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21.09.12 £5.15

MICK HUCKNALL AMERICAN SOUL



MICK HUCKNALL AMERICAN SOUL

ALBUM: OCTOBER 29

THAT'S HOW STRONG
MY LOVE IS

SINGLE: OCTOBER 29

AFTER A PHENOMENAL 25 YEAR CAREER WITH
SIMPLY RED, MICK HUCKNALL RELEASES HIS
BRAND NEW SOLO ALBUM

AMERICAN SOUL FEATURES HUCKNALL'S
PERSONAL FAVOURITES OF THE GENRE THAT
INSPIRED HIS CAREER INCLUDING CLASSICS
SUCH AS *I ONLY HAVE EYES FOR YOU*, *I'D RATHER
GO BLIND* & *THAT'S HOW STRONG MY LOVE IS*

ALBUM WILL LAUNCH WITH FULL MARKETING
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SELL-OUT ROYAL ALBERT HALL SHOWS IN
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BIG INTERVIEW

08 The incredible Huck

Mick Hucknall on his new record *American Soul*, which marks a return to Warner



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17 A live life

A special look at one of UK live music's most respected execs, Barry Clayman OBE

NEW UK MUSIC RESEARCH SUGGESTS LIVE MUSIC ACT IS SET TO STIMULATE NATIONWIDE BOOM

Stage set for live music explosion

LIVE

BY TIM INGHAM

British venues could host in excess of 300,000 more live music performances each year in the wake of the Live Music Act becoming law.

New research shows that 17% of UK pubs, bars, clubs, hotels and restaurants in England and Wales currently without an entertainment licence plan to begin hosting live music after the Act is sworn in on October 1.

That equates to 13,000 premises across England and Wales. If all of these went on to stage the average number of performances per year amongst small venues that already own a licence, it would mean an additional 312,000 live music performances every 12 months.

Meanwhile, 24% of premises which currently own a licence – representing a further 23,000 venues – say they plan to increase their live music schedule in the



wake of the Act. The survey, put together by UK Music with the market research group at Bournemouth University, questioned 1,000 venues in England and Wales with a capacity of fewer than 200 people.

"If this baseline survey is proved right, it will have a massive impact on grassroots music," UK Music CEO Jo Dipple told *Music Week*. "Potentially, 36,000 venues will stage more live music than before

over the next year, many for the first time. For bands and artists currently without local venues it could have an incredible effect."

The Live Music Act will no longer require premises to apply to their local authority for a licence to provide live music, so long as the music takes place between 8am and 11pm to audiences of no more than 200 people.

Music Managers Forum CEO Jon Webster said: "Very few artists have progressed to stardom without a significant period of gigging in smaller bars and clubs. Performance opportunities are an essential – some would say *the* essential stage in the development of their musical careers."

Minister for Culture Ed Vaizey said: "We are committed to seeing the Live Music Act implemented quickly and efficiently. I am delighted that early indications show it will energise tens of thousands of new live music performances, exactly as we had hoped."

NOW EDUCATION PROCESS BEGINS

UK MUSIC'S RESEARCH showed that more than half (51%) of small venues in England and Wales currently hold a licence from their local authority to stage live music.

However, 78% of all small premises surveyed were unaware of the passing of the Live Music Act and what it could mean for their business.

Both UK Music and the Musicians' Union have pledged to undertake a process of education for both venues and artists in the wake of the Live Music Act coming into force.

"The MU will be working on guidance so that everyone knows their rights," said John Smith, MU general secretary. "For many seasoned and accomplished musicians, live performance is the sustenance of their careers."

UK Music will also conduct a survey of venues 12 months after the Live Music Act is passed, to quantify the effect the change in the law has had countrywide.

The Grim reality: much more music as Radio 1 restarts the morning

The new face of BBC Radio 1's Breakfast show, Nick Grimshaw, has promised the industry more music when he takes over the 6.30-10am slot on Monday (September 24).

Speaking to *Music Week* on his new appointment, 27-year-old Grimshaw – who fits with the Beeb's plan to try and capture



a younger audience on Radio 1 – said to expect a revised format from predecessor Chris Moyles' trademark jingles and parodies.

He intends to have a hand in the playlists and will ask his bosses if he can play certain tracks in the daytime. He said: "I'm not going to go in and be like, 'Oh I heard this mental

rave song in Berlin can we play that at 8am?' But I think if there's a story or if I went to see a song [live] that's not on the playlist, there's definitely leeway, and I think there should be, to allow me to have that control."

Moyles, the longest-serving Radio 1 Breakfast Show host in history, added a million listeners to the audience in his first quarter on-air back in 2004. He eventually dragged the show to a steady 7 million-plus listenership

over an eight-year tenure.

Grimshaw admits that his ratings are likely to fall at first, but hopes to eventually win over Moyles' army of loyal listeners: "I think you expect to lose listeners because Moyles has got such a huge market. It's a big change, so I think that's going to scare people... But I'm more concerned about doing the show that I want to do and doing it well. I'd feel worse if I [made] something awful and then the

listeners went up."

Grimshaw joined the corporation in 2007, presenting shows on television channel BBC Two and Radio 1, for the BBC's former teen strand. He then went on to present the station's weekend breakfast show from September 2008 before moving to his evening slot and co-hosting the Sunday 10pm-to-midnight show with Annie Mac.

■ See Nick Grimshaw interview, pages 10-11

NEWS

EDITORIAL

Entwistle blows on BBC wastage



"IN AROUND TWO YEARS' TIME, my aim is to have restructured the BBC – with fundamental implications for A&M (Audio & Music), Vision and FutureMedia... we will need to integrate all three disciplines – definitively. We need people from all three to work more closely together to imagine ourselves into the space where a new kind of content is possible."

I hope the 'content' referred to by the BBC's new director general, George Entwistle, turns out to be a fresh, media-agnostic experience the like of which we've never seen before. I fear the 'integration of all three disciplines' given glancing mention during his inaugural speech on Tuesday sounds rather more like consolidation.

For an organisation which sliced 70 hours off BBC Four's music and arts programming in the last year - and which has to find total additional annual savings of £700m by 2016/2017 - that has to be a worry for the music industry.

"Entwistle has already made an impressively spartan move - chopping 13 execs from the BBC management board. But it was ruthless, too"

Entwistle, to his credit, was careful to proselytise on the pioneering possibilities afforded by a creative team not thinking in ghetto-ised terms. He made it clear that he wants internal awareness of the "extraordinary gift of public trust and public money" to drive originality - and that he has no interest in "putting at risk the radio services and TV channels our audiences love". BBC Four, 1Xtra, The Asian Network and more will have breathed a sigh of relief.

There was optimism, too, that Entwistle's muddy definition of new, multi-sensory digital content may become clearer by this time next year. He talked of "the chance to take the Olympics formula and make it work again" when handling "a TV and radio focus on music, including Glastonbury" in 2013.

It is inescapable, however, that Entwistle is talking about producing more quality with less resource - and that when he mentions "integrating disciplines", it's bound to raise concern over specialist TV and radio mavens spreading their expertise into alien territory.

The BBC says it has already chopped £1bn from its expenditure via its current efficiency programme since 2008/2009. Troublingly, Entwistle admits that if the bog-standard level of BBC creative content doesn't improve on his strangled budget, the scissors may have to come out after all.

He's already made an impressively spartan move, slicing 13 top-level execs out of his top table management board; a play as encouraging for its disregard for bureaucracy as it is alerting for its ruthlessness.

Longer-term, for an exec weaned on news, current affairs and TV management, low-rating shows about music aren't likely to take top billing on Entwistle's list of protected species.

"We must all apply ourselves as vigorously as we can to finding the savings we need to make [the BBC's Delivering Quality First plan] work," he warned this week. "Because the alternative is to go back and work out which services or programmes we shouldn't produce any longer."

Tim Ingham, Editor

COOKING VINYL GUNS FOR TOP 10 WITH SUGGS & CO.

'Q4 Madness? Bring it on'



RELEASES

■ BY TIM INGHAM

Cooking Vinyl is confident that new Madness album *Oui, Oui, Si, Si, Ja, Ja, Da, Da* can top 100,000 sales - and emerge victorious in the congested Q4 product battle.

The label has signed the album, due for release on October 29, on a world services deal, which sees it enter a joint venture with Madness' own Lucky 7 Records. Cooking Vinyl has enlisted Hungry & Woods director Wolfie (Bloc Party, Jarvis Cocker, Gallows) for their radio plugging, Dawbell PR for online and print press and Non Stop Promotions MD Niki Sanderson for their TV campaign.

The album, Madness's 10th, will be heavily toured throughout November and December on a 13-date UK schedule that includes two shows at the O2 Arena. On the day of the band's iTunes festival appearance next week (September 27), the label will take over Camden's The Monarch pub, renaming it 'The Madness'. This will host both the first playback of the album and an after-party.

"We tried to get the last record



Cooking Vinyl hopes to score a Top 10 with Madness

[The Liberty Of Norton Folgate, released in 2009] and we missed it," Cooking Vinyl director Rob Collins told *Music Week*. "Madness are an amazing band in the tradition of The Kinks and a national treasure."

He added: "We're wearing our boxing gloves for Q4 - we're going to take them all on! For Cooking Vinyl, for an indie, this is a big quarter four record. The release date avoids all the super-big hitters coming out on the majors, it's the last week before silly season. Hopefully we'll do 20,000 to 25,000 [sales] in week one, then have the momentum to push on to the end of the year. I'm hopeful those numbers will give us a Top 10 album."

Lucky 7/Cooking Vinyl have licensed the album to E1 for release in the US/Canada, and to Embassy Of Music for release in Germany/Austria/Switzerland, with licensees and distribution

partners being finalised elsewhere.

Madness have enjoyed a busy summer in the spotlight, playing the London 2012 Olympic Closing Ceremony alongside The Who, Take That and the Spice Girls. They also played two hits, *It Must Be Love* and *Our House*, on the roof of Buckingham Palace at the Queen's Diamond Jubilee in June.

The band worked with Stephen Street (The Smiths, Blur, The Cranberries) amongst others on *Oui, Oui, Si, Si, Ja, Ja, Da, Da*, whilst British pop artist Sir Peter Blake designed the LP's artwork.

"There are a lot of fans that will come back with this record, and a lot of new fans we can reach," said Collins. "They sold around 110,000 [units] of Norton Folgate. We've got ambitions to push that to 150,000-plus and keep promoting next year."

Cooking Vinyl has enjoyed a strong year in 2011, scoring Q2 chart successes with new albums from The Cult, The Proclaimers, The View, The Enemy, Reverend & The Makers and Counting Crows. New albums from Billy Bragg and Ron Sexsmith are expected in Q1 2013.

AIM launches Indies Month for October

AIM has declared the next four weeks as Indies Month, comprising the Labelled With Love Festival - a month of special gigs presented by the Association of Independent Music (AIM) and Club Fandango - plus the AIM Socials and the AIM Independent Music Awards.

Labelled With Love Festival is a series of London gigs curated by independent labels running from the end of September until the end of October. Indie pop stalwarts Fortuna POP! kick off proceedings at the Bull & Gate

on September 22 whilst Fierce Panda brings things to a close with a Halloween party at Dingwalls on October 31.

Meanwhile, AIM will be presenting the first two instalments of its newly launched AIM Socials nights as part of Indies Month.

Taking place in East Village in Shoreditch, London, AIM Socials are a monthly gathering for the independent label community, where label bosses, their staff and artists DJ.

The inaugural AIM Social, held on September 27, will see

Bella Union vs Ninja Tune with DJ sets from Ninja Tune's Peter Dinklage and Coldcut, plus Bella Union's Simon Raymonde and I Break Horses.

The second AIM Social, held on October 24, will feature Hospital vs Matador and DJ sets from Hospital's Chris Goss and London Electricity, plus Matador's Natalie Judge and Esben and the Witch.

Indies Month will culminate in the AIM Independent Music Awards, taking place at The Brewery in Clerkenwell on October 29.

PM OPENS BIGGER, BETTER DISTRIBUTION CENTRE FOLLOWING RIOT FIRE

Sony DADC Enfield site rises from the ashes

DISTRIBUTION

BY TOM PAKINKIS

David Cameron (*inset, right*) officially opened Sony DADC's new Enfield distribution centre last Friday - on the same site that was destroyed by fire during the London riots just 13 months before.

The Prime Minister expressed his sympathies to all those who were employed at the Sony DADC centre during the riots "because of the massive dislocation that took place after the appalling fire".

Cameron commended Sony DADC staff, offering congratulations on the way the business responded and building the new facility so quickly.

"I think it's shown enormous ingenuity, talent and brilliance to get that done," he said.

"Congratulations to everyone involved: the business, the builders, the architects, the planners, everyone who moved this through so quickly."

Cameron also recognised Sony's commitment to the local area: "After those riots, after that fire, some companies might have thought again about where they were located, but I think it's fantastic that Sony have shown a real commitment to Enfield and built back even bigger and better and continued to employ local people."

Sony DADC announced plans for a new, "enhanced" distribution centre on the Enfield site in March this year and committed to retaining the same team that ran the centre and worked to continue operations as best as possible following the riots.

Sony DADC's general manager, Distribution UK Natasha Tyrrell also paid tribute to those involved in the rebuild effort: "For many organisations, the brief would have been overwhelming: to rebuild an

Prime location: David Cameron opened Sony DADC's new Enfield facility



entire 326 square-foot centre and, at the same time, improve on the original - what had taken years rather than months.

"But the Sony DADC team took this in its stride and I was humbled by the unwavering determination throughout."

"Instead of complaining or finding excuses, the team saw the challenge as an opportunity to pull together to save our business and emerge from adversity stronger and more resilient. We can all be very proud to say today that we have achieved just that," she added.

Tyrrell also paid tribute to clients, customers, suppliers and



"The Sony DADC team took this in its stride and I was humbled by the unwavering determination shown throughout"

NATASHA TYRRELL, SONY DADC

partners as well as local authorities and emergency services before detailing the specifications of the new Enfield distribution centre.

"Our significant investment in this building will enable it to support future expansion and the



premises have been future-proofed so that we can meet the requirements dictated by expanded products and services portfolios and evolving industry strategies," she said.

"We now have a building that not only sets the standard in warehouse and distribution services, it is also a great place to work and one in which we can evolve with our industry as both disc-based and non-disc-based products develop."

Sony DADC International president and CEO Dieter Daum, in turn, praised Tyrrell for spearheading the rebuild.

"When [Tyrrell] was asked to come into her new role, she quite literally had a baptism of fire," he said. "Her leadership and sharp business sense were instrumental in finding interim solutions, rebuilding the site and improving the centre in comparison to what it has been before - as well as ensuring that business continuity was the biggest focus."

"My sincere thanks also go to you, our local clients and customers," Daum added. "You have been very patient with us during those 13 months and you have given us strong support. Now we're absolutely committed to giving back to you the support and partnership that you have given us."

DOUBLE CELEBRATIONS IN A DIGITAL WORLD



Sony DADC hosted double celebrations last week, opening a new, larger digital facility in the heart of London just days before pulling the ribbon on the revived Enfield site.

The Central London office is located at 20 Rathbone Place as a response to increasing demand for Sony DADC's digital media distribution services. The 20,000 square foot digital media facility will serve as the main European hub for Sony DADC New Media Solutions.

"Rathbone Place offers our customers a fully integrated global network and

infrastructure," said Dieter Daum (*pictured*). "It encompasses physical and digital and covers audio, video, games and other media - from creative to supply chain solutions."

"This new facility demonstrates our commitment to providing premium media services in the UK, helping customers to capitalise on opportunities on a worldwide basis and our commitment to the UK as a distribution site."

"We are here to support you and our determination, courage and care to provide the best solution will remain at the heart of our business philosophy," he added.

NEWS IN BRIEF

■ **BREAKOUT:** *Music Week's Breakout* will spawn a sister event later this month. Industry showcase *Breakout: East* launches at Xoyo on September 27 and will include acts Deep Sea Arcade, Idles, The Tenfivesixty, Curxes. It will be held every fourth Thursday of the month in future.

■ **REVERB:** New York-based music company Reservoir Media Management has swooped for UK publisher Reverb Music. The deal covers the entire Reverb operation, including its catalogue of over 30,000 copyrights and agreements with more than 100 songwriters.

■ **MOBOS:** The nominations for the 17th Annual MOBO Awards taking place on Saturday, November 3 at the Echo Arena Liverpool have been announced. Emeli Sandé and Plan B have been nominated in five categories each, with Rita Ora and Labrinth reaching the shortlist in four categories apiece.

■ **BMG:** US singer Anastacia will release her next two albums via BMG's much talked-about masters model.



■ **ADELE:** Adele has been confirmed as the voice behind the theme of new James Bond movie *Skyfall*, according to *The Sun*. The song is expected to be released next month and will also carry the name *Skyfall*, says the paper.

■ **AMAZON:** The online retailer has launched its Cloud Player in the UK, France and Germany. Users can also import music to Amazon where it will be matched and replicated in the Cloud Player as a high-quality 256 kbps MP3.

■ **GUARDIAN:** The 12th annual MediaGuardian 100 list of the media industry's most powerful people has been published. Simon Cowell sits highest among the music bods at No.9 with company including; Ashley Tabor, Global Group (40), David Joseph, Universal (47), Daniel Ek, Spotify (48), Len Blavatnik, Access Industries/Warner Music (54), Simon Fuller (56), Chris Evans, Radio 2 (75) and Ben Cooper, Radio 1/Xtra (77).

■ **SHAZAM:** The app-based music matching service has broken through 250 million users worldwide as it rolls out an expansion of its second-screen TV service in the US.

For all of the latest Music Industry news, bookmark

MusicWeek.com

MusicWeek The Playlist

10 tracks you need to hear...



PALMA VIOLETS
Best Of Friends (Rough Trade)
(Single, October 22)
Contact: Jamie Woolgar, Rough Trade
Jamiewoolgar@roughtraderecords.com



PSY
Gangnam Style (Island)
(Single, available now)
Contact: Shane O'Neill, Island
shane.oneill@umusic.com



ARLISSA
Hard To Love Somebody
(Single, October 29)
Contact: Peter Hall, Partisan PR
peter@partisanpr.com



PENNY ARCADE
Sing It Out (Mercury)
(Album, November 19)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com



CAT POWER
Cherokee (Matador)
(Single, out now)
Contact: Stuart Davie, Beggars
stuartdave@beggars.com



DEXYS
Incapable Of Love
(Single, October 29)
Contact: Steve Phillips, Big Mouth Publicity
steve@bigmouthpublicity.co.uk



KODALINE
All I Want (Victor/RCA)
(Single, out now)
Contact: Beth Drake, Toast Press
beth@toastpress.com



PEACE
EP Delicious (Columbia)
(EP, out now)
Contact: Beth Drake, Toast
beth@toastpress.com



ALUNAGEORGE
Your Drums, Your Love
(Single, October 15)
Contact: Beth Drake, Toast Press
beth@toastpress.com



JOE BANFI
Iron EP (Communion)
(EP, September 24)
Contact: Jon Lawrence, Stoked
jon@stokedpr.com

DATA DIGEST

BREAKOUT



Deep Sea Arcade
Australian born five piece Deep Sea Arcade's Beatles inspired '60's surf pop swagger' is packed with a "psychedelia that even the acid-house generation would love". Catch them at September's Breakout event at XOYO in Shoreditch. *Get on the guest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:
1 **SWEDISH HOUSE MAFIA** FEAT. **JOHN MARTIN** Don't You Worry Child
2 **ELLIE GOULDING** Anything Could Happen
3 **CALVIN HARRIS** FEAT. **FLORENCE WELCH** Sweet Nothing
4 **JLS** Hottest Girl In The World
5 **DJ FRESH** The Feeling

GIG OF THE WEEK



Who: Mark Knopfler
Where: Secret location
When: September 26
Why: The Dire Straits frontman plays his smallest ever London show, following release of seventh solo album Privateering.

SALES STATISTICS



CHART WEEK 37 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,283,952	1,195,973	252,940	1,448,913
PREVIOUS WEEK	3,312,039	1,120,646	295,632	1,416,278
% CHANGE	-0.8%	+6.7%	-14.4%	+2.3%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	123,935,907	46,377,349	11,899,141	58,276,490
PREVIOUS YEAR	114,690,433	55,286,267	11,375,627	66,661,894
% CHANGE	+8.1%	-16.1%	+4.6%	-12.6%

APPOINTMENT TO VIEW



THE CHOIR: SING WHILE YOU WORK

Thursday, 20 September - BBC2/BBC HD, 9pm-10pm
Gareth Malone (*pictured*) sets out to improve four British workplaces by persuading their employees to start choirs, before pitting them against each other in a singing competition.

THE X FACTOR

Saturday, 22 September - ITV1, 8.10pm-9.40pm
In the first of two boot camp editions this week, more than two hundred contestants who impressed at the auditions head to Liverpool's Echo Arena for a series of challenges.

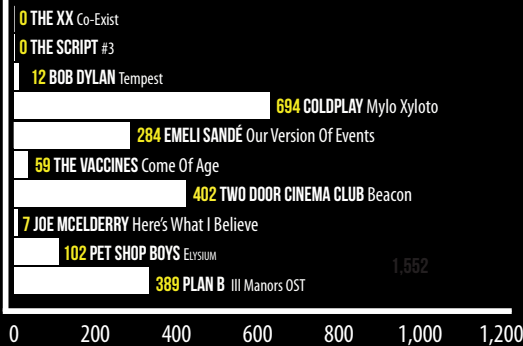
LET'S HAVE A PARTY! THE PIANO GENIUS OF MRS MILLS

Sunday, 23 September - BBC4, 9pm - 10pm
Julian Rhind-Tutt narrates the story of Gladys Mills, the secretary-turned-pianist who shared a manager with the Rolling Stones and shot to fame in the 1960s alongside her Abbey Road studio-mates the Beatles.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON SEPTEMBER 21 2012



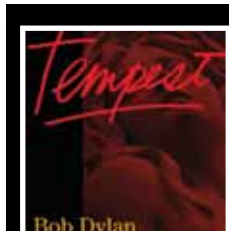
CRITICAL MASS



metacritic
Keeping score of entertainment.

The average review scores of the biggest releases - all courtesy of Metacritic

www.metacritic.com



82

BOB DYLAN
Tempest



77

THE XX
Coexist



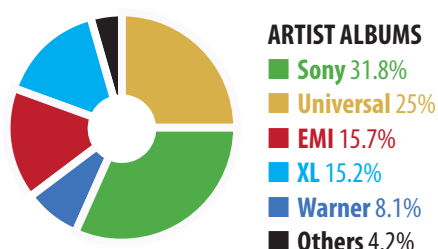
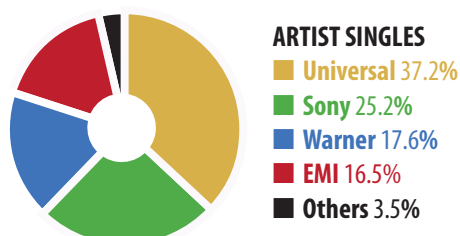
68

ELYSIUM
Pet Shop Boys

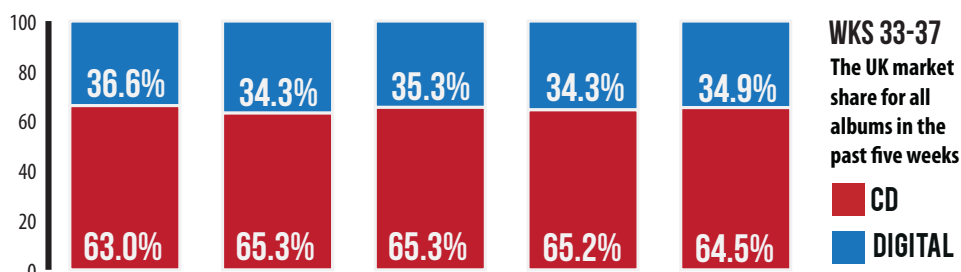
MARKET SHARES BY CORPORATE GROUP

 Official Charts Company

CHART WEEK 37



DIGITAL vs PHYSICAL

 Official Charts Company


TOP 5 STORIES ON MUSICWEEK.COM

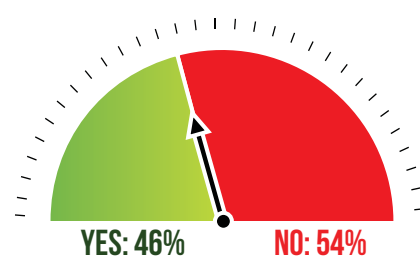
Musicweek.com's most-read stories for period ending Sep. 21

- 01 iPhone 5 announced, September 21 release date confirmed: video
Wednesday, September 12
- 02 Madness announce new album
Wednesday, September 12
- 03 Creation Records on the way back?
Tuesday, September 11
- 04 Songwriter sues Muse label for \$3.5 m
Monday, September 10
- 05 Simon Cowell launches headphones range with Sony
Tuesday, September 11

MUSIC WEEK POLL

This week we asked...

Do you think Chris Moyles departure from the BBC Radio 1 Breakfast show will be a good thing for the music industry? [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 front of this month's Q Magazine, Muse face their "biggest challenge yet", after reaching the "outer galactic limits of sci-fi opera-disco-metal". They reveal plans to make their "huge cosmic rock" grander still, including landing a "huge Zeppelin" in a stadium.



Inside, "queen of the new breed" of pop star (for whom success is measured in "column inches and brand positioning") Tulisa Contostavlos plans to spend the next three years "making as much money as possible" and then... "just disappear".

Meanwhile, Johnny Lydon's ambitions are not so wordy. He says some new Sex Pistols music isn't on the cards because the band is represented by management who aim to cash in on "Kiss-style key rings and crap T-Shirts" - "that is not appropriate".

In the reviews pages, Tom Bryant gives "underrated Canadian punks" Billy Talent's newest release Dead Silence four stars out of five, with "vibrant melodies" alongside "ram-pant, bristling guitars" it's "pop punk as it should be". Mumford and Sons' Babel gets three stars from Ian Harrison who says the folk rockers may not be "built for the long haul".



THE MAGIC NUMBERS

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

£186

Will get you a pair of Syco and Sony X Headphones.

"It's like being in the recording studio," says Cowell

250m

Worldwide users and counting as Shazam rolls out an expansion of its second-screen TV service in the US

600

Members of The Military Wives Choir made the biggest-ever video shoot in music history on September 13 whilst launching new album Stronger Together

£2.2m

Lawsuit faced by Muse and Warner Music for "ripping off" their 2009 track Exogenesis from sci-fi rock opera of the same name

2x

The speed of "the previous generation" says Apple for iPhone 5's new A6 chip

17

On Billboard's Hot 100 Chart is the debut position for Two Door Cinema Club's second album Beacon

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@Dizzeerascal I will never make another Boy In The Corner. Any attempt would fail cos it's as much about the time as the music. I'm glad people love still (*Dizze Rascal*) *Monday, September 10*



@AnnaDerbyshire Awoke from a dream with the intention of writing a series of novels called 'The Cumberbund Trilogy'. (*Anna Derbyshire, Sony Music Entertainment*) *Wednesday, September 12*



@Tilleymanjaro I just found out it costs 200 quid to submit an album for Mercury consideration. Shameful. No wonder the diys and indies are under rep'd (*Steve Tilley, Kilimanjaro Live Ltd*) *Friday, September 14*



@horrorshowtunez There is literally a handful of demos left on my desk. Freedom is within reach! (*Nathan Roberts, Columbia UK*) *Monday, September 10*



@ChrisLoco_Off Off to Westfield, that place where people get dressed up to go and hang out by the escalators, yeeeah whooooo etc (*Chris Crowhurst*) *Thursday, September 13*



@professorgreen How many journalists actually research and report these days? as opposed to just lifting things from other articles & the internet? (*Professor Green*) *Tuesday, September 18*



@JakeGosling producing up some @onedirection tracks today.. (*Jake Gosling, producer*) *Tuesday, September 11*



@john_rostron The new Marissa Nadler album is on constantly when I am driving. One of the finest records of this year. (*John Rostron, Wales Music*) *Thursday, September 13*



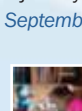
@professorgreen could also ask how many people at labels actually enjoy gigs and new music? being into music doesn't seem to be criteria for a job anymore. (*Professor Green*) *Tuesday, September 18*



@BelieveRcdings That thing when you're stood on the tube, and someone manoeuvres themselves so that they stand in your spot. Where you already are. WHY? (*Believe Recordings*) *Tuesday, September 11*



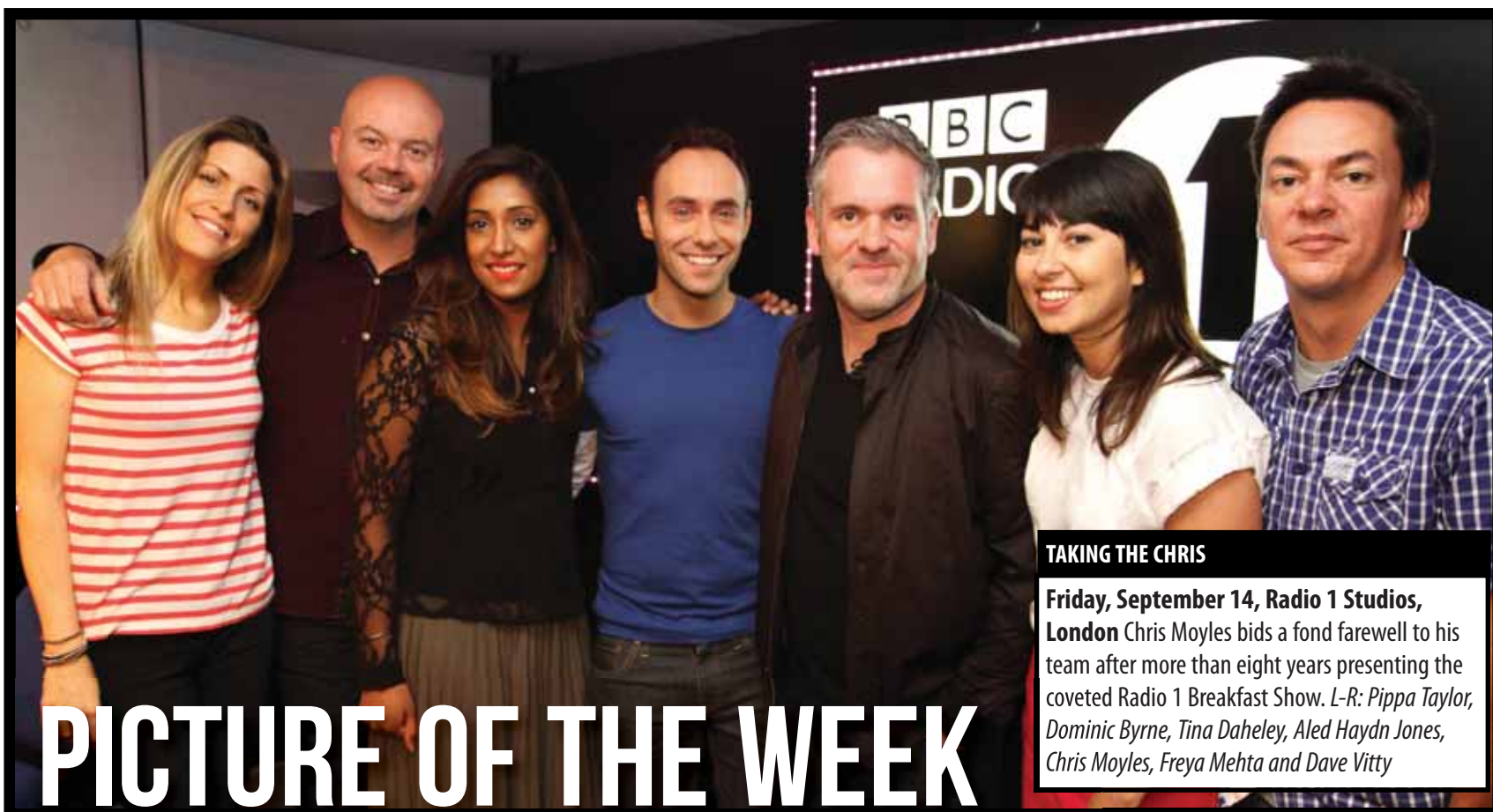
@katebauhaus Whenever Simon Neil signs off some artwork I've done I see it as a step closer towards marriage. (*Kate Brighouse, Warner Bros Records*) *Friday, September 14*



@forgetcape Loads of great journalists and great people at labels out there being unfairly blamed for a few lazy dinosaurs. Don't believe the hype. (*Sam Duckworth*) *Tuesday, September 18*

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DATA DIGEST



TAKING THE CHRIS

Friday, September 14, Radio 1 Studios, London Chris Moyles bids a fond farewell to his team after more than eight years presenting the coveted Radio 1 Breakfast Show. *L-R: Pippa Taylor, Dominic Byrne, Tina Daheley, Aled Haydn Jones, Chris Moyles, Freya Mehta and Dave Vitty*

PICTURE OF THE WEEK

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



1 DARREN TAYLOR ROCK SOUND
Caspian • Waking Season *Triple Crown Records*

These Massachusetts post-rockers have been simmering on the underground for a few years and finally look set to make their mark on the mainstream with a new label (Triple Crown) and their stunning new album *Waking Season*. Their lush soundscapes and pulsating rhythms sans vocals make this lot a must to check out.



2 BRONYA FRANCIS NOTION MAGAZINE
Sarah Williams White • Your Silence Is Killing Me *Monosole*

This track from Sarah Williams White is a blend of nu-RnB and languorous house beats. The stripped-back instrumental arrangement makes SWW's South London intonations vulnerably exposed, and her vocals' strength in the stark musical landscape of *Your Silence* is impressive. The minimalist arrangement is brave, and it works; evidently White is a talented musician. Think: a post-dubstep Katy B.



3 THERESA HEATH FOR FOLK'S SAKE
Knife & fork • The Higher You Get, The Rarer The Vegetation *Hornblow Recordings*

Ex-musician for Captain Beefheart's Magic Band, PJ Harvey and The Pixies, Eric Feldman, teams up with Laurie Hall to create this gorgeously woozy, Nineties-inspired second offering. Channelling both Harvey and Patti Smith, Hall's vocals soar and wheel over arrangements that oscillate between quietly expansive and insidiously claustrophobic. Progressive and intelligent.



4 JUDY COLLINS JUDYCOLLINS.COM
Rachael Sage • Abby Would You Wait *MPress Records*

Rachael Sage is a marvellous young artist - and I am a fan! *Abby Would You Wait* has a beauty that shines through her lyrics and melodies - poignant, tender and tough. This is a story from the heart that will lift you up and carry you to places you had never dreamed.



SIGNS O' THE TIMES



Global Group founder Ashley Tabor, Elyar Fox and Polydor MD Joe Munns

Seventeen-year-old YouTube sensation **Elyar Fox** (*pictured*), whose videos have had over eight million hits online, has signed his first record and publishing deal with **Global Talent** and **Global Publishing**. He is expected to launch his debut single in late Spring next year.

Island Records/Communium has signed female duo **Deap Vally** to a record deal.

Label group **4Worlds** has signed Dutch Art Rock

act **Focus**.

Fear of Tigers have signed to **Perfect Songs**, home of 808 State, Shades of Rhythm, Propaganda, Art of Noise and Trevor Horn.

BMG Chrysalis US has signed a new worldwide publishing deal with Black Eyed Peas man **will.i.am**.

Placebo have signed a worldwide licensing deal with **Universal Music Germany**. The band plans to release an EP in October followed by a new studio album in 2013.

SYNC STORY

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



- **Track name** Never Tear Us Apart
- **Artist** Paloma Faith
- **Composer** Hutchence/Farriss
- **Publisher** Warner Chappell
- **Artist Management** Jamie Binns, Lateral Management
- **Key execs** Andrew Tansey (Creative Sync manager, Sony Music), Ian Neil (director of Sync, Sony Music) Abi Leland & Ed Bailie (Music Supervision, Leland Music), Jim Reid (director of Sync, Warner Chappell)



According to John Lewis: "This advert is the story of two people falling in love. On the left side of the screen we see the girl's side of the story.

"She lives in 1925, the year that John Lewis made its life-long commitment to 'Never Knowingly Undersold'. On the right side of the screen we see the guy's side of the story. He lives in the present day.

"By bringing their two worlds together as one, we show that falling in love, and embarking on a relationship, is a universal story which will keep being replayed throughout time. While many aspects of our lives today are different to how they were almost 100 years ago, the really important things haven't changed at all."

Explains, Andrew Tansey (*pictured*): "The John Lewis ads have not only become a talking point for the music industry and in particular the synch community, but for the British public and I am delighted that Paloma Faith can be associated with such a great heritage and such a fantastic ad".

ON THE RADAR FOLKS

It's not just indie royalty of the musical kind that's getting behind Folks.

Yes, Noel Gallagher invited the Manchester group onto Radio 2 with him and out on tour - and The View and Miles Kane have also handed them a support slot. But according to guitarist and songwriter Michael Beasley, Rough Trade Shops co-founder Nigel House did a roaring trade with some limited-edition vinyl from the group earlier on in their career - one of the first signs that told Beasley the band's popularity was picking up.

Now Folks are set to release their debut album 'proper', I See

Cathedrals, on October 1.

Produced by Luther Russell, the LP was recorded in Los Angeles - and wears some psychedelic '60s influences from the Sunshine State brought up-to-date by some modern flair.

"Some things on there are straight down the line rock'n'roll, but we put a twist on it," explains Beasley, who also cites inspiration as far ranging as Air, Kraftwerk, John Lennon and The Fugs' Tuli Kupferberg.

"High profile slots are great for the ego, but you know the people watching have paid to see Noel or The View," he says. "We like to stand on our own two feet: when



we played with Noel at the Edinburgh Castle, we played a sweaty basement in Glasgow to 150 people the next day. They're the important people - the ones who tell their mates about you."

Fans have already had a taste of single Skull & Bones and teaser track Say Something - both offering a taste of Folks' harmony-drenched melodies.

Beasley adds: "I'm a self-taught musician. I'm never going to be Jimmy Page. My focus is on song-writing. It's no good playing a bad song well."

Having already made the grade at XFM and Radio 2, things are looking up for the six-piece.

"I know that in the music industry bands find it very difficult to break and then sustain themselves

ESSENTIAL INFO

RELEASES

July - Single: Skull & Bones
October 1 - Album: I See Cathedrals
October 8 - Single: Say Something

LABEL

Big Flame/Ignition Records

MANAGEMENT

Andrew Grimshaw, Ignition Mgmt

LIVE

UK tour: September 5 - October 12 including Mon 1 Barfly, London

With Band of Skulls: November 27 - December 9 (incl.) Fri 7 Brixton Academy, London

via record sales," says Beasley.

"If we can become a tour de force when we play live, that will be the start of it all. So that's exactly what we're going to do."

HE SAID / SHE SAID



“One person changed the perception of X Factor worldwide and her name is Leona Lewis... You literally saved our show”

Simon Cowell pays tribute to Leona at the recent Sony Music Company Day

TAKE A BOW TEAM REBECCA FERGUSON



THE LOWDOWN

Album: Heaven
Highest chart position: No.3

Label: RCA

Managing Director: Colin Barlow

A&R: James Roberts, RCA

Manager: Richard Griffiths, Harry Magee, Jesse Peters - Modest! Management

Marketing: Murray Rose, RCA

National press: Murray Chalmers & Jon Bills, Murray Chalmers PR

Regional press: Gordon Duncan, APB

Online press: Lorraine Long, Charm Factory

Social Media: Lucid

National radio: Mark Murphy, Dawn Promotions

Regional radio: Bob Hermon, BH Promo

TV: Michelle O'Connor, Birdgirl

MUST-SEE MUSIC TICKETING CHARTS

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	1	THE KILLERS
2	11	THE SCRIPT
3	14	FLORENCE AND THE MACHINE
4	10	COLDPLAY
5	NEW	PLAN B
6	4	ONE DIRECTION
7	5	ED SHEERAN
8	3	ROBBIE WILLIAMS
9	2	LADY GAGA
10	NEW	MUMFORD AND SONS
11	NEW	RIHANNA
12	7	TWO DOOR CINEMA CLUB
13	8	BLACK KEYS
14	19	BEN HOWARD
15	6	OLLY MURS
16	NEW	GEORGE MICHAEL
17	NEW	ELBOW
18	NEW	ANDREA BOCELLI
19	NEW	MARK KNOPFLER
20	NEW	NICKI MINAJ

VIAGOGO

Secondary Ticketing Chart

POS	EVENT
1	THE KILLERS
2	LADY GAGA
3	ONE DIRECTION
4	THE BLACK KEYS
5	ED SHEERAN
6	MUSE
7	MARK KNOPFLER
8	CHERYL COLE
9	GEORGE MICHAEL
10	JUSTIN BIEBER
11	BEACH BOYS
12	JACK WHITE
13	NICKI MINAJ
14	TWO DOOR CINEMA CLUB
15	JESSIE J
16	NICKELBACK
17	THE VACCINES
18	ALT-J
19	SLASH
20	ELBOW

TIXDAQ

Primary Ticketing Chart

POS	PREV	EVENT
1	34	ONE DIRECTION
2	9	JUSTIN BIEBER
3	13	THE KILLERS
4	13	LIONEL RICHIE
5	23	OLLY MURS
6	16	JESSIE J
7	5	MUSE
8	10	NICKI MINAJ
9	10	CHERYL COLE
10	12	MADNESS
11	13	MARK KNOPFLER
12	13	EXAMPLE
13	2	JENNIFER LOPEZ
14	7	THE BLACK KEYS
15	6	ELBOW
16	15	X FACTOR LIVE 2012 TOUR
17	5	RUSH
18	5	KELLY CLARKSON
19	31	ED SHEERAN
20	5	NICKELBACK

HALL&NOTES



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30/09 The Players' Theatre Club
10/10 The Revenger's Tragedy
15/11 The Mucky Book Club
21/11 Storytelling Drinks with Ben Haggarty
23/11 Under The Scrans-Screening, exhibition and Q&A

THE BIG INTERVIEW MICK HUCKNALL



BELOW
If you don't know me by now...:
Mick Hucknall with his 2012 Warner family.
[Left to right] Dan Chalmers, Hucknall,
Christian Tattersfield and manager Ian Grenfell



The ex-Simply Red frontman goes solo with his new American Soul record – which marks a return to Warner

SIMPLY SOUL

TALENT

■ BY TINA HART

Mick Hucknall was the face and the voice of Simply Red for more than 25 years before calling time on the group in 2010. Now, inspired by impassioned conversations with esteemed friends and music industry colleagues - including Seymour Stein and 'the family' at Warner/ATCO - he is making his foray into solo territory with a collection of reinterpreted classics, in the form of his forthcoming LP, *American Soul*.

