

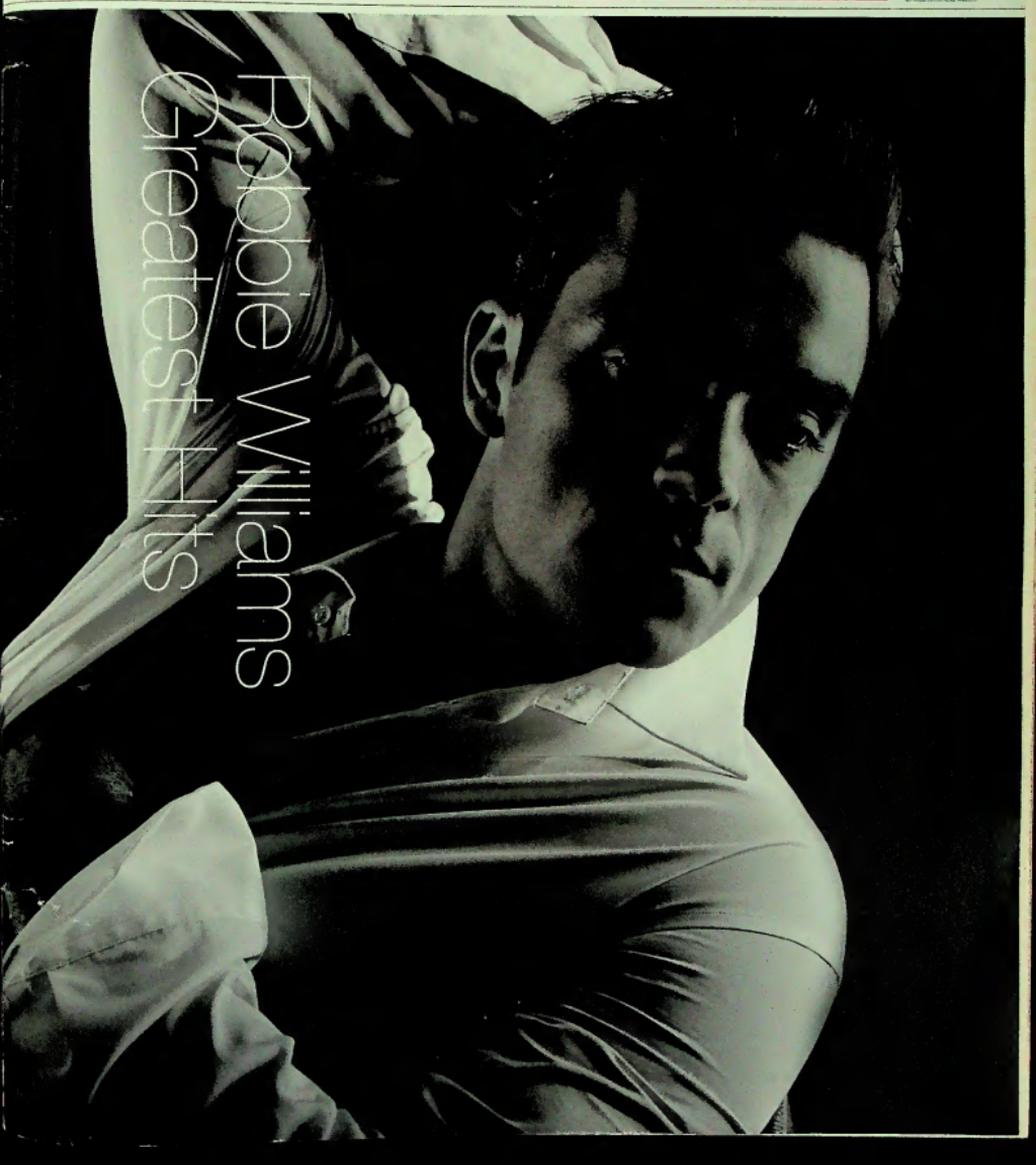


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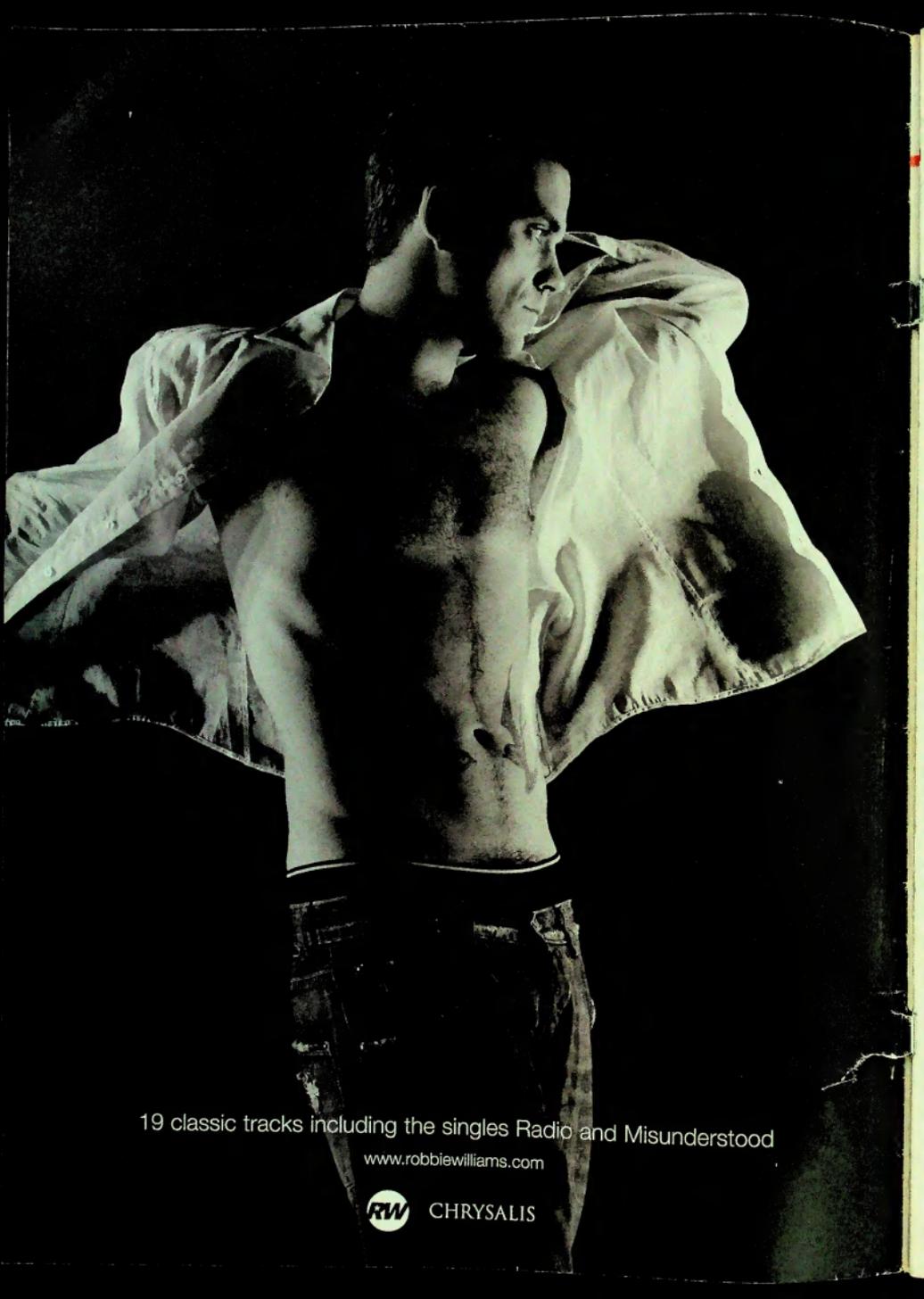
**In this week's issue: Capital and GWR tie up merger;
Pressure rises on covermounts Plus: the charts in full**

MUSICWEEK


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MUSICWEEK



High hopes for UK bands at CMJ

Hope Of The States (pictured) are leading the line-up of UK talent performing at next week's CMJ convention in New York, as the band prepare for the US release of their debut album *The Lost Riots* through Epic this week.

CMJ, which is the key event in the US's new music calendar alongside South By South West, is also hosting performances from UK artists ranging from emerging acts *The Duke Spirit*, *The Crimea* and *The Others* to multi-platinum jazzman *Jamie Cullum*.

Several unsigned UK acts will also be playing key showcases for US labels. Bristol's *New Rhodes*

and East London band *Apartment* will appear on October 13 alongside New York's hottest new musical offering *The Bravery*. *The Bravery* - who offer a synthesised take on *The Strokes'* garage sound - have themselves been the focus of one of the fiercest A&R scrums of the year to date, culminating in a deal with Island Def Jam which will see the band's material

released in the UK through Polydor's Loog imprint.

Hope Of The States' show a week on Thursday will be the last date of a month-long US tour, supporting tomorrow's (Tuesday) album release. A grass roots campaign has been focused on building early press for the band, resulting in coverage in *Esquire* and *Rolling Stone*.

Mean Fiddler plays new tune

New team takes charge as founder *Vince Power* steps down from the London-based music business p3

Reading between the lines

In a special books feature, *Music Week* highlights 10 of the best books yet written about the music industry p9

TV gears up for busy autumn

After a barren summer, opportunities are emerging for TV pluggers as a host of series return to the screens p13

This week's Number 1s

Albums: *Joss Stone*
Singles: *Eric Prydz*
Airplay: *Jo Jo*



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Capital and GWR unite to challenge BBC with stronger music offering, including digital push

Merger puts music to fore

Radio

by Paul Williams

Capital Radio chief executive David Mansfield says his group's merger with GWR will give record labels a new, national promotional platform to rival the BBC.

Mansfield, who will assume his Capital role within the combined operation, believes the ground-breaking deal presents a golden opportunity for the music industry to work closer than ever before with commercial radio.

"I've said for a long time the

music industry and the radio industry ought to work closer together," says Mansfield. "The music industry wants to sell more music profitably and I think the radio industry should help that, the old model - where the music is marketed and the radio industry plays it - is due for a change."

A combined Capital and GWR's ability to better access music entertainment is highlighted among the benefits of the merger. The pair add that joining forces will allow them to deliver more compelling content by attracting and developing the best

on-air talent, as well as sharing best practice.

Mansfield acknowledges that some record labels currently "have had to go" with their projects to Radio One "because there's no other option", as the BBC station is the only national outlet to reach the appropriate audience. However, under the all-share merger deal which was announced to the City last Wednesday, the combined group would control 58 local stations covering much of England and parts of Scotland and Wales, as well as the national Classic FM station and a host of digital services.

"We're talking now about a combined group with 18m listeners," says Mansfield.

One promotional outlet which will grow in importance will be digital radio, which allows the combined group's analogue local brands such as Xfm to reach a national audience. Capital and GWR between them also control a number of digital-only, specialist music stations, including *Core*, *Planet Rock* and *Radio Disney*.

"As we move further into the digital world, between us we have a number of mainstream radio stations," says Mansfield. "I think [the

music industry] believes in what we are doing. If you look at Xfm, we've got a very good record of supporting unsigned bands."

Virgin Records head of regional promotions Martin Finn says the part of the merger he is most excited about is the opportunity for digital radio. "There's huge potential there, not only for mainstream pop but all the specialist stations, be it adult, rock or R&B," he says. "By bringing the groups together, it will allow the development of these stations."

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Analysis, p6

▶ 'Impala must name its proposed awards for European sales wisely to avoid IFPI duplication' – Editorial p16

09.10.04

Digest

MUSICWEEK

Incorporating Into, MBI, Kalamitas, Green Sheet, Hit Music, Record Mirror and Burn Report

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Your guide to the latest news from the music industry

People

Salmon takes up Warner position

● Warner Music International has appointed former Ministry of Sound A&R executive Ric Salmon to a new role of VP A&R, Salmon left Ministry of Sound last week and takes on the role, reporting directly to WMI chairman/CEO Paul Rea Albertini, from this week.



Ric Salmon elected PRS chairman

● Independent Music Group CEO Eds Rich has been elected to succeed David Bedford next year as PRS chairman. Rich, who takes up the

role on January 1 for a three-year term, will be the first indie pop publisher to hold the position in the history of the industry.

● Veteran record industry executive Mike Gill, managing director of Rod Stewart's Riva Records imprint in the late-Seventies and early-Eighties, has died of a heart attack aged 56. Gill began his working life as a technician for *On Day* magazine and got his break in music working for publicist Keith Goodwin. His funeral is scheduled for today (Monday) at the City of London crematorium.

● Sony BMG's team is further taking shape with Sony senior vice president, general counsel and secretary Lisa Weiss taking up the same New York-based role for the merged company.

Meanwhile, Thomas Hesse, who has been BMG's chief strategic officer since 2002, has been made global digital business president.

● Impala has moved into the final phase of its legal consultation to green the EC to court over its decision to take the Sony BMG merger. The European indie label body expects to announce its decision in 10 days' time.

● Former Telstar executive Jersey Marsh has returned to the business with new company JML. The firm is specialising in music industry consultancy and solutions. In particular, it is currently developing three new artists. It is also working with ad agency Bartle, Bogle Hearty and has invested in the new Uxley technology. Digital, p8

● Sony Music strategic marketing vice president and one-time BBC Music marketing director Graham Samuels has left the company after his position was made redundant.

● Classic FM's Darren Henley is being elevated from managing editor to station manager to fill the gap left by the announced departure last week of the station's managing director and programme controller Roger Lewis. p6

● Sony/ATV Music Publishing's UK general manager Rak Sanghvi has been promoted to the newly-created position of deputy managing director. Sanghvi will oversee sync and marketing, business affairs, finance and administration in the new role.

Sign here

3 to offer indie acts on jukebox

● 3, the UK's first video mobile network, is expanding its video jukebox offer to include repertoire from indie



EMI Classics president Peter Hahn (right) capped three decades in the business by picking up the special achievement award at the *Gramophone Awards 2004* last Friday. *Gramophone* editor James Jolly paid tribute to the retiring executive at London's Mandarin Oriental place giving – which saw the Marriage Of Figaro conducted by René Jacobs (Harmonia Mundi) take the record of the year award. Jolly adds, "At a time when every A&R department

has to fight for its position within each major company, Peter has ensured that the artists on EMI's roster are given the freedom to bring their interpretations to the studio with as much preparation as possible." The artist of the year award was picked up by Magdalena Kožená. The lifetime achievement award went to the London Symphony Orchestra, the Classic FM Listeners' choice award Bryan Ferry and record label of the year went to Telarc.

acts, following a deal with Europe's online video subscription service ViZeo. Video jukebox offers subscribers the latest, full-length music videos to watch on their mobiles.

● Legendary US DJ Rick Davies has been secured for October 28-29 Radio Academy-organised London Radio conference at the Olympia.

● Warner/Chappell has lifted its no-singles policy. p4

Bottom line

BMG leads field in quarter three



Duran Duran showcase in the US

● BMG extended its lead as top singles and albums company in quarter three thanks to a run including hits by Natasha Bedingfield and Usher. It took an 18.7% share of the singles market, while on albums it headed the list with a 22.2% share.

● Impala is introducing a series of sales awards. p5

● Apple is preparing to launch the pan-European version of iTunes Music Store this month, according to reports. Apple applications vice president Eddy Cue says its previously announced plan to roll-out a model specific: service would be ready for October. *Quickfire*, p17

● Bono and EMI chairman Eric Nicoli separately addressed the Labour Party conference in Brighton last week, with the U2 frontman delivering a speech on poverty and Aids in Africa. Meanwhile, Nicoli addressed Labour MPs at a fringe event organised by his group on the creative industries' contribution to the UK economy.

● O2's parent, Loudeye has launched its Openair anti-piracy software in Europe, promising 97% effectiveness in preventing the illegal distribution of copyrighted material on peer-to-peer services. According to Loudeye, the technology already protects 60,000 digital entertainment titles.

● Sonopress launched a new digital archive offering and encoding service at this year's PopKomm. Using the central storage in Sonopress's media archive, music companies will be able to supply online distribution platforms with the various formats they require.

● Radio One has officially declined to comment on reports that *Chamel 4* is considering a bid to take over the pop station. However, the suggestion has been dismissed by a station insider, who said, "Radio One is definitely not up for sale." The speculation began ahead of an Ofcom report last week into the future of public service broadcasting.

● Labels are being told to prepare a defensive strategy as digital revenues are expected to grow by 13 times in the next five years, according to a report by Jupiter Research. However, Jupiter Research's European Digital Music Identifying Opportunity suggests that the growth of digital music will not change the leading role of CDs.

● Global recorded music sales grew by 1.7% in the first half of 2004. p4

● Media reports that EMI is likely to issue a profits warning prior to its November 19 results are being rejected by industry analysts. Following routine pre-close meetings between music group executives and brokers, speculation arose that EMI was possibly not as happy with its expected interim figures.

● Warner's new international team has secured its first success with *Green Day*. p1

● *Rat Pack* faces a High Court battle with the Wireless Group over audience testing, despite last week unveiling plans which seek the introduction of electronic radio metering by 2007. A hearing beginning in November will decide a £27m damages claim.

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New team takes reins as Mean Fiddler founder bows out

A new era dawns at Mean Fiddler tomorrow (Tuesday) as internet entrepreneur Richard Clingen and the company's longstanding COO Dean James take the reins from the group's founder Vince Power.

Power, who has spent the past two decades building the live music group into one of the UK's most successful music businesses, announced last week he was relinquishing his role as executive chairman in a move which sees him sell his remaining 35% stake for £1.2m. He sold an initial 24% share in the company earlier this year to Irish promoter Denis Desmond.

"It's come to the peak of my career and having a good feeling

about drawing it to a close," says Power. "I didn't have so much energy working within a PLC. I've always been more of a one-man band."

The decision to sell by Power, who will remain a non-executive on the board, comes unexpectedly, as the group had reversed its fortunes over the past four years to report a 35% increase in turnover to £20m for the six months ending June 2004. Mean Fiddler also boasts losses which have halved in the first half of the year to £0.5m.

However, Dean James, who is taking the role of CEO in the company, says the decision for Power to step up comes after he



Power selling £1.2m stake in company

and Clingen went to the City to raise money for Mean Fiddler's media arm.

"We realised that the offers we were receiving were incredibly substantial," he says. "It was then that we realised we could make Vince an offer for the entire group. Mean Fiddler Media and Mean Fiddler Music Group is an extremely exciting offer for any investor."

As part of the takeover, Clingen has also sold his company Media Internet Telecom to the group, which will fuel a new business selling recorded and live downloads. The group also raised £5.6m through a new share placing, while Clingen will receive 15% of the company and £1.1m in options when he becomes chairman tomorrow.

"All of this has happened at a convenient time," says James. "We've got full guns with the media division and we're going to do more of what we do best, particularly with the GAY, Jazz Cafe and Astoria brands. We're currently looking for a new ticketing deal since the one we currently have with Ticketmaster is about to expire."

"We are also considering our options for the Reading and Leeds festival sponsorship, since the deal with Carling expired last August. I'm also sure that we'll be looking to expand the festival business and, although nothing is set in stone, we're already looking at a small event in Spain."

As flood of free CDs hits new high, Bard and MMF raise stakes by threatening retail sanctions Pressure grows on covermount CDs

Marketing

by Adam Woods

Bard and the MMF have united to send out a veiled warning that retailers may stop stocking material which has been featured on covermounts.

The two organisations took the unprecedented action last week of issuing a joint statement decrying the continuing proliferation of CD giveaways. They made the stand after a weekend which they calculate was the worst yet for covermounting, with eight national daily and Sunday newspapers distributing 10m-plus discs between them.

Bard chairman and MMV Europe managing director Steve Knott and MMF chairman John Glover decided to bring their respective organisations together to fight the trend on a united front. They have called on the remaining majors to follow the example of EMI, which two months ago prom-

ised to restrict the company's covermount licensing to deep catalogue and development acts.

According to Bard's calculations, giveaways in the *Daily Star*, *Sun*, *Daily Express* and *Independent* on Saturday and the *Observer*, *Mail On Sunday*, *People* and *Sunday Times* the following day put 10m free discs into UK households on September 25 and 26.

Knott, who points out that the free CDs given away at the weekend outnumber CDs sold during the week by four to one, attacked the short-term mentality he believes is leading labels to take money for newspaper compilations and criticised over-generous single-artist promotions.

"If these covermounts are used to promote new music by giving samples of new albums, there is absolutely nothing wrong with that," he says. "But they are giving away classic back-catalogue tracks and five-track CDs by bands such as The Libertines."

"It is short-termist. It is people



The Libertines. *Observer* promotion

at record companies looking to make a quick buck. I know how it works, but the long-term damage, I think, is huge."

Among the CDs that could be picked up free last weekend was an *Observer* promotion featuring the last two Libertines singles and three other songs by the band. In the days following the promotion, the band's second album slipped 12 places in the album chart and

looked set to fall out of the Top 40 yesterday (Sunday).

Also available were a 15-track Back To School CD in the *Daily Star*, featuring The Jam's *That Entertainment* and Rod Stewart's Maggie May, and the 10-track Clarkson Rocks driving compilation in the *Sun*, featuring The Darkness's *Barback* and Stereophonics' *Barstender And The Thief*.

"The thing I don't think people realise is these free CDs are giving people their listening fodder," says Knott. "For the average guy in the street who just wants to stick six CDs in his car, it's getting four on Saturday and Sunday with the papers, that will do him."

Bard is vowing to monitor and list all tracks which are made available through covermounts and circulating them to its members in order that retailers can make "informed stocking decisions", particularly with regard to themed compilations which echo free product distributed in newspapers.

"If there is a compilation of rock tracks or 'road' tracks given away, and the next week we are presented with a compilation which is very, very similar in terms of style, we would consider what quantity of that we would want to take," says Knott.

Knott denies the move is intended as a boycott of particular record companies' product. "I don't think it is sanctions. I think it is commercial reality," he says. "Why would I want to take product to try and sell it when they are giving it away?"

Glover goes further, saying the MMF is considering urging retailers not to stock compilations by the biggest offenders. "What I would really like retailers to do is stop racking compilation albums by the majors that continue to support these covermounts," says Glover.

Bard and MMF are now calling for the support of the MPA on the issue and urging publishers to refuse to grant licences.

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THE MUSIC WEEK PLAYLIST



GWEN STEFANI
What You Waiting For? (Interscope)
Electro, rock and hip-hop - everything mixed as on this solo debut with a hint of Kate Bush wanting to boot (single, Nov 8)



DURAN DURAN
What Happens Tomorrow (Epic)
Comeback album
Astrotron has some cracking songs, this being one of the early highlights from album, Oct 11



DONAVON FRANKENREITER
Donavon Frankenreiter (Universal)
Laidback grooves follow in the footsteps of labmate and guest musician Jack Johnson (album, Oct 11)



MYLO
Drop The Pressure (Busted)
One of *MMF's* most charmed artists of the year gets a further boost from his debut Radio One playlisting (single, Oct 18)



ESTELLE
The 18th Day... (V2)
One of the few UK urban records this year that has potential to break out and do the business and beyond a rich scene (album, Oct 18)



TV ON THE RADIO
New Health Rock (A&M/Touch And Go)
This edgy Outkast-type slab of raw pop deserves to be heading its way into the Top 20 next Sunday (single, Oct 25)



DANIEL BEDINGFIELD
Nothing Hurts Like Love (Polydor)
Straight-out-the-box hit from album number two - this is going to be huge (single, Oct 25)



TOM VEK
If You Want (Tummy Touch)
Currently basking in the post-ITC spotlight, this single should flock up plenty of copies in the right places (single, Nov 1)



TERROR SQUAD FEAT. FAT JOE
Lean Back (Island)
Watch it fly as one of the hip-hop anthems of the year finally gets an official UK release this week. Monstrous (single, Oct now)



VARIOUS
Live Aid (Warner Music Group)
Both worthy and worthy of the title: 5.1 sound will enhance these memories (DVD, Nov 8)

Downloaders help industry out of four-year slump, says IFPI figures

Over-30s give boost to sales

by Robert Ashton

Middle-aged downloaders in the US helped to pull global music sales out of a four-year slump during the first half of 2004 as unit sales globally rose 1.7%.

