret (Pandora's Secret)
- 19 NEW THE LIVING TOMBSTONE Five Nights At Freddy's / The Living Tombstone (The Living Tombstone)
- 20 NEW INGRID MICHAELSON Afterlife / Mom & Pop (Mom & Pop)



Noel Gallagher Indie Singles (2)



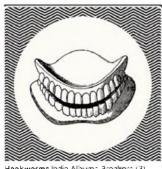
Cazzette Indie Singles Breakers (2)



Daniel D'Donnell India Albums (2)



Future Islands India Albums Breakers (2)



Hookworms India Albuma Breakers (3)

INDIE ALBUMS TOP 20



- 1 NEW BRYAN FERRY Avonmore / BMG Rights (PIAS Arvato)
- 2 NEW DANIEL O'DONNELL Stand Beside Me Live In Concert / DMG TV (Sony DADC UK)
- 3 NEW MICHAEL BALL If Everyone Was Listening / Union Square (Sony DADC UK)
- LONDON GRAMMAR If You Wait / Metal & Dust (Sony DADC UK)
- HANS ZIMMER Interstellar OST / Sony Classical (Sony DADC UK)
- MACHINE HEAD Bloodstone & Diamonds / Nuclear Blast (PIAS Arvato)
- ALT-J This Is All Yours / Infectious (PIAS Arvato)
- ARCTIC MONKEYS AM / Domino (PIAS Arvata)
- 9 4 JUNGLE Jungle / XL (PIAS Arvato)
- **10** 2 RÖYKSOPP The Inevitable End / Dog Triumph/Wall Of Sound (Essential/Proper)
- JOE BONAMASSA Different Shades Of Blue / Provogue/Mascot (ACA Arvato)
- 12 9 THE WAR ON DRUGS Lost In The Dream / Secretly Canadian (PIAS Arvato)
- ADELE 21 / XL (PIAS Arvato) **13** 15
- JACK WHITE Lazaretto / XL (PIAS Arvato) 14 RE
- FOSTER & ALLEN Gold & Silver Days / DMG TV (Sony DADC UK) **15** 10
- PAUL CARRACK The Best Of / Carrack UK (Proper) 168
- PASSENGER All The Little Lights / Nettwerk (Essential/Proper) **17** 19
- 18 NEW TONY WRIGHT Thoughts N All / Woodcut (Cargo/Cinram)
- **19** 12 SIMPLY RED 25 - The Greatest Hits / Simplyred.Com (ACA Arvato)
- FUTURE ISLANDS Singles / 4AD (PIAS Arvata

INDIE ALBUMS BREAKERS TOP 20



- TONY WRIGHT Thoughts N All / Woodcut (Woodcut)
- FUTURE ISLANDS Singles / 4AD (XL Beggars)
- HOOKWORMS The Hum / Weird World (Domino Recordings)
- ARIEL PINK Pom Pom / 4AD (XL Beggars)
- FRAZEY FORD Indian Ocean / Nettwerk (Nettwerk)
- GHOST INSIDE Dear Youth / Epitoph (Epitop JAN GARBAREK & THE HILLIARD ENSEMBLE Officium / ECM New Series (ECM)
- 8 NEW GEMMA HAYES Bones & Longing / Chasing Dragons (Chasing Dragons)
- 9 NEW PAUL SMITH & PETER BREWIS Frozen By Sight / Memphis Industries (Memphis Industries
- 10 NEW BLOODBATH Grand Morbid Funeral / Peaceville (Snapper Music)
- 11 NEW ANDY STOTT Faith In Strangers / Modern Love (Modern Love) 12 NEW SHAUN ESCOFFERY In The Red Room / Dome (Dome)
- KATE TEMPEST Everybody Down / Big Dada/Nir.ja Tune (Nir.ja Tune) **13** 7
- 14 NEW DAVID FORD The Arrangement / David Ford (David Ford)
- LPO/PARRY The 50 Greatest Pieces Of Classical / 35 (XS) **15** 12 ANGELA HEWITT Bach/Art Of Fugue / Kyperion (Kyperion) 16 RE
- 17 NEW EINSTURZENDE NEUBAUTEN Lament / BMG Rights (BMG Rights)
- CARA DILLON A Thousand Hearts / Charcoal (Charcoa
- JOANNE SHAW TAYLOR The Dirty Truth / Axehouse (Axehouse Music)
- JEREMY IRONS, RODERICK WILLIAMS... Williams/Flowers Of The Field / Naxos (HNH)

Pink Floyd



- PINK FLOYD The Endless River Rhino
- 2 New ONE DIRECTION Four Syco Music
- 3 New DAVID BOWIE Nothing Has Changed The Very Best Of Rea/Rhind

OFFICIAL RECORD STORE CHART TOP 20

- FOO FIGHTERS Sonic Highways Rea
- **ED SHEERAN** X Asylum
- 6 New BRYAN FERRY Avonmore Bmg Rights
- QUEEN Forever *virgin*
- HOOKWORMS The Hum Weird World
- SAM SMITH In The Lonely Hour Capitol
- 10 17 ANNIE LENNOX Nostalgia Island

THIS LAST ARTIST / ALBUM / LABEL

- ANDRE RIEU Love In Venice Decca 11 9
- TEMPLES Sun Structures Heavenly **12** 24
 - **13** 12 TAYLOR SWIFT 1989 Emi
 - GEORGE EZRA Wanted On Voyage Columbia
- BOB DYLAN & THE BAND The Basement Tapes Complete Vol 11 Columbia **15** 8
- 16 New WAR ON DRUGS Lost In The Dream Secretly Canadian
- 17 New KATHERINE JENKINS Home Sweet Home Decca 18 New ALFIE BOE Serenata Decca
- **19** 19 PALOMA FAITH A Perfect Contradiction Rca
- NEIL DIAMOND Melody Road Capitol

40 Music Week 28 11 14 www.musicweek.com

CHARTS ITUNES SINGLES WEEK 47

UNITED KINGDOM 16/11/14 - 22/11/14 BAND AID 30 Do They Know It's ... CLEAN BANDIT & JESS GLYNNE Real... **OLLY MURS** Wrapped Up **DAVID GUETTA** Dangerous **ED SHEERAN** Thinking Out Loud TAYLOR SWIFT Blank Space WRETCH 32 6 Words RIXTON Wait On Me

GARETH MALONE'S... Wake Me Up

10 ONE DIRECTION Steal My Girl





CHRISTOPHER CPH Girls

10 KESI Søvnløs

17/11/14 - 23/11/14





SIA Chandelier





DAVID GUETTA Dangerous

BAND AID 30 Do They Know It's ..

ARONCHUPA I'm An Albatraoz

ROBIN SCHULZ Sun Goes Down

THE AVENER Fade Out Lines

GEORGE EZRA Blame It On Me

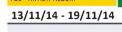
TOVE LO Habits (Stay High)

10 THE SCRIPT Superheroes

8 KWABS Walk

MEGHAN TRAINOR All About That Bass





HOZIER Take Me To Church

2 VALERIO SCANU Parole di cristallo

FEDEZ Magnifico

THE AVENER Fade Out Lines

BAND AID 30 Do They Know It's...

