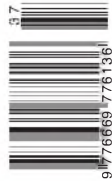


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ROBBIE WILLIAMS

TAKE THE CROWN



5th November



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GATFIELD PREDICTS 'ENORMOUS' POTENTIAL FOR INDUSTRY FOLLOWING NEW 50% H1 MILESTONE

Sony's digital revolution in full swing

LABELS

BY TIM INGHAM

Sony UK CEO and chairman Nick Gatfield has forecast a strong return to growth for the record industry after announcing a new milestone in the transition towards digital product.

Speaking at Sony Music's company day in London this week, Gatfield revealed that more than 50% of the major's revenue in the first half of the year was derived from digital media. Worldwide, Sony Music posted approximate total revenues of \$2.51bn (£1.56bn) in the six months to the end of June.

"This is a watershed moment for the business and a clear indication that real transformation is taking place in our industry," said Gatfield.

"When you look at the sheer scale of the daily connections between artists and fans and the technology advances that allow music to be consumed wherever



"This is a watershed moment for the music business and a clear indication that real transformation is taking place in our industry"

NICK GATFIELD, SONY

and whenever the audience demand, I firmly believe that the potential for our business is enormous and the future bright.

"With strong government support to protect artists and intellectual property combined

with rights-holders' willingness to innovate and encourage new business models this industry will soon return to significant growth."

The revelation of Sony's 50% figure comes after BPI data in May that suggested more than

half of UK record trade income in the first three months of 2012 came from digital services.

Gatfield claimed that more than 20% of overall record industry revenue was being invested into A&R, pointing out the figure was "more than any other business spends on R&D".

He said that Sony UK had "re-engineered" its frontline labels – Columbia, RCA, Epic and Syco – to "focus heavily on A&R and new artist incubation and development supported by a strong central marketing and marketing services team to ensure excellence in planning and delivery of key release campaigns".

In addition, Gatfield said that Sony had created a network of "associated labels to complement our existing core label groups", adding: "This is a vehicle for what I describe as A&R entrepreneurs – highly experienced creative music people with an ability to identify and nurture talent. The structure allows them to focus on the

A&R 'fundamentals' whilst plugging into the central marketing team to deliver the music to the consumer."

The executive revealed that in the past 12 months, Sony's UK roster of artists had "provoked an average of five million connections every day" over Facebook, Twitter, artist websites, YouTube, Vevo, Spotify, Google and other online platforms. "Over 12 months that daily average totals 1.8 billion – more than the populations of China and the US combined," said Gatfield.

"That is the reach of our artists and their music – and it represents the size of the opportunity for them, for us and for our retail, media and brand partners every day.

"There is no other business that can claim this level of consumer engagement: music is first and foremost a passion and an incredibly powerful medium to make long-lasting audience connections."

Warner/Chappell boss says company keeping tabs on Sony/ATV sell-offs

Warner/Chappell chairman and CEO Cameron Strang (right) has revealed his company is in the market for suitable assets as Sony/ATV looks



to divest catalogues and songwriters following its EMI Publishing takeover.

Although he would not be specific about what it might buy, Strang told *Music Week*

Warner/Chappell was "definitely interested" in adding to its portfolio in light of a sell-off by Sony/ATV and its consortium partners to meet EC regulatory demands.

The \$2.2bn (£1.4bn) deal to buy EMI's publishing arm was granted in Europe on the condition the takeover partners sold four publishing catalogues – Virgin UK, Virgin US, Virgin Europe and Famous UK – and

let go a dozen contemporary Anglo-American songwriters, including Eg White and Take That's Howard Donald and Jason Orange.

Strang said: "We're always looking for the right repertoire, the right artists, the right producers, the right songwriters, so if they fit in with what we're looking for and what we want to do, then we will be looking at signing and buying and if they don't we won't be."

Already as an indirect result of the EMI Publishing takeover Warner/Chappell has landed one of the most-respected and highly-successful music publishing executives in the shape of Jon Platt.

It was announced this week that Platt, previously EMI Publishing creative president of North America, was joining Warner/Chappell in an LA-based role as North America creative president.

Platt, who in his new role will oversee the publisher's A&R activities across North America and report to Strang, signed talent during his 17-year tenure at EMI Publishing including Jay-Z, Kanye West, Usher, Drake, Beyonce and Snoop Dogg, while he was also involved in re-negotiations to re-sign Pharrell Williams and Sean "Puffy" Combs.

■ See Cameron Strang interview on pages 12 and 13

NEWS

EDITORIAL

A high point for Domino



SORRY TO COME OVER ALL MARILYN MONROE HERE, but I like a man to sound like a man.

It's got to be tough for solo male artists out there at the moment. Not only do female performers dominate pretty much every mass-market chart in existence, even the few male stars that do slip through to the top of the pops end up sounding - how to put it politely? - 'gentle'.

Picture the poor saps in their initial A&R meetings, browbeaten right in the middle of pop's bubblegum machine. "You're talented kid, but you're too gruff. Mainstream radio today likes boys to sound like girls. So here's your Swiss Army Knife. Scrape that over your crown jewels, drizzle over the standard issue vinegar and let's go get squeaky down the studio."

My preference for an altogether hoarser howl - just like thousands of other individual peculiar pop predilections up and down the UK - inevitably leads to evenings whiled away on radio-unfriendly searches. And it was just one of these quests for the sandpaper roar of a rasping icon-in-waiting which brought to mind Domino; not a label with frontmen particularly known for their alpha bellow, but one of exquisite taste nonetheless.

"Indies should be able to adopt Domino's model. I'm not sure majors could do so as successfully"

In an age of limitless online discovery, it's easy to drown. You commence by casually looking for a band that sounds a bit like Spoon; you end up gawping at your iPhone circa 3am as it angrily dresses you down RE: your wanton abuse of its paltry storage boundaries. The next morning, you discover half of what you've downloaded/cached/'sourced' was rubbish anyway.

Domino's new Drip service is exactly the sort of curated funnel that could be the natural next step in an era where unfathomable quantities of music are largely left unrestrained and unappraised by a media no-one wants to pay for anymore.

Essentially a mixture of a downloadable fanclub and subscription platform, those who sign up to Drip can forever own the 30 tracks the label handpicks for members each month, regardless of whether they continue to subscribe. It does away with the drug-dealer model preferred by Spotify, Deezer and co. (i.e. The more you indulge, the more you have to lose.)

The future of the subscription/download hybrid that Domino is pioneering relies intrinsically on the integrity of the label itself. With every false move, the trust in its curation amongst those paying \$9.99 a month erodes by another few molecules.

I'm sure other labels with an unblemished history of taste amongst niche audiences - from Bella Union to Mute, Ministry Of Sound, XL and 4AD - will be able to pick up Drip's model and run to some degree. But it will be interesting to see if the majors - who can naturally ill-afford to sign acts purely on the basis of talismanic affection - can monetise audience brand loyalty with quite the same success.

As for Drip, Domino says it's already exceeding expectations. Extra credit goes to the label for demonstrating a genuine propensity to listen to its community: HQ FLAC recordings have already been made available after multiple fan requests.

Tim Ingham, Editor

NEW REPORT INVESTIGATES ENVIRONMENTAL ISSUES

How damaging is streaming?

DIGITAL

BY TIM INGHAM

Streaming could prove to be a far less energy-efficient model of music consumption than recorded CDs, according to a new report.

MusicTank's *The Dark Side Of The Tune* highlights the hidden energy costs of digital consumption and implications for the music business.

It quotes data from previous report *Shipping to Streaming: Is this Sh ft Green?* which shows that streaming an album over the internet 27 times can use more energy than the manufacturing and production of a CD.

Renowned innovator Dagfinn Bach authors the MusicTank document, and argues: "While there's a huge difference between energy consumed by one streamed MP3 (0.16 Wh) and that of an uncompressed track (1.21 Wh), advances in network infrastructure speeds in excess of 100 mbps (wireless) mean that audio files would no longer need to be compressed in future.

"Thus streaming or downloading 12 tracks, without compression, just 27 times by one user would, in energy terms, equate

"Digital music is not distributed in an environmental vacuum"

DAGFINN BACH, REPORT AUTHOR

to the production and shipping of one physical 12-track CD album.

"By extension, exceeding 27 streams or downloads per track would result in a greater energy and network burden than its physical counterpart.

"It would therefore appear that repeated streaming of individual tracks may not necessarily be a desirable long-term solution with respect to energy consumption for the life cycle of a sound recording.

"This is particularly true in the case of subscription models in which there are no financial incentives for the consumer to limit the number of streams."

Bach also extrapolates data from YouTube, suggesting that by 2013 usage of the streaming video site could equate to 1% of what the world's total energy consumption stood at in 2010.

Keith Harris, MusicTank chairman said: "The uptake of smart devices, mass connectivity and high-speed broadband



continues to revolutionise our consumption of music. These changes also have considerable implications for the environment.

"Where, in the pre-digital era, music fans stuck a needle on the groove or hit a play button, today they are increasingly turning to cloud-based streaming services powered by energy-hungry server farms."

Bach added: "Digital music is not distributed in an environmental vacuum. While CD and vinyl pressing plants are becoming rarer, the growth in data traffic caused by digital content services comes with its own risks and problems. I hope this report shines a light on the issue and opens an important debate, both in the music industry and beyond."

The issue will be given an airing at a MusicTank event at Fyvie Hall on October 11.

Ticket details and speakers will be announced shortly. More info: www.musicTank.co.uk.

Fuller heaps praise on Lisa-Marie Presley

Lisa-Marie Presley's new album has the potential to be a steady seller long into the future, according to manager and friend Simon Fuller.

The American Idol mogul has helped oversee the creation of Presley's *Storm & Grace*, which will be released in the UK via Island on October 15.

Presley's first record in seven years, the LP has been produced by 12-time Grammy Award winner T-Bone Burnett, and features collaborators such as Richard Hawley and Ed Harcourt.



"Reaching an audience for almost any music is difficult in these modern times and clearly with a personal and reflective album such as Lisa's it brings with it additional challenges,"

Fuller told *Music Week*.

"I believe this is one of most honest and personal albums of the year, it has a timeless sound with an incredible atmosphere and has been produced beautifully by T-Bone Burnett.

"It will find an audience over time and will continue to be discovered and enjoyed well into 2013 and beyond. We are

not looking for instant success and gratification."

Presley has told reporters that the album is a deliberately stripped-back affair, in contrast to her last, poppier effort, 2005's *Now What*.

"Lisa-Marie made this album with a single vision, she wanted to record an album that was true to herself, one that she would be proud of," added Fuller.

"This collection of intimate songs was not about chasing commercial success - it was about self expression and artistry alone.

"When an artist records music as pure as this the pressure of immediate success is lifted."

GLOBAL EXPANSION ON THE CARDS FOR 21-YEAR-OLD MINISTRY OF SOUND

A Sound plan



LABELS

BY TIM INGHAM

One of the UK's most successful homegrown labels is set for international expansion as it celebrates its 21st birthday.

Ministry Of Sound will mark the anniversary on Saturday (Sept 15) at its world-famous nightclub in London, where Calvin Harris will headline.

CEO Lohan Presencer (right) told *Music Week* that the company - which also operates international tours, merchandising, digital media and a radio station alongside its nightclub and label - would continue to be driven by its core values of "passion, focus and excellence".

"We're not dependent on one particular area, but our success and longevity flow from doing things properly and not compromising," he said.

"The club is the best in the world, the only venue still sold out every week over two decades after its launch. Our small artist roster is full of success stories; Example, DJ Fresh, Wretch 32 - there is no such thing as a



"International digital distribution means we are no longer reliant on licensees who don't care or understand our products like we do."

LOHAN PRESENCER,
MINISTRY OF SOUND



priority, they all are. Our compilations are simply in a different league, we deliver great listening experiences, the consummate curators.

"And the same is true of our thousands of live events, Ministry of Sound and Hed Kandi parties are renowned for giving clubbers amazing, unforgettable nights out."

When asked what the key ambitions were for MoS in the coming years, Presencer said: "International is our greatest

opportunity. Dance music is global and our brands have international recognition thanks to our compilations and events.

"The growth of digital music consumption outside of the UK enables us to deliver the right releases into each market, tailoring albums to suit local audiences. We can also move quickly without the historic issues of having to rely on licensees who never understood or cared as much about our products as we do."

Ministry has built a notable reputation for growing and breaking new UK artists in the past three years, boasting No.1 successes such as Example, Wretch 32 and DJ Fresh.

"I'm especially proud of our progress in artist development," said Presencer. "We used to be pigeon-holed 'dance' and we needed to prove our broader music credentials. The success of Dave Dollimore and his team is entirely theirs, it's a pleasure to work with people who are so

committed to their artists and growing their label. We've also made good progress in expanding our compilation business internationally. Alice Schofield presides over operations spanning the UK, Germany, Central Europe, Asia and now the USA. We have a unique model and the potential is exciting. I'm confident that both these businesses are going to grow significantly over the coming years under their respective expert stewardship."

A PRIME EXAMPLE



The man widely credited with transforming Ministry Of Sound's label output into an A&R-centric success story, David Dollimore (left) has worked his way up at the company over 11 years.

Now label MD, Dollimore has worked directly on the development of artists such as Example, Wretch 32, DJ Fresh and many more.

Can we expect the trend of artist development to continue and even increase from MoS?

2010/2011 were significant years - a real statement of intent that we'd diversified and were successfully breaking artists.

Fundamentally it has been down to the artists and managers who believed in us and trusted our team to deliver. I'm particularly grateful to Elliot (Example) and his manager Mick Shiner for being

the first to put their trust in us. No-one knew with certainty what was going to happen, but we had this common belief, a great work ethic and a focus to succeed.

Even though I have been at Ministry for 11 years it feels like it's just the beginning. Our ambition for the label is far reaching but I know our approach has to be well-measured. We are not interested in signing a lot of acts or chasing ambulances. We will be focused and bespoke, letting our artists discover their sound, who they really are. We want a long and productive harvest and we want to build careers. This requires nurturing. We are in it for the long haul and already looking to 2014.

How much importance do you place on your compilations business vs. your artist-centric

business in 2012?

We can offer a multi-layered approach to artists and DJs. We can sign an artist who has a hit to the label, plays at our club, tours the world with our events, mixes a compilation and can release a studio album. What other label can offer that?

Who should we be watching out for from Ministry in the remainder of this year and into 2013?

For 2013 you'll have to wait and see as I want the music and artists to speak for themselves, but for the rest of this year the DJ Fresh album is incredible, packed with hits and coming in early October. In November there is the new Example album, his best yet. In early 2013 we have more to come from Hadouken!, Wretch 32 and many exciting dance tracks starting to bubble.

NEWS

NEWS IN BRIEF

■ **GLASTONBURY:** Glastonbury Festival is set to hire APL Event exec – and Kitchenware Records founder – Paul Ludford as its new operations director.

■ **PARALYMPICS:** Sunday's Paralympics closing ceremony drew in a peak UK audience of 7.7 million on Channel 4. With performances from the likes of Coldplay, Rihanna and Jay-Z, the broadcast's average audience was 5.9 million.

■ **Q AWARDS:** Nominations for the Q Awards 2012 have been revealed. Topping the list of nominees this year are Blur, The Stone Roses, Florence + The Machine and Noel Gallagher's High Flying Birds – with two nominations apiece in major categories. The show will honour the best music of the last 12 months on Monday, October 22 in London.

■ **TIME OUT:** The London edition of the entertainment guide will go free on September 25.

■ **CLASSICAL BRITS:** The shortlist for this year's event has been announced by organisers. The nominations event at the Savoy Hotel held a surprise for the Classic FM team as they were presented with a unique Special Recognition Classic Brit gong. The awards will take place on October 2 at the Royal Albert Hall.

■ **BMG:** BMG Chrysalis Scandinavia has signed Swedish black metal band Watain to a publishing deal.

■ **FIFA 13:** EA Sports has confirmed the music soundtrack for its flagship sports video game. The Enemy, Reverend & The Makers, Band Of Horses, Passion Pit, Miiike Snow and Santigold all feature.

■ **VMAS:** Rihanna took home the biggest prize of the 2012 MTV Video Music Awards last week, snatching Video of the Year for We Found Love. Chris Brown won two VMAs for Best Male Video and Best Choreography for Turn up the Music, whilst M.I.A took home Best Direction and Best Cinematograph for Bad Girls.

■ **GUINNESS WORLD RECORDS:** Adele, One Direction and The Stone Roses are some of the names entered into the new Guinness World Records 2013 edition. Adele has broken seven records – the first female, first UK artist and fastest to reach a million US digital sales, biggest-selling digital track in both the US and UK with Rolling In The Deep, and biggest-selling digital album with 21 in the UK and US.

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EX-EMI EXECUTIVE ALREADY SIGNING UP ARTISTS AT NEW VENTURE

Wozencroft unveils new label Third Rock



LABELS

BY PAUL WILLIAMS

One-time EMI executive Keith Wozencroft has launched his own label with Brighton band Cave Painting its first signings.

Third Rock will roll out its inaugural release on September 24 with the group's debut album *Votive Life* and will have long-term artist development at its heart.

"The big selling point for me with the company is experience and being musically led," he said. "I don't want to have some sort of dinosaur company with many artists. I want to work on three to five projects over the first two to three years. It's very much about commitment."

The launch of Third Rock comes after a period which saw Wozencroft (*pictured*) and former Island Records managing director Dan Keeling running label Hideout Recordings within Mercury Records. Wozencroft said the time was right to become fully independent, a decision he

said was in part prompted by coming across Cave Painting.

"Ever since being at EMI I'd always considered doing a fully independent label," he said. "I tried something else with another major and in a way it was a good thing because it really prepared me and confirmed I wanted to do it as an independent."

Third Rock is based out of offices in Bermondsey, south London, with a small team comprising Wozencroft, Matt Dixon as general manager and marketing head, Nick Butterfield as label A&R and Dan Market looking after A&R and label

management. Additional staff will be brought in on a project-by-project basis. Sales and distribution will be through PIAS in the UK.

"It's really exciting," said Wozencroft. "I like to work with great teams, have long-term relationships and build careers."

Wozencroft brings a wealth of experience to the label, having spent 20 years at EMI where within Parlophone he signed artists such as Radiohead and Supergrass and later became managing director, going on additionally to work with acts including Coldplay, Gorillaz and Kylie Minogue. He was made Capitol Music UK president in September 2002 and

added Virgin Records to his role three years later. He left EMI in 2010 after a period as an A&R consultant.

Five-piece Cave Painting have already supported Infectious-signed Alt-J on dates this summer and will play some gigs in London around the album's release before supporting former Supergrass frontman Gaz Coombes and then undertaking a headline tour in early 2013.

"They're such a great live band," said Wozencroft. "As people start seeing the shows and have a look at the album it will really start to come together."

Wozencroft revealed the label was in talks about signing another act, while considering two others as it looked to become an alternative in an increasingly narrow record company market.

"From my point of view it's sad the labels have consolidated more and more," he said. "Options are reduced and I can't see that as a good thing. The more variety and options the better."



Wozencroft: EX-EMI man is in talks to sign another act to join Cave Painting on his new label Third Rock

Barlow dismisses X Factor advantage concerns

Experienced artists with professional management have no unfair advantage over new artists on this year's X Factor.

That's according to judge Gary Barlow, who told *Music Week* that 2012's TV competition was an "extraordinary year" for talent on the programme and could even find "the next generation of songwriters".

"The standard has definitely gone up a few notches," he said. "Just because some acts have a manager doesn't mean they are the finished product. Contestants still need to be mentored and developed - people with raw talent all stand the same chance in the competition whether they are managed or not."

This year's show allows acts represented by professional management to enter for the first



time - whilst entrants can also perform their own compositions. Lucy Spraggan's self-penned track *Last Night* hit the Top 20 after being performed on the show - only to be removed by iTunes at the request of X Factor bosses.

"There are a lot of talented singer songwriters out there trying to make it in the music business, but it's really tough so The X Factor is giving them a

real chance to breakthrough," said Barlow. "I really do believe we could find the next generation of songwriters."

He added: "The fact that contestants can perform original music and songs will definitely have an impact. That's what we want - to bring something different to the viewers. We're the number one show but we don't want to rest on our laurels."

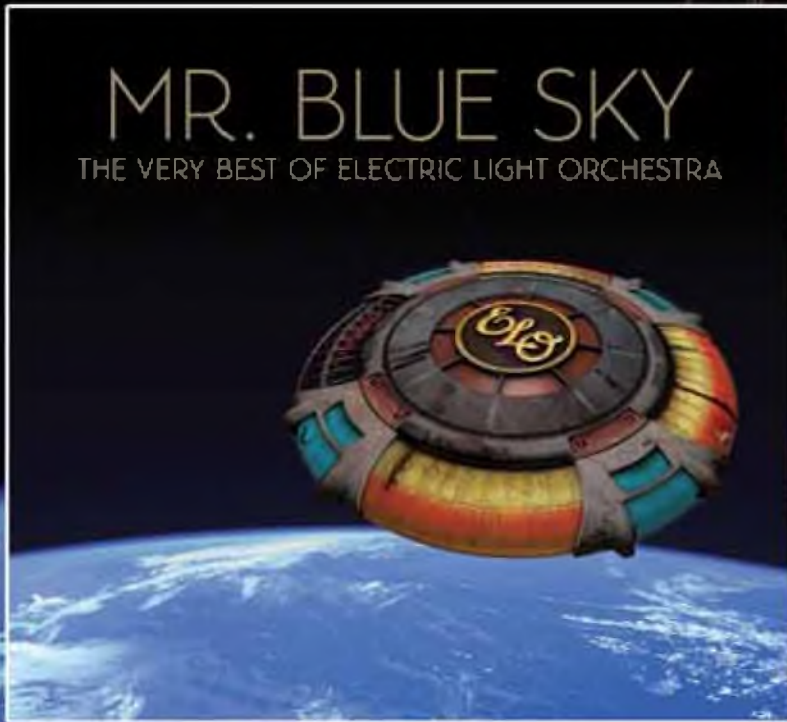
Barlow gave short shrift to criticism that The X Factor does not produce long-term stars.

"I think the criticism is unfair as there has been over 40 million record sales from UK X Factor artists. The show has produced artists like One Direction, Leona Lewis, JLS and Olly who have been a huge success as a result of the series. I believe The X Factor provides a platform to discover new talent and has made a huge contribution to the music industry."

Despite this year's changes, 2012's X Factor is trailing behind 2011's series. Last Saturday's episode was watched by 8.2 million viewers - including figures from the +1 catch-up channel - around three million down year-on-year.



PLASTIC HEAD PRESENTS



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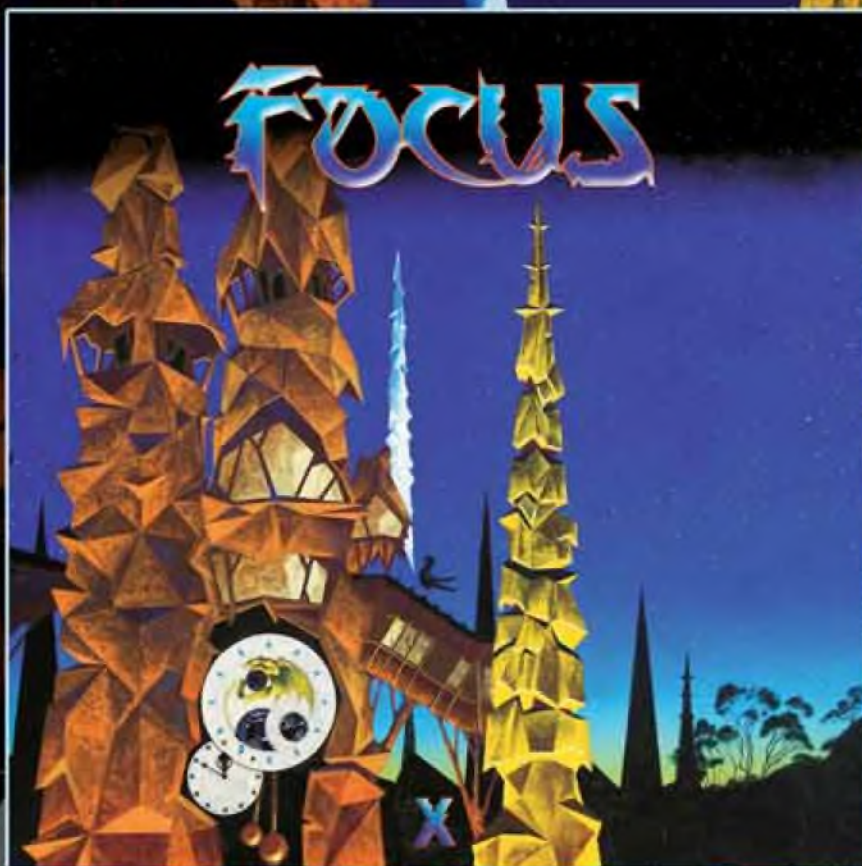
FRONTIERS RECORDS • RELEASE DATE: 08/10/2012



JEFF LYNNE - LONGWAVE

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FRONTIERS RECORDS • RELEASE DATE: 08/10/2012



FOCUS X

EASTWORLD • RELEASE DATE: 29/10/2012

A new Focus era has arrived. There is a rejuvenated passion in the new compositions that adorn the new album "Focus X", which features a full scale Roger Dean painting on the cover. Thijs van Leer commented "It's a thrill to have finally completed Focus X; we are all ecstatic and looking forward to playing the new material on the forthcoming Focus X Tour." This album -and the following gigs- will surprise the loyal fans. They will hear once again all the classic Focus tunes and they will be surprised at the strength and depth of the new material. "Our music is evolution, not revolution", Thijs van Leer once said about the music of Focus.

NOVEMBER 2012 'FOCUS X' UK TOUR

- Nov 08 Buxton Opera House
- Nov 09 Hessele Town Hall
- Nov 10 Glasgow The Ferry
- Nov 11 Hebden Bridge Trades Club
- Nov 13 Wolverhampton Robin 2
- Nov 14 Runcorn The Brindley
- Nov 15 Barnsley Birdwell
- Nov 16 Fletching Trading Boundaries
- Nov 17 Tavistock The Wharf
- Nov 18 Sutton Boom Boom Club
- Nov 19 Milton Keynes The Stables
- Nov 20 Chislehurst Beaverwood Club



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NEWS

Levy starts Peer nights



Sarah Levy has joined Peermusic UK as creative manager. In addition to working with and helping to develop its roster of artists and songwriters, including Adam Argyle and Newton Faulkner, she is responsible for signing new talent.

“I’m very excited to work with and help build on peer’s fantastic roster, across both writers and artists”

SARAH LEVY

Levy will also organise Peer’s new live night PULSE this year, which will showcase emerging artists. Each night will feature a different partner. The first will be Sony label Ugly Truth, with whom Peer have just celebrated Newton Faulkner’s No.1 album. This debut night will be in London with more details due soon.

Said Levy: “I’m very excited to work with and help build on Peer’s fantastic roster, across both writers and artists. Alongside finding and developing new talent, Peer has an amazing track record in working with marquee names, such as David Foster, Steve Mac and Ester Dean. With the company looking for an established writer to join our roster, I plan to bring in another such name.”

Peer MD Nigel Elderton commented: “I am delighted to have Sarah join the UK creative team. She brings with her valuable experience and a passion for music which will be a great asset to our writers and to peers offices around the world.”

ORGANISERS PREDICT Q4 BOOST • DECISION TO LEAVE BEEB EXPLAINED

Mercurys gather momentum

EVENTS

■ BY TIM INGHAM

The new-look Mercury Music Prize will help bring more sales momentum to the albums chosen for this year’s prestigious shortlist, according to organisers.

The Barclaycard-sponsored event will this year take place on Thursday, November 1 at Camden’s Roundhouse in London - despite usually arriving in September. For the first time in its history, Channel 4 will take on responsibilities as official broadcast partner, replacing historic media ally the BBC.

The 12 nominees, announced this week after *Music Week* went to press - but likely to contain the likes of Alt-J (right), Richard Hawley and Emeli Sandé - will each be given a chance to play at a new ‘Albums Of The Year Live’ gig in the run-up to the show, all of which will be shown on Channel 4.

Mercury Prize MD Dan Ford told *Music Week*: “It made sense for us to move the whole Albums of the Year project back until after the summer.

“Over recent years it has been increasingly difficult to maintain the momentum of the campaign during a period when there are so many festivals taking place and so many people away for their summer breaks.

“Announcing the shortlist in September will enable us to maintain the momentum of the promotional campaign all the way through to the Awards Show and further on into the Christmas retail period.”

Discussing the shock move away from the BBC, which has been the broadcast partner of the



Prize names:
2011 winner
PJ Harvey (left)
and 2012
hopefuls
Alt-J (below)



“Over recent years it has been increasingly difficult to maintain the momentum of the campaign during a period when there are so many festivals taking place”

DAN FORD, MERCURY PRIZE

Mercurys for 15 years, Ford added: “It was a difficult to make the move away from the BBC and we spent a long time carefully assessing all of the options available to us.

“One of our key objectives going forward is for the Prize to have more touch points with music fans, so that they have more opportunities to access, engage and interact with the Prize and the artists that we’re promoting - through live events,

online content and importantly television coverage.

“As a result of our new expanded events programme, the Prize is now producing more visual content than ever before and we need to ensure that as much of that content as possible is available to a TV audience.

“Channel 4 were in a position to offer us an extensive package of programming that will guarantee that music fans have more opportunities than ever

before to enjoy Barclaycard Mercury Prize TV programmes.”

Each of the 12 shortlisted artists will be invited to play the special one-off ‘Albums Of The Year’ gigs in London as part of the series of events. These will be free to attend, although everyone will be asked to make a donation to War Child.

“We have been aware that the Prize usually tends to have to have two spikes of attention and interest around the shortlist announcement and the Awards Show,” added Ford. “Introducing the additional ‘Albums of the Year Live’ gigs will enable us to focus far greater attention on all of the shortlisted artists in the run-up to the Awards Show - particularly as the events will be filmed for broadcast on Channel 4 with additional content being made available online and for the labels to use at retail.”



Nova expands into digital movies

Independent distributor Nova has extended its list of digital services. As well as supplying thousands of tracks to audio-selling sites across the world, the firm can now place full-length music, documentary or

movies of all types onto iTunes, Netflix, Blinkbox (for international download), VOD or PSB placement.

Nova MD Wilf Mann (left) said: “We aim to add many more video titles to a growing roster in

this new branch of digital sales”

Nova offers a tailored range of sales, marketing and manufacturing services, whilst it distributes titles digitally and globally to stores via Universal Music Operations.

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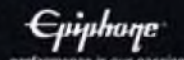
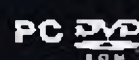
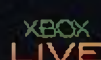
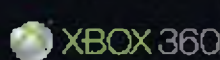
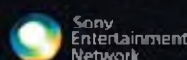
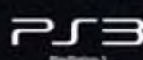
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ROCKSMITH



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UBISOFT™

*Requires guitar or bass to have 1/4" output jack.

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



BILLY LOCKETT

Northampton-born Billy Lockett's "distinctive style, soulful voice and charming lyrics" had his first two self-released singles played on BBC Radio 1 and XFM. Fresh from a debut 14-date UK tour, he plays the MusicWeek Breakout event at The Proud Galleries in Camden on Thursday, September 13. *Get on the guest list at musicweek.com/*



The latest most popular Shazam new release chart:

- 1 ELLIE GOULDING**
Anything Could Happen
- 2 EXAMPLE**
Say Nothing
- 3 SWEDISH HOUSE MAFIA**
Don't You Worry Child
- 4 PROFESSOR GREEN**
Avalon
- 5 DJ FRESH**
The Feeling

GIG OF THE WEEK



Who: Dexys
Where: Barbican Centre, London
When: September 16
Why: Dexys bring their One Day I'm Going To Soar show to North London to play their first album in 26 years in its entirety, as well as a few classics.

SUB FOCUS

Tidal Wave feat. Alpines (Mercury / Ram Records)
(Single, October 29)
katerina.marka@umusic.com



GAZ COOMBS

White Noise (Hot Fruit Recordings and EMI Label Services)
(Single, October 22)
Contact: Phoebe Sinclair, EMI
phoebe.sinclair@emimusic.com



EGYPTIAN HIP HOP

SYH (R&S Records)
(Single, October 22)
Contact: Adam Royal
adam@toastpress.com



FOREIGN BEGGARS

Apex (mau5trap)
(Single, September 16)
Contact: James Mack, Listen Up
james.mack@listen-up.biz



JOSH OSHO

Giants feat. Childish Gambino (Island)
(Single, October 8)
Contact: Monique Wallace, Island
monique.wallace@umusic.com



YEASAYER

Reagan's Skeleton (Mute)
(Single, November 5)
Contact: Anna Mears, Dog Day Press
anna@dogdaypress.com



MACHINES DON'T CARE

Beat Dun Drop (Deconstruction/Columbia)
(Single, September 16)
Contact: Charlotte Sweeney, Your Army
charlotte@your-army.com



KARIN PARK

Thousand Loaded Guns (State Of The Eye Recordings)
(Single, out now)
Contact: Emma Philpott, Purple PR
emma@purplepr.com



CONOR MAYNARD FEAT. NEYO

Turn Around (Parlophone)
(Single, October 8)
Contact: William Luff at EMI Artist Publicity
william.luff@emimusic.com



PURE LOVE

Riot Song (Vertigo Records)
(Single, October 22)
Contact: Lauren Hales, Mercury
lauren.hales@umusic.com



SALES STATISTICS



CHART WEEK 36 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,312,039	1,120,646	295,632	1,416,278
PREVIOUS WEEK	3,442,303	1,159,692	326,965	1,486,657
% CHANGE	-3.8%	-3.4%	-9.6%	-4.7%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	120,651,956	45,181,377	11,646,200	56,827,577
PREVIOUS YEAR	111,659,469	53,953,149	11,143,151	65,096,300
% CHANGE	+8.1%	-16.3%	+4.5%	-12.7%

APPOINTMENT TO VIEW



FAIRPORT CONVENTION: 45TH ANNIVERSARY CONCERT

Friday, 14 September - BBC Four, 10pm - 11pm
A concert celebrating the folk-rock outfit's 45-year career, recorded in March 2012 at London's Union Chapel. Simon Nicol, the only remaining original member, leads the band in performances of their greatest hits.

THE STONES IN THE PARK

Saturday, 15 September - Sky Arts 1, 9pm - 10pm
A 1969 concert by the Rolling Stones in London's Hyde Park, dedicated to the memory of the band's guitarist Brian Jones (pictured), who had died two days earlier.

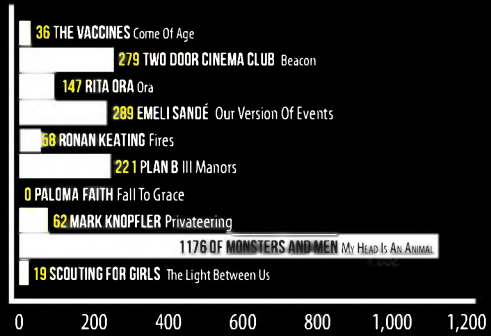
TOURETTES: LET ME ENTERTAIN YOU

Monday, 17 September - BBC3, 9pm - 10pm
Reggie Yates meets six young people with musical talents whose skills have been eclipsed by their struggle to deal with the symptoms of Tourette's syndrome, giving them the chance to showcase their musical talents in front of a huge audience

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON SEPTEMBER 17 2012



CRITICAL MASS



metacritic
Keeping score of entertainment.

The average review scores of the biggest releases - all courtesy of Metacritic
www.metacritic.com



79

CAT POWER
Sun



73

ANIMAL COLLECTIVE
Centipede Hz



72

CHICK COREA
Hot House

For daily news visit musicweek.com

MARKET SHARES BY CORPORATE GROUP



CHART WEEK 36

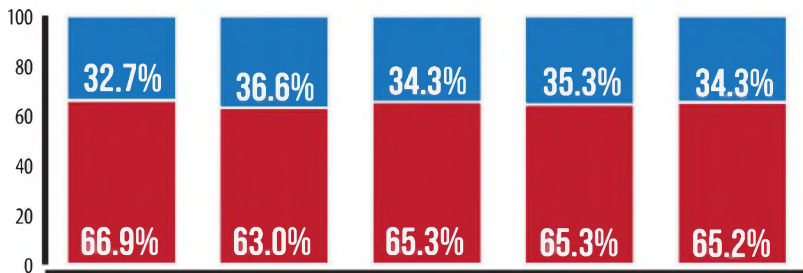


ARTIST SINGLES
 Universal 37.1%
 Sony 28.9%
 Warner 22.2%
 EMI 5.8%
 Others 6.0%



ARTIST ALBUMS
 Universal 38.6%
 Sony 31.0%
 Warner 13.8%
 EMI 9.8%
 Others 6.8%

DIGITAL vs PHYSICAL



WKS 32-36
 The UK market share for all albums in the past five weeks

CD
 DIGITAL

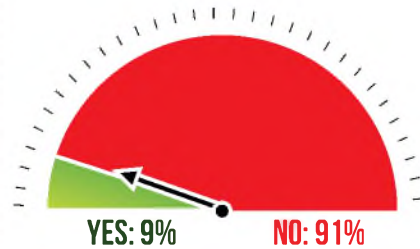
TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Sept. 14

- 01** New Culture Secretary has no music industry experience
Tuesday, September 4
- 02** Did record labels really sabotage vinyl on purpose?
Friday, September 7
- 03** Universal Publishing signs Steve Perry deal
Thursday, September 6
- 04** Spotify needs 20m subscribers to compete with iTunes
Tuesday, September 4
- 05** REM ban Fox News from playing Losing My Religion
Friday, September 7

MUSIC WEEK POLL

This week we asked...
 Do you agree with David Cameron's decision to appoint Maria Miller MP as the new Culture Secretary? **Vote at 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 *The Fly* magazine, paisley-shirted noise merchants Toy are here to "melt your frontal lobes" with their psychedelic self-titled debut. They reveal grand plans to release an album every year despite admitting they "couldn't be poorer".



Inside, **Two Door Cinema Club** explain how they re-captured their "bright and vivacious sound" again for second album *Beacon* by ditching the Scotch mist of Glasgow for sunnier climes in California.

Chris Taylor and **Daniel Rossen** of **Grizzly Bear** explain how behind every album lies a knot of anxiety: "I'm sick of it, I just don't want to listen to the album at all," says Rossen, traumatised by the memories of their latest creation *Shields*.

Former Golden Silvers frontman **Gwilym Gold** is back with solo debut **Tender Metal** in the form of a new app *Bronze* - an "entirely new, immersive and rewarding listening experience". Meanwhile, Britain's "most exciting new band" *Peace* started out with a lot of "weird nights of chanting".

In the reviews pages **Michael Cragg** gives *The xx's Coexist* four stars, the record that "works best when enjoyed as a complete album".



THE MAGIC NUMBERS

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

16

Million subscribers left to gain and Spotify will pay artists similar annual royalties to iTunes says "Artist in Residence" D.A Wallach

3

Awards for One Direction at the MTV Video Music Awards for hit *What Makes You Beautiful*

27

EU states rumored to have delivered Universal/EMI verdicts last week

1

Extract from a rundown of *Crap Lyrics* by Johnny Sharp includes the line from Jennifer Lopez's 2002 hit, *Jenny From The Block*: "Can't forget to stay real. To me it's like breathing"



100

Million records sold worldwide by artists discovered by *The X Factor* format, despite TV viewing figures dropping 3m year-on-year

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@ArtfulNoiseUK Whatever people say about Coldplay, Chris Martin has written some great songs. Amsterdam being one of them for me
 (Peter Cornish-Barlow, *Artful Noise*) *Tuesday, September 4*



@AJCardoo That sinking feeling when the iTunes receipt comes through a few days after you had a beer and bought way too many tunes...
 (Adam Cardew, *Absolute Marketing & Distribution*) *Wednesday, September 5*



@russelleslamifa Para para paradise (Russell Eslamifar, *Syco Entertainment*) *Thursday, September 6*



@ChrisLoco_ Stupidity never fails to surprise me on all levels (Chris Loco, *Loft B Recordings*) *Wednesday, September 5*



@fred_air Listening to the EP of such an exciting new talent and reading @MusicWeekNews . Pleasure (Fredric Fernandez, *Trust Management*) *Wednesday, September 5*



@NiallMDoherty We are listening to the all-singing all-dancing reissue of Peter Gabriel's *So*. Fucking ace. I'm gonna do Sledgehammer on X Factor one day. (Niall Doherty, *Q Magazine*) *Thursday, September 6*



@rebeccaAbernard If you listen to #Choicefm around 7pm they ALWAYS play Usher-Climax. Trust me. Try it tomorrow. Same time everyday!
 (Rebecca Bernard, *Universal Music Group*) *Wednesday, September 5*



@themike_p Listening to Hal David tribute on 6 music, Makes me tingle, sheer brilliance Definitely not worthy!
 (Michael Pickering, *Sory*) *Thursday, September 6*



@example Who wants to do a house remix of my next single? Some big name gimp producer just retracted his remix cos he didn't like my feedback (Example) *Thursday, September 6*



@BillyWoodWME Never gas if you get signed to a major without knowing if you have that engaged fan base that will help u go through....
 (Billy Wood, *WME Entertainment*) *Wednesday, September 5*



@LozLong Going to see JLS tonight... Whoop! Gonna be awesome. Not been to a BIG pop concert in soooooo long. (Lorraine Long, *Charmfactory*) *Thursday, September 6*



@ladygaga More like C U NEXT TUESDAY RT @MTV: @ladygaga Thanks for watching and tweeting! See you next year?" Gaga see this? They want u bAck (Lady Gaga) *Friday, September 7*

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

DATA DIGEST



EXPRESS YOURSELF
September 8, Granary Square, London
 Fatoumata Diawara smiles wide as she performs as part of Damon Albarn's Africa Express
 Photo: Jason Williamson @ The Line Of Best Fit

PICTURE OF THE WEEK

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



1 CHRIS BARRETT THE SABOTAGE TIMES
Supafly . Happiness *DRMA Productions*
 Cramming summer into a song is difficult, but Supafly nail it with their new single. Mixing house, hip-hop and a healthy dose of sunshine, the dance music stalwarts deliver a song destined for arms in the air euphoria and by side-stepping the formulaic and adding in the humour, Happiness seems about right.



