



## NEWS

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"This Roots collab is free of expectations - no-one knew we were doing it"

# Pink Floyd sign global Imagem deal

SONGS FROM CLASSIC ALBUMS INCLUDED ● BAND WERE SELF-PUBLISHED FOR 40 YEARS

## PUBLISHING

Imagem Music UK has signed a publishing deal with Pink Floyd Music Publishers (PFMP) to globally administer classic songs by the band's David Gilmour, Nick Mason and the late Richard Wright.

The trio's works have been self-published for more than 40 years through their own company, PFMP, under the stewardship of Peter Barnes.

The agreement with Imagem covers cuts on albums including *Atom Heart Mother*, *The Dark Side Of The Moon*, *The Wall*, *Wish You Were Here* and *The Division Bell*, as well as solo albums. The deal is mostly global with a few ex-US exceptions. It does not include Pink Floyd bandmate Roger Waters' publishing catalogue, which remains with Warner/Chappell.

Paul Loasby, Tony Smith and Garth Tweedale, respective managers for the Pink Floyd trio,



Cuts on Pink Floyd albums including [L-R] *Atom Heart Mother*, *The Dark Side Of The Moon*, *The Division Bell* and *Wish You Were Here* will be looked after by Imagem UK

said in a statement: "This is a big change for us. Together with Peter Barnes we did a detailed review that made us really think about what we needed from a publishing partner. That's not easy when the band had effectively done their own publishing via Peter Barnes for PFMP since the days of *Atom Heart Mother*. We wanted all the flexibility we have now combined with creativity, enthusiasm and the ability [for the catalogue] to punch its weight for us in the digital world. We met and liked the team at Imagem UK and we all feel that



**"Pink Floyd are one of rock music's biggest acts. Their**

**contribution to pop culture is undeniable"**

ANDRÉ DE RAAFF, IMAGEM MUSIC GROUP

we are going to get the sort of service we need."

John Minch, CEO of Imagem Music UK, commented: "This is a great sign of how far we have come as a publishing

group. This is a worldwide assignment from one of the world's great rock bands.

"What a credit to the team we have here. I have known Peter Barnes for a long time and look forward to continuing his work. Peter will help us with the transition and will stay on as a director of PFMP."

Group CEO André de Raaff commented: "Pink Floyd are one of rock music's biggest acts. Their contribution to pop culture is undeniable. We are delighted to work with PFMP to manage this seminal catalogue."

Kim Frankiewicz, MD Imagem Music UK, said: "I have admired the artistry of Pink Floyd for as long as I can remember. They are a British institution, globally significant, and I look forward to working with Paul, Tony and Garth in the management of this body of work."

Imagem, founded in 2008 by André de Raaff, has offices in New York, Los Angeles, London, Paris, Milan, Barcelona, Berlin, Brussels and Amsterdam.

Pink Floyd have sold over 250 million records worldwide to date.

# UK indie labels shine in US vinyl resurgence

UK independents played a starring role as US vinyl album sales leapt up 33.5% to a new century high during the first six months of 2013.

Some 2.9 million vinyl LPs were sold in the States between January and June, according to Nielsen SoundScan, up from 2.2 million over the same period in 2012 with four of the 10 biggest sellers released by British indies.

Although Columbia act Daft Punk's *Random Access*

*Memories* was the top vinyl album overall with 32,000 sales, the second, third, seventh and eighth biggest sellers were all put out by UK independents. All four releases in question came via the Beggars Group, led by 20,000 sales of XL act Vampire Weekend's *Modern Vampires Of The City*, while the same label was represented by Atoms For Peace who appeared alongside Matador act Queens Of The Stone Age and 4AD's

*The National*.

The British theme continued with UK band Mumford & Sons, who go through US indie Glassnote in the States, having the fourth and sixth top vinyl sellers at 2013's mid-year point with *Babel* and *Sigh No More* respectively.

The success of UK indies in the market came during a period in which British artists were unable to come anywhere near matching the excellent time they

had during 2012's first half when XL/Columbia act Adele's *21* led the H1 album rankings and One Direction's *Syco*/Columbia-issued *Up All Night* was at No.3.

Just one UK album – the Grammy-winning *Babel* – managed to sell more than 500,000 over the six months, compared to three over the equivalent period in 2012, while the average number of British albums appearing in the *Billboard* 200's Top 20 each week

fell by more than 40% compared to 12 months earlier.

The number of one-track downloads by UK or UK-signed acts accumulating a million sales in the period also fell sharply from 10 up to 2012's mid-way point to five a year later, but did include breakthroughs for Capitol's Emeli Sande with *Next To Me* and Columbia act Olly Murs with *Troublemaker* featuring Flo Rida.

■ See analysis pages 14 and 15

## NEWS

## EDITORIAL

Smart Swedes  
ahead of the game  
– but is YouTube?



THE RECORD INDUSTRY HAS RECEIVED A FEW doses of good news from Scandinavia in the past week, with the revelation that Norway's market value jumped 17% year-on-year in the first half of 2013, while Sweden's leapt up 12%.

It won't surprise you to read that, in these countries - where youngsters view CDs like a republican gawping at this week's prince-obsessed UK newspapers - streaming is driving this growth. According to the IFPI, digital sales increased by 33% in Sweden compared to the same period last year and now account for 75% of total sales. The killer stat: 94% of these digital sales came from streaming music services, with just 6% from downloads.

In Norway, streaming took 66% of the total market on its own, whilst a separate report from Ipsos Mori showed us that piracy in the region had plummeted by 82.5% in the past four years.

The positives are compounded when you consider that the Swedish market grew by around a similar margin in 2012 (14%) and also showed smaller growth in 2011 (4%) - suggesting that 2013's increase so far is neither a flash in the pan nor a significant reduction in a convincingly positive pattern.

**“What happens when 99% of the population of Sweden and Norway have converted to streaming? Is video the next growth area?”**

One day, though, with 99% of these populations converted to streaming services, that growth will dry up, and analyst types will stop looking to the public to discover new music services - and start looking to the music services to invent further premium tiers. Music video (with its own tricky licensing agreements) will surely be on the agenda for Spotify et al when this tipping point is reached.

An example of the record industry trying to beat its new digital buddies to the punch came this week with the announcement of Universal's All Def Music - a partnership with Russell Simmons and his Def Jam peers, plus YouTube. Billed as the 'first major label-affiliated music company created specifically to sign, develop and promote artists on YouTube', the company is relying on its own 'multi-channel network' to show broadcast-style programming with an array of talent. Simmons gave his own spectacular seal of approval: not only returning to UMG to do the deal, but applauding "the most innovative of music executives, Lucian Grainge".

The news comes after Universal Publishing struck two landmark YouTube deals of its own in February, with multi-channel networks (MCNs) Fullscreen and Maker Studios, who between them pull in around 4 billion YouTube views every month. MCNs are believed to offer higher advertising rates than standard YouTube videos, as advertisers tend to be willing to pay a premium to place their commercials on content they know will be professionally made. But that money won't ever reach bountifully lucrative levels until a successful music video subscription tier has been built - one that will have to mirror the slowly-but-surely success of Spotify, Deezer and Netflix. The take-up after YouTube's recent stab at such a model was this week called "OK, not amazing" by one of its premier sign-ups, AXS TV, and "not setting the world on fire" by another.

Scandinavia's digital consumers might nearly be ready right now, but the world, it appears, ain't quite there yet.

Tim Ingham,  
Editor

# Live Nation ready to expand ticket foothold

TICKETMASTER MULLS NEW GERMANY OPPORTUNITY

## LIVE

BY TIM INGHAM

Live Nation believes its Ticketmaster can eventually become the No.1 ticket operator in Germany - and is keen to up its efforts to challenge the local market leader CTS-Eventim following a positive legal result.

The US company was last month cleared of any liability related to cancelling its ticketing software licence with CTS in 2010 - the same year it switched to Ticketmaster following its acquisition. Live Nation avoided what could have been a very hefty payout to the German Ticketmaster rival, which was seeking damages of nearly \$900m.

"Clearly we were delighted with the result," Live Nation COO Joe Berchtold told *Music Week*. "We were saying for three years that there was no merit to it - we were right."

"We have been for the past year, I would say, aggressive in most of the Eastern European markets - either looking for or establishing a foothold in different places. That absolutely makes it easier [to expand] in Germany. It's one of the largest concert and ticketing markets in Europe - and we absolutely will be aggressive in every major market in Europe. Yes, this result does free us up to do that."



**“Clearly we were delighted with the CTS result. Germany is one of the largest ticketing markets in Europe - and we will be aggressive in every major market”**

JOE BERCHTOLD, LIVE NATION

Ticketmaster's sub-properties include secondary/resale ticket site GetMeIn and 'indie' alternative, TicketWeb. When asked whether Live Nation was confident that Ticketmaster could challenge CTS to be No.1 in Germany, Berchtold said: "Not overnight. Our aspiration is to be No.1 or No.2 in every market; we need to look at the level of investment and how hard a battle you have to fight to be No.1."

"We're making \$100m of technology investment in the Ticketmaster platform and when we leverage that in any market where our competitors don't have the scale to create that sort of product, I believe that over time we'll become No.1."

Live Nation believes that key areas of expansion for Ticketmaster in the coming months will be located in Eastern Europe and Latin America. Live Nation opened a Russian and Ukraine office in

January, while last month Ticketmaster expanded into Austria. Berchtold said that with new offices and technology in place, "we expect to add at least 5 million more fans to our concert base over the next few years - with around half of that this year". He was less optimistic about the future of live streamed gigs, however, adding: "Streaming has frankly been a challenge because other than very marquee shows it's hard to get enough people that want to watch an event over two hours from their computer," he said. "By the time you go through the cost of capturing it, streaming it, paying the artist and royalties, it's hard to get those economics to work. Most of the [live music] content people want to be watching is short-form. We continue to experiment but we haven't yet seen a model that says there's a large-scale [gig] streaming opportunity."

# Xfm turns digi label with Communion partnership

Indie label Communion and radio station XFM have signed a partnership to release a series of digital-only EP releases.

Entitled *New Faces*, the EPs will feature new artists championed by both label and station. The first release, *Volume 1*, was released this week (July 22) and is dedicated to the Isle of Sheppey's Story Books. Following the release of the *Too*

*Much A Hunter* EP through Communion earlier this year, and acclaimed performances at SXSW, *Great Escape*, and *T In The Park*, the new EP showcases live session recordings from that release, debut single *Peregrine*, the Xfm-playlisted *Simple Kids* and a cover of Bjork's *All Is Full Of Love*. The EP will be made available to buy exclusively through iTunes for two weeks,

before being made available to download and stream through all digital outlets.

To mark the release of the first in this new series, Communion and Xfm's John Kennedy co-hosted a club night at London's *Barfly* on Tuesday (July 23), featuring live performances by *Story Books*, the hotly tipped *Nick Mulvey* and *Catfish and the Bottlemen*.

NAPSTER CONFIDENT OF TOP 3 STREAMING SERVICE POSITION AFTER 'DIGITAL SHAKE-OUT'

# Rhapsody eyes further acquisitions

## DIGITAL

BY TOM PAKINKIS

Rhapsody is keeping a close eye on further acquisition opportunities in the streaming music market after snapping up Napster US at the end of 2011 and buying the brand internationally at the beginning of last year.

Speaking to *Music Week*, VP Sales and Marketing and Germany GM at Napster (which Rhapsody currently uses as its brand outside of the US) Thorsten Schliesche said that he foresees a streaming market with only a few successful services, and that his parent company was likely to acquire in order to stay ahead.

Assessing the streaming service's position in the market today, Schliesche said, "It always depends how you count it, but we are definitely No.3 globally, with more than 1 million directly paying customers at a premium rate. If you count it on subscribers, then Deezer is second, but if you count active paying subscribers, I doubt they will have significantly more than us.

"If you ask the question about the future, I don't think there will be significantly more than a handful of global music services that can survive, given the size of the market, capital restraints and other aspects," he added.

"We feel, within the next two



**"We feel that within the next few years, we will continue to be in the top three [streaming services]. Of course, as the consolidation starts, we will be actively looking for investing opportunities in the market"**

THORSTEN SCHLIESCHE, NAPSTER

or three years, we will continue to be in the top three. Probably even a bit further ahead," he added. "Of course as the consolidation starts, we will be actively looking for investing opportunities in the market."

When the Rhapsody/Napster deal was first announced in October 2011, Rhapsody president Jon Irwin spoke of the "substantial value in bringing Napster's subscribers and robust

IP portfolio to Rhapsody" as part of a strategy to expand business.

Schliesche anticipated similar deals to come, saying that there will be some "very interesting opportunities in the market" over the next 12 to 24 months.

"We're starting to see some of them emerge already," he said. "But the big question right now, when the market is very heated and music streaming is in a lot of discussions, is whether the

valuation of different services is at a point where you feel they are acceptable or not. You have to have the opportunity, but the valuation has to be right as well.

"I think it's very likely that other services will come to a point where they understand that they cannot become as big as they need to and so they become quite obvious [targets for] acquisition or acquiring their customer base, depending on

what the structure of the service is."

Napster expanded into 14 new European territories last month, becoming available in Austria, Belgium, Denmark, Finland, France, Ireland, Italy, Luxembourg, Norway, Portugal, Spain, Sweden, Switzerland and The Netherlands.

"I think territorial expansion is definitely something that will help us grow and raise awareness," said Schliesche. "What we have definitely seen is that the more relevant you are on a global level, the more you will be covered in the press, and the more relevant you will be to potential partners."

"Having operated in the US since 2003, over the last ten years we have built a good relationship with the [music] industry. It totally understands the value that Napster provides.

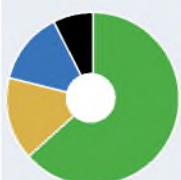
Schliesche added that the company has signed a pan-European partnership with Sonos to promote the service by offering a 90-day free trial in conjunction with the wireless speaker manufacturer, and that's not the only market it's started forming partnerships in: "We started a mobile partnership with E-Plus in Germany back in April," Schliesche pointed out.

"We are quite confident we can roll out with mobile carriers in other European countries beyond that."

## MARKET SHARES BY CORPORATE GROUP

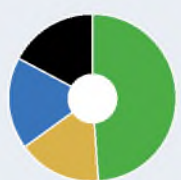
Official Charts Company

### CHART WEEK 29



#### ARTIST SINGLES

**Universal** 63.5%  
**Sony** 15.6%  
**Warner** 13.5%  
**Others** 7.4%  
 (Indies see breakdown below)  
**DOMINO RECORDINGS** 1.3%  
**MACKLEMORE** 1.5%  
**MINISTRY OF SOUND GROUP** 0.8%  
**NETTWERK** 2.4%  
**NEW MUSIC MASTERS** 0.4%  
**PLAY HARD** 0.6%  
**XL BEGGARS** 0.4%



#### ARTIST ALBUMS

**Universal** 49.1%  
**Sony** 16%  
**Warner** 17.8%  
**Others** 17.0%  
 (Indies see breakdown below)  
**DELTA** 0.5%  
**DIVINE COMEDY** 0.4%  
**DOMINO RECORDINGS** 0.6%  
**DRAMATICO** 1.2%  
**IGNITION** 0.8%  
**INFECTIOUS MUSIC** 0.6%  
**MACKLEMORE** 1.2%  
**NETTWERK** 3.4%  
**PIAS** 1.2%  
**X2** 4.9%  
**XL BEGGARS** 2.3%

### YEAR TO DATE



#### SINGLES

**Universal** 40.4%  
**Sony** 21.9%  
**Warner** 13%  
**EMI** 3.8%  
**Others** 21%  
 (breakdown below)  
**Ministry:** 1.9%  
**Macklemore:** 1.3%  
**XL Beggars:** 1.2%  
**Nettwerk:** 0.8%  
**Demon:** 0.4%



#### ALBUMS

**Universal** 34.3%  
**Sony** 20.3%  
**Warner** 13.7%  
**EMI** 6%  
**Others** 25.8%  
 (breakdown below)  
**Ministry:** 2.9%  
**XL Beggars:** 1.8%  
**Demon:** 1.5%  
**USM:** 1.2%  
**Delta:** 0.7%  
**Ignition:** 0.5%  
**Others:** 17.2%

## NEWS

## NEWS IN BRIEF

## ■ PRS EMPLOYEE DIES IN CYCLING

**ACCIDENT:** Following the recent tragic death of Alan Neve, a PRS for Music employee, company chief executive Robert Ashcroft said in a statement: "Alan was a dedicated and popular employee at PRS for Music, having been with the company for over 30 years. We are all in shock at this tragic news and our thoughts are with his family at this time. We have lost a colleague and a friend, Alan will be deeply missed" Neve was killed while cycling to work following a collision with a lorry outside Holborn Underground Station on Monday, July 15. He was 54.

## ■ MUSICIANS' UNION CELEBRATES

**120TH ANNIVERSARY:** The Musicians' Union celebrated its special anniversary this week with a conference in Manchester, where it was formed in 1893. The two-day event featured speeches from the the TUC General Secretary Frances O'Grady, UK Music CEO Jo Dipple and Shadow Arts Minister Dan Jarvis MP amongst others.

## ■ CAPITOL AND INSURGENCY MUSIC JV TO RE-LAUNCH PRIORITY RECORDS:

Priority Records, formerly the label home of acts including N.W.A, Dr. Dre, Ice Cube, Snoop Dogg and Eazy-E, is being relaunched by Capitol Music Group in a joint venture with Insurgency Music. Differing to its former specialism in rap music, Priority's activities will now encompass interests across electronic and urban music with a producer-driven focus. The first official release from the new label formation will be Higher by Just Blaze & Baauer featuring Jay Z.

## ■ BBC RADIO 2'S DAVID JACOBS TO

**RETIRE:** Broadcaster David Jacobs is to retire from his weekly BBC Radio 2 show The David Jacobs Collection. Aged 87, Jacobs has decided to step back from regular presenting duties for health reasons but is planning to return later this year with occasional specials. Sunday, August 4 will be the final show. Jacobs has hosted the programme, on Sunday nights from 11pm to midnight, since 1998.

## ■ ELTON JOHN TO BECOME FIRST BRIT

**ICON:** Sir Elton John is to become the first recipient of a Brits Icon Award, a significant new honour being introduced by the BPI. He will be inducted at a ceremony in central London on Monday, September 2.

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MusicWeek.com

## EXEC BECOMES A&amp;R CONSULTANT FOR RISING INDEPENDENT LABEL

## Lewis on board with Nettwerk

## REPERTOIRE

■ BY PAUL WILLIAMS

Stage Three founder Steve Lewis has teamed up with Nettwerk to make signings and acquisitions for the independent.

Lewis, whose publishing company was sold to BMG in 2010, has set up an A&R partnership with the Canadian indie to bring in songwriters to its publishing division Nettwerk One. He has already made a first signing by striking a deal with Andy Hill, co-writer of The Wanted hit Walks Like Rihanna and who in the past had UK No.1s with Celine Dion and Bucks Fizz.

Lewis has further been brought on board in a consultancy role to look at possible publishing and masters acquisitions, while he takes a seat on the Nettwerk Music Group's board as a non-executive director.

Lewis' arrival comes at a time of heightened activity at the company. In April it announced it had raised \$10.25m (£6.87m) in growth-equity financing, including investment from HBC Investments, and its label is currently enjoying international success with Passenger's Let Her Go and parent album All The Little Lights.

Lewis, who prior to launching



**"These are people I want to work with. I'm not going to sign unknown writers. I'm not trying to build another multi-national company"**

STEVE LEWIS

Stage Three in 2003 was CEO of Chrysalis' music division, said his A&R partnership with Nettwerk had no company name but was a vehicle for him to sign a "very select" group of songwriters.

"I don't want a big roster because I'm doing a lot of other things," said Lewis whose deal with Andy Hill typifies his plan to sign songwriters with whom he already has strong relationships. He has known Hill since the early Eighties when he signed his then writing partner Pete Sinfield to Virgin Publishing and later signed Hill himself at Chrysalis.

"I'm talking to other writers," said Lewis who first worked with Nettwerk One managing director Blair McDonald at Virgin back in the Eighties. "They're all personal relationships. These are people I want to work with. I'm not going to sign unknown writers. I'm not trying to build another multi-national company."

Nettwerk will also look to draw upon Lewis' four decades of music industry experience by utilising him in a consultancy role in seeking out and securing acquisitions. He said an offer for one company running into

"the tens of millions" had already been made.

"We're interested in acquiring smaller catalogues as well," he added. "We have the resources to buy successful assets and I'm talking about hundreds of millions if necessary. We're interested in publishing catalogues as well as masters."

Since starting his professional relationship with Nettwerk as an independent board director, Lewis said he had been very impressed by the company, noting its percentage of income from sync was one of the highest he had ever seen.

"It's very much a fully-independent company, but it has enough scale and revenues to produce a really personalised and high level of service," he said.

Beyond Nettwerk, Lewis is also involved in a handful of other ventures, including working with technology company Mix Genius, which is behind new technology that will allow bedroom artists to mix and master recordings themselves instead of having to do it in a professional studio. He is non-executive chairman of another technology outfit, PlayDEF (Digital Edition Format), which has developed a new music format, while is working on a project with record producer and Music Producers Guild chairman Steve Levine.

## BPI launches auto-update certifications

The BPI's Certified Awards Scheme - the basis on which the industry's iconic Silver, Gold and Platinum/Multi-Platinum discs are presented - now includes auto-updated sales data for the first time.

Normally BPI waits for official notification from its label members of a title's sales performance based on shipment deliveries, but from last Friday (July 19) the awards will automatically recognise the popularity of artist releases as soon as they go past relevant sales thresholds in line with Official Charts Company data.

The BPI says that the new approach will improve the

integrity of the awards scheme - making it more up-to-date and accurate across all formats.

BPI members will, however, retain the option of notifying the trade body's Rob Crutchley of their new release shipment deliveries, thus enabling the success of titles to be recognised at the earliest possible opportunity if required. Sales thresholds for the awards will remain the same (see box).

As part of this 'auto-updating' process, which is based on data stretching back to 1994 when the Official Charts Company first came into being, sales certifications for a number of titles have been retrospectively

updated: Ellie Goulding's Halcyon, Rita Ora's Rita Ora and Little Mix's DNA are recognised for achieving more than 300,000 sales to attain Platinum status, while Susan Boyle's 2010 smash The Gift is acknowledged as going Double Platinum for its 600,000-plus sales.

A number of albums, such as Bruno Mars' Unorthodox Jukebox and Pink Floyd's Wish You Were Here, have been given

an updated category certification - moving from Gold (100,000 copies) to Double Platinum (600,000 copies) status.

Among Music DVDs/Blu-rays, the record-breaking 2009 video release Take That Presents: The Circus Live, which is recognised for going Eleven-times Platinum (550,000-plus sales).

Non-BPI members will also now be able to participate in the Awards Scheme for the first time.

## SALES THRESHOLDS FOR BPI PLATINUM, GOLD &amp; SILVER AWARDS:

SOURCE: BPI

	SINGLES	ALBUMS	MUSIC DVDS/BLU-RAYS
Platinum	600,000	300,000	50,000
Gold	400,000	100,000	25,000
Silver	200,000	60,000	-

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*Wishbone Ash - New England*  
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COALITION TALENT HEAD LAUNCHES UNIVERSITY COFFEE HOUSE TOURING PROGRAMME

# Student union touring circuit's dead – fancy a coffee instead?

**LIVE**

■ BY RHIAN JONES

The UK student union touring circuit that used to be so essential for young bands has somewhat waned in recent years. But one exec says the value of Universities shouldn't be overlooked by the music industry - and thinks he's found the perfect way to showcase music to students.

Head of agency Coalition Talent, Guy Robinson, will launch the Coffee House Sessions in September. Up to two artists per month will perform daytime acoustic performances in coffee houses at two campuses per day during academic terms at 40 Universities.

The initiative is aiming to make up for the loss of an evening drinking culture in student unions, which has been hit hard as cash-strapped youngsters 'pre-load' with cheap booze at home before heading out for a night on the town.

"This is filling a need from the University point of view, from the student point of view, and I think for the record labels too," says Robinson. "People say



Coalition Talent Agency's Guy Robinson (left) is working with BBC Radio 1's Huw Stephens (right) to launch Coffee House Sessions

that artists are finding it hard to go out and perform, especially breaking artists - but that's because there isn't really a circuit for them to go and do that anymore like there used to be.

"There's less money being spent in bars so Universities simply cannot afford to support new music. But I had a

fascinating conversation with one of the entertainment managers 12 months ago who said: 'I've got this weird anomaly on campus, I cannot sell vodka for £1, but I can sell Starbucks coffee for £3.60 a cup, yet you charge them 20p for a mixer, and they don't like it. So that's when my brain started ticking and Coffee House

Sessions was born."