Newly-issued IFPI figures show the US was the only market among the leading 10 to show an increase in sales value during the period, with the organisation's market research director Keith Jopling partly explaining the 3.9% lift there on 30-plus users buying online music. Worldwide, the value of sales dropped 1.3%.

"The digital market has sparked off a lot of interest," says Jopling. "People now want to fill their iPods with music."

Catalogue sales in the US increased by 15%, the first rise there in three years, a trend Jopling says suggests much of the legal online activity is from "an older demographic."

The US rebound, which comes on the back of a steep drop in the same period in 2003, when sales fell by 12%, was also fired by a strong release schedule, which saw Norah Jones and OutKast among the biggest sellers as well as the effective doubling of DVD sales.

The largest market's turnaround also compensated for Japan, the UK, Germany and France all recording value declines. Interim sales of all audio and video formats totalled \$13.9bn, compared to \$14.1bn for the same period last year.

However, the UK was the best performer in Europe, slipping just 0.2% in value and remaining steady in volume shipped, compared to a continental drift down-

wards of 7.7% in value.

Jopling and others are putting this domestic performance down to the health of UK retailing, spearheaded by specialists such as HMV and Virgin, which are continuing to expand and also adjust their consumer offers in the digital world. "Retailers are selling music, DVD, games and books and doing it well," says Jopling. "The strength of the retail proposition in the UK market has definitely helped."

He also expects the UK, which continues to hold up with physical sales, to follow the pattern in the US with older or lapsed music buyers tapping into the net for their music. "The pointers suggest the UK will follow the US pattern, there could be a ripple effect coming across the Atlantic," he adds.

IFPI chairman and CEO Jay Berman also notes that new acts such as Franz Ferdinand, Keane and Joss Stone have underpinned the UK market, although piracy continues to worry him. "Markets continue to be hampered by the dual effects of commercial and internet piracy," he says, pledging that the body will continue to point users to legal music sites.

Berman is also cheered by the continuing performance of DVD, which put on major growth spurts in all the key global markets, including Europe, which recorded nearly 40% growth. "There are some signs that the world's markets are beginning to recover, boosted by the continued growth of DVD music video, digital sale and added value releases," he says.

robert@musicweek.com

GREEN DAY

The launch of Green Day's American Idiot album has delivered the first big success for Warner Music International's newly-emerged international marketing team.

The Stateside punk outfit scored a massive first-week sale of 15m units worldwide with the album, split roughly half-and-half between the US and ex-US.

The album's success in tapping the charts in five markets during its first week (the US, UK, Canada, Australia and Japan) is a particular achievement given that the band have never previously scored a number one, anywhere in the world.

John Reid, who took on the role of executive vice president of marketing for WMI in May, says: "We were out with

them last night and they were saying that they have never had a number one. We couldn't believe it."

For Reid, the success of the Green Day project provides early evidence of the WMI division's new-found strength.

The key to Warner's continued success will be continuing to remain focused on a fewer number of, more highly prioritised, releases, he says. "We told the band in July we will make you a global priority, but you need to do this and this and this," he says. "And they have done everything we asked them to do."

The next big title to receive the same international treatment will be REM's Around The Sun, which is released on October 4.

CAPT LIST: International: Susan Leon (US), Julian Wright (UK), Warner Bros. TV: Laura Olivero, Warner Bros. Radio: Pete Black (UK), Andy Hickey, Warner Bros. Press: Emma Van Dyck, Warner Bros.

SNAP SHOT



Publisher enters new era with return to signing acts

Publisher Warner/Chappell has broken its self-imposed signings freeze by inking a deal with emerging singer-songwriter duo Nizlopi.

The deal marks the start of a new era at the publisher, which has this year undergone cutbacks and restructuring following the acquisition of the Warner Music Group in March by a consortium led by Edgar Bronfman Jr.

Warner/Chappell managing director Richard Manners says his company is once again in the business of signing new artists and writers. "We are back in action and this is the first signing as a result of a new round of investment," says Manners.

"Nizlopi have been slowly building a name for themselves on the live circuit in support of their independently issued album Half These Songs Are About You, via FDM Records, distributed by Nova/Pinnacle. The band are currently attracting interest from a number of labels who are interested in licensing the album following a strong performance at last month's In The City conference in



From left to right: Joe Taylor, John Parker (Nizlopi), Richard Manners, Kieron Cannon (manager), Luke Cannon (Nizlopi) and Sue Cannon (manager)

Manchester. "Nizlopi perform in a folk meets punk kind of way which is fantastically compelling," says Manners, who suggests the deal is representative of the level of acts his team are aiming to do deals with in the future.

"We won't be chasing market share with chequebook signings, which is no bad thing" he says. "It's about signing quality at a reasonable price."

Nizlopi is the second signing brought into Warner/Chappell of a satellite company Nuax, which is

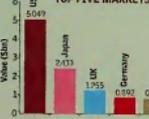
administered by the publisher. At the start of 2004, Warner/Chappell/Nuax signed The Crime, who have since signed a record deal with Warner Brothers US and will release their debut album early in 2005.

Following a number of redundancies as a result of the restructuring, Warner/Chappell's A&R team now consists of Manners, David Donald, Kehinde Olaniran and Jane Reece. Details of further new signings are expected in the coming weeks.

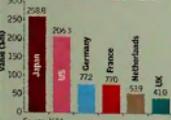
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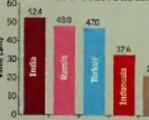
TOP FIVE MARKETS



TOP SIX DVD MARKETS



TOP SIX CASSETTE MARKETS



THE BPI AWARDS

ALBUMS
Happy Mondays - *Pink W. Thru* and *8* (Mercury)
Blue Wilson - *Smile* (Mercury)
Nelly - *Sweet* (Island)

REM - Around the Sun (Capitol)
Nelly - *Sweet* (Capitol)
Monsieur - *You Are the Quarry* (Capitol)
Monsieur 5 - *Scrap* (About a Doz Three) (Island)

THE MOBO WINNERS 2004

Best R&B act: Jamii Spivey (Arista)
Best hip hop act: Kanye West (Roc-A-Fella)
Best voice: Jamelia
Sexiest In A Boy's

Eyes (Parlophone), **Best collaboration:** 2Pac feat. Raggya & Jaxsi - *So Confused* (V2)
Best single: Jamelia
Thank You (Parlophone)
Best album: Kanye

(East West), Best collaboration: 2Pac feat. Raggya & Jaxsi - *So Confused* (V2)
Best single: Jamelia
Thank You (Parlophone)
Best album: Kanye

West - College Dropout (Roc-A-Fella)
Best UK radio DJ: Jaxsi - *Choice FM*
Best UK club DJ: Many Norte
UK act of the year: Jamelia (Parlophone)

Dixie Rascal (XL)
Best UK newcomer: Estelle (Capitol)
Best engineer: Marni Winans - *I Don't Wanna Know* (B&B)
Best gospel act: Raymond & Co

(Integrity/Sony), Best UK newcomer: Marni Winans - *I Don't Wanna Know* (B&B)

Jamelia steals the show after winning three awards

Mobos look to 205 amid mixed reviews

Awards

By Joanna Jones
Moby Awards founder Kanye King insists the event is moving into its 10th anniversary year in upbeat mood despite a year which has seen the event beset by protests, cancellations and a mauling in the tabloid press.

Despite being under fire from gay rights campaigners for its reggae nominees' homophobic lyrics - which later saw nominations for Elephant Man and Wybs Cartel withdrawn - from some UK artists claiming a US bias and overlooked by several US artists who declined to attend, the awards ceremony is stronger than ever, argues King.

"I think we dealt with the reggae issue head on and it is an on-going debate which does not start and end with the Mobos," she says. "Some people have said it's the best show ever. We had Janet Jackson there, a phenomenal British line-up and real diversity. I think we punched above our weight as a small British organisation."

King says the organisation will be speaking to all the label heads for feedback and may consider holding the event outside London in the future, although this is "not a decision [we] would take lightly."

BMG marketing director and head of urban and dance division Matt Ross believes the Moby Organisation took a "courageous stance" on the reggae issue, but says there would be lessons to be learned going forward.

"It was a triumph over adversity after being savaged in the press all week," says Ross. "But it was not one of the stronger line-ups - we



Jamelia: won three awards on the night

would have liked to deliver Out-Kast and Usher, but neither were available - although those who performed showed spirit and courage instead of following the herd. There is lots of work to be done before next year and lessons to be learned by the organisers, but these things are what we create."

Rapper and actor Mos Def ably filled the shoes of Pharrell Williams as host on the night after a last minute cancellation by the NERD star, while performances came from Brandy, Estelle, Jamelia, Mary J Blige, Mario Winans, Raphael Saadiq, Bebel Gilberto, Mos Def himself and finally Anita Baker - who was later handed an outstanding achievement award by Janet Jackson, herself a Moby Icon. *Thriller of Fame* award winner of the night.

Highlights included Parlophone's Jamelia three-award haul - for single, video and sharing the UK act award with XL's Dixie Rascal - while V2 scored twice, with Estelle and Two Play feat

Raghu and Jaxsi scooping the collaboration award. Meanwhile, Roc-A-Fella's Kanye West thanked fans via a video message for three awards, including songs for album, hip hop and producer.

Parlophone's managing director Miles Leonard says, "Jamelia walking away with three Mobos was incredible with an artist you have worked with for so long and, of course, Anita Baker, too."

AS's head of promotions Neil Ashby says, "It was fantastic for Estelle and a start to what we hope is a long career and also for Raghu, Urban is a new road for V2."

"I was personally disappointed there were a few empty seats and it was disappointing the public and industry didn't back it from within."

As part of a three-year deal signed with the BBC, the event will be broadcast on BBC1 this Wednesday at 10.30pm in the form of an 80-minute edited highlights show.

A BBC spokesman says, "We are committed to the deal and really happy with what we have got so far, it looks great and we are looking forward to seeing how our audience responds to it on Wednesday."

On the night, several artists and presenters made reference to the event's press coverage. Stepping up to collect his jazz award, Universal's Jamie Cullum said, "In case anyone's forgotten what the show is about, I am a British artist who is almost exclusively influenced by black British artists - Julian Joseph, Courtney Pine and Denys Baptiste, who is my hero. That is what the Mobos are about and it is an honour to be here."

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Digital HMV to follow Freeserve's marketing

HMV Group CEO Alan Giles says the retailer is looking to Dixons' roll-out of Freeserve as a template for the relaunch of its downloads offer.

Freeserve, the UK's first free internet service, quickly became one of the market's leading ISPs following its launch in 1999, as Dixons used its nationwide chain of stores to push the brand.

Giles told his group's AGM last week details about upgrading its online distribution offer before the end of the calendar year. As was the case with Dixons and Freeserve, Giles said HMV would capitalise on its bricks and mortar stores as an efficient means of introducing the service to its customers.

HMV, which was the first UK retailer to launch a digital download service, has played a careful waiting game in stepping up its presence in the market as the likes of fellow physical players such as Woolworths and online-only operators including Apple and Napster have made their mark.

Giles noted, "We've been asking

ourselves on behalf of our shareholders how can HMV make money in this market? Frankly, if we can't make any money we're not going to do it."

HMV's digital push will come alongside continuing rapid expansion of its physical business, with Giles pointing out that it currently only has a presence in 131 of the UK's top 250 retail locations. Of the remainder, Giles said the retailer believed 100 of them were viable for HMV stores which, with the likes of new retail parks opening, would take it up to its ultimate target of 300 domestic outlets.

The UK & Ireland business continues to be the company's main driving force with a trading update issued on the same day as the AGM showing sales grew 6.5% in the first 21 weeks of its financial year with like-for-like growth of 1.3%. Elsewhere, its Canadian business provided the group's best performance with total sales up on the year by 15.1% and like-for-like growth of 13.3%, largely driven by fast-expanding DVD sales.

Impala to offer sales awards

Europe's independent record labels are looking to establish a new certification system to recognise the range of success across the continent.

Impala is planning to introduce a new series of awards marking 30,000 sales, 250,000 sales and 500,000 sales, provisionally titled silver, gold and platinum.

Initial concern was raised last week over the possible creation of a second platinum mark - the 500,000 benchmark comparing to Impala's 1m Platinum Europe award - but it is understood that these titles will be introduced following consultation within the business.

The awards are designed to

allow labels to recognise a range of success, with the IFFPI's Platinum Europe award marking a sales level which is out of the reach of many labels and acts.

Impala deputy secretary general Helen Smith says, "There are many artists who are missing out on national awards and European awards, because success doesn't start at 1m. But many artists sell enough across a range of markets to justify some recognition."

Group/Vital co-chairman Michel Lambert says, "Success, like beauty, is in the eye of the beholder. For many independent record companies, selling 30,000 is a success;

250,000 is outstanding; 500,000 is a runaway. We now have a real mechanism to recognise this, to the benefit of European music companies, artists and consumers."

The new certifications also offer Impala members a system of their own; the IFFPI awards are only open to the organisation's own members.

The Impala awards are being proposed after months of internal discussion among its members. Labels will be invited to submit their applications to Impala's Brussels-based secretary for the certification, before then being able to create their awards. A date is still to be set for the first awards to be presented.

Merger prompts bosses to woo shareholders with new-identity initiative Capital GWR names could go as new radio giant emerges

Brands join forces under new umbrella

by Paul Williams

The Capital and GWR brands could be confined to history following the two radio giants' merger.

Capital Radio chief executive David Mansfield, who will take the same role in the merged operation, says there is a "very strong possibility" the new group will dispense with both identities and take on a new name instead. As part of such a move, a proposal to change the Capital name will go before its shareholders "in due course".

Mansfield says, "The important point is we're not trying to shoe-horn GWR into Capital or forcing Capital into GWR. We're forging a new company."

Discussions about merging the two companies – which between them boast a market capitalisation of around £711m and control 40% of UK radio revenues – began five years ago between Mansfield and GWR executive chairman Ralph Bernard, says the Capital executive. Mansfield adds that it was the chairman of the Communications Act last summer, loosening the rules of UK radio ownership, which has allowed them to put their idea into practice. Once the Daily Mail & General Trust (DMGT), which owns 29.9% of GWR, gave its approval, an announcement about an all-share merger could be made last Wednesday.

Although billed as a merger, Capital Radio shareholders will in fact hold 52% of the new company and GWR shareholders 48%, reflecting the current share capital of the two companies.

Attempting to pull off a huge



Mansfield (left), Bernard: the two chiefs get on splendidly, despite rivals' speculation

radio deal is hardly new to Mansfield. Seven years ago he tried to lead a Capital takeover of Virgin Radio, although he came up against tough regulatory obstacles. However, the ride this time is likely to be easier. For a start, outside the East Midlands and the West Midlands, there are no significant geographical overlap issues and the environment to merge has now eased since the Communications Act.

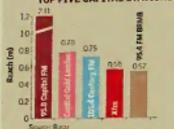
"The point is this merger fits under the new Communications Bill – it doesn't break any of the rules," says Mansfield. "What was intended by the DTI and DCMS was to encourage consolidation in the radio industry. That's why the roles changed."

The fact the merger will bring together Mansfield and Ralph Bernard – who will duplicate his GWR executive chairman in the new set-up – has led to some commentators suggesting a potential "clash of personalities". However, Mansfield has no such fears. "Following the agreement, this was the best option for both companies; Ralph and I agreed our roles months ago," he says. "Most companies fall at the top because they don't agree the rules upfront. We agreed them and we get on personally. We both have the same beliefs on the opportunities for the business and Ralph and I have drawn up very clear job descriptions."

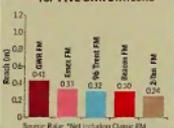
Within a newly merged operation, Bernard will look after the

Extended radio reach

TOP FIVE CAPITAL STATIONS



TOP FIVE GWR STATIONS*



combined group's digital assets and manage the board, while Mansfield will take on an operational role.

The two groups estimate at least £75m of cost savings will be achieved within the first two years, while around 100 jobs are likely to be axed in areas of duplication, such as airtime sales.

One high-profile name who will not be part of the new company is Roger Lewis, who is leaving to run ITV in his native Wales. GWR and Lewis himself insist this has nothing to do with the Capital tie-up. Lewis has given his backing to the merger, which he says is "good for GWR and Capital and good for the radio industry".

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Rivals review landscape and merger options

Rival commercial radio groups say they are not going to be bulldozed into mounting their own mergers in the wake of the planned Capital-GWR tie-up.

As the sector's two biggest players bid to create a business worth around £711m, speculation has now turned to other leading players – among them Chrysalis, Enmap and Scottish Radio Holdings (SRH) – about how they could respond with their own mergers.

Enmap's acquisition in January of Scottish Media Group's 27.8% stake in SRH has left observers suggesting that Enmap could make a takeover move for the Scottish group, whose interests include the Clyde and Forti-branded stations. Enmap has made no secret of its

interest in SRH, but both parties have made no public declaration of any merger or takeover talks having taken place.

Both groups posted trading updates the day before Capital and GWR's merger announcement last week, with the Scottish group reporting total radio revenues up an estimated 19% on the 12 months to September 30 this year. Like-for-like radio sales improved by around 9%. But Enmap's revenues for the six months to September 30 fell around 2%, which it put down to trading against "tough comparable numbers".

As someone who has spent three decades of his life helping to build up SRH, Richard Findlay takes a philosophical approach to the

whole takeover process. Findlay, who relinquished his post as group chief executive last Thursday, recalls that when he started at the company, the group has had a single Canadian owner.

Subsequently, it fell into Australian ownership and, when Scottish Media Group bought a stake, everybody assumed it would eventually take over SRH.

"Nobody can take us over unless we want to be taken over," he says. "The group will do what is good for our shareholders and staff. The speculation is all good fun, but aggressive takeovers are difficult and that's not Enmap's style."

Despite the possibility that rivals could face a powerhouse in Capital-GWR controlling 40% of

radio revenues, Findlay does not believe the other groups are going to feel any pressure by the tie-up.

Enmap finance director Gary Hughes believes consolidation is "inevitable" as there are "too many groups", but adds that Enmap has no plans to rush into any deal. However, he notes a tie-up between Enmap and SRH would give the combined group a presence in every main conurbation in the UK.

Indeed, a link-up between Enmap and SRH would make an ideal geographical fit. While SRH does have four stations in England, its main powerhouse is in Scotland where it has 14 stations and also has a presence on both sides of the Irish border. In contrast, all Enmap's stations are based in England.

Capital and GWR's proposed merger would bring together some of commercial radio's biggest brands, but also dozens of lesser-known smaller stations.

With the exception of GWR's Classic FM – one of only three national analogue commercial stations operating in the UK – Capital arguably brings to the table the glitter portfolio of stations. The most important of these is 95.8 Capital FM, the second 1LR station to launch in the UK and, until the rise of Chrysalis's Heart 106.2, the dominant commercial player for an uninterrupted three decades in London.

However, Capital also oversees a number of the sector's most celebrated brands, which all came under its control either through being launched in the first wave of UK commercial stations or through acquisitions. Capital, like GWR, has never won an analogue radio licence through the traditional bidding process.

Capital currently operates 21 analogue stations across five brands. The Capital FM Network houses the likes of Birmingham-based BRMB and Kent's Invicta FM, while the Century FM Network takes in the group of stations it bought from Border in 2000. The Capital Gold brand was born out of a decision overseen by then programming chief Richard Park – unprecedented for a UK radio owner – to split its FM and AM London frequencies at the end of the Eighties. Its other two brands are the London-based alternative station Xfm and the same city's urban outlet Choice.

GWR – despite having a slightly smaller share capital than its merger partner – boasts a bigger portfolio of radio stations and is the most-listened-to commercial radio group in the UK. Third quarter Rajar figures show it had a 16.1% national share, with Capital's 11.5% only good enough to place it third behind Enmap on 12.6%.

In addition to the 12-year-old Classic FM, it controls 24 analogue radio stations, including the original Swindon-based GWR station, which launched in 1982 as Wilshire Radio. A merger with British Radio West followed in 1985 and then four years later GWR began a decade-long programme of buying up local radio groups, among them Chiltern Radio Group, East Anglian Radio Group and Orchard Media.

Both groups also boast substantial digital radio interests, with GWR's including digital-only brands Core and Planet Rock, while Capital's digital business includes Capital Disney and adult contemporary station Life.

600 DELEGATES
300 COMPANIES FROM 18 COUNTRIES
80 GIGS, 350 ARTISTS AND 20,000 PEOPLE
95 SPEAKERS IN 25 CONFERENCE SESSIONS
6000 SQUARE METRES OF SEMINAR, NETWORKING AND EXHIBITION SPACE
4 BARS AND 2 RESTAURANTS

MUSICWORKS ANNOUNCES KEY GUESTS

FEARGAL SHARKEY, CHAIR OF THE LIVE MUSIC FORUM

**GUEST INTERVIEW
THURSDAY 28TH OCTOBER**

With a career spanning over 20 years in the music industry from work as an international performer and lead singer with the Undertones to A & R for Polydor Records, membership of the Radio Authority and his current position as Chair of the Live Music Forum, Feargal Sharkey promises to bring a wealth of information to MusicWorks.

STEVE SCHNUR, WORLDWIDE EXECUTIVE OF MUSIC AND AUDIO AT ELECTRONIC ARTS (USA)

**GUEST INTERVIEW
FRIDAY 29TH OCTOBER**

A 15-year music industry veteran, Schnur has brought both established stars and new breakthrough artists to EA Games. Artists including Snoop Dogg, Avril Lavigne, Radiohead and Fat Boy Slim have all been part of Electronic Arts in the games market. Other accomplishments include the collaborative partnership with legendary hip-hop lifestyle company Def Jam to produce the top-selling, groundbreaking Def Jam Vendetta. Find out why he believes video games are a natural cultural destination for popular music.

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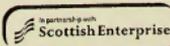
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Micro-payments issue is hurdle facing growing market

Mobile music seeks new flexible friends

Downloads

by Joanna Jones

While there seems little unanimity on the payment system which should lead the digital music market over the coming years, there is no dispute that consumers should be provided with a seamless means of buying their music.

With the download business beginning to stretch its legs and the mobile music sector on the brink of a market breakthrough, digital music aggregators, network operators and credit card companies came together in London to discuss the future of digital payments earlier this month.

The event was staged by Valista, the payments software firm which last month struck a deal with Orange to power its micro-payments, facilitated by Sinpay.

Sinpay was founded by Orange, Telefonica Mobiles, T-Mobile and Vodafone to enable users to charge payments of €10 or less to their mobile phone bills. The company's CEO Tim Jones believes the low-value end of the mobile commerce market remains still largely unmet, particularly with digital music and other entertainment exploding in popularity.

"I don't think this is about taking money from or competing with credit card companies, it is about enabling them - particularly in areas of small-value payments, it is actually about competing with cash but the industry has to mature," he says. "SMS does have a significant role to play into the future."

Musiwave CEO and co-founder Giles Babinet, whose company provides music entertainment services to telecommu-

We have to provide mobile payment mechanisms, but it is a means not an end
Susie Lomie, Vodafone UK

nications operators, handset manufacturers and the media, says, "With integrated payment systems and the advent of music on mobiles, you would not consider paying with credit cards in two to three years' time - we will all be paying our car parking on our phones. It is all about the learning curve."

"It is seven years since the first ringtone was launched and now we have the unique opportunity to develop something really new. But we have to make payment systems easier."

Vodafone UK's Susie Lomie agrees payments need to be streamlined in the digital sphere so they provide a seamless experience for the consumer.

"When you go shopping for a pair of shoes, it is the shoes you are interested in, not the method of payment you are going to use," she says. "It needs to be quick, easy and secure to the point where people don't even have to think about it."

Discussing the impact on the value chain, Lomie adds, "We don't want to be mobile payment providers and we are not financial institutions. We have to provide mobile payment mechanisms, but it is a means rather than an end."

Fighting the credit card companies' corner, Mastercard's Oliver Steeley argues that different payment methods can co-exist in the digital world and mobile may be just one of five or six remote channels its customers are going to use.

"When credit cards were designed 30 years ago, they were never designed with anything other than a physical point of sale in mind," he says. "Now they have UV printing, a silicon chip built in to make sure it's difficult to counterfeit, and these are all physical manifestations of the work the billing company utilises when you type in your number to buy some-

thing from Amazon or download your first track from iTunes."