2 DAVID MCCARTHY DJ MAGAZINE
Vitalic . Stamina *Different Recordings*
 'The godfather of' is a cliché far too liberally applied but when it comes to modern electro and Vitalic it's a worthy epithet. Taken forthcoming album Rave Age, Stamina blurs an old skool rave-up with Fake Blood-style bleeding edge techno.



3 ADAM REEVE ELUSIVE LITTLE COMMENTS
Sonnymoon . Sonnymoon *Plug Research Records*
 Sonnymoon's debut blends a number of genres to create a gorgeous soundtrack to a sunny day. Each track is full of colour and creativity, all displayed through the most organic of sounds to produce a relaxed yet exhilarating listening experience. It's a joy to listen to, and one of my favourites.



4 JON SWAN KNOWLEDGE MAGAZINE / SCIENTIA MUSIC
The Mike Delinquent Project feat. Lady Leshurr . Step In The Dance *Champion Records*
 Pop sensibility underpinned with underground credibility, the Holy Grail that many aim for but something few manage to execute. Too far one-way leads to cheesy pop, too far the other loses mass appeal. S.I.T.D hits that sweet spot, a playlist contender equally at home tearing clubs apart - Solid!



MUSICWEEK.COM FEEDBACK



Matt Cardle: on Fire...



Muse: Booked for Later...

● **Did record labels really sabotage vinyl on purpose?**
Mike Crawford: "I worked for Virgin at the changeover period and the retailer was given a bigger cut of the CD price whilst the artists' percentage was halved as it was a 'new and untried format'. Other incentives were special racks and major discounts."

catalogues. But I believe it is going through because if it doesn't EMI will go bankrupt because Citibank will pull the plug on EMI just like GE Capitol pulled the plug on Montgomery Wards and now the named department store is just a memory for some of us who still remember. So I hope this doesn't happen to EMI."

● **New Matt Cardle album to be released on SO What? label**
Anne Pat: "Wow! What a tracking list, this is wonderful. Pre-ordered The Fire, now want to pre-order the tickets to go to see Matt perform at Scala London 23rd October. Look at the list its got lovely surprise at the end."

● **Muse, The Beach Boys and Public Image Limited booked for next series of Jools Holland**
Andy Holloway: "Sweet. So much great music being released this autumn, so can't wait."

● **Universal/EMI: has EC already reached a verdict?**
David Swallow: "Well it's getting close folks and BMG may be the only winner in this fight for they might have Parlophon/Virgin and the Pink Floyd

● **Kitchenware founder Ludford set to join Glastonbury team**
Siobhan Crampsey: "Go Lud!... have known him for 15 years yet only just discovered (on reading this article) that he was behind Kitchenware... even more of a LEGEND now! Glasto - you're in safe hands!"

SIGNS O' THE TIMES



Hotly-tipped Dublin band **Little Green Cars** have become the first signing to BMG Ireland. The five-piece have signed a worldwide music publishing deal with BMG, which is the only major international publishing company with a base in Ireland. Little Green Cars released their first single on indie Young And Lost Club last summer, subsequently signing a global record deal with Glassnote Records in the US. Their UK releases will appear through Universal/Island.

Reservoir Media has signed **2 Chainz** to an exclusive worldwide publishing deal. This includes the Billboard 200 No.1 album Based On A T.R.U. and a catalogue of around 200 songs. **Universal Music Publishing Group (UMPG)** extended its worldwide publishing agreement with **Darius Rucker**. The agreement encompasses his upcoming album, set to debut in early 2013, as well as his previous works such as Learn To Live.

ON THE RADAR JACK BEATS

The duo that make up Jack Beats are seasoned scenesters of bass music but now Niall Dailly (Plus One) and Ben Geffin (Beni G) are hitting the big time, both here and across the Atlantic, under the guise of Jack Beats.

Speaking to *Music Week*, Geffin spoke about their signing to Skrillex's OWSLA label earlier this year: "We've known Sonny/Skrillex for quite a while and we thought it would be the perfect label to put stuff out on. We approached Sonny, and they were super-keen. It was really grass roots, something we really wanted to do and luckily we made it happen."

"It's amazing for us to have

come from putting out remixes in our bedroom on a blog and then for it to spread from home studios to actually bringing it out and having success in America, it's pretty mad."

The latest release in the Jack Beats armoury is the first of two mini-albums, *Careless* (featuring Diplo, Example, Dillon Francis and MNEK), plus the single of the same name featuring Takura which has already topped the Beatport chart ahead of its release on iTunes/ Columbia/ rest of the world.

For those not familiar with Jack Beats, Geffin he explains: "We fall under the bass music umbrella.

We make hybrid music, taking influences from lots of types of things.

"We make music on a house tempo but we hybrid all different things from hip hop to drum 'n' bass to dubstep or whatever and put it into the mix."

Although relative veterans of bass music culture, Jack Beats look set to capitalise on the growing popularity and mainstream attention that the genre is experi-



encing now and Geffin remains humble with the act's ambitions: "We're still growing and evolving, there's still hell of a lot left of what we want to do. This is like the first jump off really. Our drive and ambition for future stuff is pretty big, we're just at the beginning now of the next chapter."

ESSENTIAL INFO

RELEASES

Singles

2011 End Of Love
2012, May You Should Know feat. Donae'o
Aug 7/Sept 10 Careless feat. Takura
Sept 10 mini-album: Careless
Nov 26 second mini-album TBC

LABEL Deconstruction/Columbia Records
Bec Adams, bec.adams@sonymusic.com

MANAGEMENT

James Pitt, Your Army Management

LIVE

Sat 15 Sept, UK Leeds Warehouse
Sat 22 Sept, Digital, Brighton
Thu 11 Oct, Glasgow @ ABC1
Tue 16 Oct, Sheffield @ Octagon
Wed 17 Oct, Manchester @ Gorilla
Thu 18 Oct, London @ XOYO
Fri 19 Oct, Bristol @ Motion

HE SAID / SHE SAID



“I am now seriously thinking about restarting Creation...”

The man who signed Oasis, Primal Scream and Teenage Fanclub, **Alan McGee**, tells *Louder Than War* his legendary label may be coming back

TAKE A BOW TEAM BEN HOWARD



THE LOWDOWN

Album: *Every Kingdom*
Highest chart position: No.6

Label: Island Records

General manager: Jon Turner, Island Records

A&R: Louis Bloom & Annie Christensen, Island Records

Manager: Owain Davies, OD Management

Marketing: Guillermo Ramos, Island Records

National press: Jon Lawrence, *Alt-Stoked PR*

Regional press: Monique Wallace, Island Records

Online press: Matt Brown, Stay Loose PR

National radio: Claire Collins & Natalie Jennings, Scream Promotions

Regional radio: Charity Baker, Alan Smith & Jess Clark, Island Records

TV: Andrea Edmondson & Tony Fletcher, Island Records

MUST-SEE MUSIC TICKETING CHARTS

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	11	THE KILLERS
2	5	LADY GAGA
3	3	ROBBIE WILLIAMS
4	2	ONE DIRECTION
5	16	ED SHEERAN
6	4	OLLY MURS
7	1	TWO DOOR CINEMA CLUB
8	7	BLACK KEYS
9	12	MADNESS
10	18	COLDPLAY
11	NEW	THE SCRIPT
12	6	THE VACCINES
13	NEW	DEACON BLUE
14	13	FLORENCE AND THE MACHINE
15	9	EXAMPLE
16	19	NOEL GALLAGHER
17	NEW	CREAMFIELDS
18	8	BESTIVAL
19	17	BEN HOWARD
20	NEW	SCOUTING FOR GIRLS

VIAGOGO

Secondary Ticketing Chart

POS	EVENT
1	LADY GAGA
2	THE BLACK KEYS
3	ONE DIRECTION
4	TWO DOOR CINEMA CLUB
5	ED SHEERAN
6	MUSE
7	BIFFY CLYRO
8	JUSTIN BIEBER
9	NOEL GALLAGHER
10	THE COURTEENERS
11	LEONARD COHEN
12	JACK WHITE
13	THE KILLERS
14	ELBOW
15	GEORGE MICHAEL
16	RICHIE SAMBORA
17	NICKI MINAJ
18	JESSIE J
19	THE SCRIPT
20	ALABAMA SHAKES

TIXDAQ

Primary Ticketing Chart

POS	PREV	EVENT
1	34	ONE DIRECTION
2	9	JUSTIN BIEBER
3	13	THE KILLERS
4	12	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	14	EXAMPLE
13	2	JENNIFER LOPEZ
14	7	THE BLACK KEYS
15	15	X FACTOR LIVE 2012 TOUR
16	5	NICKELBACK
17	5	RUSH
18	31	ED SHEERAN
19	5	KELLY CLARKSON
20	5	ELBOW

HALL & NOTES



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w canalmills.com
Bands contact
enquiries@canalmills.com

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28/09 Wax:On And Canal Mills Presents: Simian Mobile Disco Julio Bashmore+more
29/09 Metropolis Presents Skreamism
06/10 Wax:On Presents: Jackmaster, Pearson Sound+more
20/10 20:20 Vision Presents Maya Jane Coles+more
27/10 Mr Scruff Presents Keep It Unreal
02/11 Metropolis Presents: Benga & Youngman, David Rodigan MBE, Friction

THE BIG INTERVIEW CAMERON STRANG



STRANG LANGUAGE

Twenty months on from his appointment, Warner/Chappell chairman and CEO Cameron Strang is riding high after his company topped the US quarterly airplay market shares for the first time

PUBLISHING

BY PAUL WILLIAMS

For Cameron the Prime Minister, Q2 threw up yet another set of bleak statistics with UK GDP falling by a worse-than-expected 0.5%.

But for Cameron the music publishing executive the same period's stats could not have been kinder as they revealed in the clearest possible way the progress his company had made since he joined them at the beginning of 2011.

For the first time ever Warner/Chappell finished as number one publisher in quarter two in Billboard's US publishing airplay market shares with a 17.1% score, reflecting not only successes such as Gotye's *Somebody That I Used To Know* and Fun's *We Are Young* but also a real new

ABOVE
Cameron Strang: The founder of both Southside and New West Records, and co-founder of DMZ Records, Strang took over at Warner/Chappell in January 2011

momentum under its chairman and CEO Cameron Strang.

"It definitely feels like we're doing some things right and people are really proud of the results. There's a lot of momentum and a really positive feeling," says the LA-based executive who at the same time as joining Warner/Chappell sold his company Southside Independent Music Publishing to the major publisher.

However, not only did Warner/Chappell acquire Southside, whose roster of hit songs includes Bruno Mars' *Grenade*, Cee Lo Green's *Forget You* and Kings Of Leon's catalogue, but also the entrepreneurial approach adopted by Strang in how he ran it. That is now impacting on the day-to-day operation of the company.

"I think we've really pushed to change the

culture at Warner/Chappell as we move forward," reflects Strang, who has just added long-serving EMI Publishing executive Jon Platt to his North American team. "We're trying to bring some of my entrepreneurial background and some different approaches to the way we've traditionally done things, which are helping. The credit in general has been across the whole company. One thing about music publishing – and we practice it here – it takes a lot of people and it takes everybody paying attention to detail and doing a great job to have success."

As successful as Strang was at Southside, he admits the sheer scale of Warner/Chappell when he arrived took him aback, putting him in charge of a company looking after more than 1 million songs.

"I don't think anything can prepare you for a company of this size," he says. "It really is just an incredible company that's been built arguably over 200 years, but the amount of publishing and the amount of great songs and writers, publishing people that have worked here over the years and built the company is incredible and the diversification around the world in Italy, France, Germany, Argentina, the Far East was astounding. I wasn't prepared for that. I don't know how anybody could be."

Alongside the obvious size comparisons, Strang suggests the other notable difference between major and independent publishers is the level of service given to songwriters.

"Historically, majors in general tend to focus more on the financial services they can provide at times and as the companies get large one of the challenges we have is to continuously come back to the level of service we can provide for writers, producers and managers and artists and the time we can spend with them and the focus we can put on their careers," he says.

Born in Vancouver, Strang first made his living as a lawyer at a boutique litigation firm and when he then moved into the music industry it was starting a business from scratch – New West Records. It required all his skills as an entrepreneur, a word that is these days frequently used to describe the music executive but one he is more than happy to see alongside his name.

"That's essentially been my career," he says. "I've been very much an entrepreneur my whole career in the music business."

Those qualities really first saw the light of day at New West and then Southside as he recalls the first four years of the business was simply himself and one employee, then two, then three and so on as it slowly expanded.



"We built a great company on the record side and we started in music publishing and I did well with that," he says. "I think the real benefit I had to that process was learning the business from the ground up so really specifically the music publishing, how songs make money, how they make money around the world, how does a band like Green Day make money from their repertoire. What you have to do to ensure they get paid. How do young producers make money and how do their careers go and those kind of things and on the record side how to make records, how to mix records, how to get the art work done, what it takes to do all those things."

That knowledge is now being deployed by him at Warner/Chappell which, going by its Q2 market share success, suggests he has made genuine advancements in his first 20 months. But as proud as he and his team are of that statistical victory, which included credits on 40 of the period's 100 top radio tunes in the States, he stresses market shares is not one of the key metrics to gauge how the company is performing, noting: "It's a real challenge for major publishers that historically were able to leverage their size into picking up market share. We focus more: I like to use the analogy of the golden geese... rather than chase pieces of the eggs we are looking at raising the geese to lay the eggs. It's a little bit of a longer-term approach, but ultimately we'll have more success."

Strang and his colleagues also now face market competition from a new super player with the Sony/ATV-led consortium winning FTC approval for its \$2.2bn (£1.4bn) buyout of EMI Publishing at the end of the same quarter Warner/Chappell led the market rankings.

"For us it's just a reality and something we deal with," he says of the new competitor, "but they'll have their issues I'm sure trying to put those companies together and we will continue to do what we do and we see how it falls in the end. But we're as competitive as anybody here so we're up for the challenge."

The EMI-Sony/ATV combination also potentially throws up opportunities for Warner/Chappell both as an alternative home for songwriters maybe not wanting to be part of such a big organisation and possible new purchases with what the consortium has to divest to meet EC regulators' demands.

"What I would look at it is what we do here is we're absolutely focused on providing the best service to our writers and producers and our artists and our publishing partners," he says. "That means having the right number of people to do all the

various jobs and to work with them strategically to understand what it is they're trying to achieve, what it is we can do to have them achieve it and make them as successful as they can be, so that's what we're doing. But logically I see the challenge [at Sony/ATV/EMI] is how do you make your company twice as big with the same amount of overhead and provide the same amount of service?"

As for acquisitions, Strang says Warner/Chappell is definitely in the market if they match the company's requirements.

"We're always looking for the right repertoire, the right artist, the right producers, the right songwriters, so if they fit in with what we're looking for and what we want to do then we will be looking at signing and buying and if they don't we won't be," he says.

Among the assets on offer from the EMI Publishing takeover are four catalogues and deals with a dozen Anglo-American writers, including Eg White and Take That's Howard Donald and Jason Orange. However, Strang is not publicly

"I like to use the analogy of the golden geese... rather than chase pieces of the eggs we are looking at raising the geese to lay the eggs. It's a little bit of a longer-term approach, but ultimately we'll have more success"

CAMERON STRANG, WARNER/CHAPPELL

prepared to comment on specific deals, although in general terms "we're definitely interested".

A deeper challenge facing Warner/Chappell and the other long-established publishers is the rise of companies like Kobalt which, rather than build their businesses on ownership, are solely about administration deals and songwriters keeping their copyrights. For his own company, Strang says it will continue to adopt a mixed approach depending on each individual circumstance.

"There are different types of publishing deals and as a major publishing company we need to be doing all of them," he says. "We need to be buying catalogues when they make sense and they are the right types of repertoire. We need to be administering catalogues on behalf of certain writers



ABOVE
From left: Fun and Bruno Mars have been delivering hits for Warner/Chappell in the US while Grammy- and Oscar-winning songwriter Ryan Bingham (pictured, centre, with Strang and Bingham's wife and manager Anna Axster) recently renewed his deal

LEFT
Wayne Hector: The UK songwriter is a key part of Warner/Chappell's long-term strategy

and we need to be in traditional types of deals co-publishing writers when that's the right approach. People's needs are different and the key is to really understand what they are trying to accomplish, what their needs are and see if that fits with what you are able to do and we approach it that way."

The fall in mechanical royalties is also something every publisher has had to cope with in recent years as digital revenue has failed to make up the income shortfall caused by declining CD sales. But here Strang sees some optimistic signs.

"It appears that the mechanical royalty revenue is not taking the same amount of damage that it was so that seems to be looking up for us," he observes.

"Obviously a lot of the new digital models and services are incredibly exciting, which ones are going to take off and aren't is an interesting question, but in general the digital area is a positive and exciting story and the emerging markets in Asia and India and Eastern Europe and how the publishing business moves into those areas and how it evolves in those areas is an exciting growth area and one that Warner/Chappell is providing some leadership in and working with the various societies and governments etc."

As the biggest market for repertoire outside the US, the UK naturally also remains an important focus for Strang and Warner/Chappell and he praises the job being done by managing director Richard Manners and his London team. The UK company has been part of an A&R triangle created since the chairman/CEO's arrival, linking it directly with the US and Sweden to try to exploit potential creative opportunities.

"We see a real connection there in pop music and the current way records are made and between Stockholm and London and the US markets," he says. "We've really connected those three places and you can see a number of the successes we're having tends to come from collaborations in those three areas. We've got some dynamic young A&R people from each territory and we've connected them and they travel back and forth in a seamless way and as a business we really focus on how do we work with the writers and the repertoire and make the connections through these areas."

Among the main writers in this setup is the UK's Wayne Hector who played a starring role in Warner/Chappell's Q2 market share success having co-penned both The Wanted's US breakthrough Glad You Came and Nicki Minaj's Starships.

It will be writers like Hector who Strang and his colleagues will continue to look to as they try to continue the impetus of the chairman/CEO's first 20 months in charge.

BUSINESS ANALYSIS

REJUVENATED

On taking the helm, Colin Barlow was on a mission to re-energise RCA. His efforts are already bearing fruit as the label leaps up the Q2 rankings to challenge Island

EDITORIAL

Tumbleweed abounded in Q2 – but the indies were cooking up a treat



TALK ABOUT TEMPTING FATE. In our Q1 A&R write-up we got all excited about the decisions to roll out two blockbuster debuts – by Emeli Sandé and Lana Del Rey respectively – during what too often is a deathly quiet period for new releases. But then, as Q2 dawned, somebody turned off the tap.

In fact, April to June was so tranquil for frontline new albums you could almost hear the tumbleweed passing by. Even among the few UK-signed titles that did appear too many of them underperformed (sets by Cheryl, Marina & The Diamonds and Scissor Sisters spring to mind), while the only UK debut of any real commercial merit was Labrinth's *Electronic Earth*.

But beneath this inactive surface a vast number of independent labels of varying shapes and sizes were quietly making their presence felt. In all 20 different indie companies registered among the 100 top-selling, non-catalogue UK-sourced artist albums of the quarter and in some cases achieved new levels of success. *Cooking Vinyl* was an interesting case in point.

“Cooking Vinyl has known big commercial highs before but in Q2 it had a spread of chart-bound releases like never before”

Martin Goldschmidt's company has known big commercial highs before – not least with its tie-up with Prodigy's *Take Me To The Hospital* label – but in Q2 it had a spread of chart-bound releases like never before.

A good chunk of these came from British acts of varying vintage, most of whom had had previous form with the majors, but with *Cooking Vinyl* in Q2 achieved more-than-respectable early sales with brand new albums.

New releases by The Cult, The Enemy, Proclaimers and Reverend & The Makers all cracked the weekly Top 40 in the quarter, while the same was achieved by Counting Crows from the US side of the business.

Although no other independent outside XL Beggars could match the extent of *Cooking Vinyl*'s Q2 releases, there were some encouraging developments by plenty of indies in the quarter. They included Red Bull whose second album by Glasgow band Twin Atlantic became an instant Top 40 hit following its release in May and has since returned to the Official chart following support by Radio 1 and others.

The rock theme continued with Infectious's Alt-J whose *An Awesome Wave* should now significantly build on the 40,000 copies already sold in the UK, given it was heavily predicted to be among the Barclaycard Mercury Prize nominees being announced this week as *Music Week* went to press.

A year after Adele's 21 ensured XL dominated our A&R market shares, none of the indie releases mentioned here or others registering in Q2 has yet to come near to achieving really meaningful sales numbers.

But in what was an extraordinarily uneventful release period as far as the majors were concerned they all showed the diligent work being undertaken by other labels.

**Paul Williams,
Head of Business Analysis**

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

QUARTERLY FOCUS

BY PAUL WILLIAMS

Colin Barlow's (*inset*) bid to revitalise RCA's UK roster had its first real positive impact on *Music Week*'s A&R rankings in Q2 as his company became market leader Island's closest challenger.



When Barlow spoke to *Music Week* in June about his arrival at the Sony operation after 22 years at Universal he pulled no punches about what he saw was an RCA too reliant on its US megastars and reality show acts.

Turning around a record company's A&R fortunes takes a very long time, but the RCA president will no doubt be encouraged that between April and June this year his team moved up to second place in *Music Week*'s league table ranking companies by their domestic A&R performance.

RCA claimed a 12.3% share of sales of the period's Top 100 non-catalogue albums by UK-signed or A&R'd artists, finishing behind Island, which continued to head the rankings.

At the heart of this rise for RCA, which finished in fifth place in Q1, was Paloma Faith who transferred across from Epic for the release of her second album *Fall To Grace* and landed the quarter's 13th top artist seller with 92,587 sales, according to the Official Chart Company.

The same period also saw the delivery of *Electronic Earth*, Labrinth's debut set and unusually



“At the heart of this rise for RCA was Paloma Faith who transferred across from Epic for the release of *Fall To Grace* and landed the quarter's 13th top artist seller with 92,587 sales

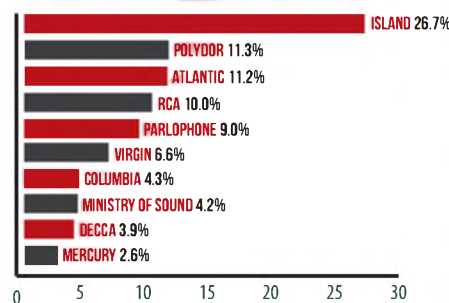
CURRENT UK-SOURCED SINGLES TOP 10

POS	ARTIST/TITLE / LABEL
1	ALEX CLARE <i>Too Close</i> Island
2	TULISA <i>Young</i> AATW/Island
3	RUDIMENTAL FEAT. JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
4	CHERYL <i>Call My Name</i> Polydor
5	GARY BARLOW/COMMONWEALTH BAND <i>Sing</i> Decca
6	JESSIE J FEAT. DAVID GUETTA <i>Laserlight</i> Island/Lava
7	CALVIN HARRIS FEAT. NE-YO <i>Let's Go</i> Columbia
8	COLDPLAY & RIHANNA <i>Princess Of China</i> Parlophone
9	CONOR MAYNARD <i>Can't Say No</i> Parlophone
10	MARINA & THE DIAMONDS <i>Primadonna</i> 679/Atlantic

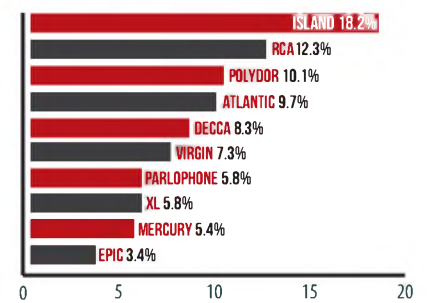
CURRENT UK-SOURCED ALBUMS TOP 10

POS	ARTIST/TITLE / LABEL
1	ADELE <i>21</i> XL
2	EMELI SANDE <i>Our Version Of Events</i> Virgin
3	GARY BARLOW/COMMONWEALTH BAND <i>Sing</i> Decca
4	ED SHEERAN + <i>Asylum</i>
5	LANA DEL REY <i>Born To Die</i> Polydor
6	JESSIE J <i>Who You Are</i> Island/Lava
7	KEANE <i>Strangeland</i> Island
8	PALOMA FAITH <i>Fall To Grace</i> RCA
9	LABRINTH <i>Electronic Earth</i> Syco
10	BEN HOWARD <i>Every Kingdom</i> Island

Q2 2012 TOP 10 SINGLES COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS



Q2 2012 TOP 10 ALBUMS COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS



Source: Official Charts Company/Music Week research

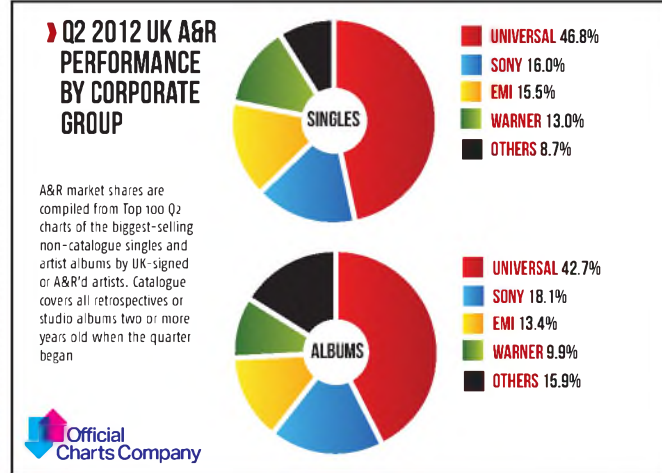
RCA BOOSTS BARLOW

a release from RCA-affiliated Syco not by a reality show graduate. It had 85,948 takers in the quarter to stand as the company's second top domestically-sourced seller, although RCA's other top sellers were mainly by X Factor breakthroughs, including One Direction, Rebecca Ferguson and Marcus Collins, indicating the A&R reconfiguration is very much work in progress.

Above RCA, Island's A&R market share rose from 14.9% to 18.2% between quarters as it added not only another chart-topping Keane album to its previous successes in the market but also experienced new commercial peaks from a pair of albums first released many months before. Alex Clare's *The Lateness Of The Hour* had been issued back in July last year, selling just 933 copies first week, but in Q2 it entered the weekly Top 75 for the first time on the back of the single *Too Close's* success and sold enough to finish as the period's 43rd top artist seller.

It was a similar story with Ben Howard's *Every Kingdom* which, though debuting at seven on the chart following its September 2011 release, got into a new rhythm in Q2 with a return to the Top 10 and 78,277 copies sold.

Polydor slipped from second to third place between quarters as its market share dropped from 12.8% to 10.1%. As in Q1, Lana Del Rey's *Born To Die* was the company's top UK-sourced seller, but with just 35.9% of the sales it achieved in 2012's opening period. There were also new albums from Cheryl Cole and New York's Scissor Sisters – who are UK signed – but their respective opening sales tallies were significantly down on what previous



releases had achieved.

Atlantic delivered new studio albums in the quarter from Marina & The Diamonds and Rumour but it was Ed Sheeran's + that yet again provided the biggest sales, shifting nearly 150,000 more copies and the main reason why the Warner company climbed from sixth to fourth spot in the A&R rankings with a 9.7% share.

Decca dazzled in Q1 with *Military Wives'* album debut *In My Dreams*, which climbed to No 1 and sold 150,738 copies in four weeks. That helped it to finish as the eighth top albums company with UK originated repertoire, but the Universal division flew even higher in Q2 with, in Gary Barlow and the Commonwealth Band's *Sing*, the period's biggest new release. It sold 162,518 copies in the quarter and led Decca to fifth place



ABOVE
Quiet Earth: While Q2 didn't break too many records, Labrinth's *Electronic Earth* had plenty of commercial merit

with an 8.3% A&R share.

Like Polydor, Virgin had risen in Q1 with the release of a blockbuster debut album – in this case Emeli Sandé's *Our Version Of Events* – but with reduced sales of its top seller and nothing new of a real commercial consequence it slipped from third to sixth position with a 7.3% share. Sister EMI operation Parlophone, meanwhile, rose to seventh position with 5.8% as Coldplay's *Mylo Xyloto* was accompanied by new albums from Richard Hawley and Sigur Ros.

A year earlier XL had dominated Music Week's A&R album shares with a 25.1% share as Adele's 21 finished as the market's top seller. The album did the same again in Q2 2012 but with far reduced sales XL ranked in just eighth position with a 5.8% share.

Mercury almost matched its 5.5% Q1 score with a 5.4% share this time, which included Vertigo act Amy Macdonald's third studio set *Life In A Beautiful Light*. Debuting at No 2, it sold nearly 50,000 copies in the quarter to finish as the 35th top artist seller. Meanwhile, Epic moved back into the Top 10 A&R albums companies in 10th place with Olly Murs' *In Case You Didn't Know* leading the way.

With three of the top five albums, Universal lifted its overall share from 38.4% to 42.7% of sales of the biggest UK-sourced albums, while Sony's share rose marginally to 18.1%. EMI kept third place with 15.5% as Warner (13.0%) significantly narrowed the gap and the indie share dropped from 18.7% to 15.9%.

SINGLES FOCUS N-DUBZ ENCOURAGE SOLO ROLES

Tulisa's chart-topping debut in Q2 confirmed N-Dubz as solo stars are far bigger singles market draws than the group collectively ever were.

The entry of her first non-band hit *Young* at No.1 in May made her the second member of the trio after Dappy to get her UK singles chart career off to a perfect start.

Although their colleague Fazer has now ended that run with his inaugural solo single peaking at 17 at the beginning of September, two members of a group having No.1 singles with their debut solo releases is something the line-ups of the likes of The Beatles, Take That or Spice Girls never managed to achieve.

For Island Records it is providing a very healthy source of UK-originated hit singles as part of its relationship with All Around The World, something that never happened with N-Dubz. Although the group's three studio albums were gold or platinum sellers, they only ever scored one top five single: *I Need You* in 2009.

Young was Island's second top domestic single in Q2, behind only Alex Clare's *Too Close*, and helped it to outperform its two nearest rivals combined on Music Week's league table ranking record companies by sales of the quarter's Top 100 non-

catalogue singles by UK-signed or A&R'd acts.

Its share of these sales in the period was 26.7%, up from 24.1% in Q1, leaving second- and third-placed companies Polydor (11.3%) and Atlantic (11.2%) trailing a long way behind.

Polydor's own share was up from 9.4% in the last quarter when it finished fourth and its improvement included Cheryl's *Call My Name*, which sold 270,073 copies during the quarter's last three weeks. Its other big hitters included two tracks through Global Talent: Cover Drive's *Sparks* and Lawson's *When She Was Mine*.

Atlantic was also in the ascendance, rising from fifth to bronze position as Asylum/Black Butter's *Rudimental* featuring John Newman single *Feel The Love* became an instant No 1 and Marina & The Diamonds hit a new career singles chart peak with *Primadonna Girl* reaching 11.

RCA's UK A&R gains on albums were contradicted by it dropping from second to fourth on singles with a 10.0% share led by Paloma Faith's *Picking Up The Pieces* and three Labrinth cuts, while Parlophone moved from ninth to fifth and increased its share from 5.0% to 9.0% as Conor Maynard arrived on the scene and Coldplay delivered again.



Tulisa

Emeli Sandé's *Next To Me* was Virgin's top UK-sourced single for a second successive period, but with quarterly sales dropping from 384,823 to 141,974 the record company as a consequence slipped down the A&R rankings. Third last time, it ranked sixth in Q2 with a 6.6% share.

Columbia returned to the Top 10 in seventh place with 4.4% thanks mainly to Calvin Harris' *Let's Go* featuring Ne-Yo, while Ministry of Sound was unable to come near its Q1 6.1% share as it dropped to eighth with 4.1%. Its UK repertoire showing was led by two DJ Fresh singles: *The Power* and *Hot Right Now*.

Not normally known for having hit singles, Decca has now had two chart-toppers in the space of 12 months with Gary Barlow and the Commonwealth



Dappy

Band's *Sing* in June following on from its Christmas No 1 *Wherever You Are* by *Military Wives/Gareth Malone*. *Sing* achieved 264,192 sales in Q2 to place Decca ninth on the singles A&R rankings with 3.9%.

Mercury's 10th-placed 2.6% included *Overload* by Dot Rotten featuring TMS and helped parent group Universal claim a whopping 46.8% of the sales of the 100 biggest current hits by UK-signed or A&R'd acts. This was up from 41.0% in Q1 and more than the three other majors managed combined with Sony down from 20.1% to 16.0%, EMI slipping from 16.0% to 15.5% and Warner recovering from 9.4% to 13.0%. The indie share dropped between quarters from 13.5% to 8.7% as most of the big sellers came from the majors.

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INTERVIEW ROBBIE WILLIAMS

After a triumphant reunion with Take That, a rejuvenated Robbie Williams is back as a solo artist, with an album brimful of confidence and pop smarts. He's also happy, relaxed, funny, swears, honest and ready to Take The Crown

INTERVIEW

■ BY DAVE ROBERTS

"I've enjoyed success and I would like more success. If that doesn't happen in today's altered market then, yes, I'm going to be upset, disillusioned, angry... in terms of my career, I'll be fucking pissed off"

ROBBIE WILLIAMS

A DIFFERENT KIND OF PROGRESS

I've interviewed a few famous people. I've even interviewed a couple of people more famous than Robbie Williams (literally only a couple, mind. And even with them, it's marginal).

So, as I wait in the lobby of London's Langham hotel, why am I nervous?

I think because it strikes me that whilst Williams is aware that this is a game, he doesn't always want to play; that he's happy to get on the promotional treadmill but maybe his hand hovers over that big red emergency stop button now and again. He knows the rules; he knows the

nature of our 45-minute 'relationship'; he knows what he wants and what I need; he knows it's all pretend; and he's familiar with the roles and rhythms we have to slip into to make this work, to make it normal and easy.

But you also sense he occasionally finds it all utterly ridiculous, or false, or just a grind – and that he has a compulsion to question it, or subvert it; to say what he's actually thinking, or ask me what I'm actually thinking. Oh the horror.

But, of course, it's that sense of uncertainty, the one that generates the nerves, that makes Williams perhaps

the most interesting pop star of the last 20-odd years.

Not just interesting because he's sold over 60 million albums; and not just interesting because he's won 17 Brits, or shifted 1.6 million concert tickets in a single day; just inherently, beguilingly interesting.

He's different, he's complicated, he's funny and he's contradictory. He's the pathologically insecure boy from Stoke who can effortlessly bend record-breaking live audiences to his will.

He's a deep-thinking and sensitive soul who grins, winks and pratfalls just

in case anyone accuses him of taking himself too seriously. He's one of the most famous men on planet pop who's still not sure how he feels about fame (although maybe he finally has, more on that later). He's... well he's interesting, isn't he?

So, as I sit and wait, and receive word that "Rob's running a little late", I hope fervently that, today, he simply wants to play the game. And then, even more fervently, I hope that, for 45 minutes at least, he doesn't, and then I hope he does again, and then I'm not sure... and then I'm called in.

INTERVIEW ROBBIE WILLIAMS

Take The Crown is a very confident sounding album. It's not ambiguous in any way; it's a big, brash pop record. Are you actually feeling as confident as it sounds?

Yes, this is the template for how I should carry on in the future – unless I decide to fuck things up again by being 'interesting'. Basically, now it's appeared, and we've had some reaction, it's like, 'Oh fuck, yeah, this is what I should have been shooting for.'

As I've said before, *Life Thru A Lens* came out and it all fucking took off and you're at the top of the pile, which is fucking lovely, but also people point out exactly how shit you are, in minute detail, and you take it onboard, and your confidence crumples and you think, 'Fuck, I'm shit, and therefore I should try and not do anything I've done before, I should do something 'different'.

So have you, at times, deliberately sabotaged your own career?

I didn't know I was, but yes.

Was it a question of thinking, 'Oh God, I'm too popular, I can't cope, I don't feel worthy, I'm going to do something a bit different and shake some of these fans off'?

I didn't know that I was doing but I think that's what I did. On a conscious level I thought, 'This is a whole heap of fun, everything I do works, they'll fucking love this'. [Makes sound of car crashing] Oh, okay, not so much...

And was that because you sometimes didn't feel worthy of your success?

Yeah, of course, yeah.

That's quite a contrast with the man who can stand in front of literally hundreds of thousands of people and hold them in the palm of his hand.

Yeah, but that's mistaking Ian Beale for Adam Woodyatt. I'm sure when Adam Woodyatt came back to Eastenders with his long beard, as a tramp, I'm sure he hadn't become a tramp in real life. I created a

persona because I didn't think my voice was gonna do it by itself: Look at me! Look at me! Don't look at me! Listen to me! Listen to me! Don't listen to me! I'm out



ABOVE
Going solo: Life was lived quite literally through a lens for Robbie in his first flush of solo success

of key! Watch this instead! Watch me dance! That was all built out of necessity, because I was scared.

Were you trying to please people who you were never going to please anyway, or whose approval you now know you didn't need in the first place?

I don't know. I genuinely don't know. I know I was properly scared of writing anything that sounded like a hit, or a bit poppy. I went down a track I wasn't qualified to go down. I didn't have an aim, I didn't have a vision. I didn't know what the fuck I was doing. I was just trying to be 'interesting'.

(Now, it should be pointed out that I didn't write the intro to this piece retrospectively; I tapped it into an iPhone in the Langham lobby. Which means that about 10 minutes after I'd been wringing as much meaning and mileage out of the word 'interesting', Williams himself has twice played with it, put his own quote marks round it, toyed with the meaning of it and questioned the value of it. Now, I don't know if that's interesting or "interesting" – but it's certainly pretty pooky. And more than you'd perhaps expect from, say, Ronan Keating...)

Do you think you succeeded – in being 'interesting', I mean?



Umm... I don't listen to any of my old albums, but I did listen to the last one (*Reality Killed The Video Star*), and I like it. But, that said, this album has arrived and said 'This is what you should have been doing, you fucking idiot. Now do a couple more'.

Where did that voice come from? What fell into place for you?

I had an injection of youth from two Australian guys called Tim and Flynn [Metcalfe and Francis, Williams' main co-writers on the album].

Which was quite serendipitous in itself, wasn't it?

It was fucking mental. My brother-in-law, who is like a feral child, is in a rap combo called The Connects and he happened to meet these Australian lads in a bar. He took them to the studio and his songs instantly got miles better, so I very casually said 'Bring them up to the house one day, let's try writing something'. They came and we wrote the album in 10 days.

Wow. I guess it hasn't flowed like that for quite a while?

It hasn't flowed like that since *Life Thru A Lens*, with Guy. That took a week to write.

Do you feel when it's not just 'right', but 'special'.



Not really, because I've been wrong before. I've thought that how much fun I was having in the studio would translate to record sales – and it didn't with *Rude Box*, at all.

I completely got that fucking wrong, especially with the first single, *Rude Box* itself. I thought I'd written the electronic dance equivalent of *Angels*. Turns out I hadn't...

So, I guess what I'm saying is that it did feel right, it felt really fucking right, but I didn't know whether to trust it or not. And God help anyone who came near the house. Is that the dustman? Get him up here: 'Okay, what do you think of this?'

Would you normally do that? Or were you so confident you were onto something that you wanted people to hear it as soon as possible?

No, I was unconfident and I needed people's opinions, because never in my career has so much hinged on one album. I get this wrong and I'm fucked; I get this wrong and it all goes in another direction.

When you say you're 'fucked', though, you'll still be one of the most successful UK pop artists of all time, one who's broken live records and sold tens of millions of albums around the world.

Sixty-something million.