ENRIQUE IGLESIAS Bailando

SIA Chandelier

8 DAVID GUETTA Dangerous

MEGHAN TRAINOR All About That Bass

Germany: Hozier

10 LILLY WOOD... Prayer In C



THE AVENER Fade Out Lines LILLY WOOD & THE PRICK Prayer In C JOSEF SALVAT Diamonds TOVE LO Habits (Stay High) KENDJI GIRAC Andalouse MEGHAN TRAINOR All About That Bass EMMA LOUISE Jungle 10 SOPRANO Cosmo









RUSSIA









POS	ARTIST/ ALBUM						
14/11/14 - 20/11/14							
1	BAND AID 30 Do They Know It's						
2	MR. PROBZ Nothing Really Matters						
3	ARONCHUPA I'm An Albatraoz						
4	ED SHEERAN Thinking Out Loud						
5	MARK RONSON Uptown Funk						
6	ARIANA GRANDE Break Free						
7	MEGHAN TRAINOR All About That Bass						
8	NIELSON Sexy Als Ik Dans						
9	DAVID GUETTA Dangerous						

10 JESSIE J... Bang Bang

NETHERLANDS



10 LILLY WOOD... Prayer In C

17,	17/11/14 - 23/11/14						
1	BAND AID 30 Do They Know It's						
2	MEGHAN TRAINOR All About That Bass						
3	DAVID GUETTA Dangerous						
4	PABLO ALBORÁN Por fin						
5	JUAN MAGAN Si No Te Quisiera						
6	SIA Chandelier						
7	LILLY WOOD Prayer In C						
8	TAYLOR SWIFT Shake It Off						





10 CALVIN HARRIS Blame

28.11.14 Music Week 41 www.musicweek.com

CHARTS ITUNES ALBUMS WEEK 47



UNITED KINGDOM 16/11/14 - 22/11/14 **ONE DIRECTION FOUR ED SHEERAN** x SAM SMITH In The Lonely Hour **TAYLOR SWIFT** 1989 **FOO FIGHTERS** Sonic Highways VARIOUS BBC Radio 1's Live Lounge '14 **NICKELBACK** No Fixed Address VARIOUS Now That's What... Christmas GEORGE EZRA Wanted On Voyage 10 CALVIN HARRIS Motion

17/11/14 - 23/11/14 **ONE DIRECTION** FOUR **DE ENESTE TO** Dobbeltliv SAM SMITH In The Lonely Hour VARIOUS More Christmas 2014 **VARIOUS ARTISTS** More Music 2014 PINK FLOYD The Endless River SANNE SALOMONSEN Hjem 2014 NIELS SKOUSEN Smil Eller Dø ED SHEERAN x 10 NICKELBACK No Fixed Address

17/11/14 - 23/11/14 BRIGITTE À bouche que veux-tu JOHNNY HALLYDAY Rester vivant HANS ZIMMER Interstellar PINK FLOYD The Endless River JULIEN DORÉ Piano LØVE ONE DIRECTION FOUR (Deluxe Version) CHRISTINE AND THE... Chaleur...

ZAZ Paris

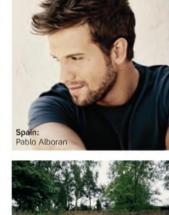
10 LA FOUINE CDC4



14/11/14 - 20/11/14 KOOL SAVAS Märtyrer 2 SUMMER CEM HAK (Deluxe Version) **EKO FRESH** Deutscher Traum (Premium) NICKELBACK No Fixed Address ONE DIRECTION FOUR (Deluxe Version) PINK FLOYD The Endless River FOO FIGHTERS Sonic Highways 8 ED SHEERAN X DIE FANTASTISCHEN VIER Rekord 10 DEPECHE MODE Live in Berlin...











NE	THERLANDS
POS	ARTIST/ ALBUM
14/	/11/14 - 20/11/14
1	VARIOUS 538 Hitzone Best Of 2014
2	PINK FLOYD The Endless River
3	ONE DIRECTION FOUR
4	PAUL DE LEEUW De Leeuw Zingt Long
5	FOO FIGHTERS Sonic Highways
6	VARIOUS 538 Dance Smash Hits of
7	ED SHEERAN X
8	ANOUK Paradise And Back Again
9	ARIANA GRANDE My Everything
10	LENNY KRAVITZ Strut







_		EDEN		VITZERLAND
		ARTIST/ ALBUM 11/14 - 18/11/14		ARTIST/ ALBUM /11/14 - 20/11/14
1	1	ONE DIRECTION FOUR	1	KOOL SAVAS Märtyrer
2	2	PINK FLOYD The Endless River	2	NICKELBACK No Fixed Address
3	3	TAYLOR SWIFT 1989	3	ONE DIRECTION FOUR (Deluxe Versi
4	4	FOO FIGHTERS Sonic Highways	4	PINK FLOYD The Endless River
	5	SVEN-BERTIL TAUBE Hommage	5	FOO FIGHTERS Sonic Highways
6	5	WEEPING WILLOWS Christmas Time	6	EKO FRESH Deutscher Traum (Premi
7	7	ED SHEERAN X	7	SUMMER CEM HAK (Deluxe Version)
8	8	NICKELBACK No Fixed Address	8	ED SHEERAN x
ç	9	5 SECONDS OF SUMMER Good Girls (EP)	9	AC/DC Rock or Bust
1	10	RÖYKSOPP The Inevitable End	10	ZAZ Paris

42 Music Week 28.11.14 www.musicweek.com

CHARTS ANALYSIS WEEK 47

Official Charts Company

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



- TAKE THAT These Days Polydon
- MCBUSTED Air Guitar Island
- LABRINTH Jealous Syco Music
- JAMES BAY Hold Back The River Virgin
- YEARS & YEARS Desire Polydor
- KIESZA No Enemiesz Lokal Legend
- DAVID GUETTA FT EMELI SANDE What I Did
 For Love Parlophone
- KID INK FT USHER & TINASHE Body Language RCA
- STYLO G Call Mi A Leader 3 Beat/AATW
- PAOLO NUTINI Last Request Atlantic

UK ARTIST ALBUMS CHART



- OLLY MURS Never Been Better Epic
- SUSAN BOYLE Hope Syco Music
- BOYZONE Dublin To Detroit East West
- DAVID GUETTA Listen Parlophone
- JOOLS HOLLAND & HIS R&B OR Sirens Of Song East West
- BARRY MANILOW My Dream Duets Verve
- DAVE ARCH & THE STRICTLY BAND Strictly Come Dancing Sony Music CG
- SOL3 MIO Sol3 Mio Decca
- MARY J BLIGE The London Sessions Island
- BEYONCE Beyonce Columbia
- PIXIE LOTT Platinum Pixie Hits EMI
- MURRAY GOLD Doctor Who The Days Of The Doctor Silva Screen
- BEATLES Work in Progress Outtakes
 1963 Rock Melon
- JETHRO TULL War Child Chrysalis
 FRANK TURNER The Third Three Vo.
- FRANK TURNER The Third Three Years Xtra Mile
- WILKO JOHNSON/ROGER DALTREY Going
 Back Home UMC
- ALEX JONES The Heart Of It All Island
- JONI MITCHELL Love Has Many Faces A
 Quartet Rhino

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

O Official Charts (om pagy soru

SINGLES

■ BY ALAN JONES

n X Factor performance of These Days - their first single as a three piece - delivered **Take That** to the top of Tuesday's sales flashes but with a tiny majority over **Band Aid 30**'s Do They Know It's Christmas, it is unlikely to become their 12th No.1 single this weekend.

Matching Unchained Melody to become only the second song in chart history to reach No.1 in four different versions, Do They Know It's Christmas did so emphatically on Sunday, on first week sales of 312,923 (including one streaming sale) for Band Aid 30, while the original 1984 version of the song re-enters the chart at No.61 (5,924 sales).

Unchained Melody was No.1 for unrelated acts - Jimmy Young (1955), The Righteous Brothers (1990), Robson & Jerome (1995) and Gareth Gates (2002) - but Do They Know It's Christmas has been No.1 only by various incarnations of Band Aid - the original (1934), Band Aid II (1939), Band Aid 20 (2004) and now Band Aid 30.



Its sales last week are far behind the 750,000+ that the original 1989 edition sold on its first week on release but exceed the 292,594 copies that the Band Aid 20 version sold on debut ten years ago next week.

Do They Know It's Christmas outsold the next 10 biggest-selling singles combined last week, securing the highest weekly sale since James Arthur's Impossible opened on sales of 489,560 in

December 2012 - but there have been 16 higher weekly sales of singles in the 21st century.