"Every [payment method] that comes along does not have to be the one that destroys the whole banking sector - it is about generating more transactions for everybody."

Many delegates highlighted the Oyster card system - which has been adopted this year as a means of paying on London Transport - as a micro-payments system which works effectively in a certain area. "Ubiquity is important in a certain area - you know you can get on any bus with it, but does it work in Sainsbury's? Does it matter? Says Consult Hyperion's David Birch, "If the only thing you could buy was music and movies with this payment system then that might be enough."

Orange Group head of commerce and payment services Jean-Benoit Van Bunnem says the younger users who are driving the consumption of digital content - primarily music - demand a slicker payment experience, but also one which consumers can trust.

One thing is certain: whichever payment system consumers end up adopting into the future, music is set to be one of the key areas of content at the forefront of the next wave of development.

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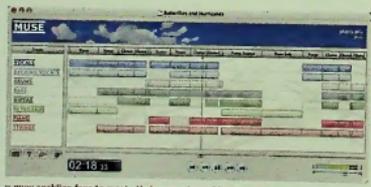
New software puts fans in the mix

Company profile

When the current Muse single Butterflies And Hurricanes was launched last week, it was also the first commercially released single to feature the new u-myx technology - a CD-based remix format which is the first of its kind to enable songs to be upgraded with new parts, such as vocal or instrumental contributions from other artists.

The software, which is embedded in the CD, lets fans mix their own versions of songs without needing any special equipment or knowledge - simply via on-screen sections broken down into individual, component sounds for vocals, backing vocals, drums, bass, guitar, keyboards, piano and strings.

Licensed by u-myx to record companies for around the price of an average remix - around £6,000 per single - the chart-eligible format is then incorporated into a standard CD single or album as



u-myx: enabling fans to create their own mixes of Muse single

enhanced content at no extra cost to the consumer.

Finished mixes can then be exported as audio onto CD or MP3 player or saved as a u-myx file for swapping among friends and entering competitions.

While Muse are the first band to use it, u-myx founder Olly Barnes says the company is currently negotiating with several other major UK and US artists.

"The u-myx file format is extremely difficult to pirate," he says. "And these are ideas which

are inevitably recorded for songs but are usually thrown away - now you get to keep it all and people can get so much closer to the band they love."

u-myx is backed by a Hong Kong venture capital firm and investment from players including Jeremy Marsh, who has made his return to the music business as chairman of the operation. "For years the singles market has been dying on its feet - this gives people a new reason to buy singles," he says.

TOP 20 RINGTONES

The List	ARTIST	TITLE	Artist's
1	ERIC PRYZ	CALL ON ME	EMI/Warner/Cherry/Red/Universal
2	3 OF A KIND	BABYCAKES	BMG
3	JO JO LEAVE	(GET OUT)	EMI/Warner/Cherry/Red/Universal
4	ARMAND VAN HELDEN	MY MY MY	Universal/Island/Stock/BMG/Sony/EMI
5	SHAPESHIFTERS	OLAS THEME	BMG/Sony/AT/Universal
6	NATASHA BEDDINGFIELD	THESE WORDS ARE MY OWN	EMI/Sony/Capitol/Sony
7	TWISTA	SUNSHINE	Dublab/Universal/Warner/Capitol
8	NELLY	FLAP YOUR WINGS	EMI/Warner/Cherry/Red/Universal
9	FLIP & FILL FEAT. KAREN PARRY	DISCOLOAN	BMG
10	STONEISLAND FEAT. TERESA PUT EM HIGH		Motown/Sony
11	MAROON 5	SHE WILL BE LOVED	BMG
12	GIRLS ALoud	LOVE MACHINE	Warner/Capitol/Universal
13	DEEP DISH	FLASHDANCE	Warner/Capitol
14	THE STREETS	DRY YOUR EYES	Universal/Cherry/Red/EMI
15	USHER	CONFESSIONS PT 2	BMG/Warner/Cherry/Red/Universal
16	USHER	BLON	BMG/Warner/Cherry/Red/Universal
17	AMON	LOCKED UP	EMI
18	SPECIAL D	COME WITH ME	BMG/Sony
19	USHER FEAT. LIL JON & LUDAKRIS	YEAH	Warner/Cherry/Red/EMI
20	ANASTASIA	LEFT OUTSIDE ALONE	Warner/Cherry/Red/EMI

Source: Official UK Singles Chart. Compiled by NME.

Chart period from September 13 to 20, 2004

Sweden's Eric Prydz electrifies 3 Of A Kind's BabycaKES with his Call On Me, outselling its predecessor by

nearly 2,000 units and rocketing an impressive 36 places in the process. JoJo's Leave (Get Out) is not far behind.

jumping to third place from number 20 as Nelly's Flap Your Wings rises 24 places to land at number eight. Meanwhile,

Armand Van Helden's My My My leads a brace of tracks back into the chart including Girls Aloud's Love Machine.

Date:
14th October
2004

Venue:
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London, UK

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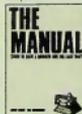
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Music books that speak volumes

As Don Arden's long-awaited autobiography hits the shelves this week, *Music Week* trawls through its bookshelves to highlight – in tandem with a panel of industry experts – 10 of the best music business stories yet written. If we've missed out on your own particular favourite, e-mail us at mwletters@musicweek.com

The Manual: How To Have A Number One The Easy Way by Jimmy Cauty and Bill Drummond
Ellipsis ISBN 1899858652



The Manual is perhaps the only guide to the music industry actually written by a chart-topping act.

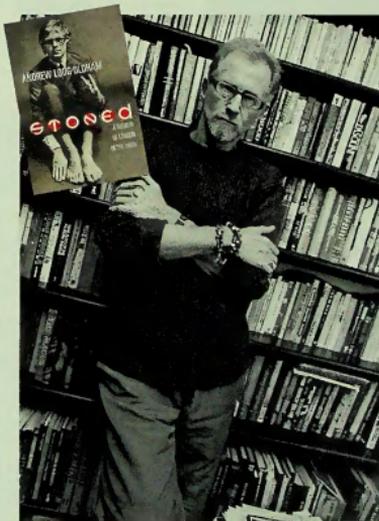
Written to encourage others to emulate the duo's 1988 number one as *The Timelords*, it is a DIY manual which could well be to blame for the decade of sample-heavy hits that followed. Although some of their advice (such as telling prospective pop stars to be "skint and on the dole" and listen to *Bravo Broke!*'s chart rundown) now sounds dated, the book is packed with both wit and insight. What shines through is a sense of awe at the power of chart pop – Pete Waterman and Leiber & Stoller are among the figures the duo praise – and at the power of technology.
Tony Wilson, In The City

co-director: "This is the best book about the business environment and I am thinking of doing a modern version of it. It has great instructions like: 1. Soak the musicians. 2. Find simplistic rhymes for 'I love you'. It is also about the role of the retail strike force – the 'Joostoliers' of the music industry – and the way it worked in the Seventies and Eighties, which is summed up in the line, 'The difference between the abyss of 41 and 39 on a Sunday evening is usually a couple of favours on a wet Thursday afternoon in Doncaster.'"

Exploding: The Hits, Hype, Heroes And Hustlers Of Warner Music Group by Stan Cornyn
Perennial ISBN 0380814773



Tracing the history of Warner Music from the Fifties to the present, Cornyn throws a spotlight on a music business



Leon Oldham: wonderful insight into Sixties Britain

as it was developing from enthusiastic amateurism to today's smooth professionalism. Written by former promotions man Cornyn, it focuses on Warner's Sixties and Seventies heyday, with the subtlety that today's major is not the fun place it once was. It is, inevitably, a particularly partial view and is laced with pictures of Cornyn with other executives and artists, offering fabulous anecdotes from the years when

companies such as Warner Music were finding a business sense, stumbling from the spirit of experimentation to sell millions of records.
Max Holt, senior vice president, marketing/AS&R, Universal Music International: "Essential reading if you worked for Warner, as I did for 16 years. It is great at showing how the non-music people in corporate did their best to destroy the great music company of its time."

The Hit Men: Powerbrokers And Fast Money Inside The Music Business by Frederic Dannen
Helter Skelter ISBN: 1900924544



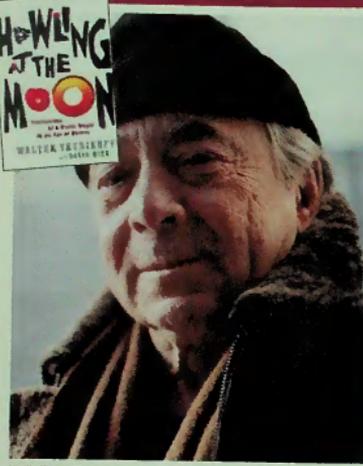
Dannen's exposé of the men and the machinery behind the hits made extremely uncomfortable reading for many in the industry when it first appeared in 1992. Within these pages lurk a host of bad guys, but no true heroes, as Dannen lifts the lid, via the activities of some of its heaviest hitters, on a business seemingly without scruples. Walter Yetnikoff is out of control, Clive Davis untouchable, while even Columbia and PolyGram executive Dick Asher, one of the few characters portrayed as having good intentions, comes across as the unpopular black sheep of the industry. Absorbing and entertaining, *Hit Men* went further than anything before in detailing the music biz's inner workings, making it an essential read for industry scholars.
Sean Body, Helter Skelter managing director: "The ultimate self-endangering investigative exposé of the power, corruption and lies at the dark heart of the US music industry."

The Mansion On The Hill: Dylan, Young, Geffen, Springsteen And The Head-On Collision Of Rock And Commerce by Fred Goodman
Vintage Books USA ISBN 067943774



The nearest thing, perhaps, to an *Easy Riders, Raging Bulls* for the music business, Goodman's superb

evocation of the early Seventies rock business does what it says in the sub-title – "The Head-On Collision Of Rock And Commerce". Named after a cut from Springsteen's seminal Nebraska album, the story's key players are artists including Bob Dylan, Neil Young and Bruce Springsteen, and executives such as Jon Landau and Jon Landau. While *Exploding...* tells the story of a similar era with a sense of triumphalist humour, Goodman's document is a more considered evocation of a period which struggled with a clash of cultures; the faultline running between culture and business, as the hippy credos from the Sixties evolved into the huge business that had become by the late Seventies.
Chris Wright, executive chairman and co-founder of Chrysalis: "Brilliant. Definitely one of my top three music industry books of all time."



Yehonoff: "possibly the funniest, and at the same time saddest, book about the business"

Revolution In The Head: The Beatles' Records And The Sixties by Ian MacDonald
Pimlico ISBN 0712662081



Paul McCartney recently rallied against the cult of *Revolution In The Head*, complaining that its song-by-song analysis of "The Beatles' oeuvre was another example of critics writing history from their own perspective. But what makes the late Ian MacDonald's text a masterpiece is the depth of the context it offers. Arguably, the real star of the book is the decade which shaped the music, the people who played it and the people who heard it. But, certainly, MacDonald's musical analysis is first-rate and he is rare among biographers of The Beatles for his ability to retain his critical focus, even to the point of some fairly spiky reappraisals. Honey Pie conveys "an air of faintly smarmy pointlessness", Helter Skelter sees the Beatles "comically overreaching themselves", while *Across The Universe* is "the product of acid grandiosity". No wonder Macca doesn't like it. *Revolution In The Head* was first published in 1994 and has spawned a genre of weighty track-by-track tomes on just about any pop artist of any critical significance. None of them come close to matching this for insight and scholarship. Tony Wedmore, chairman and CEO, EMI Music UK & Ireland: "The most informed and eloquent treatise commenting on the

musical and lyrical composition and influences of every song recorded and composed by The Beatles."

Black Vinyl White Powder by Simon Napier-Bell
Ebury Press ISBN 00188092-0



It is not quite the UK equivalent of Dannen's *Hit Men*, but *Black Vinyl White Powder* provides one of the most fascinating, revealing and enjoyable journeys through 50 years of the UK record business. As one-time manager of heavyweight acts such as The Yardbirds, Japan and Wham!, Napier-Bell is an informative guide, tapping into his vast array of contacts along the way from the career's early Fifties to the marketing-fuelled late Nineties. The white powder of the title naturally takes a starring role alongside the artists and the music, but Napier-Bell equally presents a strong case for the huge influence of gay culture on the UK music scene. Sometimes a bit simplistic in its theorising between drugs and music and waning a little near the end (perhaps because the author is witnessing events from a distance rather than being in the thick of them himself), this is, however, as comprehensively enlightening as anything from a UK perspective. Tony Wilson: "It amazes me because it is funnier than my own 24 Hour Party People and it is very insightful."

Stoned: A Memoir Of London In The Sixties by Andrew Loog Oldham
St Martin's Press ISBN 0312266537



In 1963, Andrew Loog Oldham saw The Rolling Stones play a gig in the Station Hotel in Richmond. According to Oldham, a sharp-suited sventagli and hustler a full decade before punk's arch puppeteer Malcolm McLaren, this event kick started youth culture. Like McLaren, Oldham is not shy in claiming credit where it is not always due, but his memoirs of the early Sixties provide a wonderful insight into a Britain that finally shook off its stiff upper lip and started shaking its hip. Using an oral biography approach, with contributions from Mary Quant, Chris Stamp and Kenny Lynch, *Stoned* is an insider's account of life with the self-styled greatest rock'n'roll band in the world with Oldham emerging as the cool manipulator and fixer at the eye of the storm that was swinging London. Alan McGee, A&R consultant, manager, *Poptones* founder: "He was the caffeine in Mick and Keef's coffee."

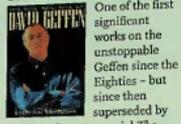
Have Gun Will Travel: The Spectacular Rise And Violent Fall Of Death Row Records by Ronin Ro
Quartet Books ISBN 0704381028



This inside story of one of the most controversial labels of recent times - Death Row Records - tells the tale not just of the development of a new independent powerhouse during the Nineties, but also the split between East and West Coast hip hop and the decline of the story's main protagonist Suge Knight. It tells, in some respects, a story which echoes that of "Mr Big" Don Arden several decades earlier, packed full of menace and true jaw-dropping anecdotes, including the time Knight - in a direct echo of Arden - had Vanessa Lee dangled out of an office window in his bid to secure rights to Ice Cube. What is most chilling is that this is not a story from the dim and distant past, but from less than a decade ago, indicating that, in some parts of the business, the danger and menace remains as great as ever. After a spell in prison, Knight is now forging his way in the music business again. Andy Saunders, *Velocity PR*: "What a brilliantly investigated and fantastically written story."

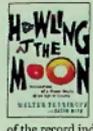
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The Rise And Fall Of The Secret Recording Industry - Glaston Meylan
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The Last Party - John Harris
To Be Loved - Barry - Garry
24 Hour Party People - Tony Wilson
Where Have All The Good Times Gone - The Rise And Fall Of The Record Industry - Louise Bartle

The Rise And Rise Of David Geffen by Stephen Singular
Birlb Lane Press ISBN 1559724307



One of the first significant works on the unstoppable Geffen since the Eighties - but since then superseded by Tom King's controversial *The Operator*, with which Geffen reportedly stopped cooperating half way through - this rag-toriches portrait charts the seemingly continual upwards trajectory of the billionaire. From his troubled Brooklyn youth, through his founding of Asylum Records this covers his work at Warner Brothers to his successes with Geffen Records and later with DreamWorks. This picture of Geffen hustling his way to the top of his entertainment empire gives an insight into the man behind the myth that is the US media giant. Greg Castell, *Mercury joint managing director*: "Fascinating to read how one man made a billion dollars, starting from nothing. Inspiring."

Howling At The Moon: Confessions Of A Music Mogul In An Age Of Excess by Walter Yehonoff with David Ritz
Abacus ISBN 0304917977



It has been suggested that Yehonoff, CBS Records president for 15 years, was instrumental in conceiving many of the record industry's less attractive habits - the superstar "event" album, the overblown expenses, the gradual triumph of hype over substance - but at least he pretty much admits it. The book's real strength is in the many indiscretions he drops about the artists he worked with during his years at CBS and Sony, including Bob Dylan, Michael Jackson and Barbra Streisand. You wouldn't necessarily want to swear every word you read is completely true, but nobody seems to have sued yet. As a first-hand account of the industry's corporate Babylon years, or just a cautionary tale of the amount of slack handed out to a powerful record executive who was half of his mind most of the time, *Howling At The Moon* is instructive, if rather sensational. Simon Gavin, *Polygram A&R director*: "He was in pole position during what was arguably the best time in the music business before the beancounters took power...and he lived it. Possibly the funniest, and at the same time saddest, book about the business."

...and the best books yet to be written

Tony Wilson, co-director, *In The City*: "The book I would like to see written would be one which explains the phenomenon of the second division band and how much of a pain in the arse they are. I have had three of them in my time and they are always more arrogant than the first division ones - you can tell what they're like as when you present a sleeve design to them they always say 'that's crap we could have done it better ourselves'."

Nick Raphael, VP of A&R, Sony UK: "I would like to read Clive Inside The Record Business Part 2, because part one was written pre-1974. Plus I would love to read the story of Jive Zomba by Clive Calder."

Sean Body, managing director, Helter Skelter: "A great book to see would be the autobiography of Geoff Travers of Rough Trade."

Louis Barfe, writer: "A history of Decca to complement Peter Martland's book on EMI. Decca defied the odds on many occasions (not least of which was being founded just before the Wall Street crash and surviving) to become a world-class company, achieving excellence in classical and pop music, as well as technical innovations such as FRRL. The company was so much one man's vision - that of Sir Edward Lewis - that when he died, so, effectively, did the company."

Max Hole, senior VP of marketing/A&R Universal Music International: "I would like to see a book written by former Warner Bros Records chairman Mo Ostin, ranging from *Sinatra* via *Warners to DreamWorks*, but I don't think he would ever write it."

David Lister, arts editor, *The Independent*: "Forgotten Heroes. An account of those artists and bands that have either fallen out of the music industry's memory or risk doing so. How many under-30s know of the great Steve Marriott? Certainly few have heard of, or can remember, bands such as Stone The Crows, Stoneground etc."

Greg Castell, joint managing director, Mercury Records: "The books would be all from pioneers: Chris Blackwell's *Island Story*, Dave Robinson on all things *Stiff* and *Lyrer Cohen*."

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The autumn TV schedules provide an array of music slots for acts. And they are the ideal opportunity for music companies to boost their Christmas sales. *By Adam Woods*

TV unleashes its showcase season

Rotten weather apart, TV pluggers rode out a long, barren summer in 2004. But since the season has turned to autumn, TV opportunities have been raining out of the sky – at least in comparison.

The arrival of Parkinson at ITV and the return of Jonathan Ross to BBC1 in recent weeks, as well as imminent comebacks for ITV's Ant & Dec's Saturday Night Takeaway and the Frank Skinner Show – which will have its first music slot this season – are the headline features of the autumn schedule.

Elsewhere, the beginning of new runs for BBC's *Later...* with Jools Holland and ITV's National Lottery Live and Today with Des and Mel in mid-October, along with a run of music-based one-off specials in the run-up to Christmas, will soon see terrestrial television's capacity for music rocket once again.

"You used to know that between April and September it would be quiet," says See Saw PR founder Sam Wright. "In the past few years, it has been pretty busy over the summer, but this year everything came off – all the daytimes except GMTV, all the big primetime shows. Then, all of a sudden, you go from famine to feast."

The extent to which the music industry depends on the autumn TV schedules to power its Christmas sales is impossible to calculate and equally difficult to overestimate. Would album release schedules quieten to the extent that they do in summer if there were more mainstream TV slots to promote new releases? Perhaps not. But with even long-runners such as *T4* pulled over the summer to make room for sport, it is no wonder the music industry keeps its big releases back.

"The problem is that Jonathan Ross and *Later...* and Frank Skinner only come around now and again," says Michelle O'Connor, head of TV promotions at Anglo Plugging. "The last quarter is the busiest time of the year; there are just so many releases. I think they should space them out more, but I also think you need TV to support them."

Autumn and winter bring enough potential career launchpads to make the most jaded pluggers forget about the dry summer months.

This season sees Parkinson's first season at ITV going up against BBC1's Friday Night With Jonathan Ross. While the plugging world at large covets both shows, a complex equation of demographic concerns, random hunches and past experiences dictates which is the favourite of any given artist and his/her pluggers at any given time.

Robbie Williams chose to kick off Jonathan Ross this season because he had never done it before, while REM went to Parkinson because "there's a special relationship," according to Warner head of TV Laura Ohnona.

"We are shipping something like 260,000

Kasabian plough their own furrow

As Triad's Johnny Hopkins points out, there are not too many bands with a great deal to say these days, so when you have the opportunity to do press for a mouthy, headline-grabbing, guerrilla gig-plugging, Leicestershire farm-dwelling bunch like Kasabian, it is something to be grateful for.

"A few people at BMG were talking about working with us and they thought this would be the perfect project – the band are big fans of Oasis and the Primals and I have done both of them," says Hopkins, who works the band with former Creation Records colleagues Tones Sansom and Vanessa Cotton. "I heard the music last August, before they had anything out, before they had done any gigs, and the songs and the whole sound were brilliant. I met the band and they were total personalities, really clever, in lots of ideas, they looked cool, and I said, 'Of course we want to work with them. Too right.'"

The first single, *LSF*, hit the shops on limited edition vinyl in November last year, from which point the key grass-roots media fell straight into step. *The NME*, *Jackie Slim* and *The Fly* provided enthusiastic early support. "People understood, so it was straightforward," says Hopkins.

As the campaign went on and the band built their reputation on the strength of straight gigging and guerrilla appearances at



Kasabian: cultivating broad-based appeal

venues including their own farm and the Cabinet War Rooms in Westminster, the tabloids and broadsheets soon came around to Kasabian's approach. *The Guardian* and *The Sun* were particularly enthusiastic from April onwards, even though the band did not chalk up their first Top 20 hit until the following month with *Club Foot*, their third single and first non-vinyl release.

"From there it scaled up again," says Hopkins. "When I first heard them, the thing that struck me was that they could appeal to all sorts of different publications and all sorts of different people. You could tell that club kids would like them, that football fans would like

them, that indie fans and students would like it and anyone from 15-50. When the album came [in early-September, hitting number four] it was also in the *Sunday Telegraph*."

Now the fashion and style press are coming on board. Kasabian recently did a David Bailey shot for *Vogue* and are due to feature in *Q*, *Loaded* and *Mix*.

"Well, it doesn't all happen by magic," says Hopkins. "It is a case of targeting the people that are going to respond best to the record. It is about building it genuinely and keeping everyone inspired and involved in it. But it helps to have a genius album to work with."

more indie BBC rival. It certainly succeeded in generating a flurry of excitement among TV pluggers at what might be possible this time around.

"It threw us a curve ball when Razorlight kicked off the run," says Virgin TV promotions manager Amanda Warren. "We are telling all the people here that their bands aren't suitable for Parkinson and then suddenly Razorlight come on."

The official line – that Parkinson himself saw the band doing an acoustic spot on the TV coverage of the Glastonbury festival – was not enough to quell the suspicion in the TV promotions world that someone was playing cruel games with their expectations, particularly given the safer policy of subsequent shows.



Razorlight: kicked off the new series of Parkinson, which has moved to ITV1

Others are a little sceptical of Parkinson's elevated status, in spite of his success with mainstream and MOR acts. "I think Jonathan Ross is a bigger draw than Parky," says one TV pluggers. "I think it is a better programme and the people who watch it, I think, are more likely to go out and buy a record."

Frank Skinner claims a younger profile still, but only artists whom Skinner wants to interview - and who, conversely, are prepared to be interviewed by him - need apply for a performance spot.

Later... is possibly the most coveted gig among the artists themselves and, in spite of the fact that its eight autumn shows and New Year's Eve Hootenanny offer enough space for nearly 40 acts, that capacity does not go far.

"When we are going in to Later..., we have got 20 or 30 artists to put forward and they have only got six shows with a few spots on each, so it

is very difficult," says O'Connor.

After the opening salvo on October 15 of Robbie Williams, Elvis Costello, Green Day and Nellie McKay, and the second show, which features The Cure, Anita Baker and Jackson Browne, Later... expects to bring Nick Cave, Kings of Leon, Destiny's Child, Interpol and Mercury Rev to the screen in its 24th season, along with some later bookings from the current pool of UK talent.

