



RECORD of the DAY

ISSUE 636 / 16 JULY 2015

TOP 5 MUST-READ ARTICLES

- ▶ **Germany** first-half music sales rise 4.5%. [\(Billboard\)](#)
- ▶ **Neil Young** withdraws from streaming services over poor audio quality. [\(Facebook\)](#)
- ▶ **Berklee College** report criticises music industry for lack of transparency. [\(Billboard\)](#)
- ▶ **HMV** planning international expansion. [\(Telegraph\)](#)
- ▶ **Sony Music** asserts right to strike deals which 'disadvantage' artists. [\(HollywoodReporter\)](#)

record of the week

Summer Aufgang

Blue Note France

July 17

Aufgang is a critically acclaimed French pop duo, hugely influenced by the incredible underground disco and synth pop sounds of New York in the 1980s. Rami and Aymeric met whilst studying piano at the prestigious Julliard School in Manhattan and that classical training shines through here in the intricate keyboard flourishes and string arrangements that underpin this gloriously funky little pop nugget. Both guys have collaborated with the likes of Cassius and Phoenix and their forthcoming album (due for release next year and currently being recorded



See page 12 for contact details

in Beirut, Paris and NYC) sees them drawing on their French/Lebanese backgrounds for a rather unique blend of indie pop, electronica and pre-modern Arabic sounds. This great track has been mixed by Michael Brauer, noted for his work with acts including Coldplay, Sade and Florence & The Machine. Summer's here, fling the windows open and get ready to sing your head off to this, undoubtedly with a huge grin on your face.

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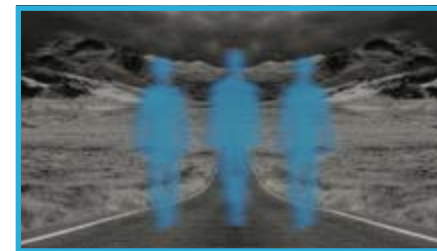
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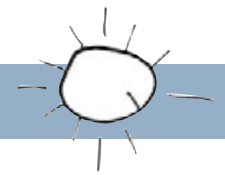


P11 Records of the Week: Radio

CADIZ MUSIC

WORLDWIDE SALES MARKETING AND DISTRIBUTION

Plus all the regulars including 6am, Word On, Business News, Media Watch and Chart Life



There are many valid points raised in the Rethink Music transparency report, **David Balfour** comments, though it's also quite unbalanced in places. Nevertheless, there are one or two core recommendations that are impossible to dispute.

Berklee College of Music's Rethink Music [report](#) on music industry transparency has caused something of a stir this week. This is unsurprising, given that it's the product of a detailed year-long study into music industry practices from an extremely respected academic and music-focused institution. Also unsurprising, given that it points to a lot of inefficiencies, anachronisms and sometimes dubious practices at work in the global music industry.

From our own side, it's tempting to describe this report as the 'things we already knew presented in a fresh but sometimes worryingly unbalanced way'. More on that later. But first, it's worth examining the main finding and recommendations of the report. Despite our rather critical summary above, there's no arguing with the thoroughness of the approach, or the validity of its main criticisms. It's incredibly wide-ranging, correctly looking not just at digital services and record companies, but publishers, distributors and rights organisations.

The report presents a highly accurate picture, often in easily-understood graphical terms, of the complex fragmentation and flow of rights associated with commercial music use. Refreshingly, the report doesn't really complain about this complex rights structure in and of itself – understanding that it's the result of a long business history and was never intentionally designed that way. What the report does highlight however is how

that fragmented structure presents multiple opportunities for royalties that should flow to artists to get lost, hidden or even willfully diverted by opaque and sometimes immoral licensing practices. These are all familiar themes for readers of this column. It is refreshing however to read an analysis that takes a wide view over both recorded music and publishing rights, along with the many organisations that administer them.

In terms of the main problems highlighted, it's difficult to argue with most of them. The report complains about structural and technical limitations that are arguably inexcusable in a modern digital business. Chief amongst these is the continued absence of a centralised database of rights information. The fact that rights ownership in the music industry is so hard to identify is a continuing embarrassment for music companies – and a justifiable stick with which to beat us. Whilst the best way to solve this problem is anything but clear – some kind of initiative on this front is desperately needed. The absence of such a rights database unsurprisingly leads to accusations that some of the biggest rightsholders in the music industry are motivated to keep this information as untransparent as possible. The report picks up on this, noting that when repertoire can't be clearly assigned to known rightsholders, it often goes into 'black box' escrow accounts, which can end up being divided amongst rightsholders according to marketshare. Such a system results in a win of

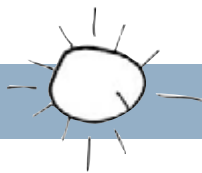
unattributable income for those rightsholders, and a loss of earnings for musicians. It's hardly surprising that this is highlighted as being an unacceptable way to handle artists' rights.

The report also complains about the lack of cross-industry adoption of proper standardising tools such as ISRC and ISWC codes. Most music companies would reject this complaint – most royalty systems simply won't work without such unique codes and they are already absolutely standard. That said, there are also some grounds for this complaint. PROs and other collecting societies come in for great scrutiny in the report and are identified as one of the main buckets where money gets lost or misdirected. Lack of proper rights information, inefficient reciprocal agreements between societies and indeed archaic practices at societies all come in for criticism. Rightly so, though the report is also intelligent enough to realise that whilst working practices at some societies should be improved, also at fault are the outdated consent decrees which govern such organisations. As such, legislation governing rights flow can play as an important role in

leading to lost royalties. For us, it still beggars belief that digital services reporting to US collecting society SoundExchange are not required to use unique identifiers. Systemic and legislative failures such as this certainly need to be addressed.

Talking of archaic practices, the report also highlights the example of a multi-platinum artist who in 2014 received their label royalty reporting quarterly and in a pdf format which they had to manually digitise before they could attempt to use it for calculating royalties. This is certainly a horrible example, yet it's also one which does not, for us, demonstrate the general standard in the industry. This is where the report begins to lose some credibility for us – it tends to take the worst examples it finds and extrapolate that they are the general standard throughout the industry. Many labels and distributors would certainly take issue with that suggestion, as they have long been accustomed to providing detailed line-by-line reporting of digital income to labels and artists. Linked to this is the report's claim that robust data standards are all but absent in the industry. Again, we take issue ►►

“For us, it still beggars belief that digital services reporting to US collecting society SoundExchange are not required to use unique identifiers.”



▶ with this suggestion. On the delivery and supply side, the wide acceptance of the DDEX standard means that systems are now largely standardised. On the reporting side, most music companies realise that certain core information such as unique identifier codes, time and location of transaction and royalties received are a minimum basic standard in reporting.

We suspect that the 150-page pdf report was an example of a single major label report to a single artist in the US. It's undoubtedly true, but it's also incorrect to assume that this is the standard at all major labels in all countries. Nevertheless, the claim that standards could be improved at many large labels is justified. What the report fails to note however is that many significant music companies already operate to much higher standards. Again and again the report mentions Kobalt as an example of best practice, as the alternative to poor practice. With Kobalt having underwritten the report, as well as generally pushing for transparent standards - it's hardly surprising that it should receive some positive coverage. The report wholly fails to provide a balanced outlook however of the fact that many other labels and distributors in the digital industry have been pushing for similar standards too, some for even longer than Kobalt has. As such, it presents an imbalanced and potentially misleading picture of a world where artists have a binary choice to make between 'horrible major label' or 'lovely Kobalt'. For us, this is a serious oversight which threatens to undermine the credibility of the report.

We have some other small gripes. The report calls for the establishment of a "fair

music" certification of transparency for digital services and labels. Yet it fails to mention WIN's Fair Digital Deal's **declaration** which already goes a long way to doing just that. The report also calls for the introduction of bitcoin-style blockchain technology to provide a completely transparent overview and tracking of online payments. This sounds laudable in theory but also sounds rather impractical to implement, especially in an industry with so many fragmented rights, and where confidentiality around rates is often contractually required.

These are small complaints however against a report which fundamentally does a solid job of highlighting a range of very real problems which many corporate or organisational interests are often quite happy to see swept under the carpet. If we take one thing away from the report above all else, it's the absolutely justified complaint about the lack of a centralised and definitive music rights database. If, as an industry, we really do care about transparency for rightsholders, this is something which urgently needs to be fixed, but who should do it? This is the key question. Collecting societies have already shown themselves to be unable to make this happen, as shown by the collapse of the Global Repertoire Database project last year. Should it perhaps then be the major labels and publishers who take on this job? In many ways, they are the least motivated parties to do so. If however, they really want to walk the walk when it comes to creating fairness and transparency towards artists, they could hardly make a more powerful demonstration of their commitment than by trying to move this particular project forward.



Artist features this week

Red Bull, **Awolnation** and the evaporating division between bands and brands. (**Forbes**)

While JME and Skepta are repping a statement of independence and holding two fingers up to the money-men, people are accusing Jamie XX of trading in credibility for corporate pounds. When exactly do you get the label 'sell out'? (**i-D**)

The underground artist **Sophie** landed his song on a McDonald's advert, flipping the celebrity game on its head by earning fortune before fame. Has pop thrown itself in a burger bap and started to chow down? (**Guardian**)

Interview: **John Acquaviva**, Fund Manager, DJ and Serial Entrepreneur. (**Encore**)

One of the most influential EDM-focused sites, **Resident Advisor**, has remained staunchly independent, with a devotion to the underground side of the culture that is at odds with the music's mainstream popularity. (**NYTimes**) The feature also reports that rival electronic music site **Dancing Astronaut** is said to be in talks to be acquired by Insomniac, a dance promoter whose majority owner is Live Nation.

Sounds familiar: The music of the 1980s is enjoying a resurgence in adverts. (**Independent**)

How to put on a **mega-gig**: the venue manager's story. (**Guardian** - Dave Simpson)

Four Tet grants us a rare audience to talk dancefloor euphoria and finding his inner zen. (**Saturday** - Louis Pattison)

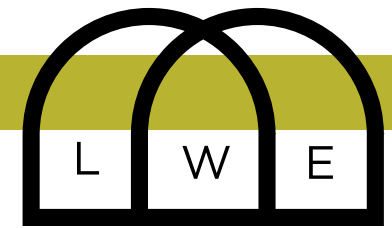
French DJs added their distinctive je ne sais quoi to mid-90s house music... these scenes from Parisian clubland are evoked in a new film, *Eden*. (**Guardian** - Killian Fox)

Whether it's a dispute over rap or the purpose of culture, music lovers need to show less outrage at radical art, says Ed Vulliamy. (**Observer**)

Rihanna reveals the hidden rock 'n' roll world of accountants. (**FT** - Ludovic Hunter-Tilney)

Nicola Roberts says it's important that smaller songwriters are acknowledged by big music companies. (**BBC**)

The 99 **greatest dance albums** of all time. (**Thump**) **Daft Punk's** Discovery tops the list.