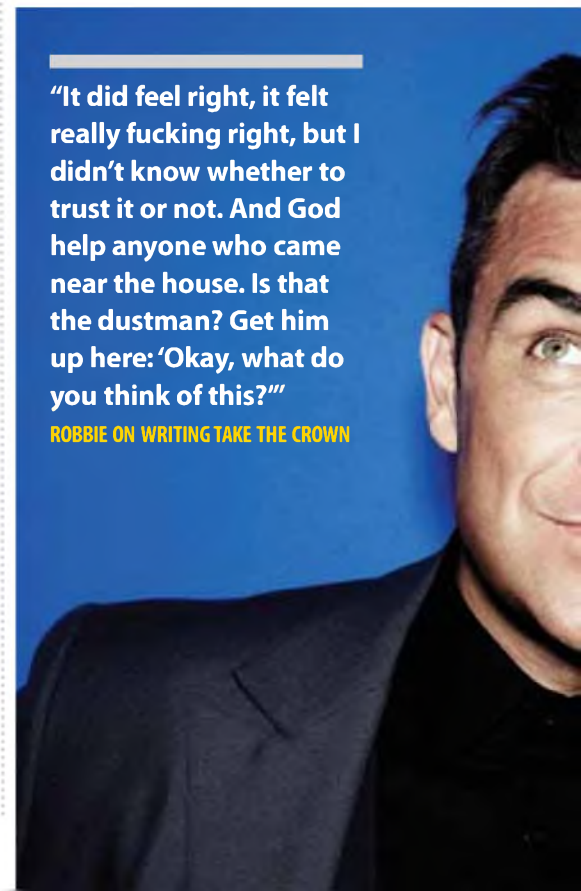
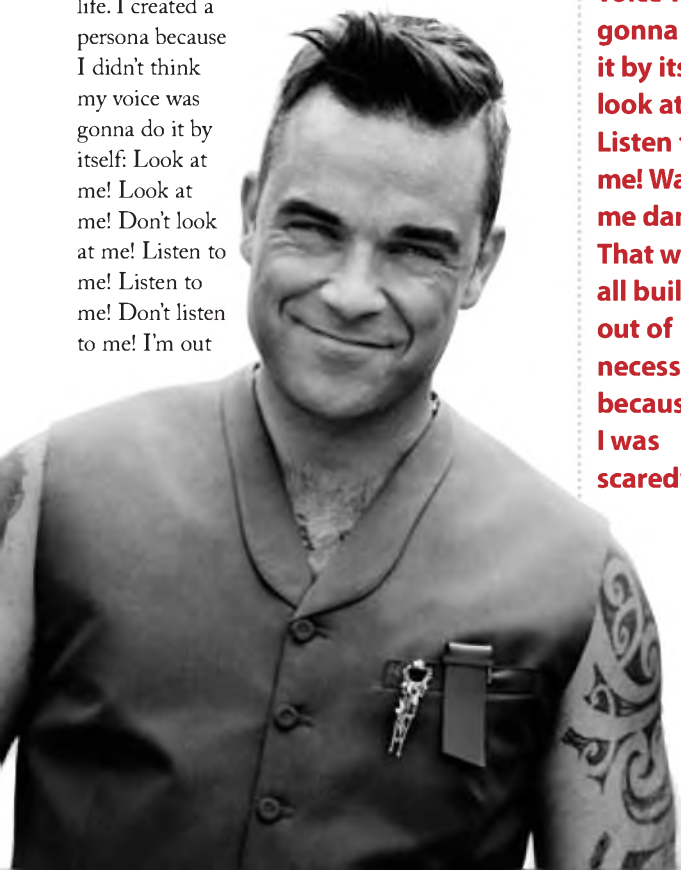
Right, well, exactly, so what do you mean when you say 'fucked'?

Well, success feels good, when it goes away, it doesn't feel so good. I'd like to be successful and I'd like to feel good for a bit longer.

I don't know how many times I'm gonna go to radio and they say, 'Yep, you're still young enough

"It did feel right, it felt really fucking right, but I didn't know whether to trust it or not. And God help anyone who came near the house. Is that the dustman? Get him up here: 'Okay, what do you think of this?'"

ROBBIE ON WRITING TAKE THE CROWN



and this is still good enough'. This might be the time they say, 'Actually we've had a rethink...' So what I'm saying is, I might get another 10 years out of this, but that kind of depends on this record.

And I guess after Rude Box, Reality... and the Take That reunion, the Robbie narrative now needs the triumphant solo return, doesn't it? That's the next obvious chapter and the one everyone's pulling for.



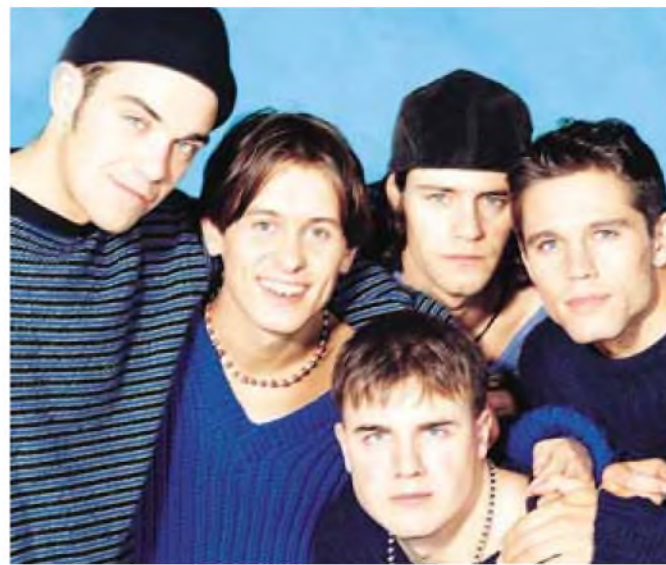
It is, I guess, but it's all about perception. Rude Box sold more than Progress. Reality Killed The Video Star sold more worldwide than Progress. But you'd never know that, not in the UK, because there's a tendency to think nothing else matters. And in the Robbie Williams soap opera, that narrative you mentioned, it was time for the kingdom to crumble and me to be dethroned, that was the next twist in the tale, irrespective of whether it was happening or not... actually, Reality probably didn't sell more than Progress. But nearly.

Was the Progress experience and the whole reunion part of the rejuvenation process for you? And has it, in fact, contributed in a weird way to reinvigorating you as a solo artist?

It was... it was brilliant on many levels. For a start, it slayed a few dragons and demons of the past, all that bitterness and resentfulness: gone.

Also, I had this vehicle where I could go and be me, remind people, but I also had the safety of being with the four other lads. Because it's kind of easy being in Take That; it's lovely, in fact.

My performance as a solo artist is me for two hours going [waves hands around] 'Waaaaahhh!' Every second of every minute there's the voice in the head saying, 'What am I doing? What am I going to do next? Go here, go there. Say this, say that, no don't say that you fucking idiot. Why did you say that? Oh that was good. Ha ha, they're laughing. Why are they laughing? Sing, you fucker, sing!'



With Take That, you can sometimes melt into the background for a while, look at the audience, get a cigar on, watch a couple of the other lads dance for a bit.

What was your big fear going into the reunion?

I didn't have any fears. I was just excited.

Is that because all the issues had been resolved and so you were comfortable that professionally and personally it was going to work?

Yeah, two years before that we'd sorted everything out. I think I'd got Reality Killed The Video Star coming out and they'd got The Circus coming out and we played each other our records at my house. And The Circus sounded exactly like it should sound: like a big, fuck-off pop record. And I remember thinking, that's what I should be doing. That's what got me excited again, to work with people who were in that rich vein of form, with the added bonus of them being my old mates.

How have you left it with the guys? Might you do something else with them?

I really hope so. It's totally up to them if they want a fifth member or not.

It's that fluid is it?

Absolutely. I'm hoping I can do a couple of things on my own, then do something with them at some point.

Would that be new material, or some live events?

I don't know. I honestly don't know, but I really hope we do something.

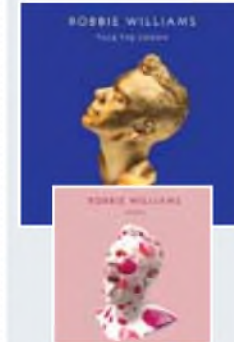
Was it hard to pick a single and what made you come up with Candy [co-written with Take That bandmate Gary Barlow]?

Candy existed before any of the other records existed. It was a wipe of the brow and phew, we've got one. Especially as, for the last couple of albums, we haven't had a lead single. It's what I consider my get-out-of-jail-free card. It sounds big, fuck-off, radio-friendly. It sounds like one of those songs you'll be sick of in six months when it's been played to death – hopefully.

If this was two albums ago I might not have released it, I might have gone for something more 'interesting'. But my thinking never wavered, no matter what else I wrote, this was the *bona fide* first single: fuck off, let's go.

A CROWNING GLORY?

Take The Crown is released on Island Records on September 5. It will be preceded by a single, Candy (co-written with Gary Barlow) on October 29. The full track listing is as follows:



- 01 Be a Boy
- 02 Gospel
- 03 Candy
- 04 Different
- 05 Shit on the Radio
- 06 All That I Want
- 07 Hunting for You
- 08 Into the Silence
- 09 Hey Wow Yeah Yeah
- 10 Not Like The Others
- 11 Losers (feat Lissie)

It contains one other collaboration with Barlow (Different). The majority of the other tracks have been co-written with the relatively unknown Australian duo of Tim Metcalfe and Flynn Francis. Hey Wow Yeah Yeah (with which Williams has indicated he may open his live shows) was written with Boots Ottestad, while Losers is a cover of a Barbara and Ethan Gruska composition. The album is produced by Jackknife Lee, who also receives a co-writing credit on Different and Hunting For You.

Take The Crown is the big, brash, confident Robbie Williams pop record that his fans were longing for but maybe didn't dare expect.

If it had a subtitle it would be 'In Case You'd Forgotten...' It's got more hooks than an Abu Hamza lookalike convention.

Not wishing to denigrate the art of the record executive, but you could have chosen the lead single by chucking a dart at the inlay sleeve. You couldn't have missed. Because there are no misses. Just hits – big pop hits.

The phrase King of Pop has been gently and diplomatically retired for a few years now, and it's probably best to leave it that way, but with this album, Williams reminds his fans, his critics and the world, that he's at the very least a crown prince.

"I was young, Gary [Barlow] was young, we wound each other up, I disliked him, we both grew up, we both changed and we both really like each other now. It's not even remotely complicated"

You wrote it with Gary, of course. How does that process work? Do you ping files to each other around the world or do you sit around a piano or with acoustic guitars?

With Gaz... well, you see this was a house track that we'd got and Gaz cut it up, put it into a pop-song format and I wrote the lyrics and sang the melody over the top.

That sounds really simple, but I guess it can't be...

[Self deprecating nod and almost conspiratorial tone of voice] It is. It really is.

One of the many books written about you is called Robbie and Gary: It's Complicated. But it isn't, is it? No! And I don't think it ever was. I was young, he was young, we wound each other up, I disliked him, we both grew up, we both changed and we both really like each other now. It's not even remotely complicated.

Before I got the details of the album sent across I decided that Losers was probably the most personal lyric [I'm ashamed I ever tried to be higher than the rest/I spent so much time when I was young just trying to be a winner]. Then of course I found



INTERVIEW ROBBIE WILLIAMS



ABOVE
Robbie on fame and celebrity: "The byproduct of fame is some weirdness that I found difficult to deal with. Now I deal with it easily, I just don't go out. You've won, I'm staying in"

out it was a cover version. It sounds like something you might have said though...

Yeah, it's something I might have said and believed at half past eleven and then by three o'clock completely changed my fucking mind.

It also, just to emphasise my stupidity, goes completely against the ethos of the album and the spirit in which it was made. It's about dipping out of the game rather than charging back in, determined to win.

Yeah: 'I'm done with this. Who cares about being the biggest or the most popular? I'm actually above all that now. I've seen it for the folly it is, count me out.' It's a great and really powerful lyric... it's just so not what I mean right now! But, if the album falls on its arse I'll go 'That was the one; that's what I meant all along'.

So if Losers isn't the most personal track (which it clearly isn't), then what is?

Different. 'This time I'll be different, I promise you.'

Who are you saying that to?

I can't say. I honestly can't say. But it's the most difficult... um.... personal.... inter-relationship with



"We were allowed to behave badly in the Nineties and it was more interesting. You'd go to the Brits and I'd offer Liam out, or Chumbawamba would drench John Prescott or Jarvis would wiggle his arse, and now... it's bland"

someone that I've ever had in my life, and it continues to be, and it... kind of... as I get older... Nah I can't even fucking talk about it.

Fair enough. It sounds like this time around commercial success is paramount to you. How do you measure that these days? Is it important that it outsells your previous albums?

With some of them it's just not going to be able to, because the industry has changed, the model has changed, we live in a different world. I'm insecure, like humans are. I've enjoyed success and I would like more success.

If that doesn't happen in today's altered market then, yes, I'm going to be upset, disillusioned, angry... and then I'll probably go for a walk and get

over it. But in terms of my career, yeah, I'll be fucking pissed off if it doesn't happen.

What about critical reaction, is that important to you now?

No, not at all.

Has it been previously?

Oh God yeah, completely. But they're faceless entities that don't mean anything. When the people I wanted to like my albums have liked my albums, commercially they've done fuck all.

Will you be touring the album?

Yes, I will.

When does that start?

I don't know. Well, put it this way, whenever people ask if I'm touring, I just say 'Yeah' and management go 'Gah, shh, there needs to be an official thing, we have to do a thing, follow procedure Robbie'.

And promotional duties have started already... here we are in the middle of a day of interviews. Is this part of the job you enjoy or have ever enjoyed?

It is now, yeah, because now I've got a record company, management and my head all onside, all in the right place.

When Reality Killed The Video Star came out and we didn't have a first single, it kind of permeated through the team – and of course I was the guy out front. It made me not want to appear anywhere or be on anything, not with any confidence, anyway.

This time round, everything's in place: the goal's in front of me, the keeper's come off his line, and I've got to put it to the left or the right of him to score. And I've scored before. I might even put it through his legs.

You also seem, unlike some pop performers, to try and have fun with the timeworn promotional process, and to say what you think rather than consult your notes from the record company or the PR department...

It's getting worse and worse, and I'm feeling the pinch for it. There's been a song taken off the album that was considered not PC enough, for instance. And I think the pop world, along with the pop stars in it, have become, out of necessity, bland.

Maybe it's not their fault, but we were allowed to behave badly in the Nineties and it was more interesting. You'd go to the Brits and I'd offer Liam out, or Chumbawamba would drench John Prescott or Jarvis would wiggle his arse, and now... maybe it's because [they're] in the Twitter generation and you can offend people so easily, and the media reacts so quickly...

They've probably watched other people do bland, red-carpet interviews and followed suit. Which means eventually everyone's saying the same thing. American pop stars and actors already do it, they do interviews and they give nothing away. And maybe that's not such a bad thing, because when I tell the truth, people think I'm moaning or being big-headed, or all of the above. *[Sighs]* I just know it's a bit fucking boring right now.

You sound like Morrissey.

Yes, the world is full of crashing bores, as he would put it.

ISLAND HOPPING UNIVERSAL'S DAVID JOSEPH ON SIGNING ROBBIE



Universal Music UK chairman and CEO David Joseph talks about signing Robbie Williams to Universal and his expectations for the new album...

Can you tell us little bit about the process of signing Robbie – and why Island in particular was his final destination?

I've known Robbie for many years, starting in the RCA days, and have always followed everything he has been doing. This partnership felt like a natural next step after the success of Progress. Robbie and his managers felt really good and energised by what's been happening at Island in the past few years and when they met the Island team it just clicked.

Is the deal just for this album?

Presumably you'd have liked a longer term agreement and will be looking to

extend it as soon as you can?

We're hoping this is the start of a long-term relationship between Robbie and Universal; I guess we'll be judged on our performance.

Sum up what it means for Universal to secure a partnership with an artist of Robbie's calibre – and, indeed, can you put into perspective where he fits into the pantheon of all-time-great British pop acts?

Robbie is simply one of the best live performers this country has ever seen – he is writing his own place in our musical history.

When Robbie signed, were you already aware of his intentions to make a massive, all-out pop album?

I heard some demos very early on which inspired great confidence. Robbie was clear what he planned to achieve with this record.

Now you've heard the finished article, what's your reaction and what are your expectations?

Robbie has made his best record alongside Escapology. I adore it from start to finish. Expectations are that the album title proves prophetic.

Can you talk a little bit about the backing you're giving the album in terms of marketing and PR?

Robbie, Tim, David and Josie are working alongside our international teams to produce the global campaign you'd expect for a release of this calibre.

Finally, what's your favourite Robbie single of all time?

That probably depends what day you ask me but the electricity of Let Me Entertain You is hard to beat. Look out for Be A Boy and Different from the forthcoming record.

Will you be back on X Factor?

Well, music's stopped working on television apart from talent shows. X Factor is the biggest TV show you can be on in terms of promoting your wares. And I want and need to promote my wares.

They, and other shows, must have asked you to be a judge. Is that not something you fancy?

I think it's a risk I don't want to take right now. Maybe if I ran out of options it would become something I want to do. Also, why would I want to do someone else's show? If I did it, I'd want it to be my format, something that I own. Otherwise you're at the behest of somebody else, you can be chopped and changed within a second...

Also, at the moment, I wouldn't be able to play that game, because I'd just go: 'You're shit'. Or, 'You're telly-good, but let's face it, are you gonna sell any records? No you're not'. Or, 'You've got a great voice but you're boring'.

You'd be Mr Nasty within two shows.

I would. Or I'd be bullshitting, just going... *[claps with zero sincerity]*.

As a youngster though, do you think you'd have gone on the show?

Fuck yeah. Auditioning for Take That was the X Factor; it just wasn't filmed. And there's plenty to say, not about paying your dues necessarily, but about building your repertoire and shaping who you are, away from the camera.

Because there's a giant leap with X Factor, and there's a lot to be said for an interim period between being not known and being known. Take That were in gay clubs up and down the UK, and then under-18 clubs and we did a shitload of groundwork and preparation, which is something these kids just don't have.

Do you ever think about a Robbie who missed the bus to the audition, never became famous, never left Stoke, and what he would be like?

Yeah, I do. Um... I'd be doing something within the media industry, I think. Either that or I'd be selling weed. I genuinely think that, because it's not in me to work. I would have been looking for an easy way to make some money.

You seem more comfortable with fame as of right now – whereas previously you've maybe been dubious about its virtues and merits. Is that fair to say?

Yeah, I am, because I've stopped fighting against it. It's won, I'm staying in. That's it, I'm fucking famous, it's afforded me an amazing life, I'm one of the luckiest people in the world, and what I've done is the equivalent of stretching an elastic band to the moon. It's fucking amazing. The byproduct of that is some weirdness that I found difficult to deal with. Now I deal with it easily, I just don't go out. You've won, I'm staying in.

Again, you see, it says in Losers, there's no need to go out on Friday nights anymore and what a blessed relief that is. It could be you! I certainly identified with that...

Have you got kids?



"I wouldn't be able to play that X Factor game, because I'd just go: 'You're shit'. Or, 'You're telly-good, but let's face it, are you gonna sell any records? No you're not'. Or, 'You've got a great voice but you're boring'"

I have, yes, two daughters. [Robbie then very politely asks me about my family – names, ages, what they're up to etc. I actually wasn't going to ask any 'personal' questions at all, but after he's been so nice, it genuinely seems only polite to say...]

And yours is due...?

September 28.

Excited?

I'm all sorts. I go from, 'This is a miracle, hallelujah', to, 'You fucking bitch, what are you doing wrecking my life?'

Ha, well there's more of both of those to come, particularly at three in the morning.

Right. Great.

There's always an element of humour with what you do, be it in interviews like this, or in your lyrics, or even just a wink to the camera. Why is that? Is there a part of you that would hate to be accused of being taken seriously? Absolutely.

Why is that?

Um... I don't know. I'm a kind of vaudevillian character. I was brought up around cabaret. My father's a comedian, compere, singer, and I spent all my youth following him around different campsites and venues, and there is an innate cheekiness about me, I guess. I also think there's an innate cheekiness that comes through being born in Stoke on Trent. We are cheeky chappies; if not violent then cheeky, sometimes both.

It's in my character. I can't allow myself to... I suppose if I hadn't been in Take That then maybe I would have taken myself a bit more seriously. Maybe if I could lie and create a different character from the person that I've been then I'd be taken a bit more seriously, but... I dunno.



ABOVE
Let him entertain you: Robbie in a typically maverick live performance in 2003 – or in his words: "My performance as a solo artist is me for two hours going 'Waaaaahhh!' Every second of every minute there's the voice in the head saying, 'What am I doing? What am I going to do next? Go here, go there. Say this, say that, no don't say that you fucking idiot. Sing, you fucker, sing!'"

Is it also a way of swerving judgement? Because if you're not taking it seriously...

Absolutely. 'I never asked you to take me seriously...' It's almost a safety mechanism. But, over two-and-a-half million people turned up for the last solo tour, 60-million-plus albums have been sold; it kind of works. I'll go with what works.

One final thing: when I look at One Direction, I see, perhaps naively, a group of friends, having fun, and I feel a twinge of envy for how exciting their lives must be and what's ahead of them. When you look at One Direction do you see and feel something very different and perhaps much darker?

I think... God, he's getting to shag everything that moves. I can't anymore. I'm not allowed. Fuck. Stop shagging everything! Stop it! She's fucking beautiful!

I really like them. I also think that whenever they perform it looks like they've never met each other, which is slightly weird, but part of the joy of One Direction. It's like, surely you should sort something out and at least a couple of you should be in unison! It's like they've never done it before! But there's an energy that comes off them...

A few months ago I was looking at houses in Los Angeles and I looked at this one house; a grand house for a grand family and I went into this room and the girl who lived there had written 'I love Harry Styles' on her exercise book, and I thought, wow it's really translated. It's massive. When Take That went to America, it was the height of grunge. It was not an opportune time for us.

I love One Direction, I love the lads...

So you don't look at them and think, oof, this is gonna go so wrong...

No, not at all. I mean it will be tough, like it is for any band, whether you're Snow Patrol or One Direction or Oasis. One of them will have a problem with something, another one will have a problem with something else, one of them's going to rehab, if not two of them, they're all going to take turns falling out with each other, because five people spending so much time with each other are going to come to blows about something.

But it's also going to be amazing fun...

It's better than working for a living; miles better than working for a living.

INTERVIEW DANIEL MILLER



MUTE'S YOU SIR



Back in 1978, Daniel Miller didn't think he was creating a record company for anyone other than his own musical alias. Mute would go on to become one of the most influential labels in the world

LABELS

BY TIM INGHAM

Musician records tunes in bedroom. Musician pays distributor to give them to the world. Musician earns cash.

It's the so-called disruptive business model of our age. Apparently, nobody needs labels anymore. Going cap in hand to a record company is a waste of time in the era of internet metamorphosis.

All of this is a familiar cycle to Daniel Miller. He's been through the DIY revolution before – and he didn't need iTunes to navigate it, either.

Thirty-four years ago, Miller's own bedroom musical experiment, *The Normal*, paid Rough Trade a few bob to get its record noticed.

ABOVE
Mute witness: Daniel Miller founded Mute in 1978, after he recorded his own musical experiment, *The Normal* (top right) in his bedroom. The rest is history – from the likes of Erasure (middle) to Yeasayer (bottom)

The synth-heavy sound of TVOD/Warm Leatherette was a cult hit. It carried *The Normal*'s name, but Miller's mark: Mute. Without realising it, the now-hugely successful businessman had set into motion one of the world's most treasured independent record companies.

"I just wanted to put out my own music; I didn't want to start a record label," he tells *Music Week*. "We really were at the forefront of what so many people are doing now – making records in their bedrooms and releasing them online."

Just as well for cultural enrichment's sake that Mute blossomed. Alongside a string of cultish boundary pushers over the years, Miller's label has boasted notable commercial successes, from Depeche Mode to Goldfrapp, Erasure, Moby and

Nick Cave. Even these household names have never crept away from their identity or verve for creative experimentation; a hallmark of acts on Mute through the ages. It's not only visionary artists that Mute has given to the world; its own imprints such as Novamute, Rhythm King and Liberation Technologies have allowed the label to nurture and distribute acts even further away from mainstream chart normalcy, and become all the more loved for it.

A deep-set cornerstone of Mute is the independent nature of the company. Born from one man's adoration of electronic music, the firm remained fully owned by Miller for 24 years until 2002, when EMI swooped for the company in a £23m deal. Miller continued to manage the



LEFT
Faith and devotion: Depeche Mode have been part of the Mute stable since 1980

business during this time, and purchased it back from its temporary major label owners in 2009.

Miller's exemplary leadership is to be honoured at the second inaugural AIM Awards in London on October 29, where he will pick up the Pioneer gong in front of his independent label peers.

You didn't start off wanting to create your own label; you just wanted to send out your music. Do you worry when people in a similar boat today say: "I don't need a record label"?

I do ask myself that question. I sent out five promo copies for our promo single: *Record Mirror*, *Melody Maker*, *NME*, *Sounds* and John Peel. That was it. I did no marketing at all. People heard it, liked it and bought it. It was really simple. It doesn't seem to work quite that way anymore.

What makes a prospective signing for Mute?

It's about how you hit it off with artists and how you relate to them. We offer a very creative space, where people can create without too much pressure and with as much record company interference as they want. We've come together with very unique artists for over 30 years. Both creatively and commercially, those relationships have worked.

Once you tasted commercial success with Depeche Mode, was it hard not to want it again very quickly; to let sales ambitions colour the pioneering ethos of Mute?

It's great to have a band who express themselves creatively and yet are commercially successful. It can happen, but I never want to force it. Artists need to live from the records they make and record companies need to live from the records they sell. Would I like to have another band who are as successful as Depeche Mode? Of course – but their success was generated without any creative compromise. That's what's important.

Your artists are currently on streaming sites like Spotify. Will there come a point where you have to review the worth of the model?

Yes. I think there's a lot of anecdotal rubbish spoken about streaming services, like people saying: "They are the new radio," when they're clearly not. Radio doesn't let you keep tracks.

There are a lot of open questions about sale, rental, sharing and streaming of tracks [online] that I don't think people know the answer to yet.



LEFT
The grinderman: Nick Cave got involved with Mute after his original band The Birthday Party jumped ship from 4AD

In principal, streaming services seem like a really good idea to me, if they can reach critical mass. I do get concerned that smaller artists maybe aren't benefitting proportionally or properly. At the moment it's pretty hard for an artist to know how much they get when somebody streams their track. That's currently tricky for people to understand. There needs to be clarification on how that works.

Do you feel a shared kinship with the independent community? You've had a relationship with EMI for a number of years – has that altered your perspective in the indies versus majors debate?

The first phase of our independence was about 25 years long and I was pretty militant in my anti-major views. Even then we worked with certain majors overseas for distribution.

It was important to have that distinction, particularly when major labels started wanting to be 'indie'. With Britpop in the Nineties, the type of music that would normally be found on an independent label was kind of outpriced by majors and that happens from time to time. Mute isn't an 'indie' label – we're an independent label and they are two different things in my mind. Independent is a way of working and an attitude that a major will never have.

I ended up selling to a major, which I think surprised a lot of people and to a certain extent surprised me. But the situation as it was then, with the people that were working [at EMI] made it potentially a very good prospect – not just

financially, but in terms of developing Mute. Emmanuel de Buretel [ex-EMI president of continental Europe] who was my friend, had some brilliant ideas some of which never came to fruition because he left.

What did you learn from that experience?

I learnt a lot about major labels. I learnt that they're not evil. Well, they're not completely evil. There were some really good people at EMI who were in it because they love music.

As time goes on and the industry gets more clique-y, the people still here are people who love music and want to spread the word. EMI went through a lot of changes in the eight years I was with them. In the end, it felt appropriate for both parties that I should move on and become independent again.

Does AIM help bring the independent community closer together?

What I've always admired about AIM is that historically, there have been lots of short-lived equivalents in the independent world. There were lots of experimental organisations to bring labels together. The nature of the people involved in AIM are independently-minded people; the sort who naturally don't necessarily want to join organisations or work together. AIM has brought those disparate parties together to have more power as a collective. I think that's a really good thing.

What's the biggest lesson you've learnt as a music industry executive since the days of setting a label up out of love?

Well that's right: I really was doing whatever I was doing for the love of it. And I've learnt that if you don't have that passion or love, you shouldn't be doing it, especially today.

I've tried to not learn too much and become too cynical – although obviously I have. I've tried not to repeat mistakes – although obviously I have. As time's gone on, one has to become much more conscious of budgets because the potential spend is very high and the potential to sell is very low. I've become more prudent and more focused.

What have been your proudest moments since Mute was founded?

A proud moment is when you work towards something with an artist and you achieve it. It's not necessarily to do with sales; it's to do with an audience responding to what you're working on. That can be when a band goes from playing to 50 people in a pub to 200 people in a small club; for me that's always a really great moment.

It might be that or Depeche Mode playing the Roosevelt Stadium to 80,000 people without a guitarist or a drummer – which everyone said was impossible. Changing people's perceptions and opening their minds to music which six months before they would have rejected completely; that's a great feeling.

What are your ambitions for the future?

It's kind of like nothing changes. I want to put out great records, work with artists over a long period of time, help them develop and make sure Mute can continue to do that. I would say I don't have any big ambitions – but I suppose that's a big ambition in itself these days.

"I was pretty militant in my anti-major views for Mute's first 25 years"

DANIEL MILLER

4

Q4 2012 SPECIAL | PREVIEW



GO FOURTH AND MULTIPLY



RELEASES

■ BY TIM INGHAM

The UK record industry has undeniably changed beyond recognition in the past decade - but some things have remained stoically the same.

For all the dramatic revolution caused by the likes of iTunes, Amazon, Spotify and YouTube, bricks and mortar retail is still here - led by the florid High Street beacon of HMV. And across the gamut of these physical and digital outlets, you'll still find record companies throwing everything they've got at the last three months of the year.

The strength of 2012's Q4 bounty is undeniably impressive, with new offerings from musical goliaths such as Mumford & Sons, Leona Lewis, Ellie

ABOVE
Major priorities: Q4 musical goliaths include The Killers, JLS, Green Day and Emeli Sandé

The record industry is lining up its biggest releases for Q4 - but how much can these heavyweights boost an unspectacular year?

Goulding, The Killers, Kylie, Green Day, Calvin Harris, DJ Fresh and JLS amongst others - not to mention a host of catalogue titles which will be weighing down Santa's sack. However, some trade execs aren't big fans of the record industry's concentration on Q4, with both HMV and retail group ERA criticising what they perceive to be a weak release schedule at other times during 2012.

"For six years we've been pushing the message to labels [to spread out their releases]," HMV music manager John Hirst recently told *Music Week*. "2012 is the worst example we've ever had."

Q4 bears a lot of industry expectation on its shoulders - especially right now. In the first half of

this year, UK album sales stood at an unspectacular 43.6m, 13.8% down on H1 2011. However, digital album sales continue to grow, up 17.3% in the first half of the year - whilst Spotify recently announced a paying subscription base of 4 million people worldwide. Potential for both good and bad news stories about this Christmas.

"It would be good for the UK industry to end the year on a high note in Q4 but, whatever happens, I think it would be a mistake to see one quarter - even the strongest quarter, traditionally - as the only barometer of future success," says Warner Music UK CEO Christian Tattersfield.

"This is a cyclical business and certainly this year the release schedule across the industry has not been the strongest. There are some highly anticipated records coming through so we need to see what impact those have on the market.

"At the same time, we're seeing very encouraging digital trends, both in terms of sales but also in streaming, so the diversification of the model is also going to have a mitigating effect that sales figures alone don't show."

Warner's own Q3 fiscal report was a demonstrative microcosm for just how important these new digital revenue sources are becoming for labels: in the three months to June 30, 25% of its digital revenue, or around \$54 million, was derived from streaming services.

Yet more so than any other time of year, the fourth quarter comes with a tantalising historical heritage of super-strong album sales.

SHAPING UP THE CATALOGUE MODEL

The hot young things of the music world take Q4 very seriously, but the gifting period is just as crucial for the catalogue market.

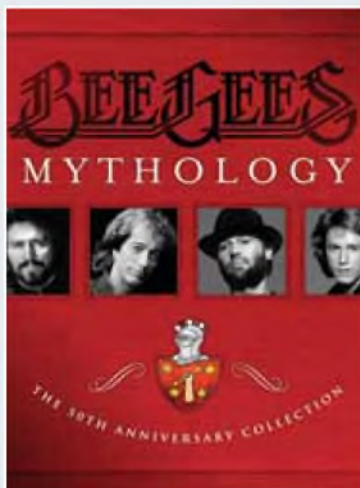
Warner-owned Rhino will be releasing a Rod Stewart anthology and a four-disc Bee Gees box set (pictured) this year, in addition to a few as-yet-unannounced releases - perfect presents for the mum and dad market.

"Set that in the context of the growing digital opportunity - which we hope to capture by releasing a host of bespoke digital products - and it's

shaping up to be a really interesting quarter," says Rhino International and UK MD Dan Chalmers.

"Catalogue has been bucking the industry trend to some extent since we're a little less exposed to factors that can influence the timing of a new release and we can build event releases and gifting opportunities throughout the calendar.

"Around other key calendar dates like Valentines Day and Mother's Day we've seen a strong demand for super-deluxe box sets so we'd expect that to continue."





"Q4 is always vital for the ongoing health of the business but particularly so this year as we have had a relatively quiet first half," observes Sony Music UK EVP Nicola Tuer.

"A lot of companies, Sony included, anticipated this. In a summer that had the Diamond Jubilee, the European Championships and the two Olympics it was always going to be difficult to compete for consumers' disposable income and attention."

Digital innovation has always opened up sales opportunities and Q4 2012 should be no different. Universal Music UK commercial MD Brian Rose predicts that Christmas Day should be "huge for digital sales" due to sales of music, mobile and tablet devices over Yuletide. He believes that the majority of Q4 sales will come down to a handful of titles, making impactful marketing crucial. He adds: "We are targeting to sell more deluxe versions of albums this Q4 – physical and digital. Mobile will continue to drive digital growth – immediacy and portability are what consumers want."

The biggest-selling artist album of 2012 so far is Emeli Sandé's *Our Version Of Events* on Virgin/EMI, which arrived in February and recently tipped the 680,000 UK sales mark. Meanwhile, EMI's *NowThat's What I Call Music 81!* has sold 709,680 copies in 2012 according to Official Chart Company data, making it the best-selling album overall.

EMI UK and Ireland CEO Andria Vidler says: "We're expecting a good Q4. EMI compilations have been outperforming the market all year and we expect that to continue. Digital growth has also been very positive throughout the year, but as ever physical sales will increase in the gifting period in the run up to Christmas, followed as always by a big digital bounce-back after Christmas."

It is perhaps fitting that EMI plans to re-release an expanded version of Sandé's album in late October, bringing fresh stimulus to an industry-leading sales title at a crucial time of year.

Elsewhere, albums have hit shelves on the cusp of Q4 and are already reaping the benefits. Sony has recently scored two No.1 LPs with Rita Ora's debut – now at just under 60,000 UK sales – and The Vaccines' second LP, *Come Of Age*, which shifted 44,000 copies last week.

"Q4 is shaping up to be to be an exciting quarter as there is no clear favourite for the No.1 spot," says Sony's Tuer, adding that she believes her label has "our strongest release schedule going into Christmas that I can ever recall."

CAN WE BEAT 2011? INDUSTRY EXECS ON WHETHER THEY CAN BUCK TREND

The total album sales of Q4 2011 stood at 40.9 million, around three million down on the same quarter in 2010. Can Q4 2012 buck the trend? We asked some of the British record industry's most important execs...

ANDRIA VIDLER, EMI



Yes I think it could. There's a very good schedule across the industry and at EMI we've got strong releases going into Q4 from Emeli Sandé,

Coldplay, David Guetta, Kylie and Pet Shop Boys. As ever the *Now!* brand will hopefully play a major part in a successful quarter.

NICOLA TUER, SONY



We are confident that market volume will be close to that of 2011 and expect a bumper last weekend leading into Christmas as Christmas Day falls on a Tuesday.

BRIAN ROSE, UNIVERSAL MUSIC



I think the release schedule from the industry looks as strong as last Q4, and possibly stronger in September with records that can carry on selling in Q4.

CHRISTIAN TATTERSFIELD, WARNER



I wouldn't want to make a prediction but what I would say is that it has great potential – there is a strong mix of new releases spanning a wide variety of genres as well as plenty of records already out that are still going strong and can be reworked for the gifting period.



See pages 26–37 for a complete rundown of labels' key releases in the forthcoming fourth-quarter period

PLASTIC FANTASTIC'S DEDICATED AUDIENCE



The fourth quarter isn't the be-all-and-end-all for any labels, but some record companies are certainly more relaxed about it than others.

Plastic Head is best known for distributing heavy rock and metal music. It says that serving a dedicated genre audience takes the pressure off the mainstream Christmas sales frenzy.

"We don't do a huge amount of mass-consumption music, so our audience tends to be far more dedicated," explains director Steve Beatty (pictured). "There used to be a common perception that this time or that time of year was a bad one to put out a record, so everything got bumped into Q4. But I don't think it would matter to their fans if the new *Cannibal Corpse* album came out in September, December or March."



Top-line releases from Plastic Head label partners in Q4 include new albums from *Cradle Of Filth*, Jeff Lynne, Focus and UK metallers Sylosis (above), but Beatty says his firm's quarterly slate won't be too out of the ordinary: "Every month of the year has to be strong and we plan the spread carefully. Record availability is better than ever. The arcane days of desperately fighting for High Street retail space in Q4 are over."

Beatty says new consignment terms with HMV have helped increase stock levels going into the national chain's stores, and offers his own theory on why overall album sales are down in the industry: "I would say this to the big labels: stop releasing crap. There's been so much bubblegum pop put out recently that's absolutely dreadful."

And yet, as with every year, focusing too myopically on the final three months of 2012 could prove to be a mistake. Despite the rambunctious, hotly contested trade scrap that Q4 always provides, it would take a short-sighted exec to think ultimate victory in the ongoing battle for consumer spending could be claimed on December 25; particularly at a time when prophetic long-term trends are emerging.

Posits Universal's Rose: "Will this Q4's key releases continue to sell into the start of 2013? Will device and tablet sales this Christmas give a boost to digital sales?"

"This Q4 will certainly be very important – but January 2013 will also be a key indicator as to how next year will unfold."

4

Q4 2012 | UNIVERSAL MUSIC

LANA DEL REY *Born To Die* Polydor **Out now**

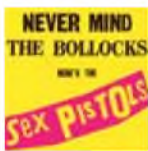
Born To Die is now platinum in the UK, having sold more than two million copies and spun off two million single sales globally. In a momentous year, Lana won Best Contemporary Song for her first international hit Video Games at the prestigious Ivor Novello Awards to follow her Brit award for Best International Newcomer. She returns to the UK this month to perform at the iTunes Festival.

CARLY RAE JEPSEN *Kiss* Polydor **Released September 17**

Carly Rae Jepsen dominated the airways earlier this year with Call Me Maybe, taken from debut album Kiss. The single is the UK's second biggest seller this year, with over a million copies sold to date, and was No.1 in the UK for four weeks. Current single Good Time, a collaboration with Owl City, is also flying high backed by This Morning, BBC Breakfast and Radio 1 Live Lounge appearances.

NELLY FURTADO *The Spirit Indestructible*Polydor **Released September 17**

Multi-platinum global superstar Nelly Furtado has sold more than 16m albums and 18m singles worldwide in her 12-year career. She has racked up international honours, including a Grammy Award, a BRIT Award, a Latin Grammy, World Music Award and 10 Juno awards. On her upcoming fifth album, The Spirit Indestructible, Nelly has worked with Salaam Remi, Rodney Jerkins and Bob Rock.

SEX PISTOLS *Never Mind The Bollocks,*Here's The Sex Pistols UMC **Released September 24**

The recently acquired Sex Pistols catalogue gets its first release by Universal Music UK in the shape of a bumper 35th anniversary edition of one of Britain's greatest albums. Extensive trawls through the band's archive have revealed 16 unheard demos which feature on the super-deluxe package. The set is finished off with a luxury hardback book and DVD featuring unseen footage.

NO DOUBT *Push And Shove* Polydor **Released September 24**

The California four-piece return after a long hiatus with their sixth album, produced by British super-producer Mark 'Spike' Stent and recorded in LA. The album will be exclusively streamed on iTunes UK a week ahead of release and the band are booked on Jonathan Ross to perform the first single, Settle Down.

BATTLE AND BABEL KILLERS AND MUMFORD RETURN**THE KILLERS** *Battle Born* Mercury **Released September 17**

With five million albums sold in the UK, the band return with Battle Born – their first studio release since 2008's million-selling Day & Age. The eagerly awaited new album has all the sonic characteristics expected from a world-class rock band. This is proven with lead single Runaways which has been on a steady rise at radio since it debuted in July and is now playlisted at Radio 1, Radio 2, XFM, Absolute, Real and Wave 105. The Nevada four-piece take up residence in the UK for much of the Autumn with major promo and live performances.

MUMFORD & SONS *Babel* Island **Released September 24**

Sigh No More, the four-million selling, Brit Award-winning debut album, established Mumford & Sons as one of the biggest bands in the world. Through the success of the first album and their love of touring, Mumford & Sons have achieved critical and commercial acclaim across the globe, and now they release Babel, one of the most eagerly awaited follow up albums of the year. Produced again by Markus Dravs, the first single will be I Will Wait and is already getting incredible support across the airways.