"We have really good support because we are a dedicated music show and we have a dedicated audience who buy lots of records, specifically albums. I know lots of the artists love it because they get to play a bit of material and they get to play in front of other artists," says Later... series producer Alison Howe.

Elsewhere, TV pluggers look to carve out a plot from handfuls of spots here and there. The return of the Two Ronnies in January, with a show featuring a band a week, is eagerly anticipated, as is the addition of Paul O'Grady's new daily afternoon show on ITV1 at 5pm, where he will go head-to-head with Channel 4's Richard & Judy and could include several musical spots a week.

Richard & Judy don't have too much music and they are very picky about what they do have," says Sam Wright. "But the Paul O'Grady Show hopes to book two or three bands a week. They are going to be after big names for the first few weeks."

But while ongoing shows such as these are easy to identify as key showcases for music on a weekly basis, many pluggers can find huge exposure in the one-off light-entertainment shows dotted across the schedules between now and Christmas.

As much as any other promotional vehicle, the Royal Variety Performance, which alternates

annually between ITV and BBC1, can claim to have broken this year's biggest-selling album artist, Katie Melua, having given the singer her first ever TV appearance in November last year.

"She had a Top 10 single off the back of that, with Radio Two on board but nobody else," says Fleming Connolly Lander head of TV promotions Matt Connolly. "That is a perfect example of the strength of these one-off, autumn TVs. It gave the retailers the confidence to stock the album and it gave the other shows the confidence to follow on and the album was at number one six weeks later."

Even at this relatively late stage in the album's promotional life, Melua can appear on a show such as BBC1's The All-Time Greatest Love Songs in mid-September and add a further 10,000 album sales the following week. "The Greatest Love Songs got 7m viewers," says Connolly. "That is what EastEnders is getting at the moment. Never Mind The Buzzcocks is the only music-related thing that gets in the top viewing figures, apart from Parkinson and the Lottery."

Record Of The Year gives a similar one-off hit for well-placed pop acts, and in a similar vein, Channel 4's One Priceless Night, due to be filmed in November, will showcase the easy-listening stars who have ruled the album chart this year, largely as a result of the patronage of Parkinson and Radio 2.

No single genre can claim to get a particularly raw deal from television these days, in the sense that every artist could always use more TV coverage and few acts are guaranteed peak time exposure. With the exception of Katie Melua and Damien Rice, singer-songwriters are rarely seen on television, but from the perspective of both majors and indies, it is the medium-sized guitar

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bands which give TV promoters some of their worst headaches.

"The younger bands and indie bands are difficult to place," says EMI TV promotions manager Kate Hiscox. "Everyone always harps on about the same thing: 'we need a TFI on a Friday night.' Jonathan Ross is fantastic but they only have one act on. Later is only on for six weeks and there are only four acts on each programme and one of them has got to be some African nose flute thing."

Sixy One's recent all-live Wednesday night launch, Tim Lovejoy and the Allstars, produced by RDF Media, generated a modest audience of around 155,000 for its first show on September 22. But viewers will not have seen City Rockers The Rakes on television before, while the Ordinary Boys and the Happy Mondays – making their first TV appearance in eight years – complete a three-bands-a-week policy, which dramatically increases the broadcast options of pluggers with indie acts on their hands.

Kasabian, Snow Patrol, the Manic Street Preachers, Placebo, Franz Ferdinand, the Charlatans and Embrace are all either confirmed or pencilled-in for the remaining seven shows. The Super Furry Animals and Goldie Lookin' Chain featured on the second show last Wednesday.

"It's music we like, basically," says series producer Anna Reid. "We are trying to support some of the slightly smaller bands as well," she adds, naming Delays, the Futureheads and Bloc Party as other likely candidates for upcoming shows.

There will certainly be desperation all round this autumn as an army of TV pluggers shake off their summer cobwebs to battle for terrestrial and digital TV's wide range of music spots.

Shapeshifters take the slow route to the top

After three months in which it was possible to top the radio airplay chart with an audience of fewer than 70m, Shapeshifters and Lola's Theme's second week at the top on July 18 saw it finally reach 70.31m listeners – not a massive total in comparison to 110m for Beyoncé's Crazy In Love in the same week of the previous year – but still a step in the right direction.

Having built up through specialist radio earlier in the year, the track crossed over in a hurry from its entry on the chart on June 13, climbing 35-21-14-5 before topping the chart on July 11 after five weeks and becoming the first specialist dance single to top the airplay chart since LMHC vs U2's Talk Me To The Clouds Above in March.

The next week, as it breached 70m listeners, it also topped the singles chart, where it found an audience of 78.14m the following week before being displaced by The Streets' Dry Your Eyes on August 1. Lola's Theme bounced back to the top the next week with its biggest haul yet (79.26m listeners) and sealed two more successive weeks at number one

Top 25 airplay hits of Q3 2004

ARTIST	TITLE (COMPANY)	WEEKS AT NO.1	NATIONAL/REGIONAL PROMOTER
1	SHAPESHIFTERS Lola's Theme (Prestige)	23,097	75,976 EMI/EMI
2	MARSHALL REISINGER Lola's Theme (Phonogenic/BMG)	15,588	569,556 BMG/BMG
3	THE STREETS Dry Your Eyes (Locked Out/CP)	18,414	518,345 Salsated PR/Salsated PR
4	JAMILLA See It In A Boy's Eyes (Parlophone)	16,076	476,200 EMI/EMI
5	MARCOH 5 This Love (G)	15,663	439,773 BMG/BMG
6	KELIS This Me (Virgin)	12,054	420,673 Virgin/Virgin
7	SCISSOR SISTERS Loose (Polygram)	13,344	402,113 Polygram/Polygram
8	MARCOH 5 She Will Be Loved (G)	12,552	349,713 BMG/BMG
9	MARCOH 5 WINDMILLS/PI/PI/DI/DI Don't... (Boyz/Island)	14,750	344,570 Island/Island
10	USHER Burn (Arista)	15,212	326,820 BMG/BMG
11	JO JO Leave (Get Out) (Mercury)	9,559	284,135 Mercury/Mercury
12	KC&AMC Everybody's Cheating (Island)	13,079	281,946 Raplax PR/Island
13	DAMIAN RICE Commercial (Columbia/4AD/Fleur)	11,799	221,550 RPPA/Infotermia Regional
14	KC&AMC Biddapop (Island)	9,182	210,543 Raplax PR/Island
15	TWISTA Sexxwax (Atlantic)	8,346	203,076 Atlantic/Atlantic
16	THE THRILLS Whatever Happened To Corey Hain (Virgin)	3,919	205,871 Virgin/Virgin
17	RACHEL STEVENS Some Girls (Polygram)	14,185	209,396 Polygram/Polygram
18	ANASTACIA Sick And Tired (Epic)	12,352	201,100 Sony/Sony
19	THE 411 Dime (Sony/StreetSlack)	8,670	238,469 Sony/Sony
20	BRITNEY SPEARS Everytime (A&M)	13,999	258,093 Timing Company Ltd/Hart Media Label
21	ANASTACIA Left Out Alone (Epic)	11,167	226,524 Sony/Sony
22	LOU REED Satellite Of Love (Atlantic)	9,127	250,076 BMG/BMG
23	APRIL RAYMOND My Happy Ending (Arista)	9,243	249,171 BMG/BMG
24	KRISTIAN LINDTUN Sinking (Polygram)	7,891	248,778 Polygram/Polygram
25	SHAZNAY LEWIS Never Fall Like This Before (London)	10,582	247,852 Warner/Warner

SOURCE: MUSIC/FACTORY

(six weeks in total) before finally succumbing to Natasha

Bedingfield's These Words on August 30.



Shapeshifters: Having built up through specialist radio, the track quickly crossed over after entering the chart

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Impala must name its proposed awards for European sales wisely to avoid IFPI duplication

The certification naming game

EDITORIAL
MARTIN TALBOT



At *MW*, we are all for finding ways to promote success within the music industry. And the established certification systems are an important way of doing this.

The industry has established national awards, as overseen by the BPI. And the IFPI's Platinum Europe awards – in recognition of 1m sales across the continent – have been around for almost a decade. To recognise their value, *MW* highlights all certification winners on its weekly sales charts.

There is additional potential in the new system proposed by Impala last week, which looks to reflect sales of 30,000, 250,000 and 500,000 units across Europe. In particular, 500,000 sales is a significant achievement and 250,000 sales is more than worthy of recognition. Even 30,000 sales is an important landmark for many, especially specialist labels and niche acts.

It is also understandable that the independent sector should want to establish a set of awards for its members, who cannot apply for the IFPI mark unless they are members of that organisation.

One concern would be the specific names of the three awards, which would effectively result in a second platinum mark for the European market. An Impala platinum award would inevitably dilute the

importance of the IFPI one, and vice versa. Duplication would benefit neither.

Word has it that those names are still up for discussion. And, I have to say, that can only be a good thing. So long as such wrinkles are ironed out, in advance of a full launch, the Impala certifications can be a positive contribution to the international music business.

The coming together of two radio industry giants is being heralded by David Mansfield as another positive development for the UK music industry. Alongside the BBC, it will give the business another single, national organisation for music companies to direct their promotional efforts towards.

However, many will feel a chill at the prospect of another powerful nationwide player, particularly if one single, safe, advertiser-friendly playlist is imposed across the nation.

But there are also potential benefits. For one thing, a U2 interview for Capital would have the chance of registering right across the new national network.

And, who knows, a national Choice or Xfm – championing new, breaking acts – could finally be beamed into households from Torquay to Dundee.

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Familiarity will continue to rule on the radio

VIEWPOINT
PETER RUPPERT



There has been much discussion about the state of the UK radio market and the issue that commercial stations are increasingly targeting older demographics with more familiar music.

It is undeniable, formats are tightening, stations are increasing the number of gold and recurrent records. Ultimately this means less room for new or unfamiliar music.

So why is familiarity so important? Enter the squiggle test. When psychologists asked research respondents to examine a few sheets of squiggles, they dis-

Not all hope is lost for new music. Connecting a new song with consumers happens through familiar elements. These elements can vary – think Dido breaking through her own familiar hook in Eminem's Stan. When a listener is exposed to a new song, the brain searches for a reference: "Do I recognise the voice. Have I heard this melody before?"

Doesn't this kill creativity? Not completely. It's not the process of playing with familiar elements that is at issue, but soundalike music. Fortunately, new references that will serve in the future as familiar elements are being created by the indie who can still develop new music styles. These artists are more reliant on word-of-mouth promotion rather than instant airplay to achieve familiarity.

Since the situation in the analogue radio market is challenging for the labels, surely there's the great digital hope? The outlook appears promising, save crucially that audiences are missing. If I'm certain of one thing, it's that once digital stations compete for mass audiences, which will happen, familiarity will matter once again. Peter Ruppert is founder and president of Entertainment Media Research

Doesn't familiarity kill creativity? Not completely.

covered the familiarity effect. Shortly after viewing the first set, the respondents were shown the same squiggles plus a number of additional squiggles and asked which ones were new. The squiggles were difficult to tell apart and the first set could not be identified. The psychologists rephrased their question and asked the panel for their preferred squiggles. The preferred squiggles were the ones the panel had first seen.

Should acts on covermount CDs be taken off the racks?

The big question

Bard and the MMF have made a veiled threat that music retailers could cease stocking tracks and artists featured on newspaper covermounts. But would stores be justified in pulling such CDs?

Jim Batchelor, Woolworths

"There are far too many covermounts in circulation at the moment and they are not an incentive to drive people into buying more CDs. Either it gives people the impression that they can have music for free or that they can chuck CDs in the bin if they don't like them. Enough is enough. We're getting asked all the time to support compilation artists that are very similar to the ones that are given for free in the newspapers. No record company – apart from EMI – has taken a reasonable stance on the matter. We will certainly review our policy on compilations."

Neill Barnes, Barnes, St Neots

"I agree with taking those artists from the stocks, in the same way I agree with boycotting the albums by artists that condone downloading music such as Franz Ferdinand and Robbie Williams. It does cut out the retailers. Covermounts have to have some degree of effect. When *The Daily Mail* gave away a classic rock'n'roll CD, it featured some of the tracks we're usually asked for."

Penny Keen, Solo Music, Exeter

"The covermounts are annoying, but if we boycott the artists we'd be cutting our noses against the record companies. There has to be a better way of solving the problem than this drastic measure. I would rather we all put pressure on the record companies." **Dougie Anderson, Coda Music, Edinburgh**
"It's like closing the barn door four years after the horse has bolted. Bard is right to take a moral stand, but they should have done it long ago. Now it's not covermounts that are the worst competitors for retailers, but downloads and supermarkets. Retailers can't afford to boycott artists."

Bob Jones, Replay, Bristol

"So, if *The Observer* gives one track of the Libertines for free, I should take all the Libertines out off my shelves? I don't think covermounts affect sales negatively. Even for compilations, it is only one track by one artist. It gives a taste of the artist and can only influence people to buy more."

Mino Russo, Fopp

"It seems a bit excessive in terms of action. I definitely agree with the fact that giving back catalogue covermounts doesn't boost the circulation, but if it's new music featured on the CD, it does encourage the artists down the line. When *Uncut* or *Word* have covermounts, it is generally good and encourages further exploration."



ROMAN KEATING
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THE WAY YOU MAKE ME FEEL
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IF TOMORROW NEVER COMES
I LOVE IT WHEN WE DO
WE'VE GOT TONIGHT
THE LONG GOODBYE
LOST FOR WORDS
SHE BELIEVES (IN ME)
LAST THING ON MY MIND
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Ronan Keating: 10 years of excellence

Ronan Keating has made the transition from Boyzone to a successful solo artist and, in the process, won an Ivor Novello award, performed alongside his heroes Pavarotti and Sir Elton and penned a US country number one. Selling more than 33m records over the past 10 years is a feat few achieve, writes *Hamish Champ*

For some of the industry's older hands, 10 years in the business may seem like little more than the blink of an eye. After all, it used to take that length of time for some bands merely to claw their way into the public's consciousness.

But for the frontman of a boy band, who exploded onto the scene with hit after hit, and has since gone on to do the same with his solo career, a decade of success is no mean feat. Such is the lot of Ronan Keating.

The combined record sales of the boy from the wrong side of the Liffey River in Dublin – albums and singles, Boyzone and solo material – amount to 33m worldwide. His solo hit and number one single, *Life Is A Rollercoaster*, sold more than 400,000 copies in one week in 2000, no small achievement at a time when single sales were heading south at a rate of knots.

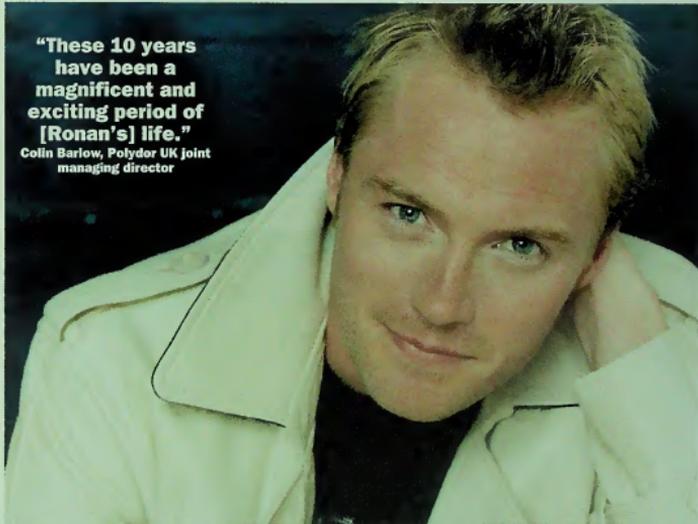
Career highlights for Keating over the past 10 years have included Boyzone's Smash Hits' Awards, group and solo appearances on Top Of The Pops – an early dream for the wannabe pop icon – singing alongside Pavarotti at the Royal Albert Hall in London, and performing Your Song with Elton John at Madison Square Gardens in New York. And then there was the Ivor Novello Award for Picture Of You and the BMI Gong for The Long Goodbye.

Now a family man with two children, Keating has entered a new phase of his solo career, because despite his previous success during five years as a solo artist, to some observers Keating is only now truly coming into his own as a creative force. He has developed into a successful songwriter as well as a singer, penning *The Long Goodbye*, a number one country hit in the US for Brooks & Dunn, while his US exposure continues with his duet with LeAnn Rimes, *Last Thing On My Mind*. He is always on the lookout for new styles and fresh approaches to his work.

Indeed, his international appeal continues unabated. Keating has retained the support of markets that had previously lapped up Boyzone's material, including Germany, Scandinavia, Australasia and the Far East, while his commitment to such overseas markets is illustrated by a heavy international

"These 10 years have been a magnificent and exciting period of [Ronan's] life."

Colin Barlow, Polydor UK joint managing director



KEATING: IT IS THE STRENGTH OF RONAN'S VOCALS AND LIVE PERFORMANCES WHICH HAS TAKEN HIM TO THE NEXT LEVELS OF SUCCESS

promotion schedule that will be undertaken to lift the forthcoming Polydor-issued 10 Years Of Hits retrospective which features, among other material from his solo career and hits with Boyzone, a re-recording of Father & Son with Yusuf Islam, formerly known as Cat Stevens.

In the beginning

It is all a very long way from the teenage kid from Dublin who, in the early Nineties, auditioned for an Irish version of *Take That* being put together by then-manager Louis Walsh.

The new group found considerable success in their homeland, and a string of promotional appearances were followed by a sold-out nationwide tour. Once Ireland had been conquered, the group's – and Walsh's – eyes turned to

the nearest big market: the UK.

Sam Wright, then head of Polydor UK's TV promo department – and now in charge of SeeSaw PR, which oversees Keating's solo TV appearances – first met Ronan and the other lads from Boyzone when they were just another group to work on. "I met them in Deal's restaurant in Hammersmith Broadway before *Love Me For A Reason* came out, exactly 10 years ago."

They were quite grown up "for such young boys", says Wright. "Ronan was 17 then. When you're told that you're going to meet five 17- and 18-year-olds who you're going to be working with, you do have a bit of an internal groan, but they were really keen. They were having a hit in Ireland at that time – they'd been to London probably twice then and they were just charming. Ronan was the silent

type and, at that point, Boyzone were just a group you were meeting who had a record coming out."

But the blonde one had something different about him. What made him stand out was that he was not so much a "rabbit caught in the headlights" as the others, Wright says. "He would always turn up first and, when the others were really knackered or losing the plot, he would still find it in him to come out with the right thing or stay that extra hour longer," she adds.

Putting in the extra time has always been Keating's approach, observers say. Ask anyone about Ronan and they will commend his work ethic. Indeed, it almost becomes a mantra. For the cynical it might appear a publicity ploy, but the basis of his professionalism appears to be the simple fact that he recognises that

treating the media and the public well brings its rewards in time.

Admitting to a degree of bias, Keating's manager, Mark Plunkett, says such an attitude counts for a lot. "He's never been afraid of hard work. We come across a lot of artists when we travel and I don't think anyone has as good a reputation as Ronan. When it comes to every performance, every TV appearance, every interview, he treats people with the respect he wants to get back from them."

Getting the image and the message across is crucial and here too observers note that Keating is up to the mark. "He wants to be successful and he's prepared to put the work in and to make it happen," says Stuart Bell, head of press at The Outside Organisation.

"From a PR's point of view, he's a good client because he listens to what you have to say. He's open to ideas and is willing to listen and take risks. There are many sides to his personality: he's literate, he's into music, he likes cars, motorbikes, he likes sports. So there are lots of avenues down which we can go with him. Something like [former] Jack magazine with a driving feature, for example, through to doing something for Marie Claire, which is more his audience. With Ronan there are lots of different angles to work with."

With Boyzone the scope was clearly enormous, says then-A&R man and now Polydor UK joint managing director Colin

Barlow. "After that we really just built them into a worldwide phenomena. Ronan's appeal during the Boyzone years was a unique style on the part of their ever-increasing frontman, according to Barlow. "In Ronan they had an iconic pop star who you could build and groom. He had a more organic, earthy voice which gave the thing more appeal. Certainly when he did ballads there was an earnestness to it, there was something about his voice that made it sound believable, less manufactured than some of the other records that were made in the boy band era." The real turning point, says Barlow, was Baby Can I Hold You Tonight. "That was a record that people other than pure pop fans could like. You heard on that where Ronan could go. And it was also the first time they worked with Steve Lipson."

Building on the voice

Steve Mac, long-time Boyzone and Ronan Keating producer, also believes the secret of the singer's success has been the way his voice sounds, both live and on record. "One of the reasons I'll keep going back and working with him is he has something that seems quite rare nowadays, which is character. His is a unique voice. I work with a lot of singers and the majority of them come in and do an impression of Ronan Keating, which says a lot. Some of the biggest voices, Sting, Bryan Adams, whoever, they don't



from boyz to men,
here's to the next ten....

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"Because he's been singing live for 10 years now, he's a great singer. Keating was the one [in Boyzone] who stood out."

Mark Plunkett, manager

necessarily sing every song in tune but they don't have to; their voices have a unique sound to them and nobody else sounds like it. As soon as Ronan starts singing you know who the vocalist is."

When it came to performing, Keating also sang live from day one. Well, almost. As Mark Plunkett explains, the job of tour managing a boy band was a new experience for him. "I played in a band called The Little Angels, who were signed to Polydor, and we'd do gigs with a load of gear and equipment, play, come off and get the money. I'd been offered the job of tour managing Boyzone and at the first gig I did with them, in a club in Reading, someone put a DAT in my hand and said 'just press play'. Then they mimed along to a couple of songs and we got paid £10,000. I couldn't believe it."

"But from very early on I turned the mics on and it was very obvious to me that Ronan could sing," Plunkett adds. "I pushed him to sing live from the start, and at a time when there were a lot of boy bands and a lot of negativity surrounding boy bands, rightly or wrongly, people realised from a very early stage that Ronan could indeed sing. Every single TV show he did and every single live show he did, he sang live. That showed that he had something and stood him in good stead when he was doing stuff like Top Of The Pops."

Plunkett continues, "Because he's

been singing live for 10 years now, he's a great singer. He and I are still amazed by the number of people who don't sing live. And whatever you think of Ronan's music, he's got a great, great voice."

Going solo: a natural move

All the while Keating was the one who stood out and would be the band member most likely to have a solo career. It didn't happen amid a great fanfare or after a period of intense deliberation about which way it should go.

Boyzone, after all, have never officially split, although Keating has flatly ruled out any chance of his getting involved in any reunion of the band.

"He was asked to go and record When You Say Nothing At All for the Notting Hill film soundtrack," recalls Sam Wright. "It was the first thing he'd properly done on his own. We were at a Royal Variety performance in 1998 or 1999, and Boyzone had done some cheesy Frank Sinatra medley and, when they were in the dressing room, we played them a first mix of When You Say Nothing At All that had just come in." The reaction said it all. "You just knew that things were going to change after that. It was like, he's off on his own. It was a class above what we'd heard before. And it was quite natural, really. He didn't go into two years of a drug stupor and come out a different person. The Ronan from Boyzone went on to become Ronan

RONAN TIMELINE

1994



Boyzone's first single, Love Me For A Reason, goes to number one in Ireland and number two in the UK.

1995



Boyzone's first album, Sold & Done, debuts at number one in the UK. Boyzone win Best Newcomer at the Smash Hits Awards.

1996

Boyzone achieve their first number one UK single with Words.

1997

Ronan Keating presents both the Eurovision Song Contest and the MTV Europe Awards, which is held in Rotterdam. The singer wins Irish Entertainer Of The Year and an Ivor Novello songwriting award for Picture Of You, which featured in the Mr Bean movie.

1998

Keating's mother, Marie, dies of breast cancer. Together with other

seesaw^{pr}

Ronan,

I made a list of some of the bits we've lived through...

10 years, 28 singles, 8 albums, 850 TVs, 300 early mornings, 1700 late nights, 150 bacon sandwiches, 1600 hangovers, 2000 bottles of Jack Daniels, 9 large jugs of Pimms consumed over 3 hours once, never a day back from Ireland without a hangover, a few nightmares but an infinite amount of fun. All this and you're only a young fella!!!

Big Love and Respect

Sam, Andrea & Jaqui

PS: Who's for another ten?