The project will be backed up by student media and student radio, TV and online bloggers will be waiting for artists at the venue, explains Robinson. "The artists have an interview, they perform and then they travel to the next venue and do it all again. The reach of this is huge.

**"There's less money being spent in bars so Universities simply cannot afford to support new music. Coffee House Sessions is fulfilling the need for a touring circuit for breaking artists"**

GUY ROBINSON, COALITION TALENT

There's at least 10,000 students per campus at each University."

Radio One's Huw Stephens is on board as a musical advisor, helping to curate the line-up and Robinson hopes to discover the next big thing. "We're pitching this high, it's about working with the artists that have traction already - we're looking for the next Ed Sheeran or the next Adele to come through this process," he says.

"As we grow the project we will potentially look beyond the Universities. You could broaden the festival experience by doing the Coffee House Stage, where festival-goers are engaging with coffee and new music rather than alcohol. I think it's very fitting for the market at the moment."

## Pledge and Sony Music tie for Lissie campaign

Following a successful joint campaign for Bring Me The Horizon's Top 5 album *Sempiternal*, Sony have teamed up with PledgeMusic for the release of Lissie's new album *Back To Forever*.

The tie-up will not only utilise PledgeMusic's direct-to-fan platform, but also introduce the new release to PledgeMusic's worldwide audience.

Released on September 9, *Back To Forever* is Lissie's second album, the follow up to 2010's *Catching A Tiger*, which garnered a Q Award nomination and iTunes Song Of The Year award. The artist is offering fans the opportunity to

pre-order the album via [pledgemusic.com/lissie](http://pledgemusic.com/lissie) as well as a range of exclusive content - from artwork, videos, remixes and backstage footage.

Malcolm Dunbar, managing director of PledgeMusic said, "Our campaign for Bring Me The Horizon helped deliver a No.3 album in the UK and No.1 album in Australia, demonstrating just how powerful incentivising and rewarding fans can be in the lead up to a major release.

"We're seeing a worldwide PledgeMusic community developing, genuine fans who look to our platform for new



music and represents a genuine opportunity for artists and labels to offer better value to their fanbase. It's a pleasure to

be working with Sony once more and we look forward to another fruitful campaign for everyone involved."

Gareth Deakin, head of business development at Sony, said: "PledgeMusic offers an interesting platform for Sony Music and our artists and we love their fan centric approach. This isn't just about an expanded product suite. These projects connect with an artist's core, super fans, you have to be respectful of that and maximising value added benefit is key to this.

"PledgeMusic campaigns require real attention to messaging, high-quality

content and stunning presentation and they get the balance right between commerce and promotion which we really like. The Bring Me The Horizon campaign achieved great results, Lissie is shaping up really well and we're looking forward to having further success with it over the coming weeks."

Lissie added: "I am so pleased to be joining forces with PledgeMusic on my new album *Back To Forever*. It's a really exciting and innovative way to offer extras with the pre order as a thank you to fans and a way to keep them engaged and involved."

## NEWS

ALBUM SALES THROUGH INDEPENDENT STORES UP ALMOST 50% YEAR ON YEAR

# Indie music retail soaring in 2013

## RETAIL

BY TIM INGHAM

Independent record stores increased their sales of albums by a stonking 44% in the first six months of 2013 compared with the same period of 2012.

According to analysis of Official Charts Company data by the Entertainment Retailers Association (ERA), the biggest-selling album through independent stores in the period was *The Next Day* by David Bowie, the 15th biggest-seller in the UK as a whole over the period across all formats.

Overall indie stores accounted for 5% of the album's sales.

However, in many cases, indie stores accounted for a far higher percentage of sales: 35% of the sales of Boards Of Canada's *Tomorrow's Harvest*, 32% of Steven Wilson's *The Raven That Refused to Sing* and 31% of *Silence Yourself* by Savages.

The success came against the background of an overall decline in the albums market over the same period of 1.5%.

Key contributors to indie success over the period were booming sales of vinyl albums



and the success of Record Store Day, which took place in April.

While indie stores accounted for only 3.2% of the total albums market over the period, they accounted for more than 50% of total vinyl album sales. Around one in seven of albums sold through indie record stores are on vinyl, while across the rest of the market only one in 250 albums sold is on the format.

ERA chairman Paul Quirk said: "These first-half sales figures reveal a stunning result for indie record shops. Although

the odds are stacked against them, indies have fought back.

With Record Store Day they have created the first major new UK sales promotion for music in 20 years and as consumers re-awaken to the joys of analogue, they have driven the growth of vinyl sales.

"Although only a tiny part of the music market overall, indie stores are driving some of the most exciting new initiatives in music, as well as continuing to support and help break new talent."

## UK INDIE MUSIC RETAIL SUCCESS IN H1 2013: THE BIGGEST-SELLING ALBUMS

The chart of the Top 20 biggest-selling albums through indie record shops in the first half of 2013 confirms the importance of indie stores as a showcase for independent record labels.

While an indie label accounted for only one of the Top 20 albums across the market as a whole – Stereophonics' *Graffiti On The Train* on their own Stylus label – independent labels accounted for 14 of the Top 20 biggest-selling albums through indie stores.

Said Quirk: "These figures demonstrate that the time-honoured role of indie stores in highlighting music which might otherwise fall through the cracks is as relevant today as it has ever been."

## BEST-SELLING ALBUMS THROUGH UK INDIE RECORD SHOPS JAN-JUNE 2013

POS	ARTIST/TITLE/(INDIE/MAJOR)	POSITION IN OVERALL CHART
1	DAVID BOWIE <i>The Next Day</i> (Sony)	15
2	BOARDS OF CANADA <i>Tomorrow's Harvest</i> (Indie - Warp)	218
3	STEREOPHONICS <i>Graffiti On The Train</i> (Indie - Stylus/ignition)	21
4	DAFT PUNK <i>Random Access Memories</i> (Sony)	5
5	COURTEENERS <i>Anna</i> (Indie - V2/Co-Op)	160
6	NICK CAVE & THE BAD SEEDS <i>Push The Sky Away</i> (Indie - Kobalt)	108
7	ATOMS FOR PEACE <i>Amok</i> (Indie - XL/Beggars)	158
8	QUEENS OF THE STONE AGE <i>Like Clockwork</i> (Indie - Matador)	71
9	FRANK TURNER <i>Tape Deck Heart</i> (Universal/Xtra Mile)	123
10	THE NATIONAL <i>Trouble Will Find Me</i> (Indie - 4AD)	143
11	EMELI SANDE <i>Our Version Of Events</i> (Universal)	2
12	SAVAGES <i>Silence Yourself</i> (Indie - Matador)	478
13	VAMPIRE WEEKEND <i>Modern Vampires Of The City</i> (Indie - XL)	91
14	STEVEN WILSON <i>The Raven That Refused To Sing</i> (Indie - Kscope)	513
15	JOHN GRANT <i>Pale Green Ghosts</i> (Indie - Bella Union)	226
16	PALMA VIOLETS <i>180</i> (Indie - RoughTrade)	228
17	MUMFORD & SONS <i>Babel</i> (Universal)	13
18	JAKE BUGG <i>Jake Bugg</i> (Universal)	8
19	TEXAS <i>The Conversation</i> (Indie - (PIAS))	128
20	BRITISH SEA POWER <i>Machineries Of Joy</i> (Indie - Rough Trade)	438

Source: Official Charts Company

# Metropolis looks to expand AV department

London music group Metropolis is staffing up its audio/visual department after a run of recent success.

The group hired motion graphics and directing specialist Remy Dance to head up the service late last year. Dance has helped oversee the production of videos including a popular promo for UK solo artist Nina Nesbitt's single *Stay Out* (pictured) in February and a live concert shoot for Skunk Anansie.

His team handles a range of videos including promo, corporate, live, made-for-TV programmes and behind-the-

scenes diary footage.

Metropolis CEO Ian Brenchley told *Music Week*: "With our legendary studio, mastering and mixing work, Metropolis has always prided itself on audio excellence - now we're applying those principles to get that reputation for audio-visual work.

"Everyone needs video in this day and age and we have a diverse cross-section of clients, from agents to labels to managers. We've been properly up-and-running for about nine months and have already shown we can compete with the specialists in terms of music



promo: Nina Nesbitt was a No.1 MTV-rated video and I'd argue that's a pretty good gauge."

Brenchley added that two freelancers currently worked alongside Dance at Metropolis, but that he was now looking

to hire full-time directors into the department.

"We've got a load of new kit in here with infrastructure that we've invested heavily in to build true digital media areas within the building.

"It's all part of the diversification of the Metropolis business. Online video is a massive focus, creating content for various budgets - from low-paying work all the way to high-end corporate stuff."



# GLOBAL NEWS

FOUR NO.1 ALBUM CHART PLACINGS FOR RAPPER IN UK, US, CANADA AND SWITZERLAND

## Jay Z rules globe with Magna Carta

### CHARTS

■ BY ALAN JONES

Becoming the fourth different rap album to top the US album chart in as many weeks - an unprecedented sequence that started with Kanye West's *Yeezus*, and continued with *Wale's The Gifted* and *J.Cole's Born Sinner* - Jay-Z's new album *Magna Carta...Holy Grail* fared better than its predecessors not just in America, where it opened on sales of 527,000, but also globally. West's album did pretty well internationally, but *Wale* and *J. Cole's* efforts made very few and very modest impacts outside of the US. *Eminem* is the only rapper to regularly hit the top of the chart overseas but *Magna Carta* opens well for Jay-Z.

Debuting at number one in Canada and Switzerland as well as the US and UK, the album also opens at number two in Australia, Denmark, Ireland, New Zealand and Norway. So near but so far, it is blocked from each summit by a different local act: in Australia, by *The Voice*



winner *Harrison Craig*, in Denmark by *Marie Key*, in Ireland by *Kodaline*, in New Zealand by *Fat Freddy's Drop* and in Norway by *Ausekerane*. Completing its portfolio, *Magna Carta...Holy Grail* is number 10 in France, number 14 in Austria, number 21 in Germany, number 23 in Italy and number 59 in Spain.

After charting in 14 territories a week ago, Birmingham band *Editors'* fourth album, *The Weight Of Your Love* adds debuts in Greece (number 15) and Australia (number 76). As in the UK - where it fell 6-24 on its second frame - *The Weight Of Your Love* experiences significant

drops elsewhere, with double digit declines in Switzerland (4-22), Austria (10-23), Italy (9-24), Germany (4-26), Ireland (9-54) and Spain (43-65) but it remains atop the Dutch chart for a second week, with a slender 3% lead over *Vol Passie & Emotie*, the debut chart entry for 50 year old folk singer *Rein Mercha*.

*Black Sabbath's* 13 checks out of the Top 40 in the UK on its sixth chart appearance - but is holding up remarkably well elsewhere. It remains in the Top 10 in The Czech Republic (2-2), Germany (2-4), Hungary (2-4), Switzerland (2-4), Estonia (3-5), Finland (3-6), Greece (8-7), Sweden (6-7) and Canada (5-9).

Sussex singer/songwriter *Passenger's* *All The Little Lights* first charted in the UK only three months ago but made its international breakthrough as long ago as March 2012. That said, it has prospered anew recently, reaching new peaks in several territories in the last month. It does so for the third straight week in Spain, rising 19-14, and holds at its highest position of number seven in Norway. It remains a significant chart force elsewhere, moving 5-10 in Ireland, 12-14 in The Netherlands, 13-15 in Australia, 13-18 in Switzerland, 29-28 in New Zealand, 19-28 in France, 29-36 in Germany, 35-42 in Austria, 44-50 in Sweden, 61-52 in Flanders and 58-55 in Wallonia.

## Swedish market up again in H1

Total music sales value in Sweden increased by 12% in the first half of 2013, propelled by strong growth in usage of streaming services.

The overall record market increased from just over SEK 446 million in sales in 2012 to nearly SEK 500 million in 2013, according to IFPI/GLF data.

Digital sales increased by 33% compared to the same period last year and now account for 75% of total sales.

Physical sales fell by 24% during the period and now represent 25% of total sales. No less than 94% of digital sales now come from streaming music services, while 6% come from downloads.

Ludvig Werner, CEO, IFPI Sweden, commented: "The strong growth seen in 2012 is continuing in 2013, and the fact that Swedish consumers prefer streaming



is clearer than ever. Overall, these are very positive figures and show that the music industry is more prosperous than for several years."

Of the total music sales, 40 percent were from local repertoire, and 60 percent are international repertoire. Sales of vinyl increased by 50%.

## Total album sales dip in US market

US digital album unit sales were up 6.3% in the first half of 2013 according to mid-year figures from Nielsen, despite total album sales being down 5.6%.

While Stateside sales of albums and track equivalents were down 4.6% in the first six months of the year compared to the same period in 2012 and digital tracks were down 2.3%, digital albums showed "encouraging growth". Meanwhile, CD sales declined 14.2% but vinyl LP sales were up 33.5%. Digital albums now comprise 43% of all album sales in the US, up from 38% at this time last year. Streaming shows continued growth with over 50 billion audio and video streams in the first six months of 2013 in the US.

"Overall sales are down slightly in the first half of 2013, but there continues to be encouraging growth in digital album



sales," said SVP Nielsen Entertainment David Bakula, who made special mention of vinyl's continued resurgence.

He added: "Not only are we seeing massive volume of streams, but we continue to see growth on a comparable provider basis, with stream volume up 24% over the same period last year."

# MusicWeek The Playlist

10 tracks you need to hear...

# DATA DIGEST

## SALES STATISTICS



**CHART WEEK 29** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,431,468	971,881	324,364	1,296,245
<b>PREVIOUS WEEK</b>	3,234,149	988,598	340,958	1,329,556
<b>% CHANGE</b>	+6.1%	-1.7%	-4.9%	-2.5%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	100,089,953	35,938,799	9,700,110	45,638,909
<b>PREVIOUS YEAR</b>	97,793,929	37,730,877	8,939,439	46,670,316
<b>% CHANGE</b>	+2.3%	-4.7%	+8.5%	-2.2%



**BASTILLE**  
Things We Lost In The Fire  
(Virgin EMI)  
(single, August 26)  
Contact: Janet Choudhury, Virgin EMI  
janet.choudhury@umusic.com



**ALUNA GEORGE**  
Body Music (Island)  
(album, July 29)  
Contact: Ruth Drake, Toast  
ruth@toastpress.com



**THE FAMILY RAIN**  
Reason To Die (Virgin EMI)  
(single, September 2)  
Contact: Ash Collins, Virgin EMI  
ash.collins@umusic.com



**JUTTY RANX**  
I See You (Warner Bros)  
(single, August 18)  
Contact: Rich Perry  
rich@rppr.co.uk



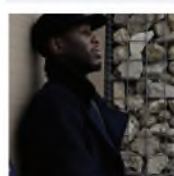
**KODALINE**  
Brand New Day (RCA)  
(single, August 26)  
Contact: Michael Cleary, Sony  
michael.cleary@sonymusic.com



**JAMES BLUNT**  
Moon Landing (Atlantic)  
(album, October 21)  
Contact: Murray Chalmers, MCPR  
murray@murraychalmers.com



**MØ**  
Waste Of Time  
(FTSE Fucked It remix)  
(single, out now)  
Contact: Adrian Read, Inside Out  
adrian@insideslashout.com



**T WILLIAMS**  
Feelings Within EP  
(PMR Records)  
(ep, August tbc)  
Contact: Erin Mills, Listen Up  
erin@listen-up.biz



**DRENGE**  
Face Like A Skull  
(Mad Mark / Infectious)  
(single, August 26)  
Contact: Keong Woo, Family  
keongwoo@familyltd.co.uk



**RAMONA FLOWERS**  
Brighter (Distiller)  
(single, September 9)  
Contact: Sinead Mills, Bleached  
sinead@bleachedcommunications.com

## APPOINTMENT TO VIEW



### THE OLD GREY WHISTLE TEST: 70S GOLD

Friday, July 26 - BBC4, 10pm - 11.30pm  
Archive performances from the BBC music series, featuring Elton John, David Bowie, Captain Beefheart, Gladys Knight And The Pips, Curtis Mayfield, New York Dolls, Bob Marley And The Wailers and many more.

### PROMS EXTRA 2013

Saturday, July 27 - BBC2, 7pm - 7.40pm  
Katie Derham presents a weekly review of the Proms season, beginning with a look at the standout concerts and artists from the opening fortnight - including a report on Daniel Barenboim conducting the Staatskapelle Berlin's rendition of Wagner's Ring Cycle.

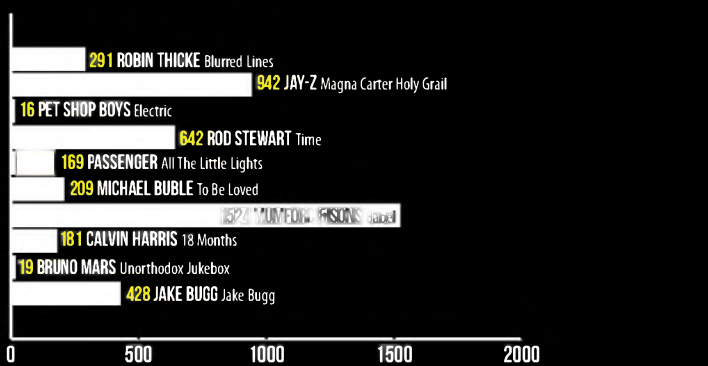
### WHEN BJORK MET ATTENBOROUGH

Saturday, July 27 - C4, 7pm - 8pm  
Icelandic singer Bjork and broadcaster David Attenborough explore the relationship between humans and music. Bjork discovers how technology might transform the way people engage with it in the future, while Attenborough explains how music exists in the natural world.

## PIRATES' BAY



## NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JULY 21 2013



**shazam TAGGED**

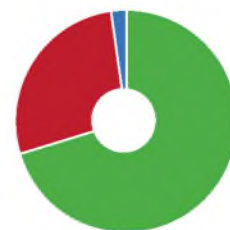
The latest most popular Shazam new release chart:

- CALVIN HARRIS - Thinking About You
- WILL.I.AM - Bang Bang
- MILEY CYRUS - We Can't Stop
- JAY Z - Holy Grail
- RAY FOXX - Boom Boom

## SOCIAL SCIENCE: LATITUDE

Impact Social analysed 4,514 mentions of Suffolk's Latitude Festival in the seven days to Monday (22/7) for Music Week across Twitter, forums, news websites and blogs.

The main topics of conversation were by festival attendees and various artists and bands were cited. The bands that gained the most mentions were Bloc Party (2%), the Foals (2%) and Kraftwerk (5%), who headlined Saturday night with a 3D show set to their dance classics. 5% of mentions were from people tweeting they wished they could be there and the remaining 4% discussed some of the non-music acts which included comedy, theatre and poetry.



**OVERALL SENTIMENT OF COMMENTING**

- Positive 71%
- Negative 28%
- Neutral 2%

### CONVERSATION TOPICS ON SOCIAL MEDIA



- Bloc Party - 2%
- Festival Attendees - 35%
- Foals - 2%
- Kraftwerk - 5%
- Media & Streaming - 23%
- Non-Music Acts - 4%
- Packing, Weather + Safety Advice - 8%
- Transport - 7%
- Various Artists and Bands - 10%
- Want to be there - 5%



 For daily news visit [musicweek.com](http://musicweek.com)

## GIGS OF THE WEEK

### LONDON



**Who:** Atoms For Peace  
**Where:** Roundhouse, London  
**When:** July 24-26

**Why:** The US supergroup will partner with Soundhalo to stream their live performance direct to fans at home, charging 99p per track or £9.99 per show.

### MANCHESTER



**Who:** We Are Scientists  
**Where:** Gorilla, Manchester  
**When:** July 30

**Why:** After releasing surprise single *Something About You* on July 16 and signing a deal with 100% Records, the New York indie duo play a string of UK dates.

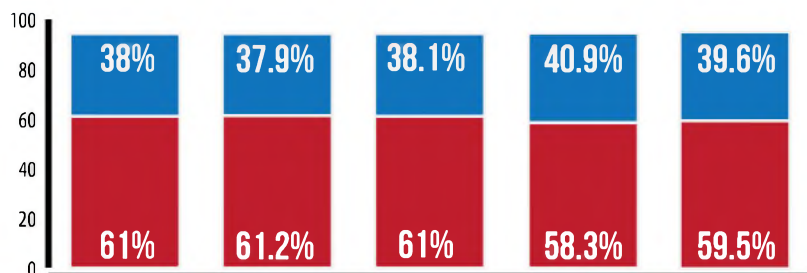
### WILTSHIRE



**Who:** The Big Summer Sessions  
**Where:** Swindon Town FC, Wiltshire  
**When:** July 26-27

**Why:** Katy B, Wiley, Tulisa, Tinchy Stryder and Ms Dynamite will play the first night. Peter Andre will top the bill on day two alongside the stars of *The Big Reunion*.

## DIGITAL vs PHYSICAL



 Official Charts Company

**WKS 25-29**  
 The UK market share for all albums in the past five weeks

 DIGITAL  
 CD

## TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending July 22

- 01** Drake and J. Cole lyrics slammed by autism community *Friday, July 19*
- 02** Radiohead duo vs. Spotify: Placebo's Molko supports Yorke and Godrich *Wednesday, July 17*
- 03** Porn in music videos: I'm not sure it's Justified *Wednesday, July 17*
- 04** 'Artists should be unionised,' says Ticketmaster CEO *Tuesday, July 16*
- 05** Music piracy plummets 82.5% over 4 years in Norway *Wednesday, July 17*

## MUSIC WEEK POLL

This week we asked...

Can the legitimate ticketing industry ever win the war against bots - the programmes that beat real fans to thousands of the best tickets?

Vote at [www.musicweek.com](http://www.musicweek.com)



## INK SPOTS

Too busy to read the music press? Don't worry, we've done it for you.

On the cover of this month's *Songlines* magazine, Gilberto Gil is a "Brazilian rebel" turned "global icon".



Inside, the musician discusses his life in music and politics.

Elsewhere, bluegrass banjo player **Bela Fleck** explains how he became a virtuoso despite never picking up the instrument until he was 15 years old. Maloya singer **Christine Salem** reveals her spiritual roots and ability to write in languages she's never learnt.

Afro-fusion band **Mokoomba** say they are using their music to educate about "the pandemic" that is HIV in Zimbabwe. Meanwhile, **Howard Male** and **Tim Cumming** debate whether British folk music can be considered as world music. Cumming says to "exclude [it] is a strange apartheid of the mind," whereas Male argues that "there is already a labeled box for English, Irish and Scottish folk music in the shop."

In the reviews pages, *Hotel Univers* by **Jupiter & Okwess International** gets five out of five from Nigel Williamson. Martin Sinnock is equally impressed with **Ambuya Nyati's** *Shona Ritual Music*, a sign that the "women's liberation of the mbira continues apace."



## THE MAGIC NUMBERS

Amaze colleagues and bamboozle rivals with these head-spinning facts and figures...

**6.3%**

Increase in US digital album sales in the first half of 2013 year-on-year according to mid-year figures from Nielsen, despite total album sales being down 5.6%

**1st**

Recipient of a Brits Icon Award will be Sir Elton John. The honour, introduced by the BPI, is set to become part of the Brit Awards and will be given to artists whose writing, recording and performances have made a lasting impact on the nation's culture

**412**

Word apology written by J. Cole to the Autism community after lyrics in a track he featured in with Drake sparked outrage

**12%**

Rise in total music sales in Sweden in the first half of 2013, according to IFPI/GLF data. Digital sales increased by 33% compared to the same period last year and now account for 75% of total sales

**£450,000**

Estimated total UK box office gross for first weekend cinema screening of André Rieu's 2013 Maastricht Concert, according to CinemaLive

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



**@AnnieMac** been away in the Cotswolds with no phone reception. in my absence it seems my hair has got it's own twitter account - say hi

**@AnnieMacsHair** (Annie Mac, BBC Radio 1) *Wednesday, July 17*



**@mikejhemsley** don't you just HATE it when you legitimately enjoy your friends' band? (Mike Hemsley, Hassle Records) *Thursday, July 18*



**@garethdobsonHey** @Radiohead, I'd be more than happy to discuss management with you if you feel that you need a fresh start. I'm not a Spotify fan either. (Gareth Dobson, Wichita Recordings) *Wednesday, July 17*



**@CeriSian** How much would it cost to live in a fridge? (Ceri Sian Dixon, RCA Label Group) *Wednesday, July 17*



**@TegoSigel** A 6PM RT from @example. That's my job done for the week. I don't know if the internet realise, but Elliot gots powers. (Tego Sigel, RWD) *Thursday, July 18*



**@reenajlakhani** My grandmother just did the #RocNation sign!! #saturday-made what a gangster! (Reena Lakhani, Universal Music UK) *Saturday, July 20*



**@kanyewest** I open the debate... The 2nd verse of New Slaves is the best rap verse of all time....meaning... OF ALL TIME IN THE HISTORY OF RAP MUSIC, PERIOD (Kanye West) *Saturday, July 20*



**@akapaolo** Some dude at LoveBox has just been getting high on helium on his own and now he's passed out. #LoveBox (Paul Smith, Sony Music) *Sunday, July 21*



**@NeilRansome** I dont understand why people are shocked by what Wiley tweets, he himself admits he only does it for PR and coverage. (Neil Ransome, Insanity Group) *Monday, July 22*



**@mrviews** Advice To Artists: No one cares that you HAD hype. You can't be injured for 6 months then jump straight back into 1st team for a cup final. (Austin Daboh, The Hub Entertainment) *Monday, July 22*



**TWEET OF THE WEEK**  
**@Karistocat** Totally had a sexy dream where I made out with both brothers of @Disclosure, at the same time. I blame listening to Settle everyday (Karis Beckingham, Cooking Vinyl) *Monday, July 22*



**@dktored** Hour two of the latitude bus queue. The speculation on how this could be done better amongst the crowd could form a phd. #latitude (David Harrison, Kilimanjaro Live) *Monday, July 22*

Follow us on Twitter for up-to-the-minute alerts **@MusicWeekNews**

# DATA DIGEST

## PICTURE OF THE WEEK



### H M WAH?!

**Derry, July 2013**

Responding to a letter from the legal team of former employer HMV, stating that the sign of his Derry 'HVM' store was too similar to that of the music retail giant, Tony Cregan made a swift change by flipping the store's signage to read 'WAH'. At the time of going to print, it had changed yet again, this time to 'MAD' with a yellow background...