Alice Favre, co-founder of **London Warehouse Events (LWE)**, discusses repurposing event spaces and the current challenges facing promoters in the capital

The well-documented club closures across London, plus a consumer appetite for fresh experiences, is spawning a new generation of event spaces in the capital. With carparks, courtyards and warehouses becoming the go-to for clubbers, LWE is using its five years of knowledge to corner the market. Having successfully repurposed Tobacco Dock in East London for day parties and launched its own ticketing platform, Ticket Tannoy, we speak to co-founder Alice Favre about the changing landscape.

Why has there been an uprising in (legal) warehouse events in the clubbing landscape? Everyone is looking for the next 'experience', look at the rise of websites like The Nudge or the events listings pages of Time Out, packed full of quirky things to

do in your spare time.

I feel like warehouse parties had a resurrection about five or six years ago but we're coming to the end of events branded as a 'warehouse' party, however, I don't think events will go back to regular clubs only, the 'pop up' event will still exist just without the label of 'warehouse' party.

People like the idea of partying in a building that wasn't designed as a club - it feels more authentic, raw and exciting. As these venues come with no production it gives us promoters a chance to be more creative with the environment and have a bespoke feel where the focus is on the artist or brand and the specific atmosphere they want to create.

How difficult is it to repurpose buildings as event spaces in London? We have

found that a good working relationship with the relevant local authorities, and a bit of creativity when it comes to solving issues is the key. When we first discovered Tobacco Dock, we were all clear that we would love to do an event in the venue and done right it would be something very special, a unique experience.

Our main obstacle with Tobacco Dock was knowing we could never go late night there, they had a 2am licence so we decided to do it in the daytime. Our first event

there was on New Years Day so it was a good start to get people's heads around the new concept. It is without a doubt that London has a love for day parties, especially Sundays for after hours, and of course the summer is a popular time; but we were definitely the first to do a daytime Saturday party outside of the summer months and not based around an afterparty. It's actually a great format and a good one for the other clubs in London as we are not competitive, we are actually helping generate business for them as we have several thousand people leaving before the tubes shut who are ready to find a club to continue dancing.

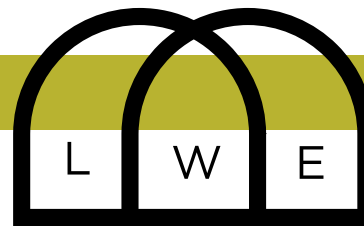
We have talked to various councils about other large spaces. They have never said no straight away, they are always open to exploring the ideas with you. They just have to be concerned with the residents and local area, which is fair enough. We all have to live and work in harmony together.

What's the biggest challenge you face promoting in London at the moment?

For us it would be finding spaces that are around the 1,500 to 3,500 capacity mark. There is a real lack of venues of this size and so a lot of our time and energy is focused on finding that new exciting location to hold a party. London is in a great place, there's



“As these venues come with no production it gives us promoters a chance to be more creative with the environment and have a bespoke feel where the focus is on the artist or brand and the specific atmosphere they want to create.” ▶▶



▶ so much going on all the time, new people coming through and there's a good spirit between promoters, DJs and everyone else involved in the scene. There seems, more than ever, to be a togetherness between event organisers joining forces with regards to licensing issues, cross promotion, joint events etc. The recent creation of the NTIA (Night Time Industries Association) has helped increase the voice for us as a group on a national scale and to shout about all that is great about nightlife rather than it being the seedy under belly of London.

In London, and specifically for Fabric, there has been close scrutiny of licensing and police monitoring, how has this affected you? People seem to forget that promoters and event producers for electronic music have been under scrutiny for a while, but it wasn't until the Fabric issue that people en masse started talking about this again. We've got a good relationship with the council and always aim to work constructively with

them about any concerns they have. We have different experiences with different councils, Tower Hamlets have been great though.

We work closely with independent consultancy companies to make sure we are not biased - people like Vanguardia, who monitor and advise on the sound levels - so that we can achieve the best quality sound whilst keeping the locals happy.

One of the biggest difficulties is the general public understanding the costs of putting on an event and how all the hoops in the background help push up ticket prices. Promoting is an expensive and risky job where you are beholden to a lot of different forces that are beyond your control.

There's been a firm mainstream spotlight on electronic music for the past five years or so, how has this helped or hindered LWE? It seems that people are a lot more open minded nowadays and want to go out and experience new things. People might get into electronic music through the bits

they hear in the charts. Before long they'll be finding the more underground DJs and nights whilst going on a pilgrimage across the UK and beyond for their electronic fix. Of course electronic music aficionados will moan about the masses getting into dance music, people

always will, and sometimes the crowd isn't as good as you would want it to be, but overall it's definitely a positive thing.

You've launched your own ticketing site, what prompted this? Ticket Tannoy was born as we have been growing as an events company and wanted to take full control of our ticketing by pulling together all the features we need as promoters into one place. The platform started as a place to sell our tickets only, but relatively quickly we were being approached by third party promoters to support their shows and at that point we decided to open up the platform for everyone to use. Ticket Tannoy has grown quickly over the last 12 months with a steady stream of new features being added and new events and promoters joining. We have more plans for it in the pipeline. I think ticketing is big news at the moment and we feel we have the knowledge on both sides to create a platform that is useful and innovative for the promoter and the punter.

What's in store for the future? We'll continue to keep pushing the boundaries in London. I think we would be foolish to head to another city and tread on other promoters toes. Us promoters need to stick together more rather than fight against each other as this only benefits the DJs in the end as they end up with over inflated fees because promoters are fighting with money to try and secure the acts.

We have some ideas on how to expand without causing any friction. We are exploring a few options right now.



Paul Jack, Will Harold and Alice Favre

Send your music and news to:
Record of the Day
 PO Box 49554
 London E17 9WB

www.recordoftheday.com

Publisher/MD
 Paul Scaife
paul@recordoftheday.com
 020 8233 1224

Editor
 Liz Stokes
liz@recordoftheday.com
 020 8233 1224

Music Editor
 Lee Thompson
lee@recordoftheday.com

Contributing Editor
 David Balfour
david@recordoftheday.com
 07974 813 267

Music Consultants
 Nathan Standlee
nathan@recordoftheday.com
 Joe Taylor
joe@recordoftheday.com

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The hottest unsigned acts of the moment from **RotD** Music Consultant **Nathan Standlee**

Mabel

Super early days for London's **Mabel**, but being the youngest daughter of **Neneh Cherry** and **Massive Attack**'s Cameron McVey, she's got something of a head-start on her peers. Debut release *Know Me Better*, which undoubtedly bears the musical influences of her parentage, premiered on Fader a few days ago and has already been winning her all sorts of accolades. It's quickly climbing up the Hype Machine charts and spreading like wildfire across the blogosphere. Close tabs are well and truly being kept on her. Expect things to escalate quickly.

Contact: steve@triplemanagement.com / jake@triplemanagement.com



Mabel

Oslo Parks

Becoming somewhat of a mainstay in the Compass pages these days, Brighton's **Oslo Parks** continue to make big strides in building their profile and attracting the attention of majors. New single *Slipping Away* found itself Line Of Best Fit's Track of the Day yesterday, which helped them soar into the Top 10 Most Blogged Artists chart on Hype Machine this week. They've got the online tastemakers onboard and A&R scouts keeping tabs, so it will be interesting to see how the radio specialists react. A few spins from Annie Mac or Huw Stephens could be the tipping point to getting an offer on the table.

Contact: stevie@akirarecords.com



Oslo Parks



Leo Kalyan

Leo Kalyan

Since our last update on the ever-rising **Leo Kalyan**, he's been added to the KISS Fresh playlist, received some big spins from Huw Stephens as well as continued support from 1Xtra, racked up nearly 500,000 Spotify streams and remained in the Spotify Most Viral charts for three weeks and counting. Advanced label discussions are happening in the UK and US, so watch this space for big news in the very near future.

Contact:

dan@sb-management.com / roxy@sb-management.com

Ones to watch

Oslo Parks, LÉON, Iris Gold, Spring King, Lewis Del Mar, George Taylor, Desta French, Leo Kalyan, Chiara Hunter, Get Inuit, Kita Alexander, Willie J Healey, Cameron A G, Sabella, Matt Woods, Lea Porcelain, Alma Elste, Shiners, Raines, Honours, Black Honey, Kyiki, Sisters, Remi Miles, Adam French

News

- Compass-tipped act **Pixx** (formerly just **Pix**) has signed with **4AD**
- **Grace Acladna** has signed to **Hometown Records**
- **Spring King** remain a hot prospect, but still unsigned