How are you? Getting back into the swing of things?
Good, thanks. I've not done some work for a couple of years now so just starting up again really.

We hear you met with Seymour Stein and he pretty much persuaded you to embark on this project. Your manager Ian said you were a bit hesitant about the concept at the beginning. What was it that made you decide that you wanted to run with it?

I had almost completed a bunch of tracks that I'd composed and I was very keen to get those out. But then we evaluated it, it just seemed like a good idea to introduce us with [*American Soul*]. It's something that I'd done really since the beginning of my career, sing that style of music. An important person to mention at Warner is Nesuhi Ertegun who was effectively my champion at the beginning of my career. He introduced Simply Red at the Midem festival [in 1985]. We got very close and he's such a major part of music history. It's a thrill to have that history with Warner.



"An important person to mention is Warner's Nesuhi Ertegun, who introduced Simply Red at Midem in 1985. It's a thrill to have that history with the label"

MICK HUCKNALL

You've given a commentary about what the songs on the album mean to you - some are more technical, some more personal. What was your method for narrowing down the track list in the first place?

I kept going through my collection and Andy Wright, the producer - who I first started working with on the [Simply Red] song *Fairground* - had a couple of ideas. We tried a few things that didn't work and other stuff that we thought, 'This could be great'. We started off with one concept and then moved into another place and it's been very good. We used to work separately before, Andy would be in his studio and I'd be in mine and we'd chop over that way. But this time we came together completely and we worked throughout the day together. I think it just makes for better decisions and more music.

How long did that process take?

It was only really a matter of months. It's not a

long... [*shouts*] Hey! My dog's barking, sorry. The dog is actually on the single - if you listen closely at the end you can hear her barking. I was in the studio doing the vocal and she's usually very quiet and just kicked off. Minor trivia for you there.

It's interesting that this record is your only solo effort so far, apart from your Tribute To Bobby record from 2008. Was there any point that you felt like a solo artist before with the amount of creative control you had in Simply Red? Is there a reason you shied away from putting records out under your own name previously?

The bottom line was that there was never another composer in Simply Red and that always singled me out. Slowly, I carved a sort of direction for the sound and the thing is it was a very specific sort of sound. I'd done it enough and I just wanted to go back to something that was a bit more rootsy. This style of R&B that I'm using on *American Soul* is more pre- the Simply Red influence. These ones, since the Bobby album, are more earthy and gutsy in their performance.

Do you feel like your voice has changed over the years at all?

I've always taken care of my voice and committed to being a long-term artist. I was concerned to not screw up my voice so I've effectively seasoned it as opposed to tearing it up. I can still hit the high notes. My voice is in better shape than it's ever been; it just gets a little bit richer as you get older and if you can keep that blend then you're in! Generally, since the beginning of my career I've always sung live, unless there's some sort of technical reason. But always, since the very first time we performed on *Top Of The Pops*, I always sang live. I actually find it easier than lip-synching.

Looking back at your career in the industry what's been the highlight for you so far?

I would say the whole Simply Red career. The amount of hits, the tours that came with those hits and the successes. We'd just been very consistent throughout that period and I think it's the consistency that's the most striking thing. As you go through everything, we'd had highs and lows but we had quite a lot of No.1 albums and they were kind of successful in various parts of the world. There wasn't just one that was successful everywhere. So I would say the consistency.

Is there anything left that you want to fulfil career-wise?

This is my ambition right here. I'm aiming to build a new catalogue of recorded music and also written music, that's what I'm trying to do. It's a change in musical style really. It's been a real delight working on *American Soul* and the one thing that's going to be exciting is how well the tracks will play out live.

COMING UP



Single *How Strong My Love Is*, released on October 22, is followed on the 29th by the album *American Soul*. Hucknall played two sold-out shows at the Royal Albert Hall this week, on September 18-19.

SLICK MICK INDUSTRY FIGURES' VERDICT

DAN CHALMERS MANAGING DIRECTOR RHINO UK/ADA/WMALS



"I've been working with Mick and Ian through Simply Red for almost ten years now at Warner. We have the Simply Red catalogue and Mick's been one of the most important acts for the music in the UK over the last 25 years. About five years ago we formed a joint venture

together to work closely on reissuing key parts of the Simply Red catalogue, so there's been a really good long-standing established relationship and when we knew that Mick wanted to embark on a solo project, this was an absolute priority: for us to ensure that he remained in the family.

"*American Soul* is signed to the Rhino umbrella of labels, on ATCO which is reserved for special superstar projects like this. Obviously we're a major label and really the uniqueness of this project is marrying the independent, the really strong independent aspects of the service that we can provide, and some of the experiences that Mick and Ian have had through simplyred.com

"Mick's voice really is one of the greatest of his generation. It really just gets better with time; it's like a fine wine. In a lot of ways the musical content of the album is Mick really going back to some of his roots. This solo phase of his career gives him free range to record songs that have inspired him through his life so... It was a mouth-watering prospect and I'm so delighted it's come together so well and that we're working together."

IAN GRENFELL, MANAGEMENT



"One of the things that led us back to Warner is because we felt they were possibly the most independent-thinking major. We had conversations with everybody and we felt that... two things really - one, we had a history with Warners so it made a little bit more sense and two - once we got into it we found that we

could do a deal that worked with where we'd been coming from for the last 12 years.

"When Mick first signed to Warner there was Ahmet and Nesuhi Ertegun - who were basically running it. He struck up a really close relationship with them. Nesuhi really took him under his wing and there's a famous Midem show in 1985 where there was a showcase by Simply Red and Nesuhi basically told all the Warner MDs around the world, 'This guy is it and you've really got to pay attention to this,' so he always felt very loyal to the Erteguns (*Ahmet and Nesuhi pictured right*) and particularly the success and the artists they bought into Atlantic and Elektra. There is something quite romantic about going back to that.

"The thing is with Mick is that his voice is so recognisable that if he sang a *Rage Against The Machine* track people would say, 'That sounds like Simply Red' just because the voice is very distinct.

I think it took him a while to realise that it could be quite special if he could do a record like *American Soul* - a good bridge from Simply Red into the solo career."

CHRISTIAN TATTERSFIELD CEO, WARNER MUSIC UK



"*American Soul* is a very special record that showcases the full range of Mick's incredible vocal talent and underlines his position as one of the great artists of his generation. It seems fitting that this wonderful, timeless collection of songs marks the latest chapter in our long and successful partnership with Mick and I have no doubt that his many fans around the world will be as thrilled with the new album as we are."

SEYMOUR STEIN, FOUNDER, SIRE RECORDS



"I hope *American Soul* is just the beginning of a continuing series for Mick. There are so many great R&B classics and forgotten gems I could hear him singing. That would be so perfect for Mick's exceptional voice and also some great country songs and even some pop gems. R&B does not hold an exclusive on *American Soul* and Mick Hucknall's voice knows no bounds."



INTERVIEW NICK GRIMSHAW

"I'm not going to be like, 'Oh, I heard this mental rave song in Berlin, can we play that at 8am?'"

NICK GRIMSHAW

Nick Grimshaw is set to step out of the late-night gloom and into the early morning spotlight. Is Chris Moyles' successor about to make Radio 1's breakfast show all about music again?

THE

RADIO

■ BY RHIAN JONES

Nick Grimshaw is faced with a challenge: to reduce the average age of BBC Radio 1's breakfast show listener while still maintaining high ratings. Effectively, he needs to capture an entirely new audience *and* keep predecessor Chris Moyles' fans on board. No pressure.

Is he worried? Intimidated? Nervous? Nah.

"It's probably like when Annie Mac has to go and DJ in Ibiza after David Guetta," he explains. "Everyone knows David Guetta's songs, they're at No. 1 in the charts so the room empties...but when Annie does her thing, eventually people like it. So Chris Moyles is David Guetta and I'm Annie Mac," he explains.

"I think you've just got to enjoy it and be yourself. I like TV or radio presenters or pop stars if they look like they're having fun. I don't like Lady Gaga as much because I think, 'You don't like wearing those hats, this is really annoying for you.'"

The 27-year-old Grimshaw – who is expected to introduce a completely revised format from Moyles' famous three-and-a-half hours of chat, jingles and parodies – will also be tasked with doubling the amount of music on the Radio 1 breakfast show.

But moving from a late-night DJing slot in which he champions new and alternative music (his record of the moment is Angel Haze's dark'n'fast mixtape *Reservation*), his taste isn't always the stuff of the early morning wake-up call. Are you going to find it difficult championing



NICK OF TIME

music - acting as a playlist monkey - for music that you don't necessarily like?

Not really. I don't think you always have to champion it, you can just play it and say 'that was a song by...' end of sentence. And there will be loads of stuff on the playlist that I do love, like Rihanna, Jay-Z and Kanye, even Conor Maynard... I think he makes really good pop songs. I always love pop songs and still play them on my nighttime show.

Is it your aim to get on the Radio 1 playlist committee? How much control do you think you'll have over what gets played - if any?

I don't know if any presenters have ever been on it; you make suggestions. I'll never play anything really terrifying or weird but I'll ask and suggest to play stuff in the daytime. I'm not going to be like, 'Oh, I heard this mental rave song in Berlin, can we play that at 8am?' But if there's a story behind it or if I went to see a band play a song that's not on the playlist, I think there's definitely leeway, and there should be, to allow me to have that control.

Did you ever envisage you'd end up on the breakfast slot?

It's always what I wanted to do as a kid, it was always quite specific. I never wanted to do another radio show, I always thought that was the most fun show and the most honest show, in comparison to say a drivetime show on commercial radio. When Zoë Ball and Sara Cox did it is when I first got into radio as a listener.

So what's going to be different? Have you got any idea of what "your stamp" will be?

Well, more music. But I think radio is one of those

things that you can never plan until you do it. It takes a while for ideas to embed and evolve. I think it will probably take three to six months to say 'oh, I really like doing that', or 'let's not to do that'... so there's not a definite thing in my head of what I want to achieve.

Are you going to have a team like Chris Moyles, Comedy Dave, Aled Jones and co?

We're not going to have an on-air team. There's going to be voices on air I guess, Matt Fincham (assistant producer, BBC Radio) will talk on air. But never in the way that maybe Dave or Aled would lead a link or anything.

How are you going to appeal to a younger audience?

I don't know...I'm not going to say cowabunga or go and see Taylor Swift anything, I think by just doing what I do. I'm really into pop culture and music and young things but not unashamedly so. I don't do it consciously like, 'oh I must like One Direction' - I actually do. I'm trying to think of something that kids do... I was going to get rollerblades but I don't think they do them anymore.

Are you worried about ratings dipping [Moyles added a million listeners to Radio 1 in his first quarter on-air back in 2004, eventually dragging his show to a steady 7m-plus listenership over eight years]?

I wasn't until now. You expect to lose listeners because Moyles has got such a huge market, it's a big change for people. But no, it's not a worry. I'm more concerned about doing the show I want to do and doing it well. Hopefully everyone won't hate it. I think I'd feel worse if I'd done something awful

"I'm not going to say cowabunga or go and see Taylor Swift. I'm trying to think of something that kids do... I was going to get rollerblades but I don't think they do them anymore"

NICK GRIMSHAW

ON APPEALING
TO A YOUNGER
AUDIENCE

and then the listeners have gone up because I'd be like, 'Oh God, I hate myself.'

What is it about you that made Ben Cooper [controller, BBC Radio 1] chose you for the job?

I think I'm quite honest on the radio. I can ramble on which I think is good in the daytime, especially in the morning. Chris [Moyles] is quite warm and can talk about anything. I don't think I'm too far away from him in that sense. But I do love all elements of music and will get loads of shit at nighttime for playing Rihanna's Man Down. People will be all, 'Why are you playing this in John Peel's slot?' And I'm like, 'because it's amazing'... You can't be afraid of pop songs: just because little girls like them doesn't mean they're bad songs, so I think that's probably an element as well.

So you're doing an early morning slot now and you'll get your evenings free. Are you going to be filling that with anymore TV work?

I'll probably go out! Yeah, I'm working on a show but it's only at pilot stages.

A TV show? Who for?

BBC Three hopefully.

Can you spill the beans?

I can't say in case it doesn't happen. It's not music. I really want to do a music show but no-one wants one. I really want one, can you say as *Music Week* that we need one? I'll do a live music show like a young boozy Jools Holland. Fridays at 7pm and then just have six bands on in a pub. Really famous people but also: 'I saw him on Tuesday, he's really good, lets get him on.' It definitely needs to happen.

BUSINESS ANALYSIS PRODUCERS

EDITORIAL

The lone producer: modern music's endangered species



TWENTY-FIVE YEARS AGO THIS MONTH Michael Jackson's long-awaited *Bad* was finally unleashed onto the world and its producer credits could not have been simpler: Quincy Jones.

It was the third album in a row following *Off The Wall* and *Thriller* (with the artist co-producing) Jones had produced for Jackson, but after that the production duties started getting more complicated with Jackson, Bill Bottrell and Teddy Riley handling *Dangerous* and an even bigger cast looking after the new tracks on 1995 retrospective *HIStory*.

Where Jackson led it seemed everyone else followed and the world of music production in 2012 is a far cry from the time when one individual or a team would work on an entire album alone.

As *Music Week's* producers chart opposite highlights, the multi-producer approach is par for the course these days with the production credits for some albums so long there is barely room to get them all onto *Music Week's* UK Top 75 albums chart page each week.

**"Sharing songwriting/
production duties is not
a new phenomenon.
It has long been a
characteristic of
popular music, but
it appears to be
more widespread
now than ever before"**

So it is refreshing to see the person occupying first place on our chart sat behind the mixing desk throughout the recording of one of the past year's biggest-selling albums. Although he had had success previously with acts such as Wiley, Ed Sheeran's + has unquestionably lifted Jake Gosling to a new level among music producers and since then his name has cropped up on

Paloma Faith's second album *Fall To Grace*.

However, while Gosling being alone among the producer credits on + is a throwback to an era when one or two individuals would usually handle every track on an album, he is typical of another trend that litters most of the top sellers list. That is of the producer who also co-writes at least some of the album's songs.

Sharing songwriting/production duties is, of course, not a new phenomenon. From the likes of Bacharach & David, Norman Whitfield and Chic to Stock Aitken and Waterman, it has long been a characteristic of popular music, but it appears to be more widespread now than ever before.

Some 35 of the 50 producers on our chart also contributed to the songwriting on the albums on which they worked. A few of them such as Noel Gallagher and Kasabian's Sergio Pizzorno were the artists themselves, but most of them were individuals or teams brought in to work for others on specific tracks, some like Steve Mac, Steve Robson and Stargate turning up on a string of albums.

All this leaves little room for the modern equivalents of people like Tom Dowd, Jimmy Miller and Jerry Wexler whose sole job was the very important one of music producer. They still exist, but are now a far rarer breed.

**Paul Williams,
Head of Business Analysis**

Do you have views on this column? Feel free to comment by emailing paul.williams@intentmedia.co.uk

PRODUCTION LINES

Ahead of the 2012 MPG Awards, *Music Week* takes an exclusive look at the most successful album producers of the past 12 months, with + producer Jake Gosling leading the way



Jake Gosling

PRODUCERS

■ BY PAUL WILLIAMS

Ed Sheeran collaborator Jake Gosling (pictured above) has topped an exclusive *Music Week* chart of the most successful album producers of the past 12 months.

His production of Sheeran's *Asylum*/Atlantic debut + is enough to place him at the head of the Top 50 countdown, which is based on production shares of the 50 biggest-selling artist albums in the UK between the start of August 2011 and end of July this year.

Our producer chart has been compiled in the run-up to award entries closing on October 5 for the 2012 MPG Awards and covers these particular 12 months because this is the period of activity judges will take into consideration when determining the nominees and winners of the event's 17 awards.

As in the past, the 2012 ceremony – which will take place on Wednesday, February 13 at London's Café de Paris – will aim to highlight excellence among UK producers, engineers, mixers and remixers. And if our own producers chart is anything to go by, the judges will be spoilt for choice when assessing UK talent as more than half (26) of its 50 positions are occupied by British producers.

Gosling's own place at the top of the countdown, which is based on Official Charts Company sales data, follows nearly 1.3 million domestic sales of + during the given period. It was the third top artist seller of the 12 months in question, but he outscores everyone else as he was the sole producer of Sheeran's album, while the two

bigger sellers – Adele's 21 and Michael Bublé – had multiple producers so their respective sales are split.

In fact, among the Top 10 artist albums of the period + is the sole release produced by just one individual and across the Top 50 sellers only six other albums were overseen by a solitary producer. These include Island act Florence + The Machine's *Ceremonials* (Paul Epworth), Syco signing Susan Boyle's *Someone To Watch Over Me* (Steve Mac) and the Fiction/Polydor-issued *Fallen Empires* by Snow Patrol (Jacknife Lee). Another eight albums had one production team at the helm throughout, but the vast majority – 35 titles – came with a multiple cast of producers.

While +'s production credits are unusual for 2012 in that they only comprise one name, where it does match a more common trend is that Gosling was not only at the desk but co-penned seven of the album's songs, including the hit singles *Drunk* and *Lego House*.

Thirty-four of the other producers in our Top 50 chart additionally had songwriting credits on the albums they worked on, either as in the case of people like Chase & Status, David Guetta and Noel Gallagher as the recording artist themselves or more typically as a songwriting/producer individual or team working with other acts.

The chart's runner-up Paul Epworth is a good example of the latter category, having not only produced two tracks on XL act Adele's 21 – *Rolling In The Deep* and *I'll Be Waiting* – but co-penned them, too. He also co-authored in He Won't Go a third cut, although this was produced by Rick Rubin, who finishes as the eighth top producer thanks to his four productions of 21.



To purchase a copy of Paul Williams' analysis of the entire Q2 market for the reduced price of just £95, go to musicweek.com/reports

The below shows the top record producers based on production shares of the standard versions of the Top 50 artist albums in the UK between chart weeks 31 2011 and 30 2012. The acts whose albums each producer worked on are in brackets.

TOP 50 PRODUCERS BASED ON UK ARTIST ALBUM SALES

Source: Music Week research/Official Charts Company data

POS	PRODUCER (ARTISTS)	POS	PRODUCER (ARTISTS)	POS	PRODUCER (ARTISTS)	POS	PRODUCER (ARTISTS)
1	JAKE GOSLING (Ed Sheeran)	10=	DAN GREEN (Coldplay)	21	STARGATE (MIKKEL ERIKSEN, TOR ERIK HERMANSEN) (Katy Perry, Rihanna)	31	CHRIS BOND (Ben Howard)
2	PAUL EPWORTH (Adele, Florence + The Machine, Cee Lo Green)	10=	RIK SIMPSON (Coldplay)	22	BERNARD BUTLER (James Morrison)	32	DR LUKE (Jessie J, Katy Perry, Rihanna)
3	DAVID FOSTER (Michael Buble, Westlife)	13	JAMES MORGAN AND JULIETTE POCHIN (Alfie Boe, Joe McElderry)	23	EMILE HAYNIE (Lana Del Rey, Emile Sande)	33	PHIL RAMONE (Tony Bennett, Amy Winehouse)
4	SALAAM REMI (Cee Lo Green, Amy Winehouse)	14	EG WHITE (Adele, Rebecca Ferguson)	24	FRASER T SMITH (Adele, Rebecca Ferguson, Cee Lo Green)	34	HUMBERTO GATICA (Michael Buble)
5	STEVE MAC (Susan Boyle, One Direction, The Wanted, Westlife)	15	STEVE ROBSON (Olly Murs, One Direction, Westlife)	25	DAVID KREUGER AND PER MAGNUSSON (Il Divo, Westlife)	35	ADAM ARGYLE AND MARTIN BRAMMER (Olly Murs)
6	THE SMEEZINGTONS (Bruno Mars, Cee Lo Green)	16	RICHARD X AND PETE HOFMANN (Will Young)	26	CHASE & STATUS (Chase & Status, Example)	36	DAVID GUETTA (David Guetta, Jessie J)
7	JIM ABBISS (Adele)	17	JACKNIFE LEE (Snow Patrol)	27	NAUGHTY BOY (Emeli Sandé)	37	TOBY GAD (Kelly Clarkson, Jessie J, Cher Lloyd, One Direction)
8	RICK RUBIN (Adele)	18=	NOEL GALLAGHER (Noel Gallagher)	28	RICHARD STANNARD (Matt Cardle, Will Young)	38=	DAN THE AUTOMATOR (Kasabian)
9	BOB ROCK (Michael Buble)	18=	DAVE SARDY (Noel Gallagher)	29	ANDRE RIEU (Andre Rieu)	38=	SERGIO PIZZORNO (Kasabian)
10=	MARKUS DRAVS (Coldplay)	20	MARK RONSON (Adele, Amy Winehouse)	30	ROBERT JOHN "MUTT" LANGE (Lady Gaga, Maroon 5)	40	LADY GAGA (Lady Gaga)
						41	RAMI YACOB AND CARL FALK (One Direction)
						42	GIORGIO TUINFORT (David Guetta, Jessie J)
						43	RYAN TEDDER (Adele, Beyonce)
						44	THE BEE GEES (The Bee Gees)
						45	JOHN SHANKS (Westlife)
						46	ANT WHITING (Rizzle Kicks)
						47	ALEX SMITH (Olly Murs)
						48	BEYONCE (Beyonce)
						49	STEVEN BAKER (Joe McElderry)
						50	C "TRICKY" STEWART (Beyonce, Katy Perry, Rihanna, The Wanted)

Epworth's name also crops up on two more of the period's 50 top artist sellers, exclusively handling production of Florence's Ceremonials, as well as co-writing seven of its songs, and appearing on the production credits of two tracks on Cee Lo Green's Warner Bros-issued The Lady Killer.

Given 21's incredible UK sales – 1.6 million in the period concerned and 4.4 million to date – it is no surprise to report our producers chart is littered with names from the cast list of Adele's second album. Besides Epworth and Rubin appearing, Jim Abbiss is seventh after producing two of 21's tracks and eight of her first album 19 – the period's 17th top seller – while Eg White is 14th even though he was only a co-writer and not producer on the mega seller. Instead his place on the producers chart is down to producing three of 19's tracks and five of Rebecca Ferguson's RCA debut Heaven.

Twenty-fourth-placed Fraser T Smith's hand also stretches beyond Adele. The Set Fire To The Rain co-writer and producer's score further takes in credits on Rebecca Ferguson and Cee Lo Green's albums, while Rumour Has It co-writer and producer Ryan Tedder is 43rd after also being a co-producer of Beyoncé's RCA-handled 4.

Veteran songwriter and producer David Foster is in third place after being behind the production of eight of the 15 tracks on Reprise/Warner Bros act Michael Buble's Christmas, which was the period's

TOP UK ARTIST ALBUMS OF PAST 12 MONTHS BY PRODUCER

Source: Music Week research/Official Charts Company data

POS	ARTIST/TITLE / LABEL / PRODUCER(S)
1	ADELE 19 XL Jim Abbiss, Adele Adkins, Paul Epworth, Rick Rubin, Fraser T Smith, Ryan Tedder, Dan Wilson
2	MICHAEL BUBLE Christmas Reprise David Foster, Humberto Gatica, Bob Rock
3	ED SHEERAN + Asylum Jake Gosling
4	COLDPLAY Mylo Xyloto Parlophone Markus Dravs, Dan Green, Rik Simpson
5	RIHANNA Talk That Talk Def Jam Alex da Kid, Mr Bangladesh, Da Internz, The-Dream, Cirkut, Calvin Harris, Hit-Boy, Dr Luke, Knife Party, Stargate, Ernest Wilson
6	OLLY MURS In Case You Didn't Know Epic Adam Argyle & Martin Brammer, The Fearless, Andrew Frampton, Future Cut, Patrick "Jester" Jordan-Patrikios, Steve Robson, Metrophonic, Alex Prime
7	BRUNO MARS Doo-Wops & Hooligans Elektra Needlz, The Smeezingtons, Supa Dups
8	AMY WINEHOUSE Lioness – Hidden Treasures Island Paul O'Duffy, Phil Ramone, Salaam Remi, Mark Ronson
9	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds Sour Mash Noel Gallagher, Dave Sardy
10	ONE DIRECTION Up All Night Syco BeatGeek, Toby Gad, Steve Mac, Tom Meredith, Richard Stannard & Ash Howes, Brian Rawling and Paul Meehan, RedOne, Steve Robson, Shep Solomon, Matt Squire, Rami Yacoub & Carl Falk

second top seller with 1.3 million sales, and seven tracks on the standard version of its predecessor Crazy Love. The two albums' other producers, fellow Canadian Bob Rock and Chilean-born American Humberto Gatica, rank in ninth and 34th places respectively.

The chart opposite shows the Top 10 best-selling artist albums in the UK between chart weeks 31 2011 and 30 2012 and the standard version of each album's track producer(s)

Salaam Remi's fourth place is largely down to his production on Amy Winehouse's Island albums Black To Black and Lioness – Hidden Treasures, while the sets' co-producer Mark Ronson is 20th. Remi also worked on Cee Lo Green's album and Ronson Adele's 19.

Steve Mac makes it to fifth after being one of only three producers to crop up on four of the period's 50 biggest artist albums. His showing comprises One Direction's Up All Night, Westlife's Greatest Hits, Susan Boyle's Someone To Watch Over Me, which he exclusively produced, and The Wanted's Battleground.

Also having a spread of four albums is Danish-born, LA-based Toby Gad whose credits on Up All Night, Jessie J's Island/Lava-issued Who You Are, Syco act Cher Lloyd's Sticks & Stones and RCA signing Kelly Clarkson's Stronger takes him to 37th. Meanwhile, four albums from C 'Tricky' Stewart place him 50th.

Nearly 800,000 sales of his Doo-Wops & Hooligans over the 12 months in question help Bruno Mars and his Smeezingtons colleagues Philip Lawrence and Ari Levine to sixth spot, while production of Coldplay's fifth studio set Mylo Xyloto results in Markus Dravs, Dan Green and Rik Simpson sharing 10th spot.

The two main producers behind 2012's biggest new albums – Virgin act Emeli Sandé's Our Version Of Events and Lana Del Rey's Polydor-issued Born To Die – also register on our chart. New Yorker Emile Haynie is 23rd after producing or co-producing all but one of Born To Die's cuts, while Naughty Boy is 27th after being on the writing and production credits of seven songs on Sande's debut. Haynie is also present here, having co-produced My Kind Of Love with Danny Keyz and Craze & Hoax.

Fresh British talent on the list includes 31st-placed Chris Bond who played a range of instruments as well as producing the whole of Ben Howard's Every Kingdom. At the opposite end of the experience spectrum legendary producer Robert John "Mutt" Lange, whose many past credits include AC/DC's Back In Black and albums by Def Leppard and his ex-wife Shania Twain, is 30th after producing most of Maroon 5's Hands All Over (its big hit Moves Like Jagger was handled by Shellback and Benny Blanco) and You And I with Lady Gaga on her Born This Way album.

GLOBAL FOCUS BRITS GET INTO PRODUCTION GEAR

Adele's 21 leads around half of 2011's 40 biggest-selling albums globally to feature some British production, engineering or mixing credit.

Four of the producers of 21, which sold an unrivalled 18.1 million copies worldwide, are British with Jim Abbiss, Paul Epworth (right), Fraser T Smith and Adele herself joined in the cast list by the likes of UK engineer Mark Rankin and his fellow compatriots Tom Elmhirst (mixing) and Dan Perry (assistant, vocal engineer).

IFPI's global countdown also includes eight other albums in the Top 40 positions by UK artists and not too surprisingly all of them include UK behind-the-scenes credits, including Amy Winehouse's Lioness: Hidden Treasures

and Back To Black, Jessie J's Who You Are, Coldplay's Mylo Xyloto and Mumford & Sons' Sigh No More, the latter two containing Markus Dravs' production credits.

However, the contribution UK producers, engineers and mixers are making to global top sellers are by no means confined to British artists, illustrated by a number of other credits on releases on IFPI's chart. These include US-based Londoner Alex da Kid, who was one of the producers of Rihanna's Loud and Talk That Talk, 2011's eighth and ninth top worldwide sellers respectively, The xx's Jamie Smith who co-produced the title track of Drake's album Take Care and Fraser T Smith who co-wrote



and produced Trouble For Me on Britney Spears' Femme Fatale album. Take Care was 2011's 16th most popular album worldwide and Femme Fatale 24th.

The British roll-call on last year's top sellers also includes Alan Moulder who handled mixing on Foo Fighters' 17th-ranked Wasting Light, Steve Churchyard who was the drum engineer on Katy Perry's Teenage Dream and Peter Coleman who looked after engineering and mixing on country music star Jason Aldean's My Kinda Party.

INTERVIEW JAKE GOSLING



He once sent 'N Sync to Wales by mistake but now Jake Gosling is building on a burgeoning reputation as a producer that star artists want to work with

JAKE'S PROGRESS

PRODUCTION

■ BY RHIAN JONES

Jake Gosling has come a long way since being fired whilst doing work experience at Virgin Records. (He sent 'N Sync to Wales for an interview by mistake: "That was the point I released I wanted to give music my full attention").

Ever since the ex-pluggger found his calling as a producer, he says things have been "pretty mental". And after working with a 17-year-old Ed Sheeran four years ago to create the 4x platinum-selling No.1 debut album +, he's now producing One Direction's next record as well as working with Nina Nesbitt and Paloma Faith. Then there's the matter of his own management company The Movement and music production for upcoming thriller film 28K...

Why did you turn away from the marketing/record plugging route?

It felt like forcing music on people. I was working on things like this Jimmy Nail track when I didn't really like the record that much – nothing against the guy – and I was concerned that other people wouldn't as well. So it felt like a sales job, basically, pushing it, hassling DJs – whereas I believe in naturally building things and letting things happen like what we did with Ed.

So what's it like working with One Direction – contestants of a reality TV talent show – in comparison with the "natural" artistry of Ed?

The boys themselves are very keen to express what they want. By going through a TV show they're coming from a different platform but as people they're actually genuinely wanting to get their voice heard. And I'm sure it's going to develop and move onto other things. I've been working with Harry [Styles] a bit and he's a great writer. There's no

ABOVE
Mix and match:
Jake Gosling is taking on production duties for artists including One Direction, Paloma Faith and Nina Nesbitt

"There's no doubt about it, One Direction are talented. Can't say that for all of the X Factor people..."

JAKE GOSLING

doubt about it, they are talented. You can't say that for all of the X Factor people...

Are you working with Ed Sheeran again for his next album?

Yeah, he's off to America for a bit, so we'll start that next year. We've started on bits and pieces when he's around; I hope that relationship will carry on. He's getting pulled and pushed in different ways but he's very loyal and we have a good team.

What changes do you see happening in the industry at the moment?

There's a lot more room for 'real' artists to express themselves and it's really important that comes back. It's really exciting for new artists – there's obviously always going to be pop music and dance music and all these things that people want to go to a club and wave around to but even at Radio 1 the A-list is getting smaller. Going forward the format is going to be very much about new music.

What do you think has brought that change about?

The internet has a massive part in that because people are wanting to choose what they listen to rather than having it played to them like it used to be. There are so many platforms and forums that suddenly everyone can say what they want and you've got thousands of millions of people – not just from here but around the world. If something's good you know very quickly and you know that it is good because people have just gone, 'wow, I actually really like this track'. Like the Gotye track, it came out of nowhere and it's an amazing song.

What do you think is the key to artist longevity?

To be as honest as you can be to yourself as an artist and be strong with the record companies and the management. You want the artist to go, 'This is

what we're doing, this is the single I want, this is the album I want, this is what I want to wear.' Paloma Faith writes her own video brief and designs her own clothes. She's across everything. Likewise with Ed, these people have hands on every side of what they do because they care about it. It's really important otherwise it all starts to become a bit false.

Fans are buying into emotion and if it's false it feels wrong. I think human instinct is very clever and you can't really be fooled by that.

What's your stance on the whole "no credits for producers on iTunes" debacle?

It's really important that the remixers and mixers and producers and songwriters – there are a lot of people that work extremely hard at what they do – should be credited. It's not just the artist, there are a lot of people around the artist that help make a record, whoever it may be. It's interesting for people to check out and also learn from [them] and say, 'If I want to be a mixer then I'll listen to this guy' – 'oh, he mixed that and he mixed that'.

What would you change about the music industry and why?

I would give a lot more support to developing artists. There used to be development deals. I don't think they do that anymore. It's all about new talent and new artists and obviously a lot of new artists don't have any money or that sort of support. Development deals don't have to cost a label a lot of money but they can really help.

Who's your favourite industry exec/music person you've worked with?

The producer Nellee Hooper who I worked with [recently on Paloma Faith's album] was a massive inspiration – he did Massive Attack who I love and he did Bjork. He's like a legend in my eyes.

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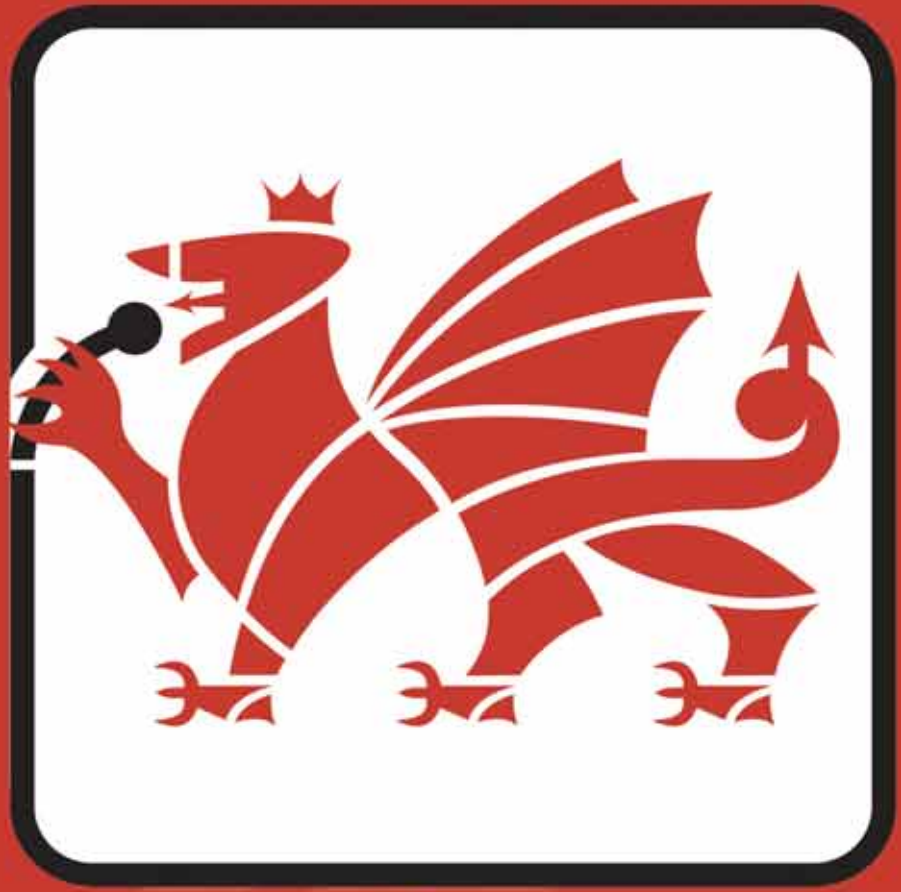


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it's been a
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Tom!"**

PROFILE BARRY CLAYMAN

His 50 years in showbiz have seen him work with The Beach Boys, Gene Vincent, Michael Jackson, Tom Jones and The Beatles. Not bad for a kid from the East London rag trade...

IN CLAYMAN'S TERMS

LIVE

■ BY TIM INGHAM

“Obviously I’m somebody who values long-term relationships. I’ll be married 43 years this September, I’ve known Phil Bowdery for 35 years and I worked with my secretary Sharon Bayley for 42 years.

“Then there’s Tottenham Hotspur, who I’ve followed for, oh God, I don’t even want to remember how many years...”

It’s not difficult to see why people would want to stay in Barry Clayman’s company for decades.

For starters, there are the merrymaking revelatory stories he’d tick us off for printing; whether it’s details of the cheeky tricks deployed by Elvis’s team to keep Colonel Tom happy or examples of legendary entertainment mogul Jerry Weintraub’s artist puppet mastery.

And then there are the names. Barry’s worked with all of the greats – and we don’t mean ‘all of the greats’ as a flimsy platitude to bring an extra

ABOVE

Barry today: Clayman continues to promote acts at Live Nation, half a century since he started in the live music game

dose of pizzazz to our celebration of the remarkable promoter’s 50 years in entertainment. We literally mean *all of the greats*: Michael Jackson, The Beach Boys, The Beatles, Sir Tom Jones, Prince, Stevie Wonder, Frank Sinatra, Neil Diamond, Sammy Davis, Gene Vincent, Simon & Garfunkel, The Rolling Stones, Pavarotti; every one a legend, and each humbly referenced by Barry with minimal fanfare and fuss.

Yet despite these jaw-dropping contacts and drenched-in-showbiz anecdotes, perhaps Barry’s

PROFILE BARRY CLAYMAN



most affable attribute is the unfluctuating cheer he still emits about his line of work. This month, he celebrates a full 50 years at the coalface of live music as a promoter, booker and agent.

And after five decades processing the frustrations and questionable decisions of the industry every bit as much as its perks, he barely has a bad word to say about anyone. If you're hankering after a bit of ill-natured tittle-tattle, you won't find it in Barry's office.

"Michael Jackson stands out as one of the greatest performers I've ever seen," he notes when discussing his bountiful career highlights, "but of course Frank Sinatra had a completely wonderful stage presence. Then there's Tom Jones, who was and continues to be an unbelievable artist.

"Really, I just love people that care about their audience and make sure that their show is tops. In that regard pretty much all the people I've worked with have been excellent."

It's surely not too much of a Disney-fied slant to suggest that Barry's refreshing appreciation of his station in life harks back to his servile beginnings as a rag trade grafter. Born in April 1936 in London's unforgiving pre-war East End, he left school at 14, distracted by the fun of

PAYING TRIBUTE TO BARRY CLAYMAN

IAN CONGDON, SALES MANAGER, ECHO ARENA LIVERPOOL



"We would like to congratulate Barry on his phenomenal achievements over the years and highlight how

important he has been to us at Echo Arena Liverpool.

"He took a chance on us when we opened in 2008, bringing in and selling out Echo Arena Liverpool's first touring act – Westlife. This show kick-started our success and we are grateful to Barry for the opportunity to prove ourselves at the highest level. In 2009 Sir Cliff

Richard – once one of Barry's up-and-coming acts – presented an award to our one millionth customer when touring with The Shadows. Without his help and support this would not have been possible.

"Barry has the knowledge, enthusiasm and considered approach that make working with him a pleasure.

"Congratulations and thanks go to Barry from everyone at Echo Arena Liverpool – your early confidence in us has, four years on, helped us build an audience for many different shows. Long may it continue."

ABOVE LEFT
'An unbelievable artist': Barry with his long-term friend Tom Jones

RIGHT
Humble beginnings: London's East End in the 1930s was a harsh training ground for those with a nose for business

football and the accepted exertion of working for his folks.