## THE TASTEMAKERS Today's opinion formers predict tomorrow's headline acts



### GARETH O'MALLEY THE 405

**Lemuria • The Distance Is So Big** (Bridge 9 Records)

The third album from these New Yorkers finds them honing their pop instincts to produce their best work yet, whilst maintaining the musical dexterity and technical prowess that defined their earlier material. Highly recommended for anyone who enjoys being kept on their toes by immediate, yet expansive and accomplished music.



### CHARLOTTE ASKEW MY DAD ROCKS

**Scott Vlassis • Think About It** (NXG Records)

Scott Vlassis only has one lady on his mind according to his newest single Think About It. Already over 30,000 views on YouTube, this is a classic R&B/hip hop track. Scott's vocals are yet again flawless. Accompanied by soft clicks and beats and subtle synth, his voice stands out well.



### KATE EVERY HEAR ME RAW

**Tay Cousins • Smoke in My Lungs** (Greenleaf Entertainments)

Tay Cousins is talented, there's no doubt about that, and her new song Smoke in My Lungs is a shining example of her raw talent. The gentle guitar is almost comforting as it accompanies her strong vocals. Give it a listen, you won't regret it.



### ANDY RITCHIE ROCK SOUND

**The Dangerous Summer • Golden Record** (Hopeless Records)

There aren't many bands that can challenge TDS when it comes to writing reliable, hook-laden rock records, and Golden Record is a statement of how far they've come. Catholic Girls and Into The Comfort are summertime hits-in-waiting, and with a newfound gristle to vocalist AJ Perdomo's tones, this is their most lyrically and musically honest effort to date.



## SIGNS O' THE TIMES



We Are Scientists have signed deals with **100% Records** (UK/EU) and **Dine Alone Records** (US/Can/Aus/NZ), with whom they plan to release an EP in the autumn and a new album in 2014. Earlier this month they released track Something About You on 7" vinyl and download along with a second new track. The release preceded a run of live dates in the UK and Europe throughout July and August.

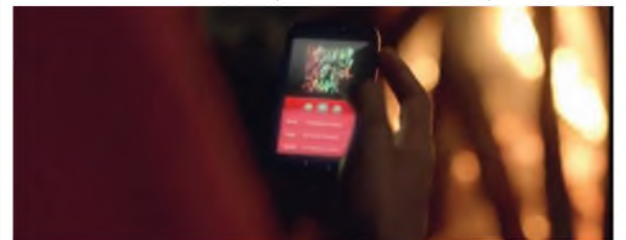
Exit Calm signed a publishing deal with **Cooking Vinyl** and

will release their new album in September. It will be their second full-length offering and is said to be 'filled with stadium rock amidst post-rock and psychedelic tendencies'. Their latest single is Rapture and follows the recent leak of new track Fiction.

**Superball Music** has signed **65daysofstatic** to a worldwide deal (ex Japan/Australia). The band is embarking on a UK & European tour in September and October and will release their new album in September.

## SYNC STORY

The tale behind a standout sync deal in the industry this week...



- **Artist** Youngblood Hawke
- **Track** We Come Running
- **Composers** Samuel Martin, Simon Katz, Matt Squire
- **Publisher** Universal Publishing
- **Client/campaign** Coca Cola Placelists
- **Usage** Global marketing campaign with a 60 second spot set to run in US movie theatres this summer. Huge online promotion rolling out in the UK which will also tie in MTV and Twitter and carry through to 2014.
- **Key execs** Joe Belioti (head of Global Music Marketing, The Coca-Cola Company), Leah Streetman (VP, Film & TV - Creative at Universal Republic Records), Brian Lambert (executive vice president/head of Film & Television Music, Universal Music Publishing Group), Barbara Vander-Linde (VP/Creative, Disney Music Group/Music Publishing), Joe Maggini, director of Creative at Universal Music Publishing Group

Coca-Cola Placelists is a new social music app hosted on Spotify's free streaming music platform. It allows users to 'tag the world with music' by browsing Spotify's library, then linking 'the perfect songs to the perfect places'.

The PlaceLists feature is amplified by a global marketing campaign from Wieden + Kennedy Amsterdam, with a 60-second spot set to run in US movie theatres this summer featuring the track We Come Running by Youngblood Hawke.

Joe Maggini, director of Creative at Universal Music Publishing Group said: "Youngblood Hawke has quickly become a favourite in the music supervisor community. The positive, inspirational nature of We Come Running and the band's ethos fit perfectly with the campaign Coke is launching. It's the ideal marriage of artist and brand message."

Joe Belioti, head of Global Music Marketing, The Coca-Cola Company revealed: "When choosing talent for Coca-Cola Music, crucial to our selection are artists whose music, approach and outlook reflect the core Coca-Cola brand values of positivity, optimism and authenticity. YH embody these values, as expressed through the track We Come Running which we are using to promote Coca-Cola Placelists which is designed to enable music fans from around the world to discover and share new music. We are excited to be partnering with the band on this innovative platform and to help fans around the world discover their music."

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




## TICKETMASTER UK

POS	EVENT	POS	EVENT
1	LOVEBOX	11	CARO EMERALD
2	ROD STEWART	12	MICHAEL BUBLE
3	T IN THE PARK	13	PAUL WELLER
4	ONE DIRECTION	14	V FESTIVAL
5	ARCTIC MONKEYS	15	BLACK SABBATH
6	MANIC STREET PREACHERS	16	BASTILLE
7	BRUNO MARS	17	MUMFORD AND SONS
8	FLEETWOOD MAC	18	T4 ON THE BEACH
9	VAMPIRE WEEKEND	19	AVICII
10	JAY Z	20	ELECTRIC DAISY CARNIVAL




## TICKETWEB UK

POS	EVENT	POS	EVENT
1	THE AIRBORNE TOXIC EVENT	11	CHVRCHES
2	LOVEBOX	12	YEAH YEAH YEAHS
3	5 SECONDS OF SUMMER	13	DISCLOSURE
4	JAY Z	14	PANIC AT THE DISCO
5	JOOLS HOLLAND & HIS R. & BLUES ORCHESTRA	15	THE MISSION
6	THE VIEW	16	JOHNNY MARR
7	LATITUDE FESTIVAL	17	SO SOLID CREW
8	PASSENGER	18	ALICE IN CHAINS
9	BASTILLE	19	RUDIMENTAL
10	MY LIFE STORY	20	IMAGINE DRAGONS

## ON THE RADAR TICH

Earlier this year, 19-year-old Tich signed with Universal imprint All Around The World. She's been on tour with Justin Bieber, Ollie Murs, Little Mix, JLS, Pixie Lott and James Arthur, and released her single *Dumb* in May, which made it to No.23 on the Official UK Singles Chart and has over 1 million YouTube views. Big moves for the bright, young UK singer-songwriter who previously held a record deal with Mercury aged just 16.

Speaking to *Music Week*, Tich - who said she's often compared to Cher Lloyd and Demi Lovato - describes her sound as "Nineties pop brought back to 2013".

The next part of her campaign will be the release of single *Obsession* in August, that she wrote with Harry Sommerdahl (The Saturdays) and Ki Fitzgerald & Chris Young (The Wanted, Lawson). She said it's an autobiographical song "about the feeling of 'You don't know who I am but I am in love with you'."

Album plans are in the pipeline too - Tich is fine-tuning it between summer festival appearances. The excited artist said of the record: "It's going to contain lots of pop songs like *Dumb*. It's very personal, it's very autobiographical and there are some real deep

moments in there."

On the live circuit, she has a European tour lined up for September, followed by a UK headline tour in October, which is already sold out.

Her career highlight so far is a live moment as well: "Playing the O2 [Arena] on the Ollie [Murs] tour was probably the most scary, incredible moment of my life."

Tich is certainly not short of ambition with her sights set on one day doing a worldwide tour and a hope of writing an entire Disney film score. More generally, she aims to be an inspiration to others: "I looked up to people like Britney



when I was young, she helped me in every way, and I hope to be that person for girls and boys."

## ESSENTIAL INFO

### RELEASES

2013

**April 22 Single:** *Dumb*  
**Aug 18 Single:** *Obsession*  
**Album TBC**

**LABEL** All Around The World

**MANAGEMENT** Twenty First Artists

### LIVE

August

**Sat 12** - Cardiff University Students' Union  
**Sun 13** - Manchester Night and Day  
**Tues 15** - Glasgow O2 ABC 2  
**Thurs 17** - Birmingham Institute  
**Fri 18** - London Borderline

## HE SAID / SHE SAID



“Cancellations and illness have sucked the life out of all of us, and the only sensible solution seems to be the art of doing nothing”

Following multiple ailments and this time a lack of funding, Morrissey gives an explanatory apology regarding more tour cancellations, on this occasion some South American concert dates.

## TAKE A BOW TEAM TOM ODELL



### THE LOWDOWN

Album: *Long Way Down*  
Highest chart position: No.1

**Label:** ITNO - Lily Allen, Crispin Somerville, George Tyekiff

Columbia - Mark Terry and Alison Donald

**Publisher:** Paul Christie - Warner Chappell

**A&R:** George Tyekiff (ITNO) & Alison Donald (Columbia)

**Manager:** Sam Eldridge & Margherita Visconti - UROK Management

**Legal:** Simon Jenkins (Columbia) & Kieran Jay (ITNO)

**Agent:** Alex Hardee - Coda

**Marketing:** Bec Adams & Ian Dutt - Columbia

**National and regional press:** Murray Chalmers, Frazer Lawton and Craig Thomas - Murray Chalmers PR

**Online press:** James Penycate - Ooh Brilliant

**National radio:** Sam Potts - Columbia

**Regional radio:** Gary Hobson - Columbia

**TV:** Sam Sewell - Columbia

# BUSINESS ANALYSIS US MID-YEAR RECORD SALES

## EDITORIAL

### Beggars can be choosers as UK indies shine in US



Gordon Brown ended up banning himself from England football matches when Prime Minister because every time he showed up they lost. We sincerely hope his successor David Cameron's appearance at last month's BPI 40th anniversary bash has not created a similar curse.

Cameron was at the Kensington Roof Gardens event to celebrate what had been an extraordinary 2012 for British music overseas, especially in the US where for the first time ever four of the year's five biggest albums were by UK acts.

The story so far in 2013 is a lot less thrilling with in some recent weeks no UK talent showing up anywhere in the Billboard 200's Top 20, while it has sometimes been left to veterans like Black Sabbath and Rod Stewart to make up the numbers.

The reality is matching the extraordinary Adele-led years of

**"Despite record industry power concentrated in ever fewer hands, the opportunities across the Pond for indies have never been greater"**

2011 and 2012 in the States was always going to be extremely difficult and this year by comparison has so far seemed a bit disappointing, even with Mumford & Sons winning Grammy Album of the Year. We should perhaps, though, put things into a bit of perspective because a phenomenon like Adele is a once-in-a-decade occurrence (if you are lucky), rather than something that happens regularly, as arguably are One Direction who last year mounted the biggest British pop breakthrough in the States since the Spice Girls.

However, the really exciting British success story in 2013 across the pond is a label rather than artistic one. Incredibly, the first half of the year delivered two chart-toppers on the Billboard 200 by independent labels at least partially UK-owned, while several other similar albums made the Top 20, something a decade ago that would have seemed unimaginable.

Part of this reflects the amazing growth of the Beggars Group into a truly independent global giant as both these No 1s came from its affiliate labels Matador (Queens Of The Stone Age) and XL (Vampire Weekend), while it also hit the US Top 20 with Atoms For Peace, The National and Sigur Ros. But it also shows how the US mainstream has now become so much more receptive to independent labels, both those domestically owned and from the UK with the likes of Cooking Vinyl and Warp having joined Beggars at the top end of the Billboard chart in the last 12 months or so.

Although Beggars has had a US presence since 1995, not so long ago it would have had to partner with a major if it wanted decent chart action as it did with the Prodigy (Warner) and more recently Adele (Sony) and MIA (Universal). Now anything seems possible with a lack of access to US radio and other once must-have media outlets no longer a barrier to success.

Despite record industry power concentrated in ever fewer hands in terms of the majors, the opportunities across the pond for other labels have never been greater and many UK companies are seizing them, even if in the cases of the likes of Vampire Weekend and Queens Of The Stone Age it is with US repertoire.

**Paul Williams,**  
Head of Business Analysis

Do you have views on this column? Feel free to comment by emailing [paul.williams@intentmedia.co.uk](mailto:paul.williams@intentmedia.co.uk)

# BRITS' ROLL IN US SLOWS POST ADELE



Twelve months on from Adele's domination, UK acts had a much tougher start to 2013 in the US

## US MARKET

BY PAUL WILLIAMS

UK acts found the going a lot tougher Stateside at 2013's mid-way point compared to a year earlier when Adele and One Direction ruled.

Twelve months after Adele's 21 led the half-year album rankings and One Direction's Up All Night was placed third, Mumford & Sons' Grammy-winning Babel alone could come anywhere near matching those feats as it was outsold between January and June only by Justin Timberlake's The 20/20 Experience and Bruno Mars' Unorthodox Jukebox.

It was not that British artists were unable to make a significant impact on Billboard's main albums chart as exactly the same number appeared in the weekly countdown's Top 20 over the six months compared to the corresponding period in 2012, but with the exception of Babel none had the staying power of 21 or Up All Night. This was reflected by a sharp drop in the average number of UK albums in the Top 20 each week compared to a year earlier. In the first half of 2012 an average 3.1 albums by Brits were in the Top 20, but a year later this dropped to 1.8 albums and averaged just one a week in the second quarter.

Although Mumford & Sons' album had a second wind after being named in February Grammy Album of the Year, returning to No 1 and shifting by the end of June another 884,000 copies, according to Nielsen SoundScan, no other UK title managed to sell more 500,000 units. Over the same

### EXECUTIVE SUMMARY

- US albums market drops 5.6% in first half of 2013 with 142 million albums sold
- One-track digital market declines 2.3%, the first mid-year fall since 2010
- Justin Timberlake has only mid-year million-selling album with 2.04 million sales of The 20/20 Experience
- Mumford & Sons have biggest-selling album and single by UK act
- Macklemore & Ryan Lewis's Thrift Shop leading single with 5.56 million copies sold

### US RECORDED MUSIC SALES STATISTICS MID-YEAR 2013

SOURCE: NIELSEN SOUNDSCAN/BILLBOARD

SALES PERIOD	SINGLES	TOTAL ALBUMS
MID-YEAR 2013	682.19M	142.00M
MID-YEAR 2012	698.02M	150.46M
TREND	⬇️	⬇️
% CHANGE	-2.3%	-5.6%

timeframe in 2012 there were three: XL/Columbia's Adele albums 21 (3.67 million) and 19 (0.54 million) and the Syco/Columbia-issued One Direction debut Up All Night (0.90 million).

Instead most of the 14 British albums that did make the weekly Top 20 during 2013's first six months tended to enjoy very brief stays at the top end of the chart. They included XL act Atoms For Peace's Amok, which debuted at 2 and a series of British successes for Sony's Columbia: The Next Day by David Bowie, Delta Machine by Depeche Mode, Right Place Right Time by Olly Murs and



**LEFT**  
In the mix:  
Little Mix  
debuted at 4 on  
the Billboard  
200

DNA by Little Mix, the latter breaking the Spice Girls' record of the best debut start by a UK female group on the countdown by entering at No 4. The period also delivered UK metal veterans Black Sabbath their first-ever US No 1 with the Universal-issued 13, while other old hands returning to the Top 20 included Eric Clapton and Rod Stewart.

A drop in British albums accumulating 500,000 sales over the period came despite the number of half-a-million sellers rising overall year-on-year. There were 15 in all, compared to 11 in the equivalent months in 2012, although the rise did not stop album sales dropping by 5.6%. This was worse than the deficit at the mid-way point in 2012 when album sales were down 3.2% year-on-year, while by the end of the year were 4.4% lower.

Around 142 million albums were sold during 2013's first 26 weeks, compared to 150.46 million 12 months earlier, with the drop partly down to far lower sales for the overall No 1. The RCA-handled The 20/20 Experience by Justin Timberlake beat all-comers to sell 2.04 million copies by the end of June this year, but this was around 45% lower than what Adele's second album did to lead 2012's mid-year rankings. Timberlake's album was the only million-seller over the six months, as was 21 a year earlier, making 2012 and 2013 the only years with a solitary release hitting seven figures between January and June since Nielsen SoundScan started crunching the numbers in 1991.

Besides Babel, 21 was the only other British album to make 2013's mid-year Top 20, shifting another 426,000 copies on top of the 10.2 million units it had already achieved by the beginning of the year. Among the other big sellers were albums by country acts Blake Shelton (Warner Bros Nashville) and Florida Georgia Line (Republic Nashville), Republic Records signings Imagine Dragons' Night Visions and RCA's Pink with The Truth About Love.

In just four of the first 26 weeks of 2013 more albums were sold than during the corresponding week in 2012 with two of these when The 20/20 Experience debuted at No 1 with the year's weekly peak of 968,000 copies sold and then stayed there the following week after shifting another 318,000

units. It was a similar story on singles (see separate piece) where only five weeks beat 2012's totals.

Although the overall market was down, the first half of the year was a positive one for indie labels with three of the Top 10 sellers independently released and distributed. These were led by Mumford & Sons whose Gentlemen Of The Road set Babel goes through independent Glassnote in the States, Macklemore & Ryan Lewis (pictured *cf opposite page*) with The Heist on the Macklemore label and Colorado act The Lumineers whose self-titled debut goes through Dualtone back home. Singles by Macklemore & Ryan Lewis and The Lumineers were also among four indie releases in the mid-year Digital Songs Top 20.

Although British talent had a less fruitful time on the main albums chart compared to a year ago, it was a different story for UK-owned independents. This was especially the case for Beggars whose various affiliated record companies made the weekly Top 10 by 2013's mid-year point with albums from Atoms For Peace (XL), The National (4AD), Queens Of The Stone Age (Matador) and Vampire Weekend (XL) as Sigur Ros's Kveikur (XL) peaked at 14, while fellow UK independent Warp just missed out on another Billboard Top 10 album with Scottish duo Boards Of Canada's Tomorrow's Harvest reaching No 13 in June.

#### Singles market focus

US one-track download sales fell year-on-year at 2013's half-way point, but recent history suggests it is too soon to start panicking.

The market declined by 2.3% year-on-year to 682.2 million units by the end of June, according to Nielsen SoundScan, the first such decline at the mid-year point since 2010.

Back then it was feared downloads had peaked with sales by the end of 2010 having only grown annually by less than a percentage point, but that proved to be a momentary pause as sales rose the following year by 8.5% and were up again in 2012 by 5.1% to another record 1.34 billion units.

One explanation for the drop this year may be the lack of runaway blockbusters besides Macklemore & Ryan Lewis featuring Ray Dalton's Thrift Shop, which had shifted an unchallenged

### TOP 10 ALBUMS MID-YEAR 2013

POS	ARTIST/TITLE/US LABEL
1	JUSTIN TIMBERLAKE The 20/20 Experience RCA
2	BRUNO MARS Unorthodox Jukebox Atlantic
3	MUMFORD & SONS Babel Gentlemen Of The Road/Glassnote
4	BLAKE SHELTON Based On A True Story Warner Bros Nashville
5	IMAGINE DRAGONS Night Visions Kidinakorner/Interscope
6	PINK The Truth About Love RCA
7	MACKLEMORE & RYAN LEWIS The Heist Macklemore
8	THE LUMINEERS The Lumineers Dualtone
9	TAYLOR SWIFT Red Big Machine
10	DAFT PUNK Random Access Memories Daft Life/Columbia

The above shows top-selling albums in US between chart weeks 1 and 25 2013  
source: Nielsen SoundScan/Billboard

### TOP 10 DIGITAL SONGS MID-YEAR 2013

POS	ARTIST/TITLE/US LABEL
1	MACKLEMORE & RYAN LEWIS FT. WANZ Thrift Shop Macklemore
2	PINK FEAT. NATE RUESS Just Give Me A Reason RCA
3	BRUNO MARS When I Was Your Man Atlantic
4	RIHANNA FEAT. MIKY EKKO Stay SRP/Def Jam
5	IMAGINE DRAGONS Radioactive Kidinakorner/Interscope
6	MACKLEMORE & RYAN LEWIS FT. RAY D Can't Hold US Macklemore
7	FLORIDA GEORGIA LINE FEAT. NELLY Cruise Republic Nashville
8	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie RCA
9	TAYLOR SWIFT I Knew You Were Trouble Big Machine
10	ROBIN THICKE FT. PHARRELL & TI Blurred Lines StarTrak/Interscope

The above shows top-selling digital songs in US between chart weeks 1 and 25 2013  
source: Nielsen SoundScan/Billboard

5.56 million units by the end of June. Below it no other track this year by the mid-year point had managed more than 4 million sales with the next top seller down RCA act Pink's Just Give Me A Reason featuring Nate Ruess with 3.52 million sales.

At the equivalent stage in 2012 Gotye featuring Kimbra's Fairfax/Universal Republic-issued Somebody That I Used To Know set the pace with 5.50 million copies sold, while Fueled By Ramen/Warner act Fun also topped 5 million with their Janelle Monae pairing We Are Young and the Schoolboy/Interscope-issued Call Me Maybe by Carly Rae Jepsen attracted 4.06 million buyers.

However, the main reason for the drop during 2013's first six months was a decline in back-catalogue singles sales, with the market down 5.2% year-on-year, while sales of current tracks actually rose, albeit marginally by just one-third of a percent.

As with albums, UK acts struggled to match what they achieved on singles during 2012's first six months. Then there were four British releases in the mid-year Top 20 led by the Mercury-issued Glad You Came by The Wanted and Syco/Columbia's One Direction with What Makes You Beautiful. Alongside XL/Columbia's Adele offering Set Fire To The Rain, they all shifted more than 2 million units at 2012's mid-way stage, while the top British seller at the same point in 2013, Mumford & Sons' I Will Wait, had a far more modest 1.34 million takers.

Overall, the number of UK tracks shifting a million units dropped from 10 during the first six months of 2012 to five between January and June 2013 with I Will Wait joined by singles from Calvin Harris, Olly Murs, Emeli Sande and The Script.

## THE BIG INTERVIEW GEOFF TRAVIS

# A ROUGH DIAMOND

There can't be many music executives who have tasted the extreme highs and lows of the record business like Rough Trade founder Geoff Travis. He's watched his legendary company crumble to the ground, before resurrecting it with enormous success. From The Smiths and Buzzcocks to The Libertines and The Strokes, he's discovered and nurtured artists that have enthralled multiple generations - and he shows no signs of stopping. It's little mystery why he'll be honoured with the Pioneer gong at the AIM Awards in September.

### LABELS

BY TIM INGHAM

**T**urns out it's pretty tough to get Geoff Travis to bang on about his achievements.

The Rough Trade founder has signed and managed some of the most fantastic bands in UK history throughout the past 35 years, whilst laying the foundations for the thriving indie distribution structure of today. From The Smiths, The Strokes and The Libertines to Buzzcocks, Arcade Fire and Scritti Politti, Rough Trade is synonymous with sifting out timeless artists from ever-changing underground movements.

Yet during our hour-long chat about his life and career, Travis generally gets far more animated about the screw-ups than the triumphs - like the time he was on the cusp of signing The Stone Roses, or even the infamous, bleak memories of the day when, in 1991, Rough Trade fell into bankruptcy.