- Now here's an interesting observation. There are currently no pre-release tracks this week from any Sony-related label on Capital's playlist. A particularly notable omission is the new single from one of the station's favourite acts, **Calvin Harris**, who releases his brand new song *How Deep Is Your Love* worldwide tomorrow. This could be a real test as to whether the On Air/On Sale model works in the UK. Support from Global Radio for the single now could all come down to whether or not it has a high impact on Monday's chart midweek sales update, we suspect. Radio 1 has added it this week and it's their Track of the Day on the day of release. The model obviously hasn't worked though for another Sony-signed act **Example**, whose new tune *Whisky Song* came out last Friday and will find it hard to drum up any support now that it looks set to fall short of the Top 75 tomorrow following a full week on sale, even though a spurious/utterly meaningless 'focus date' of August 21 has been set for the single.
- Getting a five-day chart out last week to hit a much-publicised New Music Fridays launch, with no room for problems or missing data, was always going to be fraught. And so it came to pass. We're hugely sympathetic towards the team at The Official Charts Company and the dilemma they faced last week, especially when they realised a massive chunk of streaming data was going to be missing from that survey period. However, the finished chart was definitely compromised and we feel that the non-disclosure of what happened to the public has seriously damaged the credibility of the countdown not just within the industry but beyond too, considering that it's also used as a statement of reference worldwide by music fans. One label source said to us that they felt it was the equivalent of reporting the GDP for the entire world for last year but leaving out the numbers from China without telling anyone. As we understand it, less than 1000 units
- separated **David Zowie** at No.1 and **Years & Years** at 2 and it's not entirely clear if streaming numbers on **Lost Frequencies** would've possibly helped them achieve a second week at the top. As it is, they go down in history as the shortest-ever run for a No.1 single, having only sat there for five days instead of a full week and will no doubt now be the answer to such a question in many a pop quiz for decades to come. One track that probably wouldn't have ended its record-breaking Top 40 run was *Thinking Out Loud* by **Ed Sheeran**. The spin on the website was that it had gone back into the latest chart update, revealed on Monday, thanks to his weekend Wembley gigs. The real reason is that his streaming numbers last week weren't included, so not enough to bolster his regular download sales whereas they're back in the mix this week, so he leaps once more into the 40. We also saw it reported that all **Taylor Swift** songs had taken a significant jump last week, thanks to her arrival on Apple's
- streaming service, which was (unlike Spotify) able to report to the chart almost fully. Again, the real reason appears to be that against the lack of streaming stats from elsewhere, she simply climbed because download sales became over-emphasised. On the latest sales flashes, they all take big drops again, which proves the point. To sum up, last week's final published chart really was a very distorted picture and it's likely that many commentators will view it historically in that way. Nathan Sykes will be delighted he ended up with a Top 15 hit as he'd have been lucky to scrape the Top 30 had streaming been included. Our hope, should the Official Charts Company face the same data problems again, is that any such chart would be re-run at some point and the reason why was fully explained in public. That way, it can truly remain the only chart that really counts.
- Last week's short week saw three big new entries into the Top 10 on the album chart from **Krept**
- and **Konan** at 2, **Saint Raymond** at 8 and **Lucy Rose** at 9. That shorter survey period may have helped them enormously and inflated their final positions but they all might want to look away when they see the current sales flashes have them ranked at 15, 90 and 66 respectively.
- Pop quiz – which UK-signed act had the biggest-selling debut album released domestically in the first six months of 2015? Well, it's not **James Bay**, as he's US-signed. The answer: our big Record of the Day favourites **The Shires**. *Brave* came out at the end of February and is about to go silver with sales approaching 60k. Watch those sales grow steadily with an appearance at Radio 2's Hyde Park event this September and some key TV spots late in Q3 and Q4 too. It's one of those rare albums that reacts brilliantly with every piece of promo and we're proud to have supported Ben & Cris constantly over the past 12 months since we first featured the
- excellent *Tonight* exactly a year ago this week. In fact, **Years & Years** will become the only UK-signed debut act in 2015 to topple them with their opening sales expected to come in at around 55k this week. So even then, that's only a slender lead to date.
- Mongrel discovered this week that the marker for a UK Top 40 singles sales position back in 1990 was around 8k copies, comprising mostly seven-inch singles on vinyl in those days. Looking at this week's latest chart due tomorrow, the marker for No.40 will be almost identical 25 years later. The only difference is that real physical sales to achieve that position are now less than half what they were back then.
- Taken off Radio 1's playlist this week: recent Top 10 hits for **Krept & Konan** and **Rita Ora**, **Tinie Tempah** ft. **Jess Glynne**, (which is actually still in there) and several non-hits from **Gabrielle Aplin**, **Neck Deep**, **Nick Jonas**, **Prides** and the **Snoop Dogg** collaboration featuring ▶▶



▶▶ **Stevie Wonder.** Most of those flops were already available to buy when Radio 1 added them and yet again as we've seen for some time now, saw no noticeable upswing in sales as a result of being added to the playlist.

○ Being positive about this year's **T In The Park** is rather like being reflecting on the several hours of fine dining and luxurious cruising that people enjoyed on board the Titanic before hitting the iceberg. Mongrel went as a paying punter, shelling out over £200 for a weekend ticket, without any camping. Shuttle buses back to Edinburgh on top were over £30 per day and there have been dozens of online horror stories from disgruntled people backing up police confirmation that around 500 people ended up hanging around waiting for transport. Then when it arrived, the journey back (which was estimated on the bus timetable to take just under two hours) actually saw some folk arrive back at 4am after being stuck stationary trying to get off the site for



well over an hour. The first time that the event had moved to its new location at Strathallen was always going to present teething problems but we were staggered by clueless stewarding throughout the entire weekend, a cramped site with too many stages, key locations positioned way too close together causing sound pollution and, on Saturday evening, one point where we genuinely feared for our lives during a crush because of footfall between the over-populated Cocktail

Cocktail dance area and people trying to go in two directions into each other beyond the main-stage and away from the King Tut's tent. The organisers should be very thankful that no one was trampled to death in a very hairy incident that we experienced first-hand just after 8pm that evening. Then there was the rain. It was never particularly heavy or biblical but a Saturday afternoon shower destroyed the site completely in a very short space of time and

we were shocked that no provision to put extra straw or bark down on Sunday to help with the treacherous conditions was seemingly made. At one point on Saturday night when we messaged a friend back in London some of our photos and they responded with the line 'F*cking hell, it looks like something from a third world DEC appeal charity video!' Several traders that we spoke to across the weekend said that their business was down considerably over previous years, especially

in the so-called Healthy T area, where the healthy side appeared to us to be severely lacking this year. We've been to T In The Park almost every year since 1995 and only ever missed two years in the old location at Balado. Like the mother of a new-born child that vows never to go through that hell again but ends up having a second kid, conveniently forgetting all the pain they went through, we hope that's the case with our experiences last weekend. However, right now, we're pretty adamant that was our first and probably our last visit to the new site. As for the music, it seems almost irrelevant now.

○ **Sony Music** hosted what may become their first annual summer party under Jason Iley's stewardship at The Ivy Chelsea Garden this week. Mark Ronson, Rita Ora, Paloma Faith, Foxes, Hurts and Example attended along with the great and good (plus Mongrel) across the industry. Talk was mostly of Global Release Day and On Air/On Sale with general opinion (not

necessarily from Sony staff by any means) "it'll work if no one breaks rank" to "it's Capital and commercial radio that's the problem". The other talking point was Apple Music, which having started with Beats 1, have an infinite number of channels they can add, as they cross over to the mainstream. Whatever the gripes about the radio station now, let's not forget it's such early days. One radio exec wasn't impressed with Apple's proud statement of "24 hour radio", saying "it's 12 and 12, plus Radio 1 went 24 hours over 20 years ago". (Mail photos)

○ To keep us in touch with other sectors, Mongrel also valiantly attended **BMI's** and **BASCA's** summer parties. No recurring talking points, but it was no less useful or enjoyable. Apparently BMI were bidding for SESAC.

○ We've all seen poor gigs before, but we've never seen a promoter deal with the issue mid-gig, as one did this week for **Findlay Quaye**. A sad demise for the artist. (NME) ▶▶



▶▶ Team Decca



◦ A **list** of all the track's played on **Beats 1** in the first week leaves us feeling there's little cohesion, but maybe that's not a problem. However Zane or a US chart show at early breakfast haven't sat well, and we've yet to figure out where and when is the best time to listen. Meanwhile, the Listen Again on iPlayer remains perfect.

◦ Last weekend, 20 of **Decca's** bravest adventurers scaled the heights of the UK's biggest mountain, Ben Nevis, taking on thunder, lightning and even snow, all to raise nearly £13,000 for Macmillan Cancer support. Braving the elements the

team hit the peak in the middle of Saturday night, hardly stopping at the top, before belting back down in search of cover and warmth. Respect from RotD goes to Team Decca: Dickon Stainer, Rebecca Allen, Costa Pilavachi, Tom Lewis, Laura Monks, Ash Noonan, Andrew Dalton, Anna Malone, Caroline Crick, Chris Kershaw, Ellie Thomson, Emma Price, Esme Strathcole, Fiona McLachlan, Holli Sullivan, Jessica Simmonds, Kevin Long, Noorjhan Flanagan, Oli Harrop, Rachel Haller and Shona Hamilton. You can still donate [here](#).

◦ We were delighted to see **Kimberly Anne**, first featured as a **RotD** almost three years ago when she was unsigned, at No.2 in the midweeks. She sent us a note at the time saying she'd had lots of great reaction after our feature, with Polydor eventually snapping her up. This week, she tweeted "your support was epic. I still owe you a drink x". Dare anyone NOT listen to each and every Record of the Day in case there's a future hit or artist to work with?

◦ Mongrel isn't sure if you've analysed the latest stats to be revealed by Netflix in the US just yet but it's a poke in the eye for anyone

who thinks physical is dead and streaming is the only way forward for all consumer entertainment media, be it music or film and TV. The net revenue from the seemingly-long-forgotten DVD rental business alone brought in a not-too-shabby \$130m for the company.

- Someone has made a **Spotify** playlist of almost everything played on Apple's Beats 1, bar the annoying/engaging presenter.
- **James Corden** has been winning over viewers in the US with his chat show, which includes a segment where he drives to the studio with a guest. Each clip has been good, but this **latest one** with **Rod Stewart** and **A\$AP Rocky** is particularly enjoyable.
- **Spotify's** most distinctively popular songs in London, relative to the rest of the world. There's quite a 6 Music and Kiss bias.
- Here's hoping, unless it was a prank, in which case, no sympathy, **Scott Johnson** is OK.

Spotify's most distinctly popular songs in London relative to the rest of the world.