While nothing came near to matching Do They Know It's Christmas, it was a busy week for new entries, with five Top 75 debuts inside the Top 10, including the entire top three for the first time this year.

The record which ran Do They Know It's Christmas closest - it was a mere 231,091 sales behind - is the second Top 10 hit in a fortnight called Real Love. The other, Tom Odell's cover of The Beatles song dipped 7-14 (23,846 sales) on Sunday, while Clean Bandit's new song of that name, debuted at No.2 (81.837 sales). The sixth charted single from Clean Bandit's debut album New Eyes, it reunites them with Jess Glynne, who was also featured vocalist on Rather Be, which spent four weeks at No.1 earlier this year and has thus far sold 1,497,466 copies. New Eyes had sold just 75,545 copies since its release 25 weeks ago, and moves 151-139 (932 sales) this week.

Olly Murs debuted at No.1 with the first single from each of his first three albums - Please Don't Let Me Go (2010, from Olly Murs), Heart Skips A Beat (feat. Rizzle Kicks, 2011, from In Case You Didn't Know) and Troublemaker (feat. Flo Rida) from Right Place Right Time - but Wrapped Up (feat. Travie McCoy), the first single from fourth album Never Been Better, broke that string by debuting at No.3 (75,081 sales).

Overall singles sales were up 6.30% week-on-week at 6,139,850.

ALBUMS

■ BY ALAN JONES

ast Sunday, One Direction became the first act from The X Factor to rack up a hat trick of No.1s - and this weekend, Olly Murs should become the second, with his fourth album Never Been Better selling twice as many copies as their Four in the first of the week's sales flashes on Tuesday.

There were emphatic debuts atop both the singles and albums charts last Sunday, with One Direction scoring the No.1 album with a victory margin of 186.73% and Band Aid 30 storming to the top of the singles chart with a majority of 282.38%.

More of the latter later - but for the moment let's concentrate on One Direction.

Four's first week sales of 141,780 represented the third highest one week sales for a No.1 album artist this year - trailing the 182,427 that Ed Sheeran's X sold on debut 21 weeks ago, and the 163,048 copies than Coldplay's Ghost Stories sold on debut 26 weeks ago - but are 40.53% down on the 237,388 copies One Direction's last album Midnight Memories sold when it opened at No.1 a year ago next week. It is three years to



the week since their first album, Up All Night, debuted and peaked at No.2 on first week sales of 138,631, and two years and a week since their second album, Take Me Home, debuted and peaked at No.1 on sales of 155,316 copies.

Four is the 18th album by an X Factor act to reach No.1, a sequence that spans more than nine years and includes releases from 14 different acts. One Direction is the first group to score three new No.1s in the 2010s. In fact, the only other artist to have three new No.1 albums in the 2010s is Rihanna.

While Four topped the album chart, all 16 songs from the deluxe version of the set poured into the Top 200.

Although One Direction's first three albums had an increasing first week sales trajectory, their overall sales tallies are in the order they were released with debut Up All Night selling 1,086,434 copies to date, followed by Take Me Home (960,255 sales) and Midnight Memories (823,840 sales).

Like Midnight Memories, Four includes a track co-written by **Ed Sheeran** - 18. Sheeran himself would have returned to No.1 on Sunday but for Four's release, with his X album which climbed 3-2 with sales up 8.73% week-on-week at 49,447.

It's Bette Midler's birthday next Monday (December 1) and she got an early birthday present in the form of her first Top 10 studio album since 1990. It's The Girls! (No.6, 23,118 sales) is Midler's tribute to the great girl groups of the past, with tracks originally performed by the likes of The Supremes, The Shirelles, The Shangri-Las and The Andrews Sisters. Midler's solitary Top 10 solo album hitherto from 13 previous releases dating back to 1972 was 1990's Some People's Lives, which reached No.5, and included the hit From A Distance. She made the Top 10 more recently with The Best Bette reaching No.6 in 2008. It has sold 667,666 copies to date.

Nothing Has Changed, contains 59 tracks from throughout **David Bowie**'s 50 year career and provided the 67 year old with his 29th Top 10 album on Sunday, debuting at No.9 (17,638 sales).

Overall album sales were up 6.93% week-on-week at 2,048,610 - their second highest level of the year but 11.74% below same week 2013 sales of 2,294,996.

28.11.14 Music Week 43 www.musicweek.com

CHARTS CLUB WEEK 47



UPFRONT CLUB TOP 40 CLEAN BANDIT & JESS GLYNNE Real Love / Atlantic OLIVER HELDENS FT. KSTEWART Last All Night (Koala) / FFRR ANDY C & FIORA Heartbeat Loud / Atlantic KANT VS. MK Ey Yo / One More Tune KAREN HARDING Say Something / Capitol 20 2 WRETCH 32 6 Words / MoS JAKOB LIEDHOLM Nea / Sign Of The Times/Sony ALESSO FT. TOVE LO Heroes (We Could Be) / Def Jam/Virgin EMI CORY LEE Shot To My Heart / Costa BECKY HILL Losing / Parlophone 10 19 DAVID GUETTA FT. SAM MARTIN Dangerous / Parlophone **11** 1 5 THE RIVALRY Start Of Forever / Rivaliv **12** 23 3 **13** 25 3 MARLON ROUDETTE When The Beat Drops Out / Sony **14** 18 2 POLINA Fade To Love / New State TEN VEN + RIPLEY X ZEBRA KATZ 1 Bad Bitch / MIA **15** 24 2 16 NEW 1 SAM SMITH Like I Can / Capitol LONDON GRAMMAR If You Wait / Metal & Dust **17** 22 4 18 NIGHTCRAWLERS Push The Feeling On / Pacha KNIFE PARTY Begin Again / Warner Bros. 19 29 2 **20** 28 3 WESTERN DISCO The Sun / Island Dance AARON SMITH FT. LUVLI Dancin' / Relentless **21** 37 2 GORGON CITY FT. JENNIFER HUDSON Go All Night / Black Butter/Virgin EMI **22** 26 2 CALVIN HARRIS FT. ELLIE GOULDING/CALVIN HARRIS Outside/Slow Acid / Columbia **23** 27 3 ZEDS DEAD FT. TWIN SHADOW & D'ANGELO LACY Lost You / Epic 24 NEW 1 KOVE Murmurations Ep / MIA **25** 6 4 YEARS & YEARS Desire / Polydon 26 NEW 1 **27** 36 2 MAYRA VERONICA Mama Yo! / Disco: Wax/Sony **28** 0 CAZZETTE FT. TERRI B! Blind Heart / kons/PRMD THE WRITERS BLOCK (TWB) Don't Look Any Further / Ultra 29 21 4 30 NEW 1 NATHASSIA DEVINE Star Sapphire / Inter-Dimension MAJESTIC & JUNGLE 70 Creeping In The Dark / Speakerbox/Public Demand/Capitol **31** RE 2 TIGA FT. PUSHA T Bugatti / Virgin EMI **32** NEW 1 BLONDE FT. MELISSA STEEL II oved You / FERR/Parlaphone 33 31 6 FAGAULT & MARINA FT. MANDY JIROUX Tonight / Peace Bisquit/Varcity **34** NEW 1 **35** 3 4 JACK U FT. KIESZA Take U There / Atlantic AVICII The Days / PRMD/Positiva **36** NEW 1 **37** NEW 1 AIDEN JUDE Words / Crowd WOLFGANG GARTNER Unholy / Kindergarter PHOENIX Tile Red / 60 **39** NEW 1 BREACH FT. KELIS The Key / Atlantic





Clean Bandit and Jess Glynne co-release takes two top spots

ANALYSIS

■ BY ALAN JONES

o.1 earlier this year with Rather Be, Clean Bandit & Jess Glynne's chances of topping the sales chart for the second time this week were banjaxed by Band Aid 30 - but they have more luck on the dancefloor, with new single Real Love surging to the top of both the Upfront and Commercial Pop charts. Taken from the newly released special edition of Clean Bandit's album, New Eyes, it was serviced initially in mixes by Clean Bandit and Tough Love,

and more latterly by Henry Krinkle and S.K.T.