"My brother was being trained to be an accountant, so my parents had to pay out 30 shillings a week for that. I understood I had to help – I couldn't argue with it," he recalls. "I started working in the family garment trade business, and at 14 years two months you don't really know what you're getting into. I was earning 3 pound 8 and sixpence. Don't ask me what that is in Euros, I'd need a calculator! My mother took a pound of that each week."



"I went into the family garment trade business, and at 14 you don't really know what you're getting into. I was earning 3 pound 8 and sixpence. My mother took a pound of that each week"

BARRY CLAYMAN

After a few years, Barry's brother successfully qualified for his chosen vocation. This hard-earned success put his profligate sibling's aimlessness into sharp focus – and the prospect of an existence spent flogging odds and sods started to dawn on Barry.

BARRY, CONGRATULATIONS ON A VERY SUCCESSFUL 50 YEARS.

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“I went out to New York for a year or two and I kind of got my first inkling of what showbusiness and live music was all about. That experience completely changed my life”

BARRY CLAYMAN

“I realised I didn’t want to do that for the rest of my life,” he says. “I really wasn’t happy there and I knew had to make a change.”

It would be five years post-leaving school, aged 19, that Barry would finally catch the entertainment bug. Escaping his narrow career

PAYING TRIBUTE TO BARRY CLAYMAN

DANNY BETESH, MD, KENNEDY STREET



“Barry and I have been both good friends and have worked together co-promoting a variety of artists – indeed some of the biggest names in the business for more years than probably either of us care to remember. In all that time over the years we have worked on a handshake with complete trust and confidence which is a testimony to our relationship

and indeed to the honesty and integrity that Barry rightly has a reputation for. We’ve had much success together and it is a relationship I value.

“Barry has been one of this country’s leading promoters during all his 50 years in the business. He is a very good operator with very clear thinking and very good judgement. I think all these qualities together with his fair-mindedness and integrity have kept him at the very top during his long and distinguished career.”



boundaries in London, he took a flight to that land of sleepless promise, New York. There he snaffled a green card and absorbed new horizons from his very own Huckleberry Finn: a US-based cousin, with whom Barry had previously been communicating via regular letters and who knew his way around The Big Apple’s show-stopping nightspots.

“I went out there for a year or two and I kind of got my first inkling of what show business and live music was all about,” says Barry. “I remember going to the Apollo in Harlem – which in those days you wouldn’t be worried about visiting – and it having a real impact on me. That experience completely changed my life.”

RIGHT
Big break: Barry began steering the career of Gene Vincent after an offer from famous music impresario Don Arden

On returning to England, still bereft of a solid career plan, Barry propelled himself closer to the entertainment trade by booking acts for local dances. As is so often the case with life-changing decisions, he did so in cahoots with a “friend of a friend” and the pair began plying their trade at local entertainment domains such as Barnet and Bletchley’s leisure centres.

“I distinctly remember bands coming in and getting their 10 quid a night: The Dave Clark Five, Joe Brown, Screaming Lord Such, acts of that ilk. It progressed a little bit more and then I got to meet the famous [music impresario] Don Arden. After working for a bit with him, he asked me if would I like to buy the Gene Vincent and

CONGRATULATIONS BARRY

here’s to the next 50

hope we can still be working together!!

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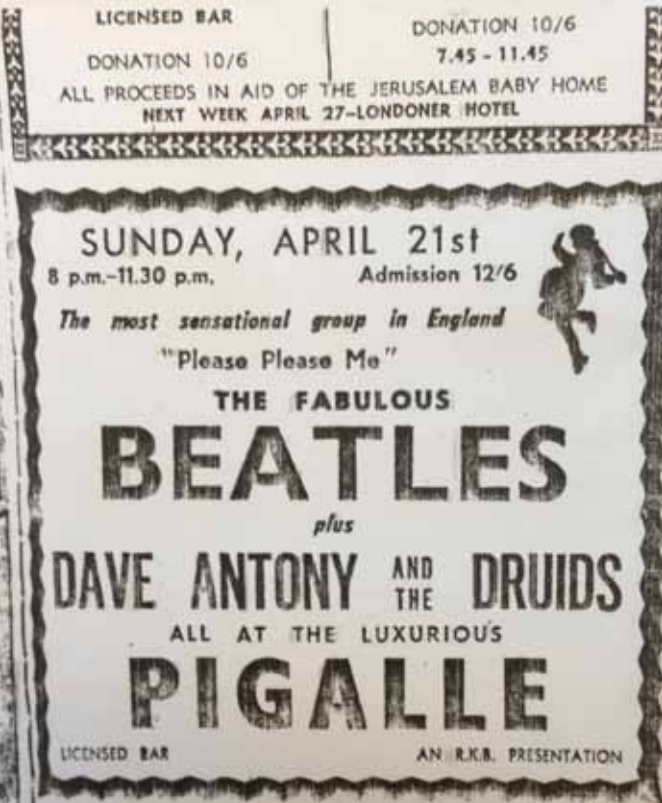
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PROFILE BARRY CLAYMAN



“I wasn’t mature enough to realise the opportunity. Whether I could have become The Beatles’ long-term promoter or agent, I don’t know. But either way, I could never have predicted what they were about to become. Actually, none of us could.”

BARRY CLAYMAN

Sounds Incorporated agency contract for the grand sum of £2,000. It was a lot of money, but I thought: ‘Why the hell not?’ Gene Vincent, of course, was the leader of the rock and roll movement – with Peter Grant his road manager. I took the plunge.”

Barry’s ticket to the big time had arrived. His relationship with Vincent and other top acts – including a stint managing The Walker Brothers – led him to yet bigger venues and brighter lights.

“There simply wasn’t the competition back then that we have today,” he recalls. “There was a guy named Arthur Howes. He was kind of the main promoter, that’s where Barrie Marshall started. But it wasn’t as sophisticated as it is now, everything was literally done by hand. You’d count

ABOVE
With the Beatles: Barry promoted The Fab Four in the Capital in 1963. (Above right) the contract that sealed the deal



in the ticket stubs at the end of the day to make sure they reconciled with how much money you’d taken, then you’d look at the expenses, take one number from the other and that was the settlement. Today, that process runs into pages and pages with God knows how many accountants involved.”

One of the earliest club nights Barry promoted in the centre of the Capital was The Beatles at Piccadilly’s Pigalle Club in April, 1963. To paint a picture of just how nascent a stage the band were at in their development, you only need look at the support act – Dave Anthony And The Druids – and the ticket price: 12/6.

“I didn’t know what I had on my hands,” Barry admits. “I don’t think Brian Epstein had anyone else in his office at the time, maybe a secretary.

“I wasn’t mature enough to realise the opportunity. Whether I could have become The Beatles’ long-term promoter or agent, I don’t know. But either way, I could never have predicted what they were about to become. Actually, none of us could.”

The Fab Four may have moved on to world domination, but it wasn’t long before Barry struck

PAYING TRIBUTE TO BARRY CLAYMAN

DAMIAN COLLIER, PRODUCER, JEFF WAYNE’S MUSICAL VERSION OF THE WAR OF THE WORLDS - ALIVE ON STAGE!



“Neither we, nor the Martians, have yet succeeded in destroying Barry Clayman with our Heat Ray – hard as we may have tried. We are about to embark on our fifth major UK arena tour, in as many years, of Jeff

Wayne’s Musical Version of The War of The Worlds – Alive on Stage! and we send our thanks to Barry for all of his support, hard work and expertise over that time. ‘The chances of anything coming from Mars’ used to be ‘a million to one’, but Barry has reduced those odds considerably. With our very best: Jeff, Damian and the TWOTW team. ULLA!”



up a very special relationship which remains to this day with another true superstar: the huge-voiced Welsh wonder, Tom Jones.

“I suppose you might call that a lucky break for me,” says Barry. “An agent phoned me in 1965 and said he had a new guy that he was trying to get some work for with no luck. He asked if he could come over and play me the new single.”

That single was Les Reed and Gordon Mills’ rock solid classic, It’s Not Unusual. Barry was instantly smitten and filled his book with live dates for Tom Jones across the country for a grand fee of £20 a night. Within a few months, It’s Not Unusual had hit No.1 – making Tom Jones a megastar.

“It didn’t take long after that for [then manager] Gordon Mills to phone me up and suggest that Tom couldn’t just keep going out with a three-piece backing group. He said we really needed to put some brass in to make the act look better.

“He was nudging the conversation to the point of asking if there was any chance of getting any more money. We agreed on an additional £15 [per night], making it a sum-total of £35. We became



BELOW
Putting the hours in: Phil Bowdery with Michael Jackson. Bowdery began as a tour manager with Barry Clayman 35 years ago

IMPRESSIVE IMPRESARIOS BARRY’S BEST-EVER IN 50 YEARS OF BUSINESS

Barry Clayman has certainly seen some operators during his 50 years in show business. So who does he rate as the best – or at least the toughest – industry customers he’s come across?

“I would say most of the agents I’ve met around the world are the toughest people,” he says, “but I wouldn’t like to name who!

“Jerry Weintraub comes to mind as someone who really impressed me in the early days; a great manager, great

promoter and a great talker. He could charm the birds off the trees. Then there’s [Live Nation CEO] Michael Rapino who came to London only 12 years ago. He’s an incredible guy who’s gone all the way to the top - and he deserves it.

“Going back to my early days, the Grade Organisation were brilliant - Leslie and Lew Grade and Bernard Delfont, the three brothers.

“Today, [SJM’s] Simon Moran is definitely up there – a terrific promoter and a

great guy. He and I do the stage version of Jeff Wayne’s War Of The Worlds. It’s a great relationship, and he’s someone I don’t have a piece of paper with. It’s all based on a handshake.

“Another promoter I’ve dealt with for years – again, with nothing in writing – is Danny Betesh of Kennedy Street. What a great and honest guy.

“Someone else who impresses me on a daily basis – and I’d like to give

myself a little pat on back because I’ve had so much to do with his career – is Phil Bowdery (pictured). He started off with me as a tour manager 35 years ago and now he promotes the biggest names worldwide.

“The ambition was always there with Phil. One thing I’d say he definitely understands: you have to put the hours in. There’s no such thing as nine to five and ‘I don’t work weekends or Bank Holidays’ in this game.”

50

CONGRATULATIONS

BARRY

ON 50 TOWERING YEARS IN LIVE MUSIC

THE BEATLES | MICHAEL JACKSON | BOB DYLAN | JANIS JOPLIN | WESTLIFE | STEVIE WONDER | PRINCE | THE BEACH BOYS | SIMON & GARFUNKEL | FLEETWOOD MAC
ANDREA BOCELLI | THE ROLLING STONES | ELLA FITZGERALD | JACK JONES | NEIL DIAMOND | BARBRA STREISAND | JACKIE MASON | RUDOLF NUREYEV | BILL COSBY
SAMMY DAVIS JR | BILLY J. KRAMER & THE DAKOTAS | JOAQUIN CORTES | SHIRLEY BASSEY | JOHN DENVER | SHIRLEY MACLAINE | BRUCE FORSYTH | JOSE CARRERAS
CHARLES AZNAVOUR | JUDITH DURHAM AND THE SEEKERS | SLADE | CLIFF RICHARD & THE SHADOWS | JULIO IGLESIAS | COUNT BASIE | KENNY ROGERS | DAVE EDMUNDS
KRIS KRISTOFFERSON | DEAN MARTIN | LEO SAYER | THE CARPENTERS | DIONNE WARWICK | LIBERACE | THE FOUR TOPS | DISNEY ON ICE | LIZA MINNELLI | THE MOODY BLUES
ELKIE BROOKS | LUCIANO PAVAROTTI | LULU | THE ROCKIN' BERRIES | ENGELBERT HUMPERDINCK | MARY HOPKIN | EVERLY BROTHERS | MICHAEL BALL
THE TEMPTATIONS | THE WALKER BROTHERS | FRANK SINATRA | MIGHTY MORPHIN' POWER RANGERS | THE WAR OF THE WORLDS | FRANKIE VALLI & THE FOUR SEASONS
MORECAMBE & WISE | TOM JONES | FREDDIE AND THE DREAMERS | ROXETTE | TONY BENNETT | GENE VINCENT | NIGEL KENNEDY | WAYNE SLEEP
GERRY AND THE PACEMAKERS | PAUL ANKA | WCW WORLD CHAMPIONSHIP WRESTLING | GILBERT O'SULLIVAN | GLORIA ESTEFAN | RITA COOLIDGE | WILL YOUNG
GRACIE FIELDS | RIVERDANCE | HARRY BELAFONTE | ROD STEWART | ... AND THE MUPPETS!

FROM ALL YOUR FRIENDS AT SMG EUROPE INCLUDING MANCHESTER ARENA,
NEWCASTLE METRO RADIO ARENA AND BELFAST ODYSSEY ARENA



PROFILE BARRY CLAYMAN

PAYING TRIBUTE TO BARRY CLAYMAN

PHIL BOWDERY, LIVE NATION



"My relationship with Barry goes back over 35 years to 1977! I'm lucky enough to have enjoyed a

wonderful working and personal relationship with him since then.

"His knowledge of the entertainment industry is so vast, we have a saying around here that Barry has probably forgotten more than most people have ever learnt.

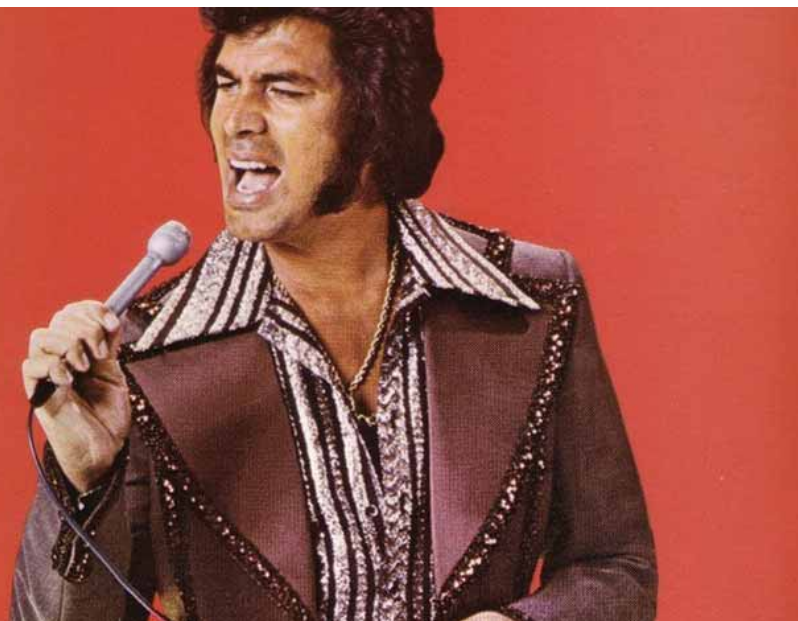
"From being in control of the first public entertainment company in the UK, MAM, to going solo at Barry Clayman Concerts (which apart from numerous successful

tours, promoted 24 Michael Jackson stadium shows in the UK), to the acquisition by SFX, which then became Clear Channel and eventually Live Nation. In his 50th year in this business, Barry is still as sharp and full of enthusiasm as he's ever been.

"I'm sure all venue managers in the country will agree, he still gets a very big kick out of doing the best rent deal possible!

"I am extremely fortunate to know that I can still make that phone call to ask for his opinion on any project I may be working on and get the answer I've been searching for. I hope that will continue for many years to come."

PICTURED
Big MAM: Clayman's company went from strength to strength with a roster that included Engelbert Humperdinck and Liza Minnelli



big mates after that – Gordon thought he was going to get an argument from me, but I was glad to be involved."

Off the back of the Tom Jones success, in 1969 Barry became a founder and director of MAM (Music Agent & Management). As well as Jones, the company would directly steer the careers of headline artists as revered as The Moody Blues, Engelbert Humperdinck, Gilbert O'Sullivan and Slade, whilst promoting huge international names such as Frank Sinatra, Neil

"Tom Jones and Engelbert Humperdinck were headlining in Vegas for years and years, and we as a company grew off the back of that" **BARRY CLAYMAN**

Diamond, Dean Martin, Bob Dylan, The Beach Boys, The Carpenters and Ella Fitzgerald.

"Tom Jones and Engelbert Humperdinck were headlining in Vegas for years and years, and we as a company grew off the back of that," says Barry.

"They were two huge artists, you couldn't believe how big they were worldwide. Because of that, we started promoting artists I couldn't have let myself dream of before MAM. We had some great people working there too – John Giddings, Barry Dickens and Rod Smallwood."

It was whilst steering MAM that Barry got his first taste of promoting musicals, including The Sound Of Music and Guys & Dolls in the West End – an experience that would prove particularly important decades later when launching the likes



the **nia**
birmingham

LG Arena



of Joseph, Summer Holiday and the phenomenally popular Riverdance.

Barry etched two decades of high-flying success into the history books at the helm of MAM, where other clients on his books included Kenny Rogers, Paul Anka, Liza Minnelli, Morecambe & Wise, Count Basie and Shirley Bassey. Yet despite the comfort of such glistening success – and a roster envied around the globe – Barry decided to fly solo in the mid-Eighties, shortly after MAM was bought out by then-

record industry powerhouse Chrysalis.

“When we merged with Chrysalis in 1985, all was well,” he explains. “I got on well with [Chrysalis boss] Chris Wright and I enjoyed sitting at the board meetings next to some great people like George Martin.

“But around 1986 my contract was coming to an end and I started to think about how we gave birth to MAM. It was our baby, we saw it grow. I don’t always think stock markets and show business go that well together because you have

IT’S NOW OR NEVER WHY THE KING DIDN’T COME TO EUROPE

With a naturally sunny disposition and a catalogue of giant successes in his locker, disappointments in Barry’s career are rare. But one does stick out for him to this day:

“The only man who could vouch for this story would be the man who told me, and that’s Jerry Weintraub. Just before Elvis Presley died, Jerry had almost got an agreement to bring him to Europe – which we would have handled.

“The usual problem area was that Colonel Tom Parker didn’t have a passport, but this one time Jerry had persuaded him that he didn’t have to go on the tour.

“Of course, Elvis was keen on going – not only because he had millions of fans here, but because his previous one experience of Europe was being in the army in Germany. The deal really was very, very close to being signed before Elvis passed away.”



Congratulations Barry from John and all at Solo



When I resigned you said I could always come back for advice...which I really appreciated.

You then told me to leave immediately and stop doing business on your time and money...

Hard but fair- a GREAT Promoter!



**From the Beatles to Westlife
and all the legends in between...**

Barry Clayman OBE

**Congratulations on 50 years
in the industry**



With Love from all at 

PROFILE BARRY CLAYMAN

PAYING TRIBUTE TO BARRY CLAYMAN

SIMON MORAN, MD, SJM CONCERTS



"Barry's been there and done it all over five decades, but he's lost none of his tenacity. His knowledge of the industry is immense and he's fantastic to work with. Things don't faze him and his expertise is still very sharp. He's extremely good at his job and it's always a genuine pleasure to work with him."

good years and bad years – and the stock market wants to see your revenues going up 10% or 15% every quarter. So I packed it in. Chrysalis were a bit unhappy about it, but eventually they said: 'Look, we don't want the agency or promotion side. Let's do a deal and you can take it over.' So that's what I did."

Barry Clayman Concerts (BCC) was launched in 1986 and would go on to promote the likes of Neil Diamond, Prince, The Beach Boys, Gloria Estefan, Julio Iglesias, Stevie Wonder and Barbra Streisand.

The company announced itself on the global stage with clear evidence of Barry's golden touch: a year after BCC was formed, the exec defeated all-comers to sign a solo superstar from a certain hallowed US dynasty.

"When we won the Michael Jackson tour in 1987, that was a fantastic moment," says Barry. "Even getting the deal in the first place was quite something because of the opposition – literally everybody in the business was bidding for it."

"Over the next seven or eight years we did three tours with him, virtually worldwide. Every one was a truly great experience. He was an unbelievable artist and of course it was quite



tragic what happened to him in the end.

"Michael never performed in Europe or the UK before he came to us. We did the whole tour across the Continent. We went to see his show when it started off in America and knew we had to bring him to Britain."

In 1988, a year after BCC's relationship with Michael Jackson began, the pair shattered the UK record at Wembley Stadium by playing seven sell-out dates.

"We actually wanted to do an eighth show, and then somehow Wembley decided the rent should [go up]. Bruce Springsteen wanted to go in and they were willing to pay more rent, so they

took our spot. We played Milton Keynes Bowl instead and we also played Aintree to 135,000 people – not bad!

"It was a very exciting time, but unbelievably hard work. This all happened without

"When we won the Michael Jackson tour in 1987, that was a fantastic moment. Even getting the deal in the first place was quite something because of the opposition – literally everybody in the business was bidding for it"

BARRY CLAYMAN

ABOVE
Who's Bad?: The ticket price for MJ at Wembley in 1988 was just £17.50

BELOW
A fantastic moment: Barry won the Michael Jackson live contract in 1987. The relationship would continue over three tours – including the star's Dangerous show in the early 1990s

THE INSIDE VIEW BARRY ON...

...THE WALKER BROTHERS



Before he founded MAM in 1969, Barry scored the management contract for hot property The Walker Brothers. Their No.1 hits would include The Sun Ain't Gonna Shine (Anymore) and Make It Easy On Yourself.

"One of the producers at a TV studio said to me, 'We've got these American lads here and no one's looking after them – are you interested?' I had one look at these very good looking guys and realised the image was perfect."

"Their draw in the UK when we worked together was second probably only to The Beatles. Scott Engel, John Walker and Gary Leeds had an amazing following. They were unbelievably popular. Unfortunately, Scott decided one day that the rock and roll business was not for him and that he wanted to move onto other types of music. He did so with some success, but I don't think that he ever really liked the limelight. He was just wonderful in the studio."

"What's very interesting about The Sun Ain't Gonna Shine (Anymore) is that just over a month ago, we promoted Frankie Valli And The Four Seasons. They go on stage and do two hours of hits and it's a lovely evening. Talking to Frankie afterwards, he tells me that he recorded the song before The Walker Brothers – and it was a complete flop. I never knew that, especially at the time."

...TOM JONES



"I don't get physically involved with Tom's day-to-day bookings anymore – Phil Bowdery more or less does all that. When Tom's on tour, that entails being on an aeroplane and jumping from country to country, city to city."

"I saw Tom in Istanbul recently, we had a lovely, lovely night. It was very nice. He introduced me to his current backing band and backing singers and he said: 'This is Barry Clayman, he's been my agent since 1964.'"

"He is a great, great friend and someone I admire very much. Of all the artists in the world that I have ever dealt with I have to say that he's head and shoulders above the rest. He's an absolutely lovely human being. And of course I remember Tom's son and now-fantastic manager Mark when he was a boy."

"Those very early years with Tom Jones, I guess that was my happiest time in the business. Looking back on it, to see It's Not Unusual go to No.1 in the charts when I was doing 20 shows with Tom was absolutely amazing."

...MICHAEL JACKSON



"That time was just a complete and utter phenomenon. No-one had ever sold as many tickets as Michael Jackson. To do seven nights in a row at Wembley was just huge, unbelievable. I think Take That

might have beaten that Wembley record since, but in those days it was incredible. There were dates all around the country as well: two shows at Roundhay Park in Leeds, as well as 135,000 people at Aintree and others. It was just beyond belief. The show itself was fantastic. Having done tours with Michael three times, you saw that each one was a different show with more new tricks. He was a phenomenon."



JEFF WAYNE'S MUSICAL
VERSION OF

THE WAR OF THE WORLDS

THE NEW GENERATION

NO ONE WOULD HAVE BELIEVED.....

CONGRATULATIONS

BARRY CLAYMAN

FOR 50 YEARS IN LIVE ENTERTAINMENT
& BELIEVING IN THE WAR OF THE WORLDS
500,000 TICKETS SOLD TO DATE

VERY BEST WISHES
JEFF WAYNE & DAMIAN COLLIER



[FACEBOOK.COM/THEWAROFTHEWORLDS](https://www.facebook.com/thewaroftheworlds)

PROFILE BARRY CLAYMAN

CHOREOGRAPHED TO PERFECTION THE STORY OF RIVERDANCE



When Barry Clayman brought Riverdance to the UK in 1994, it was a relatively unheard of production with an anonymous lead dancer. Since then, it's sold a million tickets on these shores and made Michael Flatley a global star.

Recalls Barry: "Moya Doherty was the TV producer at RTE when Ireland hosted Eurovision in 1994 and she needed some entertainment that was typical of the nation. She contacted a composer, Bill Whelan, and asked him to write something to fill the 15 minutes between the artist performing and the votes being collated.

"One or two people then suggested a

dancer named Michael Flatley, saying maybe he could choreograph something. He got in touch with a female colleague called Jean Butler and between them all they came up with five or six minutes of Riverdance.

"I saw it on the BBC's Eurovision show and got on the next plane to Dublin where a great dear friend of mine, unfortunately no longer with us, Jim Aiken, introduced me to Maurice Cassidy, the worldwide representative.

"Perhaps because of that early meeting, Moya Doherty and her husband John McColgan soon came to the UK to meet me and look at various buildings

to host Riverdance the show here. We looked at the Royal Albert Hall and Wembley Arena and I then took them to Hammersmith Apollo.

"I'll always remember the owners of Hammersmith knew we were coming in and did a very good job of washing all the staircases up to the room. There was a wonderful smell of disinfectant in the air - it brought tears to your eyes.

"It turned out we couldn't get a long run at the Albert Hall and Wembley was really not into it enough to start with. I knew we'd get a decent run at Hammersmith.

"[The Irish contingent] weren't overjoyed to go with that one out of the three, but went with my recommendation anyway. Of course the rest is history - we sold a million tickets in Hammersmith and I've just this month OK'd a European tour starting in 2013 and a UK one in 2014.

"Michael [Flatley] and I are still good mates, although he fell out with the producers for whatever reason. He's gone on to do very well for himself. I saw him recently at a Westlife concert and said to him: 'Michael do you want to come back and do Riverdance?' He fell on the floor laughing."

computerised box offices. It was a lot trickier in those days. But we didn't know any different. I had four people working constantly just running the ticketing side of the company. We sold well over a million tickets - it would have been hard for anyone to repeat that without all the facilities you've got today."

One of the most fascinating relics which can be found in Barry's Live Nation office to this day is the ticket stub for Jackson's Pepsi-sponsored Wembley dates from that 1988 summer - priced at a shockingly low £17.50. Entry cost remains a subject of some contention for Barry.

"When this goes into print I'll probably have half a dozen people phoning me up wishing to shoot me but I really do think ticket prices have gone way too high since then," he says. "Trust me, you can talk to any promoter: we do not create the high ticket prices. Artists, management and agents have created this situation and it's putting a strain on the entire business in this current economic climate. It would be a brave man who tells me it's going to be better next year. I think we're in for a long run of tough times.

"I'm sure I'm not alone as a promoter in saying I wish ticket prices were lower than they are. If not lower then please don't let them go up anymore."

Back in the late Eighties and early Nineties these worries were much further from Barry's mind. BCC was in full swing, even expanding into refined dance, putting on two five-week seasons of Aida (in 1992 and 1994) at the London Coliseum

3 historical highlights in 2012.

200 years – first ascent of the Jungfrau.

100 years – Jungfrau Railway.

50 years – Barry Clayman in the business.
What a remarkable figure.

Eiger, Mönch and Jungfrau – Switzerland

André Béchir and the Good News Team

Thank you for all the peaks we reached together.



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FIFTY YEARS

IN THE MUSIC INDUSTRY

Congratulations Barry

You are a gentleman, a legend and one of a kind.
A 50 year career in our industry is truly something to celebrate.

From Simon Moran and all at SJM Concerts.

International
Talent
Booking

50 YEARS AGO

Marilyn Monroe dies

Tottenham Hotspur retain the FA CUP

Rolling Stones make their debut at the Marquee Club

First James Bond movie Dr. No released

UK won the Eurovision Song Contest

Beatles have first chart single with 'Love Me Do'

Cuban Missile Crisis

BARRY CLAYMAN
ENTERS THE MUSIC INDUSTRY

1962 WAS SOME YEAR!

MANY CONGRATULATIONS BARRY
FROM BARRY DICKINS
AND ALL AT ITB

PROFILE BARRY CLAYMAN

"I'm sure I'm not alone as a promoter in saying I wish ticket prices were lower than they are. If not lower then please don't let them go up anymore"

BARRY CLAYMAN

with the world-renowned Kirov Ballet.

Pantomimes and Summer Spectaculars were also staged, alongside productions as wide-ranging as The Mighty Morphin' Power Rangers, The Muppets & Disney On Ice at Wembley Arena and WCW World Championship Wrestling.

But music was always going to be Barry's No.1 passion, and so it proved with BCC's theatrical endeavours. The company would co-produce the UK tours of both Joseph and Crazy For You, as well as backing Summer Holiday starring Darren Day, which opened in Blackpool to packed-out audiences and went on to spawn a national tour and London season.

It was during this period that Barry brought Riverdance: The Show over to the UK. It has now been seen by over a million people in London, as well as enjoying two sell-out engagements at Radio City Music Hall in New York. It continues to tour throughout Europe 18 years after it was first introduced to the world at the 1994 Eurovision Song Contest.

"When it came to musical theatre, my feeling was, I'm a promoter and promoters sell tickets for people to go and see shows – whether they're at

PAYING TRIBUTE TO BARRY CLAYMAN

JOHN KNIGHT, REGIONAL VP ARENAS, SMG EUROPE



"My love for Barry is tempered by the fact that he makes me realise that ten years in this business

means you know nothing and no-one! His stories and credits going back to Sinatra and The Beatles are legendary, and after more than five decades he still retains his enthusiasm for every act he works with. I'll be the first in the queue at Waterstones when he writes the book."

JOHN GIDDINGS, FOUNDER, SOLO AGENCY



"Barry is one of the best promoters in the UK today. He is hard but fair and carries the honour of the old school. He takes pride in delivering to the bottom line and will always question every cost."

"Westlife like him so much they actually took a lower offer to stay with him, which speaks for itself

(they came out with a lot more in the end!). He helped me in my early career when I left MAM and said I could always ask for help. A gentleman."

JUSTIN HAYWARD, THE MOODY BLUES



"Barry has been the best friend to the band, and to myself, since we were all young. His guidance

and advice over the years has made our relationship precious and truly exceptional. I think integrity means doing what you say you will do, and Barry has never let us down, and I believe we have always been there for him. Lifetime relationships like ours add to the joy that music can bring to all of us in the business – and to all fans – and witnessing Barry's success, and our part in it, is something very special. His contribution to our professional longevity is unique and inspiring, and to be touring together again next year will mark more than 45 years together – long may it continue! Love and best wishes to you Barry."

"Stage musicals were a whole different ball game. When you do a musical you're looking at months and years rather than five or six nights"

BARRY CLAYMAN

The O2 or the little hut round the corner," says Barry. "But stage musicals were a whole different ball game. When you do a musical you're looking at months and years rather than five or six nights, and there's a massive amount of money which goes into the pre-production, all the rehearsals, all the sets and stage and scenery. Every one of those things is a huge gamble."

"With a pop act, as a promoter you know how many records have been sold, so you have a pretty good idea of how many tickets you are likely to sell. With musicals, it's different: you might have the greatest musical in the world but somehow it just doesn't click with the public. We Will Rock You is great, but it got some of the worst reviews I've ever seen in my life when it opened in the West End. But the audience loved it, and this year, it's celebrating ten years at the Millennium Theatre. In the world of musicals, the public are your judge and jury."

Barry Clayman Concerts was eventually sold to SFX in 1999, but not before a prolonged period of heavy involvement in charity initiatives and fund-raising for worthy causes. Neil Diamond, Michael Jackson and Barbra Streisand gigs all filled the

Barry – Simply the Best!

Riverdance

From Maurice Cassidy for Second Symphony

PROFILE BARRY CLAYMAN

PAYING TRIBUTE TO BARRY CLAYMAN

MARK FEEHILY, WESTLIFE



"Barry has been a massive part of our success as a live touring act, therefore a massive part of my life. A very pleasant character to have backstage the many times he has come down to our shows."

MICHAEL FLATLEY



"Barry Clayman: legend, gentleman, loyal friend. Congratulations on 50 brilliant years! Here's to the next 50! Thanks for the memories."

MICHAEL BALL



"Barry, I can't tell you how much I've enjoyed our association over the entire span of my touring career. You have been an uncle, friend, mentor and total mensch. Quite simply, you are governor."

GLEN LITTLEWOOD, DIRECTOR, SOLD OUT



"I have worked with Barry for over ten years and have always enjoyed a superb relationship. We have worked on many shows together, from Westlife to War Of The Worlds, from Riverdance to The Rolling Stones, plus Tom Jones, Neil Diamond, Shirley Bassey and Cliff Richard, to name but a few. He is a real gentleman and it has been a privilege to watch him operate. His judgement and instincts are always (annoyingly!) correct, and he works tirelessly on behalf of his acts and shows to get the best possible deal and result.

"He has a wealth of experience to rely on, but he is also forward-thinking, receptive to new ideas and ways of doing things. Barry's passion for the job and attention to detail is inspiring and sets the example for everyone to follow – you have to be on your game when dealing with Barry or you will quickly be found out!"



BELOW
Royal approval: Even before his OBE in 2004, Barry was rubbing shoulders with royalty

coffers of The Prince's Trust, whilst Barry worked tirelessly to secure the services of top names for the Royal Variety Performance. Barry continues to also support the Make A Wish Foundation, which raises money to answer the aspirations of children suffering from life-threatening illnesses.

"There's no such thing as a bad charity, but Make A Wish is very special to me," he explains. "Little kids that are not even going to have a life is the worst thing you can think of. This charity lets them fulfill a dream their parents can't afford. I care very much about that. This November, We Will Rock You will be playing at the Make A Wish

Foundation Dinner and Ball at the Dorchester for the second time, which is tremendous. Phil McIntyre and Paul Roberts and all the people behind it deserve a big, big pat on the back for that."

When SFX swooped for BCC, Barry finally mellowed to the idea of working for someone else, following a lifetime of independent enterprise.

"The time was right and the deal was right," he says. "It wasn't long before Clear Channel bought SFX, then seven years later they kind of jumped ship; that part of their business became Live Nation into which we now incorporate Ticketmaster."

And it's within the heart of Live Nation UK that

Robertson Taylor

London Los Angeles Nashville New York Toronto



claiming

Still Clayman after all these years

Bob and the team would like to congratulate Barry Clayman on 50 years of inspirational service to the industry and still going strong....

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RIGHT

Diamond geezers: Barry has worked with Neil Diamond from his time at MAM all the way up to the present day



Barry can still be heard giving nuggets of advice and telling tales of music lore to the company's up-and-comers. (He says LN's Steve Homer, Toby Leighton-Pope and Andy Copping are "all very, very bright young lads" and praises the current "really great" management team of Paul Latham, John Reid and Simon Lewis.) Meanwhile, he's still promoting heavyweight artists as mighty as Neil Diamond, Cliff Richard, Westlife and Tony Bennett.

For half a century, Barry Clayman has been at the centre of a star-spangled career awash with gigantic talents and unequivocal success - one rewarded by Her Majesty in November 2004 with an OBE.

Yet despite triumphs in all corners of the world that would have many of us boasting on barstools for eons to come, Barry counts his greatest ever decision as one much closer to home.

"I know this sounds terribly romantic, but I don't care: the best thing I ever did was getting married in 1969," he says. "My wife, Linda, has never complained about all the unsociable hours, working weekends, any of that. She and my two daughters, Lisa and Sarah, have just always been there for me.

"You can work with all the big names and all the greatest venues in the world, but without family, you'll never know what success truly feels like."

HALF A CENTURY'S ADVICE BARRY'S TOP TIPS

If you work in the music promotion game today, you'd do well to listen to Barry's pearls of wisdom. Here, he imparts three top nuggets of advice learnt during his five decades in the industry:

1 Don't fall in love with artists

Try and see them as their public would, be it 40-year-olds, screaming little girls or whoever. Look at them through a fan's eyes, not your own. Once you start falling in love with an act, you can lose perspective of where they should be playing, what the ticket price should be and how many shows they should be doing.

2 A company's money is not your own... but treat it like it is.

It's very easy to say: 'I want to book so and so, the biggest act in the world.' Maybe your own ego is driving you, or maybe you're just focused on beating the opposition. Don't get involved in any of that. Keep your feet on the ground. Before I went into show business I'd been prudent - I'd saved up. I was not going to risk

any more on a concert than I knew I could recoup. In those days I think I might have been looking at £2,000 to cover the artist fee, the rent, the backstage staff and the advertising. If I didn't sell as many tickets as I hoped, at least I knew I wouldn't have to wind the company up or be in debt to anyone. That kind of philosophy stayed with me all my life. Just because you're in a public company with investors is no reason to forget it.

3 Do the maths

Years ago when I started, an elderly gentleman at the Grade Organisation said to me, and he was exactly right: don't get taken in by the big numbers. Remember it's all relevant to the ticket sales and the gross. Some young guys put on shows these days thinking, 'How much does the act want? A million pounds? Okay, well I need to sell 80,000 tickets then.' That's not right. The first thing you've got to get through your head is: 'How many tickets at what price do I think they can sell,' and work it backwards from there.

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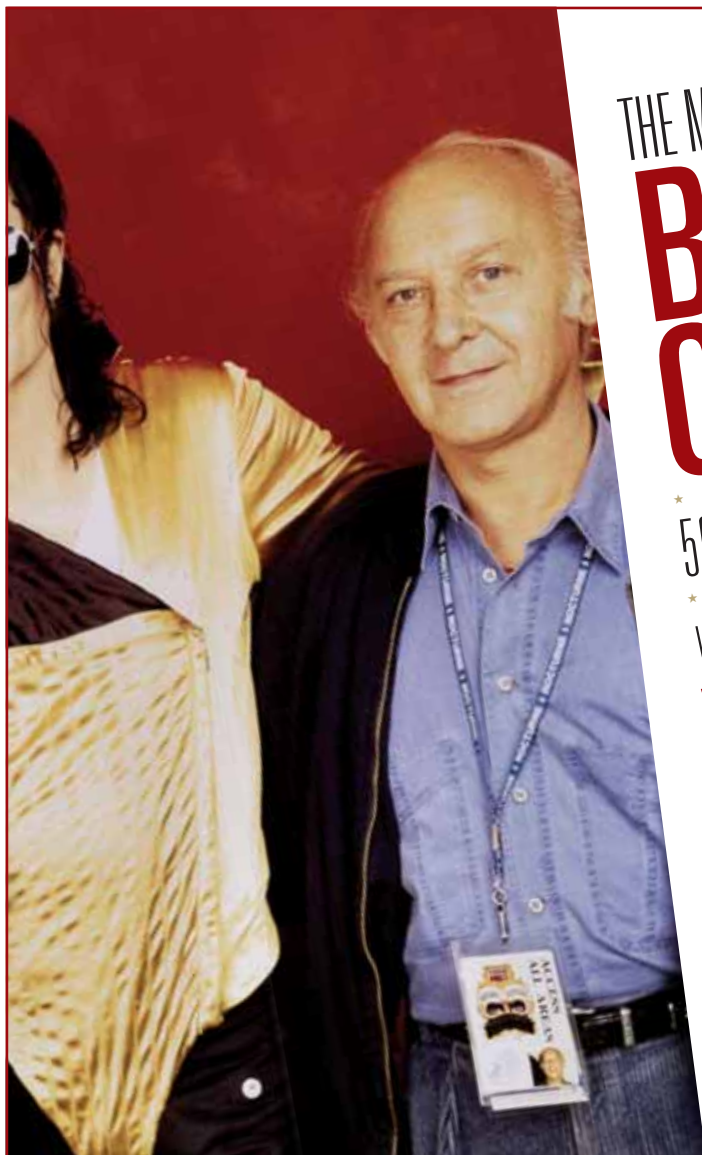


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INTERVIEW TYLER JAMES



TALENT

■ BY RHIAN JONES

T Tyler James is best known to the general public as Amy Winehouse's friend from *The Voice*, who can sing an octave higher than his gender generally allows.

But to industry types in the know (and anyone who wants to look him up on YouTube) he's also the Island Records flop who found himself dropped in 2005 when despite a fairly catchy single, *Why Do I Do*, debut album *The Unlikely Lad* didn't sell terribly well.

So what's happened in the past ten years?

According to James, not a lot of music making: "I went mental. I drank, I was depressed as fuck so I was just lost, totally lost, because I'd worked so hard. [Getting dropped by your label] batters your confidence.

"The thing you've dreamt of is right there in front of you and then it doesn't happen; it's a massive fall to go through as a person and you just want to block it out. And that's what I did."

But after a stint in rehab and the sobering death of close friend Winehouse, James auditioned for the BBC's new singing talent show.