**DAPPY** *Bad Intentions* AATW/Island **Released October 8**

Fresh from his No.1 single No Regrets and No.2 follow-up Rockstar, Dappy returns with a third smash, Good Intentions, on

September 23. His debut solo album, created with the help of the industry's most in-demand production houses such as Fraser T Smith, SX, Nathan Retro, TMS, Dawood, Wayne Hector and Alf Millar, is a sonic manifestation of Dappy's personality.

ELLIE GOULDING *Halcyon* Polydor **Released October 8**

Winner of the Brits Critics' Choice and BBC Sound Of 2010 Poll, Ellie's No.1 debut album Lights was one of the

biggest and fastest selling debuts of 2010, achieving double-platinum status in the UK. The success has been repeated in the US where the triple-platinum single Lights topped both the Top 40 radio chart and the Shazam chart this summer. Worldwide Ellie has sold six million singles and 1.5

million albums. She returns with follow-up album Halcyon, preceded by lead single Anything Could Happen, which was added to Radio 1, Capital, Real Radio and Kiss over a month upfront of its release on September 30.

MIKA *The Origin Of Love* Island **Released Oct 8**

Mika's third album will be preceded by anthemic new single Celebrate, an epic slice of cool modern pop written by Mika and Pharrell Williams, produced by Nick Littlemore from Empire Of The Sun and also featuring Pharrell on vocals. Mika has sold over 8 million records and earned gold or platinum awards in 32 countries across his previous two albums Life In Cartoon Motion and The Boy Who Knew Too Much.

JAKE BUGG *Jake Bugg* Mercury **Released October 15**

After supports with Noel Gallagher and the Stone Roses this summer, the 18-year-old singer-songwriter from Nottingham

THE GROWLING STONES**THE ROLLING STONES** *Grrr* Polydor **Released November 12**

A global Universal priority, this greatest hits collection available in various formats includes two new studio recordings

recently completed by the group in Paris. An innovative and global campaign spanning 50 cities and over 3,000 locations has been launched to reveal the striking sleeve using 3D Augmented Reality technology. Other activity for the band's 50th year includes new documentary Crossfire Hurricane directed by Brett Morgen and *The Rolling Stones 50*



book published by Thames & Hudson with an accompanying exhibition at Somerset House. The band will appear at London Film Festival for the premiere of Crossfire Hurricane in October.

headlines his own sold-out UK tour in November. His debut TV appearance on Later With Jools Holland garnered an incredible response from fans and critics alike, and single Lightning Bolt was played during the build-up to Usain Bolt's Olympics 100m final, broadcasting to a huge audience of 20 million people. With Country Song being used on a major TV sync in Q4, and numerous celebrity fans such as Chris Martin and Lily Allen showing their support on Twitter, everyone is sure to catch the Bugg this winter.

ALESSANDRO *Voice From Assisi* Decca **Released October 15**

Voice From Assisi is the debut album from Friar Alessandro who says, "For me, music is a direct line with God." Produced by the legendary Mike Hedges, this is a stunning collection of sacred music from an incredible voice including a brand new recording of the Lord's Prayer, Pater Noster.

TAYLOR SWIFT *Red* Mercury **Released October 22**

Six-time Grammy winner Taylor Swift returns in October with her first studio album since 2010's gold-selling Speak Now.

The 22-year-old has sold over 22 million records worldwide and over a million in the UK alone. Red features collaborations with some of the biggest names in music and takes Taylor in an explosive new direction with a big pop sound. The lead single, We Are Never Ever Getting Back Together (written by Taylor Swift, Max Martin and Shellback), shot to the top five on iTunes within 24 hours of being released and has already had a fantastic response from radio including early additions from Capital and Radio 1.

LAWSON *Chapman Square*Global Talent Records/Polydor **Release October 22**

Four-piece guitar-pop band Lawson first hit the airwaves with debut single When She Was Mine back in May. Charting at

No.4, they followed up with another top five smash when Taking Over Me hit No.3 in August. The band have worked with Grammy-winning producer John Shanks (Take That) on their debut album and are gearing up for Standing In The Dark, their third single into the album. With two sold-out headline tours and appearances at T In The Park, Hard Rock Calling and V Festival under their belts, Lawson will be playing intimate gigs in their home towns this October and November.

DEVLIN *A Moving Picture* Island **Released October 29**

Dagenham-born rapper Devlin introduced himself to the UK with gold-selling debut album Bud, Sweat And Beers in

October 2010. It spawned two hit singles, Brainwashed and Runaway, and propelled this hard-hitting, straight-talking artist to the forefront of young British rappers. He returned with his brand new single in August with (All Along The) Watchtower featuring Ed Sheeran (produced by Labrinth) which entered the Top 10. The new album features Katy B, Wretch 32, Diane Birch and Ed Sheeran.

VARIOUS ARTISTS **Pop Party 10**

UMTV Released October 29



The ever-successful Pop Party brand has now sold 4.6 million copies, with last year's release going straight to No.1 in the compilation chart selling 322,000 copies. With a CD and bonus DVD packed full of massive hits, the album is destined for stockings everywhere this Christmas.

THE GYPSY QUEENS **The Gypsy Queens**

London Released November 5



The Gypsy Queens formed in Nice in 2001. Eleven years on they have become the biggest busking band in the world, performing over 3,000 gigs in 44 countries in front of the likes of Bono, Elton John, Prince Harry, Chris Martin and Quincy Jones. In April they went into the studio with the legendary Larry Klein to record their debut album which features Booker T Jones, Madeleine Peyroux, Graham Nash, Dewey Bunnell and Gerry Beckley. As *The Sunday Times* declared, "This is busking, but not as we know it."

THE ROLLING STONES **Charlie Is My Darling DVD**

UMC Released November 5



Set against the backdrop of 1960s Ireland, Charlie Is My Darling is the unmissable documentary of a band ready to change the musical landscape forever. The meticulously-restored film features footage of the Rolling Stones onstage performing the hits we know and adore as well as unseen behind the scenes footage. The DVD will be included in a super-deluxe boxset, as well as on Blu-ray and standard DVD.

ANDRE RIEU **Magic Of The Movies**

Decca Released November 5



Global phenomenon André Rieu already has two million UK sales under his belt. In the last year alone the Dutch violinist, conductor and composer has played a sold-out arena tour across the country and he's set to do the same again in December. He returns this year with a new album packed full of the best-loved film theme songs with that famous André Rieu twist.

THE CROWN PRINCE

ROBBIE WILLIAMS **Take The Crown**

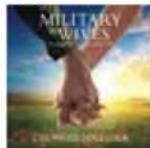
Island Released November 5

Robbie's first release on Island is a major date on the label's release schedule. Take The Crown has been recorded out of LA with Jackknife Lee (U2, REM, Snow Patrol) and ranks alongside the very best of what we have come to expect from the most successful British solo artist of all time. With sales of over 70 million records and 17 Brit Awards, Robbie Williams is one of the biggest names in pop music, and this album will further cement his standing as one of the most important figures in the UK's music history. The single Candy previewed earlier this week on national radio, and kicks off a comprehensive promotional and marketing plan that will run through to the end of year.



MILITARY WIVES **Stronger Together**

Decca Released November 5



The Military Wives release their second album, *Stronger Together*, on November 5. Their first year has seen them top the charts with every release; the 2011 Christmas No.1 single, a No.1 album and a "double" No.1 single and album with Sing, collaborating with Gary Barlow and Andrew Lloyd Webber for the Queen's Diamond Jubilee. The new album includes choirs from all over the country.

THE LUMINEERS **The Lumineers**

Decca Released November 5



The enigmatic trio of Brooklyn-to-Denver transplants Wesley Schultz, Jeremiah Fraites and Neyla Pekarek sold 200,000 albums in the US in just four

months on the Nashville-based label Dualtone, alongside 480,000 downloads of their debut single Ho Hey. Following a string of sold-out US tour dates, their UK plans have kicked into gear, including their first UK promo trip in September and debut UK gig at the Hoxton Bar & Grill which sold out in a day. They will return in late October/early November to tour with fellow Nashville, Grammy Award-winning duo, The Civil Wars.

VARIOUS ARTISTS **Dreamboats & Petticoats 6 -**

Dance Hall Days UMTV Released November 5



Dreamboats & Petticoats continues to be the No.1 brand within its genre, with sales in excess of 2.5 million across the range. This new album highlights more of the best-loved songs of the era from the likes of Bill Haley, Buddy Holly and Billy Fury.

ALFIE BOE **Storyteller** Decca Released November 12



Alfie Boe returns with a brand new studio album at the end of what has been a fantastic year for the UK's biggest-selling tenor. He started 2012 with a UK tour, released the official Team GB single One Vision with Kimberley Walsh and wowed the crowd at the Jubilee Celebrations. He has notched up over 600,000 sales across two albums, with *Bring Him Home* going platinum this year. He also has a book out, *Afie, My Story*, at the end of August. His new album *Storyteller* is a hand-picked journey through classics including *Bridge Over Troubled Water*.

VARIOUS ARTISTS **Clubland 22**

UMTV Released November 12



Clubland returns with three CDs of the biggest club anthems. With exclusive remixes, chart toppers and massive names this is the only club album needed for the party season. Clubland is the biggest dance brand in the UK and gets bigger and stronger every year.

THE ICONIC ROD STEWART

ROD STEWART **Merry Christmas Baby**

Decca Released November 12

During Rod's iconic five decade-long career, he has sold more than 150 million albums worldwide, scored countless chart hits, gathered 18 Grammy nominations and two inductions into the Rock and Roll Hall of Fame but has never, until now, released a Christmas album. Grammy award-winning producer, songwriter and Verve Music Group Chairman David Foster has produced this festive

release which features duets with superstars such as Michael Bublé, Cee Lo Green, Mary J Blige and even Ella Fitzgerald on classics including *Winter Wonderland*, *Have Yourself A Merry Little Christmas* and *Silent Night*. With an incredible TV plot lined up, this is going to be a Christmas to remember for Rod.



THE JAM **The Gift** Polydor/UMC Released November 19



The Gift, The Jam's last studio album and precursor to their dramatic break-up, celebrates its 30th anniversary this year. The re-release comes as a super-deluxe box set with three CDs, DVD and hardback book with the foreword written by Paul Weller. The DVD is made up of TOTP appearances, previously unreleased studio footage and live performances from 1982.

ANDREA BOCELLI **Opera** Decca Released November 19



With over 70 million album sales worldwide, the world's greatest tenor returns to his first love with his new album *Opera*. Celebrating a career spanning nearly 20 years, Bocelli has compiled a personal collection of highlights of best-loved arias including *La Donna È Mobile*, *Peal Fishers' Duet* (with Bryn Terfel) and the all-time favourite *Nessun Dorma*. This is the first time a definitive collection has been available of Bocelli performing the world's favourite opera hits.

TULISA **The Female Boss** Island Released November 26



Tulisa achieved massive success as a member of multi-platinum group N-Dubz and more recently she has won over the hearts of the British public as a judge on *The X Factor*. The summer saw her play a string of dates including *Wireless* and *V Festival*. Tulisa's highly anticipated debut album *The Female Boss* has been recorded in both the UK and US with the cream of the world's top producers including *The-Dream* (Rihanna, Mariah Carey), *Toby Gad* (Beyoncé, Fergie), *Rico Love* and legendary songwriter *Diane Warren*. The album features the debut No.1 single *Young* and recent smash hit *Live It Up*.

NICOLE SCHERZINGER **title TBC** Polydor Release TBC



Having already racked up numerous global No.1s, multi-platinum albums and a Grammy nomination as lead singer of super girl group *Pussycat Dolls*, Nicole's success as a solo artist is on track to mirror that. The currently unnamed album has seen her working with producers *RedOne* (Lady GaGa, Jennifer Lopez) and *Dave Audé* (Madonna, Beyoncé, Rihanna). Following her run of top five hit singles, including No.1 song *Don't Hold Your Breath*, and her debut solo album *Killer Love* hitting the top 10 earlier this year, she has amassed a huge international following with around 141 million YouTube views, nearly two million Facebook fans and over 757,000 Twitter followers. Nicole will be in the UK until Christmas fulfilling her role as *X Factor* judge alongside labelmate *Gary Barlow*.

4

Q4 2012 | **SONY MUSIC****#3 IS THE MAGIC NUMBER THE SCRIPT RETURN****THE SCRIPT #3** Epic Out now

After selling more than four million albums and nine million singles, The Script return with their third album, appropriately titled #3.

Including the top three single Hall of Fame, featuring will.i.am, the album promo plot has included A List support from Radio 1, Capital and the band's first playlist from Kiss. TV-wise, performances have included the National Lottery and BBC Breakfast while press

features include the *Daily Mail*, *The Sun* and *The Independent*. The album is launched with three intimate fan shows, including London's Shepherd's Bush Empire.

PALOMA FAITH Fall To Grace (RCA) Out now

Paloma Faith's second album Fall to Grace has had an incredible chart run since release in May and spawned her biggest hit to date, Picking Up The Pieces. The soon to be classic Just Be has already hit No.2 on Shazam after being used as the soundbed for ITV1's Autumn Drama trailer.

THE VACCINES Come Of Age Columbia Out now

Following the platinum success of their debut album, The Vaccines are back with their new No.1 album. Second single Teenage Icon is the band's seventh straight Radio 1 A-list single and they are confirmed for Later With Jools Holland on October 8/9. They've had an epic summer playing to over two million people globally this year including European Tour main support to Red Hot Chili Peppers. The third single I Always Knew will be released November 11.

RITA ORA Ora Columbia Out now

One of the breakthrough artists of the year, Rita's debut album Ora went straight in at No. 1 and she is the first artist to have three consecutive No.1 singles this year with Hot Right Now, R.I.P featuring Tinie Tempah and How We Do (Party). She's played to more than one million people this summer, touring with DJ Fresh, Coldplay and Drake. New single Shine Ya Light will be released November 4 with another huge promotion plot.

SCOUTING FOR GIRLS The Light Between Us Epic Out now

British pop trio Scouting For Girls have sold more than 1.2 million albums and 1.5 million singles in the UK alone. Now they are back with their third studio album and the four-times Brit Awards-nominated band is proud to say it is their best one yet

BOB DYLAN Tempest Columbia Out now

Bob Dylan's new album Tempest is his 35th studio album and coincides with the 50th anniversary of his eponymous debut album, which was released by Columbia in 1962. Critics have hailed the album as an essential addition to his catalogue with *Uncut* magazine calling it "a storytelling masterpiece".

LABRINTH Electronic Earth RCA Out now

Labrinth started life as a producer at the age of 15, but in 2010 he came to the fore as writer, producer and vocalist on the Tinie Tempah's anthem Pass Out, winning an Ivor Novello for Best Contemporary Song and a Brit award for Best Single in the process. Now with five massive hits in his own right including Let The Sun Shine and Earthquake, and a No.2 debut album Electronic Earth certified gold, the final single to be taken from the album promises to be the one that truly broadens Labrinth's audience. Beneath Your Beautiful, a duet with the UK's biggest-selling artist in 2012 Emeli Sandé, also comes with a video from acclaimed director Sophie Muller. Written and produced by Labrinth with input from Emeli, it promises to be a huge hit for Q4.

BAND OF HORSES Mirage Rock Columbia Released September 17

Mirage Rock is Band of Horses' fourth album and the band's most accomplished set to date. The new album follows 2010's Infinite Arms, and was produced by the legendary Glyn Johns. A full UK tour to support the album is scheduled for November.

RUSSELL WATSON Anthems Sony Classical Out now

From Britain's favourite tenor comes the best-selling classical album of 2012. Nominated for the Classic FM Album of the

Year, Anthems is a unique collection of inspiring classics and uplifting ballads including Jerusalem, Abide With Me, Swing Low and Race To The End – the perfect memento of a unique year in the history of the nation. A series of major TV appearances will support this re-promotion.

KREAYSHAWN Somethin 'Bout Kreay

Columbia Released September 17



A year after her massively catchy anthem Gucci Gucci became an instant viral hit, the 22-year-old Oaklander releases her first album. It draws inspiration from a myriad of genres, including everything from sassy bounce to jukebox, to Eighties rap, to pop and beyond – a true reflection of her vast musical taste.

P!NK The Truth About Love RCA Released September 17

Global superstar P!nk releases her sixth studio album The Truth About Love, preceded by lead single Blow Me (One Last Kiss). P!nk has joined forces with producer Greg Kurstin (Lily Allen, Red Hot Chili Peppers, Foster The People and The Shins) for the very first time on this release along with long time collaborators Max Martin, Shellback, Billy Mann and Butch Walker. She has also worked with songwriter/producer Dan Wilson (Adele's Someone Like You and Dixie Chicks). The album is P!nk's unique take on the different shades of love – the dark, the light, the happy and the sad.

MICHAEL JACKSON Bad 25 CMG Released September 17

In collaboration with the estate of Michael Jackson comes the release of the highly anticipated Bad 25 that celebrates the anniversary of the legendary album and tour. Featured in the deluxe package are three CDs, collectible booklets and the first ever authorised DVD release of a concert from the record-breaking Bad World Tour at Wembley, July 16, 1988, supported by an acclaimed Spike Lee documentary.

LUCY ROSE Like I Used To

Columbia Released September 24



Armed with an acoustic guitar and unstoppable determination, the one-time Bombay Bicycle Club collaborator steps out on her own. Lucy has had two B-listed Radio 1 playlist singles, with Lines being Zane Lowe's Hottest Record In The World, and over 1.6 million video views ahead of this hotly anticipated album. She will be touring the UK throughout October.

JONATHAN & CHARLOTTE Together

Syc0 Released September 24



They defied preconceptions and shot to fame on Britain's Got Talent with their heartbreaking story and dazzling rendition of The Prayer. Now Jonathan & Charlotte, return to the spotlight with debut album Together. It sees the duo join forces with acclaimed producer Graham Stack to present a breathtaking album featuring stunning versions of Ave Maria and Canto Della Terra and fearlessly take on iconic pop songs including Take That's Rule The World and Muse's Unintended. The campaign will be supported by TV interviews and performances on Red or Black, BBC Breakfast, This Morning and Alan Titchmarsh as well as a special documentary with ITV, airing in the autumn.

VARIOUS This Is BBC Radio 6 Music

CMG Released September 24



BBC 6 Music's first ever live compilation, this is a unique and exclusive two-CD collection of sessions from the award-winning radio station. Celebrating 10 years of amazing music, the album track listing is a roll call of massive names and fresh talent and includes the likes of Elbow, Florence + The Machine, The Killers, Paul Weller, Lana Del Rey, Arcade Fire and Amy Winehouse.



ONE DIRECTION FAMOUS FIVE ARE HEADING HOME FOR Q4



ONE DIRECTION *Take Me Home* *Syco* Released November 12



One Direction's sophomore album *Take Me Home* is without doubt THE global release of the quarter. Their debut album *Up All Night* was catapulted to No.1 in over 16 countries by a ground-breaking social media campaign as well as incendiary first single *That's What Makes You Beautiful*. 2012 has seen a Billboard No.1 debut album, the first UK band ever to do so and them go on to sell over 13 million singles, albums and DVDs. *Take Me Home* is preceded by first single *Live While We're Young*, which is taken to global media on September

24. If the first album stats are impressive they are nothing compared to the fact that *Live While We're Young* recently went straight to No.1 on the iTunes chart in over 50 countries on pre-orders alone! Swiftly followed by the album preorder reaching No.1 in over 40 countries including the US after 24 hours on sale. It goes without saying that such a phenomenon requires one of the biggest launch campaigns ever seen. From social media, TV and radio through to above-the-line spend, live appearances and global online initiatives, this will be one of the biggest launches in entertainment in 2012.

BARBRA STREISAND *Release Me* *CMG* October 8



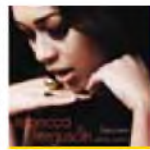
Barbra Streisand's private music vault holds all the master tapes she's recorded for five decades. In conjunction with

Columbia, the most accomplished female recording artist ever is now sharing 11 previously unreleased songs from across her career from 1963 to the present. Streisand has released more than 60 albums - many of the sessions for these albums yielded extra recordings, which weren't included on the albums for which they were intended. These tracks have been stored in her vault - until now!

Glassheart proves that Leona is only just getting started.

REBECCA FERGUSON *Heaven - Deluxe Edition*

RCA Released October 15



Rebecca Ferguson releases a Deluxe Edition of her half-million-plus-selling debut *Heaven*. The album includes five brand new tracks including new single *Backtrack* (out October 14), *I'll Count The Days* - the love theme from *Downton Abbey* Season 3 - and Rebecca's amazing cover of Jamie XX and Gil Scott Heron's *I'll Take Care Of You*. The album will be backed by an extensive promo plot up until Christmas.

TONY BENNETT *Viva Duets* *Columbia* Released October 22



Legendary performer Tony Bennett, who celebrated his 86th birthday this year, returns with *Viva Duets*, the singer's third duets-themed project, following the critically praised *Duets* and *Duets II* CDs. Featuring many top names in the Latin recording industry, *Viva Duets* finds Bennett performing his greatest hits with a celebrated roster of artists including Marc Anthony and Gloria Estefan.

WALK THE MOON *Walk The Moon* *RCA* Released October 8



Cincinnati four-piece *Walk The Moon* exploded onto the indie-pop scene with their storming single *Anna Sun* this year,

accompanied by a stunning one-shot video which has earned the band over four million hits alone. The single was recently added to the Radio 1 playlist five weeks upfront, and with an iTunes Festival performance with P!nk and UK support tour with Fun coming up in the next two months the band will hope to add to their Top 40 US album chart achievements this year.

LEONA LEWIS *Glassheart* *Syco* Released October 15



Leona Lewis is the first X Factor artist to reach global domination, constantly evolving since she stepped out on to that stage in 2005. Her career has seen 20 million records sold, Billboard's bestselling artist of 2008 and over 20 global No.1s. Leona now returns with third album *Glassheart*. Working alongside her executive producer Fraser T Smith, the album includes songs written by Leona herself as well as Emeli Sandé, Rodney Jerkins and Ryan Tedder. The album is preceded by the first single *Trouble* on October 7, supported with one of the most comprehensive TV appearance campaigns Leona has ever embarked on, including this year's X Factor. After seven years

VARIOUS *Classic Tearjerkers* *CMG* Released October 22



The platinum-selling *Tearjerkers* brand is back. The original album released in October 2001 debuted at No.2, spent 18 weeks in the Top 20 and went on to sell over 420,000. This three-CD compilation brings the brand up to date with a fresh creative and an evocative track listing featuring the most moving songs from Eva Cassidy, Dido, Leona Lewis, Will Young, Amy Winehouse and more.

VARIOUS *BBC Radio 1 Live Lounge Vol 7*

CMG Released October 29



With previous editions having totalled 2.8 million sales, *Live Lounge* returns for 2012. Key artists for this year include Rita Ora, Labrinth, Ben Howard, Fun, StooShe, Arctic Monkeys and Alex Clare.

VARIOUS *Be My Baby 2* *CMG* Released October 29



Be My Baby 2 is the follow-up to the biggest-selling compilation of Q1. Three CDs of smash hits from the girls of the Sixties, taking you back to the golden era of pop.

LANG LANG *The Chopin Album* *Sony Classical*

Released October 29



The world's most famous pianist plays the world's most popular piano composer. A winning combination of favourite classics and exciting discoveries, this deluxe edition comes with a unique DVD bonus featuring previously unseen footage of Lang Lang as a child prodigy in China. A major TV documentary on this remarkable artist will air on BBC Two in the autumn.

AEROSMITH *Music From Another Dimension*

Columbia Released November 5



Aerosmith, the best selling American rock band of all time with more than 150 million albums sold, are back with their brand new album *Music From Another Dimension*. This is the 15th studio album from the legendary rock icons and marks the first all-new studio album in 11 years.

JLS *Evolution* *RCA* Released November 5



JLS shift gear into a fresh era with the release of new album *Evolution*. It sees the boys working with a stellar list of American urban producers including hip-hop producers The Runners [Rihanna, Chris Brown, Rick Ross] and Midi Mafia [Brandy, Frank Ocean] to legendary R&B hitmaker Rodney Jerkins [TLC, Kanye West, Beyoncé]. JLS have sold more than six million records in the last four years. The album will be preceded by the single *Hottest Girl In The World*, released on October 21.

VARIOUS *The Sapphires - OST* *CMG* Released November 5



Described as *The Commitments* meets *Dream Girls* and starring man-of-the-moment Chris O'Dowd, critics and audiences alike have been falling for this irresistible Aussie movie at all the major film festivals around the globe. The UK is sure to follow suit when it opens nationwide here on November 2. Featuring

CALVIN'S STARDUST

CALVIN HARRIS *18 Months*

Columbia Released October 29



Officially the world's most successful songwriter over the last 12 months, having written global hits for Rihanna, Cheryl Cole and Florence + The Machine, Calvin Harris returns with his third album. It includes the previous singles *Bounce* feat. Kelis, *Feel So Close* and *We Found Love* feat. Rihanna, *Let's Go* feat. Ne-Yo and *We'll Be Coming Back* feat. Example. The album will be preceded by single *Sweet Nothing* featuring Florence Welch on October 14.



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Q4 2012 | SONY MUSIC

Australia's latest singing sensation Jessica Mauboy and a fantastic line-up of great Sixties soul classics, it's the perfect Christmas feelgood album.

JEFF WAYNE War Of The Worlds

CMG Released November 12



On November 12, as the Curiosity robot continues to explore the surface of Mars, Sony will release a 'New Generation' recording of the classic Jeff Wayne's Musical Version of The War of The Worlds, which has sold over 15 million double albums to date. Produced by Jeff over the past two years, it is a re-interpretation of HG Wells' dark Victorian tale via a contemporary production and a cast of new performers, of the stature of the original 1978 cast. Liam Neeson has taken over the baton from Richard Burton's original performance as George Herbert, The Journalist. The recording will be released in deluxe packaging on both CD and vinyl format.

VARIOUS American Anthems - All Time Classics

CMG Released November 12



The latest instalment of the American Anthems series. The first collection debuted at No.1, spending a phenomenal 101 weeks on the chart. Volumes 1 and 2 have achieved combined sales of 660,000. All Time Classics features a raft of iconic artists including ZZ Top, Bread, Foreigner, Bob Dylan, The Doobie Brothers, Meat Loaf, The Bellamy Brothers, Lynyrd Skynyrd and more.

VARIOUS Keep Calm & Cosy

CMG Released November 12



Keep Calm And Relax is the biggest-selling compilation this year outside of Now! and it's been on the chart for 26 weeks in total. Keep Calm 2 will bring a new spin from the great 'Keep Calm' brand.

LITTLE MIX Little Mix Syco Released November 19

It is always exciting to witness the birth of a new pop phenomenon and Little Mix is certainly that. Wings, the second single from Little Mix, recently stormed to No.1 selling in excess of 100,000 singles in a week, taking the girls' total count to nearly 600,000 singles sold in the UK. With a strongly-forged group identity, incredible reaction from traditional and social media and an autobiography to their name, their first album sees Little Mix writing with the

GIRL ON FIRE KEYS' STROKE OF GENIUS**ALICIA KEYS Girl On Fire**

RCA Released November 26



Following on from the success of three-times platinum The Element Of Freedom, Alicia Keys is back with her fifth studio album Girl On Fire. Keys has teamed up a wealth of talent including long-time songwriting partner Crucial and the UK's Emeli Sandé and Jamie XX. The 14-time Grammy award-winning singer/songwriter returns to the UK this month to headline the iTunes Festival and perform on Alan Carr. This will be followed up with an extensive promo trip in November.

likes of TMS, Future Cut, Ester Dean, Xenomania and Biff Stanard. The album will be preceded by their third single DNA on November 11. One of those singles that defies categorisation DNA will further cement Little Mix's reputation as the most exciting and refreshing pop act for many, many a year. With key press, outdoor, TV advertising and TV performances including X Factor and Alan Carr and a strong social media campaign ahead of their debut headline tour for January 2013 – Little Mix are here to stay.

SUSAN BOYLE Standing Ovation

Syco Released November 19



Susan Boyle is one of the defining story's of the new millennium, selling over 14 million albums in three years. Her fourth album Standing Ovation is in some ways her defining album. Themed around some of the most heartfelt and emotional songs from the world of musicals spanning the decades, these songs are some of the most important and personal moments in Susan's life. Featuring duets with Donny Osmond and Michael Crawford, this album is almost a personal thank you from Susan to her millions of fans in the UK and around the world.

ONLY BOYS ALOUD Pride

Relentless Released November 19



Only Boys Aloud first came to the nation's attention when they performed a stunning version of Calon Lan on Britain's Got Talent in March. Coming third in the competition gave them the perfect platform to release an album this Christmas. Available as Standard and a two-CD Christmas Edition featuring favourite Christmas songs, the album is a blend of Welsh choral music through to



contemporary classics such as Coldplay's Paradise and Take That's Never Forget.

OLLY MURS Title tbc Epic Released November 26

Following two double platinum-selling albums, Olly Murs and In Case You Didn't Know, the latter almost at triple platinum, Olly Murs returns with his third album. Co-writing with long-time collaborators Steve Robson and Claude Kelly, as well as a team including Future Cut, Julian Bunetta, Jim Elliot and Ed Drewitt, the album is a personal and exciting collection of songs that will cement Olly as one of the UK's biggest pop stars. Olly is returning as co-presenter of this year's Xtra Factor and has also been enjoying success in markets including Germany, where Heart Skips A Beat reached No.1 in airplay and the sales chart, and in the US. His first single from the album will be released here on November 18.

IL DIVO The Greatest Hits Syco Released November 26

After eight years, 26 million worldwide sales, more than 150 gold and platinum discs and 2.5 million concert tickets sold, Il Divo finally release their much-anticipated Greatest Hits collection this quarter. The band, who were named Artist of the Decade at 2011's Classic Brit Awards, release a career-spanning collection of 18 tracks, including four brand new recordings.

Each of the songs were chosen by fans of Il Divo as songs they would most like to hear them sing; My Heart Will Go On, I Will Always Love You, Can't Help Falling In Love and Alone. Also available as a 31-track, two-CD Gift Edition and a complete commemorative retrospective box set, this is the ultimate purchase for every pop/classical crossover fan.

SKYFALL OST Sony Classical Released November 26

The latest movie in the record-breaking James Bond franchise and sure to be one of the biggest box-office successes of the year, this album marks the debut of world-renowned composer Thomas Newman (American Beauty, The Shawshank Redemption) in a Bond score. The movie will be inescapable throughout the Christmas period and the multi-Grammy and Emmy Award-winning composer has delivered a classic soundtrack.

VARIOUS Desert Island Discs – A 70th Anniversary celebration

Sony Classical Released November 19



A three-CD set of the most popular pieces chosen by the castaways over 70 years of the much-loved BBC Radio 4 programme. Long one of the UK's most listened to shows, with a regular audience of over two million, this special Anniversary edition features a definitive selection of great classics performed by many of the world's finest artists.

KESHA Title tbc RCA Released December 3

The breakout star of 2010 is set to burst your eardrums again with the release of her second album in December. The new full-length set contains work by some of the biggest names around including Dr Luke, Benny Blanco, Max Martin, the Black Keys' Patrick Carney and fun.'s Nate Ruess, and promises in Ke\$ha's own words to "get you pumped". Look out UK – the 'Animal' is back!

PLACIDO DOMINGO SONGS

Sony Classical Released December 3



The legendary tenors' first crossover album in over 20 years features a stunning collection of all-time classics including What a Wonderful World, The Girl From Ipanema, My Heart Will Go On and Besame Mucho – as well as duets with Susan Boyle, Katherine Jenkins, Josh Groban and Harry Connick Jr. Major TV appearances will support this release.

AND...

CHRISTINA AGUILERA RCA

Four-times Grammy award winner Christina Aguilera is back with her seventh studio album. Selling over 50 million units worldwide makes Christina one of the best-selling music artists of all time as well as the voice of her generation. The new album and single will be released later this year with full announcements shortly.

Sponsored by
KOCH MEDIA

Make money out of DVDs this autumn



An essential retail guide to additional profit opportunities this autumn
Extensive release schedule | Focus on key titles | Distribution contacts | Marketing analysis

Published: Friday September 21st
Editorial & Advertising deadline: Wednesday September 12th

For editorial enquiries contact Tim.Ingham@intentmedia.co.uk | For advertising opportunities contact Darrell.Carter@intentmedia.co.uk

MusicWeek

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Q4 2012 | ATLANTIC


FUN Some Nights (single) Out now
Some Nights (album) Out now


The third biggest-selling single of 2012 with sales of close to one million in the UK alone, Fun's We Are Young is an undisputed global anthem of epic proportions. Debut album *Some Nights* scored a Top 10 chart position in the UK on release this summer and their second single of the same name has already reached the A list on Radio 1 and 2 and entered the OCC Top 10 for the first time last week. With a follow-up single shaping up to be just as big a hit as the first and the band back in the UK in early October to play a sold-out headline tour, including the O2 Shepherd's Bush Empire, Fun look set to continue their chart domination.

PLAN B iLL Manors (album) Out now
Playing with Fire (single) November 26


Plan B returned this summer to follow up the quadruple-platinum success of his 2010 album *The Defamation of Strickland Banks*. First came a ferocious statement of intent in the form of lead single *iLL Manors* in March that galvanised the nation as a rousing slice of social commentary. This was followed by the critically acclaimed soundtrack album of the same name that entered the UK album charts at No.1 in July and received widespread plaudits as the most important record of the year. Since then the album has been certified gold and a fourth single, *Playing With Fire* featuring Labrinth, will be released in November.

ED SHEERAN + (album) Out Now
Give Me Love (single) Out November tbc


After a staggering 12 months Ed Sheeran has established himself as not only the biggest-selling debut artist of the last year



Plan B: *Playing With Fire*, featuring Labrinth, will be the fourth single taken from the gold-selling album *iLL Manors*



Ed Sheeran: Debut album + is now certified six-times platinum

but also one of the most successful breakthrough acts in recent history. The double Brit winner's debut album + is certified six-times platinum and has sold more than 2.5 million singles as well as upholding a place within the album Top 10 for most of the last year. Ed returns to the UK this autumn playing to over 300,000 people on his sold-out headline tour and recently headlined the iTunes Festival. The

next single *Give Me Love*, to be taken from +, will be released this November.

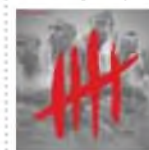
FLO RIDA Wild Ones (album) Out now
I Cry (single) Out now


Flo Rida dominated the UK charts and airwaves through 2012, selling 1.6 million singles to date, more than any other artist

combined so far this year. The accompanying album *Wild Ones* also entered the Top 10 of the UK album charts on release. His latest single *I Cry* is already burning up the singles chart and radio playlists and looks like joining *Wild Ones*, *Good Feeling* and *Whistle* as yet another huge single from the current album. With an incredible year to date there's still plenty more to come from one of the world's biggest crossover urban superstars.

THE STAVES
Dead & Born & Grown (album) November 12
Tongue Behind My Teeth (single) November 4


The angelic voiced trio of sisters have spent recent months touring the length and breadth of the US, Canada and UK with the likes of Michael Kiwanuka, Ben Howard and Bon Iver. November 12 will see the release of The Staves' debut album, *Dead & Born & Grown*. Amidst the folk trio's relationship with the open road, the sisters released two EPs, courted praise from the likes of *The Times* and *The Observer* and captivated audiences at SXSW to much acclaim from critics and artists alike. Around the release of their highly anticipated album the band will support Bon Iver across the UK in November.

TREY SONGZ
Chapter V (album) Out now
Never Again (single) Out November


Trey Songz arrived in the UK this summer with the breakthrough album of his career, delivering his first UK hit single *Heart Break* and the Top 10 smash *Simply Amazing*. He followed this up with his first Top 10 UK album *Chapter V*, which also debuted at the number one spot in the US Billboard charts. A further single will follow before the end of the year alongside a forthcoming UK tour that will firmly establish Trey as one of the biggest R&B stars to hit UK shores and a truly global phenomenon.

ROAD SHOW THREE OF THE QUARTER'S BEST FROM ROADRUNNER RECORDS
AT THE SKYLINES The Secrets To Life

Roadrunner Released October 8



Newly signed to Roadrunner this young six piece from SoCal, USA, have already released their debut in the US to a hugely receptive audience. Produced by Fredrik Nordström (*Bring Me The Horizon*, *In Flames*), ATS's debut combines soaring melodies and passionate screams with blazingly provocative dynamics.

THE AMITY AFFLICTION Chasing Ghosts

Roadrunner Released October 1



This Australian four-piece's breakthrough album *Youngbloods* charted at No.6 in their homeland and now *Chasing Ghosts*, their debut for Roadrunner, is set to break open the door worldwide. While combining sing/scream assaults with skillfully melodic angst, TAA offer something new, unique and distinct. Expect big things.

STONE SOUR The House Of Gold And Bones Part 1

Roadrunner Released October 22



Grammy-nominated US rockers Stone Sour return with not one but two albums in the space of six months. *HoGaB Part 1* drops in October and is the immediate follow up to their UK Top 10 album *Audio Secrecy*. Preceded by the double-salvo single *Gone*



Sovereign/Absolute Zero, the band come to the UK in December for tour dates while *HoGaB Part 2* is released in March 2013.

WARNER BROS



The Overtones: Aiming Higher this Christmas with second album release



Law makers: Muse are back with sixth studio album *The 2nd Law*



Stooshe: The gap in the girl band market is about to be filled

BLACK KEYS *El Camino* Nonesuch/ Warner Bros **Out now**



The Black Keys released current album *El Camino* – their first on Nonesuch worldwide – in December last year to widespread

critical acclaim, with *The Independent* declaring it Rock Album of the Year. The album debuted at No.2 on the Billboard Top 200 and it has already been certified platinum in Australia, Canada, Ireland and New Zealand, and gold in numerous territories including the US and the UK, where the album has been in the Top 50 for a staggering 40 weeks. The band performed sensational sets at Reading and Leeds and will return to the UK in December for their biggest arena tour to date. Little Black Submarines, the third single from the album, is on radio and TV now.

LIANNE LA HAVAS *Is Your Love Big Enough?*

Warner Bros **Out now**



Following nods from Prince, Bon Iver and Stevie Wonder, specialist and playlist support at Radio 1 and XFM along with glowing write-ups from the world's music and fashion press, Lianne La Havas's debut album, *Is Your Love Big Enough?*, went top five in early July. Current single *Forget* has become a firm live favourite during her packed festival summer and this autumn sees her biggest European tour to date, which includes a sold-out date at the Shepherd's Bush Empire. With another single to release and a US tour supporting John Legend to follow soon after, Lianne's Q4 looks exceptionally busy already.

LINKIN PARK *Living Things* Warner Bros **Out now**



With over 50 million albums sold worldwide and nine UK Top 20 singles, Linkin Park are back with their new album *Living Things*. The album was co-produced by Rick Rubin (Adele, Metallica) and Linkin Park vocalist, Mike Shinoda, who co-produced the band's last two albums. *Living Things* got off to a flying start by debuting at No.1 in 21 countries. Having already received solid support from the likes of Kerrang!, Rock Sound, XFM and Radio 1, the campaign continues with



Bublé back: A Special Edition of his multi-million-selling Christmas album has been repackaged with extra tracks

second single *Lost In The Echo* which launched with an innovative interactive video.

JOSS STONE *The Soul Sessions: Vol 2* Warner Bros **Out now**



Ten years on from her star-making debut album, *The Soul Sessions*, Grammy and Brit award winner Joss Stone returns to the spotlight with the electrifying *The Soul Sessions Vol 2*. Reuniting with S-Curve Records' Steve Greenberg and a stellar cast of musicians including the legendary Ernie Isley and original *Soul Sessions* acolyte Betty Wright, the album has received rave reviews from the likes of *The Guardian* and the *Daily Mail*, as well as Radio 2 and Smooth FM, who both awarded it album of the week status. The *Soul Sessions Vol 2* second focus track *Pillow Talk* will be supported by a big promotional campaign including an appearance on Radio 4's *Loose Ends*.

GREEN DAY Warner Bros

iUno! September 24 | Dos! November 12 | jTré! January 14



With over 40 million albums sold worldwide, Green Day are a band who can afford to break with convention, which is exactly what they're doing by releasing a trilogy of albums over six months. The band continue to thrill fans old and new; with last month's underplay show at Shepherd's Bush selling out in five minutes and a surprise performance at

Reading Festival proving to be the highlight of the weekend. The trilogy campaign began with Zane Lowe's hottest record in the world for *Kill The DJ*. The band will continue to cross the Atlantic to promote the three albums as well as the Tony awards-winning musical *American Idiot* which will be touring the UK throughout autumn.

MUSE *The 2nd Law* Warner Bros **Released October 1**



Now firmly established as one of the UK's biggest and most exciting bands, Muse will soon be releasing their eagerly anticipated sixth studio album *The 2nd Law* which has already flown straight to the top of the pre-order charts. This follows the highly successful album *The Resistance* which sold 800,000 in the UK and went to No.1 in 21 countries. The band launched the album with a Radio 1 Live Lounge special, *Later With Jools Holland* as well as headlining the iTunes festival. They will also undertake a UK tour and be back in the UK in November/December for the second leg of promotion.