It is Clean Bandit's third No.1 on the Commercial Pop chart but their first on the Upfront chart. Their earlier Glynne collaboration, Rather Be, topped the Commercial Pop chart and reached No.3 on the Upfront chart in February, while Extraordinary also topped the Commercial Pop chart but reached only No.22 Upfront Their third hit of the year, Come Over reached No.3 on the Commercial Pop chart and No.46 Upfront.

Clean Bandit's clean sweep is

at the expense of Oliver Heldens, whose Last All Night (Koala) is No.2 on the Upfront chart for the second week in a row, and Avicii, who moves 4-2 on the Commercial Pop chart with

Beyonce has quietly helped herself to four No Is on the Urban club chart this year, with Drunk In Love/XO in February, Blow in March, Pretty Hurt in August and this week with Flawless. All four songs are lifted from Beyonce's current album though the mix of Flawless that Minaj appears on is only on the Platinum Edition version.

COMMERCIAL POP TOP 30

Bassdivision (Relfast), Beatport, Juno, Unique & Dynamic

	7111		INCINE I OF TOT 30
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	3	CLEAN BANDIT & JESS GLYNNE Real Love / Atlantic
2	4	4	AVICII The Days / PRMD/Positiva
3	12	4	RIXTON Wait On Me / Polydor
4	13	3	KAREN HARDING Say Something / Capitol
5	15	2	WRETCH 32 6 Words / Mos
6	22	2	ANDY C & FIORA Heartbeat Loud / Atlantic
7	27	2	CORY LEE Shot To My Heart / Costa
8	17	2	TAKE THAT These Days / Polydor
9	2	4	OLIVER HELDENS FT. KSTEWART Last All Night (Koala) / FFRR
10	21	6	ALESSO FT. TOVE LO Heroes (We Could Be) / Def Jam/Virgin EMI
11	16	3	XAANTI My Heart / White Label
12	NE	W 1	FELIX HOT & NIKKI BELLE Rock This City / Spincredible
13	NE	W 1	JESSIE J FT. 2 CHAINZ Burnin' Up / Island
14			DAVID GUETTA FT. SAM MARTIN Dangerous / Parlophone
	NE		BECKY HILL Losing / Parlophone
	NE	W 1	NICO & VINZ In Your Arms / Warner Bros.
17		4	VARIOUS Fierce Angel Presents The Autumn Sampler / Fierce Angel
18	NE	W 1	UNION J You Got It All / Epic
19		2	JESSIE WARE Say You Love Me / PMR/Island
20		_	MAYRA VERONICA Mama Yo! / Disco: Wax/Sony
		4	NIGHTCRAWLERS Push The Feeling On / Pacha
	9	5	OLLY MURS FT. TRAVIE MCCOY Wrapped Up / Epic
23		_	CHERYL I Don't Care / Polydor
	NE		AARON SMITH FT. LUVLI Dancin' / Relentless
25		W 1	MARLON ROUDETTE When The Beat Drops Out / Sony
26		W 1	CHISO THE ADDVOKET Till The Sun Comes Out / 4retas
27		W 1	HORACIO JR. Baby I Love U / Mcjestic Prod.
	NE		SAM SMITH Like I Can / Capital
29		_	JENNIFER LOPEZ FT. IGGY AZALEA Booty / Capital
30	NE	W 1	LABRINTH Jealous / Syco

URBAN TOP 30

3 Azarl (Licenpood). The Disc (Bradfood). Garin (Leeds), Glavind Gonove (State), Calaputt (Gradfood) Kaine (Middlestromough).

POS L	AST	WKS	ARTIST / TRACK / LABEL	PO	IS LAST	V	/KS	ARTIST / TRACK / LABEL
1	6	3	CLEAN BANDIT & JESS GLYNNE Real Love / Atlantic	1	2		5	BEYONCE FT. NICKI MINAJ Flawless / Columbia
2	4	4	AVICII The Days / PRMD/Positiva	2	5		3	STICKY FT. GENERAL LEVI Pull Up / Chapter
3	12	4	RIXTON Wait On Me / Polydor	3	4		5	WILEY On A Level / Big Dada
4	13	3	KAREN HARDING Say Something / Capital	4	8		3	IGGY AZALEA FT. MØ Beg For It / Virgin EMI
5	15	2	WRETCH 32 6 Words / MoS	5	7		8	STYLO G Call Mi A Leader / 3 Beat
6	22	2	ANDY C & FIORA Heartbeat Loud / Atlantic	6	10		3	RACHEL ADEDEJI Lately / MYL
7	27	2	CORY LEE Shot To My Heart / Costa	7	12		2	NICKI MINAJ FT. DRAKE, LIL WAYNE & CHRIS BROWN Only / Cash Money/Republic
8	17	2	TAKE THAT These Days / Polydor	8	3		6	JENNIFER LOPEZ Booty / Capitol
9	2	4	OLIVER HELDENS FT. KSTEWART Last All Night (Koala) / FFRR	9	1		6	NABIHA Animals / Disco Wax
10	21	6	ALESSO FT. TOVE LO Heroes (We Could Be) / Def Jam/Virgin EMI	10	14		3	A.M. SNIPER FT. ZAHRA PALMER Nowhere / 35/fty7
11	16	3	XAANTI My Heart / White Label	11	l 11		3	CHILDISH GAMBINO Telegraph Ave. / Island
12	NE'	W 1	FELIX HOT & NIKKI BELLE Rock This City / Spincredible	12	16		13	NEW WORLD SOUND & THOMAS NEWSON FT. LETHAL BIZZLE Flutes / 3 Beat
13	NE'	W 1	JESSIE J FT. 2 CHAINZ Burnin' Up / Island	13	9		6	PHARRELL WILLIAMS Gust Of Wind / Columbia
14	1		DAVID GUETTA FT. SAM MARTIN Dangerous / Parlophone	14	N	W	1	ASHEA Let You Go / Red Tank
15			BECKY HILL Losing / Parlaphone	15	15		8	BREACH FT. KELIS The Key / Atlantic
16			NICO & VINZ In Your Arms / Warner Bros.	16	22		12	KRISHANE FT. MELISSA STEEL Drunk And Incapable / Atlantic
17	14		VARIOUS Fierce Angel Presents The Autumn Sampler / Fierce Angel	17	19		8	MOELOGO FT. BUNNY MACK My Sweetie / Island
18			UNION J You Got It All / Epic	18	6		6	TC Everything For A Reason / 3 Beat
19	26	2	JESSIE WARE Say You Love Me / PMR/Island	19	25		22	JEREMIH FT. YG Don't Tell 'Em / Virgin EMI
20	30	2	MAYRA VERONICA Mama Yo! / Disco: Wax/Sony	20	18		8	WRETCH 32 6 Words / MoS
21	5	4	NIGHTCRAWLERS Push The Feeling On / Pacha	21	20		2	FUSE ODG T.I.N.A (Album Sampler) / 3 Beat
22		5	OLLY MURS FT. TRAVIE MCCOY Wrapped Up / Epic	22	17		4	ROCKIZM FT. AKUA KONAMAH, KYZE & JOE GRIND High / Rockism
23	19		CHERYL I Don't Care / Polydor	23	B N	W	1	MARK RONSON FT. BRUNA MARS Uptown Funk / Columbia
24			AARON SMITH FT. LUVLI Dancin' / Relentless	24	N	W	1	NATHASSIA DEVINE Star Sapphire / Inter-Dimensional
25			MARLON ROUDETTE When The Beat Drops Out / Sony	25	N	W	1	DIZTORTION Bandolero / 2-Tone Entertainment/Polydor
	NE'		CHISO THE ADDVOKET Till The Sun Comes Out / 4retas	26	13		3	VICKY SOLA OMG (Oh My Gosh) / 66 60
27			HORACIO JR. Baby I Love U / Mcjestic Prod.	27	24		15	NICKI MINAJ Anaconda / Young Money/Cash Money/Island
28			SAM SMITH Like I Can / Capitol	28			14	WAZE & ODYSSEY VS. R. KELLY Bump & Grind 2014 / Epic
29			JENNIFER LOPEZ FT. IGGY AZALEA Booty / Capitol	29			15	FUSE ODG FT. ANGEL T.I.N.A. / 3 Beat
30	NE'	W 1	LABRINTH Jealous / Syco	30	23		2	GORGON CITY FT. JENNIFER HUDSON Go All Night / Black Butter/Virgin EMI
(C) MILE	i: We	c n	mpiled by DI feedback and data collected from the following stores, online sites and distribute	nys: 3M3 Bernards	, (I) 90	mi,	(nain	How, Phonica, Pure Ginove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow),