A few months later he was on stage, surrounded by cameras and about to be judged by one of the biggest names in pop music – will.i.am. "I knew I had to make that person turn around and he didn't until the end so I was like, 'Oh my days' during the performance," says James. "I was thinking, 'You're really fucking up, this is the

Seven years ago, Tyler James was dropped by Island - but now he's back

most terrifying, worst performance of your life,' – and then his chair spun around and I was just like, 'Thank God for that.'"

Landing up as runner-up behind series winner and ex-Butlins singer Leanne Mitchell, James is now back with old friends at Island – and with no hard feelings ("I would never hold a personal grudge against anyone," he says). Even better, he's working with songwriting royalty Guy Chambers and Fraser T Smith to pen his second-chance record, due to be released this quarter...

So why *The Voice*? Why not *X Factor*?

I would never want to go for a show like that, I would never be brave enough. I would never have the guts. It's not that I was one of those people who were, like, 'fuck them shows' and that. When I used to see people on those shows, I used to think, 'Fair play to you. How the fuck are you doing that? Because it's terrifying.' But when *The Voice* came about I'd just recently gone through the experience of losing my best friend and that just changed my whole perspective on life.

What's different about your musical output this time around?

The first album I did I was younger and I hadn't been through some of the stuff I have now, so lyrically it was nowhere near as deep. There's still

pop songs but the biggest difference is musically because at that age I was really into my ska and reggae and jazz. But as I've got older I massively look up to amazing people like Carole King. That's why I really wanted to work with Fraser and Guy because they're people that craft amazing songs and I think that's a skill that you have to learn.

How much of the songwriting is you, how much Guy Chambers?

All of it. Well... I haven't written, I wouldn't have written any song on my own [James and Chambers are credited on songs as 50/50 by PRS]. But it's not even a 'help', it's a perspective because you can doubt yourself. I doubt myself all the time. 'Trust your instinct, Tyler' – that's the kind of thing Guy's saying to me. It's like, 'All right, I don't – but I trust yours because you've written so many amazing songs that if you think it's shit, you'll let me know.' What comes out of my mouth comes from me, the chords around it sometimes come from them or me, but everything that comes out of my mouth comes from me.

Do you think you'll have lost a bit of credibility by appearing on *The Voice*?

Possibly. I can definitely see why appearing on *The Voice* would lose credibility versus the person that I was before. I remember when those shows first started... if you came into the music industry like I did – working in someone's studio in a shed, working your way up – and you see some person go for an audition on telly and five months later they've got a No.1 single, you used to be pissed [off] because you'd be, like, 'What the fuck is this bullshit?' But I couldn't care less now if anyone wants to cuss me for going on *The Voice*. If I didn't go on it, I wouldn't be sat here.

I needed to go on that show, not to get my face out there, but to bring me back to life. It's like boot camp or rehab within itself. That's how I saw that whole thing because if I've got time to think or ponder or wonder, 'Shall I go in today?' I won't go. So it's like you don't have a choice, you can't back out even though you want to because it's on live TV and someone will fucking push you on that stage.

ABOVE
Second chance:
Tyler James
finished in second
place on *The Voice*
– enough for Island
to re-sign him

"I couldn't care less now if anyone wants to cuss me for going on *The Voice*. If I didn't go on it, I wouldn't be sat here"

TYLER JAMES

What would you change about the music industry and why?

Sign less stuff in the first place. But when you sign something then stick with it for a while because apparently they did back in the day – Prince, for example. That whole concept, this world we live in now – and this is why these shows are so big – is like 'now's your chance, this is it, now or never'. No, life isn't like that at all.

Do you have anyone that you'd really love to work with?

Adele. I would just love to write with her, sing with her, anything. I think she's absolutely amazing and I met her back in the day. I used to hang out with her for a bit but I haven't spoke to her in years. I just think she's absolutely brilliant because she can sing and her ability to write songs is off the chart. I've got so much respect for her, it's unreal.

INTERVIEW **JEFF LYNNE****LAYING IT ON THE LYNNE**

He's been in the studio six days a week for the past three years. Now the fruits of Jeff Lynne's labours are ready for consumption

"What I try to do is take out all the extra arrangements that were in these old records and leave them out and make it more as a group playing it rather than a great big orchestra version"

JEFF LYNNE

TALENT

■ BY PAUL WILLIAMS

John Lennon once remarked that if The Beatles had stayed together they would have ended up sounding like the Electric Light Orchestra.

He was clearly onto something.

Not only did ELO build their sound around I Am The Walrus but their main creative force Jeff Lynne later became only the third member of the human race to have a producer credit on a Fab Four record when he oversaw the two Anthology singles *Free As A Bird* and *Real Love*.

However, for his latest musical outing the 64-year-old (just to further extend The Beatles theme) has turned the clock back further with an album largely made up of his versions of songs he heard on the radio while growing up in Birmingham.

Appropriately called *Long Wave*, it includes his takes of pre-rock'n'roll gems such as *Smile*, *Bewitched*, *Bothered and Bewildered* and *At Last* as well as salutes to Chuck Berry (*Let It Rock*) and Traveling Wilburys colleague Roy Orbison (*Running Scared*). It will be released on Frontiers Records on October 8, the same day the company also issues *Mr Blue Sky – The Very Best Of Electric Light Orchestra*, featuring newly-recorded versions by LA-based Lynne of some of the band's most famous tunes.

For the *Long Wave* album you mentioned in the press blurb you had had these songs in your head for the last 50 years, so what made you decide now was the time to record them yourself?

What it was really for the last three years before I even started making them I was listening to them in depth and wondering if I could ever learn these bloody things. I just wanted to see whether I could do them. I wanted to see if I could sing them because they've all got these wonderful words that you don't want to mess them up.

Your 1990 solo album *Armchair Theatre* includes covers of *Sunny Weather* and *September Song*, so clearly the songs of this era have always resonated with you. What it is you like about them?

I just think they're so beautiful. They're like gems to me, sparkling beautiful things. Just some of the chord structures, mainly the chords and the melodies and the bass lines are what I just go mad for and what I try to do is take out all the extra arrangements that were in these old records and leave them out and make it more as a group playing it rather than a great big orchestral version.



One of the things with an album of covers is you've got an endless number of songs to choose from. How then did you go about coming up with the tracklist?

I didn't really have a list, I just did the ones I desperately wanted to do, the first of which was [the Charles Aznavour hit] *She*. I really wanted to do that one because I had this idea to do it in three-part harmony and it seemed to work really well. Then Paul McCartney heard it and he said, "Why not leave the first verse a bit more empty so you've got somewhere to build to, otherwise it's full-on straight away and there's nowhere to go to."

Many of these songs date from you growing up listening to the radio as a kid. What stations would you have been listening to?

Probably just the Light Programme and maybe the Home Service because I had a crystal set as well. I couldn't get [Radio] Luxembourg until mum got a transistor radio and then I used to nick that and go and listen to that.

Were you were of those kids listening to Luxembourg under the bed clothes at night?

Oh yeah definitely.

Would you have heard Chuck Berry for the first time that way?

Yes it would have been. There's some fantastic songs and he was such a driving force. That's why it was great to learn to play guitar and learn some Chuck Berry songs because they were really simple and powerful and straight to the point and cool.

You do one of Roy Orbison's songs as well (Running Scared). Given the close relationship you had with him was it an obvious thing to do or was there some difficulty in terms of, "Well, I'm singing one of Roy's songs"?

Oh absolutely. There's no getting away from it. It's one of Roy's classics and it was Roy's own personal favourite of all his songs that he had written or co-written. When I decided to do it it had been 25 years since Roy passed on and I thought I'd love to give him a tribute with this. Obviously I'm not going to be able to sing it like he does because no-one else in the world could dream of doing that probably and I certainly couldn't so I did it in my style and it actually came out really good.

When you and George Harrison were talking about creating a fantasy band that became the Traveling Wilburys it was Roy you wanted in it. It was Roy I suggested because George had already suggested Bob Dylan so I said, "All right then, Roy Orbison." I thought we were playing around at first, but then we weren't and we ended up with everybody we wanted in the group and Tom Petty and that was a fantastic thing.

You must be very satisfied with the album. It's a very enjoyable listen.

It's probably the most fun I've ever had in the studio. Doing these songs was a total thrill because the songs are such a high standard and so beautiful and all the lyrics are great. That's what really helps when you've got wonderful words to sing and you've got all this beautiful backing down it really does help to sing these magical words, which to me are very clever.



You have also re-recorded many of ELO's biggest hits, including Mr Blue Sky, Evil Woman and Turn To Stone, for another new album. What was it like to go back and revisit songs you first recorded 30 to 40 years ago?

It was great because I knew exactly where I had to go and what I had to do to make them better than they were. That was the good thing about it because I had a roadmap with all those old records of what I wanted to improve because I had listened to them occasionally or on the radio or whatever and I started to think, "These don't sound as good as I thought they did so let's just do one and see if I can do it any better than I could then."

So I tried Mr Blue Sky just as an experiment really just to see if I could get it better and I got it much better, I think. That's how it went from there. Then I tried Evil Woman and Strange Music. It was a lot of fun to recreate them because I can get them so much tighter now. I know so much more about production, 25 years more – or 35 years in the case of Mr Blue Sky – because I've been producing records ever since so I'm a bit more qualified than I was then.

Were you aiming to try to get them to sound like the originals but better or trying to add something else as well?

I just wanted to keep them the same but make them better, virtually the same arrangement, but give them some more punch and make them tighter really and get a better piano sound, better guitar sound. I had time to work on them because in the old days I would have to go to the studio for six weeks, finish an album and then go back on tour and promote it so now I've got much more time to actually spend making it better and better and that's what I've been doing.

The thing that stands out is that your voice sounds pretty much as it did when you first recorded them because often over time people's voices change, maybe get deeper or whatever. Mine has got a little bit deeper, but that's the only difference. I can still hit those same high notes but I can actually hit a couple of lower notes as well so I think it's made it fuller and got more depth, more warmth to the voice now.

You mentioned Mr Blue Sky, which obviously featured in the Olympics opening and closing ceremonies.

I thought it was fantastic. I loved the fact people were singing along to it. There were a few people in the crowd who had their phones going and filming it and it looked great. I was very chuffed about it because it was a big deal.

From an ELO perspective there are quite a few things coming up, including a live album (ELO

RIGHT
In the pipeline: from left – Jeff Lynne's new solo album Long Wave and his reissued Armchair Theatre, along with Mr Blue Sky, an ELO best of, and the reissued Zoom

Live!), a reissue of the 2001 album Zoom and a reissue of your solo album Armchair Theatre. Are you at a point now where you are reappraising what the band achieved and how to take it forward?

Kind of... but I think there's a couple of albums that never got a fair look-in. Armchair Theatre was one and Zoom is another one I really like which is an ELO album. They're coming out again just to give them another listen because I'm still very much pleased with them and I think it's a waste. It was one of those things where the record company didn't promote it and all that kind of thing so you end up wishing you could have it out again and they revert to you after a certain amount of time so I am able to put them out again.

Can we expect any new songs in the future?

Yes you can actually because I've already got eight towards my new solo album of brand new material. I'm looking forward to that because that's a whole set of new songs and it's been a while since I've done that. That will be next year.

Any plans to play live?

Not at the moment. We've just made this documentary about me and my music. I think it's going to be in England on BBC and it's just the story of how I work in the studio and how these songs happen and how they work and how you do bits and pieces.

Is there anything you miss about the UK?

Yeah, lots of stuff. I miss the beer. I miss a lot of finer things to eat like chicken and mushroom pie and just the daft things you miss that you grew up with. I miss all that kind of stuff but I don't miss the weather.

What about music you are listening to at the moment.

One of my favourites is Regina Spektor. I did some work on the album before this [current one]. I went to see her live and her husband has got a fantastic group as well and they were playing with her at this particular gig at the Greek Theatre and she was fantastic. I always thought she was brilliant, but the live show was amazing. She's just so clever.

You produced Joe Walsh's recent album Analog Man. Is there more production work in the pipeline for you?

Not at the moment. I worked with Joe because he's Joe. He's my mate and I think he's great and he is one of the best guitar players that I know for certain. I enjoyed working with him, but now I've got to concentrate on my stuff and write my new one to finish my album. The last three years it's been in the studio six days a week basically.

"I can still hit those same high notes but I can actually hit a couple of lower notes as well so I think it's made it fuller and got more depth, more warmth to the voice now"

JEFF LYNNE

A&R SONY'S ASSOCIATED LABELS



Its Associated Labels are a big priority for the major in 2013 - but who are they?

LABELS

■ BY TOM PAKINKIS

While frontline labels Columbia, RCA, Epic and Syco took centre stage at Sony's Company Day last week, Nick Gatfield reserved a very special mention for the major's network of Associated Labels.

"These labels are a vehicle for what I describe as A&R entrepreneurs - highly experienced creative music people with an ability to identify and nurture talent," said Gatfield. "The structure allows them to focus on the A&R 'fundamentals' whilst plugging into the central marketing team to deliver music to the consumer."

Here, the heads of each associated label introduce us to their modus operandi and their most exciting prospects for 2013...

RELENTLESS

Key acts: The Other Tribe, Misha B, Bondax



Shabs Jobanputra – Co-founder



"Relentless started off as a home for artists that were culturally different. The first artist that we signed was Artful Dodger and their first song

ABOVE
Looking forward:
from left, some of
Sony's Associated
Labels exciting
new artists -
Misha B,
AxeWound,
Foxes, Kyla
La Grange
and Florrie

"Our culture has always been about trying to have artists that want to be unique and distinctive. We've always tried to mine in worlds that other people don't go into"

SHABS
JOBANPUTRA,
RELENTLESS

was Rewind. It's carried on since then and has grown and changed over a period of time.

"We're trying to look at new music that's exciting and has a cultural difference. Sony's a great home for that now. It has all the ambition and the desire to do that.

"Our culture has always been about trying to have artists that want to be unique and distinctive. We've always tried to mine in worlds that other people don't go into.

"I met Misha B and I thought she was really exciting and very talented. I thought, 'Here's someone that deserves a break. After working with her for most of the year, I really feel that we've got an exciting new talent from Britain to let the world know about.

"Relentless hasn't been with Sony that long so we've really been building the label from scratch. This year's been about signing new artists and developing them for next year.

"First of all there's a duo called Bondax from Lancaster, who we're really excited about. They're two young, really talented dance music DJs who we're really excited about.

"What I tried to do with the label is have acts who want to be unique, long-term artists that we really believe in. Our thing is to be passionate about what we do and the things we sign.

"The Other Tribe are a six-piece band from Bristol who have hopefully got a really big hit to come called Skirt. They can do what DJs can do but DJs can't do what they can do. We think we've got a really strong chance with them next year.

"We're a small boutique within Sony where people can come, find their home and work on their music and their art. Things that we really love, we really concentrate on, we spend

time on and we're hopefully going to be commercially successful.

"Everyone has something distinctive they want to represent from Britain and that's what the Relentless ethos has always been about."

SEARCH AND DESTROY

Key acts: While She Sleeps, AxeWound, Don Broco



Craig Jennings – CEO



"I'd been speaking to Nick [Gatfield] for some time about the idea of a UK rock imprint. We've been building our management company Raw Power up for some years now. We knew the Sony system really well, we've built relationships there over the years so, it felt like a good home for us and the right time.

"The ethos for Search And Destroy is to mirror what we've built up with Raw Power over the last six years. We've got the first two signings, one punk metal band and one rock pop band – Don Broco and While She Sleeps.



"Me and some of our guys went to see While She Sleeps and absolutely fell in love with the band. They've got everything they need to be the most exciting new punk and metal band in the world at the moment.

"They'd already done a lot of work themselves in building up a following and they had a very strong idea about what they wanted to do identity-wise. Musically they were very raw but there was obviously massive potential. Already the band is building – we had a Top 30 record on the first week of release, which for an act like this is a fantastic start.

"We heard Don Broco's Priorities and absolutely loved it. For me, every single song is an instant tune. We believe there's massive potential worldwide, again at radio in particular for this band. It's a fantastic pop-rock record full of fantastic songs. We have massive hopes for them as well and, again, had a fantastic start with their album going Top 30.

"For the future we're looking to break new UK rock acts and also pick up interesting new things that might be out of contract. Maybe even things that have got an established base already that we can take to another level.

"We've got a record coming out in October by a band called **AxeWound**, which is Liam from Cancer Bats and Matt Tuck, the singer for Bullet For My Valentine. It's their side-project and we're releasing that in the US and Japan as well.

"The one thing all our acts have in common is that they all play guitars. Some are more metal, some are more punk but at the end of the day it's about great acts with great songs and acts that we believe we can break worldwide and help develop longevity in their careers, working with them creatively to build them as artists."

SIGN OF THE TIMES

Key acts: The Milk, Foxes



Dougie Bruce – Head



"The partnership with Sony came about because myself and Nick [Gatfield] have got the same philosophy about the values of A&R and the fundamentals of developing artists, which I'm passionate about.

"Our first signing was **The Milk** – four honest lads from Essex who spoke about the reality of their lives and where they live.

"With the live set that they have and the passion, the lyrics almost leap out at you; growing up, the dangers, the perils, the angst most lads have when they grow up. I just believe the honesty in their lyrics and their music speaks to the generations of people that have been through

what they've been through. I just love their passion, their intensity, their live ability.

"The culture of Sign Of The Times is about artists who write, record and perform their own music on a stage.

"The big project we have for next year is **Foxes**. She is an incredible voice but an incredible writer and her lyrics speak to her generation. She has already got a phenomenal fanbase, UK internationally and I feel that she will be a voice of the future.

Sign Of The Times is definitely about artists who musically and lyrically define the generation, and what is happening now, and convey a sense of integrity and reality."

ATC

Key acts: Kyla La Grange, Chew Lips, Keaton Henson, Life In Film



Brian Message – Founding partner



"ATC is a business that manages and partners with about 25 artists ranging from the likes of **Sarah Brighton** and **Nick Cave** to developing artists like **We Are Augustines** and the four artists we have signed to Sony.

"**Kyla La Grange's** debut record came out in July this year. Our philosophy with Kyla will be very much about how can we drive ticket sales, how can we drive album sales and how can we cross pollenate both revenue streams to provide something interesting and develop over a good 18-month cycle.

"**Chew Lips** have been working with ATC for the best part of four or five years. We did a little joint venture with them for their first album which they self released and since then having gotten into conversations with Nick and the Sony staff. Everyone thought that the right thing to do for them was to move into a joint venture with Sony.

"What we try and do with all of our artists is go on a bit of a journey through their recording, their live performance and the art they put out. Their fans will respect what they do and if we can then move that respect on to fans trusting what they do is great then we can get to the holy grail where fans have faith in what they do. Then you have a long term revenue model for both artists and their joint venture partners.

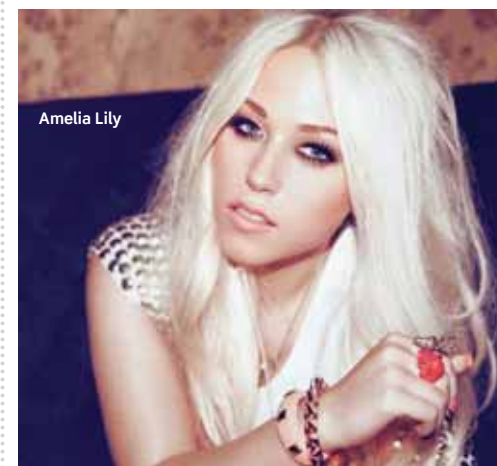
"**Keaton Henson** is a very interesting artist. His visual art is as great as his musical art so, for us, developing him as a painter/artist/creative talent is equally as important as him being a musician.

"We've been with **Life In Film** now for just over a year-and-a-half. We started developing some music with them and that process is still

underway, I think we're close to having something finished but that's going to be a priority for next year. Our business ethos is very much based around driving a sustainable artist long-term career. We very much regard all revenue streams that an artist works in as valid and relevant. The recorded music is the language of an artist but how the economics spin out of that for each artist can be very different."

XENOMANIA

Key acts: Amelia Lily, Florrie



"The ethos of A&R is to remain committed to pushing the envelope of modern pop writing and pop songs"

BRIAN HIGGINS, XENOMANIA

Brian Higgins – Founder



"We partnered with Sony in March of this year really because of the superb level of A&R support that I knew I would get there. We initially tried to sign **Amelia Lily** when she made that early and somewhat ridiculous exit from last year's X Factor and, just as we were approaching my first conversation with her, she went back into the show. I thought my chance had gone. I'd seen her audition tapes and was blown away by her voice.

"She went back into the show, had a very credible third place finish and then came down to the studio. Within a few hours we'd already fashioned what would be the first two singles **You Bring Me Joy** and **Shut Up**.

"We're very lucky to have signed her and to be working with someone as talented as **Amelia**.

"The ethos of A&R is to remain committed to pushing the envelope of modern pop writing and pop songs. We're always looking for great artists who can inspire great records and songs. I think Sony's a great place for that.

"We're definitely bringing a number of different acts into Sony the first of which will be the internationally acclaimed independent act **Florrie**. She's been releasing her own tracks independently for the last two years now and has been able to chart these tracks all over the place – from the United States to France to Spain to Norway – simply by gigging, putting out music for free initially and through very honest blogs that she puts up on her site.

"A multi-instrumentalist and a superb songwriter, the time feels right to sign **Florrie** to a major label and garner this international fanbase and hopefully launch a very successful career. I think she'll be a great partner for **Xenomania** and Sony.

"We've always been developing young people, artists and writers from all sorts of different backgrounds. I think it's this blend of youth, experience and never ending enthusiasm for pop music that creates the culture of the company."

Q4 DVD SPECIAL

THE KNIGHT BEFORE CHRISTMAS...

...AND OTHER STORIES

There's a plethora of hotly anticipated movies and TV series heading to the High Street this Q4, promising to generate millions in revenue. James Batchelor finds out why retailers need to cash in on this annual and much-needed surge in sales

Blu-ray and DVD sales took in a massive £1.5bn at UK retail last year – great news for any High Street outlet in these troubled times.

While other entertainment industries struggle as consumers tighten their belts and new digital outlets threaten to render physical releases redundant, the world of film reaches new heights with box office smashes like *Avengers Assemble* and *The Dark Knight Rises*.

And with those same hits heading to homes on Blu-ray and DVD over the next few months, it's the ideal time to clear some shelf space for guaranteed best-sellers.

"Video is the biggest single segment of the home entertainment market so if you are serious about entertainment retailing you have to be in video," says Entertainment Retailers Association director general Kim Bayley.

CHRISTMAS CHEER

Unsurprisingly, the run-up to the holidays is the most crucial selling period for video retailers, with Q4 accounting for close to 40 per cent of the total year's sales. The reasons for this are obvious.

"It's when the summer blockbusters and other big releases come out on DVD and Blu-ray," explains HMV PR boss Gennaro Castaldo.

"It's also when the accompanying marketing

ABOVE
Coming to a smaller screen near you...
The summer blockbusters arrive on disc, with *The Dark Knight Rises* leading the way in Q4



"If anything this year we fear that too many key releases are being shoehorned into a relatively short window"

KIM BAYLEY, ERA

budgets are unlocked to generate the maximum consumer interest, footfall and engagement – particularly among the 'once-a-year' Christmas gift shoppers.

"Whichever way you look at it, this period is critical for studios and retailers alike – a great Q4 can turn a good year into a brilliant one, equally a strong year to date can evaporate into disappointment if Christmas fails to deliver."

Koch Media's marketing manager for film and TV Hollie Richmond adds: "Christmas has always been the absolute biggest time for the home entertainment industry – movies, TV and special interest DVDs and Blu-rays make great, personal gifts and retailers should capitalise on the uplifted opportunity by stocking a wide range of releases to suit all needs."

And Q4 2012 is shaping up to be another belter. In addition to the superhero blockbusters mentioned earlier, there is plenty of strong product to drive sales.

"Each year, the final quarter offers the opportunity to capitalise on a weekly release schedule of hit summer blockbusters and 2012 is no different," says James Wilcox, Blockbuster's head of movies. "From *Ice Age* to *The Amazing Spider-Man* and *Magic Mike* to *Ted*, there is product to excite all our customers.

"And success in Q4 not only closes this year on a high but it also lays the foundation for Q1 2013."

The home entertainment release of summer blockbusters also gives retailers the chance to build on, if not surpass, the success of the films' theatrical performances, giving each title a second wind in both hype and sales.

"There are added promotional activities brought in with the use of DVD extras and behind the scenes footage as well as keeping below-the-line activity between the two releases to maintain momentum," says Richmond.

"There is also the opportunity to use in-store marketing to full effect to capture impulse purchases, potentially bringing in a new audience that may not have seen the theatrical release."

And, while DVD remains dominant, taking a whopping 93 per cent of video sales last year, many retailers predict big things for more recent formats.

"This Q4 we're looking to achieve significant growth in Blu-ray," says Blockbuster's Wilcox. "To

SPONSORED BY **KOCH MEDIA**

DVD & BLU-RAY 2011 VS 2012 THE MARKET IN NUMBERS

Source: ERA and Official Charts Company

LAST YEAR

72.7m Blu-rays and DVDs sold in Q4, accounting for 38% of 2011 unit sales**£679.5m** Revenue generated by Q4 sales, making up 43% of total year's takings**93%** DVDs made up the majority of movies and TV shows sold during Q4 2011. They also formed 93% of full year sales**150%** Back catalogue DVD sales more than doubled those of new releases. Interestingly, new release Blu-rays are only trailing by 14%

THIS YEAR

£713.7m Sales generated by DVD and Blu-rays so far this year (January 1 to September 1)**90.3m** Units sold across both formats during the same period.**21.6m** New releases sold on Blu-ray and DVD in 2012 to date, generating £255m.**47** Hot new titles covered in our bumper seven-page preview, which starts on page 40

deliver this, we'll be calling on our studio partners to address Blu-ray across its lifecycle and build a more compelling catalogue offer."

THE EVOLUTION OF FILM

But don't be fooled into thinking the next few months will be easy. ERA warns that a cluttered release schedule means retailers will need to work at maximum efficiency to capitalise on every major product.

"If anything, this year we fear that too many key releases are being shoehorned into a relatively short window," says Bayley. "There is a big logistical challenge in dealing with the sheer volume of releases and sales at this time of the year, but I am confident our members are prepared."

There are also external challenges entertainment retailers have to contend with. As has been shown, the video market is a lucrative and therefore highly coveted opportunity that broader retailers have seized upon, making life tougher for specialists.

"How do you make a viable return on sales in the face of massively powerful supermarkets and online retailers who tend to treat entertainment as a loss-leading category to gain share and customer footfall?" says Castaldo.

"And some online and digital goliaths don't even



"This is when the accompanying marketing budgets are unlocked to generate the maximum consumer interest, footfall and engagement"

GENNARO CASTALDO, HMV

pay corporation tax in this country, so the UK taxpayer is unwittingly funding these discounts.

"Over time these strategies have not only helped to put lots of retailers out of business and reduced choice and competition but they have devalued the products in the public's mind."

And, as with any form of entertainment, there is the ever-present threat of a digital future. Streaming services like Netflix and Lovefilm have exploded this year, and the Hollywood-backed Ultraviolet – which gives DVD buyers access to a digital copy of their purchase is slowly gaining momentum.

ERA's Bayley says such ventures are to be encouraged: "With the proliferation of competing online delivery services, there is a huge job of consumer education to be done. We need to be careful that we don't make it so complicated for

people that they simply switch off.

"Video, like all forms of entertainment, is undergoing a huge transition with a proliferation of ways in which consumers can access video content, from traditional physical discs, Blu-ray, digital and streamed rental models.

"Newer formats such as digital and Blu-ray continue to grow but overall, like all forms of entertainment, sales are under pressure as consumers tighten their belts and move towards free forms of entertainment, which compete for their time."

But, of course, it will still all come down to Christmas. The release of summer smash hits, the swell of gifting and consumers' propensity for impulse buying means physical media is far safer in the world of film and TV than in any other entertainment sector.

Castaldo adds: "Despite all the challenges and the growing appeal of digital and UltraViolet, a substantial number of customers will still want physically packaged visual media for some time to come – to be able to buy and to own something they love.

"And, of course, DVDs and Blu-ray still lend themselves to gifting in a way that it's difficult to see digital doing."

BELOW
Big hitters:
The Avengers, Spiderman and Ice Age 4 are expected to fill many a gift list this Christmas



Q4 DVD SPECIAL

SEEN ON SCREEN

There are a heck of a lot of triple-A DVD releases coming up in the next few months, which promise to top up the coffers of entertainment retailers in the vital Q4 period - tempting music consumers to spend a little bit more on their Christmas presents. Here Music Week previews some of the standout non-music titles that will be arriving in the quarter...



Out now AVENGERS ASSEMBLE

Distributor: 20th Century Fox

Price
DVD: £19.99
Blu-ray: £24.99
Blu-ray 3D: £29.99
Contact: 020 7029 6000

What's it about?



Helmed by Buffy and Firefly creator Joss Whedon and built up over a series of teasing post credit sequences, Avengers Assemble saw Marvel's finest finally team up in one of the biggest superhero films of all time. When god of mischief Loki arrives on Earth, Nick Fury brings together Captain America, the Hulk, Black Widow, Thor, Hawkeye and the wisecracking Iron Man to take him down.

Why stock it?

Well, if it does half as well as it did on the big screen, it's set to be one of the biggest DVD releases of the year, as Avengers Assemble became the fastest film to ever gross \$1 billion worldwide and the third highest grossing film of all time, sitting just behind Titanic and Avatar. Quote: 'Brand new launch that was a huge hit in the cinemas and a must-see for superhero and comic book fans': Play.co.uk (Charlene Moodliar - Category Account Manager at Rakuten's Play.com)

September 24 THE RAID

Distributor: Momentum

Price
DVD: £17.99
Blu-ray: £19.99
Contact: 020 7534 0400



Hailed as one of the greatest action films of the last decade, The Raid follows the plight of a SWAT team trapped in a building brimming with gangsters, killers and ruthless fighters.

September 24 THE CABIN IN THE WOODS

Distributor: Lionsgate

Price
DVD: £19.99
Blu-ray: £24.99
Contact: 020 7299 8800

What's it about?



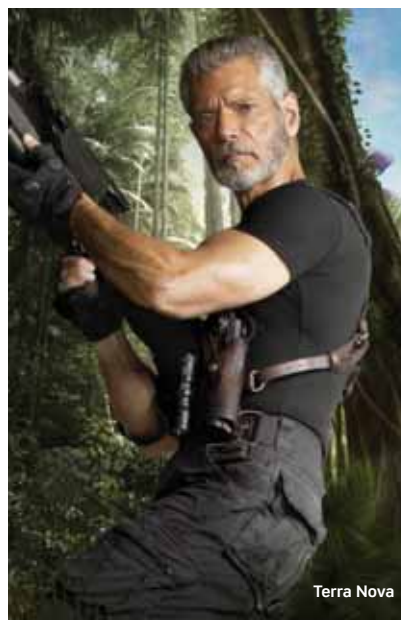
A group of teens travel to a remote cabin in the woods for a weekend away but, after messing around in the basement, things begin to go bump in the night.

Oh, it's another one of those films? You'll think you've seen this horror

situation before and it is an incredibly difficult film to describe without completely ruining, but The Cabin In The Woods soon reveals itself as a twisty, meta-horror destined to delight those who know their Freddy from their Jason.

Horror or comedy?

In the same way that Scream managed to bleed the two, Cabin in the Woods manages to be funny, terrifying and relentlessly self-reflective, bulging with enough horror movie references to test the most dedicated of horror hounds. As Roger Ebert stated 'This is like a final exam for fanboys.'



September 24 TERRA NOVA

Distributor: 20th Century Fox

Price
DVD: £27.99
Blu-ray: £38.99
Contact: 020 7437 7766



The series, with Steven Spielberg on board as an executive producer, follows the Shannon family who find themselves travelling 85 million years into the past to prevent the extinction of humanity.

September 24 JAMES BOND 22 FILM COLLECTION BLU-RAY

Distributor: MGM/20th Century Fox

Price
Blu-ray: £119.99
Contact: 020 7437 7766



Sean Connery. George Lazenby. Roger Moore. Timothy Dalton. Pierce

Brosnan. Daniel Craig. They're all here in the 50th anniversary Blu-ray bundle of every Bond film to date.

October 1 SNOW WHITE AND THE HUNTSMAN

Distributor: Universal

Price
DVD: £19.99
Blu-ray: £24.99
Contact: 020 7029 6000



Continuing a trend of treating classic material with a newfound darkness (We're looking at you The Dark Knight Rises) comes the latest retelling of the Snow White tale. Kristen Stewart stars as Snow White in a film that swaps hi-ho-ing dwarves for epic battle scenes and a truly wicked witch.

October 1 BREAKING BAD: SEASON 4

Distributor: Sony Pictures

Price
DVD: £29.99
Contact: 020 7533 1111



The critically acclaimed show continues to follow the trials of Walter White, a man diagnosed with lung cancer who turns to a life of crime to fund his spiralling medical bills.

October 1
MOONRISE KINGDOM

Distributor: Universal

Price

DVD: £15.99

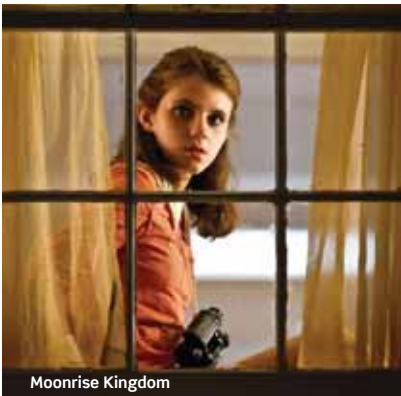
Blu-ray: £19.99

Contact: 020 7029 6000



Set in 1965 on the island of New Penzance, Moonrise Kingdom follows the runaway romance of two young misfits, Sam and Suzy.

Packing camping equipment, a record player, some library books and Suzy's cat, the two elope as far as is possible to on a small New England island.



Moonrise Kingdom

October 1
UNIVERSAL CLASSIC MONSTERS COLLECTION: LIMITED EDITION COFFIN

Distributor: Universal

Price

Limited Edition Coffin: £59.99

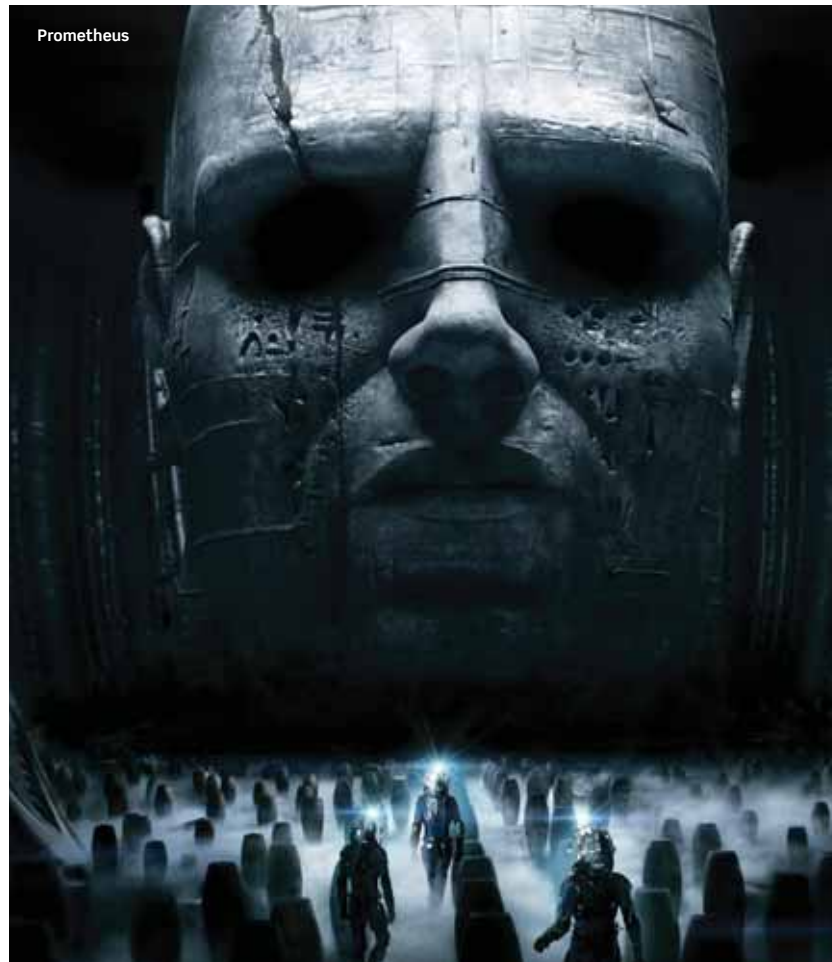
Blu-ray: £49.99

Contact: 020 7029 6000



Inside this limited edition coffin lies the Blu-ray quality corpses of eight iconic Universal monsters: Dracula, Frankenstein, The Mummy, The Invisible Man, The

Bride of Frankenstein, The Wolf Man, The Phantom of the Opera and a 3D version of The Creature from the Black Lagoon.



Prometheus

October 1
ALFRED HITCHCOCK: THE MASTERPIECE COLLECTION LIMITED EDITION

Distributor: Universal

Price

Premium Edition: £149.99

Blu-ray: £129.99

Contact: 020 7029 6000



This Blu-ray collection of 14 of the Master of Suspense's greatest films includes a collectable

hardback book, art cards, costume sketches and photographs.

October 8
INDIANA JONES THE COMPLETE ADVENTURES LIMITED EDITION BLU-RAY

Distributor: Paramount

Price

Blu-ray: £199.99

Contact: 020 3184 2100



This boxset brings together all four films as well as a 144 page Holy Grail prop, a film cell, grail rubbing, a menu from Pankot Palace, four film stills, Club Obi-

Wan matchbook, travel tickets and two photographs.

October 8
PROMETHEUS

Distributor: 20th Century Fox

Price

DVD: £19.99

Blu-ray: £24.99

Contact: 020 7437 7766

What is it?

Arguably one of the most anticipated films of the year, Prometheus saw Ridley Scott return to the sci-fi genre for the first time since 1982's Blade Runner. A sort-of prequel of Alien, the film follows Noomi Rapace's Dr Elizabeth Shaw and her team of explorers after a clue to the origins of mankind sends them across the universe to LV-223. As you would imagine, things don't quite pan out as planned.

Should I expect Alien or Alien: Resurrection?

Well, with the onslaught of viral videos, teaser trailers and teasers for the teaser trailers, Prometheus suffered from a hype that no film could live up to. Just as fans expecting Alien left somewhat disappointed, critics were equally divided. Responses ranged from 'impossible not to be thrilled by it' to 'Alien's poor relation'.

Why should I stock it?

This retail release is a perfect opportunity for fans to make up their mind and for

those who haven't seen it to catch up and join in the debates. An Evolution Box Set is also available packing together Blu-rays of the Alien Series and Prometheus with art cards, a poster and a Weyland Corporation T-Shirt.

October 8
ROCK OF AGES

Distributor: Warner Home Video

Price

DVD: £19.99

Blu-ray: £24.99

Contact: 020 7984 5000



Julianne Hough and Diego Boneta star in this adaptation of the musical consisting entirely of 1980s rock. Tom Cruise, Russel Brand, Alec Baldwin and Catherine Zeta Jones are also on hand to help save rock club 'The Bourbon Room' from closure.

October 8
ILL MANORS

Distributor: Revolver

Price

DVD: £17.99

Blu-ray: £19.99

Contact: 020 7243 4300



Plan B steps out of the recording studio for his directorial debut with Ill Manors, a drama that follows six people struggling to make ends meet on the violent streets of London.

October 15
DARK SHADOWS

Distributor: Warner Home Video

Price

DVD: £19.99

Blu-ray: £24.99

Contact: 020 7984 5000



Tim Burton is something of an acquired taste. His experiments range from the brilliant Ed Wood and Edward Scissorhands to the headache-inducing Alice in

Wonderland. His latest helps to buck the trend of naff remakes as Dark Shadows, an American show that followed a family of ghouls, vamps and monsters, proves to be all over the place in the best possible way.

FROM THE PRODUCER OF
THE HURT LOCKER

AND DIRECTOR OF
AMERICAN HISTORY X

DETACHMENT

**"BRAZENLY
TRUTHFUL...
...A WELCOME RETURN
FOR TONY KAYE"**

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**AVAILABLE ON DVD & BLU RAY
FROM 29TH OCTOBER**

Q4 DVD SPECIAL

SPONSORED BY **KOCH MEDIA**

October 15

WRATH OF THE TITANS

Distributor: Warner Home Video

Price

DVD: £19.99

Blu-ray: £24.99

Contact: 020 7984 5000



Sam Worthington returns with an unfortunate haircut and abs of steel in this sequel to Clash of the Titans. Perseus finds his tranquil fisherman lifestyle interrupted

when Hades and Ares combine to wake up the powerful Kronos.