THE OVERTONES *Higher*

WME/Warner Bros **Released October 1**



After 500,000 sales of debut album *Good Ol' Fashioned Love*, The Overtones are poised to reach another level with the release of second album *Higher*. Featuring the production talents of Walter Afanasieff, Trevor Horn and Future Cut, *Higher* finds the band blending a variety of contemporary pop influences into the uplifting, soulful sounds of the defining male vocal groups of

the Fifties/Sixties. Having performed at the Queen's Diamond Jubilee Concert earlier this year, the quintet recently appeared on *The Rob Brydon Show* and will follow the album's release by embarking upon an extensive tour of the UK and Ireland.

STOOSHE *Stooshe* Warner Bros **Released November 12**



Stooshe are firmly established as one of the UK's hottest new artists following two top five hits in the shape of *Love Me* and *Black Heart*, which has sold over 350,000 copies. The trio have earned widespread support on TV and radio (including Jonathan Ross, T4, *This Morning*, Radio 1, Heart and Capital FM), and have also made their mark in the live arena following dates with Nicki Minaj. Packed with provocative, punchy wordplay, cutting-edge choruses and three incredible vocals, their debut album looks set to fill a huge gap in the girl band market when it's released in November.

MICHAEL BUBLÉ *Christmas - Special Edition*

Warner Bros **November 26**



Michael Bublé returns for a second season with his phenomenal multi-million selling Christmas album. Featuring Christmas favourites, the album has now been repackaged with extra tracks and will be supported by a strong promotional campaign including key TV and radio appearances.

KATHERINE JENKINS *This Is Christmas*

Warner Bros **December 3**



Fresh from her incredible run on US show *Dancing With The Stars*, Katherine returns with a seasonal album of classical Christmas songs. Back to her very best, the album will be promoted with a fantastic promotional plot including an ITV special, *Strictly Come Dancing*, *The One Show* and *The Royal Variety Show* with Plácido Domingo where they will be performing the only non-Christmas track on the album, *Come What May*. Katherine will also be embarking on a seven-date UK tour in December.

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Q4 2012 | RHINO/REPRISE/ATCO/ADA/WMALS



Soul man:
Mick Hucknall's
American Soul will be
supported by a full UK
tour and two dates at
the Royal Albert Hall

ROD STEWART Storyteller

Warner Brothers Out now



Storyteller:
The Complete
Anthology: 1964
– 1990. The
ultimate Rod
collection – four
discs filled with
hits and rarities
along with a lavish 68-page booklet. This
is the only Rod Stewart album you need
and includes Maggie May, Sailing, I
Don't Want To Talk About It, Stay With
Me, Downtown Train, Tonight's The
Night and You Wear It Well.

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Don't Want To Talk About It, Stay With
Me, Downtown Train, Tonight's The
Night and You Wear It Well.

MICK HUCKNALL American Soul

ATCO Released October 29



Together with Simply
Red, Mick Hucknall
has sold more than
50 million albums
worldwide and won a
plethora of awards –
including three Brits, two Ivor Novellos
and a MOBO. Mick will be launching the
next phase of his extraordinary career with
a brand new solo album American Soul, a
true labour of love featuring interpretations
of his favourite songs. Highlights include
I'd Rather Go Blind and the first single
That's How Strong My Love Is. Mick will

be embarking on a full UK tour including
two dates at the Royal Albert Hall on
September 18 and 19.

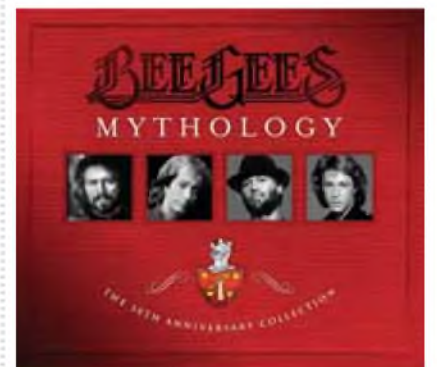
BEE GEES

Mythology – The 50th Anniversary Collection

Reprise Released November 26

Four-disc box set celebrating the legacy of
the Gibb brothers, this outstanding
collection features a disc devoted to each
brother. The songs were hand-picked by
Barry, Robin, Maurice's widow Yvonne and
Andy's daughter Peta. Mythology is a
superb value-for-money package including
hits, rarities, a 68-page booklet and The
Nation's Favourite Songs, How Deep Is

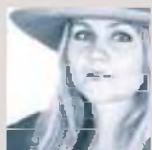
Your Love, You Win Again, Massachusetts,
More Than A Woman, Night Fever and
many more.



BANG AND BOOM EXPLOSIVE NEW RELEASES COMING THIS QUARTER

EVA CASSIDY The Best Of Eva Cassidy

Blix Street Records Released October 29

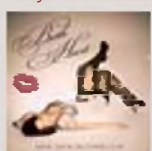


On the eve of Eva's
50th birthday, Blix
Street release this
timeless new collection
of 20 breathtaking
songs. After 10 million global sales, this
is the first time the cream of Eva's
repertoire has appeared together.

Alongside a substantial TV campaign, a
new documentary exploring the enduring
appeal of Eva's music is positioned for
terrestrial broadcast this Christmas.

BETH HART Bang Bang Boom Boom

Provogue Released October 8



On Bang Bang Boom
Boom Beth gives her
eclectic influences free
rein, from Spirit Of
God's brassy gospel to

the sparse Window, with her first-
ever piano solo on Swing My Thing
Back Around, and tender vocals on
the Billie Holiday-flavored Baddest
Blues. The album is produced by
Kevin Shirley (Aerosmith, Joe
Bonamassa).

VARIOUS ARTISTS Caro Emerald Presents Drum Rolls & Heart Breaks

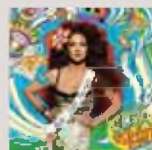
Dramatico Released October 22



With 34 songs across
two CDs, this
collection helped
inspire the journey of
Caro Emerald's hugely
successful album Deleted Scenes From
The Cutting Room Floor. It holds
memories from decades past that have
lasted generations alongside one brand
new Caro track, Dream A Little
Dream Of Me.

GLORIA ESTEFAN Little Miss Havana

Estefan Music Released October 16



Produced by Pharrell
Williams, Gloria's 26th
album celebrates her
musical roots and
embraces a new pop
sound that translates into music full of
life, love and energy. Having sold a
remarkable 100 million albums, earned
seven Grammy awards, and performed
for millions, Gloria is the single most
successful crossover artist of all time.

BETH ORTON Sugaring Season

ANTI- Released October 1



Beth Orton makes her
ANTI- debut with
Sugaring Season, an
album that captures the
classic hypnotic sound
that won her prominence. Combining



WARNER MUSIC
ARTIST & LABEL
SERVICES

rich orchestral textures with a masterful
jazz rhythm section, modal folk guitars,
music hall piano and heartbreaking
R&B ballads, this is Beth's most
musically ambitious and accomplished
album to date.

PRIVATE PEACEFUL (DVD/Blu-ray)

Eagle Media Released November 5



Adapted from the
best-selling novel by
Michael Morpurgo
(War Horse), Private
Peaceful is a film
about the journey
of two brothers
through their
childhood and
adolescence in rural Devon to enlisting
in the military for the First World War.
It stars Jack O'Connell, Richard
Griffiths and Maxine Peake.

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Q4 2012 | PLASTIC HEAD



Cradle Of Filth: Tenth album *The Manticore & Other Horrors* is out on October 29

VISION OF DISORDER *The Cursed Remain Cursed*

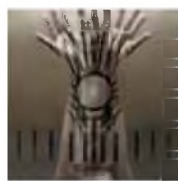
Candlelight Out now



Brand new album from innovative genre-melding pioneers Vision Of Disorder, their first new recording in 10 years. Teaming up with

producer Will Putney (Shadows Fall, Suicide Silence) and mixer Cameron Webb (Motorhead, Social Distortion), *The Cursed Remain Cursed* features 11 new songs, including the album's lead single *Loveless*.

ENSLAVED *Riitir* Nuclear Blast Released October 1



The new album from Norwegian progressive metal scene leaders Enslaved is another masterpiece of multi-layered music from one of the masters of the genre. Features and reviews are confirmed in *Kerrang!*, *Metal Hammer*, *Rocksound*, *Terrorizer* and more.

THE GAZETTE *Division* JPU Records Released October 1



The biggest-selling heavy rock act you've never heard of: the Gazzette plan to claim their place in the UK and European markets with their hotly anticipated sixth studio album *Division*, by signing to a UK label for the first time. In their homeland of Japan, the band are rock royalty. Their last three albums debuted at numbers six, five and three respectively in the country's official Oricon album chart, proving that their pioneering approach to metal has rocked the very hearts of the nation's music fans.

ELECTRIC LIGHT ORCHESTRA *Mr. Blue Sky: The Very Best Of ELO* Frontiers Released October 8



Featuring ELO's biggest and most memorable hits, *Mr. Blue Sky: The Very Best of Electric Light Orchestra* is a brand new album

featuring brand new recordings by Jeff Lynne, which sound much sharper and clearer than the old versions. Includes a never before heard bonus track, *Point of No Return*. In a nod to ELO's 40th anniversary, a very special edition of *10538 Overture* is also featured.

SYLOSIS *Monolith* Nuclear Blast Released October 8



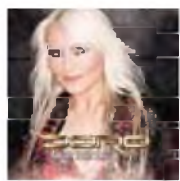
The new and third album from UK metallers Sylosis. Recorded in the legendary Monnow Valley Studios (Black Sabbath, Judas Priest, Rush) in Monmouth, Wales, together with producer Romesh Dodangoda.

ANAAL NATHRAKH *Vanitas* Candlelight Released October 15



Homegrown UK extreme metallers Anaal Nathrakh return with their seventh album. Their illustrious history includes not only the release of those seven albums to rapturous acclaim, but collaborations with such legendary figures as Attila Csihar (Mayhem), Shane Embury and Danny Herrera (Napalm Death), Nick Barker (Testament, Dimmu Borgir), Joe Horvath (Circle of Dead Children), Sethlans Teitan (Watain) and more. All of this runs alongside appearances on BBC Radio 1 at the personal behest of sadly missed icon John Peel, headlining a stage at the renowned cult Inferno Festival in Norway as their debut international live appearance, countless placings in best album of the year polls and album of the month awards in the press and cover appearances on leading magazines.

DORO *Raise Your Fist* Nuclear Blast Released October 22



Celebrating 30 years of live performing, Doro returns with her new album which features a duet with Motorhead's Lemmy and guest

TWO DECADES IN THE MAKING JEFF LYNNE'S LONG WAVE



JEFF LYNNE *Long Wave* Frontiers Released October 8

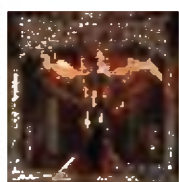


Jeff Lynne's first solo album in 20 years features masterful and fresh interpretations of some of the most recognisable and beloved songs ever written. From Rodgers & Hammerstein to Chuck Berry, fans will be thrilled to hear Lynne offer his unique take on their favourite tunes.

guitars by Ozzy Osbourne's current guitarist Gus G.

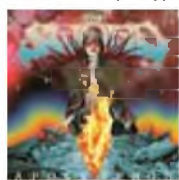
CRADLE OF FILTH *The Manticore & Other Horrors*

Peaceville Released October 29



Cradle of Filth's 10th album in their 21-year career was recorded in eight weeks at both Springvale and Grindstone studios (where it was also mixed by Scott Atkins), Suffolk. The album is testament to the longevity of The Filth, as not only does it reek of Cradle's (feared or revered) brand of delicious metal but this thoroughly modern album places the band firmly in fresh killing fields anew.

THE SWORD *Apocryphon* Napalm Released November 5



Over the course of three mind-altering, critically praised albums, *The Sword* have proved to be one of rock's most intriguing bands. Part Sabbath, part Melvins, part Slayer. On new album *Apocryphon*, the band has taken the best elements from each of their previous albums and made a record that is the most fluid and heavy of their career.

GRAVEYARD *Lights Out* Nuclear Blast Released November 26



Before Gothenburg's Graveyard had their own brand of beer in Sweden, or won a Swedish Grammy for Best Hard Rock album, or landed on three Billboard charts and multiple Best Of 2011 lists with their album *Hisingen Blues*, they caught the attention of *Rolling Stone's* David Fricke at

EVOLUTION NOT REVOLUTION FOCUSING ON FOCUS



FOCUS X *Eastworld* Released October 29

A new Focus era has arrived. There is a rejuvenated passion in the new compositions that adorn the new album *Focus X*, which features a full-scale Roger Dean painting on the cover. Frontman Thijs van Leer commented, "It's a thrill to have finally completed *Focus X*; we are all ecstatic and looking forward to playing the new material on the forthcoming *Focus X Tour*." This album – and the following gigs – will surprise the loyal fans. They will hear once again all the classic Focus tunes and they will be surprised at the strength and depth of the new material. "Our music is evolution, not revolution," Thijs van Leer once said about the music of Focus.

SXSW in 2008. "They blew a few dozen minds," Fricke said, with their "unison-fuzz riffs" and "sharp rhythmic turnarounds—like a prog-rock Free or a nimbler Black Sabbath." Four years and hundreds of tour stops later, Graveyard's forthcoming album, *Lights Out* reflects the diversity of their writing.

4

Q4 2012 | EMI MUSIC

CONOR MAYNARD Contrast *Parlophone* Out now

Conor Maynard scored a No.1 new entry with his debut album *Contrast* at the start of August, following the hit singles *Can't Say No* and *Vegas Girl*. With global success following, especially in the US, Parlophone build on the flying start to their campaign with the release of Conor's third single *Turn Around* on October 8, which also features US superstar Ne-Yo. Having played V Festival this summer and supported JLS as part of the iTunes Festival, Conor will play at the Radio 1 Teen Awards in October before setting off on an 11-date headline tour of the UK, playing his biggest venues yet including *Shepherds Bush Empire* in London.

DAVID GUETTA *Nothing But The Beat 2.0* *Virgin* Out now

With 34 million Facebook fans, over 2.5 million singles sold in the UK, and his new album *Nothing But The Beat* on its way to being certified double platinum, the world's No.1 DJ David Guetta releases a new version. *Nothing But The Beat 2.0* features all the hits from the original album and brand new single *She Wolf (Falling To Pieces)* featuring Sia, who sang on the No.1 hit *Titanium*. *NBTB 2.0* features four of the original album's futuristic electronic tracks plus two new underground dancefloor cuts *What The F**** and *Metropolis*, which Guetta produced with Nicky Romero. Following on from a hugely successful UK festival season (*V*, *Creamfields*, *T In The Park*), and the road blocked weekly DJ residencies at *Pacha* and *Ushuaia*, David is

set to headline the iTunes Festival on September 15.

PET SHOP BOYS *Elysium* *Parlophone* Out now

Pet Shop Boys' new album *Elysium* was released on September 10, with a global launch event in Berlin in association with *Electronic Beats*. The launch event will be streamed by around the world by Muzu. Neil Tennant and Chris Lowe recorded *Elysium* in Los Angeles, the first time they have recorded an album in the US. Co-produced with Andrew Dawson (Kanye West), *Elysium* features 12 new songs which display a warm, deep electronic sound, and include orchestral arrangements by Joachim Horsley, Andrew Dawson and Ben Leathers. The campaign for the album will span the fourth quarter with a heavy focus on digital marketing alongside traditional outlets and, in keeping with previous PSB releases, the new single *Leaving* (released October 14) will be available in multiple formats. Neil and Chris will be supporting the album with a full touring schedule throughout 2013.

VARIOUS ARTISTS *Fifty Shades of Grey: The Classical Album* *EMI Classics* Released September 17

A 15-track album featuring classical music personally selected by author E L James and referenced in her bestselling *Fifty Shades* book trilogy, *Fifty Shades of Grey – The Classical Album* aims to provide the perfect accompaniment to the *Fifty Shades* reading experience. Including *The Tallis Scholars'* sweeping version of *Spem in Alium* featured in the first novel, along with 14 other works from the books, the album features cover art based on the novels as well as a liner note from James.

BEACH BOYS *Greatest Hits and Greatest Hits: 50 Big Ones* *Capitol Records* Released September 24

The Beach Boys' new 50th Anniversary *Greatest Hits* collection features 20 of the band's most popular songs, including *California Girls*, *Good Vibrations*, *Surfin' U.S.A.*, *Wouldn't It Be Nice*, *God Only Knows*, *That's Why God Made The Radio*, and many more. A deluxe, 50-track two-CD box and digital collection titled *Greatest Hits: 50 Big Ones* will also be released, featuring 19 of the songs from the single disc *Greatest Hits*, plus 29 other remastered Beach Boys classics, as well as songs from the band's new album, *That's Why God Made The Radio*, and a new single version of *Isn't It Time*.

BEACH BOYS 12 studio albums released*Capitol Records* Released September 24

The 12 Beach Boys studio albums have been digitally remastered by Mark Linett and will be released on CD and digitally, most featuring mono and stereo mixes. The albums are: *Surfin' U.S.A.*; *Surfer Girl*; *Little Deuce Coupe*; *Shut Down, Volume 2*; *All Summer Long*; *The Beach Boys Today!*; *Summer Days (And Summer Nights!!)*; *Beach Boys Party!*; *Pet Sounds*; *Smiley Smile*; *Sunflower (stereo mix only)*; and *Surf's Up (stereo mix only)*. The new releases include the first ever stereo mixes of several key Beach Boys classics, including *Good Vibrations*, *Help Me, Rhonda*, *I Get Around*, among others.

DEADMAU5 > album title goes here <*Parlophone* Released September 24

Following his recent headline slot at *Wireless*, *deadmau5's* new album will be preceded by the single *Professional Griefers* (out now) featuring guest vocals from Gerard Way. > album title goes here < showcases a growing maturity in *deadmau5's* songwriting as evidenced by stunning closing track *Telemiscommunications* with Imogen Heap. *Deadmau5* performed at the *Roundhouse* in London on September 9 as part of the iTunes Festival.

STEVE HARRIS *British Lion* *EMI* Released September 24

One of the most highly anticipated hard rock releases of 2012 comes in the form of the debut solo album from Steve Harris, the founder of legendary metal icons *Iron Maiden*. *British Lion* showcases a different side to Harris' songwriting: with confirmed lead reviews across the rock press alongside cover features and major profiles across the rock press, *British Lion* is a landmark album from one of metal's biggest names. Supported by an extensive online

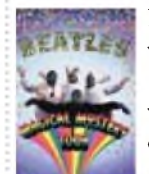
marketing campaign targeting the existing fanbase alongside the Facebook and Twitter channels and online listening parties, offline promotion will include press advertising in rock and metal magazines and national rock club promotion launch nights. There will also be a full single and video service to all relevant radio and TV outlets post album release.

THE JOHN WILSON ORCHESTRA *Rodgers & Hammerstein At The Movies* *EMI Classics* October 1

The John Wilson Orchestra release their second album on *EMI Classics*, showcasing stunning new recordings of the groundbreaking film scores of *Rodgers & Hammerstein*, and featuring soloists *Sierra Boggess*, *Anna-Jane Casey*, *Joyce DiDonato*, *Maria Ewing*, *Julian Ovenden*, *David Pittsinger* and the *Maida Vale Singers*. The album includes music from *Rodgers & Hammerstein's* best-loved musicals, including *Carousel*, *Oklahoma* and *South Pacific*. The John Wilson Orchestra will embark on an 11-date UK tour at the end of October.

VAN MORRISON *Born To Sing: No Plan B**Blue Note* Released October 8

Van Morrison returns to *Blue Note Records* for a new studio album entitled *Born To Sing: No Plan B* due to be released on October 12. Morrison previously released the Grammy-nominated *What's Wrong With This Picture?* on *Blue Note* in 2003, and as a six-time Grammy winner and member of the *Rock 'n' Roll Hall of Fame* and *Songwriters Hall of Fame*, Morrison remains one of the most influential artists of the modern age. His poetically impressionistic lyrics and unique fusion of rock'n'roll with soul, jazz and folk have universal appeal, and his masterpieces *Astral Weeks* and *Moondance* are often ranked among the best albums of all-time. *Born To Sing: No Plan B* was produced by Van and recorded in his native Belfast.

THE BEATLES *Magical Mystery Tour**Parlophone* Released October 8

First broadcast in black and white on *Boxing Day* in 1967, *Magical Mystery Tour* was to be one of the most controversial and misunderstood episodes in the history of *The Beatles* and has become one of the great 'lost' Beatles projects. Now restored in colour and with new 5.1 and stereo audio mixes, this DVD and Blu-ray release contains over 50 minutes of additional features, never-before-seen footage, and a newly recorded director's commentary by Paul McCartney. The *Deluxe Collector's Box* edition contains both DVD and Blu-ray along with a 60-page book and a reproduction of the

COMING SOON A NEW VERSION OF EVENTS

EMELI SANDÉ *Our Version of Events Special Edition* *Virgin* Released October 29

This has been an amazing year for Emeli who has seen her debut album, which was released critical acclaim in February, become the fastest selling new release of the year. Emeli also provided the soundtrack to the Summer being the only artist invited to perform at both the Opening and Closing Ceremonies of the London 2012 Olympic Games. This new edition of the album includes *Wonder* the debut release from long term collaborator *Naughty Boy*,

Beneath Your Beautiful her duet with *Labrinth* and her haunting rendition of *Imagine*, commissioned by the BBC for their coverage of the final day of London 2012. Emeli rounds off her amazing year with her most impressive tour to date including a show at London's *Royal Albert Hall* which sold out in a matter of hours.

VARIOUS ARTISTS *Now! 83* *EMI TV* Released November 19

Another huge year for this winning compilation brand ends with *Now! 83*. Featuring the latest and greatest top chart hits, *Now! 83* is backed by a full TV, poster and digital campaign, and is available across all formats.



original UK seven-inch double EP with remastered mono audio.

VARIOUS ARTISTS Best Of Bond... James Bond (50th Anniversary edition) *Capitol Records Released October 8*



To coincide with the release of the latest James Bond film *Skyfall* and the 50th Anniversary of the first ever Bond film *Dr No*, a brand new two-CD collection of James Bond music will be released. This 50th Anniversary edition collects together 30 tracks across two CDs and now includes *Another Way To Die* – the most recent Bond theme by Jack White & Alicia Keys – as well as three others featuring on the collection for the first time. *Best Of Bond* will be supported by a major TV advertising campaign, profile from the upcoming International James Bond Day on October 5, and a host of James Bond events planned across the country.

BAT FOR LASHES The Haunted Man

Parlphone Released October 15



Bat for Lashes first captured hearts way back in 2006. Two Mercury Music Prize-nominated albums, *Fur and Gold* (2006) and 2009's *Two Suns*, reaffirmed Natasha Khan as a unique songwriting talent and one who is paving her own way. Produced by David Kosten and Dan Carey, *The Haunted Man* features a mixture of electronic beats and swooning ballads backed by an orchestra recorded at Abbey Road Studios. Released on CD, download and limited double heavyweight vinyl featuring striking cover art by esteemed photographer Ryan McGinley, the album campaign began back in July with the release of *Laura*, a heart-stopping ballad co-written by Justin Parker (Video Games). First single *All Your Gold* will be released on November 5.

NOEL GALLAGHER'S HIGH FLYING BIRDS International Magic Live At The O2 *Sour Mash/EMI Label Services October 15*



This October sees the release of Noel Gallagher's *High Flying Birds* live DVD through *Sour Mash*, Noel's own independent record company, distributed by EMI Label Services. This DVD release follows the debut album from Noel Gallagher's *High Flying Birds*, released in October 2011, which was a critical and commercial success selling over 700,000 copies in the UK. The DVD comprises two discs packed with exclusive footage, including a live concert from London's O2 from February this year, the biggest arena show Noel's band have played to date; an acoustic set by Noel at the Virgin Mobile Mod Club, the *Ride The Tiger* video trilogy plus footage from the NME Awards. The special-edition package also

includes an exclusive CD, *Faster Than The Speed Of Magic*, featuring all the demos of album tracks, B sides and previously unreleased live favourite *Freaky Teeth*. It will be backed with an extensive marketing campaign.

LADY ANTEBELLUM On This Winter's Night

Parlphone Released October 22



US megastars Lady Antebellum round off another spectacular year with the release of a Christmas album, featuring their own take on a variety of festive standards. This follows the remarkable UK success they've enjoyed in 2012 with a sold-out tour, a support slot with Bruce Springsteen at Hyde Park and the continued presence of their global smash hit *Need You Now* in the charts, soaring back into the UK Top 20 and becoming one of the year's biggest airplay records. The album *Need You Now* has been certified platinum, while its 2011 follow-up *Own The Night* is close behind with sales of nearly 200,000 copies

PETER GABRIEL So 25th Anniversary

Real World October 22



Peter Gabriel celebrates the 25th anniversary of his iconic album *So* with a Deluxe Boxset and Special Edition 3CD released on October 22 on Real World Records. Released in 1986, *So* became one of the defining albums of the era and landed an international array of multi platinum certifications. Launched with the huge hit single and groundbreaking music video *Sledgehammer*, the Deluxe boxset contains six discs including *So* remastered, previously unreleased audio and visual material, plus vinyl and a casebound book. The 3CD Special Edition includes *So* remastered, unreleased audio, and collectible postcards. Also available on single remastered CD. Marketing will include online, press advertising, a Radio 2 special, extensive online and social media promotions.

SWEDISH HOUSE MAFIA Until Now

Virgin Released October 22



The follow-up to their mix album *Until One*, which is still in the top 50 chart nearly two years after its release, Swedish House Mafia will release their second compilation album before Christmas. Featuring an unrivalled collection of the Swedes' original tracks, remixes, exclusive mash ups and solo productions, the album will also include the new single *Don't You Worry Child* featuring the vocals of John Martin. The album comes after an incredible 12 months for Swedish House Mafia. After ending 2011 playing to 20,000 people at New York's Madison Square Garden, they

KYLIE'S ABBEY ROAD ALBUM

KYLIE MINOGUE The Abbey Road Sessions

Parlphone Released October 29



Featuring 16 tracks, all radically reworked, and spanning Kylie's incredible 25-year career, the album was recorded in Abbey Road Studios with Kylie's band and a full orchestra, and Nick Cave re-recorded his vocal on *Where The Wild Roses Grow* especially for it. Over all 16 tracks, one thing becomes very clear: stripped of her high-end pop production, the emotional resonance of many of Kylie's songs has never been clearer, nor has her voice ever sounded better. Available in a special-edition format, and featuring exclusive deluxe packaging, *The Abbey Road Sessions* will feature a strong TV advertising campaign in the run-up to Christmas, and Kylie will support this release with a series of very high-profile TV appearances, combined with a new song which will be taken to radio. 2012 marks Kylie's 25 years in the industry, and this incredible achievement has been celebrated by a variety of releases and events, including Kylie's recent triumphant performance at Proms In The Park alongside the BBC Symphony Orchestra.

completed a historic first by headlining a sold-out Milton Keynes Bowl show to 65,000 people in July this year. *Antidote*, a collaboration with Pendulum's *Knife Party*, became their highest selling single to date, followed by *Greyhound* – an all-Swedish collaboration with Absolut vodka.

VARIOUS ARTISTS Now That's What I Call

Christmas! *EMI TV Released November 5*



Brand new and improved for 2012, for the first time ever *Now Christmas* will feature hits from Mariah Carey and Wham! Backed by a full TV and marketing campaign, the brand extension from the biggest compilation series of all time is available across all formats.

BLUR Parklive DVD *Parlphone Released November 12*



Blur's already legendary show in Hyde Park marking the close of the Olympic Games is available digitally but will see a full release later this year with this DVD film of the performance. Blur partnered with Abbey Road Live Here Now to deliver instant high-quality live audio of their massive sold-out London show to fans around the world. In addition, a CD limited edition of the full Hyde Park show is being made available. Titled *Parklive*, it comprises two show discs coupled with a bonus disc featuring unreleased live tracks selected from the recent warm-up shows. In November

comes a deluxe five-disc set, which contains the three CDs of show audio with an additional performance DVD. Added to this is an exclusive CD of tracks – *Blur Live At The 100 Club* – recorded at the legendary venue in August. The discs will be packaged in a hardback book containing 60-plus pages of exclusive photographs from both Hyde Park and The 100 Club.

SPICE GIRLS Greatest Hits *Virgin Released November 12*



In anticipation of the forthcoming West End musical *Viva Forever* – based on the Spice Girls' biggest hits – Virgin is re-promoting the *Greatest Hits* album with a full TV marketing campaign.

MASSIVE ATTACK Blue Lines *Virgin Released November 19*



Originally released in 1991 *Blue Lines*, the debut album from Massive Attack, is considered a seminal British album which established the band as one of the most innovative British bands of the 1990s. *Blue Lines* features a smoky concoction of break beats, sampling and rapping mixed with live instruments and the vocals of Shara Nelson, Horace Andy, Neneh Cherry and Tricky. This sumptuous reissue features a new 2012 mix of the album and comes in CD and deluxe collector's formats, the latter coming in a 12-inch mailer, as per the original vinyl release, and featuring the album on CD, DVD with 96k/24-bit high-resolution audio files, the album across two x 12-inch heavyweight vinyl, and a 24x18-inch original *Blue Lines* promo poster.

VARIOUS ARTISTS Now That's What I Call Disney

EMI TV Released November 19



Following on from the success of *Now Disney* last year, the album is being re-released for 2012 with a bonus disc of Christmas music. Featuring all the Christmas classics *Jingle Bells*, *Frosty The Snowman*, *Santa Claus Is Coming To Town* plus many more. The perennial gift for the Christmas stocking market and backed by a full TV campaign, *Now Disney* looks set to repeat last year's winning formula again.

SIMPLE MINDS 5 x 5 Live *Virgin Released November 19*



Recorded live on tour in 2012 *5x5 Live* is the live companion to the recent *X5* collection. Featuring music from the band's creative early period, and drawing from the landmark albums *Life In A Day*, *Real To Real*, *Cacophony*, *Empires And Dance*, *Sons And Fascination/Sister Feelings Call* and *New Gold Dream*, *5x5 Live* is a moment of an amazing tour. The album comes as a two-disc set in a clamshell box with booklet and 25x25-inch poster.

INTERVIEW MIKA

'FIND ME THE WEIR

Mika is back, with a collection of music's zaniest characters in tow

TALENT

■ BY TINA HART

Music industry praise doesn't come much higher than being compared to Prince. And the source of that music industry praise doesn't come much higher than Lucian Grainge.

Three years ago, on the dawn of the release of Mika's second, darker-sounding studio album *The Boy Who Knew Too Much*, this kind of music industry praise wasn't in short supply. Sadly, it didn't quite equate to high sales.

In the UK, *TBWKTM* ended up shifting around an eighth of the 1.6 million-plus tally of Mika's debut LP *Life In Cartoon Motion* – a work which contained smash singles such as *Love Today* and *Grace Kelly*.

It was hardly a commercial dud (how the teams behind some of this year's top releases would long for hundreds of thousands of sales), but it simply couldn't match up to the might of its predecessor.

Signals are that for Mika's third album, *The Origin Of Love*, the Lebanon-born UK act is adding a capful of fizzy pop back into his output. He's teamed up with the ever ice-cool Pharrell Williams to write initial single *Celebrate*, which has been produced by Pnau/Empire Of The Sun man Nick Littlemore.

There are a bunch of other creative types involved in the album which Mika, real name Michael Penniman Jr., says are at the "weird" end of the pop scale – including Benny Benassi, Greg Wells (Katy Perry, Adele), Klas Åhlund (Robyn's *Body Talk*) as well as some brand new unsigned musicians he found himself.

With more than 500,000 views clocked up on YouTube during *Celebrate*'s first day online and a Radio 2 Single Of The Week accolade, the public thirst for Mika's long-awaited return is clear. Great things, and many more incidents of music industry praise, may just be set up for him this time round. Right now, however, the glamour will have to wait. It's "shitting it down" in Lincoln, apparently – a not-so-exotic welcome back to the UK for Mika's regional radio promo tour after a period taking respite in Italy, and the scene for his first interview with *Music Week* in years...

Welcome back...

This is the start of my promo trip. It feels different for some reason, it feels really good to be plugging a record that I love. Sometimes, when you walk into studios you've got to talk about an album and if you don't truly love it, if it doesn't really make you happy, then you feel terrible doing it. That changes the entire vibe of the campaign.

You've said this album would be very different from the last one. Do you think it turned out that way in the end?

I would walk into sessions and feel like I had no track record. And that inevitably put a fresh spin on the entire project. I had no ego, no preconceptions or expectations and that was very conscious. What's the point in being able to make records if you can't approach every project as a new artist? When I walked into Island and I was about to play them the first six months of work, I was like, "Listen to this like you're listening to a new artist and then tell me what you think." And it was a very healthy approach for the entire team, which was invigorating.

Even in France, they said, "You can't put a song out in French [*Elle Me Dit*], people will think it's weird," and I went ahead and did it anyway. I started getting people to work without purchase orders, without any kind of budget, and put it out even though we shouldn't have. Then it turned into the biggest song of last year in France overall.

Do you feel like Island gave you more free reign this time?

I got lucky with Island and they truly allowed me to make a tapestry, a multi-coloured record that certainly doesn't follow any rules. They allowed me to make a mess and make the record that I wanted. I feel like I was really afforded an amazing amount of freedom with this record. I think they know that. I make alternative pop music. If you try and take an alternative pop artist and sandwich them into a format and make them work with track-record producers, you just end up killing everything original about the artist, but I think they understood that. They have a good legacy of investing in weird artists – it's the right thing to do.

You've also said your records are sometimes not that easy to promote – why do you think that is?

My songs often don't fall into regular radio format. I can't stick something online and just sit back. I'm touring incessantly and I like it that way. I promote them at the same time all over the world and it's a situation that is a massive plus for me because somehow I've managed to establish myself to the point I can do a minimum of 2,000-people venues in any city in the world. From one night I could be doing 2,000 and the next I could be doing 20,000. For the next three months I am pretty much, on average, in a different country every 48 hours. Right now, they're trying to get me to do two countries in Europe on the same day, [laughs] it's ridiculous.

COMING UP



Album *The Origin Of Love* is out on October 8. It is preceded by single *Celebrate*, feat. Pharrell Williams, on September 30.

DEST PEOPLE IN POP'

It certainly seems to be paying off – you've got gold and platinum awards for your music in 32 countries...

It's cool but the first album sold brilliantly in the UK, while on the second one my sales really suffered. At the same time I still was able to get to about two million [global sales] on the second album thanks to the fact that I can sell my record in pieces all over the world.

Of course I want to improve on sales in the UK and I'm actually quite confident that I will. I am a UK artist, I was educated by UK music schools, I was signed in the UK by Island and by Lucian Grainge.

I was all these things – but at the same time I am multi-cultural, I speak a few languages, I put out records in different languages and that is reflected in the pattern of my career.

“For the next three months I am pretty much, on average, in a different country every 48 hours. Right now, they're trying to get me to do two countries in Europe on the same day, [laughs]... it's ridiculous!”

MIKA

How did you select your collaborators for your new album?

I said to Island that I wanted to work with people that inspired me, so I asked my manager Iain Watt and my label – Louis [Bloom], Darcus [Beese] and Tom [March] – and was just like, “Look, why don't you find the weirdest people in pop music who have the most success from time to time but make really credible records. Why don't you introduce me to a whole bunch of stuff?” I listened to records for about two months and got excited about all these weirdos in pop music and it started me off. With someone like Nick Littlemore, we'd walk into a room together and we write a song and that's it. It's immediate. He creates an atmosphere that I can write in and it's an obvious fit.

Sounds great...

It's quite old school, you know. In LA in the Seventies there was so much cross-pollination on records, you were looking at a time when pop music wasn't made in expensive studios with so much isolation. Pop music was a lot of cross-pollination and collaboration and exchange and there was a sense of community. In urban music you've got a community, classical music, even in folk you've got a community but pop has lost that sense completely.

Do you think that's just modern pop or do you think it's been like that for quite a while now?

I think it's been like that for about 10 years. I think the reason why that's started happening is because people do things more on their own. But actually now with the internet, it's so much easier to work in a community more than ever. Even if we're not in the room together we can just send each other sessions within two hours.

What's been the highlight of your career journey so far?

The chase. And the fact that I can walk around a town in Spain and just be completely free and then stand up on stage and play in front of 2,000 people.

Is the single giving you some promising signs?

It's just been serviced to radio and Radio 2's Record of the Week which is good because that's what they do before they playlist and then we serviced it last week to regional stations.

I'm performing in the [radio stations'] studios as well. I've been travelling around with my guitarist; we walk in and we sing, we chat, we take photos, we sign and we get back in the car. I've had fans waiting outside in some places but most of them are pre-recorded so it makes it a little easier.

From all of your years in the business what have been the most important lesson that you've learnt?

You can never predict what happens in music careers and you just have to think globally. You have to think long-term. Even if I was managing an artist I would think like that: “Where would we be in three years?” “What'd we try and be in four years,” or whatever.

And where do you think you'll be in three or four years?

I'd like to start making records for other people. I have written for others, sometimes under fake names. I have multiple girls' names [laughs]. Recently I've been writing more under my name as well. Not just writing, I got to make other records for other people. I have this dream of making soundtracks for films. I'd love to score a film but I need to be ready and I'm not ready yet.



BODY TALK IMPALA

IN WITH THE OLD

OUT WITH THE NEW

"For pop music in Spain, the levy solution is an elegant one. It's good for fans and for the creators of smart-phones"

MARK KITCATT, IMPALA

Spain's new government has done away with a dedicated Minister for Culture and binned its private copy levy system. Is this a step backwards for the music industry?



INTERNATIONAL

BY MARK KITCATT*, CO-PRESIDENT, IMPALA



ABOVE

'The culture of subsidy': Spanish minister of Education, Culture and Sport José Ignacio Wert. The country has compressed music and the arts into his busy portfolio

* Mark Kitcatt, born in Croydon in 1964, spent his teenage years – and money – in London record stores and small rock clubs. His first job was in a Rough Trade warehouse in 1985 – where he stayed until moving to Spain in 1990 – where he has been working since, directing and co-owning Everlasting Records and Popstock Distribution, with offices in Madrid, Barcelona and Lisbon. Board member of the Spanish independent labels' association, IFLI, and co-president of Impala, Kitcatt resides in the bohemian barrio of Cueta in Madrid with his wife and children.

In the last week of 2011, Spain's incoming government started to make its intentions clear to its citizens. It wasn't ready to broach the tax increases, swingeing cuts in education and health, and salary reductions yet; there were some local elections in Andalucía to be negotiated at the end of March and an array of manifesto promises could not be renege on before then.

But there was little political credit to be lost, and a fair amount of populist sport to be had, by bunging a few sodden sponges and ripe tomatoes at one of the nation's, and the governing party's, favourite Aunt Sallies – the arts.

It was no surprise that Spain was deprived of a ministry solely dedicated to Culture. The party which assumed government after a majority victory in November's elections had merged Culture with Education in its previous legislatures and in the new government, Sport was added to the portfolio. The new minister, José Ignacio Wert, can turn a phrase deftly, and declared, "I shan't cease to subsidise culture, but I shall put an end to the culture of subsidy".

It's an idea that plays well in the shires. In the mythology of Sr Wert's party, Spanish creators across the arts, and especially in mass culture – pop

music, cinema, and such vehicles of instant communication of ideas – produce next to nothing of value and are maintained by the grace and favour of the hairy, corduroy-clad left. And there's a truth there; since the middle of the 1980s, public money has been an important player on the Spanish live music scene. In a country which seems to have endless layers of government, political advisors, and wonks, free access festivals and concerts have been – along with all those unopened motorways and empty airports – popular bribes to voters, to ensure four more years of influence.

Anyway, the message was clear. The sub-text, too, if we care to decipher it. That same year end, the minister declared an end to the system of private copy levy as it had been applied up till then (to compensate the exception to the creator's exclusive right to make copies of her work, a levy was raised on recording devices), and proposed a replacement. The compensation would now be paid, and its level decided, by government, and drawn from the central tax take.

The only other European country which deals with the copy exception in this way is Norway. Norway, though, has a population of 4.9 million people and that population last year paid €49m to creators for this exception. Spain has a population of nearly 50 million and proposes a total subsidy of €5m, replacing the €115m generated last year by the levy.

This was the reward for a long and cleverly waged campaign by the electronics industry, utilising consumer groups and 'Internat Associations' of doubtful representativity, to further their arguments that the levy was driving up prices of their goods. The exception to the exclusive copyright originated in a 1987 law, likewise at the

behest of the manufacturers of tape machines, in order to enable commercialisation of same. This in turn was inspired by a model conceived in Germany in the mid-1960s.

Though it arises from a contorted situation (the inability of the creators to enforce or license their right of reproduction over their works), the levy solution is, I think, and at least for pop music and in Spain, an elegant one. It's good for fans to be able to move music around, and good for smartphone makers (penetration in Spain is twice the EU average) to be able to include memory and recording functions on them.

The people who benefit recompense the people whose work makes the machines worth buying. You can envisage the principle being extended to a number of situations where creators can't license and which they'd rather not have to try to prevent. It could be the future.