COOL CUTS TOP 20

- 1 PHILIP GEORGE Wish You Were Mine
- DJ FRESH FT ELLA EYRE Gravity
- **BLONDE FT MELISSA STEEL** I Loved You
- **BAKERMAT** Teach Me
- 5 AXWELL INGROSSO Can't Hold Us Down
- **6 HANNAH WANTS & CHRIS LORENZO**
- KOKIRI Retrospect
- 8 JESSIE WARE You & I (Forever)
- PAUL VAN DYK, JESSUS &
- ADHAM ASHRAF Only In A Dream
- 10 BROOKES BROTHERS FT CAMILLE Anthem
- 11 DRUMSOUND & BASSLINE SMITH
- FT YOUNGMAN Come Alive
- 12 SHIFT K3Y Not Into It
- 13 LE YOUTH Real
- 14 LIFELIKE Overdrive
- 15 PLEASURE STATE Ghost In The System
- 16 SRTW We Were Young
- 17 A3 Snow Turns Into Rain
- 18 MICHEL CLEIS & KLEMENT BONELLI
- 19 HOT SINCE 82 FT ALEX MILLS Restless
- 20 UMMET OZCAN Superwave

44 Music Week 28.11.14 www.musicweek.com

PRODUCT KEY RELEASES



► KIESZA Sound Of A Woman 01.12



► COLLABRO Stars - Special Edition 08 12



► VARIOUS ARTISTS Annie OST 15 12



► ARCHIVE Restriction 12.01



► ABOVE & BEYOND We Are All We .. 19 01

DECEMBER 1

SINGLES

- ALEXIS TAYLOR VS RONNIE PRINCE RILLY Am | Not A Weaker Soldier? (Domino)
- ARIANA GRANDE & THE WEEKND Love Me Harder (Islanc)
- BASTILLE Torn Apart (Mirgin Em.)
- BOMBAY BICYCLE CLUB Home 3y Now

(Island)

- CITIZENS! Lighten Up (Sony)
- COUNTING CROWS Fivis Went To Hollywood
- ELLA HENDERSON Yours (Syra)
- GEORGE EZRA Cassy O' Ep (Columbia)
- GEORGE THE POET 1, 2, 1, 2 (3emixes)

- HOMETOWN Where | Belman (Reg)
- WIZ KHALIFA Stayin Out All Night (Atlantic)
- LINKIN PARK Rebellion ("Varner Brothers)
- LITTLE BOOTS Business Pleasure &o.

- GEORGE MAPLE Vacant Space (*Virgin 5mi)
- MAXIMO PARK Give, Get, Take (Daylighting)
- PAUL MCCARTNEY Hope (Virgin Em)
- MEANWHILE The Element Yes (Fiction/Caroline)
- METALLICA Lords Of Summer

- NICO & VINZ In Your Arms (Warner Brothers)
- NOTHING BUT THIEVES Napsterlive Session
- PAOLO NUTINI One Day (Atlantic)
- ROYAL BLOOD Ten Tonne Skeleton

- SAINT RAYMOND Fall At Your Feet (Allantic)
- SEINABO SEY Pistols At Dawn (Virgin Emi)
- TIESTO. Light Years Away (**irgin)
- UNION J You Got It All (Epic)
- WHILK & MISKY Love Lost (Islans)
- JONATHAN WILSON Slide By En
- (28,11,2014) (Bella (Inion)

AL BUMS

- AC/DC Rock Or Bust (Columbia)
- BOYZ II MEN Collide (Bmg Righ/s/Absolute)
- BRET DENNEN Smoke And Micrors (Atlantic)
- THE CAMBRIDGE CHOIR OF TRINITY
- COLLEGE The Great British Carol Collection (Sony)
- LEONARD COHEN Live In Dublin

- THE CZARS Best Of (Bella Union)
- DIPLO Florida (Big Dada)
- EMINEM Shady Xv (28 11 2014)

(Shady/Interscons)

- BRIAN END Naroli/Nerve Net/The Drop/The Shutov Assembly (All Saints)
- THE FLAMING LIPS Imagene Peise Atlas Eets Christmas (Worner Brothers)

- GEORGE THE POET The Chicken & The Egg
- JOHN GRANT John Grant And The BBC Philharmonic Occhestra: Live In Concert (Rella Union)
- HENRY MANCINI The Classic Soundtrack Collection (Sock)
- JACK BRUCE & FRIENDS Rockmalast: The 50th Birthday Concerts (Mig/Proper)
- KIESZA Sound Of A Woman (Virgin)
- MCBUSTED Mcbusted (Islana)
- NICO & VINZ Black Star Slephant

"Namer Rrothers)

- R.SEILIDG In Hz (Glassnote/Caroline)
- SHE & HIM Classics (Sory)
- TAKE THAT III (Polydor)
- THE VAMPS Meet The Vamps (Christmas Edition (Fm) ■ THE VAMPS Meet The Vamps Live In Concert
- WILCO Alpha Mike Foxtrot / What's Your 20?
- (Box Set) (Rhino/Nonesuch)
- WU TANG CLAN A Better Tomorrow (Parlophone)
- YO LA FENGO Extra Painful (Malador)

DECEMBER 8

SINGLES

- ALESSO Haroes ('We Could Be) (Merciny)
- ALLE FARBEN FT GRAHAM CANDY She Moves (Rea)
- AMBER RUN Just My Soul Responding (Reg)
- AOUILO Human €o (Islans)
- BAND AID 30 Do They Know It's Christmas? (2014) Cd Format (Mirgin Emi)
- BRING METHE HORIZON Drown (Red)
- ISSAC CHRISTOPHER Deep Seduction Ep
- CHVRCHES Get Away (Mirgin Em.)
- ECHOSMITH (nol Kids Eg (Parlaphone)
- ETCH Chemotaxis Ep (Rea)
- FIFTH HARMONY Sledgenammer (Syco)
- GRADES Crossodille Tears (Warner Brothers)
- JAKOB LIELDHOLM Nea (Rco)
- JUST KIDDIN Thinking About It (Parlophone)
- MADEON You're On (Ft Kyan)

(Pop Culture/Columbia)

- MARK RONSON FT MYSTIKAL Feel Right
- NICKI MINAJ FT DRAKE, LIL WAYNE & CHRIS BROWN Only (Cash Manay/Republic)
- OLIVER HELDENS Last All Night (Knala) (Parlophone)
- PRIDES Out Of The Blue (klans)
- PROFESSOR GREEN. Little Secrets

• TENNIS I'm Calling (Communion/Island/Caroline)

- TIGA Bugatti (Virgin Emi)
- TULISA Living Without You (Aztw)

WALKING ON CARS Always Be With You

(Virgin Emi) ■ WHILK & MISKY First Sig Eg (Islana)