October 15

AMERICAN HORROR STORY SEASON 1

Distributor: 20th Century Fox

Price

DVD: £34.99

Blu-ray: £39.99

Contact: 020 7437 7766



This horror inspired TV series follows the Harmon family as they move into a restored mansion. Unbeknown to them, the house is haunted by the property's many former inhabitants.



October 22

ABRAHAM LINCOLN: VAMPIRE HUNTER

Distributor: 20th Century Fox

Price

DVD: £19.99

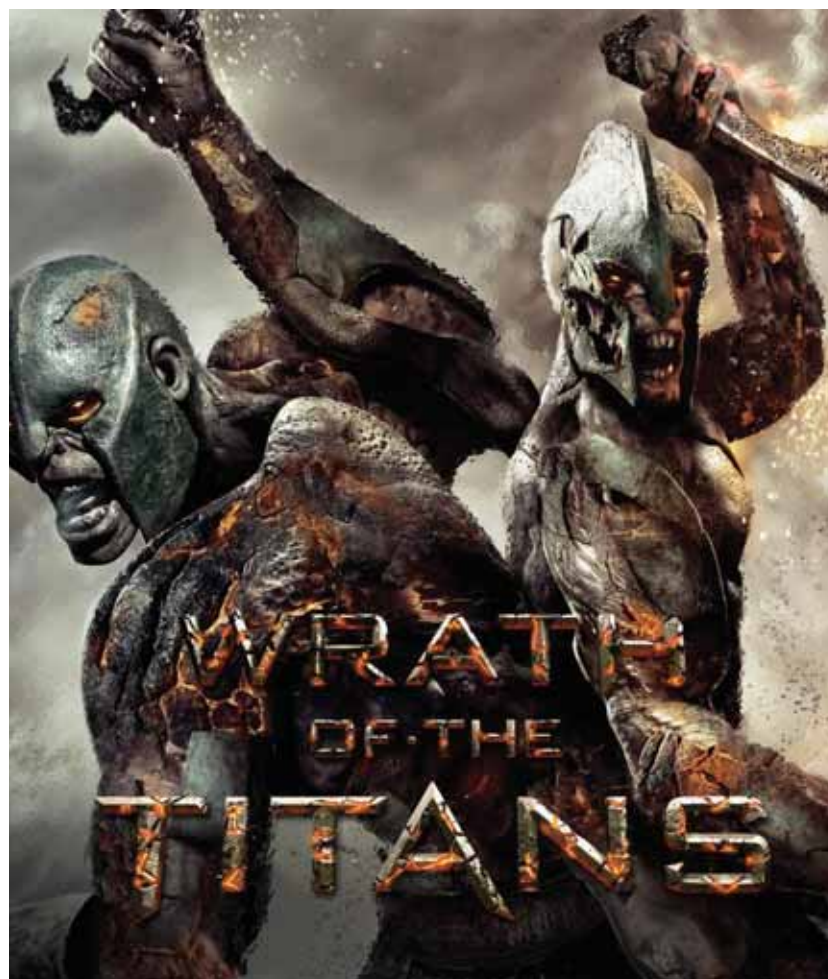
Blu-ray: £24.99

Blu-ray 3D: £29.99

Contact: 020 7437 7766



Proving that he was more than just a keen theatregoer, Abraham Lincoln: Vampire Hunter tells of the buried secret life of the US president.



October 22

LIFE'S TOO SHORT

Distributor: Universal

Price

DVD: £19.99

Blu-ray: £24.99

Contact: 020 7029 6000



The latest show from Ricky Gervais takes the same fly-on-the-wall format seen in The Office and applies it to the life of Warwick Davies playing a fictional

version of himself.

October 22

COCKNEYS VS ZOMBIES

Distributor: StudioCanal

Price

DVD: £15.99

Blu-ray: £19.99

Contact: 020 7534 2700



Starring Bricktop himself (Alan Ford), this film proves itself more than just as a flashy title as some East End bankrobbers and cockney pensioners take on the walking brown bread with gruesomely hilarious consequences.

October 22

LOVELY MOLLY

Distributor: Metrodome

Price

DVD: £15.99

Blu-ray: £19.99

Contact: 020 7535 7300



From the director of The Blair Witch Project comes this horror that follows the plight of a recovering heroin addict as her childhood home brings back some

haunting memories.

October 22

RED LIGHTS

Distributor: Momentum

Price

DVD: £15.99

Blu-ray: £19.99

Contact: 020 7534 0400



The director of Buried steps out of the box in this thriller starring Sigourney Weaver and Cillian Murphy as two paranormal investigators that set out to debunk the claims of a renowned psychic played by Robert De Niro.

October 29

BLADE RUNNER 30TH ANNIVERSARY ULTIMATE COLLECTOR'S EDITION

Distributor: Warner Home Video

Price

Blu-ray: £39.99

Contact: 020 7984 5000



This box set brings together the Final Cut of the film with a book of Blade Runner art, two behind the scenes books and a model of one of the films iconic Spinner vehicles

October 29

MAD MEN: SEASON 5

Distributor: Lionsgate

Price

DVD: £29.99

Blu-ray: £39.99

Contact: 020 7299 8800



The award winning series is back as Don Draper finds himself a married man again with Megan and the agency has to deal with the loss of the Lucky Strike account.

October 29

LONDON 2012 OLYMPIC GAMES

Distributor: 2 Entertain

Price

DVD: £29.99

Blu-ray: £33.99

Contact: 020 7612 300



This five disc set will bring over nine hours of footage, covering the key moments from this year's games including the opening and closing ceremonies.

"This five-disc DVD promises to be one of the stand-out Q4 titles that will be undoubtedly appeal to a huge audience and prove hugely popular for the Christmas gift market. We're all desperate to hang on to those golden summer memories, and this ultimate souvenir feels like it could be the definitive Christmas purchase."

HMV (Gennaro Castaldo)



Q4 DVD SPECIAL



Men In Black III

October 29
RED TAILS

Distributor: Momentum

Price
DVD: £15.99
Blu-ray: £19.99
Contact: 020 7534 0400



Produced by George Lucas, for whom this pet project has been in development since 1988, follows the trials of the Tuskegee Army, a group of African American United States Army Air Force servicemen during WWII.

November 5
MEN IN BLACK III

Distributor: Sony Pictures

Price
DVD: £19.99
Blu-ray: £24.99
Blu-ray 3D: £29.99
Contact: 020 7533 1111



The next instalment of the Men in Black franchise sees an evil alien travel back in time and kill a young Agent K. Will Smith's Agent J then has to head back in time to

1969 to save both his partner and the fate of the world.

November 5
KILLER JOE

Distributor: Entertainment One

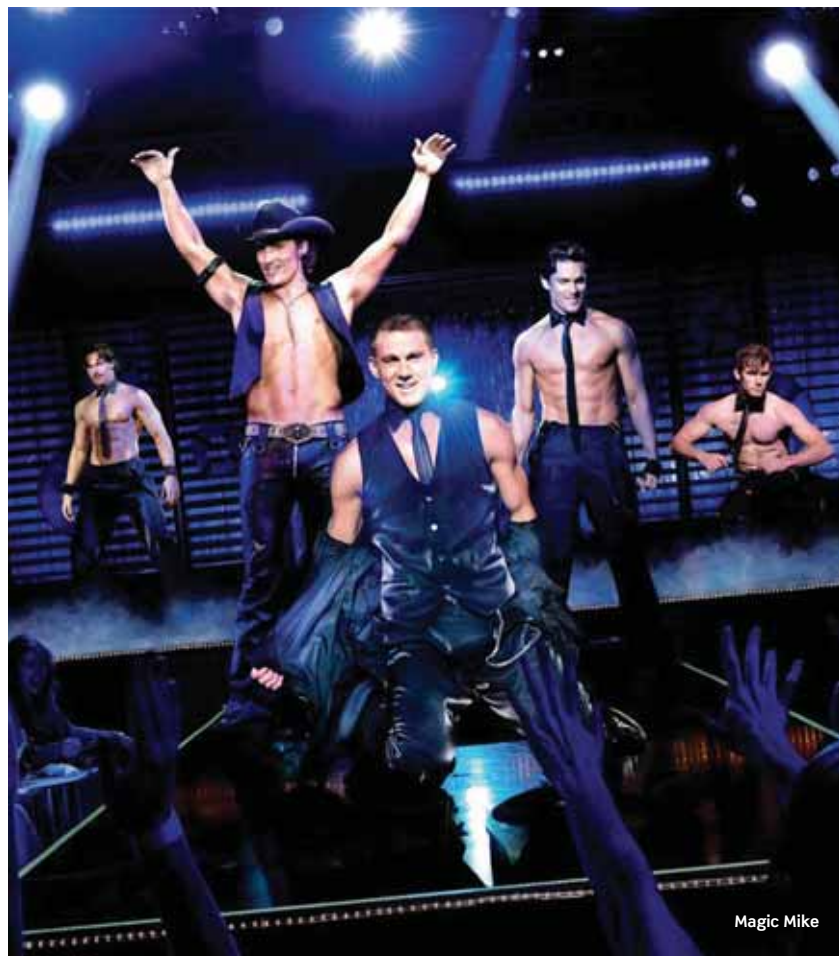
Price
DVD: £19.99
Blu-ray: £24.99
Contact: 020 7907 3773



From William Friedkin, the director of The Exorcist, comes one of the most deliriously dark films of the years. Wanting to bump off his own mother for the insurance money, Chris goes to Killer Joe, a bent copper with a murdering streak. Unfortunately for Chris, Joe would rather have his sister Dottie than a fee. You'll never look at a chicken leg in the same way.



Killer Joe



Magic Mike

November 19
SEARCHING FOR SUGAR MAN

Distributor: Studio Canal

Price
DVD: £17.99
Blu-ray: £22.99
Contact: 020 7534 2700



One of the most astonishing documentaries of the year, Searching For Sugar Man follows two fans as they hunt for a forgotten music artist who has become a phenomenon after his failed first album became a hit in apartheid South Africa.

November 26
THE AMAZING SPIDER-MAN

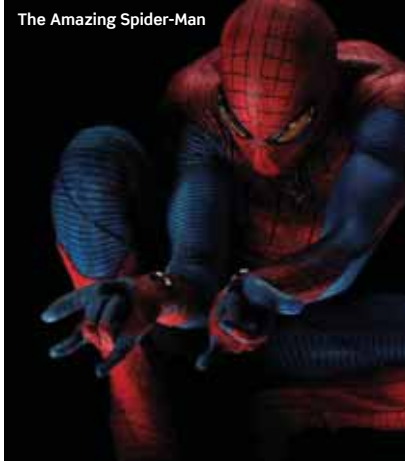
Distributor: Sony Pictures

Price
DVD: £19.99
Blu-ray: £24.99
Blu-ray 3D: £29.99
Contact: 020 7533 1111



In this reboot helmed by 500 Days of Summer director Marc Webb, Andrew Garfield steps into Spider-Man's famous suit as he searches for the truth about his

The Amazing Spider-Man



parents and battles against a scientist-turned-powerful Lizard creature.

November 26
MAGIC MIKE

Distributor: Lionsgate

Price
DVD: £19.99
Blu-ray: £24.99
Contact: 020 7299 8800



The latest from Steven Soderbergh follows Channing Tatum in a story based on his own youth. The film follows Adam; a nineteen year old who goes into the world of stripping guided by headline act Magic Mike. Expect cheeks, screaming women and a grating Matthew McConaughey.

SPONSORED BY **KOCH MEDIA****December 10****ICE AGE 4: CONTINENTAL DRIFT**

Distributor: Lionsgate

Price

DVD: £19.99

Blu-ray: £24.99

Blu-ray 3D: £29.99

Contact: 020 7299 8800



The Ice Age gang reunite again for this adventure on the high seas as Manny, Diego, Sid and Sid's grandmother float away from their loved ones on an iceberg after a Scrat-induced continent separation.

December 31**BERBERIAN SOUND STUDIO**

Distributor: Artificial Eye

Price

DVD: £15.99

Blu-ray: £19.99

Contact: 020 7240 5353



This horror follows Gilderoy, a mild mannered sound engineer who finds himself recruited to create a range of nasty sound effects for a violent Italian giallo film. As the gruesome film takes its toll, Gilderoy finds the line between reality and the world of the film blurring.

**Q4 THE DARK KNIGHT RISES**

Distributor: Warner Home Video

Price

DVD: TBD

Blu-ray: TBD

Contact: 020 7984 5000



It needs no introduction but here's one anyway. One of the biggest films of the year, the final chapter of Christopher Nolan's Batman trilogy sees Bruce Wayne come out

of self imposed exile to take on take on the fearsome Bane.

"Even if you weren't entirely happy with The Dark Knight Rises, you're still going to want to pick this up. The Dark Knight is still one of the three best selling Blu-ray discs of all time. This will be equally huge."

TheHut (Alex Dantanus, Games product Marketing Executive)

**Q4 TED**

Distributor: Universal

Price

DVD: TBD

Blu-ray: TBD

Contact: 020 7029 6000



Seth McFarlane, the man behind Family Guy, The Cleveland Show and American Dad, makes the leap to film with the tale of a man and his best friend Ted, a pot-smoking, foul mouthed talking teddy bear.

Q4**THE BOURNE LEGACY**

Distributor: Universal

Price

DVD: TBD

Blu-ray: TBD

Contact: 020 7029 6000



The Bourne franchise continues without Matt Damon as Jeremy Renner stars as Aaron Cross, a man whose life is under threat when the Treadstone Project

gets shut down.

Q4**THE EXPENDABLES 2**

Distributor: Lionsgate

Price

DVD: TBD

Blu-ray: TBD

Contact: 020 7299 8800



The most testosterone fuelled DVD of this, or any other, year. The Expendables 2 brings together the likes of Stallone, Statham, Willis, Schwarzenegger, Van Damme and, wait for it, Chuck Norris get together to flex their muscles and blow things up.



Q4 DVD SPECIAL

KOCH MEDIA

Our Q4 DVD preview sponsors Koch Media reveal their own picks of the bunch of September-December releases

Out now SKINNING

Distributor: KSM/Koch Media

Price

DVD: £15.99

Blu-ray: £19.99

Contact: 01256 385200



Novica, a timid student, becomes part of a group of violent skinheads after cheating in an exam to help its leader. As he falls deeper into the gang, he finds his lifestyle becoming

increasingly brutal.

Out now DOOGIE HOWSER, MD: SEASON 3

Distributor: Revelation Films/Koch Media

Price

DVD: £29.99

Contact: 01256 385200



A young Neil Patrick Harris stars as the title character in the show that follows Doogie Howser as he continues to balance being both a doctor and a teenager.

Out now LA LAW: SEASON 3

Distributor: Revelation Films/Koch Media

Price

DVD: £34.99

Contact: 01256 385200



In this Emmy-award winning third season of the courtroom drama, cases include the murder of a homeless man and a disturbed young man who only speaks through a

ventriloquist's dummy.

October 8 SOME GUY WHO KILLS PEOPLE

Distributor: Grimm Up North/Koch Media

Price

DVD: £15.99

Blu-ray: £19.99

Contact: 01256 385200



Skinning



Ken Boyd is a lonely comic book geek who finds his fantasies about killing his high school tormentors becoming reality when they mysteriously start turning up dead.

October 15 MISSION: IMPOSSIBLE THE '89 SEASON

Distributor: Revelation Films/Koch Media

Price

DVD: £24.99

Contact: 01256 385200



Before Tom Cruise there was Peter Graves, and he returns as Jim Phelps the leader of the IMF in a collectible set of all 16 episodes in this revival of the original 1966 series.

October 15 TALES FROM THE DARKSIDE: SEASON 4

Distributor: Revelation Films/Koch Media

Price

DVD: £19.99

Contact: 01256 385200



In its final season of fantasy, horror and sci-fi inspired episodes, TFTDS features stories written by the likes of Stephen King with directors including Jodie Foster and horror icon Tom Savini.

October 29 DETACHMENT

Distributor: Koch Media

Price

DVD: £15.99

Blu-ray: £19.99

Contact: 01256 385200



The long awaited next feature from the director of American History X follows a teacher who refuses to form attachments despite having a clear gift for engaging with students.

November 5 TOOTING BROADWAY

Distributor: Koch Media

Price

DVD: £15.99

Contact: 01256 385200



Featuring a cast of young British talent, this drama follows Arun, a man attempting to savoid the path back into crime. This new lifestyle is made difficult by his friendship with a gang leader.



November 26 THIRTYSOMETHING: SEASON 1

Distributor: Koch Media

Price

DVD: £39.99

Contact: 01256 385200



From the executive producers of My So-Called Life, this multi Emmy-award winning show follows a group of baby boomers as they deal with success, failure, marriage, divorce and everything else that comes with adulthood.

November 26 GOOSEBUMPS: SEASON 1

Distributor: Revelation Films/Koch Media

Price

DVD: £19.99

Contact: 01256 385200



The classic television adaptation of R.L. Stine's children's horror stories finally arrives on DVD brimming with werewolves, scarecrows, evil masks and haunted amusement parks.

SPONSORED BY KOCH MEDIA

KEY FOURTH-QUARTER DVD RELEASE DATES

TITLE / GENRE / LABEL / CONTACT TEL. / FORMAT	
SEPTEMBER 17	
AVENGERS ASSEMBLE Action Walt Disney	020 8222 1000 Blu-ray/DVD
AVENGERS ASSEMBLE BOX SET Action Walt Disney	020 8222 1000 Blu-ray/DVD
CAFÉ DE FLORE Foreign Momentum	020 7534 0400 DVD
DOOGIE HOWSER: SEASON 3 TV Comedy Revelation Films/Koch Media	01256 385200 DVD
GHOST STORIES: VOLUME 3 TV Drama BFI	020 7815 1350DVD
GHOST STORIES: VOLUME 4 TV Drama BFI	020 7815 1350DVD
GLEE: THE COMPLETE SEASON 3 TV Comedy 20th Century Fox	020 7437 7766 Blu-ray/DVD
LA LAW: SEASON 3 TV Drama Revelation Films/Koch Media	01256 385200 DVD
SILENT HOUSE Horror StudioCanal	020 7534 2700 Blu-ray/DVD
SKINNING Action KSM/Koch Media	01256 385200 DVD/Blu-ray

SEPTEMBER 24

CLEOPATRA (MASTERS OF CINEMA) Classic Eureka	020 8459 8054 Blu-ray/DVD
DARK HORSE Drama Axiom Films	020 7243 3111 DVD
DESPERATE HOUSEWIVES: SEASON 8 TV Drama Walt Disney	020 8222 1000 DVD
FRINGE: SEASON 4 TV Sci-fi Warner Home Video	020 7984 5000 Blu-ray/DVD
JAMES BOND 22 FILM BLU-RAY COLLECTION Action MGM/20th Century Fox	020 7437 7766 Blu-ray
HOW I SPENT MY SUMMER VACATION Action Lionsgate	020 7299 8800 Blu-ray/DVD
RESIDENT EVIL: DAMNATION Animation Sony Pictures	020 7533 1111 Blu-ray/DVD
TERRA NOVA TV Sci-fi 20th Century Fox	020 7437 7766 DVD
THE CABIN IN THE WOODS Horror Lionsgate	020 7299 8800 Blu-ray/DVD
THE DICTATOR Comedy Paramount	020 3184 2100 Blu-ray/DVD
THE RAID Action Momentum	020 7534 0400 Blu-ray/DVD

OCTOBER 1

ALFRED HITCHCOCK: THE MASTERPIECE COLLECTION Classic Universal	020 7029 6000 Blu-ray
BONES: SEASON 7 TV Drama 20th Century Fox	020 7477 7766 Blu-ray/DVD
BREAKING BAD: SEASON 4 TV Drama Sony Pictures	020 7533 1111 DVD
CASA DE MI PADRE Comedy StudioCanal	020 7534 2700 Blu-ray/DVD
MOONRISE KINGDOM Drama Universal	020 7029 6000 Blu-ray/DVD
SNOW WHITE AND THE HUNTSMAN Adventure Universa	020 7029 6000 Blu-ray/DVD
SPARTACUS: VENGEANCE TV Drama Anchor Bay	020 7025 7400 Blu-ray/DVD
UNIVERSAL CLASSIC MONSTERS COLLECTION Classic Universal	020 7029 6000 Blu-ray
THE PACT Horror Entertainment One	020 7907 3773 Blu-ray/DVD

OCTOBER 8

EASTBOUND AND DOWN: SEASON 3 TV Comedy Warner Home Video/HBO	020 7984 5000 Blu-ray/DVD
EL GRINGO Action G2 Pictures/Koch Media	01256 385200 Blu-ray/DVD
FAST GIRLS Drama StudioCanal	020 7534 2700 Blu-ray/DVD
ILL MANORS Drama Revolver	020 7243 4300 Blu-ray/DVD
INBRED Horror Anchor Bay	020 7025 7400 Blu-ray/DVD
MRS BROWN'S BOYS: SERIES 2 TV Comedy Universal	020 7029 6000 Blu-ray/DVD
PROMETHEUS Sci-fi 20th Century Fox	020 7437 7766 Blu-ray/DVD
ROCK OF AGES Musical Warner Home Video	020 7984 5000 Blu-ray/DVD
SOMETHING FROM NOTHING: THE ART OF RAP Documentary Kaleidoscope	020 3397 4410 Blu-ray/DVD

OCTOBER 15

ALCATRAZ: SEASON 1 TV Drama Warner Home Video	020 7984 5000 Blu-ray/DVD
AMERICAN HORROR STORY: SEASON 1 TV Drama 20th Century Fox	020 7437 7766 Blu-ray/DVD
CHUCK: SEASON 5 TV Comedy Warner Home Video	020 7984 5000 DVD
DARK SHADOWS Horror Warner Home Video	020 7984 5000 Blu-ray/DVD
HOW I MET YOUR MOTHER: SEASON 7 TV Comedy 20th Century Fox	020 7437 7766 DVD
KING OF DEVIL'S ISLAND Foreign Arrow Films/Spirit	01923 858 306
LOL Comedy Lionsgate	020 7299 8800 DVD

OCTOBER 15 CONTINUED

MISSION IMPOSSIBLE: THE '89 SEASON TV Action Revelation Films/Koch Media	01256 385200 DVD
SOME GUY WHO KILLS PEOPLE Xxxxx Grimm Up North/Koch Media	01256 385200 Blu-ray/DVD
TALES FROM THE DARKSIDE: THE FINAL SEASON TV Fantasy Revelation Films/Koch Media	01256 385200 DVD
WOODY ALLEN: A DOCUMENTARY Documentary Soda Pictures	020 7377 1407 Blu-ray/DVD
WRATH OF THE TITANS Adventure Warner Home Video	020 7984 5000 Blu-ray/DVD

OCTOBER 22

ABRAHAM LINCOLN: VAMPIRE HUNTER Action 20th Century Fox	020 7437 7766 Blu-ray/DVD
CHERNOBYL DIARIES Horror StudioCanal	020 7534 2700 Blu-ray/DVD
COCKNEYS VS ZOMBIES Comedy StudioCanal	020 7534 2700 Blu-ray/DVD
HOUSE M.D.: SEASON 8 TV Drama Universal	020 7029 6000 DVD
LIFE'S TOO SHORT TV Comedy Universal	020 7029 6000 Blu-ray/DVD
LOVELY MOLLY Horror Metrodome	020 7535 7300 Blu-ray/DVD
RED LIGHTS Thriller Momentum	020 7534 0400 Blu-ray/DVD
STAR WARS: THE CLONE WARS – SEASON 4 TV Animation Warner Home Video	020 7984 5000 Blu-ray/DVD
THE IMMORTAL VOYAGE OF CAPTAIN DRAKE: THE PIRATE KING Fantasy Koch Media/KSM	01256 385200 DVD
WHAT TO EXPECT WHEN YOU'RE EXPECTING Romance Lionsgate	020 7299 8800 Blu-ray/DVD

OCTOBER 29

BLADE RUNNER 30TH ANNIVERSARY ULTIMATE COLLECTOR'S EDITION Sci-Fi Warner Homer Video	020 7984 5000 BLU-RAY
DETACHMENT Drama Koch Media	01256 385 200 Blu-ray/DVD
DOCTOR WHO: SERIES 7 – PART 1 TV Sci-Fi 2 Entertain	020 7612 3000 Blu-ray/DVD
LONDON 2012 OLYMPIC GAMES Sport 2 Entertain	020 7612 3000 Blu-ray/DVD
MAD MEN SERIES 5 TV Drama Lionsgate	020 7299 8800 Blu-ray/DVD
RED TAILS Action Momentum	020 7534 0400 Blu-ray/DVD
STORAGE 24 Horror Universal	020 7029 6000 Blu-ray/DVD
THE FIVE YEAR ENGAGEMENT Comedy Universal	020 7029 6000 Blu-ray/DVD

NOVEMBER 5

MEN IN BLACK III Sci-Fi Sony Pictures	020 7533 1111 Blu-ray/DVD
KATY PERRY: PART OF ME Documentary Paramount	020 3184 2100 Blu-ray/DVD
KILLER JOE Thriller Entertainment One	020 7907 3773 Blu-ray/DVD
BEST OF FAMILY GUY TV Comedy 20th Century Fox	020 7437 7766 DVD
TOOTING BROADWAY Drama KME/Koch Media	01256 385 200 DVD

NOVEMBER 12

MICHAEL MCINTYRE SHOWTIME LIVE Stand Up Universal	020 7029 6000 BLU-RAY/DVD
THE THICK OF IT: SERIES 4 TV Comedy 2 Entertain	020 7612 3000 DVD
ALAN PARTRIDGE: MID MORNING MATTERS TV Comedy 2 Entertain	020 7612 3000 DVD
COSMOPOLIS Drama Entertainment One	020 7907 3773 Blu-ray/DVD
FRIENDS COMPLETE SERIES: BLU-RAY TV Comedy Warner Home Video	Blu-ray

NOVEMBER 19

DR SEUSS' THE LORAX Animation Universal	020 7029 6000 Blu-ray/DVD
ARTHUR CHRISTMAS Animation Sony Pictures	020 7533 1111 Blu-ray/DVD
SEARCHING FOR SUGAR MAN Documentary StudioCanal	020 7534 2700 Blu-ray/DVD

NOVEMBER 26

THE AMAZING SPIDER-MAN Action Sony Pictures	020 7533 1111 Blu-ray/DVD
MAGIC MIKE Drama Lionsgate	020 7299 8800 Blu-ray/DVD
THIRTYSOMETHING: SEASON 1 TV Drama Koch Media	01256 385200 DVD

NOVEMBER TBC

DOWNTOWN ABBEY: SERIES 3 TV Drama Universal	020 7029 6000 Blu-ray/DVD
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Q4 DVD SPECIAL

SPONSORED BY **KOCH MEDIA**

I WANT MY DVD

From an inside look at the UK's latest pop sensation to the legendary reunion of one of Britain's biggest rock bands, the world of music is set to make a strong showing in the Q4 DVD market.

Tom Pakinkis previews just some of the ones to look out for...



FRANK TURNER *Live From Wembley*

Out now



A special two-disc DVD set presents Frank Turner's Wembley Arnea performance on April 3 2012. Along with the gig itself, fans get to step behind the

scenes in the run up to Turner's biggest headline show with two documentaries. The first is Gregory Nolan's *I Still Believe (The Road To Wembley)* - an "up close and personal" journey with Turner ahead of the gig - while the second, from Frank himself, follows support act Beans On Toast's own road to Wembley.

NOEL GALLAGHER'S HIGH FLYING BIRDS

International Magic Live At The O2

Released: October 15



The former Oasis man puts out his first DVD as a solo artist with Noel Gallagher's High Flying Birds. The DVD presents Gallagher's London

O2 Arena gig back in February with songs from his latest album and Oasis classics including *Half The World Away* and *Don't Look Back In Anger*.

A special edition offers another DVD featuring Gallagher live at The Mod Club in Toronto on November 5, 2011 and the God-like genius' appearance at the NME Awards 2012. A hardback book rounds off the set with a CD featuring Flying Birds demos.

STEPS *The Ultimate Tour Live*

Released: October 29



Steps came together once again this year after 11 long years to embark on their 'ultimate' tour. The DVD immortalises the reunion, which saw Lisa, Claire, Faye, Lee and H perform 22 sell-out dates in front of 200,000 fans.

Punters who pick up *Steps: The Ultimate Tour Live* this October can expect all the classics including *Tragedy*, *One For Sorrow* and *Deeper Shade Of Blue* along with all the appropriate dance moves.

ONE DIRECTION *All For One*

Released: October 29



With the 1D boys (*main picture*) already laying claim to an in-demand live DVD, *All For One* gives the US invading pop group the documentary treatment. This fly-on-the-wall film recounts One Direction's remarkable success story from *X Factor* obscurity to No.1 nirvana.

The feature-length film is packed with unseen footage, interviews with family and friends and words from music peers including The Wanted, Westlife, Cheryl and Nicole Scherzinger. Also making an appearance is Simon Cowell, the man who pushed One Direction to become one of the hottest pop products on the planet today.

KATY PERRY *Part Of Me*

Released: November 5



A music documentary mapping out Perry's yearlong California Dreams World Tour in 2011, *Part Of Me* includes concert performances

from around the globe but reserves a large chunk of screen time for personal interviews with the country-hopping singer.

Described as something resembling a video diary, the film gives fans a behind the scenes look at life on the road with footage of Perry's tour staff hard at work while the California girl opens up about everything from religion to her relationship with Russell Brand.

PAUL McCARTNEY *Live Kisses*

Released: November 12



Live Kisses captures Sir Paul's performance from Hollywood's legendary Capitol Studios featuring songs from his latest album *Kisses On The*

Bottom. With a virtuoso band behind him led by Diana Krall, McCartney offers renditions of classic songs from the American songbook.

Between tracks, interviews with McCartney, Krall and others involved in the recording of *Kisses* draw back the curtain for fans of the former Beatle.

LED ZEPPELIN *Celebration Day*

Released: November 19



When Led Zeppelin completed one of the most legendary reunion gigs in music history in December 2007, the decision not to release the concert to the general public

caused some head-scratching.

With 20 million applications for tickets and only 18,000 lucky enough to score seats at the O2 Arena, many Led Zep fans were left wanting - but not for much longer. This November, the band's first headline show in 27 years will be made available on DVD and Blu-Ray after a worldwide theatrical release on 1,500 screens in over 40 territories on October 17 with premieres in London, LA, New York and other major cities.

WESTLIFE *The Farewell Tour*

Released: November 19



They're one of the most successful pop groups of all time with 14 No.1 singles, more than 20 Top 10 hits and 45 million album sales tucked under their belts.

After a 14-year career, a four-piece Westlife said goodbye this year in a worldwide tour stretching over three months. *Westlife: The Farewell Tour 2012* captures the band's journey to over 100 venues culminating in a homecoming concert in front of 85,000 fans at Croke Park Stadium in Dublin.



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RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a bit of background Inandout Records...

Tino Kopanakis and Christian Mathans founded Inandout Records in November 1996. Initially they had a 20 m² vinyl and CD shop. They decided to place their head office at Neutorgasse 47 in Graz in 1998.

By the end of 2007 the sales area had increased up to 200m and Inandout Records became the largest independent vinyl store in Austria.

How are independent record retailers doing in Austria?

They are becoming a rare breed. They are finding it hard to compete with the prices on the internet, mp3's and illegal downloading.

People enjoy the convenience and privacy of home shopping rather than finding time to go into a store and look around.

How is business for you today compared previous years?

Business is starting to boom again after seeming a bit slow between 2008 and 2010. Those were the years that we lost DJ's to digital DJ solutions like time code vinyl, CD's and USB sticks. The rise of the digital DJ left an empty space in our store, almost all the 12" buyers were gone.

In the earlier years, 60% of our store was filled with LP's and the other 40% with 12 inches.

But vinyl seems to be making its way back. The last 2 years have been very good for us and the sales are back where we want them.

Every year more and more collectors visit our store, they see us not only as a place to buy and sell, but a place to meet others and share experiences or knowledge. We are not just a store, we are a family for everyone who is a lover of music.

How can retailers combat digital downloads and tough times?

"We lost DJs to digital solutions like CDs and USB sticks, but vinyl seems to be making its way back"

NIKO ZAGLER, INANDOUT RECORDS

Good customer service plays a big part in any store. The vinyl collectors love to test us, The DJ's need to know what's fresh and the Christmas shoppers like to sing us songs they don't know the names of.

Most indie record stores live from regular customers. It's all about keeping them and making new ones.

Do you participate in Record Store Day at all?

Yes. It's a great day for us and I think for record stores all over the world as well. Record Store

Day is important for us because it means a lot of attention from the local and national media.

On RSD, we invite local bands to play in our shop window with free drinks for everyone who visits our store. We hope it keeps going like it has been in the last three years.

Is there anything that you think the music industry or government could be doing to help indie retailers?

It's more up to the punters out there. Somebody who really stops and takes time to appreciate music is not going to settle for a bad quality sound file on their computer. We need more people out there who have a bigger respect for music.

The major labels should work together with the independent stores and not against them. Sometimes it

feels like they would rather sue you than support you.

How confident are you about the future?

I still see a future for vinyl but the CD will die like cassette tapes did. How annoying was it when you had to wind your tape up with a pencil because it got eaten by the stereo?

Vinyl is the beginning of sound, it looks stylish, the younger generations think it's cool because it's retro and good wall decoration. DJ's still love digging through it, to collectors it's worth the same as gold and there is nothing more satisfying than bringing a new record home and playing it to your wife or friends, at least in our house.

I hope the vinyl hype is not at its peak yet. I think there will always be collectors out there who will keep us running.



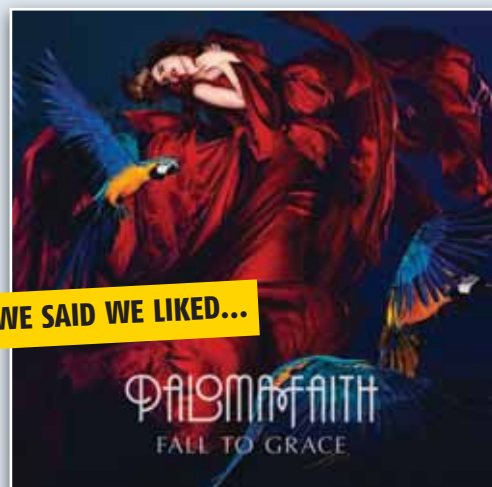
Manager: Niko Zagler

INANDOUT RECORDS

Neutorgasse 47
8010 Graz, Austria
t 0316 890130
w <http://www.inandout.at>

INTERNET vs HUMAN

This week's High Street Hero Niko takes on his digital rivals ...



WE SAID WE LIKED...

PALOMA FAITH Fall To Grace



AMAZON RECOMMENDED...

EMELI SANDÉ Our Version Of Events



NIKO RECOMMENDED...

DINOSAUR JR | Bet On Sky

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	VACCINES	Come Of Age
2	CAT POWER	Sun
3	TWO DOOR CINEMA CLUB	Beacon
4	ANIMAL COLLECTIVE	Centipede Hz
5	RICHARD HAWLEY	Coles Corner
6	UNTHANKS	Last
7	ELBOW	Dead In The Boot
8	UNTHANKS	Heres The Tender Coming
9	OF MONSTERS & MEN	My Head Is An Animal
10	KATE BUSH	Kick Inside

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	THE XX	Coexist
2	COLDPLAY	Mylo Xyloto
3	VARIOUS ARTISTS	Now That's What I Call Music! 82
4	BOB DYLAN	Tempest
5	EMELI SANDE	Our Version Of Events
6	ALT-J (Δ)	An Awesome Wave
7	OF MONSTERS AND MEN	My Head Is An Animal
8	THE VACCINES	Come Of Age
9	FUN.	Some Nights
10	TWO DOOR CINEMA CLUB	Beacon

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	RONAN KEATING	Fires
2	THE VACCINES	Come Of Age
3	PALOMA FAITH	Fall To Grace
4	SCOUTING FOR GIRLS	The Light Between Us
5	RITA ORA	Ora
6	VARIOUS ARTISTS	Pop Jr.
7	MAROON 5	Overexposed
8	MOSHI MONSTERS	Music Rox (Limited Edition)
9	FUN.	Some Nights
10	EMELI SANDE	Our Version Of Events

REISSUE REPACKAGE

MASSIVE ATTACK Blue Lines: 2012 Remix/Remaster
EMI/ November 19

Massive Attack's iconic Blue Lines album has been remixed and remastered from the original tapes at the band's studios in Bristol and will be released in a 2012 version.

Originally put out in April 1991 on the Circa imprint through Virgin Records, Blue Lines encompassed a concoction of break beats, sampling and rapping mixed with live instruments, together with influences as diverse as soul, punk, reggae, dub, lover's rock, electro and hip hop, and became one of the most seminal British albums containing hit tracks Safe From Harm and Unfinished Sympathy.

The 2012 Remix/Remaster will be available on a single CD format, standard and high resolution digital downloads, and as a deluxe box which will contain the CD, DVD - with 96K/24 bit high resolution audio files - the album split over two 180g vinyl LPs and the original 24" x 18" Blue Lines promo poster. Both will be packaged in 5" and 12" card mailers, respectively, with the album's artwork screen-printed per the original release.



PRICE CHECK						
	ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
	THE VACCINES Come Of Age	£7.50	£8.00	£7.99	£7.99	£7.50
	TWO DOOR CINEMA CLUB Beacon	£8.99	£8.00	£7.99	£7.49	£7.49

PRE-RELEASE ONE DIRECTION AND WILLIAMS PRE-RELEASE FEVER SPREADS

One Direction's forthcoming album, Take Me Home, has landed in the Amazon chart at 12 and Play chart at 17 whilst sitting pretty at 11 at HMV, up from last week. New Robbie record Take The Crown debuts at 6 at Play whilst climbing to 4 at Amazon and 6 at HMV. At Amazon, Mumford & Sons leapfrog Muse to pinch the top spot with Babel. The chart is dominated with existing Top 20 acts climbing further and they're joined by new entries from Kiss with Monster, The Overtones with Higher and Deacon Blue with The Hipsters, filling the 18 to 20 slots. Muse's The 2nd Law limited soft pack edition remains at the peak of the HMV chart where

the Top 5 is made up of Mumford & Sons at 2 and the three Green Day albums taking up the 3 to 5 spots. Re-entries come courtesy of Westlife with their Farewell Tour package and Steps with their Ultimate Tour CD. New entries on the chart come from Noel Gallagher's High Flying Birds at 16, Papa Roach at 18, JLS at 19 and Magnum at 20. Nicking the number one spot at Play is Jake Bugg, followed by Muse who move to 2 from 4 last week whilst the forthcoming JLS record, Evolution, sticks at 3. Albums from Robbie Williams, Bat For Lashes, One Direction and Will.i.am make fresh appearances at 6, 11, 17 and 18 respectively.



AMAZON PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	MUMFORD & SONS Babel Island
2	MUSE The 2nd Law Warner
3	GREEN DAY iUno! Warner Bros
4	TAKE THE CROWN R.Williams Island
5	... 13TH DAY Magnum Steamhammer
6	GREEN DAY iDos! Warner Bros
7	GREEN DAY iTré! Warner Bros
8	JAKE BUGG Jake Bugg Mercury
9	THE GYPSY... The Gypsy Queens Univ. Music
10	BORN TO SING V. Morrison EMI
11	LEWIS, LEONA Glassheart Sony Music
12	ONE DIRECTION Take Me Home Sony
13	THE JW ORCHESTRA Rodgers & Ham...EMI
14	BAT FOR LASHES The Haunted Man EMI
15	STEVE HARRIS British Lion EMI
16	AEROSMITH Music From... Columbia
17	JONATHAN & CHARLOTTE Together Syco
18	KISS Monster UMC
19	THE OVERTONES Higher Warner
20	DEACON BLUE The Hipsters EDEL

amazon.co.uk

HMV PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	MUSE 2nd Law: Ltd: Softpack
2	MUMFORD & SONS Babel
3	GREEN DAY Uno
4	GREEN DAY Dos
5	GREEN DAY Tre
6	R. WILLIAMS Take The Crown: Bonus Tracks
7	WESTLIFE Westlife: The Farewell Tour 20
8	LEONA LEWIS Glassheart: Hmv Exclusive
9	DOG IS DEAD All Our Favourite Stories
10	CALVIN HARRIS 18 Months
11	ONE DIRECTION Take Me Home
12	STEPS Steps: The Ultimate Tour Live
13	NO DOUBT Push & Shove
14	J. BONAMASSA Beacon Theatre
15	TULISA: (N-DUBZ) Tulisa
16	GALLAGHER International Magic Live At ..
17	E. GOULDING Halcyon
18	PAPA ROACH Connection: In
19	JLS Evolution: 2cd: Deluxe Edition
20	MAGNUM On The 13th Day: 2cd: Ltd

hmv.com

PLAY.COM PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	JAKE BUGG Jake Bugg Mercury
2	MUSE The 2nd Law Warner
3	JLS Evolution Sony
4	MUMFORD & SONS Babel Island
5	GREEN DAY iUno! Warner Bros
6	R. WILLIAMS Take The Crown Island
7	E. GOULDING Halcyon Polydor
8	LEONA LEWIS Glassheart Sony Music
9	TULISA (N-DUBZ) Tulisa Island
10	COHEED & CAMBRIA The Afterman V2
11	BAT FOR LASHES The Haunted Man EMI
12	LITTLE MIX New Album Sony
13	AXEWOUND Vultures Sony
14	DEAF HAVANA Fools & Worthless Liars BMG
15	LAWSON Chapman Square Polydor
16	DAPPY Bad Intentions Island
17	ONE DIRECTION Take Me Home Sony
18	WILL.I.AM New Album Sony
19	LUCY ROSE Like I Used To V2
20	DEVLIN A Moving Picture Sony

play.com

PEOPLE

PERSONNEL KITCHENWARE FOUNDER LUDFORD SET TO JOIN GLASTONBURY

■ GLASTONBURY FESTIVAL



PAUL LUDFORD is joining Glastonbury festival as the event's new operations director.