But, it doesn't look like it will be in Spain. The artist must sing to the state for his supper, and the right has been replaced with what looks very much like a subsidy. The central tax take is the money that governments think is theirs, to do with as they please. Including controlling the medium and the message. The public television and radio here are paid out of it and there has just been, as after every Spanish election, a wave of sackings of journalists and presenters identified with the previous administration. Spain is asking for billions of euros to bail out saving banks and regional governments; why should the Spanish taxpayer have to take over the burden of paying the private copy exception from the companies who profit from it?

And believe it or not, smartphones and MP3 players haven't got any cheaper for the removal of the levy, either.

INTERVIEW MILLER WILLIAMS



IT'S MILLER TIME!

Kobalt's new creative SVP discusses the commercial realities of publishing and the power of the song

PUBLISHING

BY PAUL WILLIAMS

As Miller Williams was driving in Los Angeles a few years ago his attention suddenly switched to the record coming on the radio: Like A Star by Corinne Bailey Rae.

Not only was it a top tune, but it blasting out of his car stereo at that very moment was recognition of just how far the song and its writer/singer had come since he first encountered them in his office at Global Talent Publishing.

"That was the first song I ever heard when I got the demo sent through of this girl from Leeds and I sat there and thought, 'Wow, it's gone from that and now I'm driving in Los Angeles and it's on one of the big radio stations in LA,'" recalls Williams, who started in a new role at the end of last month as Kobalt's London-based senior vice president, creative.

Some three years passed after he signed her to a publishing deal before Bailey Rae's first EMI single came out and then a self-titled debut album that became a global seller and secured four Grammy nominations. She stands as the first example of a songwriter signed and then nurtured under his watch as Global Talent managing director long before they hooked up with a record company.

Also on that list are Justin Young, now the frontman of The Vaccines but then a solo artist going under the name of Jay Jay Pistolet, LMFAO who were signed three years before their big breakthrough, and Ellie Goulding who Williams recalls was signed by Global towards the end of 2009 and only the following year won a record deal with Polydor.

All four acts are perfect illustrations of publishers making an important part of the running ahead of a record label coming on board. But for an independent, unable to match the bigger publishers in the cheque book stakes for more established names, it is just reality.

"That was part and parcel of what we had to do at Global because we were a small company," he says. "It's a case of we were never set up to compete with the majors in terms of the big money deals so you have to cut your cloth accordingly and I had the good fortune to have



LEFT
Rae of sunshine: Miller Williams' first breakthrough success as Global Talent managing director

good scouts working for me and the good fortune to find good people, beginning with Corinne. It worked really well."

His move to Kobalt, some six months after his 12-year tenure at Global came to an end, now places him at a much more significant music publisher, but one where he will still look to find writers at the early stages of their career.

"If I can continue to do so it strengthens the company and shows that Kobalt not only provides a great service but it is also a home for people who may need a bit of nurturing and develop their writing career to get to the point of having a record deal or major success as a writer and producer," he says. "I always got great satisfaction out of doing that and we were successful at Global and hopefully I can carry on doing that."

Although Kobalt is a new company to him in many ways it is very familiar as it acts as a sub-publisher to Global Talent in a variety of territories, including the US, meaning before arriving he already had good relationships with many of the team.

As for his own role, that sees him reporting into LA-based executive vice president Sas Metcalfe and working as part of the London creative team alongside Nick Robinson, Sam Winwood and Sian Walter.

"It was a lot easier to make a living if you were a good writer because even if you didn't get the single off an album you could still make a decent living by having an album cut. Now that doesn't exist"

MILLER WILLIAMS

At a time when the world's biggest publishing company has been assembled with the Sony/ATV-led consortium takeover of EMI Publishing and the ongoing expansion of BMG Chrysalis, Williams argues with Kobalt that – while it clearly has a much bigger roster than Global – it is manageable enough that all the writers can get some attention. They range from writer/producer superstars like Dr Luke, Max Martin and Shellback to a UK line-up that includes Infectious's Mercury-tipped Alt-J and Mercury Records singer-songwriter Jake Bugg who has been working with fellow Kobalt signing Iain Archer.

Although the likes of Dr Luke can more than take care of themselves, for songwriters in general these days Williams recognises the outlook is very tough.

"It's very hard to be a writer now, irrespective of all the mergers and everything because of the drop-off in album sales," he says. "I go back way back to when I started in the music industry it was a lot easier to make a living if you were a really good writer because even if you didn't get the single off an album you could still make a decent living by having an album cut, but now that doesn't exist. How many albums sell as many as Beyoncé and Adele's? Not many. It's a very small list so if you've written half or a third of a song that was never a single off an album that sells a 100,000 or even 300,000 copies there's not a lot in it to make a living."

But for Williams, who started his music career at Nashville publisher Tree Music in his native US, the challenge remains as it always has: to find great quality writers.

"You have to find who you believe are the best and who in terms of production are ahead of the game as much as you can and be selective," he says. "Kobalt have a very small core of writers that they publish and you don't need to have a huge number of writers. If you have a huge number the odds are some of them will do very well, but I was always a person who preferred a small roster of people because I like to be hands-on."

That hands-on approach in the past has helped to turn virtual unknowns into big stars and Williams will be looking to do more of the same in this new job.

"I had the good fortune to have good scouts working for me and the good fortune to find good people, beginning with Corinne"

MILLER WILLIAMS

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a bit of background on Cool Discs...

We opened in 1996 so we've been trading for 17 years. Before that I worked for a chain of shops called Caroline Music for 10 or 12 years as well as Tiger in San Francisco. So, I've been in the business my whole life.

How has business changed over the years and what's it like today? Obviously we're up against internet shopping and downloads. It's a case of finding your niche and fighting your corner. We're lucky that we have a good deal of punters out there that still want to buy the finished product.

But the internet has been a killer for record shops and the High Street, really.

How do you try and combat that? We're fairly specialist. We have a lot of local music by which I mean great bands from Derry as well as the north and south

of Ireland. We're very well known for our support of Irish music of all genres. A lot of artists send their CDs to us so we're quite niche in that respect, which really helps us, and we promote gigs in venues big and small in the area.

But, in terms of combating the internet, we do sell online like everyone else. I'd say the balance between in-store and online is about 70:30. We've got a front page website about the shop where people can phone us up, but we mostly sell through third-party sellers online.

How was Record Store Day for you this year?

It's certainly highlighting the endangered species that we are but this year was fantastic: we had bands playing acoustic stuff in the shop and more playing in a bar around the corner. Anyone who bought anything in the shop on the day got a free beer.



Owner: Lee Mason

COOL DISCS

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w cooldiscsmusic.com

"It's a case of finding your niche and fighting your corner. We're lucky that we have a good deal of punters that still want to buy the finished product"

LEE MASON, COOL DISCS

Next year Derry is the first UK City of Culture so we're planning something very special for Record Store Day 2013. That's all I'll say at the moment - there's going to be a whole week of stuff.

Do you think there's more that the music industry could be doing to help the indie retailer?

I don't think the music industry would be in the state it's in

today had they not become greedy and gotten into bed with the supermarkets. I think there would be a lot more independent stores about had that not happened.

But there is lots of life in the physical format. I hear people talking about the demise of HMV and I don't think it would be a good thing for the industry if that were to happen.

The real demon of the industry is the internet and downloading, but I think even some bands are starting to realise that music is art and, if you're just downloading stuff on a compressed file, you don't really own anything at all.

We are seeing that the cooler kids are starting to take an interest in the vinyl and everything that goes on behind

it, which is great and Record Store Day has helped that.

How confident are you about the future?

All we can do is keep doing what we do. I'm asked this all the time by people that come into the shop but I love what I do.

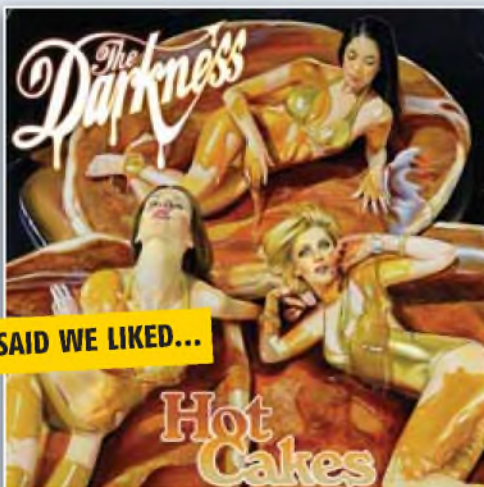
Record shops are special places. They're a completely different experience to something like walking into a clothes shop.

We get people from all around the world here that I'll sometimes end up having chats with for half an hour about all kinds of subjects.

Don't forget that we're in a recession so people are really thinking about what they're buying. Things can only get better I hope.

INTERNET vs HUMAN

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



WE SAID WE LIKED...

THE DARKNESS Hot Cakes



AMAZON RECOMMENDED...

KISS - DESTROYER Resurrected



LEE RECOMMENDED...

BILL FAY Life Is People

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	ELBOW	Dead In The Boot
2	OF MONSTERS & MEN	My Head Is An Animal
3	BLACK KEYS	El Camino
4	LAURA MARLING	I Speak Because I Can: Jewel Case
5	BRIAN ENO	Taking Tiger Mountain By Strat
6	RICHARD HAWLEY	Coles Corner
7	UNTHANKS	Heres The Tender Coming
8	RY COODER	Election Special
9	RICHARD HAWLEY	Ladys Bridge
10	ALABAMA SHAKES	Boys & Girls

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	THE VACCINES	Come Of Age
2	OF MONSTERS AND MEN	My Head Is An Animal
3	VARIOUS ARTISTS	Now That's What I Call Music! 82
4	TWO DOOR CINEMA CLUB	Beacon
5	THE VACCINES	Come Of Age (Deluxe Edition)
6	EMELI SANDE	Our Version Of Events
7	TWO DOOR CINEMA CLUB	Beacon (Deluxe Edition)
8	VARIOUS ARTISTS	80s Groove, Vol. 3
9	VARIOUS ARTISTS	Now That's What I Call Running!
10	FUN	Some Nights

SPOTIFY Top 10 streamed chart		
POS	ARTIST	ALBUM
1	PALOMA FAITH	Fall To Grace
2	AMY MCDONALD	Life In A Beautiful Light
3	JULIO IGLESIAS	1
4	KAISER CHIEFS	Souvenir: The Singles 2004-2012
5	MOSHI MONSTERS	Music Rox (limited edition)
6	RIHANNA	Talk That Talk
7	VARIOUS ARTISTS	Pop Jr.
8	MAROON 5	Overexposed
9	SCISSOR SISTERS	Magic Hour
10	HIGH FLYING BIRDS	Noel Gallagher's High Flying Birds

PRICE CHECK						
	ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	Sainsbury's
	RITA ORA Ora	£8.97	£10.00	£7.99	£8.99	£8.97
	OF MONSTERS AND MEN My Head Is An Animal	£10.00	£10.00	£7.99	£9.99	N/A

REISSUE REPACKAGE

JOE STRUMMER AND THE MESCALEROS
Global A Go-Go / Streetcore **Hellcat Records / September 25**

Punk icon and one-time Clash frontman Joe Strummer would have turned 60 in 2012 and to celebrate his life and career re-mastered special editions of his finest solo work are being released on CD and vinyl.

Global A Go-Go and Streetcore were recorded between 2000 and Strummer's death in 2002, it was during this period that he wrote, recorded and toured with the band he dubbed The Mescaleros.

After The Clash disbanded in 1985, he only began working and recording with a band of his own again in the few years before his death.

The Mescaleros, who were previously a studio session band, became a fully-fledged group on Global A Go-Go and continued to develop further in Streetcore. This album was the last release, completed after Strummer's death.

Ten years on from the loss of one of the great British music icons, the re-release of these two albums celebrates the life of Joe Strummer and his musical talent.



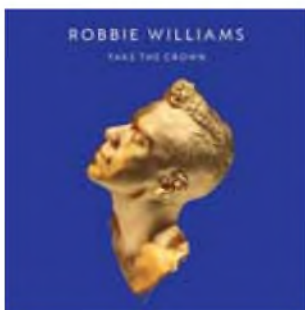
PRE-RELEASE ROBBIE WILLIAMS AND JLS ALBUMS HIGHEST NEW ENTRIES

Announcements of new albums from popular British acts Robbie Williams and JLS have sent them flying up the pre-release charts as Robbie's Take The Crown enters at 7 on Amazon and 11 at HMV, whilst JLS land at 3 on the Play chart.

There's a bunch of other releases making fresh appearances across the board too.

At Amazon, new acts include Gypsy Queens at 14, The John Wilson Orchestra at 16, and the 18 to 20 spots are occupied by Van Morrison, Bat For Lashes and Britain's Got Talent duo Jonathan & Charlotte.

At HMV, former Bon Jovi guitarist Richie Sambora's solo effort lands at 14, an exclusive version of One Direction's forthcoming LP is in at 16 whilst 19 and 20 see No Doubt and Ellie Goulding come into



the fold.

At Play, Axewound, Deaf Havana, Lawson and Coheed and Cambria debut at 13, 14, 17 and 18 respectively.

In other big news, ahead of his departure as the host of the Radio 1 Breakfast Show, Chris

Moyles's The Difficult Second Album leapfrogs Jake Bugg to hit the No.1 spot at Play. Elsewhere on the chart Green Day's three albums all climb and they are joined by Olly Murs, Little Mix,

and Lucy Rose who also make progress on the chart this week.

HMV's top 3 remain as last week with Muse, Killers and Pink leading the pack, whilst Muse and Mumford and Sons continue their reign once more at Amazon but are joined by climbers The Killers at 4 and Green Day's Uno and Michael Jackson's Bad 25th anniversary making up the rest of the Top 5.

AMAZON PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	MUSE The 2nd Law Warner Music		
2	MUMFORD & SONS Babel Universal Music		
3	THE KILLERS Battle Born Universal Music		
4	GREEN DAY iUno! Warner Music		
5	M. JACKSON Bad - 25th Sony Music		
6	P!NK The Truth about Love Sony Music		
7	R. WILLIAMS Take The Crown Univ. Music		
8	MAGNUM On The 13th Day Steamhammer		
9	P!NK The Truth About Love Sony Music		
10	GREEN DAY iDos! Warner Music		
11	JAKE BUGG Jake Bugg Universal Music		
12	GREEN DAY iTré! Warner Music		
13	LEWIS, LEONA Glassheart Sony Music		
14	THE GYPSY.. The Gypsy Queens Univ. Music		
15	AEROSMITH Music From... Sony Music		
16	THE JW ORCHESTRA Rodgers & Ham..EMI		
17	STEVE HARRIS British Lion EMI		
18	VAN MORRISON Born to Sing EMI		
19	BAT FOR LASHES The Haunted Man EMI		
20	JONATHAN & CHARLOTTE TBC Sony Music		

HMV PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	MUSE 2nd Law: Ltd: Softpack		
2	KILLERS Battle Born: Deluxe Edition		
3	P!NK Truth About Love: 2cd: Deluxe		
4	MUMFORD & SONS Babel		
5	GREEN DAY Uno		
6	GREEN DAY Dos		
7	GREEN DAY Tre		
8	M. JACKSON Bad: 25th Anniversary Edition		
9	WE ARE THE OCEAN Maybe Today, Maybe..		
10	LEONA LEWIS Glassheart: Hmv Exclusive		
11	R. WILLIAMS Take The Crown: Bonus Tracks		
12	CALVIN HARRIS New Album Out Soon		
13	DOG IS DEAD All Our Favourite Stories: Del		
14	R. SAMBORA Aftermath Of The Lowdown		
15	TULISA: (N-DUBZ) Tulisa		
16	ONE DIRECTION Take Me Home		
17	MODESTEP Evolution Theory		
18	J. BONAMASSA Beacon Theatre		
19	NO DOUBT Push & Shove		
20	E. GOULDING Halcyon		

PLAY.COM PRE-RELEASE			
POS	ARTIST/ ALBUM / LABEL		
1	C. MOYLES The Difficult Second.. Mercury		
2	JAKE BUGG Jake Bugg Mercury		
3	JLS Evolution Sony		
4	MUSE The 2nd Law Warner		
5	DAPPY Bad Intentions Island		
6	GREEN DAY iUno! Warner		
7	LEONA LEWIS Glassheart Sony Music		
8	OLLY MURS New Album TBC Sony		
9	ELLIE GOULDING Halcyon Polydor		
10	MUMFORD & SONS Babel Island		
11	TULISA (N-DUBZ) Tulisa Island		
12	LITTLE MIX New Album Sony Music		
13	AXEWOUND Vultures Sony		
14	DEAF HAVANA Fools And.. BMG Rights		
15	GREEN DAY iDos! Warner		
16	GREEN DAY iTré! Warner		
17	LAWSON Chapman Square Polydor		
18	COHEED AND CAMBRIA The Afterman V2		
19	LUCY ROSE Like I Used To Sony		
20	DEVILIN A Moving Picture Island		

PEOPLE

PERSONNEL NEC GROUP VETERAN JOINS OFFICIAL BOX OFFICE IN NEW ROLE

■ TICKET FACTORY



The Birmingham-based ticketing agent has appointed **PETER MONKS** as its new commercial director.

Monks makes the move up from assistant general manager and will take overall responsibility for new business growth and development.

The Ticket Factory, which is also the official box office for the NIA, LG Arena and the NEC has restructured its commercial team, with the creation of three new positions. Following the new commercial director role, the company are looking to recruit a new business development manager and business development executive.

Will Quekett, general manager of TTF said: "Our ticketing business is booming and in order to continue to expand we are investing heavily in Business Development."

Commenting on his new role, Monks said: "I am delighted to be able to continue to drive the growth of The Ticket Factory. I was heavily involved in our re-launch from an in-house box office to a national ticketing agent in 2007, and am extremely proud of what we have achieved over the past five years.

"I am looking forward to building on this success and expanding the Business Development team."

Monks has been with the NEC Group for 14 years, starting his career at the International Convention Centre (ICC) Birmingham in 1998. He later joined the sales team for the National Indoor Arena (NIA) and LG Arena before moving to the (then) NEC Box Office in 2005.

■ ARTS COUNCIL ENGLAND
TV executive **SIR PETER**

BAZALGETTE has been appointed chairman of the organisation and will take up the four-year term on January 31, succeeding Dame Liz Forgan after four years in the role.

Bazalgette is chair of English National Opera, president of the Royal Television Society, a non-executive director on the board of the Department for Culture, Media and Sport and is one of the key figures behind TV production company Endemol.

He said of his role: "Sustaining our vigorous arts and cultural sector is admittedly a challenge but one I greatly look forward to."

■ ENTS24

CHARLIE PRESBURG has joined the online live entertainment guide.

Presburg spent 17 years at Pollstar UK, most recently as managing director. He helped the US-based company set up its

London operation in 1995.

In his new role, Presburg is tasked with cementing Ents24's position with the live music business as well as establishing new relationships with the industry.

He said: "Ents24 has established itself as a premier web destination for entertainment fans, and I'm looking forward to helping the entertainment industry make the most of what the website has to offer."

■ UNIVERSAL MUSIC PUBLISHING
GROUP NASHVILLE

The company has expanded its creative team with four new appointments.

CYNDI FORMAN has been promoted to vice president, creative from senior creative director and will be tasked with



furthering artist and writer development. She has worked at UMPG Nashville since 2003.

FREEMAN WIZER moves up to creative director. He has secured covers for his writers from the likes of Tim McGraw and American Idol winner Scotty McCreery. Wizer's current roster of composers includes Phillip White, J.T. Hodges, Trent Summar and Nathan Chapman.

MISSY WILSON has been named UMPG Nashville's new senior creative director, joining from EMI Music Publishing after stints at Island Bound Music Publishing, Disney Music Publishing, and Stage Three Music.

TRAVIS GORDON is now creative manager, and will be tasked with writer development and song plugging. Gordon moves to UMPG Nashville from William Morris Endeavor, where he worked as a promoter and in corporate partnerships.

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

#46 **Tony Wadsworth CBE**, Chairman, BPI

Tony Wadsworth was Chairman and CEO of EMI Music UK & Ireland and in a 26-year career with the company held many roles including managing director of Parlophone, which he relaunched in the Nineties as well as overseeing the combination of the Virgin label.

Wadsworth went on to run all of EMI's UK labels and had success with artists including Robbie Williams, Coldplay, and the Beatles.

He holds Chairman positions at the BPI, BRIT Awards and Julie's Bicycle, and is on the board of the BRITs Trust charity as well as being a trustee of the

Music Sound Foundation and the EMI Archive Trust.

He has an Honorary Doctorate in Music from the University of Gloucestershire and is a Visiting Professor of the music and business schools at the University of Newcastle-on-Tyne.

Wadsworth has been awarded the Music Week Strat 2008, for outstanding contribution to the UK music industry; the Scott Piering Award 2009 by the Radio Academy, recognising outstanding contribution to music radio, and a CBE in the 2011 Queen's Birthday Honours List for his services to the UK music industry.

MY BIG BREAK How UK luminaries arrived in the music industry...

Ian Dowdell, Tour and Production Manager – Rumer

"I used to be a photographer and was due to work with heritage rock act The Quireboys. I was ill on the day and so called them to cancel. Come the evening I was still feeling sick but decided that, rather than feel sorry for myself at home, going to the show would at least be doing something productive.

"When I got there, their tour manager had gone home sick (not as sick as I was I'd wager) and they asked me if I could help out for a few days. I obviously did something right as I ended up working with them for the next four years.

"Looking to work with a more mainstream act I started helping out unsigned band The Rifles. Initially it was a step back but they became a very successful live act, keeping me busy for the next eight years. It was also the start of my relationship with Brian Message at ATC Management which led to four years with Kate Nash and most recently, a very successful and satisfying year as Tour and Production manager with Rumer."



TOP TIP It's a cliché but with the right attitude and hard work you can make your own luck. The trick is to make sure that you are prepared to do the best possible job when you do get a break and make the most of the opportunity.

46 SINGLES & ALBUMS

Ne-Yo's *Let Me Love You* pips The Script and Pink to the No.1 spot on the Official UK Singles Chart



CHARTS FOCUS



48 UK AIRPLAY & STREAMING

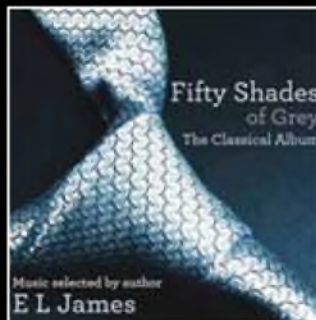
Carly Rae Jepsen's collaboration with Owl City wastes no time in dominating radio airplay

50 EU AIRPLAY & GLOBAL SALES

Alanis Morissette (left) is top in her Canadian homeland for the first time since 2002

52 INDIES & COMPILATIONS

80s Groove Vol 3 is a high new entry while on indies, there's a return for Edwyn Collins



53 CLUB

Example succeeds where he failed last week – with *Say Nothing* rising to the top of two charts

54 ANALYSIS

Alan Jones with all the weekend and midweek action from the singles and albums charts

56 KEY RELEASES & PRODUCT

If you can't beat them, you may as well join them... and that's why *Fifty Shades of Grey* (pictured) is our album of the week

CHARTS UK ALBUMS WEEK 36



incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2012.

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	SALES	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	SALES
1	New		THE VACCINES The Vaccines Come Of Age <i>Col:rbmbia 88725444242 (ARV)</i> (Johns)	HIGHEST NEW ENTRY	39	60	14	PAUL SIMON Graceland <i>Sony RCA 88691914712 (ARV)</i> (Simon/Halee)	SALES INCREASE
2	New		TWO DOOR CINEMA CLUB Beacon <i>Kits:unc/Co:operative:CD4046 (rom arv)</i> (Jacknife Lee)		40	75	51	THE XX <i>XX Young Turks YTO31CD (PIAS)</i> 1★ (Smith/McDonald)	HIGHEST CLIMBER
3	1	2	RITA ORA Ora <i>Col:rbmbia/Roc Nation 88725452492 (ARV)</i> (Switch/Diplo/Nash/The Runners/The Monarch/Chase & Status/Stargate/Kurstin/F1 Smith/Loco/De Martino/Taylor/will iam/M.Linney/B.Linney/DJ Fresh)		41	35	36	TWO DOOR CINEMA CLUB Tourist History <i>Kitsune/Cooperative CD4025 (rom arv)</i> 1● (James/Zdar)	
4	2	30	EMELI SANDE Our Version Of Events <i>Virgin CDV3094 (E)</i> 2★ (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sande)		42	47	5	KATE BUSH The Whole Story <i>EMI CDP7464142 (E)</i> 4★ (Powell/Sush/Kelly)	
5	New		RONAN KEATING Fires <i>Po:ydor 3707780 (ARV)</i> (Electric/owe/Jensen/Alexander/Novels/Reid/Rawling/Meehan/Lipson)		43	52	42	JAY-Z & KANYE WEST Watch The Throne <i>Roc-a-fella/Mercury 2765057 (ARV)</i> (West/Dean/Keith/O-Tip/Pharrell/Don Jazzy/Hit-Boy/Kihoffer/The Neptunes/RZA/Lewis/Bhasker/Swizz Beatz/Joseph/S1)	
6	7	7	PLAN B iLL Manors <i>679/Atlantic 5310522172 (ARV)</i> 1● (Drew/Al Shux/Plan B/16 Bit/Appapoulay/Labrinth/Milton/McEwan/Fox/The Krauts)	+50% SALES INCREASE	44	53	106	KATY PERRY Teenage Dream <i>Virgin CDV3084 (E)</i> 3★ (Dr.Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)	
7	5	15	PALOMA FAITH Fall To Grace <i>RCA 98591955512 (ARV)</i> (Hooper/Gosling/Al Shux/Arnold)		45	40	18	KEANE Strangeland <i>Island 2794838 (ARV)</i> 1● (Grech/Marguerat)	
8	New		MARK KNOPFLER Privateering <i>Mercury 3704321 (ARV)</i> (Knopfler/Fletcher/Ainlay)		46	34	13	MADNESS Total Madness <i>Union Square USMTV/CD001 (SDU)</i> (Langer/Winstanley)	
9	3	2	OF MONSTERS AND MEN My Head Is An Animal <i>Universal Republic/Island 2798019 (ARV)</i> (Of Monsters and Men/Arnarson/King)		47	21	3	BLOC PARTY Fout <i>French Kiss/Cooperative FKRO601 (rom arv)</i> (Newport)	
10	New		SCOUTING FOR GIRLS The Light Between Us <i>Epic 88725455032 (ARV)</i> (Robson/Green/Stride/Kipner/Frampton)		48	26	3	THE DARKNESS Hot Cakes <i>PIAS PIASR305CD (PIAS)</i> (Hawkins/Hawkins/Brine/Ezrin)	
11	8	16	FUN. Some Nights <i>Atlantic/Fueled By Ramen FUELS280482 (ARV)</i> 1● (Bhasker/Haynie/Jake One)	SALES INCREASE	49	38	12	JUSTIN BIEBER Believe. <i>Def Jam 3701673 (ARV)</i> (Various)	
12	6	40	THE BLACK KEYS El Camino <i>Nonesuch 7559795331 (ARV)</i> 1● (Danger Mouse/The Black Keys)		50	45	56	THE VACCINES What Did You Expect From The Vaccines? <i>Columbia 88697841451 (ARV)</i> (Grech/Marguerat)	
13	9	52	ED SHEERAN + <i>Asylum 5249864652 (ARV)</i> 4★ (Gosling/Hugall/Sheeran/No 1.D)	SALES INCREASE	51	42	9	NEWTON FAULKNER Write It On Your Skin <i>Ugly Truth 8869192022 (ARV)</i> (Faulkner/Farrar/The Nexus/Mills)	
14	New		MATCHBOX 20 North <i>Atlantic 7557876254 (ARV)</i> (tbc)		52	Re-entry		PLAN B The Defamation Of Strickland Banks <i>679/Atlantic 5185584712 (ARV)</i> 4★ 2★ (Ballance-Drew/Epworth/Appapoulay/McEwan)	
15	4	2	ELBOW Dead In The Boot <i>Fiction 3711011 (ARV)</i> (Elbow/Hillier/Potter/Mushy the Cat)		53	37	23	LABRINTH Electronic Earth <i>Syc0 88591932932 (ARV)</i> (Labrinth/De Digg Lar/Gheena/McKenzie/Williams)	
16	14	11	MAROON 5 Overexposed <i>A&M/Octone/Po:ydor 3704278 (ARV)</i> (Martin/Shellback/Bianco/Robopop/Levine/Md./Teddler/Zancanella/Pssovoy/West/Valentine/Farrar/Rotem/Kang/Spiegel/Supreme Cuts/Maroon 5)		54	61	9	FRANK OCEAN Channel Orange <i>Def Jam 3710252 (ARV)</i> (Malay/Ocean/Taylor/Keith/Akpeazu/Tyler, The Creator/Pharrell)	
17	16	85	ADELE 21 <i>XL XCD520 (PIAS)</i> 16★ (F.T.Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)		55	New		ANIMAL COLLECTIVE Centipede Hz <i>Domino WIGCD274 (PIAS)</i> (Allen III/Animal Collective)	
18	11	42	ONE DIRECTION Up All Night <i>Syc0 88597843542 (ARV)</i> (Mac/Falk/Yacub/Rawling/Meehan/Solomon/Meredith/Stamard/Hovels/Gad/Robson/RedCne/Bea/Geeck/Jimmy Joker/Rawling/Meehan/Gaudino/Rooney)		56	25	3	JULIO IGLESIAS 1 <i>Sony RCA 88725455452 (ARV)</i> (Hammond/Arcusa/Perez/Perry/Gatica/Foster/Ramone/Toledo/Liwi)	
19	10	42	RIHANNA Talk A Talk <i>Def Jam 2787842 (ARV)</i> 3★ (Dr.Luke/Cirkut/Harrell/Harris/StarGate/Crawford/Da Internz/The-Dream/NC-ID/Swire/McGrillen/Hi-Boy/Alex Da Kid/Chase N Status/Dean)		57	68	135	MUMFORD & SONS Sign No More <i>Gentlemen Of The Road/Island 2722536 (ARV)</i> 4★ 1★ (Dravs)	SALES INCREASE
20	44	46	COLDPLAY Mylo Xyloto <i>Parlophone 0875531 (E)</i> 4★ (Dravs/Green/Simpson)	SALES INCREASE	58	55	11	LINKIN PARK Living Things <i>Warner Brothers 9352495007 (ARV)</i> 1● (Rubin/Shineda)	
21	20	43	BEN HOWARD Every Kingdom <i>Island 2771686 (ARV)</i> 1● (Bond)		59	46	3	TREY SHONZ Chapter V <i>Atlantic 7557882519 (ARV)</i> (tbc)	
22	24	47	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash JDNCCD10 (E)</i> 2★ (Gallagher/Sardy)		60	41	6	TWIN ATLANTIC Free <i>Red Bull 5099909771024 (E)</i> (Norron)	
23	17	45	FLORENCE + THE MACHINE Ceremonials <i>Island 2782808 (ARV)</i> 1★ (Epworth)		61	51	145	FLORENCE + THE MACHINE Lungs <i>Island 1797940 (ARV)</i> 5★ (Epworth/Ford/Mackie/Mu:call/White)	
24	13	13	AMY MACDONALD Life In A Beautiful Light <i>Vertigo 3704138 (ARV)</i> (Wilkinson)		62	54	78	BOB MARLEY & THE WAILERS Legend <i>1st Jt G:ng 0073145867142 (ARV)</i> (Marley/Various)	
25	28	31	LADY ANTEBELLUM Need You Now <i>Capitol/Parlophone 6336412 (E)</i> 1● (Worley/Shaw)		63	49	7	THE GASLIGHT ANTHEM Handwritten <i>Mercury 2789417 (ARV)</i> (C'Brien)	
26	27	23	NICKI MINAJ Pink Friday... Roman Reloaded <i>Cash Money/Island 2795558 (ARV)</i> 1● (Various)		64	56	50	BEE GEES Number Ones <i>Reprise 8122798857 (ARV)</i> 1★ (Bee Gees/Stigwood/Martin/Richardson/Galuten/Tench)	
27	15	97	ELBOW The Seldom Seen Kid <i>Fiction 1754098 (ARV)</i> 3★ (Potter)		65	New		CALLEJA/BBC CO/MERCURIO Be My Love - A Tribute To Mario Lanza <i>Decca 4783531 (ARV)</i> (tbc)	
28	19	80	JESSIE J Who You Are <i>Island/Lava 2758527 (ARV)</i> 3★ (Dr.Luke/Brissett/Cornish/Martin/K/Cak/The Invisible Men/Parker & James/Thomas/Gad/Gordon)		66	29	3	JESSIE WARE Devotion <i>Island/PMR 3700659 (ARV)</i> (Kumu/Kid Harpoon/Sashmore/Archer)	
29	23	21	TRAIN California 37 <i>Columbia 88591987822 (ARV)</i> 1● (Walker/Sim/Laird/Spionage/Wattenberg/Parq/Hodges)		67	Re-entry		PROFESSOR GREEN. At Your Inconvenience <i>Virgin 5099957933556 (E)</i> 1● (Lobit/Hayes/The Young Boyz/Scharff/ISHU/MS/Craze)	
30	31	32	LANA DEL REY Born To Die <i>Po:ydor/Stranger 2787091 (ARV)</i> (Haynie/Parker/Berg/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Novels/Braide/Shux/Skarlek/Howe)		68	70	12	CHERYL A Million Lights <i>Po:ydor 3704302 (ARV)</i> (Alex Da Kid/Harris/Pantha/Will I am/Agent X/HyGrade/SH/Dada Life/Cruz/Wollo/Kid Gloves/Jim Beanz)	
31	New		THE MILK Tales From The Thames Delta <i>Sony/Sign Of The Time 88591951852 (ARV)</i> (Baloo/Wiggins)		69	63	43	DRAKE Take Care <i>Cash Money/Island 2783252 (ARV)</i> 1● (Shebib/Boi 1da/Montagnese/The Weeknd/xx Smith/T-Minus/Just Blaze/Graham/Cashe/McKinney)	
32	36	2	NICOLA BENEDETTI The Silver Violin <i>Decca 4783529 (ARV)</i> (Walton)		70	50	34	KELLY CLARKSON Stronger <i>RCA 88697951802 (ARV)</i> (Kennedy/Dean/Jones/Kurstin/Abraham/Olgee/Gad/Roberts/Miley/Halbert/Jenkins/Indal/DeStefano/Benson)	
33	New		CAT POWER Sun <i>Matador OLE7730 (PIAS)</i> (Marshall)		71	59	10	CHRIS BROWN Fortune <i>RCA 88691950552 (ARV)</i> (Various)	
34	43	54	DAVID GUETTA Nothing But The Beat <i>Possitwa/Virgin 0638951 (E)</i> 1★ (Guetta/Vee/Caren/Tuinfert/Riesterer/Black Raw/Afrojack/Luttrell/Avicii)		72	73	77	CHASE & STATUS No More Idols <i>Mercury 2745135 (ARV)</i> 1★ (Kennard/Milton/Novels/Sub Focus/Plan B)	
35	39	51	LMFAO Sorry For Party Rocking <i>Interscope 2774453 (ARV)</i> (Party Rock/Atun/Harris/Redpool/LMPAC)		73	Re-entry		THE SCRIPT The Script <i>Phonogenic 88597351942 (ARV)</i> 2★ 1★ (The Script)	
36	32	41	OLLY MURS In Case You Didn't Know <i>Epic/Syc0 88597940942 (ARV)</i> 2★ (The Fearless/Anyie/Straimer/Robson/Future Cut/Frampton/Jordan-Patrikios/Smith/Hizaurica/Heels/Prime/Metropolitan)		74	58	86	BRUNO MARS Doo-Wops & Hooligans <i>Elektra 7567883304 (ARV)</i> 4★ 1★ (The Smeezingtons/Needlz/The Supa Dups)	
37	18	85	FOO FIGHTERS Greatest Hits <i>RCA 88597959271 (ARV)</i> (Jones/Norton/Kasper/Raskulmecz/Vig)		75	12	2	ALANIS MORISSETTE Havoc And Bright Lights <i>Columbia 88725111312 (ARV)</i> (Ciccarelli/Sigsworth)	
38	48	13	ALT-J An Awesome Wave <i>Infectious INFECT134CD (PIAS)</i> (Andrew)						

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Adele 17	Coldplay 20	Howard, Ben 21	Macdonald, Amy 24	Flying Birds 22	Sande, Emeli 4	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ 1m European sales	BPI Awards Albums Eric Clapton: Clapton Chronicles - The Best Of (2 x platinum)
Alt-J 38	Cole, Cheryl 68	Iglesias, Julio 56	Madness 46	Ocean, Frank 54	Scouting For Girls 10		
Animal Collective 55	Darkness, The 48	Jay-Z & Kanye West 43	Marley, Bob & The Wailers 62	Of Monsters And Men 9	Script, The 73		
Bee Gees 64	Drake 69	Jessie J 28	Mars, Bruno 14	One Direction 18	Sheeran, Ed 13		
Benedetti, Nicola 32	Elbow 15	Joseph Calleja/Bbc ColSteven Mercurio 65	Maroon 5 16	Ora, Rita 3	Songz, Trey 59		
Bieber, Justin 49	Elbow 27	Keating, Ronan 5	Mumford & Sons 57	Paloma Faith 7	Train 29		
Black Keys, The 12	Faulkner, Newton 51	Knopfler, Mark 8	Murs, Ollly 36	Paul Simon 39	Twin Atlantic 60		
Bloc Party 47	Florence + The Machine 23, 61	Labrinth 53	Noel Gallagher/25 High	Perry, Katy 44	Two Door Cinema Club 2, 41		
Brown, Chris 71	Foo Fighters 37	Lady Antebellum 25		Plan B 6	Vaccines, The 1		
Bush, Kate 42	Fun. 11	Lady Antebellum 25		Plan B 52	Vaccines, The 50		
Cat Power 33	Gaslight Anthem, The 63	Guetta, David 34		Professor Green 67	Ware, Jessie 66		
Chase & Status 72				Rey, Lana Del 30	xx, The 40		
Clarkson, Kelly 70				Rihanna 19			