"We're British, so this interview surely can't just be about the successes," he reasons. "People in this country, they like reading about the fuck-ups - otherwise they get bored."

Luckily for attention-lite perusers, Travis' career has not been beset by too many snooze-worthy moments - whether championing artists that have major labels wincing with envy or watching the company he built from scratch crumble and then be reborn into brilliance.

Travis opened the original Rough Trade record shop in Ladbroke Grove in 1976. Two years later he launched what would become known as The Cartel distribution network in collaboration with other UK indie vinyl-peddlers. This meant labels like 2 Tone and Factory could start to sell their wares nationwide without relying on big business.

Rough Trade then began issuing its own singles and albums, particularly rarer material from the garage rock and reggae scenes. Its debut LP, Stiff Little Fingers' *Inflammable Material* (1979), became the first independently released album to sell 100,000. The label's Eighties output encompassed seminal alternative acts like The Fall and Cabaret Voltaire, but eventually, its distribution sideline over-stretched, bringing the rest of the business crashing down with it.

Travis, however, still had irons in the fire. He had founded the Blanco Y Negro label in 1983, in tandem with Cherry Red's Mike Alway and Warner (WEA). There he signed indie legends like Everything But The Girl, The Jesus & Mary Chain and James. Later, with his long-time business partner and ex-PiL member Jeannette Lee, the exec skilfully managed Jarvis Cocker and Pulp.



**ABOVE**  
A strong partnership: Jeannette Lee and Geoff Travis in the modern day Rough Trade Records offices in Ladbroke Grove, London. The duo first became partners in the business in 1987

**"There's a messianic element to what we do. It's not a matter of just giving the customer what they want - it's giving them what they don't realise they need"**

GEOFF TRAVIS, ROUGH TRADE

In 1999, alongside Lee and part-backed by Sanctuary Records, Travis resurrected the Rough Trade label and launched another generation of iconic independent artists, including The Strokes, The Libertines, Arcade Fire and Sufjan Stevens.

Now backed by Martin Mills' Beggars Group - who bought Sanctuary's interest in Rough Trade in 2007 - Travis shows no signs of stopping, recently introducing acclaimed new acts like Palma Violets and Alabama Shakes to the world.

He will be recognised with the Pioneer gong at the AIM Awards on September 3 in London.

**What are your first memories of Rough Trade?**  
When we first opened, I was DJ'ing at Dingwalls four nights a week, playing soul music to make

people dance after the bands finished. It was really good fun, and that was how I earned money to live. The shop stood empty for the first three or four months, but it didn't matter. The idea was to create an environment where you didn't have to separate your work life and your real life. The main point of the shop wasn't even to sell anything - it was to have somewhere to listen to music. It was entirely selfish, nothing to do with commerce [laughs].

**You must have had some business acumen?**  
We knew which shops we liked and what we didn't like. We bought some old stock and record bins from a shop that might have gone bankrupt in Cambridge; we opened accounts with the majors; we had Virgin up the road and Stiff was round the corner. Then we discovered an office that was importing The Flamin' Groovies, Iggy Pop and Velvet Underground. We started tracking things down and read every fanzine. That's the fun of it, you become a detective. We knew that to make the shop work we had to have interesting stuff - stuff no-one else had.





Photo: Roger Sargent

Why did you get into distribution with The Cartel? It was a very conscious thing. Rough Trade started to attract a motley crew, this cast of colourful characters. Then Richard Scott turned up with the idea to start a mail order thing, which was great. It was a political idea too. We didn't want to be part of the major system, we wanted to have control over the means of production. We weren't very good at taking notice of authority - we were very bad at that. Richard had been involved with Third World in Jamaica and he knew Chris Blackwell. Reggae was a huge part of the shop in the early days, and that meant selling pre-releases. And for that, you really have to know what you're doing. When the West Indian community comes in to listen to your pre-releases, they listen to the first 10 or 15 seconds - that's all they need to know whether it's good. So when you buy them, you have to do the same. We used to go up to Jet Star warehouse in Harlesden and listen to stacks of reggae records and choose the ones we liked. That was a good way of teaching yourself the skills of A&R - sorting the wheat from the chaff. As you can imagine, seeing a couple of green white boys walking into a reggae distribution warehouse, they probably thought: 'Oh good, we can get rid of all the crap now.'

How did your A&R skills develop at that time? The thing is, there's a certain kind of optimistic or messianic element to what we do [in Rough Trade A&R]. It's not a matter of giving the customer what they want; it's giving the customer what they don't know they need yet. If we just gave the customer what they wanted all the time, we'd be signing completely different artists and making lots of money. We weren't one of those horrible shops in High Fidelity though; the sort that when you go in and ask for Happy Birthday by Stevie Wonder would sneer at you. Because, well, we love Stevie Wonder - although he has made better records.

Were you nervous when you became a label? No, because all we were doing was taking the plunge - we weren't thinking ahead. It was just exciting to do something with actual real life musicians. I don't think nerves came into it. They still don't. Inflammable Material sold 100,000 so

**"We blew it. The distribution arm grew too big and we were too useless to manage it. If Martin Mills had been our partner, it wouldn't have happened"**

**GEOFF TRAVIS ON ROUGH TRADE'S BANKRUPTCY**

quickly, it just made it seem a very easy thing to do. Of course, we learnt later that isn't always the case. We were inspired by lots of other independents: having Stiff round the corner was brilliant, and having Virgin up the road was interesting.

**How important was the distribution arm?**

It was an amazing resource. For a while, Rough Trade was at the fulcrum of so much great music: distributing Faust, the first Bjork single, the Factory label and Mute. To think that Rough Trade released Joy Division's first album in America is extraordinary now. We were the first port of call; [The KLF's] Bill Drummond would come down from Liverpool to Rough Trade and that's really the thing that brought Johnny Marr down to Rough Trade with his tape of Hand In Glove to play to me. [Rough Trade signed The Smiths in 1983].

**Everything seemed to be going well...**

We blew it. Distribution grew too big and we were too useless to manage it properly. It's as simple as that. I can apportion blame, but I think that's the case. On the other hand, it was a lesson learnt.

**Was over-confidence to blame?**

It was about a basic ability to manage a company. I don't think the finance department and the people running distribution - not to name any names - had enough experience to deal with its size. As I always say to Jeannette, if Martin Mills had been a partner of Rough Trade during that time, there would have been no chance that we would have gone bankrupt. It's not my thing; it's famously known that I'm not really that interested in being an entrepreneur. I'm not trying to absolve myself of responsibility, but it wasn't [caused] by me not thinking about the figures. I was just thinking about getting great music for the label, and the label seemed to be doing fine. We didn't have that person that was able



**ABOVE**  
Going well for leather: Rough Trade bounced back in 1999, quickly signing acts like the Libertines [left] and The Stone Roses [right]

to keep an overview on a company that was growing so fast. And the chemistry between the people wasn't right. It's sad. The worst result of it for me was that we lost The Smiths catalogue [which was acquired by Warner in 1992]. That was a bitter pill to swallow. Plus we were going to sign The Stone Roses but that situation was really messed up by the fact that the distribution arm was going bankrupt.

**Were you really that close?**

Yeah, I think so. If I'd have given a contract to The Stone Roses after they came down from Manchester to Euston and we had a really good meeting in a pub, I'm pretty sure they'd have signed with us. And I think if you speak to Ian [Brown] now he'll say, 'That was the biggest mistake we ever made.' We should have acted more swiftly. Gareth [Evans, ex-Roses manager] may have had his own mad ideas, but there was an opportunity. Then again, maybe they would have been caught up in the bankruptcy and that wouldn't have been good for them. Who knows? So we missed out on The Stone Roses because of our ineptitude, and then we could have signed Jeff Buckley.

**Really?**

Well, actually that was more Blanco Y Negro, but we definitely could have signed him. That was a mistake. The demos Jeff had, which were things like Mojo Pin in the beginning, they weren't really anywhere near as fully formed as they ended up. But there was still something great going on. We probably missed signing Arctic Monkeys by about a day too. We had their demos, but we thought they sounded too much like The Libertines. We should have done something about that earlier on.

**Any more seminal acts slip through your fingers?**

There are lots of bands we could have signed. We could have signed Muse, but I didn't really like them. But that's okay because I still don't really like them [laughs]. Jeannette and I have a golden rule: we can only sign things that we absolutely love, things that move us. We've turned down so many things that we knew would be successful. That's kind of the philosophy of Rough Trade: how not to

# THE BIG INTERVIEW GEOFF TRAVIS



be successful. It would be wrong for me to give the impression that 'Geoff's just a naïve person that loves music and doesn't understand business at all.' I obviously do know a fair bit about it - it would be a bit phony to suggest otherwise. It's just not my main thing - I'm not Richard Branson. I'm trying to refine the one thing I'm good at: listening to music and having a relationship with artists; being able to provide a context and an environment where they can do their best work.

**Did the downfall of the company make you wake up to business concerns?**

It was terrible. It was a very difficult time. Most of the other main people at Rough Trade just disappeared into the ether. They basically just ran away and left me. But then all the other independents got together and were incredible in supporting us - people like Daniel [Miller] and Martin [Mills] were amazing, even Jazz Summers. Certainly it made me wake up to not wanting to work with people I don't get on with.

**Which Rough Trade acts have moved you the most?**

Well, someone like Anthony [& The Johnsons] comes to mind. I'm very proud we signed Anthony. You know, the Palma Violets are the most thrilling band you can go and see in this day and age, full stop. We still think the label's got a long way to go. Being in the Beggars Group is interesting, especially when the other labels are doing so well. It gives you a nice sense of competition.

**Do you find you compete for acts with the other Beggars labels?**

Very rarely. It must be an awful thing for Martin when his labels are competing. We weren't competing with anyone in our group for Alabama Shakes, and we love them.

**We heard you were going to sign Haim last year, but they ended up at Polydor...**

We could have probably signed Haim, but to be

ABOVE

**Generation game:**

(Left) Geoff Travis signed The Smiths in 1983, but lost their catalogue when the company went bust. He says today: "Johnny [Marr] and I are still in touch. He's still very charming. I haven't really talked with Morrissey for a while - but who has?"; (Right) The Palma Violets, the band Travis calls "the most thrilling band you can see in this day and age"



**"Jeannette and I have a golden rule: only sign things that move you. We've turned down so many things that we knew would be successful"**

GEOFF TRAVIS, ROUGH TRADE

honest we didn't really like them enough. That might prove a mistake because they are really good. At the time I found their attempt to be Destiny's Child a little bit irritating. But having seen them subsequently, they are really good. That might be something we live to regret, you never know. I'm quite worried they will be pressured to make their album blander than it should be. No-one's heard it, so who knows? They were terrific when we saw them at The Shacklewell Arms.

**Have you had to think more about live performance and income it brings in these days?**

It's all important to make a budget work, but in terms of taking income from people's live work or asking for their publishing, no. [360 deals] are just not the way we work.

**Other people do...**

I don't really care what other people do. There aren't that many amazing new bands out there, so I suppose you're always in competition for the few that are. But it's a matter of personal connection, and I think the history of Rough Trade is a real strength. People know what Jeannette and I have done over the past 20 or 30 years. Having a fair business practice is very important to us. I still feel like we're working for the artist and not that they're working for us. That's an important definition.

**What are your standout memories of when you began to manage Pulp?**

The first time we met Jarvis, he came into the office and said: 'We're on Fire Records and our manager has negotiated a new record deal with Island but we're not free of our contract. We're in terrible

trouble. Help us - we're in a mess.' Jeannette and I went to see Pulp play in Brighton and thought they were really rather good. Our first big job was extracting them from the Fire deal, so we had to sit down with all the lawyers. Then dealing with Island as managers, you learn a lot about how things work. It's not all 'Rough Trade good, spotless, wonderful - all majors evil', it's not as simple as that.

**There are good people on both sides.**

That's definitely true. Unfortunately theirs is a different world. When things are going well [at majors] it's great - when things are going badly, no-one wants to take any responsibility. I learnt a lot working with Warners for 20 years with Blanco, during the Rob Dickins period; Everything But The Girl, Jesus & Mary Chain, Dinosaur Jr. [Folk rock band] The Dream Academy got to No.4 in America - their record was languishing in a drawer in the Warners A&R office, no-one had listened to it. Jeannette and I also managed The Cranberries for their first two records, then Delores sacked us when she got married, because obviously her new husband knew a lot more about how to steer her career...

**What else happened between the death of Rough Trade and its revival?**

We had a label with Island for a while called Trade2. Marc Marot gave us that, and we signed My Bloody Valentine, which was brilliant, but then they never made a record. We didn't really think about Rough Trade, it was over. Then there was an anniversary party of the Rough Trade shop down at the Victoria & Albert Museum. Everyone was so nice about Rough Trade, it made us think we'd be silly to let it go. We talked to One Little Indian and got the name back from them. The Sanctuary involvement came about because of our friend, Dai Davies - a great Welshman, now working for the Welsh Arts Council. Dai told us he'd been talking to Sanctuary and that they felt they didn't have a modern label. We had no idea who they were.



## MARTIN MILLS ON GEOFF TRAVIS: 'HE'S CHANGED THE GAME'

"Geoff is very largely responsible for the whole concept of modern-day independent distribution - what Rough Trade did in the seventies and eighties, commercially and politically, was game-changing, and fundamentally enabled records to succeed outside the major label system. Geoff is as passionate about music today as the first day I saw him, buying Lurkers singles from me at the back of the NGH shop - that fire is undimmed, like me he's as inspired by what's around the corner as he was on day one."



We didn't know Rod [Smallwood] or Andy [Taylor] because we weren't Iron Maiden fans. We went to see Andy and he charmed us, handing out cigars, this avuncular Geordie - little did we know! There was a great guy working there called Joe Cokell, who's now at Cooking Vinyl. He tried to guide us through the Sanctuary system and protect us. It was all going fine, we'd signed The Libertines and The Strokes. And then Sanctuary went bankrupt - this time nothing to do with our stupidity. It was a bit tragic. We never really found our niche until Martin [Mills] came into the picture.

What was your relationship with Martin like before he bought into Rough Trade?

We'd always known each other from a distance and I think, hope, there was always a mutual respect. But I never really worked with him directly on anything. Having Martin's expertise in the business has been invaluable. We've learnt a lot from him. Hopefully he's learnt a bit from us, too. Beggars is a great group to be in. People might've told Martin, 'Geoff's impossible. He just does what he wants to do and won't be able to work with anybody.' Ask Martin, but I don't think I'm that difficult! That's the mindset of A&R: when everyone else says something's rubbish, sometimes you have to say, 'Sorry, you're wrong. One day I'll be proved right.'

How does working with Martin compare to your previous partnership experiences?

Aside from perhaps Joe Cokell, we've never really had someone we can sit down over in-depth meetings and plan everything we want to do,

**"We won't settle for anything but the best. Being reasonably belligerent about what we like and what we don't like has worked out pretty well for us."**

GEOFF TRAVIS, ROUGH TRADE

certainly not with any coherent response. We fought very hard to get a deal with Alabama Shakes, not in terms of huge money or anything but in terms of structure - it had more flexibility than perhaps Martin was used to doing. But I think he'd have lost respect for us if we'd have said, 'Oh, whatever,' and lost the band. That doesn't exactly happen often, mainly because there are very few bands as good as Alabama Shakes.

How often are you in competition with the majors?

With Palma Violets, we were in competition with everybody except the rest of the Beggars group - certainly every major and Domino were chasing them.

ABOVE

Two Shakes: (Left) Travis in the Rough Trade store in 1979; (Right) Alabama Shakes, whose debut album Rough Trade released last year

Why did they sign with you?

Palma Violets will tell you that I was the only person who recognised they were playing a cover version and knew what it was - that helped. They played a version of The Riviera's California Sun and other people hadn't realised it was a cover. When people care about music, they can tell if you know what you're talking about or not. That's sometimes what it comes down to. There are other factors too: I think [Palma Violets co-lead singer] Sam absolutely loves The Libertines and they were a huge influence on him. I think being on The Libertines label is sweet for him. Our tastes are secure here. We don't care what anybody else thinks. We don't do market surveys when we want to sign something - we don't get a focus group together. If you just want to sign what's very popular, that's fine. But Dan Brown is very popular. Jimmy Savile was very popular.

What is it that makes you see and act and think: 'We have to sign this lot'?

If you were 16 or 17, and you had money to buy a record, what would it be? Is this something you would give you allegiance to? Does it thrill you? It's not rational. It's not like there's a set of boxes you tick: have they got the right haircut, have they bought the right guitars, do they know the right reference points... Why, for instance, did we sign Palma Violets and not The Vaccines? Because one's magic and one's just a really good facsimile of magic. We want to work with the best, we won't settle. Being reasonably belligerent about what we like and what we don't like has worked out pretty well for us.

In all these years, what's your proudest moment?

Being able to keep a relationship with Jeannette. It's hard to work alongside someone so closely. To still be on the same wavelength and still enjoy each other's company when you come to work for all that time is great. We have complete respect for one another. That's something to be pretty proud about.

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# 'WE'RE AT THE HEART OF DANCE'

The Managing Director of DJ Mag tells Music Week how the media brand has responded to the global expansion of dance music, as he launches the title's 20th Top 100 DJs poll

## DANCE

BY MARTIN CARVELL, MANAGING DIRECTOR, DJ MAG

In the last couple of years, EDM (electronic dance music) has exploded in the US. They may have birthed house and techno, but the mainstream in the US was slow to accept dance music for many years — hip-hop and rock & roll ruled the roost. But now, thanks to the likes of Skrillex, David Guetta, Deadmau5, Tiesto and Daft Punk, EDM is the dominant music in the US. This is having a knock-on effect worldwide. It may be too commercial for some, but the spectrum is broad.

At *DJ Mag* we like to cover all shades of dance music — believing that once someone has got into a more accessible form, then they may want to explore a bit deeper. It's an exciting time for the magazine at the moment. We've just launched 2013's Top 100 DJs poll, the biggest poll in global dance music. This is where hundreds of thousands of dance music fans from around the world vote for their favourite DJs, and we collate the results into a definitive popularity list — and dish out some awards. It's been called 'the Oscars of dance music' — and with good reason. A DJ's appearance in the chart can literally make their career.

This year is the 20th anniversary of the poll. It started in 1993 where, for the 100th issue of *DJ Magazine*, the editorial team put together a list of 100 important DJs in club culture at the time. This was repeated in 1995 for the 150th issue (*DJ Mag* was fortnightly at the time), when 500 readers and contributors suggested their nominations in order to create the chart. It happened again in 1997 for the 200th issue, where we spread the net a little wider and asked 700 industry bods to cast their vote. In 1998 we opened the voting to the public for the first time — people voted by cutting out a coupon in the magazine, filling it in and sending it back to us in the post.

As the millennium passed, we moved into the digital age — votes were allowed via the website, as well as by email, fax and coupon. As the Noughties went on, we grew the vote dramatically as many more international clubbers and DJs started participating. Along the way we teamed up with digital download stores Beatport and then Trackitdown to help host a necessarily authoritative poll.

It was mainly British DJs when we started (the first winner of the public vote was Carl Cox, followed by Paul Oakenfold), but these days we get DJs from all over the world appearing in the poll. Votes come in from clubbers from every corner of the globe too — last year we received over 600,000 legitimate votes from 246 territories, including Equatorial Guinea, Malawi, Bhutan, Gambia and Chad. The most votes come from the United States — about a fifth — while the second most popular country is the UK, followed by Mexico, the Netherlands, Russia, Germany, Italy, Brazil, Canada, France and then Portugal. Dance music is truly now a global movement.



**"Not only have genres developed in dance, but technology has moved on rapidly: DJs now carry all their music on USB sticks instead of boxes of records"**

MARTIN CARVELL, DJ MAG

It's been fascinating being at the heart of the growth of dance music. In the UK we are in a unique position as innovators — people the world over look to us, and many major genres such as dubstep and drum & bass have been formulated in this country. Not only have genres developed, but the technology has moved on rapidly — for instance, many DJs now carry all their music on a couple of USB sticks, as opposed to lugging heavy boxes of records around the world. The access to digital music has accelerated the speed at which scenes and musical styles can grow, transmute and re-seed themselves around the world.

Mirroring the growth of dance music worldwide, *DJ Mag* now has licenses in different territories around the world — in Spain, Italy, Germany, The Netherlands, South Africa, South America, Mexico, USA, Canada, India and South Korea.

**RIGHT**  
Martin Carvell: The *DJ Mag* MD says that an appearance in his magazine's Top 100 DJs poll can 'literally make someone's career'

These titles take editorial from the mother title, and then put their own localised spin on things. We've also been developing the way we communicate our message, so that — as well as the print magazine — we produce five digital editions, as well as a daily App, *DJ Mag* TV and our lively website *DJMag.com* — and that's not to mention social media. We're rolling with dance music's expansion, and after some uncertain years at the beginning of the Noughties the electronic music scene is in rude health — as one glance at the pop charts now will tell you.

To celebrate the 20th anniversary of the Top 100 DJs poll, we'll again be throwing a huge awards ceremony in Amsterdam in October during the Amsterdam Dance Event (ADE), and also celebrating the 20 years with an event on Wednesday 16th October where we will inaugurate more DJ legends into the *DJ Mag* Hall Of Fame.

The commemorative issue of the magazine will also be out, featuring interviews with every single DJ in the Top 100, and promoters will use it as their bible for the next 12 months to come.

■ To vote go to:  
[www.djmag.com/top100djs/vote](http://www.djmag.com/top100djs/vote)

# PROFILE ELVIS COSTELLO

## 'WE DIDN'T MAKE ANY RULES'

Much-loved singer/songwriter Elvis Costello discusses his lengthy recording career, his new collaboration with The Roots, working with Blue Note and being contract free

### TALENT

BY PAUL WILLIAMS

After making nine studio albums in eight years, Elvis Costello figured after 2010's *National Ransom* that it was time to halt thoughts about recording another one.

"I've made a lot of records and I was quite happy," he says. "I liked the last record we made and I thought that it was probably time to devote my time that I have to playing shows, and they seemed to be going well."

However, the next thing he knew, he found himself "in a tiny little, really a cupboard" at NBC where hip hop and neo-soul outfit The Roots are based as the house band of the US TV network's *Late Night with Jimmy Fallon* show. What the encounter eventually turned into is one of the most unexpected albums of a recording career for Costello that stretches over five decades.

Released by now Universal-owned Blue Note Records on September 16, *Wise Up Ghost* with The Roots is like nothing else in Costello's catalogue, a rhythmic-based record that takes him musically to places he has never ended up before.

If the 12-track album comes as a total surprise to his fans, used to a certain style of music from their man, they won't be alone. Costello admits that when he got together working with The Roots he had no idea himself it would turn into an album.

"It was free from expectations because we didn't tell anybody we were doing it. We didn't know we were doing it ourselves at first," he suggests. "We were just playing and thought we were going to make one or two things. Then it kept going until we had not just these 12 songs but a few more which are a slightly different character, and in one case a very different subject matter."

Costello's rapport with The Roots began to develop on each guest performance he made on Fallon's chat show, and after his third appearance the group's Ahmir 'Questlove' Thompson gave him an iPod of selections of the Brit's own catalogue with an original idea of revisiting old songs. That plan eventually moved on, but the album does feature elements of his past songs and recordings, most evidently on the track *Stick Out Your Tongue*, which reworks Costello's 1983 hit *Pills and Soap*.

"There's figurations. There are samples from my own records and it's not that we didn't feel like sampling other people's records or that we felt we had to sample anything," says Costello. "There's a sample from a *Glass House* record, an *HDH Invictus* record from the Seventies. We didn't want to make any rules about having to have references to my own songs. It just started to happen."

The way the album was recorded with Costello and Questlove joined as producers by Roots associate Steven Mandel was also a totally different experience for the *Oliver's Army* creator.

"The way it worked out, we started with voice and drums and then the other parts developed out



Pic: Danny Clinch

**ABOVE**  
This year's model Elvis Costello has made one of his most ambitious albums yet by teaming up with Questlove and The Roots

of that," he says. "We never tracked anything. Everything was done as a mix in progress. Each day we worked on the record there would be a new mix and we moved gradually forward, then we would start erasing things. That dialogue without necessarily doing much talking about it is unusual for me as I usually go in with a band, record a bunch of tracks and then try to highlight the possibilities in the harmony with overdubs, vocal harmonies or strings or horns, or whatever you want to do. This was done much more like a blind dialogue where we just didn't say anything. We just played."

**"We didn't tell anybody we were doing [the album] because we didn't know we were doing it ourselves at first"**

ELVIS COSTELLO

In another nod to his past, one cut called *Cinco Minutos Con Vos* is partly sung in Argentinian Spanish by La Marisoul from Los Angeles group La Santa Cecilia and is a successor to *Shipbuilding*, written around the Falklands War.