AL BUMS

- BASTILLE Vs (Other People's Heartache Pt3) (Virgin Emi)
- CHARLIE SLOTH Hood Heat Vol. 1 (Virgin €m)
- COLLABRO Stars Special Edition (Syco)
- FOREIGNER The Best Of Foreigner 4 & More
- J. COLE 2014 Forest Hills Drive (Roc Nation/Rea)
- LOS CAMPESINOS! A Los Campesinos! Christmas (Jurnstile/Carolina)
- MANIC STREET PREACHERS The Holy Bible
- PEOPLE ON VACATION The Chronicles Of Tim Powers (Que-So/Brando) ■ THE SMASHING PUMPKINS Manuments To
- An Elegy (Bma Rights) STRATOVARIUS Elements Pt.1 And 2t 2
- CARRIE UNDERWOOD Greatest Hits: Decade #1 (Sony)
- UNION J You Got It All The Album (Epic)
- VISAGE Fade To Grey Orchestral (Blitz (Jub))
- KIM WILDE Wilde Winter Sondoook

(Farmusic/Absolute)

DECEMBER 9

AL 3 LIMS

■ GHOSTFACE KILLAH 35 Seasons

(Salvation/Tommy Boy)

DECEMBER 15

SINGLES

- BREACH FT. KELIS The Key (Atlantic)
- COLOUR THE ATLAS Look Inside Your Mind (Haly Sruth/Reg)
- JAMIE CULLUM Don't You Know (klans)
- GORGON CITY ET JENNJEER HILDSON GO All Night (Virgin Em.)
- ED HARCOURT The Way That I Live (Ccclx)
- REN HOWARD (on/aid (klone)
- HOZIER From Eden (Island) JUCE! 6th Floor (klans)
- LITTLE DRAGON Underbart (Peace(roo))
- PIXIE LOTT Caravan Of Love (Marcury) ● OLLY MURS Unwrapped Ep (Foic/Syca)
- NEON JUNGLE (an't Stop The Love (Rro) ONE DIRECTION Night Changes (Sym)
- PEACE World Pleasure (Columbia)
- NICOLE SCHERZINGER Run (Rea) SIA You're Never Fully Dressed Without A

Smile (Monkey Puzzle/Rra)

SPARKS Thank God It's Not Christmas

TAYLOR SWIFT Blank Space

(Marciny/Rig Machine) ■ VAULTS Vultures (Mirgin Emi)

- IDE Bridges (Plaid Takeover/Bmg Right's/Absolute) METALLICA Some Kind Of Monster Cd/Dvd (Blackenea/Vertiga)
- NICKI MINAL The Pinkarint (Cash Money/Republic)
- VARIOUS Annie Ost (Rea)

DECEMBER 22

SINGLES

- CHILDISH GAMBINO Sober (Glassnote/Island)
- NEIL DIAMOND in Better Days (firgin Emi)
- ANNIE LENNOX Georgia On My Mind (Islans)

IDINA MENZEL Baby It's Cold Outside ("Namor Realbass)

- PALOMA FAITH Leave While I'm Not
- PAUL HEATON & JACQUI ABBOTT Real Hoge (Mirgin Emi)

■ U2 Every Breaking Wave (Islana) **DECEMBER 29**

- SINGLES
- BOBBY SHMURDA Bobby Bitch (Rea) ENRIQUE IGLESIAS FT ITBULL Let Me Be
- Your Lover (Islans)
- MARY J BLIGE Therapy (Mca/Islans) ■ JESSIE J Sweet Talker (Islami/Lava)
- KID INK Body Language (Rra) ■ ZEDS DEAD Lost You (Rea)

JANUARY 5

SINGLES

- BLACK VEIL BRIDES Goodbye Agony (klans)
- BRAD KAVANAGH Risk And Other Theories

FO (Warner Brothers)

- NICK JONAS Chains (Island)
- MALLORY KNOX When Are We Waking Up?
- MEGHAN TRAINOR Lips Are Movin' (Rea)

JANUARY 12

SINGLES

- KANT VS. MK Ey Yo ("Warner/One More lains)
- RAE MORRIS Under The Shadows (Atlantic)
- PEKING DUK High (Rea) ■ GWEN STEFANI Baby Don't Lie (Mad

■ JESSIE WARE You & I (Forever) (Island/Pmr)

- ALRIIMS
- ARCHIVE Restriction (Pangarvisit) BATTLE BEAST Unholy Saviour (Nuclear Blast)
- VARIOUS Another Day, Another Time:

Celebrating The Music Of Inside Llewyn Davis'

JANUARY 19

(Narner Brothers)

SINGLES

● THE CORONAS Just Like That (Island)

ABOVE AND BEYOND We Are All We Need.

- BC CAMPLIGHT How To Die In The North
- BELLE & SEBASTIAN Girls In Peacetime Want To Dance (Matador)

■ THE WATERBOYS Modern Blues

■ ENTER SHIKARI The Mindsweep (Play It Again Sam)

(Harleauin And (lown) **JANUARY 26**

- ALBUMS
- CHARLIXCX Sucker (Asylum) THE DØ Shake Shook Shaken (Det)
- KITTY DAISY & LEWIS Kitty, Daisy & Lewis

The Third (Sunday Best) RAE MORRIS Unquarded (Atlantic) NATALIE PRASS Natalie Prass

- (Spacehamh/Caroline)
- POND Man It Feels Like Space Again (Caroline) CHARLENE SORAIA Love is The Law
- ZUN ZUN EGUI Shackles Gift (Rella Union)

FEBRUARY 2

ALRUMS

BLIND GUARDIAN Beyond The Red Mirror

■ 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

A more extensive release schedule is available at www.musicweek.com

to inesmon@nbmedia.com

located in the charts section

www.musicweek.com 28.11.14 Music Week 45

PRODUCT REISSUES

NEW REISSUES / CATALOGUE ALBUMS

SIMON & GARFUNKEL • The Complete Albums Collection

(Columbia/Legacy 88875009062)



One of the best of the plethora of box sets that tend to proliferate this time of year, The Complete

Albums Collection includes nothing not already available by Simon & Garfunkel but earns its release by dint of the fact that it includes the duo's five studio albums (originally released between 1964 and 1970) in new remasters from first generation analog sources plus first ever remasters of The Graduate soundtrack and The Concert In Central Park and three further live sets, making a total of 11 titles and 12 discs (The Concert In Central Park is a double) packaged in a sturdy box alongside a book housing new liner notes. The individual albums are contained in cardboard facsimile. album sleeves, bearing the original artwork. Paul Simon's intelligent lyrics and sublime melodies found a perfect foil in the understated vocal style of Art Garfunkel, and while the duo had a shaky personal relationship,

they certainly made beautiful music together, popularising and re-defining the folk genre as they went. Their fifth and final studio album, Bridge Over Troubled Water, is their defining maisterwork, with the uptempo but lyrically downbeat Cecilia, the sublime Only Living Boy In New York: the whimsical So Long, Frank Lloyd Wright: and the stunningly powerful title track among the highlights. Simon's lyrical poeticism and condise melodies, and Garfunkel's soothing harmonies provide endless enjoyment not only in the studio albums but also on the live recordings. here.. Overall it is a superb set, aithough it would have been nice if at least one of the many superb bootleg live recordings doing the rounds were to be included.

THE CRYAN' SHAMES • Sugar & Spice (Now Sounds CRNOW 51)



A pop/rock band from Chicago whose otherwise raw sound was moderated by their excellent

harmonies, The Cryan' Shames' 1966 debut album Sugar & Spice

was recorded over just two days, and contains four original songs. written by guitarist Jim Fairs and seven covers. Now released on CD for the first time from the original mono masters, this highly rated album is made further desirable by the inclusion of six bonus tracks. also sourced from the original tape. Fairs' compositions are impressive. especially the bouncy I Wanna Meet You, which has a Beatlesque quality and the Beatles themselves are covered. A full colour booklet with comprehensive liner notes by Rolling Stones writer Scott Schinder and a selection of rare photos completes an excellent package.

