

MusicWeek



THE BUSINESS OF MUSIC www.musicweek.com

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"Even when we've done pop, we've been creative. There's an indie mentality at Island"



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"We're grateful to be able to release music, not everyone gets that chance"

Smith joins millionaire's club

CAPITOL ARTIST MARCHES FORWARD IN US AS ED SHEERAN HITS SEVEN FIGURES IN UK

TALENT

BY TIM INGHAM

Sam Smith will become only the second artist this year to sell a million albums in the US over the next week - less than six months after his debut LP, *In The Lonely Hour*, went on sale.

In The Lonely Hour has already shipped more than a million units into retail in the US - which means it's earned platinum status from North American trade body the RIAA. Its US sales to consumers should easily pass the milestone by next week, ahead of the crucial Grammy Awards season in January.

Capitol Records UK president Nick Raphael signed Smith alongside A&R EVP Jo Charrington in 2012. The pair now work with the Capitol team in Los Angeles - led by Brit Steve Barnett - on the project. Raphael told *Music Week* that he felt Capitol had "barely scratched the surface" of what the album could achieve. Smith will headline New York's Madison Square Garden in January as part of a major US tour.

Taylor Swift is the only other artist to sell a million LPs in the US this year. On Monday, Ed Sheeran became the first artist



for two years to score a million-selling album in the UK with *X*.

As well as claiming the biggest-selling debut LP in the

US this year, Smith, who won the American Music Award for Best Male (rock/pop) last week, also has the biggest single in

the US this year from a British artist. *Stay With Me*, a No.1 on the US download chart, has now surpassed three million sales in the territory. It is also the first track in 19 years to top five different US radio formats - Top 40, Hot AC, Triple-A, Urban AC and AC.

"It's been a whirlwind year with an incredible artist - for Sam, for us and for Universal," said Raphael. "Lucian [Grainge], Max [Hole], David [Joseph], Steve [Barnett] and everyone who's involved have wonderfully large ambitions for Sam over the next 18 months."

When it was released in May, *In The Lonely Hour* hit No.2 on the Billboard 200, scoring the highest first-week US sales for a UK male artist in Soundscan's 23-year history.

"The most important decision in this entire campaign was choosing to go with Capitol Records in the US," added Raphael. "Steve Barnett, Greg Thompson and their team have been unbelievable, to a level I've never seen before from any corporate partner. They booked Saturday Night Live [in April], which was an incredible decision. Sam wasn't even on the radio as a solo performer at that point.

"On iTunes the next day, the single went to No.6 and the album [pre-order] went up to No.4."

Smith is the biggest success so far for Nick Raphael and Jo Charrington since the duo moved to Capitol in April last year. Their other big breakthrough artist this year has been 5 Seconds Of Summer, managed by Modest!

"Since the day I started in record companies in 1994, I've believed the less you sign, the more focus and the bigger chance there is of it succeeding," said Raphael. "That's how Jo and I work. I honestly believe focus is the prime thing you get from Capitol Records that you don't get elsewhere."

He paid particular tribute to Steve Barnett regarding the Smith campaign, commenting: "Steve planned for success from the start - it was almost the opposite of the British way: 'Where can this go wrong and how can we be prepared when it does?' Steve had a ridiculously positive mindset, but almost all of the key high points he predicted came true.

"The minute Steve saw Sam in Islington he was planning the next two years. He was such a believer from the start."

Music Week Awards back at The Grosvenor for 2015

The Music Week Awards - the biggest event in the music industry calendar - will be held at London's Grosvenor House Hotel in 2015.

The event will take place on April 9 next year, with sponsors

and a full list of categories to be announced soon, alongside details about how to nominate.

Five finalists will be announced for each category in March. A judging panel comprising senior execs from

across the industry will then vote for most of the winners.

A handful of categories will be voted for by specific constituencies and experts.

As ever, the prestigious Strat Award will be handed

to a music biz operator who has changed the course of the industry during their career.

■ Table prices for the 2015 Music Week Awards are as follows: Platinum tables: £3,250 / Gold tables: £2,995 / single seats: £325.

For ticket and table enquiries contact Kathryn Humphrey: khumphrey@nbmedia.com.

For key sponsorship opportunities contact Rob Baker: rbaker@nbmedia.com. Or call 020 7226 7246.

NEWS

EDITORIAL

A different kind of subscription service



I can't wait for the day when my bank statement is just a string of subscriptions.

If you want an example of the typical consumer in 20 year's time, you're looking at him. I'm that guy that wants everything on demand, I want it from the cloud and I want it beamed into my eyes and ears at the touch of a button. My most hated word in the English Dictionary is 'buffering'.

So far, I've got the essentials covered with subscriptions for TV, film and of course music... Oh, and I pay a monthly fee to have the same basic grocery items delivered to my door every week. That's right, I'm streaming foodstuffs.

Don't get me wrong, I'll buy the odd vinyl or special edition box from the really important bands in my life now and then, just like I'll supplement my regular food shop with a litre of ice cream once a month (for emergencies). But ultimately I want to pay for it all and then forget about it.

There are music fans out there that will weep at my new age behaviour. If they aren't claiming that the subscription model devalues content (and doesn't that debate continue to rage?), they'll at least claim that it detaches the fan from the artist. It is the cold, passive opposite to the curated, personal experience of, say, flicking through vinyl in a record store.

"For many purists, I'm sure the word 'subscription' represents a future they're reluctant to walk into, but in one corner of the internet it's evolving to become the source of the empowered artist 2.0"

For many purists, I'm sure the word 'subscription' represents a future they're reluctant to walk into, but in one corner of the internet it's evolving to become the source of the empowered artist 2.0.

If you haven't heard of Patreon before, think of it as the subscription version of Kickstarter. Rather than pay creators a one off lump sum for a single project (like an Amanda Palmer album), fans can effectively subscribe to an artist. That might be on a monthly basis or payment can be automatically given for every scrap of content that a creator releases – £1 for every new track, every new video...

Does it work? Ask Patreon co-founder Jack Conte himself. He's one half of a duo called Pomplamoose that has the backing of 1,850 patrons. These are all set up to send at least \$1 to the band every time they deposit a brand new video. All those dollars mount up, and now every time Pomplamoose give their fanbase something new, they get \$6,383.

It's no major label advance, granted, but with 12 releases a year Pomplamoose will rake in a healthy \$76,000 - enough to live on while they supplement their income with traditional sales, live performances and merch.

And the best bit is, there's nothing that brings a fan closer to an artist than allowing them to say, 'I want to put a little bit of my money directly into your monthly pay packet. I subscribe to you.'

Tom Pakinkis, Deputy Editor

Big Music Project to offer slew of paid internships

MORE THAN 30 PLACES AT COMPANIES ACROSS UK

RECRUITMENT

■ BY TOM PAKINKIS

Young people across the UK are set to benefit from the creation of more than 30 paid internships in the music industry through the BPI-led Big Music Project.

Funded by The Big Lottery Fund, The Big Music Project is a partnership between some of the UK's biggest music and entertainment brands.

Five young people will have the opportunity to work for The BRIT Awards, whilst Capital FM is offering budding producers the chance to gain experience through an internship at the radio station in 2015.

More than 25 additional music organisations across Northern Ireland and England have stepped up to offer placements lasting between three and twelve months for people aged 18 and over. Internships in Wales and Scotland are currently being sourced and will be announced shortly.

Overall, The Big Music Project has made available £125,000 to part-fund the internships, with each successful applicant being paid the London living wage or the living wage for the rest of the UK.

"Through The Big Music Project we have already welcomed more than 3,000 young people to four national events showcasing the variety of careers available in music, inspired thousands of music fans at UK Youth Hubs around the country to organise community music projects using the BRIT School toolkit, and identified hundreds of talented young musicians with a shot at being judged by industry as the 'Next BRIT Thing' in the Big Music Competition," said Geoff Taylor, chief executive of the BPI and The BRIT Awards (pictured).

"Offering the next generation of talent the chance to experience working in this exciting business is a vital pillar of this project. They'll experience some of the wide range of jobs that support artists in getting their music to



"Offering the next generation of talent the chance to experience working in this exciting business is a vital pillar of this project"

GEOFF TAYLOR, BPI

fans, and contribute to a business that has reinvented itself for a digital world and which welcomes fresh talent and new thinking."

BPI chairman, Tony Wadsworth CBE, added: "The BPI's leading role in the Big Music Project reinforces our commitment to sharing with young people the opportunities available in and around our industry for meaningful, rewarding and sustainable careers."

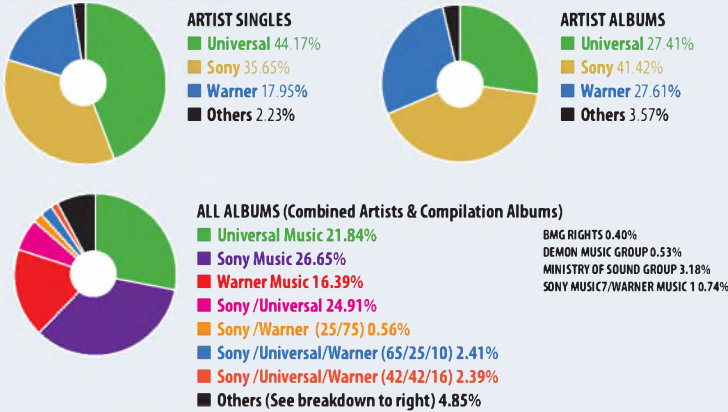
A wide range of roles are up for grabs including openings in PR, digital distribution, music development, event management, charity support, music management, music recording and production, publishing, ticketing, sync, radio and social media. All vacancies will be advertised on The Big Music Project and via individual company websites.

Companies and charities supporting The Big Music Project internships include Attitude is Everything, Blast Recording, Buddybounce, I Like Press, Independent Music Group Ltd, Name PR, Oh Yeah Music Centre, Third Bar, The Orchard, Tumi Music, and WeGotTickets.

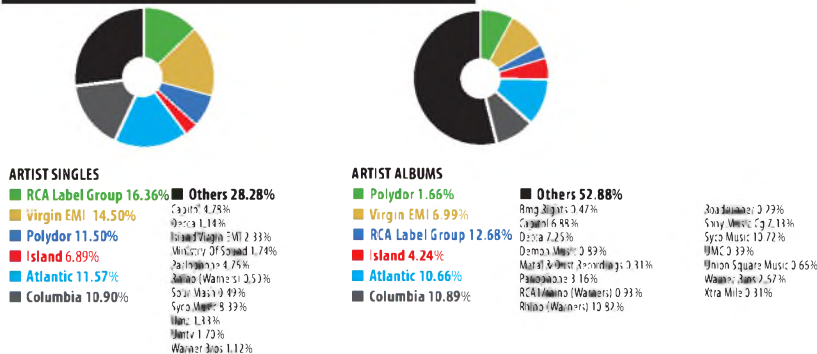
On Track – the BPI's careers initiative, which has previously helped BPI members to hire interns through the equality charity, Creative Access – is a central part of the project, ensuring that future music leaders benefit from hands-on experience in real working environments. The Big Music Project internships build on the one hundred plus roles that are offered annually by the major record labels, from work experience and paid internships to apprenticeships and graduate schemes.

MARKET SHARES

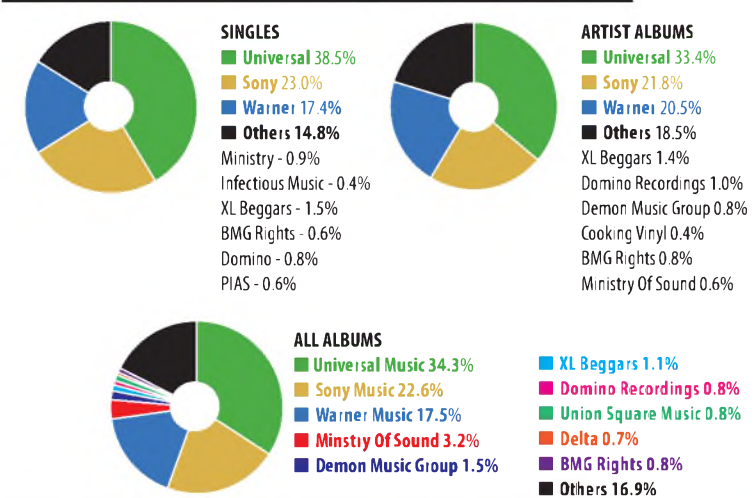
WEEK 48: TOP 75 SHARE BY CORPORATE GROUP



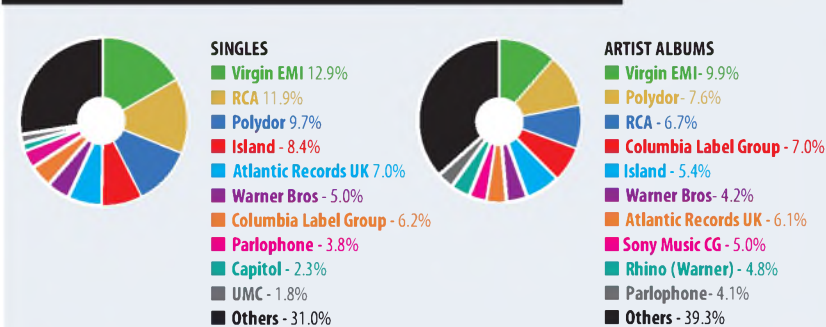
WEEK 48: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



Napier-Bell manages O'Connor

EXEC RETURNS TO FULL TIME MANAGEMENT

MANAGEMENT

BY TOM PAKINKIS

Simon Napier-Bell has announced his return to full-time artist management with the addition of Sinéad O'Connor to the roster of his media and music company, Snap-B Entertainment.

Napier-Bell runs Snap-B in partnership with Dutch artist and business affairs manager, Bjorn de Water. The outfit offers consultancy to artist managers and music companies; artist management; and music publishing and rights management.

As well as O'Connor, Snap-B manages new British electro/dance/pop group Loudkiz, Dutch production team The Prime and electronic avant garde music duo Tonique. Napier-Bell spoke of O'Connor on his Facebook page over the weekend, saying: "Beautiful person, brilliant songwriter, best thing I could possibly be doing, getting back into full-time management with someone as challenging and charming."

The former manager of Wham!, T. Rex, The Yardbirds and more, tackled the history of the music business in his latest book *Ta-Ra-Ra-Boom-De-Ay*, released earlier this year.



Speaking to *Music Week*, he added: "I've spent three years writing a book and don't fancy writing another one for a couple of years. Management seemed a good idea, and who better than Sinéad?"

"She's at a pivotal point in her career - writing great songs and writing a book too, the first two chapters of which are sheer brilliance, in the tradition of the very greatest Irish writers. And she's singing better than ever."

"Sinéad is one of the greats," he added. "But everything she's done so far in her career has been laying the groundwork for greatness still to come."

Indy Vidyalkankara joins Sony Music



[L-R]: Sony's Nicola Tuer, Jason Iley and Indy Vidyalkankara

Indy Vidyalkankara has been hired as director of communications at Jason Iley's Sony Music UK.

Vidyalkankara joins Sony from the BBC, where she has spent an 11 year tenure in communications across BBC TV and Radio.

For the past six years, she has led high profile campaigns for entertainment formats such as *Strictly Come Dancing*, *Children In Need* and *The Voice UK*.

Previously at BBC Radio 1 and 1Xtra, Vidyalkankara led the communications on priority output such as Radio 1's Big Weekend and BBC at

Glastonbury. Before being hired by the BBC, she worked at Sony Music UK as a press officer.

Iley said: "I am delighted to welcome Indy back to Sony Music. She is a seasoned and accomplished communications professional with an excellent track record of achievement. I look forward to her becoming a key part of our talented executive team as we take Sony Music from strength to strength."

Vidyalkankara added: "It's a great honour to be appointed to this role working with Jason who has shown himself to be a visionary leader."

NEWS

NEWS IN BRIEF

■ **VINCE POWER:** PRS for Music has responded to Vince Power's assertion that the organisation wrongly claimed that Hop Farm did not have copyright to play live music between 2009 and 2012. Power released a statement last week saying that an order for costs and an injunction preventing him from staging live music had been set aside by the High Court. But PRS for Music said: "We strongly deny the allegations made recently by Vince Power relating to the High Court action against him."

■ **TAKE THAT:** The band's first album as a three-piece, *III*, became the most pre-ordered album of all time on Amazon UK last week, ahead of its release on December 1. It overtook Pink Floyd's *The Endless River* to top the list.

■ **PPL:** Gerald Newson was re-elected to join both the PPL Performer and main boards as a performer director at the eighth PPL Annual Performer Meeting (APM), which took place at Rich Mix, in Bethnal Green, London, last week.

■ **VINYL:** Annual sales of vinyl albums in the UK passed the 1 million mark for the first time in nearly 20 years last week, according to Official Charts data released by the BPI. It's now predicted that the final total for 2014 will reach 1.2m, beating 1996's figure of 1,083,206 – the last year that sales hit the six-figure mark.

■ **GLASTO:** Lionel Richie is the first officially confirmed act for next year's Glastonbury Festival, which takes place June 24-28. Richie's appearance will be a UK festival debut for the soul singer, who will perform in the Sunday legend slot on the Pyramid Stage – the same one country star Dolly Parton sang in this year.

■ **TOP OF THE POPS:** A Top of the Pops Christmas special will air on Christmas day, counting down to the Christmas No.1. The programme will feature performances by Take That and Ed Sheeran with Tom Odell, Clean Bandit, and George Ezra also set to make appearances.

■ **MUSIC GATEWAY:** Music Gateway has developed new project management software called The Private Network, with Island Records Dance and Notting Hill Publishing among its clients. According to the company, the software offers: "A secure project management system to be used in-house at music companies and beyond."

BEESE CONFIDENT IN GEORGE THE POET'S CROSSOVER POTENTIAL

Poet a priority for Island in 2015



TALENT

■ BY TIM INGHAM

Island Records is backing an unorthodox chart star as a priority in 2015: spoken word artist George The Poet.

The 23-year-old artist (pictured), real name George Mpanga, was last week shortlisted for the BRIT Critics Choice Award alongside Years & Years and winner James Bay.

As well as an EP, *The Chicken And The Egg*, George The Poet has released two singles, both collaborations with dance producers Bohdi – *My City* in August and *1,2,1,2* in October.

He often tackles social and political issues with his work, combined with humour. His live shows involve reading poetry aloud to a hushed audience. This has presented an A&R challenge to Island, but president Darcus Beese told *Music Week* he was unconcerned by traditional notions of making a 'radio record'.

The artist has come to mainstream prominence in some unusual ways, being picked to read a poem, *Race*, on Sky Sports' Formula 1 coverage last year. Meanwhile, a video of the Cambridge University graduate performing *Passion Fruits* was aired on Channel 4 in 2012.

"I see no reason why one day George couldn't support someone like Arctic Monkeys. I've never seen a room hang off a word in recent times like they hang off George's words"

DARCUS BEESE, ISLAND RECORDS

He has clocked up more than 500,000 hits on YouTube, having previously performed as MC Shawalin.

"All that matters is we're all really excited," said Beese. "We don't need to qualify that. I can reel off successes we've had with acts who already had their DNA in place before we turned up – George is definitely one of those."

"I remember seeing George on F1 before we thought about signing him. Then when I went to see him, he was already doing a packed out show – you could hear a pin drop. They were wrapped around his words."

Added Beese: "I would never want – and he would never allow – what he does to be bastardised. He's already put me on notice: there's a song called *Character Flaws*, which he wrote in the moment and is absolutely fucking fantastic – that's, 'Here's who I am, don't get it twisted.' He's one of those artists, you'll always win with because they've got an idea of self."

Zeon Richards is George The Poet's manager at Renowned,

which also counts Wretch 32 and Jacob Banks on its roster. He said: "George is the leading voice of his generation. It is an honour for Renowned to work with someone who is forward thinking and crosses into so many areas of culture. Working alongside Darcus and his team at Island provides the perfect support system to enable George to reach a greater audience. I look forward to releasing his album!"

Artists who have already praised George The Poet include US rap legend Nas, whom he supported at his recent live show at The Village Underground in London, and Emeli Sandé whom he joined on Labrinth's *Beneath Your Beautiful* remix.

Added Beese: "At some point people are going to be dancing to a poet and they won't even realise it. While we were trying to work out the A&R strategy, Bohdi sampled the track *My City* off YouTube. So George and Bohdi created the jump-off point for the album's sound. That's when the seeds were sown. *My City*

ISLAND PICKS UP GLOBAL DANCE HIT

Island has signed worldwide dance hit *Fade Out Lines* by The Avener for a UK release. The catalyst for the song's success has been its pick-up on Shazam, peaking at No.6 on the service's global chart. In total, *Fade Out Lines* has charted in more than 45 territories, hitting No.1 in eight markets and going Top 5 in 13 countries.

"*Fade Out Lines* is the biggest dance record brewing outside the UK at the moment but when we heard the album we were utterly sold," said Darcus Beese. "It's a sensational piece of work, a massive priority for us, and we intend to blow it wide open next year."

then informed *1,2,1,2*, which went on Radio 1 – with no hardcore plugging needed.

"I remember seeing Linton Kwesi-Johnson supporting The Blockheads back in the day, and I see no reason why one day George couldn't support someone like Arctic Monkeys. I've never seen a room hang off a word in recent times like they hang off George's words."

For all of the latest Music Industry news, bookmark

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NEWS

CRITICS' CHOICE WINNER SIGNED TO VIRGIN EMI AND CLOSER ARTISTS, DEBUT LP OUT SPRING

James Bay wins BRIT Award

EVENTS

BY TIM INGHAM

Hitchin's James Bay is the winner of the 2015 BRIT's Critics' Choice Award, with George The Poet and Years & Years runners up.

24 year-old singer/songwriter Bay recently completed a sell out UK tour, with sold out London KOKO and Shepherd's Bush Empire dates still to come.

Managed by Closer Artists and signed to Virgin EMI, Bay's debut album is expected to be released next spring, produced by Jacquire King.

Bay has issued three EPs in his career so far: Let It Go, The Dark Of The Morning and Hold Back The River, which was hanging around the No.20 spot on iTunes at the time of going to press.

Said Bay: "I'm pretty speechless. After all the years I've spent watching the BRITs and even after this year, watching my fan base grow so much, I never thought I'd actually be getting an award myself. And what a huge honour to be following the incredible artists who've won before! I'm really chuffed, thank you to everyone who has supported me."

Bay will be presented with



the Critics' Choice Award at 'The BRITs Are Coming' nominations show on Thursday, January 15, which will be filmed at ITV Studios and broadcast on ITV the same evening. Bay will perform on the show, alongside

Clean Bandit and FKA Twigs.

Speaking to *Music Week* last month, Bay's manager Ryan Lofthouse at Closer Artists, said: "To this day, I still can't get over the first time we saw James. He was unbelievable, a performer

with an incredible voice and a great musician."

Added Closer Artists founder Paul McDonald: "James was an amazingly exciting performer when we first saw him, but he's now blossomed into becoming a

"To this day, I still can't get over the first time we saw James. He was unbelievable, a performer with an incredible voice and a great musician"

RYAN LOFTHOUSE, CLOSER ARTISTS

really great songwriter."

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 music genres.

Previous winners include Adele, Florence and the Machine, Ellie Goulding, Jessie J, Emile Sandé, Tom Odell and Sam Smith.

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

BMG to help Sigma 'realise songwriting potential'

BMG believes it can help drum and bass duo Sigma, who have reached No.1 in the UK with their past two singles, hone their songwriting craft after signing a global publishing agreement.

Sigma have agreed an exclusive worldwide publishing deal with BMG Chrysalis UK and BMG's joint venture in the US with Primary Wave Music.

Formed in Leeds in 2006, and with a string of highly-regarded singles and EPs on influential labels Hospital Records and Breakbeat Kaos, Sigma - comprising Cameron Edwards and Joseph Lenzie - have become one of the biggest new acts of 2014 with two huge No.1 hits.

Released in April 2014,

Nobody To Love, a reworking of Kanye West's Bound 2 reached the No.1 spot in over ten countries and Top 10 in another 35.

Sigma followed it in September with Changing, co-written with Ella Eyre and BMG Chrysalis writer Wayne Hector and featuring vocals from Paloma Faith. This also went straight into the top spot in the Official UK Singles Chart. Together, the two tracks have sold over 1 million downloads.

The deal with BMG comes ahead of the release of Sigma's first album, expected next year.