Song	Artist
House Every Weekend	David Zowie
Take Me Away (feat. Rae)	DJ S.K.T, Rae
Roads	Lawson
Man Don't Care	JME, Giggs
Regret	Everything Everything
Get To Heaven	Everything Everything
To The Blade	Everything Everything
Believer - Radio Edit	DJ Fresh, Adam F
Cello Gonzales	Chilly Gonzales
That's Not Me	Skepta, JME
Where I'm From	Kiko Bun
Know Me From	Stormzy
Magic Tree	Ruu Campbell
Want To Want Me - Westfunk Remix	Jason Derulo
Baby It's You - w/Bow Wow	JoJo, Bow Wow
Sockets	Slaves
Hold Tight	Jamie xx
Just Saying	Jamie xx
The Rest Is Noise	Jamie xx
Candy	Cameo
Make Believe	Astronaut Husband
Stranger In A Room	Jamie xx, Oliver Sim
Who Will	Will Stratton
I Will Never Fall in Love With You	Sam Pinkerton
Shepherd	Anais Mitchell
Flowers - Sunship Edit	Sweet Female Attitude
Mr. E's Beautiful Blues	Eels
Fill My Gums With Blood	Gengahr
Words In The Fire	Patrick Watson
Annachie Gordon	The Unthanks



Highlights for the coming week

FRIDAY TV

03:10 ITV1
Lorraine - with Taio Cruz

12:30 ITV1
Loose Women - with Andrea Faustini

20:00 BBC4
You've Got a Friend: The Carole King Story

21:00 BBC4
Rock 'n' Roll America

22:00 BBC4
How the Brits Rocked America: Go West

22:10 Sky Arts
David Bowie: A Reality Tour

23:00 BBC4
Big in America: British Hits in the USA

23:00 Vintage TV
The Vintage TV Sessions - featuring Brix Smith Start, Graham Gouldman, Inspiral Carpets, Jimmy Somerville and The Mavericks

23:30 BBC2
T in the Park 2015 highlights

FRIDAY RADIO

06:30 Radio 2
The Chris Evans Breakfast Show - with David Gilmour and Leon Bridges

09:30 Radio 2
Ken Bruce - Bill Wyman picks the Tracks of My Years

14:00 Radio 2
Steve Wright in the Afternoon - with Martha Reeves

21:00 6 Music
Tom Ravenscroft - Django Django guest mix

00:00 6 Music
Nemone's Electric Ladyland - An Evening with Basement Jaxx

MONDAY TV

16:50 Sky Arts
Beat Beat Beat: The Tremeloes

MONDAY RADIO

07:00 6 Music
Shaun Keaveny - Sister Sledge Wake-Up Call

19:00 Radio 2
Paul Jones - Warren Haynes in session

22:00 Xfm
John Kennedy's X-Posure - Simple Answer guest

TUESDAY TV

17:00 Sky Arts
Pixies Live At Eurockeennes 2014

18:30 Sky Arts
Johnny Cash: Song By Song - Jackson

19:00 Sky Arts
Elvis Costello: Live From The Artists Den

20:00 Sky Arts
Guitar Star

21:00 Sky Arts
It Might Get Loud - with Jimmy Page, The Edge and Jack White

22:30 Vintage TV
Neil McCormick's Needle Time - Melissa Etheridge

22:50 Sky Arts
Classic Albums - Rush

23:00 BBC4
One-Hit Wonders at the BBC

TUESDAY RADIO

13:00 6 Music
Radcliffe and Maconie - with Richard Hawley

19:00 Radio 2
Jamie Cullum - Jacob Collier in session

22:00 Radio 2
David Rodigans Summer Series of Reggae

22:00 Xfm
John Kennedy's X-Posure - Man Of Moon guest

WEDNESDAY TV

23:05 ITV2
Celebrity Juice: McBusted Special

23:10 BBC4
When Pop Ruled My Life: The Fans' Story

WEDNESDAY RADIO

07:00 6 Music
Shaun Keaveny - Wake-Up Call from the Proclaimers

19:00 Radio 2
The Folk Show with Mark Radcliffe - The Best of the Sessions

20:00 Radio 2
Jo Whaley - Annie Nightingale celebrates 50 years in radio,

21:00 6 Music
Gideon Coe - The Label of Love is Ghost Box

22:00 Xfm
John Kennedy's X-Posure - with Vant



Follow us at @recordoftheday

@Popjustice

(Peter Robinson, Popjustice)
Global Release Day: the chance to download for zero pence the music you've spent months listening to for zero pence, on a Friday

@TheCSullivan

(Caroline Sullivan, journalist)
At a BBQ, sitting across the garden from Shakin' Stevens and Lorraine Chase. Shaky is being besieged for pictures. Can life get any cooler?

@mattlearmouth

(Matt Learmouth, Alchemy PR)
New data: 3 people shout "f**king soundcloud" every 2 seconds in the UK
#analytics #musicindustry #jumpingthroughhoops

@GeorgErgatoudis

(George Ergatoudis, Radio 1)
At @GlastoFest @bastilledan told me about @iamrationale. I just heard next single 'Fuel To The Fire' & it's incredible! 100% one to watch!

@huwstephens

(Huw Stephens, Radio 1)
all about the music every night 10pm-1am. I lead a very boring life and have no hilarious anecdotes to share.

@matt

(Matt Deegan, radio consultant)
Today I discovered that a cancelled single release means your song is actually published to iTunes but it's backdated! The shame.

@matt

(Matt Deegan, radio consultant)
1.6m more cars rolled off the manufacturing line with DAB as standard in the last 12 months.

@ScottJohnston8

(Scott Johnston)
@TinthePark hi im somewhere in green 7 someone has packed me into a tent bag for a joke and I can't get out I don't have much battery left

@markwilliams0n

(Mark Williamson, Spotify)
Germany is a great example of an industry where streaming is providing a (more than) healthy buffer to traditional revenue decline (CDs)
Massive over-index of physical in DE likely to see sharp decline in next few years, but streaming in a strong place to pick it up vs territory like Japan where new revenue streams being developed late & inevitable physical / download decline causing heavy losses.

@trixie

(Talia, radio producer)
Remaining baffled by beats1 giving people who aren't good enough to get shows on radio, shows on radio.

@stephenackroyd

(Stephen Ackroyd, DIY)
Apple Music really has changed the way we listen to music, hasn't it? (i.e. we've got 1D on the DIY office stereo)

@AlisonMoyet

(Alison Moyet, artist)
No right to appropriate the grief of a stranger with such familiarity but oh, how my heart aches for Nick Cave & Susie & Earl at their loss.

@Poptastic

(A&R site)
It's past 7pm and @BBCR1 just played 3 pop songs in a row. I'm very pleased with this post-Zane era.

@WillardAhdritz

(Willard Ahdritz, Kobalt)
All friends take the time to read rethink music berklee report!
Don't skip all classes to create great music #ilikeit



From RotD Music Editor **Lee Thompson**



Radio This Oceanic Feeling

Cherry Red Records

Single & Album: July 17

This Oceanic Feeling is a trio of musicians with an enviable pedigree to die for. Cheshire-born singer Chris Braide moved to LA in 2009 and has since written and produced huge tracks for superstars such as David Guetta and Sia, Beyonce, Lana Del Rey and Paloma Faith. Bass guitarist Lee Pomeroy has worked with pop royalty including Take That as well as ELO last year at their incredible Hyde Park gig and drummer Ash Soan has performed with Lily plus countless other artists. Together they've produced an album *Universal Mind* featuring this excellent track that showcases all of their talents, skills and experience into one perfectly crafted song, slickly polished and immediate on your very first play. With a nod to Roxy Music's smooth 1980 classic *Oh Yeah (On The Radio)*, this has a timeless quality to it and feels built to last. Optimistic and positive in tone, it must've been hard for Chris to hang on to this to record for himself and the group as we bet acts would've been queuing up to get this first, given half a chance. This is a rock solid gem.



Pieces CHIMES

unsigned

August 10

This hot energetic pop dance track from **CHIMES** is a debut single filled with promise and positive energy. It's notched up over 430k streams in the past fortnight for the duo from Kent comprising of music producer Draper and songwriter-vocalist Paul Aiden. They first collaborated last year with a mutual goal of creating massive-sounding, internationally appealing, credible commercial hits and the first fruits of their work was a house banger called *Silvia* which is available as a free download and appeared on the *Killing Moon New Moons: Volume III* compilation a few months ago. It led to praise and support from BBC Introducing, DIY Magazine and Breaking More Waves, which in turn led to remix work for Prides and Chalene Soraia. Next up is a headline live show at Koko in London on July 24 and Kendall Calling on the Jagerhaus Stage on August 1. Occupying the same musical space that's currently inhabited by superstars like Calvin Harris and David Guetta may seem like a really tall order, but CHIMES do it with style and assuredness. You'll be grinning from ear to ear when you hear this.



Rodeo Clowns Ella On The Run

Skruffy Records

July 31

If you were fortunate enough to catch Swedish pop favourite Tove Stryke's sold-out gig at Hoxton Bar and Grill in April, support act **Ella On The Run** impressed many early gig-goers too. This London-based alt pop artist began her recording career in the States after studying music at the prestigious Berklee College of Music. In LA, she then hooked up with producer and co-writer Matthew Bang (a former engineer at Interscope whose credits include the worldwide smash *If We Ever Meet Again* for Timbaland & Katy Perry) and Swedish producer Lukasz to create this moody slice of minimalist electro synthpop from her latest *War Of Words* EP. Support for her music to date has come from the likes of Clash, Spindle, Huffington Post, Kaltblut, Candid Magazine and BBC Radio London Introducing and watch out for more live dates still to come over the rest of the summer. Dealing lyrically with the subject of relationship ups and downs, it's a cool and defiant track filled with strength and hope for the future whilst displaying vulnerability as things break down.

records of the week



“Cast away your inhibitions, let yourself go and prepare to party to this infectious little banger.”

Red Lips Aggro Santos (ft. Andreea Banica)

FOD Records

September 11

Born in Sao Paulo, Brazil but raised in south London, **Aggro Santos** returns with a fun, samba-influenced track that's filled with feel-good latino carnival vibes. It's four years now since his last taste of chart success when his duet *Like U Like* with Girls Aloud star Kimberley Walsh scored them a UK Top 10 hit but this deserves to put him back with added fresh confidence. Based around the familiar trumpet hook from the track *Guaglione* by Cuban bandleader Perez Prado, which famously became a massive favourite after being synced on a Guinness TV commercial, it also features the vocal chorus hook from MTV Europe Music Award winner Andreea Banica, who's a huge star in Serbia, Bulgaria and her native Romania. Production comes from Danny Kirsch, mixed by Lu Diaz (who also worked his magic for Pitbull, Beyonce and Shakira) and there are remixes from Dave Aude, Steve Smart, Super Stylers and Razor N' Guid. Cast away your inhibitions, let yourself go and prepare to party to this infectious little banger.