IAN DURY • The Studio Albums Collection

(Edsel EDSB 4016)



Their original succinct nature and effectiveness compromised by a series of increasingly

bloated expanded reissues over the years, the eight albums Ian Dury recorded both with and without The Blockheads, are stripped of bonus tracks and presented as originally conceived here in an excellent box set which adds a bonus CD to hoover up important missing tracks. Available both on CD in a clamshell box, and as a chunky vinyl set pressed on 180g virgin vinyl, they provide a real flavour of the 'Bard of Billericay' a complex character who wrote both humorous and profound songs spanning music hall, pop, punk and disco and delivered them with a distinctive gravelly Cockney voice. A polio victim who was older than most of his peers when punk exploded in the late 1970s. Dury made light of both his disability and his age to become a dynamic stage presence and one of the genre's early successes. His 1977 debut album. New Boots And Panties!! is full of witty examples of Dury's wordplay and populated by an imaginary cast including Plaistow Patricia, Bellericay Dickie, Clever Trevor and Sweet Gene Vincent. As good as they were. Dury's career only really took off when subsequent singles Hit Me With Your Rhythm Stick, What A Waste and Reasons To Be Cheerful Part III became hits. They were added

belatedly to New Boots And Panties - but for the purpose of this release can be found on the bonus cisc.

VARIOUS • Satisfaction Guaranteed: Motown Guys 1961-69

(Kent CDTOP 424)



A companion release to 2013's Finders Keepers: Motown Girls 1961-67, this is yet another in

the increasingly long (and worthy) list of releases liberating previously unreleased Motown recordings from the archives. As with Finders Keepers, it is staggeringly good. showing that Motown's quality control at the time set the bar remarkably high. There are 24 songs here, each by a different act, among them both those who are largely unknown - like The Quails and The Headliners - and those who are household names, including The Four Tops and Marvin Gaye. The tracks are fully annotated, with recording dates and a welter of background information in a fine 16 page booklet.

UNSIGNED ARTIST? WANT TO REACH RECORD LABELS? TRY MUSIC WEEK PRESENTS...

PusicWeek 1 Presents

Advertise in Music Week Presents and reach key people in:

A&R Publishing Artist management Live music agents and promoters

Contact Karma Bertelsen, 020 7226 7246, kbertelsen@nbmedia.com

46 Music Week 28.11.14 www.musicweek.com

MW MARKETPLACE

contact: VICTORIA DOWLING **Tel:** 020 7226 7246 victoria.dowling@nbmedia.com price per marketplace box £150.00 per week



MusicWeek



NewBay Media London is looking for a Senior Staff Writer to work on its market-leading B2B title Music Week.

We're looking for someone who is personable, confident, organised and a good communicator.

The role will involve researching and writing news and feature articles across the magazine, websites, digital newsletters and events publications. Attention to detail is essential with proofreading and sub-editing skills required.

The successful candidate will be an experienced journalist with a sound understanding of the modern music industry.

The role will involve some international travel.

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

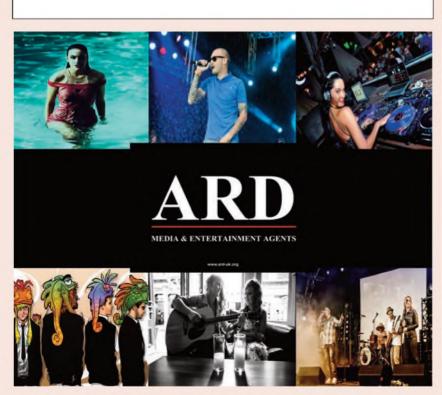


The Henley MBA for **Music & Creative Industries**



Apply now

If you are interested in applying to this year's MBA then contact Helen Gammons helen.gammons@henley.ac.uk UK applicants Submit your application via www.henley.ac.uk/mbacreative South Africa applicants Submit your application via: www.henleysa.ac.za







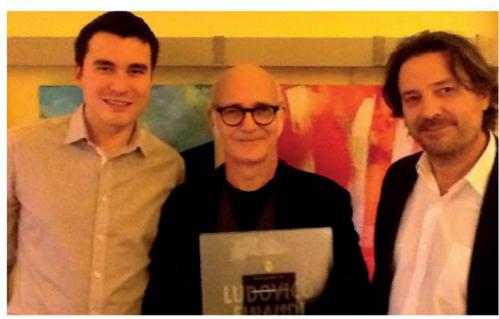


Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories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



◄ HEROINE OF MUSIC

Capping a great year for Universal Music in breaking new artists with global breakthroughs for Lorde, Avicii, Tove Lo and Stromae, Universal Music Group International chairman & CEO Max Hole and Universal Music Group president global marketing Andrew Kronfeld presented Lorde with a special award to celebrate her incredible 2014, with global sales of over 5 million and more than 1.4 billion global streams. Pictured (L-R): Max Hole, Lorde, Andrew Kronfeld.





▲ A MEDAL CITIZEN

Congratulations to Island Records UK boss Darcus Beese, who was last week made an OBE by the Duke of Cambridge, Prince William, at a Buckingham Palace investiture ceremony. Darcus's proud family - and trusty rimmed shades - came along for the occasion. The biggest surprise of the day? The Prince telling Darcus he is quite the fan of Taio 'Dirty Picture' Cruz. Dope.

■ A MAN OF THE PPL

On a recent trip to Milan, PPL was able to present Einaudi personally with his No.1 award in the PPL People's Classical Chart with Nightbook. Not only was Nightbook No.1 (and the charts are exclusively compiled from music usage and airplay data from radio stations and TV channels and public performance) but he had three other recordings in the Top 10 including Primavere, Divenire and Le Onde. Pictured (L-R]: George Bacon (PPL), Ludovico Einaudi and Titti Santini (Ponderosa Music & Art).



▲ CLOWNING AROUND

Union Square Music presented Madness with fruit machine-inspired awards at the band's own sold out House Of Fun weekender in Butlins, Minehead on Saturday. The awards marked 5000,000 sales of their compilations Total Madness, Ultimate Madness, Complete Madness and Forever Young on USM. Pictured (L-R) are Suggs (Madness), Mark Bedford (Madness), Katy Ellis (Anglo Management), Hugh Gadsdon (Hannah Management), Chris Foreman (Madness), Jamie Chalmers (Anglo Management), Oaniel Woodgate (Madness), Steve Bunyan (Union Square Music), Tony Murphy (Hannah Management), Lee Thompson (Madness), Garry Blackburn (Anglo Management).



ARCHIVE

MUSIC WEEK November 28, 1981 **HEADLINE NEWS**

A revolutionary scheme by the MTA, the music retailers' umbrella trade association, to set up a company to act as a central negiotiating and purchasing body was revealed last week at a meeting to announce plans to revitalise the association's record and video dealers' off-shoot, RAVRO. The new MTA company will at first only be used by the musical instrument divisions, says president David Burroughs, but "it will ultimately benefit RAVRO members".

ALSO

Lord Grade, head of the Associated Communications Corporation, has admitted that its ATV Music publishing subsidiary is up for sale. However, he insists: "ATV Music is for sale as a whole entity, not catalogue by catalogue."