Telephone: 020 7539 8203 or email firstname@seesawpr.net

seesaw^{pr}

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Thanks for putting the trust
in us and the fantastic laughs
we had together.

Looking forward to the
next Ten Years Of Hits!

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Peter Rieger and all at PRK!



ronan, thank you for believing that we could
do something different with
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from keu, bruce, damian and sarah.



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Club Charts 09.10.04

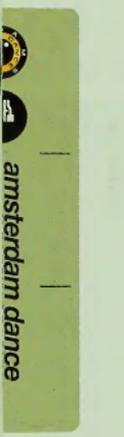
The Upfront Club Top 40

Pos	Week	Artist	Track	Label
1	1	MYLO PREP THE PRESSURE		Mercury
2	2	DANNI MINOGUE/POWERPOWUR YOU WON'T FORGET ABOUT ME		Mercury
3	2	DANZEL 'NUP 11 UP		Mercury
4	1	ROBBIE WILLIAMS RADIO		Mercury
5	2	SCISSOR SISTERS MARY		Mercury
6	2	TESTO JUST BE		Mercury
7	5	DAVID MORALES WITH LEA LOHREN HOW WOULD U FEEL		Mercury
8	1	TYLER JAMES HWY D01 D0?		Mercury
9	4	DIRTY VEGAS WALK INTO THE SUN		Mercury
10	2	DJ GEORGE U FEAT SEVYNN NEVER GONNA LET YOU GO		Mercury
11	2	MICHAEL GRAY WEEKEND		Mercury
12	3	JSTO FEAT ALISON MIAID I JUST WANNA DANCE		Mercury
13	2	KRISTINE M FEEL WHAT YOU WANT		Mercury
14	1	CHRISTINA MILLAN FEAT JOE BUDDEN WHATEVER U WANT		Mercury
15	2	DEEP DISH FASHION		Mercury
16	2	CARL COX GIVE ME YOUR LOVE		Mercury
17	6	INSENSO PROJECT FEAT LISA SCOTT-LEE GET IT ON		Mercury
18	2	DJ CASPER FEAT THE GAP BAND OOPS UPSIDE YOUR HEAD		Mercury
19	2	ADUGAN GIRL (DHH LHH YEAH YEAH)		Mercury
20	2	GHEETO STAR LONG BLACK LIMOUSINE		Mercury

TOP 10 UPFRONT CLUB BREAKERS

1. SIF VAN RAZE ON LEATH
2. DANNI MINOGUE VS. POWERPOWUR YOU WON'T FORGET ABOUT ME
3. LINDSAY LOACH MASH
4. WARRORS (DUBBLEZ) 2 (BUBS) SALTATED
5. MYLO PREP THE PRESSURE

Pos	Week	Artist	Track	Label
21	2	TINA COUSINS HYMN		Mercury
22	2	RACHEL STEVENS MORE MORE MORE		Mercury
23	2	SAHLE KETTA MADAN		Mercury
24	1	PHIL HOOTON FEAT TESTAMENT KING OF KINGS		Mercury
25	2	GAMME JAN BACK FOR ME		Mercury
26	2	BRAND NEW HEAVEN BOODIE		Mercury
27	1	A STUDIO FEAT POLINA SOS		Mercury
28	2	COCO BONGO BURNING SUNSHINE		Mercury
29	2	DANNY HOWELLS & DICK TREVOR DUSK TILL DAWN		Mercury
30	2	FLASH BROTHERS AMEN (DON'T BE AFRAID)		Mercury
31	1	ALEX GARD STRANDED IN PARADISE		Mercury
32	2	DETERIUM SILENCE		Mercury
33	2	KHALI M HECK MY BACK (LUCK IT)		Mercury
34	2	R.L.P. SHUT UP		Mercury
35	2	DAVID COLETTA SWAY		Mercury
36	2	ERIC PONDZ CALL ON ME		Mercury
37	2	DEPHE MOORE REMIXES		Mercury
38	2	HARRY CHAO CHOR ROMERO WHAT HAPPENED		Mercury
39	2	LORNA PAPE (CHILD TEE) TRABO (E.L. MAMA)		Mercury
40	2	ELEMENTS WALK RIGHT NOW		Mercury



Mylo goes Skye high

By Alan Jones

Before launching into specifics about this week's charts, we should acknowledge that, once again, a technical glitch has caused us some problems. As a result, this week's charts were assembled from a smaller panel than usual and is also made up primarily of charts that arrived early in the week, which naturally minimises movement from the charts we had a week ago. We apologise for any effect this glitch has on the charts.

Despite its recent woes, making dance music is still a global phenomenon and the composition of the chart proves it, with Israelis, Aussies and Russians all making an impression alongside the more usual Germans, Dutch and Italian acts. On a UK tip, one of the least likely areas of the country yields this week's Upfront Chart number one – the Isle of Skye. One of the island's former inhabitants is Mylo's Marcinnes aka Mylo. Now based in Glasgow – also home to the label Brensted, on which his records are released – Mylo jumps 4.1 on the chart this week, with his lead-to-house anthem Drop The Pressure, which is much loved by Pete Tong and Jo Wiley on Radio One. The record has a lead of more than 185% at the top of the chart this week, and its spot leaves Danni Minogue's much-francised You Won't Forget About Me to bide its time in the runners-up slot.

Minogue's single also makes a strong number-two debut on the Commercial Pop Chart, where the new chart champ is her sister Kylie's former duet partner Robbie Williams. The Rooster's Radio, remixed for clubs by Sam La More and Maloney, jumps 5-1 to take the crown, and also advances 11-4 on the Upfront Chart.

Meanwhile, there's also a new number one on the Urban Chart, where Terror Squad's four-week reign with Lean Back has ended. The record's support remains huge and undiminished, but it cedes pole position to Usher. Having already topped the chart this year with Yeah and Usher, Mylo makes it a hat-trick, returning to the summit thanks to slick marketing from BMG, which has just kicked his ultra-hot My Boy pairing with Alicia Keys to the previously charting Confessions Part II to create a new monster.

COMMERCIAL POP TOP 30

1. ROBBIE WILLIAMS RADIO
2. DANNI MINOGUE VS. POWERPOWUR YOU WON'T FORGET ABOUT ME
3. DANNI MINOGUE VS. POWERPOWUR YOU WON'T FORGET ABOUT ME
4. RACHEL STEVENS MORE MORE MORE

As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 09.10.04

SINGLES

1	ERIC PRYDZ CALL ON ME	Def
2	RONAN KEATING I HOPE YOU DANCE	Polybr
3	DEEP DISH FLASHDANCE	Parloa
4	ASHLEE SIMPSON PIECES OF ME	Defam
5	NELLY LEAVING NEW YORK	Warer/Babers
6	NELLY MY PLACE/FLAP YOUR WINGS	Universal
7	JOJO LEAVE (GET OUT)	Mercury
8	GIRLS ALoud LOVE MACHINE	Polybr
9	GREEN DAY AMERICAN IDIOT	Rarec
10	THE STREETS BLINDED BY THE LIGHTS	Island/Onygr
11	3 OF A KIND BABYCAKES	Revlonis
12	TWISTA SUNSHINE	Atrac
13	BRIAN MCFADDEN REAL TO ME	Mersey/Sony/Mist
14	NATASHA BEDINGFIELD THESE WORDS	Phonogic
15	BIG BROVAZ YOURS FATAALLY	Epic
16	SUPER FURRY ANIMALS THE MAN DON'T GIVE A FLUCK Etc	are
17	GROOVE ARMADA I SEE YOU BABY	are
18	MAROOON 5 SHE WILL BE LOVED	J
19	JOSS STONE YOU HAD ME	Revelon/Virgin
20	JENNIFRA FRENCH KISSES	Virgin
21	DONNY OSMOND BREEZE ON BY	Decca

ALBUMS

1	JOSS STONE MIND BODY & SOUL	Revelon/Virgin
2	GREEN DAY AMERICAN IDIOT	Reprise
3	MAROOON 5 SONGS ABOUT JANE	J
4	MARILYN MANSON LEST WE FORGET - THE BEST OF	Intersc
5	TOM JONES & JOOLS HOLLAND TOM JONES &...	Parloa
6	GROOVE ARMADA THE BEST OF	are
7	BRIAN WILSON SMILE	East West
8	EMBRACE OUT OF NOTHING	Island/Parloa
9	KEANE HOPES AND FEARS	Island
10	NATASHA BEDINGFIELD UNWRITTEN	BIG
11	MARK KNOPFLER SHANGRI-LA	Mercury
12	RAZORLIGHT UP ALL NIGHT	Vertigo
13	CHRISTINA AGUILERA STRIPPED	BCA
14	SCISSOR SISTERS SCISSOR SISTERS	Polybr
15	BRYAN ADAMS ROOM SERVICE	Polybr
16	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	are
17	DAVID BOWIE THE RISE AND FALL OF ZIGGY...	Epic
18	PAUL WELER STUDIO 150	V2
19	BLUR BLUR-BEST OF	Food/Parloa
20	FRANZ FERDINAND FRANZ FERDINAND	Domino
21	INTERPOL ANTIMES	Matador



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Mistery Of Sound UM/UMTV
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- 9 **THE SIXTIES ALBUM** Club hits & essential
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- 10 **NOW THAT'S WHAT I CALL MUSICI 58** Club hits & essential
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- 11 **BOY CRAZY** Club hits & essential
Mistery Of Sound UM/UMTV
- 12 **ESSENTIAL R & B THE LOVE COLLECTION** Club hits & essential
Mistery Of Sound UM/UMTV
- 13 **CLUB CLASSICS** Club hits & essential
Mistery Of Sound UM/UMTV
- 14 **MTV UNPLUGGED 3 - THE VERY BEST OF** Club hits & essential
Mistery Of Sound UM/UMTV
- 15 **NEVER FORGET - THE VERY BEST OF THE 90'S** Club hits & essential
Mistery Of Sound UM/UMTV
- 16 **HED KANDI SUMMER 2004** Club hits & essential
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- 17 **CREAM CLASSICS** Club hits & essential
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- 18 **WESTWOOD - THE TAKEOVER** Club hits & essential
Mistery Of Sound UM/UMTV
- 19 **THE BEST OF R&B - SUMMER SELECTION** Club hits & essential
Mistery Of Sound UM/UMTV
- 20 **CLUBMIX SUMMER 2004** Club hits & essential
Mistery Of Sound UM/UMTV

FORTHCOMING

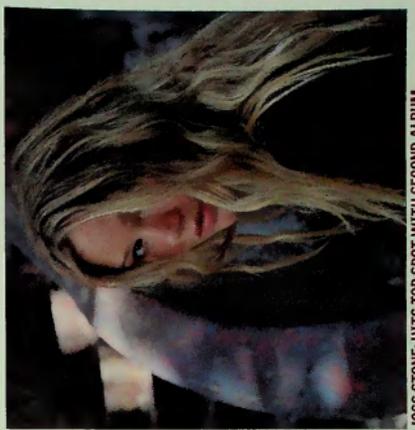
- KEY SINGLES RELEASES**
- EMINEM LOVE THE GAME OCT 4
 - RACHEL STEVENS MORE MORE POLYDOR OCT 4
 - RUBIE WILLIAMS RAUDDI EMI OCT 4
 - CHRISTINA AGUILERA FEAT MISSY ELLIOTT OCT 18
 - CAR WASH POLYDOR OCT 18
 - THE BROTHERS MCLENNAN POLYDOR OCT 18
 - DANIEL REDFERN FIELDS LIKE LON POLYDOR OCT 25
 - GEORGE MICHAEL BOUND HERE SONY MUSIC OCT 25
 - BERTINY SPEARS MY FREQUENT GUEST SONY MUSIC NOV 1
 - OSHER CONFESIONS PART 2 W/MI 800 WISIA NOV 1
 - GEN HALLIWELL ROSE T EMI NOV 15
 - METLY TRU UNIVERSAL NOV 15
 - BRIAN MCFADYEN IRISH SON NOV 22
 - MOJESTYSON NOV 22
- KEY ALBUMS RELEASES**
- REM AROUND THE SUN WALKER BOOS OCT 4
 - DURAN DURAN ASTROWAIT SONY OCT 11
 - ROHAN KEATING 10 YEARS OF HITS POLYDOR OCT 11
 - ROBBIE WILLIAMS GREATEST HITS EMI OCT 18
 - BIG GEEB NUMBER ONE SPECTRUM NOV 1
 - BERTINY SPEARS LIFE IS BEST THIS WAY NOV 8
 - DANIEL REDFERN FIELDS SECOND FIRST IMPRESSION NOV 8
 - WESTLIFE TO BE PERFECTLY FRANKING NOV 8
 - BLUE THE BEST OF TIMOCANT NOV 15
 - DESTINY'S CHILD DESTINY FULFILLED NOV 15
 - EMINEM DEDICATED TO BE BETTER NOV 15
 - KYLE ELLIEMAN KYLE PROSPHERE NOV 22
 - UP PLAN TO DISMANTLE AN ADAMIC ISLAND NOV 22
 - BRIAN MCFADYEN IRISH SON MOJESTY NOV 29

21	21	JENI TINA TREVOR KISSES	Virgin
22	22	DONNY OSWALD BREEZE ON BY	Deca
23	23	MCFELY THAT GIRL	Universal
24	24	THE 411 DUMB	Sony/Redline
25	25	THE PIRATES/ENYA/SHOLA AMA YOU SHOULD...	RCA
26	26	FATBOY SLIM SLASH DOT DASH	Sire
27	27	MOUSSE T/EMMA LANFORD IS IT COS I'M COOL?	Fred/AE
28	28	HOUSTON I LIKE THAT	Capitol
29	29	THE CHEEKY GIRLS CHEEKY FLAMENCO	RNR
30	30	ARMAND VAN HELDEN MY MY MY	Soultrain/Fred
31	31	BEVERLEY KNIGHT NOT TOO LATE FOR LOVE	Parade
32	32	IAN BROWN KEEP WHAT YA GOT	Film
33	33	GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE...	Atlantic
34	34	MINNIE DRIVER EVERYTHING I'VE GOT IN MY POCKET	Twenty
35	35	BUSTED THUNDERBIRDS/3AM	Universal
36	36	EMBRACE GRAVITY	Independent
37	37	DANNY HOWELLS & DICK TREVOR DUSK TIL DAWN	2
38	38	MUSE BUTTERFLIES & HURRICANES	Atlantic
39	39	PAUL MCCARTNEY TROPIC ISLAND HUM/W/WE ALL...	Parade
40	40	SHAPESHIFTERS LOPAS THEME	Positive



ROHAN KEATING: HIGHEST NEW ENTRY

21	21	FRANZ FERDINAND FRANK FERDINAND	Mercury
22	22	INTERPOL ANITICS	Mercury
23	23	DAVID BOWIE BEST OF BOWIE	EMI
24	24	JOHN DENVER A SONGS BEST FRIEND - THE VERY BEST...	RCA
25	25	JOHN LENNON LENNON LEGEND - THE VERY BEST OF...	Parade
26	26	JEAN MICHEL JARRE AERO	WGM
27	27	IAN BROWN SOLARIZED	Film
28	28	THE STREETS A GRAND DON'T COME FOR FREE	London/Onkyo
29	29	GOLDIE LOOKIN CHAIN GREATEST HITS	Atlantic
30	30	ANASTACIA ANASTACIA	Es
31	31	USHER 8701	Arista
32	32	THE MUSIC WELCOME TO THE NORTH	Virgin
33	33	USHER CONFESSIONS	Arista
34	34	KELLY SUIT	Virgin
35	35	MORRISSEY THE BEST OF - SUEDEHEAD	Universal
36	36	KASABIAN KASABIAN	BMG
37	37	RAMMSTEIN REISE REISE	RCA
38	38	KANYE WEST THE COLLEGE DROPOUT	Universal
39	39	ALISON MOYET VOICE	RCA/Epic/Del Jan
40	40	SNOW PATROL FINAL STRAW	Sire/Decca



JOSS STONE: HITS TOP SPOT WITH SECOND ALBUM



SHIFT: FROM BOY BAND TO SOLO PERFORMER

Keating, because he always had been." For some it was clear that Keating's early solo material was aimed at a different audience altogether from the following Boyzone had found success with. Smash Hits editor Lisa Smosarski says, "He was going for late-20s women, which was quite a conscious shift and one which I think he had to make really. That shift went hand-in-hand with him getting married, so his personal life was mirrored in a lot of those decisions. He made a very conscious shift from boy to man, which is no bad thing. People who come out of boy bands and still try to be a boy don't tend to cut it. Ronan obviously thought about the music he

wanted to do and had a different attitude when he came to do it."

It wasn't a happy time though. During the last years of Boyzone, Keating's mother Marie died of breast cancer, a tragic event which saw the singer not only throw himself even harder into his work, but also set up the Marie Keating Foundation, a cancer charity. Things brightened up when he married his girlfriend Yvonne and soon became a father. All this and he was still only 21.

"At the end of Boyzone, Ronan as a human being was in a different place," says Sam Wright. "His growing into a man came quicker than it did for the others."

All of which might lead one to consider that going out on his own at that time would be even more stressful, but Colin Barlow believes Keating bridged the gap between group member and soloist with ease. "If you look at the history of boy bands and members who go on to become solo artists, it's never an easy transition to make, but I always believed Ronan had a strong identity of his own anyway. And as long as we ended up putting him with people who brought that identity out, I thought we'd be fine."

Barlow adds, "Baby Can I Hold You

Tonight also proved that he could carry a record on his own. He's been comfortable doing the group thing and the solo career. Look back to Father & Son; his vocals make that record. The signature of Ronan was that he'd worked in a band, set up and dueted with Stephen and so on, but the vital thing was always his interpretation of songs."

He also knows his way around a recording studio, says Steve Mac. "I don't get in the way of what he does. He's been doing it for 10 years now and he knows his voice better than anyone else. You let him get in there and do it and if something doesn't feel quite right you move it a bit, but not much. He's very quick in the studio, which is another sign, for me, of a great artist. He does it in three, four, five takes. If he hasn't captured it in those takes, then the song's not right for him."

While he can cut it in a recording studio, where technology can mask many sins, there is no hiding place on a stage in front of thousands of people. Here too, Keating just gets on with the job. "I was him in Boyzone when he was looking at going solo and his agent had just died, sadly, of cancer at that time," says Solo managing director John Gidding.

RONAN TIMELINE

members of his family the singer established the Marie Keating Foundation in her memory. Keating marries girlfriend Yvonne.

1999

Keating's first child, Jack, is born. He helps launch boy band and fellow Irish compatriots Westlife. Boyzone releases a greatest hits album, *By Request*. It becomes the group's fourth number one album in the UK and the country's biggest selling title of the year. Keating releases his first solo single, *When You Say Nothing At All* from the hit film *Notting Hill*. It reaches number one.

2000



Keating's second child, daughter Marie, is born. His first solo album, titled *Ronan*, is released and reaches number one in the UK, as does his first single, *Life Is A Rollercoaster*, which sells more than 900,000 copies. His first solo tour of the UK sells out in two days. Keating is invited to perform *You Song* with Eton John at Madison Square Gardens.

2001



Keating has another single hit, *Love's*. Each day and his autobiography, *Life Is A Rollercoaster*, is published.

2002

Keating's second solo album, *Destination*, is released and debuts at one in Germany. A 30-country world tour follows. US country duo Brooks & Dunn have a number one country hit in the US with Keating's song, *The Long Goodbye*.

2003



Keating's third solo album, *Turn It On*, is released and he wins a BMI award for US play of *The Long Goodbye*. Keating walks the length of Ireland and raises more than €150,000 for the Marie Keating Foundation. Later, he performs for the Pope at the Vatican.

2004



Duets with LeAnn Rimes on US hit *Last Thing On My Mind*. Asda and Breast Cancer Care select Keating's single *I Hope You Dance*, which was released on September 27, as this year's Ticked Pink charity campaign single. Keating's Polydate-based 10 Years Of Hits is released on October 11.

UNIVERSAL APPEAL: MAKING AN IMPACT OVERSEAS

There is always a question mark hanging over the frontman of a group who has had international success; will he be able to replicate such achievements when he strikes out on his own as a solo artist?

In Ronan Keating's case, Boyzone had made a considerable impression on several overseas markets, notably Asia, says Polydor director of international marketing Greg Sambrook. "Boyzone's third album, *Where We Belong*, was the big breakthrough album and did around 5m worldwide, which, when you bear in mind we didn't have America on board, is a pretty big figure. The greatest hits album, *By Request*, was equally huge. The combination of the *Beat Of Set*, Ronan's first solo single and its involvement in the *Notting Hill* movie, created that acceptance for him as a solo artist. He was kind of on a roll really, from Boyzone to Ronan the solo singer. Boyzone had such a good spread across Europe, especially Germany. Australia also got it very quickly and Asia had always had a history with the group. It wasn't as though we were going out and presenting a new artist."

The key territories for Ronan the solo artist remain much the same as they did during the Boyzone days. Germany is still one of the most important, says Keating's manager Mark Plunkett. "We do a lot of promotion all around the

Continent. Asia was always very strong for Boyzone and, fortunately, that's carried on for Ronan too, despite it struggling a bit as a market at the moment. And he does well in Australia and New Zealand, where we'll be in the New Year."

Sambrook agrees that



Keating is walking a familiar international path: "Ronan's second album debuted at number one in Germany, which is pretty significant. Australia is a good market, as is Holland and Scandinavia. Spain's been a tough market for us. France took to the second solo album and went gold, that's taken a while, but we got there eventually. South Africa is very good. Asia traditionally has been very good across the board."

However two markets have yet to come to the party: the US and Japan. Such resistance is familiar territory to Sambrook; Boyzone tried the US market three times and failed to crack it.

"It's hard to say why the US hasn't worked out," he says. "We've certainly had a go there. Firstly, Ronan's incredibly busy and it's quite hard to find those two or three months there. ▶

UNIVERSAL APPEAL: MAKING AN IMPACT OVERSEAS

« which is what you need to do. And secondly, maybe there just wasn't the niche there for the kind of artist that Ronan is. But given that his biggest hits tends to be in the country vein, it's always been a bit of a puzzler. Anyway, it's been compensated for by him having a full diary, being busy and selling records in lots of other places. But we did make an effort and we didn't really get any traction at radio. And, obviously in a market like that, if you're not getting the foothold at radio, it doesn't help.»

While acknowledging that progress in the US has been slow, Mark Plunkett is encouraged by the success off the LeAnn Rimes duet, *Last Thing On My Mind*. "It's doing well over there and we've plans to work with Curb [Rimes' label]. The funny thing is, when you go there, he's got a lot of respect as a country writer because of the success he had with *The Long Goodbye* and things like *I Hope You Dance* over here, which is a country song. It will be interesting to see how he's perceived over there. He's just a

good-looking 27-year-old with a great voice who's sung some great songs."

Sambrook agrees that the Rimes duet could hold the key to Keating's long term US success. "I don't think he's written off the US. We'll keep an eye on what happens with the duet and, if we're in with a shot, then Ronan will go and do the work. That was the case a while back with France; I know it's closer than America but, as soon as we started to have a hit there with *Tomorrow Never Comes*, Ronan was in there half a dozen times promoting the record."

Again, Keating's attitude plays a vital role in how his output is worked overseas. "He's not complacent at all," says Sambrook. "He doesn't take anything for granted, he's professional and he does everything with a smile on his face. Labels appreciate that around the world. Both he and the international community have worked very hard to get him to where he is today. He's just very good at doing promotion. He understands how integral to selling records being out there and doing the promo is. The people in our international affiliates know that they can go ahead and set these promotional things up in the knowledge he'll go in and deliver."

Keating's live agent. "I met him and he reminded me of Paul Young in the Eighties. He had the will to work. He was really up for it, plus he was ambitious and polite. He always said 'please' and 'thank you'. He was very kind and came across as a good bloke, just like Paul."

Such politeness and attitude are highly valued in the live business. Gidding says, "When you're an agent for somebody, it doesn't matter how hard you work, if the artist doesn't want to do it you are completely and utterly wasting your time. So it was obvious that Ronan wanted to be a successful individual who was prepared to do the hard work that goes with it."