"The lyric came to mind because people were asking me a lot over the last 18 months about *Shipbuilding*, which was 30 years ago and the

background of the Falklands War but I'd never thought about writing a similar human story as if you're on the other side of that conflict."

He reveals he is already talking to The Roots about the prospect of them touring together if he can "sneak them out of the freight elevator at NBC".

"There's a big old world out there and there's lots of different places where one might play or you might receive invitations to play," he says. "And it doesn't all have to happen the first week the record comes out. All of that stuff is old-fashioned thinking. We're going to go out and promote the record!"

He is also impressed by the regime at his new record label Blue Note under Grammy-winning producer COO Don Was and happy that he is no longer contracted to a label anymore.

"I don't want to be," he says. "It's a one-off. If we can have a gentleman's agreement about whether we carry on and if at the end of this we're all still friends and want to do something else then Don seems like a reasonable guy. I'm sure as long as he's in charge we'll do another record for him if he wants it."

"Much better than saying on a piece of paper and, 'Oh God we've still got him.' I went through that years and years ago at Warner Brothers. I've been on every label. I made three records with Deutsche Grammophon. Imagine how horrified they were in Hamburg when they found that out."

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**FEATURE** PROMO HUTT**THE HARDCORE  
SUBSCRIPTION SERVICE**

Promo Hutt takes the premium subscription concept and adapts it for the EDM enthusiast

**DIGITAL**

■ BY TOM PAKINKIS

While the mass market is getting its head around paying a few pounds a month for digital access to every track in the world (save the odd ditty from Thom Yorke et al), Promo Hutt is a subscription service that targets the hardcore fan.

Focusing on the electronic genre, Promo Hutt was set up primarily to connect DJs with their favourite labels, beaming new releases to their inbox weeks in advance. While genre A-listers like David Guetta will have new tracks thrown at them for free on a daily basis, Promo Hutt hopes to give similar access to DJs further down the food chain that are just as passionate – and just as useful to labels when it comes to getting music out on the club scene before general release.

Of course, the enthusiast that keeps his musical hobby at home isn't prevented from using Promo Hutt but, with a monthly subscription to new releases from a single label costing £8.99, the service's target audience is certainly niche.

Still, project manager Chris Gorsuch believes it's a semi-pro DJ audience that has been left wanting since the High Street's offering of vinyl white labels began to dwindle. And, with Promo Hutt giving 70% of subscriber revenue back to labels each month, there's reason for execs to jump on board as well...

**What's the thinking behind Promo Hutt?**

In the music industry, professionals get promotional music for free, which is essential for review and for playing out. Promo Hutt opens that up to a slightly broader audience – to DJs who may not fall into that professional group yet but are up-and-coming, or to people who are dedicated fans of specific labels to enable them to get advanced access in the same way professionals would.

**So this isn't a consumer offering in a broad sense...**

It's not really targeted at the average consumer, simply because when you use Promo Hutt you have quite a level of insight and knowledge of a label already. The site doesn't have a download store and it's very different to a retail platform, in that you can't preview any tracks and you can't click to stream and download directly from the front interface. You basically subscribe to a particular promotional mailing list, as you would if you were an [industry professional].

For example, if you're a massive fan of a particular label, you know what it releases and you might want everything that's on it for one easy subscription-based model. So you can subscribe to that label, but you don't get to cherry pick releases, so you kind of



**ABOVE**  
**Label love:**  
Promo Hutt project manager Chris Gorsuch. Labels on the service to date include 1trax, Quantize Recordings and My Favourite Robot

**“Labels only need a small amount of [Promo Hutt] subscribers to really benefit from the system”**

**CHRIS GORSUCH, PROMO HUTT**

have to know that you are into that specific label. That's why Promo Hutt is targeting DJs, because they're the kind of people who think, “I love this label, I want everything that it releases and I want it first because I want to play it out in the clubs, or to my mates.”

If these guys are playing it out – as well as the Top 20 A-list DJs that have been sent it by another platform, or just direct email – it's adding weight to the promotion and marketing around the release because more people are playing it.

If you look at older models – where people would go into record shops and get a white label, a prime release that is coming out – they might pay £12 and get one of 100 or 150 copies. Those guys then go out and play that release. They're not in the upper echelons with your David Guettas, who are getting their music whatever, and are big tastemakers, but these guys are influential in helping build support for the release and getting it out to a broader audience. That's really where we're positioned.

**So from a label's point of view it's a route to that second tier of tastemakers?**

Yes, in a broad sense. We view them as the really dedicated fans of specific labels. These are the people



who are really energised, the people who maybe don't get to go to all the gigs but they'd love to be at all the events that labels put on, they'd love to be there every night, they love merchandise and so on. Every time they see a release in a shop, they have to pick it up and they buy it – those dedicated fans. It's really a way for the label to start engaging with those DJs, and seeing what they think.

Other people might be of interest, but they're not really who we're targeting. They're catered for by retail. This isn't a replacement for retail; it's another way for a record label to generate a revenue stream. It is a financial model, but also one that engages this audience who are maybe outside of the box. They're not really consumers, and they're not really pros, they're in the middle.

**And 70% of Promo Hutt's subscription fees go back to the labels...**

That's right. If [a user] were to subscribe to a label they could get one release a month from, it would be £6.99. For the labels that have more content, it would be an increased fee: two releases a month from a label would be £8.99, and it scales up from there. You subscribe to individual labels, so you might be subscribed to one label at £6.99 getting one release a month, and another at £8.99 a month and getting two releases. So that's a total of three releases for your subscription payment. It's not an all-you-can-eat subscription and that's why it's targeted specifically at these very dedicated fans of specific labels.

**How many subscribers do you see Promo Hutt attracting over time?**

The labels only need a small amount of subscribers to really benefit from the system. Ideally, we think each label should try to be leveraging something like 100 subscribers. To us, the overall volume of subscribers doesn't matter, what's more important is that each individual label gets a good list of subscribers. We're there to facilitate this relationship between dedicated listeners and DJs from the label's fan base, and the label. Each label might have 50 or 100 subscribers, or bigger labels could have 1000.



26 **SINGLES/ALBUMS/COMPS**

Avicii's Wake Me Up tops the Official UK Singles Chart

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# CHARTS FOCUS



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# CHARTS STREAMING WEEK 29

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Official Streaming Chart

## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	ROBIN THICKE/TI/PHARRELL <i>Blurred Lines</i> Interscope
2	2	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
3	3	NAUGHTY BOY FT SAM SMITH <i>La La La</i> Virgin
4	4	PASSENGER <i>Let Her Go</i> Netwerk
5	NEW	AVICII <i>Wake Me Up</i> Positiva/PRMD
6	5	ICONA POP FT CHARLI XCX <i>I Love It</i> Atlantic
7	8	JOHN NEWMAN <i>Love Me Again</i> Island
8	7	WILL I AM <i>Bang Bang</i> Interscope
9	6	MACKLEMORE/RYAN LEWIS/DALTON <i>Can't Hold Us</i> Macklemore
10	12	BASTILLE <i>Pompeii</i> Virgin
11	10	ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino Recordings
12	11	JASON DERULO <i>The Other Side</i> Warner Bros
13	9	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> Asylum
14	14	OLLY MURS <i>Dear Darlin'</i> Epic
15	13	JESSIE J/BIG SEAN/D RASCAL <i>Wild</i> Lava/Republic Records
16	18	TAYLOR SWIFT FT ED SHEERAN <i>Everything Has Changed</i> Mercury
17	17	BRUNO MARS <i>Treasure</i> Atlantic
18	16	IMAGINE DRAGONS <i>Radioactive</i> Interscope
19	30	JAY Z FT JUSTIN TIMBERLAKE <i>Holy Grail</i> Roc Nation
20	15	TOM ODELL <i>Another Love</i> Columbia
21	19	DAVID GUETTA FT NE-YO & AKON <i>Play Hard</i> Parlophone
22	21	CALVIN HARRIS/ELLIE GOULDING <i>I Need Your Love</i> Columbia
23	20	WANTED <i>Walks Like Rihanna</i> Global Talent
24	46	S INGROSSO/T TRASH/J MARTIN <i>Reload</i> Virgin
25	22	FUSE ODG <i>Antenna 3 Beat/Aatw</i>
26	24	LUMINEERS <i>Ho Hey</i> Decca
27	26	CHASE & STATUS FT LOUIS MITTS <i>Lost &amp; Not Found</i> Mercury
28	23	DEMI LOVATO <i>Heart Attack</i> Hollywood
29	25	KANYE WEST <i>Black Skinhead</i> Def Jam
30	28	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
31	27	ARMIN VAN BUUREN FT T GUTHRIE <i>This Is What It Feels Like</i> Positiva/Virgin
32	29	MACKLEMORE/RYAN LEWIS/WANZ <i>Thrift Shop</i> Macklemore
33	31	PINK FT NATE RUESS <i>Just Give Me A Reason</i> RCA
34	32	DIZZEE RASCAL/ROBBIE WILLIAMS <i>Goin' Crazy</i> Dirtee Stank
35	33	DISCLOSURE FT ALUNAGEORGE <i>White Noise</i> PMR
36	34	MUMFORD & SONS <i>I Will Wait</i> Gentlemen Of The Road/Island
37	38	BRUNO MARS <i>When I Was Your Man</i> Atlantic
38	39	JUSTIN TIMBERLAKE <i>Mirrors</i> RCA
39	37	MARIAH CAREY FT MIGUEL <i>Beautiful</i> Def Jam
40	42	SCRIPT FT WILL I AM <i>Hall Of Fame</i> Epic/Phonogenic
41	36	DISCLOSURE FT ELIZA DOOLITTLE <i>You &amp; Me</i> PMR
42	47	KESHA FT WILL I AM <i>Crazy Kids</i> Kemosabe/RCA
43	49	JAY Z <i>Tom Ford</i> Roc Nation
44	41	GABZ <i>Lighters (The One)</i> Sony Music
45	40	OF MONSTERS & MEN <i>Little Talks</i> Republic Records
46	50	JAY Z FT RICK ROSS <i>F**Kwithmeyouknowgotit</i> Roc Nation
47	44	BASTILLE <i>Laura Palmer</i> Virgin
48	59	SWEDISH HOUSE MAFIA/MARTIN <i>Don't You Worry Child</i> Virgin
49	48	BRUNO MARS <i>Locked Out Of Heaven</i> Atlantic
50	51	JAY-Z <i>Picasso Baby</i> Roc Nation
51	35	2 CHAINZ FT WIZ KHALIFA <i>We Own It (Fast &amp; Furious)</i> Def Jam
52	43	DISCLOSURE FT SAM SMITH <i>Latch</i> PMR
53	54	RIHANNA <i>Diamonds</i> Def Jam
54	57	AVICII VS NICKY ROMERO <i>I Could Be The One</i> Positiva/Virgin
55	NEW	LAWSON FT BOB <i>Brokenhearted</i> Global Talent
56	56	JAY Z FT FRANK OCEAN <i>Oceans</i> Roc Nation
57	53	MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island
58	NEW	SELENA GOMEZ <i>Come &amp; Get It</i> Hollywood
59	55	1975 <i>Chocolate</i> Dirty Hit
60	NEW	IGGY AZALEA <i>Bounce</i> Mercury
61	52	PSY <i>Gentleman</i> Republic Records
62	61	CALVIN HARRIS FT TINIE TEMPAH <i>Drinking From The Bottle</i> Columbia
63	73	IMAGINE DRAGONS <i>It's Time</i> Interscope
64	45	WILEY/ANGEL/TINCHY STRYDER <i>Lights On</i> One More Tune/Warner Bros
65	80	CALVIN HARRIS/FLORENCE WELCH <i>Sweet Nothing</i> Columbia
66	58	RUDIMENTAL/NEWMAN/CLARE <i>Not Giving In</i> Asylum
67	66	IMAGINE DRAGONS <i>On Top Of The World</i> Interscope
68	60	WILL I AM FT BRITNEY SPEARS <i>Scream &amp; Shout</i> Interscope
69	97	KATY B <i>What Love Is Made Of</i> Rinse Recordings
70	65	JAY Z & KANYE WEST <i>N***S In Paris</i> Roc-A-Fella
71	RE	MACKLEMORE/LEWIS/LAMBERT <i>Same Love</i> Macklemore
72	69	BEN HOWARD <i>Only Love</i> Island
73	NEW	BREACH <i>Jack</i> Atlantic/Dirtybird
74	71	JAY Z <i>Somewhereinamerica</i> Roc Nation
75	67	TAYLOR SWIFT <i>22</i> Mercury



NEW: AVICII



CLIMBER: JAY Z



CLIMBER: KESHA



NEW: SELENA GOMEZ



NEW: BREACH

# CHARTS EU AIRPLAY WEEK 28



PAN-EUROPEAN	
POS	ARTIST/ ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <b>SME</b>
2	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <b>UNI</b>
3	MARS, BRUNO Treasure <b>WEA</b>
4	AVICII Wake Me Up <b>UNI</b>
5	PASSENGER Let Her Go <b>SME</b>
6	PINK FEAT. RUESS, NATE Just Give Me A Reason <b>SME</b>
7	HARRIS, CALVIN FEAT. GOULDING, ELLIE I Need Your Love <b>SME</b>
8	LUMINEERS, THE Ho Hey <b>UNI</b>
9	NEWMAN, JOHN Love Me Again <b>UNI</b>
10	MACKLEMORE & RYAN LEWIS Can't Hold Us <b>WEA</b>

DENMARK	
POS	ARTIST/ ALBUM / LABEL
1	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <b>UNI</b>
2	AVICII Wake Me Up <b>UNI</b>
3	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <b>SME</b>
4	NIK & JAY FEAT. SOREN HUSS Ocean Of You <b>CPH</b>
5	HYMNS FROM NINEVEH A Kid On The Beach <b>PAR</b>
6	LARSSON, ZARA Uncover <b>SME</b>
7	MARS, BRUNO Treasure <b>WEA</b>
8	PINK FEAT. RUESS, NATE Just Give Me A Reason <b>SME</b>
9	PASSENGER Let Her Go <b>SME</b>
10	LANGER, MAD S Heartquake <b>SME</b>

FRANCE	
POS	ARTIST/ ALBUM / LABEL
1	MAJOR LAZER FEAT. BUSY SIGNAL... Watch Out For This (Bumaye) <b>WEA</b>
2	MARS, BRUNO Treasure <b>ATL</b>
3	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <b>SME</b>
4	STROMAE Papaoutai <b>UNI</b>
5	MAITRE GIMS FEAT. DRY One Shot <b>SME</b>
6	HARRIS, CALVIN FEAT. GOULDING, ELLIE I Need Your Love <b>UNI</b>
7	LYNNSHA FEAT. FANNY J & JOSEPH, LOUISY Maldon <b>EMI</b>
8	MAITRE GIMS Bella <b>SME</b>
9	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <b>UNI</b>
10	DERULO, JASON The Other Side <b>WEA</b>

GERMANY	
POS	ARTIST/ ALBUM / LABEL
1	AVICII Wake Me Up <b>UMD</b>
2	ONE REPUBLIC Counting Stars <b>UMI</b>
3	CAPITAL CITIES Safe And Sound <b>UMI</b>
4	MARS, BRUNO Treasure <b>WMG</b>
5	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <b>SME</b>
6	PASSENGER Let Her Go <b>EOM</b>
7	CRO Whatever <b>IND</b>
8	PINK FEAT. RUESS, NATE Just Give Me A Reason <b>SME</b>
9	LUMINEERS, THE Ho Hey <b>UMI</b>
10	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <b>UMI</b>

IRELAND	
POS	ARTIST/ ALBUM / LABEL
1	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <b>UNI</b>
2	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <b>SME</b>
3	AVICII Wake Me Up <b>UNI</b>
4	MARS, BRUNO Treasure <b>WEA</b>
5	SWIFT, TAYLOR FEAT. SHEERAN, ED Everything Has Changed <b>UNI</b>
6	MALINCHAK, CHRIS So Good To Me <b>INT</b>
7	NEWMAN, JOHN Love Me Again <b>UNI</b>
8	NAUGHTY BOY FEAT. SAM SMITH La La La <b>UNI</b>
9	MURS, OLLY Dear Darlin' <b>SME</b>
10	KODALINE Love Like This <b>SME</b>

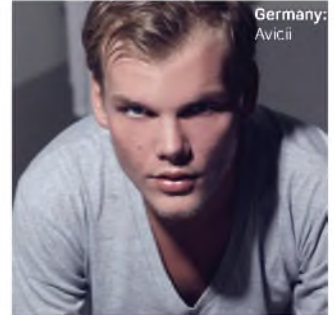
Denmark:  
Robin Thicke



France:  
Major Lazer



Germany:  
Avicii



Italy: Daft Punk



Spain: Dani Martin



Sweden:  
Pink

ITALY	
POS	ARTIST/ ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <b>SME</b>
2	CREMONINI, CESARE I Love You <b>UNI</b>
3	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <b>UNI</b>
4	MARS, BRUNO Treasure <b>WMI</b>
5	ICONA POP I Love It <b>WMI</b>
6	NAUGHTY BOY FEAT. SAM SMITH La La La <b>EMI</b>
7	NEWMAN, JOHN Love Me Again <b>UNI</b>
8	NEFFA Quando Sorridi <b>SME</b>
9	EMPIRE OF THE SUN Alive <b>EMI</b>
10	RAMAZZOTTI, EROS FEAT. NICOLE SCHERZINGER Fino All'estasi <b>UNI</b>

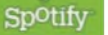
NETHERLANDS	
POS	ARTIST/ ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <b>SME</b>
2	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <b>UNI</b>
3	VAN BUUREN, ARMIN FEAT. TREVOR GUTHRIE This Is What It Feels Like <b>ARM</b>
4	NIELSON & MISS MONTREAL Hoe <b>PAC</b>
5	SANDE, EMELI Read All About It (Pt Iii) <b>UNI</b>
6	AVICII Wake Me Up <b>UNI</b>
7	BUBLE, MICHAEL It's A Beautiful Day <b>WEA</b>
8	BAKERMAT Vandaag <b>IND</b>
9	NAUGHTY BOY FEAT. SAM SMITH La La La <b>UNI</b>
10	MARS, BRUNO Treasure <b>WEA</b>

NORWAY	
POS	ARTIST/ ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <b>SME</b>
2	PASSENGER Let Her Go <b>SME</b>
3	LARSSON, ZARA Uncover <b>SME</b>
4	PINK FEAT. RUESS, NATE Just Give Me A Reason <b>SME</b>
5	TIMBERLAKE, JUSTIN Mirrors <b>SME</b>
6	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <b>UNI</b>
7	RIHANNA FEAT. EKKO, MIKKY Stay <b>UNI</b>
8	MENA, MARIA I Always Liked That <b>SME</b>
9	ENVY Am I Wrong <b>EMI</b>
10	MARS, BRUNO When I Was Your Man <b>WMN</b>

SPAIN	
POS	ARTIST/ ALBUM / LABEL
1	MARTIN, DANI Cero <b>SME</b>
2	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <b>SME</b>
3	LUMINEERS, THE Ho Hey <b>UNI</b>
4	INNA FEAT. DADDY YANKEE More Than Friends <b>BYN</b>
5	ARTHUR, JAMES Impossible <b>SME</b>
6	PASSENGER Let Her Go <b>SME</b>
7	AVICII VS. ROMERO, NICKY I Could Be The One <b>UNI</b>
8	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop <b>WMG</b>
9	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment <b>SME</b>
10	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <b>UNI</b>

SWEDEN	
POS	ARTIST/ ALBUM / LABEL
1	PINK FEAT. RUESS, NATE Just Give Me A Reason <b>SME</b>
2	AVICII Wake Me Up <b>UNI</b>
3	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <b>SME</b>
4	LUMINEERS, THE Ho Hey <b>UNI</b>
5	LINNROS, OSKAR Hur Dom An <b>UNI</b>
6	MARS, BRUNO When I Was Your Man <b>WEA</b>
7	PASSENGER Let Her Go <b>SME</b>
8	DE FOREST, EMMELIE Only Teardrops <b>SME</b>
9	BASTILLE Pompeii <b>UNI</b>
10	MANDO DIAO Strovtag I Hembygden <b>SME</b>

# CHARTS SPOTIFY WEEK 29



## GLOBAL

POS	ARTIST/ALBUM
1	AVICII Wake Me Up - Radio Edit
2	ROBIN THICKE Blurred Lines
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	DAFT PUNK Get Lucky - Radio Edit
5	MILEY CYRUS We Can't Stop
6	CALVIN HARRIS I Need Your Love
7	IMAGINE DRAGONS Radioactive
8	BASTILLE Pompeii
9	PASSENGER Let Her Go
10	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
11	NAUGHTY BOY La La La
12	JAY Z Holy Grail
13	P!NK Just Give Me a Reason
14	DAFT PUNK Get Lucky
15	JUSTIN TIMBERLAKE Mirrors
16	THE LUMINEERS Ho Hey
17	BRUNO MARS Treasure
18	ICONA POP I Love It - feat. Charli XCX [Original Version]
19	JASON DERULO The Other Side
20	2 CHAINZ We Own It (Fast & Furious)

## EUROPE

POS	ARTIST/ALBUM
1	AVICII Wake Me Up - Radio Edit
2	ROBIN THICKE Blurred Lines
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	DAFT PUNK Get Lucky - Radio Edit
5	NAUGHTY BOY La La La
6	CALVIN HARRIS I Need Your Love
7	PASSENGER Let Her Go
8	BASTILLE Pompeii
9	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
10	MILEY CYRUS We Can't Stop
11	P!NK Just Give Me a Reason
12	IMAGINE DRAGONS Radioactive
13	THE LUMINEERS Ho Hey
14	2 CHAINZ We Own It (Fast & Furious)
15	DAFT PUNK Get Lucky
16	AVICII I Could Be The One [Avicii vs Nicky Romero] - Nicktim - Radio Edit
17	SEBASTIAN INGROSSO Reload - Vocal Version / Radio Edit
18	JASON DERULO The Other Side
19	KIM CESARION Undressed
20	BRUNO MARS Treasure

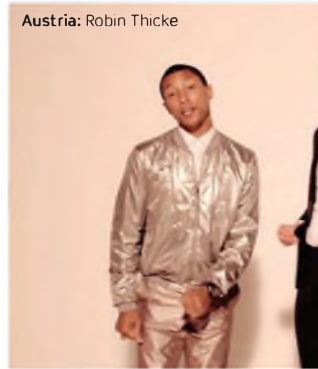
## AUSTRIA

POS	ARTIST/ALBUM
1	AVICII Wake Me Up - Radio Edit
2	ROBIN THICKE Blurred Lines
3	IMAGINE DRAGONS Radioactive
4	MATT CORBY Resolution
5	ONEREPUBLIC Counting Stars
6	MILEY CYRUS We Can't Stop
7	DAFT PUNK Get Lucky - Radio Edit
8	BASTILLE Pompeii
9	LANA DEL REY Young And Beautiful
10	PASSENGER Let Her Go



## FRANCE

POS	ARTIST/ALBUM
1	STROMAE Papaoutai
2	ROBIN THICKE Blurred Lines
3	DAFT PUNK Get Lucky - Radio Edit
4	AVICII Wake Me Up - Radio Edit
5	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
6	STROMAE Formidable
7	MAJOR LAZER Watch Out For This [Bumaye] [feat. Busy Signal, The Flexican]
8	PASSENGER Let Her Go
9	CALVIN HARRIS I Need Your Love
10	MAITRE GIMS Bella



## GERMANY

POS	ARTIST/ALBUM
1	AVICII Wake Me Up - Radio Edit
2	ROBIN THICKE Blurred Lines
3	CRO Whatever
4	BASTILLE Pompeii
5	NAUGHTY BOY La La La
6	ONEREPUBLIC Counting Stars
7	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
8	IMAGINE DRAGONS Radioactive
9	CALVIN HARRIS I Need Your Love
10	DAFT PUNK Get Lucky - Radio Edit

## NETHERLANDS

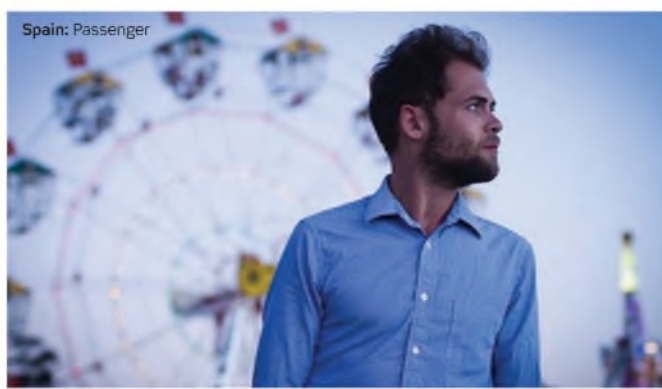
POS	ARTIST/ALBUM
1	AVICII Wake Me Up - Radio Edit
2	NAUGHTY BOY La La La
3	ROBIN THICKE Blurred Lines
4	MR. PROBZ Waves
5	STROMAE Papaoutai
6	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
7	ARMIN VAN BUUREN This Is What It Feels Like
8	DAFT PUNK Get Lucky - Radio Edit
9	BAKERMAT Vandaag - Original Mix
10	NIELSON & MISS MONTREAL Hoe