	ISIC DEO DEO DEO	•		See Man Address for Common B.	WIDDE EXAMINATION IF YOU are a created for the control of the co
Cable threat to video software	CENTE				and distributed anglish the jun cales and a school and a school angles and a school angles and a school of making
Proper IEA MAYON NEW YORK, The International Specifies Association's Some	BODY				profits assumption.
minimum, or	A REPULTIVE AND A REPULTIVE AN	or the MTA. For according to the MTA. For according to the control of the control	Amo Decrease can be a proposed as a series of a series of the series of	of Value insures in the con- position of a green described in the con-structure of the con- traction of the con- t	been informing the property of
TAPE MODELLA CONTROL AND ADMINISTRATION OF THE PROPERTY OF THE	ATV Music System of the Control of t	The Dodge Statement of the Country Statement of the Country of the	The contention of the contenti	A Luch	Unior School
the fining has been some	"Lest Grade wat." A Ty Martin is the rate, and the sale on a walker for the sale of the sa	Minimum and Mil- lamined in their year. Mrilaming is no regard factors in the regard factors in Marin correspond in Marin correspond to the contract of the marined factor in th	time. Cett. A now date of the balls. In the balls	Claire	Hood

SINGLES TOP 10 28.11.81

POS	ARTIST	SINGLE
1	QUEEN AND DAVID BOWIE	Under Pressure
2	JULIO IGLESIAS	Begin The Beguine
3	EARTH WIND AND FIRE	Let's Groove
4	HAIRCUT 100	Favourite Shirts
5	SOFT CELL	Bedsitter
6	ORCHESTRAL MANOEUVRES	Joan Of Arc
7	DIANA ROSS	Why Do Fools Fall In Love
8	OLIVIA NEWTON-JOHN	Physical
9	POLICE	Every Little Thing She Does Is Magic

their history with songs

Rachel Collier



Published by Notting Hill Music Publishing. Co-written with Wookie, Ray Foxx and Mat Zo

What was the first song you ever wrote?

It was called All The Blue Skies. I was 12 years old and played three-note chords with two hands on my DJ keyboard

And the last song you wrote?

Hard to say which one was the last as I tend to write about two or three at the same time. The last three included house track Careless, a pop song, Put Me Back, and an electronic song for my solo project.

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

My collaboration with Ray Foxx on Boom Boom (Heartbeat). It was an amazing experience being on the Radio 1 A list, performing in the Live Lounge and achieving a Top 20.



Which song do you wish you written and why?

Thinking of You by Sister Sledge (pictured). I performed a cover of this in the Live Lounge.

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

I can write anywhere really! All I need is my laptop and my little Bose microphone headphones.

Who is your favourite singer of all time?

Aretha Franklin. I used to try and copy her big belty notes.

And your favourite songwriter of the moment?

I love Sia. All her songs have original concepts.

NEW RELEASES RECOMMENDED 28.11.81

Many readers of Music Week will remember only too well what

a confusing time the '80s were - and to anyone younger.

this advert is a good example of that time. Just look at that moustache, that pair of sunglasses (worn indoors no less),

Probably not, but it's better not to think about what kind of parcel gets taken to a non-stop erotic cabaret. We'll give the ad

designers 10/10 for the soft cell wall background though.

the jackets. Hang on, why is one of them hiding a parcel in his

jacket? Are they buying up copies of their album to boost sales?



DR. FEELGOOD CASEBOOK Dr. Feelgood **ATLANTA RHYTHM SECTION** Alien

A 16-track compilation brings together all of the R&B band's hits from the last nine years, including Roxette, She's A Wind Up and Milk And Alcohol. New single Waiting For Saturday Night is also included.

In Singles, the one-time heavily promoted Polydor band, from a stable of Southern US rock, keep their familiar sound with this mid-tempo song. It's both tuneful and competent, with good harmonies, but is better suited as an album track unless their musical brand time has arrived.

1

LGo To Sleep

10 PRETENDERS

AL	BUMS TOP	10 28.11.8
POS	ARTIST	SINGLE
1	QUEEN	Greatest Hits
2	ADAM AND THE	Prince Charming
3	VARIOUS ARTISTS	Chart Hits '81
4	ORCHESTRAL MANOEUVRES	Architecture & Morality
5	BLONDIE	The Best Of Blondie
6	HUMAN LEAGUE	Dare
ь	HUMAN LEAGUE	Dare

7 FIKIF BROOKS Pearls

SHAKIN'

Shaky **STEVENS**

Music Week is published 50 times a year by NewBay Media London 1st Floor Suncourt House 18-26 Essex Road, London, N1 8LN, England

© NewBay Media 2014. No part of this publication

may be reproduced in any form or by any means without prior permission of the copyright owners.

publication may be reproduced or transmitted in

any form or by any means electronic or mechanical. including photocopying, recording or any

information storage or retrieval system without the

express prior written consent of the publisher. The

contents of Music Week are subject to reproduction

in information storage and retrieval systems Registered at the Post Office as a newspaper

Printed by Pensord Press Ltd, Fram Road,

Pontllanfraith, Blackwood, Gwent NP12 2YA

NewBay Media

PPA

© NewBay Media 2014

All rights reserved. No part of this

POLICE

Ghost In The Machine

10 JULIO IGLESIAS Begin The Beguine

NewBay Media is a member of the Periodical Publishers' Association ISSN – 0265 1548

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

CONTACTS

EDITORIAL AND SALES 020 7226 7246

EDITOR Tim Ingham

AD WATCH

DEPUTY EDITOR Tom Pakinkis tpakinkis@nbmedia.com **NEWS EDITOR Rhian Jones**

ijones@nbmedia.com **SENIOR STAFF WRITER Murray Stassen** mstassen@nbmedia.com

STAFF WRITER Coral Williamson

CHARTS & DATA Isabelle Nesmon inesmon@nhmedia.com

CHART CONSULTANT Alan Jones

DESIGNER Nikki Hargreaves

nhargreaves@nbmedia.com

COMMERCIAL DIRECTOR Darrell Carter

SALES MANAGER Rob Baker rbaker@nbmedia.com

ACCOUNT MANAGER Victoria Dowling vdowling@nbmedia.con SENIOR ACCOUNT MANAGER Matthew Tyrrell

MUSIC WEEK PRESENTS Karma Bertelsen kbertelsen@nbmedia.com

SENIOR PRODUCTION EXECUTIVE Alistair Taylor

ataylor@nbmedia.com

MARKETING MANAGER Craig Swan

CORPORATE & INTERNATIONAL ACCOUNT MANAGER

Sharifa Marshall smarshall@nbmedia.com SUBSCRIPTION SALES EXECUTIVE Jack Dodd idodd@nbmedia.com

OFFICE MANAGER Lianne Davey

PUBLISHER Dave Roberts droberts@nbmedia.com

MANAGING DIRECTOR Mark Burton mburton@nbmedia.com

Any queries with your subscription please contact: **Subscription hotline** 020 7354 6004 **Email** cswan@nbmedia.com UK £249; Europe £299; Rest of World Airmail £390; Digital all £179.

Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

"Strange things did happen here, no stranger would it be / If we met at midnight in the hanging tree"

recycle

Nordoff Robbins Pop Quiz

Join big-name teams from across the music industry as they battle it out at this legendary pop quiz.

Still going strong after 25 years!



Come and be a part of a great evening of pre-Christmas fun where you and your guests will enjoy complimentary drinks courtesy of our pop-up Jack Daniel's bar, a sumptuous three-course dinner and the quiz, all in the company of fellow music lovers.

Monday 8th December 2014 • 6.30pm drinks, 7pm dinner and quiz The Grand Connaught Rooms, 61-65 Great Queen St, London WC2B 5DA

Teams of 10 are £1,000. Individual tickets are available. **Contact** abena.mills@nordoff-robbins.org.uk or 020 7428 2755 www.nordoff-robbins.org.uk/popquiz

The Nordoff Robbins Pop Quiz is kindly supported by









ROYALTY SERVICES FOR THE MUSIC INDUSTRY

Royalty Processing

- Label & Artist royalties
- Distribution royalties
- Publishing royalties
- Recoupables & Reserves
- All deal types covered: Service/Royalty/Profit share



- Full Royalty Audits
- Analytic Reports & Sales Solutions
- Mechanical Liability Processing
- Copyright Management & Registrations
- Monthly Royalty Accruals
- Consultancy Services



essential music & marketing



R&S RECORDS





Get in touch today to see how we can help.

info@themusicroyaltyco.uk www.themusicroyaltyco.uk 134 Tooley Street London SE1 2TU