BMG Chrysalis senior A&R Steve Sasse, said: "We are looking forward to helping Cameron and Joe maintain

their impressive chart run and to fully realise their songwriting potential. We are delighted to be working with them, Primary Wave, Insanity and 3 Beat."

Sigma's manager, Josh Brandon, said: "Myself, Andy and the team are hugely excited to be working with Steve, Alexi and everyone at BMG as well as Justin, Jake, Ed and the team at Primary Wave. Both companies are achieving great things and it's a pleasure to become part of the family."

Joe and Cam of Sigma, said: "It's a great feeling to be with BMG and Primary Wave, who have both worked with so many amazing artists. We're really looking forward to what we can achieve together."





THE YEAR OF

SAM SMITH



MANAGEMENT: METHOD MUSIC LTD AND MANSION ARTISTS

DECEMBER 2 & 3, 2013

THE TROUBADOUR - SOLD OUT

MARCH 29

SATURDAY NIGHT LIVE PERFORMANCE

JUNE 17

DEBUT ALBUM RELEASE

AUGUST 24

MTV VIDEO MUSIC AWARDS

SEPTEMBER

#1 ARTIST ON SPOTIFY

SEPTEMBER 9

ITUNES FESTIVAL

SEPTEMBER 18 & 19

HAMMERSTEIN BALLROOM - SOLD OUT

SEPTEMBER 29 & 30

THE GREEK THEATRE - SOLD OUT

OCTOBER 12

CBS SUNDAY MORNING

NOVEMBER 13

VH1 YOU OUGHTA KNOW ARTIST OF THE YEAR

NOVEMBER 23

AMERICAN MUSIC AWARDS

JANUARY 15

MADISON SQUARE GARDEN - SOLD OUT

THE FORUM - SOLD OUT

JANUARY 30, 2015



"IN THE LONELY HOUR" CERTIFIED PLATINUM WITH
OVER 4M ADJUSTED ALBUMS SOLD WORLDWIDE

"STAY WITH ME" CERTIFIED 4X PLATINUM



HOLLYWOOD, CALIFORNIA

DATA DIGEST

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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	OLLY MURS	11	NEIL DIAMOND
2	BETTE MIDLER	12	MCBUSTED
3	ED SHEERAN	13	TAYLOR SWIFT
4	ARIANA GRANDE	14	THE VAMPS
5	FLEETWOOD MAC	15	PEACE
6	S CLUB 7	16	BEN HOWARD
7	SAM SMITH	17	USHER
8	THE SCRIPT	18	SIMPLY RED
9	FOO FIGHTERS	19	PALOMA FAITH
10	ONE DIRECTION	20	SLIPKNOT


ticketweb





TICKETWEB UK


POS	EVENT	POS	EVENT
1	MASTODON	11	S CLUB 7
2	FOO FIGHTERS	12	CLEAN BANDIT
3	RIDE	13	GEORGE EZRA
4	KASABIAN	14	SILENT PLANET
5	PEACE	15	SAM SMITH
6	GEORGE THE POET	16	JAMES BAY
7	SMASHING PUMPKINS	17	ED SHEERAN
8	THE WOMBATS	18	ARIANA GRANDE
9	OLLY MURS	19	STEVEN WILSON
10	ROYAL BLOOD	20	BEN HOWARD


LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST


 @JonCantDance Good morning Britain. You're waking up to the news that 'St. Vincent' by the musician St. Vincent is NME's Album of the Year. (Jon Lawrence, Stoked PR) Wednesday, November 26


 @jenlong I love it when people post links to The Onion on FB with the comment 'WTF. IS THIS REAL?' Erm... (Jen Long, Kissability/Dice FM) Saturday, November 29


 @TomThorogood Basically I booked Lionel for Glasto. In Sept: "I'd love to play Glastonbury! Can you help make it happen?" I print it. It happens. (Tom Thorogood, The Sun) Sunday, November 30


 @gemtriesharder I follow Woman's Hour and BBC Woman's Hour, & for a moment I thought Jenni Murray was closing The Line Of Best Fit's Lexington residency (Gemma Samways, 7digital) Wednesday, November 26


TWEET OF THE WEEK
 @This_Feeling fucking hell @thecourteeners sold out Heaton Park in less than an hour. Pop that in yer pipe and smoke it Radio 1 (This Feeling) Friday, November 28


 @milystockton The way my heart jumps when I listen to Driving Home For Christmas for the first time each year <3 (Milly Stockton, Weller Media Agency) Monday, December 1

 @TinieTinah As well as chatting mess about Christmas already, don't start giving me all this dry/detox January nonsense... JUST PARTY THROUGH IT (Tina Hart, BMI) Thursday, November 27

 @nicoprimary I wonder if the new enormous raft of Twilight fans will be enough to get Death Grips to reform. (Nicholas Holroyd, Primary Talent International) Monday, December 1

 @MaddyR_Smith I've spent loads of money on unnecessary and not fully thought out Christmas presents because of #BlackFriday I hate myself (Maddy Smith, Polydor) Friday, November 28

 @msutherlanduk Top Christmas shopping celeb spot today: Rowan Atkinson in Heals. Sadly, queuing at counter rather than behind it, Love Actually style (Mark Sutherland, freelance journalist) Saturday, November 29

 @LaurenceTGreen The Times news bodes well for digital print. Saw a chap using the tablet edition on the tube this morning, definitely room for more uptake. (Laurence Green, Blinkbox Music) Tuesday, December 2

SHAZAM FUTURE HITS



The latest most popular Shazam new release chart:

1 OLIVER HELDENS

Koala

2 PHILIP GEORGE

Wish You Were Mine

3 TAYLOR SWIFT

Blank Space

4 SAM SMITH

Like I Can

5 GORGON CITY

Go All Night

6 TOM ODELL

Real Love

7 ALESSO

Heroes

8 KID INK

Body Language

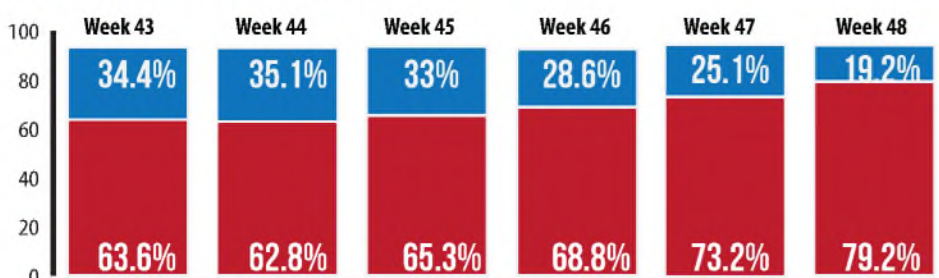
9 ONE DIRECTION

Night Changes

10 MARK RONSON

Uptown Funk

DIGITAL vs PHYSICAL



WKS 43 - 48

The UK market share for all albums in the past five weeks

DIGITAL

CD



For daily news visit musicweek.com



PICTURE OF THE WEEK

STREAM THAT

MONDAY, DECEMBER 1, LONDON: Google Play hosted an exclusive party to celebrate the launch of Take That's new album, *III*, which is available exclusively on its streaming service until 2015.

BPI SALES AWARDS: WEEK ENDING NOV 30



ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
VARIOUS ARTISTS NOW THAT'S WHAT I CALL CHRISTMAS (ALBUM) <i>3x Platinum</i>
PRINCE THE VERY BEST OF (ALBUM) <i>2x Platinum</i>
ELLA HENDERSON CHAPTER ONE (ALBUM) <i>Gold</i>
ARIANA GRANDE MY EVERYTHING (ALBUM) <i>Silver</i>
QUEEN FOREVER (ALBUM) <i>Silver</i>
ROBERT PLANT LULLABY AND THE CEASELESS ROAR (ALBUM) <i>Silver</i>
STATUS QUO AQUOSTIC - STRIPPED BARE (ALBUM) <i>Silver</i>
OLLY MURS NEVER BEEN BETTER (ALBUM) <i>Silver</i>

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

TAKE A BOW TEAM BETTE MIDLER



Label: East West Records/Warner Music UK
General manager: Dan Chalmers (Warner Music)
Manager: Sam Feldman and David Steinberg
Legal: Damian Yare (Warner Music)
Marketing: Lucie Balcombe (Warner Music)
Artist liaison: Colette Carey (Warner Music)
Digital marketing: Hannah Dudley (Warner Music) and Weller Music Agency

National press: Doug Wright, Katie Silver (LD Communications)
Regional press: Alex Karol (LD Communications)
Online press: Mohammad Qazalbash (LD Digital)
National radio: Richard Wootton (Richard Wootton Publicity)
Regional radio: Alex Alexandrou (Nobul Promotions)
TV: Richard Wootton (Richard Wootton Publicity)

SALES STATISTICS



CHART WEEK 48 Compiled from Official Charts Company sales data by Music Week

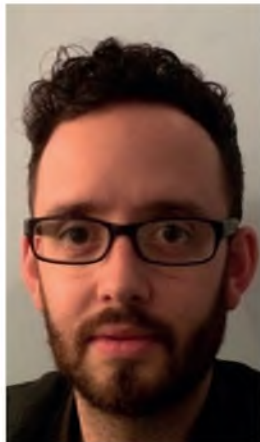
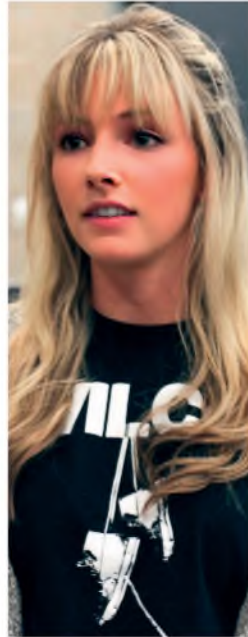
VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,635,855	1,880,524	1,031,057	2,911,581
PREVIOUS WEEK	2,874,859	1,540,357	508,253	2,048,610
% CHANGE	-8.3%	22.1%	102.9%	42.1%

YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	135,234,051	51,848,618	17,269,768	69,118,386
PREVIOUS YEAR	158,489,742	58,450,438	17,357,302	75,807,740
% CHANGE	-14.7%	-11.3%	-0.5%	-8.8%

THE BIG INTERVIEW RED LIGHT MANAGEMENT

RED ALL OVER

Red Light is one of the biggest management companies in the world, with a UK office that's grown rapidly since opening in 2012. But how can such an expansive business stay true to its independent and artist-friendly roots? And what does its future in Europe hold?



MANAGEMENT

BY TIM INGHAM

It was never supposed to get this huge.

When Coran Capshaw began looking after the promising Dave Matthews Band in 1991, he was the owner of Trax, a now-demolished, earthy music bar in Charlottesville, Virginia. Over the course of the next decade, under Capshaw's careful guidance, the band gradually blossomed from playing backwater dives into international superstardom - becoming Grammy winners in the process.

Red Light Management was essentially established by Capshaw as an administrative byproduct of the group's ascent, but it has grown into one of the world's biggest and most influential management companies, with offices in New York, Los Angeles, Charlottesville, Nashville, Atlanta, Bristol and London.

Today, Capshaw's Red Light team has amassed a roster boasting names as big as Lionel Richie,

ABOVE

The face of Red Light UK: James Sandom (far left) and Cerne Canning (far right) left SuperVision Management to join Red Light in 2012. They now work with Red Light managers including (centred, clockwise from top) Steve Satterthwaite, Jessica Lord, Jamie Osman and Matt Johnson

Tiesto, Lady Antebellum, Leona Lewis and R Kelly. Despite this glittering array of mainstream stars, Red Light is still locked to the values that drove Capshaw when it was a one-artist concern: concentrating on what's best for the talent, allowing each manager to plough their own furrow - and dismissing established industry 'rules' when necessary.

Capshaw encourages his employees to follow in his footsteps. His managers maintain a real autonomy of decision-making. All of them are imbued with the personal confidence that filters down from Capshaw's strong belief in entrepreneurial thinking.

Two years ago, Red Light made its first transatlantic bid. Capshaw handpicked respected managers James Sandom and Cerne Canning, partners in the then-MAMA Group-owned SuperVision, to launch Red Light on this side of the Pond. The duo brought their roster of exciting and emerging British talent,

including The Vaccines, Kaiser Chiefs and Franz Ferdinand, with them. Their office has gone from strength to strength ever since.

"It was a natural evolution for us to move to Red Light," Sandom tells *Music Week*. "It doesn't get any easier for the lone soldier to make significant progress in artist management - there's strength in numbers and strength in knowledge. That's not to say companies large in size or stature are any better, but we're all colonies out there and the more information you can access internally the better."

"Red Light is an artist-driven company. If there's a company philosophy, it's putting artists first and then, off the back of that, looking at intelligent ways to monetise their businesses."

Sandom and Canning hoped that they had not only found like-minded souls in Capshaw and his Red Light team, but that the US company's weight of expertise would help them to nurture something never-before-seen in the UK. As the promotional and commercial landscape encountered by Red



Light's client base has naturally increased in the US, so too has the company's media prowess: through JVs and affiliate divisions it now boasts involvement a full-service branded entertainment agency (Green Light), a record company (ATO), a corporate partnerships division (New Era) and even its own beer company (Starr Hill).

As such, the company's practical expertise extends to touring, A&R, festivals, licensing, branded entertainment and more.

All of this has been achieved by Capshaw without Red Light taking focus off its core management business - or by giving up a significant amount of equity to the likes of Live Nation.

"Red Light's philosophy and independence was a major factor in us joining," explains Canning. "James and I liked the diversity of the managers in the US and the wide range of experiences they had; they are an interesting mix of people who have worked in all areas of labels, big and small, and classic managers who have grown up with their bands. The majority of staff from top to bottom at Red Light get their hands dirty day-to-day as artist managers or working with bands. We felt they would complement the way we work."

The support the UK office has received from Capshaw is self-evident: Sandom and Canning's team has grown from four people to 11 in just over two years, whilst the number of projects co-managed by Red Light on both sides of the Pond continues to increase.

A recent success story has been Interpol, managed by Sandom in collaboration with Phil Costello from Red Light's Los Angeles office. The New York band's first album for four years, *El Pintor* (Sandom calls it "an amazing record which put the ball at our feet") was a Top 10 hit in both the UK and US markets, delivering the band's biggest radio hit in a decade in America with "All The Rage Back Home" and their strongest week

one chart positions internationally in their career.

"There are other large management companies, but the difference with Red Light's team is we genuinely work together," says Sandom. "A band will be surrounded by a small dedicated team, but also by the resources we can offer on a wider scale."

It's a philosophy born out in the everyday operation of the company. "There's an assured confidence to the way business is done at Red Light - there's never a question that goes unanswered," adds Sandom. "There's vast knowledge in America and it's beneficial to have that mothership around us, but we're able to do our own thing - it's not in any way manipulative of our chosen path."

"The resource around us has been of huge benefit, and there's a belief that will grow further, it instills confidence."

Comments Canning: "Red Light has many facets to it, there is a lot of genuine back-up - not just notional support. Our bands have benefited from the US radio and promotions teams in the company, through the licensing and brand divisions and live companies associated with Red Light such as C3 and Superfly.

"Red Light has a lot of possibilities and opportunities without ever forcing anything on you so you can pick and choose your level of engagement to suit your artist's needs."

This close-knit support network is even more vital during a period of swift evolution for management companies. As different models to release an artist's work present themselves in the digital age, managers face the challenge of being more involved in, and more responsible for a myriad of areas of their client's business. These responsibilities were traditionally once covered (and paid for) through a traditional label deal.

Sandom and Canning are unafraid to take the reins of their artists' careers when necessary. Although the likes of The Vaccines (Columbia),

ABOVE
The Vaccines:
Columbia-signed UK band moved to Red Light with Canning and Sandom. Their new LP is expected to arrive in summer 2015

Belle & Sebastian (*Matador*) and Temples (*Heavenly/Fat Possum*) continue to enjoy success via 'normal' label deals, others on Red Light UK's roster have embraced less tried-and-tested ways of working. Interpol's 2014 LP was released through the band's own imprint in UK/Europe through a distribution, marketing & services arrangement with PIAS/Co-Op - a model also favoured by The Cribs, whose sixth album will be issued via Sony UK's RED setup on March 23 next year.

One of Sandom and Red Light UK's acts, Kaiser Chiefs, stand as a rare blockbuster commercial triumph in the label services world.

Their latest album *Education, Education & War* became a UK No.1 album in March, released largely under the band's own steam via Universal's Fiction/Caroline International.

Spurning a traditional advance, the band, with Red Light, co-funded the making, release and promotion of the album, which has been issued via ATO in the US.

Sandom and Red Light scored Kaiser Chiefs a Barclaycard brand partnership in mid-2013 which saw the group perform in the bank's 'Bespoke Offers' TV ad. The money accrued from this sync paid for the album's creation - meaning Ricky Wilson and co. could hold onto their master rights to the album, and the majority of revenue it generated post-release.

"Whatever deal structure or label you work with, at the end of the day, there needs to be an understanding between the artist, the people working with them and their system," says Sandom.

"As these models evolve, we're learning strengths and weaknesses. The major labels are evolving because they've had to rethink potential routes to revenue. This year was the first time I've worked with a services structure and one of the advantages was the speed with which you can operate. You can make a decision and in no time, it's happening."

THE BIG INTERVIEW RED LIGHT MANAGEMENT

Adds Sandom: "The business is moving very fast right now - that's reflective of the way people consume music. The downside is that's encouraging a degree of disposability. To make something stick, you need to be nimble and tenacious. [The services model] allows you the ability to make things happen quickly without the occasionally frustrating sense of decision by committee."

The Kaiser Chiefs' *Education, Education, Education & War* has now gone Gold in the UK - all the more impressive when you consider that it's already sold 30% more than their *Souvenir* singles compilation and more than double their previous studio LP from 2012, the major label-issued *The Future is Medieval*. Off the back of the new album's success, the band has sold out London's O2 Arena and booked a popular Arena Tour across the UK in February 2015.

"The highlight of this Kaiser Chiefs campaign is where it's left the band now," says Sandom. "Irrespective of specific commercial successes, the most important thing for them is that they've managed to re-engage with the general public en masse - and feel perfectly poised to take this further with their sixth album."

"The psychology of the band is very much that *Education...* is the starting point of the second chapter. If they go and make a career-defining record now, anything's possible."

"People weren't expecting Kaisers to have a No.1 record in 2014, I've got great belief in them as a group of people. Determination is very infectious and powerful - and as a group of people they're unbelievably determined for more."

One big advantage of a services deal is that it leaves void any possibility of a label participating in an act's live income - a demand that has increased in popularity to the point of now becoming a ubiquitous contract element at most labels.

Sandom says he has largely accepted such deals as a necessary evil: "It very much depends on the act. If you rewind the clock five or six years, all the majors at the time were trying to do their first 360 deals. The model was quite clunky, there was a lot of phrases being bandied around like 'land-grab'; they were taking things off the table that you'd look at as a manager and think: 'That doesn't make much sense.'"

"In my experience, these deals have been simplified over time. If you're going into business with a label you're essentially forming a business partnership. All parties need to feel comfortable with the terms involved for it to work successfully, the first generation 360's were often imbalanced."

"We have a few artists with ancillary deals, a couple I'd say work really well - both for the artist and the label. They feed money into the coffers that ultimately we're able to spend on marketing or other essentials to grow the artists' careers."

Red Light is largely optimistic about Spotify and digital streaming platforms - thanks to Taylor Swift, platforms that are currently at the centre of raging industry debate. Sandom says the transition from downloads to access-based listening requires patience - both from managers and their artists:

"Income is evidently increasing, but it's increasing from very low to slightly better. There's no question if the world at large embraces this, over time the income graph - which the examples in Scandinavia demonstrate - will keep improving."

"If that happens, artists will begin earning tangible amounts of money. You wish you could



NEW FROM RED LIGHT UK: FOUR HOT ACTS TO LOOK OUT FOR IN 2015



Fat White Family

Signed with Co-Op/PIAS and Fat Possum Records in USA - Fat White Family released debut LP *Champagne Holocaust* in 2014. The London based six-piece was described by *The Guardian* as "The filthiest band to stumble out of a London-squat in recent years", and heralded as one of the best live bands in the country by both *NME* and *Q*. The band sold out London's *Electric Ballroom* in October and has built an impressive cult following. They shortly begin work on a second album, managed by Nigel Templeman in Red Light's London office.

ABOVE, TOP

Temples:

The Heavenly-signed band were one of Red Light UK's breakthrough acts in 2014: their debut LP, *Sun Structures*, has just been named *Rough Trade's* album of the year

peddle faster and make it happen sooner."

As for Red Light UK's future, it's looking likely that the next step for the London office will be the addition of one of the US HQ's sister companies.

The pace of growth of Sandom and Canning's team hints as more expansion in 2015: Red Light UK's ranks now feature experienced, successful managers Nigel Templeman and Nathan McGough, who join a team which includes managers such as Jamie Osman, Matt Johnson and Suzie Murray (who represent Lower Than Atlantis, Lewis Watson & Kimberly Anne amongst others).

Elsewhere, this year Jessica Lord has been added in a day-to-day managerial position, while also

Hælos

London trio Hælos have amassed more than 100,000 SoundCloud plays of debut track *Dust* since revealing it late last month. They hit No.1 on *Hype Machine*, are Zane Lowe's Next Hype on *Radio 1*, *Track Of The Day* on *The Line Of Best Fit*, and picking up strong international support from *KCRW's* *When Morning Becomes Eclectic*, *KCMP Minneapolis* and *Triple J Australia*. The band are managed by James Sandom and Jessica Lord at Red Light, and look set to sign label and publishing deals shortly.

Kimberly Anne

Managed by Matt Johnson at Red Light UK, Kimberly Anne's debut album will be released via Polydor in 2015. She released two EPs in 2014: *Hard As Hello* and *Liar* - and has steadily building a live following from extensive touring including shows with Jake Bugg, Hudson Taylor & London Grammar amongst others.

Lola Sparks

Signed to Universal Music UK's Virgin/EMI, Lola Sparks is a Berlin-based British female vocalist managed by Nathan McGough in Red Light's London office, a debut release will follow early 2015.

providing an axis between the US company and Red Light's London operation. Sandom says Lord's artist management and label experience, from her previous roles at Warner Music and 14th Floor, "has proven invaluable and of huge benefit to our business overall this year".

He adds: "We're keen to evolve the other companies within Red Light over time to build the strongest foothold here. The main thing for now is continuing along the path we already have, slowly but surely growing the team and strengthening the resource."

"So long as we keep putting the artists and investment in good people, the rest will follow."

RED LIGHT'S CORAN CAPSHAW: 'WE'RE LIKE ONE BIG GLOBAL FAMILY'



Coran Capshaw is a legend in the music management game. Having established Red Light in 1991 while managing the Dave Matthews Band, his organisation has grown to become arguably the biggest independent artist management company in the world. *Music Week* asked him about his view of Red Light's presence in the UK, and how he sees the British HQ evolving in future.

Why did you decide to open the London office two years ago, and pick James and Cerne to head it up?

I'm so excited by what James and Cerne are leading in the UK. We needed to be in London and when the opportunity came along to work with them, it was a perfect entry to start that initiative. I feel fortunate we

have them leading our efforts. We're a relationships-driven business and that starts with great people - respected, well-liked, hard-working, smart people. We're a large company but it's like one big family. They're great people to have representing us.

What are the key things you want to see the Red Light UK office achieve?

My mission is always for us to be good managers. With what's going on in the UK, it's really in James and Cerne's court; I want them to help us to identify any opportunity or people they think will help us do a better job on behalf of our artists. I'm very open to any individuals or entities that will help us achieve that goal. The model of how we've

worked [in the US] has worked well and we're looking to enhance the good job we're doing in the UK.

Might that mean opening a UK division of your US branding agency Green Light?

I can see [Green Light UK] happening one day. I'm open to any related entities that help our core mission of being managers. We don't have a formal plan. We like what we're doing in the UK and we'd probably like to expand it. In our world, one step leads to another but in a natural way. We're not a public company, we're not on a financial mission - we just want to serve our clients really well.

We know that the Dave Matthews Band were the driver for Red Light to exist. But when did you start expanding the company to operate in more areas than just core artist management?

The expansion of Red Light really came after we had built an e-commerce, ticketing fanclub fulfillment company in the US called MusicToday. I wound up selling the business to Live Nation several years ago. But it meant we were in the beginnings of all the direct-to-consumer initiatives - at least that's what we call it now. This goes all the way back to me putting inserts into CDs in 1993, pre-internet, and having a phone and mail order business to help sell artists' merch.