Contact details

	This Oceanic Feeling		
	Label	Daniel Earnshaw	QEDG Management +44 (0)7794 634 256
	Publishing		PRS/MCPS
	Press & PR Management	Sharon Chevin Daniel Earnshaw/ Martin Darvill	The Publicity Connection +44 (0)20 8450 8882 QEDG QEDG
	Aufgang		
	Label	Damien de Clerck	Blue Note +33 1 44 41 92 05
	Publishing	Karim Ech-Choayby	Universal Music Publishing +33 1 44 41 50 79
	Radio & Online	Roo Farndon	Rood Media +44 (0)7973 366 301
	Live Management	Aline Petitpain Jérôme Scholzke	A Gauche de la Lune +33 6 86 81 07 12 TSK Music +33 6 98 80 03 51
	Ella On The Run		
	Label	James McGuinness	Absolute Label Services +44 (0)20 8540 4242
	Publishing	available	
	National Radio, Online & Press	Gav Duffy	Raised by Wolves
	TV & Live Management	Stephanie Gautier Andrew Asamoah	Skruffy Records Vocal Management +44 (0)20 3691 9438
	Aggro Santos ft. Andreea Banica		
	Label	Robert Rose	FOD Records
	National Radio	Gabby Buttaci	Gabby Radio Promotions
	Regional Radio	Stacy Scurfield	Cherry Lips PR +44 (0)7841 707 675
	Online & Press	Kate Whitmarsh	Space Promotions +44 (0)20 8546 1851
	TV	Stuart Kenning	Non Stop Promotions +44 (0)20 8334 9994
Club	Tracey Webb	Power Promotions +44 (0)20 8932 3030	
	CHIMES		
	Online	Lorraine Long	Charmfactory +44 (0)20 7485 0404
	Management & all enquiries	Jules Parker Achal Dillon	Polaroid MGMT / Killing Moon

Hear more from our featured artists on **Deezer**



In the news

Neil Young is removing his music from streaming services, blaming poor sound quality, saying “It’s not good enough to sell or rent”. ([Facebook](#), [Guardian](#))

A lawyer for **Pharrell Williams**, **Robin Thicke** and rapper **T.I.** says they will appeal a verdict and ruling that found they improperly copied Marvin Gaye’s music for *Blurred Lines*. ([Billboard](#))

The judge overseeing the lawsuit brought by the **Marvin Gaye** family against **Robin Thicke** and **Pharrell Williams** over *Blurred Lines* has denied a bid for a new trial and granted a request for an ongoing royalty rate of 50% of songwriter and publishing revenues. ([Billboard](#)) The judge also agreed with the Gaye family’s argument that T.I. and the labels behind the song—UMG, Interscope, and Star Trak Entertainment—should be held liable for copyright infringement. Thicke and Williams are expected to take the dispute to an appeals court.

Manager **Scoter Braun**, speaking alongside Taylor Swift manager **Scott Borchetta** at a conference, said of **Apple Music**’s launch “Everyone was fighting that fight. There was a huge fight going on behind the scenes. I think that Taylor pushed it over the edge”. ([Fortune](#))

UK body **Creative Content UK** is preparing to launch an education programme aimed at convincing 16-24 year-olds to get their music and media from legal sources rather than unlicensed filesharing or streaming sites. ([RotD](#))

The Bestival co-promoters have launched **House of Bestival**, bringing together an event consultancy with creative production and prop hire under one roof. ([RotD](#))

Berklee College of Music’s Rethink Music initiative has published a new report “**Fair Music: Transparency And Money Flows In The Music Industry**”. ([Billboard](#)) The 29-page report points to a systemic failure in many areas of the music industry to embrace “new” technologies that would give artists and their managers a clear picture of who is listening to what and how much they are owed for it.

FAC criticises **Sony** for ignoring artists’ interests and welcomes timely industry transparency report from Berklee. ([RotD](#))

New club venture **Phonox** will soon be opening its doors on the former site of Brixton’s Plan B. ([Crack](#)) Phonox is being established by Andy Peyton, the director of XOYO and The Nest.

Income from music placed in popular British TV programmes, films, adverts and video games rose 6.4% in 2014, generating revenues of £20m for labels, the BPI has revealed. ([RotD](#), [Independent](#)) Queen were the most synched act of 2014.

Ninja Tune founders **Matt Black** and **Jonathan More** (aka Coldcut) and label manager **Peter Quicke** will receive the Innovator Award at the **AIM Independent Music Awards** on 8 September. ([RotD](#))

The founders of **The Pirate Bay** were acquitted by a Belgian court of charges alleging criminal copyright infringement and abuse of electronic communications. ([TechCrunch](#))

The **MMF** and **FAC** are encouraging artists to support the **#FairPlayFairPay** campaign to ensure all performers get paid from US radio as well as fair market rates on other platforms. ([MMF](#))

The BBC has told its producers and DJs not to play music by **Neil Young**, **the Doors**, **Journey** or **Bonnie Raitt** – or any cover versions of their songs, or tracks sampling them. The acts have withdrawn from MCPS, meaning the BBC has no means of paying the artists for broadcast of their music, and so it cannot play their music without breaching copyright. ([Guardian](#)) The four acts are all represented by one publisher, **Sharandall Music**, which was set up by **Wixen Music** two years ago.

The aligned single **global release day** for new music takes effect from today. ([RotD](#), [RotD](#))

In the first half of 2015 in the **US**, **audio-only** listening generated **58.6bn streams**, an increase of 74.2% on last year, according to data from SoundScan. **Video streams**, which accounted for 76.6bn view-listens, increased 109.2%. ([Billboard](#)) **CD** sales were down 10%, to 56.6m, while **vinyl** grew by 38.4%, to 5.6m. **Download** track sales fell to 531.6m units, a 10.4% drop. **Digital album** sales were 53.7m.

The BPI, UK Youth and Global-backed initiative, **The Big Music Project**, has been shortlisted to win the Arts Category of this year’s National Lottery Awards and is seeking your vote. ([RotD](#))

David Byrne talks with DC Congress members about getting paid for radio plays. ([Billboard](#))

Digital

- ▶ **Apple** has launched its latest **iPod touch** featuring an 8 megapixel iSight camera, FaceTime high-definition camera and the same A8 chip that is used in iPhone 6. It also has a software update that enables Apple Music. ([Billboard](#))
- ▶ **Flipagram**, a social-media app startup that lets users create and share short photo-video segments set to music, has cut deals for rights to 30-second previews of millions of songs with the majors, Merlin and publishers. ([Variety](#))
- ▶ **YouTube** video-to-download converters have been around for years, but **Fivto** takes it to the extreme by enabling 99 video downloads simultaneously. ([DMN](#))
- ▶ Following a storm of online horror stories that tell of lost tracks, altered tag data, changing album art, and more corruption, **Apple** has released an update to **iTunes** that it hopes will address the issues with iTunes Match and the new Apple Music service. ([Forbes](#))
- ▶ **YouTube** CEO confirms their music subscription service is relaunching 'later this year'. ([BusinessInsider](#)) "YouTube has an impressive collection of music. It's a little bit different than Apple/Spotify. The music is different and the purpose is different. We have music videos... being able to see your favourite artist play a song... it's magical."
- ▶ AppleInsider claims **Apple's iPod touch** range will have new colours and a more powerful processor available after Thursday. ([AppleInsider](#))
- ▶ **Spotify's** Music Map lets users listen to local tastes from around the world. ([NextWeb](#))
- ▶ A listing for a video producer on **Apple's** job board, will be charged with leading "all music related video projects for Apple Music & iTunes", suggesting they may be looking to produce more videos in-house. ([NextWeb](#))

- ▶ US government antitrust regulators are looking into claims about whether **Apple's** treatment of rival streaming music apps is illegal under antitrust law, according to sources. ([Reuters](#))
- ▶ **StreamSquid** allows users to stream music for free, using legal services such as YouTube and SoundCloud as a backbone. ([TorrentFreak](#))
- ▶ A writer and potential purchaser highlights a disconnect between **Apple's** global broadcasting model and the old approach of fixed release windows. People want to buy the album but they just can't yet. ([NextWeb](#))
- ▶ Users have been able to explore **Apple Music** for more than a week now, but there is still the best part of three months until the Californian company knows how many people are willing to pay for its service. Should Spotify be worried? ([Telegraph](#))

Radio, Television, Publishing and PR

- ▶ Ed Vaizey MP, Minister of State for Culture and the Digital Economy is set to announce that 70% of new cars now come with **digital radio** as standard. ([RadioToday](#))
- ▶ **Absolute Radio** is to launch on FM in the West Midlands, replacing **Planet Rock** on 105.2 from September 7. ([RadioToday](#))
- ▶ **BBC radio shows** are being made available to download on smartphones and tablets for the first time. (Guardian) The vast majority of programming from across the BBC's stations will be available for 30 days after broadcast. ([Mail](#), [Guardian](#))
- ▶ Director General of the BBC Lord Hall will defend costly shows like **The Voice** today, insisting it is part of the Corporation's job to entertain. ([Telegraph](#))
- ▶ The final paid-for issue of **NME's** weekly magazine will be a bumper commemorative special, and will be available for an extended on-sale period from 29 July. ([RotD](#)) The new free weekly magazine starts on 18 August.
- ▶ It's **radio**, but not as we know it. How will the medium adapt to online threats such as Apple's new **Beats 1** service, asks Stephen Armstrong. ([Times](#) - Stephen Armstrong)
- ▶ **Calvin Harris, Disclosure, Rudimental, Duke Dumont, Faithless** and **Kolsch** join the line-up for **Radio 1's** 20th anniversary in Ibiza over the 31 July-2 August weekend. ([RotD](#))
- ▶ **Nigel Smith** is joining **The Guardian** as an Entertainment Writer.
- ▶ The **BBC** could be forced to scrap commercially popular programmes such as **The Voice** as the government prepares "root-and-branch" reforms for the corporation. ([Times](#))
- ▶ George Osborne accuses the **BBC** of imperialism; certainly its urge to smother rivals now threatens the national press, but with funding cuts looming, some of its services are vulnerable. Tim Rayment examines what could go. ([Sunday Times](#))
- ▶ **NME** is partnering with **Kyodo Tokyo** – a concert promotions and live events company – to launch [www.nme-jp.com](#) as well as a series of live NME-branded music events in Japan. ([RotD](#))
- ▶ IPC is to make the **NME**, last of the weekly music press, a free sheet, says Charles Shaar Murray. ([FT](#))
- ▶ **Ministry of Sound** has joined Global Radio's Digital Audio Exchange (Dax), making it the 140th music publisher to join the programmatic ad platform. ([Campaign](#))