The move follows Glastonbury's decision to bring the former remit of Melvin Benn's Festival Republic in-house. The association between Benn and Glastonbury ended earlier this year.

The licence has now transferred to a new in-house management team who will be headed up by Ludford.

Ludford hails from the North East of England and founded indie club The Soul Kitchen in Newcastle in 1982, before setting up the Kitchenware Record label - where he signed Prefab Sprout,

The Kane Gang, The Daintees and Hurrah!

He then moved into music promotion and the safe licensing of events like ReZerection.

In 1998 he started working in event and music festival management and founded APL Event as a family partnership - from where he worked with T in the Park and with all major promoters.

■ VIRGIN RECORDS



Senior promotions manager at Virgin Records UK **ROB CLARK** is leaving the company.

The exec was called a 'hero' by Virgin artist Professor Green in a tweet revealing his departure.

Green, real name Stephen Manderson, called Clark: "Another in a long list that I've loved working with who's jumping ship."

Clark initially joined EMI in 2000, in a college promotions and events role. He began working in

promotions at EMI-owned Virgin in 2007.

■ CREATIVE ARTISTS AGENCY



RAFAEL MCDONNELL has joined entertainment and sports agency Creative Artists

Agency (CAA).

He is tasked with helping to grow sponsorship and brand partnership opportunities on behalf of CAA's music touring clients.

McDonnell comes to CAA with more than 20 years of experience working with top global brands and developing strategic partnerships with talent across music, entertainment and sports. He will be based in the agency's London office.

McDonnell is the former senior vice president of Brand Partnerships, Licensing & Synchronisation for EMI Music, where he was instrumental in creating the company's brand

partnerships group across Europe, brokering deals with global brands like Coca-Cola, MasterCard, Microsoft and Max Factor. He was responsible for developing new revenue streams in advertising, film, video games, and television on behalf of the label's artists.

Prior to EMI Music, McDonnell held senior executive positions at Red Entertainment Marketing, Coca-Cola, and Walkers Snacks/ PepsiCo.

■ WARNER/CHAPPELL



Long-serving EMI Music Publishing executive "Big" Jon Platt has joined Warner/Chappell to oversee its North American A&R operations as creative president and play a

leading role in the company's overall strategy. He will report to chairman/CEO Cameron Strang.

Platt spent 17 years at EMI Publishing, personally signing talent including Jay-Z, Kanye West, Usher, Drake and Snoop Dogg as well as signing Beyonce and being involved in the re-negotiation of deals with Pharrell Williams and Sean 'Puffy' Combs.

He served as North America creative president at the company, helping it to be named Billboard Publisher of the Year for the past 12 years and taking the ASCAP Rhythm & Soul Award for Publisher of the Year for 17 consecutive years. His departure follows the conclusion of the Sony/ATV-led consortium's \$2.2bn (£1.4bn) takeover of EMI Publishing, prompting a structural reorganisation across the two previously separate companies.

He even got a congratulatory tweet from artist Rihanna on his new role.

Got any personnel news you'd like to share? Think your big break might inspire others? Send your info to Tina.Hart@intentmedia.co.uk

NEED TO KNOW

Week by week, build the best contact book in the business

■ **Angela Dorgan** Founder/Director, First Music Contact

Angela Dorgan is the founder and director of First Music Contact (FMC), an Irish Resource organisation which promotes, encourages and develops Irish acts.

Among FMC's major successes are the Hard Working Class Heroes festival, a showcase for 100 bands in Dublin each autumn which attracts international delegates ranging from the bookers of Eurosonic and SXSW to labels such as Domino and Arts and Crafts.

Dorgan's company, comprising just her and two other members of staff, also run the Music from Ireland project which supports Irish acts at eight international music festivals including Eurosonic, SXSW, CMW, The Great Escape, CMJ and Reeperbahn.

FMC also created and runs Breaking Tunes, a free online music portal for Irish Acts which is also a free iPhone app. It currently boasts 4,500 individual



artist profiles for Ireland alone.

FMC is funded by the Arts Council of Ireland and the MFI project is funded through Culture Ireland.

Dorgan is originally from Cork, has a Masters Degree in Sociology from UCC and believes that arts and culture are an essential part of the life of every citizen. She also admits to playing the drums, badly.

MY BIG BREAK

How UK luminaries arrived in the music industry...

Lara Baker, Marketing, Events and Communications Manager, Association of Independent Music

"My big brother presented a music show on cable TV when I was little and I used to follow him around, desperate to meet pop stars and see the inner workings of the industry.

"While at school I did work experience at record labels and had a (really bad) show on a local student radio station. I went on to do a music business degree at Bucks New Uni, then moved to London in 2004.

"My big break came when I met Remi Harris, who kindly took a chance on me for an administrative role at AIM. By coincidence I was offered a part-time internship in Press at EMI in the same week, so I worked both simultaneously for a while. The EMI role wasn't very challenging, so I left that to focus on AIM, where I was getting a lot of responsibility and meeting great people.

"Eight years later I'm still here, now organising the AIM Independent Music Awards, which is great fun and really challenging. The people who work at AIM and the independent label members are brilliant and inspiring."



TOP TIP It's great to be keen, but many students I meet are almost too pushy! Attend industry events and network, but don't badger every CEO in the room with your CV. Take a targeted approach, do your research and pick your timing.



54 SINGLES & ALBUMS

The Script's *Hall Of Fame* tops the singles chart but they lose out by fewer than 5,000 copies on top slot in the albums chart – The xx pip them to that one

CHARTS FOCUS



56 UK AIRPLAY & STREAMING

After several near misses, Pink (*left*) secures her first No.1 on the radio airplay chart

58 EU AIRPLAY & GLOBAL SALES

Matchbox Twenty get their first US No.1 – ironically with their lowest opening day sales

60 COMPILATIONS & INDIES

The xx are one and two in the Indie albums and singles charts respectively



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Carl Kennedy and Roachford Ride The Storm to the top of the Upfront club chart

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64 KEY RELEASES & PRODUCT

Man of the moment Robbie Williams (*left*) is our album of the week with *Take The Crown*

CHARTS UK SINGLES

WEEK 37

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

The Official UK Singles and Albums Charts are produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last Sunday to Saturday,

THE OFFICIAL UK SINGLES CHART									
THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)		
1	2	2	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic GB1101200733 (ARV)</i> (O'Donoghue/Sheehan/Barry) Imagem/i.am.composing/BMG Silver/CC (O'Donoghue/Sheehan/Adams/Barry)	39	36	2	PROFESSOR GREEN FEAT. SIERRA KUSTERBECK Avalon <i>Virgin GBAAA1100382 (E)</i> (tbc) Sony ATV/Naughty Words/EMI/Stellar/Peermusic/Bucks/CC (Manderson/Sande/Omer/Murray/Juby)	SALES INCREASE	↑
2	New		AMELIA LILY You Bring Me Joy <i>Xenomania/RCA GBHMU1200182 (ARV)</i> (Xenomania) Xenomania/Warner Chappell (Higgins/Williams/Falke/Fitton/Gray/Parker/Cooper/Yuill/Scott)	40	25	23	ALEX CLARE Too Close <i>Island GBUM71101222 (ARV)</i> (Diplo/Switch/Rechtschaid) Warner Chappell/Universal (Clare/Duguid)		
3	1	2	NE-YO Let Me Love You (Until You Learn To Love Yourself) <i>Motown/Mercury USUM71207198 (ARV)</i> (StarGate/Reeva & Black) Sony ATV/EMI/Universal/CC (Smith/Eriksen/Hermansen/Hadfield/Di Scala/Furler)	41	24	5	TREY SONGZ Simply Amazing <i>Atlantic USAT21203929 (ARV)</i> (Taylor/Umana) Warner Chappell/April's Boy/Left Field/Bar Raising Tracks/No Quincidence/Downtown/Kohaw/The Bicycle (Umana/Neverson/McDowell/Taylor)		
4	4	3	LITTLE MIX Wings <i>Syco GBHMU1200137 (ARV)</i> (TMS) Sony ATV/Universal/Kobalt/Golden Sunset/Razor & Tie/Mischkemusic (Barnes/Kelleher/Kohn/James/Edwards/Nelson/Pinnock/Thirwall/Rojas/Nuri/Lewis/Butler)	42	31	23	FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen USAT21101399 (ARV)</i> (Bhasker) Sony ATV/Warner Chappell/FBR/Way Above/Bearvon/Shira Lee Lawrence Rick/Rough Art (Ruess/Bhasker/Antonoff/Dost)		
5	3	2	PINK Blow Me (One Last Kiss) <i>LaFace USRC11200669 (ARV)</i> (Kurstin) EMI (Pink/Kurstin)	43	New		THE XX Angels <i>Young Turks GBKKS1200085 (PIAS)</i> (Smith) Universal (Madley Croft/Smith/Sim)		
6	11	2	FLO-RIDA I Cry <i>Atlantic USAT21202584 (ARV)</i> (The Futuristics/SoFly/Nuk/Baumer/Hoogstater) Sony ATV/EMI/WarnerChappell/Panic Attack/Artist/tbc (Dillard/Schwartz/Xhajadourian/Jordin/Melki/Russell/Cutler/Hull/Caren)	44	26	9	JUSTIN BIEBER FEAT. BIG SEAN As Long As You Love Me <i>Def Jam USUM71205320 (ARV)</i> (Jerkins/Lindal) Sony ATV/Universal/Kobalt/EMI Blackwood/International Music/Three Dimension (Jerkins/Lindal/Atweh/Bieber/Anderson)		
7	8	4	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury USCJY1231018 (ARV)</i> (Martin/Shellback/Huff/tbc) Sony ATV/Kobalt/MXM (Swift/Shellback/Martin)	45	32	15	FLO-RIDA Whistle <i>Atlantic USAT21201745 (ARV)</i> (DJ Frank E/Glass) Sony ATV/Warner Chappell/Ego Frency/CC (Dillard/Franks/Glass/Killian/Isaak/Mobley)		
8	6	4	OWL CITY & CARLY RAE JEPSEN Good Time <i>Interscope/Republic Island USUM71206288 (ARV)</i> (Young) Universal/Kobalt/Stylishly Flyfishing/Songs For Beans (Young/Thiessen/Lee)	46	34	12	CHRIS BROWN Don't Wake Me Up <i>RCA USRC11200464 (ARV)</i> (Benney/Benassi/Free School/Orbit/Kennedy) Universal/Warner Chappell/CherryLane/EMI/Ultra/Downtown/Kassner/DiscoveryOne/Bucks/tbc (Various)		
9	5	4	SAM AND THE WOMP Bom Bom <i>One More Tune/Stiff/Warner GBAHT1200388 (ARV)</i> (Olsher/Horn/Ritchie) Perfect Songs (Ritchie/Horn/De Wilde De Lingy/Olsher)	47	45	31	NICKI MINAJ Starships <i>Cash Money/Island USCMS1200060 (ARV)</i> (RedOne/Falk/Yacoub) Universal/Sony ATV/Kobalt/Warner Chappell (Minaj/RedOne/Falk/Yacoub/Hector)		
10	10	6	FUN. Some Nights <i>Atlantic/Fueled By Ramen USAT21104050 (ARV)</i> (Bhasker) SonyATV/Warner Chappell/FBR/Bearvon/Rough Art/Shira Lee Lawrence Rick/Way Above (Fun./Bhasker)	48	41	29	LADY ANTEBELLUM Need You Now <i>Capitol/Parlophone USCSN10900695 (E)</i> 1 ● (Worley) Warner Chappell/EMI/Foray/Year Of The Dog/Hornall Brothers (Haywood/Kelley/Scott/Kear)		
11	New		TULISA FEAT. TYGA Live It Up <i>AATW/Island GBUV71201293 (ARV)</i> (Love/Medor) EMI/Warner Tamerlane/Rico Love Is The Best Rapper Alive/Tafari/Tygamam/Courtney Madison/CC (R.Love/Medor/Tyga/Levy/PLove)	49	Re-entry		COLDPLAY Paradise <i>Parlophone GBAYE1101143 (E)</i> 1 ★ (Dravs/Green/Simpson) Universal/Opal (Berryman/Buckland/Champion/Martin/Eno)		
12	Re-entry		GERRY & THE PACEMAKERS You'll Never Walk Alone <i>EMI GBAYE6300127 (E)</i> (tbc) Imagem/Williamson (Rodgers/Hammerstein II)	50	35	6	REDLIGHT Lost In Your Love <i>Polydor GBUM71203816 (ARV)</i> (Redlight) CC (Pescod/Coffer/N/Sola)		
13	15	7	CHERYL Under The Sun <i>Polydor GBUM71202816 (ARV)</i> (Alex Da Kid) Universal/KIDinaKORNER/Mail B./Alexander Grant/Apartment (Alex Da Kid/Del Rio/DeZuzio/Batthey/Batthey)	51	50	30	JAY-Z & KANYE WEST N****S In Paris <i>Roc-a-fella/Mercury USUM7111621 (ARV)</i> (Hit-Boy/West/Dean/Kilhoffer) Warner Chappell/EMI/Universal (West/Carter/Dean/Hollis/Donaldson)	SALES INCREASE	↑
14	New		DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) <i>Positiva/Virgin GB28K1200043 (E)</i> (Guetta/tbc) Sony ATV/EMI/What A Publishing/Piano/Talpa (Guetta/Tuinfort/Furler/Braide)	52	40	12	WILL.I.AM FEAT. EVA SIMONS This Is Love <i>Interscope USUN71200789 (ARV)</i> (will.i.am/Angello/Ingrosso) Sony ATV/Universal/Kobalt/Top Line Ink/MXM/BMG Silver/tbc (Ingrosso/Angello/Simons/Hamilton/Martin/Adams)		
15	9	5	RITA ORA How We Do (Party) <i>Columbia/Roc Nation USQX91101879 (ARV)</i> (The Runners/The Monarch) Sony ATV/Universal/Kobalt/Warner Chappell/Kassner/EMI April/Jobete/tbc (Various)	53	48	36	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island AUZS21100040 (ARV)</i> (Gotye) Kobalt/Hill & Range/Carlin (De Backer/Bonfa)		
16	7	8	PUBLIC ENEMY Harder Than You Think <i>Slamjamz USCT10778807</i> (G-Wiz) Reach Global/Reach Music (Ridenhour/Rinaldo)	54	33	19	RITA ORA FEAT. TINIE TEMPAH R.I.P. <i>Columbia/Roc Nation USQX91101862 (ARV)</i> (Chase & Status/StarGate) EMI/Live Write/Universal/Warner Chappell/Bushqueen/Nettwerk One B Music US/CC (Various)		
17	New		MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island GBUM71204769 (ARV)</i> (Dravs) Universal (Mumford & Sons)	55	60	2	LABRINTH Treatment <i>Syco GBHMU1200006 (ARV)</i> (Labrinth/Da Digglar) Kobalt/Rami/EMI/Stellar/BMG Chrysalis Scandnavia (Yacoub/McKenzie/Falk)	SALES INCREASE	↑
18	New		THE KILLERS Runaways <i>Vertigo USUM71206893 (ARV)</i> (O'Brien/Taylor/Lillywhite) Universal (Flowers/Keuning/Stoermer/Nannucci)	56	44	21	SKRILLEX FEAT. SIRAH Bangarang <i>Asylum USAT21104243 (ARV)</i> (Skrillex) Kobalt/Copaface/Sirah Raps/CYP One/Downtown/Kassner (Moore/Mitchell)		
19	17	7	EMELI SANDE Read All About It Pt 3 <i>Virgin GBAAA1200018 (E)</i> (Slater/Sande/tbc) Bucks/Sony ATV/EMI/Stellar (Manderson/James/Barnes/Kohn/Kelleher/Sande)	57	46	22	TRAIN Drive By <i>Columbia USSM11106876 (ARV)</i> (Espionage/Walker) EMI/Blue Lamp/Stellar (Monahan/Lind/Bj7rkIund)		
20	14	6	OF MONSTERS AND MEN Little Talks <i>Universal Republic/Island USUM71119106 (ARV)</i> (Of Monsters and Men/Arnarsson) Sony ATV (Þorhallsson/Hilmarsdottir)	58	37	5	PORTER ROBINSON Language <i>MoS GBCE12009093 (ARV)</i> (Robinson) Portabello/Robot Life/BMG Rights (Robinson/Bright)		
21	12	10	FLORENCE + THE MACHINE Spectrum <i>Island GBUM71107576 (ARV)</i> (Epworth) EMI/Universal (Welch/Epworth)	59	49	2	LENNY KRAVITZ & AVICII Superlove <i>Roadrunner NLA321292525 (ADA Arv)</i> (Kravitz/tbc) EMI (Kravitz)		
22	New		DAVID GUETTA FEAT. NE-YO & AKON Play Hard <i>Positiva/Virgin GB28K1200052 (E)</i> (Guetta/tbc) Sony ATV/Univers/Rister/Shapin Bemstein/What A Publishing/Violent/Piano/Talpa (Guetta/Tuinfort/Riesterer/Thiam/Smith/Kalberg/Molijn)	60	47	17	KATY PERRY Wide Awake <i>Virgin USCA21200932 (E)</i> (Dr. Luke/Circuit) Kobalt/When I'm Rich/KASZ Money/Prescription/Kassner (Perry/Gottwal/Martin/McKee/Walter)		
23	13	7	WILEY FEAT. RHYMEZ & MS D Heatwave <i>Warner Brothers/One More Tune GBAHT1200260 (ARV)</i> (Rhymez) Sony ATV/Just Isn't Music/CC (Cowie/Hwingwin/Olatunji)	61	56	2	EDWYN COLLINS A Girl Like You <i>AED GB872T1100001</i> 1 ● (Collins) Universal (Collins)	SALES INCREASE	↑
24	42	4	OTTO KNOWS Million Voices <i>Mercury GB481200055 (PH)</i> (Otto Knows) CC (Jettman)	62	Re-entry		RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam USUM71115507 (ARV)</i> 1 ● (Harris) EMI (Harris)		
25	20	13	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&M/Octone/Polydor USUM1203347 (ARV)</i> (Shellback/Blanco/Robopop) Warner Chappell/Universal/BMG Rights/PGW/Kobalt/Prescription/Matza Ball/Where Da Kasz At/ManuChaCha (Omelo/Thomasz/Levine/Levin/Malik/Shellback)	63	Re-entry		COLDPLAY Viva La Vida <i>Parlophone GBAYE0800265 (E)</i> 1 ● (Coldplay/Eno/Dravs) Universal (Berryman/Buckland/Champion/Martin)		
26	19	4	SIMPLE PLAN FEAT. SEAN PAUL Summer Paradise <i>Atlantic USAT21200343 (ARV)</i> (Howes) Sony ATV/EMI/Warner Chappell/Kobalt (Simple Plan/Kiriakou/Warsame/Henriques)	64	28	4	DEVLIN FEAT. ED SHEERAN Watchtower (All Along The) <i>4th & Broadway GBUM71203945 (ARV)</i> (Labrinth) EMI (Dylan)		
27	21	13	STOOSHE. Black Heart <i>Future Cut/QWork/Warner Brothers GBAHT1200119 (ARV)</i> (Future Cut) Kobalt/Razor Boy/Future Cut/Nettwerk (Perry/Babalola/Lewis/Lewis)	65	54	42	ONE DIRECTION What Makes You Beautiful <i>Syco GB1101100318 (ARV)</i> (Falk/Yacoub) EMI/Kobalt/Rami/BMG Rights/Chrysalis/Mr. Kanani (Yacoub/Falk/Kotecha)		
28	18	7	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back <i>Columbia GBARL1200642 (ARV)</i> (Harris) EMI/Universal (Harris/Gleave)	66	71	4	MUSE Madness <i>Helium 3 GBAHT1200402 (ARV)</i> (Muse) Warner Chappell (Bellamy)	SALES INCREASE	↑
29	New		KANYE WEST FEAT. JAY-Z & BIG SEAN Clique <i>Good Music USUM71209867 (ARV)</i> (Hit-Boy/West/Kilhoffer/Goldstein/The Twilite Tone) Universal/EMI/Hit-Boy/Def/Please Gimme My/Carter Boys/CC (Hollis/Anderson/West/Carter/Fauntleroy)	67	39	2	THE VACCINES Teenage Icon <i>Columbia GBARL1200821 (ARV)</i> (Johns) Universal/Global Talent (Armason/Cowan/Hayward-Young/Robertson)		
30	16	9	ANGEL Wonderful <i>Island GBUM71202857 (ARV)</i> (Parker & James/Kassa) Universal/BMG Chrysalis (Charles/Alexander/Akintola/Ighile/Abrahams/Wardle)	68	Re-entry		ETTA JAMES At Last <i>MCA/Island USMCT6046323 (ARV)</i> (Chess/Chess) EMI (Warren/Gordon)		
31	23	16	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum GBASH1200177 (ARV)</i> (Dryden/Aggett/Izkadeh/Spencer) Sony ATV/CC (Dryden/Aggett/Izkadeh/Newman)	69	57	39	DAVID GUETTA FEAT. SIA Titanium <i>Positiva/Virgin GB28K1100036 (E)</i> 1 ★ (Guetta/Tuinfort/Afrojack) EMI/Bucks/Afrojack/Talpa/Piano/Long Lost Brother/What A Publishing (Furler/Guetta/Tuinfort/Van De Wall)	SALES INCREASE	↑
32	29	29	ELBOW One Day Like This <i>Fiction GBUM70710049 (ARV)</i> (Potter/Elbow) Warner Chappell/Salvation (Elbow)	70	53	8	KARMIN Brokenhearted <i>Epic USSM11200212 (ARV)</i> (Grikut/Wright) Sony ATV/EMI/Kobalt/Warner Chappell/Don Keydong/Prescription/RodeoMan/April/Studiobeast/Oneirology (Heidemann/Noonan/Head/Hill/Kelly/Walter/Wright)		
33	22	13	NICKI MINAJ Pound The Alarm <i>Cash Money/Island USCMS1200111 (ARV)</i> (RedOne/Falk/Rami) Universal/Sony ATV/RedOne/2101/97 Account/Chrysalis (Maraj/Khayat/Falk/Yacoub/Hajji/Jannusi/Vaughn)	71	43	4	COVER DRIVE FT. DAPPY Explode <i>Global Talent/Polydor GBUM71107347 (ARV)</i> (Mac) Rokstone/BMG Rights/Sony ATV (Mac/Hill/Armstrong/Reifer/Harding/Contostavlos)		
34	51	19	COLDPLAY & RIHANNA Princess Of China <i>Parlophone GBAYE1101184 (E)</i> 1 ● (Dravs/Green/Simpson) Universal/Opal (Berryman/Buckland/Champion/MartinBirgisson/Dyrason/Holm/Sveinsson/Eno)	72	52	10	FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love <i>Interscope USUM71204292 (ARV)</i> (Aodent/DJ Wallpaper) EMI/Inring/Universal/Mattski/La Coquia Nostra/Songs Of Mam/Inring/Rondor/Hornall (Schuller/Baier/Choung/Coquia/Nishimura/Reed/Roh)		
35	30	24	CARLY RAE JEPSEN Call Me Maybe <i>Interscope CAB391100615 (ARV)</i> (Ramsay) CC (Ramsay/Jepsen/Crowe)	73	55	30	AZEALIA BANKS FEAT. LAZY JAY 212 <i>Polydor/Azealia Banks USJST1100201 (ARV)</i> (Martens) Sony ATV/Musicalstars/Bucks/Talpa (Banks/Martens)		
36	27	2	PLAN B Deepest Shame <i>679/Atlantic GBFFS1200092 (ARV)</i> (Al Shux/Plan B/Appapoulay) Universal/BMG Chrysalis (Ballance-Drew/Shuckburgh)	74	New		KODALINE All I Want <i>RCA GBDVX1200008 (ARV)</i> (Harris) Kobalt/B-Unique (Garrigan/Prendergrast/Flannigan)		
37	61	2	PSY Gangnam Style <i>Island USUM71210283</i> (PSY) Sony ATV/EMI (Park Jae-Sang/Yoo Gun-hyung)	75	62	14	CHERYL Call My Name <i>Polydor GBUM71201486 (ARV)</i> (Harris) EMI (Harris)	SALES INCREASE	↑
38	New		CONOR MAYNARD FEAT. NE-YO Turn Around <i>Parlophone GBAYE1201089 (E)</i> (StarGate/Blanco) Universal/EMI/Kobalt/Prescription/Matza Ball/Where Da Kasz At (Levin/Smith/Hermansen/Eriksen)						

212 73
A Girl Like You 61
All I Want 74
Angels 43
As Long As You Love Me 44
At Last 68
Avalon 39
Bangarang 56
Black Heart 27
Blow Me (One Last Kiss) 5
Bom Bom 9

Brokenhearted 70
Call Me Maybe 35
Call My Name 75
Clique 29
Deepest Shame 36
Don't Wake Me Up 46
Drive By 57
Explode 71
Feel The Love 31
Gangnam Style 37
Good Time 8
Hall Of Fame 1
Harder Than You Think

16
Heatwave 23
How We Do (Party) 15
I Cry 6
I Will Wait 17
Language 58
Let Me Love You (Until You Learn To Love Yourself) 3
Little Talks 20
Live It Up 11
Lost In Your Love 50
Madness 66

Million Voices 24
N****S In Paris 51
Need You Now 48
One Day Like This 32
Paradise 49
Payphone 25
Play Hard 22
Pound The Alarm 33
Princess Of China 34
R.I.P. 54
Read All About It Pt 3 19
Runaways 18
She Wolf (Falling To

Pieces) 14
Simply Amazing 41
Some Nights 10
Somebody That I Used To Know 53
Spectrum 21
Starships 47
Summer Paradise 26
Superlove 59
Teenage Icon 67
This Is Love 52
Titanium 69
Too Close 40

Treatment 55
Turn Around 38
Turn Up The Love 72
Under The Sun 13
Viva La Vida 63
Watchtower (All Along The) 64
We Are Never Ever Getting Back Together 7
We Are Young 42
We Found Love 62
We'll Be Coming Back 28
What Makes You

Beautiful 65
Whistle 45
Wide Awake 60
Wings 4
Wonderful 30
You Bring Me Joy 2
You'll Never Walk Alone 12

Key
★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)

Official Albums Chart

THE OFFICIAL UK ALBUMS CHART

Official Charts Company 2012.

Adele 17	Coldplay 56	Guetta, David 13	Linkin Park 75	Flying Birds 22	Rihanna 21	Key ★ Platinum (300,000) ☆ Gold (100,000) ● Silver (60,000) ★ 1m European sales	BPI Awards Albums Twin Atlantic: Free (silver); The xx: Coexist (gold)
Alt-J 24	Coldplay 70	Howard, Ben 26	LMfao 44	Ocean, Frank 59	Saute, Emeli 5		
Benedict, Nicola 45	Cole, Cheryl 39	Jay-Z & Kanye West 52	Macdonald, Amy 32	Of Monsters And Men 15	Scouting For Girls 28		
Bieber, Justin 62	Dylan, Bob 3	Jessie J 38	Madness 74	One Direction 25	Script, The 2, 41, 61		
Bill Fay 73	Elbow 35	Joseph Calleja/Bbc	Marley, Bob & The	Ora, Rita 11	Sheeran, Ed 16		
Billy Talent 23	Elbow 36	Co/Steven Mercurio 63	Wailers 71	Paloma Faith 12	Toy 48		
Black Keys, The 18	Florence + The Machine	Keane 69	Maroon 5 27	Perry, Katy 54	Train 42		
Bush, Kate 47	31	Keating, Ronan 20	Maverick Sabre 68	Pet Shop Boys 9	Two Door Cinema Club		
Byrne, David & St	Florence + The Machine	Killers, The 53	Mcderry, Joe 8	Pink 49	7, 65		
Vincent 40	67	Knopfler, Mark 19	Minaj, Nicki 43	Plan B 10	Vaccines, The 6		
C, Melanie 50	Foo Fighters 66	Labrinth 55	Mumford & Sons 33	Plan B 46	Ware, Jessie 64		
Calexico 60	Fun. 14	Lady Antebellum 30	Murs, Dilly 57	Professor Green 58	xx, The 1, 37		
Coldplay 4	Gallows 51	Lady Gaga 72	Noel Gallagher&S High	Rey, Lana Del 34	Zz Top 29		

CHARTS

STREAMING

WEEK 37

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OFFICIAL UK STREAMING CHART TOP 75				
POS	LAST	ARTIST / ALBUM / LABEL		
1	4	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>		
2	2	SAM & THE WOMP Bom Bom <i>One More Tune/Stiff</i>		
3	46	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>		
4	1	FLORENCE & THE MACHINE Spectrum <i>Island</i>		
5	15	OWL CITY/CARLY RAE JEPSEN Good Time <i>Interscope/Republic</i>		
6	3	WILEY FT MS D Heatwave <i>One More Tune/Warner Bros</i>		
7	5	RITA ORA How We Do (Party) <i>Columbia/Roc Nation</i>		
8	7	CALVIN HARRIS FT EXAMPLE We'll Be Coming Back <i>Columbia</i>		
9	19	LITTLE MIX Wings <i>Syco Music</i>		
10	8	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>		
11	58	XX Angels <i>Young Turks</i>		
12	6	MAROON 5 FT WIZ KHALIFA Payphone <i>A&M/Octone</i>		
13	10	OF MONSTERS & MEN Little Talks <i>Universal Republic</i>		
14	9	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>		
15	12	EMELI SANDE Read All About It Pt 3 <i>Virgin</i>		
16	11	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>		
17	20	FUN Some Nights <i>Atlantic/Fueled By Ramen</i>		
18	70	NE-YO Let Me Love You (Until You Learn To Love <i>Motown</i>		
19	13	FLO RIDA Whistle <i>Atlantic</i>		
20	14	ALEX CLARE Too Close <i>Island</i>		
21	17	NICKI MINAJ Pound The Alarm <i>Cash Money/Island</i>		
22	18	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>		
23	16	TRAIN Drive By <i>Columbia</i>		
24	32	CHERYL Under The Sun <i>Polydor</i>		
25	29	PUBLIC ENEMY Harder Than You Think <i>Slamjamz</i>		
26	22	COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>		
27	24	ANGEL Wonderful <i>Island</i>		
28	21	STOOSHE Black Heart <i>Future Cut/Qworks/Warner Bros</i>		
29	25	JUSTIN BIEBER FT BIG SEAN As Long As You Love Me <i>Def Jam</i>		
30	23	WILL I AM FT EVA SIMONS This Is Love <i>Interscope</i>		
31	93	PINK Blow Me (One Last Kiss) <i>Rca</i>		
32	28	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>		
33	26	CHRIS BROWN Don't Wake Me Up <i>Rca</i>		
34	27	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>		
35	NEW	XX Chained <i>Young Turks</i>		
36	31	RITA ORA FT TINIE TEMPAH R.I.P. <i>Columbia/Roc Nation</i>		
37	NEW	XX Fiction <i>Young Turks</i>		
38	33	DAVID GUETTA FT SIA Titanium <i>Positiva/Virgin</i>		
39	NEW	FLO RIDA I Cry <i>Atlantic</i>		
40	NEW	XX Try <i>Young Turks</i>		
41	44	SIMPLE PLAN FT SEAN PAUL Summer Paradise <i>Atlantic</i>		
42	35	TREY SONGZ Simply Amazing <i>Atlantic</i>		
43	49	COLDPLAY Paradise <i>Parlophone</i>		
44	NEW	XX Reunion <i>Young Turks</i>		
45	30	KATY PERRY Wide Awake <i>Virgin</i>		
46	NEW	XX Sunset <i>Young Turks</i>		
47	34	NICKI MINAJ Starships <i>Cash Money/Island</i>		
48	45	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>		
49	38	TWO DOOR CINEMA CLUB Sleep Alone <i>Kitsune</i>		
50	NEW	XX Missing <i>Young Turks</i>		
51	37	RIHANNA Where Have You Been <i>Def Jam</i>		
52	39	ED SHEERAN The A Team <i>Asylum</i>		
53	40	EMELI SANDE My Kind Of Love <i>Virgin</i>		
54	52	BEN HOWARD Old Pine <i>Island</i>		
55	36	ELBOW One Day Like This <i>Fiction</i>		
56	48	BEN HOWARD Only Love <i>Island</i>		
57	51	AVICII Levels <i>Island</i>		
58	50	ED SHEERAN Lego House <i>Asylum</i>		
59	NEW	XX Tides <i>Young Turks</i>		
60	53	ED SHEERAN Drunk <i>Asylum</i>		
61	67	ALT-J Breezeblocks <i>Infectious Music</i>		
62	43	ED SHEERAN Small Bump <i>Asylum</i>		
63	54	FLORENCE & THE MACHINE Shake It Out <i>Island</i>		
64	57	BEN HOWARD The Wolves <i>Island</i>		
65	61	DEVLIN FT ED SHEERAN (All Along The) Watchtower <i>4th & Broadway</i>		
66	NEW	XX Crystalised <i>Young Turks</i>		
67	NEW	XX Unfold <i>Young Turks</i>		
68	NEW	KILLERS Runaways <i>Vertigo</i>		
69	64	TWO DOOR CINEMA CLUB Next Year <i>Kitsune</i>		
70	62	LABRINTH FT TINIE TEMPAH Earthquake <i>Syco Music</i>		
71	41	PALOMA FAITH Picking Up The Pieces <i>Rca</i>		
72	63	VACCINES Teenage Icon <i>Columbia</i>		
73	59	EMELI SANDE Next To Me <i>Virgin</i>		
74	NEW	XX Swept Away <i>Young Turks</i>		
75	42	FAR EAST MOVEMENT/COVER DRIVE Turn Up The Love <i>Interscope</i>		



CLIMBER: THE SCRIPT



CLIMBER: CHERYL



NEW: FLO RIDA



NEW: THE XX



NEW: THE KILLERS

CHARTS EU AIRPLAY WEEK 36



PAN-EUROPEAN

POS	ARTIST/ ALBUM / LABEL
1	PINK Blow Me (One Last Kiss) SME
2	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
3	JEPSEN, CARLY RAE Call Me Maybe UNI
4	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise WEA
5	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
6	FLO RIDA Whistle WEA
7	BROWN, CHRIS Don't Wake Me Up SME
8	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI
9	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) EMI
10	OF MONSTERS AND MEN Little Talks UNI



ITALY

POS	ARTIST/ ALBUM / LABEL
1	MORISSETTE, ALANIS Guardian SME
2	AYANE, MALIKA Tre Cose SUG
3	JEPSEN, CARLY RAE Call Me Maybe UNI
4	FLO RIDA Whistle WMI
5	OF MONSTERS AND MEN Little Talks UNI
6	FERRO, TIZIANO Per Dirti Ciao! EMI
7	PERRY, KATY Wide Awake EMI
8	CREMONINI, CESARE Il Comico (Sai Che Risate) UNI
9	MIKA FEAT. WILLIAMS, PHARRELL Celebrate UNI
10	ANTONACCI, BIAGIO Non Vivo Piu' Senza Te SME

DENMARK

POS	ARTIST/ ALBUM / LABEL
1	AURA In Love With The World UNI
2	PINK Blow Me (One Last Kiss) SME
3	NEPHEW Hjertestarter CPH
4	GRAFFITI6 Free EMI
5	DEVLIN FEAT. SHEERAN, ED (All Along The) Watchtower UNI
6	THE RAVEONETTES She Owns The Streets UNI
7	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI
8	ALPHABEAT Love Sea CPH
9	MEDINA Lyser I Moerke ALM
10	PERRY, KATY Wide Awake EMI



NETHERLANDS

POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria WEA
2	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
3	AVIDAN, ASAF One Day (Reckoning Song) SME
4	TRAIN 50 Ways To Say Goodbye SME
5	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI
6	PINK Blow Me (One Last Kiss) SME
7	HANDSOME POETS Sky On Fire PFH
8	OTTO KNOWS Million Voices UNI
9	FAR EAST MOVEMENT Turn Up The Love UNI
10	HOWARD, BEN Keep Your Head Up UNI

FRANCE

POS	ARTIST/ ALBUM / LABEL
1	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI
2	BROWN, CHRIS Don't Wake Me Up SME
3	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
4	CUDI, KID FEAT. MGMT & RATATAT Pursuit Of Happiness UNI
5	R.I.O. FEAT. NICCO Party Shaker HPY
6	FERRARI, ALEX Bara Bara Bere Bere SME
7	DJ MAM'S FEAT. MATADOR, JESSY & GUISAO, LUIS Zumba He Zumba Ha WAG
8	MINAJ, NICKI Pound The Alarm UNI
9	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise WEA
10	KEEN'V Ma Vie Au Soleil UNI



NORWAY

POS	ARTIST/ ALBUM / LABEL
1	MATILDA When Something Ends IND
2	DAUGHTRY Start Of Something Good SME
3	TRAIN 50 Ways To Say Goodbye SME
4	ADMIRAL P Kallenavn IND
5	LALEH Some Die Young WMN
6	GARDOT, MELODY Mira UNI
7	JENSUS, IDA Someone To Love UNI
8	CHRISTOPHER Mine Mine Mine EMI
9	HUTCHINSON, ERIC Talk Is Cheap WMN
10	ADELE Set Fire To The Rain PLY



after reaching No.8 domestically. It was easy to predict it would debut at NO.1 in Norway – five of Knopfler's previous solo albums topped the chart there, as did four Dire Straits releases – but Privateering also opens at one in

GERMANY

POS	ARTIST/ ALBUM / LABEL
1	PINK Blow Me (One Last Kiss) SME
2	LYKKE LI I Follow Rivers WMG
3	LINKIN PARK Burn It Down WMG
4	ONE REPUBLIC Feel Again UID
5	JEPSEN, CARLY RAE Call Me Maybe UID
6	LOREEN Euphoria WMG
7	OF MONSTERS AND MEN Little Talks UID
8	NO DOUBT Settle Down UID
9	OWL CITY & JEPSEN, CARLY RAE Good Time UID
10	DIE AERZTE M&F HOT



SPAIN

POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
2	TRAIN Drive By SME
3	LOREEN Euphoria WMG
4	FUN. FEAT. MONAE, JANELLE We Are Young WMG
5	JEPSEN, CARLY RAE Call Me Maybe UNI
6	FLO RIDA Whistle WMG
7	SANZ, ALEJANDRO No Me Compara UNI
8	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
9	LOPEZ, JENNIFER Dance Again SME
10	ALBORAN, PABLO Te He Echado De Menos EMI

IRELAND

POS	ARTIST/ ALBUM / LABEL
1	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME
2	ORA, RITA How We Do (Party) SME
3	OF MONSTERS AND MEN Little Talks UNI
4	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
5	FUN. Some Nights WEA
6	FLORENCE + THE MACHINE Spectrum UNI
7	TWO DOOR CINEMA CLUB Sleep Alone KTS
8	MAROON 5 FEAT. WIZ KHALIFA Payphone UNI
9	PINK Blow Me (One Last Kiss) SME
10	CHERYL Under The Sun UNI



SWEDEN

POS	ARTIST/ ALBUM / LABEL
1	ADAMOU, IVI La La Love SME
2	JEPSEN, CARLY RAE Call Me Maybe UNI
3	HENRIKSSON, LINNEA Lyckligare Nu SME
4	LALEH Some Die Young WEA
5	FUN. Some Nights WEA
6	PINK Blow Me (One Last Kiss) SME
7	AGNES One Last Time ROX
8	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
9	NICKELBACK Lullaby WEA
10	FUN. FEAT. MONAE, JANELLE We Are Young WEA

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

IT'S A SIGN OF THE TIMES that although **Matchbox Twenty** (right) rack up their first US No.1 album with fifth studio album *North* this week, the album's opening week sale of 95,000 is the lowest of their career. With a fairly small portfolio of debuts elsewhere – it is No.1 in Australia, two in Canada, 13 in Germany, number 19 in Ireland, 25 in Switzerland, 45 in the Netherlands and 61 in Spain, having entered the UK list at 14 last week – *North* wasn't the world's biggest seller last week. That honour fell to Japanese duo

Kobukuro's *All Singles Best 2* album, which delivered their sixth straight No.1 in their homeland on sales of 395,457. That might sound a lot, but four of the band's previous No.1s have opened bigger, with the original *All Singles Best* compilation, released in 2006, recording a staggering first week sale of 3,037,965. Although unable to match Kobukuro's sales last week, Dire Straits legend **Mark Knopfler's** *Privateering* makes the biggest global impact of any new release, logging debuts in 21 countries,

Austria, Germany and the Netherlands. *Privateering* also debuts at two in Denmark, Italy, Spain and Switzerland, three in New Zealand, four in Poland, five in the Czech Republic, seven in Finland, France and Wallonia, eight in Flanders and 10 in Hungary. Another British act off to a good start is rock trio **Two Door Cinema Club**. Their second album *Beacon* debuted at two here last week, and goes one better in Ireland, while charting in 13 other countries, with Top 20 placings in Australia (four), the US (17), the Netherlands (18), France (19) and Spain (20). The album that pipped *Two Door Cinema Club* in the UK – **The**

Vaccines' second album, *Come Of Age* – is a new arrival in 12 charts, although it only makes the Top 20 in Ireland, where it dashes to eight, and Iceland (four). **One Direction's** *Up All Night* joins in the fun too, bouncing 2-1 in Mexico where it starts its fourth run at the top. Although still charting in a further 19 countries, it is now Top 10 only in Portugal (7-5), Ireland (6-9) and Canada (6-9). Meanwhile, **Adele's** 21 has its least successful week yet – although charting in 25 countries, it's not in the top five anywhere, for the first time ever. However, it is in the Top 10 in Spain, Wallonia, Hungary, Flanders, Norway, Canada, Italy and France.