## NORWAY

POS	ARTIST/ALBUM
1	AVICII Wake Me Up - Radio Edit
2	ROBIN THICKE Blurred Lines
3	ENVY Am I Wrong
4	DJ BROILER Vanski
5	MILEY CYRUS We Can't Stop
6	PASSENGER Let Her Go
7	DJ BROILER En gang til
8	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
9	DAFT PUNK Get Lucky - Radio Edit
10	P!NK Just Give Me a Reason

## SPAIN

POS	ARTIST/ALBUM
1	PASSENGER Let Her Go
2	JUAN MAGAN Mal De Amores
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	DAFT PUNK Get Lucky - Radio Edit
5	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
6	ROBIN THICKE Blurred Lines
7	INNA More than Friends [feat. Daddy Yankee]
8	DANNY ROMERO Motivate
9	JAMES ARTHUR Impossible
10	DANI MARTIN Cero



## SWEDEN

POS	ARTIST/ALBUM
1	AVICII Wake Me Up - Radio Edit
2	MEDINA Miss Decibel
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	CALVIN HARRIS I Need Your Love
5	ROBIN THICKE Blurred Lines
6	BASTILLE Pompeii
7	KIM CESARION Undressed
8	NIELLO Legenden - feat. Phantomen
9	SEBASTIAN INGROSSO Reload - Vocal Version / Radio Edit
10	CONTIEZ Trumpsta - Djuro Remix

## UNITED STATES

POS	ARTIST/ALBUM
1	ROBIN THICKE Blurred Lines
2	MILEY CYRUS We Can't Stop
3	JAY Z Holy Grail
4	IMAGINE DRAGONS Radioactive
5	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
6	JAY Z F*ckwithmeyouknowigotit
7	JAY Z Tom Ford
8	DAFT PUNK Get Lucky - Radio Edit
9	BRUNO MARS Treasure
10	AVICII Wake Me Up



# CHARTS INDIES WEEK 29



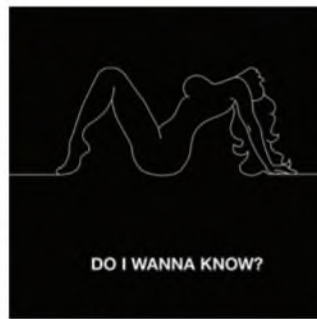
## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Passenger

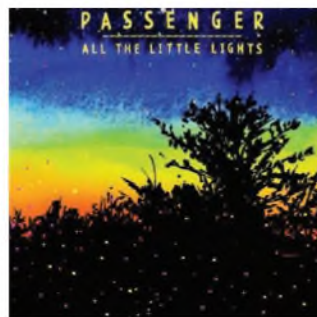
- 1 1 PASSENGER Let Her Go / *Nettwerk (Essential GEM)*
- 2 2 ARCTIC MONKEYS Do I Wanna Know / *Domino (PIAS/Arvato)*
- 3 3 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / *Macklemore (Ada Arvato)*
- 4 5 SNEAKBO Ring A Ling / *Play Hard (SRD)*
- 5 6 CHRIS MALINCHAK So Good To Me / *MoS (Sony Dadc UK)*
- 6 7 MACKLEMORE FT RYAN LEWIS & WANZ Thrift Shop / *Macklemore (Ada Arvato)*
- 7 10 NEW MUSIC MASTERS I Don't Care I Love It / *New Music Masters (Tunecore)*
- 8 11 EDWARD SHARPE & MAGNETIC ZEROS Home / *Rough Trade (Beggars Group)*
- 9 8 DJ FRESH FEAT. RITA ORA Hot Right Now / *MoS (Sony Dadc UK)*
- 10 9 STEVE ANGELLO & LAIDBACK LUKE FT ROBIN S Show Me Love / *Data/MoS (Sony Dadc UK)*
- 11 12 DUKE DUMONT FT A\*M\*M\*E & MNEK Need U (100%) / *MoS/Blase Boys Club (Arvato)*
- 12 4 SPARK PRODUCTIONS Wake Me Up / *Spark Music (Horus)*
- 13 17 M83 Midnight City / *M83 Recording Naive (Naive)*
- 14 28 WILD CUB Thunder Clatter / *Big Light Recordings (Tunecore)*
- 15 18 THE 1975 Chocolate / *Dirty Hit (Ingrooves)*
- 16 0 JME Work / *Boy Better Know (Essential)*
- 17 15 ARCTIC MONKEYS R U Mine / *Domino (PIAS/Arvato)*
- 18 16 ADELE Skyfall / *XL (PIAS/Arvato)*
- 19 21 MAJOR LAZER FT BRUNO MARS Bubble Butt / *Because (Ada Arvato)*
- 20 133 NADIA ALI Rapture / *MoS (tbc)*



Arctic Monkeys Indie Singles (2)



Edward Sharpe Indie Singles Breakers (2)



Passenger Indie Albums (2)



David Lynch Indie Albums Breakers (2)



Fat Freddy's Drop Indie Albums Breakers (3)



Jagwar Ma Indie Albums Breakers (5)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Edward Sharpe

- 1 1 NEW MUSIC MASTERS I Don't Care I Love It / *New Music Masters (New Music Masters)*
- 2 2 EDWARD SHARPE & MAGNETIC ZEROS Home / *Rough Trade (XL Beggars)*
- 3 4 WILD CUB Thunder Clatter / *Big Light Recordings (Big Light Recordings)*
- 4 5 MACKLEMORE & RYAN LEWIS FT MARY LAMBERT Same Love / *Macklemore (Macklemore)*
- 5 3 J DASH Wop / *Stereofame (Stereofame)*
- 6 7 AWOLNATION Sail / *Red Bull (Red Bull)*
- 7 10 BOOM MASTERS You're A Good Girl / *Boom Masters (Boom Masters)*
- 8 8 GORGON CITY FT YASMIN Real / *Black Butter (Black Butter)*
- 9 13 JULIO BASHMORE Au Seve / *Broadwalk (Broadwalk)*
- 10 32 CLEAN & MEAN RADIO/CLEAN & MEAN... I Don't Care I Love It / *Clean And Mean (Clean And Mean)*
- 11 9 CHART LEGENDS Blurred Lines / *Chart Legends (Chart Legends)*
- 12 11 TANGERINE KITTY Dumb Ways To Die / *Tangerine Kitty (Tangerine Kitty)*
- 13 15 MUSIC MINISTRY Whatever's Comfortable / *VE Group (VE Group)*
- 14 19 FUNNY SONG FACTORY Number 1 Banana Song / *Funny Song Factory (Funny Song Factory)*
- 15 0 JEFF WILLIAMS This Will Be The Day (Rooster Teeth's) / *Jeff Williams (Jeff Williams)*
- 16 0 ORIGINAL DUB MASTER Jack Lets Jack / *Original Dub Master (Original Dub Master)*
- 17 0 LONE Airglow Fires / *R&S (R&S)*
- 18 0 FINATTICZ Don't Drop That Thun Thun / *Entertainment One (Entertainment One)*
- 19 0 DRUMS OF DEATH FT YASMIN True / *Black Butter (Black Butter)*
- 20 22 DUKE DUMONT The Giver / *Turbo (Turbo Recordings)*

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Pet Shop Boys

- 1 0 PET SHOP BOYS Electric / *X2 (Kabalt/Proper)*
- 2 1 PASSENGER All The Little Lights / *Nettwerk (Essential GEM)*
- 3 3 CARO EMERALD The Shocking Miss Emerald / *Dramatica/Grand Mono (Ada Arvato)*
- 4 8 MACKLEMORE & RYAN LEWIS The Heist / *Macklemore (Ada Arvato)*
- 5 4 VAMPIRE WEEKEND Modern Vampires Of The City / *XL (PIAS/Arvato)*
- 6 7 STEREOPHONICS Graffiti On The Train / *Stylus (EMI)*
- 7 2 EDITORS The Weight Of Your Love / *PIAS (PIAS/Arvato)*
- 8 6 QUEENS OF THE STONE AGE Like Clockwork / *Matador (PIAS/Arvato)*
- 9 10 ALT-J An Awesome Wave / *Infectious (PIAS/Arvato)*
- 10 5 ARCTIC MONKEYS Whatever People Say I Am That's What I'm / *Domino (PIAS/Arvato)*
- 11 13 JOHNNY CASH The Rebel / *Music Digital (Delta/Sony DADC)*
- 12 14 ADELE 21 / *XL (PIAS/Arvato)*
- 13 9 DUCKWORTH LEWIS METHOD Sticky Wickets / *Divine Comedy (PIAS/Arvato)*
- 14 22 TEXAS The Conversation / *PIAS (PIAS/Arvato)*
- 15 15 EDWARD SHARPE & MAGNETIC ZEROS Up From Below / *Rough Trade (PIAS/Arvato)*
- 16 11 THE XX Coexist / *Young Turks (PIAS/Arvato)*
- 17 20 THE NATIONAL Trouble Will Find Me / *4AD (PIAS/Arvato)*
- 18 17 DAUGHTER If You Leave / *4AD (PIAS/Arvato)*
- 19 19 TWO DOOR CINEMA CLUB Beacon / *Kitsune/Cooperative (Arvato)*
- 20 0 DAVID LYNCH The Big Dream / *Sunday Best (PIAS/Arvato)*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Edward Sharpe

- 1 2 EDWARD SHARPE & MAGNETIC ZEROS Up From Below / *Rough Trade (tbc)*
- 2 0 DAVID LYNCH The Big Dream / *Sunday Best (tbc)*
- 3 5 FAT FREDDY'S DROP Blackbird / *The Snap (tbc)*
- 4 8 PARTY DJ ROCKERZ/PARTY DJ ROCKERZ Top 40 Party Anthems 2013 / *Highroller Music (tbc)*
- 5 6 JAGWAR MA Howlin' / *Marathon Artists (tbc)*
- 6 1 LETLIVE The Blackest Beautiful / *Epitaph (tbc)*
- 7 3 EMILY BARKER & THE RED CLAY Dear River / *Linn (tbc)*
- 8 4 HILLSONG LIVE Glorious Ruins / *Hillsong Music (tbc)*
- 9 0 KIM WALKER-SMITH & SKYLER SMITH Home / *Jesus Culture (tbc)*
- 10 11 EDWARD SHARPE & MAGNETIC ZEROS Here / *Rough Trade (tbc)*
- 11 25 SMASH GIANTS Top Of Summer 2013 - 36 Mega Songs / *Matchcode (tbc)*
- 12 17 JON HOPKINS Immunity / *Domino (tbc)*
- 13 14 FALLING IN REVERSE Fashionably Late / *Epitaph (tbc)*
- 14 12 AMON AMARTH Deceiver Of The Gods / *Metal Blade (tbc)*
- 15 23 LPO/PARRY The 50 Greatest Pieces Of Classical / *XS (tbc)*
- 16 0 DEFEATER Letters Home / *Bridge Nine (tbc)*
- 17 22 THESE NEW PURITANS Field of Reeds / *Infectious (tbc)*
- 18 20 HEAVEN'S BASEMENT Filthy Empire / *Red Bull (tbc)*
- 19 54 WILD CUB Youth / *Big Light (tbc)*
- 20 10 DIANA JONES/DIANA JONES Museum Of Appalachia Recording / *Proper (tbc)*





# CHARTS iTUNESSINGLES WEEK 29

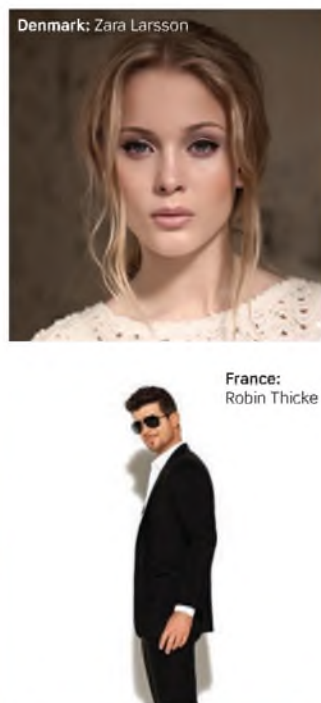
BELGIUM	
POS	ARTIST/ ALBUM
15/07/2013 - 21/07/2013	
1	AVICII Wake Me Up
2	STROMAE Formidable
3	STROMAE Papaoutai
4	ROBIN THICKE Blurred Lines
5	MACKLEMORE & R.LEWIS Can't Hold Us
6	BAKERMAT Vandaag
7	NAUGHTY BOY La La La
8	BASTILLE Pompeii
9	JOHN NEWMAN Love Me Again
10	DAFT PUNK Get Lucky (Radio Edit)

DENMARK	
POS	ARTIST/ ALBUM
08/07/2013 - 14/07/2013	
1	AVICII Wake Me Up
2	ZARA LARSSON Uncover
3	ROBIN THICKE Blurred Lines
4	NAUGHTY BOY La La La
5	KIM CESARION Undressed
6	MARIE KEY Uden Forsvar
7	DAFT PUNK Get Lucky (Radio Edit)
8	LIG Skylder Dig Ik' Noget
9	NIK & JAY Ocean of You
10	PINK Just Give Me A Reason

FRANCE	
POS	ARTIST/ ALBUM
15/07/2013 - 21/07/2013	
1	ROBIN THICKE Blurred Lines
2	STROMAE Papaoutai
3	DAFT PUNK Get Lucky
4	AVICII Wake Me Up
5	MAÎTRE GIMS Bella
6	MAJOR LAZER Watch Out For This...
7	BRUNO MARS Treasure
8	JAMES ARTHUR Impossible
9	PASSENGER Let Her Go
10	DAVID GUETTA Play Hard

GERMANY	
POS	ARTIST/ ALBUM
12/07/2013 - 18/07/2013	
1	AVICII Wake Me Up
2	DAFT PUNK Get Lucky
3	ROBIN THICKE Blurred Lines
4	CRO Whatever
5	NAUGHTY BOY La La La
6	JAMES ARTHUR Impossible
7	ONEREPUBLIC Counting Stars
8	JESSIE J Wild
9	CALVIN HARRIS I Need Your Love
10	BRUNO MARS Treasure

ITALY	
POS	ARTIST/ ALBUM
11/07/2013 - 17/07/2013	
1	NAUGHTY BOY La La La
2	AVICII Wake Me Up
3	DAFT PUNK Get Lucky
4	ROBIN THICKE Blurred Lines
5	IMANY You Will Never Know
6	P SQUARE Alingo
7	ICONA POP I Love It (feat. Charli XCX)
8	DAVID GUETTA Play Hard
9	MAX PEZZALI L'universo Tranne Noi
10	MACKLEMORE & R.LEWIS Can't Hold..



NETHERLANDS	
POS	ARTIST/ ALBUM
12/07/2013 - 18/07/2013	
1	AVICII Wake Me Up
2	BAKERMAT Vandaag
3	ROBIN THICKE Blurred Lines
4	STROMAE Papaoutai
5	MARTIN GARRIX Animals
6	NAUGHTY BOY La La La
7	DAFT PUNK Get Lucky
8	MR. PROBZ Waves
9	NIELSON,MISS MONTREAL Hoe
10	ARMIN VAN BUUREN This Is What It ...

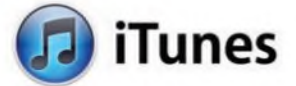
SPAIN	
POS	ARTIST/ ALBUM
15/07/2013 - 21/07/2013	
1	ROBIN THICKE Blurred Lines
2	PASSENGER Let Her Go
3	DAFT PUNK Get Lucky
4	DANI MARTÍN Cero
5	AVICII Wake Me Up
6	DAVID GUETTA Play Hard
7	INNA More Than Friends
8	ICONA POP I Love It (feat. Charli XCX)
9	MARC ANTHONY Vivir Mi Vida
10	MIKA Live Your Life

SWEDEN	
POS	ARTIST/ ALBUM
10/07/2013 - 16/07/2013	
1	AVICII Wake Me Up
2	ENVY Am I Wrong
3	MEDINA Miss Decibel
4	KIM CESARION Undressed
5	DAFT PUNK Get Lucky (Radio Edit)
6	ROBIN THICKE Blurred Lines
7	HÅKAN HELLSTRÖM Det kommer...
8	STIFTELSEN En Annan Värld
9	PINK Just Give Me A Reason
10	CALVIN HARRIS I Need Your Love

SWITZERLAND	
POS	ARTIST/ ALBUM
12/07/2013 - 18/07/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	DAFT PUNK Get Lucky
4	REMADY,MANU-LM Holidays
5	NAUGHTY BOY La La La
6	MACKLEMORE & RYAN Can't Hold Us
7	DAVID GUETTA Play Hard
8	SPORTFREUNDE STILLER Applaus...
9	BASTILLE Pompeii
10	CALVIN HARRIS I Need Your Love

UNITED KINGDOM	
POS	ARTIST/ ALBUM
14/07/2013 - 20/07/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	JOHN NEWMAN Love Me Again
4	ICONA POP I Love It (feat. Charli XCX)
5	WILL.I.AM Bang Bang
6	SELENA GOMEZ Come & Get It
7	NAUGHTY BOY La La La
8	TOMMY TRASH,SEBASTIAN... Reload
9	BREACH Jack
10	PASSENGER Let Her Go

# CHARTS iTUNES ALBUMS WEEK 29



## BELGIUM

POS	ARTIST/ ALBUM
15/07/2013 - 21/07/2013	
1	VARIOUS De Maxx Long Player 27
2	VARIOUS ARTISTS MNM Big Hits 2013/2
3	VARIOUS Maximum Hit Music 2013-2
4	DAVID GUETTA Cathy & David Guetta...
5	JAY Z Magna Carta... Holy Grail
6	DAFT PUNK Random Access Memories
7	ONE DIRECTION Best Song Ever - EP
8	EDITORS The Weight of Your Love
9	MILK INC. Undercover
10	VARIOUS Gunther D - De Ultieme...

## DENMARK

POS	ARTIST/ ALBUM
08/07/2013 - 14/07/2013	
1	VARIOUS ARTISTS More Summer 2013
2	JAY Z Magna Carta... Holy Grail
3	MARIE KEY De Her Dage
4	QUADRON Avalanche
5	VARIOUS ARTISTS Running Hits 3
6	DAFT PUNK Random Access Memories
7	ONE DIRECTION Best Song Ever - EP
8	VARIOUS 50 Dejlige Danske Sommer Hits
9	PET SHOP BOYS Electric
10	JAMES BLAKE Overgrown

## FRANCE

POS	ARTIST/ ALBUM
15/07/2013 - 21/07/2013	
1	DAFT PUNK Random Access Memories
2	ROBIN THICKE Blurred Lines
3	JAY-Z Magna Carta... Holy Grail
4	BRUNO MARS Unorthodox Jukebox
5	VARIOUS NRJ Summer Hits Only 2013
6	MAÎTRE GIMS Subliminal
7	C2C Tetra
8	SÉBASTIEN PATOCHE J'e***** les...
9	VARIOUS ARTISTS Tropical Family
10	VARIOUS ARTISTS Starfloor été 2013

## GERMANY

POS	ARTIST/ ALBUM
12/07/2013 - 18/07/2013	
1	SHINDY NWA
2	ROBIN THICKE Blurred Lines
3	JAY Z Magna Carta... Holy Grail
4	VARIOUS Kontor - Festival Sounds
5	PET SHOP BOYS Electric
6	VARIOUS Best of 2013 - Sommerhits
7	K.I.Z. Ganz Oben (Mixtape)
8	VARIOUS Kontor Top of the Clubs...
9	JUSTIN... The 20/20 Experience - 2 of 2
10	DAFT PUNK Random Access Memories

## ITALY

POS	ARTIST/ ALBUM
11/07/2013 - 17/07/2013	
1	VARIOUS Papeete Beach Compilation...
2	JOVANNOTI Backup 1987-2012
3	MAX PEZZALI Max 20
4	VARIOUS Kiss Kiss Summer Hits...
5	MUSE The 2nd Law
6	DAVID GUETTA Nothing But... Ultimate
7	NITRO Danger
8	NEGRAMARO Una Storia Semplice
9	MARCO MENGONI #PRONTOACORRERE
10	DAFT PUNK Random Access Memories



Netherlands: Robin Thicke



Spain: One Direction



Sweden: Pet Shop Boys



UK: Jay Z

## NETHERLANDS

POS	ARTIST/ ALBUM
12/07/2013 - 18/07/2013	
1	VARIOUS ARTISTS 538 Hitzone 66
2	VARIOUS 538 Dance Smash 2013-02
3	VARIOUS ARTISTS Bloomingdale 2013
4	ROBIN THICKE Blurred Lines
5	VARIOUS Zomerhit Top 101
6	EMELI SANDÉ Our Version Of Events
7	JAY Z Magna Carta... Holy Grail
8	VARIOUS Cathy & David Guetta Present...
9	LIANNE LA HAVAS Is Your Love Big...
10	ONE D... Best Song Ever [Pre Order]

## SPAIN

POS	ARTIST/ ALBUM
15/07/2013 - 21/07/2013	
1	RODRIGUEZ Searching for Sugar Man
2	VARIOUS ARTISTS Blanco y Negro Hits 013
3	PET SHOP BOYS Electric
4	ONE DIRECTION Best Song Ever - EP
5	VARIOUS Las 100 Mejores Canciones...
6	VARIOUS ARTISTS Flaix Summer 2013
7	VARIOUS Mujeres y Hombres y ...
8	PASSENGER All The Little Lights
9	MARC ANTHONY 3
10	PABLO ALBORÁN Tanto

## SWEDEN

POS	ARTIST/ ALBUM
10/07/2013 - 16/07/2013	
1	VARIOUS Absolute Dance Summer 2013
2	VARIOUS Absolute Summer Hits 2013
3	PET SHOP BOYS Electric
4	ONE DIRECTION Best Song Ever - EP
5	HÅKAN HELLSTRÖM Det Kommer...
6	ZARA LARSSON Allow Me To...
7	VARIOUS Mix Megapol Sommar...
8	JAY Z Magna Carta... Holy Grail
9	DAFT PUNK Random Access Memories
10	VARIOUS Hits For Kids Summer Party...