Rachel Sermanni Tied To The Moon

Label Middle Of Nowhere
UK Release date 10/07/2015
US Release date 24/07/2015
ADM Rating: 7.4



8.0 | The Line Of Best Fit
 A beautiful record, so full of intricacies that it continues to reward with every listen, allowing you to lose yourself in its stories
[Read Review](#)

8.0 | Mojo
 Minimal, murky, magnificent.
Print edition only

8.0 | The Observer
 A captivating follow-up to her 2012 debut, Under Mountains, offering a richer, darker take on the soft folk of that record
[Read Review](#)

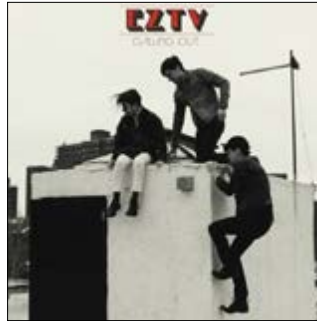
8.0 | The 405
 There is no grandstanding on this record. There is no bombast or flamboyance or eccentricity. Instead, there is song crafting of an exceptional variety as Sermanni delivers ten solid songs
[Read Review](#)

7.0 | Uncut
 There's something of the teenage Laura Marling about Rachel Sermanni.
Print edition only

7.0 | NME
 Skips between the fiery and the fragile, pitching the striking yet sinister screams of 'Ferryman' against the predatory, bass-y blues of 'Run'
[Read Review](#)

EZTV Calling Out

Label Captured Tracks
UK Release date 10/07/2015
US Release date 10/07/2015
ADM Rating: 7.1



8.0 | Exclaim
 The record feels a little long, but every song is worthy of inclusion, as each fits and flows smoothly
[Read Review](#)

8.0 | No Ripcord
 A record that insists on utilizing brevity with daisy-glazed melodies that fall a little more on the serene side than the highly-charged kick of your typical power pop release
[Read Review](#)

8.0 | All Music
 Low on drama but high on seemingly effortless jangle pop brilliance, Calling Out feels like a long-lost classic and an exciting discovery
[Read Review](#)

7.5 | Consequence Of Sound
 It's a sprawling effort made for weary drives alone on the highway on humid summer nights. The shimmering guitar hooks don't obscure a personal crisis — they make it bearable
[Read Review](#)

7.0 | music OMH
 A confident début that will doubtless please lovers of hooky, carefully crafted guitar pop
[Read Review](#)

7.0 | Gig Soup
 The songs seem simple (and they are, as is their charm), but they also contain some interesting elements which are woven through the album
[Read Review](#)

6.0 | Q
 Not a bad shout if you're looking for something calm and unruffled to soundtrack the summer.
Print edition only

Brought to you by:

gigs

Recommended
 London gigs

Friday

● **C Duncan**,
 The Lexington
 N1

Monday

● **Fine Print**,
 Sebright Arms
 E2

Tuesday

● **Gold Dust!**
 Present: **Kyko** +
Lawrence Taylor
 + **Cloves**,
 Hoxton Bar &
 Kitchen N1
 ● **Georgia**,
 Electrowerkz
 EC1

Wednesday

● **Robert J Hunter**,
 The George
 Tavern E1

Thursday

● **Darwin Deez**
 + **Oscar**, Village
 Underground
 EC2
 ● **The Pains of Being
 Pure at Heart**,
 The Garage
 N1



- If the **video games** industry is having such a good time of it, Thomas Quillfeldt asks: what can the recorded music business learn from games? ([RotD](#))
- “If people pay 10 bucks a month for service A and it doesn’t have a release they want because it’s windowed on service B, as an industry we’re kind of shooting the value proposition in the foot a little bit”, says a **Google Play Music** executive. ([Time](#))
- The music industry should explore blockchain technology used in cryptocurrencies to ensure musicians are paid fairly for streams and sales of their work, according to a report (featured here yesterday) published by the US-based **Rethink Music** initiative. ([Guardian](#))
- Artists should reclaim their independence and ensure their music benefits the people who really believe in it, not soulless **streaming** companies trying to take you for everything you’ve got. ([DailyDot](#))
- Is **streaming** good for music? ([BBC World Service](#))
- The finger’s on the self-destruct button. The ugly truth about Apple, Google, Spotify, and the rest of the **music streaming** universe. ([Medium](#) - Anil Prasad)
- 51% of concert goers buy **tickets** to shows of artists they discovered through **streaming**, according to a new study by EventBrite. ([TechCrunch](#))
- The amount of money that **PRS For Music** spent on operating costs grew by £7.8m in 2014 – despite the cash it passed to publishers and songwriters falling £16.2m. ([MBW](#))
- How **Facebook** could operate in the music video area. ([TechCrunch](#)) A new categorisation system for videos includes “Music” as a dedicated option.
- Dealing directly with artists and helping them express their vision might be the ultimate form of curation for **Apple**. ([VentureBeat](#))
- What happens when **music apps** die? ([Medium](#))
- Is **transparency** the music industry’s next battle? ([NPR](#))
- Metallica’s **Lars Ulrich** says streaming is ‘good’ but music is getting ‘bland’. ([NME](#))
- Why the **official UK charts** have moved. ([HuffPo](#) - Martin Talbot, Official Charts Company)
- When the iTunes store first arose, in 2003, it did well by classical music and other genres outside the pop hegemony. The new **Apple** cares less. “Music, it seems, is a trusty app that has some usability issues, and is due for an upgrade.” ([NewYorker](#))
- Analysing **Beats 1**’s first week: Most-played songs and every show’s tracklist. ([Billboard](#))
- Can **SoundCloud** be the Facebook of music? ([Bloomberg](#))
- **Hi-res streaming** will soon be the standard, says 7digital CCO Pete Downton. ([WhatHiFi](#))
- No music Tuesday: What listeners should expect from the new Friday album street date in the US. ([Flavorwire](#))
- Is the music industry sleepwalking into disaster? ([Darren Hemmings](#))
- Are plagiarised **YouTube** videos helping fuel **Facebook**’s astonishing video growth? ([Slate](#))
- Peak efficiency in **live music booking** will be the industry’s underrated, bench-warming buzzer-beater. ([Medium](#))
- **Noel Gallagher** on new global release date for albums: ‘The world’s gone f–king mad’. ([NME](#))
- What are the economics of organising a festival? From artists, to catering and waste management, sometimes the costs are so high they’ll leave organisers crying in the portable loos. ([Guardian2](#) - Eamonn Forde)
- Why is it that shutting down **Megaupload.com** increased digital movies revenues, but blocking access to The Pirate Bay in the UK did not increase legal consumption? ([BrettDanaher](#))
- The **RIAA** has responded to the **Berklee College of Music**’s “**Fair Music**” report, including writing “all of us in the music ecosystem should be working together to improve industry data and infrastructure so that everyone - artists, songwriters, labels and publishers - can be paid promptly and accurately.” ([Billboard](#))
- Can the US build an antitrust case against **Apple Music**? ([Fortune](#))

covers

The covers of the current music magazines



business



- Music sales in **Germany** increased sales by 4.4% in 2015's first half compared to 2014, according to a report by Germany's Federal Music Industry Association. **(Billboard)** **Streaming** grew 87%, **downloads** grew 3.2%, while the **CD** market declined a modest 3.3%.
- Ticket purchasing platform **Ticketfly** has closed a \$50m funding round. **(Billboard)**
- In the US, **Coachella** grossed \$84m in ticket sales from a total of 198,000 tickets sold. **(Billboard)**
- HMV** has agreed a deal to open 15 shops across the Middle East and is also in talks about separate deals to expand into Australia, China, and India. **(Telegraph)**
- Distiller Music Group** has appointed **Chloe Gold** as Head of Marketing. **(RotD)** She was previously a Product Manager at [PIAS] Cooperative.
- Sony Music** has asserted its right to structure its deals in such a way that might disadvantage artists, as part of its lawsuit with **19 Recordings**. **(HollywoodReporter)** Taking equity in Spotify, keeping advertising income and not sharing the spoils of piracy lawsuits is all proper, according to new court papers by the record giant.
- BMG** has appointed **Peter Stack** as Executive Vice President Global Catalogue Recording. **(RotD)** BMG acquired the company Stack founded, **Union Square Music**, seven months ago.
- Toscafund** has forged a merger of the **Akazoo** streaming business owned by InternetQ, the listed mobile marketing company, and **R&R Music**, a high-tech music technology business run by **Eric Nicoli**, the former EMI Chief Executive. **(FT, Times)** **Akazoo** has 1.1m paying subscribers, mainly in eastern Europe and Southeast Asia.



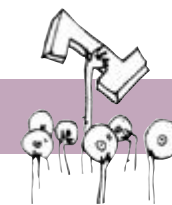
Music Week

- A new US chart supplier, BuzzAngle Music, has entered the market with its sights firmly set on Nielsen, calling the established provider “stale and ineffective” in 2015. (P1)
- Polydor and Machine Management made sure that Years & Years were one of the flagship bands for the first ever New Music Friday at the end of last week through a prime ad break takeover on Channel 4 during 8 Out Of 10 Cats. (P1)
- BMG’s acquisition of Minder Music last week was the latest move in a bid to make real strides in the dance market. (P2)
- London based Distiller Music Group has appointed Chloe Gold as its new Head of Marketing. (P2)
- Union Square Music Founder and BMG Exec Peter Stack is banking on a big resurgence in the catalogue market as rights revert back to top level artists. (P3)
- The NMPA’s decision to sell its mechanical rights affiliate Harry Fox Agency to SESAC has been dubbed a “game changer” in the way publishing rights will be licensed in future in the US – and it could also influence future regulation on PROs. (P4)
- International Solutions has launched its music marketing and promotions services in Australia and New Zealand with the appointment of Victoria Ciesiolka as territory manager. (P4)
- On The Radar: Spring King. (P9)
- Big Interview: Ninja Tune/Counter Records. (P10-12)
- Special: Ed Sheeran. (P15-27)
- Analysis: Q2 2015 Sales (P28-30)
- Profile: The LA Sync Mission (P33)
- Viewpoint: Andrew Wilkinson discusses ways the live sector can avoid complacency (P34)