Red Light itself had very humble but effective origins. We've always been about being fan-friendly, but monetising that fan-friendly relationship. We've been doing that work for a long time. In the course of building that business we would call on other managers. And I just felt out of that there was an opportunity to grow.

All of us are having to do more and more work as managers. The resources and the workloads - a lot of it's shifting away from the labels over to the management companies. I felt that the manager was just going to have to play a broader role and that calls for management that has a lot available to them to serve that role. It used to be that some managers would rely on the label for everything. Now you've got to really dig in and get your hands dirty - and that takes a lot of resources and a lot of depth.

RETURNING FROM RED LIGHT IN 2015: THE VACCINES, BELLE & SEBASTIAN AND THE CRIBS



Belle & Sebastian (album due January 19th, Matador)

James Sandom: "They've made a record with producer Ben H. Allen III that is very much on the front foot; it's a modern forward thinking record, but mines the qualities from the band's past that made B&S a pillar of alternative culture in equal measure. I'm excited to have this album heard - there's no question it will turn heads. The commercial end of the record has one foot on the dancefloor which may surprise some."

The Vaccines (due early Summer 2015, Columbia)

James Sandom: "It's a key moment in The Vaccines evolution: for the first time they've been afforded the time to make a record away from the microscope. Their debut record arrived on a sea of hype and was recorded in a matter of weeks. The band's every move was scrutinised by British media and they were only a matter of months old as a band. The second record came straight off the back of a successful debut, and they faced the sense in some quarters of arms folded, people presumed they wouldn't deliver second time around. They had more success, taking them to headline London's O2 Arena and Alexandra Palace in the same cycle. This time, it feels a more relaxed, grounded and confident environment, and as a band they've truly found their feet and defined their sound, working with co-producers Dave Fridmann and Cole MGN. They were consistently outstanding live night after night at the tail end of the last album campaign, and that musicianship and craft is captured on this record. We value working with Columbia. There's a strong dynamic and focus within their team. The international system at Sony has evolved for the better. *Come Of Age* was released into a period of flux in terms of personnel and structure at Sony. There's a confidence there now with

Jason [Iley] bringing strong leadership and sharp decision-making - the things that ultimately can help put the combination of Columbia's great creative team and The Vaccines at the top of their game."

The Cribbs (new album due March 23rd, 2015, SonyRED/French Kiss)

James Sandom: "They've just finished recording at Magic Shop, NYC with Ric Ocasek (The Cars, Weezer). The band has very fond memories of their ten years with Wichita, but the idea of being in control of their own destiny with Sony RED, with a sum of money that we collectively control for recording, marketing, publicity etc., was something they found empowering. Coupled with good relationships with Ian Dutt and Ali Tant, it made sense for this next chapter, and we hope will prove a defining record for both the band and the Sony RED system."

In addition there are new recordings on the horizon from Kaiser Chiefs, Franz Ferdinand, Temples, White Lies, Deap Vally, Here We Go Magic, Luke Temple, Lewis Watson, Bury Tomorrow and debut releases including La Priest, Alauda, Oh Wonder, Shy Nature and Soft Hair - all from the Red Light London-managed roster.

PROFILE DARCUS BEESE**ISLAND LIFE**

Last month, Darcus Beese collected his OBE from Buckingham Palace. It was a chance for the Island boss to look back on two decades at a label with a precious and unique culture

**LABELS**

BY TIM INGHAM

If you want to get a taste of the reverence Chris Blackwell still commands within the London HQ of Island Records, you only have to look up.

Hung higher than any other frame in the office of Darcus Beese is a picture showing Island founder Blackwell and the label's current president embracing at the historic 50th anniversary celebrations of the record company.

Beese has spent a 21-year unbroken run at Island, joining as promotions assistant at Blackwell's company in 1993. He says the continued influence of Blackwell on Island - and on Beese's own belief in signing with his heart more than his head - goes far further than ceremonial photo opps.

"Chris still comes to us with ideas today, and when he does, there's no mulling over necessary," says Beese. "It's, dude you started this label - let's go! I would genuinely say the core culture of Island hasn't changed one bit."

Beese is fresh from collecting his OBE at an Investiture ceremony at Buckingham Palace when he sits down with *Music Week*.

The honour, awarded for services to the UK music industry, recognises his critical role in signing and nurturing artists through the years including Florence & The Machine, Sugababes, Mumford & Sons, PJ Harvey, Ben Howard, James Morrison and Robbie Williams.

ABOVE

The OBE-one: Darcus Beese collects his OBE from the Palace and celebrates his 20-year run at Island with his label team. The exec originally joined Island in 1998, before leaving two years later. He rejoined in 1993 - and has worked there ever since.

"There's an indie mentality that's never left Island - signing things because you're excited rather than just thinking about how they fit into the market"

DARCUS BEESE, ISLAND RECORDS

And then there's his career-defining work with the Grammy-winning, iconic act with whom he will always be most closely associated - his close friend Amy Winehouse.

The OBE arrives just one year after Beese celebrated a two-decade run at Island. (Complete with a cake and staff T-shirts emblazoned with his favourite word: "Dope.")

Both occasions provided Beese with pause for retrospective stock-taking - a rarity for a man more used to constantly looking ahead for Island's next hit album. So how does he now rate his own legacy at Island in the context of Chris Blackwell's towering reign - which saw the emergence of musical legends from Bob Marley to John Martyn, Nick Drake and Toots & The Maytals?

Beese's answer is typically forward-looking, shaped by his excitement over an unconventional new priority act at the label. Beese and his A&R team are currently helping talented orator George The Poet expand his potential audience - walking a similar marketing tightrope to when Blackwell's Island signed seminal dub poet Linton Kwesi Johnson in the mid-'70s.

"That lineage with Linton Kwesi Johnson meant when it came to signing someone like George there was never the question of: 'Yeah, but he's a poet, what are you going to do?'" says Beese.

"It was the same with Mumford: 'But it's a folk band!' Fuck it, sign it. And Florence: 'But we haven't got a clue how to work this!' Doesn't matter... it's amazing, sign it. That's an indie mentality which has never left Island - signing things because you're excited rather than always thinking about where they'd fit in the marketplace or what's currently working at radio.

"We run a business, so yes, we have pop acts like Taio Cruz and Jessie J. But they're serious talents in their own right - just like Island back in the day had Aswad and The Belle Stars.

"And even when we've done pop, we've been creative. Look at Sugababes; I couldn't have done Girls Aloud, as good as they were. But Sugababes fits on Island. I've been so lucky to be able to feel like an independent but with the might of Universal behind me."

If there are dotted lines to be drawn between Blackwell's Island roster and that of the Beese era, then what about the culture of the label? What does that famous Island palm tree insignia mean in 2014 under UMG's corporate ownership?

"You just have to look at the roster to understand - that says everything I need to about the culture here," replies Beese. "Island's culture will always stay the same: it's about voice, it's about artists and it's about being a bit left of centre."

ON THE CARDS FOR 2015 FROM ISLAND RECORDS: PRIDES, GEORGE THE POET AND MORE BESIDES



Next year, Island will continue to push the talents of emerging artists such as Hozier and Catfish & The Bottlemen, who have been confirmed for a performance at the BBC Music Awards on December 11. But there will also be new faces coming through, including George The Poet, who Darcus Beese calls "one of those artists you'll always win with because he has a sense of self".

Other fresh artists for 2015 include Prides, a Glaswegian trio (pictured) who Beese describes as "an alternative pop-electro band with massive songs". He adds: "They have managed from a standing start to sell out headline shows through graft and tenacity."

Two other tips for 2015 on Island are Dornick, signed to the label via its PMR deal, and Jack Garrett, who has emerged from the Turnfirst stable.

Discussing Hozier, Beese said: "He's exploded in America and spent a lot of time there. But in the UK, he's on exactly the same trajectory of how we broke Mumford & Sons and Ben Howard. He's one of the very rare 'alternative' acts that has a huge streaming track - that's usually the domain of pop. We've still got so much goodness left in the tank with Hozier, it feels poised for even more success."

A big difference between the Island of old and the modern-day label is its hierarchical make-up. Beese is quick to recognise the vital contribution made by MD Jon Turner at Island: "When I look to my right I know Jon is there and that's so important in running a modern day label, to have that trust, that other way of seeing things."

Beese presides over a company where online marketing incision is prized every bit as highly as A&R and traditional promotional nous. That was reflected in October when commercial director David Hawkes was promoted to GM, with digital director Glenn Cooper stepping up to senior marketing director and D2C/online commercial strategy head Al Smith becoming commercial manager.

"I remember when the digital department used to be one person in a dark room," jokes Beese. "It was like: 'Who's that guy?' Now they're frontline with the marketing department - it's almost one and the same. The traditional and the digital need to know each other's languages; as much as an artist poster looks good, kids live on their phone."

Beese is used to seeing Island artists springboard towards glory, but like anyone, his record isn't flawless. Some blockbuster moments for Island in the past couple of years have fallen flat - especially big albums from Jessie J and Dizzee Rascal, which struggled to match commercial expectations.

Good things come to those who wait: Rascal is currently causing real excitement online with new track videos Pagens and the gruesome Couple Of Stacks. Furthermore, Jessie J swept back to the top of the UK singles chart with Bang Bang in the summer - a track which charted at No.3 on the Billboard Hot 100 in the US, her best ever chart performance Stateside.

"Dizzee's had a ten year career, and over that time you're allowed a bit of a dip, so long as you bounce back," says Beese. "These videos are bringing him back to his roots. One thing I got wrong last time round with Dizzee was getting wound up by the excitement of the deal - the bigness of the deal. Obviously that was all done with the best of intentions at the time... but as weeks turn to months you realise that it was probably the wrong move."

"The traditional and the digital need to know each other's languages. As much as a poster of an artist looks good, we know that kids live on their phones"

DARCUS BEESE, ISLAND RECORDS

"Boy In Da Corner wasn't about making a hit record, it was about the excitement of it. So we needed to get back to that. This time with Dizzee it was: 'Fuck it, you lot at Dirtee Stank know what you're doing so just go ahead and do *you*.'"

He adds: "With Jessie, we have a lot to play for. We feel we have to right the wrong of what happened on the second album. When you work with career artists, there are going to be ups and downs. It's about belief. When you have experienced people around a true talent, you can always dig it back out again."

The challenge of selling albums in big numbers these days is not isolated to Island acts, however. With double-digit industry unit sales declines in the UK and US this year, does Beese think the future of the humble LP might be in more bitesize chunks?

"I'm old school and holding onto love for the album format," he says. "I don't think we should throw the baby out with the bathwater, but I also know there are a lot of people that don't listen to albums in their entirety. I get it."

"iTunes and streaming has changed people's habits. But when we deliver something amazing as an industry, it hangs together as an album. And when we don't, it doesn't."

Releasing something amazing is certainly what Beese and Island are aiming for with George The Poet, as well as emerging Irish singer/songwriter Hozier - whose self-titled debut album landed at No.2 in the US sales chart in October. Meanwhile, Mumfords, Florence and Disclosure are all understood to be in the studio making new music.

Beese doesn't carry the demeanour of a power-hungry executive. He clearly enjoys being close to artists - George The Poet and his friend Wretch 32 are hanging out next door when *Music Week* arrives - and still thrives on commercial success.

ABOVE
Prides:
Glasgow trio
are amongst
Island's big new
hopes for 2015

But as for climbing the greasy poll? Would Beese ever want UMG boss Lucian Grainge to offer a lofty corporate position outside of Island?

"No, thank you! If I ever got moved sideways, I'd love to have my own independent label," he says. "I'm around for a long time yet, trust me. But there's exciting times ahead and I want to have those exciting times with Island. I never, ever forget how incredibly lucky I am to work here."

Well there's luck, and there's succeeding over and over again. Beese now has a medal to remind himself of his litany of hits at the helm of Island Records - a company many shamelessly willed to crash and burn when Blackwell sold up.

As a man more acclimatised to getting his trainers mucky at The Roundhouse than pressing palms with royalty, what was it like to have an OBE pinned on him by Prince William?

"Man, you get told you're on the New Year's Honours list and that's cool, but until you get to the palace, it's just... Whatever you did, whether you're carpenter or a record company person, you want to look back and know you made a difference - to have directly affected things. When you work in music, you're given this amazing opportunity to help soundtrack people's lives - whether it's their marriage, the first kiss, their summer holiday. That's what I got into this industry for, and it's nice to feel some kind of recognition that I've achieved it."

Not that Beese's experience at the Palace was completely without its bizarre moments. "At one point, Prince William told me he loved Taio Cruz, which totally left me reeling. He said he saw Taio at the Radio 1 Big Weekend in Bangor."

"I was like: 'You were in Bangor?' To which he replied: 'Yes. I live in Wales, you know.'"

It's enough to make you wonder what rebellious Camden queen Amy Winehouse would have made of her energetic, fun-loving A&R man politely sharing pleasantries with the Windsors.

"She would have gone: 'I'm really proud of you Darcus,'" says Beese with a bittersweet smile.

He glances downwards - away from the amassed music memorabilia on his office walls - and affects an instantly recognisable estuary accent.

'I'm really proud :f ya.'

FEATURE THE WYTCHEs**WYTCHING HOUR**

The Wytches released their debut record *Annabel Dream Reader* via Heavenly Recordings earlier this year to a very warm reception from the UK music press. Here, we speak to the band's frontman Kristian Bell, who tells *Music Week*, 'It's a very cool time for guitar music'

**TALENT**

BY MURRAY STASSEN

Co-produced by ex-Coral member Bill Ryder-Jones, The Wytches' debut album, *Annabel Dream Reader*, was recorded in less than a week at East London's Toe Rag Studios - the analogue facility owned by Liam Watson and famed for the recording of the White Stripes' critically-acclaimed fourth album, *Elephant*.

"I like recording on tape myself, and it just seemed weird to do it digitally," says The Wytches' frontman, Kristian Bell.

And in spite of the record spending a respectable amount of time in the independent album chart following its release, Bell tells *Music Week* that the surf-doom trio are "just grateful to be able to release music," adding: "I know that for a lot of bands it would be a dream of theirs to do that. Not everyone gets these chances."

The Wytches' distinct sound, combined with their DIY approach to recording, releasing and promoting their music won the respect of Julian Deane, the band's manager at Raygun Music. "When Kristian gave me a USB stick with around 50 incredible songs that seemed to nod to my favourite artists from every decade, like Link Wray, Black Sabbath, Led Zeppelin,

ABOVE

The Wytches: From left to right, guitarist and vocalist Kristian Bell; drummer Gianni Honey and bassist Daniel Rumsey

Nirvana, The White Stripes, Bright Eyes and Leonard Cohen - I was hooked," says Deane.

"From there, the [band's] focus and songwriting was getting better by the day and the live show had become visceral. They proved their work ethic early by self-releasing three EPs and doing 80 shows in their first year in Brighton. This included a national tour that they booked themselves. They did the whole tour on Megabus due to a lack of funds."

Here, Bell talks about the new album and recounts the band's experiences in the music industry so far.

You were in the independent album chart for a while following the release of your album, are you happy with its performance?

I was happy about how we played at the release shows, playing in front of people who count - the fans who enjoy the album. I don't really think about charts or anything, but I guess it's good that we're in there.

And are you happy with the response you're getting at your live shows?

Yeah, definitely. We've been touring for ages now, and we've gotten better. We were really bad when we first started playing live. I wouldn't say we've gotten tighter, but thicker. There's a bit more of a punch now.

Why did you record at Toe Rag Studios?

I like recording on tape myself, and it just seemed weird to do it digitally. When we came to figure out who would record our album, I'd never heard of the studio but we had just got a manager at the time and he said he knew about this place. We went to look at it and meet Liam [Watson] who owns it. I thought it was brilliant. They've got really impressive equipment. It was how I wanted to do it, I wanted it to sound fairly old with our music over it.

Are you happy with the sound?

Yeah, I am happy with it. We did it all live. The acoustics in Toe Rag are quite specific and quite recognisable. There was a really good sort of live energy, playing off each other. I think it's better [to record live], than to track it.

I read that you recorded it in two days.

It keeps getting shorter! It was about five. We had five days and the first day was like a waste, we didn't really get anything down that we were happy with. So it was about four days. There were a couple of songs we did about a month or two before the album was out. I think we did about 13 songs in four days. There were a load of tracks we didn't put on it either. I think we recorded about 17 tracks.

Will you use those tracks for a future album?

Probably not. They were just like noise really, not really proper songs, just like jams.

Bill Ryder-Jones [The Coral] produced it, right?

He and I both produced it. He kind of supported our ideas rather than [telling us what to record]. We had never done an album, so he was kind of watching over us. He also played organ on a couple of songs. He played drums in the last song as well.

You're managed by Raygun. What's it been like working with them and what role have they played in what you've achieved so far?

They make us a tour a lot, so I guess that's got something to do with it all. We get on really well with everyone at Raygun. They're like a party. Well, it's not really a party, but it's just people we know who we get on well with.

It's quite sad really because it all seems to have picked up as soon as we got a manager. It's kind of like you can't get through to anyone in the industry unless you've got someone there who has some kind of knowledge of it already, no one would approach you unless you had a manager.

It's good, but it also doesn't really give you any hope for bands who want to do it organically. We have done a few things that we definitely wouldn't have done if it was just us calling the shots.

How have you found the music industry so far in general though? Are you optimistic about your future in it?

I don't have any expectations, and I know that I won't make a career out of it because I'll have to do things I don't want to do to get more money. It just makes me sad for the music industry. You meet nice people, there are plenty of label guys that are really nice guys, but it's still the same games really.

All the guys at Heavenly [the band's UK label] are really cool, because they're really into their vinyl releases. They're into making them rare and being creative with how they're put out. They always want it on a record. With some labels, you have to really beg to get your songs released on vinyl. Plenty of my mates who are on labels, some on majors and some on really small ones, try really hard to get a record out, so they put a cassette out instead [for example].

It's weird, I think [the music industry] was a different thing a while ago. Even only five years ago I think it was something completely different to what it is now. I'm just grateful that we're able to release music, because I know that for a lot of bands it would be a dream of theirs to do that. Not everyone gets these chances. We're really grateful for that. We can sit down and talk about our next album, knowing that it will actually be released.

How did your deal with Heavenly come about?

They approached us. We met up with Jeff and Danny, the two main guys. It was how they spoke about record releases and music generally that made me quite happy and made me feel that they were actually into music rather than wanting to make a quick buck.

Obviously that comes next, but they were very genuine and they said they were only going to justify it with how they promote it. We didn't have many offers or anything. We released a single with Fat Possum in America and that was it, then Heavenly came around. The label's got its own fan base as well. There are people who are just fans of



"They proved their work ethic early by self-releasing three EPs and doing 80 shows in their first year in Brighton"

JULIAN DEANE, MANAGER, RAYGUN

everything Heavenly do rather than just the bands.

How's the record doing in America compared to the UK?

I don't know, I don't follow it. I try to stay out of it. I haven't really followed any of the progression of the album, I just kinda do what I have to do. I don't want to think about it too much. All I know is that someone told us we got a really bad review in *Pittsburgh* and that was it. I didn't read it.

You've played a few shows with The Growlers this year, how do you think the garage and psych bands coming out of England right now compare to their Californian counterparts?

The Growlers have been one of my favourite bands for years. My mate and I got into them when their second album *Hot Tropics* came out and it was really weird to see it all kick off in England all of a sudden. I know there are a lot of people who love them in England now as well.

Their first album, *Are You In Or Out*, came out in 2009 and that sounded current with the whole California thing now. I don't think many people were really doing it back then, especially not in England. I think The Growlers are something different to the rest of the modern psych. I think they're something special.

We never thought we were a psych or garage band or anything like that. I understand why people think we are a garage band, but we're just a heavy rock band really. I mean, we're on a label with psych bands as well so it's not justifying it. But I love psychedelic music. I think psych tends to mean the new thing and psychedelic is genuinely trippy music.

So you were one of the acts that received funding from the Music Export Growth Scheme, what are your thoughts about that?

Oh, we never really had anything to do with that. I wasn't told about it. I went around to my mate's house and his mum was like, "You're on the TV." I went into the living room and looked and we were just on the TV without giving them consent or anything. They just whacked us on the TV and this funding came out of nowhere. But I don't know about that funding. It's kind of a mystery to me really.

Do you have ambitions to sign to a major label in the future?

Nah, I hear too much about major labels, that they're a really bad idea and to stick with an independent label. As I said earlier I don't expect to make a career out of it. It's not like [we're playing] major pop music. I think we'll stick to an independent label. I'd feel really weird about myself if we were to sign to a major.

I know you said you haven't really followed the progression of the record in the charts, but do you know if you're selling more physical copies or digital downloads?

I think the vinyl has been selling better than the



ABOVE
Annabel Dream Reader: The Wytches' debut record is available via Heavenly Recordings in the UK and Partisan in the US. The album was released in August and received 10/10 from *Artrocker*; 8/10 from *NME* and 9/10 from *Mcjo*

CDs, which I guess tells you something about the fan base who are buying them. I don't think it's sold amazingly, but it's doing alright for a first album.

What about streaming, do you mind your music being available on streaming platforms?

No, I don't mind. It's kind of weird when it's free before the release, but I don't mind it. I guess if someone wants to buy it they could get a better idea of what it sounds like. I don't mind streaming, I like it when a band I like [makes] their album [available to stream].

There's been a lot of talk of rock losing its appeal and then Royal Blood made it to No.1 and were called the saviours of British rock and roll. What do you think about British rock at the moment, do you think it needed saving?

I don't think it died. It's always been around. People are calling them that because they're measuring it by its success rather than its content. With Royal Blood, people are saying they're the saviours of rock because they're a rock band that got to No.1, but rock for me hasn't really got anything to do with charts and commercial success.

If every rock band got to No.1, it would probably kill rock. I love British rock music, like Dreng for example. Those kinds of hard-hitting British rock bands. The rock coming out of the UK at the moment is great. I think it's a really cool time for guitar music, as they say. I don't think it was ever dead; you just have to search for it on the internet. That's part of the joy of it for me - finding new bands.

DANNY MITCHELL, HEAD OF A&R, HEAVENLY RECORDINGS: 'I DIDN'T THINK FOR A MINUTE WE'D SIGN THE BAND'

The Wytches' UK label Heavenly Recordings is home to a range of established acts such as Temples, Toy and Mark Lanegan. *Music Week* asked head of A&R Danny Mitchell what made the band an appealing act to have on the label's roster.

Why did you sign The Wytches?

To be honest, after seeing them for the first time I didn't think for a minute we would end up signing the band. The show wasn't great, they were on the back end of a big night and musically it felt too far removed from anything else we had going on at the label. However, I get on well with their manager Julian so when they played a venue close to home it wasn't much of an ask to go and see them again. They sounded like a different band; very loud, very exciting and the quality of the songs started to hit home. By autumn they had written a killer album, we got on really well with the band and the kids were going crackers at their shows. It reached a tipping point and signing them to Heavenly became a no-brainer.

Are you pleased with the debut album's performance so far?

We've had a strong start. The vinyl sales have been great and we are already on a second repress. It's a classic debut album which will stand the test of time, the band have been growing very naturally and built up a strong fan base. They play Scala this week, which sold out weeks ago, and everything is setting up perfectly for next year. We've had great support from 6 Music and XFM on all the singles but, if there's one thing we've been disappointed with it's Radio 1's lack of support for one of the country's most exciting rock and roll bands. We've seen The Wytches blow other playlisted bands off the stage this year.

How much of a priority will The Wytches be for Heavenly in 2015?

All our bands are a priority and receive an equal amount of attention as and when. The band will be taking some time out after their UK tour and are already writing for the next record. We should be looking to get them in the studio in the spring. I know the band would like to get something out before the end of the year.

PROFILE ARTHUR FOGEL**KING ARTHUR**

Having worked with a cavalcade of genuine pop and rock royalty on some of the biggest tours in history, there are plenty of modern day music icons that would tell you it's Live Nation's Arthur Fogel who's truly deserving of the mega concert crown

LIVE

■ BY TOM PAKINKIS

When you consider the extensive list of mammoth tours that Arthur Fogel has orchestrated throughout his career, you'd expect some of that rock star pomp and ceremony to have rubbed off on him. But, while Live Nation's global head of touring looks like he would fit right into Bruce Springsteen's E Street Band, he's a quiet character, one who is clearly happier making sure the spotlight is shining on the right acts, rather than standing underneath it himself.

It took some convincing, then, when his friend, producer and director Ron Chapman, asked him to tell his story in a documentary about his career earlier this year. 'Who The F**K Is Arthur Fogel?' aired at Raindance Festival in London at the end of September, and features a string of music icons paying tribute to the promoter.