## SWITZERLAND

POS	ARTIST/ ALBUM
12/07/2013 - 18/07/2013	
1	JAY Z Magna Carta... Holy Grail
2	SHINDY NWA
3	ROBIN THICKE Blurred Lines
4	DAFT PUNK Random Access Memories
5	VARIOUS Kontor - Festival Sounds
6	PET SHOP BOYS Electric
7	DAVID GUETTA Nothing But... Ultimate
8	BEATRICE EGLI Glücksgefühle
9	LANA DEL REY Born To Die
10	ALEX HEPBURN Together Alone

## UNITED KINGDOM

POS	ARTIST/ ALBUM
14/07/2013 - 20/07/2013	
1	JAY Z Magna Carta... Holy Grail
2	VARIOUS ARTISTS #HolidayAnthems
3	ROBIN THICKE Blurred Lines
4	PASSENGER All The Little Lights
5	JUSTIN T... The 20/20 Experience
6	VARIOUS Marbella Sessions 2013...
7	VARIOUS ARTISTS Magic Summertime
8	VARIOUS Superstar DJs...
9	IMAGINE DRAGONS Night Visions
10	CALVIN HARRIS 18 Months

# CHARTS MUSIC VIDEO WEEK 29



## NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	AVICII Wake Me Up (Lyric Video)
2	NAUGHTY BOY La La La ft. Sam Smith
3	JOHN NEWMAN Love Me Again
4	LAWSON Brokenhearted <span>LIFT</span>
5	BASTILLE Pompeii <span>LIFT</span>
6	PRIYANKA CHOPRA Exotic
7	GABZ Lighters (The One)
8	AVICII Wake Me Up (Pete Tong Radio 1 Premiere)
9	IMAGINE DRAGONS Radioactive
10	ARIANA GRANDE The Way
11	IGGY AZALEA Bounce <span>LIFT</span>
12	BASTILLE Things We Lost In The Fire <span>LIFT</span>
13	LITTLE MIX How Ya Doin'?
14	TOM ODELL Another Love
15	IGGY AZALEA Work (Explicit) <span>LIFT</span>
16	OF MONSTERS AND MEN Little Talks
17	BRIDGIT MENDLER Ready Or Not (Official Video)
18	LABRINTH Beneath Your Beautiful <span>LIFT</span>
19	AUSTIN MAHONE What About Love
20	A\$AP FERG Shabba (Explicit)

## ITALY

POS	ARTIST/ SINGLE
1	NAUGHTY BOY La La La ft. Sam Smith
2	AVICII Wake Me Up (Lyric Video)
3	DAVID GUETTA Play Hard (Official Video) ft. Ne-Yo, Akon
4	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
5	EMMA Dimentico Tutto
6	EMIS KILLA Vampiri (Official Video)
7	DAFT PUNK Get Lucky (Official Audio) ft. Pharrell Williams
8	EROS RAMAZZOTTI Fino All'Estasi ft. Nicole Scherzinger
9	DADDY YANKEE Limbo
10	MARCO MENGONI Pronto A Correre



## WORLDWIDE

POS	ARTIST/ SINGLE
1	MILEY CYRUS We Can't Stop
2	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
3	DEMI LOVATO Made In The USA (Official Video)
4	AVICII Wake Me Up (Lyric Video)
5	NAUGHTY BOY La La La ft. Sam Smith
6	SELENA GOMEZ Come & Get It
7	DAFT PUNK Get Lucky (Official Audio) ft. Pharrell Williams
8	P!NK Just Give Me A Reason ft. Nate Ruess
9	DAVID GUETTA Play Hard (Official Video) ft. Ne-Yo, Akon
10	DEMI LOVATO Heart Attack (Official Video)



## POLAND

POS	ARTIST/ SINGLE
1	NAUGHTY BOY La La La ft. Sam Smith
2	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
3	SYLWIA GRZESZCZAK Pozyczony
4	AVICII Wake Me Up (Lyric Video)
5	DAFT PUNK Get Lucky (Official Audio) ft. Pharrell Williams
6	LEMON Nice
7	LIBER FEAT. NATALIA SZROEDER Nie Patrze W Dol
8	MILEY CYRUS We Can't Stop
9	DAWID PODSIADLO Trojkaty I Kwadraty
10	JENNIFER LOPEZ Live It Up ft. Pitbull



## UK

POS	ARTIST/ SINGLE
1	AVICII Wake Me Up (Lyric Video)
2	MILEY CYRUS We Can't Stop
3	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
4	NAUGHTY BOY La La La ft. Sam Smith
5	JOHN NEWMAN Love Me Again
6	WILL.I.AM Bang Bang (Official Video)
7	DEMI LOVATO Made In The USA (Official Video)
8	DEMI LOVATO Heart Attack (Official Video)
9	SELENA GOMEZ Come & Get It
10	TAYLOR SWIFT Everything Has Changed ft. Ed Sheeran



## AUSTRALIA

POS	ARTIST/ SINGLE
1	MILEY CYRUS We Can't Stop
2	AVICII Wake Me Up (Lyric Video)
3	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
4	ONEREPUBLIC Counting Stars
5	NAUGHTY BOY La La La ft. Sam Smith
6	IMAGINE DRAGONS Radioactive
7	DEMI LOVATO Made In The USA (Official Video)
8	MKTO Classic
9	P!NK True Love ft. Lily Allen
10	ARIANA GRANDE The Way ft. Mac Miller



## FRANCE

POS	ARTIST/ SINGLE
1	STROMAE Papaoutai
2	MAÎTRE GIMS Bella
3	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
4	MAÎTRE GIMS J'me Tire (Official Video)
5	SÉBASTIEN PATOCHE La Cartouche
6	AVICII Wake Me Up (Lyric Video)
7	SÉBASTIEN PATOCHE Quand Il Pète Il Troue Son Slip
8	MAÎTRE GIMS FEAT. DRY One Shot (Pseudo Video)
9	PEDIDA Perfeita (tararatata) (Music Video)
10	DAVID GUETTA Play Hard (Official Video) ft. Ne-Yo, Akon



## SPAIN

POS	ARTIST/ SINGLE
1	JUAN MAGAN Mal De Amores
2	ABRAHAM MATEO Señorita
3	DANNY ROMERO Motivate (Lyric Video)
4	DADDY YANKEE Limbo
5	MARC ANTHONY Vivir Mi Vida (Audio)
6	DANNY ROMERO Motivate
7	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
8	LORY MONEY Ajoaceite
9	DAVID GUETTA Play Hard (Official Video) ft. Ne-Yo, Akon
10	MILEY CYRUS We Can't Stop

# CHARTS ANALYSIS WEEK 29



## 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



- ONE DIRECTION Best Song Ever Syco
- NINA NESBITT Way In The World Island
- DIANA VICKERS Cinderella So Recordings
- SCOUTING FOR GIRLS Millionaire Epic
- LAUREN AQUILINA Sinners Lauren Aquilina
- PROFESSOR GREEN FEAT. MILES KANE Are You Getting Enough Virgin
- WILD CUB Thunder Clatter Big Light Recordings
- GABRIELLE APLIN Home Parlophone
- LANA DEL REY Summertime Sadness Polydor
- AVICII Silhouettes Island
- EMMA BLACKERY Go The Distance Lukas
- TAYLOR SWIFT 22 Mercury

### UK ARTIST ALBUMS CHART



- JAHMENE DOUGLAS Love Never Fails RCA
- SELENA GOMEZ Stars Dance Hollywood
- HEY HELLO Hey Hello Round
- THE ROLLING STONES Hyde Park Live Polydor
- F\*\*K BUTTONS Slow Focus ATP Recordings
- EDWARD SHARPE & MAGNETIC ZEROS Up From Below Rough Trade
- DAUGHTER If You Leave 4AD
- PHILIP H ANSELMO/THE ILLEGALS Walk Through Exits Only Season Of Mist
- STOOSHE London With The Lights On Future Cut/QWorks/Warner Bros
- THE VACCINES What Did You Expect From The Vaccines Columbia
- GUY CLARK My Favourite Picture Of You Dualtone

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

Source: Official Charts Company

## SINGLES

■ BY ALAN JONES

Two weeks after topping the singles chart for the first time, Swedish dance DJ Avicii - aka Tim Bergling - returned to the summit in spectacular style on Sunday, with new single *Wake Me Up!* annihilating its opponents as it dashes to the summit on first week sales of 266,524 copies. That's the highest weekly sale of any single in 2013, and the 27th highest of the 21st century. It should have enough impetus to remain at number one this weekend, despite facing a stern test from *One Direction's* new single. As of Tuesday, *Wake Me Up!* was in pole position on sales in excess of 49,000 - over 18,000 more than *One Direction's* Best Song Ever.

Come & Get It instantly became Selena Gomez's second Top 10 hit, debuting at number eight (36,834 sales), ahead of parent albums *Stars Dance's* release on Monday.

Based in Amsterdam but originally from the UK, Ben Westbeech records as *Breach*, under which name he has his



debut hit *Jack* (number nine, 32,895 sales), a retro house track, which has a vocal by Westbeech himself, deliberately trying to sound both American and female.

Avril Lavigne has her biggest hit since 2007, with *Here's To Never Growing Up*, the first single from her upcoming fifth album debuting at number 14 (21,927 sales). It is the 28 year old Canadian's 14th hit, of which seven have made the Top 10.

Elsewhere in the Top 10,

Robin Thicke's *Blurred Lines* dipped 1-2 (see album analysis for more details), John Newman's *Love Me Again* drifted 2-3 (61,745 sales), Icona Pop's *I Love It* (feat. Charli XCX) held at number four (47,983 sales), Will.I.Am's *Bang Bang* remained at number five (42,734 sales), *Naughty Boy's* *La La La* (feat. Sam Smith) bounces 7-6 (38,437 sales). Sebastian Ingrosso, Tommy Trash and John Martin's *Reload* slid 3-7

(37,276 sales) and *Passenger's* *Let Her Go* subsided 8-10 (31,827 sales).

While *Holy Grail* climbed 24-15 to become the first hit from Jay Z's new album, his collaborator thereon, Justin Timberlake has three more songs in the Top 75. From his current album *The 20/20 Experience*, there's *Mirrors* (57-54, 5,374 sales) and *Tunnel Vision* (64-66, 3,971 sales) - but they were leapfrogged by *Take Back The Night*, the introductory single from upcoming album *The 20/20 Experience: 2 Of 2*, which advanced 116-45 (7,225 sales) after being made instantly available to advance buyers of the album on iTunes. Amidst all this action, the original *The 20/20 Experience* album jumped 28-12 (6,810 sales), achieving its highest chart placing for 11 weeks.

Released fairly late in the day on Wednesday, *Supersoaker* is the initial single from *Kings Of Leon's* upcoming album *Mechanical Bull*, and debuted at number 32 (10,751 sales).

Overall singles sales were up 6.10% week-on-week at 3,431,468 - 4.18% above same week 2012 sales of 3,293,659.

## ALBUMS

■ BY ALAN JONES

The biggest selling album, by a huge margin, this week will be the compilation *Now That's What I Call Music! 85*, which racked up sales in excess of 85,000 by midnight on Monday - but the identity of the number one artist album chart is less obvious. First sales flashes show *X Factor 2012* runner-up Jahmene Douglas in the lead with his debut album, *Love Never Fails*, selling just 5,330 copies. That's a little over 1,000 more than *Robin Thicke's* *Blurred Lines*, which debuted atop the chart last week.

It was quite a week for Thicke last week, with smash hit single *Blurred Lines* (feat. T.I. & Pharrell) coasting past its millionth UK sale, and the album of the same name debuting at number one. The single opened the week with 998,619 sales to its name, and sailed past the million sales mark on its 50th day on release - 19 days fewer than the year's other million seller, *Daft Punk's* *Get Lucky*. *Blurred Lines* is the UK's 137th



million seller.

The album's release barely slowed the single's pace, as it sold a further 78,640 copies in the week to claim runners-up slot on the chart for the third time, while raising its cumulative sales to 1,077,259. The album took advantage of a weak market to debut atop the chart on sales of 25,981.

*Blurred Lines* actually trailed on the first of last week's midweek sales flashes to *The Pet Shop Boys'* new album, *Electric*.

The veteran duo's first release for their own X2 label after more than 29 years with Parlophone, it would have been only their second number one album, some 20 years after the first, *Very*. Its eventual debut at number three (15,715 sales) maintained their 100% record of hitting the Top 10 with every studio album, being their 12th from as many releases.

With latest single *Thinking About You* (feat. Ayah Marar) jumping 49-28 (11,287 sales) as it strives to improve *Calvin*

Harris' proud record of being the only artist to take eight Top 10 hits from a studio album, said album *18 Months* was resurgent on Sunday. Also helped by renewed TV advertising, it jumped 21-8 (7,575 sales) on its 38th week on the list, achieving its highest chart position for 12 weeks, while increasing its lifetime sales to 634,841.

*Magna Carta...Holy Grail* slipped 1-2 (21,014 sales) for Jay Z, although the album's first hit single, *Holy Grail*, advanced 24-15 (21,571 sales) for Jay Z and Justin Timberlake.

Elsewhere in the Top 10, *Rod Stewart's* *Time* receded 2-4 (11,224 sales), *Passenger's* *All The Little Lights* dipped 3-5 (10,776 sales), *Michael Buble's* *To Be Loved* fell 4-6 (10,754 sales), *Mumford & Sons'* *Babel* moved 5-7 (10,683 sales), *Bruno Mars'* *Unorthodox Jukebox* edged 8-9 (7,465 sales) and *Jake Bugg's* eponymous debut declined 9-10 (7,334 sales).

Overall album sales were down 251% week-on-week at 1,296,244 - a 12 week low, and 10.12% below same week 2012 sales of 1,442,123.



# INDUSTRY EVENTS DATES FOR YOUR DIARY



## August

**1-4**  
Camp Bestival  
Lulworth Castle,  
Dorset  
[campbestival.net](http://campbestival.net)

**8**  
Boomtown Fair  
Matterley Estate, Hampshire  
[boomtownfair.co.uk](http://boomtownfair.co.uk)

**17**  
V Festival  
Hylands park/Weston Park,  
Staffordshire/Essex  
[vfestival.com](http://vfestival.com)

**23**  
Reading & Leeds Festival  
Little John's Farm/  
Bramham Park,  
Reading/Leeds  
[readingandleedsfestival.com](http://readingandleedsfestival.com)

**23**  
Creamfields Festival  
Daresbury,  
Cheshire  
[creamfields.com](http://creamfields.com)

**September**  
**5-8**  
Bestival  
Robin Hill Country Park,  
Isle of Wight  
[bestival.net](http://bestival.net)

**18**  
ERA AGM  
BPI County Hall,  
London  
[eraltd.org](http://eraltd.org)

**26**  
Reeperbahn Festival  
Various locations,  
Hamburg, Germany  
[reeperbahnfestival.com](http://reeperbahnfestival.com)



## Promotion and plugging

The music promo world used to be a fairly straightforward affair: Priority No.1, get your act on one of the few main British TV channels or radio stations. But what has happened to this essential link between artists and their public post-the digital explosion? *Music Week* will investigate in a special feature on August 9.

To discuss a range of print and digital commercial opportunities associated with *Music Week's* forthcoming features, please email [Darrell.Carter@intentmedia.co.uk](mailto:Darrell.Carter@intentmedia.co.uk) or [Rob.Baker@intentmedia.co.uk](mailto:Rob.Baker@intentmedia.co.uk) or telephone 020 7226 7246.

# PRODUCT KEY RELEASES



► SCOUTING FOR GIRLS Greatest Hits 29.07



► SWIM DEEP Where The Heaven Are...05.08

## JULY 29

### SINGLES

- **AMPLIFY DOT FT. BUSTA RHYMES** I'm Good (Virgin)
- **BLACK SABBATH** Age Of Reason (Umtv)
- **JAKE BUGG** Broken (Virgin/Emi)
- **C2C** Down The Road (Virgin/Emi)
- **CLEAN BANDIT** Dust Clears (Atlantic)
- **DON DIABLO FT ALEX CLARE AND KELIS** Give It All (Columbia)
- **ELIZA DOOLITTLE** Big When I Was Little (Parlophone)
- **IMAGINE DRAGONS** It's Time Ep (Interscope)
- **INFINITY INK** Infinity (Fttr/Hot Creations/Warner)
- **GEORGI KAY** In My Mind Ep (Regal)
- **KIDS IN GLASS HOUSES** Drive (Transmission)
- **MAUSI** Move (Rca/Relentless)
- **FRANK OCEAN** Sweet Life (Def Jam)
- **BRITNEY SPEARS** Ooh La La (Rca)
- **STOOSHE** My Man Music (Future Cut/Work/Warner Brothers)

- **DAVID SYLVIAN** Do You Know Me Now? (Samadhi Sound)
- **TENNAKE** See Right Through (Mirau)
- **THOMAS DYBDAHL** But We Did (Virgin/Emi)
- **TIESTO** Take Me (Feat. Kyler England) (Musical Freedom)
- **KANYE WEST** Black Skinhead (Virgin)
- **WILKINSON** Heartbeat (Feat. P Money & Arlissa) (Ram)

### ALBUMS

- **FIVE FINGER DEATH PUNCH** The Wrong Side Of Heaven And The Righteous Side Of Hell (Eleven Seven)
- **FLUME** Flume (Transgressive)
- **SCOUTING FOR GIRLS** Greatest Hits (Epic)
- **JAY SEAN** Neon (Island)
- **SOLID STATE DRIVE** Sub Symphony (Dusted Breaks)
- **SWISS LIPS** Swiss Lips (Epic)
- **TIMO ANDRES, METROPOLIS ENSEMBLE** Home Stretch (Nonesuch)

## AUGUST 5

### SINGLES

- **ARCANE ROOTS** Belief (Play It Again Sam)
- **ANDY BURROWS** Keep On Moving On (2013) (Plas)
- **CHLOE HOWL** No Strings (Columbia)
- **MILEY CYRUS** We Can't Stop (Rca)
- **DEAF CLUB** Take In Colour Ep (Kissability)
- **CALVIN HARRIS FEAT. AVAH MARAR** Thinking About You (Columbia)
- **KIM CESARION** Undressed (Hcu)

- **NOAH & THE WHALE** Lifetime (Virgin/Emi)
- **ONE DIRECTION** Best Song Ever (Syco)
- **PRIMAL SCREAM** Invisible City (1st International)

- **RAINY MILO** Deal Me Briefly (Virgin/Emi)
- **RUDIMENTAL** Right Here Ft. Foxes (Asylum)
- **TINIE TEMPAH** Trampoline (Parlophone)
- **WHITE LIES** There Goes Our Love Again (Polydor)
- **WILKINSON FT P MONEY & ARLISSA** Heartbeat (Ram)

### ALBUMS

- **THE CIVIL WARS** The Civil Wars (Columbia)
- **JOSHUA BELL** Music For My Children: Bedtime (Sony)
- **PINKUNOIZU** The Drop (Full Time Hobby)
- **RANK/XEROX** Rank/Xerox (Blasfirstpetite)
- **FRANK SINATRA** Lovin' & Swingin' All Night Long (Metra)
- **SWIM DEEP** Where The Heaven Are We (Rca)
- **CHRIS THILE** Bach: Sonatas And Partitas, Vol 1 (Warner)
- **YOUNGBLOOD HAWKE** Wake Up (Island)

## AUGUST 12

### SINGLES

- **ARCHES** Broken Clocks Ep (Transmission)
- **AVICII** Wake Me Up (Prmd/Virgin)
- **BLOC PARTY** The Nextwave Sessions (French Kiss/Cooperative)

- **C2C** Happy (Emi)
- **DALE EARNHARDT JR JR** Dark Water (Warner Brothers)

- **MIKKY EKKO** Kids (Columbia)
- **LULU JAMES** Step By Step (Rca)
- **JOSH RECORD** War (National Anthem)
- **LEON T. PEARL** Take You To Market (Method)
- **MAX MARSHALL** Don't Trip (Virgin/Emi)
- **MIA** Bring The Noize (Virgin/Emi)
- **MS MR** Think Of You (Columbia)
- **NAUGHTY BOY** Lifted (Virgin)
- **RAY FOXX FT RACHEL K COLLIER** Boom Boom (Heartbeat) (Strictly Rhythmic/Island)
- **RUDIMENTAL FEAT. FOXES** Right Here (Asylum)

- **KT TUNSTALL** Invisible Empire (Virgin)
- **THE VACCINES** Melody Calling Ep (Columbia)

### ALBUMS

- **BOOKER T** Sound The Alarm (Decca)
- **WHITE LIES** Big Tv (Polydor)
- **YELLOWCARD** Ocean Avenue Acoustic (Hopeless)

► **DAWES** Stories Don't End 19.08► **FRANZ FERDINAND** Right Thoughts...26.08► **RIZZLE KICKS** The Roaring 20s 02.09► **PORTUGAL. THE MAN** Evil Friends 09.09► **PLACEBO** Loud Like Love 16.09

## AUGUST 19

### SINGLES

- **DAWES** From A Window Seat *(Emi)*
- **F.U.R.S** Just Kids *(Loose Lips)*
- **FALL OUT BOY** Alone Together *(Def Jam)*
- **FRIGHTENED RABBIT** Holy *(Atlantic)*
- **GOLDHEART ASSEMBLY** Into Desperate Arms *(New Music Club)*
- **ELLIE GOULDING** Burn *(Polydor)*
- **MR HUDSON** Fred Astaire *(Black Jag Records)*
- **JAY-Z** Holy Grail (Feat. Justin Timberlake) *(Roc Nation/Virgin)*
- **JUTTY RANX** I See You *(Warner)*
- **MILES KANE** Taking Over *(Columbia)*
- **KLANKARUSSELL** Sonnentanz (Sun Don't Shine Ft. Will Heard) *(Island)*
- **LITTLE GREEN CARS** Absolute Zero *(Island/Glassnote)*
- **OLLY MURS** Hey You Beautiful *(Epic/Syco)*
- **SEAN PAUL** Other Side Of Love *(Atlantic)*
- **TWENTY ONE PILOTS** Holding On To You *(Fbr/Atlantic)*

### ALBUMS

- **A\$AP FERG** Trap Lord *(Columbia)*
- **BLOC PARTY** Four *(French Kiss/Cooperative)*
- **DAWES** Stories Don't End *(Emi)*
- **DRENGE** Drenge *(Interscope)*
- **THE FISHERMAN'S FRIEND** One And All *(Island)*
- **JOHN MAYER** Paradise Valley *(Columbia)*
- **TIRED PONY** The Ghost Of The Mountain *(Fiction/Polydor)*
- **TY SEGALL** Sleeper *(Drag City)*

## AUGUST 26

### SINGLES

- **THE 1975** Sex *(Dirty Hit)*
- **A3** Feel The Light *(3 Music Works)*
- **BASTILLE** Things We Lost In The Fire *(Virgin)*
- **BIG SEAN FEAT LIL WAYNE & JHENE AIKO** Beware *(Virgin Emi)*
- **BO BRUCE** The Hands I Hold *(Mercury)*
- **DAFT PUNK** Lose Yourself To Dance *(Columbia)*
- **EDITORS** Formaldehyde *(Pias)*
- **J COLE FEAT. TLC** Crooked Smile *(Roc Nation)*
- **KODALINE** Brand New Day *(B-Unique/Rca)*
- **JOHN LEGEND** Made To Love *(Sony Rca)*
- **LITTLE NIKKI** Little Nikki Says *(Columbia/Deconstruction)*
- **MIGUEL FEAT. JESSIE WARE** Adorn *(Rca)*
- **JANELLE MONAE** Dance Apocalyptic *(Atlantic)*
- **OLLY MURS** Right Place Right Time *(Epic/Syco)*
- **NAUGHTY BOY** Think About It *(Virgin)*
- **T WILLIAMS** Feelings With Pain *(Island)*

- **TIRED PONY** All Things All At Once *(Fiction/Polydor)*

### ALBUMS

- **ANNIHILATOR** Feast *(Udr)*
- **AVENGED SEVENFOLD** Hail To The King *(Warner)*
- **BIG SEAN** Hall Of Fame *(Virgin Emi)*
- **BOB DYLAN** The Bootleg Series, Vol 10 *(Sony)*
- **NEWTON FAULKNER** Studio Zoo *(Ugly Truth)*
- **FLORIDA GEORGIA LINE** Here's To The Good Times *(Island)*
- **FRANZ FERDINAND** Right Thoughts, Right Words, Right Action *(Domina)*
- **ELLIE GOULDING** Holygun Days *(Polydor)*
- **NAUGHTY BOY** Hotel Cabana *(Virgin)*
- **RIZZLE KICKS** Lost Generation *(Island)*
- **EDWARD SHARPE & THE MAGNETIC ZEROS** Edward Sharpe & The Magnetic Zeros *(Rough Trade)*

## SEPTEMBER 2

### SINGLES

- **BLITZ KIDS** Run For Cover *(Red Bull Records)*
- **EELS** Kinda Fuzzy *(V2)*
- **JOEL COMPASS** Astronaut *(Polydor)*
- **AUSTIN MAHONE** What About Love *(Austin Mahone)*
- **MUTYA KEISHA SIOBHAN** Flatline *(Polydor)*
- **NEON JUNGLE** Trouble *(Sony)*
- **PITBULL** Outta Nowhere Feat. Danny Mercer *(J/Mr 305/Polo Grounds)*
- **PLACEBO** Too Many Friends *(Virgin)*
- **THE STRYPES** What A Shame *(Virgin Emi)*
- **TRINIDAD JAMES** All Gold Everything *(Emi)*

### ALBUMS

- **BABYSHAMBLES** Sequel To The Prequel *(Parlophone)*
- **JOSEPH CALLEJA** Romantic Tenor *(Decca)*
- **GLASVEGAS** Later...When The Tv Turns To Static *(Bmg/Chrysalis)*
- **GOODIE MOB** Age Against The Machine *(Warner)*
- **GOODIE MOB** Special Education *(Warner)*
- **HOT NATURED** Different Sides Of The Sun *(Ffrr/Hot Creations/Warner)*
- **JOHN LEGEND** Love In The Future *(Sony Rca)*
- **LETHAL BIZZLE** This Is Dench *(New State)*
- **NINE INCH NAILS** Hesitation Marks *(Polydor)*
- **NO CEREMONY** No Ceremony *(Noc)*
- **GREGORY PORTER** Liquid Spirit *(Decca)*
- **RIZZLE KICKS** The Roaring 20s *(Island)*
- **SOUNDGARDEN** King Animal Plus *(Vertigo)*
- **TWENTY ONE PILOTS** Vessel *(Fbr/Atlantic)*

## SEPTEMBER 9

### SINGLES

- **2 CHAINZ** Feds Watching (Feat. Pharrell) *(Virgin Emi)*
- **ALICE IN CHAINS** Voices *(Virgin)*
- **CYRIL HAHN** Cyril Hahn *(Island)*
- **FENECH-SOLER** Last Forever *(Warner Brothers)*
- **MANIC STREET PREACHERS** Show Me The Wonder *(Columbia)*
- **MIKILL PANE** Summer In The City *(Mercury)*