The least banal stories from the week’s pop press

- ▶ Iconic Earls Court music venue **The Troubador**, where Jimi Hendrix and Bob Dylan played, is up for sale after neighbours’ noise complaints. ([Standard](#))
- ▶ Hacker Adi Lederman has been jailed for 14 months after breaching servers used by **Madonna’s** team and leaking music by the star. ([Telegraph](#))
- ▶ Songwriter **Roy C Bennett** has died, leaving behind a legacy of credits that include work for Frank Sinatra, Elvis Presley, Louis Armstrong and more. ([Billboard](#))
- ▶ **The Who** have stated that their **Glastonbury** headline set was “sabotaged”, while claiming that they stepped in to replace **Prince** on the festival line-up. ([NME](#))
- ▶ A 36-year-old man has been found dead at the **T in the Park** festival. ([BBC](#))
- ▶ **Deep Purple** guitarist **Ritchie Blackmore** says he is owed £750,000 for his part in creating the band’s hits and is locked in a legal battle for royalties and legal costs. ([Mail](#))
- ▶ **50 Cent** has declared himself bankrupt, reporting debts and assets in the range of £6.5million to £32million. ([Times](#))
- ▶ **Richie Hawtin** receives an honorary doctorate of the University Of Huddersfield for outstanding contribution to the world of music-technology. ([RotD](#))
- ▶ **Clara Amfo, Trevor Nelson, Annie Nightingale** and **Nick Grimshaw** are amongst the celebrities to have signed a letter to David Cameron demanding he protects the **BBC**. ([Mirror](#))
- ▶ **The Arcs** *Stay In My Corner*
- ▶ **The Parrots** *I’m Not Alone*
- ▶ **Tobias Jesso Jr** *Without You*
- ▶ **Toro Y Moi** *Buffalo*



AMAZING RADIO

A List

Boxed In False Alarm
C Duncan Garden
Cairobi Gristly Words
Clean Cut Kid Vitamin C
Day Wave Drag
Formation Hangin
Ghostpoet
 Sorry My Love, It’s You Not Me
Highasakite
 Keep That Letter Safe
Hooton Tennis Club
 Kathleen Sat On The Arm
 Of Her Favourite Chair
Lianne La Havas What You
 Don’t Do
Shura White Light
Swim Deep One Great Song
 And I Could Change The World
The Districts Chlorine
Vukovi Boy George
Walking Shapes Winter Fell

B List

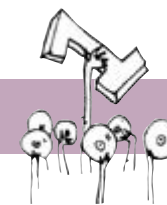
14th Cover You
Azekel Mad About The Boy
Broncho It’s On
Citizen Cement
Coquin Migale SOCOTRA
 (Radio Edit)
Django Django
 Shake and Tremble
Edward R Wolves and the
 Water
Frances Grow
Georgia Nothing Solutions
Gulf Ocean
Jimi Charles Moody
 Blue Honey
Joe Hertz Ashes ft Liv
Loyle Carner Tierney Terrace
Outfit Framed
Raury Devils Whisper
Rivver Am I Ok
 (feat Milk & Bone)
Sundara Karma Flame

C List

Ambassadeurs
 Looking At You Ft C Duncan
CENTREFOLDS
 You, Me & Debauchery
Demob Happy Wash It Down
Eaves Dove In Your Mouth
Elliot Moss Slip
Frankie & The Heartstrings
 Think Yourself Lucky
Gwilym Gold Triumph
Kingsley Chapman
 and **The Murder** Lovers
Klyne Paralyzed
Lisbon Khaleesi
PINES All You Need
Postiljonen Wait
Sunflower Bean I Hear Voices
Tom Misch Sunshine
Torres Cowboy Guilt
Specialist Spot Plays
Elvis Perkins Hogus Pogus
George Fitzgerald
 Knife To The Heart
Kathryn Joseph The Bird
Laura Clock Slowly
N.A.S.A Iko feat Lizzo
Slime Hot Dog

Key

Non-Mover
 Move Up
 New Addition



AMAZON PRE-RELEASE ALBUMS

- 1 **Various Artists** NOW That's What I Call Music! 91
- 2 **Iron Maiden** Book Of Souls
- 3 **Jason Isbell** Something More Than Free
- 4 **Lamb of God VII: Sturm Und Drang**
- 5 **Jess Glynne** I Cry When I Laugh
- 6 **Various Artists** This Is Acoustic
- 7 **Led Zeppelin** CODA (Deluxe CD Edition)
- 8 **Led Zeppelin** Presence (Deluxe CD Edition)
- 9 **Disturbed** Immortalized (Deluxe Version)
- 10 **Editors** In Dream

SHAZAM NEW RELEASE CHART UK

- 1 **Birdy** Wings (Acoustic)
- 2 **Sigala** Easy Love
- 3 **Kygo feat. Parson James** Stole The Show
- 4 **Felix Jaehn feat. Jasmine Thompson** Ain't Nobody (Loves Me Better)
- 5 **The Weeknd** Can't Feel My Face
- 6 **Disclosure feat. Gregory Porter** Holding On
- 7 **The Chemical Brothers feat. Q-Tip** Go
- 8 **John Newman** Come And Get It
- 9 **Charlie Puth feat. Meghan Trainor** Marvin Gaye
- 10 **Shaggy feat. Mohombi, Faydee & Costi** I Need Your Love

SHAZAM NEW RELEASE CHART USA

- 1 **Selena Gomez feat. A\$AP Rocky** Good For You
- 2 **Demi Lovato** Cool For The Summer
- 3 **Meek Mill feat. Chris Brown & Nicki Minaj** All Eyes On You
- 4 **Fetty Wap feat. Remy Boyz** 679
- 5 **DJ Khaled feat. Chris Brown & Lil Wayne & Big Sean** How Many Times
- 6 **R. City feat. Adam Levine** Locked Away
- 7 **Tori Kelly** Should've Been Us
- 8 **Halsey** Mad World
- 9 **Meek Mill feat. Drake** R.I.C.O.
- 10 **Beck** Dreams

6 MUSIC ALBUMS OF THE DAY

- | | |
|-----------|--|
| Monday | Samantha Crain
Under Branch & Thorn & Tree |
| Tuesday | DJ Yoda presents Breakfast Of Champions |
| Wednesday | Chemical Brothers Born In The Echoes |
| Thursday | Joy Division Substance |
| Friday | Elvis Presley Elvis Presley (classic) |

REBEL PLAYLIST WINNER

Broken Hands Meteor

6 MUSIC RECOMMENDS

Seven Davis Jnr Good Vibes

RADIO 1 TRACKS OF THE DAY

- | | |
|--------------|--|
| Monday | Rachel Platten Fight Song |
| Tuesday | Conrad Sewell Hold Me Up |
| Wednesday | Jack Garratt Weathered |
| Thursday | Selena Gomez feat A\$AP Rocky Good For You |
| Friday | Calvin Harris featuring Disciples How Deep Is Your Love |
| Saturday | Meek Mill featuring Nicki Minaj & Chris Brown All Eyes On You |
| Sunday | 5 Seconds Of Summer She's Kinda Hot |
| Annie Mac | Para One & The South African Youth Choir Elevation |
| Huw Stephens | Hippo Campus Suicide Saturday |

RADIO 1 PLAYLIST ADDITIONS

- | | |
|--|-----------------|
| 5 Seconds Of Summer She's Kinda Hot | C List |
| Calvin Harris & Disciples How Deep Is Your Love | C List |
| Charlie Puth featuring Meghan Trainor Marvin Gaye | C List |
| Jack Garratt Weathered | C List |
| Jess Glynne Don't Be So Hard On Yourself | C List |
| Julio Bashmore featuring Sam Dew This Could Be Us | C List |
| Lianne La Havas What You Don't Do | C List |
| Selena Gomez featuring A\$AP Rocky Good For You | C List |
| Tazer x Tink Wet Dollars | C List |
| Melé Ambience | INMWT |
| The Internet featuring Kaytranada Girl | INMWT |
| BDY_PRTS Cold Shoulder | BBC Introducing |

RADIO 2 PLAYLIST ADDITIONS

- | | |
|---|--------|
| Rod Stewart Love Is | A List |
| Adam Lambert Ghost Town | B List |
| Lianne La Havas What You Don't Do | B List |
| Rachel Platten Fight Song | B List |
| Tobias Jesso Jr. Without You | B List |
| Birdy Wings | C List |
| Reuben James Richards We'll Always Be Together | C List |

6 MUSIC PLAYLIST ADDITIONS

- | | |
|---|--------|
| Ghostpoet Sorry My Love, It's You Not Me | A List |
| Albert Hammond Jr. Born Slippy | B List |
| Boxed In False Alarm | B List |
| FFS Call Girl | B List |
| Marika Hackman Next Year | B List |
| Modest Mouse The Ground Walks With Time In A Box | B List |
| De Lux Oh Man The Future | C List |
| Thundercat Them Changes | C List |

ITUNES MUSIC STORE TOP SONGS

- 1 **Little Mix** Black Magic
- 2 **Years & Years** Shine
- 3 **Lost Frequencies** Are You With Me
- 4 **Sam Feldt** Show Me Love
- 5 **Avicii** Waiting For Love
- 6 **David Zowie** House Every Weekend
- 7 **Tinie Tempah** Not Letting Go
- 8 **James Bay** Let It Go
- 9 **Fifth Harmony** Worth It
- 10 **Birdy** Wings

ITUNES MUSIC STORE - USA

- 1 **The Weeknd** Can't Feel My Face
- 2 **Omi** Cheerleader
- 3 **Rachel Platten** Fight Song
- 4 **Silento** Watch Me
- 5 **Fetty Wap** 679
- 6 **The Weeknd** The Hills
- 7 **Selena Gomez** Good For You
- 8 **Andy Grammer** Honey, I'm Good
- 9 **Major Lazer** Lean On
- 10 **WALK THE MOON** Shut Up And Dance

ITUNES MUSIC STORE - AUSTRALIA

- 1 **Meghan Trainor** Like I'm Gonna Lose You
- 2 **Lost Frequencies** Are You With Me
- 3 **Galantis** Peanut Butter Jelly
- 4 **Robin Schulz** Headlights
- 5 **Rachel Platten** Fight Song
- 6 **Travie McCoy** Golden
- 7 **The Weeknd** Can't Feel My Face
- 8 **Major Lazer** Powerful
- 9 **Silento** Watch Me
- 10 **WALK THE MOON** Shut Up And Dance