CHARTS UK AIRPLAY WEEK 36

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	10	4	6		OWL CITY & CARLY RAE JEPSEN Good Time / Interscope/Republic Island	2372	44.19	59.04	57.1
2	4	8	3		PINK Blow Me (One Last Kiss) / LaFace	3358	21.71	55.45	12.36
3	3	16	20		MAROON 5 FEAT. WIZ KHALIFA Payphone / A&M/Octone/Polydor	3968	1.2	53.14	5.35
4	1	9	9		RITA ORA How We Do (Party) / Columbia/Roc Nation	3899	15.63	50.95	-5.72
5	2	6	19		SIMPLE PLAN FEAT. SEAN PAUL Summer Paradise / Atlantic	2139	13.84	50.67	-3.12
6	12	5	4		LITTLE MIX Wings / Syco	3027	23.45	50.02	46.86
7	8	4	10		FUN. Some Nights / Atlantic/Fueled By Ramen	1476	33.57	46.97	20.13
8	9	4	2		THE SCRIPT FEAT. WILL.I.AM Hall Of Fame / Epic/Phonogenic	2332	24.64	43.51	12.92
9	6	6	5		SAM AND THE WOMP Bom Bom / One More Tune/Stilt/Warner	1714	2.33	43.13	6.52
10	5	15	21		STOOSHE. Black Heart / Future Cut/Work/Warner Brothers	3583	-1.08	41.29	-5.41
11	7	4	15		CHERYL Under The Sun / Polydor	2437	16.27	36.97	-6.29
12	17	18	51		COLDPLAY & RIHANNA Princess Of China / Parlophone	2846	5.64	36.61	14.48
13	18	9	53		KARMIN Brokenhearted / Epic	3275	13.4	34.73	9.18
14	11	3	17		EMELI SANDE Read All About It Pt 3 / Virgin	1428	1.06	33.96	-3.9
15	20	3	1		NE-YO Let Me Love You (Until You Learn To Love Yourself) / Def Jam	1165	57.65	33.39	8.06
16	13	24	30		CARLY RAE JEPSEN Call Me Maybe / Interscope	2732	-2.64	32.15	-3.86
17	16	2	8		TAYLOR SWIFT We Are Never Ever Getting Back Together / Mercury	1749	33.92	30.82	-3.99
18	37	3	76		RONAN KEATING Fires / Polydor	1334	22.5	29.71	45.49
19	24	2			THE KILLERS Runaways / Lizard King/Mercury	604	38.22	29.58	7.33
20	14	5			NOISETTES That Girl / Mono-Ro-Rama	926	-12.14	29.55	-10.89
21	22	13	34		CHRIS BROWN Don't Wake Me Up / RCA	1511	-2.45	27.89	-2.82
22	19	9	13		WILEY FEAT. RHYMEZ & MS D Heatwave / Warner Brothers/One More Tune	1170	-12.36	27.66	-10.77
23	47	2			EMILIA MITIKU So Wonderful / Warner Brothers	447	108.88	27	57.34
24	26	10	12		FLORENCE + THE MACHINE Spectrum / Island	2111	-0.71	26.25	2.42
25	33	17	23		RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / Asylum	954	3.58	25.96	19.47
26	27	3			KRISTINA TRAIN Dream Of Me / Mercury	324	9.46	24.57	-2.81
27	30	2			EXAMPLE Say Nothing / MoS	1075	5.91	24.07	2.86
28	21	13	47		KATY PERRY Wide Awake / Virgin	2718	2.18	23.84	-17.31
29	32	34	48		GOTYE FEAT. KIMBRA Somebody That I Used To Know / Island	1860	-0.37	23.36	3
30	28	36	97		JESSIE J Domino / Island/Lava	1574	-9.23	23.14	-6.05
31	34	34	57		DAVID GUETTA FEAT. SIA Titanium / Virgin	1328	10.76	23.01	6.63
32	29	19	62		CHERYL Call My Name / Polydor	1901	-14.45	22.85	-5.03
33	23	11	18		CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back / Columbia	1454	-10.14	22.8	-19.83
34	15	4	16		ANGEL Wonderful / AATW/Island	989	3.02	21.35	-34.95
35	36	15	32		FLO-RIDA Whistle / Atlantic	1018	-3.87	20.36	-0.73
36	38	15	40		WILL.I.AM FEAT. EVA SIMONS This Is Love / Interscope	984	-3.72	20.24	1.71
37	25	5			SCOUTING FOR GIRLS Summertime In The City / Epic	1136	-3.24	19.57	-28.34
38	NEW	1			TULISA FEAT. TYGA Live It Up / Island	587	0	18.82	0
39	44	24	46		TRAIN Drive By / Columbia	1868	0.43	18.58	3.91
40	41	3	14		OF MONSTERS AND MEN Little Talks / Universal Republic/Island	535	72.58	18.47	0
41	40	4	24		TREY SONGZ Simply Amazing / Atlantic	1022	6.68	18.16	-4.47
42	48	17	25		ALEX CLARE Too Close / Island	743	0.95	17.98	5.15
43	35	18	66		RIHANNA Where Have You Been / Def Jam	746	-13.15	17.71	-16.46
44	49	58	80		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger / A&M/Octone/Polydor	1118	15.02	17.33	2.06
45	RE				EMELI SANDE Next To Me / Virgin	1269	0	17.26	0
46	50	29	45		NICKI MINAJ Starships / Cash Money/Island	917	-5.66	17.2	1.84
47	RE				RITA ORA FEAT. TINIE TEMPAH R.I.P. / Columbia/Roc Nation	547	0	17.2	0
48	43	42			OLLY MURS Dance With Me Tonight / Epic/Syco	1202	8.58	17.15	-4.4
49	RE				LADY ANTEBELLUM Need You Now / Capitol/Parlophone	1187	0	16.5	0
50	NEW	1			MIKA FEAT. PHARRELL WILLIAMS Celebrate / Casablanca/Island	198	0	16.11	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Brunel FM, 2CR-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Viking FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtra, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beatson FM, Choice FM London, Citybeat, 96.7FM, Clyde 1 FM, Clyde 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, 101.1, 101.2, 101.3, 101.4, 101.5, 101.6, 101.7, 101.8, 101.9, 102.1, 102.2, 102.3, 102.4, 102.5, 102.6, 102.7, 102.8, 102.9, 103.1, 103.2, 103.3, 103.4, 103.5, 103.6, 103.7, 103.8, 103.9, 104.1, 104.2, 104.3, 104.4, 104.5, 104.6, 104.7, 104.8, 104.9, 105.1, 105.2, 105.3, 105.4, 105.5, 105.6, 105.7, 105.8, 105.9, 106.1, 106.2, 106.3, 106.4, 106.5, 106.6, 106.7, 106.8, 106.9, 107.1, 107.2, 107.3, 107.4, 107.5, 107.6, 107.7, 107.8, 107.9, 108.1, 108.2, 108.3, 108.4, 108.5, 108.6, 108.7, 108.8, 108.9, 109.1, 109.2, 109.3, 109.4, 109.5, 109.6, 109.7, 109.8, 109.9, 110.1, 110.2, 110.3, 110.4, 110.5, 110.6, 110.7, 110.8, 110.9, 111.1, 111.2, 111.3, 111.4, 111.5, 111.6, 111.7, 111.8, 111.9, 112.1, 112.2, 112.3, 112.4, 112.5, 112.6, 112.7, 112.8, 112.9, 113.1, 113.2, 113.3, 113.4, 113.5, 113.6, 113.7, 113.8, 113.9, 114.1, 114.2, 114.3, 114.4, 114.5, 114.6, 114.7, 114.8, 114.9, 115.1, 115.2, 115.3, 115.4, 115.5, 115.6, 115.7, 115.8, 115.9, 116.1, 116.2, 116.3, 116.4, 116.5, 116.6, 116.7, 116.8, 116.9, 117.1, 117.2, 117.3, 117.4, 117.5, 117.6, 117.7, 117.8, 117.9, 118.1, 118.2, 118.3, 118.4, 118.5, 118.6, 118.7, 118.8, 118.9, 119.1, 119.2, 119.3, 119.4, 119.5, 119.6, 119.7, 119.8, 119.9, 120.1, 120.2, 120.3, 120.4, 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168.2, 168.3, 168.4, 168.5, 168.6, 168.7, 168.8, 168.9, 169.1, 169.2, 169.3, 169.4, 169.5, 169.6, 169.7, 169.8, 169.9, 170.1, 170.2, 170.3, 170.4, 170.5, 170.6, 170.7, 170.8, 170.9, 171.1, 171.2, 171.3, 171.4, 171.5, 171.6, 171.7, 171.8, 171.9, 172.1, 172.2, 172.3, 172.4, 172.5, 172.6, 172.7, 172.8, 172.9, 173.1, 173.2, 173.3, 173.4, 173.5, 173.6, 173.7, 173.8, 173.9, 174.1, 174.2, 174.3, 174.4, 174.5, 174.6, 174.7, 174.8, 174.9, 175.1, 175.2, 175.3, 175.4, 175.5, 175.6, 175.7, 175.8, 175.9, 176.1, 176.2, 176.3, 176.4, 176.5, 176.6, 176.7, 176.8, 176.9, 177.1, 177.2, 177.3, 177.4, 177.5, 177.6, 177.7, 177.8, 177.9, 178.1, 178.2, 178.3, 178.4, 178.5, 178.6, 178.7, 178.8, 178.9, 179.1, 179.2, 179.3, 179.4, 179.5, 179.6, 179.7, 179.8, 179.9, 180.1, 180.2, 180.3, 180.4, 180.5, 180.6, 180.7, 180.8, 180.9, 181.1, 181.2, 181.3, 181.4, 181.5, 181.6, 181.7, 181.8, 181.9, 182.1, 182.2, 182.3, 182.4, 182.5, 182.6, 182.7, 182.8, 182.9, 183.1, 183.2, 183.3, 183.4, 183.5, 183.6, 183.7, 183.8, 183.9, 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CHARTS STREAMING WEEK 36



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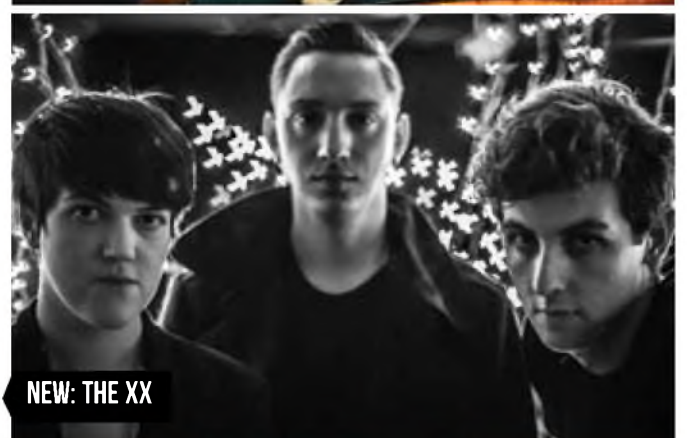


**STREAMED TRACKS
TOP FIVE**



OFFICIAL UK STREAMING CHART TOP 75

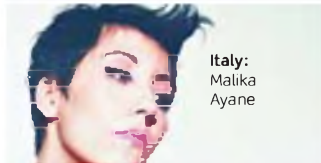
POS	LAST	ARTIST / ALBUM / LABEL
1	2	FLORENCE + THE MACHINE <i>Spectrum</i> Island
2	4	SAM & THE WOMP <i>Bom Bom</i> One More Tune/Stiff
3	1	WILEY FT MS D <i>Heatwave</i> One More Tune/Warner Bros
4	11	TAYLOR SWIFT <i>We Are Never Ever Getting Back Together</i> Mercury
5	3	RITA ORA <i>How We Do (Party)</i> Columbia/Roc Nation
6	7	MAROON 5 FT WIZ KHALIFA <i>Payphone</i> A&M/Octone
7	5	CALVIN HARRIS FT EXAMPLE <i>We'll Be Coming Back</i> Columbia
8	6	CARLY RAE JEPSEN <i>Call Me Maybe</i> Interscope
9	8	FUN FT JANELLE MONAE <i>We Are Young</i> Atlantic/Fueled By Ramen
10	14	OF MONSTERS & MEN <i>Little Talks</i> Universal Republic
11	10	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
12	13	EMELI SANDE <i>Read All About It Pt 3</i> Virgin
13	9	FLO RIDA <i>Whistle</i> Atlantic
14	16	ALEX CLARE <i>Too Close</i> Island
15	36	OWL CITY/CARLY RAE JEPSEN <i>Good Time</i> Interscope/Republic
16	15	TRAIN <i>Drive By</i> Columbia
17	12	NICKI MINAJ <i>Pound The Alarm</i> Cash Money/Island
18	17	GOTYE FT KIMBRA <i>Somebody That I Used To Know</i> Island
19	54	LITTLE MIX <i>Wings</i> Syco Music
20	30	FUN <i>Some Nights</i> Atlantic/Fueled By Ramen
21	20	STOOSHE <i>Black Heart</i> Future Cut/Qwerks/Warner Bros
22	18	COLDPLAY & RIHANNA <i>Princess Of China</i> Parlophone
23	21	WILL I AM FT EVA SIMONS <i>This Is Love</i> Interscope
24	19	ANGEL <i>Wonderful</i> Island
25	26	JUSTIN BIEBER FT BIG SEAN <i>As Long As You Love Me</i> Def Jam
26	22	CHRIS BROWN <i>Don't Wake Me Up</i> RCA
27	23	SKRILLEX FT SIRAH <i>Bangarang</i> Asylum
28	25	JAY-Z & KANYE WEST <i>N****S In Paris</i> Roc-A-Fella
29	31	PUBLIC ENEMY <i>Harder Than You Think</i> Stan Jamsz
30	27	KATY PERRY <i>Wide Awake</i> Virgin
31	24	RITA ORA FT TINIE TEMPAH <i>R.I.P.</i> Columbia/Roc Nation
32	58	CHERYL <i>Under The Sun</i> Polydor
33	29	DAVID GUETTA FT SIA <i>Titanium</i> Polygram/Virgin
34	28	NICKI MINAJ <i>Starships</i> Cash Money/Island
35	34	TREY SONGZ <i>Simply Amazing</i> Atlantic
36	32	ELBOW <i>One Day Like This</i> Fiction
37	33	RIHANNA <i>Where Have You Been</i> Def Jam
38	NEW	TWO DOOR CINEMA CLUB <i>Sleep Alone</i> Kitsune
39	40	ED SHEERAN <i>The A Team</i> Asylum
40	41	EMELI SANDE <i>My Kind Of Love</i> Virgin
41	37	PALOMA FAITH <i>Picking Up The Pieces</i> RCA
42	38	FAR EAST MOVEMENT/COVER DRIVE <i>Turn Up The Love</i> Interscope
43	42	ED SHEERAN <i>Small Bump</i> Asylum
44	63	SIMPLE PLAN FT SEAN PAUL <i>Summer Paradise</i> Atlantic
45	44	RIHANNA FT CALVIN HARRIS <i>We Found Love</i> Def Jam
46	NEW	SCRIPT FT WILL I AM <i>Hall Of Fame</i> Epic/Phonogenic
47	39	KARMIN <i>Brokenhearted</i> Epic
48	43	BEN HOWARD <i>Only Love</i> Island
49	45	COLDPLAY <i>Paradise</i> Parlophone
50	47	ED SHEERAN <i>Lego House</i> Asylum
51	46	AVICII <i>Levels</i> Island
52	48	BEN HOWARD <i>Old Pine</i> Island
53	50	ED SHEERAN <i>Drunk</i> Asylum
54	49	FLORENCE & THE MACHINE <i>Shake It Out</i> Island
55	53	AZELIA BANKS FT LAZY JAY <i>212</i> POLYDOR
56	51	ONE DIRECTION <i>What Makes You Beautiful</i> Syco Music
57	56	BEN HOWARD <i>The Wolves</i> Island
58	NEW	THE XX <i>Angels</i> Young Turks
59	55	EMELI SANDE <i>Next To Me</i> Virgin
60	52	CHERYL <i>Call My Name</i> Polydor
61	35	DEVLIN FT ED SHEERAN <i>(All Along The) Watchtower</i> 4th & Broadway
62	59	LABRINTH FT TINIE TEMPAH <i>Earthquake</i> Syco Music
63	NEW	VACCINES <i>Teenage Icon</i> Columbia
64	NEW	TWO DOOR CINEMA CLUB <i>Next Year</i> Kitsune
65	61	DRAKE FT RIHANNA <i>Take Care</i> Cash Money/Island
66	62	FLO RIDA FT SIA <i>Wild Ones</i> Atlantic
67	NEW	ALT-J <i>Breezeblocks</i> Infectious Music
68	NEW	TWO DOOR CINEMA CLUB <i>Handshake</i> Kitsune
69	68	M83 <i>Midnight City</i> M83 Recording Naave
70	NEW	NE-YO <i>Let Me Love You (Until You Learn To Love)</i> Def Jam
71	60	REDLIGHT <i>Lost In Your Love</i> Polydor
72	66	EMELI SANDE <i>Heaven</i> Virgin
73	64	DAVID GUETTA FT NICKI MINAJ <i>Turn Me On</i> Polygram/Virgin
74	57	KATE BUSH <i>Running Up That Hill</i> Fish People
75	NEW	TWO DOOR CINEMA CLUB <i>Something Good Can Work</i> Kitsune



CHARTS EU AIRPLAY WEEK 35



PAN-EUROPEAN	
POS	ARTIST/ ALBUM / LABEL
1	PINK Blow Me (One Last Kiss) <i>SME</i>
2	SIMPLE PLAN FEAT. PAUL, SEAN Summer Paradise <i>WEA</i>
3	JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i>
4	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i>
5	FLO RIDA Whistle <i>WEA</i>
6	WILL.I.AM FEAT. SIMONS, EVA This Is Love <i>UNI</i>
7	BROWN, CHRIS Don't Wake Me Up <i>SME</i>
8	OWL CITY & JEPSEN, CARLY RAE Good Time <i>UNI</i>
9	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i>
10	OF MONSTERS AND MEN Little Talks <i>UNI</i>



DENMARK	
POS	ARTIST/ ALBUM / LABEL
1	NEPHEW Hjertestarter <i>CPH</i>
2	AURA In Love With The World <i>UNI</i>
3	PINK Blow Me (One Last Kiss) <i>SME</i>
4	GRAFFITI6 Free <i>EMI</i>
5	MEDINA Lyser I Moerke <i>ALM</i>
6	DEVECKERSKI, ALINA Flytta Pa Dej <i>EMI</i>
7	ALPHABEAT Love Sea <i>CPH</i>
8	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i>
9	DICKOW, TINA You Wanna Teach Me To Dance <i>ALM</i>
10	CLARKSON, KELLY Dark Side <i>SME</i>



FRANCE	
POS	ARTIST/ ALBUM / LABEL
1	WILL.I.AM FEAT. SIMONS, EVA This Is Love <i>UNI</i>
2	R.I.O. FEAT. NICCO Party Shaker <i>HPY</i>
3	FERRARI, ALEX Bara Bara Bere Bere <i>SME</i>
4	MINAJ, NICKI Pound The Alarm <i>UNI</i>
5	BROWN, CHRIS Don't Wake Me Up <i>SME</i>
6	DJ MAM'S FEAT. MATADOR, JESSY & GUISAO, LUIS Zumba He Zumba Ha <i>WAG</i>
7	KEEN'V Ma Vie Au Soleil <i>UNI</i>
8	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i>
9	SANDE, EMELI Next To Me <i>CAP</i>
10	BIRDY Skinny Love <i>ATL</i>



GERMANY	
POS	ARTIST/ ALBUM / LABEL
1	PINK Blow Me (One Last Kiss) <i>SME</i>
2	CRUZ, TAIQ World In Our Hands <i>UID</i>
3	LYKKE LI I Follow Rivers <i>WMG</i>
4	JEPSEN, CARLY RAE Call Me Maybe <i>UID</i>
5	LINKIN PARK Burn It Down <i>WMG</i>
6	NO DOUBT Settle Down <i>UID</i>
7	OF MONSTERS AND MEN Little Talks <i>UID</i>
8	CRO Du <i>IND</i>
9	LOREEN Euphoria <i>WMG</i>
10	DEL REY, LANA Summertime Sadness <i>UID</i>



IRELAND	
POS	ARTIST/ ALBUM / LABEL
1	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>SME</i>
2	FLORENCE + THE MACHINE Spectrum <i>UNI</i>
3	ORA, RITA How We Do (Party) <i>SME</i>
4	OWL CITY & JEPSEN, CARLY RAE Good Time <i>UNI</i>
5	OF MONSTERS AND MEN Little Talks <i>UNI</i>
6	STOOSHE Black Heart <i>WEA</i>
7	FUN. Some Nights <i>WEA</i>
8	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i>
9	TRAIN Drive By <i>SME</i>
10	PINK Blow Me (One Last Kiss) <i>SME</i>



ITALY	
POS	ARTIST/ ALBUM / LABEL
1	MORISSETTE, ALANIS Guardian <i>SME</i>
2	AYANE, MALIKA Tre Cose <i>SUG</i>
3	JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i>
4	SCISSOR SISTERS Only The Horses <i>UNI</i>
5	SEREBRO Mama Lover <i>EGO</i>
6	FERRO, TIZIANO Per Dirti Ciao! <i>EMI</i>
7	CREMONINI, CESARE Il Comico (Sai Che Risate) <i>UNI</i>
8	OF MONSTERS AND MEN Little Talks <i>UNI</i>
9	PERRY, KATY Wide Awake <i>EMI</i>
10	MIKA FEAT. WILLIAMS, PHARRELL Celebrate <i>UNI</i>

NETHERLANDS	
POS	ARTIST/ ALBUM / LABEL
1	LOREEN Euphoria <i>WEA</i>
2	OWL CITY & JEPSEN, CARLY RAE Good Time <i>UNI</i>
3	TRAIN 50 Ways To Say Goodbye <i>SME</i>
4	PINK Blow Me (One Last Kiss) <i>SME</i>
5	WILL.I.AM FEAT. SIMONS, EVA This Is Love <i>UNI</i>
6	HOWARD, BEN Keep Your Head Up <i>UNI</i>
7	AVIDAN, ASAF One Day (Reckoning Song) <i>SME</i>
8	LIMA, GUSTTAVO Balada <i>CNR</i>
9	HANDSOME POETS Sky On Fire <i>PFH</i>
10	FLO RIDA Whistle <i>WEA</i>

NORWAY	
POS	ARTIST/ ALBUM / LABEL
1	TRAIN 50 Ways To Say Goodbye <i>SME</i>
2	JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i>
3	MAYER, JOHN Shadow Days <i>SME</i>
4	LOREEN Euphoria <i>WMN</i>
5	ADMIRAL P Kallenavn <i>IND</i>
6	LALEH Some Die Young <i>WMN</i>
7	FUN. FEAT. MONAE, JANELLE We Are Young <i>WMN</i>
8	VAMP Liten Fuggel <i>UNI</i>
9	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i>
10	HUTCHINSON, ERIC Talk Is Cheap <i>WMN</i>

SPAIN	
POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i>
2	TRAIN Drive By <i>SME</i>
3	LOREEN Euphoria <i>WMG</i>
4	FUN. FEAT. MONAE, JANELLE We Are Young <i>WMG</i>
5	JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i>
6	FLO RIDA Whistle <i>WMG</i>
7	SANZ, ALEJANDRO No Me Compara <i>UNI</i>
8	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>UNI</i>
9	LOPEZ, JENNIFER Dance Again <i>SME</i>
10	ALBORAN, PABLO Te He Echado De Menos <i>EMI</i>

SWEDEN	
POS	ARTIST/ ALBUM / LABEL
1	ADAMOU, IVI La La Love <i>SME</i>
2	JEPSEN, CARLY RAE Call Me Maybe <i>UNI</i>
3	HENRIKSSON, LINNEA Lyckligare Nu <i>SME</i>
4	LALEH Some Die Young <i>WEA</i>
5	FUN. Some Nights <i>WEA</i>
6	PINK Blow Me (One Last Kiss) <i>SME</i>
7	AGNES One Last Time <i>ROX</i>
8	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i>
9	NICKELBACK Lullaby <i>WEA</i>
10	FUN. FEAT. MONAE, JANELLE We Are Young <i>WEA</i>

GLOBAL SALES ANALYSIS

BY ALAN JONES

A LOT OF CANADIAN ACTS have topped the album chart in their home country in the last 10 years, including Celine Dion, Avril Lavigne, Shania Twain, Nickelback, Sarah McLachlan, Diana Krall, Michael Bublé, Nelly Furtado, Neil Young, Sum 41, Bryan Adams, Justin Bieber, Drake and Leonard Cohen - but not **Alanis Morissette**.

That oversight is corrected this week, with her latest set *Havoc And Bright Lights* becoming her first homeland topper since *Under Rug Swept* in March 2002. *Havoc And Bright Lights* is the week's

hottest new arrival on the international scene, and also debuts at No.1 in Austria, Italy and Switzerland, two in Germany, five in the US, six in Ireland and number nine in Spain. It completes its portfolio with debuts in Brazil (15), Finland (15), France (16) Flanders (17), Denmark (22), Wallonia (22) and Hungary (28).

For most of 2012, **Adele** and **One Direction** have topped the list of UK acts in most territories in which credible album charts are produced. They are still the UK's top attraction in more than half of



the countries surveyed - but there are a lot of acts who are also the top British export in at least one country at the moment, including **Archive**, **Ben Howard**, **Birdy**, **Bloc**

Party, **Coldplay**, **Ed Sheeran**, **Emeli Sandé**, **Olly Murs** and **Joss Stone**.

Birdy's self-titled album is, however, the only one that tops the overall chart anywhere, jumping 2-1 in Australia to lead the list there for the first time.

Joss Stone's latest album, *The Soul Sessions Volume 2*, has been something of a return to form which was reflected in its international chart performance earlier this year. It belatedly adds three more Top 10 placings to its portfolio this week, debuting in Switzerland (five), Austria (six) and Germany (seven). **Olly Murs** has a lesser profile but his second album, *In Case You Didn't Know*, has done

pretty well in Europe, capitalising on the widespread success of the singles *Heart Skips A Beat* and *Dance With Me Tonight*. It finally breaks Sweden this week, debuting at number 10.

London trip-hop band **Archive** have released nine studio albums since 1996 and achieve their highest profile yet with *With Us Until You're Dead*, which storms to four in Switzerland and five in France, while debuting at 59 in Wallonia. Newcomer **Jessie Ware's** first album, *Devotion*, reached five domestically and 74 in Ireland last month, and now adds debuts in Poland (16), Norway (22) and Switzerland (59).

GET READY FOR THE NEXT GENERATION



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Music Glue



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Isle Of Wight Festival



Seth Jackson
(PIAS) Media



Rob Hallett
AEG Live



John Probyn
Live Nation



Oliver White
D.A.M Good Media



Steve Strange
X-ray Touring



Geoff Meall
The Agency Group



Nick Bryer
Oxjam

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?

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.

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?

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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?

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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?

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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.

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.

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CHARTS INDIES/COMPILATIONS WEEK 36



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|---------|---|
| 1 | 1 | VARIOUS | Now That's What I Call Music 82 / EMI TV/UMTV (E) |
| 2 | NEW | VARIOUS | 80s Groove - Vol 3 / MoS/Sony (ARV) |
| 3 | 2 | VARIOUS | Honey Honey / Sony RCA (ARV) |
| 4 | 3 | VARIOUS | Now That's What I Call Reggae / EMI TV/UMC/UMTV (ARV) |
| 5 | 6 | VARIOUS | Ibiza Annual 2012 / MoS (ARV) |
| 6 | 4 | VARIOUS | Back To Reality / EMI TV/UMTV (E) |
| 7 | 5 | VARIOUS | Now That's What I Call Chill / EMI TV/Rhino (E) |
| 8 | 10 | VARIOUS | Now That's What I Call Running / EMI TV/UMTV (E) |
| 9 | 7 | VARIOUS | Now That's What I Call A No 1 / EMI TV/UMTV (E) |
| 10 | NEW | VARIOUS | UKF Bass Culture 2 / AEI (PIAS) |
| 11 | 11 | VARIOUS | Isles Of Wonder - The Opening Ceremony / Decca/UMC (ARV) |
| 12 | 9 | VARIOUS | Clubland Eurodance / AATW/UMTV (ARV) |
| 13 | 8 | VARIOUS | Pop Jr / UMTV (ARV) |
| 14 | 14 | VARIOUS | Clubland 21 / AATW/UMTV (ARV) |
| 15 | 13 | VARIOUS | The Best Of British / UMTV/EMI TV (ARV) |
| 16 | 16 | VARIOUS | Sugar Sugar - The Birth Of Bubblegum Pop / Sony RCA (ARV) |
| 17 | 12 | VARIOUS | A Symphony Of British Music / Decca/UMC (ARV) |
| 18 | 15 | VARIOUS | The Chillout Session / MoS (ARV) |
| 19 | 17 | VARIOUS | Now That's What I Call Music 81 / EMI TV/UMTV (E) |
| 20 | 18 | VARIOUS | Keep Calm And Relax / Sony/Rhino (ARV) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Edwyn Collins

- | | | | |
|----|-----|--|---|
| 1 | 1 | PUBLIC ENEMY | Harder Than You Think / Slan Jamz |
| 2 | 3 | PORTER ROBINSON | Language / MoS (ARV) |
| 3 | 6 | OTTO KNOWS | Million Voices / Embassy Of Music (PH) |
| 4 | NEW | EDWYN COLLINS | A Girl Like You / AED |
| 5 | 13 | PSY | Gangnam Style / YG Entertainment |
| 6 | 5 | DJ FRESH FEAT. RITA ORA | Hot Right Now / MoS (ARV) |
| 7 | 7 | NOISETTES | That Girl / Mono-Ra-Rama (Absolute) |
| 8 | NEW | SACRED HEART | Joining Jack / Sacred Heart |
| 9 | 10 | JOHN MURPHY | In The House - In A Heartbeat / XL (PIAS) |
| 10 | 9 | ADELE | Someone Like You / XL (PIAS) |
| 11 | 15 | BOM BOM | When I Go Bom Bom Bom / 151 IMP |
| 12 | 8 | LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR | Danza Kuduro / Dance Nation/MoS (ARV) |
| 13 | RE | KNIFE PARTY | Internet Friends / Earstorm |
| 14 | 16 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Everybody's On The Run / Sour Mash (E) |
| 15 | RE | ADELE | Turning Tables / XL (PIAS) |
| 16 | 20 | ADELE | Rolling In The Deep / XL (PIAS) |
| 17 | 18 | ADELE | Set Fire To The Rain / XL (PIAS) |
| 18 | RE | DRUMSOUND & BASSLINE SMITH FEAT. TOM CANE | Through The Night / New State |
| 19 | RE | RADICAL FACE | Welcome Home / Morr (Shellshock Srd) |
| 20 | RE | M83 | Midnight City / Nave (rom arv) |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Cat Power

- | | | | |
|----|-----|------------------------------------|--|
| 1 | 1 | ADELE | 21 / XL (PIAS) |
| 2 | 3 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Noel Gallagher's High Flying Birds / Sour Mash (E) |
| 3 | NEW | CAT POWER | Sun / Matador (PIAS) |
| 4 | 8 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 5 | 10 | THE XX | xx / Young Turks (PIAS) |
| 6 | 6 | MADNESS | Total Madness / Union Square (SDU) |
| 7 | 4 | THE DARKNESS | Hot Cakes / PIAS (PIAS) |
| 8 | NEW | ANIMAL COLLECTIVE | Centipede Hz / Domino (PIAS) |
| 9 | 7 | TWIN ATLANTIC | Free / Red Bull (E) |
| 10 | NEW | THE UKULELES | The Ukuleles / DMG TV (SDU) |
| 11 | 5 | NOISETTES | Contact / Mono-Ra-Rama (Absolute) |
| 12 | 12 | FRANK TURNER | England Keep My Bones / Xtra Mile (PIAS) |
| 13 | 14 | JACK WHITE | Blunderbuss / XL (PIAS) |
| 14 | NEW | THE ORB/LEE SCRATCH PERRY | Present The Observer In The Star House / Cooking Vinyl (Essential/GEM) |
| 15 | NEW | IAN HUNTER AND THE RANT BAND | When I'm President / Proper (PROP) |
| 16 | 13 | ADELE | 19 / XL (PIAS) |
| 17 | 11 | EXAMPLE | Playing In The Shadows / MoS (ARV) |
| 18 | 15 | ALABAMA SHAKES | Boys & Girls / Rough Trade (PIAS) |
| 19 | RE | FIRST AID KIT | The Lion's Roar / Wichita (PIAS) |
| 20 | RE | MADNESS | Complete Madness / Union Square (SDU) |



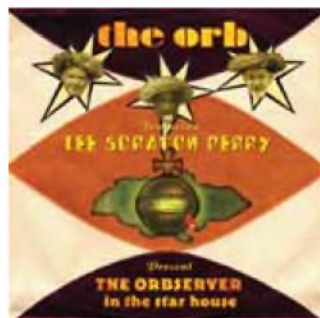
Atoms For Peace Indie Singles Breakers (11)



Animal Collective Indie Albums (8)



The Ukuleles Indie Albums (10), Breakers (1)



The Orb Indie Albums (14)



Pineapple Thief Indie Albums Breakers (2)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Sacred Heart

- | | | | |
|----|-----|------------------------------|--|
| 1 | 2 | OTTO KNOWS | Million Voices / Embassy Of Music |
| 2 | 4 | PSY | Gangnam Style / YG Entertainment |
| 3 | NEW | SACRED HEART | Joining Jack / Sacred Heart |
| 4 | 3 | JOHN MURPHY | In The House - In A Heartbeat / XL |
| 5 | 6 | BOM BOM | When I Go Bom Bom Bom / 151 IMP |
| 6 | 9 | KNIFE PARTY | Internet Friends / Earstorm |
| 7 | 10 | RADICAL FACE | Welcome Home / Morr |
| 8 | 12 | TNGHT | Higher Ground / Warp |
| 9 | 5 | RUSTIE FEAT. ALUNAGEORGE | After Light / Warp |
| 10 | 1 | BIG HITS 2012 | Let Me Love You / Big Hits 2012 |
| 11 | NEW | ATOMS FOR PEACE | Default / XL |
| 12 | 14 | JULIO BASHMORE | Au Seve / Broadwalk |
| 13 | 13 | LITTLE COMETS | Dancing Song / Dirty Hit |
| 14 | NEW | DR REMIX F | Last Night / 151 IMP |
| 15 | NEW | IT'S ALWAYS A GOOD TIME | Good Time / Victory |
| 16 | NEW | BIG HITS 2012 | Last Night (Beer Fest) / Big Hits 2012 |
| 17 | 16 | COLLEGE FEAT. ELECTRIC YOUTH | A Real Hero / Valerie |
| 18 | RE | THE HEAVY | Short Change Hero / Counter |
| 19 | 18 | IN THE LITTLE WOOD | Screw The Nether / Yagcast Studios |
| 20 | 19 | AWOLNATION | Sail / Red Bull |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



The Ukuleles

- | | | | |
|----|-----|---------------------|--|
| 1 | NEW | THE UKULELES | The Ukuleles / DMG TV |
| 2 | NEW | PINEAPPLE THIEF | All The Wars / K Scope |
| 3 | 2 | BILL FAY | Life Is People / Dead Oceans |
| 4 | NEW | JENS LECKMAN | I Know What Love Isn't / Secretly Canadian |
| 5 | 6 | SBTRKT | Sbtrkt / Young Turks |
| 6 | 4 | SWANS | The Seer / Young God |
| 7 | NEW | STAFF BENDA BILILI | Bouger Le Monde / Grammed Discs |
| 8 | 8 | KARINE POLWART | Traces / Hegri |
| 9 | 1 | KATATONIA | Dead End Kings / Peaceville |
| 10 | 14 | DEAD CAN DANCE | Anastasis / PIAS |
| 11 | NEW | TWO GALLANTS | The Bloom And The Blight / Fargo |
| 12 | NEW | LECRAE | Gravity / Reach |
| 13 | NEW | PROPAGANDHI | Failed States / Epitaph |
| 14 | NEW | MOSTLY AUTUMN | The Ghost Moon Orchestra / Mostly Autumn |
| 15 | 13 | THE HEAVY | The Glorious Dead / Counter |
| 16 | 10 | WILD NOTHING | Nocturne / Bella Union |
| 17 | 18 | MARK TREMONTI | All I Was / Fret12 |
| 18 | 3 | EASY STAR ALL STARS | Easy Star's Thrillah / Easy Star |
| 19 | NEW | NATHAN FAKE | Steam Days / Border Community |
| 20 | NEW | STEPHEN HOUGH | Stephen Houghs French Album / Hyperion |

CHARTS CLUB WEEK 36

Club charts are available on **MusicWeek.com** every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	5	EXAMPLE Say Nothing / <i>MoS</i>
2	5	5	CHICANE & FERRY CORSTEN One Thousand Suns / <i>Modena</i>
3	7	3	CARL KENNEDY FEAT. ROACHFORD Ride The Storm 2012 / <i>New State</i>
4	6	4	RICHARD GREY AND NARI & MILANI FEAT. ALEXANDRA PRINCE Mas Que Nada / <i>RGS</i>
5	14	3	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>
6	9	4	HANNAH Good Feeling / <i>Snowdog</i>
7	22	2	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>
8	8	3	LUCIE EVANS I Hope You're Listening To The Radio / <i>RGS</i>
9	24	2	ARCHEO The Payback / <i>Music Mantra</i>
10	12	4	MICHAEL WOODS FEAT. ESTER DEAN We've Only Just Begun / <i>MoS</i>
11	11	4	HELENA FEAT. MR WILSON Girl From The Sky / <i>One Love</i>
12	1	6	SAM AND THE WOMP Bom Bom / <i>One More Tune/Stilt/Warner</i>
13	20	2	RUSS CHIMES Back 2 You / <i>Positiva/Virgin</i>
14	19	2	MYNC & SENADEE No Place Like Home / <i>Cr2</i>
15	18	3	BURNS Lies / <i>Columbia</i>
16	17	3	JAKOB LIEDHOLM Swede Love / <i>Sign Of The Times</i>
17	15	3	BENGA FEAT. MARLENE Pour Your Love / <i>Columbia</i>
18	23	2	BOB MARLEY & THE WAILERS Jammin' / <i>Island</i>
19	16	5	DJ FRESH FEAT. RAVAUGHN The Feeling / <i>MoS</i>
20	31	2	STATIC REVENGER FEAT. DEV Turn The World On / <i>White Label</i>
21	Re	4	HE MET HER Crime Novela - EP / <i>Heartdrive</i>
22	26	3	PET SHOP BOYS Winner / <i>Parlophone</i>
23	NEW		ERIC TURNER V AVICII Dancing In My Head / <i>Capital/Parlophone</i>
24	32	2	MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / <i>Epic</i>
25	29	3	KID MASSIVE FEAT. DATABOY Good Girlfriend / <i>Transmission</i>
26	27	2	BENJAMIN LEUNG & JIM NEILD FEAT. ANDY HALDANE Time To Go / <i>Limbo</i>
27	36	2	CHRIS CAPPUCCINO Painkiller Ep / <i>Saltine</i>
28	4	5	THE WIDEBOYS Addicted 2 Bass / <i>Worldwide Phonographics</i>
29	40	2	LAURA BROAD FEAT. CHRIS BROWN Nobody Can / <i>Simp'y</i>
30	34	6	DAVID GUETTA & NICKY ROMERO Metropolis / <i>Jack Back</i>
31	NEW		KELVIN SCOTT Jump All Night / <i>Saltrenz</i>
32	33	2	DEMARK & MANNA FEAT. TERRI BJERRE Shine On Me / <i>Made</i>
33	3	7	RUDENKO FEAT. POPOV & MCD Stranger / <i>Dance With Me</i>
34	NEW		CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>
35	39	3	MACHINES DON'T CARE FEAT. MELEKA Beat Dun Drop / <i>Columbia</i>
36	NEW		SUPAFLY Happiness / <i>White Label</i>
37	13	7	IVAN GOUGH & FEENIXPAWL FEAT. GEORGI KAY In My Mind / <i>One More Tune</i>
38	28	3	AVICII Last Dance / <i>OMT</i>
39	NEW		NO DOUBT Settle Down / <i>Interscope</i>
40	NEW		OWL CITY & CARLY RAE JEPSEN Good Time / <i>Interscope/Republic Island</i>

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	EXAMPLE Say Nothing / <i>MoS</i>
2	6	4	OWL CITY & CARLY RAE JEPSEN Good Time / <i>Interscope/Republic Island</i>
3	5	3	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>
4	12	3	PITBULL FEAT. SHAKIRA Get It Started / <i>J</i>
5	15	3	AGGRO SANTOS So Sexy / <i>FOD</i>
6	18	3	BOB MARLEY & THE WAILERS Jammin' / <i>Island</i>
7	13	4	STUDIO KILLERS Ode To The Bouncer / <i>AATW</i>
8	1	5	CHERYL Under The Sun / <i>Polydor</i>
9	27	2	MORFEX Moonshine / <i>Nip n' Tuck</i>
10	NEW		BEYONCE I Was Here / <i>Columbia</i>
11	23	2	FLO-RIDA I Cry / <i>Atlantic</i>
12	21	2	PET SHOP BOYS Winner / <i>Parlophone</i>
13	10	6	SAM AND THE WOMP Bom Bom / <i>One More Tune/Stilt/Warner</i>
14	25	2	VIDA Boom Box / <i>B.O.B. Entertainment/Genesoo/Universal</i>
15	NEW		NO DOUBT Settle Down / <i>Interscope</i>
16	30	2	DALE SAUNDERS FEAT. DAN CLARE Let The Love Flow / <i>Rock One</i>
17	3	6	ALEXANDRA STAN Lemonade / <i>3 Beat</i>
18	NEW		SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>
19	20	3	AIDEN GRIMSHAW Curtain Call / <i>RCA</i>
20	19	5	DJ FRESH FEAT. RAVAUGHN The Feeling / <i>MoS</i>
21	28	2	HAVANA FEAT. FRENCH KISS Gypsy Girl / <i>Sig Man</i>
22	17	7	LITTLE MIX Wings / <i>Syco</i>
23	NEW		SCISSOR SISTERS Let's Have A Kiki / <i>Polydor</i>
24	4	4	LABRINTH Treatment / <i>Syco</i>
25	16	3	MICHEL TELO Ai Se Au Te Pego / <i>Roster</i>
26	NEW		NOELIA My Everything / <i>Pink Star</i>
27	24	8	WILEY FEAT. RHYMEZ & MS D Heatwave / <i>Warner Brothers/One More Tune</i>
28	NEW		LAURA BROAD FEAT. CHRIS BROWN Nobody Can / <i>Simp'y</i>
29	29	2	LEELEE Ugly / <i>Dcywalker</i>
30	NEW		SINCERE Deja Vu / <i>Mercury</i>



UPFRONT Example



COMMERCIAL POP



URBAN

Reticent Example's Say Nothing double haul speaks for itself

ANALYSIS

BY ALAN JONES

Six weeks after registering his ninth No.1 on the Upfront chart – assisting Calvin Harris on We'll Be Coming Back – Example racks up his 10th, with new single Say Nothing climbing 2-1.

After missing out last week by a small margin, it was an emphatic victory this time around, enjoying a landslide 28.47% winning margin over Chicane & Ferry Corsten's

One Thousand Suns, which jumps 5-2.

Mixed by Hardwell & Dannic, Foamo, Burns, TC and Roska, Say Nothing also jumps 2-1 on the Commercial Pop chart – but while he is a regular fixture at the top of the Upfront club chart, Example is a comparative stranger to the Commercial Pop summit, with only the aforementioned We'll Be Coming Back topping the list.

Say Nothing takes the title by dint of registering 5% more

support among jocks than Owl City & Carly Rae Jepsen's Good Time, which was helped by excellent mixes from Fred Falke and Wideboys, as well as Adam 'Owl City' Young himself.