"I couldn't really watch it, the first time was awful," Fogel laughs. "This isn't my world. Seeing yourself on screen like that is just strange."

If Fogel needs some tips about how to handle the limelight, he doesn't have to look far. Each year he oversees the sale of around 50 million tickets to more than 20,000 events, with his team having managed four of the top five highest-grossing tours in history for U2, Madonna, Lady Gaga and The Police.

He's at the forefront of a sector that is having a bigger impact on artist careers than ever before – at the top of the biggest company in the business. But it seems that the real key to success for Fogel – who began his musical career as a drummer – is still rooted in empathising with artists and keeping his feet firmly on the ground.

Does your background as a musician affect how you work with people?

It absolutely helped. I think all of the things I did in the business helped shape my view on how to come at it and helped to understand both sides of the equation. Certainly in my early years there was an 'us and them' mentality. I didn't like that, I always wondered why it had to be that way.

Can you remember the first big tour or gig that you did that made you think you'd really stepped up a level?

I suppose I'd have to say it was that first Rolling Stones Steel Wheels tour because the company I worked for at the time, CPI, and the promoter, Michael Cohl, was really the driving force for The Stones. I bought into the vision from day one. I really believed that was where the business should go, at least for us. For me personally it was a very interesting view on how to move into the world – as opposed to just being in Toronto or Canada.

I think there are a number of occasions in my career where I asked, "Why is it like that? Who made the rules? Where is it written that you can



ABOVE
Live wire: Arthur Fogel worked with CPI's Michael Cohl in his early years, with the landmark Rolling Stones Steel Wheels tour being a particular springboard in his career

"I love having the Live Nation machine. There's the comfort of finance and an army out there in the world with promotional leverage"

ARTHUR FOGEL, LIVE NATION

only promote a show in Toronto and not New York, Sydney or Hong Kong?" But the business was structured very much in that way – you had your market and you better not venture outside of that.

[The Steel Wheels tour] didn't obliterate the structure of the business but it definitely created a different way to come at it.

When we did that Stones tour it was pretty ugly. There were a lot of people upset and threatened – this promoting company in Canada was daring to come into Amsterdam, or wherever.

It was really insane. I had no clue what I was doing really but we got there. I remember getting to the end of it and thinking, "Shit, if we can do this then the possibilities are really endless. The opportunities are there."

Because we did it successfully it became the

calling card. It gave us the ability to go to other artists and say that we did it for The Stones and it worked. It definitely unlocked some of the barriers to moving in that direction.

We often talk about how the digital age has affected the recorded music industry but, reflecting on your career, how has your part of the industry changed since you started?

Fundamental to change is that the recorded side of music has gone through a revolution, really. The live side has evolved but at its core it's still the same – you pay money, you get a ticket and you go and see the artist. The change has been so dramatic [in the industry overall], I don't think anyone could have ever written that script. You look back to when I started in the business and the live show or tour was really at the bottom of the food chain – touring was about driving record sales. Fast forward to now and it's done a complete flip: live performing is the financial driver for bands and, bizarrely, is the most stable part of the whole cycle. It's shocking in some ways, but good for us that are on that side of the business.



Can you see any equilibrium returning?

It's a real challenge. I come from the school of valuing what's created by the artist whether it's music or anything else. So I find it disconcerting on one level that this is where we're at today. But, on the other hand, I'm a realist and so I accept it.

The interesting thing about the live experience is that it can't be replicated and you can't steal it – apart from with a counterfeit ticket, and technology is sophisticated enough to stop that in today's world. It really is a unique and protected experience and in that sense it's very different [to recorded music]. I don't think I'll ever understand how what happened to the recorded side of the business did happen. It's some combination of technology moving so quickly, and paralysis in terms of how to deal with it. It is what it is, but music that's been created now is much more about promotion than it is about selling.

Is there anything in the live music industry that you could see posing a similar level of threat? What's the biggest challenge to your sector today?

To come at it in a round about kind of way, one of the great contributors to the development of the live business has been opening up the world. When I started, there were less than 20 viable countries to go and do a show in and now there's probably 50 or more. The global marketplace has opened up dramatically over the last 20 years.

My concern, and I think we're already starting to see it, is that there are too many artists touring because it's the principle source of income. Particularly in emerging markets, there are too many shows and that means that some artists suffer and you cannibalise ticket sales. That's one side of the business that has some potential to create problems.

Some might feel that's an odd thing for someone in your position to say, but I suppose you can't think solely about growth all the time...

Well, I absolutely do think about growth and believe in growth but the problem is without a monopolist scenario there are lots of people touring and lots of people involved in that process. It's a bit of a Wild West when it comes to managing that but I think because it's the most important aspect of

"Tours don't seem to stop these days. The smart managers have that vision of how to control exposure. Anbody with a view towards longevity needs that"

ARTHUR FOGEL, LIVE NATION

music artists' [careers], people are touring more than they used to more often. I'm not sure that's the healthiest things for longevity.

One of the interesting things I see in the live business is that it used to be much more of a cycle business. An artist would record an album, release it, tour and then go away for two or three years. There isn't a lot of separation with artists these days, there's a constant release of new music and tours that don't really seem to start or stop – they're just around. It's a very different dynamic to what it used to be. I'm not saying it's better or worse, it's just different and I guess all these things come into play when it comes to managing it.

Is there a risk of artists devaluing their live product if they're always on tour? It must make it hard to control hype and predict sales...

That's absolutely true. There's a fine line and I think there are some real advantages to going away for a while. It's like with certain great musicians – sometimes it's about what they don't play rather than what they do play. It's like that old country song *How Can I Miss You When You Won't Go Away?*

I think the smart managers have that vision of how to control exposure if you're truly looking for longevity in a career. Then you have the other school of thought that says take it all while you can. Maybe that's the correct strategy for certain people but more often than not I think anybody with a view towards true longevity needs to manage that exposure.

How does working for a company like Live Nation compare to the smaller companies that you grew up in?

I love it. On a personal level, Michael Rapino has been a dear friend and partner for many years. But

ABOVE Stage presence: Lady Gaga and U2 are just two of the mega acts that Arthur Fogel has driven tours for. The list goes on, with Madonna, Sting, David Bowie and Justin Timberlake tours also on the exec's enviable CV

I love having the machine. In those early days, trying to find the money to make a bid on the Rolling Stones tour in 1989 was horrific. People outside of our business think we're just a bunch of nutty cowboys – they don't get the business. In the real business world the return on [promoters'] investment is probably comical to most financial types. With a company like Live Nation, there's the comfort of finance but there's also the machine – there's an army out there in the world, there's tremendous promotional leverage and so many great aspects.

I had this conversation with [former U2 manager] Paul McGuinness years ago. He was a master as a manager at figuring out how to make the machine work for him. There are those that sit around and say, "Oh, big is bad" but the truth is that the really smart guys figure out how to make the machine work for them and their clients. Paul was a master at that, whether it was on the touring or label side. I think there's a new breed of managers, who absolutely think that way.

How do you do that as a manager - make the big goliath work for you?

Live Nation is a collective of a lot of people like me – they're touring the world, they have relationships with people. The smart managers – and I guess it's the same in any business – find the entry point they're comfortable with, it might be a personal relationship, and then use that to access the incredible resources of a company like Live Nation.

Because of what's happened with the labels, the value of that promotional machine for artists is huge – they don't get that with labels [anymore]. It's such a weird dynamic, I said to someone recently, when they were relaying their experience with the record company in today's world, it kind of comes down to me telling the artist that I want to hook your show and put it on sale, but sorry I don't have any money to tell anybody about it. It's weird. I don't even understand how that makes any sense. But unless you're the double A artist, the No.1 priority... For most artists, they're under contract, but there's nothing going on to promote, market and build their careers.

FEATURE

ON THE RADAR THE MISPERS

BY CORAL WILLIAMSON

Misper is the police term for a missing person; in contrast, things started falling into place for alt-rock band The Mispers when they found violinist Hannah Van Den Brul.

"We always thought it would be nice to have a girl in the band, because you don't want that sausage-fest vibe in rehearsals," frontman Jack Balfour Scott tells *Music Week*. "The more you play with a violin, the more you realise what you can do with it."

"It was quite tricky working stuff out at the start, it came across almost theatrical or classical. I think we're working toward a sound that incorporates it as something that sets a platform."

The London-based five-piece signed to B-Unique Records in March this year, and are gearing up for a full-length debut album in summer 2015, after a third EP at the start of the year. "We've had our album advance, but we don't get the second half of it until we start recording, so we'll start doing



that in late January. If we don't we'll be skint," jokes Scott.

While the singer notes that their music videos are their biggest weakness so far, it's clear that the band don't have any problems when it comes to live performances, as Scott points out, they're yet to play a London show that hasn't sold out.

"Live was what got us running, really," he says. "We were really quick to jump in to playing gigs, but we've been so lucky with the amount of support we had. It's a great atmosphere here for us."

It's this acknowledgment of fans – and the clear success of their live shows – that inspired last month's Search Party shows.

"As we've been creeping into doing bigger venues, where the tickets cost more, we wanted to take it back to square one for a month, so we could get all our original fanbase in for a fun time," Scott explains.

"We called it the Search Party because we didn't reveal locations or dates until late on. It had a

ESSENTIAL INFO

RELEASES

Out now

EP The Mispers
EP Dark Bits
Single Shoulder

2015

EP TBC
Album TBC

LABEL

B-Unique Records

MANAGEMENT

Nerve Management

feeling of secrecy. We wanted fans there, not industry execs."

Among their fans, Scott namechecks labelmates Kodamine and Kaiser Chiefs as recent gig attendees, and describes meeting such bands as one of the highlights of their journey so far.

"When famous bands come to watch you, it's a big moment," he says. "They don't have any reason to go, except to watch you. The more you meet these people, the more you get relaxed about it."

"They're so down to earth and there's nothing to be afraid of. You could imagine having a pint with them. If I'd met them a few years ago I wouldn't have been able to say anything."

SYNC STORY MARKS & SPENCER, FLY ME TO THE MOON



- **Brand** Marks & Spencer
- **Spot** Follow The Fairies
- **Title** Fly Me To The Moon
- **Artist** Gregory Porter & Julie London
- **Master Rights** Universal - Decca
- **Writers** Bart Howard
- **Publisher** Essex Music
- **Music Supervisor** Native
- **Ad Agency** RKCR Y&R
- **Creatives** Mark Roalfe, Chris Hodgkiss, Pip Bishop
- **Film Co** Independent Fims
- **Director** Phillippe Andre
- **First Air Date** 20/11/14



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



Music Category

- Contemporary 33.39%
- Deep Catalogue 26.92%
- Specially Commissioned 4.69%
- Catalogue 11.01%
- Re-records 8.74%
- Library Music 5.24%

Specially Commissioned by Market Sector

- Food 17.86%
- Health & Beauty 11.90%
- Financial 10.71%
- Motoring 9.52%
- Telecoms 5.95%
- Others 44.05%

* All figures are calculated from 572 spots tracked by www.adbreakantheams.com between October 2013 and September 2014

BY CHAS DE WHALLEY

Marks & Spencer's winsome *Follow The Fairies* TV commercial is among this year's seasonal showstoppers.

Soundtracked by Julie London's 1963 performance of the evergreen *Fly Me To The Moon*, it was first aired on November 7.

Less than a fortnight later, M&S suddenly replaced the original film with a fresh edit featuring a guest vocal by the hugely acclaimed,

Grammy-winning jazz singer Gregory Porter.

The surprise move, which coincided with an announcement that Universal-Decca would release the duet as a download single in aid of children's charity The Make-A-Wish Foundation, undoubtedly added an extra sparkle to the M&S offer.

However creative agency RKCR Y&R, music supervisors Native and Universal's Globe sync team clearly had their work cut out pulling the

project together on schedule.

According to RKCR Y&R account manager Georgie Rechner, the track was chosen "in August before we shot the film".

But, after further discussions with Native's Dan Neale, Globe's Adam Gardiner says he "was tasked with giving something that is faultless from start to finish a new lease of life for M&S."

"Gregory Porter was the only artist we wanted to be involved," Gardiner continues. "So when Decca

suggested pairing a new Gregory vocal with Julie London's original we knew we had to make it happen."

Actually getting it to happen was quite another matter. According to Neale, "entire sections of the backing track had to be re-recorded and remixed so that the transition to Gregory's solo verse in the middle would be seamless."

Classical Brit-winning producer Jon Cohen was called in to replicate the vintage Sixties sounds. The only remaining element was Porter's

honeyed vocal, which was cut on October 29 at The Loft studio in Gateshead – the day before the American with the 'jazz hat' played The Sage in support of his *Liquid Spirit* album.

Last minute or not, RKCR Y&R's Rechner was clearly delighted by the results.

"We love the Julie London version and wanted this to be our hero launch track. It also allows us to highlight a magical duet between past and present artists," she says.

22 SINGLES/ALBUMS/COMPILATIONS

Never Been Better's 92,597 unit sales sees Olly Murs become the second X Factor graduate to score three No.1 albums



INCLUDES OFFICIAL
WEEKLY iTunes
CHARTS FROM AROUND
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MusicWeek CHARTS

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CHARTS UK SINGLES WEEK 48



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

THE OFFICIAL UK SINGLES CHART



THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DAYS/WEEKS)	SALES	STATUS
1	New		TAKE THAT These Days <i>Polydor</i> GBUM71404880 (Arvato)	(Ibct) Sony AF/Universal (Barrow/Donald/Morton/Waver/Dwen)		HIGHEST NEW ENTRY
2	1	2	BAND AID 30 Do They Know It's Christmas <i>EMI</i> GBUM71406355 (Arvato)	(Eppworth) Warner Chappell (Lure/Geldof)		
3	3	2	OLLY MURS FT TRAVIE MCCOY Wrapped Up <i>Epic/Syco</i> GB11400322 (Sony DADC UK)	(Robson) Sony AF/Universal/Salli/Isak/Imagen/Studio Beat/BMG Rights/4DayTheory/CC (Marv/Robson/Kelly/McCo)		
4	4	23	ED SHEERAN Thinking Out Loud <i>Asylum</i> GBAS1400099 (Arvato)	(Gosling) Sony AF/BB (Sheeran/Wadge)		
5	2	2	CLEAN BANDIT FT. JESS GLYNNE Real Love <i>Atlantic</i> GBAS1400368 (Arvato)	(Patterson/The Six/StasSmith) Sony AF/Universal/Winds On Fire/Bla & Butter/BMG Rights/CC (Boardman/Patterson/Blandhard/Glynn/Chatto/Harvey/Higley/Bennett)		
6	6	7	ONE DIRECTION Steal My Girl <i>Syco</i> GBHMU1400159 (Sony DADC UK)	(Bunetta/Ryan/Westerlund) Universal/Warner Chappell/BMG Rights/PPM/Big Deal/Vanous (Hector/Bunetta/Drewett/Ryan/Tomlinson/Payne)		
7	New		LABRINTH Jealous <i>Syco</i> GBHMU1400291 (Sony DADC UK)	(Labrinth) Sony AF/Stellar/Tiltawhirl/Bluewater/Big Yellow Dog (McKenzie/Hemby/Kear)		
8	9	5	TAYLOR SWIFT Blank Space <i>EMI</i> USJC1431309 (Arvato)	(Ma/Martin/Shellback) Sony AF/Kobalt/MXM (Swift/Ma/Martin/Shellback)		SALES INCREASE
9	5	2	DAVID GUETTA FT SAM MARTIN Dangerous <i>Parlophone</i> GB28K1400036 (Arvato)	(Guetta/Tunfort/Evigan/Martin) Kobalt/Warner Chappell/Artist/Piano/BMG Rights/Talpa/What A Publishing (Tunfort/Guetta/Martin/Evigan/Robbins)		
10	11	13	MEGHAN TRAINOR All About That Bass <i>Epic</i> USSM1401317 (Sony DADC UK)	(Kadi-h) Sony AF/Budd-nmusic/Year Of The Dog/Words & Music/Over-Thought Under-Appreciated (Trainor/Kadi-h)		SALES INCREASE
11	10	4	CALVIN HARRIS & ELLIE GOULDING Outside <i>Columbia</i> GBARL1401201 (Sony DADC UK)	(Harris) Sony AF/Global Talent/FST/Merlyn (Harris/Goulding)		
12	New		MCBUSTED Air Guitar <i>Island</i> GBUM71405799 (Arvato)	(Robson/Perry) Kobalt/Imagem (Fletcher/Jones/Bourne/Robson)		
13	15	6	SAM SMITH Like I Can <i>Capitol</i> GBUM71308934 (Arvato)	(Wape/Fitzmaurice/Mojam) Sony AF/Maughly Words/Warner Chappell/Artist (Smith/Prime)		SALES INCREASE
14	New		JAMES NEWTON HOWARD The Hanging Tree <i>Island/Virgin</i> USJG1401903 (Arvato)	(Howard/Faulconer/Wedman) A Lion/B/Lion/The Lumineers (Collins/Fraites/Schultz)		
15	8	2	WRETCH 32 6 Words <i>Mos</i> GBCE1401030 (Sony DADC UK)	(SOS MG) Universal/Razor and Ice/Kobalt (Wade/Sott/Akinimi/Awogboro)		
16	16	10	JESSIE J, ARIANA GRANDE AND NICKI MINAJ Bang Bang <i>Island/Republic</i> (Arvato)	(Ma/Martin/Goran-von-Hya) Universal/Kobalt/MXM (Ma/Martin/Kotcheh/Goran-von)		SALES INCREASE
17	17	20	SAM SMITH I'm Not The Only One <i>Capitol</i> GBUM71308936 (Arvato)	(Jimmy/Wape/Fitzmaurice) Sony AF/Maughly Words/Stellar/Universal/Salli/Isak (Smith/Wape)		SALES INCREASE
18	New		JAMES BAY Hold Back The River <i>Virgin</i> USUM71413149 (Arvato)	(Archer) Kobalt/B-Unique (Archer/Bay)		
19	14	4	TOM ODELL Real Love <i>Columbia</i> GBARL1401541 (Sony DADC UK)	(Odell/Ib.) Lenono (Lenono)		
20	20	12	CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia</i> (Sony DADC UK)	(Harris) Sony AF/Bla & Butter/B-Unique (Harris/JohnNewman/JohnNewman)		SALES INCREASE
21	23	3	ONE DIRECTION Night Changes <i>Syco</i> GBHMU1400165 (Sony DADC UK)	(Bunetta/Ryan) Sony AF/Universal/BMG Platinum/Bob Ezrik/The Family Songbook/PPM (Bunetta/Ryan/Sott/Payne/Tomlinson/Horan/Malk/Style)		SALES INCREASE
22	New		YEARS & YEARS Desire <i>Polydor</i> GBUM71405090 (Arvato)	(Two Inch Punch/Ralph/Years & Years) Universal (Alexander/Turkmen) Goldsworthy/Kid Harpoon)		
23	13	4	CHERYL I Don't Care <i>Polydor</i> GBUM71404595 (Arvato)	(Ahlund/Olgee) Kobalt/Prescription/Where Da Kasz/At Pulse/Alteral (Ahlund/McKee/Newman)		
24	New		DAVID GUETTA FT EMELI SANDE What I Did For Love <i>Parlophone</i> GB28K1400044 (Arvato)	(Guetta/Tunfort) Sony AF/BMG/Talpa/Warner Chappell/What A Publishing/Artist 101/Bad Robot/Eastman Pond/Piano (Guetta/Tunfort/Isaac/Evigan/Martin/Douglas)		
25	19	51	IDINA MENZEL Let It Go <i>Walt Disney</i> USWD13663/6 (Arvato)	(Lopez/Anderson-Lopez) Warner Chappell/Artist (Lopez/Anderson-Lopez)		
26	18	15	TAYLOR SWIFT Shake It Off <i>EMI</i> USJC1431349 (Arvato)	(Ma/Martin/Shellback) Sony AF/Trees/Kobalt/MXM (Swift/Martin/Shellback)		
27	28	21	GEORGE EZRA Blame It On Me <i>Columbia</i> GB1101400319 (Sony DADC UK)	(Blackwood) BMG Chrysalis (Ezra/Pott)		SALES INCREASE
28	30	23	ED SHEERAN Don't <i>Asylum</i> GBAS1400090 (Arvato)	(Rubin/Blanco) Sony AF/Universal/Tragen/Music Link/Kobalt/Pre-ception/Lotz/Matzah/Sheeran/Robson/Levin/Saadq/Muhammad/Dwen)		SALES INCREASE
29	21	28	SAM SMITH Stay With Me <i>Capitol</i> GBUM71308833 (Arvato)	(Jimmy/Wape/Fitzmaurice) Sony AF/Maughly Words/Stellar/Universal/Salli/Isak/Method Paperwork (Smith/Wape/Phillip)		
30	New		KIESZA No Enemies <i>Lokal Legend/Virgin</i> USUM71400122 (Arvato)	(Afuni) Sony AF/Stellar/Universal (Ellestad/Afuni)		
31	22	46	JOHN LEGEND All Of Me <i>Columbia</i> USSM1303954 (Sony DADC UK)	(Lozer/Legend) BMG Rights/Kobalt (Gad/Stephens)		
32	31	18	HOZIER Take Me To Church <i>Island</i> USAC1300031 (Arvato)	(Hozier/Kirwan) Sony AFV (Hozier/Byrne)		SALES INCREASE
33	52	22	NICO & VINZ Am I Wrong <i>Warner Bros</i> USWB11304681 (Arvato)	(Will IDAP) BMG Chrysalis/Warner Chappell/Shapiro Bernstein & Co (Arden/Dery/Serba/Isallov)		HIGHEST CLIMBER
34	12	2	RIXTON Wait On Me <i>Interscope</i> USUM71411017 (Arvato)	(StarGate/B/Blanco) Sony AF/Warner Chappell/BMG Right/Kobalt/Pre-ception/Lotz/Matzah/Robopap/Back In D/ibout/Jumpin Ronz/Laffery Daniel (Levin/Eriksen/Vanous)		
35	34	13	MAROON 5 Animals <i>Interscope</i> USUM71409576 (Arvato)	(Shellback) Kobalt/Pre-ception/MXM/Sudgee/Ib. (Levine/B/Blanco/Shellback)		SALES INCREASE
36	New		BEYONCE 7/11 <i>Columbia</i> USSM11408532 (Sony DADC UK)	(Johnson/Knowles/Detail/Swift/Dixie) Sony AF/Warner Chappell/Kobalt/Hip Hopville/If You Need Me/Oakland13 (Johnson/Fisher/Knowles)		
37	29	31	GEORGE EZRA Budapest <i>Columbia</i> GBARL1301120 (Sony DADC UK)	(Blackwood) BMG Chrysalis (Ezra/Pott)		
38	24	8	JEREMIH FT. YG Don't Tell 'Em <i>Del Jem/Virgin</i> (Arvato)	(Schultz/DiMuzard) Universal/Warner Chappell/Chay/Muhammad on the Beat/SMP/Interscope (Schultz/DiMuzard/Back-on/Renitez/Munzing/Anzabiti/Austin)		
39	33	13	THE SCRIPT Superheroes <i>Columbia</i> GBARL1400978 (Sony DADC UK)	(O'Donoghue/Sheehan/Jimbo-Frampton) Global Talent/Madman/Kobalt (O'Donoghue/Sheehan/Barry)		SALES INCREASE
40	37	22	SIA Chandelier <i>RCA/Monkeypuzzle</i> USRC11400498 (Sony DADC UK)	(Kustin/Sharkin) Sony AF/Furley/Sharkin)		SALES INCREASE
41	41	21	MAGIC! Rude <i>RCA</i> CA1161300016 (Sony DADC UK)	(Messinger) Sony AF/Universal/Kobalt/Messy/Peace Baby/Roberts Lebowitz & Hafitz (Atweh/Messinger/Pellizzer/Spivak/Tanas)		SALES INCREASE
42	27	13	SIGMA FT. PALOMA FAITH Changing <i>3 Beat/AATV</i> GBXS1400130 (Arvato)	(Sigma/TMS) Universal/Warner Chappell (Hector/Eyre/Barnes/Kohn/Kelleher)		
43	39	32	MR. PROBZ Waves <i>Left Lane</i> NLBB1400002 (Sony DADC UK)	(Mr. Probz) BMG Talpa/Left Lane/Sony AF (Princwell Stehr/Rahmouni)		SALES INCREASE
44	36	26	ED SHEERAN Sing <i>Asylum</i> GBAS1400082 (Arvato)	(Pharrell) Sony AF (Sheeran/William)		
45	43	16	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i> (Arvato)	(Guinard) Warner Chappell (Ben Mer/Coto/Guinard)		
46	42	13	G.R.L Ugly Heart <i>Kemosabe/RCA</i> (Sony DADC UK)	(Dr Luke/Cirkut) Universal/Eggsong/Kobalt/Ma/Money/Ontology/Prescription (Saharloo/Dwan/Gottwald/Mand/Walter)		
47	32	3	THE VERONICAS You Ruin Me <i>RCA</i> AUBM1400384 (Sony DADC UK)	(Ma) Sony AF/Universal (Eggen/Musuns/O'Original/O'Original/O'Original)		
48	38	6	FUSE ODG FT ANGEL T.I.N.A. <i>3 Beat/AATV</i> GBXS1400135 (Arvato)	(Fuse ODG/Killbatt) Universal/CC (Abrona/Addison/Charles)		
49	45	25	ELLA HENDERSON Ghost <i>Syco</i> GBHMU1400299 (Sony DADC UK)	(Ledder/Zancanella) Sony AF/Kobalt/Write 2 Live/Ris-tromau/Patriot Game/CC (Henderson/Ledder/Zancanella)		
50	57	6	ARIANA GRANDE FT THE WEEKND Love Me Harder <i>Republic/Island</i> USUM71409728 (Arvato)	(Payami/Svensson) Kobalt/MXM/Warner Chappell/Prescription/PS/Wolf Cousins/SMP/CP (Max/Martin/Kotcheh/Svensson/Payami/Testaye/Balsh)		SALES INCREASE
51	35	5	PARRA FOR CUVA FT ANNA NAKLAB Wicked Games <i>Epic</i> NZS4137724 (Sony DADC UK)	(Parra for Cuva) Warner Chappell (Isak)		
52	68	81	MARIAH CAREY All I Want For Christmas Is You <i>Columbia</i> USSM19400325 (Sony DADC UK)	(Carey/Afanassieff) Sony AF/Universal (Carey/Afanassieff)		+50% SALES INCREASE
53	55	19	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i> GBUM71401093 (Arvato)	(StarGate) Sony AF/Kobalt/Prescription/Warner Chappell/Grand Hustle/CC (Hermansen/Eriksen/Levin/Perry/Hudson/Kelly)		SALES INCREASE
54	7	3	GARETH MALONE'S ALL STAR CHOIR Wake Me Up <i>Decca</i> GBUM71405821 (Arvato)	(Lipson) Sony AF/Universal (Berling/Dawkin - All/Enrager)		
55	47	14	ARIANA GRANDE FT ZEDD Break Free <i>Republic/Island</i> (Arvato)	(Zedd/Ma/Martin) Kobalt/Zedd/MXM (Zedd/Ma/Martin/Kotcheh)		
56	40	6	ONEREPUBLIC I Lived <i>Interscope</i> USUM71301307 (Arvato)	(Ledder/Zancanella/Kutze/Rmwon) Sony AF/Kobalt/Patriot Game (Ledder/Zancanella)		
57	48	8	NICKI MINAJ Anaconda <i>Cash Money/Republic</i> USMS1400261 (Arvato)	(Polow Da Don/Anonymous/Da Internz) Sony AF/Universal (Maraj/One-Solone-Myyett/Clark/Palacio-Ray)		
58	53	54	PHARRELL WILLIAMS Happy <i>RCA</i> USQ41300685 (Sony DADC UK)	(Pharrell) Sony AF/Universal (Williams)		
59	44	8	WAZE & ODYSSEY VS R. KELLY Bump & Grind 2014 <i>RCA</i> USRC11401776 (Sony DADC UK)	(Waze & Odyssey/R. Kelly) BMG Right/Serge-Arouff/Fra. Waze/CC (Arouff/Waze/Rid/Wilson/Campbell/Brankin/R. Kelly)		
60	56	45	CLEAN BANDIT FT. JESS GLYNNE Rather Be <i>Atlantic</i> GBAS1300596 (Arvato)	(Patterson/Chatto) Universal/Salli/Isak/Sony AF (Patterson/Patterson/Marshall)		
61	51	5	THE SCRIPT No Good In Goodbye <i>Columbia</i> GBARL1400985 (Sony DADC UK)	(O'Donoghue/Sheehan/Jimbo) Global Talent/Madman/Kobalt (O'Donoghue/Sheehan/Barry)		
62	63	4	GEORGE EZRA Listen To The Man <i>Columbia</i> GBARL1400924 (Sony DADC UK)	(Blackwood) BMG Chrysalis (Ezra/Pott)		SALES INCREASE
63	60	16	WANKELMUT & EMMA LOUISE My Head is a Jungle <i>Positiva</i> (Arvato)	(Wankelmut/NewJam) Kobalt/BMG Rights/Fonduer/Edition Urbasian (Lobb/Dilfner/NewJam)		SALES INCREASE
64	62	14	MAROON 5 Maps <i>Interscope</i> (Arvato)	(Blanco/Ledder/Zancanella) Kobalt/Write 2 Live/Matza Ballack/Where Da Kasz/Maru Cha (Chal)atza/Bals Soup/Blastonaut/Patriot Games (AL Levin/various)		SALES INCREASE
65	New		BEYONCE FT NICKI MINAJ Flawless Remix <i>Columbia</i> USSM11406084 (Sony DADC UK)	(Knowles/Hir-Boy/Reel Music/Hazebanga/The Dream/Boots) Sony AF/Universal/Warner Chappell/BMG Chrysalis/Oakland13/Hazebanga (Nash/Knowles/Holla/various)		
66	58	56	ED SHEERAN I See Fire <i>Decca</i> USNLR1300728 (Arvato)	(Sheeran) Sony AFV (Sheeran)		SALES INCREASE
67	Re-entry		THE POGUES FT KIRSTY MACCOLL Fairytale Of New York <i>Rhino</i> GBAT8703085 (Arvato)	(Lillywhite) Universal (Fimer/MacGowan)		
68	Re-entry		DAVID GUETTA FT. SAM MARTIN Lovers On The Sun <i>Parlophone</i> (Arvato)	(Guetta/Avia/Daddy's Groove) Sony AF/Universal/Warner Chappell/BMG Rights/Talpa/Shapiro-Bernstein/What A Publishing/Various (Guetta/Riesterer/Einiger/Martin/various)		
69	26	2	NOEL GALLAGHER'S HIGH FLYING BIRDS In The Heat Of The Moment <i>Sour Mash</i> GBZD11400003 (ACA Arvato)	(Gallagher) Sony AFV (Gallagher)		
70	Re-entry		BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i> USSM11307800 (Arvato)	(Detail/Knowles/Timbaland/Harmon/BOOTS/Solo) Sony AF/Universal/Warner Chappell/Oakland 13/Carter Boys/The Order/Jenome/Harmon/Vib Rising/Ole (Fisher/Knowles/various)		
71	74	6	LORDE Yellow Flicker Beat <i>Island</i> VINJ USUM71414680 (Arvato)	(Eppworth/Little) Sony AFV/SMP (O'Connor/Little)		SALES INCREASE
72	Re-entry		KID INK FT USHER & TINASHE Body Language <i>RCA</i> USRC11402251 (Sony DADC UK)	(StarGate/Cashmere Cat) Sony AF/The Alumnii/Closet Boy Studio/UR-IV/Shaybug (Collins/Eriksen/Hermansen/Haiberg/Raymond/Kachingwe)		
73	Re-entry		CHARLI XCX Boom Clap <i>Asylum</i> USAT21401443 (Arvato)	(Berger/Grasland) Sony AF/Stellar/Reach Music/Kobalt/Ten/Indiscipline (Aitchison/Grasland/Berger/PBerger)		
74	54	3	KENDRICK LAMAR i <i>Aftermath/Interscope</i> USUM71414120 (Arvato)	(Rahki) Sony AF/Universal/Warner Chappell/Ib. (Lamar/Smith/la-per) (The iLay Brother)		
75	64	12	THE VAMPS Oh Cecilia (Breaking My Heart) <i>EMI</i> GBUM71400928 (Arvato)	(Espionage/Williams) Sony AF/Stellar/Universal/Global Talent (Simon/Bjorklund/Lund/K/Naam/Mi-haud/Simpson/M/vey/Ball/Evans)		SALES INCREASE