### ALBUMS

- **2 CHAINZ** B.O.A.T.S. II Me Time *(Virgin Emi)*
- **ARCTIC MONKEYS** Am *(Domina)*
- **THE CLASH** Sound System *(Columbia)*
- **THE CLASH** The Clash Hits Back *(Columbia)*
- **CROSSFAITH** Apocalyze *(Columbia)*
- **FENECH-SOLER** Rituals *(Warner Brothers)*
- **GOLDFRAPP** Tales Of Us *(Mute)*
- **JACKSON SCOTT** Melbourne *(Fat Possum/Turnstile)*
- **LANTERNS ON THE LAKE** Until The Colours Run *(Bella Union)*
- **LIESSIE** Back To Forever *(Columbia)*
- **JANELLE MONAE** Electric Lady *(Atlantic)*
- **MIKILL PANE** Blame Miss Barclay *(Mercury)*
- **PORTUGAL. THE MAN** Evil Friends *(Atlantic)*
- **BOOMTOWN RATS** Back To Boomtown *(Mercury/Umts)*
- **THE STRYPES** Snapshot *(Virgin Emi)*
- **SUMMER CAMP** Summer Camp *(Apricot/Moshi Moshi)*
- **TONIGHT ALIVE** The Other Side *(Sony Rca)*

## SEPTEMBER 16

### SINGLES

- **CLARENCE CLARITY** Save Thyself *(37 Adventures)*
- **IGGY AZALEA** Change Your Life *(Emi)*
- **ELTON JOHN** Home Again *(Mercury)*
- **ELTON JOHN** The Diving Board *(Mercury)*
- **KATIE MELUA** Ketevan *(Dramatca)*

### ALBUMS

- **AVICII** True *(Postiva/Virgin)*
- **DRAKE** Nothing Was The Same *(Island)*
- **JACK JOHNSON** From Here To Now To You *(Island/Brushfire)*
- **MANIC STREET PREACHERS** Rewind The Film *(Columbia)*
- **PLACEBO** Loud Like Love *(Virgin)*
- **THOMAS DYBDahl** What's Left Is Forever *(Virgin/Emi)*

## SEPTEMBER 23

### SINGLES

- **CHASE & STATUS** Count On You *(Mercury)*
- **NELLY** Get Like Me *(Republic/Island)*
- **NONONO** Pumpin Blood *(Warner)*

### ALBUMS

- **EXIT CALM** The Future Isn't What It Used To Be *(Club Ac3C)*
- **CHVRCHES** The Bones Of What You Believe *(Virgin)*
- **IGGY AZALEA** New Classic *(Emi)*
- **KINGS OF LEON** Mechanical Bull *(Hand Me Down)*
- **POLLY SCATTERGOOD** Arrows *(Mute)*
- **MAZZY STAR** Seasons Of Your Day *(Ingrooves)*

## OCTOBER 7

### SINGLES

- **THE FEELING** Rescue *(Bmg Chrysalis)*
- **FOXES** Youth *(Rca)*

### ALBUMS

- **JOE COCKER** Fire It Up *(Columbia Sevenone)*

► **THE FEELING** Boy Cried Wolf 07.10

- **THE FEELING** Boy Cried Wolf *(Bmg Chrysalis)*

## OCTOBER 14

### SINGLES

- **ALEX HEPBURN** Under *(Warner)*

### ALBUMS

- **ALEX HEPBURN** Together Alone *(Warner)*
- **PEARL JAM** Lightning Bolt *(Legacy/Columbia)*
- **SAN CISCO** San Cisco *(Columbia)*

## OCTOBER 21

### ALBUMS

- **WILKINSON** Lazars Not Included *(Rca)*

## NOVEMBER 4

### ALBUMS

- **PROFESSOR GREEN** Growing Up In Public *(Virgin)*

## NOVEMBER 18

### ALBUMS

- **JLS** Goodbye - The Greatest Hits *(Rca)*

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

Please email any key releases information to [isabelle.nesmon@intentmedia.co.uk](mailto:isabelle.nesmon@intentmedia.co.uk)

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

# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### JAMES BLUNT Moon Landing

(Atlantic Records)

October 21

Moon Landing is James Blunt's fourth studio album and is produced by Tom Rothrock (Beck, Moby, Foo Fighters), who worked with Blunt on his multi-platinum selling debut *Back To Bedlam*, with additional production from Martin Terefe (KT Tunstall, Martha Wainwright, Jason Mraz).

Blunt said of the new record: "This is a much more personal album, and also quite back to basics. It's about me and Tom, the producer, finding where the story all started and where we are now".

Full details of the album, which includes a track co-written with Ryan Tedder, will be released soon.

Details of the lead single proper will also be announced in due course but there is currently a trailer for the album available on Blunt's YouTube channel which features track *Blue On Blue*.

Since his debut was released in 2004, Blunt has had four number one singles and won countless awards including two BRITs, two Ivor Novello awards, five Grammy nominations and a host of MTV awards. He has sold nearly 17 million albums and 20 million singles worldwide.

## TRACK OF THE WEEK



Platinum-selling duo Rizzle Kicks came to prominence in 2011 with their debut album *Stereo Typical*. The follow-up LP *Roaring '20s* will be released in September, preceded by lead single *Lost Generation* next month.

The track is accompanied by a video directed by Jamie Thraves (Radiohead, Coldplay) and will be made with the help of 150 young people between the ages of 16-24 as the duo teamed up with GoThinkBig - a work experience initiative.

### RIZZLE KICKS Lost Generation

(Island Records)



August 26

Rizzle Kicks - Jordan 'Rizzle' Stephens and Harley 'Sylvester' Alexander-Sule have sold 590,000 albums and 1.6 million singles worldwide, as well as claiming 1.3 million Twitter followers, over 56 million views on YouTube and VEVO, 1.1 million Likes on Facebook, and well over 1.2 million plays on Soundcloud.

They also have a No 1 single with Ollie Murs, two sell-out headline tours, a BRIT Award nomination, five MOBO nominations.

## INCOMING ALBUMS

### NAUGHTY BOY *Hotel Cabana*

(Virgin EMI)



British producer Naughty Boy can already claim production of the biggest-selling album of 2012 (and 2013) in Emeli Sandé's *Our Version Of Events*. Now he's preparing to release headline album *Hotel Cabana*, featuring a raft of talented British guest vocalists including Tinie Tempah, Professor Green, Wretch 32, Emeli Sandé, Ed Sheeran, Mic Righteous, Madaï, Bastille, Gabrielle: Brit newcomers Ella Eyre, Sam Smith, Chasing Grace and Tanika as well as US rapper Wiz Khalifa, and narrator, George The Poet.

His recent No.1 single *La La La*, served as a taster for the 13-track collection and will be followed by new single *Lifted* featuring Emeli Sandé.

Bonus tracks include *Never Be Your Woman* featuring Wiley and a re-work of Sande track *Daddy*, amongst others.

AUGUST 26

### PEARL JAM *Lightning Bolt*

(Monkeywrench Records/Republic Records)



*Lightning Bolt*, produced by Brendan O'Brien, marks Pearl Jam's tenth studio album release and follows 2009's *Backspacer*.

The first track from the album, *Mind Your Manners*, impacts August 26.

The band are embarking on a two-leg, 24-date North American tour that runs October to December.

Since 1991, Pearl Jam have sold more than 60 million albums worldwide. The band have released nine studio albums, five live albums, hundreds of live concert bootlegs, one double-disc B-side record, one double-disc Greatest Hits record and five live DVDs. In 2011, Pearl Jam celebrated their 20th anniversary with a special concert weekend followed by the release of film *Pearl Jam Twenty*, along with an accompanying book and soundtrack of the same name.

OCTOBER 14

### SKUNK ANANSIE *An Acoustic Skunk Anansie - Live In London*

(Boogoyamma/100%)



Recorded on April 15, 2013 at Cadogan Hall, home of the Royal Philharmonic Orchestra, *An Acoustic Skunk Anansie - Live In London* sees the British rock band perform re-imagined versions of some of their best-loved songs before an audience of 900 fans.

The collection draws on material from all five of Skunk Anansie's studio albums, plus the *Smashes And Trashes* compilation, released in 2009 to celebrate the band's return from a nine-year hiatus.

The release, *Skunk Anansie's* first live album and DVD, comes as the band approach their 20th anniversary.

They will perform at over 30 summer festivals across Europe.

*Skunk Anansie* are: Skin (vocals), Cass Lewis (bass), Ace (guitar), Mark Richardson (drums).

SEPTEMBER 2013

## STAFF PICK: HAYLEY SIGRIST, WORK EXPERIENCE



### KANYE WEST

*Yeezus*

(Def Jam)

Sweet little Kanye's back with a bang, straight in at the top of the Official UK album chart with his eagerly awaited 10-track collection *Yeezus*. And he returns like a school kid with no teacher, wanting to create as much of a ruckus as humanly possible.

It's safe to say he's succeeded in that mission, with the internet foaming at the mouth to some beyond explicit, racist and in many cases misogynistic references.

From this album, it's clear that Kanye thrives off the provocative lifestyle, claiming in the very first song *On Sight* that he simply "does not give a fuck".

It's Kanye's sixth album and the self-proclaimed God (note a rather cocky track *I Am A God*, feat. God) has been rapping his way to stardom since the third grade. It's been worth it. *Yeezus* explores a medley of genres, ranging from new wave, punk and rock

to that more generally associated with Mr. West, classic hip-hop.

One of the most popular tracks is the Daft Punk-produced

*Black Skinhead*, which is set to be Kanye's next music video and interestingly his newest interactive video... It's the track that's got me absorbed in the album and introduced me to the artist initially, with the odd use of panning effects on recorded breath that sound almost animalistic and territorial.

OUT NOW





**NEW REISSUES / CATALOGUE ALBUMS****ELVIS PRESLEY • Elvis At Stax***(Legacy/RCA 88883724182)*

Marking the 40th anniversary of Elvis Presley's last major recording session at the historic Memphis

studios, *Elvis At Stax* is a comprehensive collection including all the previously released tracks from the sessions and a plethora of alternate takes in a 3CD set. The sessions covered 12 days but the material from them, recorded to fulfil a contractual obligation to RCA, was arbitrarily divided into three albums: *Raised On Rock*, *Good Times* and *Promised Land*. As such, they have never previously been viewed as, or released as, a single cohesive body of work. Surprisingly diverse, with tracks in country, pop, R&B and rock idioms, they include five British hits, among them back-to-back Top 10 smashes *My Boy* (a sentimental ballad) and *Promised Land*, a robust revival of a Chuck Berry hit. What is quite surprising is that although the tracks were recorded quickly (there are 28 masters and 27 outtakes

here), there was little compromise on quality. Overall, an edifying and long overdue selection. A 17-song single CD version of *Elvis At Stax* will also be released, catalogue number 88883724192.

**VARIOUS • Saint Etienne Presents Songs For A Central Park Picnic** *(Crydon Municipal CR 9001)*

*Songs For A Central Park Picnic* is a vintage selection that manages to evoke images of

The Big Apple without ever doing anything so crass as including a song with overtly obvious New York lyrics. So, there's no *Manhattan* and no *On Broadway* - though the act responsible for turning the latter into a hit, The Drifters, turn up with a rare vocal version of Acker Bilk's transatlantic million-seller, *Stranger On The Shore*. Drawn mainly from the same era, and thus a little over 50 years old, the 25 songs here are high on quality and suitably easy on the ear, with Jerry Butler putting a soulful spin on *Moon River*; 19-year-old New Yorker Artie

Garr delivering the sweetly sublime 1961 recording *Private World*, and showing the promise that would be fulfilled when he reverted to his real name of Art Garfunkel; and Sammy Davis Jr. breezing his way through *Bee Bom*. Barry Mann and Cynthia Weil's *Where Have You Been* fits Arthur Alexander like a glove, Phil Spector's *Yes I Love You* draws a lazily atmospheric vocal from The Paris Sisters, and Burt Bacharach and Bob Hilliard's *Tower Of Strength* is addressed to great effect in Gloria Lynne's 'answer disc', *You Don't Have To Be A Tower Of Strength*.

**PEABO BRYSON & ROBERTA FLACK • Born To Love***(SoulMusic.Com SMCR 5095)*

Although a superb singer in her own right, Roberta Flack teamed with Peabo Bryson, who had already developed an R&B following - for *Born To Love* which became Flack's most successful album, primarily because it spawned the massive hit single, *Tonight I Celebrate My Love*, which remains

incredibly popular 30 years later. Although nothing else on the album - now remastered and reissued with bonus tracks - came near to matching its success, it's surprisingly strong, partly because Flack and Bryson's vocals are well-matched, and it includes quality songs by top-notch writers. Burt Bacharach and then-wife Carole Bayer Sager penned two of them - including the soothing title track - as did The Four Seasons main writers Bob Crewe & Bob Gaudio, whose up-tempo *Heaven Above Me* was a pleasing club hit. Also doubling up, Michael Masser and former Carole King spouse Gerry Goffin had their smoochy heads on for *Tonight I Celebrate My Love* but also provided the more propulsive *Comin' Alive*.

**VARIOUS • A Road Leading Home: Songs By Dan Penn***(Ace CDCHD 1376)*

A follow-up to *Sweet Inspiration*, which majored on songs Dan Penn wrote with Spooner Oldham, *A Road Leading Home* casts its net wider, with just two Oldham assists here among a further 24 Penn songs, some of which he

wrote alone, others with several different collaborators.



Penn is heralded as one of the best blue-eyed soul singers but has recorded comparatively little himself, but he makes a cameo here to sing *A Blue Bird Blue* in a 1965 version, some five years after it gave him his first hit as a songwriter at the hands of Conway Twitty. Another highlight is *Do Right Woman, Do Right Man*, which has been recorded by many, including Aretha Franklin, Dionne Warwick and Lulu but is handled here with exquisite emotion by Brenda Lee. It's one of several songs on the album that Penn wrote with Chips Moman - and they were a great fit, as evidenced by Esther Phillips searing *Cheater Man* and Roy Hamilton's deep soul reading of *The Dark End Of The Street*. An awesome showcase for Penn's considerable writing skills, enjoyment of the album is enhanced by exhaustive and informative liner notes in a heavily-illustrated 24-page booklet.

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Further details and application form available at [www.elam.co.uk/careers](http://www.elam.co.uk/careers)

Closing date for applications is **18th August 2013**, with first round interviews held in week commencing 26th August 2013.

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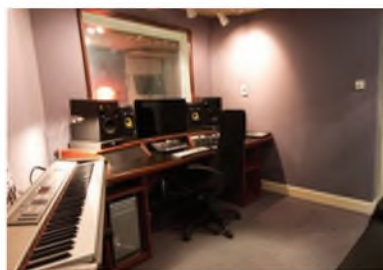
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Based in London, **Mystic Sons** is a music publicity company that specialises in National and Regional Radio, Print and Online PR, with a focus on student and social media.

The team has a collective background in public relations, management, promotional strategies, festival planning, event organising and journalism.

In addition to the PR services, **Mystic Sons** also host intimate live music nights for their clients and other artists at venues such as: The Lexington, The Slaughtered Lamb, Mother Bar and Proud Galleries to name a few.

The team has got many years of promotional experience in the music industry, having worked with **Gary Numan, Squarepusher, Digitalism, Vitalic, Pendulum, James Lavelle (UNKLE), Kavinsky, The Bloody Beetroots, Leftfield, XXYYXX, Salva, Tokimonsta, Derrick May, Juan Atkins, Mt Wolf, Kap Bambino, Auditorius / BMG Chrysalis, Mike Crossey (Arctic Monkeys, The Kooks, Razorlight, Dave Eringa (Manic Street Preachers, Idlewild, Alex Beitzke (Florence and The Machine, Jamiroquai), "franski", Great Mountain Fire, Charlie Straight, Caviare Days and Abbe May** to name a few.

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▶ **LOVELY BUBLÉ**

Canadian crooner extraordinaire Michael Bublé completed a whopping 10-date run at The O2 Arena in London this month - all of them sold-out performances too. To congratulate him on this not-too-shabby feat, the venue's team presented the smiley star and his crew with a commemorative plaque. [L-R]: Bruce Allen (Bruce Allen Talent), Rebecca Kane (GM, The O2), Michael Bublé, Emma Bownes (programming manager, The O2), Toby Leighton-Pope (The Leighton-Pope Organisation), Carl Leighton-Pope (senior vice president UK Music, Live Nation).



▼ **WISE GUYS**

Elvis Costello and his label associates strike a pose at the playback event for his collaborative album with The Roots, *Wise Up Ghost* - out in September on Blue Note/Decca. [L-R] Liz Trafford-Owen (head of sales), Sophie Hilton (marketing manager), Elvis Costello, Mike Bartlett (director, Decca Affiliates) and Renata Chagrin (product manager).



▲ **ALL FORE ONE**

A gaggle of keen golfers from the world of live music competed for the first ever 'Rider' Cup Challenge at Finchley Golf Club, organised by Liverpool's Echo Arena with venues, promoters and agents all on board. During the day promoters and agents went up against arenas, but both teams managed to lower their clubs above for a friendly photo: [L-R] Matt Evans (NEC Birmingham), Toby Leighton Pope (Live Nation), Tim Banfield (Echo Arena Liverpool), Julie Arnott (The O2), Laurie Pegg (The O2) Phil Bowdery (Live Nation) Gary Howard (The Agency Group), Simon Liddell (Propeller Artists), Steve Walton (NEC Birmingham), Jeremy Hewitt (Global Merchandising), Dan White (Echo Arena Liverpool) and Solomon Parker (WME).

**KEY SONGS IN THE LIFE OF GENNARO CASTALDO**



Director of Communications, BPI

**What's the first record you remember buying?**

David Bowie, *Life On Mars*. My closest record store was miles away, so we used to buy from our local newsagents.

**Which song was (or would be) the 'first dance' at your wedding?**

I am not married but, should that unlikely day ever come, probably *Sound And Vision* by the aforementioned Mr Bowie.

**Which track would you like played at your funeral?**

We Italians prefer full-on heart-break at funerals. When I Am Laid In Earth from Purcell's *Dido And Aeneas* would do the trick.

**What's your karaoke speciality?**

If I could manage the high pitch then something fun like *Sugar Baby Love* by The Rubettes.

**What was the best artist meeting of your life?**

Having worked at HMV for nearly 28 years I was privileged to meet a host of iconic artists but Dolly Parton (*below*) in particular was incredibly kind and friendly.



**Recommend a track**

Music Week readers may not have heard...

France's Eurovision 2013 entry by Amandine Bourgeois, *Enfer Et Moi*.

**What's your favourite single/track of all time?**

Al Green - *How Can You Mend A Broken Heart*.

**ARCHIVE**

**MUSIC WEEK July 29 1989**

Philips, AEG Thomson, IFPI and the Recording Industry Association of America are among companies who have signed a document agreeing to work together to oversee the introduction of recordable CDs. CDRs are coming in "a controlled and acceptable manner," assures *Music Week*...The Music Publishers Association met to consider the new Mechanical Copyright Protection Society membership agreement, which would give the MCPS power to negotiate higher royalties from record companies. "The dilution of our rights and margins has reached a critical point," says Steve Lewis, managing director at Virgin Media. UK publishers see 6.25% of royalties on record sales, compared to Europe's 17%...Debenhams has sold 21 of its record retailing concessions to former Virgin Records 'senior figure' Philip Ames, who has named them 4, reflecting the four formats sold - vinyl, cassettes, compact discs and videos. "We have to try make 4 a very credible outlet in the town for records, away from the slightly fuddy-duddy image of Debenhams," says Ames.



**SINGLES TOP 5 29.07.89**

POS	ARTIST	SINGLE
1	SONIA	You'll Never Stop Loving Me
2	BROS	Too Much
3	JIVE BUNNY & MASTERMIXERS	Swing the Mood
4	LONDON BOYS	London Nights
5	BOBBY BROWN	On Our Own (From Ghostbusters II)



**ALBUMS TOP 5 29.07.89**

POS	ARTIST	ALBUM
1	SIMPLY RED	A New Flame
2	LONDON BOYS	The Twelve Commandments...
3	BOBBY BROWN	Don't Be Cruel
4	SOUL II SOUL	Club Classics Vol. One
5	POGUE MAHONE	Peace & Love



**NEW RELEASES RECOMMENDED 29.07.89**



**DIESEL PARK WEST** *The Hoodoo EP*  
**GHETTO MUSIC** *The Blueprint Of Hip Hop*  
 Single of the Week is Diesel Park West's *The Hoodoo EP*. The B-Side includes *Fine Lily Fine*, which *Music Week* says "could pass for one of the Beatles' gems." Album of the Week goes to the "musically provocative" *Ghetto Music: The Blueprint of Hip Hop* from KRS-1-led Boogie Down Productions. The group return to their "ghetto roots" and mix "skat, reggae and ragamuffin rap," resulting in a "politically succinct" record.



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**▼ CLOSE TO YOU**

Senbla managing director Ollie Rosenblatt grabs a snap with a real music legend below, Mr. Burt Bacharach. Rosenblatt promoted Bacharach's UK tour this year, with the hitmaker playing to a packed Festival Hall in London at the beginning of the month. He also visited Glasgow's Royal Concert Hall, Edinburgh's Usher Hall and the Bournemouth Pavilion Theatre.



**▲ PR IN THE PARK**

Looking more like a boy band set to grace the stage than behind-the-scenes PR gurus, the dapper dudes from The Outside Organisation colour-coordinated their outfits for the media whilst working Barclaycard Presents British Summer Time Hyde Park in Central London. [L-R] Tom Harveson, Chris Goodman, Julian Stockton, Steve Davis and David Cox.



**► SCRIPT SUCCESS**

The Script celebrated their Hall Of Fame single hitting 150 million streams, platinum status in the UK and double platinum in the US at the end of last month. Having taken care of 'feat' duties on the track, Danny O'Donoghue's fellow Voice judge will.i.am joined the band to pick up awards commemorating the achievement.



## FABLED LABELS

### Columbia Records

Key Artists: Cliff Richard, Shirley Bassey, Pink Floyd

The Columbia Graphophone Company launched in 1922 when Columbia Phonograph (the then American Columbia Records), sold its UK subsidiary Columbia Graphophone. In 1925, Columbia Graphophone bought its former parent for a reported \$2.5 million.

In 1926 Odeon Records and Parlophone Records were also acquired. The Gramophone Company and the Columbia Graphophone Company then merged in 1931 and formed a new company, Electric and Musical Industries (EMI).

EMI continued to operate the Columbia record label in the UK until the early 1970s, and everywhere else except for the US, Canada, Mexico, Spain and Japan, until it sold its remaining interest in the Columbia trademark to Sony Music Entertainment in 1990.

Under EMI, English Columbia's output was mainly licenced recordings from American Columbia until 1951 when American Columbia switched British distribution to Philips Records.

The loss of American Columbia product had forced English Columbia to groom its own talent such as Russ Conway, Cliff Richard (pictured), The Shadows, Rolf Harris, Freddie and the Dreamers, The Dave Clark Five, Shirley Bassey, The Animals, Herman's Hermits, Gerry and the Pacemakers, The Seekers, The Yardbirds and Pink Floyd.

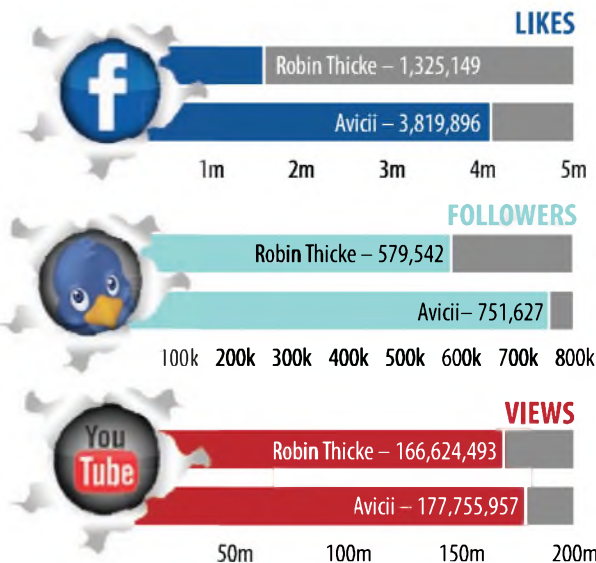
In the mid 1960s, the Columbia Graphophone Company was absorbed into the Gramophone Company with the label maintaining its identity.

In 1973, it was replaced by the newly created EMI Records as part of an EMI label consolidation.

**Did You Know?** The Columbia name was still on some EMI releases between 1973 and 1990 (such as Baltimora's Tarzan Boy in 1985, Jeanne Mas and the 1987 Kiki Dee album Angel Eyes), despite ceasing to act as a fully functioning label.



## SOCIAL STANDING Official fan pages go head-to-head



**ROBIN THICKE VS AVICII**

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