CHARTS SPOTIFY WEEK 37



GLOBAL

POS	ARTIST/ ALBUM
	
1	FLO RIDA Whistle
2	CARLY RAE JEPSEN Call Me Maybe
3	FUN. Some Nights
4	OWL CITY Good Time
5	MAROON 5 One More Night
6	WILL.I.AM This Is Love
7	FUN. - FEAT. JANELLE MONÁE We Are Young
8	MAROON 5 Payphone
9	GOTYE Somebody That I Used To Know
10	CHRIS BROWN Don't Wake Me Up
11	STIFTELSEN Vart jag än går
12	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
13	SIMPLE PLAN - FEAT. SEAN PAUL Summer Paradise
14	LOREEN Euphoria
15	TAYLOR SWIFT We Are Never Ever Getting Back Together
16	EXAMPLE FEAT. CALVIN HARRIS We'll Be Coming Back
17	DAVID GUETTA - FEAT. SIA Titanium
18	TRAIN Drive By
19	NICKI MINAJ Starships
20	SKRILLEX - FEAT. SIRAH Bangarang

UNITED KINGDOM

POS	ARTIST/ ALBUM
	
1	TAYLOR SWIFT We Are Never Ever Getting Back Together
2	SAM AND THE WOMP Bom Bom
3	WILEY - FEAT. MS D Heatwave
4	OWL CITY Good Time
5	EXAMPLE FEAT. CALVIN HARRIS We'll Be Coming Back
6	OF MONSTERS AND MEN Little Talks
7	FUN. - FEAT. JANELLE MONÁE We Are Young
8	THE SCRIPT Hall of Fame
9	RUDIMENTAL - FEAT. JOHN NEWMAN Feel The Love
10	CARLY RAE JEPSEN Call Me Maybe
11	FLORENCE + THE MACHINE Spectrum (Say My Name) - Calvin Harris remix
12	EMELI SANDE Read All About It
13	THE XX Angels
14	ALEX CLARE Too Close
15	FLO RIDA Whistle
16	FUN. Some Nights
17	RITA ORA How We Do (Party)
18	LITTLE MIX Wings
19	NE-YO Let Me Love You (Until You Learn To Love Yourself)
20	TRAIN Drive By

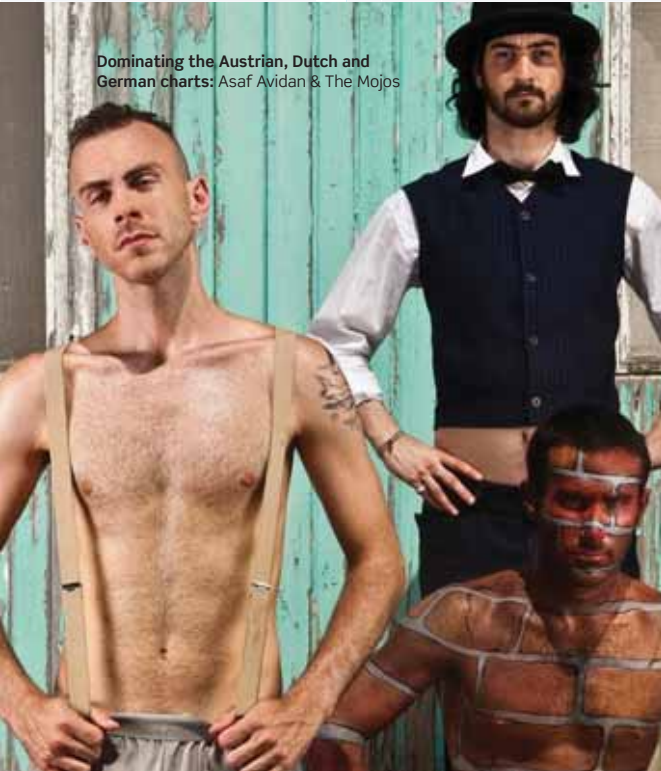
AUSTRIA

POS	ARTIST/ ALBUM
1	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
2	CRO Du
3	CRO Easy
4	R.I.O. FEAT. U-JEAN Summer Jam
5	ITALOBROTHERS - R.I.O. EDIT My Life Is a Party
6	FUN. Some Nights
7	TRIGGERFINGER I Follow Rivers
8	CARLY RAE JEPSEN Call Me Maybe
9	FLO RIDA Whistle
10	CHRIS BROWN Don't Wake Me Up



FRANCE

POS	ARTIST/ ALBUM
1	C2C Down The Road
2	CARLY RAE JEPSEN Call Me Maybe
3	M83 Midnight City
4	WILL.I.AM This Is Love
5	FUN. - FEAT. JANELLE MONÁE We Are Young
6	GOTYE Somebody That I Used To Know
7	OWL CITY Good Time
8	C2C The Cell
9	FLO RIDA Whistle
10	C2C Arcades



Dominating the Austrian, Dutch and German charts: Asaf Avidan & The Mojós

NETHERLANDS

POS	ARTIST/ ALBUM
1	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song (Wankelmut Remix)
2	WILL.I.AM This Is Love
3	THE OPPOSITES Slapeloze Nachten
4	RUDIMENTAL - FEAT. JOHN NEWMAN Feel The Love
5	LOREEN Euphoria
6	NIELSON Beauty & De Brains
7	MAJOR LAZER Get Free
8	OTTO KNOWS Million Voices
9	FAR EAST MOVEMENT Turn Up The Love
10	OWL CITY Good Time

NORWAY

POS	ARTIST/ ALBUM
1	FLO RIDA I Cry
2	WILL.I.AM This Is Love
3	ADMIRAL P Kallenavn
4	TACABRO Tacatà
5	THE SCRIPT Hall of Fame feat. will.i.am
6	R.I.O Party Shaker feat. Nicco
7	SIMPLE PLAN - FEAT. SEAN PAUL Summer Paradise
8	ALINA DEVECKERSKI Flytta på dej
9	TAYLOR SWIFT We Are Never Ever Getting Back Together
10	BIG SEAN As Long As You Love Me

SPAIN

POS	ARTIST/ ALBUM
1	JUAN MAGAN FEAT. BELINDA Te Voy A Esperar Feat. Belinda
2	CARLY RAE JEPSEN Call Me Maybe
3	GOTYE Somebody That I Used To Know
4	FLO RIDA Whistle
5	DCS - REMIX FEAT JUAN MAGAIN Angelito Sin Alas feat. Juan Magan
6	FUN. - FEAT. JANELLE MONÁE We Are Young
7	LOREEN Euphoria
8	JOSE DE RICO Rayos De Sol
9	GUSTTAVO LIMA Balada
10	TACABRO Tacata

SWEDEN

POS	ARTIST/ ALBUM
1	STIFTELSEN Vart jag än går
2	NAUSE Hungry Hearts
3	ICONA POP I Love It
4	LINNEA HENRIKSSON Lyckligare nu
5	MAROON 5 One More Night
6	SWEDISH HOUSE MAFIA Greyhound
7	FUN. Some Nights
8	FLO RIDA Whistle
9	WILL.I.AM This Is Love
10	EXAMPLE FEAT. CALVIN HARRIS We'll Be Coming Back

UNITED STATES

POS	ARTIST/ ALBUM
1	FUN. Some Nights
2	FLO RIDA Whistle
3	MAROON 5 One More Night
4	JUSTIN BIEBER As Long As You Love Me
5	CARLY RAE JEPSEN Call Me Maybe
6	BIG SEAN Mercy
7	FRANK OCEAN Thinkin Bout You
8	OWL CITY Good Time
9	ALEX CLARE Too Close
10	GOTYE Somebody That I Used To Know

CHARTS INDIES/COMPILATIONS WEEK 37



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



1	1	VARIOUS	Now That's What I Call Music 82 / <i>EMI TV/UMTV (E)</i>
2	2	VARIOUS	80s Groove - Vol 3 / <i>MoS/Sony (ARV)</i>
3	3	VARIOUS	Honey Honey / <i>Sony RCA (ARV)</i>
4	5	VARIOUS	Ibiza Annual 2012 / <i>MoS (ARV)</i>
5	8	VARIOUS	Now That's What I Call Running / <i>EMI TV/UMTV (E)</i>
6	4	VARIOUS	Now That's What I Call Reggae / <i>EMI TV/UMC/UMTV (ARV)</i>
7	7	VARIOUS	Now That's What I Call Chill / <i>Emi TV/Rhino (E)</i>
8	9	VARIOUS	Now That's What I Call A No 1 / <i>EMI TV/UMTV (E)</i>
9	11	VARIOUS	Isles Of Wonder - The Opening Ceremony / <i>Decca/UMC (ARV)</i>
10	6	VARIOUS	Back To Reality / <i>EMI TV/UMTV (E)</i>

11	10	VARIOUS	UKF Bass Culture 2 / <i>AEI (PIAS)</i>
12	13	VARIOUS	Pop Jr / <i>UMTV (ARV)</i>
13	12	VARIOUS	Clubland Eurodance / <i>AATW/UMTV (ARV)</i>
14	18	VARIOUS	The Chillout Session / <i>MoS (ARV)</i>
15	14	VARIOUS	Clubland 21 / <i>AATW/UMTV (ARV)</i>
16	15	VARIOUS	The Best Of British / <i>UMTV/EMI TV (ARV)</i>
17	17	VARIOUS	A Symphony Of British Music / <i>Decca/UMC (ARV)</i>
18	19	VARIOUS	Now That's What I Call Music 81 / <i>EMI TV/UMTV (E)</i>
19	16	VARIOUS	Sugar Sugar - The Birth Of Bubblegum Pop / <i>Sony RCA (ARV)</i>
20	RE	VARIOUS	Latest & Greatest - Great British / <i>USM Media (SDU)</i>

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



1	1	PUBLIC ENEMY	Harder Than You Think / <i>Slamjamz</i>
2	NEW	THE XX	Angels / <i>Young Turks (PIAS)</i>
3	2	PORTER ROBINSON	Language / <i>MoS (ARV)</i>
4	4	EDWYN COLLINS	A Girl Like You / <i>AED</i>
5	NEW	THE STROKES	Last Nite / <i>Rough Trade (PIAS)</i>
6	NEW	ADELE	One And Only / <i>XL (PIAS)</i>
7	14	NOEL GALLAGHER'S HIGH FLYING BIRDS	Everybody's On The Run / <i>Sour Mash (E)</i>
8	6	DJ FRESH FEAT. RITA ORA	Hot Right Now / <i>MoS (ARV)</i>
9	10	ADELE	Someone Like You / <i>XL (PIAS)</i>
10	9	JOHN MURPHY	In The House - In A Heartbeat / <i>XL (PIAS)</i>
11	17	ADELE	Set Fire To The Rain / <i>XL (PIAS)</i>
12	NEW	TNGHT	Higher Ground / <i>Warp (PIAS)</i>
13	16	ADELE	Rolling In The Deep / <i>XL (PIAS)</i>
14	12	LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR	Danza Kuduro / <i>Dance Nation/MoS (ARV)</i>
15	NEW	VIDA	Boom Box / <i>BOB Entertainment/Genepool/Universal (ARV)</i>
16	RE	ADELE	Make You Feel My Love / <i>XL (PIAS)</i>
17	RE	ETTA JAMES	At Last / <i>MCA/Island (ARV)</i>
18	11	BOM BOM	When I Go Bom Bom Bom / <i>1st IMP</i>
19	NEW	FRANK TURNER	If Ever I Stray / <i>Xtra Mile (PIAS)</i>
20	15	ADELE	Turning Tables / <i>XL (PIAS)</i>

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



1	NEW	THE XX	Coexist / <i>Young Turks (PIAS)</i>
2	1	ADELE	21 / <i>XL (PIAS)</i>
3	2	NOEL GALLAGHER'S HIGH FLYING BIRDS	Noel Gallagher's High Flying Birds / <i>Sour Mash (E)</i>
4	4	ALT-J	An Awesome Wave / <i>Infectious (PIAS)</i>
5	5	THE XX	xx / <i>Young Turks (PIAS)</i>
6	NEW	DAVID BYRNE & ST VINCENT	Love This Giant / <i>4AD/Todo Mundo (PIAS)</i>
7	NEW	MELANIE C	Stages / <i>Red Girl (Absolute)</i>
8	NEW	GALLOWES	Gallows / <i>PIAS (PIAS)</i>
9	NEW	CALEXICO	Algiers / <i>City Slang (from arv)</i>
10	RE	BILL FAY	Life Is People / <i>Dead Oceans (PIAS)</i>
11	6	MADNESS	Total Madness / <i>Union Square (SDU)</i>
12	12	FRANK TURNER	England Keep My Bones / <i>Xtra Mile (PIAS)</i>
13	16	ADELE	19 / <i>XL (PIAS)</i>
14	13	JACK WHITE	Blunderbuss / <i>XL (PIAS)</i>
15	7	THE DARKNESS	Hot Cakes / <i>PIAS (PIAS)</i>
16	17	EXAMPLE	Playing In The Shadows / <i>MoS (ARV)</i>
17	3	CAT POWER	Sun / <i>Matador (PIAS)</i>
18	19	FIRST AID KIT	The Lion's Roar / <i>Wichita (PIAS)</i>
19	18	ALABAMA SHAKES	Boys & Girls / <i>Rough Trade (PIAS)</i>
20	20	MADNESS	Complete Madness / <i>Union Square (SDU)</i>



Frank Turner Indie Singles (19)



TNGHT Indie Singles (12), Breakers (2)



David Byrne/St Vincent Indie Albums (6)



Melanie C Indie Albums (7)



Gallows Indie Albums (8)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



1	4	JOHN MURPHY	In The House - In A Heartbeat / <i>XL</i>
2	8	TNGHT	Higher Ground / <i>Warp</i>
3	NEW	VIDA	Boom Box / <i>BOB Entertainment/Genepool/Universal</i>
4	5	BOM BOM	When I Go Bom Bom Bom / <i>1st IMP</i>
5	15	IT'S ALWAYS A GOOD TIME	Good Time / <i>Victory</i>
6	16	BIG HITS 2012	Last Night (Beer Fear) / <i>Big Hits 2012</i>
7	12	JULIO BASHMORE	Au Seve / <i>Broadwalk</i>
8	NEW	PARKWAY DRIVE	Dark Days / <i>Epitaph</i>
9	17	COLLEGE FEAT. ELECTRIC YOUTH	A Real Hero / <i>Valerie</i>
10	RE	EDWINA HAYES	Feels Like Home / <i>New Line</i>
11	NEW	DON'T YOU WORRY CHILD	Don't You Worry Don't You Worry Child / <i>Voice Express</i>
12	18	THE HEAVY	Short Change Hero / <i>Counter</i>
13	7	RADICAL FACE	Welcome Home / <i>Morr</i>
14	3	SACRED HEART	Joining Jack / <i>Sacred Heart</i>
15	6	KNIFE PARTY	Internet Friends / <i>Eaststorm</i>
16	11	ATOMS FOR PEACE	Default / <i>XL</i>
17	9	RUSTIE FEAT. ALUNAGEORGE	After Light / <i>Warp</i>
18	NEW	FIGHTERS	Follow / <i>Zirkulo</i>
19	RE	FAMBO/BEENIE MAN	I'm Drinking/Rum & Red Bull / <i>Digital Link</i>
20	20	AWOLNATION	Sail / <i>Red Bull</i>

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



1	NEW	CALEXICO	Algiers / <i>City Slang</i>
2	3	BILL FAY	Life Is People / <i>Dead Oceans</i>
3	NEW	AMANDA PALMER + THE GRAND THEFT ORCHESTRA	Theatre Is Evil / <i>Cooking Vinyl</i>
4	NEW	CHRIS ROBINSON BROTHERHOOD	The Magic Door / <i>Silver Arrow</i>
5	1	THE UKULELES	The Ukuleles / <i>DMG TV</i>
6	NEW	PAUL LEONARD-MORGAN	Dredd - OST / <i>Metropolis Movie</i>
7	NEW	PATTERSON HOOD	Heat Lightning Rumbles In The Distance / <i>PIAS</i>
8	NEW	NOFX	Self/Entitled / <i>Fat Wreck Chords</i>
9	5	SBTRKT	Sbtrkt / <i>Young Turks</i>
10	RE	KATZENJAMMER	A Kiss Before You Go / <i>Propeller</i>
11	2	PINEAPPLE THIEF	All The Wars / <i>K Scope</i>
12	NEW	MALA	Mala In Cuba / <i>Brownwood</i>
13	NEW	HUGH CORNWELL	Totem And Taboo / <i>Cadiz</i>
14	NEW	RACE HORSES	Furniture / <i>Stolen</i>
15	RE	LPO/PARRY	The 50 Greatest Pieces Of Classical / <i>xs</i>
16	17	MARK TREMONTI	All I Was / <i>Fret12</i>
17	4	JENS LEKMAN	I Know What Love Isn't / <i>Secretly Canadian</i>
18	9	KATATONIA	Dead End Kings / <i>Peaceville</i>
19	10	DEAD CAN DANCE	Anastasis / <i>PIAS</i>
20	RE	HILLSONG LIVE	Cornerstone / <i>Hillsong</i>

UPFRONT CLUB TOP 40				
POS	LAST	WKS	ARTIST / TRACK / LABEL	
1	3	4	CARL KENNEDY FEAT. ROACHFORD Ride The Storm 2012 / <i>New State</i>	
2	15	4	BURNS Lies / <i>Columbia</i>	
3	5	4	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>	
4	7	3	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>	
5	13	3	RUSS CHIMES Back 2 You / <i>Positiva/Virgin</i>	
6	10	5	MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / <i>MoS</i>	
7	16	4	JAKOB LIEDHOLM Swede Love / <i>Sign Of The Times</i>	
8	14	3	MYNC & SENADEE No Place Like Home / <i>Gr2</i>	
9	17	4	BENGA FEAT. MARLENE Pour Your Love / <i>Columbia</i>	
10	11	5	HELENA FEAT. MR WILSON Girl From The Sky / <i>One Love</i>	
11	NEW		DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / <i>Positiva/Virgin</i>	
12	2	6	CHICANE & FERRY CORSTEN One Thousand Suns / <i>Modena</i>	
13	24	3	MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / <i>Epic</i>	
14	1	6	EXAMPLE Say Nothing / <i>MoS</i>	
15	18	3	BOB MARLEY & THE WAILERS Jammin' / <i>Island</i>	
16	6	5	HANNAH Good Feeling / <i>Snowdog</i>	
17	20	3	STATIC REVENGER FEAT. DEV Turn The World On / <i>White Label</i>	
18	32	3	DEMARK & MANNA FEAT. TERRI BJERRE Shine On Me / <i>Made</i>	
19	25	4	KID MASSIVE FEAT. DATABOY Good Girlfriend / <i>Transmission</i>	
20	22	4	PET SHOP BOYS Winner / <i>Parlophone</i>	
21	NEW		KEISHA WHITE Butterflies / <i>GC</i>	
22	21	5	HE MET HER Crime Novela - EP / <i>Heartdrive</i>	
23	23	2	ERIC TURNER V AVICII Dancing In My Head / <i>Capitol/Parlophone</i>	
24	29	3	LAURA BROAD FEAT. CHRIS BROWN Nobody Can / <i>Simply</i>	
25	19	6	DJ FRESH FEAT. RAVAUGHN The Feeling / <i>MoS</i>	
26	NEW		AYAH MARAR Unstoppable / <i>Husslegirl</i>	
27	39	2	NO DOUBT Settle Down / <i>Interscope</i>	
28	12	7	SAM AND THE WOMP Bom Bom / <i>One More Tune/Stiff/Warner</i>	
29	34	2	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>	
30	NEW		MILK & SUGAR Let The Sun Shine 2012 / <i>Milk & Sugar</i>	
31	4	5	RICHARD GREY AND NARI & MILANI FEAT. ALEXANDRA PRINCE Mas Que Nada / <i>RGS</i>	
32	NEW		E'VOKE Runaway / <i>Pinball</i>	
33	31	2	KELVIN SCOTT Jump All Night / <i>Soltrenz</i>	
34	NEW		HAVANA FEAT. FRENCH KISS Gypsy Girl / <i>Big Man</i>	
35	28	6	THE WIDEBOYS Addicted 2 Bass / <i>Worldwide Phonographics</i>	
36	NEW		SEREBRO Mama Lover / <i>AATW</i>	
37	NEW		DONATI & AMATO Falling 2012 / <i>E Lab</i>	
38	9	3	ARCHEO The Payback / <i>Music Mantra</i>	
39	NEW		SHAROQUE Inna All My Life / <i>Things We Like</i>	
40	NEW		MADEON The City / <i>Popcultur</i>	

COMMERCIAL POP TOP 30				
POS	LAST	WKS	ARTIST / TRACK / LABEL	
1	10	2	BEYONCE I Was Here / <i>Columbia</i>	
2	3	4	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>	
3	6	4	BOB MARLEY & THE WAILERS Jammin' / <i>Island</i>	
4	11	3	FLO-RIDA I Cry / <i>Atlantic</i>	
5	18	2	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>	
6	14	3	VIDA Boom Box / <i>B.O.B. Entertainment/Genepool/Universal</i>	
7	15	2	NO DOUBT Settle Down / <i>Interscope</i>	
8	NEW	1	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>	
9	12	3	PET SHOP BOYS Winner / <i>Parlophone</i>	
10	2	5	OWL CITY & CARLY RAE JEPSEN Good Time / <i>Interscope/Republic Island</i>	
11	26	2	NOELIA My Everything / <i>Pink Star</i>	
12	1	5	EXAMPLE Say Nothing / <i>MoS</i>	
13	NEW	1	NE-YO Let Me Love You (Until You Learn To Love Yourself) / <i>Matown/Mercury</i>	
14	23	2	SCISSOR SISTERS Let's Have A Kiki / <i>Polydor</i>	
15	21	3	HAVANA FEAT. FRENCH KISS Gypsy Girl / <i>Big Man</i>	
16	NEW	1	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) / <i>Positiva/Virgin</i>	
17	19	4	AIDEN GRIMSHAW Curtain Call / <i>RCA</i>	
18	4	4	PITBULL FEAT. SHAKIRA Get It Started / <i>J</i>	
19	NEW	1	BURNS Lies / <i>Columbia</i>	
20	13	7	SAM AND THE WOMP Bom Bom / <i>One More Tune/Stiff/Warner</i>	
21	NEW	1	KEISHA WHITE Butterflies / <i>GC</i>	
22	30	2	SINCERE Deja Vu / <i>Mercury</i>	
23	28	2	LAURA BROAD FEAT. CHRIS BROWN Nobody Can / <i>Simply</i>	
24	NEW	1	SEREBRO Mama Lover / <i>AATW</i>	
25	8	6	CHERYL Under The Sun / <i>Polydor</i>	
26	29	3	LEELEE Ugly / <i>Daywalker</i>	
27	NEW	1	THE WIDEBOYS Addicted 2 Bass / <i>Worldwide Phonographics</i>	
28	NEW	1	ARCHEO The Payback / <i>Music Mantra</i>	
29	22	8	LITTLE MIX Wings / <i>Syco</i>	
30	20	6	DJ FRESH FEAT. RAVAUGHN The Feeling / <i>MoS</i>	



Kennedy and Roachford return to the top as riders on the storm

ANALYSIS

■ BY ALAN JONES

Five years to the week after it first topped the Upfront club chart, Ride The Storm returns to No.1 in fresh mixes for Manchester DJ **Carl Kennedy** and Cuddly Toy hitmaker **Roachford**. Given a progressive house twist by Charles VBV & Dalite, a tribal vibe by daZZla, and a Balearic feel by TalkBack, the track had to fight hard for its return to the top, and ended up just over 1% ahead of DJ/

producer (Matthew) **Burns**' similarly massive Lies.

It was also very close at the top of the Commercial Pop chart, where **Michael Grey's** Can't Wait For The Weekend was denied pole position by a margin of 2.43%.

While it improved 3-2, it was leapfrogged by I Was Here, the latest single from **Beyoncé's** 4.

In mixes by Wawa, JC, RedTop and StrictLove, it earns the Destiny's Child legend her 11th straight No.1 on the chart, arriving seven months after the

10th, End Of Time. **Ne-Yo's** Let Me Love You (Until You Learn To Love Yourself) continues to hold a commanding lead on the Urban chart on its sixth week at No.1.

UPFRONT BREAKERS TOP 5

POS	ARTIST / TRACK
1	ROBBIE RIVERA FEAT. WYNTER GORDON In The Morning
2	ECOTEK & JAMES EGBERT Nightcrawler/Midnight Express
3	THE OTHER TRIBE Skirts
4	BEYONCÉ I Was Here
5	FLO RIDA I Cry

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL	
1	1	8	NE-YO Let Me Love You (Until You Learn To Love Yourself) / <i>Matown/Mercury</i>	
2	2	5	MARIAH CAREY FEAT. RICK ROSS & MEEK MILL Triumphant (Get 'Em) / <i>Def Jam</i>	
3	5	4	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>	
4	3	7	NY Trophy Boy / <i>Dream Juice</i>	
5	9	3	PUBLIC ENEMY Harder Than You Think / <i>Slamjamz</i>	
6	12	4	KENDRICK LAMAR Swimming Pools (Drank) / <i>Interscope/Aftermath</i>	
7	13	3	FLO-RIDA I Cry / <i>Atlantic</i>	
8	NEW	1	KEISHA WHITE Butterflies / <i>GC</i>	
9	4	6	THE WIDEBOYS Addicted 2 Bass / <i>Worldwide Phonographics</i>	
10	20	3	BOB MARLEY & THE WAILERS Jammin' / <i>Island</i>	
11	6	13	WILEY FEAT. RHYMEZ & MS D Heatwave / <i>Warner Brothers/One More Tune</i>	
12	16	3	MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / <i>Epic</i>	
13	15	7	TIMBALAND FEAT. NE-YO Hands In The Air / <i>Interscope</i>	
14	NEW	1	A.M.SNIPER FEAT ILLESTR8 Roar / <i>3Fifty7</i>	
15	18	2	PITBULL FEAT. SHAKIRA Get It Started / <i>J</i>	
16	19	10	NABIHA Never Played The Bass / <i>Disco Wax</i>	
17	17	6	SAM AND THE WOMP Bom Bom / <i>One More Tune/Stiff/Warner</i>	
18	10	10	NICKI MINAJ Pound The Alarm / <i>Cash Money/Island</i>	
19	22	4	LABRINTH Treatment / <i>Syco</i>	
20	23	9	ANGEL Wonderful / <i>AATW/Island</i>	
21	8	17	CHRIS BROWN Don't Wake Me Up / <i>RCA</i>	
22	NEW	1	EVA SIMONS Renegade / <i>Interscope</i>	
23	7	10	RITA ORA How We Do (Party) / <i>Columbia/Roc Nation</i>	
24	NEW	1	SHANAY HOLMES Worth The Wait / <i>Virtue Ent.</i>	
25	21	4	AZEALIA BANKS Esta Noche / <i>Polydor/Azealia Banks</i>	
26	NEW	1	BEYONCE I Was Here / <i>Columbia</i>	
27	14	8	LITTLE MIX Wings / <i>Syco</i>	
28	26	8	KH & MC NEAT You Don't Know / <i>Next Stop</i>	
29	NEW	1	PROFESSOR GREEN FEAT. SIERRA KUSTERBECK Avalon / <i>Virgin</i>	
30	NEW	1	TODDLA T FEAT. CLEO SOL Code To Crack / <i>White Label</i>	

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	SUB FOCUS FEAT. ALPINES Tidal Wave
2	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
3	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces)
4	MADEON The City
5	PAUL VAN DYK FT ADAM YOUNG Eternity
6	PUBLIC ENEMY Harder Than You Think
7	ALT-J Something Good
8	DRUMSOUND & BASSLINE SMITH FEAT. HADOUKEN! Daylight
9	KNIFE PARTY Centipede
10	SYRON Breaking
11	DIRTY SOUTH & ALESSO FT RUBEN HAZE City Of Dreams
12	ROCKWELL FEAT. KITO & SAM FRANK Childhood Memories
13	JESS MILLS For My Sins
14	LINDSTROM Rakost
15	HERVE Night Turns Into Day
16	TOMCRAFT FEAT. SAM OBERNIK The Noyz
17	JACQUES LU CONT & MONSIEUR MONSIEUR In The Night
18	SUPAFLY Happiness
19	MORGAN PAGE, ANDY CALDWELL, & JONATHAN MENDELSON Where Did You Go
20	RESET! Escape/Wind Up



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry Of Sound Radio across the globe on www.ministryofsound.com/radio

CHARTS ANALYSIS WEEK 37



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

- **EXAMPLE** *Say Nothing* Ministry of Sound
- **DAPPY** *Good Intentions* AATW/Island
- **JESSICA WRIGHT** *Dance All Night* AATW/UMTV



- **DAMIEN RICE** *Coconut Skins* 1967
- **EMELI SANDE** *Clown* Virgin
- **PITBULL FEAT. SHAKIRA** *Get It Started* J/MR 305/Polo Grounds
- **INXS** *Never Tear Us Apart* Mercury
- **PROFESSOR GREEN EAT. EMELI SANDE** *Read All About It* Virgin
- **ADELE** *Turning Tables* XL

UK ALBUMS CHART

- **THE KILLERS** *Battle Born* Vertigo
- **PINK** *The Truth About Love* RCA
- **MICHAEL JACKSON** *Bad* Epic
- **CARLY RAE JEPSEN** *Kiss* Interscope
- **BAND OF HORSES** *Mirage* Rock Columbia
- **GRIZZLY BEAR** *Shields* Warp
- **RIVAL SONS** *Head Down* Earache
- **RICHIE SAMBORA** *Aftermath Of The Lowdown* Aggressive Music
- **SKUNK ANANSIE** *Black Traffic* 100 Percent
- **MARILLION** *Sound That Can't Be Made* Ear Music
- **BEN FOLDS FIVE** *The Sound Of The Life Of The Mind* Sony
- **NELLY FURTADO** *The Spirit Indestructible* Interscope
- **DOWN** *Episode 1 Of 4* Roadrunner
- **WE ARE THE OCEAN** *Maybe Today Maybe Tomorrow* Hassle
- **AIMEE MANN** *Charmer* Proper



- **DINOSAUR JR** *I Bet On Sky* Play It Again Sam
- **MICHAEL KIWANUKA** *Home Again* Polydor
- **LYNYRD SKYNYRD** *Last Of A Dyin' Breed* Roadrunner
- **JOANNE SHAW TAYLOR** *Almost Always Never* Ruf

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

SINGLES

■ BY ALAN JONES

After clawing its way to the top of the singles chart last weekend, Hall Of Fame stands a good chance of remaining at No.1 for **The Script** feat. **will.i.am**. On Tuesday's sales flashes, it had opened up a small but significant 2% lead over **Example's** new single *Say Nothing*, which is the only track that is within 50% of it, and will likely fade as the week progresses.

Hall Of Fame jumped 2-1 on sales of 70,150 last Sunday turning a midweek chart deficit of over 7,000 to *You Bring Me Joy* into a victory margin of nearly 9,000. It is the first No.1 single for the Irish band, who reached two with previous highest charting hit *The Man Who Can't Be Moved* in 2008, and the eighth No.1 for will.i.am, including five as a member of *Black Eyed Peas*.

Initially on schedule to become the 31st No.1 single by an X



MIDWEEK NO.1

The Script: Hall Of Fame

Factor discovery or a combination thereof, *You Bring Me Joy* is the introductory single by 2011 (eighth season) contestant **Amelia Lily** and sold 61,461 copies to claim second place.

19 weeks after her debut solo single *Young* exploded onto the chart at No.1 with first-week

sales of 121,694 copies, **Tulisa's** follow-up, *Live It Up* (feat. Tyga), made a much softer first impression, debuting at 11 on sales of 29,545 copies.

Their third consecutive number one when it first charted in 1963, *You'll Never Walk Alone* re-entered the chart at 12 (28,283

sales) on Sunday for **Gerry & The Pacemakers**.

Its return was due to an online campaign by Liverpool fans in the wake of the Hillsborough Independent Panel's report last week into the deaths of 96 Liverpool fans at Hillsborough stadium in 1989.

Increasing sales for the eighth straight week, rapper **PSY's** *Gangnam Style* finally made the Top 40, vaulting 61-37 (8,955 sales). The very first Korean-language hit in UK chart history, it is a global smash for the 34-year-old South Korean.

Ne-Yo's three prior No.1s as primary artist each spent just one week at the top – and so did his fourth, *Let Me Love You* (Until You Learn To Love Yourself), which dipped 1-3 (55,937 sales) on Sunday. **Pink's** *Blow Me (One Last Kiss)* was also in retreat, falling 3-5 (38,310 sales).

Overall singles sales were down 0.85% week-on-week at 3,283,952 – 8.35% above same-week 2011 sales of 3,030,964.

ALBUMS

■ BY ALAN JONES

The Killers are on track to score their fourth straight No.1 album in the UK – their entire studio output – with new offering *Battle Born* racing to an emphatic 21% lead over **Pink's** new set, *The Truth About Love*, which places second on Tuesday's midweek sales flashes. *Battle Born's* first single, *Runaways* debuted at 18 (18,845 sales), to become their 10th Top 20 hit on Sunday.

Last weekend, there was an all-new top three for only the second time this year, and no fewer than nine debuts in the Top 40 in a busy week for albums.

The Script, **The Pet Shop Boys** and **Bob Dylan** have 10 No.1 albums between them but their new releases couldn't match up to the first-week sales of **The xx's** second album *Coexist*, which debuted in pole position on sales of 58,266 copies.

The London trio's eponymous debut album made a more modest start, entering at 36 on sales of 4,180 copies in 2009, and reached its peak position of three, while achieving its highest weekly sale of 28,666 copies in the immediate aftermath of its Mercury Prize triumph 54 weeks later. Back in the chart ahead of *Coexist's* release, it climbed 40-37



MIDWEEK NO.1

The Killers: Battle Born

last week, with sales of 3,134 raising its career tally to 446,734.

Despite the heightened profile of leader Danny O'Donoghue, and the number one success of introductory single *Hall Of Fame* (feat. O'Donoghue's fellow *The Voice* coach, will.i.am), *The Script's* third album failed to match either the debut position or first-week sales of its predecessors. It debuted at two (52,878 sales) on Sunday, whereas their self-titled 2008 debut and 2010 follow-up *Science & Faith* both entered at No.1, on sales of 54,520 and 70,816, respectively.

Bob Dylan's 35th studio album, *Tempest* debuted at three on first-week sales of 36,605 copies. With the title track

having a playing time of nearly 14 minutes, it's a tougher listen than his last album, *Together Through Life*, which debuted at one on sales of 42,339 copies in 2009. Dylan's 55th album chart entry, *Tempest* extends his tenure on the list to more than 48 years.

2009 *X Factor* winner **Joe McElderry** debuted at eight (10,677 sales) with *Here's What I Believe*. He is the first *X Factor* graduate to place four albums in the Top 20, having previously charted with *Wide Awake* (No.3, 2010, 103,226 sales), *Classic* (No.2, 2011, 245,320 sales) and *Classic Christmas* (No.15, 2011, 115,180 sales).

Pet Shop Boys' 11th studio album, *Elysium*, has a lot in

common with its predecessors: all have made the Top 10, and all have had one word titles.

Debuted at nine (10,418 sales), *Elysium* is the duo's 22nd charted album (including compilations, live sets, scores and soundtracks) since their 1985 debut.

After 54 straight weeks in the Top 75 – three of them at its peak position of two – **David Guetta's** *Nothing But The Beat* dived 34-99 (1,425 sales), its demise being entirely due to the release of an updated 2.0 version, which adds six new songs and debuted at 13 (7,799 sales). *Nothing But The Beat* has sold 549,180 copies, eclipsing its 2009 predecessor *One Love's* tally of 522,063 sales to become Guetta's top album. *Nothing But The Beat* spun-off an incredible eight Top 40 singles, with cumulative sales in excess of 3.32m – and the 2.0 edition of the album spawned two new Top 40 hits on Sunday, in the form of *She Wolf* (*Falling To Pieces*), which features **Sia** and debuted at 14 (24,823 sales), and *Play Hard*, which features **Ne-Yo** and **Akon**, and debuted at 22 (16,190 sales). Their arrival on the chart increased Guetta's tally of hits in a 10 year chart career to 27.

Overall album sales were up 2.30% week-on-week at 1,448,913 – 7.45% below same-week 2011 sales of 1,565,594.

GET READY FOR THE NEXT GENERATION

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Summit sessions include:

The Social Beast

One Direction sold out nine 2013 dates at The O2 – more than 150,000 tickets – via only social networks. Other artistes are doing much the same to varying degrees, so how socially active are you?

Captive Audiences

The fan is the source of 90+ per cent of the live music revenue, from tickets and merchandise to concessions. But is enough being done to retain their loyalty?

Maximum Exposure

The coverage of live music in the media, and especially on television, is substantial. So is the media simply meeting consumer demand or helping to create it?

The Music Chamber

Following a successful debut last year, this in-the-round session features politicians and industry leaders discussing crucial issues facing the live music sector. Be part of the public gallery.

Taking Control

Developing new artistes has never been easier or cheaper and there's a plethora of DIY tools and resources available. Experts explain how to make the most of it.

Good Causes and Effect

Parts of the industry have always supported charities and live music events have proved highly successful for the latter. So is this really a win-win for everyone?

Masters of the Universe

Arguably the most popular Summit session, some of the country's top international agents explain how they help to open new markets, develop acts' careers and maintain sustainability within the live sector.

Computer Says Yes

Pioneers of online and new tech solutions for marketing and managing live shows explain how their services and products work. Presentations will be followed by Q&A and discussion opportunities.



Joe Porn
Music Glue



John Giddings
Isle of Wight Festival /Solo



Seth Jackson
[PIAS] Media



Steve Strange
X-ray Touring



Geoff Meall
The Agency Group



Nick Bryer
Oxjam



Rob Hallett
AEG Live



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PRODUCT KEY RELEASES



06/10 BPM2012 Birmingham



► SLYDIGS Never To Be Tamed 24.09



► MUSE Madness 01.10

September

20-21

3rd Annual Future Music Forum: International digital music conference, Barcelona
futuremusicforum.com

20-22

Reeperbahn Festival, Hamburg
Reeperbahnfestival.com

October

2

Classic Brit Awards 2012
Royal Albert Hall
brits.co.uk

6-8

BPM 2012, Birmingham
visitbpm.co.uk

11-14

Music China 2012, Shanghai
Musicchina-expo.com

17-21

Amsterdam Dance Event, Amsterdam
amsterdam-dance-event.com

29

AIM Awards 2012
The Brewery, London
musicindie.com

November

1

Barclaycard Mercury Prize
mercuryprize.com

1-4

Iceland Airwaves, Reykjavik
icelandairwaves.is

3

MOBO Awards, Echo Arena, Liverpool
mobo.com

FORTHCOMING FEATURES



September 28 20 Years of Later... With Jools Holland

As the most successful TV music show of the modern era returns for a new series,

Music Week celebrates two decades of breaking talent and showcasing music.

To discuss a range of print and digital commercial opportunities associated with Music Week's forthcoming features, please email Darrell.Carter@intentmedia.co.uk or Archie.Carmichael@intentmedia.co.uk or telephone 020 7354 6000.