Keating is prepared to put everything into a live performance as well. "He gets a buzz from live work," adds Gidding. "On stage, in Belfast on the last date of his most recent UK tour, he lost his voice. Mark Plunkett was in his in-ear monitors urging him on, and the audience was willing him on. And he finished the gig. Where he got the voice to carry on I don't know, but it was one of the most amazing feats of strength I've ever seen. He didn't have to do it. And he delivered. He was dead afterwards of course, but he'd done it. I was so impressed, it was frightening."

Yet, however successful Keating is, there have been moments when he has had to almost pinch himself, such is the distance he has come over the years.



INROADS INTO AMERICA: KEATING HAS RAISED HIS PROFILE IN THE US FOLLOWING HIS DUET WITH LEANN RIMES AND HIS SELF-PENNEDED TRACK, *THE LONG GOODBYE*, WHICH WENT TO THE TOP OF THE COUNTRY CHART

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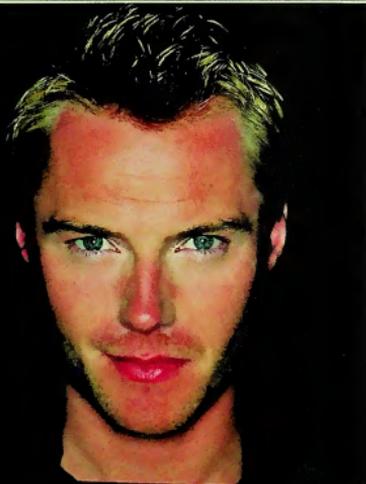
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"We did Parkinson with Elton John," says Sam Wright, "and we went into the rehearsal studio and I could see Ronan shifting about and even I was thinking 'Fuck, this has come a long way from the Smash Hits Awards'. Elton was clinking on the piano doing the opening of every classic he'd ever done and we were all pinching ourselves, but trying to look nonchalant about it. And afterwards I went 'that was a bit odd wasn't it?' and Ronan said 'I can't fucking believe what has just happened; that was like a dream'. There will have been moments when he'll have stood outside himself and looked in and thought 'how does some boy from the arse-end of Dublin get here?'. It's nice that he's still noticing that sort of thing. When you're not noticing what's fabulous about it anymore you might as well pack it in."

He's unlikely to do that any time soon.

The future's bright...

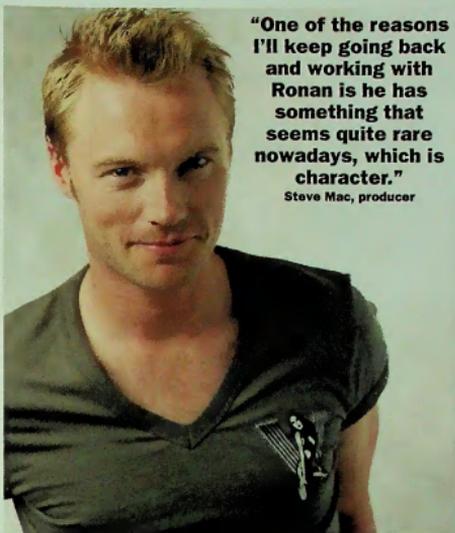
So, singing live with his heroes, making records, writing hits for US country superstars. What does the future hold for Keating? Everyone is agreed that he can have a career for as long as he wants to carry on doing what he is doing. But behind this is the general feeling that the guy should take a break and kick his heels for a year or so.

Manager Mark Plunkett thinks he deserves some time off. "He's been working flat out for the past 10 years. He

needs to have a bit of a breather and decide what kind of album he wants to make next. His first three solo albums have been of a style that show that he's great at those country crossover ballads, yet at the same time he can have a hit with Rollercoaster, which was a massive up-tempo party song. He just needs to decide where he wants to go next. We've no definite plans for next year other than to record the next album."

Colin Barlow agrees, "Maybe there needs to be a gap after the Best Of to allow him to do that, go off to craft the next stage of his career. We've always sat down with him over the years and it's really important for his longevity that he finds a different side to him and maybe challenges people a little bit. We'll take our time on the next record. There's no rush. These 10 years that we've had have been a magnificent and exciting period of his life and the next album is a really critical one."

Steve Mac thinks he can carry on regardless. "He doesn't need to change what he's doing, as long as the songs are good. I'd like to see him do more up-tempo stuff. He hit the nail on the head when he did Life Is A Rollercoaster and Loving Each Day and there's a place for that in the market. A good ballad will always win through for a certain audience and if it's sung in a heartfelt way, as I know Ronan can sing it, he can go on for as long as he wants to."



"One of the reasons I'll keep going back and working with Ronan is he has something that seems quite rare nowadays, which is character."

Steve Mac, producer

LOOKING FORWARD: KEATING IS AIMING TO RECORD A NEW ALBUM AT HOME NEXT YEAR

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Ronan Keating talks exclusively to MW

In one of his most candid interviews to date, Ronan Keating talks openly about his new path and the team behind him, the impact of his mother's death and his desire to collaborate with George Michael and Bono, plus much more

What drives you, creatively and professionally?

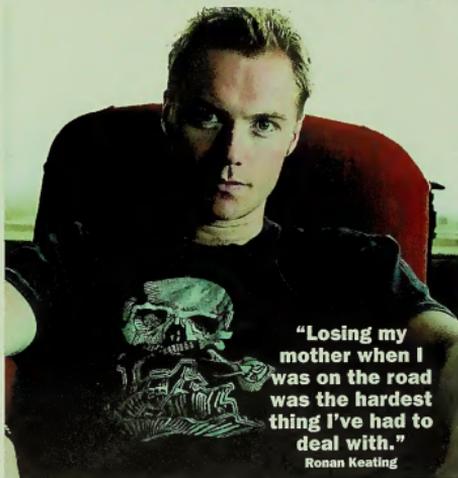
"A passion for music and for songs and songwriting. And to get the opportunity to do this. That's why I joined the band, to record songs and sing. And do it on the world stage. That's all I've ever wanted to do, and it's the only thing I know how to do. I'm crap at everything else."

People speak of your admirable work ethic and approach, but do you ever lose it?

"This has been a tough year. My health has been at me. I had a bit of a scare recently when I collapsed in Vienna and then I had a massive infection where my whole face swelled up and I spent 10 days in hospital. The thing is, I've never been sick, maybe colds and flu and that sort of thing, but never heavily ill. And I've never been in hospital. It turns out my immune system was run down and my body was weak because I'd be working so hard. Lots of people get this thing and it doesn't affect them that much, but it hit me hard because I was run down. So it was a real scare for me. Maybe it was a sign to slow down, because I haven't stopped for 10 years."

You have talked about there having been changes in your life in the past year or so, that you were at a crossroads and might have packed it all in. Was it possible that you might have called it a day?

"No, what I meant was pack in the way I'm working now. I'm constantly touring and doing promotion. It was getting to



"Losing my mother when I was on the road was the hardest thing I've had to deal with."

Ronan Keating

me. But it was more the way everything was moving. It wasn't the business itself that was getting to me, so much as the way I was being guided by the people around me at the time. I just felt that I was on a production line, you know? Just churning out the same thing over and

over, people expecting the same things.

I wanted new, fresh things. I didn't need new people around me, just a fresh start. I haven't changed anyone. Louis's moved on, I've moved away from Louis."

What have been your career highlights?

"Being here after 10 years. I can't believe

people still want to hear my songs. There are loads of other highlights, awards and number ones and that's all fantastic and brilliant and I love it, but to have the opportunity to continue doing this and still have the support of my friends and family around me and the fans still wanting to hear the songs and come to the shows... I'm very lucky."

What have been the low points?

"Losing my mother when I was on the road was the hardest thing I've ever had to deal with. When she got sick I dived into work even harder. I don't know how I would have got through it without the band. When she died I worked even harder. Then I cracked and hit a wall."

Who are your favourite recording artists and what are your musical influences?

"Growing up, I listened to people like George Michael, U2, and I listened to my brothers' and sisters' stuff, so a lot of Cat Stevens, Queen, Squeeze and then a lot of country stuff because of what my Mum and Dad listened to."

And who have been your industry influences?

"People who've championed my work have been Mark Plunkett, my manager, who was tour manager for Boyzone. He's always believed in me, he always pushed me, he's never let things fall away from me or ever been complacent about my career. Lucian Grainge, chairman and CEO of Universal UK, has guided me along the way. And all the writers and producers I've worked with. People like Steve Mac, who see through all the ▶



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"I'd love to work with George Michael or Bono, but I'm afraid they'd say no."

Ronan Keating

◀ politics of this business and just get on with things."

Who would you like to record with and write for?

"I'd love to work with Bono or George Michael, but I'd be too embarrassed to go and ask them. I'm afraid they'd say no."

What are your interests outside music?

"Cars and motorcycles. Harley Davidson's. I've got a Heritage Springer, an SST Sportster, a Fatboy and a V-Rod, which I'm off-roaded. It's not very loud and it's not really for me. I get out and about on them at the first sign of any sun. And rain. I'm not a fair-weather biker. The thing that gets me is the traffic."

You auditioned for Boyzone with the song Father & Son, and recently re-recorded the track with Yusuf Islam (Cat Stevens). The significance of that journey is not lost on you, presumably.

"It was a lifetime ambition to work with Yusuf. I brought Father & Son to Boyzone and he's always been a hero of mine. Yusuf came down with his son to see us performing the song eight or nine years ago on Top Of The Pops and that was incredible. We stayed in touch over the years and it was only recently when we thought of the 10 Years Of Hits concept that I realised the perfect duet to do would be Father & Son. This song makes sense for me to do. In the studio he was a very peaceful, quiet man, decent and honest. He came in and he didn't really want to do the father thing and me do the son, but before I knew it there he was singing the father bit and I'm going "This is brilliant." It was a magic moment."

You have said that Stephen Gately and the rest of Boyzone should get together without you. Is that the final nail in the coffin of your returning for a Boyzone reunion?

"We did hook up a couple of months ago and we had a get-together, but not musically. It was great to see the guys again and I'm talking to them all and that's wonderful. But it's not my time to get back with them. I wish the guys the best if they want to do it, but I'm not ready."

Do you now feel that you are entering a new phase of your music career?

"My kids have started school and I really want to focus on my family and on getting my next album absolutely right, for me. I feel that my last album, Turn It On, was my best album so far, but some people didn't and, from a sales point of view, it was my least successful. So I really just need to think about where I'm going and what I'm about. As a person as well as - and I hate saying this word - an artist, I'm a musician, a singer and a songwriter. I'm going to take next year out. I'm going to relax. I've built a studio here at my home in Dublin. I want to spend quality time with my family and write and make the best possible album, for my fans as well as for myself. The road I want to go down is Last Thing On My Mind and The Long Goodbye; those two songs are the kind of material I want to do more of. I hope I can do that. write 10 of those."

Hamish Champ

At last week's PopKomm in Germany, MW met Apple's Eddy Cue, who gave us his thoughts on the burning issues around iTunes and its global progress

Quickfire

iTunes has been in operation in the UK, Germany and France for three months now. What have you learnt?

There's all the local repertoire that is a lot more important in the domestic markets and it runs differently in each. I can't say we're experts yet. We're still going through the growth

[period], but that is why [position our] people locally to really understand the local music scenes. You haven't broken down download totals for each market - how have they fared?

You need broadband connectivity. In each market penetration is different. It's fair to say we're very pleased with the results we have got in Germany and England.

How many people do you have working locally and what are their roles?

We're not going to share the number of people we have. We're expanding all the time and we will continue to do that. Their primary role is two-fold: firstly to work with the labels and secondly to programme the music store. We don't take any money for what gets put on the key genre pages or placement in the store. We have complete editorial control - those falls do it. It's really about the content. The indie labels have been in the news again with complaints about their difficulty in getting deals completed with iTunes. How is the relationship, from your side?

When we launched we said we would have independents [on the service]. The second goal was to get them one by one and that's exactly what we're doing. Are we fast enough for everybody? No. But we will keep

We will keep adding independents to iTunes as quickly as we can

adding them as quickly as we can. Has the whole process been a frustration?

No, because it's very few of them. The majority of indies are very happy with the success they've had and we're not going to let a few diminish that. At the end of the day, we have the same goal, which is selling music. I just want to get their content up and sell music and then we will both be happy.

You recently struck a deal with Hewlett Packard for it to produce versions of the iPod and to bundle iTunes on all its PCs. How important was the deal and does it mark a change in strategy?

That's the first of a number of deals. We're listening to other people, but the HP deal is a pretty unique opportunity because they're the biggest Windows brand on the planet. We're looking for unique opportunities with partners.

You also announced a deal with



Motorola which takes you into the mobile sector for the first time.

How important is this and, if iTunes goes mobile, could this have a negative impact on your bread-and-butter iPod sales?

We believe it's huge. The mobile space and cellphone market is pretty large. This is the first time [we] could expose people to iTunes through cellphones and we want to do it through mass market phones [rather than high-end handsets].

It's difficult to make a music player like the iPod and we think we can stay very competitive. For the next year or two, the networks won't be that great for downloading. But over time, people will definitely want to be able to download over the air, but I don't envision that completely taking over what you do on your Mac or PC. They're very complementary as far as buying music is concerned. Once you have started buying over the phone, it's important to have something like iTunes in the background [to manage your music collection]. We view the mobile space as expanding our market, not as being competitive to the iPod.

Microsoft has finally unveiled its download service - what do you think of it?

I won't comment beyond saying there have been plenty of reviews that have been written. We take Microsoft very seriously as a competitor. We really launched [iTunes] out of our love for music and I hope that shows from our products. I'm not sure that's the same reason everyone else is involved in the online music space.

As more players like Microsoft enter the market, do you fear price-cutting as a tactic to drive business, as in the physical world?

We give the majority of the cost of a track to the label. There's not a lot of flexibility without doing it as a loss. I think our price is fair. We're certainly flexible to move if the labels [put their prices] down as well. There's a lot of competition. That shows we people are starting to believe there's a real market place.

The Consumers' Association in the UK has recently complained about

price disparity between iTunes in the UK and continental Europe.

What's your response? I don't live in the UK, but I hear a lot of things are more expensive there. We're literally passing on a lot of the costs we're getting from the labels. This isn't about Apple.

Do you think it could lead to single pricing across Europe? I like anything with the word "pan" in front of it because it makes life easier. There's been a lot of focus recently on the subscription model, especially with the arrival of Microsoft's Janus technology. Do you still stand by the download-only approach?

I don't think a whole lot has changed from 17 months ago when we launched. We're not seeing [subscription services] can't be successful. We just think that the real growth opportunity is in people buying and owning music because of the simplicity of it. [Subscription] is always something that's difficult to

I don't live in the UK, but I hear a lot of things are more expensive there

explain in the music space. Janus will allow some form of doing it. But there's a lot of complexity in that it's not a clear, easier-to-use option.

Senior record industry sources suggest that [Apple chief] Steve Jobs has privately admitted regret at missing out on an opportunity to buy EMI when its share price was lower because his focus was elsewhere. Is Apple interested in buying a music company?

I haven't heard that EMI rumour. One thing I will say is that there's a huge difference between owning music from a label perspective and what we're trying to do. We're focused on what we're trying to do and we have a clear message about that. [Buying a label] is not an area that I'm spending a lot of time thinking about.

Eddie Cue is vice president of applications in internet services for Apple Computer, in which role he is best known as the man who launched iTunes

DOOLEY'S DIARY



Keeping topped up at the Mobos

Remember where you heard it:

"Forget all the rubbish you've heard about the Mobos," warm-up man Junior Simpson appealed to the audience at last Thursday night's event... Stand-in host Mes Def did a sicker than sick job standing in for Pharrell, even doing a turn himself in between hosting duties... But it was not long before controversy reared its ugly head again. The boos that accompanied the controversial reggae award said it all as Mobo founder Kanya King took to the stage with an off-message Maxi Priest to present the nominees... I'm here as a representation for reggae music. Through all of the adversity and problems reggae music has faced we are still facing more tribulation and problems. My brethren Briele Man, Elephant Man and Yvive Kartel are not here - somebody's got to say something... Although less controversial are tonight's Q Awards, at which Roxy Music will be honoured for their lifetime achievement. Then again, if Bryan Ferry brings the family, anything could happen. He may be leaving the business, but Vince Power still thinks in terms of the live calendar. His autobiography, being written with former NME Loaded and Jack back James Brown, will be out "at the start of festival season", he

says. He means early summer... Could new merger partners Capital and GWR be about to face their old adversary Tim Schoormaker again? The one-time Emap Performance chief last week quit his job as Odeon Cinemas boss and is now ready to follow a "new dream"... Who says HMV chairman Robin Millar is stuck in the past? At the retailer's AGM last Wednesday the one-time Emap chief suggested group CEO Alan Giles would be addressing the meeting on "the success of the Emap group"... Against a continuing UK expansion programme, HMV will close the door on its first US store - located at New York's Fifth Avenue - in November... Six months after kicking off its programme of instant messaging server upgrades, expect to see the BPI stepping up its rhetoric over the coming weeks, with one Dooley source suggesting action could come as early as this week... As if he's not busy enough with albums from U2, Eminem, Bryan Adams, Elton John, Andrew Bocill and Gwen Stefani, among others, word reaches Dooley that Max Hole has been elevated to executive vice president, marketing and A&R for UMI after six years as senior VP... Coventry fans were special (Sunday) pressing for the classic Specials single A Message to You, Rudy to be played ahead of their TV match with Ipswich Town, to mark the 2-tone label's 25th anniversary this month... We all know it's a tough climate for pop right now - so much so that even pop's key players are expanding their horizons. Dooley hears that Simon Fuller is funding a new 19-backed label with distribution by Universal, with the scope of developing more credible acts more along the lines of the 19-managed Amy Winehouse... And congratulations to long-time Sony Music executive Angie Somerside and her partner John, who are celebrating the arrival of twins Lillie and Esme...



No, it is not Halloween, it is a picture from MTV's Icons show in honour of The Cure, which saw some of the scariest line-ups of stars getting together that Dooley has seen for some time. Marilyn Manson turned up to pay tribute to Robert Smith, whose Cure outfit follow their recent new album October 13. To continue the autumn's Cure theme, a reissue of

their debut *Three Imaginary Boys* is also planned for November 15, complete with a disc of out-takes and alternative recordings, joining the spook show alongside Robert Smith and Marilyn Manson were IGA (Antony, Geffen, A&M) head of international Martin Kierszenbaum, Polybor UK joint managing director David Joseph and Polybor UK director of promotions Neil Hughes.

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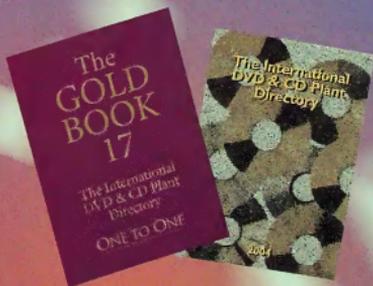
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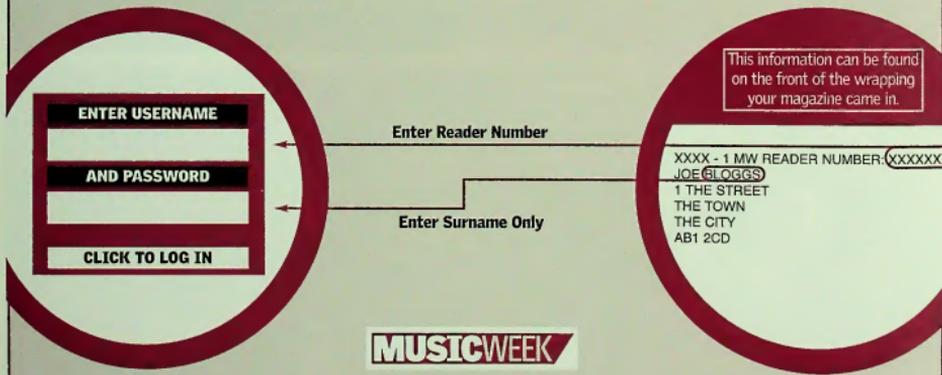
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Week 40

TV & radio airplay p22 > Cued up p26 > New releases p28 > Singles & albums p30

KEY RELEASES

ALBUMS

THIS WEEK
Fatboy Slim Faloutsaville (Skint); REM Across The Sun (Warner Bros); Jessica Simpson In This Skin (Columbia); Tom Waits Real Gone (Anti)

OCTOBER 11
Believe Sp1n The Wheel (Atlantic); Sum 41 Chuck (Mercury); Duran Duran Adrenalize (Sony); Ronan Keating 10 Years Of Hits (Polydor); Good Charlotte Chronicles Of Life And Death (Columbia)

OCTOBER 18
Robbie Williams Greatest Hits (Chrysalis); Tunde Turde (BMG); Elliott Smith From A Basement On The Hill (Domino); Rod Stewart American Songbook Vol 3 (J); VS All Kinds Of Trouble (Virgin); Estelle The 18th Day (V2)

OCTOBER 25
Eighths Matchbox B-line Disaster The Royal Society (Mercury); Placebo Once More With Feeling (Virgin); The Beautiful South Gold Diggas, Head Noddies & Ploak Songs (Sony); Darius Live Twice (Mercury); R Kelly/Jay-Z Best Of Both Worlds (Live); Tears For Fears Best Of (Mercury)

SINGLES

THIS WEEK
Christina Milian Whatever You Want (Def Jam UK); Estelle Free (4-Di/V2); Rachel Stevens More More More (Polydor); Emron Love Them (Live); Robbie Williams Radio (Chrysalis); Roster Come Get... (Int.) (Int.); Marilyn Monson Personal Jesus (Polydor)

OCTOBER 11
Kasabian Processed Beats (BMG); Scissor Sisters My (Polydor); Duncan James & Keedie I Believe My Heart (Concert); Tunde Great Romantic (BMG)

OCTOBER 18
Kelis Milforaine (Virgin); Darius Linda Love (Mercury); Outkast Prototypes/Chthonisk (Arista); Manic Street Preachers The Love Of Richard Nixon (Sony); R Kelly Happy People (Live); Christina Aguilera Feat. Missy Elliott Car Wash (Polydor)

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The Market

In-store offers skew album sales

Alan Jones

While the singles market slipped by 2.5% last week, combined album sales surged ahead by 20.6% over the previous frame. On the face of it then, it was a good week, with sales topping the 3m mark for only the fifth time this year.

In reality the picture isn't quite so rosy, as many of the extra sales were generated by low-priced product in the latest "biggest ever" HMV sale, whose pricing of *Stereophonics' You Gotta Go There To Come Back* (£2.99), *David Bowie's Rise And Fall Of Ziggy Stardust* and *The Best Of Blur* (both £3.99), helped all three albums to leap into the Top 20, while similar pricing brought several other albums back into the lower reaches of the chart.

The crucial comparison for the album market is not week-on-week but year-on-year, and HMV also launched a big clearance sale in the same week in 2003, helping combined album sales that week to reach 3,402,715 compared to 3,139,242 last week – a shortfall of 75%, or 263,474.

On a more positive note, Joss Stone's arrival at the top of the album chart with her second set *Mind Body & Soul* allows the West Country wonder to become the youngest ever female solo artist to reach number one. At nearly 17, she is nine months



Prydz holds on to top spot for a third week

younger than previous record-holder Avril Lavigne was when she topped her chart with *Let Go* in January 2003.

The youngest male solo artist to top the album chart, Neil Reid, was just 12 years and nine months old when his self-titled debut reached pole position in 1972, and four female solo stars (Helen Shapiro, Nicole, Billie and Britney Spears) have topped the singles chart before their 18th birthday.

While Joss Stone's debut provides the album chart with its ninth different number one in as many weeks, Eric Prydz's *Call On Me* registers its third straight week at the top of the singles chart. Although its sales declined by 21% last week to 36,432, *Call On Me* had no problems in

becoming the first single to register more than two weeks at number one since Frankee's *FURB* back in May, and, with sales last week of 36,432 Prydz's single had a commanding 65% lead over new runner-up Ronan Keating's *I Hope You Dance*, which sold 22,045 copies.

Finally, *The Streets* register a third straight Top 10 hit from his album *A Grand Don't Come For Free* with *Blinded By The Lights* debuting at number 10. The previous singles from the album – *Fit But You Know It* and *Dry Your Eyes* – peaked at four and one respectively. Despite the new single's success, the album slips 23-27, reaching the lowest point of its 21-week chart career.