After just one week at No.1 on the Urban chart, Mariah Carey's Triumphant (Get 'Em), slips back to two, allowing Def Jam/Mercury labelmate Ne-Yo's Let Me Love You (Until You Learn To Love Yourself) to rebound 3-1 and rack up its fifth week at the top.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	7	NE-YO Let Me Love You (Until You Learn To Love Yourself) / <i>Def Jam</i>
2	1	4	MARIAH CAREY FEAT. RICK ROSS & MEEK MILL Triumphant (Get 'Em) / <i>Def Jam</i>
3	2	6	NY Trophy Boy / <i>Dream Juice</i>
4	4	5	THE WIDEBOYS Addicted 2 Bass / <i>Worldwide Phonographics</i>
5	5	3	MICHAEL GRAY FEAT. ROLL DEEP Can't Wait For The Weekend / <i>Cooking Vinyl/Sultra</i>
6	8	12	WILEY FEAT. RHYMEZ & MS D Heatwave / <i>Warner Brothers/One More Tune</i>
7	12	9	RITA ORA How We Do (Party) / <i>Columbia/Roc Nation</i>
8	9	16	CHRIS BROWN Don't Wake Me Up / <i>RCA</i>
9	21	2	PUBLIC ENEMY Harder Than You Think / <i>Slam Jamz</i>
10	16	9	NICKI MINAJ Pound The Alarm / <i>Cash Money/Island</i>
11	11	3	DJ FRESH FEAT. RAVAUGHN The Feeling / <i>MoS</i>
12	17	3	KENDRICK LAMAR Swimming Pools (Drank) / <i>Interscope/Aftermath</i>
13	24	2	FLO-RIDA I Cry / <i>Atlantic</i>
14	6	7	LITTLE MIX Wings / <i>Syco</i>
15	19	6	TIMBALAND FEAT. NE-YO Hands In The Air / <i>Interscope</i>
16	23	2	MICHAEL JACKSON Bad 25 Mixes: Bad/Speed Demon / <i>Epic</i>
17	18	5	SAM AND THE WOMP Bom Bom / <i>One More Tune/Stilt/Warner</i>
18	NEW		PITBULL FEAT. SHAKIRA Get It Started / <i>J</i>
19	30	9	NABIHA Never Played The Bass / <i>Disco Wax</i>
20	26	2	BOB MARLEY & THE WAILERS Jammin' / <i>Island</i>
21	7	3	AZEALIA BANKS Esta Noche / <i>Polydor/Azealia Banks</i>
22	14	3	LABRINTH Treatment / <i>Syco</i>
23	15	8	ANGEL Wonderful / <i>AATW/Island</i>
24	NEW		SINCERE Deja Vu / <i>Mercury</i>
25	22	12	STEVE AOKI/ANGGER DIMAS/IGGY AZALEA Beat Down / <i>3 Beat/AATW</i>
26	13	7	KH & MC NEAT You Don't Know / <i>Next Stop</i>
27	20	7	DRAKE FEAT. THE WEEKND Crew Love / <i>Cash Money/Island</i>
28	10	6	LEELEE Ugly / <i>Dcywalker</i>
29	29	8	FAR EAST MOVEMENT FEAT. COVER DRIVE Turn Up The Love / <i>Interscope</i>
30	27	2	DONAE'O Move To Da Gyal Dem / <i>Zephron</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DAVID GUETTA FEAT. SIA She Wolf
2	SUB FOCUS FEAT. ALPINES Tidal Wave
3	DJ SNEAK Naughty Girl
4	SWEDISH HOUSE MAFIA Don't You Worry Child
5	CHARLI XCX You?Re The One
6	UNICORN KID Need U
7	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
8	PAUL VAN DYK FT ADAM YOUNG Eternity
9	MADEON The City
10	ALT-J Something Good
11	NICKY ROMERO & CALVIN HARRIS Iron
12	DIRTY SOUTH & ALESSO FT RUBEN HAZE City Of Dreams
13	ANALOGUE PEOPLE IN A DIGITAL WORLD Tattoo Girl
14	THE SCUMFROG FEAT. STING If I Ever Lose My Faith In You
15	BOOKA SHADE Honeyslave Ep
16	THOMAS GOLD & CHRIS ORTEGA Hypnotize
17	LADYHAWKE Blue Eyes
18	DJ OBEK FEAT. AMBUSH Craissy
19	ALEX FONT Angola
20	NOVA FRONTEIRA Everybody Loves The Sunshine



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

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CHARTS ANALYSIS WEEK 36



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

- **AMELIA LILY** *You Bring Me Joy* Xenomania
- **TULISA FEAT. TYGA** *Live It Up* AATW/Island
- **THE KILLERS** *Runaways* Vertigo
- **MUMFORD & SONS** *I Will Wait* Island
- **DAVID GUETTA** *She Wolf (Falling To Pieces)* Positiva/Virgin
- **THE XX** *Angel* Young Turks
- **COLDPLAY** *Paradise* Parlophone
- **COLDPLAY** *Viva La Vida* Parlophone
- **ETTA JAMES** *At Last* MCA
- **COLDPLAY** *Yellow* Parlophone
- **COLDPLAY** *The Scientist* Parlophone
- **RIHANNA FEAT. CALVIN HARRIS** *We Found Love* Def Jam
- **BIRDY** *Skinny Love* 14th Floor/Atlantic
- **THE STROKES** *Last Nite* Rough Trade
- **DAVID GUETTA** *Play Hard* Positiva/Virgin
- **ADELE** *One And Only* XL
- **BETTE MIDLER** *The Rose* Atlantic
- **COLDPLAY** *Fix You* Parlophone

UK ALBUMS CHART

- **THE XX** *Coexist* Young Turks
- **THE SCRIPT** *NUMBER 3* Epic/Phonogenic
- **BOB DYLAN** *The Tempest* Columbia



- **PET SHOP BOYS** *Elysium* Parlophone
- **JOE MCELDERY** *Here's What I Believe* UCI
- **BILLY TALENT** *Dead Silence* Atlantic
- **ZZ TOP** *La Futura* Vertigo
- **DAVID GUETTA** *Nothing But The Beat 2.0* Positiva/Virgin
- **MELANIE C** *Stages* Red Girl
- **GALLOWES** *Gallows* PIAS Recordings
- **CALEXICO** *Algiers* City Slang
- **DAVID BYRNE & ST VINCENT** *Love This Giant* 4AD
- **TOY** *Toy Heavenly* V2 Music
- **COLDPLAY** *Viva La Vida Or Death And All His Friends* Parlophone
- **LADY GAGA** *Born This Way* Interscope
- **COLDPLAY** *A Rush Of Blood To The Head* Parlophone
- **COLDPLAY** *Parachutes* Parlophone
- **COLDPLAY** *X&Y* Parlophone
- **STEVE VAI** *The Story Of Light* Favored Nations

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

Source: Official Charts Company

SINGLES

BY ALAN JONES

After finishing third in the eighth season of *The X Factor* last year, behind Little Mix and Marcus Collins, 17-year-old **Amelia Lily** is on course to debut atop the singles chart this weekend with her introductory release, *You Bring Me Joy*. Coming just a fortnight after Little Mix's second single *Wings* flew to the top, *You Bring Me Joy* sold 27,157 copies by midnight on Monday, to open up a lead of more than 36% at the top of the chart.

In an old-fashioned three-way battle for chart honours last week, **Ne-Yo's** *Let Me Love You (Until You Learn To Love Yourself)* debuted atop the singles chart, while *Hall Of Fame* entered at No.2 for **The Script feat. will.i.am**, and *Blow Me (One Last Kiss)* arrived at three for **Pink**.

Let Me Love You... (88,784 sales) is Ne-Yo's fifth No.1, following his 2006 debut hit *So Sick*, *Closer* (2008), *Beautiful Monster* (2010) and, in a secondary role, *Give Me Everything* (2011), which was



credited to **Pitbull feat. Ne-Yo, AfroJack and Nayer**.

From the UK franchise of *The Voice*, coaches Danny O'Donoghue, will.i.am and O'Donoghue's band *The Script* have blended their styles to come up with *Hall Of Fame*, which debuted at two on Sunday, on sales of 77,841 copies.

Number one on initial sales flashes, *Blow Me (One Last Kiss)* was unable to sustain its winning start but still managed to sell 70,207 copies to debut at three

for **Pink**. The first single from her upcoming album *The Truth About Love*, it is the 15th Top 10 hit for Pink as a primary artist.

In a more frenetic era, it was not that unusual for the top three singles to be debuts – occasionally even the top four, five and, on two occasions, the top six would all be new entries. But that era has largely passed, and this week's all-new top three is only the second such configuration in more than six years. It is just over a year since it last happened – the chart

for 27 August 2011 was topped by **Wretch 32's** *Don't Go*, which was pursued by **Emeli Sandé's** *Heaven* and **Maroon 5's** *Moves Like Jagger* (feat. Christina Aguilera), making a clean sweep of the medal positions for debuts for the first time since 28 January 2006.

In pursuit of his fourth straight top five hit from current album *Wild Ones*, **Flo Rida** made a slowish start with *I Cry*. His 18th hit since 2008 – 14 of them as the primary artist – *I Cry* debuts at 11 (27,739 sales). Of previous *Wild Ones* singles, *Good Feeling* got to No.1 the title track (feat. Sia) to four and *Whistle* to two. The album itself holds at 121 (1,075 sales).

Plan B's *Ill Manors* reached No.6 in April, and it has taken a while for follow-up *Deepest Shame* to emerge. It is off and running now, however, and leapt 104-27 (10,703 sales) last weekend, while also helping to maintain interest in the *Ill Manors* soundtrack, which moves 7-6 (13,461 sales).

Overall singles sales were down 3.78% week-on-week at 3,312,039 – 6.64% above same-week 2011 sales of 3,105,671.

ALBUMS

BY ALAN JONES

It's another three weeks before the start of the crucial fourth quarter but the frenzy started early this year, with a trio of eagerly-awaited albums set to dominate the chart this weekend. Likely to lead the new intake are London band **The XX**, whose self-titled debut won the 2010 Mercury Music Prize. Follow-up *Coexist* raced to the top of Tuesday's sales flashes, with 23,620 takers, enough for it to open up a handy lead over **The Script's** third album *#3* (19,141) and **Bob Dylan's** 35th studio album, *The Tempest* (18,042). With nothing else selling even 6,000 copies in the same time frame, it is easy to predict these will be the top three albums this coming weekend.

As for last weekend, **The Vaccines** shot to the top of the chart with their second album *Come Of Age* racking up first-week sales of 44,395. Recorded in Belgium and Bath, it is the follow-up to *What Do You Expect From The Vaccines?*, which debuted and peaked at



four in March 2011 on sales of 31,574 copies, and has remained in the Top 200 ever since (78 weeks), with a low position of 133, and sales of 338,706.

Gaining impetus from their blistering success at Reading and Leeds festivals over the August bank holiday, **Two Door Cinema Club's** *Beacon* blazed to a No.2 debut on sales of 33,306 copies. That's a much-improved opening compared to the Northern

Ireland trio's first album, *Tourist History*, which debuted at 46 (5,071 sales) in March 2010, and peaked 62 weeks later at 24. It bounced 135-35 last week but now slips back to 41, with 2,527 sales in the week raising its career tally to 266,389.

Chasing the 10th No.1 album of his career – he has had five with Boyzone and four solo – **Ronan Keating** debuted at five (14,505 sales) with *Fires*.

Also the frontman for a phenomenally successful band before going solo, Dire Straits legend **Mark Knopfler** is now 63 but continues to release albums at a prodigious rate. *Privateering* is his eighth new set since 2000, and his longest, with the shortest version available containing 20 songs and 90 minutes of music, while a deluxe edition adds five more songs and has a playing time of two hours. It debuted at eight (10,973 sales) on Sunday, giving Knopfler the 17th Top 10 album of his entire career, including solo, Dire Straits and collaborative efforts.

Scouting For Girls reached No.1 with *This Ain't A Love Song*, the introductory single from their last album but two years on, *Summertime In The City* – the first single from their third album, *The Light Between Us* – reached only No.72 a fortnight ago. The album itself fared better, debuting at 10 (10,406 sales) on Sunday.

Overall album sales were down 4.73% week-on-week at 1,416,278, and 14.51% below same-week 2011 sales of 1,656,672.



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INDUSTRY EVENTS DATES FOR YOUR DIARY



11/10 MUSIC CHINA 2012
Shanghai

September

18
AIM Digital Day
Chiswick musicindie.com

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**



LATER LIVE
DUFFY
Well, Well, Well

September 28 20 Years of Later... With Jools Holland

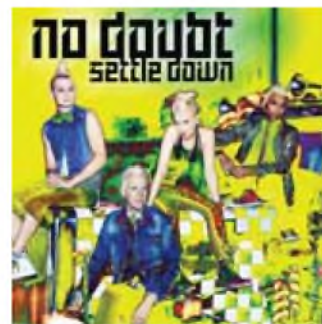
As the most successful TV music show of the modern era returns for a new series,

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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

PRODUCT KEY RELEASES



► NO DOUBT Settle Down 17.09



► FRIGHTENED RABBIT State Hospital 24.09

SEPTEMBER 17

SINGLES

- 2:54 Sugar (*Fiction*)
- TOMMY ARCHER FEAT. RENNY C No Turning Back (*Sky Rocket*)
- BAND OF HORSES Knock Knock (*Columbia/Brown*)
- BILLY TALENT Surprise Surprise (*Atlantic*)
- BURNS Lies (*Columbia*)
- CHARLI XCX You're The One (*Asylum*)
- ALEX CLARE Treading Water (*Island*)
- DELILAH Shades Of Grey (*Atlantic*)
- FIRST AID KIT Wolf (*Wichita*)
- GIN WIGMORE Man Like That (*Polydor*)
- GREEN DAY Kill The DJ (*Reprise*)
- KIMBRA 2 Way Street (*Warner Brothers*)
- MICHAEL KIWANUKA Bones (*Polydor*)
- LIANNE LA HAVAS Forget (*Warner Brothers*)
- LADYHAWKE Blue Eyes (*Modular/Island*)
- LUCY ROSE Bikes (*RCA*)
- THE MACCABEES Ayla (*Fiction*)
- KATIE MELUA The Walls Of The World (*Dramatica*)

- MIKE DELINQUENT PROJECT FEAT. LADY LESHURR Step In The Dance (*Champion*)
- JESS MILLS For My Sins (*Island*)
- EMILIA MITIKU So Wonderful (*Warner Brothers*)
- NO DOUBT Settle Down (*Interscope*)
- PITBULL FEAT. SHAKIRA Get It Started (v)
- RUSS CHIMES Back To You (*Positiva/Virgin*)
- SLYDIGS The Love That Keeps On Giving (*Hicknife*)

- SONIC BOOM SIX Virus (*Xtra Mile*)
- TIMOMATIC Set It Off (*RCA*)
- THE VIEW The Clock (*Cooking Vinyl*)

ALBUMS

- THE AMITY AFFLICTION Chasing Ghosts (*Roadrunner*)
- BAND OF HORSES Mirage Rock (*Columbia/Brown*)
- DANIEL STEFANIK Confidence (*Cocoon*)
- DINOSAUR JR I Bet On Sky (*Pias*)
- DOWNTOWN ABBEY Reissue (*Decca*)
- NELLY FURTADO The Spirit Indestructible (*Polydor*)
- G.O.O.D. MUSIC Cruel Summer (*Mercury*)
- THE GETAWAY PLAN Requiem (*Warner Brothers*)
- GRIZZLY BEAR Shields (*Warp*)
- INXS Kick - 25th Anniversary Edition (*Universal*)
- CARLY RAE JEPSEN Kiss (*Interscope*)
- THE KILLERS Battle Born (*Lizard King/Mercury*)
- KREAYSHAWN Somethin' Bout Krey (*Columbia*)
- LITTLE BIG TOWN Tornado (*Wrasse Records*)
- MARILLION Sounds That Can't Be Made (*Earmusic*)

- PINK The Truth About Love (*Laface*)
- RANGDA Formerly Extinct (*Drag City*)
- RIVAL SONS Head Down (*Earache*)
- RICHIE SAMBORA Aftermath Of The Lowdown (*Warner Artist Services*)
- THE SEA AND CAKE Runner (*Thrill Jockey*)
- SIC ALPS 12 (*Drag City*)
- SANDI THOM Flesh & Blood (*Nova*)
- WE ARE THE OCEAN Maybe Today, Maybe Tomorrow (*Hassle*)

SEPTEMBER 24

SINGLES

- DAPPY Good Intentions (*atw/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 (*3BT*)
- 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*)

- 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-Sa*)
- 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 (*4Ag*)
- LUPE FIASCO Food & Liquor li: The Great American Rap Album (*Atlantic*)
- JOHN FRUSCIANTE Pbx Funicular Intaglio Zone (*Record Collection*)



► TORI AMOS Gold Dust 01.10



► LEMAR Invincible 08.10



► LISA MARIE PRESLEY Storm & Grace 15.10



► BLACK COUNTRY COMM. Afterglow 29.10



► ANDREA BOCELLI Opera 29.11

- GREEN DAY Uno! (Reprise)
- STEVE HARRIS British Lion (EMI)
- MOTORHEAD The World Is Ours - Vol 2 - Anyplace Crazy As Anywhere Else (Udi)
- MUMFORD & SONS Babel (Gentlemen Of The Road/Island)
- 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)
- FOLKS I See Cathedrals (Big Flame)
- THE GETAWAY PLAN The Reckoning (Warner Brothers)
- DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) (Positiva/Virgin)
- 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 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 (Niche)
- 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)
- ERRORS New Relics (Rock Action)
- FLYING LOTUS Until The Quiet Comes (Warp)
- 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 (Ant)
- THE OVERTONES Higher (Warner Brothers)
- PAPA ROACH The Connection (Eleven Seven)
- NEIL SEDAKA The Real Neil (Music Intimty)
- 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? (Niche)
- 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)
- 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 (Feat. Ne-Yo) (Parlophone)
- NICKI MINAJ Va Va Voom (Cash Money/Island)
- NAS FEAT. AMY WINEHOUSE Cherry Wine (Mercury)
- THE NEIGHBOURHOOD Female Robbery (Sony)
- 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

- AT THE SKYLINES The Secrets To Life (Roadrunner)
- DAPPY Bad Intentions (Aatw/Island)

- DOG IS DEAD All Our Favourite Stories (Atlantic)
- ART GARFUNKEL The Singer (Sony)
- ELLIE GOULDING Halcyon (Polydora)
- JEFF THE BROTHERHOOD Hypnotic Nights (Warner Brothers)
- JOSEPHINE Portrait (Ark Recordings)
- LAST DINOSAURS In A Million Years (Polydora)
- LEMAR Invincible (Amp)
- MIKA The Origin Of Love (Casablanca/Island)
- ROYAL TRUX Accelerator (Domino)
- TAME IMPALA Lonerism (Modulaj)
- 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 (Nir ja Tune)
- TYLER JAMES Single Tear (Island)
- LAWSON Standing In The Dark (Global Talent/Polydora)
- MARINA AND THE DIAMONDS How To Be A Heartbreaker (675/Atlantic)
- MATMOS The Ganzfeld (Thrill Jockey)
- ANNA MEREDITH Black Prince Fury EP (Moshi Moshi)
- NINA NESBITT Boy (Island)
- FRANK OCEAN Thinking 'Bout You (Def Jam)
- 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

- 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)

OCTOBER 22

SINGLES

- BASTILLE Flaws (Virgin)

- DEVLIN FEAT. DIANE BIRCH Rewind (Island)
- NEWTON FAULKNER Write It On Your Skin (Ugly Truth/RCA)
- GAZ COOMBES White Noise (Hot Fruit)
- AMY MACDONALD 4Th Of July (Vertigo)
- 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

- BAT FOR LASHES The Haunted Man (Parlophone)
- GABRIEL BRUCE Love In Arms (Mercury)
- 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/Polydora)
- DANIEL O'DONNELL Songs From The Movies ...And More (DMG TV)
- STONE SOUR House Of Gold & Bones (Roadrunner)
- TAYLOR SWIFT Red (Mercury/Big Machine)
- DIONNE WARWICK Now (H&W/Warner)

OCTOBER 29

SINGLES

- JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat (Def Jam)
- GABRIEL BRUCE Perfect Weather (Mercury)
- DEAD CAN DANCE Opium (Pias)
- THE GASLIGHT ANTHEM Here Comes My Man (Mercury)
- OF MONSTERS AND MEN Mountain Sound (Island)
- KRISTINA TRAIN Dark Black (Mercury)

ALBUMS

- BLACK COUNTRY COMMUNION Afterglow (Mascot)
- DEVLIN A Moving Picture (Island)
- CALVIN HARRIS New Album Tbc (Columbia)
- 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)
- KRISTINA TRAIN Dark Black (Mercury)

NOVEMBER 5

SINGLES

- ELTON JOHN VS PNAU Phoenix (Mercury)
- LITTLE GREEN CARS The John Wayne (Young & Lost)
- SUB FOCUS FEAT. ALPINES Tidal Wave (Mercury/Ram Records)
- USHER New Single Tbc (RCA)

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)
- NEIL HALSTEAD Palindrome Hunches (Sonic Cathedral)
- ANDRE RIEU Magic Of The Music (Mott)

NOVEMBER 12

SINGLES

- 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 (Never Fade)

ALBUMS

- ANDREA BOCELLI Opera (Sugar/UK)

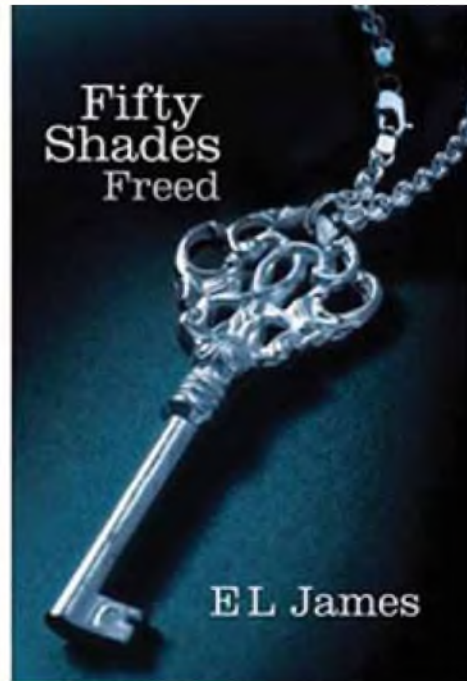
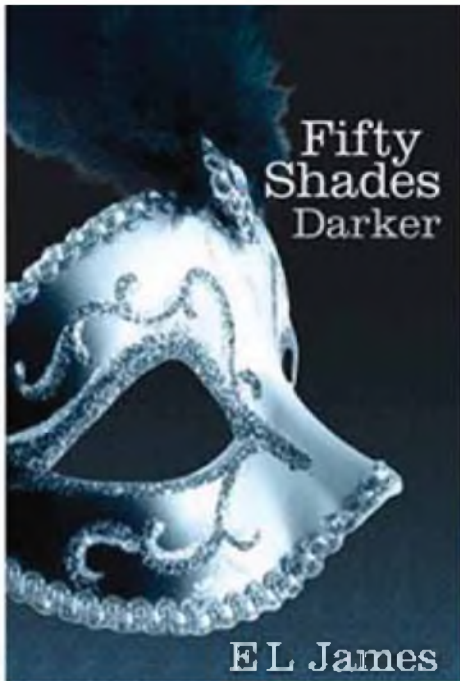
NOVEMBER 26

SINGLES

- LOWER THAN ATLANTIS Go On Strike (Island)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



FIFTY SHADES OF GREY

Various Artists
(EMI)



September 17

The three novels in the *Fifty Shades* trilogy have sold 31 million copies worldwide and *Fifty Shades of Grey* has become the best-selling book in the UK in history.

Their references to classical music have spurred sales of the pieces mentioned – even causing *Spem in Alium*, a 16th century motet for 40 voices by Thomas Tallis, to jump to the top of the UK Classical Singles chart in the UK.

Fifty Shades of Grey – The Classical Album 'aims to provide the perfect accompaniment to the *Fifty Shades* reading experience, setting a mysterious and alluring atmosphere with just the slightest hint of danger...' Saucy.

The collection includes 15 works from the books, such as the Flower Duet from *Lakmé*, Pachelbel's Canon in D, the aria from Bach's Goldberg Variations, and more.

The recording artists include such world-class performers as Sir Simon Rattle, King's College Choir, Barbara Hendricks, and Alexandre Tharaud, plus the album features cover art based on the novels with a liner note from author E L James.

TRACK OF THE WEEK



DJ FRESH

The Feeling feat. RaVaughn
(Ministry Of Sound)



September 23

Following three consecutive UK independent chart No.1 singles - *Louder* (featuring Sian Evans), *Hot Right Now* (featuring Rita Ora), and *The Power* (featuring Dizzee Rascal) - DJ Fresh is back with his new single, *The Feeling*.

Real name Dan Stein, DJ Fresh is responsible for the first dubstep and drum & bass No.1 singles on the Official UK Chart and was recently honoured with the accolades of Best Producer at the Drum & Bass Awards.

His long-awaited album *Nextlevelism*, from which his chart-topping singles are taken, is set to be released on October 1 and features a whole host of guest vocalists.

INCOMING ALBUMS

BOYS NOIZE Out of the Black (Boysnoize Records)



This is the third solo album from German electronic music producer and DJ Alexander Ridha aka

Boys Noize and features a guest slot from Snoop Dogg on the track *Got It*.

A European tour will coincide with the release where Ridha will be playing hits from his entire back catalogue, from *Oi Oi Oi* to *Power* and the new release.

The live dates which will see him presenting a terminator-esque live stage-show featuring 'The Skull', accompanied by a customised visuals and lighting – it will come to London on October 13 at the Coronet.

Over the last year he has been touring constantly as well as producing albums for the likes of Scissor Sisters and Santigold as well as collaborating with Mr Oizo and Erol Alkan and a forthcoming project with Skrillex called *Dog Blood*.

OCTOBER 8

THE OVERTONES Higher (Warner Music Int.)



The Overtones' debut album *Good Ol'* Fashioned Love proved to be a surprise smash hit

when it was released late in 2010.

Having accumulated over 500,000 sales, it peaked at No. 4 on the UK album chart and they went on to sell-out venues such as the London Palladium and Hammersmith Apollo.

The group recently performed in front of 250,000 people at the Queen's Diamond Jubilee Concert.

Returning with second album *Higher*, the collection blends a variety of contemporary pop influences into uplifting, soulful sounds.

An array of respected producers worked on the album, concluding Walter Afanasieff (Mariah Carey, Celine Dion, Boyz II Men), Trevor Horn and Future Cut (Ollie Murs, Lily Allen).

OCTOBER 1

AEROSMITH Music From Another Dimension



(Columbia Records) Music From Another Dimension sees Aerosmith return with their first studio

album of all-new material in 11 years.

The album features 15 new tracks and was produced by Jack Douglas, Steven Tyler and Joe Perry, plus Tyler and Marti Frederiksen. It features a duet with Carrie Underwood and Johnny Depp on backing vocals.

Steven Tyler said of the new record: "It's not that it took ten years, but that we were busy getting ready!" With Joe Perry adding: "This is the album we wanted to make since the band got back together in 1984.

Aerosmith have sold over 150 million albums worldwide and are the recipients of numerous awards including four Grammys, eight AMAs, six Billboard Awards and 12 MTV Video Music Awards.

NOVEMBER 5

STAFF PICK: DARRELL CARTER, SALES MANAGER



TAME IMPALA

Lonerism (Modular Recordings)

Regular readers* of Staff Pick will know

that I'm in love with Tame Impala.

There are very few albums on first listen that have totally floored me. Tame Impala's 2010 release *Innerspeaker* certainly made the grade, it hasn't been off the mobile playing device since the first time I heard it - I've listened to it at least five times a week since launch, over 300 plays. Even that doesn't feel enough somehow...

Lonerism takes off where *Innerspeaker* left us nearly two heady years ago. Imagine a modern day Macca-led period Beatles a la *Revolution/Rubber Soul* and you might get somewhere near the sound, trippy

reverberated vocals that pan with sweeping synth pads and Tomorrow Never Knows style drumming. Blues guitar. Experimental. Weird and fucked up, but still a pop album, it takes a myriad of psychedelic influences and creates its own sound, yet still remains



modern and fresh.

Single *Elephant* hits you in waves like the best 70's rock track you've never heard. *Apocalypse Dreams* is an expansive sounding track that breaks and distorts, stutters and stops, then

starts again. Wayne Coyne would tweet naked pictures of the band for sure.

Lonerism is a fantastic progression from *Innerspeaker* and one that you would hope give the band the recognition they truly deserve. In two words? Simply stunning.

*Regular readers? Tweet me

@musicweekdazza

OUT OCTOBER 8

PRODUCT REISSUES

STEVE WINWOOD • THE RAMONES • DEMIS ROUSSOS • HEAVEN 17

STEVE WINWOOD - Arc Of A Diver (Universal 5339903)



Famous at 17, when his remarkably mature blue-eyed soul vocals fronted

The Spencer Davis Group's chart-toppers Keep On Running and Somebody Help Me, Steve Winwood went on to further success with Traffic and Blind Faith before launching his solo career with an eponymous 1977 album. That was very well received - but subsequent solo set Arc Of A Diver was to prove even more successful and remains one of his best-loved albums. Newly remastered and released in a deluxe 2-CD edition, it is truly a solo album, with Winwood producing, engineering, mixing, writing the songs, playing all the instruments and providing all the vocals. A true tour-de-force which updated his sound considerably with synths and other electronic effects, it houses the haunting single While You See A

Chance and the fabulous Night Train, a funky, muscular sub-disco workout that fills more than seven minutes, and includes some excellent guitar work. The bonus disc includes a trio of hard to find variations plus a 56-minute Radio Two documentary on Winwood presented by Kate Thornton.

VARIOUS - The Ramones Heard Them Here First (Ace CDCHD 1344)



Throughout a career in which the majority of their material was original, The

Ramones were fond of putting their own unique twist on songs by others, invariably making them sound as though they were written in the band's own idiomatic style. They weren't - and to prove it, this new CD anthologises, in the order in which The Ramones recorded them, 24 tracks they covered in the version that they first heard them. There is no denying - on the

evidence here - that The Ramones chose well and wide in their adaptations. Starting with Chris Montez's Let's Dance and ending with Louis Armstrong's What A Wonderful World, highlights here include The Seeds' garage classic Can't Seem To Make You Mine, The Troggs' protopunk anthem I Can't Control Myself, The Ronettes' sublime Baby I Love You - which The Ramones loved so much they got its original producer Phil Spector to produce their slightly atypical cover - and Motorhead's R.A.M.O.N.E.S, a headbanging tribute to Joey, Dee Dee and the boys which they liked so much they just had to record. It is an exercise in excellence only compounded by the accompanying booklet, which includes extensive liner notes and illustrations.

DEMIS ROUSSOS - On The Greek Side Of My Mind (RPM RETRO 915)

Demis Roussos was still a member of Greece's legendary prog rock

band Aphrodite's Child when this, his first solo album, was recorded in 1971 - and it owes far more to those roots than it does to his subsequent career as an MOR man mountain in a kaftan. A well-crafted concept album, On The Greek Side Of My Mind starts rather shakily with the bizarre title track, which combines Gregorian style chanting, the lapping sea and a heavily accented and rather pretentious narration from Roussos. Happily things look up thereafter, with a collection of serviceable songs, some less prog rock than others - Good Days Have Gone is upbeat and commercial while the synth-heavy We Shall Dance has a lilting presence - all naturally decorated by Roussos' distinctive vocals.

HEAVEN 17 - The Luxury Gap

(Virgin CDVX 2253)

Released in remastered form in



2006, and packaged with Penthouse & Pavement in a 2011 twofer, Heaven 17's second album, The Luxury Gap, is given a further, definitive makeover to tie-in with their upcoming The Luxury Gap tour at which it will be performed in full. Heaven 17's most successful (number four, 1982) and critically acclaimed album, it houses their highest charting single, the number two hit Temptation (feat. Carol Kenyon) plus Come Live With Me, Crushed By The Wheels Of Industry and Let Me Go. Its new three-disc collector's edition - in the same style clamshell box that graced the previously upgraded Penthouse & Pavement - includes the original album on CD1, a collection of 12-inch mixes and B-sides on CD2 and a DVD featuring promotional videos and highlights of a 2009 Hanover tour date at which they were accompanied by a 90-piece orchestra.



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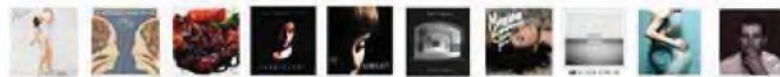


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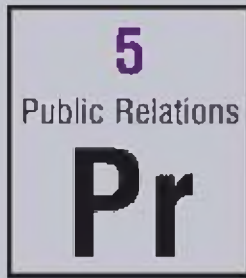
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▲ PHOTO SHOPS

Brixton's Ritzy Picturehouse hosted the premiere of *The Last Shop Standing* film last Wednesday looking at the rise, fall and rebirth of the indie record shop. Independent music retailers from across the country strode down the red carpet to attend. From left, above: Graham Jones, author of *Last Shop Standing: Whatever Happened To Record Shops*, which inspired the film; Barry Everard (Record Collector, Sheffield) and Amanda O'Neil, a music retailer from Australia who donated money towards the film; Laurie Dale (Dales Records, Tenby) and family. At 84-years-old, Laurie tells us he's the oldest retailer in the country. We've no reason to doubt him; Dave Minns (Borderline Records, Brighton)

◀ SIGN WHEN YOU'RE WINNING

If you couldn't tell from the giant five-page interview with Robbie Williams in this issue, the main man has signed with Island. Here he is celebrating with his new label family: [L-R] Steve Pitron, director of national promotions; Charity Baker, regional radio promotions manager; Olivia Nunn, product manager; Charley Byrnes, director of national promotions; Jon Turner, general manager; Robbie Williams; Phil Witts, head of regional radio; Darcus Beese, co-president.



▲ BIMM'LL FIX IT

Over 100 former Brighton Institute of Modern Music students attended the official launch of its Alumni programme last Thursday night. Many came direct from their jobs in the record industry including junior product manager at Universal Music TV, James Meadows, and BBC production assistant for *Later With Jools Holland*, Becki Willard.

KEY SONGS IN THE LIFE OF

DANIEL ICKOWITZ-SEIDLER



Director, *Propaganda club nights*

First record you remember buying?

I think it was Kylie Minogue's first album. I bought it at a Blue Peter bring and buy sale. Is that an acceptable first record?

Which song would be the first dance at your wedding?

As I'm currently single the idea of a first dance seems an unlikely prospect. However, if it ever happens I think I'd go with The Ronettes' *Be My Baby*.

Which track would you like played at your funeral?

The idea of my funeral really scares me; however, as it's inevitable, *Always Look On The Bright Side Of Life* by Monty Python to lighten the mood.

What's your karaoke speciality?

I've only been persuaded to perform once. I murdered The Kinks' *Lola*, one of my favourite songs. Normally, however drunk I am, I manage to resist singing.

What was the best artist meeting of your life?

I was Oasis' aftershow DJ, though the first time I met Noel Gallagher, he came into the DJ booth to tell me off for playing *Come on Eileen*. Fortunately they still continued to book me and I just DJ'd for Noel again at Wembley.

Recommend a track Music Week readers may not have heard...

I was played David C. Clements this week by Gary Lightbody from Snow Patrol, who is a massive fan of his and I've been listening to him ever since. Check out the song *Hurricane*.

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

It has to be *Whatever* by Oasis, no matter how many times I listen to it I still love it. Oasis have been my favourite band since I was about 14 which is why it's been so amazing for me to become their aftershow DJ.

ARCHIVE

MUSIC WEEK September 16 1972



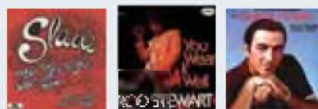
In a new area of tape-selling **Pickwick** is set to start racking cassettes comprising of material from the CBS and RCA Camden catalogues by artists such as Frank Sinatra, Jim Reeves, Johnny Cash and **Elvis Presley** for £1.59 each... Copies of **Max Bygraves'** (left) *Sing Along With Max* have been selling faster than **Pye Records** can make them,

but the label can now advise that "stocks are plentiful"... According to a recent government survey, there are now over one million boat owners in the UK and tape firms are beginning to realise a potential business opportunity. CBS tape product manager **Andrew Pryor** said: "We feel that the marine market could be of great use to us as the only successful way of playing music in boats is with a tape player"... According to **A&M Records** just a few of the things that listening to Scottish singer/songwriter **Rab Noakes** can make you do include: "make you get down and get it on", "make you lay back and enjoy it" and "make you pour yourself another".



SINGLES TOP 5 16.09.72

POS	ARTIST	SINGLE
1	SLADE	Mama Weer All Crazee
2	ROD STEWART	You Wear It Well
3	FARON YOUNG	It's Four In The Morning
4	ROXY MUSIC	Virginia Plain
5	LYNSEY DE PAUL	Sugar Me



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ALBUMS TOP 5 16.09.72

POS	ARTIST	ALBUM
1	ROD STEWART	Never A Dull Moment
2	VARIOUS	Twenty Fantastic Hits
3	SIMON & GARFUNKEL	Simon & Garfunkel's Greatest Hits
4	SLADE	Slade Alive
5	ALICE COOPER	School's Out



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NEW RELEASES RECOMMENDED 16.09.72



JOHN LENNON *Some Time In New York City*

TOMMY CASH *Cash Country*

John Lennon's *Some Time in New York City*, with Yoko Ono, features some "good rock'n'roll writing such as has not been heard from [Lennon] for some time", says *Music Week*. A second album contains "not terribly inspiring" jam sessions: "about 50% is worth a listen." *Cash Country* by Johnny Cash's brother Tommy is "another in the long list of country releases destined for extinction" and featured song *So This Is Love* is "undistinguished".





◀◀ A CLASSIC NIGHT OUT

Classical music lovers from across the industry gathered at The Savoy Hotel in London last Thursday night for the announcement of the Classical Brit Awards 2012 nominations. Barbara Charone enthusiastically pointed *Music Week's* camera lens in the right direction as well as appearing in most of the photos. Boy, does the music industry love BC. And if you want to know who everyone else is, look no further:

- 1/ L-R: The Official Charts Company's Giles Jones with Fran Nevrlka
- 2/ Barbara Charone moments before becoming MW's photo scout
- 3/ Barbara Charone and the BPI's Tony Wadsworth
- 4/ Barbara Charone and Warner's Conrad Withey
- 5/ The BPI's Geoff Taylor and ROAR's Jonathan Shalit
- 6/ The Classic FM team after picking up their Classical Brit Award
- 7/ L-R: Classic FM presenter Margherita Taylor, MD Darren Henley, LBC presenter Nick Ferrari and Classic FM's John Suchet



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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FABLED LABELS

1965 RECORDS

Founded 2006



Key Artists The View, The Occasion, The Draytones

1965 Records is a currently dormant London-based subsidiary of SonyBMG. Formed in May 2006, the label was founded by James Endeacott (formerly of Rough Trade) and primarily features indie rock/pop bands. It is best known for signing Dundee-based four-piece The View.

The company initially released five separate limited edition seven-inch vinyl singles by Jack Afro, Billie the Vision & the Dancers, Pizzy Yelliot, The Book of Lists and Jahcoozi.

The first distributed album, Cannery Hours by The Occasion, arrived in July 2006. This was followed by the release of The View's Wasted Little DJs in August 2006, which gave the label its first charting single - reaching No.15 in the UK Singles Chart.

Success with The View continued when the band's third single Same Jeans, peaked at No.3 in January 2007 and one week later, the band gave the label its first No.1 album with their debut Hats Off To The Buskers.

On 11 November 2006, NME released a covermount CD (left) with the magazine, titled NME Presents: Independent Thinking. It contained a number of unreleased tracks by bands signed to the label, such as The Law, The Draytones and Ripchord.

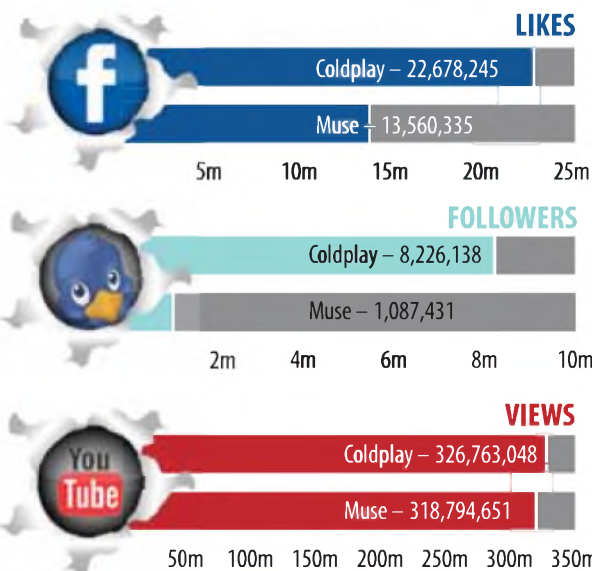
Throughout 16-27 May 2007, 1965 took part in a joint tour with fellow record label Deltasonic named The Sonic65 Tour.



Did you know? 1965 Records takes its name from the year of Endeacott's birth, as well as his favourite year for music.

SOCIAL STANDING

Official fan pages go head-to-head



COLDPLAY VS MUSE

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Printed by Pensord Press Ltd, Tram Road, Pontllanfrath, Blackwood, Gwent NP12 2YA

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