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CHARTS UK ALBUMS WEEK 48



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

THE OFFICIAL UK ARTIST ALBUMS CHART

Key
 ★ Platinum (300,000)
 ● Gold (100,000)
 ● Silver (60,000)

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	New		OLLY MURS Never Been Better <i>Epic 88843085862 (Sony DADC UK)</i> ●	39	42	158	ED SHEERAN + <i>Asylum 5249864652 (Arvato)</i> ★6
2	2	23	ED SHEERAN X <i>Asylum 2564629590 (Arvato)</i> ★3	40	New		MARY J BLIGE The London Sessions <i>Island 4700719 (Arvato)</i>
3	1	2	ONE DIRECTION Four <i>Syco 88843067102 (Sony DADC UK)</i> ●	41	New		BEYONCE Beyonce - Platinum Edition More <i>Columbia 888644955379 (Sony DADC UK)</i>
4	3	27	SAM SMITH In The Lonely Hour <i>Capitol 3767173 (Arvato)</i> ★2	42	Re-entry		JEFF WAYNE The War Of The Worlds <i>Columbia 98597535102 (Sony DADC UK)</i> ★5
5	4	3	PINK FLOYD The Endless River <i>Rhino 2564621542 (Arvato)</i> ●	43	37	33	THE VAMPS Meet The Vamps <i>EMI 3778477 (Arvato)</i>
6	8	22	GEORGE EZRA Wanted On Voyage <i>Columbia 98843032252 (Sony DADC UK)</i> ★	44	New		SOL3 MIO Sol3 Mio <i>Decca 4811350 (Arvato)</i>
7	7	5	TAYLOR SWIFT 1989 <i>EMI 4761983 (Arvato)</i> ●	45	28	3	CHERYL Only Human <i>Poljdar 4701519 (Arvato)</i>
8	New		DAVID GUETTA Listen <i>Parlophone 7561620984 (Arvato)</i>	46	36	5	BEN HOWARD I Forget Where We Were <i>Island 4701039 (Arvato)</i> ●
9	5	3	FOO FIGHTERS Sonic Highways <i>RCA 88943090802 (Sony DADC UK)</i> ●	47	40	24	ROD STEWART Merry Christmas Baby <i>Verve 3710368 (Arvato)</i> ★
10	5	2	BETTE MIDLER It's The Girls <i>East West 2564621533 (Arvato)</i>	48	47	28	COLDPLAY Ghost Stories <i>Parlophone 7561630591 (Arvato)</i> ★
11	16	11	BARBRA STREISAND Partners <i>Columbia 88875016402 (Sony DADC UK)</i> ●	49	58	14	ARIANA GRANDE My Everything <i>Republic/Island (Arvato)</i> ●
12	11	4	ANDRE RIEU Love In Venice <i>Decca 3794669 (Arvato)</i> ●	50	33	25	KASABIAN 48:13 <i>Columbia 88813063152 (Sony DADC UK)</i> ●
13	New		SUSAN BOYLE Hope <i>Syco 88875009332 (Sony DADC UK)</i>	51	24	2	SHIRLEY BASSEY Hello Like Before <i>RCA Victor 88875035452 (Sony DADC UK)</i>
14	New		BOYZONE Dublin To Detroit <i>East West 2564619403 (Arvato)</i>	52	19	2	BRYAN FERRY Avonmore <i>BMG Rights 528013692 (PIAS Arvato)</i>
15	17	11	THE SCRIPT No Sound Without Silence <i>Columbia 88843097392 (Sony DADC UK)</i> ●	53	Re-entry		CLEAN BANDIT New Eyes <i>Atlantic 2564632349 (Arvato)</i> ●
16	13	3	QUEEN Forever <i>Virgin 4704083 (Arvato)</i> ●	54	48	7	JESSIE J Sweet Talker <i>Java/Republic/Island 4707908 (Arvato)</i>
17	27	34	MICHAEL BUBLE Christmas Reprise <i>9362495540 (Arvato)</i> ★7	55	53	72	ONEREPUBLIC Native <i>Interscope 3719804 (Arvato)</i> ●
18	18	4	CALVIN HARRIS Motion <i>Columbia 88875008972 (Sony DADC UK)</i> ●	56	50	308	PHIL COLLINS Hits <i>Virgin CD12870 (Arvato)</i> ★6
19	26	25	DOLLY PARTON Blue Smoke - The Best Of <i>Sony/Master works 88843078872 (Sony DADC UK)</i> ●	57	Re-entry		WILKO JOHNSON & ROGER DALTRY Going Back Home <i>Chess/UMC CRCD2014 (Arvato)</i> ●
20	10	2	KATHERINE JENKINS Home Sweet Home <i>Decca 3773444 (Arvato)</i>	58	41	4	THE WHO The Who Hits 50 <i>Poljdar/UMC 3791048 (Arvato)</i>
21	22	2	LUTHER VANDROSS The Greatest Hits <i>RCA 88875034342 (Sony DADC UK)</i>	59	34	3	DONNY OSMOND The Soundtrack Of My Life <i>Decca 3795151 (Arvato)</i>
22	New		DAVE ARCH & THE STRICTLY BAND Strictly Come Dancing <i>Sony Music CG 88875041352 (Sony DADC UK)</i>	60	71	57	JAMES BLUNT Moon Landing <i>Atlantic/Custard 7564641931 (Arvato)</i> ★
23	15	6	NEIL DIAMOND Melody Road <i>Capitol/Virgin 4707291 (Arvato)</i> ●	61	New		RICK ROSS Hood Billionaire <i>Def Jam 4710485 (Arvato)</i>
24	23	38	PALOMA FAITH A Perfect Contradiction <i>RCA 888430706112 (Sony DADC UK)</i> ★	62	56	12	ROBERT PLANT Lullaby And The Ceaseless Roar <i>East West 2559795373 (Arvato)</i> ●
25	New		JOOLS HOLLAND & HIS R&B ORCHESTRA Sirens Of Song <i>East West 2564618007 (Arvato)</i>	63	52	4	DAMIEN RICE My favourite faded fantasy <i>Atlantic 2564623350 (Arvato)</i>
26	25	7	ELLA HENDERSON Chapter One <i>Syco 8888788802 (Sony DADC UK)</i> ●	64	74	71	TOM ODELL Long Way Down <i>Columbia 88765433082 (Sony DADC UK)</i> ★
27	14	2	ALFIE BOE Serenata <i>Decca 3794298 (Arvato)</i>	65	Re-entry		BEYONCE Beyonce <i>Columbia 88843032512 (Sony DADC UK)</i> ★
28	New		BARRY MANILOW My Dream Duets <i>Verve 3775677 (Arvato)</i>	66	54	54	LONDON GRAMMAR If You Wait <i>Metal & Dust MACART1 (Sony DADC UK)</i> ★
29	29	6	STATUS QUO Aquatic - Stripped Bare <i>Fourth Chart AQU01 (Arvato)</i> ●	67	New		FRANK TURNER The Third Three Years <i>Xtra Mile XMR099CD (Proper)</i>
30	9	2	DAVID BOWIE Nothing Has Changed - The Very Best Of <i>RCA/Rhino DB64142 (Arvato)</i>	68	43	3	RUMER Into <i>Columbia Atlantic 2564621023 (Arvato)</i>
31	32	52	JOHN LEGEND Love In The Future <i>Columbia 88775439947 (Sony DADC UK)</i> ●	69	58	11	CATFISH & THE BOTTLEMEN The Balcory <i>Commodore/Island (Arvato)</i>
32	20	2	DANIEL O'DONNELL Stand Beside Me - Live In Concert <i>DMG TV DMGTVO59 (Sony DADC UK)</i>	70	51	5	SLIPKNOT 5 - The Gray Chapter <i>Roadrunner 8875452 (Arvato)</i>
33	35	14	ROYAL BLOOD Royal Blood <i>Warner Brothers (Arvato)</i> ●	71	57	53	ONE DIRECTION Midnight Memories <i>Syco 8888774062 (Sony DADC UK)</i> ★2
34	39	22	5 SECONDS OF SUMMER 5 Seconds Of Summer <i>Capitol 3784467 (Arvato)</i> ●	72	52	155	BEN HOWARD Every Kingdom <i>Klass 2783237 (Arvato)</i> ★2
35	38	33	PAOLO NUTINI Caustic Love <i>Atlantic 2564631730 (Arvato)</i> ★	73	50	13	MAROON 5 V <i>Interscope (Arvato)</i>
36	30	5	ANNIE LENNOX Nostalgia <i>Island 4711515 (Arvato)</i>	74	45	3	GARTH BROOKS Man Against Machine <i>RCA 88875014352 (Sony DADC UK)</i>
37	12	2	NICKELBACK No Fixed Address <i>Republic/Island 4704707 (Arvato)</i>	75	New		IDINA MENZEL Christmas Wishes <i>Warner Brothers 9367493711 (Arvato)</i>
38	21	2	MICHAEL BALL If Everyone Was Listening <i>Union Square USMTVC009 (Sony DADC UK)</i>				

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COMPILATION CHART TOP 20

THIS WK	LAST WK	ALBUM / LABEL (DISTRIBUTION)
1	NEW	NOW THAT'S WHAT I CALL MUSIC 89 / Sony Music CG/Virgin EMI (Arvato)
2	1	BBC RADIO 1'S LIVE... 2014 / Sony Music CG/UMTV/WMTV (Sony DADC UK)
3	7	NOW THAT'S... CHRISTMAS / Rhino/Sony Music CG/Virgin EMI (Arvato)
4	4	NOW THAT'S WHAT I CALL DISNEY / Sony Music CG/Virgin EMI (Arvato)
5	NEW	SHADYXV / Polydor (Arvato)
6	5	FROZEN OST / Walt Disney/UMC (Arvato)
7	2	POP PARTY 13 / UMTV (Arvato)
8	3	NOW THAT'S WHAT I CALL A MILLION / Sony Music CG/Virgin EMI (Arvato)
9	6	KEEP CALM AND CHILLOUT / Sony Music CG (Sony DADC UK)
10	NEW	NOW THAT'S WHAT I CALL LEGENDS / Sony Music CG/Virgin EMI (Arvato)
11	9	SILENCE IS GOLDEN / Sony Music CG (Sony DADC UK)
12	8	ANTHEMS HOUSE / uis (Sony DADC UK)
13	RE	SOUNDTRACK GUARDIANS OF THE GALAXY - AWESOME MIX 1 / Hollywood (Arvato)
14	NEW	COMPLETE CLUBLAND / AATV/UMTV (Arvato)
15	NEW	NOW THAT'S WHAT I CALL MUSICALS / Sony Music CG/Virgin EMI (Arvato)
16	11	THE ANNUAL 2015 / MoS (Sony DADC UK)
17	12	80S MIX / MoS (Sony DADC UK)
18	NEW	CHRISTMAS CLASSICAL VOICES / Rhino/Sony Classical (Sony DADC UK)
19	NEW	THE X FACTOR SONGBOOK / Syco (Sony DADC UK)
20	15	THE BEST OF DREAMBOATS & PETTICOATS / UMTV (Arvato)



CHARTS UK AIRPLAY WEEK 48

Radio playlists are online at www.musicweek.com

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



UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	4	ED SHEERAN Thinking Out Loud / Asylum	WMG	5698	+2%	269	84.0	+7%
2	2	3	OLLY MURS FT TRAVIE MCCOY Wrapped Up / Epic/Syco	SME	5225	+6%	236	62.4	-20%
3	5	1	TAKE THAT These Days / Polydor	UMG	4986	+9%	250	60.1	+7%
4	3	10	MEGHAN TRAINOR All About That Bass / Epic	SME	4927	-4%	218	55.2	-4%
5	4	2	BAND AID 30 Do They Know It's Christmas / EMI	UMG	2885	+18%	233	53.6	-5%
6	6	26	TAYLOR SWIFT Shake It Off / EMI	UMG	4386	-3%	196	49.8	+1%
7	15	13	SAM SMITH Like I Can / Capitol	UMG	2047	+45%	199	46.3	+41%
8	7	33	NICO & VINZ Am I Wrong / Warner Bros	WMG	3481	+0%	202	45.4	-2%
9	9	41	MAGIC! Rude / RCA	SME	4290	-3%	192	43.7	-4%
10	13	5	CLEAN BANDIT FT. JESS GLYNNE Real Love / Atlantic	WMG	2490	+22%	167	40.1	+16%
11	25	19	TOM ODELL Real Love / Columbia	SME	2255	+14%	242	37.6	+43%
12	10	17	SAM SMITH I'm Not The Only One / Capitol	UMG	3609	-4%	244	36.7	-5%
13	11	29	SAM SMITH Stay With Me / Capitol	UMG	2467	-5%	223	35.6	-5%
14	16	9	DAVID GUETTA FT SAM MARTIN Dangerous / Parlophone	WMG	1849	+12%	160	34.8	+8%
15	17	49	ELLA HENDERSON Ghost / Syco	SME	3121	+1%	215	34.3	+7%
16	12		UNION J You Got It All / Epic	SME	2902	+20%	151	33.9	-3%
17	21	11	CALVIN HARRIS & ELLIE GOULDING Outside / Columbia	SME	2015	+6%	169	33.2	+12%
18	28	35	MAROON 5 Animals / Interscope	UMG	977	-8%	96	31.3	+22%
19	14	39	THE SCRIPT Superheroes / Columbia	SME	3061	-7%	197	31.3	-9%
20	33	8	TAYLOR SWIFT Blank Space / EMI	UMG	2013	+42%	169	31.0	+47%
21	18	20	CALVIN HARRIS FT JOHN NEWMAN Blame / Columbia	SME	2692	-1%	167	30.7	-2%
22	NEW		NICO & VINZ In Your Arms / Warner Brothers	WMG	699	+34%	81	28.9	+206%
23	19	31	JOHN LEGEND All Of Me / Columbia	SME	2621	-7%	228	28.7	-7%
24	23	34	RIXTON Wait On Me / Interscope	UMG	1663	-2%	167	28.1	0%
25	8	61	THE SCRIPT No Good In Goodbye / Columbia	SME	2295	+3%	188	28.0	-39%
26	46	15	WRETCH 32 6 Words / Mos	IND.	974	+42%	132	26.6	+49%
27	22	38	JEREMIH FT. YG Don't Tell 'Em / Def Jam/Virgin	UMG	1335	-4%	126	25.6	-10%
28	29	27	GEORGE EZRA Blame It On Me / Columbia	SME	3105	-1%	197	25.0	+1%
29	30	53	IGGY AZALEA FT RITA ORA Black Widow / EMI	UMG	1133	-4%	136	24.1	+0%
30	27		COLDPLAY Ink / Parlophone	WMG	357	+10%	50	24.1	-6%
31	26	28	ED SHEERAN Don't / Asylum	WMG	1427	-17%	156	23.9	-8%
32	24	58	PHARRELL WILLIAMS Happy / RCA	SME	2150	+4%	236	23.2	-17%
33	32	44	ED SHEERAN Sing / Asylum	WMG	1502	-11%	167	22.9	-1%
34	31	60	CLEAN BANDIT FT. JESS GLYNNE Rather Be / Atlantic	WMG	2004	-2%	200	22.7	-4%
35	42	62	GEORGE EZRA Listen To The Man / Columbia	SME	1479	+73%	153	22.1	+15%
36	NEW	7	LABRINTH Jealous / Syco	SME	1266	+67%	99	20.7	+104%
37	NEW		ROYAL BLOOD Ten Tonne Skeleton / Warner Brothers	WMG	329	+9%	20	20.2	+52%
38	43	45	LILLY WOOD & ROBIN SCHULZ Prayer In C / Atlantic	WMG	1480	0%	159	19.9	+6%
39	35	37	GEORGE EZRA Budapest / Columbia	SME	1897	-6%	214	19.6	-2%
40	37		DOLLY PARTON Blue Smoke / Sony CMG	SME	54	+23%	16	19.2	-4%
41	36	42	SIGMA FT. PALOMA FAITH Changing / 3 Beat/AATW	IND.	1452	-8%	166	18.8	-6%
42	39	43	MR. PROBZ Waves / Left Lane	SME	1375	-3%	107	18.1	-8%
43	34	16	JESSIE J, ARIANA GRANDE AND NICKI MINAJ Bang Bang / Lava/Republic/Island	UMG	1662	-16%	162	18.0	-14%
44	48		SIGMA Nobody To Love / 3 Beat/AATW	IND.	1246	+0%	94	17.7	+4%
45	50		BLONDE I Loved You / Parlophone	WMG	573	+28%	59	17.6	+7%
46	NEW	22	YEARS & YEARS Desire / Polydor	UMG	294	+21%	64	17.5	+17%
47	20	56	ONEREPUBLIC I Lived / Interscope	UMG	2000	-9%	175	16.6	-46%
48	45	6	ONE DIRECTION Steal My Girl / Syco	SME	2025	-1%	161	16.5	-9%
49	NEW		LENNY KRAVITZ New York City / Roxie	IND.	48	+45%	8	15.9	+127%
50	49		FOO FIGHTERS Something From Nothing / RCA	SME	255	-20%	20	15.9	-6%

Music Week's UK and EU Radio Airplay chart based on Radio Monitor data ©.

UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	2	CALVIN HARRIS & ELLIE GOULDING Outside / Columbia	SME	640	-1%	18
2	7	CLEAN BANDIT FT. JESS GLYNNE Real Love / Atlantic	WMG	587	+14%	17
3	5	ED SHEERAN Thinking Out Loud / Asylum	WMG	570	-1%	15
4	12	TAYLOR SWIFT Blank Space / EMI	UMG	539	+17%	15
5	14	OLLY MURS FT TRAVIE MCCOY Wrapped Up / Epic/Syco	SME	536	+21%	48
6	1	CHERYL I Don't Care / Polydor	UMG	517	-21%	18
7	3	SIGMA FT. PALOMA FAITH Changing / 3 Beat/AATW	IND.	510	-19%	19
8	6	MEGHAN TRAINOR All About That Bass / Epic	SME	502	-8%	15
9	4	ONE DIRECTION Steal My Girl / Syco	SME	495	-20%	14
10	10	DAVID GUETTA FT SAM MARTIN Dangerous / Parlophone	WMG	481	0%	17
11	24	BAND AID 30 Do They Know It's Christmas / EMI	UMG	473	+68%	21
12	9	CALVIN HARRIS FT JOHN NEWMAN Blame / Columbia	SME	446	-10%	16
13	8	TAYLOR SWIFT Shake It Off / EMI	UMG	397	-21%	14
14	11	JESSIE J... Bang Bang / Lava/Republic/Island	UMG	395	-16%	15
15	NEW	ONE DIRECTION Night Changes / Syco	SME	390	+427%	12
16	26	WRETCH 32 6 Words / Mos	IND.	379	+40%	17
17	21	ARIANA GRANDE FT THE WEEKND Love Me Harder / Republic/Island	UMG	340	+6%	13
18	17	SAM SMITH I'm Not The Only One / Capitol	UMG	332	-17%	15
19	15	NICKI MINAJ Anaconda / Cash Money/Republic	UMG	327	-26%	14
20	13	FUSE ODG FT ANGEL T.I.N.A. / 3 Beat/AATW	IND.	311	-30%	17
21	34	ALESSO FT TOVE LO Heroes (We Could Be) / Def Jam/Virgin	UMG	293	+35%	9
22	41	TAKE THAT These Days / Polydor	UMG	287	+60%	14
23	RE	MARIAH CAREY All I Want For Christmas Is You / Columbia	SME	279	+75%	11
24	47	EAST 17 Stay Another Day / Rhino	WMG	273	+67%	10
25	50	THE POGUES FT KIRSTY MACCOLL Fairytale Of New York / Rhino	WMG	271	+68%	10
26	RE	WHAM! Last Christmas / RCA	SME	270	+74%	10
27	NEW	MARK RONSON FT BRUNO MARS Uptown Funk / Columbia	SME	267	+642%	14
28	20	LILLY WOOD & ROBIN SCHULZ Prayer In C / Atlantic	WMG	261	-31%	15
29	19	IGGY AZALEA FT RITA ORA Black Widow / EMI	UMG	257	-32%	12
30	38	MCBUSTED Air Guitar / Island	UMG	245	+29%	11
31	16	WAZE & ODYSSEY VS R. KELLY Bump & Grind 2014 / RCA	SME	244	-40%	15
32	NEW	LABRINTH Jealous / Syco	SME	242	+100%	13
33	32	RIXTON Wait On Me / Interscope	UMG	235	0%	12
34	RE	SHAKIN' STEVENS Merry Christmas Everyone / Epic	SME	230	+6%	10
35	RE	WIZZARD I Wish It Could Be Christmas Everyday / Rhino	WMG	229	+62%	10
36	46	GORGON CITY FT JENNIFER HUDSON Go All Night / Virgin EMI	UMG	227	+33%	11
37	18	PARRA FOR CUVA FT ANNA NAKLAB Wicked Games / Epic	SME	225	-41%	15
38	29	TULISA Living Without You / AATW/UMTV	UMG	210	-17%	10
39	31	SAM SMITH Stay With Me / Capitol	UMG	209	-14%	16
40	35	UNION J You Got It All / Epic	SME	207	+2%	9
41	RE	SLADE Merry Xmas Everybody / JIMTV	UMG	205	+67%	9
42	23	ED SHEERAN Don't / Asylum	WMG	202	-30%	15
43	RE	MEL & KIM Rockin' Around The Christmas Tree / Parlophone	UMG	201	+78%	10
44	28	5 SECONDS OF SUMMER Good Girls / Capitol	UMG	199	-22%	12
45	30	JOHN LEGEND All Of Me / Columbia	SME	198	-18%	17
46	25	MAGIC! Rude / RCA	SME	195	-29%	13
47	45	MR. PROBZ Waves / Left Lane	SME	195	+14%	14
48	RE	PAUL MCCARTNEY Wonderful Christmastime / Hearns Music	UMG	190	+47%	10
49	RE	BAND AID Do They Know It's Christmas / Mercury	UMG	183	+32%	11
50	33	GEORGE EZRA Blame It On Me / Columbia	SME	181	-22%	12

UK AIRPLAY ANALYSIS

BY ALAN JONES

Marginally behind **Olly Murs'** *Wrapped Up* (feat. **Travie McCoy**) on the radio airplay chart a fortnight ago, and marginally ahead of it last week, **Ed Sheeran's** *Thinking Out Loud* now has a huge advantage, with 5,698 plays (up from 5,570 a week ago) generating an audience of 84.04m for the track - some 6.54% more than the 78.88m audience it secured in the previous frame.

With support for **Murs'** track down a precipitous 20.37% in the same time frame, *Thinking Out Loud* leads by a massive 34.64%, with support from 269 stations, and top tallies of 60-55 plays from the 11 stations in The Capital Network, Radios 1 and 2 swapped around, with support on the former

dipping from 18 plays to 16, with the latter mirroring this by increasing from 16 plays to 18. That would normally be enough for a track to be No.1 at Radio 2 - but not this week as it aired *In Your Arms* by **Nico & Vinz** 20 times.

With previous airplay monsters **I'm Not The Only One** (10-12) and **Stay With Me** (11-13) easing down a couple of notches while remaining in the Top 15 of the radio airplay chart, **Sam Smith's** latest hit *Like I Can* takes up the slack, and explodes 15-7, with plays up 45.38% (from 1,408 to 2,047) and audience increasing by 40.74% (from 32.92m to 46.33m). **18** plays on Radio 1 and 17 plays on Radio 2 provided a chunky 67.34% of its audience, but its

biggest supporters were **Kiss Fresh** (47 plays), **Eagle 3** (41 plays) and **SIBC** (35 plays).

It is rare that the chart hosts concurrent hits that are different tunes with identical titles, but two songs entitled *Real Love* battled it out to make the Top 10 of the radio airplay chart this week. Having both already made the Top 10 of the sales chart, **Clean Bandit's** new song of that title (co-released with **Jess Glynne**) climbed 13-10 to win the battle but **Tom Odell's** cover of John Lennon's *Real Love* is moving faster and is immediately behind the **Clean Bandit** song, soaring 25-11. **Clean Bandit's** track polled 2,490 plays for an audience of 40.10m, while **Odell's** was aired 2,255 times and attracted 37.56m listeners.

Clean Bandit are, of course, no strangers to the top tier of the chart,

and their earlier **Jess Glynne** collaboration *Rather Be* is No.2 for the year on the radio airplay chart (behind **Pharrell Williams'** *Happy*) having spent a massive 29 weeks in the Top 10, two of them at No.1. **Odell** has never made the Top 10, although *Real Love* has now equalled his highest radio airplay chart placing, as secured by his debut hit *Another Love*, which spent two weeks at No.11 in July 2013.

It is only four weeks since **Calvin Harris'** last single *Blame* vacated the No.1 slot on the TV airplay chart but the **Scott** returned to the top of the chart on Sunday - appropriately **St. Andrew's Day** - with new **Ellie Goulding** collaboration *Outside*. The track's promotional videoclip was aired 640 times last week, with top tallies of 72 plays on Starz TV, 65 on MTV Dance and 61 on **Smash Hits TV**.

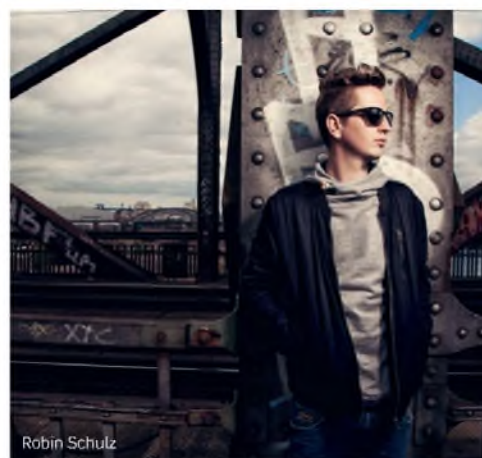
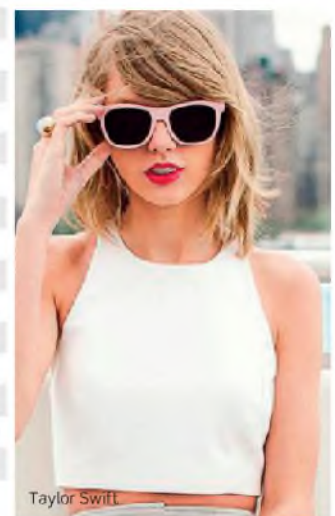
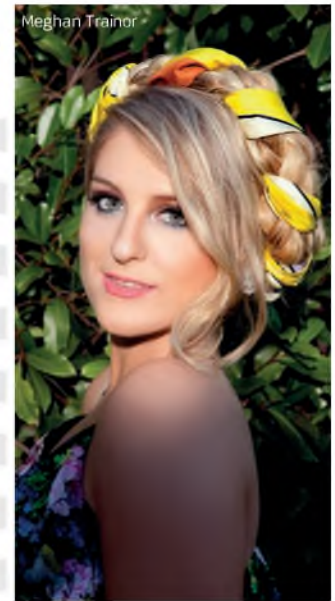


CHARTS EU AIRPLAY WEEK 48 (Mon 24 - Sun 30 Nov 2014)



EU AIRPLAY CHART TOP 50

POS	LAST	WEEKS	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND	
1	1	13	Meghan Trainor All About That Bass	Epic	SME	19,113	-1%	1,027	688.20m	+2%
2	2	8	David Guetta feat. S... Dangerous	Parlophone	WMG	16,401	-7%	855	600.17m	+8%
3	3	14	Taylor Swift Shake It Off	Big Machine R..	UMG	15,420	-4%	915	520.20m	+0%
4	5	12	Calvin Harris feat. ... Blame	Columbia	SME	15,012	0%	768	491.88m	+5%
5	4	24	Robin Schulz & Lilly... Prayer In C	Warner Intern..	WMG	13,093	-8%	958	458.07m	-9%
6	6	8	Avicii The Days	Virgin EMI	UMG	11,916	-1%	704	438.74m	-5%
7	8	15	Sheppard Geronimo	Universal Music	UMG	7,010	-2%	541	401.99m	0%
8	10	6	Maroon 5 Animals	Universal	UMG	10,800	+0%	683	362.67m	+10%
9	7	21	MAGIC! Rude	Sony Music	SME	11,357	-8%	826	358.09m	-14%
10	20	3	Ed Sheeran Thinking Out Loud	Atlantic	WMG	12,946	+11%	856	346.33m	+25%
11	15	16	Script, The Superheroes	Columbia	SME	10,674	-2%	759	338.88m	+9%
12	14	8	Tove Lo feat. Hippie... Stay High (Habits)	Universal Music	UMG	7,791	+1%	526	337.73m	+7%
13	9	21	Sia Chandelier	Sony Music	SME	7,409	-6%	640	332.84m	-7%
14	13	7	Sam Smith I'm Not The Only One	Capitol Records	UMG	10,174	+2%	804	329.38m	+4%
15	11	27	Sam Smith Stay With Me	Capitol Records	UMG	9,618	-7%	877	320.03m	0%
16	12	8	Avener, The Fade Out Lines	Capitol	UMG	7,221	-1%	462	312.82m	-2%
17	17	5	Robin Schulz feat. J... Sun Goes Down	Warner Music	WMG	6,829	+4%	417	312.79m	+7%
18	16	5	Olly Murs feat. Trav... Wrapped Up	Epic	SME	10,760	+6%	724	311.91m	+0%
19	18	22	Marlon Roudette When The Beat Drops ..	Polydor	UMG	5,401	-6%	425	277.80m	-1%
20	23	19	Ella Henderson Ghost	Syco	SME	6,984	-4%	660	246.65m	+5%
21	19	21	David Guetta feat. S... Lovers On The Sun	Parlophone	WMG	5,552	-10%	591	240.38m	-14%
22	22	26	Sigma Nobody To Love	3beat	Ind.	4,322	-3%	426	235.97m	-8%
23	25	10	Ariana Grande feat. ... Break Free	Republic	UMG	5,613	-9%	449	229.90m	+1%
24	21	39	Nico & Vinz Am I Wrong	Parlophone Music	WMG	8,237	-8%	823	228.30m	-11%
25	30	6	Nickelback What Are You Waiting..	UMI	UMG	2,674	+7%	248	226.21m	+9%
26	24	40	Mr. Probz Waves	Sony Music	SME	6,488	-2%	756	221.96m	-4%
27	27	5	OneRepublic I Lived	Polydor	UMG	5,612	-1%	479	218.47m	+0%
28	31	30	Coldplay A Sky Full Of Stars	Parlophone	WMG	7,235	-8%	861	205.83m	+1%
29	28	41	John Legend All Of Me	Columbia	SME	6,841	-5%	823	202.79m	-5%
30	26	41	George Ezra Budapest	Columbia	SME	7,776	-7%	794	202.28m	-10%
31	37	9	Iggy Azalea feat. Ri... Black Widow	Virgin EMI	UMG	6,796	-1%	444	195.50m	+13%
32	33	35	Vance Joy Riptide	Atlantic	WMG	3,530	+0%	469	193.96m	+8%
33	42	3	George Ezra Blame It On Me	Columbia	SME	6,509	0%	553	183.29m	+20%
34	29	14	Ed Sheeran Don't	Atlantic	WMG	5,540	-16%	609	176.41m	-16%
35	46	2	Hozier Take Me To Church	Island	UMG	4,398	+24%	473	175.48m	+26%
36	38	21	Lenny Kravitz The Chamber	Sony Music	SME	3,946	+1%	462	164.79m	-4%
37	41	26	OneRepublic Love Runs Out	Interscope	UMG	4,014	-9%	556	164.37m	+5%
38	40	4	Echosmith Cool Kids	Warner Music	WMG	5,827	+12%	514	163.83m	+4%
39	35	17	Enrique Iglesias fea... Bailando	Republic	UMG	4,538	-8%	457	157.10m	-10%
40	34	52	Pharrell Williams Happy	RCA	SME	5,509	-4%	1,006	155.92m	-12%
41	32	19	Mark Forster feat. Sido Au Revoir	Four Music	SME	1,832	-10%	142	153.93m	-15%
42	61	1	Calvin Harris feat. ... Outside	Columbia	SME	7,095	+18%	559	148.32m	+34%
43	39	9	Sigma feat. Paloma F.. Changing	3beat	Ind.	5,728	-7%	552	147.72m	-11%
44	36	55	Milky Chance Stolen Dance	Pias	Ind.	3,799	-9%	577	145.84m	-16%
45	50	2	Alesso feat. Tove Lo Heroes (We Could Be)	Virgin EMI	UMG	5,424	+3%	422	145.06m	+14%
46	54	25	Alle Farben feat. Gr... She Moves (Far Away)	B1 Recordings	SME	2,461	-1%	369	139.03m	+18%
47	44	18	Adel Tawil feat. Mat... Zuhause	Vertigo	UMG	1,308	-7%	100	137.82m	-2%
48	43	9	Revolverheld Lass Uns Gehen	Columbia Four..	SME	1,525	-3%	124	136.89m	-10%
49	88	1	Ariana Grande feat. ... Love Me Harder	Island	UMG	4,397	+33%	294	124.61m	+51%
50	60	1	Take That These Days	Polydor	UMG	7,715	+11%	563	122.61m	+10%



CHARTS OFFICIAL AUDIO STREAMING – WEEK 48



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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	ED SHEERAN Thinking Out Loud <i>Asylum</i>
2	2	ONE DIRECTION Steal My Girl <i>Syco Music</i>
3	32	OLLY MURS FT TRAVIE MCCOY Wrapped Up <i>Epic</i>
4	24	DAVID GUETTA FT SAM MARTIN Dangerous <i>Parlophone</i>
5	3	CALVIN HARRIS/ELLIE GOULDING Outside <i>Columbia</i>
6	23	CLEAN BANDIT FT JESS GLYNNE Real Love <i>Atlantic</i>
7	5	SAM SMITH I'm Not The Only One <i>Capitol</i>
8	4	MEGHAN TRAINOR All About That Bass <i>Epic</i>
9	9	HOZIER Take Me To Church <i>Island</i>
10	7	SAM SMITH Stay With Me <i>Capitol</i>
11	6	CALVIN HARRIS FT JOHN NEWMAN Blame <i>Columbia</i>
12	8	JESSIE J/GRANDE/MINAJ Bang Bang <i>Lava/Republic Records</i>
13	11	ED SHEERAN Don't <i>Asylum</i>
14	21	SAM SMITH Like I Can <i>Capitol</i>
15	12	GEORGE EZRA Budapest <i>Columbia</i>
16	16	MAROON 5 Animals <i>Interscope</i>
17	14	ED SHEERAN Sing <i>Asylum</i>
18	13	JOHN LEGEND All Of Me <i>Columbia</i>
19	15	SIA Chandelier <i>Monkey Puzzle/RCA</i>
20	48	ONE DIRECTION Night Changes <i>Syco Music</i>
21	17	MR PROBZ Waves <i>Left Lane Recordings</i>
22	10	CHERYL I Don't Care <i>Polydar</i>
23	18	SIGMA FT PALOMA FAITH Changing <i>3 Beat/AATW</i>
24	19	MAGIC Rude <i>RCA</i>
25	25	GEORGE EZRA Blame It On Me <i>Columbia</i>
26	20	GRL Ugly Heart <i>Kemosabe/RCA</i>
27	22	TOM ODELL Real Love <i>Columbia</i>
28	26	NICO & VINZ Am I Wrong <i>Warner Bros</i>
29	28	ED SHEERAN I See Fire <i>Decca</i>
30	30	SCRIPT Superheroes <i>Columbia</i>
31	29	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
32	27	ELLA HENDERSON Ghost <i>Syco Music</i>
33	34	IDINA MENZEL Let It Go <i>Walt Disney</i>
34	40	ARIANA GRANDE FT THE WEEKND Love Me Harder <i>Republic Records</i>
35	31	ARIANA GRANDE FT ZEDD Break Free <i>Republic Records</i>
36	33	JEREMIH FT YG Don't Tell 'Em <i>Del Jam</i>
37	38	FUSE ODG FT ANGEL Tina <i>3 Beat/AATW</i>
38	37	MAROON 5 Maps <i>Interscope</i>
39	35	IGGY AZALEA FT RITA ORA Black Widow <i>EMI</i>
40	36	LILLY WOOD & ROBIN SCHULZ Prayer In C <i>Atlantic</i>
41	41	WANKELMUT & EMMA LOUISE My Head Is A Jungle <i>Postiva</i>
42	84	WRETCH 32 6 Words <i>Ministry Of Sound</i>
43	43	VANCE JOY Riptide <i>Atlantic</i>
44	39	WAZE & ODYSSEY VS R KELLY Bump & Grind 2014 <i>RCA</i>
45	44	OLIVER HELDENS & BECKY HILL Gecko (Overdrive) <i>FFRR/Musical Freedom</i>
46	46	CALVIN HARRIS Summer <i>Columbia</i>
47	45	PHARRELL WILLIAMS Happy <i>Columbia</i>
48	47	ARIANA GRANDE FT IGGY AZALEA Problem <i>Republic Records</i>
49	49	AVICII The Days <i>Postiva/PRMD</i>
50	50	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
51	52	DAVID GUETTA FT SAM MARTIN Lovers On The Sun <i>Parlophone</i>
52	81	RIXTON Wait On Me <i>Interscope</i>
53	42	NICKI MINAJ Anaconda <i>Cash Money/Republic Records</i>
54	51	COLDPLAY A Sky Full Of Stars <i>Parlophone</i>
55	53	SAM SMITH Money On My Mind <i>Capitol</i>
56	56	BASTILLE Pompeii <i>Virgin</i>
57	69	ONE DIRECTION Where Do Broken Hearts Go <i>Syco Music</i>
58	61	PASSENGER Let Her Go <i>Nettwerk</i>
59	59	ED SHEERAN Photograph <i>Asylum</i>
60	NEW	BEYONCE 7/11 <i>Columbia</i>
61	62	ED SHEERAN Tenerife Sea <i>Asylum</i>
62	55	PARRA FOR CUVA FT ANNA NAKLAB Wicked Games <i>Epic</i>
63	54	KIESZA Hideaway <i>Lokal Legend</i>
64	65	ED SHEERAN One <i>Asylum</i>
65	66	ED SHEERAN I'm A Mess <i>Asylum</i>
66	64	IMAGINE DRAGONS Radioactive <i>Interscope</i>
67	NEW	LABRINTH Jealous <i>Syco Music</i>
68	146	MARIAH CAREY All I Want For Christmas Is You <i>Columbia</i>
69	63	ONE DIRECTION 18 <i>Syco Music</i>
70	183	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>
71	68	IGGY AZALEA FT CHARLI XCX Fancy <i>EMI</i>
72	104	GEORGE EZRA Listen To The Man <i>Columbia</i>
73	67	ONEREPUBLIC I Lived <i>Interscope</i>
74	72	ED SHEERAN Nina <i>Asylum</i>
75	60	KENDRICK LAMAR i <i>Aftermath/Interscope</i>



CLIMBER: CLEAN BANDIT



CLIMBER: ONE DIRECTION



CLIMBER: WRETCH 32

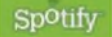


CLIMBER: RIXTON



NEW: LABRINTH

CHARTS STREAMING – SPOTIFY WEEK 48



GLOBAL

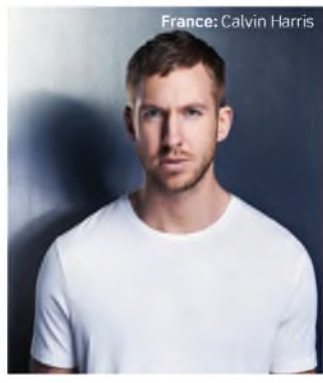
POS	ARTIST/ALBUM
1	ED SHEERAN Thinking Out Loud
2	DAVID GUETTA Dangerous (feat. Sam Martin)
3	CALVIN HARRIS Outside
4	CALVIN HARRIS Blame
5	MEGHAN TRAINOR All About That Bass
6	SAM SMITH Stay With Me
7	MAROON 5 Animals
8	ONE DIRECTION Steal My Girl
9	SIA Chandelier
10	JESSIE J Bang Bang
11	ARIANA GRANDE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

EUROPE

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

UK

POS	ARTIST/ALBUM
1	ED SHEERAN Thinking Out Loud
2	ONE DIRECTION Steal My Girl
3	CALVIN HARRIS Outside
4	DAVID GUETTA Dangerous (feat. Sam Martin)
5	OLLY MURS Wrapped Up
6	HOZIER Take Me To Church
7	CLEAN BANDIT Real Love
8	SAM SMITH Stay With Me
9	MEGHAN TRAINOR All About That Bass
10	CALVIN HARRIS Blame