FAST CHART

SINGLES

NUMBER ONE

ERIC PRYDZ *CALL ON ME* Data
Call On Me is only the fourth single thus far in 2004 to spend more than two weeks at number one, and they are all debuts, the others being by Michelle, Emron and Frankee. The track ends a run of 11 straight number ones spending one or two weeks on top.

ARTIST ALBUMS

NUMBER ONE

JOSS STONE *MIND BODY & SOUL*
Releatics

It has been a good year so far for female solo artists on the album chart, with Joss Stone joining Dixie, Katie Melua, Norah Jones, Anastacia, Avril Lavigne and Natasha Bedingfield in reaching pole position. Stone's success gives the Releatics label its first number one album, to add to its three number one singles.

COMPILATIONS

NUMBER ONE

NOW YEARS *EMI/Virgin/UMTV*
After just one week at the top, Big Times Living For The Weekend codes pole position to the Now Years compilation, which celebrates 20 years of the record-breaking Now! brand. But Now Years' first-week sales were far below the regular Now albums' opening tallies, with just 31,612 buyers for the 60-song, three-CD set, compared, for example, to first-week sales of 295,926 for the recent Now! 58 set.

SCOTTISH ALBUMS

NUMBER ONE

GREEN DAY *AMERICAN IDIOT* Reprise
Silence In The UK as a whole, with 45% fewer sales than Joss Stone. Green Day's album beats her with some ease in Scotland, where its victory margin is 21.4%.

RADIO AIRPLAY

NUMBER ONE

JOJO LEAVE (GET OUT) Mercury
Sleeping 4-7 on sales, JoJo's debut single climbs to the airplay chart summit, making the 13-year-old newcomer the youngest artist ever to have a number one on the list.

MARKET INDICATORS

SINGLES

Sales versus last week: -2.5%
Year to date versus last year: -12.2%

Market shares
Polydor 15.8%
Mercury of Sound 11.0%
Warner Bros 11.0%
Sony Music 8.6%
BMG 8.2%

ALBUMS

Sales versus last week: +24.6%
Year to date versus last year: +0.2%

Market shares
BMG 20.7%
Virgin 12.3%
Polydor 10.3%
Polygram 6.8%
Warner Bros 6.4%

COMPILATIONS

Sales versus last week: +6.4%
Year to date versus last year: +6.2%

Market shares
Universal TV 30.7%
EMI Virgin 16.7%
Mercury of Sound 15.3%
BMG 10.9%
Mercury 9.7%
Sony Music 6.4%

THE BIG NUMBER: 12.5%

12.5%: share of live singles market hit a new 2004 high last week, beating the 6.3% share 34 weeks ago.

RADIO AIRPLAY

Market shares
BMG 15.3%
Polydor 22.2%
Sony Music 10.0%
Mercury 9.1%
Island 8.5%

UK SHARE

Origin of singles sales
UK: 75%
US: 21.3%
Other: 3.3%
Origin of albums sales
UK: 75%
US: 60.0%
Other: 4.0%

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09/10/04

Love Britney, one more time

The Plot

BMG set to dedicate its biggest TV spend this year to Britney Spears' forthcoming Greatest Hits set.

BRITNEY SPEARS' GREATEST HITS (EPIC)

The slogan "I Love Britney" is set to be drilled into the nation's consciousness in the coming weeks as part of the heavyweight marketing campaign for Britney Spears' forthcoming hits collection.

"It will be the biggest TV spend by BMG this year," says product manager Ben Karter, who is working on the campaign.

A number of images from the singer's career will be used to generate a sense of history around the album, which contains 16 UK Top 10 singles, of which six were number ones.

"There are six key moments in Britney's image, ranging from the school girl to the PVC catsuit," says Karter. "We will be using these in a massive teaser campaign which will generate a sense of nostalgia for Britney."

The week of the album's release will also see an I Love Britney exhibition at London's



ICA, featuring some of the singer's most iconic images to date. BMG is also hoping that Britney's forthcoming single, My Prerogative, will hit the number one spot on the day before the album's release on November 8, which will take the singer's tally of UK number ones to three since the start of the year.

"2004 has been Britney's most successful year in the UK and this is the first Britney album on BMG, so there is plenty to shout about," says Karter.

CAMPAIGN SUMMARY

NATIONAL RADIO: Mark Murphy, BMG. REGIONAL RADIO: Iain Swindellhurst, Nick Roberts, Lee Morrison, Lisa McEwan, Jo McInurray, BMG. NATIONAL TV: Jacqui Quille, BMG. NATIONAL PRESS: David Frossman, Zoe Stafford, BMG.

REGIONAL PRESS: Nick Clark, BMG. NEW MEDIA: Gary McKee, BMG.

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Jonathan Sharif, editor, Between The Grooves

ESKA MTUNGWAZI WISHING YOU AWAY (UNSIGNED)

"This track looks set to raise the bar for British soul music. Co-produced by UK hip-hop's global ambassadors Ty and Drew, it is the eagerly anticipated solo debut single from Eska Mtungwazi. With no scheduled release date as yet, DJs are already chomping at the bits to get hold of this one. Its infectious and soulful hip-hop groove, which is accompanied by beautiful string and flute arrangements, has already threatened to detonate dancefloors at popular neo-soul and broken beat club nights such as Amplified, Co-op and Bog Run. This is the track simply in its instrumental form. Judging by its positive club response and key tastemaker radio support (Gilles Peterson and Benji B, among others), this record could signal the start of a long career for Mtungwazi."

RADIO PLAYLISTS

RADIO 1

A LIST
Aldo Simpson Pieces Of Me, Christina Milian feat. Bustle Whitener, U2 Rattle And Die, Flashdance, Dido Sated In My Shoes, Benoit Leger, The Embrace, Groovy, Eric Prydz Call De Me, Etobicoke Green Day American Idiot, Adele Leave To Get Out, Jess Stone You Had Me Kello feat. Andre 3000 Millionaire, Marilyn Manson Personal Asses, Maroon 5 She Will Be Loved, Maxine Bedingfield These Wishes, Nelly Fly Away, Wyclef Jean, Rascal, Nelly My Place, Robbie Williams Radio Saviour Sisters Mary, The Music Festival Fighters.

B LIST
Augey City Do You Know U Go Crazy, Brandy Adore, Britney Spears My Prerogative, Daniel Bedingfield Nothing Hurts Like Love, David Hovvets & Dick Trone feat. Eric Dink, TI Dave Daventry Child Like Me Bread, "Embers Just Lost It, Good Charlotte Predictable, Jay Sean Sittin' Outside French Kisses, Jimmy Eat World Post-Katzenbach, The Roots Like My Way, My Back Back DJ, R Kelly Happy People, Terror Squad feat. Fat Joe & Remy Louche Back The Hives, Top-Notch Turn And Broken Bones, The Libertines What Became Of The Likely Lads, The Streets Behind By The Lights, The Zutons Don't Ever Think You're Alone, Cliff Richard Condemn It, Don't Do, Entrance Out Of Nothing (album), George Michael Road Here, James Blunt High, Matisse Street

C LIST
Christina Aguilera feat. Missy Elliott C Call Me, Michaela Rossignol vs. Power Power You

Luis Clark, programme controller, Trent FM

DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE (POLYDOR)



"The thing I love about Daniel as an artist is his versatility, from dance tunes to really lyrical ballads. This is another great example of lyrics that make girls love him and a chorus that makes this a surefire hit."

Neil Bentley, Capital FM DJ

DAVID MORALES feat. LEA LOREN HOW WOULD YOU FEEL (DEFINITY US)



"I first time I heard this was in demo form and, on a first listen, it felt like he'd re-found

that 'magic' he conjured up on Needin U a few years back. I don't know why it's taken so long for this to surface, but I'm glad it's finally here. It has a great melody, sweet emotive vocals and his trademark 4/4 production. I really hope this crosses over and gets the airplay it truly deserves. Definitely my tune from the white site this year."

Robin Eggar, The Sunday Times

DONAVON FRANKENREITER DONAVON FRANKENREITER (BRUSHFEUR/UNIVERSAL)

"Former champion surfer Donavon Frankenreiter's eponymous debut on Brushfeur Records (through Universal) illustrates how surfies have swapped Beach Boys' harmonies for laid-back, well-crafted acoustic lamentations and gone underground. The stirring community is now worldwide so he's known in Newquay as well as Honolulu, where he and labelmate Jack Johnson can pull audiences in their thousands. The name's a mouthful, though."

Jane Gazzo, presenter, BBC 6 Music Dream Ticket

FRAUSSDITS CULTURE CULTURE CULTURE (SUB POP)

"This record has been receiving a really great response from both 6 Music listeners and the 6 Music office. Brent Rademaker was formerly in Beechwood Sparks and this is his heart-on-sleeve project. Think updated Echo & The Bunnymen. I had to pick my jaw up from the floor after we played 'Dead With Me' on the Dream Ticket. It is beautiful stuff."

FRANKENREITER'S SURFIES

"This record has been receiving a really great response from both 6 Music listeners and the 6 Music office. Brent Rademaker was formerly in Beechwood Sparks and this is his heart-on-sleeve project. Think updated Echo & The Bunnymen. I had to pick my jaw up from the floor after we played 'Dead With Me' on the Dream Ticket. It is beautiful stuff."

CAPITAL

A LIST
Anastacia Sick & Tired, Angel City Do You Know, Aldo Simpson Pieces Of Me, Bellefire Spin The Wheel, Britney Spears Not Too Far, Eric Dink, Good News, James Blunt, Michaela Rossignol vs. Power Power You, Daniel Bedingfield Nothing Hurts Like Love, David Hovvets & Dick Trone feat. Eric Dink, TI Dave Daventry Child Like Me Bread, "Embers Just Lost It, Good Charlotte Predictable, Jay Sean Sittin' Outside French Kisses, Jimmy Eat World Post-Katzenbach, The Roots Like My Way, My Back Back DJ, R Kelly Happy People, Terror Squad feat. Fat Joe & Remy Louche Back The Hives, Top-Notch Turn And Broken Bones, The Libertines What Became Of The Likely Lads, The Streets Behind By The Lights, The Zutons Don't Ever Think You're Alone, Cliff Richard Condemn It, Don't Do, Entrance Out Of Nothing (album), George Michael Road Here, James Blunt High, Matisse Street

"The success of the event was down to bringing together the old team with two new affiliates – Record of the Day, who organised most of the panels, and Velocity PR, both of whom did a fantastic job."

In The City's Tony Wilson, quoted in Music Week - 2/10/04



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TOP 10 RADIO CROWERS

Artist Title	Points	Rate	Wk
1. BRITNEY SPEARS MY PREROGATIVE	628	30	1
2. CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	602	29	8
3. BEVELEY KNIGHT NOT TOO LATE FOR LOVE	305	24	1
4. DESTINY'S CHILD LOVE MY BREATH	251	27	7
5. ROBBIE WILLIAMS RADIO	235	24	1
6. ASHLEE SIMPSON PIECES OF ME	173	20	2
7. RACHEL STEVENS MORE ANDRE MORE	149	10	1
8. MISSY ELLIOTT CAR WASH	145	18	1
9. DURAN DURAN REACH UP FOR THE SUNRISE	577	17	1
10. DEEP DISCO FLASHDANCE	412	14	1

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Adds

BIG CITY

Angel City Do You Know U Go Crazy, Christina Aguilera feat. Missy Elliott C Call Me, David Bedingfield Nothing Hurts Like Love, Jay Sean Sittin' Outside French Kisses, Jimmy Eat World Post-Katzenbach, The Roots Like My Way, My Back Back DJ, R Kelly Happy People, Terror Squad feat. Fat Joe & Remy Louche Back The Hives, Top-Notch Turn And Broken Bones, The Libertines What Became Of The Likely Lads, The Streets Behind By The Lights, The Zutons Don't Ever Think You're Alone, Cliff Richard Condemn It, Don't Do, Entrance Out Of Nothing (album), George Michael Road Here, James Blunt High, Matisse Street

ADD

3000 Millionaire, Mase Peltola Back, Britney Spears, Britney Spears Shake, The Roots Like My Way, My Back Back DJ, R Kelly Happy People, Terror Squad feat. Fat Joe & Remy Louche Back The Hives, Top-Notch Turn And Broken Bones, The Libertines What Became Of The Likely Lads, The Streets Behind By The Lights, The Zutons Don't Ever Think You're Alone, Cliff Richard Condemn It, Don't Do, Entrance Out Of Nothing (album), George Michael Road Here, James Blunt High, Matisse Street

The UK Radio Airplay

Joss Stone is replaced by an even younger female solo artist at number one, as JoJo's *Leave (Get Out)* hits the top spot, just ahead of Natasha Bedingfield

RADIO ONE

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS.	WEEKS ON AIR
1	1	ERIC PRYDZ	CALL ON ME (DATA)	11	30	2009A
2	15	EAMON	LOVE THEM MY	18	27	2010
3	7	ASHLEE SIMPSON	PIECES OF ME (UNIVERSAL)	24	27	1009
4	2	GREEN DAY	AMERICAN IDIOT (REISSUE)	28	25	2002
5	21	MAROON 5	SHE WILL BE LOVED 2	12	24	2005
6	7	TWISTA	SUNSHINE (ATLANTIC)	13	24	2010
7	24	ESTELLE	FREE (V2)	12	23	1010
8	29	KELIS	FEAT. ANDREW 3000 MILLIONAIRE (VERIZON)	20	22	2008A
9	2	ROBBIE WILLIAMS	RADIO (CAPLASH)	18	21	2009
10	17	NATASHA BEDINGFIELD	THESE WORDS (PHONOGRAM)	20	21	1010
11	8	DEEP DISH	L'USHERADE (ROBITON)	20	20	1002
12	11	JOJO	LEAVE (GET OUT) (REGENCY)	10	20	1002
13	5	JOSS STONE	YOU HAD ME (REINTELLECTUAL)	25	19	1010
14	4	RAZORLIGHT	VICE VERSA (ISLAND)	26	19	1010
15	19	MOUSE FEAT. EMMA LAMFORD	IS IT COS I'M COOL? (FRESH) (18)	18	18	1008
16	29	MARLON MANSON	PERSONAL JESUS (TOBY)	10	17	1010
17	19	THE MUSIC FREIGHT FIGHTERS	MY OWN	20	16	1009
18	14	THE THRILLS	WHATEVER HAPPENED TO COREY BROWN (VERIZON)	12	15	1001
19	18	DIDDY	SAYO I'M MY SHAKES (SHREK)	12	15	1010
20	12	THE VERTIGO BAND		6	15	2003
21	10	JIMMY EAT WORLD	FAIN (NINE) (REPRODUCTION)	4	14	1001
22	10	CHRISTINA MILLAN	WHATEVER YOU WANT (DEF JAM UK)	9	14	1011
23	14	HATBOY SLIM	SLASH DOT DASH (SHANT)	16	14	1010
24	12	LAMARQUE	DRURY (REPRODUCTION)	17	13	1010
25	21	BESTY'S CHILD	LOSE MY BREATH (COLUMBIA)	11	13	1002
26	10	SCISSOR SISTERS	MARY (POLYGRAM)	7	12	2009
27	15	THE STREETS	BUILDING BY THE LIGHTS (LOOKOUT) (18)	15	11	1010
28	29	TERROR SQUAD	LEAN BACK (UNIVERSAL)	11	11	1002
29	21	KEANE	REDSHARP (ISLAND)	13	11	1002
30	1	THE ORDINARY BOYS	SEASIDE (B-EMPIRE)	7	10	1006
31	1	MASABIAN	PROCESSED BEANS (BMG)	8	10	1009
32	1	THE LIBERTINES	WHAT BECAUSE OF THE LUCKY LADS (POLYGRAM) (18)	5	10	1002
33	10	MICHAEL GRAY	THE WEEKEND (REPRODUCTION)	1	10	1002
34	10	ANGEL CITY	DO YOU KNOW I GO CRAZY (DATA)	4	10	1007
35	10	WAS BRIDGING THE GAP (COLUMBIA)		4	10	2004

BEY MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

SNAP SHOT

PSAPP



The Leaf Label is following in the footsteps of fellow indie Domino by setting up a US office in New York. Its

band Psapp, are already off to a strong start. Statewide, Psapp have been named as one of 10 acts to watch by first signings, UK

magazine and have one of their tracks, *Always In My Head*, secured in the new series of *Nip/Tuck*, with a further high-profile sync

expected in the coming weeks. The group's debut album for their UK label Arabie, *Tiger*, is out on November 22.

CREDIT LIST: Management, Andy Ross, AR Management; Press, David Cooper, In-house; UK A&R: Robin Swales; A&R: US A&R: Bob Goldwyn; The Leaf Label

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS.	WEEKS ON AIR		
1	1	JOJO	LEAVE (GET OUT)	10	3	62.29	5	
2	2	NATASHA BEDINGFIELD	THESE WORDS	PHONOGRAM	2465	4	60.25	7
3	5	ERIC PRYDZ	CALL ON ME	DATA	2342	6	57.25	1
4	1	JOSS STONE	YOU HAD ME	REINTELLECTUAL	1853	8	57.21	14
5	7	MAROON 5	SHE WILL BE LOVED	J	2056	-6	50.78	0
6	4	ROBBIE WILLIAMS	RADIO	CHRYSLER	1152	23	42.39	37
7	8	BRIAN MCFADDEN	REAL TO ME	ROBERTSON	1016	-2	41.64	27
8	3	SCISSOR SISTERS	MARY	POLYGRAM	455	66	41.18	56
9	10	SHAPESHIFTERS	LOLA'S THEME	POSTIVA	1448	-8	36.82	14
10	14	ASHLEE SIMPSON	PIECES OF ME	POLYGRAM	1253	19	35.89	17
11	9	NELLY	MY PLACE	UNIVERSAL	1950	-2	35.07	26
12	13	TWISTA	SUNSHINE	ATLANTIC	805	-1	31.85	0
13	8	DIDDY	SAND IN MY SHOES	CHERRY	1129	-21	29.76	63
14	26	BEVERLY KNIGHT	NOT TOO LATE FOR LOVE	PARADISE	1052	30	28.87	30
15	15	MAROON 5	THIS LOVE	J	895	4	27	13
16	16	ESTELLE	FREE	V2	615	3	26.84	56
17	20	RONAN KEATING	I HOPE YOU DANCE	POLYGRAM	502	31	26.64	0
18	18	REM	LEAVING NEW YORK	WARNER BROS	330	4	25.18	42
19	20	SCISSOR SISTERS	LAURA	POLYGRAM	1209	-3	25.03	4
20	17	KEANE	BEDSHAPED	ISLAND	1133	0	24.69	34
21	19	ANASTACIA	SICK AND TIRED	EPIC	1490	-2	24.64	34
22	54	DURAN DURAN	REACH UP (FOR THE) SUNRISE	EPIC	577	42	23.54	107
23	11	THE 411 DUMB		SONY/STRETSIDE	1441	-19	23.92	53
24	27	LUCIE SILVAS	WHAT YOU'RE MADE OF	MERCURY	679	23	23.89	11
25	22	GREEN DAY	AMERICAN IDIOT	REPRISE	446	5	23.55	2

RADIO TWO

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS.	WEEKS ON AIR
1	1	SCISSOR SISTERS	MARY	POLYGRAM		
2	1	REM	LEAVING NEW YORK	WARNER BROS		
3	10	NANCY SINATRA	LET ME KISS YOU	ATLACK		
4	18	NORAH JONES	THOSE SWEET WORDS	BLUE NOTE		
5	1	RONAN KEATING	I HOPE YOU DANCE	POLYGRAM		
6	1	JOSS STONE	YOU HAD ME	REINTELLECTUAL		
7	5	DURAN DURAN	REACH UP (FOR THE) SUNRISE	EPIC		
8	23	TRAVIS	WALKING IN THE SUN	INDROCKTIVE		
9	12	BEVERLY KNIGHT	NOT TOO LATE FOR LOVE	PARADISE		
10	10	LUCIE SILVAS	WHAT YOU'RE MADE OF	MERCURY		

KISS

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POS.	WEEKS ON AIR
1	2	ERIC PRYDZ	CALL ON ME	DATA		
2	1	STONEISLAND	FEAT. THERESA PUT 'EM HIGH	MIDNIGHT		
3	5	KELIS	TRICK ME	YOUNG		
4	3	NELLY	MY PLACE	UNIVERSAL		
5	3	R. KELLY	HAPPY PEOPLE	JUSTA		
6	12	SHAPESHIFTERS	LOLA'S THEME	POSTIVA		
7	24	ANGEL CITY	DO YOU KNOW I GO CRAZY	DATA		
8	6	THE PIRATES/ENYA/SIOLA	AHAMA YOU SHOULD...	REINTELLECTUAL		
9	8	JAMIELLA DJ		PHONOGRAM		
10	6	NATASHA BEDINGFIELD	THESE WORDS	PHONOGRAM		

NUMBER ONES

BELFAST CITY
Brian McFadden
Real To Me
ISLE OF WIGHT
Radio
Joss Stone You Had Me

LNCS FM
REM Leaving New York
VIRSE 105.10B
Kiss My Black My Back
BEAT 106
Enforcer Gravity

GALAXY 105.106
Armand Van Helden
My My My
KEY 103
Robbie Radio
WAVE 105.2 FM
Paul Weller
Wishing On A Star

HIGHEST NEW ENTRIES
BELFAST CITY
Joss Stone You Had Me
10W RADIO
Doiny Omand
Breath On By

LNCS FM
Lucie Silvas What You're Made Of
VIRSE 105.10B
Michael Gray The Weekend
BEAT 106
Kells My Love

GALAXY 105.106
Dustin's Child
My Shout
KEY 103
Scissor Sisters
Mary
WAVE 105.2 FM
Robbie Radio

Play Chart

music control

WEEK	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1	ARTIST	TITLE	Label	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	
26	33	8	77	MOUSE T. FEAT. EMMA LANFORD	IS IT COS I'M COOL? <small>REPLACES</small>	704	-2	253	30	6	
27	56	1	0	TRAVIS WALKING IN THE SUN		INDEPENDENT	371	55	225	98	
28	59	1	0	EAMON LOVE THEM		JIVE	186	39	211	85	
29	31	3	0	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF AMERICA	671	11	20	62	12
30	84	1	0	CHRISTINA MILIAN	ANDRE 300 MILLIONAIRE	VIRGIN	337	70	20	27	147
31	32	3	1	DEEP DISH	FLASHDANCE	ROSTRA	412	54	20	12	11
32	0	1	0	NANCY SINATRA	LET ME KISS YOU	ATLACK	20	0	10	103	0
33	73	1	0	U2	VERTIGO	ISLAND	188	307	19	89	107
34	37	1	0	RACHEL STEVENS	MORE MORE MORE	PARADISE	629	41	91	92	92
35	37	10	4	STONEBRIDGE FEAT. THERESA	PUT EM HIGH	HEARST	841	8	10	17	15
36	34	9	0	THE THRILLS	WHATEVER HAPPENED TO COREY HAIM	VIRGIN	470	30	18	52	2
37	25	0	0	KEANE	EVERYBODY'S CHANGING	ISLAND	589	26	17	62	27
38	61	1	21	DONNY OSMOND	BREEZE ON BY	DECCA	170	7	175	71	71
39	16	8	36	EMBRACE	GRAVITY	INDEPENDENT	428	43	174	66	66
40	12	6	42	THE CORRS	ANGEL	ATLANTIC	659	13	1726	84	84
41	29	0	0	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA	601	10	16	85	6
42	38	9	50	SUGABABES	CAUGHT IN A MOMENT	UNIVERSAL	823	57	16	62	23
43	129	1	0	NORAH JONES	THOSE SWEET WORDS	BLUE NOTE	36	0	15	75	173
44	62	1	0	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	WOLFE	802	59	15	49	43
45	29	22	0	KELIS	TRICK ME	VIRGIN	748	20	13	35	30
46	42	2	0	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	BMG	544	21	14	58	5
47	46	31	0	NO DOUBT	IT'S MY LIFE	INDEPENDENT	535	4	14	80	15
48	59	1	0	KHIA	MY NECK, MY BACK (LICK IT)	EPIC	455	20	14	35	29
49	24	1	44	RAZORLIGHT	VICE	METRO	226	38	13	96	68
50	227	1	0	TINA TURNER	OPEN ARMS	INDEPENDENT	97	185	13	29	29

■ Biggest Live Entry
■ Biggest increase in audience
■ Biggest increase in plays
■ Biggest increase of 50% or more

© Music Control UK Limited from data gathered from 0000 on Sun 26 Sep 2004 to 23:59 on Sat 26 Oct 2004. Sessions ranked by total of spins on UK radio last 7 days. Spin data.