* All feature dates subject to change

SEPTEMBER 24

SINGLES

- DAPPY Good Intentions (*Aatw/Island*)
- DEAF HAVANA Hunstanton Pier (*Bmg Rights*)
- DJ SHADOW FEAT. TERRY REID Listen (*Island*)
- NORMAN DORAY & NERVO FEAT. COOKIE Something To Believe In (*Spinnin*)
- FAKE BLOOD Yes/No (*Cheap Thrills*)
- FRIGHTENED RABBIT State Hospital (*Atlantic*)
- NELLY FURTADO Spirit Indestructible (*Interscope*)
- HALESTORM I Miss The Misery (*Atlantic*)
- STACEY JACKSON I Am A Woman (*3B1g*)
- NIK KERSHAW You're The Best (*Shorthouse*)
- KINDNESS That's Alright (*Female Energy/Polydor*)
- JENNIFER LOPEZ FEAT. FLO-RIDA Goin' In (*Mercury*)
- KYLIE MINOGUE Flower (Abbey Road Session) (*Parlophone*)
- MUMFORD & SONS I Will Wait (*Gentlemen Of The Road/Island*)
- THE MUSGRAVES So Sofia (*1st Cut Recordings*)
- PASSION PIT Take A Walk (*Columbia*)
- PERFUME GENIUS Take Me Home (*Organs*)
- PROFESSOR GREEN FEAT. SIERRA KUSTERBECK Avalon (*Virgin*)
- SNEAKER PIMPS Spin Spin Sugar (*One Little Indian*)
- JOSS STONE Pillow Talk (*Warner Brothers*)

ALBUMS

- BOWLING FOR SOUP FEAT. THE DOLLYROTS & PATENT PENDING Presents: One Big Happy (*Brando/Que-So*)
- PAUL CARRACK Good Feeling (*Carrack-Uk*)
- DEACON BLUE The Hipsters (*Edsel Demon*)
- DEADMAUS Album Title Goes Here (*MauStrap/Parlophone*)
- THE DIRTY HEADS Cabin By The Sea (*Eleven Seven*)
- DJ SHADOW The Definitive Best Of (*Island*)
- EFTERKLING Piramida (*4Ad*)
- LUPE FIASCO Food & Liquor II: The Great American Rap Album (*Atlantic*)
- JOHN FRUSCIANTE Pbx Funicular Intaglio Zone (*Record Collection*)
- GREEN DAY Uno! (*Reprise*)
- STEVE HARRIS British Lion (*EMI*)
- MOTORHEAD The World Is Ours - Vol 2 - Anyplace Crazy As Anywhere Else (*Udr*)
- MUMFORD & SONS Babel (*Gentlemen Of The Road/Island*)
- THE MUSGRAVES You That Way, I This Way (*1st Cut Recordings*)

- NEIL HALSTEAD Palindrome Hunches (*Sonic Cathedral*)
- NO DOUBT Push And Shove (*Interscope*)
- ROYAL REPUBLIC Save The Nation (*Roadrunner*)
- SIMON MCBRIDE Crossing The Line (*Nugene*)
- SLYDIGS Never To Be Tamed (*Flicknife*)

OCTOBER 1

SINGLES

- ALT-J Something Good (*Infectious*)
- DOG IS DEAD Talk Through The Night (*Atlantic*)
- DRAKE FEAT. RICK ROSS Lord Knows (*Cash Money/Island*)
- FLO-RIDA I Cry (*Atlantic*)
- THE GETAWAY PLAN The Reckoning (*Warner Brothers*)
- DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) (*Positiva*)
- REN HARVIEU Do Right By Me (*Island/Kid Gloves*)
- RICHARD HAWLEY Seek It (*Parlophone*)
- KENDRICK LAMAR Swimming Pools (Drank) (*Interscope/Aftermath*)
- LOWER THAN ATLANTIS Love Someone Else (*Island*)
- MADEON Premier Ep (*Popcultur*)
- MIKA FEAT. PHARRELL WILLIAMS Celebrate (*Casablanca/Island*)
- MUSE Madness (*Helium 3*)
- THE OVERTONES Loving The Sound (*Warner Brothers*)
- RED HOT CHILI PEPPERS Never Is A Long Time/ Love Of Your Life (*Warner Brothers*)
- SIMIAN MOBILE DISCO A Form Of Change EP (*Wichita*)
- THE STAVES Tongue Behind My Teeth (*Atlantic*)
- TAYLOR SWIFT We Are Never Ever Getting Back Together (*Mercury*)
- TINCHY STRYDER Help Me (*4th & Broadway*)
- UNICORN KID Need U (*3 Beat*)
- WALK THE MOON Anna Sun (*RCA*)
- THE WALLFLOWERS Reboot The Mission (*RCA*)

ALBUMS

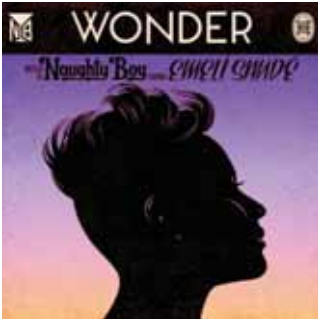
- ALPHABET BACKWARDS Little Victories (*Highline*)
- TORI AMOS Gold Dust (*Deutsche Grammophon*)
- AXEWOUND Vultures (*Search And Destroy/RCA*)
- JOHN CALE Shifty Adventures In Nookie Wood (*Double Six*)
- DANIEL POWTER Turn On The Lights



► **DOG IS DEAD** All Our Favourite Stories 08.10



► **PET SHOP BOYS** Leaving 15.10



► **NAUGHTY BOY/EMELI SANDÉ** Wonder 22.10



► **KRISTINA TRAIN** Dark Black 29.10



► **JOE COCKER** Fire It Up 05.11

(Ueg/EMI)

- **ERRORS** New Relics (*Rock Action*)
- **FLYING LOTUS** Until The Quiet Comes (*Warp*)
- **FOLKS** I See Cathedrals (*Big Flame*)
- **FOREIGN BEGGARS** The Uprising (*MauStrap*)
- **BRUCE FOXTON** Back In The Room (*Bass Tone*)

- **JOHN LORD** Concerto For Group And Orchestra (*Earmusic*)
- **LOWER THAN ATLANTIS** Changing Tune (*Island*)
- **MELODY'S ECHO CHAMBER** Melody's Echo Chamber (*Weird World*)
- **MIGUEL** Kaleidoscope Dream (*RCA*)
- **MUSE** The 2nd Law (*Helium 3*)
- **BETH ORTON** Sugaring Season (*Anti*)
- **THE OVERTONES** Higher (*Warner Brothers*)
- **PAPA ROACH** The Connection (*Eleven Seven*)
- **NEIL SEDAKA** The Real Neil (*Music Infinity*)
- **IAN SIEGAL** Candystore Kid (*Nugene*)
- **THE WALLFLOWERS** Glad All Over (*RCA*)

OCTOBER 8

SINGLES

- **AEROSMITH** New Single Tbc (*Columbia*)
- **ANGEL HAZE** New York (*Island*)
- **BEST COAST** Do You Love Me Like You Used To? (*Wichita*)
- **BETH JEANS HOUGHTON & THE HOOVES OF DESTINY** Dodecahedron (*Mute*)
- **THE BLACK KEYS** Little Black Submarines (*Nonesuch*)
- **HAVANA BROWN FEAT. PITBULL** We Run The Night (*Island*)
- **DON DIABLO** Lights Out Hit (*Columbia*)
- **FOLKS** Say Something (*Big Flame*)
- **ALISTAIR GRIFFIN** Always No.1 (*Dramatica*)
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants (*Island*)

- **KEANE** Disconnected (*Island*)
- **KING CHARLES** Bam Bam (*Island*)
- **LEONA LEWIS FEAT. CHILDISH GAMBINO** Trouble (*Syco*)
- **LILYGREEN AND MAGUIRE** Given Up Giving Up (*Warner Music Entertainment*)
- **LINKIN PARK** Lost In The Echo (*Warner Brothers*)
- **MADEON** The City (*Popcultur*)
- **CONOR MAYNARD** Turn Around (*Parlophone*)
- **NICKI MINAJ** Va Va Voom (*Cash Money/Island*)
- **THE NEIGHBOURHOOD** Female Robbery (*Sony*)

- **FRANK OCEAN** Thinking 'Bout You (*Def Jam*)
- **OTTO KNOWS** Million Voices (*Embassy Of Music*)

- **LISA MARIE PRESLEY** You Ain't Seen Nothing Yet (*Island*)
- **SEYE** Mexicana Bounce (*Mercury/Stranger*)
- **SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN** Don't You Worry Child (*Virgin*)

ALBUMS

- **ALL TIME LOW** Don't Panic (*Hopeless*)
- **AT THE SKYLINES** The Secrets To Life (*Roadrunner*)
- **DAPPY** Bad Intentions (*Aatw/Island*)
- **DOG IS DEAD** All Our Favourite Stories (*Atlantic*)
- **FINK** Wheels Turn Beneath My Feet (*Ninja Tune*)
- **ART GARFUNKEL** The Singer (*Sony*)
- **ELLIE GOULDING** Halcyon (*Polydor*)
- **JEFF THE BROTHERHOOD** Hypnotic Nights (*Warner Brothers*)
- **JOSEPHINE** Portrait (*Ark Recordings*)
- **LAST DINOSAURS** In A Million Years (*Polydor*)
- **LEMAR** Invincible (*Amp*)
- **MIKA** The Origin Of Love (*Casablanca/Island*)
- **ROYAL TRUX** Accelerator (*Domino*)
- **BARBRA STREISAND** Release Me (*Columbia*)
- **TAME IMPALA** Lonerism (*Modular*)
- **TY SEGALL** Twins (*Drag City*)
- **WALK THE MOON** Walk The Moon (*RCA*)

OCTOBER 15

SINGLES

- **ALUNAGEORGE** Your Drums, Your Love (*Island*)
- **JAKE BUGG** Two Fingers (*Mercury*)
- **CHARLOTTE CHURCH** One Ep (*Alligator Wine*)
- **COLD SPECKS** Hector (*Mute*)
- **EVERYTHING EVERYTHING** Cough Cough (*RCA Victor*)
- **KARIMA FRANCIS** Stay (*Mercury*)
- **GOSSIP** Get A Job (*Columbia*)
- **THE INVISIBLE** Generational (*Ninja Tune*)
- **TYLER JAMES** Single Tear (*Island*)
- **THE JOY FORMIDABLE** Cholla (*Canvasback/Atlantic*)
- **LAWSON** Standing In The Dark (*Global Talent/Polydor*)
- **MARINA AND THE DIAMONDS** How To Be A Heartbreaker (*679/Atlantic*)
- **MATMOS** The Ganzfeld (*Thrill Jockey*)
- **ANNA MEREDITH** Black Prince Fury Ep (*Moshi Moshi*)
- **NAS FEAT. AMY WINEHOUSE** Cherry Wine (*Mercury*)
- **NINA NESBITT** Boy (*Island*)
- **PET SHOP BOYS** Leaving (*Parlophone*)

- **SMOKE & JACKAL** No Tell (*RCA*)
- **CLEO SOL** Are You Ready. (*Island*)
- **MICHEL TELO** Ai Se Au Te Pego (*Roster*)

ALBUMS

- **BAT FOR LASHES** The Haunted Man (*Parlophone*)
- **BRANDY** Two Eleven (*RCA*)
- **JAKE BUGG** Jake Bugg (*Mercury*)
- **COCKNEY REJECTS** East End Babylon (*Cadiz*)
- **DRUMSOUND & BASSLINE SMITH** Wall Of Sound (*New State*)
- **DONALD FAGEN** Sunken Condos (*Reprise*)
- **FRIAR ALESSANDRO** Voice From Assisi (*Decca*)
- **LEONA LEWIS** Glassheart (*Syco*)
- **METZ** Metz (*Sub Pop*)
- **LISA MARIE PRESLEY** Storm & Grace (*Island*)
- **SONIC BOOM SIX** Sonic Boom Six (*Xtra Mile*)

OCTOBER 22

SINGLES

- **BASTILLE** Flaws (*Virgin*)
- **GABRIEL BRUCE** Perfect Weather (*Mercury*)
- **DEVLIN FT. DIANE BIRCH** Rewind (*Island*)
- **NEWTON FAULKNER** Write It On Your Skin (*Ugly Truth/RCA*)
- **GAZ COOMBS** White Noise (*Hot Fruit*)
- **AMY MACDONALD** 4Th Of July (*Vertigo*)
- **MADNESS** My Girl 2 (*Union Square*)
- **NAUGHTY BOY FEAT. EMELI SANDE** Wonder (*Virgin*)
- **PEACE** Bloodshake (*RCA*)
- **PURE LOVE** Riot Song (*Mercury*)
- **TYGA FEAT. CHRIS BROWN** For The Fame (*Island*)
- **JESSIE WARE** Night Light (*Island*)
- **YOU ME AT SIX** Reckless (*Virgin*)

ALBUMS

- **GABRIEL BRUCE** Love In Arms (*Mercury*)
- **ANDY BURROWS** Company (*Play It Again Sam*)
- **DEAF HAVANA** Fools And Worthless Liars - Deluxe (*Bmg Rights*)
- **PETER GABRIEL** So (*Real World*)
- **STEVE HACKETT** Genesis Revisited II (*Inside Out*)
- **TYLER JAMES** New Album Tbc (*Island*)
- **KATE RUSBY** 20 (*Island*)
- **LAWSON** Chapman Square (*Global Talent/Polydor*)
- **DANIEL O'DONNELL** Songs From The Movies ..And More (*Dmg Tv*)
- **STONE SOUR** House Of Gold & Bones (*Roadrunner*)

- **STYLO G FEAT. CHIPMUNK** Dash Out (*Defenders Ent*)
- **TAYLOR SWIFT** Red (*Mercury/Big Machine*)
- **DIONNE WARWICK** Now (*H&I/Warner*)

OCTOBER 29

SINGLES

- **DADA LIFE** Feed The Dada (*Polydor/Pm:Am*)
- **DEAD CAN DANCE** Opium (*Pias*)
- **THE GASLIGHT ANTHEM** Here Comes My Man (*Mercury*)
- **OF MONSTERS AND MEN** Mountain Sound (*Island*)
- **BLACK COUNTRY COMMUNION** Afterglow (*Mascot*)
- **DEVLIN** A Moving Picture (*Island*)
- **CALVIN HARRIS** New Album Tbc (*Columbia*)
- **MADNESS** Oui, Oui, Si, Si, Ja, Ja, Da, Da (*Union Square*)
- **MATTHEW FRIEDBERGER** Matricidal Sons Of Bitches (*Thrill Jockey*)
- **EMELI SANDE** Our Version Of Events (*Virgin*)
- **SKYE** Back To Now (*Pias Recordings*)
- **THE SOLDIERS** The Soldiers (*Dmg Tv*)
- **TRACEY THORN** Tinsel And Lights (*Strange Feeling/Buzzin Fly*)

ALBUMS

- **BLACK COUNTRY COMMUNION** Afterglow (*Mascot*)
- **DEVLIN** A Moving Picture (*Island*)
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- **THE SOLDIERS** The Soldiers (*Dmg Tv*)
- **TRACEY THORN** Tinsel And Lights (*Strange Feeling/Buzzin Fly*)

ALBUMS

- **AEROSMITH** Music From Another Dimension (*Columbia*)
- **THE AVETT BROTHERS** The Carpenter (*Columbia*)
- **JOE COCKER** Fire It Up (*Columbia/Seven One*)
- **JLS** Evolution (*Epic*)
- **THE LUMINEERS** The Lumineers (*Decca*)
- **MAJOR LAZER** Free The Universe (*Mad Decent*)
- **CHRIS MOYLES** The Difficult Second Album (*Mercury*)
- **NE-YO** R.E.D (*Def Jam*)
- **ANDRE RIEU** Magic Of The Music (*Motif*)
- **KRISTINA TRAIN** Dark Black (*Mercury*)

NOVEMBER 12

SINGLES

- **ALESSO** Years (*Mercury*)
- **JUSTIN BIEBER FEAT. NICKI MINAJ** Beauty And A Beat (*Def Jam*)
- **GREEN DAY** Dos! (*Reprise*)

ALBUMS

- **ETERNAL TAPESTRY** A World Out Of Time (*Thrill Jockey*)
- **FOSTER & ALLEN** The Ultimate Collection (*Dmgtv*)
- **GOLDEN VOID** Golden Void (*Thrill Jockey*)
- **THE POGUES** Live Best Of (*Warner Brothers*)
- **ROD STEWART** Merry Christmas, Baby (*Decca*)
- **LIL' WAYNE** I'm Not A Human Being (*Cash Money/Island*)

NOVEMBER 19

SINGLES

- **GABRIELLE APLIN** Please Don?t Say You Love Me (*Parlophone*)
- **THE GOOD NATURED** 5-Ht (*Regal/Parlophone*)

ALBUMS

- **ANDREA BOCELLI** Opera (*Sugar/Ucj*)

NOVEMBER 26

SINGLES

- **C2C** Down The Road (*On And On*)
- **LOWER THAN ATLANTIS** Go On Strike (*Island*)
- **NEON TREES** Everybody Talks (*Mercury*)

DECEMBER 3

ALBUMS

- **ANDRE RIEU** December Lights (*Motif*)

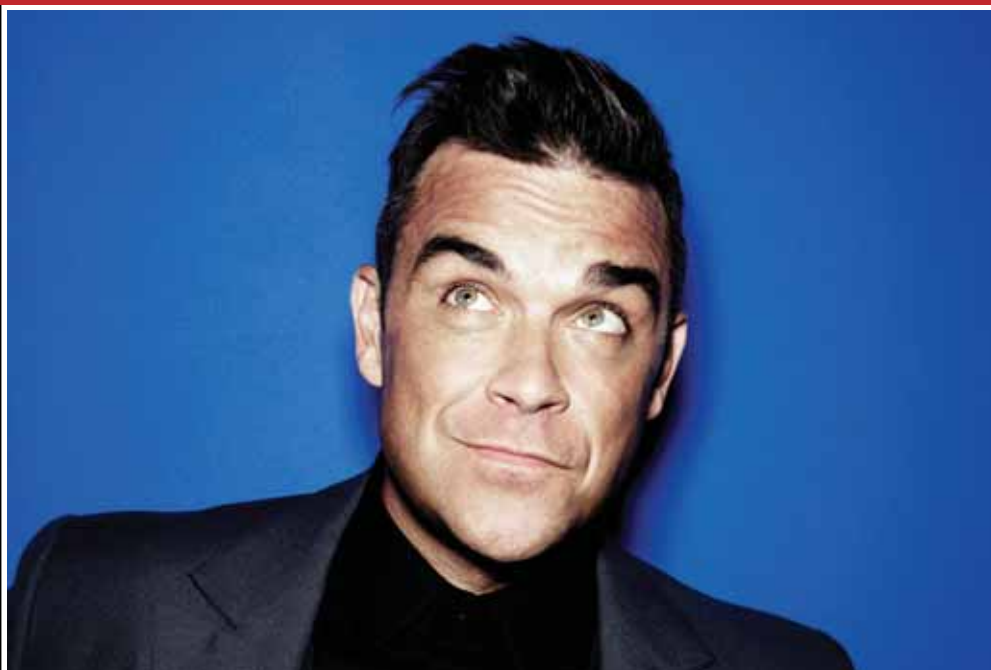
Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Please email any key releases information to isabelle.nesmon@intentmedia.co.uk

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

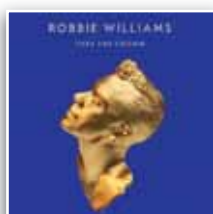
PRODUCT RECOMMENDED

ALBUM OF THE WEEK



ROBBIE WILLIAMS Take The Crown

(Island)



November 5

Robbie Williams is set to return to music as a solo artist with his forthcoming LP *Take The Crown* – his ninth studio album and his first for Island/Universal.

In a career strewn with accolades, he has sold more records than any other British solo artist in history (60 million albums) and won more Brit awards than any other artist in history (17). Six of his albums register in the all time top 100 biggest-selling albums in the UK whilst he appears in the Guinness Book of World Records for selling 1.6 million concert tickets in a day in 2006.

In 2010 Williams won the Outstanding Contribution to British Music Award at the Brits; later that year his reformation with Take That led to their album becoming the fastest-selling album of the century.

Since then he's been working on his new solo album, recorded in Los Angeles with producer Jackknife Lee. Orchestral parts were recorded at the city's Capitol Studios.

The album is preceded by the single *Candy*, released on October 29, which has been described as a "brilliantly addictive classic Robbie Williams pop song," co-written with Gary Barlow.

TRACK OF THE WEEK



JLS Hottest Girl In The World

(RCA)



October 21

The first single to be released from their forthcoming album *Evolution* (out November 5), *Hottest Girl In The World* leads the way for JLS's new sound which veers towards grown-up R&B.

The homegrown four-piece show of their singing skills with a healthy dose of falsetto vocals on this track, produced by Bangladesh (Lil Wayne, Beyonce, Usher). *Hottest Girl In The World* premiered on UK radio on September 6.

Since JLS finished second on *X Factor* in 2008, they have become one of the most successful acts in the show's history. They are the only act from the programme to have had five number one singles and have sold over six million records over the last four years.

INCOMING ALBUMS

BBC RADIO 6 MUSIC PRESENTS This Is BBC



Radio 6 Music Live
(Sony CMG)
Award-winning radio station BBC Radio 6 Music and Sony

Commercial Music Group have teamed up for this 2CD compilation of specially-recorded sessions.

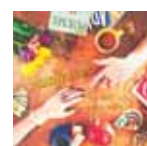
As part of the station's milestone tenth-year celebrations, BBC Radio 6 Music has chosen some of the most outstanding live sessions to have been recorded in its history to appear on the compilation.

Featured acts include Elbow, Paul Weller, Arcade Fire, The Vaccines, Florence + The Machine, Lana Del Rey, Alabama Shakes plus many more.

Back in 2010, the station was saved from closure after huge public outcry. Music fans and celebrity supporters united as part of the 'Save BBC Radio 6 Music Campaign' including Coldplay, Emily Eavis and David Bowie.

SEPTEMBER 24

THE MUSGRAVES You That Way, I This Way



(1st Cut Recordings)
Roots/pop four-piece The Musgraves are set to release their new single *So Sofia*

on the same day as their debut album, *You That Way, I This Way*.

Their material draws influences from Fifties and Sixties pop/folk influences plus the sounds of The House Martins, The Ronettes and The Beach Boys.

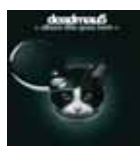
Handclaps and singalong choruses make the album a suitable soundtrack for long summer days, while bittersweet tales of love, friendship and identity provide depth to their songs.

With their debut EP, *The Musgraves* secured a 6Music Record of the Week and a Q The Music Track of the Day, as well as support from the BBC Regional network.

Following the album release the band will head out on a UK and Irish tour in Autumn 2012.

SEPTEMBER 24

DEADMAU5 > album title goes here <



(MauStrap/Parlophone)
Following his performance with Foo Fighters at this year's Grammy Awards,

deadmau5 continues his collaborations in the rock world by enlisting the vocal talents of Gerard Way, lead singer of My Chemical Romance, for his latest single release *Professional Griefers*, taken from the forthcoming LP > album title goes here <.

All the tracks on the record are deadmau5 original productions and include collaborations with Wolfgang Gartner, vocalists Imogen Heap and Chris James, and hip-hop outfit Cypress Hill.

Many of the album tracks have been available on deadmau5's SoundCloud as rough edits.

With an impressive live schedule for 2012, deadmau5 recently headlined the Wireless Festival. He also performed at Creamfields and the iTunes festival.

SEPTEMBER 24

STAFF PICK: HANNAH CROMPTON, WORK EXPERIENCE



JENNIFER LOPEZ FEAT. FLO RIDA Goin' In

(Island Def Jam)

Being a fan of the Step Up movies, I

decided to check out the soundtrack to Step Up Revolution. Flo Rida has done

Step Up tracks before, but this time he features on Jennifer Lopez's track, *Goin' In*.

I was hoping for something special with *Goin' In*, considering it's featured in a film that's bursting with energy and some of the best performances in hip-hop and street dancing. As it turns out, it's a pretty catchy tune.

GI is more club-suited than a straight hip-hop track, with its electronic beats and lack of rapping. The beat-breaks after each chorus and

slower-paced tempo when JLo sings each bridge work well together and is what got me hooked on this tune.

Although the subtle features from Lil Jon suit this song, I would have liked him to contribute more to *Goin' In*. The collaboration between T-Pain and Flo



Rida in *Low* was perfect, and this song could have benefitted from the same kind of setup.

I don't think JLo is ready to produce a typically Step-Up-style track just yet – I reckon she's much

better at being in the background on such tracks, much like her performance in her international hit *On The Floor*, featuring Pitbull.

The beats in this song, and combo of singing and rapping won me over – not so much the lyrics and JLo herself, I'm afraid.

OUT NOW

PRODUCT REISSUES

THE FACES • MFSB • VARIOUS • STRING DRIVEN THING

THE FACES • *Stay With Me - Faces Anthology* (Rhino/Warner)

Music/Warner Bros. 8122797179



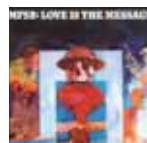
Formed when three members of The Small Faces joined forces with two from The Jeff

Beck Group, The Faces burned brightly but fairly briefly, releasing four studio albums and one live set in a four year tenure. They were considerably rockier and less successful than lead singer Rod Stewart's parallel solo career, and their demise was inevitable, if sad. During their time together they cut some first rate material, however, and this new double disc set manages to cram in most of their studio recordings, and adds a trio of previously unissued live tracks. With future Rolling Stone Ronnie Wood on guitar, Ronnie Lane on bass, Ian McLagan on keyboards and Kenny Jones on drums, they provided a blazing backdrop to Stewart's sandpaper vocals, and issued

several formidable singles, including Stay With Me, Pool Hall Richard, You Can Make Me Dance Sing Or Anything and the fabulous Cindy Incidentally, which was kept off the top of the chart only by Slade's monster hit Cum On Feel The Noize.

MFSB • *Love Is The Message*

(Big Break CDBBR 0179)



Its initials standing for Mother, Father, Sister, Brother, MFSB was the

Philadelphia International label's house band, and played on the vast majority of the label's output. They also put out several albums of their own, with the label's owners, chief writers and producers Kenny Gamble and Leon Huff at the helm. *Love Is The Message* is their 1973 masterpiece, awash with strings and early disco styled instrumentation. It includes two Gamble/Huff compositions in the

lengthy, episodic title track and TSOP (The Sound Of Philadelphia), which was the theme to the popular TV show Soul Train, and includes a smooth vocal assist from The Three Degrees. Otherwise instrumental, the album really only falters with a fairly perfunctory version of Diana Ross' hit Touch Me In The Morning, and otherwise includes some inspired playing, not least on the stylish jazz/soul rendition of Mack Rice's Cheaper To Keep Her, where its insistent groove more than makes up for the absence of the song's witty lyrics.

VARIOUS • *Handy Man - The Otis Blackwell Songbook*

(Ace CDCHD 1346)



The latest release in Ace's laudable Songwriters series shines the spotlight on the prodigious output of Otis Blackwell, who is credited with penning over 1,000 songs, among them some of

rock and roll's cornerstone compositions. Of the 24 included here, Don't Be Cruel and All Shook Up are among a plethora of Blackwell songs associated with Elvis Presley; the Peggy Lee classic Fever and the title track, a major hit for Jimmy Jones. But, this being Ace, serving up the obvious versions is not an option, so Don't Be Cruel is handled by Jerry Lee Lewis, All Shook Up by David Hill, Fever by Little Willie John and Handy Man by Del Shannon in refreshing if not definitive recordings. Blackwell himself achieved modest success as a recording artist but turns up here on the excellent One Broken Heart For Sale, alongside Winfield Scott. Other highlights include Mahalia Jackson's gospel take on For My Good Fortune, Dinah Washington rockin' out on Honky Tonk, issued under the pseudonym The Queen, and Cliff Richard & The Shadows as the UK's only representatives with their top three hit Nine Times Out Of Ten.

STRING DRIVEN THING • *The Machine That Cried*

(Esoteric ECLEC 2346)



Focused around husband and wife Chris and Pauline Adams and the violin flavourings

of Graham Smith, String Driven Thing were a Scottish folk/rock group who were among the earliest and best signings to Charisma. Third album *The Machine That Cried*, which dates from 1973, is widely regarded as their best. It is newly and crisply remastered from the original masters, with a trio of contemporaneous bonus tracks, among them the wonderful single It's A Game, which did nothing at the time but made the Top 20 four years after the fact in a surprisingly inoffensive remake by The Bay City Rollers. String Driven Thing's version is better, and sits well alongside the elegiac excellence of *To See You*, the spikier *Night Club* and the serene beauty of *Travelling*.



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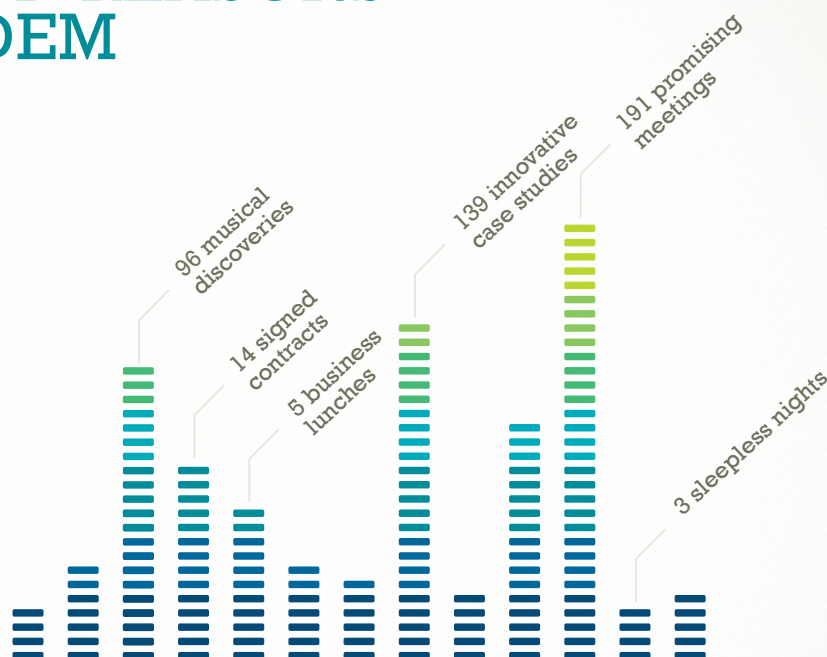
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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



◀ FLYING HIGH

Noel Gallagher was given a special award for his first High Flying Birds show at Wembley (September 7, 2012). The gig got the thumbs up from Noel himself: "It was great to be back at Wembley, my spiritual home! It actually might have been one of the best shows I've ever done. A truly great night was had by all." *Left to right:* Sharon Smith (head of Operations – Wembley Arena); John Drury (general manager – Wembley Arena); Noel Gallagher; Rob Lievesley (marketing manager – Wembley Arena); Conal Dodds (Metropolis Music with photo of Chris York of SJM Concerts); Ben Winchester (Primary Talent International); Marcus Russell (managing director of Ignition Management).



◀ ONE MEL OF A BASH

Katie Melua and James Toseland married on Saturday, September 1. The ceremony was held in the Nash Conservatory at Royal Botanic Gardens, Kew, London. Guests included Prince Pieter-Christiaan Michiel of The Netherlands, Sacha Abercorn (Duchess of Abercorn), Polly Scattergood, Mike Batt, William Orbit, ENB Senior Principal Elena Glurdjidze, Roger Burnett, Sylvain Barrier and Toby Jepson. Mike wrote a song specially for Katie and James which he performed during the evening. William Orbit DJ'd. Katie's best friend and Mute Records artist Polly Scattergood was head bridesmaid. Other music biz guests included: Neil Warnock of The Agency Group; Henry Spinetti; Jim Watson (Katie's keyboard player who was instrumental in the two meetings); Toby Jepson (Little Angels and Gun); Andrew Bowles of Dramatico and Sue Harris of Republic Media.

KEY SONGS IN THE LIFE OF DEBRA GEDDES



Director of
Press, EMI

First record you remember buying?

I used to buy ex-chart seven-inches from Woolworths on my way home from school so I was always saving pocket money. But I was especially excited to get the Off The Wall album, gatefold.

What was the first dance at your wedding?

We wanted music all through our wedding dinner and we decided to have wedding music from around the world as background. For our actual first dance we had Everybody Dance by Chic.

What song would you like played at your funeral?

Well it's hard to pick just one. I'll definitely be having Devotion by Ten City, and You'll Never Walk Alone. Plus I think Last Train To Transcentral by the KLF could be fun. I'll be looking down shouting 'turn up the strobe'. Or looking up.

What's your karaoke specialty?

I'm a karaoke novice, but I was in Lucky Voice not so long ago and did the Aretha part of I Knew You Were Waiting (a highly regarded national journalist did the George bit) to much applause.

What's been the best artist meeting of your life?

Meeting Daft Punk at Air Studios when they were recording the Tron soundtrack was one time in my career where I was speechless with excitement. Ditto meeting Ralf Hutter from Kraftwerk.

Recommend a track Music Week readers might not have heard. You really should go and find Spacer by Sheila B Devotion.

Whats your favourite single/track of all time ?

Of course that's impossible, but Around The World by Daft Punk is one of them, Bizarre Love Triangle by New Order is up there and Computer Love by Kraftwerk. You can't choose though, can you?

ARCHIVE

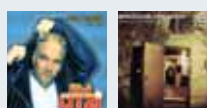
MUSIC WEEK 22 September 2001

The music industry has moved to lend its support to those affected by the 9/11 terrorist attacks, with some companies and individuals making aid donations and rallying to the call to give blood for victims... Despite the tragic news, Universal's international marketing conference still went ahead in Marbella. Priorities flagged up included a new album from Ronan Keating, Gabrielle's greatest hits album and the Bee Gees two-CD 40-hit set, The Record. "We are going for a Beatles' 1-style marketing campaign with this one," said Universal Music UK senior VP international, Bernadette Coyle... The No.1 success of Bob The Builder's (left) Mambo No.5 has convinced BBC Worldwide to begin TV advertising for the forthcoming album in the week of release; the market for branded Bob The Builder products is already worth more than £100m...Speaking at BMG's annual autumn sales conference, Simon Cowell's got big dreams for his next venture: "I've just been recording a TV show with Pop Idol and, after seeing the rushes, I'm going to be the Salman Rushdie of the industry."



SINGLES TOP 5 22.09.01

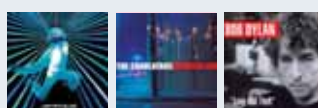
POS	ARTIST	SINGLE
1	DJ OTZI	Hey Baby
2	BOB THE BUILDER	Mambo No.5
3	SUPERMEN LOVERS	Starlight
4	N-TRANCE	Set You Free
5	SAMANTHA MUMBA	Baby Come On Over



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ALBUMS TOP 5 22.09.01

POS	ARTIST	ALBUM
1	JAMIROQUAI	A Funk Odyssey
2	THE CHARLATANS	Wonderland
3	BOB DYLAN	Love And Theft
4	NELLY FURTADO	Whoa, Nelly!
5	GROOVE ARMADA	Goodbye Country (Hello Nightclub)



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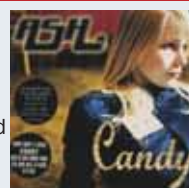
NEW RELEASES RECOMMENDED 22.09.01



KYLIE MINOGUE Fever ASH Candy

Fever by Kylie Minogue is Album Of The Week. Pairing up with "good writers" like Cathy Dennis and Pascal Gabriel, Minogue's come up with a set of "infectious pop tunes". And due to go head-to-head with Posh Spice's self-titled debut, she's likely to win.

Candy by Ash is Single Of The Week. Sampling the Walker Brothers' track Take It Easy On Yourself, the release from the Northern Irish group is a "laidback post-summer affair".





◀ MIKILL BE ALRIGHT ON THE NIGHT

The Mercury team guzzled champers as they toasted their new signing Mikill Pane recently. Pane has signed an exclusive worldwide deal and is also the first new act under the watch of Mike Smith, who joined the label last week.

Left to right: Adrian Jolly (A&R), Zubin Irani (lawyer), Ben Clemo (musician), Adam Coltman (manager/producer), Mikill Pane (artist), Mike Smith (president of music), Tom Graham (A&R manager), Ash Collins (press), Semtex (A&R), Jake Gosling (manager/producer)



▶ WHO'S BAD?

Some of Sony's finest turned out for the UK premiere of the Spike Lee documentary on Bad that coincides with the 25th anniversary of the release of the related record. *Left to right:* Simon Barnabas (head Of Marketing, Sony CMG), Nicola Tuer (EVP, Sony Music UK), John Branca (co-executor of the Michael Jackson Estate), Spike Lee, Edgar Berger (president & CEO, International, Sony Music Entertainment), Phil Savill (director of marketing, Sony CMG)

FABLED LABELS

DANCE TO THE RADIO

Founded 2004

Key artists The Pigeon Detectives, ¡Forward, Russia!, iLIKETRAINS

Launched in 2004, Leeds-based independent label Dance To The Radio's first release was a compilation album including tracks from Cat Scan, Mercury Rising and What Jim Hears.

The label subsequently released some seven-inch singles by acts including iLIKETRAINS, The Pigeon Detectives, Yes Boss, Napoleon Illrd, This Et Al and ¡Forward, Russia! (pictured).

Their first full-scale single release was Twelve by ¡Forward, Russia! which reached No.36 in the UK Singles Chart. Their second release, again by the same band, was a re-release of limited-edition debut single Nine which also became a Top 40 hit.

The label's next success was with indie rock band The Pigeon Detectives, whose debut LP Wait For Me entered the UK charts at No.3 and has since gone platinum.

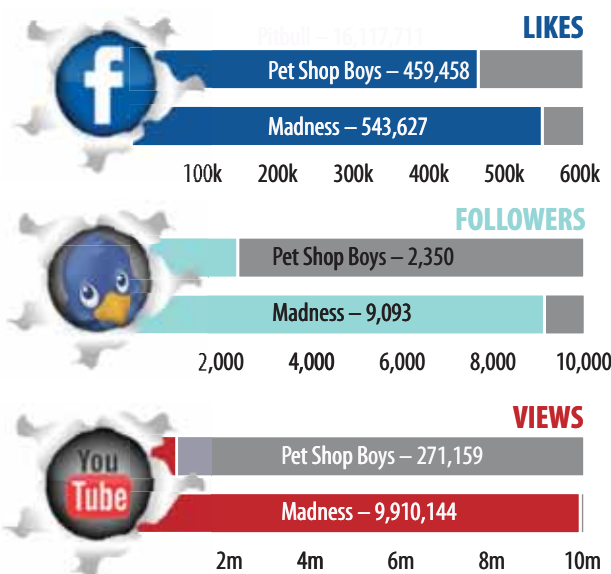
Other releases include singles from Yes Boss, Sky Larkin, Shut Your Eyes And You'll Burst Into Flames, Bobby Cook, Grammatics and numerous albums, including Give Me a Wall by ¡Forward, Russia!, Look Busy by Yes Boss and the self-titled debut album by Grammatics.

Did you know? Since 2007, Dance To The Radio have hosted a stage at Leeds Festival.



SOCIAL STANDING

Official fan pages go head-to-head



PET SHOP BOYS VS MADNESS

Editorial and sales 020 7226 7246

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

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

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Printed by Pensord Press Ltd, Tram Road, Pontllanfraith, Blackwood, Gwent NP12 2YA

Subscription hotline 020 7354 6000
Email craig.swan@intentmedia.co.uk

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UK £235; Europe £275;
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*"Can't forget to stay real/
To me it's like breathing"*

Royal Albert Hall: Inspiring Creativity

The Royal Albert Hall works with an array of wonderful performers and artists to create an exciting and inspirational education programme for children.



In October 2011 **Metronomy** gave student photographers and journalists their own press conference and access to their soundcheck.



30 school children joined in a Q&A session with **Miloš** before watching the rehearsal and attending the concert.



Emeli Sandé will host a songwriting workshop with children from Hackney and Lewisham before her performance in November.



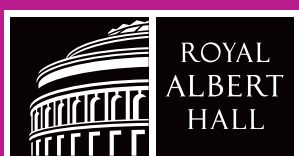
In October **YolanDa Brown** will run a workshop for 100 young saxophone players from across London before her Elgar Room performance in November.

“I wanted to specifically work with children from Hackney as it's an area in London which doesn't have the Hall on its doorstep - it's great to be able to give this opportunity to children who otherwise wouldn't have it. ”

Emeli Sandé

“It is extremely rewarding meeting and working with young people, it's where I get my inspiration from and it's one of the best parts of my job. ”

YolanDa Brown



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