FRANCE

POS	ARTIST/ALBUM
1	DAVID GUETTA Dangerous (feat. Sam Martin)
2	CALVIN HARRIS Blame
3	HOZIER Take Me To Church
4	SOPRANO Cosmo
5	KENDJI GIRAC Andalouse
6	TOVE LO Stay High - Habits Remix
7	SIA Chandelier
8	MAROON 5 Animals
9	SOPRANO Fresh Prince - feat. Uncle Phil
10	ED SHEERAN Thinking Out Loud



GERMANY

POS	ARTIST/ALBUM
1	DAVID GUETTA Dangerous (feat. Sam Martin)
2	KWABS Walk
3	ROBIN SCHULZ Sun Goes Down (feat. Jasmine Thompson) - Radio Mix
4	CALVIN HARRIS Blame
5	HOZIER Take Me To Church
6	ARONCHUPA I'm an Albatraz
7	CALVIN HARRIS Outside
8	MAROON 5 Animals
9	ED SHEERAN Thinking Out Loud
10	MEGHAN TRAINOR All About That Bass

NETHERLANDS

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

NORWAY

POS	ARTIST/ALBUM
1	BROILER Wild Eyes
2	CALVIN HARRIS Outside
3	DAVID GUETTA Dangerous (feat. Sam Martin)
4	MARTIN TUNGEVAAG Samsara 2015
5	ED SHEERAN Thinking Out Loud
6	LUKAS GRAHAM Mama Said
7	HOZIER Take Me To Church
8	AVICII The Days
9	ONKLP & DE FJERNE SLEKTNINGENE Styggen på ryggen
10	GABRIEL RIOS Gold - Thomas Jack Radio Edit

SPAIN

POS	ARTIST/ALBUM
1	DAVID GUETTA Dangerous (feat. Sam Martin)
2	MELENDI Tocado y hundido
3	JUAN MAGAN Si No Te Quisiera
4	MEGHAN TRAINOR All About That Bass
5	CALVIN HARRIS Blame
6	SIA Chandelier
7	ENRIQUE IGLESIAS Noche Y De Dia
8	PABLO ALBORAN Por fin
9	ARIANA GRANDE Break Free
10	ENRIQUE IGLESIAS Bailando - Spanish Version



SWEDEN

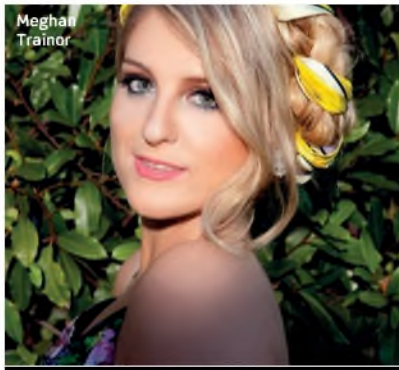
POS	ARTIST/ALBUM
1	OMI Cheerleader - Felix Jaehn Remix Radio Edit
2	VIGILAND UFO
3	ED SHEERAN Thinking Out Loud
4	CALVIN HARRIS Outside
5	MARTIN TUNGEVAAG Wicked Wonderland
6	DAVID GUETTA Dangerous (feat. Sam Martin)
7	G.R.L. Ugly Heart
8	AVICII The Days
9	HOZIER Take Me To Church
10	SHEPPARD Geronimo

UNITED STATES

POS	ARTIST/ALBUM
1	HOZIER Take Me To Church
2	ARIANA GRANDE Love Me Harder
3	BIG SEAN I Don't Fuck With You
4	NICK JONAS Jealous
5	SELENA GOMEZ The Heart Wants What It Wants
6	MAROON 5 Animals
7	TOVE LO Habits (Stay High)
8	SAM SMITH Stay With Me
9	ED SHEERAN Thinking Out Loud
10	ONE DIRECTION Steal My Girl



CHARTS STREAMING – MUSIC VIDEO WEEK 48



NEW ARTISTS - UK

POS ARTIST/SINGLE/LABEL

- 1 MEGHAN TRAINOR - All About That Bass
- 2 MEGHAN TRAINOR - Lips Are Movin
- 3 RAE SREMMURD - No Type
- 4 BOBBY SHMURDA - Hot N*gga
- 5 TOVE LO - Habits (Stay High) Hippie Sabotage Remix
- 6 G.R.L. - Ugly Heart
- 7 RIXTON - Wait On Me
- 8 ROUTE 94 FT. JESS GLYNNE - My Love
- 9 WAZE & ODYSSEY VS. R. KELLY - Bump & Grind 2014
- 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 TOVE LO - Habits (Stay High)
- 15 YEARS & YEARS - Desire
- 16 RIXTON - Me And My Broken Heart
- 17 P REIGN FT. DRAKE & FUTURE - DnF (Explicit)
- 18 DJ SNAKE FT. LIL JON - Turn Down For What
- 19 JAMES BAY - Hold Back The River
- 20 ALESSO FT. TOVE LO - Heroes (We Could Be)

ITALY

POS ARTIST/SINGLE

- 1 MARCO MENGONI - Guerriero
- 2 ENRIQUE IGLESIAS - Bailando (Español)
- 3 SIA - Chandelier (Official Video)
- 4 MEGHAN TRAINOR - All About That Bass
- 5 TAYLOR SWIFT - Shake It Off
- 6 TAYLOR SWIFT - Blank Space
- 7 ARIANA GRANDE - Break Free
- 8 FRANCESCO RENGA - Il mio giorno più bello nel mondo
- 9 JOHN LEGEND - All of Me
- 10 ONE DIRECTION - Night Changes



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 SELENA GOMEZ - The Heart Wants What It Wants (Official Video)
- 7 MAGIC! - Rude
- 8 JESSIE J - Bang Bang
- 9 ARIANA GRANDE - Break Free
- 10 ARIANA GRANDE - Love Me Harder



POLAND

POS ARTIST/SINGLE

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



UK

POS ARTIST/SINGLE

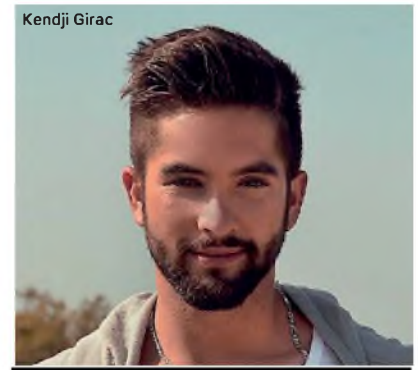
- 1 TAYLOR SWIFT - Blank Space
- 2 MEGHAN TRAINOR - All About That Bass
- 3 TAYLOR SWIFT - Shake It Off
- 4 ONE DIRECTION - Steal My Girl
- 5 JESSIE J - Bang Bang
- 6 SIA - Chandelier (Official Video)
- 7 MAGIC! - Rude
- 8 SAM SMITH - I'm Not The Only One
- 9 ONE DIRECTION - Night Changes
- 10 MEGHAN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



AUSTRALIA

POS ARTIST/SINGLE

- 1 TAYLOR SWIFT - Blank Space
- 2 TAYLOR SWIFT - Shake It Off
- 3 MEGHAN TRAINOR - Lips Are Movin
- 4 MEGHAN TRAINOR - All About That Bass
- 5 MARK RONSON - Uptown Funk
- 6 ARIANA GRANDE - Love Me Harder
- 7 ONE DIRECTION - Steal My Girl
- 8 SELENA GOMEZ - The Heart Wants What It Wants (Official Video)
- 9 SIA - Chandelier (Official Video)
- 10 EMINEM - Guts Over Fear



FRANCE

POS ARTIST/SINGLE

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



SPAIN

POS ARTIST/SINGLE

- 1 ENRIQUE IGLESIAS - Bailando (Español)
- 2 MEGHAN TRAINOR - All About That Bass
- 3 ARIANA GRANDE - Break Free
- 4 TAYLOR SWIFT - Shake It Off
- 5 SIA - Chandelier (Official Video)
- 6 ROMEO SANTOS - Propuesta Indecente
- 7 TAYLOR SWIFT - Blank Space
- 8 DON OMAR - Soledad (Audio)
- 9 WISIN - Adrenalina
- 10 JUAN MAGAN - Si No Te Quisiera

CHARTS INDIES WEEK 48



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)

Wretch 32



- 1 **WRETCH 32** 6 Words / *MoS* (Sony DADC UK)
- 2 **NOEL GALLAGHER'S HIGH FLYING BIRDS** In The Heat Of The Moment / *Sour Mash* (ACA Arvato)
- 3 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino* (PIAS Arvato)
- 4 **PASSENGER** Let Her Go / *Netwerk* (Essential)
- 5 **ALT-J** Left Hand Free / *Infectious* (PIAS Arvato)
- 6 **MILKY CHANCE** Stolen Dance / *Ignition* (PIAS Arvato)
- 7 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore* (ACA Arvato)
- 8 **JUNGLE** Busy Earnin' / *XL* (PIAS Arvato)
- 9 **NEW HUDSON MOHAWKE** Chimes / *Waip* (PIAS Arvato)
- 10 **LONDON GRAMMAR** Hey Now / *Metal & Dust* (Sony DADC UK)
- 11 **THE 1975** Chocolate / *Dirty Hit* (Ingrooves)
- 12 **AWOLNATION** Sail / *Red Bull* (PIAS Arvato)
- 13 **CAZZETTE FT TERRI B** Blind Heart / *Icons* (Veratone)
- 14 **LO-FANG** You're The One That I Want / *4AD* (PIAS Arvato)
- 15 **NOEL GALLAGHER'S HIGH FLYING** Do The Damage / *Sour Mash* (ACA Arvato)
- 16 **LONDON GRAMMAR** Strong / *Metal & Dust* (Sony DADC UK)
- 17 **ARCTIC MONKEYS** R U Mine / *Domino* (PIAS Arvato)
- 18 **SECONDCITY** I Wanna Feel / *MoS* (Sony DADC UK)
- 19 **ALT-J** Every Other Freckle / *Infectious* (PIAS Arvato)
- 20 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / *Domino* (PIAS Arvato)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



- 4 **HUDSON MOHAWKE** Chimes / *Waip* (Warp)
- 2 **CAZZETTE FT TERRI B** Blind Heart / *Icons* (Icons)
- 3 **LO-FANG** You're The One That I Want / *4AD* (XL Beggars)
- NEW **STORMZY** Not That Deep / *The Heavytrackerz* (The Heavytrackerz)
- 5 **BEUYS TOYS** Thimbles / *Beuys Toys* (Beuys Toys)
- 1 **DILJIT DOSANJH** Patiala Peg / *Century* (Century Records)
- 10 **DEVILMAN** Drum And Bass Father / *Sika* (Sika)
- 11 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade* (XL Beggars)
- 9 **2NE1** I Am The Best / *YG Ent.* (YG Entertainment)
- 7 **QINEMATIC ORCHESTRA** To Build A Home / *Nirja Tune* (Nirja Tune)
- 20 **INGRID MICHAELSON** Afterlife / *Mom & Pop* (Mom & Pop)
- 13 **FUTURE ISLANDS** Seasons (Waiting On You) / *4AD* (XL Beggars)
- NEW **JACK & JACK** Groove / *Jack & Jack* (Jack & Jack)
- 12 **THE HEAVY** How You Like Me Now / *Counter* (Nirja Tune)
- NEW **ANTHEM LIGHTS** Top Of The World / *YG* (YG)
- 14 **DONATE YOUR VOICE CHOIR** Try / *BMG Rights* (BMG Rights)
- 17 **FLUME & CHET FAKER** Drop The Game / *Future Classic* (Future Classic)
- 18 **JULIE LONDON** Fly Me To The Moon / *Pandora's Secret* (Pandora's Secret)
- RE **RADICAL FACE** Welcome Home / *Warr* (Warr Music)
- 6 **SOFIA KARLBERG** Crazy In Love / *XS* (XS)

Frank Turner



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- NEW **FRANK TURNER** The Third Three Years *Xtra Mile*
- 1 **PINK FLOYD** The Endless River *Rhino*
- 2 **ONE DIRECTION** Four *Syco Music*
- 5 **ED SHEERAN** *X Asylum*
- NEW **OLLY MURS** Never Been Better *Epic*
- 4 **FOO FIGHTERS** Sonic Highways *Rca*
- 9 **SAM SMITH** In The Lonely Hour *Capitol*
- 7 **QUEEN** Forever *Virgin*
- 3 **DAVID BOWIE** Nothing Has Changed - The Very Best Of *Rca/Rhino*
- 16 **WAR ON DRUGS** Lost In The Dream *Secretly Canadian*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 2 **DANIEL O'DONNELL** Stand Beside Me - Live In Concert / *DMG TV* (Sony DADC UK)
- 3 **MICHAEL BALL** If Everyone Was Listening / *Union Square* (Sony DADC UK)
- 1 **BRYAN FERRY** Avonmore / *BMG Rights* (PIAS Arvato)
- 4 **LONDON GRAMMAR** If You Wait / *Metal & Dust* (Sony DADC UK)
- NEW **FRANK TURNER** The Third Three Years *Xtra Mile* (Proper)
- 7 **ALT-J** This Is All Yours / *Infectious* (PIAS Arvato)
- 8 **ARCTIC MONKEYS** AM / *Domino* (PIAS Arvato)
- 12 **THE WAR ON DRUGS** Lost In The Dream / *Secretly Canadian* (PIAS Arvato)
- 6 **MACHINE HEAD** Bloodstone & Diamonds / *Nuclear Blast* (PIAS Arvato)
- 10 **JOE BONAMASSA** Different Shades Of Blue / *Pravogue/Mascot* (ACA Arvato)
- 9 **JUNGLE** Jungle / *XL* (PIAS Arvato)
- NEW **MURRAY GOLD** Doctor Who - The Day Of The Doctor... / *Silva Screen* (Essential/Proper)
- 13 **ADELE** 21 / *XL* (PIAS Arvato)
- 17 **PASSENGER** All The Little Lights / *Netwerk* (Essential/Proper)
- NEW **BEATLES** Work In Progress - Outtakes 1963 / *Rock Melon* (Shellshock SRD)
- RE **THE COURTEENERS** Concrete Love / *Cooperative* (PIAS Arvato)
- 16 **PAUL CARRACK** The Best Of / *Carrack UK* (Proper)
- 20 **FUTURE ISLANDS** Singles / *4AD* (PIAS Arvato)
- 14 **JACK WHITE** Lazaretto / *XL* (PIAS Arvato)
- 5 **HANS ZIMMER** Interstellar - OST / *Sony Classical* (Sony DADC UK)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



- 2 **FUTURE ISLANDS** Singles / *4AD* (XL Beggars)
- 3 **HOOKWORMS** The Hum / *Weird World* (Domino Recordings)
- NEW **WE THE KINGS** Stripped / *We The Kings* (We The Kings)
- RE **WARD THOMAS** From Where We Stand / *WTW* (WTW Music)
- 5 **FRAZEY FORD** Indian Ocean / *Netwerk* (Netwerk)
- NEW **SUBMOTION ORCHESTRA** Alium / *Counter* (Nirja Tune)
- NEW **ATTILA** Guilty Pleasure / *Artey* (Razor & Tie)
- 13 **KATE TEMPEST** Everybody Down / *Big Dada/Nirja Tune* (Nirja Tune)
- NEW **JARRETT/HADEN/MOTIAN** Hamburg '72 / *ECM* (ECM)
- NEW **PRIMORDIAL** Where Greater Men Have Fallen / *Metal Blade* (Metal Blade)
- NEW **TEN** Albion / *Rocktopia* (Rocktopia)
- 4 **ARIEL PINK** Pom Pom / *4AD* (XL Beggars)
- 15 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS* (XS)
- 11 **ANDY STOTT** Faith In Strangers / *Modern Love* (Modern Love)
- RE **LO-FANG** Blue Film / *4AD* (XL Beggars)
- 12 **SHAUN ESCOFFERY** In The Red Room / *Dome* (Dome)
- NEW **SCORCHER** 1 Of 1 / *Creating Monsters* (Creating Monsters)
- NEW **CIRCA SURVIVE** Descensus / *Sumerian* (Sumerian)
- NEW **SLEAFORD MODS** Chubbed Up / *Ipecac* (Ipecac)
- NEW **PETER HAMMILL** All That Might Have Been / *Fie* (Fie)



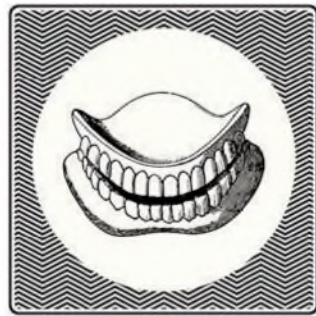
Noel Gallagher Indie Singles (2)



Cazette Indie Singles Breakers (2)



Michael Ball Indie Albums (2)




Hookworms Indie Albums Breakers (2)




We The Kings Indie Albums Breakers (3)

CHARTS iTUNES SINGLES WEEK 48

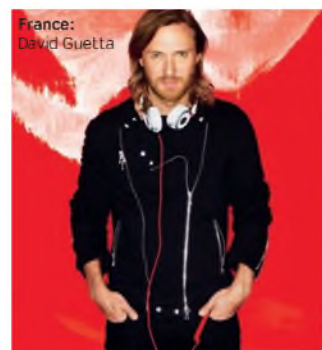
UNITED KINGDOM 	
POS	ARTIST/ ALBUM
23/11/2014 - 29/11/2014	
1	TAKE THAT These Days
2	BAND AID 30 Do They Know It's...
3	OLLY MURS Wrapped Up
4	TAYLOR SWIFT Blank Space
5	LABRINTH Jealous
6	ED SHEERAN Thinking Out Loud
7	CLEAN BANDIT & JESS... Real Love
8	ONE DIRECTION Steal My Girl
9	DAVID GUETTA Dangerous
10	MEGHAN TRAINOR All About That Bass

DENMARK 	
POS	ARTIST/ ALBUM
24/11/2014 - 30/11/2014	
1	MEDINA Når Intet Er Godt Nok
2	JOEY MOE Klar På Mig Nu
3	BAND AID 30 Do They Know It's ...
4	ECHOSMITH Cool Kids
5	ED SHEERAN Thinking Out Loud
6	JOKEREN Kun Os To (feat. Pauline)
7	OMI Cheerleader
8	SAM SMITH I'm Not the Only One
9	JAMES NEWTON HOWARD The ...
10	BURHAN G Kærlighed & Krig...

FRANCE 	
POS	ARTIST/ ALBUM
24/11/2014 - 30/11/2014	
1	DAVID GUETTA Dangerous
2	JOSEF SALVAT Diamonds
3	MARK RONSON Uptown Funk
4	EMMA LOUISE Jungle
5	ALONZO Mème tarif (feat. Booba)
6	SIA Chandelier
7	THE AVENER Fade Out Lines
8	KENDJI GIRAC Andalous
9	LILLY WOOD ... Prayer In C...
10	TOVE LO Habits (Stay High)

GERMANY 	
POS	ARTIST/ ALBUM
21/11/2014 - 27/11/2014	
1	BAND AID 30 Do They Know It's ...
2	DAVID GUETTA Dangerous
3	JAMES NEWTON HOWARD The ...
4	KWABS Walk
5	MEGHAN TRAINOR All About That Bass
6	ROBIN SCHULZ Sun Goes Down
7	ARONCHUPA I'm an Albatraz
8	THE AVENER Fade Out Lines
9	JOSEF SALVAT Diamonds
10	ANDREAS BOURANI Auf anderen...


ITALY 	
POS	ARTIST/ ALBUM
20/11/2014 - 26/11/2014	
1	MARCO MENGONI Guerriero
2	FEDEZ Magnifico
3	VALERIO SCANU Parole di cristallo
4	HOZIER Take Me To Church
5	THE AVENER Fade Out Lines
6	ENRIQUE IGLESIAS Bailando
7	DAVID GUETTA Dangerous
8	SIA Chandelier
9	MEGHAN TRAINOR All About That Bass
10	ED SHEERAN Thinking Out Loud



NETHERLANDS 	
POS	ARTIST/ ALBUM
21/11/2014 - 27/11/2014	
1	ED SHEERAN Thinking Out Loud
2	MR. PROBZ Nothing Really Matters
3	BAND AID 30 Do They Know It's ...
4	MARK RONSON Uptown Funk
5	YELLOW CLAW Till It Hurts (feat. Ayden)
6	ARONCHUPA I'm an Albatraz
7	JAMES NEWTON HOWARD The ...
8	NIELSON Sexy Als Ik Dans
9	YES-R Koninkrijk (feat. Charlotte)
10	DAVID GUETTA Dangerous

RUSSIA 	
POS	ARTIST/ ALBUM
24/11/2014 - 30/11/2014	
1	QUEST PISTOLS Санта Лючия
2	ЕГОР КРИД Самая самая
3	FEDER Goodbye (feat. Lyse)
4	IOWA Маршрутка
5	ZHU Faded (Radio Edit)
6	DAVID GUETTA Dangerous
7	IMANY You Will Never Know
8	LILLY WOOD... Prayer In C...
9	SIA Chandelier
10	MOT Кислород (feat. ВИА Гра)

SPAIN 	
POS	ARTIST/ ALBUM
24/11/2014 - 30/11/2014	
1	DAVID GUETTA Dangerous
2	MEGHAN TRAINOR All About That Bass
3	SIA Chandelier
4	LILLY WOOD... Prayer In C...
5	JUAN MAGAN Si No Te Quisiera
6	PABLO ALBORÁN Por fin
7	PITBULL Fireball (feat. John Ryan)
8	TAYLOR SWIFT Shake It Off
9	DON OMAR Soledad
10	CALVIN HARRIS Blame

SWEDEN 	
POS	ARTIST/ ALBUM
19/11/2014 - 25/11/2014	
1	LALEH Chiquitita (feat. Laleh Pourkarim)
2	ORUP Främling
3	BAND AID 30 Do They Know It's...
4	OMI Cheerleader
5	WYCLEF JEAN Divine Sorrow
6	AMANDA JENSSEN When We Dig for ...
7	JAMES NEWTON HOWARD The...
8	ED SHEERAN Thinking Out Loud
9	TAYLOR SWIFT Blank Space
10	DAVID GUETTA Dangerous

SWITZERLAND 	
POS	ARTIST/ ALBUM
21/11/2014 - 27/11/2014	
1	MIGROS ENSEMBLE Ensemble
2	DAVID GUETTA Dangerous
3	HOZIER Take Me To Church
4	BAND AID 30 Do They Know It's ...
5	THE AVENER Fade Out Lines
6	MEGHAN TRAINOR All About That Bass
7	LO & LEDUC Jung verdammt
8	TOVE LO Habits (Stay High)
9	ROBIN SCHULZ Sun Goes Down
10	JAMES NEWTON HOWARD The...

CHARTS iTUNES ALBUMS WEEK 48



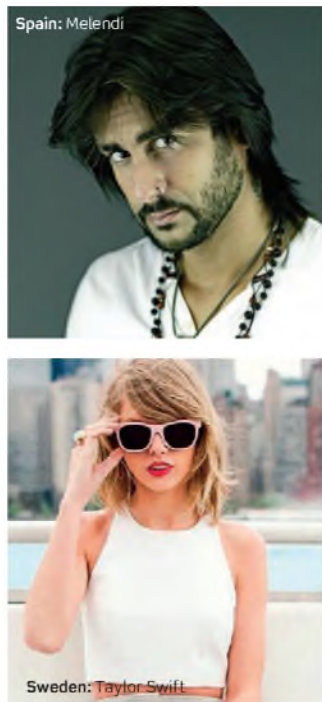
UNITED KINGDOM	
POS	ARTIST/ALBUM
23/11/2014 - 29/11/2014	
1	VARIOUS Now That's What...Music 89
2	VARIOUS Now That's ...I Call Christmas
3	VARIOUS ARTISTS SHADYXV
4	ED SHEERAN x
5	DAVID GUETTA Listen
6	SAM SMITH In The Lonely Hour
7	VARIOUS BBC Radio 1's Live Lounge '14
8	TAYLOR SWIFT 1989
9	OLLY MURS Never Been Better
10	ONE DIRECTION FOUR

DENMARK	
POS	ARTIST/ALBUM
24/11/2014 - 30/11/2014	
1	VARIOUS More Christmas 2014
2	AC/DC Rock or Bust
3	VARIOUS ARTISTS More Music 2014
4	SAM SMITH In The Lonely Hour
5	BURHAN G Din For Evigt
6	SANNE SALOMONSEN Hjem 2014
7	ONE DIRECTION FOUR (Deluxe Version)
8	VARIOUS ARTISTS SHADYXV
9	ED SHEERAN x (Deluxe Edition)
10	MICHAEL BUBLÉ Christmas (Deluxe)

FRANCE	
POS	ARTIST/ALBUM
24/11/2014 - 30/11/2014	
1	DAVID GUETTA Listen
2	ALAIN SOUCHON... Alain Souchon...
3	LA FOUINE CDC4
4	STROMAE Racine Carrée
5	SIA 1000 Forms Of Fear
6	BRIGITTE À bouche que veux-tu
7	SHY'M Solitaire
8	SIDACTION Kiss & Love
9	BERNARD LAVILLIERS Acoustique
10	HUBERT-FÉLIX THIÉFAINE Stratégie...