27. Travis
Aiming for a third straight smash from her album *Walking In The Sun* is close to replicating the number 26 airplay peak of Travis' last single 'Love Will Come'.

particularly popular at Radio Two - where it was aired 14 times last week, making it the station's fifth most-played disc - and at Virgin FM, where it earned 30 spins, more than all but six other discs.



30. Kelis
Aiming for a third straight smash from her album

1276% last week to earn 11 a 0-33 leap in the chart. The album, which peaked at 11 in January, has sold 274,000 copies since its release last December.



33. U2
Their first single since November 2002's 'Electrical Storm' - apart from LMCo's 'Hacking of With Or Without you' on Taino Me To The Clouds Above - U2's Vertigo leaps 73-33 this week. The first single from the band's upcoming set *How To Dismantle An Atom Bomb* received 15 of its 188 plays from the sales chart for its audience of nearly 200k from Radio One, while 38 plays from Virgin FM made it that station's third most-played song last week, and provided a further 15% of its overall audience.



38. Donny Osmond
A week after earning his first highest-charting single on the sales chart for more than 30 years, Donny Osmond's *Brace On* By jumps 60-38 on the airplay chart. Its sales success triggered a 70% expansion in plays to 177 last week, including 10 from Radio Two.

INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1	ARTIST	TITLE	Label	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1
1	1	1	1	NATASHA BEDINGFIELD	THESE WORDS <small>PRODUCE/ENGINEERS</small>	258	201	45	43	17
2	2	2	2	JOJO	LEAVE (GET OUT) <small>HERRY</small>	2021	2299	45	42	2
3	3	3	3	ERIC PRYDE	CALL ON ME <small>OWS</small>	1995	2015	36	37	0
4	4	4	4	MAROON 5	SHE WILL BE LOVED <small>J</small>	2075	2095	30	30	0
5	5	5	5	NELLY	MY PLACE <small>INHERAL</small>	1916	2047	28	28	0
6	6	6	6	BRIAN MCFARLANE	REAL TO ME <small>INDEPENDENT</small>	1341	1731	27	27	0
7	7	7	7	JESS STONE	YOU HAD ME <small>INDEPENDENT</small>	1661	1756	25	25	0
8	8	8	8	ANASTACIA	SICK AND TIRED <small>EPIC</small>	1596	1514	25	25	0
9	9	9	9	SHAPESHIFTERS	LOLAS THEME <small>ROSTRA</small>	2635	1812	25	25	0
10	10	10	10	THE 411	DUMB <small>SONY/REDFONE</small>	8956	1348	25	25	0
11	11	11	11	SCISSOR SISTERS	Laura <small>WOLFE</small>	1779	876	23	23	0
12	12	12	12	ASHLEY SIMPSON	PIECES OF ME <small>WOLFE</small>	1971	1156	23	23	0
13	13	13	13	DIDD	SAND IN MY SHOES <small>CHERRY</small>	1129	1099	17	17	0
14	14	14	14	KEANE	BEEHIVED <small>ISLAND</small>	1042	1100	17	17	0
15	15	15	15	ROBBIE WILLIAMS	RADIO <small>CHRYSLER</small>	853	1368	17	17	0
16	16	16	16	BEVERLY KNIGHT	NOT TOO LATE FOR LOVE <small>INDEPENDENT</small>	151	106	15	15	0
17	17	17	17	MAROON 5	THIS LOVE <small>J</small>	151	176	15	15	0
18	18	18	18	GIRLS ALoud	LOVE MACHINE <small>WOLFE</small>	1084	847	12	12	0
19	19	19	19	STONEBRIDGE FEAT. THERESA	PUT EM HIGH <small>HEARST</small>	731	125	12	12	0
20	20	20	20	TWISTA	SUNSHINE <small>ATLANTIC</small>	185	179	12	12	0
21	21	21	21	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH <small>WOLFE</small>	463	103	11	11	0
22	22	22	22	SUGABABES	CAUGHT IN A MOMENT <small>UNIVERSAL</small>	1287	758	10	10	0
23	23	23	23	KELIS	TRICK ME <small>VIRGIN</small>	813	100	10	10	0
24	24	24	24	AVRIL LAVIGNE	MY HAPPY ENDING <small>ARISTA</small>	163	145	12	12	0
25	25	25	25	RACHEL STEVENS	MORE MORE MORE <small>PARADISE</small>	450	443	12	12	0
26	26	26	26	MOUSE T. FEAT. EMMA LANFORD	IS IT COS I'M COOL? <small>REPLACES</small>	645	168	12	12	0
27	27	27	27	CHRISTINA MILIAN	WHATEVER YOU WANT <small>DEF AMERICA</small>	324	43	12	12	0
28	28	28	28	LUCIE SIMONS	WHAT YOU'RE MADE OF <small>INDEPENDENT</small>	517	603	10	10	0
29	29	29	29	THE CORRS	ANGEL <small>ATLANTIC</small>	466	195	10	10	0
30	30	30	30	BRITNEY SPEARS	MY PRECIOUS <small>JIVE</small>	772	179	10	10	0

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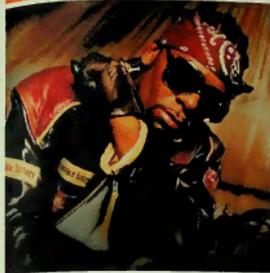
TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1	ARTIST	TITLE	Label	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1
1	1	1	1	ROBBIE WILLIAMS	RADIO <small>CHRYSLER</small>	853	1368	17	17	0
2	2	2	2	SCISSOR SISTERS	Laura <small>WOLFE</small>	1779	876	23	23	0
3	3	3	3	ESTELLE	FREE <small>W</small>	1000	1000	23	23	0
4	4	4	4	DURAN DURAN	REACH UP FOR THE SUN <small>SHAWNEE</small>	1000	1000	23	23	0
5	5	5	5	LUCIE SIMONS	WHAT YOU'RE MADE OF <small>INDEPENDENT</small>	517	603	10	10	0
6	6	6	6	TRAVIS WALKING IN THE SUN	<small>INDEPENDENT</small>	371	55	225	98	0
7	7	7	7	EAMON	LOVE THEM <small>JIVE</small>	186	39	211	85	0
8	8	8	8	CHRISTINA MILIAN	WHATEVER YOU WANT <small>DEF AMERICA</small>	324	43	12	12	0
9	9	9	9	KELIS	TRICK ME <small>VIRGIN</small>	813	100	10	10	0
10	10	10	10	NANCY SINATRA	LET ME KISS YOU <small>ATLACK</small>	20	0	10	103	0
11	11	11	11	U2	VERTIGO <small>ISLAND</small>	188	307	19	89	107
12	12	12	12	RACHEL STEVENS	MORE MORE MORE <small>PARADISE</small>	450	443	12	12	0
13	13	13	13	DESTINY'S CHILD	LOSE MY BREATH <small>COLUMBIA</small>	601	10	16	85	6
14	14	14	14	NORAH JONES	THOSE SWEET WORDS <small>BLUE NOTE</small>	36	0	15	75	173
15	15	15	15	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH <small>WOLFE</small>	802	59	15	49	43
16	16	16	16	ANGEL CITY	DO YOU KNOW (I GO CRAZY) <small>BMG</small>	544	21	14	58	5
17	17	17	17	TINA TURNER	OPEN ARMS <small>INDEPENDENT</small>	97	185	13	29	29
18	18	18	18	BRITNEY SPEARS	MY PRECIOUS <small>JIVE</small>	772	179	10	10	0
19	19	19	19	KELLY	HAPPY PEOPLE <small>JIVE</small>	1000	1000	23	23	0
20	20	20	20	MARILYN MANSON	PERSONAL JESUS <small>WOLFE</small>	1000	1000	23	23	0

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The news as it happens

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Singles

Anita Baker
You're My Everything (Blue Note CDCL864)

From the new album *My Everything*, this track trends familiar ground for the silken-voiced singer. Produced by long-time musical director Barry Eastmond, the track will be a welcome return for her loyal fanbase after a 10-year hiatus.

The Cure
Taking Off (Fiction 9864491)

After a remarkable year that has seen the goth veterans receive more critical praise than in their heyday, Robert Smith and gang release the second single from their current album. Although not likely to be huge radio hit, excitement around the band's UK tour is sure to get their fanbase motivated to ensure a strong first-week sales tally.

Darius

Live Twice (Mercury 9868350)
The first track from the reality TV star's "difficult" second album sees the singer adopt a Beatles-like angle on mainstream pop. It is a typically cheery but will be a hit with the twentysomething female audience which Darius acquired with his platinum debut.

The Departure

Be My Enemy (Parlophone CDPCS6653)
Activity steps up a couple of gears for *The Departure* today, as they start their first headline UK tour to coincide with the release of this, their second single. The Xfm-playlisted *Be My Enemy* combines edgy guitars with a dance-floor swagger, much like their Top 30 debut single *All Mapped Out*.

Depeche Mode
Enjoy The Silence (Mute CD09NG34)

It's surprising the number of acts who cite Depeche Mode as an influence, which means interest is sufficient for this series of remakes to seriously threaten the chart. Richard X, Iwan Pearson and Timo Maas's versions have propelled the single to number two on the Cool Cuts Chart.

SINGLE OF THE WEEK

R Kelly
Happy People

Jive 8287665172
On this first track taken from the double album *Happy People*, U Saved Me, R Kelly returns with an upbeat but laidback sound. Happy People sets the tone for the party side of the double album, which looks to redeem itself with the spiritual side of *U Saved Me*. The track is getting strong airplay support from the BBC - with Radio One (A-listing) and Two (B-listing) both backing it - plus plays on specialist radio, MTV Hits and The Box.

the fearsome strength of the band's fanbase. Presumably, when they run out of singles, that will be the end of the band, won't it? Or will Pete Dinkley return? Who knows? But creating a sense of approaching finality - plus an A-listing at Radio One - won't hurt record sales.

Manic Street Preachers

The Love Of Richard Nixon (Sony Music 6753422)
The first single from the Manics' forthcoming seventh album *Lifefood* is an infectious melodic song with a nagging, harmony-drenched chorus. Its mostly guitar-based sound, with guitars virtually absent, is a refreshing change and, if more radio comes on board, looks set to be a Top 10 hit.

Mylo
Drop The Pressure (Breastfed BFD009)

Originally released as a club promo last year, word of mouth about *Mylo's Destroy Rock & Roll* album - from which this is lifted - and club plays over the summer have increased demand for this official single release. The track is currently at number one in the Music Week Upfront Club Chart and is A-listed at Radio One.

Placebo

Twenty Years (Virgin FLOORD24)
This track has been added to Placebo's singles retrospective, *One More With Feeling*, which follows this single by a week. Twenty Years sounds like an ideal song to open a live show, something which might well happen when the three-piece take to the stage at Wembley Arena on November 5.

The Roots

11:11:11 Care (Okayplayer/Island MCST400386)
This is the second single from the acclaimed album *The Tipping Point*. After the band's riveting festival appearances this summer, it is about time they started to receive the mainstream rewards they are due.

Travis

Walking In The Sun (Independentie ISOM88MS)
Written by Fran Healy, this is

currently A-listed at Radio Two and C-listed at Radio One. It precedes the band's UK tour in October and the release of the Travis Singles collection on November 1.

The Zutons

Don't Ever Think (Too Much) (Delastone DLTD2026)

The Zutons bounce back from their Mercury disappointment with this new single, their first new material since their debut album *Who Killed...The Zutons*, which has now gone gold. Produced by White Stripes producer Ian Watson rather than Ian Brodie, Don't Ever Think (Too Much) flags up the band's October UK tour.

Albums

Angel City
Love Me Right (Data DATAC005)

Angel City's debut album is a succession of bright dance that have the potential to be as successful as their first three singles. With a sexy singer, Lara McAllen, the group have plenty of potential to succeed.

Cake

Pressure Chief (Columbia 5174502)
Since 1992, the formidable Cake have been producing music that is the complete antithesis of all the guitar trends that have come and gone since. Brothers in arms to Flaming Lips and Influx and to the likes of Modest Mouse, Cake have proved, yet again, that the crown of difference is still there. Tracks like *Wheels, She'll Hang The Baskets* and *Falm of Your Hand* cement their pole position.

Frank Black/Black Francis
FrankBlackFrancis (Cooking Vinyl COOKD291)

This offers one disc of acoustic demos recorded in 1997 and one disc of Pixies songs re-recorded by Frank Black with British electronic drunks *The Two Pale Boys*. On the first, he backs through all eight tracks from *Come On Pilgrim*. On the second, the older Frank Black crosses through some of his finest moments re-imagined as ambient, cut-and-paste electronics.

Records released 18.10.04

ALBUM OF THE WEEK

Robbie Williams

Christmas (Mercury 9868350)
Robbie looks set to rule Christmas again in spite of the fact that he hasn't obviously done anything this year apart from issuing two new tracks. There are no surprises here, but few would dispute that, after five albums and 39 singles, the time is right for a compilation. Robbie's debut solo hit *Freedom* is missing, as is his Nicole Kidman duet *Something Stupid*, but single *Radio and Misunderstood*, which features on the *Bridget Jones 2* soundtrack, are both included.

Minnie Driver

Everything I've Got In My Pocket (EMI 8742702)
Oscar-nominated actress Driver's music is as much better than it should be. Although largely one-paced, her laconic, melancholic voice with a hint of country works perfectly throughout these self-penned songs.

Estelle

The 18th Day... (V2 J4D1027832)
With a couple of pop singles under her belt, this album is loaded with expectation. However, *The 18th Day...* may surprise listeners who were turned on by the west London rapper-pop-with-attitude singles. There is further pop single material present - more than half of the back-end of the album is made up of smooth soul ballads, with Hey Girl standing out as the highlight.

Lucie Silvas

Breathe In (Mercury 9867025)
This aspiring singer has finally found her feet after her aborted deal with EMI, and now there is no looking back. These songs offer a broad appeal that should help her make an impact in the adult album buyers' market.

Elliott Smith

From A Basement On A Hill (Domino WIGCD147)
This release will unfortunately be overshadowed by Smith's untimely death earlier this year. Surprisingly, it is quite an upbeat collection for Smith, recalling the stripped-down intimacy of his earlier releases and containing several potential classics. A fitting tribute to a much-loved artist.

Tunde

Warc Voca (RCA 8267652262)
Warm vocals, sentimental lyrics and soul harmonies - Tunde Bayejuwa, by his debut solo album, wisely sticks to the formulas that made the success of the Lighthouse Family. This offers a praiseworthy unity, as energetic songs cleverly balance melancholic tracks.

This week's reviewers: David Burt, Phil Beckett, Jonno Jones, David Knight, Owen Lawrence, James Roberts, Nicola Stiles, Nicky Trico and Simon Ward.

Albums Chart



Chart compiled from actual sales data from 18 UK retailers across a range of more than 6000 music titles.
© The Official UK Charts Company 2004. Published each week on M-F 10pm.

WEEKS ON CHART	ARTIST TITLE	LABEL	WEEKS ON CHART	ARTIST TITLE	LABEL
39	ALISON MOYET VOICE	Sony	28	SNOW PATROL FINAL STRAW	Sony
41	STATUS QUO XS ALL AREAS - THE GREATEST HITS	Mercury	27	THE LIBERTINES THE LIBERTINES	Mercury
42	50 CENT GET RICH OR DIE TRYIN'	Aftermath	36	DURAN DURAN GREATEST HITS	Mercury
44	LOU REED TRANSFORMER	Capitol	34	DAMIAN RICE	Capitol
46	MICHAEL JACKSON THRILLER	A&M	30	MICHAEL JACKSON THRILLER	A&M
48	MCFLY ROOM ON THE 3RD FLOOR	Universal	29	JOSS STONE THE SOUL SESSIONS	Mercury
50	NICK CAVE & THE BAD SEASONS ABATTOIR BLUES/THE LYRE OF ORPHEUS	Mercury	17	THE THRILLS LET'S BOTTLE BOHEMIA	Capitol
51	MUSE ABSOLUTION	Virgin	19	WHITNEY HOUSTON THE GREATEST HITS	A&M
53	THE KILLERS HOT FUSS	Island	16	AVRIL LAVIGNE UNDER MY SKIN	Atlantic
54	FRANZ FERDINAND	Capitol	17	DIZZEE RASCAL SHOWTIME	Capitol
55	LISA STANSFIELD THE MOMENT	Capitol	15	RAY CHARLES GENIUS LOVES COMPANY	Mercury
58	JET GET BORN	Elektra	14	JUSTIN TIMBERLAKE JUSTIFIED	A&M
60	THIRTEEN SENSES THE INVITATION	Capitol	13	OASIS DEFINITELY MAYBE	Mercury
61	OUTKAST STANKONIA	Capitol	12	DIDO NO ANGEL	Mercury
62	JOJO JOJO	Mercury	11	COLDFLAY A RUSH OF BLOOD TO THE HEAD	Mercury
63	NELLY SWEAT	Capitol	10	GUNS N' ROSES GREATEST HITS	Capitol
65	KATIE MELUA CALL OFF THE SEARCH	Mercury	9	ALICIA KEYS THE DIARY OF	Mercury
66	SEX PISTOLS NEVER MIND THE BOLLOCKS	Mercury	8	NORAH JONES COME AWAY WITH ME	Mercury
67	THE BEACH BOYS THE VERY BEST OF	Capitol	7	ALEXANDER O'NEAL GREATEST HITS	Mercury
68	THE STONE ROSES THE VERY BEST OF	Syco	6	IRON MAIDEN EDWARD GREAT - THE GREATEST HITS	Mercury



5. Jools Holland & Tom Jones
After his 1999 album *Reload* topped the chart, expectations were high for Jones's 2002 follow-up *Mr. Jones*. But the album peaked at number 36 and only sold about 40,000 copies. After his double platinum album *Small World Big Band* and his platinum *More Friends, More Fun*, Smalls World Big Band 2, Jools Holland similarly failed to impress with 2003's *Jack O' The Green*, which peaked even lower than Jones's album - number 39 - although it sold four times as many copies. Together, clearly, they are stronger and their new collaboration, Tom Jones & Jools Holland II, debuts at five this week, having both artists back to the Top 10.



7. Brian Wilson
First album for six years*
Overlooked the slicker on Brian Wilson's *Gettin' In Over My Head* - which debuted and peaked at number 53 just 14 weeks ago. Now, 37 years after abandoning the original *Smile* - the Beach Boys' projected follow-up to *Pet Sounds* - Wilson has re-recorded it in its entirety, and released it to devastating critical acclaim. His number seven debut this week adds to a string of 29+12 outcasts anything the solo Wilson has yet managed.

TOP 20 COMPILATIONS

WEEKS ON CHART	ARTIST TITLE	LABEL
1	VARIOUS NOW YEARS	EMI/Capitol/Universal
2	VARIOUS BIG TUNES	Mercury
3	VARIOUS FLOORLIPS 2	Capitol
4	VARIOUS ROCK CHICKS	Sony
5	VARIOUS HITS 59	Capitol
6	VARIOUS SAD SONGS	Mercury
7	VARIOUS KISS JAMS	Capitol
8	VARIOUS THE ALL TIME GREATEST LOVE SONGS	Sony
9	VARIOUS THE SIXTIES ALBUM	Mercury
10	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 58	Capitol
11	VARIOUS BOY CRAZY	Capitol
12	VARIOUS ESSENTIAL R&B THE LOVE COLLECTION	Mercury
13	VARIOUS CLASSICS	Mercury
14	VARIOUS MTV UNPLUGGED 3 - THE VERY BEST OF	Capitol
15	VARIOUS NEVER FORGET - THE VERY BEST OF THE 90S	Capitol
16	VARIOUS HED KANDI SUMMER 2004	Capitol
17	VARIOUS CREAM CLASSICS	Mercury
18	VARIOUS WESTWOOD - THE TAKEOVER	Capitol
19	VARIOUS THE BEST OF R&B - SUMMER SELECTION	Capitol
20	VARIOUS CLEMYN SUMMER 2004	Capitol

TOP 20 INDIE ALBUMS

WEEKS ON CHART	ARTIST TITLE	LABEL
1	INTERPOL ANTICS	Mercury
2	FRANZ FERDINAND	Capitol
3	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Capitol
4	PAUL WELTER STUDIO 50	Capitol
5	THE LIBERTINES THE LIBERTINES	Mercury
6	DIZZEE RASCAL SHOWTIME	Capitol
7	THE KILLERS HOT FUSS	Island
8	MORRISSEY YOU ARE THE QUARRY	Mercury
9	BJORK DEBUT	Capitol
10	THE PRODIGY THE FAT OF THE LAND	Capitol
11	THE PRODIGY ALWAYS OVERTUMBERED NEVER OUTGUNNED	Capitol
12	LOSTPROPHETS START SOMETHING	Capitol
13	ALICIA MOYET VOICE	Mercury
14	EVAN CASH SONGS	Capitol
15	KATIE MELUA CALL OFF THE SEARCH	Mercury
16	THIRTEEN SENSES THE INVITATION	Capitol
17	RAGHAW STORYTELLER	Capitol
18	THE KINKS THE VILLAGE GREEN PRESERVATION SOCIETY	Capitol
19	LISA STANSFIELD THE MOMENT	Capitol
20	MYLO DESTROY ROCK & ROLL	Capitol

TOP 10 DANCE ALBUMS

WEEKS ON CHART	ARTIST TITLE	LABEL
1	CROOVE ARMADA THE BEST OF	Capitol
2	FRANZ FERDINAND	Capitol
3	VARIOUS BIG TUNES	Mercury
4	VARIOUS FLOORLIPS 2	Capitol
5	THE PRODIGY ALWAYS OVERTUMBERED NEVER OUTGUNNED	Capitol
6	THE PRODIGY WHAT EVIL LURKS	Capitol
7	VARIOUS HED KANDI SUMMER 2004	Capitol
8	DIZZEE RASCAL SHOWTIME	Capitol
9	ETIANNE DE GREY SUPER DISCOUNT VOL 2	Capitol
10	AIR TALKIE WALKIE	Capitol

TOP 10 ROCK ALBUMS

WEEKS ON CHART	ARTIST TITLE	LABEL
1	GREEN DAY AMERICAN IDIOT	Capitol
2	MARILYN MANSON LEST WE FORGET - THE BEST OF	Capitol
3	RAMMSTEIN REISE REISE	Capitol
4	MUSE ABSOLUTION	Capitol
5	CRADLE OF FILTH NYMPHOMANIAC	Capitol
6	THE USABLE IN LOVE AND DEATH	Capitol
7	IRON MAIDEN EDWARD GREAT - THE GREATEST HITS	Capitol
8	GREEN DAY INTERNATIONAL SUPERHERITS	Capitol
9	KISS N' ROSES GREATEST HITS	Capitol
10	LOSTPROPHETS START SOMETHING	Capitol

■ Sales increase ■ Highest No. 1 entry ■ Platinum (100,000) ■ Gold (50,000) ■ MP Award (see main chart)
■ Sales increase +50% ■ Highest No. 1 entry ■ Gold (50,000) ■ MP Award (see main chart)

*2003 ALBUMS: 17 GREEN DAY AMERICAN IDIOT (Capitol) 2 MARILYN MANSON LEST WE FORGET (Capitol) 3 RAMMSTEIN REISE REISE (Capitol) 4 MUSE ABSOLUTION (Capitol) 5 CRADLE OF FILTH NYMPHOMANIAC (Capitol) 6 THE USABLE IN LOVE AND DEATH (Capitol) 7 IRON MAIDEN EDWARD GREAT - THE GREATEST HITS (Capitol) 8 GREEN DAY INTERNATIONAL SUPERHERITS (Capitol) 9 KISS N' ROSES GREATEST HITS (Capitol) 10 LOSTPROPHETS START SOMETHING (Capitol)



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