HYPE MACHINE TOP 5 ARTISTS

<http://hypem.com/>

- 1 **Mac Demarco**
- 2 **Protomartyr**
- 3 **Toro Y Moi**
- 4 **Maximum Balloon** Feat **Karen O & Tunde Adebimpe**
- 5 **SHOPPING**

GUARDIAN - NEW BAND OF THE WEEK

source: music.guardian.co.uk/newbands
Friday **Amason**

CAPITAL FM PLAYLIST

Playlist for week commencing 15 July
Afrojack feat. **Mike Taylor** Summerthing
Sigma feat. **Ella Henderson** Glitterball

DEEZER POP TOP 10

- 1 **Major Lazer** Lean On
- 2 **Lost Frequencies** Are You With Me
- 3 **Jason Derulo** Want To Want Me
- 4 **Omi** Cheerleader
- 5 **Tinie Tempah** Not Letting Go
- 6 **Fetty Wap** Trap Queen
- 7 **Wiz Khalifa** See You Again
- 8 **Chris Brown** Five More Hours
- 9 **Walk The Moon** Shut Up And Dance
- 10 **Jack U** Where Are U Now



ANNIE MAC'S HOTTEST RECORD

- | | |
|-----------|---------------------------------|
| Thursday | Years & Years Gold |
| Monday | Lion Babe Impossible |
| Tuesday | FIDLAR West Coast |
| Wednesday | Lethal Bizzle Playground |

SPOTIFY MOST SHARED VIRAL

- 1 **Thundercat, Flying Lotus, Kasami** Washington Them Changes
- 2 **Klyne** Paralyzed
- 3 **Joe Stone, Montell Jordan** The Party (This Is How We Do It)
- 4 **The Libertines** Gunga Din
- 5 **Beach House** Sparks
- 6 **The Score** Oh My Love
- 7 **Krept & Konan, Jeremih** Freak of the Week
- 8 **AC/DC** Thunderstruck
- 9 **Hayley Kiyoko** Girls Like Girls
- 10 **AC/DC** Back in Black

AMAZING RADIO CHART

- 1 **Wolf Alice** Bros
- 2 **La Priest** Learning To Love
- 3 **RHODES** Close Your Eyes
- 4 **Oscar** Beautiful Words
- 5 **Gengahr** Heroine

RADIO 2 RECORD OF THE WEEK

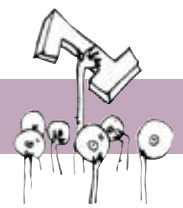
Jess Glynne Don't Be So Hard On Yourself

RADIO 2 ALBUM OF THE WEEK

Various Artists
Nina Revisited - A Tribute To Nina Simone

POPJUSTICE BIG SONG

source: www.popjustice.com
July 9, 2015 **Eden XO** Torn/Don't Stop Believin'
July 10, 2015 **Little Boots** Real Girl

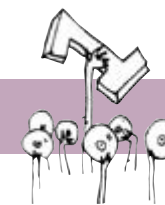


New releases

	RADIO 1 PLAYLIST	RADIO 2 PLAYLIST	CAPITAL	SHAZAM TAGGING	RoTd CHART PREDICTION
THIS WEEK - FRIDAY 17 JULY					
John Newman Come & Get It	A	A	PLAYLIST	#28 [PRE REL #8]	Top 10
Calvin Harris & Disciples How Deep Is Your Love	C				Top 10
5 Seconds Of Summer She's Kinda Hot	C				Top 20
Dappy 100 (Built For This)					Top 50
Maverick Sabre Walk Into The Sun		B			Top 50
Kokiri Turn Back Time (Retrospect)					Top 100
SRTW We Were Young					Top 100
NEXT WEEK - FRIDAY 24 JULY					
Sigma ft. Ella Henderson Glitterball	B		PLAYLIST	#32 [PRE REL #11]	Top 10
XYConstant Silverlined				#78	Top 30
Aston Merrygold Get Stupid				#97	Top 30
Foxes Body Talk	B			#62	Top 40
Tourist ft. Josef Salvat/Niia Holding On					Top 75
Jax Jones Yeah Yeah Yeah				#189	Top 75
Slinger Caribou Sundays					Top 100
Mele Ambience	INMWT			#125	Top 100
TWO WEEKS - FRIDAY 31 JULY					
Joe Stone ft. Montell Jordan The Party (This Is How We...)	B		PLAYLIST	#36 [PRE REL #12]	Top 10
THREE WEEKS - FRIDAY 7 AUGUST					
Charlie Puth ft. Meghan Trainor Marvin Gaye	C	A	PLAYLIST	#29 [PRE REL #9]	Top 3
Afrojack ft. Mike Taylor SummerThing!			PLAYLIST		Top 10
Maroon 5 This Summer's Gonna Hurt...				#141	Top 20
Rachel Platten Fight Song		B		#129	Top 20
Carly Rae Jepsen Run Away With Me					Top 20
Sarah Harding Threads					Top 40
Otto Knows Next To Me			PLAYLIST	#83	Top 40
Jeremih ft. Flo Rida Tonight Belongs To U!					Top 40
Tazer X Tink Wet Dollars	C			#75	Top 40
SoulCircuit ft. Maverick Sabre Rolling With Me (I Got Love)					Top 50
Arches ft. Karen Harding New Love				#127	Top 75
Grades King				#89	Top 75
Show N Prove ft Benny Banks FACT					Top 75
Carnage I Like Tuh					Top 100

	RADIO 1 PLAYLIST	RADIO 2 PLAYLIST	CAPITAL	SHAZAM TAGGING	RoTd CHART PREDICTION
FOUR WEEKS - FRIDAY 14 AUGUST					
Jess Glynne Don't Be So Hard On Yourself	C	ROTW	PLAYLIST	#69	Top 3
Tough Love ft. Ginuwine Pony (Jump On It)				#39 [PRE REL #13]	Top 10
Martin Solveig & GTA Intoxicated				#54 [PRE REL #18]	Top 30
Denney Low Frequency				#130	Top 30
Azari & III Reckless (With Your Love)					Top 75
Lovebirds ft. Stee Downes Want You In My Soul					Top 75
Kove ft. Moko Hurts					Top 100
Vaults Cry No More [EP]					Top 100
FIVE WEEKS - FRIDAY 21 AUGUST					
Felix Jaehn ft. Jasmine Thompson Ain't Nobody (Loves Me Better)			PLAYLIST	#14 [PRE REL #4]	Top 5
Ella Eyre Good Times					Top 20
Sage The Gemini/Nick Jonas Good Thing					Top 40
Nero Two Minds				#96	Top 50
Angel ft. Fuse ODG Leyla					Top 75
Hayden James Something About You					Top 100
Kelvin Jones Call You Home					Top 100
SIX WEEKS - FRIDAY 28 AUGUST					
Silento Watch Me (Whip/Nae Nae)				#55 [PRE REL #19]	Top 3
Demi Lovato Cool For The Summer					Top 10
L'Tric This Feeling					Top 10
Melissa Steel ft. Wretch 32 You Love Me					Top 30
Stylo G ft. Gyptian My Number					Top 40
Nick Brewer ft. Bibi Bourelly Talk To Me				#100	Top 50
Alexa Goddard We Broke The Sky					Top 75
Lion Babe Impossible					Top 75
SEVEN WEEKS - FRIDAY 4 SEPT					
Sigala Easy Love			PLAYLIST	#7 [PRE REL #2]	#1
AlunaGeorge/DJ Snake You Know You Like It			PLAYLIST	#41 [PRE REL #14]	Top 20
Natalie La Rose/Fetty Wap All Around The World				#84	Top 20
James Morrison title TBC					Top 20
Leona Lewis Power					Top 40
Fuse ODG Top Of My Charts					Top 40
American Authors Go Big Or Go Home					Top 50
Klingande ft Broken Back Riva (Restart The Game)					Top 100





New releases continued

	RADIO 1 PLAYLIST	RADIO 2 PLAYLIST	CAPITAL	SHAZAM TAGGING	RotD CHART PREDICTION
EIGHT WEEKS - FRIDAY 11 SEPT					
Ella Eyre Swing Low Sweet Chariot					Top 10
Kwabs Cheating On Me					Top 50
NINE WEEKS - FRIDAY 18 SEPT					
Feder ft. Lyse Goodbye			#131		Top 20
TEN WEEKS - FRIDAY 25 SEPT					
Lost Frequencies ft. Janieck Devy Reality					Top 10
The Six (Don't Go) Running					Top 75

Labels' share

SPOTIFY SINGLES WORLDWIDE

	Streams
1 Republic	7,641,698
2 Interscope Geffen A&M	5,392,362
3 RCA	2,471,192
4 Columbia	2,424,292
5 Def Jam	1,861,611
6 Capitol	1,567,040
7 Atlantic	1,270,750
8 Warner Bros.	1,046,916
9 Warner Music UK	987,792
10 Roc Nation	837,376

iTUNES SINGLES WORLDWIDE

	Titles
1 Republic	38
2 Warner Bros.	19
3 Atlantic	14
4 Interscope Geffen A&M	14
5 Epic	13
6 Columbia	11
7 RCA	10
8 Capitol	8
9 Def Jam	7
10 Capitol Nashville	6

iTUNES SINGLES UK

	Titles
1 Atlantic	17
2 Republic	13
3 RCA	10
4 Sony Music	9
5 Columbia	9
6 Island	9
7 Polydoy	7
8 Warner Bros.	7
9 Virgin	6
10 Interscope	6

SHAZAM SINGLES WORLDWIDE

	Titles
1 Republic	13
2 Atlantic	13
3 Interscope Geffen A&M	10
4 Epic	7
5 Warner Bros.	6
6 RCA	5
7 Columbia	5
8 Capitol Nashville	5
9 300 Entertainment	3
10 Def Jam	3

iTUNES ALBUMS WORLDWIDE

	Titles
1 Republic	25
2 Interscope Geffen A&M	18
3 Columbia	18
4 Warner Bros.	13
5 Atlantic	12
6 RCA	11
7 Capitol	11
8 Epic	9
9 Capitol Nashville	8
10 Hollywood	4

iTUNES ALBUMS UK

	Titles
1 Sony Music	15
2 Island	8
3 Virgin	8
4 Ministry Of Sound	7
5 Mercury	7
6 NOW Compilations	7
7 UMG	6
8 Atlantic	6
9 Interscope	6
10 Warner Music	5