GERMANY	
POS	ARTIST/ALBUM
21/11/2014 - 27/11/2014	
1	HERBERT GRÖNEMEYER Dauernd Jetzt
2	DAVID GUETTA Listen (Deluxe)
3	AC/DC Rock or Bust
4	SUNRISE AVENUE Fairytale - Best of ...
5	VARIOUS ARTISTS SHADYXV
6	KOOL SAVAS Märtyrer
7	HAFTBEFEHL Russisch Roulette (Deluxe)
8	CRO Melodie (Deluxe Edition)
9	RÖYKSOPP The Inevitable End
10	ED SHEERAN x (Deluxe Edition)

ITALY	
POS	ARTIST/ALBUM
20/11/2014 - 26/11/2014	
1	TIZIANO FERRO TZN - The Best of ...
2	FRANCESCO DE GREGORI Vivavoce
3	VASCO ROSSI Sono innocente
4	FEDEZ Pop-hoolista
5	PINK FLOYD The Endless River
6	DAVID GUETTA Listen
7	VARIOUS Hot Party Winter 2015
8	ONE DIRECTION FOUR
9	ED SHEERAN x
10	FABI SILVESTRI GAZZÈ Il padrone...



NETHERLANDS	
POS	ARTIST/ALBUM
21/11/2014 - 27/11/2014	
1	ANOUC Paradise and Back Again
2	ED SHEERAN x
3	VARIOUS 538 Hitzone Best of 2014
4	DAVID GUETTA Listen (Deluxe)
5	BEYONCÉ BEYONCÉ [Platinum Edition]
6	VARIOUS ARTISTS Gitaarlem
7	SAM SMITH In The Lonely Hour
8	STROMAE Racine Carrée
9	VARIOUS...538 Dance Smash Hits...
10	PINK FLOYD The Endless River

RUSSIA	
POS	ARTIST/ALBUM
24/11/2014 - 30/11/2014	
1	КАСТА Лучшие песни
2	DAVID GUETTA Listen (Deluxe)
3	ЮВА Export
4	TIMATI Аудио капсула - EP
5	VARIOUS... Europa Plus Live 2014
6	AC/DC Rock or Bust
7	VARIOUS ARTISTS SHADYXV
8	ИВАН ДОРН Random
9	АРЯЯ Через все времена (Deluxe)
10	HANS ZIMMER Interstellar...

SPAIN	
POS	ARTIST/ALBUM
24/11/2014 - 30/11/2014	
1	VARIOUS El Disc de La Marató 2014...
2	MELENDI Un alumno más
3	MANOLO GARCÍA Todo Es Ahora
4	DAVID GUETTA Listen
5	PABLO ALBORÁN Terral
6	VARIOUS Los Números 1 de 40...
7	FITO Y FITIPALDIS Huyendo conmigo ...
8	MICHAEL BUBLÉ Christmas (Deluxe)
9	JOAN MANUEL SERRAT Antología...
10	JUAN LUIS GUERRA 440 Todo Tiene...

SWEDEN	
POS	ARTIST/ALBUM
19/11/2014 - 25/11/2014	
1	AC/DC Rock or Bust
2	TAYLOR SWIFT 1989
3	VARIOUS ARTISTS Absolute Music 77
4	BEYONCÉ BEYONCÉ [Platinum Edition]
5	VARIOUS Så mycket bättre 5 - Carolas ...
6	PINK FLOYD The Endless River
7	VARIOUS ARTISTS SHADYXV
8	FOO FIGHTERS Sonic Highways
9	ANNIE LENNOX Nostalgia
10	5 SECONDS OF SUMMER LIVESOS

SWITZERLAND	
POS	ARTIST/ALBUM
21/11/2014 - 27/11/2014	
1	HERBERT GRÖNEMEYER Dauernd Jetzt
2	DAVID GUETTA Listen (Deluxe)
3	AC/DC Rock or Bust
4	VARIOUS ARTISTS SHADYXV
5	VARIOUS Energy - Hit Music Only! ...
6	NICKELBACK No Fixed Address
7	PINK FLOYD The Endless River
8	ED SHEERAN x
9	LO & LEDUC Zucker fürs Volk
10	SUNRISE AVENUE Fairytale - Best of...

CHARTS ANALYSIS WEEK 48



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



- UNION J You Got It All Epic
- BLONDE FT MELISSA STEEL I Loved You Parlophone
- SECONDCITY FT ALL LOVE What Can I Do Ministry Of Sound
- ZEDD FT FOXES Clarity Interscope

UK ARTIST ALBUMS CHART



- TAKE THAT III Polydor
- AC/DC Rock Or Bust Columbia
- MCBUSTED McBusted Island
- II Diva A Musical Affair - Live In Japan Syco Music
- KIESZA Sound Of A Woman Lokal Legend
- PIXIES Doolittle 4AD
- SAM BAILEY The Power Of Love Syco Music
- LEONARD COHEN Live In Dublin Columbia
- NICO & VINZ Black Star Elephant Warner Bros
- MOGWAI Music Industry 3 Fitness Industry 1 Rock Action
- WU-TANG CLAN A Better Tomorrow Parlophone
- JOHN GRANT WITH THE BBC PO Live In Concert Bella Union



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

Source: Official Charts Company

SINGLES

BY ALAN JONES

Union J are set for the biggest hit of their career - and possibly their first No.1 - with fourth single You Got It All streaking to the top of Tuesday's sales flashes ahead of a resurgent Thinking Out Loud by Ed Sheeran.

Last weekend it was six years to the week since Greatest Day became Take That's 11th No.1 - a total exceeded among groups only by The Beatles' 17 chart-toppers, and Westlife's 14 - and they marked the anniversary by scoring their 12th with These Days debuting atop the chart on sales of 63,998 copies - the lowest for a No.1 single for 15 weeks. It was their 20th Top 10 hit, and first as a trio, following the departure of Jason Orange and the non participation of Robbie Williams.

The introductory single from their seventh studio album III, it dethroned Band Aid 30's Do They Know It's Christmas, which slipped to No.2 on sales of 61,554 copies.

Boosted by recent appearances on The X Factor and Strictly Come Dancing's Sunday results



shows respectively, Labrinth's Jealous and McBusted's Air Guitar debuted inside the Top 15.

Jealous (No.7, 40,004 sales) became Labrinth's sixth Top 10 hit, and the second single from his upcoming second album Take Me To The Truth, which is set for release next March.

McFly had 19 Top 10 hits, seven of which went all the way to No.1, and Busted had eight Top 10 hits in a chart career of less than two years, all of which

reached the top three and four of which reached No.1. McFly plus Busted minus Charlie Simpson equals McBusted, and Air Guitar is the first result of their new alliance, but failed to boost the Top 10 tally of any of its participants, debuting at No.12 (27,895 sales).

The rest of the tracks that kept McBusted out of the Top 10: Wrapped Up (3-3, 57,572 sales) by Olly Murs feat. Travie McCoy, Thinking Out Loud

(4-4, 55,257 sales) by Ed Sheeran, Real Love (2-5, 44,162 sales) by Clean Bandit feat. Jess Glynne, Steal My Girl (6-6, 40,854 sales) by One Direction, Blank Space (9-8, a new peak, 39,458 sales) by Taylor Swift, Dangerous (5-9, 37,649 sales) by David Guetta feat. Sam Martin, All About That Bass by Meghan Trainor (11-10, 34,237 sales) and Outside (10-11, 31,456 sales) by Calvin Harris feat. Ellie Goulding.

Written by The Lumineers, and with a haunting vocal from Jennifer Lawrence, The Hanging Tree is taken from the original score album for The Hunger Games - Mockinjay Part 1, and credited to movie music maestro James Newton Howard. It debuted at No.14 (24,126 sales).

Overall singles sales were down 3.13% week-on-week at 5,947,405. Streaming accounted for 3,311,551 sales - 55.68% of the total. Under previously existing criteria where only paid-for purchases were included, overall singles sales were down 9.31% week-on-week at 2,635,854 - 13.08% below same week 2013 sales of 3,032,415 and the 68th consecutive week in which they have declined versus a year ago.

ALBUMS

BY ALAN JONES

Take That's first album as a trio, III is set to debut atop the album chart this weekend, becoming their seventh No.1. It follows the success of their maiden release as a three piece, These Days, which topped the singles chart on Sunday.

They will dethrone Olly Murs, who became the second X Factor graduate to post three No.1 albums, last Sunday by dethroning the first, One Direction.

30 year old Murs' fourth album, Never Been Better sold 92,597 copies last week. It is the eighth highest weekly tally of the year - but his first album to open with sales of less than 100,000.

It is two years to the week since his third album Right Place, Right Time debuted at No.1 on sales of 126,949 copies, and three years to the week since second album In Case You Didn't Know opened at No.1 on sales of 148,532 copies. Both dethroned Rihanna albums. Murs' self-titled debut album opened and peaked at No.2 four years ago this week on sales of 108,212 copies. In contrast to One Direction who have sold fewer copies of each consecutive



album thus far, Murs' popularity has grown with each release - the eponymous Olly Murs has sold 815,971 copies, In Case You Didn't Know has sold 1,081,395 copies and Right Place, Right Time has sold 1,265,026 copies.

No.2 for the week but definitely No.1 for the year, Ed Sheeran's X sold 72,714 copies to raise its cumulative 23 week tally to a massive 1,005,002 copies by close of business last Saturday. It is the first million selling artist album of 2014, and Sheeran's second in a row, emulating debut

album +, which climbed 42-39 on its 168th straight week on the chart, with sales of 5,862 copies raising its career tally to 1,874,745.

One Direction's latest album, Four secured their lowest first week sale to date, and also marked a second week low for them as it dipped to No.3 on sales of 66,328 copies.

The second and last Top 10 debut on Sunday came from David Guetta, who scored consecutive No.2 debuts with his last two albums, One Love - which sold only 28,426 copies as runner-up in 2009 - and Nothing

But The Beat, which attracted 48,170 punters on its 2011 No.2 debut. New album Listen - which includes the No.1 smash Lovers On The Sun - and top five hits Shot Me Down and Dangerous - had to settle for a No.8 debut (24,385 sales) this week. Dangerous dipped 5-9 (37,649 sales) on the singles chart, while Emeli Sande collaboration, What I Did For Love, debuted at No.24 (17,423 sales).

Elsewhere in the Top 10: Sam Smith's In The Lonely Hour fell 3-4 (56,349 sales), Pink Floyd's The Endless River slipped 4-5 (35,941 sales), George Ezra's Wanted On Voyage steered 8-6 (30,741 sales), Taylor Swift's 1989 was stuck at No.7 (24,796 sales), Foo Fighters' Sonic Highways declined 5-9 (22,851 sales) and Bette Midler's It's The Girls descended 6-10 (21,128 sales).

Departing from the Top 10: Home Sweet Home (10-20, 12,5467 sales) by Katherine Jenkins and Nothing Has Changed: The Very Best Of David Bowie (9-30, 8,597 sales).

Overall album sales were up a massive 42.12% week-on-week at 2,911,581 - their highest level thus far in 2014 but 3.76% below same week 2013 sales of 3,025,248.

PRODUCT REISSUES

NEW REISSUES / CATALOGUE ALBUMS

PUBLIC ENEMY • *It Takes A Nation Of Millions To Hold Us Back*

(Def Jam 3773706)/(Fear Of A Black Planet 4704574)



Among the most controversial and successful exponents of rap, Public Enemy both radicalised

and revolutionised it with their second album, *It Takes A Nation Of Millions To Hold Us Back*, proving a particularly potent and challenging selection of recordings, which are now widely recognised as among the best the hip-hop genre has provided. Frequently to be found hanging around near the top of the best album lists that seem to proliferate these days, the 1988 masterpiece is now upgraded to a multi-disc deluxe edition, as is the band's third album, *Fear Of A Black Planet*, from 1990. Newly remastered, *It Takes A Nation Of Millions...* is now accompanied by a second CD adding 13 rare bonus mixes and a DVD of the 1989 VHS video release *Fight The Power...Live*. *Fear Of The Black Planet* is similarly sonically improved and comes with a 16 song bonus CD. All in all, they provide a powerful first strand to the

year-long celebration of the 30th anniversary of Def Jam Records.

VARIOUS • *Charlie Gillett's Radio Picks - Honky Tonk Volume 2*

(Ace CDCHD 1415)



Comparisons with John Peel are unavoidable - like Peel, Charlie Gillett was a record label

owner, a fine music journalist, an understated DJ, a champion of world music, and taken from us much too early. His seminal 1970s radio show, *Honky Tonk* on BBC Radio London (1972-78), was a clearing house for good music, sidestepping the current charts to bring his listeners a largely American diet of extremely edifying tracks both past and present, seasoned with a few British discoveries (his world music interest developed later). *Honky Tonk Volume 1* came out in 2009, and was successful enough for Gillett to have drafted a list of 106 tracks as potential candidates for *Volume 2* before his death in 2010. From those tracks, Roger

Armstrong has selected the 25 that appear here, and they range from an early Elvis Costello track, *Wave A White Flag* (credited to DP 'Elvis' Costello) and Jona Lewie's quirky *The Swan* to Johnnie Allan's infectious cajun version of Chuck Berry's *The Promised Land* (which Gillett licensed for his Oval label), Leroy Van Dyke's gorgeous country hit *Walk On By* and the delicious *Foolish You*, a jaunty folk track by Kate & Anna McGarrigle. Although varied, there's not a track that doesn't fit here, and a 28 page booklet adds copious liner notes and illustrations.

RONNIE DYSON • *Lady In Red - The Columbia Sides Plus*

(Soul Music SMCR 5125)



Extremely tall (190.5cm) and thin, Ronnie Dyson was a teenage Broadway star

and went on to achieve moderate success as a recording artist before succumbing to heart problems at the age of 40 in 1990. Despite his apparent frailty,

Dyson was a powerhouse vocalist who operated effectively on the borders of pop and R&B with a light falsetto voice that took off almost vertically to become a soaring vibrato when the occasion required. Spanning the years 1969-1974, the 23 tracks here include all 11 from his 1970 debut album (*If You Let Me Make Love To You Then*) *Why Can't I Touch You*. It was named after the US Top 10 hit of the same name which, quite reasonably, complained that while the physical side of his relationship was fine, the emotional was lacking. Also included is Dyson's solitary British hit, *When You Get Right Down To It*, a soaring, soulful mid-tempo delight penned by Barry Mann, and his original version of the excellent *Don't Let Me Be Lonely*, which went on to be a major hit for The Main Ingredient and (reggae style) Freddie MacGregor. Elsewhere on *Lady In Red* - named for Vinnie Barrett's smoothly orchestrated disco track of that name - Dyson shows his writing skills on *Love Is Slipping Away* and provides a sterling cover of Laura Nyro's *Emmie* but disappoints on

a rather messy gospel cover of *Bridge Over Troubled Water*.

VARIOUS • *Saint Etienne Presents Songs For A London Winter*

(Crydon Municipal CR 9013)



A refreshing and charming alternative collection of seasonal selections put

together by Bob Stanley and his Saint Etienne bandmates, *Songs For A London Winter* contains only British recordings and includes nothing less than 50 years old. Thus rendered suitably nostalgic and domestic, it does have a big hit on it, namely Adam Faith's *Lonely Pup In A Christmas Shop*, complete with pizzicato strings and children's chorus - but most of the rest are pleasingly obscure though eminently worthy of inclusion. They include Johnny Keating's take on *We Three Kings* (in much the same mould as his classic *Z Cars* Theme); juvenile twins Elaine & Derek's sweetly warbled *It's Christmas*; and Alma Cogan's sprightly *Must Be Santa*.

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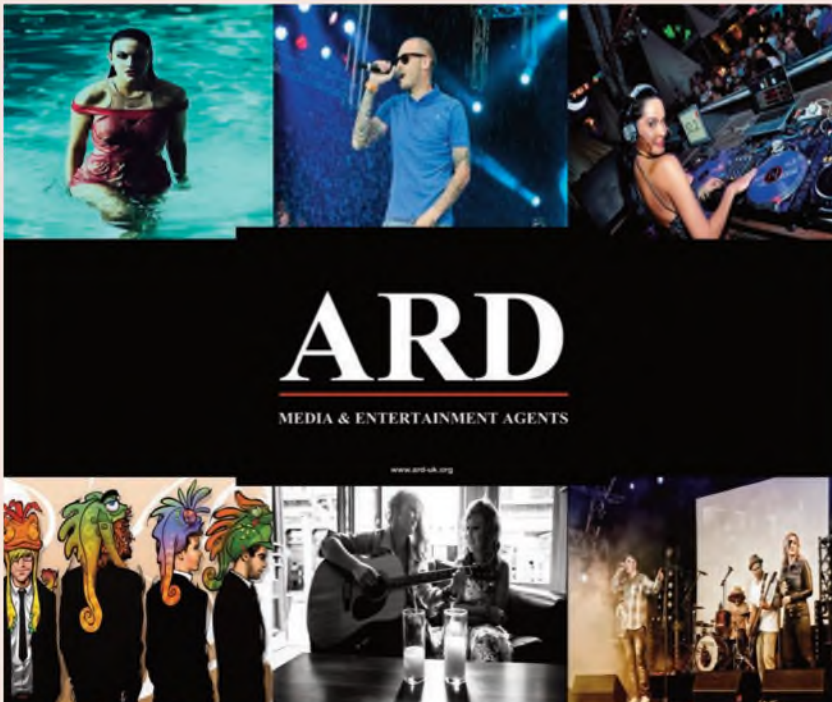
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WHAT A SHOW

The last Music Week Radar of the year took place at Under The Bridge on Thursday, November 27, in association with ILUVE LIVE, MusicConnex and Eventbrite. As usual, the line-up for the London showcase was packed full of top notch up-and-coming talent and plenty of music industry personnel attended to pack the London venue. Joe Dolman (1) kicked off the night, playing the Breaking slot sponsored by BIMM/Tech Music School. The tempo was kicked up a gear by rock/pop twosome Pony + Trap (2) who were followed by Welsh singer/songwriter Rebecca James (3). The charismatic Judge And The Frequency (4) shook the audience with a funk/soul/hip-hop fusion and rock outfit Silver Story took the penultimate slot of the night before Clement Marfo rounded off the evening with his distinctive brand of hip-hop and funk. Radar will return in the new year, with the next showcase taking place on February 16. *All photos: Ryan Samuda.*



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MUSIC WEEK December 14, 1974

HEADLINE NEWS

Warner Bros. has launched its first major pre-Christmas sales blitz this year, with five separate campaigns directed at record buyers. "The Warner catalogue lends itself to Christmas campaigns by virtue of the wide range on its roster," said MD Ron Kass. Four albums figure in the Christmas Gifts From Warner - Frank Sinatra's Main Event, Phil Spector's Christmas Album, Mike McGear's McGear and Ron Wood's I've Got My Own Album To Do.

ALSO

Stuart Henry, David Simmons, Bob Harris and Tony Brandon are among DJs who may be dropped from BBC Radio programming in a 30-hour cutback starting on January 6. BBC execs met this week to finalise new schedules brought about by the economic crisis within the corporation.



SINGLES TOP 10 14.12.74

POS	ARTIST	SINGLE
1	BARRY WHITE	You're The First, The Last, My Everything
2	GARY GLITTER	Oh Yes! You're Beautiful
3	BACHMAN-TURNER...	You Ain't Seen Nothing Yet
4	MUD	Lonely This Christmas
5	DAVID ESSEX	Gonna Make You A Star
6	ELVIS PRESLEY	My Boy
7	HELLO	Tell Him
8	RUBETTES	Jukebox Jive
9	RUPIE EDWARDS	Ire Feelings (Skanga)
10	ELTON JOHN	Lucy In The Sky With Diamonds

ALBUMS TOP 10 14.12.74

POS	ARTIST	SINGLE
1	ELTON JOHN	Elton John's Greatest Hits
2	DAVID ESSEX	David Essex
3	QUEEN	Sheer Heart Attack
4	BARRY WHITE	Can't Get Enough
5	BAY CITY ROLLERS	Rollin'
6	SLADE	Slade In Flame
7	MIKE OLDFIELD	Tubular Bells
8	ROXY MUSIC	Country Life
9	CARPENTERS	The Singles 1969-1973
10	SHOWADDYWADDY	SHOWADDYWADDY

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Paul Carter aka Benbrick



Currently working with Troye Sivan, George The Poet and Luke Pickett.

What was the first song you ever wrote?
Probably something really bad!

And the last song you wrote?
I guess it was Gasoline that I wrote with Troye Sivan. It was just on TRXYE which went to No.1 on iTunes in 55 countries. Kinda crazy!

What is the song you're proudest of and why?
Sakura Nagashi that I wrote with Utada Hikaru. I didn't know how big she was in Japan, we just tried to write a great song, it ended up in the biggest Japanese movie of 2012.



Which song do you wish you'd written and why?
There are so many... Leave Right Now (Eg White) or Lil Wayne's How To Love (pictured) are both masterpieces.

Where do you write and what do you write on/with?
I've got a studio at Tileyard. It's a great complex. I write on the piano mainly.

Who is your favourite songwriter of all time?
Randy Newman or Barry/Robin/Maurice Gibb.

And your favourite songwriter of the moment?
The combo of 40 and Drake.

NEW RELEASES RECOMMENDED 14.12.74



FIVE-A-SIDE Ace

Here's an impressive debut album - one of the best to come from any British band this year - which immediately puts Ace into the first division and indicates tremendous potential for the year ahead.

Like the excellent How Long, it has an almost American gloss and sound about it, a sort of British equivalent to Poco and Steely Dan in its neatly integrated and thoughtful instrumental arrangements, which also extends to the vocal department. Such excellence deserves the kind of sales action that brings a chart placing.

AD WATCH

Do advertisers measure success on how long someone stares at an advert? Because the time it took to work out what the backwards text said here should surely mean that it's a winner on that basis - even though the acts are written out properly below, with even more detail (i.e. single titles) next to them. We get that there's a pun to be had with 'Miraculous singles' (because it's a mirror image, you see) but couldn't there have just been artwork in reverse?



MusicWeek

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CONTACTS

EDITORIAL AND SALES 020 7226 7246

EDITOR Tim Ingham
tingham@nbmedia.com

DEPUTY EDITOR Tom Pakinkis
tpakinkis@nbmedia.com

NEWS EDITOR Rhian Jones
rjones@nbmedia.com

SENIOR STAFF WRITER Murray Stassen
mstassen@nbmedia.com

STAFF WRITER Coral Williamson
cwilliamson@nbmedia.com

CHARTS & DATA Isabelle Nesmon
inesmon@nbmedia.com

CHART CONSULTANT Alan Jones

DESIGNER Nikki Hargreaves
nhargreaves@nbmedia.com

COMMERCIAL DIRECTOR Darrell Carter
dcarter@nbmedia.com

SALES MANAGER Rob Baker
rbaker@nbmedia.com

ACCOUNT MANAGER Victoria Dowling
vdowling@nbmedia.com

SENIOR ACCOUNT MANAGER Matthew Tyrrell
mtyrrell@nbmedia.com

MUSIC WEEK PRESENTS Karma Bertelsen
kbertelsen@nbmedia.com

SENIOR PRODUCTION EXECUTIVE Alistair Taylor
ataylor@nbmedia.com

MARKETING MANAGER Craig Swan
cswan@nbmedia.com

CORPORATE & INTERNATIONAL ACCOUNT MANAGER
Sharifa Marshall
smarshall@nbmedia.com

SUBSCRIPTION SALES EXECUTIVE Jack Dodd
jdodd@nbmedia.com

OFFICE MANAGER Lianne Davey
ldavey@nbmedia.com

PUBLISHER Dave Roberts
droberts@nbmedia.com

MANAGING DIRECTOR Mark Burton
mburton@nbmedia.com

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"It'll be lonely this Christmas without you to hold"

Richard
Newman



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